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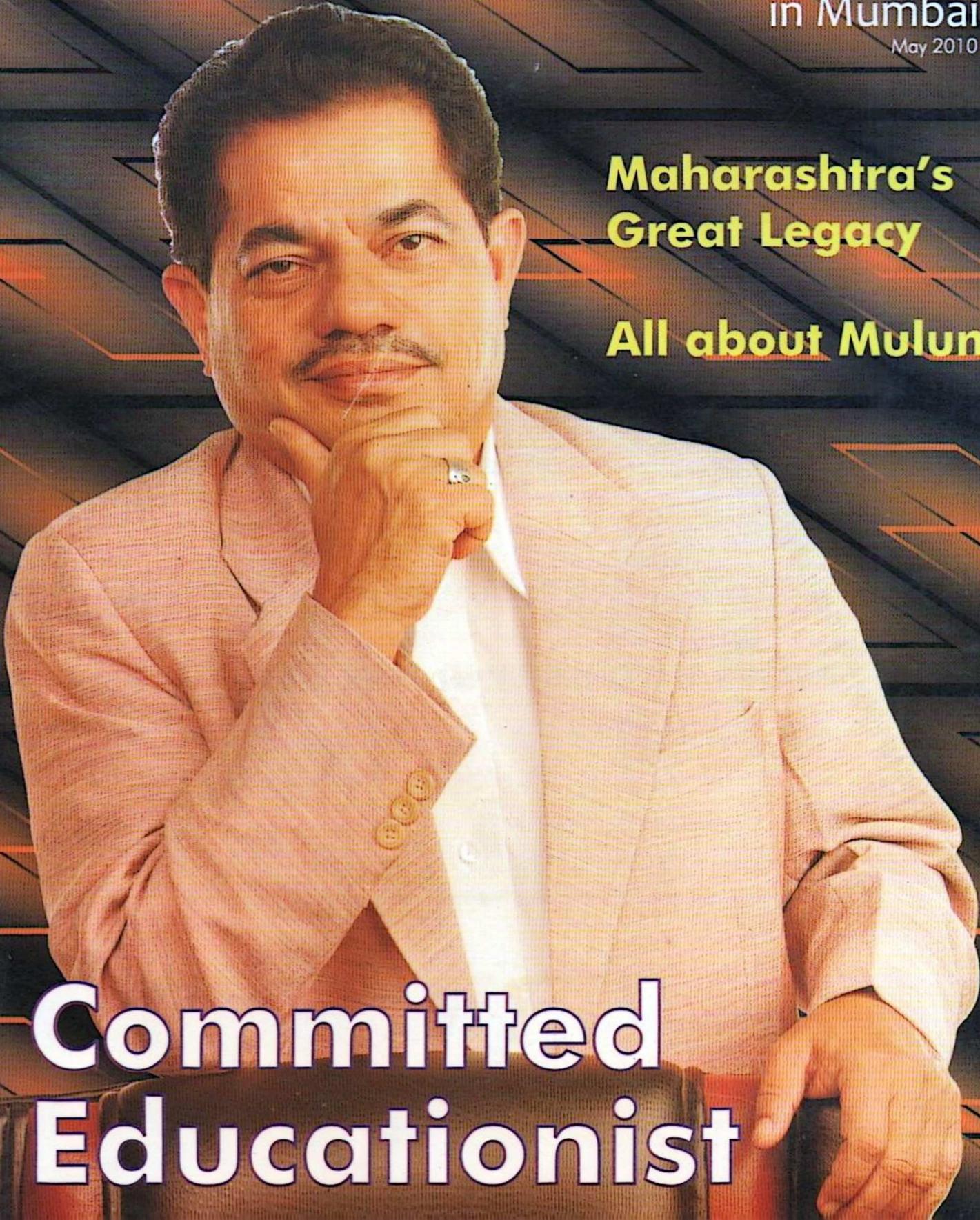
Kerala

in Mumbai

May 2010

**Maharashtra's
Great Legacy**

All about Mulund



**Committed
Educationist**

Kerala in Mumbai Vol 01, No.04 May 2010

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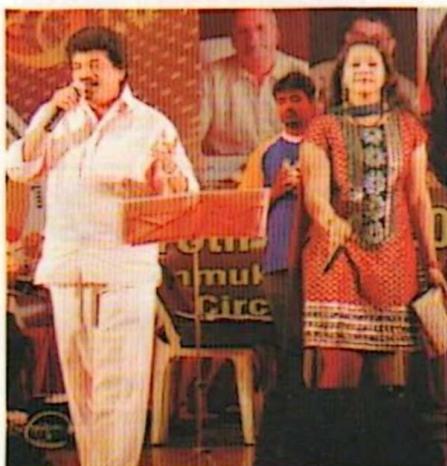
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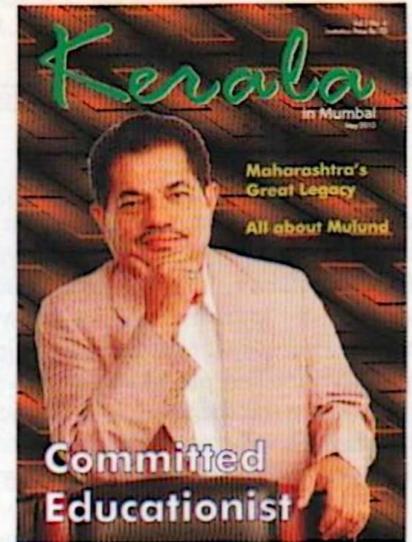
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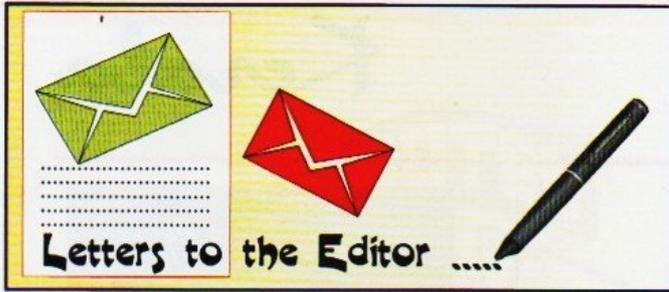
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I can assure you that soon Kerala In Mumbai would capture the imagination of all Malayalees residing in Mumbai. Till now there was no magazine for the entire Keralites, for knowing and not knowing Malayalam, and now your magazine fills that vast gap.

I perceive that no prominent writer or publisher, till you came on the scene, thought of the new generation of Malayalees who do not know to read Malayalam but still loved Malayalee ethos. Kudos to you.

- K Radhakrishnan, Vasai

Congratulations! I thank you for fulfilling a long pending need of the Malayalees. I love my original state though seldom visit it as I have no close relative or properties there. Now that not knowing Malayalam would not be a handicap to know the State of my parents who are no more. Besides telling us what is to see there, also tell us what is happening there so that when I visit there, I would not be out of sorts.

- V P Mohanan, Panvel (E)

Thank you for Kerala in Mumbai. I have gone through these volumes and found them very interesting not only for Keralites in Mumbai but also for non-Keralites. The quality of Vol 1-3 has improved considerably in respect of paper, printing, design and contents compared with earlier issues.

- K P S Nambiar, CEM – Finance, Marg Publications

Congrats for the successful launch of your NEAT LITTLE magazine. It is a thoughtful venture and is bound to achieve lots of encomiums from everyone--especially South Indians!.

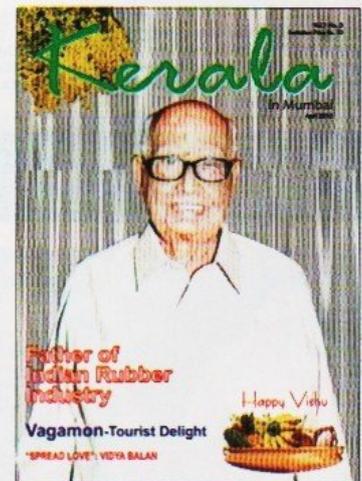
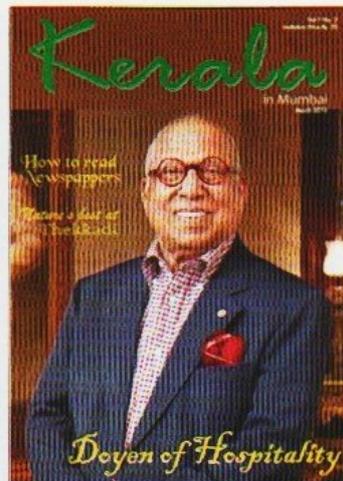
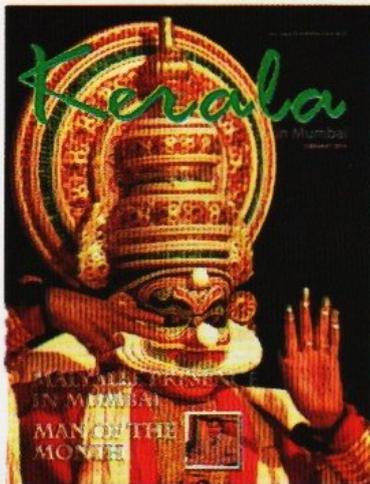
Shyam Sunder Narayan, Matunga

I have today received the second edition of "Kerala in Mumbai".

The printing and text of this magazine appears to be good. Kindly keep up the standard. We are enclosing our cheque towards subscription.

- K M Abraham, Nariman Point

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



June issue of KERALA IN MUMBAI will focus on Nerul and July issue will be on Thane. Organisations and personalities of these areas may forward their reports/opinions along with relevant photographs to the Editor, KERALA IN MUMBAI

EDITORIAL*Entitled, Enforcement Remains*

Two great initiatives of the Union government call for unquestioned public support in their implementation. They are the 'Right To Education' Act and Foreign University Bill. Both aim at restructuring the education and training system in the country.

Even on a ten year perspective to fully implement the RTE Act, we need 800 new universities and 35,000 new colleges, as against the present 480 universities and 22,000 colleges.

These figures are the bare minimum. In view of the fast growing economy, the need for new universities and colleges will rise as India marches into its new role of a Superpower.

With increasing globalisation of every aspect of the economy and people's welfare, there will be greater need for competence building, development of attitude and special skills. The Singapore experiment of emerging as the global hub of universal education in South Asia holds promise that with the kind of reforms aimed at by the HRD Minister, Kapil Sibal and the Prime Minister, India could within a decade emerge as the international fulcrum of education in this region. The Government alone will not be able to fully implement the reforms. It will need widespread public support and participation to make it a success.

The success we achieved in IT, making us world leaders in that field, calls for similar enthusiasm and drive in the field of general education, to make every Indian fully literate. The government move will touch off competition between educational institutions, leading to the betterment of Indian education.

Till 1960 education was primarily a non-profit activity, in the true Indian concept of gurukuls. From then on, with increasing economic prosperity and the yearning to give the younger generations what the parents had missed in their time, led to a spurt in education. From then on, education became a lucrative business for some.

This was all the more so in Maharashtra, where several politicians got into the act merely to funnel out huge funds for buttressing their political funds or for personal accumulation. Courses were launched and students enrolled at fancy fees without providing the necessary infrastructure even by way of classrooms, laboratories, toilets, drinking water, libraries or even staff or teachers' rooms. The university condones all this, even in educational outlets run within its own campus.

The Foreign Educational Institutions (Regulation of Entry and Operation) Bill, 2010 has the capability to change all this.

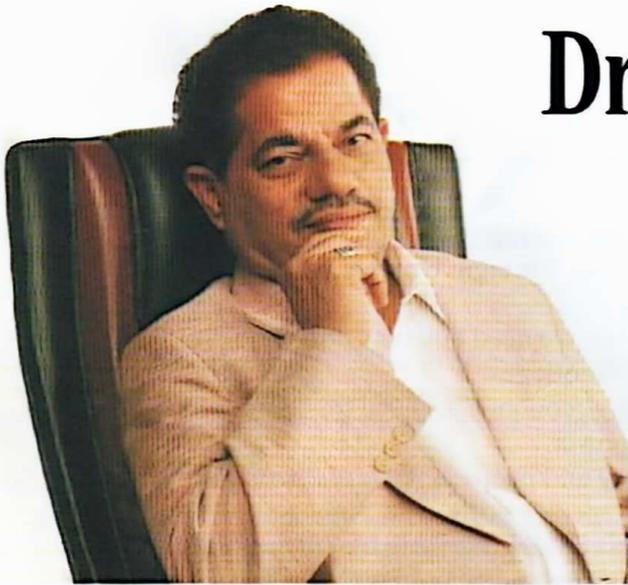
Firstly, it could curtail the exodus of 160,000 Indian students annually to foreign universities, spending an estimated \$4 billion. At least a large number of them would prefer to spend less and get the same degrees studying in India. Besides, it could be hoped that foreign universities coming to India would insist on better infrastructure in the institutions they collaborate with or enter into partnership with. Educational standards would also improve considerably, churning out better trained and equipped Indian students.

One example of how the present system runs is worth recounting. The Bachelor of Mass Media (BMM) course launched by Mumbai University ten years ago is run by several affiliated colleges in Mumbai. It churns out about 450 graduates each year, specialising in journalism. Of the 100 odd visiting faculty that help churn out this many media graduates, only half-a-dozen have a journalistic background; the rest have not even seen the inside of a media organisation. They teach editing, reporting, media ethics, press laws, page makeup, display and writing editorials. There is besides, a lamentable lack of proper text books on these subjects. All this needs to change fast. The current educational reforms hold out a ray of hope.

Quote of the month

Earlier, there were good, bad and indifferent film critics. There is a vacuum now. It's more PR driven and all about marketing. We need more film critics, not to give four or five stars to a film, but to actually discuss the film. There is a lack of knowledge, of media literacy, of engagement with cinema.

- Sharmila Tagore
Chairman, Central Board of Film Certification



Dr K M Vasudevan Pillai

Towards a Total Revolution in Education

-P K Ravindranath

Dr K M Vasudevan Pillai, 64, is a man with a vision of an India built on the strength and pride of its educational institutions. He, himself, has built and nourished 42 centres of learning, with over 30,000 students on their rolls. An educated man can be the change he wishes to see. Education alone gives him the confidence and ability to challenge the system and change it, he firmly believes.

The institutions he built up, mostly under the umbrella of the Mahatma Education

Society runs high schools, colleges, polytechnics providing education in disciplines like management, teachers' training, computer engineering and architecture besides primary, secondary and higher secondary education in English and Marathi media. After four decades of running these temples of learning, he has recently branched out into the Dr Pillai Global Academy to create internationally qualified students imbued with keen interest in community development and all issues concerning

the future of the country.

In all his ventures, Dr Pillai has sought to emphasize the fact that educational institutions must function as repositories of national integrity, linked to the larger national objective. They must reflect our national identity and become custodians of our fundamental rights.

He calls his concept EduNation, where teachers should be a mix of new world dynamism and old world values and turn into ideal mentors. In fact, all his teachers are mentors, not mere teachers in the



Dr Pillai Global Academy

conventional sense. They need to be knowledge facilitators, innovators, evaluators, cultural interpreters, researchers, counsellors and communicators.

Dr Pillai has formulated a 50-point programme for EduNation. Education must be freed from corruption and permissions granted on merit, credentials and experience of the applicant institutions and not on recommendations by those in power, or for other considerations.

The programme includes restructuring of the teacher-student ratio. Provision of physical education, a master plan for education at all levels, funding education, mentoring, provision of incentives for students, reformulation of the curriculum and the examination system, parent involvement and the creation of special education zones, changing the structure and salaries for teachers. All the items in the EduNation programme are born out of Dr Pillai's extensive experience in running his institutions. If implemented, they could change the face of Indian education.

In the process of emerging as one of the very few independent, non-political



Vasudevan Pillai with delegates

“education barons” in Maharashtra, Dr Pillai had to fight the bureaucracy, corrupt politicians, greedy ministers and a system which was meant to stifle private initiative, not encourage every means of educating every single Indian in the shortest possible time.

To overcome political or vested interest-inspired hurdles, he had to move the

Bombay High Court and the Supreme Court. In the process, he has learnt to prepare his own cases and advance the right arguments at the right time in the right fora.

At a time when in Maharashtra, almost all the main educational institutions are run or controlled by politicians or missionaries, Dr Pillai stands out as a pure educationist committed to the UNESCO-ordained definition that education should enable an individual to achieve his or her goals, develop his or her knowledge and potential fully in society. The UNESCO had defined literacy as the ability to identify, understand, interpret, create, communicate and compute using printed and written materials associated with varying contexts. Dr Pillai's institutions seek to implement this UNESCO ideal to empower every Indian child to enable them to take India into the Superpower status within the lifetime of the next generation.

Dreams Lost

He realises that since 1970 there has been a steady deterioration in the quality of our national leaders, who now appear to focus merely on expanding their own spheres of influence, or retaining it, losing sight of the higher purposes of nation building. Personal profit and gain push out higher aspirations of serving society. They have lost the vision and the foresight as also the commitment to take the country forward, which has been the dream of the founding fathers of the nation.

“Today, after sixty years of independence, we seem to be reverting to a feudal system,” he laments.

He came to the conclusion that the only

Comprehensive facilities under one umbrella

The Mahatma Education Society, founded in 1970, runs 42 different institutions providing education from KG to Post Graduate Diploma and degree courses in a variety of subjects.

From schools to junior colleges, degree colleges, teachers' training institutions, colleges offering engineering, management, architecture and computer training, the MES has over 25,000 students under its wings. Its campuses are spread out at Chembur, Gorai, Panvel and Rasayani. It is likely to spread its wings further to Raigarh soon.

Unique among the institutions it runs are the Global Academies, at Gorai and Panvel. The Global Academy aims at holistic development of the student. It fosters critical thinking, while emphasising creativity. The aim is to instil in the student positive thinking, right values and morals, all aimed at building self confidence and self esteem.

The infrastructure provided at all Dr Vasudevan Pillai institutions conform to the best international standards. Desks and chairs are among the best in any school or college in the country, or the best of such institutions anywhere in the world. Science laboratories are clean, without acidic odour, toilets are again clean and devoid of any offensive smell.

All classrooms are equipped with audio-visual facilities. Learning becomes an interactive and enjoyable experience. Digital classrooms with touch screen computer LCD and central air conditioning provides academic comforts and practical skills required by the students. The acoustic and techno-friendly ambience enables students to sit with concentration for long hours in the class. Science and computer laboratories plus a language laboratory provide everything students may need.

Gymnasias and health centres, round the clock medical facilities and placement support provide other ancillary requirements on the campus.

The Society also runs the Vidhyadhan Educational Development Ltd., to provide finance to educational institutions and for needy students to pursue higher education. Knowledge Centre is an allied consultancy firm. Erudite Education Mission is an NGO devoted to social work.



Primary students at library

way to progress on which we could unite, collaborate and find the essence of our national character was education – the true empowerment since only the truly educated were free. Education provided for social and cultural empowerment, political empowerment to usher in the desired change.

He found the country was not equipped to provide for the 96 lakhs of babies that are born each year. Instead of being seen as a drag on the nation, they need to be assessed as assets and developed as national assets. The unrestrained population growth itself was the result of lack of education, he believes.

The Rs.1,20,000 crores the government spends on education every year goes to government aided schools, payment of wages in government run institutions and IITs.

Deep Rooted Corruption

In 1980 Rajiv Gandhi placed education within the ambit of Human Resource Development Ministry (HRD). That brought in the All India Council of Technical Education (AICTE), the National Council for Teacher Education (NCTE), the Distance Education Council (DEC), the Indian Council of Agricultural Research (ICAR), the Bar Council of India (BCI), the Medical Council of India (MCI) and the Pharmacy Council of India (PCI) into the field of education. Instead of promoting the growth of educational institutions, they led to the emergence of a new kind of power play that turned into hotbeds of corruption.

“Out of this grew a system that was designed to favour builders, companies and politicians. The politicians looked for

personal gain and milching educational institutions for building up their personal fiefdoms and for generating 'political funds!'”. As Dr Pillai writes: “This sector has attracted more than its share of dubious players, who scarcely have their roots in education or a sense of conviction about it.”

Vasudevan Pillai came to Mumbai at the age of 16, along with his brother M P Pillai, to “pursue education and acquaint myself with the benefits of a cosmopolitan environment and the struggle that would prepare me for life's adversities.”

He equipped himself with a Bachelor's degree and then a Master's and spent a year teaching technical English at the Somaiya Polytechnic. He quit the job to join his brother, to start the Chembur

English School. That evoked the first stirrings of entrepreneurship in the 24-year old Pillai.

The school had 149 students, located in a 700 sq feet shed with a tiled roof. M P Pillai was the Principal and Vasudevan Pillai and four other teachers taught classes upto Std V. The students were charged a nominal fee of Rs.10 a month. Even today all Pillai institutions charge much less fees than other similar institutions.

In 1971 the school was pulled down and a one-storey structure put up on 800 sq yards of land, with funds provided by the parents of the students and friends. It soon was raised to a full fledged school, the first unaided school in the state.

Later Pillai started a Night Junior College, an unheard of concept till then and the first in Maharashtra. His wife, Daphne, a teacher of English at Jai Hind College would rush to Chembur after college closed at 5 p m to take classes in the night college till 9.30 p m.

By 1984 Pillai secured permission for additional floor space index. Parents, many of them in the Gulf, responded to his appeal for funds. Variety entertainment programmes helped raise more funds. The result was a night degree college and courses in D Ed and B Ed.

New Enterprises

Till 1980s, Pillai recollects, educational institutions commanded respect, since they served as service led enterprises and not as a profit driven industry. With the entry of politician-run educational institutions, it ceased to be the noble enterprise it had been till then.

In 1990, Pillai started construction of his college in Panvel. Mrs Sudha Hatiskar



K G Creative Class

was made the Principal and Mrs Daphne Pillai would take turns to teach classes in English and Marathi. CIDCO helpfully laid a special approach road to the site. They also planted hundreds of trees.

Then came the Mahatma School of Academics and Sports. Today it has over 3,800 students. In 1989, the foundation of a College of Architecture was laid. CIDCO offered land to start the Pillai College of Arts, Commerce and Science and the Pillai Institute of Management Studies and Research. They were modelled on Oxford, Cambridge, MIT and Berkeley colleges.

When he was denied permission to start a college of arts, commerce and science, Dr Pillai approached the Bombay High Court and got it. Then to take care of the children of workers engaged in putting up the Panvel campus, he set up the Erudite Mission Trust to teach the children, the government declared this illegal.

Every year the Pillai Institute of Management Studies arranges a marketing fair, Sambhav, which draws participation of over 200 corporates, which ensures placement for its graduates. A delegation of students from the Institute goes to the US every year to gain experience of Fortune 500 companies which enables easier placement.

In 2004 came up the Pillai Institute of Engineering which entered into an alliance with Infosys for a collaborative programme to train and absorb its graduates every year. BARC chipped in with funds for technological research and development. The Institute today has 420 seats, offering courses in automobile engineering, mechanical and computer



At the Chemistry Lab

engineering and electronics. The New Panvel campus has audiovisual classrooms, spacious conference rooms and state-of-the-art laboratories. Pillai had earlier studied the facilities offered at MIT, Berkeley and Stanford for engineering studies.

In 2000 Pillai tied up with Hindustan Organic Chemicals to help restructure their school at Rasayani, in Raigarh district. Within three years the school had over 1000 students – 700 for the English medium and 300 for the Marathi medium sections. By 2009 the Mahatma Education Society was running four new institutions at Rasayani; engineering, commerce, arts and science, and management and architecture institutes.

Out of all his experiences Pillai evolved his own concept of mass education –

EduNation – an educated nation, totally empowered to the last man. According to him EduNation teachers must be equipped to create a New India empowered to take its place in the comity of nations as a Superpower.

The Work Force

The Pillai institutions have a staff-strength of about 1800, including some of the best known academicians to conduct various courses. Many of them have been with the Mahatma Education Society since its inception.

Well past retirement age, C Y Kulkarni, Deputy CEO has been with Dr Pillai for the last 25 years. Everyday is one of a new challenge in the organisation for him. He relishes it, particularly working with a visionary like Dr Pillai and the entire staff.

Staff loyalty is very high in the Pillai institutions. Salaries are well above the average for each class of employee. Incentives to stay on and put in long hours has become a matter of habit for many of the employees. The ambience of a Pillai educational centre has much to do with ensuring unquestioned loyalty.



In the computer lab

MAHARASHTRA'S GREAT LEGACY

MAHARASHTRA, as a unilingual State completes 50 on May 1. The demand for unilingual states had been triggered off in 1952 when Potti Sriramulu went on a hunger strike demanding a separate Andhra Pradesh as the Telugu homeland. When he died, the unification of Andhra Pradesh with territories from Madras Province, Bombay Province, Mysore State and the original Hyderabad State, became inevitable.

Since then the demand for a separate Marathi speaking state had become strident. The States Reorganisation Commission in 1954 recommended a bilingual State of Bombay, comprising of Maharashtra and Gujarat. As the agitation for unilingual States intensified, the Samyukta Maharashtra Movement came into being in 1956. The struggle for Maharashtra picked up. It turned violent in many places. By 1959 the then Chief Minister, Y B Chavan informed the Prime Minister, Jawaharlal Nehru that the bilingual State could not hold any longer. The new State was ushered in on 1 May 1960 and Chavan continued to be the Chief Minister. If today Maharashtra is reckoned to be one of the premier States of the Indian Union, much of the credit for its development and progress should go to Chavan. His vision, dynamism and progressive measures laid the foundation of the most industrialised State in India.



Chief Minister V P Naik with President Dr Radhakrishnan

Malayalees in Samyukta Maharashtra Movement

It was the sustained people's movement that led to the creation of Maharashtra as a unilingual State on May 1, 1960. The movement had begun in 1956, when all other states were formed on the basis of language. Maharashtra was tagged on to Gujarat as Bombay State, primarily because of the vexed question of the future of Bombay City.

As the struggle for a unilingual state gathered momentum, it became clear that it was a popular movement that had the support of the entire working class in the state. The period coincided with the era of strident trade unionism in Bombay.

Almost all trade unions in the city were either dominated by Malayalees or had a very large component of people from Kerala. Some of the greatest and best known trade union leaders in the state were all in favour of the creation of Maharashtra state. Among them were S A Dange, Godavari Parulekar and her husband, Shyamrao, Ahalya Rangnekar, B T Ranadive, Nath Pai, S M Joshi, N G Goray and the littérateur Acharya P K Atre.

Among those who actively participated in the movement were N V Gopalan (Gopalji), A P Narayanan, M Paramu, Kumaran Master, A Sankaran Kutty, E K Menon, Hydrose, T P C Nair, M E J Das, K P Vasudevan, R K Pillai, V Balan, K M Mani, A M K Shaikh, Sadasivan, K Narayanan Kutty, K Sridharan, P Damodaran and several others. Many of them worked in textile mills or in other business establishments, but were highly motivated and committed trade unionists.

Many among them were often picked up by the police, held without judicial sanction, tortured, humiliated and released after warnings. Back on the field, they would participate in demonstrations and public meetings, till late into the night.

Mrs Paramu hit the headlines one evening when she appeared at a public meeting with her infant son in her arms, leading a demonstration. The picture hit the front pages of local newspapers the next day. Paramu himself was assaulted by goondas and dumped unconscious in a garbage bin at Dadar.

Paramu, a humble worker, both in life and in the Communist Party of India, remained a committed Communist till the end.



Y B Chavan



Sharad Pawar

His successor V P Naik took it one step further and by end of his eleven year tenure proudly declared that the entire stretch of land from Thane to Pune was dotted with all types of industries.

As Chief Minister from 1957 Chavan visualised a string of dams, irrigation projects, industries and all the infrastructure needed for them. Chavan was a grassroot politician, who had lost his father when he was five and had faced penury in his early days. He was moulded by the ideals of Mahatma Gandhi and later infused with the radicalism of M N Roy. He led a simple life, remained steadfast by his high ideals and had created a huge force of followers and colleagues. They inherited his legacy; he had no progeny. Chavan commanded respect and wielded a great deal of clout. This writer recalls an incident when he along with two office bearers of the Bombay Union of Journalists, went to him to get Jawaharlal Nehru to be the Chief Guest at the screening of Charles Chaplin's "Limelight" at the old Excelsior Cinema in the Fort area. Without any

hesitation, and without any formal request in writing, he called up the Prime Minister. In less than fifteen minutes, Nehru himself came on the line, accepted the invitation and gave a tentative date on which he could come to Bombay.

Nehru came on the appointed day, clubbing his visit with other programmes. He came with Edwina Mountbatten, Chavan, Dr A V Baliga and others. Even though he had said he would stay for just an hour, the Prime Minister sat through the 150 minutes of the film.

A situation like this is unimaginable in today's conditions, when Chief Ministers are on a tight leash and much smaller in size politically and morally. Chavan could lay the firm foundations of a prosperous Maharashtra mainly because he was Yeshwantrao Chavan.

His moral stature rests on his idealism, simplicity and intellectual calibre. Chavan relished good company and could hold the fort on any subject. This writer recalls an evening spent in the company of Y B Chavan and S A

Dange, the veteran General Secretary of the then undivided Communist Party of India. Wit and humour, thrusts and counter thrusts kept the small gathering enthralled.

That too is unimaginable in today's context of political untouchability and ostracism, even as Big Brother in Delhi watches who Chief Ministers hobnob with, even in the discharge of their official duties.

Maharashtra has been lucky in the kind of leaders it has thrown up as Chief Ministers Chavan, Naik, Pawar. Some others did not match up, but on the whole this State has been remarkably fortunate.

It is well and truly set on the road to progress despite minor irritants. The sweep of international and globalised progress will inevitably make them irrelevant in due course of time. The people of Maharashtra cannot betray the legacy of Yeshwantrao Chavan.

-P K R

"The Best South Indian Restaurant in Mumbai"

Awarded by "Savvy Cook Book F&B" in 2006

Mani's Lunch Home

(Since 1937)



384, Dabhawala Sadan,
Telang Road, Nr. Matunga post Office,
Opp. South Indian Bajan Samaj,
Matunga (E), Mumbai-400 019.
Tel: 022-24021112

153/C, Mhaskar Building, Nr. Ruia College,
Opp. Hindu Colony,
Matunga (E), Mumbai-400 019
Tel: 022-24127188
Website: www.manislunchhome.com

FIRST TIME NOVEL, FIRST RATE READ

-P K Ravindranath

Mathew Vincent Menacherry, 39, a chemical engineer, Director of the Anthea Aromatics Group, has written his first novel, "Arrack in the Afternoon." The book not only provides good reading, but also emerges as a belated tribute to the author's grandfather, the iconic giant littérateur and critic of Malayalam, the late Prof M P Paul.

Mathew has not met his grandfather, nor been able to read his prolific writings, because like all second generation Malayalees in Mumbai, he cannot read Malayalam. As ill-luck would have it, Prof. Paul remains one author who has been least translated into English.

Mathew's father, Dr Vincent Paul spent long years as a Research Scientist at Hindustan Lever. He quit the job in 1983 to be on his own. Anthea Aromatics came into being, but for about a decade it was hard work, till it was fully established. Now the group has entered into a partnership with the French perfumery manufacturer, DRT Anthea Aroma Chemicals Pvt Ltd.

The group exports about 90% of its production and has spread out into factories in Roha, Vapi and Mumbai. His elder brother, Dr Paul Menacherry, is the Managing Director of the group, while their father Dr Vincent Paul is the Chairman.

Paul's wife, Mariam, is a film maker, who recently made news with her documentary on the rat catchers in Mumbai. The film has been chosen for international film festivals.

Mathew with an MBA degree, joined the family group in 1992. Business development and management apart, he took time off to write poetry initially. His mother, Annie Paul, liked them and would often encourage her son.

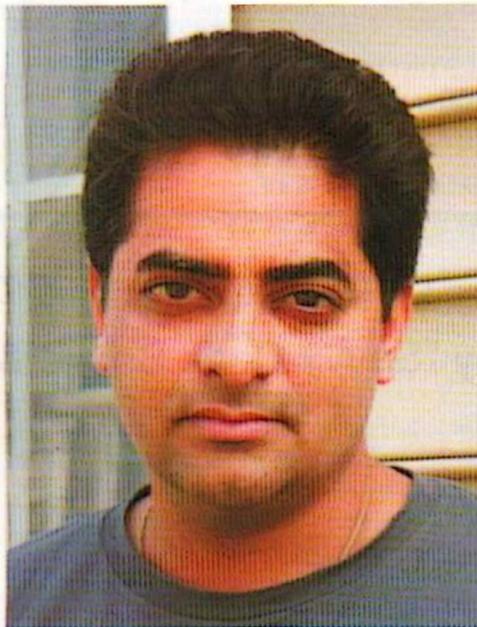
From poetry to fiction was the next step. Mathew took five long years to pen "Arrack in the Afternoon." He spent the next three years editing, rewriting and polishing his maiden effort.

The book has been well received, except

for critical frowns in the conservative press about the foul and abusive words used by some characters. "But that is Mumbai language, among friends and a particular class of people, whom I have portrayed," Mathew claims. True, despite the overflow of the F word.

Stimulating Reading

For a first time novel, ARRACK IN THE AFTERNOON provides heady material. Set against the background of the fast paced life in Mumbai, it narrates the story of Verghese Konnikara, brought up in



Mathew Vincent Menacherry

Mumbai, who rose to dizzy heights from lower middleclass jobs, to emerge as a Godman. His rise to reverential heights from a stunt man, is scripted by a Hindi film studio hand, who does one better than the most professional Event Management outfits and in the bargain does very well for himself. Verghese is transformed into Vargi Baba thanks to his enticing physical structure and captivating personality.

In his steady march to Godhood, Verghese becomes friendly with Raj Bhambani and his wife, the billionaires

in town, the female head of a TV channel, the editor of "Mumbai Masala" who turns out to be a fellow Malayali. His filmy manager exploits each one of them to manoeuvre his valued client to dizzy heights.

At the peak of his saintly life, Verghese goes back in search of his roots to Takshila and Mahakali Caves Road, where he had spent his childhood with his parents. He looks for Patricia, his first love, who genuinely loved him and gave herself to him, living on the earnings at Commando Bar, the country liquor outlet in Andheri and Kochapu, his father's business partner.

The end is tragic, for all through his life Verghese had played with Fate far too dangerously, from his stunts to playing Godman.

Mathew Menacherry succeeds in holding the readers' attention all through the 315 pages of his book. All the principal characters in the novel are minutely etched and one develops a liking for each one of them, despite their foibles. Apart from Verghese himself, the characters that stand out are Patricia and Karan, his manager and Sabu, the Editor.

Events flow smoothly and the narration is even smoother, leading to the final denouement. One suspects, Mathew Menacherry had one eye on the Hindi film industry, while writing the novel. It does provide the framework for a surefire trendy film with an infallible storyline.

The book also encapsulates the struggle for survival and the drive to forge ahead in the metropolis despite all odds. It is rightly the outpourings of a second generation Malayali migrant in Mumbai, with a rich and enviable cultural heritage but handicapped by the inability to express himself in Malayalam.

[Published by HarperCollins, the Book is priced Rs.350.]

AROUND MUMBAI

MULUND

Hub of Social, Cultural Activities

Mulund has a Malayalee presence of about 5,000 families, but is a vibrant centre of activities. There are three prominent Malayalee organizations that work for the welfare of the community: Mulund Kerala Samajam, the Kerala Catholic Association and the Nair Welfare Society. There are besides, other organizations like the Kendriya Nair Samskarika Sangh, Kairali Harmony Group and Amar Nagar Malayalee Samajam.

Mulund is the hub of several cultural, educational and social welfare activities, involving several Malayalee groups along with other local groups. In 1960, when the Mulund Kerala Samajam was set up, there were hardly 30 Malayalee families, most of them residing in chawl-like structures. Today, the suburb has a large Malayalee presence, with most of them in affluent circumstances. A large number of highrise buildings, malls, markets and shopping centres abound in Mulund. Vehicular traffic has also multiplied several-fold over the last fifty years. Some of the lanes in the suburb,



Vani Vidyalaya, Mulund

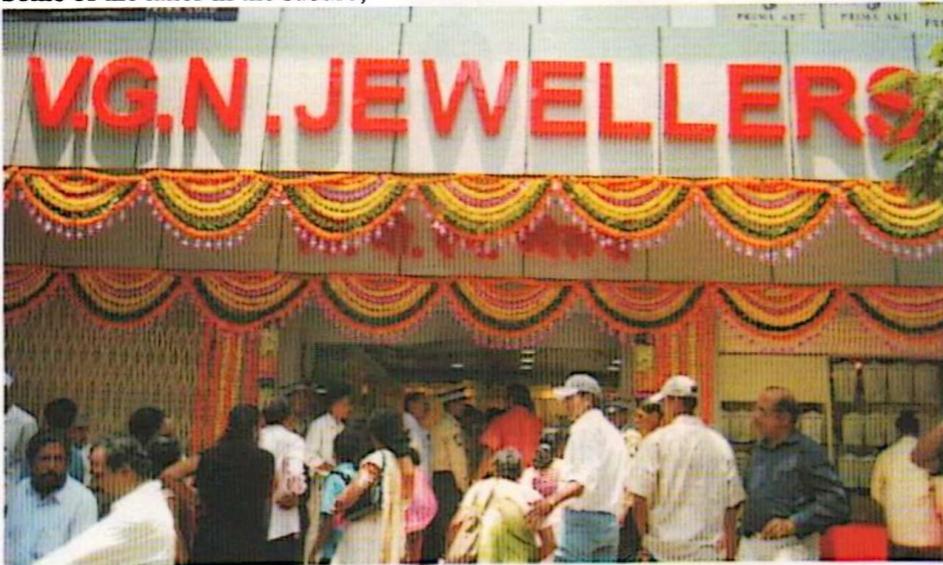
particularly R R T Road, where the Mulund Kerala Samajam has its main office, is a congested, busy thoroughfare throughout the day. The suburb has a large sprinkling of professionals, doctors, lawyers, engineers, businessmen and industrialists. Developers style Mulund as the "Prince of Suburbs". It is developing in princely style, as evidenced by the growth of the Ayurvedic dispensary run by the Samajam at Gaurav Plaza, Mulund

West, where sales of Arya Vaidya Sala products have soared several-fold over the years. At the other office of the Mulund Kerala Samajam at Varalakshmi Building, the Samajam offers treatment for diseases like arthritis, osteo-arthritis, back pain, spondylosis and other skeletal disorders. It dispenses products from Arya Vaidya Pharmacy, Coimbatore. The growth in economic status of its members can be gauged from the fact that the Samajam was able to hold a three-day golden jubilee celebrations at the Mahakavi kalidas Natya Mandir, soon after Christmas. Attendance at all the three day's functions was overwhelming.

The Samajam also runs a well-stocked library, which the office-bearers aver is not fully utilised.

It also runs a Marriage Bureau, which has been of great service to members and other local residents.

The ladies wing of the Samajam conducts dance classes. Their dance troupe is widely recognized and puts up at least 25 shows a year, in various parts of Maharashtra and even in Kerala. The Samajam has a Benevolent Fund which comes to the aid of people in need of financial help, particularly due



V G N Jewellery, Mulund

to ailments and medical care, calling for huge funds.

The Smajam also gives annual awards to students who do well in SSC, HSC, Engineering and Science degree examinations. The Samajam has plans for a college to impart quality education and an auditorium to encourage the fine arts.

The Samajam is run by a committee headed by K Gopalan Nair as President, G Mohankumar (Vice President), A Radhakrishnan (General Secretary), C K Lakshminarayanan and Mrs. Santha Vasudevan as Joint Secretaries, E K Nair, a founder member, as Treasurer. The committee consists of C. K K Poduval, P Unnikuttan Nair, Prasanna Kumar Nair, Vijayshankar, Oommen Michael, P P Pavitran, Mrs Rita Vasudevan, Mrs Sujatha Nair, Mrs. Vijaya Prakash, P P Sethumadhavan, K M Nair and Dr. Dineshan Namboodiri.

NAIR WELFARE SOCIETY

Founded in 1995, the Nair Welfare



C R Unny

Society claims a membership of 1400. It has been conducting medical camps, personality development programmes, dance classes and an annual Kudumba Sanghamam, to highlight the traditional culture of the Nair community.



Sree Krishna Temple, Mulund

It has its own premises at Nair House, from 2000, which has a community hall where several social functions are held. The Society runs a Marriage Bureau under the guidance of Mrs. Raji S Nair, chairperson of the Ladies Wing. It also runs Narayneeyam classes on Saturdays from 6 to 8 p.m. It also conducts a monthly Narayneeyam at Nair House. From 2007, the Society launched a Benevolent Fund with an initial outlay of Rs. 100, 000, to help those in need of financial help.

C R Unny is the Chairman of the Society and M Vijayshankar the Secretary. P Bhaskaran Nair is the Vice President and N M Sukumaran the Treasurer. Kumaran Nair is the Chief Coordinator.

KENDRIYA NAIR SAMSKARIKA SANGH

Registered as a charitable organization,

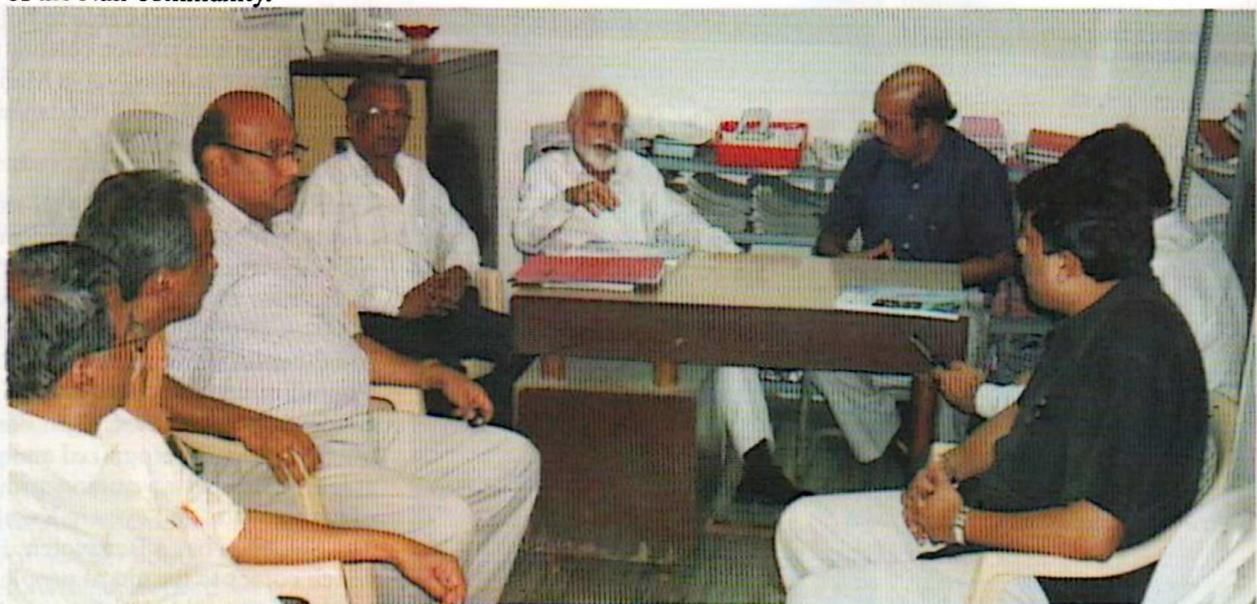
the KNSS began functioning from 2000 with the objective of rendering service to society in general and the Nair community in particular. It provides free medical service to the needy and financial assistance to economically weak students.

KNSS draws inspiration from the Nair Service Society, founded in 1914 by Mannath Padmanabhan.

It has plans to set up educational institutes, charitable dispensaries, hostels for working women and a community hall. In 2001 it secured registration as a public trust under the Mumbai Public Trust Act. In 2008 it acquired its own office premises at Pearl Centre, Mulund West.

Kumaran Nair is the President of KNSS, K V Pillai its Chairman and A R Balakrishnan Nair its General Secretary.

Among the affiliated organizations of KNSS are the Airoli Nair Service



Committee Members of Mulund Kerala Samajam

Society, Nair Service Society, Andheri; Nair Seva Samithi, Ambarnath; Borivli Nair Welfare Association; Nair Seva Samithi, Chembur; Nair Service Society, Kalamboli, Nair Service Society, Kalyan East; Nair Welfare Association, Kalyan West; Nair Service Society, Kashmirira; Kharghar Nair Service Society; Nair Welfare Association, Malad; Nair Service Society of Mira Road, Nair Welfare Society, Mulund; Nair Welfare Association, Nallasopara; Nair Seva Samaj, Nashik, New Bombay Nair Service Society, Nerul Nair Seva Samaj, Nair Samskarika Samiti, New Panvel; Nair Welfare Society, Powai; Nair Samaj Sangham, Sakinaka; Nair Welfare Association Thane; Trombay Nair Community Welfare Society, Nair Service Society, Nagpur and Nair

SOCIAL ACTIVISTS OF MULUD

Kumaran Nair: Lion Kumaran Nair has been a longtime resident of



Kumaran Nair

Mulund. A highly motivated social worker, Nair had been in tyre retail market, owns hotels in Kerala and is also into real estate business. He came to Mumbai in search of a job in 1960. He failed to get the only job he applied for – a bus conductor in BEST. From then on he came up in life the hard way, fighting every inch of the way. Kumaran Nair is associated with a variety of social organizations. His keen desire to bring about 50 Nair Welfare organizations under one banner prompted him to take the initiative in setting up the Kendriya Nair Samskarika Sangh. He is an active office –bearer of the Congress party.

Prakash Padikkal: Coming to Mumbai in 1976, Padikkal became

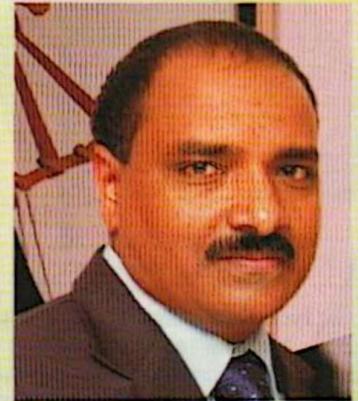


Prakash Padikkal

an apprentice in a production house. In 1982 he launched his own production and engineering company. He is now Managing Director of Havishtha Steel Fab Pvt Ltd. Circumstances prompted him to become a social activist. The small scale industries in the Bhandup-Mulund belt faced heavy losses due to power cuts lasting four to five hours every day. He found the bureaucrats were doing nothing about it. As President of the Bhandup Industrial Estate Coop Society, he launched a campaign, which ended in success.

He is also President of the Hillside Residents Welfare Association (HIRWA), whose members had been cheated by builders. He fought their case successfully, along with other members of HIRWA. Prakash Padikkal regrets the fact that once Malayalees attain a certain level of prosperity, they tend to segregate themselves by building sectarian or community organizations. Collectively, Malayalees are losing their identity as a linguistic or cultural group, he believes. Prakash is married to Sulekha, a journalist, who freelances for various periodicals including Mint. They have one daughter, Supriya, 22, a post-graduate student at the school of Oriental and African Studies, London.

Malal George Stephen: A motivated social activist, Stephen is available to espouse any cause on



M G Stephen

behalf of the needy and helpless people. He is actively associated with the Mulund Kerala Samaj, Amar Nagar Malayalee Samajam, Kerala Catholic Association, Kairali Harmony Group and other local organizations. Stephen is also associated with several Christian organizations representing Roman Catholics, Syro Malabar or Malankara and the educational organizations they run. He is president of Kerala Catholic Association and General Secretary of ACTS and HOPE (Accident Care Transport Service and Health Oriented Project Establishments), which renders great humanitarian services. The Kairali Harmony Group organizes get-together of about 400 families on all Kerala festive days. Stephen is Managing Director of Praveen Electricals Pvt. Ltd., which employs over 5000 persons.



Vijaykumar K

Vijaykumar K: came to Mumbai in 1978, and became an active social worker, lover of fine arts and performing arts besides being a successful businessman. He is the Director of Host Group of Companies. Vijaykumar plays a pivotal role in bringing Surya Festival to Mumbai; along with Prakash Padikkal, Stephen and others. He is an active office bearer of NSS, Mulund and a key supporter of Mulund Kerala Samajam activities. His wife Subha and his two children make up his family.

PALGHAT IYERS OF MUMBAI

-Parur S Ganesan



An Iyer in Mumbai

Hordes of Iyers from Palghat (now Palakkad) migrated to Mumbai in the second and third decades of the last century. Palghat was then an important town of Malabar, a district of the erstwhile Madras Presidency. Essentially an agrarian folk, the Tamil Brahmins had comfortably settled down for generations in the 18 villages peripheral to the Palghat (Kalpathy) river. Generally referred to as Palghat Iyers, they fought their way the very next day they finished their matriculation examination to board the train to Bombay – the City of Gold – where a relative, settled earlier, had a job waiting, even before the announcement of the results.

The struggle for survival commenced even as they got an entry into the railway compartments of the South Indian Railways at Olavakkode, (as official reservations in trains were unknown in those days) and at Arkonam the next morning in the MSM railways. The entry and the change at these two stations invoked resistance from the inmates to the new entrants, often through the bar-less windows of the overcrowded compartments. This was a reassurance and added determination for the boys to fight against odds for sheer survival. Many of these settlers recollect with nostalgia that happy day of their landing at GIP Dadar in Khaki knickers, a carry over from the school, and switching over to a borrowed long trouser, a coat and a cap the next day. It took some a few months to take courage to change over from the traditional tuft to a crop cut – as much indeed a social revolution in those days.

This Palghat stock which entered Mumbai's human resources, soon established a reputation with their employers for honesty, dedication, sincerity, loyalty and a sense of purpose so much so, that 'Iyer' at the end of a name became an easy testimonial for a job in any company, foreign companies in particular, Water Signer and Co, Imperial Tobacco, Spencer, McMillan, Whiteway Laidlaw and Co, Legman's, Lloyds Bank, Volkart Bros – to mention a few, absorbed these Iyers in hundreds and found in them great work assets. To their homes in the South, these boys were pillars of strength against the vagaries of the weather on which the economy of the agrarian relatives were dependent.

Joint cooking, running of hostels and later co-operatives were all founded by these boys, so that they could conserve their earnings and send it home on the very day they got their salary, which would enable their parents to

settle an early marriage for their little sister, or the money would be handy for an elder sister's delivery. A priest of a village, who also used to be the part time Post Master, recalls that during the first week of every month he could count a money order coming from Mumbai to each of the Brahmin houses of that village. Family bondage on one side and a sense of duty on the other, this crop of Iyers was a unique breed for their beliefs and work style. Every time one went home on vacation, he returned to Mumbai taking along with him at least two employment seekers. This metropolis of uninhibited commerce, they realised, could absorb any number in any capacity, provided one had the will to work. Even a few bullies and known depreddators of

they also subsequently organised a network of schools, colleges, temples, music academies and several cultural and art societies so that the expanded community could get all round attainments and make relaxations purposeful. As years rolled on, this band of young men absorbed all that was the best from their masters – discipline, skills and sophistication leading a qualitative change in them. In fact, in the mid-forties, when the whites started leaving Indian companies, these one time typists and stenographers succeeded them and turned successful bankers, accountants, financial controllers, personnel managers, welfare officers and sales managers discharging their functions with ease and



A typical Agraharam, community quarters of Iyers

the village got transformed into refined gentlemen, once they got a berth in the city's earning habitat.

Typing and shorthand were the chief weapons in their armoury and these were always kept sharp. Leisure hours were very usefully spent – a leader dictating passages at varying speeds and a group taking it down in shorthand. Many who aspired to become graduates attended the morning classes. In the evening invariably everyone had a part time job because they needed to make maximum money to send home. In 1926, when a group of these boys founded a co-operative hostel in Matunga offering food on a no-profit-no-loss basis, it marked the beginning of a community movement (very recently this Society was taken over by a private builder). These immigrant youths later established Bombay's first co-operative store, selling household provisions and items for the middle class that they needed as they acquired families and begot children. An ex-director of the erstwhile South Indian Co-operative Society used to mention it as a personal triumph that during his tenure, the Society had bagged the Best Society shield consecutively for three years. The co-operators would ride on lorry tops to the wholesale market at Byculla regularly to buy groceries and vegetables at competitive prices. Realising that life is not bread alone,

confidence, despite the fact that they had no major academic or specialised managerial qualifications to flaunt.

The fraternity among these old settlers was so deep that they behaved among themselves without any inhibitions and formalities with great emotional attachment bordering on brotherhood. Many of them carried descriptive and often affectionate appellations such as 'Cycle Krishnan', 'Meesa Parasu', 'HMV Parasu', 'Taxi Parameswaran', 'Photo Venkatesh', 'Glaxo Nanoo' and so on. Their descendents are so proud of these settlers that even now many of them while introducing themselves refer to these nicknames. In short, these original settlers became almost immortalized, if not institutionalized, among the community – a proud stock having lived a rich and full life – dutiful sons to their parents, conscientious employees to their masters, devoted parents to their children, willing participants for community development and more than anything else disciplined and respectable role model citizens in the community.

[The author, a resident of Mumbai for the last 44 years, initially was an officer of the Indian Economic Service (IES), Government of India and later was Director in Garware Polyester Limited, Mumbai. He has settled down in Mumbai and lives in Pestom Sagar, Chembur]

OFF FIELD, ON AIR

From his intense aversion to travelling 'cattle class' to benami ownership stakes in the Kochi IPL team, Shashi Tharoor has arrived as the prototype Indian *neta*. He is now in the august company of Sharad Pawar, Lalu Prasad Yadav and Narendra Modi.

It took another Modi to spill the beans on him, about why Tharoor was so keen on selling cricket to Kerala.

Basically a Kolkottan at heart, and a Malayali by birth, he should have had a passion for football. As one who spent long years in the US, more particularly at the UN, he should have been an ardent fan of baseball, not cricket. Cricket mania struck him ostensibly after he joined the Council of Ministers at New Delhi. Peer influence and the manner in which other cricket barons had captured the limelight, Tharoor possibly did not want to be left out. Despite his acrimonious and controversial stint at the Centre, Tharoor has failed to strike roots in Kerala

politics. The Kerala Congress hierarchy still considers him an intruder, foisted on it by the "High Command."

Tharoor must have felt the need somewhere to endear himself to Malayalees with whom all through the last five decades he has had little contact. Tharoor has never been able to gel with hard core Malayalee culture. As a pure bred Nair, his surname is an anachronism. Tharoor is his father's family name. He discarded the surname Menon he should have used as his matriarchal surname. His father, uncles and several cousins used their tharawad name as their surname. It was un-Nair of him to have skipped his legitimate maternal surname. That's his personal choice.

What is of public concern is why Tharoor chose to foist cricket on the people of Kerala. How far distanced Malayalees in Kerala are from the ball and bat game can be gauged from the inability of even the best news readers



Shashi Tharoor

of prominent Malayalam TV channels to pronounce familiar cricket surnames like Pathan, Ganguly and Gavaskar. Listen carefully the next time and you will know the difference. The teleprompter script is in Malayalam. So at the end of the bulletin, you hear the name of the "Maan of the Maach." That's the way it is in Malayalam lipi.

INSIDER

Cricket Disgraced

-P Surya Kumar

The Union Minister for Indians Overseas, Vayalar Ravi aptly described the muck that had been raised by the IPL controversy. "The IPL is organized international gambling with black money," he had said. All through April the media was hooked on to this nefarious activity, to the exclusion of many other important, national issues.

The hard facts about IPL reveal a sordid story. It involves a stupendous Rs. 19,000 crores of the money at stake. Lalit Modi, the Commissioner of IPL, lives the life of a Moghul emperor-with his own private aircraft, unaccounted hoards of money and rubbing shoulders with royalty and the most powerful people in the country.

Almost everyone who had come in contact with him has been left with a stained reputaion. What Ravi did not mention was the Malayalam proverb that says "Anyone who dips his hand in the pot of jaggery, licks his fingers." Modi's own fortune runs into hundreds of crores. He was undoubtedly a man of means before he took over the "administration" of cricket in the country, unlike Madhu Koda, who rose from the humble position of a porter to the Chief Ministership of Jharkhand. Along the way he stacked up crores of rupees as his personal wealth.

Unlike Koda's fortune, Modi made it out of the affluent Swiss Bank account holders and the like. Koda's was national assets like the minerals mined in his State.

But Modi encroaches on scarce national resources, when he stages his IPL matches at night in well lit stadia. The weather outside the stadium is too hot and humid during the days where even the toughest of players would wilt like Nitin Gadkari in New Delhi's heat.

And that's the curse of the Englishman's gift to all the colonics that he ruled at one time. Englishmen don't excel at football or hockey, because English evenings are cold and forbidding. Cricket is ideal for the notorious English weather to allow the Sahibs to absorb the much-needed sunlight as it peeps out of dark and clouded skies, throughout the day.

Cricket is not the game that suits the Indian weather. So, all the "Men in Blue" including the "Master Blaster" play the IPL matches in flood-lit stadia at night. They burn up hundreds of kilowatts of scarce electricity, even as students of the D Y Patil Educational institutions study for their examinations by candlelight. Frequent and prolonged power cuts leave them little choice. The D Y Patil stadium is transformed into a fairyland for Modi's "fixtures." Plus the heavy consumption of power as millions of fans hooked on to cricket, watch "twelve fools chase one ball" as the late George Bernard Shaw would say. Vijay Mallaya recently described cricket as a "religion" of India. Yah! With a prophet like Lalit Modi.



Kaikottikali is a traditional dance form of Kerala. This dance form is performed by ladies on occasions such as Onam and Thiruvathira. While it is called Kaikottikali in Malabar, it is known as Thiruvathirakali in the erstwhile Kochi and Tavancore areas of Kerala. In Malabar ladies in their traditional attire assemble in predecided venues on occasions of festivals like onam or any happy occasion. In olden days, the venue normally used to be the courtyards of orthodox Brahmin (Namboothiri Illams) households. They assemble after the sumptuous lunch feasts. Today of course public halls or such venues are preferred. Till evening they present different styles of dances based on songs praising Hindu gods or appropriate songs taken from Kathakali. There are very popular romantic renditions written by famous poets like Irayimman Thampi used for the Kaikottikali performances. Personally I have heard many naughty and hilarious compositions by unknown authors being used for the performance. Love sick Parvati waiting for union with Shiva is a very popular theme in these songs, many stories from Mahabharata also have got in to the rich tradition of Kaikottikali song genere. In the Thrissur side, the dance is performed on all the five days starting from Thiruvonam.

Here in Mulund a dedicated group of ladies perform Kaikottikali on various occasions through the year. For the past more than 20 years, this group has been continuously performing for one hour from 7 PM onwards at the Bhaktha Samgham temple complex hall before a large gathering on Thiruvonam day. All the Malayalees of this locality and from neighbouring suburbs, specially ladies, never miss the performance which needs no notice or reminder. Of late the group is divided into three, consisting of girls below 12, unmarried girls and middle

aged ladies. The first two groups perform initially for few minutes each leaving the last group to dance for the major part of the programme. The temple authorities extend all necessary help for the programme. Krishna Gangadharan, a govt. employee and resident of Mulund, provided the leadership for about 18 years. Girija Raghavan, Saroja Venkatachalam and Raji assisted the team. The performance continues to be very popular even now with more youngsters, mostly working in executive positions, making it a point to rehearse for about a month in the evenings after they return from work. This group with number of newcomers, under the banner of Mulund Kerala Samajam, also present these dances in various other cultural forums in the city and outskirts on invitations. On an average in a year they perform at about 15 to 20 venues. They have been performing annually at Guruvayoor temple in Kerala in the last 4 years. Very recently they performed at temples in Guruvayoor, Thriprayar, Kodungalloor, Ernakulam, and



by Usha Radhakrishnan

Chottanikkara. Chandrika Ramachandran, Lalitha Hariharan, Usha Radhakrishnan and Jayashree Viswanath provide the leadership for this group. Vijaya Prakash render the songs with her sweet and melodious voice. It is interesting to know that they received kudos for their performance in all the above places. "It is indeed very heartening to see the performance of these ladies, who are non-residents of Kerala, performing here since it is very rare to see this in Kerala" was the comment of the lady cultural Secretary of Triprayar Devaswam. This group has won many prizes in competitions held in Mumbai. It is very essential to keep this dance form alive for the future generations.

Essentially, Kaikottikali is a form of group enjoyment of the ladies, though there used to be people watching them perform, it was not meant as a performance for the audience, it is more like the tribal dances which the performers enjoy maximum. A few years back, practically all the girls from Kerala used to get trained in the basics of this dance form so that they will be ready for a performance on an appropriate occasion with out any notice. Defintely this dance form is a part of kerala culture and needs study about its genesis.



Members of Kaikottikali Group of Mulund

Our mother tongue - 2

History of Malayalam Alphabets

Satyanath

Malayalam is one of the four major Dravidian languages. It is one of the 22 scheduled languages of India with official language status and is used in the state of Kerala and the Union Territories of Lakshadweep and Mahé (a part of Puducherry or Pondichery). It is spoken by 35.9 million people. Malayalam is also spoken in the Nilgiris and Kanyakumari districts and Coimbatore of Tamil Nadu and Dakshina Kannada, Bengaluru and Kodagu districts of Karnataka. Overseas it is also used by a large population of Indian expatriates living around the globe in the Persian Gulf, United States, Canada, Singapore, Australia, and Europe. Malayalam, in terms of the number of speakers, ranks the eighth among the fifteen major languages of India.

The word Malayalam originally meant mountainous country. (mala = mountain + alam = place). The word "Malayalam" is a palindrome in English. However, it is not a palindrome in its own script, for three reasons: the third a is long and should properly be transliterated aa or ā (an a with a macron) while the other a's are short; the two l consonants represent different sounds, the first l being dental and the second retroflex, Malayalam **ള**, Roman **l**); and the final m is written as an anusvara, which denotes the same phoneme /m/ as in the initial m in this case, but the two m's are spelt differently (the first m is a normal ma **മ** with an inherent vowel a, while the last m **ം** is a pure consonant).

Today, there are about 170 daily newspapers, 235 weeklies, and 560 monthly periodicals in Malayalam. Hindi, the national language, is the mother tongue of only about 40% of the Indian population, including the vast regions of Uttar Pradesh, Bihar, Madhya Pradesh and Rajasthan, where as Malayalam, the only Keralites' language is the mother tongue of about 3.62% of Indians.

The oldest record about Kerala is in a rock edict of Emperor Asoka between BC 272 and BC 232. Earliest Malayalam pieces are

ക ങ്ക ങ്ക ഇ ങ്ക ങ്ക ങ്ക ങ്ക ങ്ക ങ്ക
 ങ്ക ങ്ക ങ്ക ങ്ക ങ്ക ങ്ക ങ്ക ങ്ക
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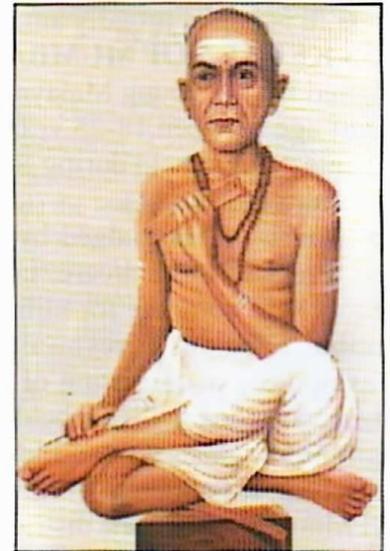
Malayalam vowels

Last three vowels on the second line are no more in use.

found from 830 AD, using Brahmi scripts. The Grantha script, the forefather of modern Malayalam scripts, is one of the earliest Southern scripts to emerge from the Brahmi script. It was the 16th century poet, Thunchathu Ramanujan Ezhuthachchan who gave a distinct script to the language.

Theories on evolution of Malayalam

Malayalam was derived from ancient Tamil in the 6th century, from which Modern Tamil was also derived. Old Tamil was used in literature and courts of a region called Tamilakam. A famous example is Silappatikaram. While Dravidian Tamil used to be the language of the ruling Chera dynasty and Pandyan kingdoms, Sanskrit/Prakrit derived from Buddhist Pali language and the Jain Kalpasutra were known to Keralites from 500 BC. The Grantha Bhasha or Sanskrit mixed Tamil which was written in Grantha Script (Arya Ezhuthu) was used by Aryan Brahmins residing in Tamil areas. The Dravidian



Thunchathu Ramanujan Ezhuthachchan

century. For cultural purposes Malayalam and Sanskrit formed a language known as Manipravālam, where both languages were used in an alternating style.

അ	ആ	ഇ	ഈ	ഉ	ഊ	ഋ	அ	ஆ	இ	ஈ	உ	ஊ
എ	ഏ	ഈ	ഒ	ഔ	ഓ	ഔ	எ	ஏ	ஐ	ஓ	ஔ	ஔ
അം	അഃ						க	கா	த	தா	ல	லா
ക	ഖ	ഗ	ഘ	ങ			ந	நா	வ	வா		
ച	മ	ജ	ഝ	ഞ			ச	சா	ப	பா	ழ	ழா
ട	ഠ	ഡ	ഢ	ണ			ஞ	ஞா	ம	மா	ள	ளா
ത	ഥ	ദ	ഢ	ന			ல	லா	ய	யா	ற	றா
പ	ഫ	ബ	ഭ	മ			ண்	ண்	ர	ரா	ள்	ள
യ	ര	ല	വ									
ശ	ഷ	സ	ഹ	ള	റ	ഴ						

Modern Malayalam Alphabet
(Both vowels and consonants)

Modern Tamil Alphabet
(Both vowels and consonants. Compared to Malayalam characters are less)

component of Malayalam-Tamil has words similar to ancient Sangam Literature. During the later Chera dynasty, the inscriptions included some lines from Grantha Bhasha in Grantha script along with Malayalam-Tamil written in Vattezhuttu. A form of Grantha Bhasha, a Sanskrit mixed Tamil closely resembling laterday Malayalam was used to write books by Brahmins from Tulu Nadu residing in Kerala in the second Millennium. The oldest literary works in Malayalam, distinct from the Tamil tradition, is dated to the 11th

Another theory is also popular. The mixture of Aryan and Naga languages, the Sanskrit and Prakrit with the Dravidian Tamil produced the Grantha Bhasha. The Aryan Naga migration to Karnataka, from Ahichatram in Uttarpradesh occurred during the rule of the Kadamba king Mayuravarma in 345 AD. Tulu Nadu had Tulu script, a derivative of Grantha script used by Tulu Brahmins from the 8th century. After Malik Kafur's invasion in 1310, most of the patriarchal Tamil dynasties of Kerala were replaced by

matriarchal dynasties who had surnames closely resembling that of Bunt (community) of Tulunadu. Tulu lipi with some modifications appeared in Kerala as Malayalam script after 1310. Tulu-Malayalam script gradually replaced the archaic Tamil script and Vattezhuttu. When the Portuguese arrived in 1498 the Malayalam-Tamul, an archaic Tamil script, was used to print books by the Portuguese. Doctrina Christam written by Henrique in Lingua Malabar Tamul with transliteration and translation in Malayalam (Grantha Bhasha) and printed by the Portuguese from Cochin in 1556 was the first Malayalam printed book in Kerala. In the 17th century Thunchathu Ramanujan Ezhuthachchan was the first to substitute the Tamil Vattezhuttu with Grantha Script. The discovery that Sanskrit belonged to the group of Indo-European languages prompted the Christian missionaries with German roots to support Sanskrit rich Grantha Bhasha in the 1700s. Johann Ernst Hanxleden wrote poems and grammar books in Sanskrit.

CMS (Church Mission Society) at Kottayam started printing books in Malayalam when Benjamin Bailey an Anglican priest, in 1821 made the first Malayalam types. Benjamin Bailey, an essayist, standardised Malayalam prose. Hermann Gundert from Stuttgart in Germany started the first Malayalam newspaper, Rajya Samacharam in 1847 at Thalassery printed at Basel Mission Press. Robert Caldwell, in his book A Comparative Grammar of the Dravidian or South-Indian Languages states that Malayalam branched from classical Tamil that over a period of time gained a large amount of Sanskrit vocabulary and lost the personal terminations of verbs. Modern Tamil language, like Hindi, still retains them.

Together with Tamil, Toda, Kannada and Tulu, Malayalam belongs to the southern group of Dravidian languages. Some believe Proto-Tamil, the common stock of ancient Tamil and Malayalam, apparently diverged over a period of four or five centuries from the ninth century on, resulting in the emergence of Malayalam as a language distinct from Proto-Tamil. As the language of scholarship and administration, Proto-Tamil which was written in Tamil-Brahmi script and Vatteluttu later, greatly influenced the early development of Malayalam. Later the irresistible inroads the Namboothiris made into the cultural life of Kerala, the Namboothiri-Nair dominated social and political setup, the trade relationships with Arabs, and the invasion of Kerala by the Portuguese, establishing vassal states accelerated the assimilation of many Roman, Semitic and Indo-Aryan features into Malayalam at different levels

spoken by religious communities like Muslims, Christians, Jews and Jains.

T.K. Krishna Menon, in his book A Primer of Malayalam Literature describes four distinct epochs concerning the evolution of the language:

1. Karintamil (3100 BC - 100 BC): Malayalam from this period is represented by the works of Kulashekhara Alvar and Pakkanar. There is a strong Tamil element, and Sanskrit had not yet made an influence on the language.

2. Old Malayalam (100 BC - 325 C): Malayalam seems to have been influenced by Sanskrit as there are numerous Sanskrit words in the language. There are personal terminations for verbs that were conjugated according to gender and number. (In Tamil it still prevails). Tamil Sangams produced Tamil Sangam literature in the same era. Tamil-Brahmi script was used to write inscriptions in that era.

3. Middle Malayalam (325 AD - 1425 AD): Malayalam from this time period is represented by works such as Ramacharitam. Traces of the adjuncts of verbs have disappeared by this period. The Jains also seemed to have encouraged the study of the language. Kulashekhara Alvar wrote Perumal Thirumozhi in Tamil while writing Mukundamala in Sanskrit.

4. Modern Malayalam (1425 CE onwards): Malayalam seems to have established itself as a language separate from classical Tamil and Sanskrit by this time. This period can be divided into two categories: from 1425 AD to 1795 AD, and from 1795 AD onwards. 1795 AD is the year the British gained complete control over Kerala.

The third theory is mainly based on the social pattern that existed in Kerala and its history.

The Caste System

Kerala also had "Chaturvarnyam" that consisted of

1. Brahmins: priests and thinkers who were supposed to guide policy and preserve ideals.
2. Kshathriyas: the rulers or warriors.
3. Vaishyas: the agriculturists, artisans, and merchants.
4. Sudras: the laborers, or the unskilled workers.

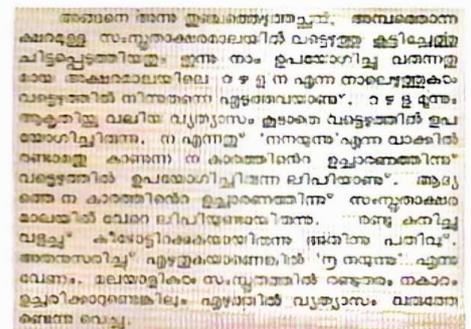
Those who did menial jobs such as

ക	ഖ	ഗ	ഘ	ങ	ച	ഛ	ജ	ഝ	ഞ
k	kh	g	gh	ṅ	ca	cha	ja	jha	ña
ട	ഢ	ഡ	ഢ	ണ	ത	ഥ	ദ	ധ	ന
ത	th	d	dh	ṇ	t	th	da	dh	na
പ	ഫ	ബ	ഭ	മ	യ	ര	ല	വ	
p	ph	b	bh	m	y	ra	la	va	
ശ	ഷ	സ	ഹ	ള	ന്ത	ന്ദ	ന്ദ	ന്ദ	
ś	ṣ	s	h	ṅ	nta	nda	dda		

Grantha Lipi

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

Vattezhuttu
Earlier form of Malayalam



Extract from 'History of Malayalam Language'

washing, cleaning, sweeping, leather work, etc. were considered as outcaste (not belonging to any of the castes listed above). These outcastes were untouchables and were a majority in Kerala. Even their presence in public places would be abhorred by the upper classes who thought the former would pollute them.

Till the dawn of the 12th century, the Brahmins and Kshatriyas lorded over other communities though the Vaishyas and Sudras wielded some influence depending on their economic status. It resulted in social resentment among the backward Sudras and untouchable castes.

Cheraman Perumal, one of the kings of Kerala, embraced Islam and went on a pilgrimage to Mecca. On the return trip, he passed away, but a group of devoted Muslims including Malik ibn Dinar, who accompanied him, was given introductory letters to proceed to Musiris, the Chera capital. In Kerala they were treated as royal guests. The first masjid was established in Cranganore (Kodungallur), and then at Madayi, Kasargod, Srikantapuram, Dharmapattanam, and Chaliyam.

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

Wayanad

Old Charms in Modern Times

Traveller

The green paradise of Kerala, Wayanad is located 76 kms from the sea shore of Kozhikode and is a land bound by Tamilnadu and Karnataka. It connects Kerala to the neighbouring states. This place on top of the Western Ghats is clean, pristine and enchanting. It has its own history and distinct culture.

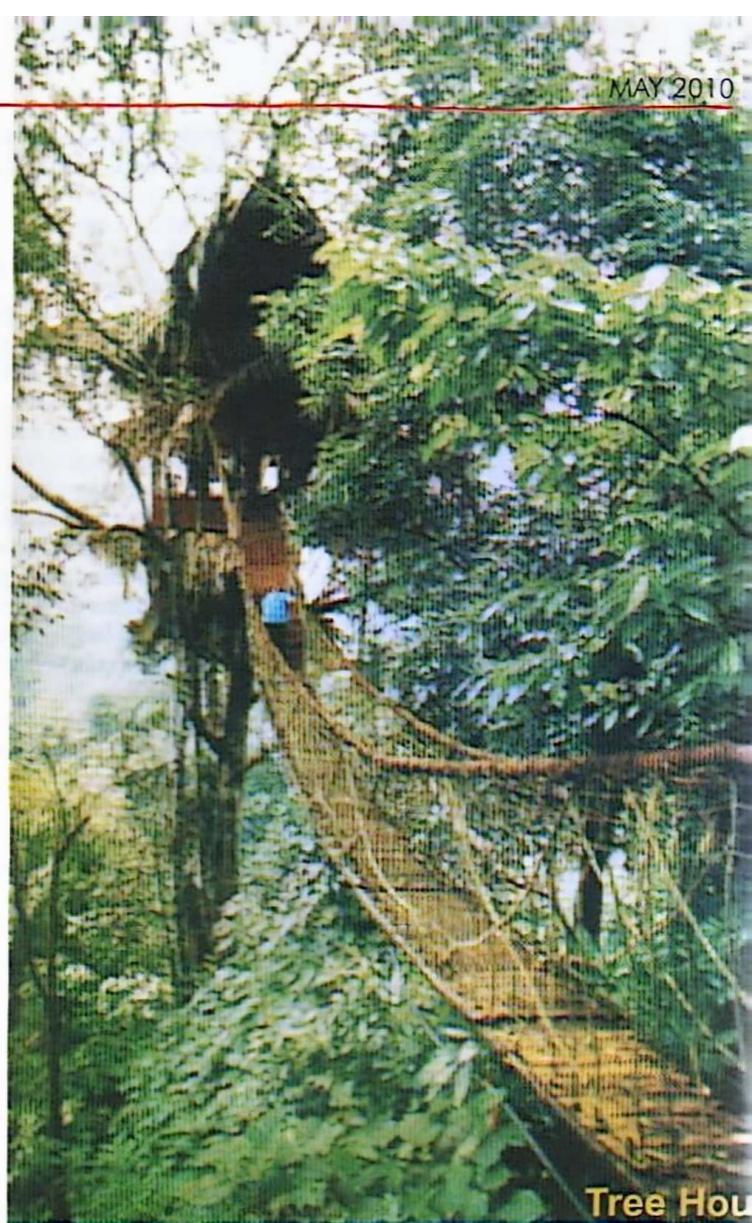
The name Wayanad is derived from the expression 'Yayal nadu' - the village of paddy fields. Wayanad forms the southern tip of the Deccan plateau. It has an area of 2132 sq. kms and has a population of nearly 8 lakhs. It is now a district with three taluks, Mananthavady, Vythiri and Sultan's Battery. Its headquarters is Kalpetta, which is a municipality.

Wayanad enjoys a salubrious climate with high velocity winds and very high rain fall. The temperature varies between 18°C and 29°C. The misty environs of Wayanad offer a wide range of trekking opportunities, plantation visits and wildlife tours.

When Kerala state was formed in 1956, Wayanad was in Malabar and when it was split to form three districts namely Kannur, Kozhikode and Palakkad and in 1980, Wayanad district was carved out of Kannur and Kozhikode.

It was at Mananthavady (35km N) that Lord Arthur Wellesley fought a war with Pazhassi Raja and British supremacy was established over the region for two centuries. Tipu Sultan, the legendary ruler of Mysore who valiantly opposed the British, built a fort at Sultan Bathery 10 km away, in the 18th century. Kalpetta used to be a major Jain centre. Lakkidi, its gateway town, is popular for its plantation homestays.

Established in 1973, the Wayanad Wildlife Sanctuary is contiguous to the protected area network of Nagarhole and Bandipur of Karnataka on the north-east and Mudimalai of Tamil Nadu on the south-east. Rich in bio-diversity, the sanctuary is an integral part of the Nilgiri Biosphere Reserve, Which has been established with the specific



Tree House

objective of conservating the biological heritage of the region. Consisting entirely of notified reserve, the sanctuary is very rich in fauna and flora. The management of the sanctuary lays emphasis on scientific conservation with due consideration to the general lifestyle of the tribals and others who live on the fringes of the forest.

Reaching Wayanad

made easy

By Air

Kozhikode airport is located at a distance of about 25 km from the centre of the city. Kozhikode is well connected by air to Mumbai, Bangalore, Coimbatore, Goa, Madurai and Chennai.

By Rail

The city is well connected by train to important places like Mangalore, Ernakulam, Thiruvananthapuram, Chennai, Coimbatore, Goa and Mumbai.

By Road

Kozhikode is well linked with various destinations in Kerala and beyond. National Highway 17 links Kozhikode with the rest of the cities in Kerala and neighboring states.

Places to visit

Wayanad Wildlife Sanctuary, Chetha-layam Waterfall, Sri Mahaganapathy Temple at Thiruvangoor, Pazhassi Raja Museum, Pookote Lake and Edakkal Caves are the prime tourist attractions of Wayanad. Besides, Muthanga Wildlife Sanctuary, Tholpetty, Karappuzha Dam, Jain Temple at Sultan Bathery, Tiger Valley, Meenmutty Falls, Soochippara Waterfalls, Chembra Hills, Bird Sanctuary in north Wayanad, Thirunelly Temple and Kuruva Islands are the other nearby tourist destinations in and around Wayanad.

Wayanad is unique in that it is situated in an elevated picturesque mountainous plateau in the Western Ghats. The vast stretches of mist-capped mountains, green meadows of valleys, white water springs, blue water lakes and wild forests mark the splendid natural beauty of Wayanad. Its pretty image not withstanding, perhaps what the visitor finds most endearing about this quaint little hill

station is its large tribal population of about fifty-strong tribes and their fascinating lifestyle. Travellers can stay at tree top houses and mud huts and enjoy the thrills of jungle life.

In ancient times this land was ruled by the Rajas of the Veda tribe. In later days, Wayanad came under the rule of Pazhassi Rajas of Kottayam royal dynasty. When Hyder Ali became the ruler of Mysore, he invaded Wayanad and brought it under him. In the days of Tipu, Wayanad was restored to the Kottayam royal dynasty. But Tipu handed over entire Malabar to the British after the Srceerangapattam truce that he made with them. This was followed by fierce encounters between the British and Kerala Varma Pazhassi Raja of Kottayam. Even when the Rajah was driven to the wilderness of Wayanad, he waged several battles with his Nair and Kurichia-Kuruma tribal soldiers against the British troops and defeated the latter several times through guerilla warfare. The British could get only the dead body of the



Bahasura Dam

Rajah who killed himself somewhere in the interior forest. Thus Wayanad fell into the hands of British, and with it began a new turn in the history of this area. The Britishers opened up the plateau for cultivation of tea and other cash crops. Roads were laid across the dangerous slopes of Wayanad from Calicut and Talasseri. These roads were extended to the city of Mysore and to Ooty through Gudalur. Road facilities provided opportunities for the people outside Wayanad to flow and settle down in these jungle regions.

This mountain district is in many ways the most picturesque in the state, with its rolling hills covered with tropical rainforest. Wayanad also contributes richly to its fortunes, thanks to the flourishing cultivation of spices, as well as tea, coffee and cocoa.

Adventure Tourism in Wayanad

The natural scenic beauty of Wayanad and its rich natural resources offer several opportunities for adventure tourism. The hills, rocks and valley that make the very unique character of Wayanad provide a lot for catering to the ever increasing demand for adventure tourism.

Chembra Peak

Trekking to the Chembra peak is one of the risky adventures. Chembra peak is the highest peak in Wayanad at 2100m above mean sea level. It is 14 kms. west of Kalpetta. Trekking to the top of this peak takes almost a day. Tourists can also stay one or two days at the top of the peak in temporary camps. The District Tourism Promotion Council provides guides, sleeping bags, canvass huts trekking implements on hire charges to tourists. The

scenic beauty of Wayanad which is visible from the top of Chembra is very panoramic and scintillating. The blue water in the lake at the top of the hill never dries up even in the peak of summer. All along the steep and slippery way to the top of the hill, the whispering of the flowing spring which sprouts from the top of the hill accompanies the tourist. If he is fortunate enough, on his way he may come across a passing wild beast, may be a leopard that instantly hide behind the bushes. Camping in the night with camp fire and sleeping bags at the top of the peak in shivering cold is an everlasting experience.

Pakshipathalam

Pakshipathalam in Bramha Giri hills at Thirunelly is a challenging tourist spot. It is 7 kms. north-east of Thirunelly temple and is situated at 1740m above mean sea level. To reach 'Pakshipathalam', one has to trek 17 kms through wild forest. The deep rock caves formed among the thick blocks of rocks at the northern top end of Brahmagiri is the abode of various birds and wild beasts. To go to 'Pakshipathalam' special permission has to be obtained from the forest department. DTPC (District Tourism Promotion Council) arranges vehicle, guides, camping apparatus etc. on hire charges.

Meenmutty Water Fall

It is 12 kms east of Meppadi. Water falls to a depth of more than 500m in 3 steps. Trekking equipments are available at Tourist Information Centre, Kalpetta.

Rivers: Kabani river, one of the three east flowing rivers of Kerala, is an important

tributary of the river Kaveri. Kabani and its tributaries constitute a powerful river system in the landscape of Wayanad. Panamaram rivulet has its origin from the perennial lake called 'Pookode lake'. It flows swiftly through mountain gorges and joined by other streams, tumbles down into Panamaram valley. Six kilometres further from Panamaram, this river joins with the Mananthavady rivulet, originating from the lower regions of the peak 'Thondarmudi'. From this confluence onwards, the river is known as Kabani, a mighty, perennial river which after entering Karnataka State, joins with the river Kaveri. Almost entire Wayanad is fertilized by the Kabani river and its tributaries, namely, Panamaram river, Mananthavady river and Thirunelli river.

Recreational Tourism in Wayanad

The vast stretches of mist-capped mountains green meadows of valleys, white water springs, blue water lakes and wild forest, adorn the splendid natural beauty of Wayanad. This natural endowments can be exploited to create recreational facilities in Wayanad.



Wild Elephants

Pookot Lake Tourist Resort

This resort in Vythiri is the most sought after tourist spot of Wayanad. Boating facilities are arranged to the vast natural lake which lies in the lap of surrounding mountains. Thick bushes and tall trees along the path round the lake provides a calm spiritual atmosphere. A fresh-water aquarium with wide varieties of fishes is managed by Fisheries Department. Children's park and shopping centre for handicrafts and spices of Wayanad are arranged by DTPC.



Pazhassi Memorial



Tomb of Pazhassi Raja



Sentinal Rock Water Fall

It is at Soochipara near Meppadi 22 kms. south of Kalpetta. A three step water fall of more than 200m high with a fantastic scenery provides for white water rafting, swimming, bathing, etc.,. The tree top huts at Soochipara provide an unique view of the valleys of Western Ghats. It is also an ideal place for rock climbing.

Kanthanpara Water Fall

It is a beautiful water fall about 30m. high, 8 km east of Meppadi and 12 kms. south-east of Kalpetta.

Kuruva Dweep



Edakkal Caves

It is 950 acres of evergreen forest surrounded by east flowing river, Kabani. Rare species of birds, orchids and herbs are sovereigns of this supernatural kingdom. It is 17kms. east of Mananthavady and 45 kms. north-west of Sulthan Bathery.

Banasura Dam

The largest earthen dam in India, 15 kms north-west of Kalpetta, this large expanse of water, bounded except on one side with magnificent hills has heavenly charm.

Pazhassi Tourist Resort

The DTPC has a park at Kabani river side, 1 km. south of Mananthavady. Boating in Kabani River Children's park, children's traffic park and sales counter for handicrafts and spices are arranged here.



Pookot Lake



Pazhassi Memorial

Valliyoorkav at Mananthavady historically date back from 12th to 16th centuries and the temples show that Wayanad was a habitat of mankind and place of civilization from very early times. These temples are the living testimony of the cultural heritage of Wayanad. DTPC arranges conducted tours to these centres.

Thirunelly Temple

It is known as 'Thekkan Kasi', of Kerala. It is believed that a dip in the river Papanasini, running crystal clear down hill, wipes one off all sins. Thirunelly is 30 kms. north-east of Mananthavady.

Valliyoorkav Temple

It is 3 kms. east of Mananthavady. The 10 day



Kuruva Dweep

Lakkidi Ghat Pass

It is the Gate Way of Wayanad above the Thamarassery Ghat Pass of western Ghat, at an elevation of 700m above mean sea level. This deep valley to the south with winding roads through thick forest attracts many. It is 55 kms. east of Kozhikode and 5 kms. south of Vythiri.

Pilgrim Tourism in Wayanad

Historically and culturally the importance of Wayanad lies very closely linked with its temples. Thirunelly temple, Jain temples at Sultan Bathery and Panamaram and

festival during the month of March-April is very famous.

Puliyar Mala Jain Temple

It is 5 kms north of Kalpetta. This temple is devoted to Anantha natha Swami, one of the saints of Jain faith.

Pallikunnu Church

It is 12 kms. north of Kalpetta. The important festival is in the month of January.

Varambetta Mosque



Jain Temple

It is the oldest mosque in Wayanad (300 years old), situated 15 kms. south-east of Kalpetta, near Padinjaraathara.

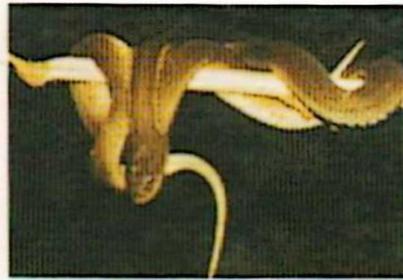
Historical Tourism in Wayanad Edakkal Caves

The Edakkal Caves are at Ambukutty Mala. It is a pre-historic rock shelter formed naturally out of a strange disposition of three huge boulders making one to rest on the other two with its bottom jutting out in between and serving as the roof. Edakkal literally means a stone in between.

The discovery of the cave and its identification as a prehistoric site were quite accidental by F. Fawcett, the then superintendent of police. An enthusiast in pre-history, Fawcett went around exploring the Wayanad high ranges that eventually led to the discovery of the Edakkal rock-shelter in



Banasura Dam



1894. He identified the site as a habitat of neolithic people on the basis of the nature of representations on the cave walls, which appeared to him as engravings made of neolithics celts.

Edakkal rock engravings stand out distinct among the magnitude of prehistoric visual archives of paintings and graphic signs all over the world. It is the world's richest pictographic gallery of its kind.

Pazhassi Memorial

The body of Veera Pazhassi, the Lion of Kerala who organised a guerilla war against the

(Erthrina), several species of caussia and many other non-descript varieties are still preserved, to give shade to the coffee plants. These trees give a semblance of wilderness to the landscape of Wayanad. In a majority of coffee plantations, the age old species are replaced by the silver oak, suited to the cold climate. This tree grows quickly and its cultivation is widespread among coffee plantations for shade and for giving support to pepper. It is used for the plywood industry and thus is economical to the farmers. Eucalyptus grandis, a shorter variety of eucalyptus, whose fragrant smell suffuses the very air around it, is

Begur forest range and the forests around Muthanga, which is 20 kilometres away from the town of Sulthan Bathery.

Wayanad as blessed with wilderness as Malabar will also be equally blessed with wildlife. Not only is Malabar home to wildlife reserves like Silent Valley and Muthanga Wildlife Sanctuary, it is also within easy reach of sanctuaries outside the state.

Wayanad Wildlife Sanctuary

Established in 1973, the Wayanad Wildlife Sanctuary is contiguous to the protected area network of Nagarhole and Bandipur of Karnataka on the northeast and Mudumalai of



British East Indian Company is buried at Mananthavady, which is 32 km north east of Kalpetta.

Jain Temples at

Panamaram

These ruined Jain Temples are situated within 5 kms. North-east of Panamaram.

Sulthan Bathery Jain Temple

It is generally known as Tippu's Fort and situated at Sulthan Bathery town. Tippu used this temple as the Battery of his army.

Wild Life in Wayanad FLORA AND FAUNA

The flora of Wayanad are characteristic of the Western Ghats and the plantation crops grown in the cool climate. A major portion of the district produces coffee. Trees of wild type like rosewood, anjili (Artocarpus), mullumurikku

cultivated on a large scale in certain parts of the district. Eucalyptus oil is extracted on commercial basis from its leaves. Of the 20,864 hectares of reserve forest, the major portion is teak plantation. Arecanut palms and jack trees are also grown here. Tea is grown as an industry in large estates. The soil and climate of Wayanad are suitable for horticulture on commercial basis. For promoting the cultivation of vegetables and raising of orchards, the Kerala Agricultural University runs a Regional Agricultural Research Station at Ambala-vayal. With the clearing of forests, the diverse and buzzing animal life, characteristic of the forests of Western Ghats, has vanished from Wayanad. One can still see the bonnet monkeys, loris, mongooses, jungle cats, squirrels, jackals, hares, etc. in the limited forest areas. Elephant, bear and other wild animals from the neighbouring wild life sanctuaries of Karnadaka and Tamil Nadu, stray into the

Tamil Nadu on the southeast. Rich in biodiversity, the sanctuary is an integral part of the Nilgiri Biosphere Reserve, which is established with the specific objective of conserving the biological heritage of the region. The sanctuary is rich in flora and fauna. The management lays emphasis on scientific conservation with due consideration for the general lifestyle of the tribals and others who live in and around the forest. Elephant, spotted deer. Bison, tiger, cheetah, wild bear etc. can be spotted here. Elephant rides are arranged by the Forest department.

Permitting authority: Wildlife Warden, Wayanad Wildlife Sanctuary, Sulthan Bathery

Nagarhole Elephant Sanctuary

Situated in Karnataka, this wildlife sanctuary is some 40 kms from Mananthavady in Wayanad. Jeeps and trucks regularly transport visitors to this location.





Thirunelly Temple



Jain Temple



Puliyarmala Jain Temple

Begur/Tholepetty

Wildlife Sanctuary: Several species of animals like elephant, bison, spotted deer, tiger, leopard, bear and wild boar are found in this sanctuary, which is just 100 kms from Vythiri. The best season to visit is Dec-May, when animals from the neighbouring Bandhipur, Nagarhole and Mudamalai frequent this sanctuary due to scarcity of water elsewhere. Day trips are organized from various resorts in Wayanad.

Bandipur National Park and Tiger Reserve

Situated in Karnataka, this famous wildlife



sanctuary and tiger reserve is also easily accessible from Malabar and is enroute to Ooty.

Mudumalai Elephant Park: Tamil Nadu's well-known wild life sanctuary is within easy reach and is just 130 kms from Vythiri.

Nagarhole Wildlife Sanctuary (40 km from Mananthavady)

This sanctuary in Karnataka state extends over 643.39 sq km. The park houses diverse species of plant and animal life. Visiting time: 0600-0800 hrs and 1500-1730 hrs.



Begur Wildlife Sanctuary (20 km east of Mananthavady)

This sanctuary is home to many exotic species of fauna.

Bee-eater (Nectyronis othertoni)

A blue beard bee-eater a rare bird has been sighted in Wayanad. The blue bird bee-eater is the largest bee-eater in the world. This rare bird builds nests on the ground and usually dwells in forest especially low land forest clearings and open hill forests. The bird has pale blue forehead and a "beard". The upper parts of the head are green and the belly adorned with soft streaks. The long tail is yellow below and square ended. The bird has de-curved slender black bill and short wings. Its call is audible from a good distance. Before feeding the young, the bird gives a special kind of call to its young ones, perched on a nearby tree as if signaling them to come to the entrance of the nest to receive the food. The nests are found to be almost two and a half meters long inside, a peculiarity of this species. The nest and the chicks are highly

vulnerable to attack of snakes. Out of the 24 species of bee-eaters seen in the world, six have been spotted in India. Bee-eaters play a major role in controlling insect pests, especially wasps, which are poisonous.

Important Tourist Centres Distance from Kalpetta (In Kms)

Pookkot Lake	13
Chain Tree	15
Muthanga Wild Life Sanctuary	39
Edakal Caves	27
Meenmutty Waterfalls	29
Soochipara Waterfalls	22
Chembra Peak	15
Kuruva Dweep	35
Mananthavady Pazhassi Tomb 34	
Valliyoorkavu Temple	31
Tirunelly Temple	65
Papanasini	66
Pakshipathalam	72
Banasura Sagar Dam	21
Cheengery Hills	23
Jain Temple (Bathery)	24
Karlud Chira	15
Varambatta Mosque	22
Puliyarmala Jain Temple	3
Pallikunnu Church	14



Raagaratnamalika = 4

Hindōlam

Hindōlam is the janyam of the 20th Mēlakaṛṭṭā Rāgam, Nādabhairavi.

Ārōhaṇam : S G₁ M₁ D₁ N₁ Ś

Avarōhaṇam : Ś N₁ D₁ M₁ G₁ S

The swarams are *Śadjam*, *sādhāraṇa Gāndharam*, *shuddha madhyamam*, *shuddha Dhaivatam* and *kaiṣiki NiŚadam*. Hindōlam is an *Upānga Rāgam* and *audava Rāgam*. It is also a *Sarvakālika Rāgam*, with ample scope for elaboration. This rāgam is capable of bringing forth the *Bhakti Rasam*. This rāgam also has the scope for *janta* and *dhātu prayōgams*. Hindōlam is a *sarvaswara moorcanākāraka rāgam*. If we consider *Gāndharam*, *Madhyamam*, *DhaivaTam* and *NiŚadam* respectively as the ādhāra *śadjam*, you get the new rāgams namely *Shuddha Sāvēri*, *Shuddha Dhanyāsi*, *Mōhanam* and *Madhyamāvati*.

In Hindustani Classical style, Hindōlam is called *Mālkauns*. (The famous song *Mann Tarpat Hari Darshan Ko* from the Hindi movie *Baiju Bāwrā* is set to *Mālkauns*).

Major krūtees in Hindōlam:

1. Sāmaja Varagamanā Ādi Thyagaraja Swamikal.
2. Yārē Rangana Ādi Shree Purandara Dāsar.
3. Saraswati Vidhi Yuvati Rūpakam Muttuswami Dēkṣitar.
4. Padmanābha Pāhi Ādi Maharāja Śree Swāti Firunā.
5. Māmavatu Śree Saraswati Ādi Mysore Vāsudēvācārya.
6. Manasulōni Ādi Thyagaraja Swamikal

Many movie songs are based on Hindōlam. Some of them are:

1. Candana Maṇivātil Marikkunnilla Njān.
2. Veṅcandalēkha Cukku.
3. Beginning of the Rāgamālika, Dēvasabhātalām His Highness Abdulla
4. Kāvya-pustakamallō Jeevitam Aśwati
5. Indraneelimaṅgala Vaishālī
6. Fētuvatētoru Vaishālī
7. Rājahamsamē Camayam
8. Pātām Vanamālī Kākkakkuyil
9. Candanakkuyumāyi Oru Nōkku Kāṇān
10. And last, but not least, that famous song popularized through AIR's *Lalita Sangeeta Pātham*, *Ōdakkuzhal Vili*, composed by shri. M. G. Rādhākṛṣṇan and rendered by Sujāta. (Incidentally, her first song, as Baby Sujāta).

Note: Ā = അ, ā = ഓ, c = ഛ, ē = ഐ, ū = ഊ, ṛ = ഊ, nj = ഞ, ഞ, ḷ = ള, ṇ = ണ, ng = ണ, ണ, ō = ഔ, T, t = ട, ട, tt = ത, Sh, sh = ശ, Ś, ś = ഷ, ṭṭ = റ

[This column is devised to propagate Classical music through print media. This column is presented by Guru Mallika Bharathan (93214 28318) and Ragesh Revi (99306 58272).]



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Business, Finance and Investment

Investment in Mutual Funds



Jacob Koshi

The Indian mutual fund industry has a long and chequered history beginning with Unit Trust of India in 1964. The Indian Economy opened up in 1993 and since then the Mutual Fund Industry too had a successful story to unfold. As at the end of February 2010, the managed assets are Rs 7,29,930 Cr under different schemes between 38 Funds* belonging to Asset Management Companies (AMC) both domestic and overseas.

Securities and Exchange Board of India (SEBI) is the regulatory body which oversees the functioning of these MFs. A Mutual Fund is a trust that pools the savings of a number of investors who share a common financial goal. The money collected from the investors is then invested by the Fund Manager in different types of securities ranging from

company equity shares to debentures to money market instruments. The Net Asset Value (NAV) of the unit of a particular Mutual Fund represents the value of securities the Fund holds at a given date and it is tradable at the stated NAV.

The open ended schemes do not have a fixed maturity whereas the Close ended Scheme as the word suggests have a stipulated maturity period. Here too, one can buy and sell the units at the stated NAVs. These Schemes also give an option to sell directly to the Fund through periodic re-purchase at NAV related prices.

Investment objectives:

Objective depends on the investors' pre-determined criteria. It can be capital appreciation over the medium to long term, or that of regular income streams or liquidity at short terms etc.

A Growth Scheme also known as Equity Oriented Scheme is meant for investors for capital appreciation over a long term since the Fund normally invests in stock market assets.

Income Scheme or Debt Oriented Scheme, offers regular and steady income stream to investors. These Funds generally invest in Fixed Income Securities such as Bonds and Government Securities and Corporate Papers etc. The NAV of the units of these Funds is inversely proportional to the yield of underlying assets.

Income Schemes are suited to retired people who are dependant on regular income etc.

Balanced Scheme aims to provide growth at the same time periodical income by investing in stock market instruments along with fixed income securities. A balanced investment approach is its specialty and the investors generally do not get affected due to the inherent volatility in the stock markets.

Balanced Schemes are meant for those who aim at regular income and moderate capital appreciation.

Money market/Liquid/Cash Schemes offer easy liquidity while capital protection and moderate income streams too are maintained. These schemes invest in safer, short term instruments such as treasury bills, Certificate of Deposits (CD) and inter bank Call Money etc. High Net worth Individuals (HNI) and Corporate investors opt for these instruments due to its attractive easy liquidity and returns.

There are special schemes such as hybrid funds, sectoral funds, fund of funds and tax

saving schemes such as Equity Linked Savings Scheme, more popularly known as ELSS and Fixed Maturity Plans (FMPs) to suit an investor's appetite for investing.

Investing in Mutual Funds are relatively easier as compared to other assets class. The net based trading is also now available in addition to investment through regular sources.

It is recommended to seek professional advise before investing in Mutual Funds. A financial intermediary who is a qualified professional will assist the investor to deciding on the schemes and appropriate plans from a plethora of units and schemes. Generally an investor who desires not to play on the stock market due to its inherent risk and volatility can opt for Mutual Fund investment. The Fund Houses belong to reputed and well known Business Groups and are managed by specialized and skilled professional with the requisite experience to deal with the market conditions.

Initial Public Offering (IPO) of a Company is different from the New Fund Offering, more popularly known as NFO. The stock market prices of Company shares depend largely on market sentiments and perception of investors while NAV based value of units depends on the value of securities in which the funds have been deployed.

While risk cannot be totally eliminated, it can be minimized by skillful management through diversification and professional management.

Investment needs depend on financial goals which will vary based on one's age, life style, level of income and so on.

"Invest early" is a time-tested advice. The renowned Investment Guru Warren Buffet in his well known book stressed this concept in a lucid manner. Warren Buffet

started dabbling in stock at the age of eleven and he says he regrets his decision that he could not start earlier than that. How much early is determined by one's mental make-up.

The power of compounding may be known to some, but I wish to stress the message once again by giving an example.

Assume that Rs 100 is invested today and at the end of 50 yrs from today, the investment of Rs 100/- will become almost Rs 1 Cr at a compounding rate of 24 to 30 % per annum.

Another dictum which is equally important is Invest regularly. Systematic Investment Plans (SIP) have been designed to average out the cost per unit using the above principle. These plans are suited for those who have regular surplus money to invest which encourage regularity in investments and savings.

Wealth creation not only discipline one's life, but also can plan for a happy retired life when steady income drops.

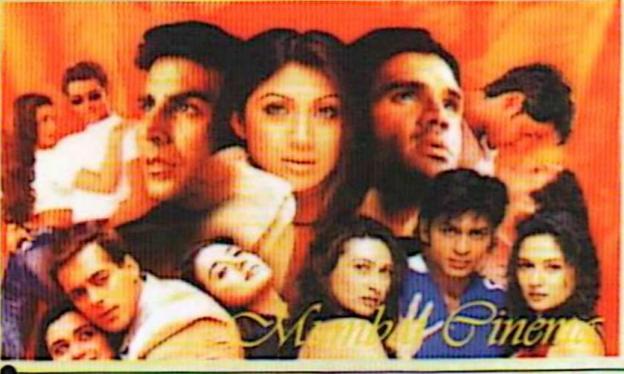
Why not invest in tax efficient instruments to increase the returns? Mutual Funds investments are tax efficient too.

Non Resident Indians too can invest in MFs within the overall prevailing exchange control mechanism.

The mutual fund investing also has its draw backs. It is not absolutely risk free. Market conditions reflect on its NAV and as in the recent past many of the funds were quoting at near or below par value. The risk emanates from the asset class it holds and one cannot totally eliminate the risk of capital erosion. At the best, one can minimize it.

At the end I wish to close with these sagely words. "Success is a journey and not the destination". Enjoy the journey.

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Vimala Raman in Hindi movie



Malayalam, Tamil, Telugu and Kannada actress Vimala Raman is offered the heroine's role of Amrapali. Salman Khan is likely to be the hero. In the sixties, a movie by name 'Amrapali', with Vyjayanthimala and Sunil Dutt was made and now Ashutosh

known to make superhit movies like Lagaan and Jodha Akbar, is remaking it.

Vidya Balan as Silk Smita

The life of 'sexy' Silk smita becomes the background story of a Hindi film to be produced by Ekta Kapoor. Titled "The Dirty Picture", this will feature Vidya Balan in the title role. Till her death in 1996, Smita tickled the imagination of South Indian movie goers and became an essential part of most of the films made in Tamil, Telugu, Kannada and a few Malayalam and Hindi films. There were many imitations to her style of acting as Nylex Nalini and Disco Santhi followed her path.

Even during the peak of her career, Smita led an unenviable private life bound by loneliness and personal miseries. Some of the movies produced by her bombed at the box office and brought her heavy financial liabilities. One day her dead body was recovered from her home.

It was her sorrowful and unaccomplished dreams that attracted Ekta and it took nearly two years to complete the screenplay. Vidya Balan is approached to give life to Smita now.



Asin and Salman Ready for second movie



Asin is Salman Khan's leading lady in Anees Bazmee's remake of Telugu hit, Ready. Deepika Padukone's name was earlier making rounds for this role.

"Asin plays the lead. I wonder where Deepika's name came from!", says director Bazmee, currently preparing for a month-long shooting of his new film Thank You in Canada.

Anees also denies the story that Salman asked him to sign Asin. "The role requires a chulbuli, vivacious, talkative and agile girl. Asin was the natural choice."

Asin had played a similar role in Ghajini. That's the role that convinced Anees that Asin was the right choice for Ready.

In fact, Genelia D'Souza, the first choice for all 'chulbuli vivacious-girl parts, was working with Anees Bazmee in yet another remake It's My Life (original Telugu film Bommarillu). Genelia was Anees' natural choice.

New look for old movies

Remember those old Hindi black and white classics? Moghal-e-Azam, Naya Daur, Chaudwin ka Chand etc... The first two films had originally had some scenes in colour during those black and white era. A few years ago, all of them had had digitally coloured reincarnations. Only the Mughal epic got a few screenings while the fate of others was unknown. Now a few more old black and white Hindi movies are coming in colour. Haqeeqat (1964) of Director Chetan Anand is now being digitised with colour, in cinemascopic format and Dolby surround sound. The songs are re-recorded including Mohd Rafi's Ab tumhare hawale watan sathiyon. Even the marching sound of soldiers is rerecorded.

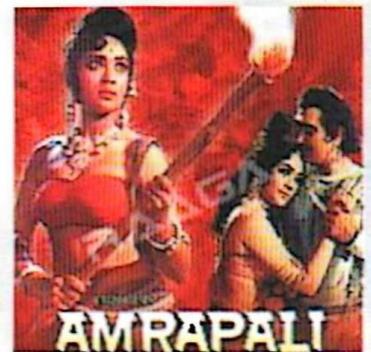
Chetan's son Ketan is behind this move. The film is scheduled for a re-release in August.

Not to be left behind, Sunil Anand, son of mercurial Dev Anand is converting his father's war movie Hum Dono (1961). In this film, Dev Anand had a double role, both as army officers and Nanda and Sadhna in the female leads. Now that old B&W 35 mm movie can be seen in digital colour, cinemascop with a new Dolby digital surround sound. It is reportedly done at a cost of Rs 3.5 crores. During the Cannes Festival in 2008, Dev's another classic, 'Guide', released in Technicolor, had a screening after fresh colouring.

Mr 'Bharat'

Manoj Kumar, is also very enthusiastic about recolouring his old movies like Upkar (1967), Shor (1972), Roti Kapda Aur Makan (1974) and Kranti (1981) and reportedly spent about Rs 30 lakh.

Some other movies are being restored (not revised or enhanced) to their pristine conditions are Ketan Mehta's debut film in Gujarati, Bhavni Bhavai (1981), Holi (1984, with Aamir Khan and Naziruddin Shah), Tapan Sinha's Khandhar (1984, with Shabana Azmi and Naziruddin Shah).



Gokulam-Tharangini Film Awards presented

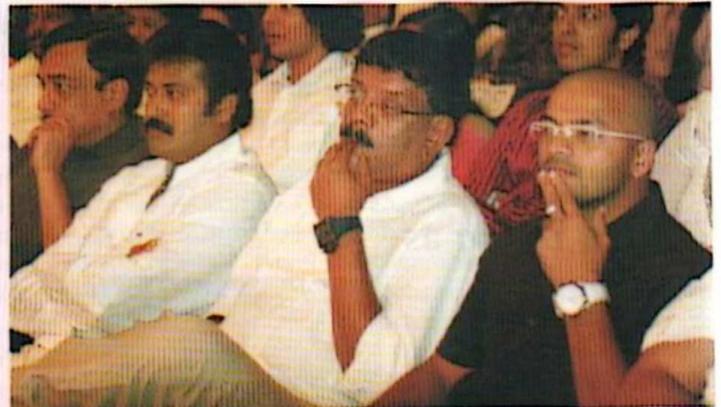
Gokulam-Tharangini Film Awards for the year 2009 was presented on April 13 before a huge audience at Shanmukhananda Hall. The Life Time Achievement Awards were presented to Director Priyadarshan and playback singer M G Sreekumar while Jayasurya and Shweta Menon received the Best actor awards for male and female leads respectively.

Best supporting actor awards for male and female were given respectively to Manoj K Jayan and Padmapriya for their roles in Kerala Varma Pazhassi Raja. Gokulam Gopalan received the award for the best film from director Priyadarshan. The Best Director Award was won by Director Blessy. Guinness Pakru received the award

for Best Comedian. The award ceremony was made memorable by the rendering of popular film songs by M G Sreekumar, Rakesh Brahmanandan, Sunil Kumar Nair, Sreekumar, Reshma and Sangeetha. Pakru presented mimicry in his inimitable style.



Seated from left: Mohan (Shogun), Gokulam Gopalan, M G Sreekumar, Edavela Babu, Sweta Menon, Sreekumar



Mohan (Shogun), Manoj K Jayan, Priyadarshan and Jayasurya in the audience



M G Sreekumar performing at Gokulam-Tharangini award function at Shanmukhananda hall



Guinness Pakru and troupe performing at the award function



Gokulam Gopalan receiving best film award from M K Navas



Priyadarshan receiving lifetime achievement award from Shogun Mohan



Best director award given to Blessy by Sashi Nair of Gokulam Chits



Jayasurya receiving the best actor award



Padmapriya receiving the best actress award from Mrs. Bupesh Babu



Manoj K Jayan receiving the best supporting actor award



The best supporting actress award given to Swetha Menon by George F Kidangan



Sreekumar receiving the best Singer Award



M G Sreekumar receiving the lifetime achievement award from Priyadarshan



Mimicry show

Malayalam Movie World



Director Biju Varkey injured in rowdy attack

Malayalam Cinema Director Biju Varkey was injured in an attack by a group of rowdies in a lodge at Perumbavoor on March 27. His left leg was fractured after sustaining the attack and he was admitted in a private hospital for treatment.

After a shooting schedule at Munnar, he returned to his room after a meeting with actor Biju Menon. When he was about to enter the room where his colleagues Jeet and Suresh Kochammini were waiting for him, one person suddenly approached him and wanted him to direct a movie that the latter was to produce. When Biju declined citing his busy schedule, he was suddenly attacked by the group. The attackers prevented him from running into his room by kicking and thrashing. Meanwhile, one of the attackers snatched his gold chain weighing about 25 grams and ran away. The police have registered a case and according to CI Vijay Kumar, the culprits were identified. While three of them are rowdies, one is a political worker.

Jaya Surya and Anoop Menon turn producers

Two actors Jaya Surya and Anoop Menon are turning producers as they want to give back what they received.

They want to produce a film that would never bore the audience even for a minute.

Their first production is tentatively named 'Cocktail' and is directed by Arun Kumar, a former film editor. Besides Jaya Surya and Anoop Menon, Samvrutha and Padmapriya are also in the movie. Alphons provides music to Vayalar Sharath's lyrics. Shooting will commence in June.

Indrajit in 'Chekavar'

Indrajit appears as SI Kashinath and Kalabhavan Mani as Rowdy Garudan Raghavan in Chekavar. Samvrutha Sunil is the leading actress. Other artistes are Sarayu, Jagathy, Suraj Venjaramoodu, Biju Kuttan, Sreejith Ravi, Janardhanan, Indrans and T P Madhavan. Screenplay and direction by Sajivan, lyrics by Anil Pachuran and Music by Rahulraj.



Actor Dileep produces 'Malarvati Arts Club'

'Malarvati Arts Club' produced by Dileep is directed by Vineet Srinivasan. This is the director's maiden directorial venture. He also writes the lyrics of the movie and they are set to tune by Shaan Rehman. This movie has a whole lot of new comers besides Jagathy, Innocent, Salim Kumar, Suraj Venjaramoodu and Kottayam Nazir.

Dileep and Kalabhavan Mani in 'Film Star'

'Film Star' has two big names, Dileep and Kalabhavan Mani as its main stars besides Jagathy, Vijayaraghavan, Salim Kumar, Kottayam Nazir, Asokan, Rambha, Muktha and Vatsala Menon. It is directed by Sanjiv Raj.

Fazil's

'Sweet Memory'

Fazil is coming with a new movie titled 'Sweet Memory' whose story, screen play are provided by himself. Major roles will be handled by new faces while old stars like KPAC Lalitha, Nedumudi Venu and Jagathy are also participating. Kaithapram and M Jayachandran are joining to provide the musical aspect.



'Neelambari'

This film is a musical. Directed by Hari Narayanan, it has Vineet, Anoop Menon and Bhama as leading actors along with Suraj Venjaramoodu and Kalasala Babu. Kaithapram Viswanathan provides music to the lines of Kaithapram Damodaran Namboodiri.

Female Unnkrishnan

Sinai Movies International's film is named Female Unnkrishnan and Suraj Venjaramoodu is the male lead. Story, screenplay and dialogue are by Sudhish John.

Dimple Kapadia in Malayalam

Dimple Kapadia is acting for the first time in a Malayalam movie directed by new director Ummar Karikkad. Titled Bombay Mithai, it has Harisri Asokan and Vinu Mohan in important roles. Sri Lankan actress Neelambari Perumal is the heroine. Other actors are Jagathy, Suraj Venjaramoodu, Salim Kumar, Kottayam Nazir, Mamu Koya, Kalaranjini, Sharmila and Darshana.



Vijay Yesudas as actor

Singer Vijay Yesudas has turned to acting. He portrays an important role in movie *Avan. Bala* is the chief protagonist. Other actors are Mukta, Thalaivasal Vijay (of 'Yugapurushan'), Jagadish, Vijayaraghavan, Devan, Riaz Bava, Indrans, Rema Devi and Bindu Nemom. Vijay's father singer Yesudas also had appeared in a few movies in not so important roles.



Actor Thilakan ousted from film body

Veteran Malayalam actor Thilakan who has angered the Association of Malayalam Movie Artistes (AMMA) with his utterances against film celebrities was expelled from the film organisation on grounds of indiscipline. His dismissal came after an angry exchange between the veteran actor and members of the executive committee of AMMA at a meeting in Kochi.



Sreenath, the actor, no more

Tragic romantic hero on screen and in life

-KIM News Bureau

Film and TV serial actor Sreenath committed suicide.

He was found on 23rd May in his room at Maria International, Kothamanagalam, with the veins of the left hand slashed and heavily bleeding. Though he was immediately rushed to the hospital, he breathed his last before admission.

To participate in the shooting of Mohanlal starrer 'Shikar' of M Padmakumar, the director, Sreenath was staying at the hotel for five days. During these days, he even participated in a small scene as a small town tea shop owner. It was said that the director had promised him a meaty role but the actor felt that it was an insignificant one. On 23rd morning, the production controller Sanju and assistant Renjith informed him that he was no more required and he was being replaced by Lalu Alex. They also asked him to vacate the room as it was needed by others. This information was given by the duo to the hotel management too. However, within half hour, the receptionist received a call from his room but the message was not clear. So the hotel employees rushed to his room and found him bleeding heavily. There were small wounds on the fingers of the right hand indicating that he was holding a blade in his right hand.

After post mortem, the body was taken to Thiruvananthapuram for cremation. Thousands of people including fans, celebrities and colleagues paid respects at Alappuzha and Thiruvananthapuram.

Sreenath, 54, was born to Balakrishnan Nair and Kamala Devi of Kuzhoor, near Mala. After his training in acting along with actor Sankar at Indian Film Chamber School of Acting in 1978-79 (this was amalgamated to Adayar Film Institute in 1979), he got his first opportunity in 'Kalika' of Director Balachandra Menon. Actor Sankar remembers him as the most handsome actor in the entire institute. Later he acted in many Malayalam and Tamil movies such as *Chekkeraan Oru Chilla*, *Eenam* (Bharathan), *Ithu njangalute Katha*, *Sarvakalashala*, *Hello MY Dear Wrong Number*, *Irupatam Nootandu*, *Swagatham*, *Kutumbapuranam*, *Kireetam*, *Chenkil*, *Rail Payanangal*, *Unmaikal*, *Kan Vedyum Pookkal*, *Kilukilukkam* etc. The storyline of the last film was based on Sreenath-Santhi Priya romance. His last movie was 'Kerala Cafe' in which he had a role in the portion 'Makalkku', directed by Revathy.

Though he started his career as a lead actor, he gradually slipped into minor roles and that too finally reduced. He then entered TV serials and held his ground there. His most popular



serial '*Ente Maanasaputri*' has completed 710 episodes and his role was completed before he moved to 'Shikar'. He role in Balachandra Menon's '*Nambissan Enthinu Kallara Policha Athava Plus Two Veno* (Why did Nambissan demolish the Stone Cellar Alias Do You want Plus Two), got him the Best Serial Actor Award.

In the eighties, Sreenath along with Venu Nagavalli, represented the tragic romantic heroes of Malayalam movies with the body language and acting styles. During this period, he had several successful movies with Santhi Priya and they fell in love. Balachandra Menon remembered that he was a witness to their romance and that led to his movie 'Kilukilukkam'. Sreenath married Santhi Priya in 1984 September but the marriage could not be sustained due to incompatibility. They were divorced in 1995. He later married Lata. Sreenath used to tell his friends that his greatest blunder was to marry Santhi Priya and Lata was his dream wife. He has a son Viswajit (9) from Lata.

During the last parliamentary elections, Sreenath contested on a Shiv Sena ticket.

His close friends say that Sreenath's undoing was his habit of living beyond his means and heavy drinking. During his last five days, he was drinking heavily and this prompted the producers to replace him with Lalu Alex. They had even warned him to mend his ways as they had had a fixed date to complete the film's work and he was not co-operating. He was also not getting his remunerations from the serial producers in time and he used to tell that if the money did not come in time, he had no other alternative but to commit suicide.

IMPACT OF SUMMER VACATION ON MALAYALAM FILMS

-K Padmakumar



Film distributors and exhibitors look forward to summer vacation to make their fortunes as common people throng to the theatres to enjoy the air conditioned ambience there. Students and parents also visit theatres to celebrate the end of examinations. Movie makers schedule their films to be released during April-May so that they can target the family audience.

During this calendar year, Saji Surendran directed "Happy Husbands" had a very successful run at the theatres. Its unusual comedy content, presented by Jayaram, Jayasurya, Indrajit, Bhavana, Samvruta Sunil and Suraj Venjaramoodu team, drew audiences and entertained them. Director Siddique's Dilip starrer "Body Guard" and Lal's second independent film "In Ghost House Inn" were also released this year. Though the negative reports by the media played a spoil-sport initially in the case of "Body Guard", in main centres the film could sustain the good collections. However, it failed to draw the positive response normally a Siddique film evokes.

"In Ghost House Inn" was a second sequel to "In Harihar Nagar" but failed to raise the tempo of the previous versions. The comedy scenes of Jagadish were mistimed and raised jeers instead of laughter. Nevertheless, it recovered its costs.

Though Kamal-Dileep film 'Aagathan' raised great expectations, it failed at box office. Nevertheless the songs of this film were quite ahead in the hit-charts.

Shaji Kailas-Mammootty film 'Drona' also failed to generate the audience interest as it lacked a convincing story-line and picturisation was below-par. The old golden hit 'Angadi' had a reincarnation in the form of 'Valiangadi' but did not create any ripples at the box office.

Indrajit's 'Nayakan' and his brother Prithwiraj's 'Thanthonni' were released on the same day and drew people to the theatres on the first day but after a week, both the films vanished without a trace.

B Unnikrishnan's Mammootty film 'Pramani' still continues to draw audience as there were no other movies offering challenge.



Saji Paravoor's Mohanlal-Suresh Gopi starrer 'Janakan' was released but its fate is yet to be determined.

Some more movies are being readied to be released during this vacation. Among them, T K Rajiv Kumar directed "Oru Naal Varum" (screenplay by Srinivasan and Mohanlal in the lead role), "Pokkিরiraja" of Mammootty and Prithwiraj, "Kadha Thudarunnu" of Sathyan Anthikad-Jayaram-Mamatha Mohandas team and Dilip-Kavya Madhavan starrer "Paappi Appachcha" are among those in which the audience has some expectations.

Sreenivasan publicly declared that he would bring-in Thilakan in an important role in his film. Thilakan was prominent in the media recently for his utterances against 'AMMA' and was ousted from the organisation. President of AMMA, actor Innocent clarified that there was no ban on Thilakan's participation in any movies.

The ban by the Film Chambers on the participation of actors and playback singers in channel programmes has already created ripples in the movie world. It was M G Sreekumar who made his opposition known against the ban. He wanted the Chambers to provide him

chances to sing in all movies in lieu of channel participation. Last year he could sing only in four movies. A similar response came from Music Director Sarath also. He revealed that he had no work recently and that prompted him to take up assignments in channels and it paved the way to even winning a State award. Fighting for survival

SURYA TV has now determined to change the rules of the game as it was very dormant for some time in the channel world. The stiff



competition of Idea Star Singer, Munch Star Singer Junior and Manasaputri has spoiled the game for Surya and the viewers are very sympathetic to their sad plight.

Surya has brought Mukesh, Lalu Alex and the 'valiant girl of Kerala' Vani Viswanath to enhance the star value of their programmes. From Monday to Friday Vani occupies the crease in the form of "Mattoruval" (The Other Girl) while Saturdays and Sundays left for Mukesh (Deal or No Deal) and Lalu Alex (Honeymoon Travels).

The daily remuneration of Vani Viswanath does not limit to the general norm of ten or fifteen thousands but Twenty thousand (quite unheard in channel circles) rupees. It means she takes away nearly half of the income generated leaving a pittance for others. Surya is doing it to increase the TRP. Still 'the other girl' is yet to make an impact.

Surya gives importance to only those serials wherein the film stars enact roles. It is a public secret that Asianet had burned their fingers some time ago when opted for a serial in which the very popular Jagathy Sreekumar played the main role. Asianet is keenly watching. The leading serials now are 'Manasaputri', 'Paarjatham' and 'Devi Maahatmyam' while 'Makalude Amma' (Daughter's mother), 'Mazhayariyathe' and 'Mattoruval' are trying hard to get the attention of the audience. Kairali and Amruta are on the sidelines, without attempting to enter the arena. Kairali is repeating their phone-in programmes, Amruta is moving around with their 'Super Star' reality shows.

Jaihind has come with a reality show for those above 30 years, titled 'Golden Talent'.

Recently Kairali TV Head Mammootty declared the arrival of a reality show for poetry and the viewers are looking forward to see the magnitude and reach of such shows.

As usual, all channels presented cinema based programmes, asking them about their memories of Vishu. The ignorance exhibited by many of them only underlined the stupidity of such programmes. When the very young Bhama described her nostalgia on Vishu, why do the Channels need ONVs and Sugathakumaris?

M G Sreekumar is taking a new 'avatharam' as an actor in a new serial to be produced soon, titled 'Maanikya Chembazhukka', it is directed by Jayan Nair.

Interview

By Lakshmi Venkatachalan

SABU CYRIL: MASTER OF MOVIE MAGIC

The first thing that strikes us when we see Art Director Sabu Cyril at work is the meticulous care he takes in the setting of the film that is being shot. It was an action packed one of a tempo running over the villain that was being shot when we met him at Kamalistan Studio during the shooting of *Khatta Meetha*. He is one of the finest Art Directors we have. Simple and down to earth, Sabu Cyril is a very imaginative Art Director. As is well-known, the final look of the released film depends a lot on the skill and creativity of the Art Director who is responsible for the feel and the atmosphere of any film.

Awards

Sabu Cyril has won the National Film Award for best Art Director for *Kaala Paani*, *Thenmaavin Kombathu* (Malayalam) and *Om Shanti Om*. He won the Filmfare Best Art Director Award for *Yuva* and *Gardish*. He has also won the Kerala State Best Art Director Award for *Kaala Paani* and *Thenmaavin Kombathu*. And that is only the beginning. Sabu Cyril has been Art Director for many Malayalam and Hindi films. *Om Shanti Om*, *Main Hoon Na*, *De Dana Dhan*, *Asoka*, *Welcome*, *Mere Baap Pehle Aap*, *Bhool Bhulaiyya*, and many more.

His family wanted him to become an engineer but he joined the Madras School of Arts and Crafts. He passed out from here as the Best Student of the Year. From 1982 to 1988, he was Graphic designer for Welcome Group Hotels, Taj Group Hotels and Madura Coats. In 1988 Sabu Cyril started his film career as Art Director with the Malayalam film *Amaram*. Till date he has been Art Director for more than 110 films in Malayalam, Hindi, Tamil, Telugu, and Kannada. With film Director Priyadarshan he has worked in about 56 films. He has done about 1000 commercial ads and directed three tele-serials.

Today Sabu Cyril is a much sought after Art Director. He has revolutionized the role of the Art Director in Indian film Production and made it more Hollywood style. According to Sabu, "today the film setting is given much more importance than before. Each film setting that I work on, is a challenge for me. Within a budget, I have to create a setting that looks impressive and in line with the film story." He sits with the director, scriptwriter, cameraman and the entire technical team to create the magic setting of a film and make the reel look as real as possible. The

day of the Art Director being just someone who looks after and takes care of the film sets is a thing of the past, according to him. "We should be called Production Designers like in Hollywood," he says.

Present Projects

His current projects are *Aakrosh*, *Khatta Meetha*, *Ra One*, *Tees Maar Khan* and *Robot*, the Rajnikant - Aishwarya Rai Bacchhan starrer directed by Shankar. He created a jumbo jet and a train for *Tees Maar Khan*. In *Bum Bhum Bole*, he has created Assam in Ooty. *Robot* is one of his very challenging projects. In this film he has used Aluminium composite panel extensively, instead of plywood. This material is ecofriendly and can be recycled. The material is also cost effective being one-third the price of wood. The setting for *Robot* has one of the



Sabu Cyril

most expensive budgets running into crores since it is a sci-fi film. "Directing the sets of *Robot* is close to my heart since it is my 100th film as an Art Director," he adds.

Today he is the first choice for gifted film directors like Priyadarshan, Mani Ratnam, Shankar, Farah Khan and others.

Looking Back

Sabu remembers that for *Yuva* he had to create three different settings for the houses of the three heroes of the film. He had to give them different looks also in their wardrobe and their scenes to highlight their individual characters. This was one of his very challenging works that gave free rein to his creativity. In *Hey Ram* he had to create three streets of Kolkotta in Chennai.

In *Kaala Paani* creating the cellular jail

sets and the miniature train was challenge. In his first Malayalam film "*Amaram*" creating a 12 feet long real life shark was one thing he would always remember. "People think it is real" he adds.

Sabu Cyril hails from Calicut. His father Sabu Cyril Arthur was a manager in a tea plantation near Coimbatore. But Cyril senior was fascinated with electric engineering and designs and machine Sabu Cyril inherited the interest inventing mechanical items for film shoots from his father. "I always use the basic principles of physics, Chemistry, Engineering and material knowledge that I acquired as part of my growing up," he says.

Sabu's grandfather was George Vince who set up the first photo studio in Calicut. At a young age, a visit to the Vauhini Studio at Chennai made him aware of the glamorous and wonderful world of make-believe. His mother is Slansa.

He has married Snehalata, daughter of Malayalam Director A. Vinayan (Thulabharam, and Bhargavi Nilayan). He has two daughters Swetha and Saumya. His elder daughter is an ME and going to study fashion designing in New York. His second daughter is studying Animation in Singapore.

Mumbai Magic

Right now he is based more in Mumbai since he has many Hindi film projects on hand. He is also busy with his films being shot in Chennai.

Sabu Cyril likes Mumbai. He admires the attitude of the people here.

"Everyone is friendly here I have made a lot of friends here," he admits. "People are open and broadminded. Producers are willing to open their purse strings and as an Art Director, I can give my best on the sets of a musical score or an action show and even in the main theme of the story. I am also able to experiment with new ideas in the film setting." This certainly reflects in the final finish of the movie.

A Word of Advice

His advice to youngsters who want to join the film industry is very simple. "Put in your hard work. Be sincere in your job and do your best. Don't lose hope. Success will definitely follow and you will realize your goals."

As for his work and the success he has achieved in his line, he says modestly, "I am doing what I like the most and what I always wanted to do."

Old is Gold

-Satyanath

Thacholi Otenan തച്ചോളി ഒതേനൻ (1964)

Lyrics: P Bhaskaran
Rāgam: Rāgamālika

Music: M S Baburaj
Singer: S Janaki

Anjanakkaññezhuti Ālilattāli cārṭṭi
Añappuravātilil njan kāṭṭirunnu
Mañavālanettum nēram kutumayil cootanoru
kutamura malarmāla kōṭṭirunnu (Anjana...)

Mutimēle kettivaccu tulunātan pattututtu
Mukkuṭṭicāntum tottu njānirunnu
Kannivayal varambattū kālocca kēttanēram
Kalyaṇamañideepam koluttivaccu (Anjana...)

Tooshanila muṛicuvaccu tumpappoo cōṛuvilampi
Āshicca kañiyellam nirattivaccu
Pulḷukaluṅangeettum poonkozhi karanjittum
Kallanavan vannilla tōzhimāre. (Anjana...)

Note: Ā = ആ, ā = ഓ (i), c = ച (ഴ), ĉ = ഞ (ള), ũ = ഊ, ř = റ്, nj = ഞ (ഴ), ഞ (ഴ), l = ല് (ഴ), n = ഞ (ഴ), ng = ഞ (ഴ), ഞ (ഴ), , õ = ഓ, T, t = ട്, F, f = റ് (ഴ), FF, tt = ത് (ഴ), Sh, sh = ശ് (ഴ), Ś, ś = ഷ് (ഴ), õ = ഓ (ഴ), ř' = റ്

അഞ്ജനക്കണ്ണെഴുതി ആലിലത്താലി ചാരത്തി
അപ്പുരവായിലിൽ ഞാൻ കാത്തിരുന്നു
മാനവാലനെയും നേരം കൂടുമയിൽ ചുടാനൊരു
കൂടുമല്ല മലർമാല കോർത്തിരുന്നു (അഞ്ജന..)

മുടിമേലേ കെട്ടിവെച്ചു തുളുനാടൻ പട്ടുടുത്തു
മുകുറ്റിച്ചാത്തും തൊട്ടു ഞാനിരുന്നു
കന്നിവയൽ വരമ്പത്ത് കാലൊച്ച കേട്ടനേരം
കല്യാണമണിരീപം കൊളുത്തിവെച്ചു (അഞ്ജന..)

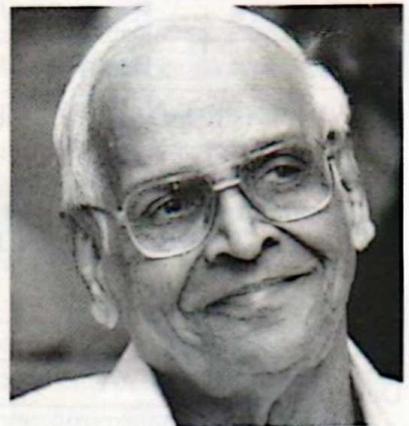
തുശനില മുറിച്ചുവെച്ചു തുമ്പപ്പൂ ചോറുവിളമ്പി
ആശിച്ച കരിയെല്ലാം നിരത്തിവെച്ചു
പുളളുകളുറങ്ങിട്ടും പുകോഴി കരഞ്ഞിട്ടും
കളളനവൻ വന്നില്ല തോഴിമാരെ. (അഞ്ജന..)

Thacholi Otenan is a film still remembered for its lilting music. The story of a man of epic proportions fighting against injustice and still a romantic at heart, provided immense opportunities for songs and it was well utilised by the lyricist, composer and singers. Bhaskaran had woven beautiful, both in content and words, lines which were melodiously tuned by Baburaj. Leela, Santha P Nair and Janaki rendered those songs and enthralled Malayalam music lovers. The

images created by Bhaskaran reminded us of Raja Ravi Varma. The movie had a star cast of Sathyan, Ambika in the title roles, along with Premji, Kunjanti, P J Antony, Devaki, S P Pilla, Adoor Bhasi etc. Other songs from this movie are *Kottum njaan kettilla*, *Nallola painkili narayana kili*, *Appam venam Ada venam*, *Aezhumala kaaduthorum* etc. All major songs were sung by female singers except a four line number by K P Udayabhanu.



M S Baburaj



P Bhaskaran



S Janaki



Sathyan and Ambika



Dances of Kerala-3

Mohiniattam

The Classical Dance of Kerala

Prof. Ammanath Vijayashankar



Abhinaya in Mohiniāttam

Vrūthis or style in the dance: According to *nāṭya sāstras*, *Mohiniāttam* belongs to *kaishiki vrūthi*. The word *kaishiki* comes from *Sanskrit* root *kēsa*, meaning hair. Beauty of woman is enhanced by her hair. “*Kaishiki vrūthi* is that which with simple attire evokes *Śringārarasa*; it can be performed only by females with long hair adorning the body,” says *Bharatha*. (‘*Mohiniāttam*’, by Dr Kalāmandalam Rādika). Letting long tresses flow freely over shoulders to the front caressing them is a natural mode of allurements by women. With skilled imitative action of same, the dancer captivates the imagination of spectators. Guru Ammannur Madhava Chakiar, the celebrated *Koodiyāttam maestro* says: “*Mudi undengil chāchum cherichum kettām*”; ‘if one has enough hair one can coiffure it in any style’ to suit one’s face.

Āngika abhinaya

The whole gamut of *nrūta* and *abhinaya* in *Mohiniāttam* is rooted in *Bālārāmbhāratam* of *Kārthika Tirunnāl*. *Abhinaya* is the art of aesthetic communication creating rapture in *sahrūdaya*- the aesthete. It covers the whole range of movements of the body and its parts, gesticulations and suggestive imitations. Technical cataloging and description of *abhinaya* is multifaceted and complex; too hard for dilettante to digest. However a cursory knowledge helps better appreciation of dance. *Anga* means body parts. *Abhinaya* with *angas* is *Āngika abhinaya*. *Nāṭyasāstras* categorize body

parts into three groups, *Angas*, *Upangas* and *Pratyangas*, and accordingly *āngika abhinaya* comes under three heads. The *angas* are head, chest, hands, sides of the body, waist and feet. The *upāngas* comprise the eyes, eye brows, nose, lips, cheeks and chin. The *pratyangas* are neck, shoulders, abdomen, the posterior facet of thighs and lower leg or shank. Though demarcated and classified for convenience, movements of body parts in *abhinaya* cannot be rigidly compartmentalized.

Permutations and combinations imperceptibly merging with each other, the dance movements are a continuum. The categorization helps dancer to use imagination to harmonize cadences and pinpoint freezes effectively. Aesthetically, *āngika abhinaya* comprises *Sarīrābhīnaya*, pertaining to body, *Mukhābhīnaya*, pertaining to face and *cheṣṭabhīnaya*, pertaining to mannerisms.

In *Sarīrābhīnaya*, head movements of are of 2 types; of *stira shirasū*, ‘stable head’ and *astira shirasū*, ‘unstable head’. Former comprises 11 kinds of gentle movements without perceptible action at cranio-cervical joint, like looking up and down or sides without turning head, etc. The latter, involving rotation of head at head-neck joint, like turning head up and down, sideways etc., are of 13 types. *Nāṭyasāstras* identifies 211 head movements. Chest movements are: Stable (*steyam*) for strength; bent (*ābhogam*) for fear, submission, and shyness; erect (*nirbhugam*) symbolize shock, anger and pride; shaking (*prakambhitam*) implies happiness and fear; raised holding breath (*udvahitam*)

implies valour; shivering (*chalitam*) indicate horripilation, chilliness, fear and fainting; and circular (*bhramaram*) for pretentious walk etc. Some of the side movements (*pārshva*) of body are: turning (*Vivarthitam*); stretching (*prasaritham*); bending (*natham*) and partly turned (*valitham*). Movements of hips (*kati*) are: *sama*, stable; *channa*; bent to side; *nivrūtha*, return to original position; *udvahitam*, raised; *rachita*, rotating; *chalitha*, shaking; *vivarthitam*, turning to side etc. Every action of every *anga* conveys something.

Movements of feet (*pādam*) are two types: *stira pādam* (stable-15) and *astira pādam* (unstable-16). In varying combination they add to the variety of movements keeping rhythm, and grace of stances. The gaits basically are: *Mandūka pada* (frog gait), *hamsa pada* (swan gait), *kukuta pada* (cuckoo gait), *mayura pada* (peacock gait) and *naga bandha*, snake gait.

Hastas or *mudras*: *Mudras* (hand gestures) are symbolic presentation of ideas or things. *Mudras* in *Mohiniāttam* are 24, based on *Hastalakshna Deepika*, used singly or jointly with both hands. *Hasta* with one hand is *asamyukta hastam* (*kataka-hasta* using one hand symbolizes lady). Both hands showing same *mudra* is *samyukta hasta* (*samyukta pataka-hasta* indicates king). Different *mudras* shown simultaneously with both hands or with one hand in quick succession is *samkalana mudra*. *Katakam* with left hand jointly with *pataka* with right hand implies cow. *Aralamudra*, held first and soon closed with *sūchimukham* with same hand means tree. *Mudras* are like alphabets,

in varying combinations they convey many things which are to be discerned depending on situations.

HASTAS IN MOHINIĀTTAM

Upāngas and Mukhābhinaya or



Rasabhinaya: *Upāngas* are features of face that emote and convey emotions experienced by the performer.

Expression of emotions through *upāngas* is *mukhābhinaya* which evokes *rasa* (relish) in spectator. Face is the mirror of mind; one's thoughts and emotions are reflected through it. Apart from *upāngas*, namely, eyes (*chaksus*), eyebrows (*bruhkudī*), nose (*nāsa*), cheeks (*kapolam*), chin (*chinbukam*) and lips (*adharam*) the judicious and refined use of breath (*nishwasam*), teeth (*dantam*), tongue (*rasana*) and color changes on face (*vadanaragam*) adds to the power of expression of emotions. Movements of breath add color and soul to *abhinaya*. *Natyasāstras* deal with nine perceptible emotional states in *rasabhinaya*- the *navarasas*

NAVARASAS

There are specific *rasa drūshṭis*, 'glances' related to *nava rasas*. They are named by suffixing name of the *rasa*



concerned to the word *drūshṭi*, like *kānta drūshṭi* for *srīngāra*; *hāsyā drūshṭi* for laughter etc. Perfect delineation of expressions involves movements of eyeballs (*tāra*) with concomitant

movements of all *upāngas* in harmony. Striking eyeball movements are: circular (*bhramaram*); describing triangle (*valanam*); dropping (*patanam*); upwards (*samudvrūttam*); sideward

(*vivarthanam*); rapidly in all directions (*chalitham*); pushing forcefully forwards (*nishkramanam*); drawing in (*sampraveshanam*) and looking naturally, straight without strain, (*prakrūtam*). Eyebrows and eyelids too have distinctive movements in *navarasābhinaya*. All movements continually overlap and swap depending on the situations making it difficult to pinpoint them except in a frieze. Except in harmony with others no unit of *upānga* alone can effectively express emotions.

Pratyangas (neck, shoulders, stomach, posterior facet of thigh and ankle in *abhinaya*; and without their movements the *angas* cannot move. For example, without the movements of neck head cannot move; hand movements are impossible without the action of shoulder muscles. Likewise, movements of chest, sides and hip are related to the movements of abdominal muscles and posteriors, and the movements of the

feet are not viable without the movements of thigh and ankle. For further information *mudras* and *abhinaya* see books on *Mohiniāttam* as a detailed discussion of the same will not

be prudent here.

It needs many years of rigorous training and committed practice (*sādhana*) to attain mastery in *abhinaya* to become an accomplished dancer. The high level

of coordination of movements of body parts is best exemplified in the verse:

“*Yato hasta tatho drūṣṭi*
Yato drūṣṭi tatho manah
Yato manah tato bhavahh
Yato bhavahh tato rasahh”

Abhinaya Darpana

(Where the hand is, there the eyes are; where the eyes go, there the mind is; where mind is, there *bhava* is, where *bhava* is, there is *rasa*).

Traditionally, the musical component of dance is *vāchikābhinaya*. Music in all forms of dances is molded to synchronize with dance, and it breathes life into dance. Melodiously rendered music with clarity of diction is the soul of *nṛtta*. It is only when lyrics are clear that one truly appreciates dance. The musician sings the dancer delineates the meaning through appropriate *hastas* and express *bhavas*. The *rāgas* must invariably be suited to the mood of the item, like *Mukhari*, *Neelāmbari* and *Yadukulakāmbhoji* for sadness;

Ānandabhairavi, *Bhīhāg*, *Kāpi* and *Sindhuhairavi* for ardent love and devotion etc.

Each *rasa* has its innate disposition, *bhāva*. The *bhāvas* have two aspects,

namely, *sthayee bhāva* and *vyabhichārīnee* or *sanchārīni bhāva*. *Sthayee bhāva* is basic and remains same always, say the love of mother for a child. Emotions coming out of *sthayee bhāva*, like fear, care, anxiety, etc., for the child arising out of love, when expressed are *sanchārīnee bhāva*. Expression of *bhāvas* through *mukhābhinaya* is *sattvikābhinaya*. *Abhinaya* is a compound word of two Sanskrit words, *abhi*, meaning 'towards' and *naya*, 'to lead. Through *abinaya* the artist leads *sahrūdaya* to a state of mind where he/she experiences the emotions as experienced by the dancer. This is how dancer bring in rapture in audience. In *sattvikābhinaya*, emotional experiences of the dancer manifests spontaneously without conscious modulations. *Sattva*, 'pure', is the original pristine state of mind. *Sāttvika abhinaya* expresses emotions and experiences in their natural pure form. Perfect *sāttvikābhinaya* creates in connoisseur a feeling of entrancement and sense of blissfulness that lingers even after the performance is over. This takes dance beyond the realm of mundane sense perceptions, when dance becomes a spiritual experience, a sort of spiritual interaction between dancer and *sahrūdaya*. This ethereal experience makes *sahrūdaya*, a true *rasika*- real enjoyer.

Mohiniāttam today

The old order perished and new one blossomed spreading fragrance. *Mohiniāttam*, today commands a place of pride among the acclaimed classical performing arts of India. To be accepted as accomplished *Mohiniāttam* dancer is the dream of many young artists today. As the name suggests *Mohiniāttam* is basically a solo dance. But it is now presented also as group item, and many ingenious teachers choreograph ballet in *Mohiniāttam* style. The newly acquired pristine grace and poise has made *Mohiniāttam* popular worldwide. Next to Kerala comes Mumbai in its popularity. *Mohiniāttam* concert is presented in a format not much different from the one devised by Vallathōl, though the repertoire of the dance has expanded considerably. The selection consists of: Cholkketu: The concert usually begins

with this traditional invocatory item where the artist seeks the blessings of Gods and Goddesses of art. It is a pure dance with a little scope for *abhinaya* towards the end. The music comprises rhythmic syllables called '*chollu*'. Graceful and rhythmic movements in tune with the *chollu* add to the beauty of the dance. Instead of Cholkketu the invocatory item may be *Ganēshastuṭhi* or *Rangavandanam*. Jathiswaram: It also is a pure dance in which the musical component is without lyrics. The lines are compositions set to tune-units in music called '*jathis*'. The artist weaves rhythmic patterns of movements in tandem with metrical pattern of harmonious beats called *tālas*. Customarily it begins with invocation of Lord *Ganēsa*, the 'Remover of Obstacles' seeking blessings'. Varnam, is an item with equal emphasis on *nrūṭta* and *abhinaya*. Presentation of *varnam* is the real measure of the caliber and maturity of an artist both as dancer and actor. Padam is a dance with emphasis on *abhinaya*. Presentation of *Padam* is a real test of the talent of an artist. (Some of the popular *padams* of old repertoire are: *Aliveni...*, *Pūnthen tenmozhi...*, (Swāthi Tirunnāl); *Prānanāyakan enikku...*, *Irayimman Tampi) and *Vāthil thurappathu...*, (Kuttykunju Thangachi). Kavalam Narayana Panikkar too has composed verses suited for *Padam*, (See compilation by Shri. Kalamandalam C Gopalakrishnan, 'Nartanam' Magazine, Vol IX No.1). Two or more *padams* are presented in concerts, interspersed with other items. *Thillāna* is a pure dance. The plasticity and movements of dance are at their epitome in *thillana*. Generally concerts conclude with *Thillāna*. Since 1960's *Mohiniāttam* repertoire has considerably been enriched by enterprising teachers choreographing new items selecting verses from old literary works, as well as by new composers like Shri Kavalam Narayana Panikkar coming to the field. *Ashtapadis* of poet *Jayadēva*, based on *Gita Gōvindam* is much sought after work for choreography. Some of the *Ashtapadis* are: *Chandana charchita...*,

Sakhi he...., *Lalita lavanga...*, and *Priye chārusheele...*. *Dasāvathāram* in *rāga Rāgamālīka*, based on *Gita Gōvindam*, is an item of immense stage appeal as group item. The 16th century Sanskrit classic *Narāyaneeyam* by Melpatthur Nārāyana Bhattathiripād, based on *Bhāgavatha* is also ideal for choreography because of the high level of imagery with intense and dramatic presentation of emotions. (Geetha Radhakrishnan, on '*Mohiniāttam*', in 'Splendours of Kerala', Marg Publication). *Tārattū* or lullaby is another addition. *Irayimman Thampi's* famous piece, *Ōmanathinkal kitāvō...*, also presented as *padam* due to immense potential for *abhinaya* is the best in this category. *Slōkam* or *Viruttam*, is another with emphasis only on *abhinaya*. The item begins with the artist remembering the desired deity, as the dance proceeds the dancer attains 'unity' with the deity. *Navarasanjali* by K C Keshava Pilla is a popular *slōka*. Another is *Ashtarasāvishkaranam* based on Adi Sankara's *Dēvi Mahatmyam*. *Vēdantins* do not consider *santham* as a *rasa*, as it represents mind in 'perfect tranquility' and 'absolute peace', a state beyond mortal plane of sensual feelings. *Ashtanaayikaas* from *Natyasāstra* is also popular. *Panthati*, 'playing balls' is a dance depiction of a traditional favorite pastime of girls in the golden yesteryears in Kerala. *Saptam*, meaning 7th is usually presented as seventh item in recital. Script may be based on *Rāmāyana*, *Dēvimahtmayam* or *Shivapurāna*. The most popular is *Rāmasaptam* based on the life of Lord Rāma. In *Saptam*, the artist reaches acme of *bhakti*, devotion to Divine, hence *saptam* is often presented, instead of *Thillāna*, as concluding item of recital - the *mangalam*. (Errata, the *Tamil* classic *Silappathikaram* belongs to 8th century and not 18th century as mentioned in the part 1 of the article. It was an inadvertent error committed by the author during typing. Error is regretted.)

Your Home



Krishna Kumar R Nair
Consulting Interior Designer

A Kids' bed room is an architect's paradise where he can use all his creative skills and imaginations to make the clients dream come true. This room is where the masters of the house become lenient as far as the budget and freedom to express all ideas to make the room more creative and practical besides user friendly.

Unfortunately the room sizes in megacities do not have adequate space to accommodate a proper sized bed, wardrobe, dressing table, and study table etc for two kids.

Since the price of a house with two separate kids' and a guest room is out of reach for most of our middle class families. An architect or an interior designer can help you for the space management, aesthetics, proportions and utility as well.

As I have stated before, the head of the kid should be towards south when sleeping, as per vāstu. Most of the times getting a 100% vāstu compliant house is almost impossible. In such case one should get second best option east for the same and if that too is not possible, the third option west can be opted for. North is not to be considered at any cost.

Bed and side table

Let's see what will be the most practical way of a bed. In a city, house being small in size I will prefer a pull-out-type bed of 3' x 6' 6" in size, having this single beds in rooms the kids will have a lots of space in the room to move around, at the same time they can convert the bed in to a king or queen size double bed in the night. Bed should be of minimum height of 16" with the mattress. The head board should not be less than 36" high, the head board can be made of foam finished with colourful leather, fabrics, laminates etc. If you go



KIDS' Bed Room

for retro designs (contemporary trends) back painted toughened glass goes very well with colour lamination or polyurethane coating.

The head board also can be painted in ducco, with graphics on it, which can be very creative, and children will really appreciate it very much. The mattress of the kids should be a little soft so that they will not get hurt at the same time it will be easy for you tuck in their sheets every now and then.

Either side of the beds can have side tables with drawers, which will be handy for the kids to keep their stuff

immediately required for them, the side table tops can be of either marble or granite. Yesteryear glass tops are not practical at all.

The study tables

Study tables can be made of plywood finished in veneer or laminates. It should be made to accommodate all their needs like ample storage for their books, school bags, a personal computer etc. the kid should be facing north while studying as per vāstu.

The wardrobe

The wardrobes can be made of plywood or wood etc. The finish can be selected





from laminates veneer, ducoco, colour lamination etc. Laminates and veneer finishes can last for a long time. I feel the kids' room has to be changed every 5 to 6 years as the kids grow, the cartoon characters you have painted on the wall for a 3 year old kid will not be appropriate for a ten year old. His demands will be something more contemporary. Changing the interiors every 5-6 years is not very practical. It takes a lots of money, energy and Inconvenience getting the house done while staying there itself.

I have a humble solution for the same. We should go for wall papers on the shutters of the ward robe, with non reflecting glass above, the glasses that can be toughened so that it do not break. Every 3 or four years, the wall paper behind the glass can be changed along with the curtains and the fabric of the head board, so that the entire room will bear a new and a fresh look in toto. The entire work can be done in 2 to 3 days time. With minimum effort and finance, you will get optimum result.

Interior of the wardrobe has to be decided prior to the construction. There should be ample space for folded clothes, drawers for undergarments; hangings etc. White or ivory coloured laminate pasted inside the wardrobe will give you a fresh and open look.

Dark coloured Shadow boxes (cavities) on an appropriate wall with L.e.d light inside will give good effect on interiors and can be used for the kids to display

his/her favourite books or soft toys etc. Sheets and bed spreads can be selected to match the colour theme, symphony with the curtain and head boards as mentioned earlier. There can be two curtains; a sheer curtain and solid one. If your budget permits, you can provide an LCD TV on the opposite wall to the bed.

Flooring

Vitrified Flooring to the kids' bedroom is the most versatile and economical ones. It is very modern and hard to take most of the day to day beatings. Beautiful colours are available in the market. One can opt for other options like marble, stellar, granites and composite pre-laminated mdf floors too.

Windows

The windows can be made of wood, aluminium powder coated or anodized. The colour options are available in abundance. The latest window made of pvc is also a good option. Having a box grill outside is very safe for the kids.

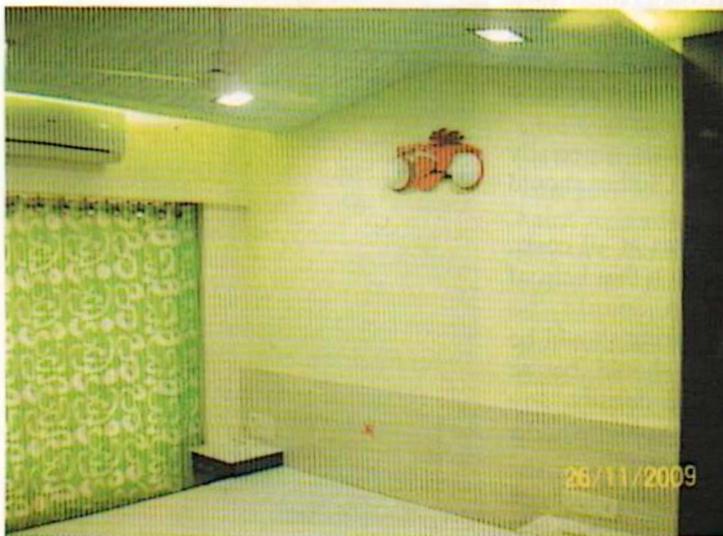
False ceiling made of plaster of paris or gypsum with concealed lights and general lighting give a cool effect to the room. The ceiling fan with cartoon characters, or abstract designs are available in the market. At least one tube light next to the study is not a luxury but a bare necessity.

Painting the walls

Colour of the demands a lot of thoughts. The colour has to be selected according

to the child's nature at the same time taking inputs from him; colour shade makes a lots of difference to the child's nature and habits. The colour has to be selected with utmost care since it makes a lot of impact on kids. For example, slightly aggressive kid's bed room should not be painted in red colour. If done, it will make him more aggressive. The best colour for him is green, or a pastel blue, which will calm him down.

Lustre or velvet-touch are one of the best option, since it is washable. Having good paintings and art effects etc on appropriate walls make the room complete. Lighting for the room should be very efficient. There should be a tube light next to the study table though the modern interiors do not have the provision for a tube light seen directly. The general lighting can be concealed. 8" x 8" square light fittings with a couple of pl lamps inside, a wall bracket at the height of 6' 6" on the wall also gives a positive character to the interiors.



Your Health



The period between conception to delivery of the baby, is very important as the nursing of the expectant mother as well as the foetus in the womb play a major role in securing the perfect health of the woman and the baby and to ease the pain during the delivery. The intake of the food and liquids and the routine activities undertaken by the mother come under the nursing of the expectant mother.

Intake of food

Instead of eating a lot of food the expectant mother should have a balanced amount of quality food as prescribed by the doctor, as per the specific needs of the concerned woman. The food should be appropriate to maintain the health of the mother as well as help the growth of the foetus. Correct measure of proteins, vitamins and minerals should be part of the food and liquids taken in. Milk, ghee, fruits, vegetables and leaves should be included according to the need of her body. Eggs, fish and meat can be taken in limited way. Fried food should be avoided at all cost. Vegetable diet would help to digest easily and absorption into the body is faster. Leafy vegetables, sprouted grains, fruits, tomato, banana, oranges, grapes should form a major part of the food. The fruits mentioned here provide necessary vitamins as well as help digestion and prevent accumulation of urine in the bladder. Fruits including gooseberry (*nellikka*) and leafy vegetables prevent anaemia.

Grains, earthen roots like potato, oils and sugar contain carbohydrates and as such, should be taken with care as they would cause diabetes and obesity. However those with low body weight and not having

Nursing Pregnant Woman



Dr Indira Varier

tendencies of diabetes may take them. Pappaya, pineapple, jaggery etc should be avoided.

While intake of tea and coffee should be minimum, coconut water and fruit juices can be taken in good measure. Artificial and aromatic drinks should be kept at bay and chocolates and biscuits should be avoided. As salt sometimes causes swelling in the joints of fingers, legs and face and increase blood pressure, pregnant woman should minimise intake of salt.

Besides food and liquids, expectant mothers should attend to their daily routine also.

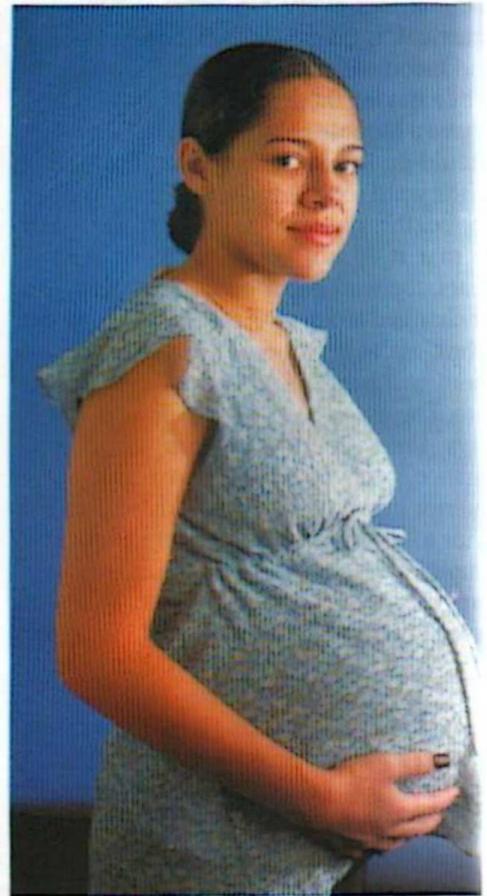
Bath: Water used for bath should be neither very cold or hot. Tamarind leaves, Jackfruit leaves, Castor leaves and herbal leaves like Kurunthotti, should be boiled in water and that water, when cooled, can be used for bath. Normal oil on the head and Dhanwantharam Oil on the body can be applied.

Exercises: Suitable exercises in a moderate measure are advisable. Excessive exercises are dangerous. Slow walking for some time, breathing exercises, household jobs etc are good in place of exercises. Relax only at those places where fresh air is in plenty.

Dresses: Avoid tight clothes especially around waist and breasts. Clothes should be loose and clean.

Excretion: Avoid laxatives at all costs. Food intake should be such that help of laxatives for motion would be unnecessary. Passing of urine should be frequent and the urine should be colourless and of normal density. Any variation in these indicate problems and a doctor should be consulted soon.

Mental health: Mental health is as important as the physical health. Keep



away from circumstances that would make one sad, angry and frightened. Verbal arguments, competitions and jealous mentality etc are undesirable. Always be happy and optimistic, content and satisfied.

Vomiting: To avoid vomiting during pregnancy, one should take physical rest. Light food, water boiled with coriander or puffed rice etc are advisable. Dhanwantharam tablets taken along with water boiled with jeera, coriander etc would reduce vomiting during pregnancy period.

Beauty Care



Gone are the days when the beauty of a girl or a woman was measured by the length of her long hair and curly tresses, framing her face. As fashion advanced, long hair slowly gave place to shoulder length, bob hair and even boy cuts. Today hair length alone is not the criteria in the world of fashion. Neither is plain black or brown hair alone. Today's youngsters and beauty conscious ladies are opting for different hair colours, highlights, curl defines, permed hair, straight hair and so on and so forth. But the emphasis is always on healthy hair. Fashions may change, but everyone wants to have a healthy head of hair and are finding ways to get the lustrous look.

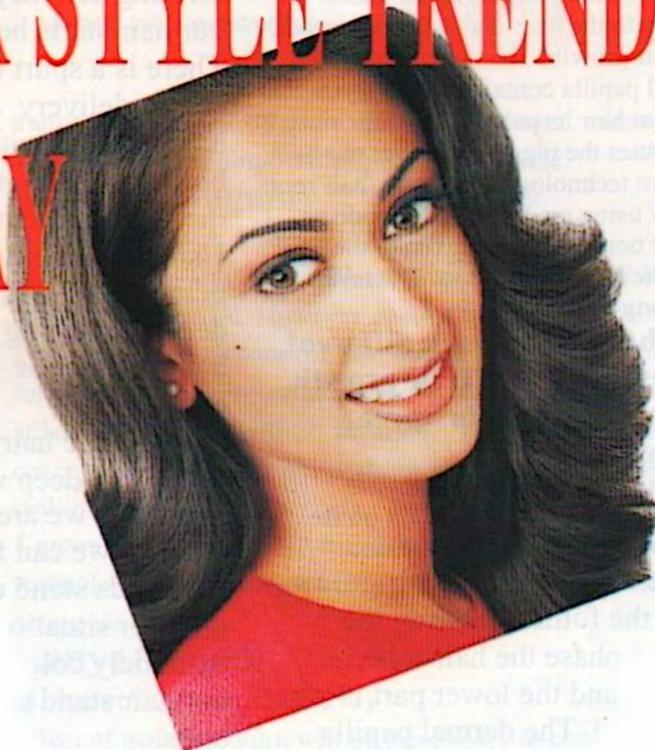
Also in matters of personal grooming, apart from a beautiful face, it is of utmost importance to take care of our feet, hands, legs, nails, and most important our hair. Just tying a pony tail



By Lakshmi Venkatachalam

HAIR STYLE TRENDS

TODAY



or leaving hair loose is passé. Traditional oil massage with hot towel wrapping of the head and a hair wash with conditioner is the conventional way to take care of the hair. However today there are many exclusive hair treatment salons that offer specialised service for nourishing and treating hair problems. They also style our hair according to our needs to give us that chic look. Moreover special care is taken in reputed salons so that hair is not damaged.

As Meenakshi M Pawar of 'Cuts & Curls' says, "Hair growth therapy has advanced very much in India. In our parlour we have hair spa treatments. This purifies, treats and refreshes the hair." According to Meenakshi, the first step in a spa treatment is a gentle cleansing massage with vitamins and sorbitol derivatives that cleanses the hair and hydrates the scalp. For badly damaged hair or dry or dull hair, hair nourishing creams with silicone derivatives, palm oil, glycerin, vitamin E derivatives as per the individual needs are used. Purified water is used for all

treatments. With so much care, the hair from the follicle itself is strengthened.

"Today, we work on the three zones of the human hair. – the surface, the cuticle and the cortex or medulla," she adds. "The results are instantaneous and also last for some time. And hair regains its shine and lustre." After the head massage, a steam bath is administered for five minutes and then the hair is washed with a mild nourishing shampoo according to the hair type. A hand and feet massage are also included in the package so a visit to the spa relaxes the whole body.

Hair structure:

In simple terms, a hair can be described as a slender threadlike growth from a follicle in the skin of a mammal. A shaft projects above the skin and the root is embedded within the skin.

In a more detailed way we can state that our hair is composed of a structural protein called keratin. This is the same kind of protein that makes up our nails, and the surface of our skin.

Each strand of hair consists of three layers:

An innermost layer or medulla. The middle layer known as cortex. The outermost layer is known as cuticle. The cuticle is thin and colourless and serves as a protection for the cortex. Below the surface of our skin is the hair root which is enclosed within the hair follicle. At the base of the hair follicle is the dermal papilla which is fed by blood capillaries that give nourishment, amino acids, oxygen to the hair and is the source of our hair growth. The upper part of the dermal papilla contains melanocytes that give our hair its particular colour since it distributes the pigment all over our hair. Modern technology works on hair roots and by using medically safe products proper nourishment is given to the hair with the least side effects. The results are also long-lasting.

Our hair is always in different stages of growth. Hair growth can be divided into three phases:

Anagen- the growth phase.
Catagen phase; Transitional phase .
and Telogen- the resting phase.
 In the first phase the hair grows from the follicle. During the second phase the hair follicle shrinks and the lower part is destroyed. The dermal papilla breaks away to rest below. In the telogen phase the hair does not grow but stays attached to the follicle This goes on for about 5 to six weeks. After this period the hair follicle re-enters the anagen phase. The dermal papilla and the base of the follicle join together again and a new hair begins to form. The growth cycle starts all over again. So at any point of time, we have hair growth and hair fall simultaneously. Judicious care of our hair ensures that the hair fall is less than the hair growth so we have healthy hair and we are not going bald!

Some interesting facts about hair

The average number of hair on the scalp of an adult is about one lakh. A person loses about 60 to 100 hair strands daily.

Hair growth is fastest from the age of sixteen to thirty. As the length grows, the rate of growth slows down. That is why many people trim their hair to accelerate growth rate. As we grow older, the growth rate decreases, and our hair loses its thickness. Also the pigment forming activity decreases and our hair starts becoming white. There is a spurt in hair growth after a delivery due to increased hormonal activity within the body and extra nourishment that the new mother takes. Using nourishing hair creams, getting hair spas done routinely, delays the aging process of our hair. And keeps literally the hair on our head.

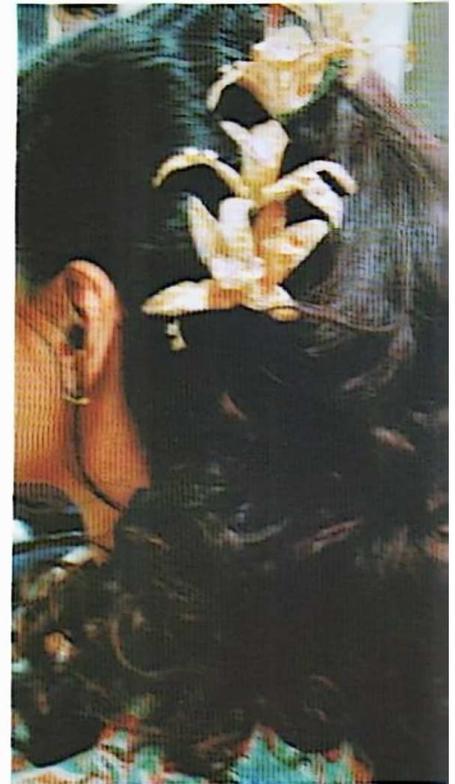
Because the hair is fed by nerve cells from deep within, is it true that when we are frightened or startled, we can feel the hair on our hands stand erect. The same goes for situations when we feel extremely cold and we can feel our hair stand straight on our arms.

Today's trends

Today more and more youngsters are going for highlighting and streaking the hair with golden and silver threads intertwined with their natural hair.

Unmanageable frizzy curly hair is being made straight and manageable with olive oils based and auto-reticular polymers creams. This coats and smoothens each strand of hair. Straight hair is transformed into curl-defining hair with biometric ceramides and grape seed extract hair creams.

To add volume to thin hair there are shampoos derived from calcium crystals that strengthen the hair from inside and give a fuller look. And add bounce to the hair.



Scalp treatments with advanced technology are available for dandruff, boils, rashes and itching of the scalp. Branded products like L'oreal and others should only be used, since they are tested and will have no allergic reaction on the skin or the eyes. These scalp treatment creams and shampoos also contain biofriendly and natural products like micro oil essences, vitamins E and 6 derivatives, Omega 6 compounds, citramine - a natural de-toxifying and foaming powder, each product catering to a particular problem and providing solution for the same.

In this stress driven life of today's woman, a visit to the salon for a hair spa is a magnificent stress-buster. It not only nourishes the hair but relaxes the body as well.

It is a good replacement for those languid baths with aromatic oil massages and hibiscus and shikakkai pastes and the waft of incense powder after the oil bath which brings us back memories of Kerala.

SUNIL NAIR

VERSATILE SINGER

-Aswati

Looks are deceptive in the case of Sunil Nair, 45. He looks a typical Maharashtra youth His 'Bambaiya Hindi' is very typical of a 'Marathi' but when he starts speaking in Malayalam, he is fully at home. He talks with a typical 'Palakkadan' accent though he claims that his origins are at Guruvayur. His military hair cut and 'pot belly' makes you suspect that he works in the Police Force but he is a 'pakka' civilian except that he has several close friends among Maharashtra Police officers.

His voice is similar to that of actor Thilakan but he quite easily changes to the old sweet voice of melody queen Lata Mangeshkar, Susila, Janaki and even the very motherly voice of Santha P Nair. He can even fool you by talking like your heart throb Katrina or Kareena.

He is neither a cheat, a 'bhai' nor even a con artiste but a singer who can sing in any male or female playback singers' voice, from Hindi, Marathi, Gujarati, Malayalam, Tamil or any other language that he has familiarised. He has travelled very widely, inside India as well as outside, in most of the continents to sing from the stages to shock and surprise the listeners.

Sunil Kumar Nair was born in Kerala and brought up in Mumbai. The first child of Dharmapalan (Poovathur) and Chandrika (Guruvayur), he moved with his parents to Mumbai. Till fifth standard, he was at Mulund Vani Malayala Vidyalaya and unlike other migrant Malayali children, he is very fluent in Malayalam in all aspects, talking, reading and writing. From the very early years, he was very fond of Lata's songs Later he wanted to sing like her and within one year, acquired adequate skills to mimic her. When he was a student of eighth standard, he surprised everyone in the audience, present at the school anniversary function, by singing that Ramachandra-Lata Mangeshkar number, "Yeh zindagi usiki hai." followed by the Naushad-Mohamed Rafi number "Suhani raat dhal chuki.." from 'Dulari. The applause

from the audience, he chuckles, still reverberates in his ears.

Within two years, he mastered the technique of mixing the voices of male and female and entered into singing 'duets' single handedly. Later he never turned back and became one of the most sought after singers in the 'musical nites'. Soon he became part of various musical groups. He was a part of Aezhikkara Ambujakshan's musical



group and continued with them for next five years.

It was an evening of music in an auditorium at Vile Parle that turned Sunil's career positively. In the audience there were three individuals from UAE and they were surprised to witness this miracle of one male singing a male-female duet. After the programme, they met Sunil and persuaded him to come to UAE to sing in their hotels. This led to Sunil singing in all nations of the Gulf region. He also sang for Indians staying in Germany and United Kingdom.

Though there was continuous demand to sing all female and duet songs from him, Sunil did not succumb to it. He felt that he cannot sustain the energy

needed for singing duets. He always limited himself to two or three songs in a show so that the surprise sustains. In a way this enabled him to sing in more than one group on a particular day. Sunil reveals that on certain days he had sung for three groups at various places, rushing from one venue to another within three hours. There were also demands from various groups to sing all songs of various female singers so that the troupe can save on female singers but he has resisted the temptation lest other female singers would lose their earning. This has happened when the troupes go abroad for concerts. So far he has sung more than 6,000 songs on over 2000 stages in India and abroad.

Sunil has sung for the troupes of Yesudas, Jayachandran, Krishnachandran, Unni Menon, Marcose and many Hindi, Marathi and Gujarathi playback singers.

Sunil has learnt Hindustani music from Pandit Vasatrao Kulkarni for six years but has no formal training in Carnatic music or from any other musicians. Gramophone records, radio, tape recorders and now the DVD players are his main teachers.

Sunil has done playback singing, a duet by himself, for a Marathi film (Gholat ghol) too under music director Anil Mohile. Most of his stage shows were in Maharashtra and Gujarat and also for Malayali audiences, but not in Kerala. He regrets that no one invited him to sing in his home state Kerala so far. He is nevertheless optimistic.

Sunil's father expired 11 years ago and mother stays with him at their Mulund (W) residence. He fell in love with Sheela, a female singer during his early career and married her. Now she is a teacher. The couple has two sons, Sushil and Ankit.

A tour to the west is on his cards now and soon he will be moving away for a few months. Normally he spends about six months a year abroad on various singing assignments. "Can't help. That is life," he sighs.



MUMBAI NEWS DIGEST

KIM News Bureau

Malayalam language is on the decline:

Prof V N Murali

Chembur: Malayalam language is on a declining state and it is necessary to take preventive measures to improve the situation, said Prof V N Murali, State General Secretary of the Purogamana Kalasahitya Sangham.

He was addressing a gathering while inaugurating the Malayalam Language Conference organised by the Reorganising Committee of Keraleeya Kendra Sanghatana, at Adarsha Vidyalayam, Chembur. Malayali is now living in a false world. Even in villages, the wedding invitations are printed in English. Only death intimations are printed in Malayalam. Malayalees think of their mother tongue only after death, he remarked.

Sister Jesmi was the chief guest. Novelist Balakrishnan in his address remarked that Malayalam was continuously undergoing changes. Vatsan Moorkoth presided.

Meditation Classes

Nerul: Meditation training classes are being held at Sri Ayyappa Temple of Nerul since April 4 on Sundays between 6 and 7 pm. Yogacharya Dr Durgadas Sawant conducts the classes.

Malayali student drowned at Belapur

Belapur: Mithun K Madhu (17), a student of Plus Two in Ghansoli Tilak College was drowned in the dam near Belapur. He along with five other students went for a picnic to the dam and three of them were caught in an accident. While two of them were rescued, Mithun could not be saved.

The only child of his parents Madhu and Tanuja, Mithun was a resident of Panch Ratna Apartments at Iroli Sector 16.

NSS Arts and Cultural wing

The NSS Arts and Cultural wing, under the NSS Andheri (which is registered as a charitable society), in connection with its second anniversary celebrations, organized a programme of fusion music titled Swarasangamam - The Confluence at the NSS Chaithanya Hall, Om Nagar, Andheri East, on Sunday the 4th of April 2010. This was a confluence of Carnatic and Western styles of music. The performance was given by the Gurus of NSS and their students, under the guidance of Guru Smt. Sreelatha Nair, with orchestration by Mr. Ragesh Revi. The Carnatic vocals by Ms. Haritha Harikumar, Ms. Jisu Varghese, Ms. Divya Dinesh, Ms. Sannidhya Bhatt and Ms. Mamta Kunjiraman were supplemented by Ms. Sreeja Govindarajan's Western styled rendition. These Children were ably supported by Guru Smt. Sreelatha Nair on the Veena, Shri. K S B Menon on the Mridangam, Master Sreejith Nair on the Key Board and Mr. Ragesh Revi on the Electric Guitar. The programme was inaugurated by Shri. Haridevan Nair, secretary of NSS Andheri.

Painting exhibition of women artists

Fort: BMB Gallery conducted a painting exhibition of female artists from March 28 to April 7. Paintings by three artists from Kerala, Parvathi Nair, P S Jalaja and CGR Krishnan were there while ten other female artists also exhibited their works. Well known Painter from Kerala, Bose Krishnamachari selected the works of these artists. The exhibition named 'Her work is never done' concluded on April 17.

'Kathakali Padam' Concert

Dombivli: Kalamandalam Gireesan and Kalamandalam Vasudevan presented a concert of Kathakali Padams at Pandurangwadi Model English School on April 4, under the auspices of 'Bheri'. A memorial seminar on Venmani Haridas was also held. Founder of Karalmanna Kathakali Club Rajanandan and Mozhikunnam Damodaran Namboodiri also participated in the seminar.

Robbery attempt at Vasai East

Vasai: A gang of three youths attempted to pull a con job on an elderly Malayali couple who were on a morning walk. While on the move, near Gokhivra lake, someone called them and told them that there was 'nakabandhi' following a murder of a young woman and demanded that they remove their gold ornaments and give them for safe keeping. Soon another person came near and handed over his gold chains to the 'fake police' but the couple refused to buy their story. The three persons then tried to attack them and the lady shouted for help. When other morning walkers started coming near, the group escaped from the scene. Eventually the couple lodged a complaint with the police.

The victims Koyiparmbil Chandrasekharan (63) and his wife Sita (58) are natives of Kodungallur.



NSS Cultural programme

Kerala Samskarika Vedi

Ulhas Nagar: The new office bearers of Kerala Samskarika Vedi are: Babu Mannar (President), Ravindran (Vice President), Dr V S Pilla (Gen Secretary), Sasi Nair (Jt Secretary) and Viswambharan (Treasurer).

Johnson Therattil

takes over as President

Dadar: M P C C President Manikrao Thakre has appointed Johnson Therattil as organiser and President of MPCC wing of its industrial and business section. Johnson was earlier President of KCA and KCC. He is also a leading industrialist.

Johnson pledged to assist Malayalees to enter into business and industrial activities in Maharashtra.

Robbery at Mira Road

Ayyappa Temple

Mira Road: Robbers broke into the Ayyappa Temple of Mira Road and looted the offerings of devotees, on April 18. The impediments used by the robbers to break in the temple were

recovered from the premises. A finger prints were also obtained. Every month on the first Sunday, the box meant to receive offerings, are opened and on an average, the offerings would touch Rs.45000. This year on the Vishu day, there was huge crowds in the temple and hence the temple authorities estimated the loss at Rs.85000. The robbers took away only the currency notes, leaving the coins behind.

Office bearers of Malayalee organisations may send their reports on their letter heads, signed by authorised persons, along with related photographs to: keraliimumbai@gmail.com or its office at B-105 Twin Arcade, Military Road, Marol, Andheri East, Mumbai 400 059, so as to reach us by 20th of the month. Tel: 29205641

Obituary

Puthumangalath Vasudevan Elayidam (81) of Aluva North Paravoor died at his residence at Goregaon. He was former auditor of Kendriya Vidyalaya.

Janardhanan Nair, 54, resident of Alankar Apartments, New Colony, Ambarnath (W). He was a member of Kodakkal family of Ramanthali Kannur.

Sarawathi R Pilla (75), resident of New Shastri Nagar, Mulund (W). member of Kuttoor Puthanpura family, Thiruvalla, she was wife of late R K Pilla.

THEATRE FOR CHILDREN

by VIJAY SHANKER

Prithvi Theatre is organising the Summertime with Prithvi workshops and plays, exclusively for children and by children from 17th April to 6th June at the Prithvi theatre and other venues in the city as well. Besides the presentation of several plays, professional theatre personalities will conduct the workshops pertaining to varied aspect of theatre which would give a lot of scope to children to learn, innovate and experiment and thereby becoming more confident individuals.

Speaking at the press conference, the spokesperson of Prithvi theatre, Sanjana Kapoor said " it is been twenty long years since we started these workshops and surprisingly some of them who started as kids, have now become adults and are introducing their kids to the workshop. This has been possible due to the continued corporate support we receive with sponsorships. This time we are fortunate to have the support of Tata Docomo and HSBC and also we are happy to work with HSBC network of NGO children. We want children to come to theatre and theatre should go to

schools as well. We are happy with the enormous response we get every year". Several top theatre personalities are involved with the plays and workshops like Nadira Babbar, Anita Salim Ghouse, Om Katare, the IPTA group for children etc. The workshops are conducted by Amshuman Rudra, Anurupa Roy, Chatura Rao, Gopal Dutt,

Kumud Mishra. Lewis Frost, Lovel Misra, Necraj Kabi, Pravin KP, Pree Athreya, Priya Patil, Pooja Sarup, Randhir Khare, Ratnabali Bhattacharjee, Sampurana Chatterji, Sahili Sathyu, Sujay Saple, Sunil Shanbag, Timira Gupta and Vidula Mhaskar. For further details contact Prithvi theatre. at 2614 9546.



Prithvi Theatres workshop

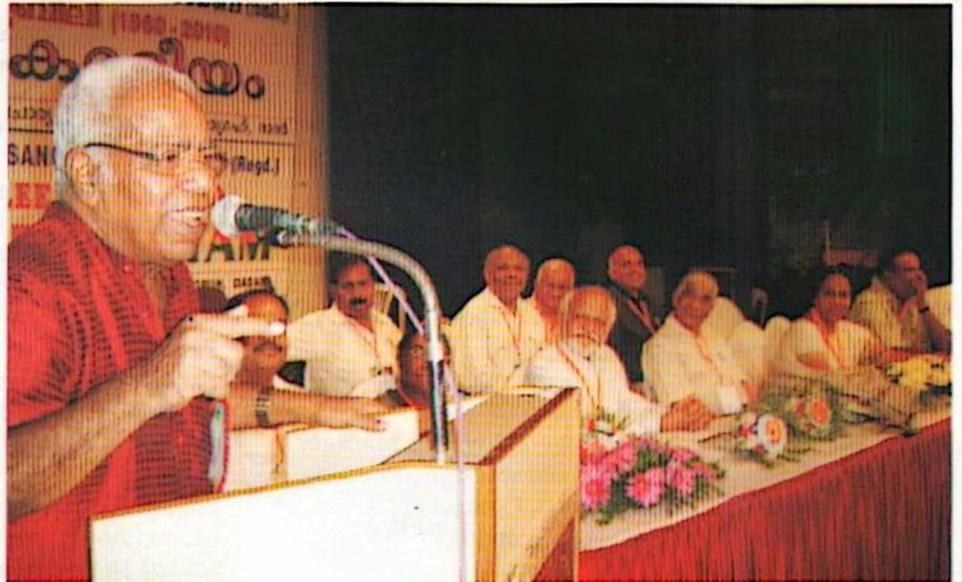
KENDRA SANGHATANA CELEBRATIONS

The Keraleeya Kendra Sanghatana launched its silver jubilee celebrations on April 25. Veteran Malayalam actor, Thilakan, inaugurated the year-long programme, to mark the event.

Thilakan recalled his recent spat with AMMA, the organization of Malayalam actors and actresses and said the Sanghatana should raise its voice in support of good Malayalam cinema. He said Malayalam films, which at one time, had come on par with the world cinema, was now in stagnation, if not decline. The Superstars and the exorbitant fees they charged has led to the decline of quality cinema.

Mr. Eknath Gaikwad, M P, pointed out that the State had no problem whatsoever with the large population of Malayalees in Mumbai city. They merged with the local population and had always remained a very peace-loving section of people. Eknath Gaikwad said the Malayalee mind was as vast and deep as the sea, that touched every bit of Kerala. He said it had been his experience that Malayalees in the State and elsewhere in the country were among the most peace-loving citizens and worked more diligently than people from other States.

The Chairman of the Reception Committee, P K Ravindranath, said about fifty Malayalees who had actively



Thilakan inaugurates the Silver Jubilee celebrations of Keraleeya Kendra Sanghatana

participated in the Samyukta Maharashtra Movement and suffered imprisonment for it, had earned for every Malayalee their right to live in the State.

Malayalees had participated in every walk of life and contributed to the development of the State since its formation 50 years ago, he said.

K S Menon, President of the Sanghatana, called for wider participation of Malayalees in the development of their

own art and culture and for creating social harmony. The Sanghatana, he said, would also seek to draw in the younger generations of Malayalees in the state into the mainstream of Malayalee ethos.

Among others who spoke were Annie Shekhar M L A, Vinod Shekhar Municipal Councillor, Alice Johnson and Sabu Daniel, Municipal Councillors and others.

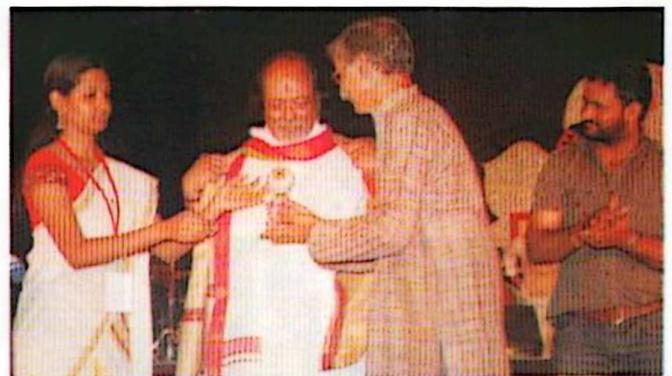
INDIAN ROCK AT ITS BEST

Fusions music, as it should be. Indian Rock Music at its best. That was what Dr T V Gopalakrishnan and his troupe had to offer, at the silver jubilee celebrations of Kalakshetra on April 24.

TVG's music is legendary. His own mastery over the mridangam is perhaps unmatched. While the ghadam, mridangam and flute formed the Indian components in the ensemble, Carola Grey, a reputed and skilled drummer from Germany provided the percussion instruments. There were

besides, the keyboard, and saxophone to complete the Western music score. The blending was good. The three hour programme kept the audience enthralled.

TVG, settled in Chennai, has taken his troupe the world over. Among the musicians in the party



T V Gopalakrishnan being felicitated by President of Kalakshetram, Kunnam Vishnu. Rasool Pookutty at right.

were Jess Miraga, John Antony, V Suresh, U Padmanabhan, Biju Poulse, G Ramnath and Vijay Natesan. Carola Grey played the drums dexterously while Devi Neithiar held the audience captive with her mellifluous voice. She revealed a wide range of

voice modulations.

Grey had come to India over 15 years ago and been associated with Dr. Gopalakrishnan learning Indian classical music.

Gopalakrishnan had been part of a world tour along with Pandit Ravi Shankar, Bob Dylan and Beattle George Harrison, in 1974.

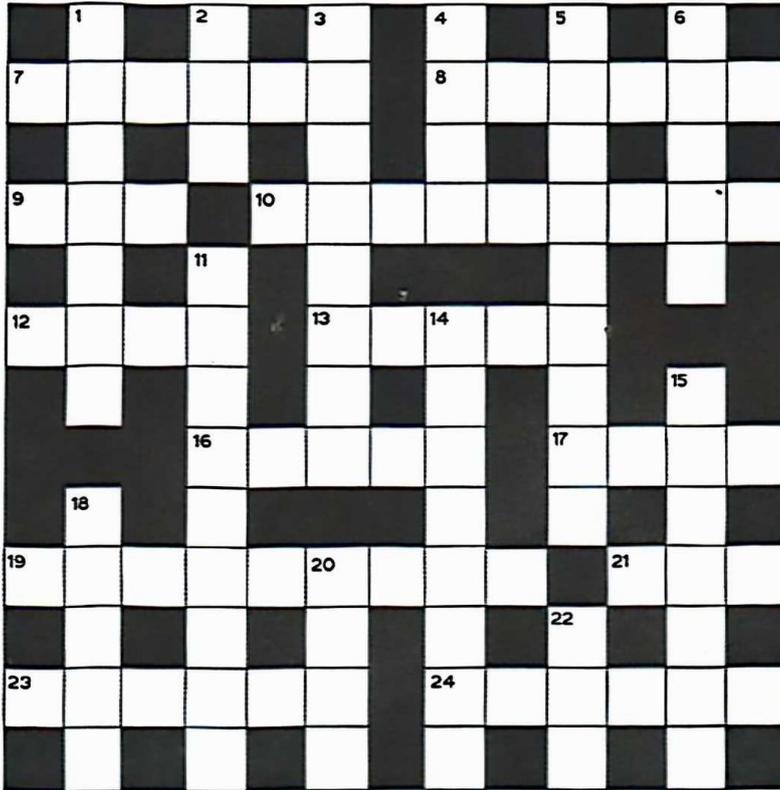
Kalamandalam Khshemavathy and her troupe of four artistes offered four items in Mohiniyattam.

Rasool Pookutty and serial actor Sharat were felicitated at the programme. The President of Kalakshetram, Kunnam Vishnu felicitated Dr. Gopalakrishnan.



Kalamandalam Kshemavati performing Mohiniyattam with her disciples

CROSSWORD



ACROSS:

- 7. Run a business (6)
- 8. A group of eight (6)
- 9. Lyric poem (3)
- 10. Conveys (9)
- 12. Mix (4)
- 13. Rub out (5)
- 16. Hindu hereditary class (5)
- 17. Always (4)
- 19. Refusing to accept (9)
- 21. A fowl (3)
- 23. Conceals (6)
- 24. Sailor (6)

DOWN:

- 1. Official command (7)
- 2. Rodent (3)
- 3. Students (8)
- 4. Cereal (4)
- 5. Turned rigid (9)
- 6. Asserts (5)
- 11. Went forward (9)
- 14. Tavern (8)
- 15. Many (7)
- 18. Citrus fruit (5)
- 20. Throw upwards (4)
- 22. Brimmed covering for the head (3)

ANSWERS:

ACROSS:

7. Manage 8. Octave 9. Ode 10. Transfers 12. Stir 13. Erase
 16. Caste 17. Ever 19. Rejection 21. Hen 23. Covers
 24. Seaman

DOWN:

1. Mandate 2. Rat 3. Learners 4. Corn 5. Suffered 6. Avers
 11. Proceeded 14. Alehouse 15. Several
 18. Lemon 20. Toss 22. Hat

HEALTH & LIFE

When should your little one use a toothbrush?

As soon as teeth appear, they are at risk for decay and need to be brushed daily with a soft-bristled brush. Brushing can begin after the first incisors (front teeth) have appeared. But toothpaste should not be used until the child turns two.



Is sucking the thumb harmful?



Sucking is a natural reflex but sucking thumbs and pacifiers can cause problems after the permanent teeth erupt. Continued sucking after this

time affects the proper growth of the mouth, alignment of teeth, and the development of the roof of the mouth.

—By Dr. Parul Sheth

What a Word!

NOISOME

Pronounced: NOI – sum

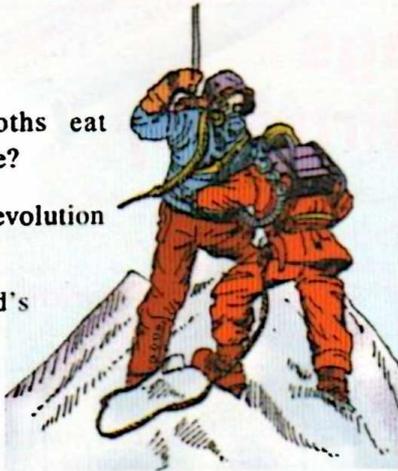
An adjective used to describe something that is offensive to the senses, especially the sense of smell. A bad smell can be described as ‘a noisome odour’. Something that is injurious to health can also be described as noisome.

For example, ‘noisome air of the city’.



EUREKA

1. They say moths eat clothes. Is it true?
2. On what day is the October Revolution celebrated in Russia?
3. Who is my father's only child's daughter's brother?
4. What flags were raised above the summit of Mt. Everest by Hillary and Tenzing?
5. Five boys took part in a race. Tony finished before Mohan but behind Gopal. Abbas finished before Sailesh but behind Mohan. What was the order in which they finished the race?



Answers:

1. Moths don't eat clothes. But when their eggs hatch the larvae begin feeding on clothes, usually woollens and furs. 2. On 7th November India in that order. 3. My son. 4. The flags of the United Nations, Great Britain, Nepal and

SPARKLERS

Food for Thought

ONE day on his daily round to collect food, Gautama Buddha stopped at a woman's house. The woman thought he was just another beggar and began to shower him with abuse. Buddha maintained a calm silence and this infuriated the woman even more.

"Can't you say something instead of just standing there as if carved out of stone?!" she asked at last.

"Mother," said Gautama, "If you were to offer me food and if I refused to accept it, to whom would it belong?"

"To me of course said the woman, puzzled.

"And if I refuse to accept your abuse?"

The woman gaped at him for a moment and then burst out laughing. She went into her house

and brought a steaming bowl of rice for him.



Luis ♦ V.B. Halbe





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