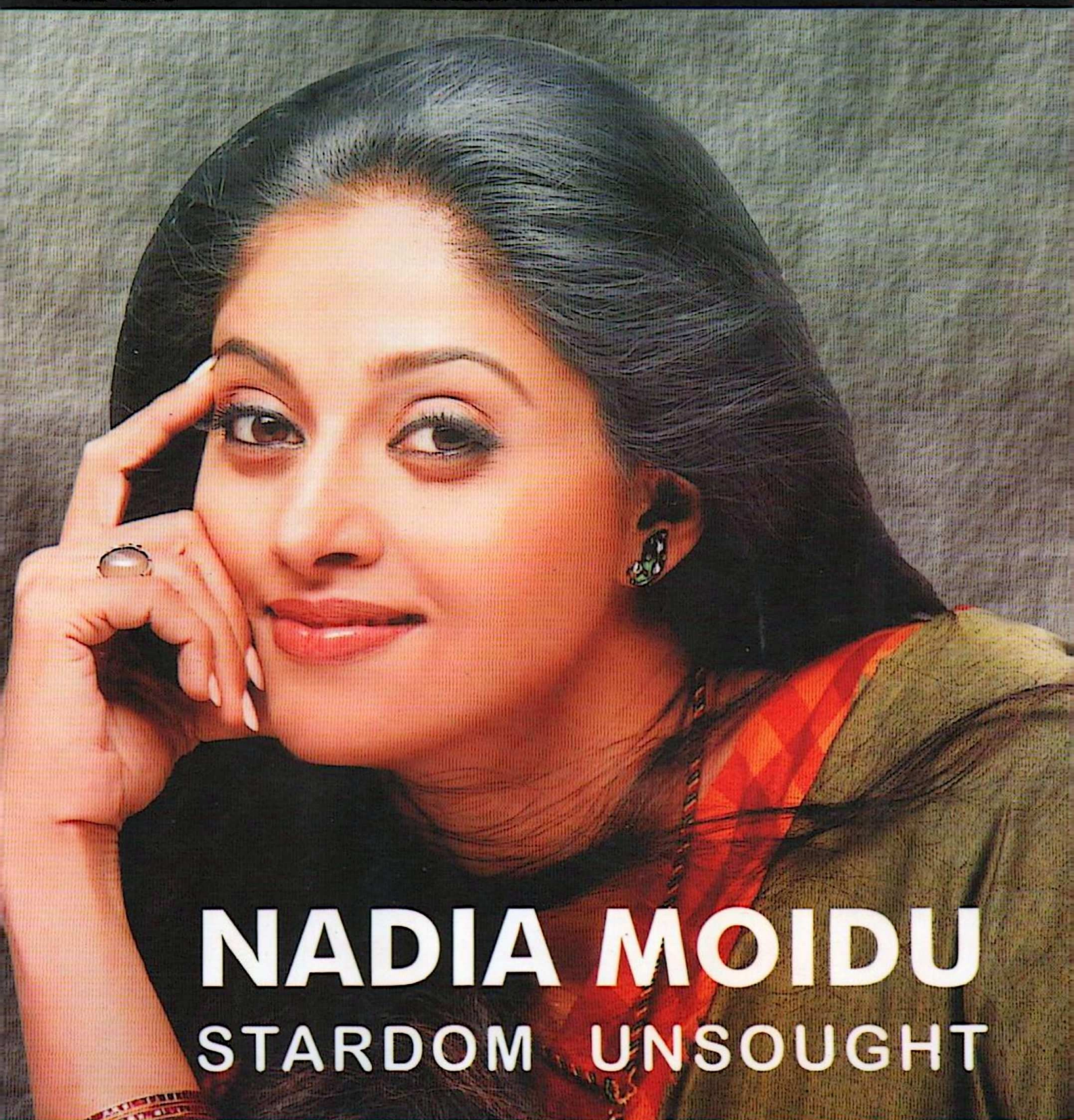


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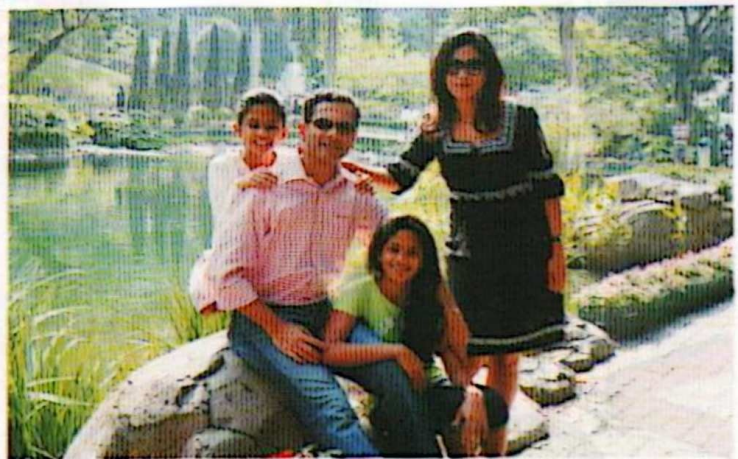
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# Abandoned Sons of Kerala

The advent of a new Government in Kerala could become the harbinger of a new relationship between the State Administration and the several lakhs of Malayalees residing and working in various parts of the world. In Mumbai alone, it is estimated that there are about 30 lakhs of Malayalees, several lakhs of whom have come to feel that they are abandoned children of their home state.

The Kerala government is yet to realise a stark fact: that the Malayalees who go out of the State ease the pressure of population as well as economic stress. They, in fact, help ease economic pressure of the permanent residents of the State by sending back home remittances out of their hard-earned money. There was a time in the fifties and sixties when almost every village in Kerala thrived on remittances from their sons who worked, under extremely stressful conditions, outside the State.

In the fifties and sixties, the government of EMS and Achyuta Menon had considered appointment of a Commissioner in Mumbai to ensure the welfare of Malayalees in Maharashtra and to explore possibilities of expansion of trade between Kerala and Maharashtra. Since the 1970s no Kerala Government had shown any concern for what they derisively call "Marunadan Malayalees."

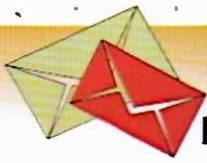
Malayalees in Mumbai, on the other hand, have shown extreme concern for the progress of Kerala, fighting for new airports in that State, ensuring the safe return of Malayalee refugees from the Gulf during the 70s, setting up relief camps and raising funds to help them tide over personal crises, meet medical expenses, help indigent families reach their dead for final rites in their home towns. The list is endless. In none of these efforts had the Kerala Government, as such, shown any concern for its abandoned children in Maharashtra.

There are dozens of Malayalees who have done yeoman service to the State in various ways. They are not even considered for token awards or any forms of appreciation by the Kerala Government.

Lately, the Government of Kerala set up the NORKAY as a semi-official body to look after the welfare of Marunadan Malayalees. Like all government-sponsored organizations NORKAY suffers from all the infirmities of such bodies. It needs to be revamped with committed officers, willing to stay in Mumbai. The Kerala House in Vashi meant to provide a centre for Kerala arts, culture and as a meeting place for Malayalees in this State has failed to meet these laudable objectives. It also needs to be restructured to make it a live organization.

The decline of the trade union movement, once dominated by Malayalees, the several splits in the Congress Party, the diminishing lack of interest of the second and third generation Malayalees in their home state and various other socio-economic factors have brought about changes in attitudes. Yet, some of the core issues remain as festering sores.

The new Government could spare a thought to reviving the bonds between the State and its orphans in other States.



## On weddings of Kerala communities

Your series on the communities of Kerala was interesting and the author K R Narayanan deserves the readers' compliments. The writer has no doubt taken a lot of effort to research their traditions. It is an eye opener to the new generation to peep into the times of our ancestors.

Nevertheless there are some omissions. It may be deliberate for reasons known to him or the editor. I shall however attempt to dig into those facts.

Among the Namboothiries, during the wedding ceremony, unlike in other communities, the *thali* is not tied around the neck of the bride by the bridegroom but by her father.

Though *kettukalyanam* was mentioned in the article on Nairs, it is not the real wedding ceremony. When the *marumakkathayam* was in full force, this ceremony was held among many *tharavadus*, after a period of 8-10 years. During this event, all young girls who did not have this ceremony, are brought together and a Brahmin preferably a Namboothiri, do the honours of tying the *thali* around their neck one after the other and later by a ritual of reciting some *mantras*, release them from the matrimony. Then he collects his *dakshina* and leaves the premises. In this, girls from the age of 3 to 15 were taking part so that the expenses involved were kept at a minimum. Though the marriage is not consummated, the *thali* remains for ever till the death of the woman and has no connection to the man with whom she has conjugal relationship.

*Sambandham* as Narayanan pointed out is not the real wedding. It was a mere arrangement based on certain social understanding. This system was convenient to both the parties as a man of Nair caste or above would establish the conjugal relationship, by presenting a set of clothes to the woman, and as such it was known as '*Putava kotukkal*' ceremony. Only close relatives of the woman and a few male friends of the male would be present on the occasion. There was no such event as 'engagement' as of today. *Karanavars* (eldest male member) of *Tharavadus* involved decided the alliance and the woman concerned knew about the impending alliance just a few hours earlier. As long as the relationship was maintained, the man had to provide her clothes, oil and other very essential items on occasions like *Onam*, *Vishu* and *Thiruvathira*, besides certain measures of paddy or rice, bouquets of banana etc. If there was any cessation of this 'gift', the *sambandham* was considered off.

The man was not expected to maintain the children born out of the relationship. The relationship could be terminated either by an order of the *Karanavar* of either *tharavadus* or by the woman herself. The support and maintenance of the female members and their children were the responsibility of her *tharavadu*. The assets of the *tharavadu* were held by the female members and their children and men had only a single share. This encouraged proliferation of progeny among the women. This system helped the Namboothiries also as their men, except the eldest, were not obliged to marry from their own community.

The system had its positive aspects as long as the *marumakkathayam* flourished but during the transition period from this system to *makkathayam*, the women folk and their children suffered.

P V Sankaran Nambiar  
Dombivli (W)

## "Inculcate the Reading Habit"

I have come across the article "Inculcate the Reading Habit" in your magazine - Kerala in Mumbai. I liked the article very much - the language used, the numerous benefits of reading explained so well and the comparison with time wasters like TV addicts, etc. I have instructed my school going son to follow the suggestions given in this article.

Overall "Kerala in Mumbai" is very presentable and worth reading.

Ms. Rency Joy  
Bhayandar.

## Worth displaying

I am a subscriber of *Kerala in Mumbai* since its beginning and I am proud to say that it is the only periodical that I find worthy of keeping on my reading table in the living room. All the issues are kept inside for ready reference and my close friends too share them.

Keep the traditions in tact and may its flag fly high.

Sunil Kumar V A,  
Sion East



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 via e-mail to [keralainmumbai@gmail.com](mailto:keralainmumbai@gmail.com) or by post to Editor, Kerala In Mumbai, 105-B, Twin Arcade, Military Road, Mumbai 400 059.

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# ACKNOWLEDGED ACTRESS NADIA MOIDU IS ROLE MODEL

-P K Ravindranath

A chance viewing of a video recording of a mapilla wedding song and dance, an impromptu gesture at a roadside eve-teasing incident - these factors made Nadia Moidu, a Mumbai Commercial Arts student enter the film industry and become one of the most sought after and busiest actress in South India in the '80's. Today she is making a re-entry after a gap of 26 years.



**N**adia Moidu took life as it came, never compromised, and soon found herself catapulted to the top. A Mumbai girl to the core, Nadia is unorthodox, liberal in her outlook and views. She found a real-life role in her very first film, and became the heart-throb of millions of fans overnight.

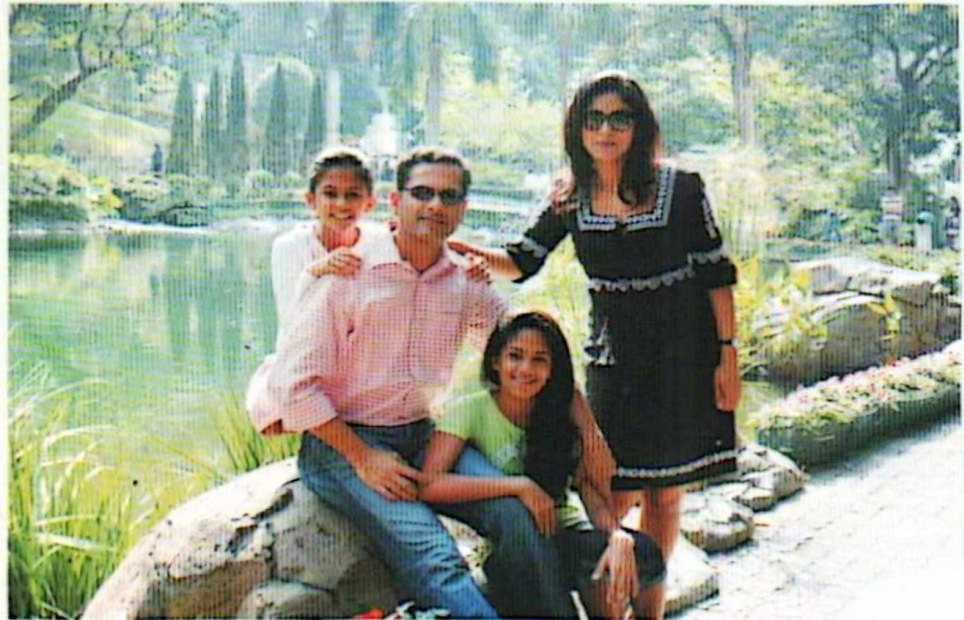
The role of Girlie, in "Nokketha Doorathu Kannum Nattu" ("Riveting Eyes Beyond Sight") in 1985 made Nadia the heart-throb of every teenager. It also made her a role model for thousands of conservative Muslim girls in Kerala to yearn for a life as envisaged by director Fazil and played to the hilt by Nadia.

Girlie was a tomboy, carefree, nonconformist, unorthodox and rebellious. The role came her way by pure chance.

She was studying commercial Arts in J J School in Mumbai when Fazil offered her the role. Fazil's brother, Nasir, like many other friends from Kerala would make the Moidu household a transit camp on their way to the Gulf, since there were no flights from Kerala to the Gulf. He happened to see a video recording of Nadia's uncle's wedding at Tellicherry, from where her father hails.

Along with the other girls in the family Nadia also enacted the traditional Mappila wedding songs. Nasir reported to Fazil that he should have a look at Nadia before he finalized casting for the role of Girlie.

Fazil came to Mumbai and suggested that Nadia and her younger sister, Haseena, go for a stroll. On the road, a youth on a bike made passes at the two girls. Nadia flared up and gave him a



*Nadia with her husband Shirish and children Sanam and Jana*

mouthful. That impromptu gesture made the day for Fazil. Nadia had passed the "audition" and landed the role- unasked and unexpected. Since she could not abandon her course at J J School, she took time off during her Diwali and Xmas holidays to shoot for "Nokketha Doorathu Kannum Nattu" in Alleppey. The film became a super hit, followed by a Tamil version, which too became a runaway hit. Between 1985 and 1988 Nadia did 24 roles in Malayalam and Tamil, and emerged as the busiest actress in the South.

She and her father would screen the roles that were offered to her and accept only those that she liked. Since both Moidu and his wife, Lalitha, were comfortably employed with Tata's in Mumbai, Nadia did not have to bother about a regular career in films. She

could afford to be choosy, sidestepping the roles that were frivolous, merely entertaining or just romantic escapades. Even then Moidu had to seek voluntary retirement, to accompany his daughter for regular shootings in Kerala and in Chennai.

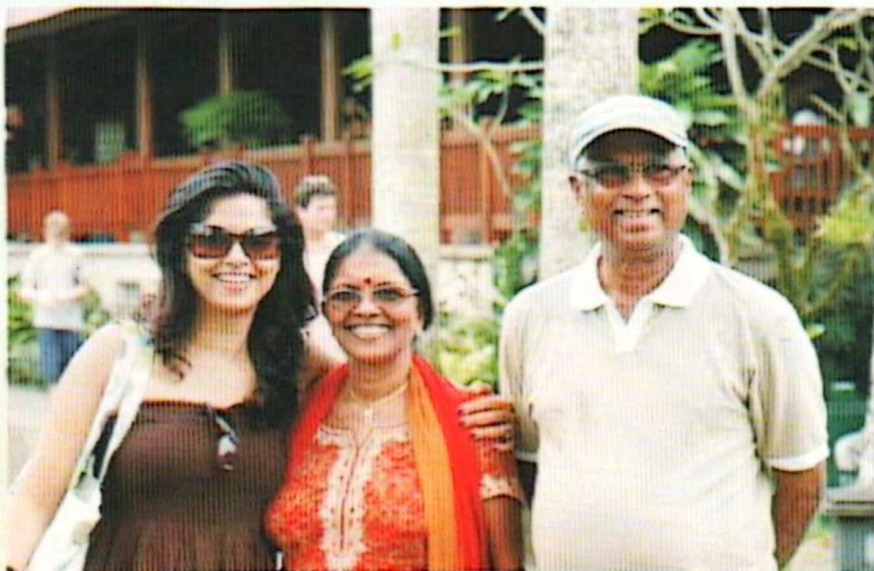
Nadia had done her schooling at the J B Vacha School in Parsi Colony, Dadar. Most of her classmates were Parsi girls with a sprinkling of Gujaratis. The staff was good and Nadia ranked high throughout her days at J B Vacha.

"I continue to keep in touch with my teachers and every night before I go to sleep, I recite my Parsi prayers," Nadia says.

At J J School of Arts, she came in contact with a bright young Maharashtrian boy, Shirish Godbole. They shared a lot of things in common views, outlook, habits and an uncommon catholicity. Then, Shirish decided to go to the US for studies. They kept in touch, long distance, without telephones and internet. Nadia would send him her shooting schedules with complete addresses where he could write to her. He would come down for his annual vacations.

He returned in 1987 with an MBA in finance and investment and with a job with Stanley Morgan. They got married in 1988. Nadia was just 22 then and a top ranking actress.

As in most escapist Hindi films the Nadia-Shirish wedding was not without an element of surprise and twist. Nadia had just then received an offer to star in "Maine Pyar Kiya." She was in two minds. She asked Shirish. He left the matter entirely to her decision. Nadia decided to go ahead with the wedding.



*Nadia with her parents*

One month after the wedding the newly weds were off to the States.

As Shirish went to work, Nadia took up studies in Communication Arts at Boston. It did her a world of good and helped Nadia utilise her time profitably.

Nadia had no problems with religion, caste or language getting married into the Brahmin Godbole family. Her father-in law B K Godbole, had spent long years in Europe as a distinguished civil servant. "Besides, I suppose my fluency in Marathi helped," adds Nadia.

The Godboles have two daughters- Sanam, 14 and Jana, 10. Both attend international schools in Bandra. The girls studied in American and British schools, before they came down to Mumbai three years ago.

In 2005 Nadia worked in a Tamil superhit, "M Kumaran, Son of Mahalakshmi" for which she came down from London during the children's school holidays. She took up the role because it was "way out different." It was the story of the bonding between a mother and son. Legend has it that several estranged young men patched up with their mothers after seeing the film.

Nadia has completed her work as a Police Commissioner in "Sevens" by Director Joshi, with whom she was working after a gap of 26 years. "It was rewarding," she says.

Nadia is more relaxed now. Her mother, who retired from the Tata's, moves into her flat at Pali Hill, from her house in Chembur, to take charge of her household, when Nadia goes shooting.

Luckily for Nadia, trends in film making in the South are fast changing. There is greater insistence on women-oriented films, more stress on strong characterisation of women of all ages.

"Twenty-six years is too long a period by current standards for an actress. But the outlook is good because of the changing trends." Nadia muses.



Nadia in her forthcoming film "Sevens"

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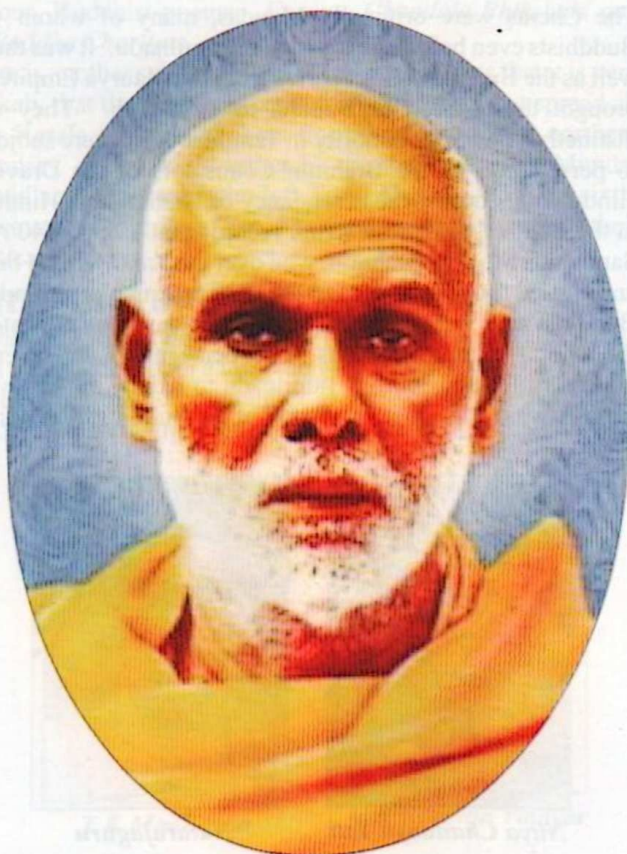
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# THE EAZHAVAS OF KERALA



K. R. NARAYANAN

*Eazhavas are perhaps the earliest to live - after the aborigines and tribes - on the Kerala soil. Were they indigenous Dravidians or migrants from other places like Elam (Sri Lanka) is a matter of dispute. The present article, compiled from many published literature/ documents, deals with the origin, history and some societal aspects of the Eazhavas of present-day Kerala.*



With about 32 million people, Kerala is India's most advanced society in terms of education, literacy, and health, with its highest Physical Quality of Life Index. The age old wanderlust of the people of Kerala has taken them to virtually every nation around the globe. The *Malayali Culture* has a flavor of its own, in spite of its Dravidian origin. This has been the product of the peculiar geographical feature of Kerala-which is separated from the Indian subcontinent by nature. Bounded on the east by the Western Ghats and the west by the Arabian Sea, Kerala had long periods of insular existence. As a historian put it, "This region had been a secret shared between the mountains and the seas". This has resulted in a distinctiveness of its language, life style, culture, institutions and even the very outlook of the people.

The origin of the inhabitants of Kerala is almost lost in the hoary past. It is beyond doubt that the Malayalee Culture is an offshoot of the Dravidian Culture. There are striking similarities in the languages, customs and other cultural aspects to the Mediterranean, Egyptian and Mesopotamian civilizations and, to some extent, to those of the Indus Valley and the Sinhala civilizations also. Anthropologically, it is said, the Dravidians are a mixture of Proto-Australoids, Mediterraneans and Negritos. Tradition has it that the Dravidians inhabited a land to the west of the Indian peninsula and eventually made Madurai their capital.

Presently, Kerala has innumerable castes belonging to different religions. Of these Eazhavas consisting of Channar, Chekavar, Chovans, Ezhavas, Thiyyas, Goud, Idiga, Izhathu Mannanars, Panicker, Poojary, Billavas, Tivaru, etc. - constitute a significant Hindu community in this part of India. The role played by this community in the different phases of Kerala's social and economic history, including traditional medicines, is commendable.



Dr Palpu



C Kesavan



Moorkoth Kumaran

## Etymology of Eazhavas

*Eazhavas* form the most numerous ethnic group (23%) of Kerala. For long, they were treated as outcastes in the Aryan *Chathurvarnya* system. Nevertheless, these earliest sons of the soil - *the first Munda-Dravidian immigrants* - retained their pride and ethnic identity and rose above all adversities and made a niche for themselves in the socio-economic-cultural life of Kerala. They believe in the Hindu religion and follow the teachings of their leaders like Sri Narayana Guru. They sought education and established their own institutions. They were encouraged by the British and were admitted to the civil services as well in the then Malabar Province. Many of them also sought advancement through political parties. (Many *Eazhavas* have remained the hardcore supporters of the Marxist parties in Kerala for many decades). Today they are no longer *the untouchable scheduled caste*, but a proud and powerful ethnic group to be reckoned within Kerala.

In the Malabar Region (North Kerala), the *Eazhavas* are called the *Theeyans*, but in the central and southern Kerala, they are known as *Eazhavas* and *Chovans*. The etymology of the words *Eazhavas* and *Theeyas* is traced to *Eazham* (an old name for Sri Lanka) and *Dweepan* (An Islander in Sanskrit). It is presumed that the word *Chovan* derived from the Sanskrit word *Sevakan* (servant).

The old Tamil classics and the traditional *Vadakkan Pattukal* (of North Kerala) maintain that the *Eazhavas* arrived in Kerala by the seas from *Eezham*, which is said to be the present day Sri Lanka. The *Eazhavas* are also said to be the farmers - *Uzhavar* - of the pre-feudal age, as farming used to be their main occupation. Another group which merged into the *Eazhavas* was the group known as *Channar*. They were traditionally toddy tappers. Another group which joined the *Eazhavas* was the *Villar*, who were warriors. The *Eazhavas* are also known as *Thiyyas* especially in north Kerala (This term is inferred as the aberration of the word *Dweeper* or *Deevar* or the people from the Islands).

It is also interesting to note that the land to the east of the Tigris in Iran, now called *Khuzestan*, was also once known as *Ealam*. A civilization flourished there about five thousand years ago, with city-states having a distinctive culture and language. Their language was similar to the *Dravidian* language. In any case, it appears that the ancestors of the present inhabitants of south India could also have arrived by sea rather than by land from the north.

However, it could be said that the *Eazhava* community came into being as a result of many transformations that took place within the indigenous *Dravidian* groups. The term '*Ezhava*' came into vogue during the 9th century A. D. Upto the sixth century A. D, a sizeable number of people among the population of Kerala, were *Buddhists*. When the *Brahmins* started asserting their authority

over the administrative matters of the state, they started segregating the followers of *Buddhism*. Later the same group accepted *Hinduism* and they were accorded an inferior status. The *Eazhavas* as followers of *Buddhism* were quite powerful. But with the feudalistic changes and the resultant caste system, their powers declined to a very great extent. The inferior position of the *Eazhavas* was such that they were not allowed to participate in the social gatherings, since they were believed to pollute the whole atmosphere. This type of social segregation was an impediment to their higher education and progress.

One thing that can be said definitely about them is that they are as old as or even older than any other ethnic group in Kerala. They are referred to in the *Theresa Pally Charter* (9th Century) and also in the *Thanjavur Charter* of *Raja Raja Chola*. They were farmers primarily, as indicated by the *Theresa Pally Charter*. They were also soldiers by profession all over Kerala.

## Some History

As indicated before, the origin of *Eazhavas* is shrouded in mystery. One of the folklores of Kerala (*Vadakkan Pattukal*), which speak of the twelfth century *Aromal Chevakar*, says: "*Our ancestors of old had their home in the land of Lanka.*" The poem in question dates only from the eighteenth century, and as such it is not a reliable guide to the prehistoric origins of the *Eazhavas*. Their profession of tapping the palm for toddy has created the legend that they brought the coconut palm from Sri Lanka to Kerala.

Many historians point out the connection between the *Buddhists* and the *Eazhavas*. For instance, the two gods of the *Eazhavas* viz. *Cittan* and *Arattan*- are respectively *Buddhist Sidhan* and *Arhatan* (as per *Shri C V Kunjuraman*). Further, the *Pandarams* who perform priestly duties in the *Eazhava* temples are considered to be successors of *Buddhist monks*. It is also believed that during the *Buddhist ascendancy* in Kerala - before the arrival of *Tulu Brahmins* - "*the Eazhavas enjoyed great prosperity and power*", opines *Shri T K Veluppillai* - the author of *The Travancore State Manual*.

The *Cheras* were originally *Mundas*, many of whom were *Buddhists* even before their arrival in *Tamilnadu*. It was they as well as the *Buddhist missionaries* from the *Maurya Empire* that brought the religion of *Buddha* to the South. They were distinctly a powerful minority in *Tamilnadu* and were subjected to persecution by the *Brahmin Counselors* of the *Dravidian Hindu Kings* during the ascendancy of *Brahminical Hinduism* in the South. *Aalavaipathikam* records that around 640 A.D. *Sambanda Murti*, a *Brahmin*, won over the *Pandya royal family* and caused the massacre of 8,000 *Buddhist monks* in *Madurai*. *Buddhist nuns* were reportedly made *devadasis* and relocated in the *Hindu temple precincts*. The persecution and eventual exodus of *Buddhists* from *Tamilnadu* to Kerala in the seventh century was occasioned by the fall of the *Buddhist Kalabhras* at the hands of the *Pandyas*.



Nitya Chaitanya Yati



Natarajaguru

## Advent of Buddhists

The Buddhists came to Kerala and established their temples and monasteries in different parts of the country. The following Hindu temples were once Buddhist shrines: the Vadakkunnathan Temple of Trichur, the Kurumba Bhagavathi Temple of Kodungalloor (Cranganore), and the Durga Temple at Paruvasseri near Trichur. A large number of Buddha-images have been discovered in the coastal districts of Alleppey and Quilon; the most important Buddha-image is the famous *Karumadi Kuttan* near Ambalappuzha. Buddhism probably flourished for 200 years (650-850) in Kerala. The Paliyam Copper Plate of the Ay King, Varaguna (885-925 A.D.) shows that the Buddhists enjoyed some royal patronage even in the tenth century.

The decline of Buddhism started in the eighth century with the arrival of the Aryan missionaries and the Brahminical religion. As mentioned earlier, the Brahmin scholars defeated Buddhist monks in debates and established the superiority of the Hindu religion. Adi Sankaracharya, the Hindu revivalist, was also responsible for the fall of Buddhism; he founded Hindu monasteries and trained Hindu priest-scholars to combat his Buddhist adversaries. Buddhism faded away gradually and completely disappeared during the reign of the Vaishnavite Kulasekharas in the eleventh century. What actually happened was that Buddhism was reabsorbed into Hinduism from which it broke away. Many Keralites, like the Eazhavas, who were most likely Buddhists once, gradually became Hindus.

Buddhism has left its impact on Kerala. The images and tall rathas (cars) used in temple processions, and utsavams (fairs) are said to be Buddhist legacies. The Ayurvedic system of medical treatment is also a gift of Buddhism. Buddhists opened schools [in pallikudam and ezhuthupally. Pally is the Buddhist term for school) near their monasteries. Kerala temples show traces of Buddhist art and architecture. Amarasimha, the author of the popular Sanskrit text-book used in Kerala schools until recently, was a Buddhist. Kumaran Asan, the great Kerala poet, was influenced by the great Buddhist religion and wrote the famous, Buddhist poems: *Karuna. Chandala Bhikshuki and Sri Buddha Charitam*.

There is another school of thought which believes that it is very unlikely that the Eazhavas came from Sri Lanka but spread all over Kerala in large numbers from the south to the northern boundary. They could rather be the mainstream of Munda-Dravidian immigrants who left Tamil Nadu in the fifth, sixth, and seventh centuries to avoid persecution at the hands of their political enemies.

## Surnames and Titles

*Eazhavas/Thiyyas* do not normally use any surnames along with their name but for a few who were given "Sthanam" (Titles) by the King or the community around. Some of such titles, which ultimately, transformed into surnames (in the late 19th



O V Vijayan



R Sankar



Sahodaran Ayyappan

and early 20th centuries), are: *Panicker, Ashan, Channar, Vaidyar*, etc. Panicker was used by people who were rich, the Ashans were educated Ezhavas and Vaidyars were the Ayurvedic physicians

It is said that the *Eazhava* sect came into being as a result of transformations that took place within southern part of India. Until the sixth century, a sizeable number of people among the population of Kerala were Buddhists converted mostly from among the elite and scholarly. When the priests started asserting their authority over the administrative matters of the state, they started segregating the followers of Buddhism. Later the same group accepted Hinduism and they were accorded a different status. The *Eazhavas*, in ancient times were quite aristocratic and powerful. But with feudalism, their powers declined to a very great extent, taking on the role of workers and laborers till recent times.

## Sri Narayana Guru

The Eazhavas of Kerala emerged into prominence mainly due to the role played by Sri Narayana Guru (1855-1928). Sri Narayana Guru was a great saint-philosopher and a social reformer - who preached a message of self-help, self-improvement, and self-esteem. A devout Saivite monk and a brilliant Sanskrit scholar, the Guru's goal was to cleanse Hinduism of its unwarranted rituals and the birth-oriented caste differentiation of people within Hinduism. His aim was to purify and improve it. He believed and propagated that Hinduism belonged to all Hindus. During Guru's time, he exhorted people to educate themselves and to improve themselves through industry and thrift; but most of all, he preached the dignity of the individual: a universal message for our troubled times.

The Guru established his own temples. When challenged about His right to consecrate a Shiva image, he replied, that it was an *Eazhava Shiva* that he had consecrated! He established schools and colleges open to any one. With the help of wealthy patrons, he encouraged the development of cottage industries as well.

But never once did the Guru attack Hinduism. He never advocated hatred for any faith or its priests. 'No matter what the religion, man must improve,' he said. He personally believed the core of the Vedanta teachings was eternal and truthful and universal. The social excrescences that had attached themselves to those sublime philosophies could and would be excised. Within a single generation, the Guru's efforts helped transform all the less privileged of Kerala. Today, they are fully aware of their rights, and prepared to fight for them. In 1936 AD, the Maharaja of Travancore, in the epoch-making Temple Entry Proclamation, threw open the doors of all Hindu temples to every Hindu in Travancore. Like the Buddha, and Martin Luther King, Sri Narayana Guru had at last reformed people.

(To be continued)



T K Madhavan



C R Kesavan Vaidyar



# POWAI

## WHERE STYLE MEETS CLASS

*We continue our focus on Powai and explore Malayalee organizations and Keralites living in this suburb who are doing their bit for society in various fields of their interest*

### POWAI KERALA SAMAJAM

Powai Kerala Samajam was founded by a group of Powai Malayalees in the 1970's. It had a smooth running in the 70's and the 80's thanks to enterprising members. The Samajam started functioning in its own office building in 1990. The land was donated by Late Chittaranjan Sharma, eminent socio-political icon of Powai. The office building provided ample opportunities for socio-cultural activities in and around Powai. It has undertaken many activities like ambulance service, Ayurvedic treatment centre, cultural and sports events, educational scholarships, financial assistance to poor and needy members and blood donation camps. It has been celebrating Onam and Christmas on a grand style. Late Shri M P Pillai, Ex. President of the Organization and Principal of Powai English High School and Junior College, Alexander Prince Vaidyan, Ex President of Powai Kerala Samajam and present Secretary of Hiranandani Keralite Association and a socio-cultural

personality in Powai, and Adoor Mohanan, Ex. Secretary and many others have contributed to the growth of the Powai Kerala Samajam. The present Managing Committee, comprising of E R Rajasekharan Pillai, Babu R Pillai (Convenors), Venugopal Pillai (President), B K Varghese (Vice President), George Manjaly (Secretary), Gopinath Anjath (Stand-in Secretary), Johnson Punalur (Joint Secretary), Peramangalam Gopi (Stand-in Joint Secretary), Gopakumar Pillai (Treasu-

rer) and other enterprising committee members, have recently initiated many promising plans for the future. Some of the proposed activities are E-Magazine website and free internet surfing to members, Medi - claim Policy to members and their families, Prava Pension Scheme Promotion through NORKAY, assistance for higher education, procuring domicile certificate and expanding its activities by joining hands with other associations.



*Members of the Powai Kerala Samajam*

## KAIRALI KALA SAMITHI

Kairali Kala Samithi, the first and foremost cultural organization in IIT Campus, was formed in early sixties with an objective of presenting a platform and open forum to uphold traditional art and culture of Kerala in the prestigious Institute, IIT Bombay, with an intention of promoting cultural unity and communal harmony. This organization has been staging many socio-cultural programmes recognizing and rewarding budding talents, inviting professional artists, staging various art forms, celebrating traditional festivals with ceremonial feast and also joining hands with other associations to promote art and culture of Kerala. The organization also promotes educational activities by honouring meritorious students with mementos and cash awards. The association extends helping hands to the poor and needy in case of emergencies. It has two major events in a year, namely Onam Celebration with traditional feast and cultural programme and New Year cum Christmas programme with Cultural Meet and a Professional

Programme. The organization intends to continue with Malayalam classes, Sports and Cultural Competitions, Felicitation of Award winning artists and personalities (especially from Mumbai and Kerala), screening of Malayalam Movies, staging of Malayalam Dramas and other traditional art forms. The new Executive Committee has joined hands with IIT students cultural wing, MCA, and hence the participation of IIT students has added more colour and variety to the cultural events. The Ex-officio Chairman of this organization is Director of IIT Bombay and the membership is open to staff members of IIT Bombay only.

Professor Anil K G is the President, M M Vijayan is the Vice president and K Gopinathan is the Secretary. K R P Pillai is the Joint Secretary while P Kumar is the Treasurer. M Ravindran Nair, K P Santhosh, K T Benny, and K Krishnan are Committee members of Kairali Kala Samithi.



*Prof. Anil Kottantharayil  
President*



*Peramangalam Gopi  
Secretary*

## Powai Nair Welfare association

Powai Nair Welfare Society (NWS) was established in the year 1996 under the initiative taken by Shri. G.K. Vasu Pillai who is now the Hon. Founder President. The NWS is a social cultural and welfare organization, undertaking charitable, welfare and social measures by way of financial assistance for education, medical treatment for the poor and deserved people, fees, uniforms for poor student, post death rituals as per Hindu custom and practice, marriage help line, arrangement of marriages as per the tradition and custom, disbursement of scholarship to the best student etc. Every year it celebrates Onam cum Anniversary with variety entertainments, Feast and cultural meet along with family members. NWS Powai, is now concentrating more on youth and ladies to come forward to do some good projects for the betterment of the community and society.

The following are the office bearers of NWS: M.K.S.Nair (President), G.Vijaykumar Pillai (Secretary), Santosh Pillai (Treasurer), Gopalakrishnan Pillai S. (Joint Secretary) Santosh G.Nair (Joint Treasurer), Gangadharan Nair (Vice President). Executive Managing Committee Members: G.K. Vasu



*Lifetime Achievement Award given to G K V Pillai during  
Nair Mahotsavam 2011, Mrs Pillai by his side*

Pillai, Aravindakshan Nair, V.Sivasankara Pillai, Raghunathan Pillai, Chandramohanan Nair, Gopinath Anjath, Chandran K. Nair, D.R.Nair, Hari Nair, K.N.R.Nair, K.P.Ramchandran Nair, R.Gopalkrishnan Pillai, M.S.Mohanan Pillai. K.P.S.Nair.

Working Committee Members: Prakash Nair, Sasidaran Nair, K.G. Radhakrishnan Menon, Harikumar Menon, Sanjeev Pillai, Mohankumar Nair, Mohan Pillai, Madhu Nair, Rajkumar Nair, Sajeesh Pillai, Radhakrishnan Padiyath, Sivadas Nair, Ranjithkumar Pillai, Satheesh Pillai.



*R Radhakrishnan felicitating  
Chanakya Radhakrishna Pillai. Vijaykumar Pillai looks on*

## NAIR BUSINESS FORUM

Nair Business Forum has been formed under the aegis of the Nair Welfare Society (Powai) on February 20, 2011 at Powai English High School. Radhakrishna Pillai, Director, Chanakya Institute for Public Leadership inaugurated the Forum which is the first of its kind by the Nair community in and around Mumbai. The objective of the Forum is to create a common platform for interaction among Nair Entrepreneurs. Periodic workshops and get-togethers, regular interaction among the members, an E-Business Letter are the features of the Forum. The forum is a platform for Nair businessmen to do better in their business and to know one another.

## The Revival of Powai lake

In 1891, The British created an artificial lake by building two stone barrages approximately 10 metres high across two hillocks. The present location of the lake was once the Powai valley with clusters of huts and a tributary of the Mithi river and a rivulet where rain waters flowed from the lowest slopes of the Western Ghats which still exist as hillocks on the southern side of the Lake. It was named after Framaji Kavasji Powai Estate which belonged to one Parsi merchant. Today the suburb gets its name from this Lake which is well-known for its scenic beauty.

Today there is an awareness to clean and beautify the Powai Lake. A Lake Committee including NGOs and several Malayalees was formed. V Appukuttan, President, Giants Group, Powai Unit is one of the active members of the Lakefront Movement. As a result of their continuous follow-up, the BMC started constructing a Lakeside Promenade, walkway along the lake, a children's Play area, viewing decks,



V Appukuttan

illumination, and two Ganesha Immersion Points. The Construction was started by the BMC in November 2006 and completed in December 2010. A nature Park, 'Powai Nisarg Udyan,' was inaugurated early in 2011. It is open to the public and located at the spot where earlier the Scouts and Guides had their camps. Within the sprawling park by the lakeside, there are several shady trees, a



Desilting work at Powai Lake

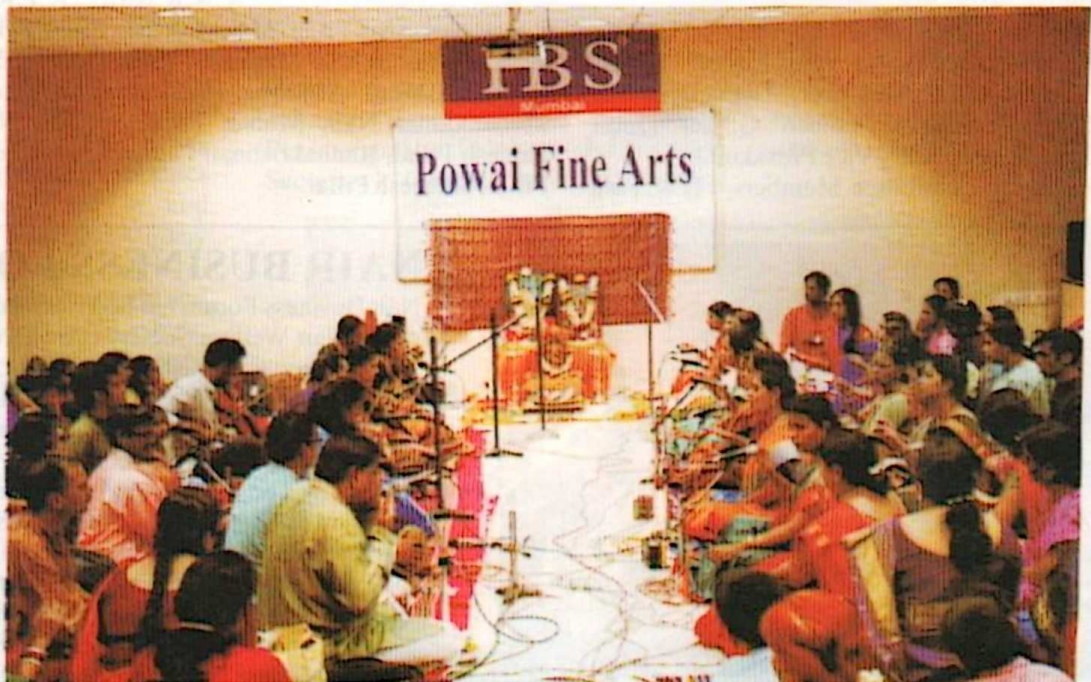
jogging/walking track, musical fountain, amphitheatre, lily pond and sculptures, landscape gardens, and a children's Play area.

The Powai Lakefront begins from L and T Ganesha Immersion Point and ends a little before the IIT Gate. Appukuttan says the beautification of the Powai Lake is over but the desilting work has yet to gather momentum. The disposal of the desilted mud is not done properly. Another problem is that of crocodiles that are at times sighted on the lake and sometimes pose a serious danger to the visitors to the lake area.

## Powai Fine Arts

Powai Fine Arts (PFA) was founded by Dr G Ramakrishnan, and a group of like minded residents of Powai to promote Indian classical music and dance in the area. Just a year old, Powai Fine Arts provides a platform for the artists to exhibit their skills. It has organized programmes of eminent musicians and dancers. It also organizes lectures, demonstrations, and workshops to build awareness of various arts among the residents of Powai. The aim of PFA is to spread the cultural

forms of India. It stages performances free of charge. It also provides an environment that encourages the locals to interact and access its repository that specializes on classical arts. In 2010, it conducted Carnatic music concerts, and bhajans, and violin recitals. PFA also offers a platform for budding artists. The events of PFA, thus, harness professionals, beginners, and fans of Carnatic music and dance to celebrate cultural art under one roof. Dr G Ramakrishnan is the Founder President of PFA.



Thyagaraja Aradhana held in January 2011

## Prominent residents

### Dr Vincent Paul



Hailing originally from Varappuzha in Ernakulam, Dr Vincent Paul was born in Changanasseri. He belongs to a large family of brothers and sisters. His father is the late M P Paul, Professor of English and doyen of Malayalam literature and literary critic. His mother is the late 'Mary Paul who was also a writer. One of his sisters is the late Rosie Thomas, another writer

in Malayalam.

Dr Vincent completed his education at Changanasseri, Thiruvananthapuram and Postgraduation in Chennai in Organic Chemistry. He did his PhD from the Indian Institute of Science in Bangalore and his post-doctoral Research at Columbia University and John Hopkins University in the US. On his return to India in 1967, he joined Hindustan Lever Ltd, remained there for 16 years and later became the Head of the Organic Chemistry Division. In 1983, he resigned from Hindustan Lever and set up a consultancy firm Dr Paul & Associates. A few years later, he founded his own company of Anthea Aromatics Pvt Ltd and is its Chairman.

The initial days of business were tough. But he overcame his hardships and today the Anthea Group is a leading manufacturer and exporter of specialty chemicals used in fragrances and flavours. The company operates at three locations and has four factories with 250 workers and an export

turnover of Rs 300 crores. Anthea Group includes DRT Anthea Aroma Chemicals Pvt Ltd, Crown Chemicals Pvt Ltd. It has a DST (Dept of Science and Technology) approved Research Centre manned by qualified scientists justifying the Co's motto 'research driven'. The main office is situated in Rabale and Dr Vincent Paul is in charge of the research of new formulations. The company is environmentally conscious and manufactures a chemical which earlier was extracted from the sassafras tree which is now becoming extinct. This product, heliotropin, has passed the quality standards tests and is accepted by the international market. Dr Vincent Paul says this is the biggest achievement of the Company's research centre. In the world market, Anthea occupies the second rank in the production of amber smelling chemical.

Dr Vincent Paul's wife is Annie. She hails from Kalady and completed her education there. They have two sons Paul and Mathew. Paul is the M D of Anthea and Mathew is Director Commercial Group and handles Business Development. He is also a writer and has released a novel and is working on another one now. Mathew's maiden novel, "Arrack in the afternoon" was reviewed in this columns in May 2010. Paul's wife Miriam is an award winning short films and documentary film maker with her own unit Filament Pictures. They have a son. Mathew's wife is Candice. They have a daughter. Both Paul and Mathew stay in Powai.

Dr Vincent likes Raheja Vihar for its quiet surroundings and says there are many Malayalees there and they all meet for Onam celebrations with a feast. There is an active Senior Citizens' Club that regularly conducts medical camps, picnics and outings.

### Dr Saraswathy Unnithan



Dr Saraswathy Unnithan is former curator of birds of Bombay Natural History Society (BNHS). Hailing from Quilon, Dr Saraswathy did her MSc in Zoology from Benaras University and her PhD in Genetics under Prof S P Ray Chaudhary. She is an ornithologist, conservationist, environmentalist, landscape designer, bonsai artist and yoga expert. She has more than 500 bonsai plants in her

*Dr Saraswathy Unnithan* collection. Dr Saraswathy is Jt Secretary of The National Society of the Friends of the Trees (FOT). She was earlier Programme convener of FOT. Within the Jal Vayu Vihar Complex in Powai, she has landscaped many gardens based on Japanese and Chinese styles. She is a consultant on bonsai, horticulture, landscaping ornithology, conservation and yoga. Her husband Commander Unnithan retired from the Navy and is now working in the faculty of the Merchant Navy Training Institute. They have one son Sandeep Unnithan who is Senior Editor in India Today. He is married and his wife is Lakshmi Iyer.

Dr Saraswathy has done a study in 1997 on the effect of urbanization on birds at Powai Lake and adjacent areas. Her data was based on the works of the noted ornithologist Salim Ali from 1924-29 and Humayun Abdulali from 1930 to 40 and various other sources. According to Dr Saraswathy, the 2.10 sq kms artificially built Powai lake in 1891 and the neighbouring areas had a good vegetation and thriving bird population of



*Dwindling bird population at Powai Lake*

about 125 species of birds, almost one third of the total 345 species of birds in Mumbai, both aquatic and forest, resident and migratory in 1940. But now during her one year of bird watching, she could observe only 80 species of birds which is almost 50% less than the earlier records. She attributes this diminishing number to the quarrying work for constructions, the discharge of untreated sewages and wastes from the surrounding areas, and most important human settlements all of which drove away the birds. She records that the Nirvana Park in Hiranandani Gardens is home for about 30 species of birds while in the sprawling Ambedkar Garden near the lake she could observe only mynas and crows.

## Dr G Ramakrishnan



**Dr Ramakrishnan**

Dr Ramakrishnan was born in a small village, Velappaya, in Thrissur District. He had his schooling in Kerala in Malayalam medium. The youngest of six children, he lost his father when he was 12. He came to Bombay after finishing his schooling.

He stayed with his elder brother, GS Mani, well-known for his social activities, completed his post graduation from the University of Bombay. BARC offered him the

chance to pursue his PhD under the Department of Atomic Energy Fellowship and he earned his Doctorate in Organic Chemistry in 1975 from the Bombay University.

In 1975 he was selected as Research associate at the Florida State University and in 1978 he joined Brown University, USA. Dr Ramakrishnan worked for reputed firms in India, Saudi Arabia and Singapore.

He joined Hewlett-Packard as Business Development Manager for Asia Pacific region. He came back to India in 1999 and worked for Agilent Technologies as VP and Thermo Fisher Scientific as Managing Director. He was the immediate past president of Indian Analytical Instruments Association and is presently President of Chromatographic Society of India.

His passion however is music and he is a composer/singer of devotional songs and bhajans. He has released a music album of Ayyappan devotional songs sung by him in Malayalam a few years ago. He is now working on an album of Devotional songs on Lord Krishna in Malayalam and founder of a website bhakthi-gitanjali.com.



**Powai Nisarg Udyan**

“My roots are in the Indian classical music. My parents were good singers and the musical atmosphere at home only kindled my fondness for music. The music of the streams and rivers the melody of the Vedic renditions from the Sivan temple in Velappaya, the inspiring and lilting bhajans that wafted through the air...all created a penchant for music in me,” he says. Dr.G.Ramakrishnan has had no formal education in music but he has been singing in his schools even when he was a small boy.

He owes his interest in music and bhajans especially to three great singers, Dr. Balamurali Krishna, Dr. K J Yesudas and Shri. Pithukuli Murugadas. His wife is Lata and they have two sons Ganesh and Girish.



**Ha Ha Ha Ha**

Where there is a will there are hundred relatives.

A consultant is a man who takes a subject you understand and makes it confusing.

The only reason people get lost in thought is because it is unfamiliar territory.

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## A S Madhavan



**A S Madhavan**

A S Madhavan loves Powai for its greenery and the Lake. He originally belongs to Thirunavaya in Malappuram. After completing his Diploma in Mechanical Engineering he came to Mumbai. He worked with multinational companies Gordon Woodroffe ( British) and Penalpina (Swiss). In 1990 he started his own company Flyjac Logistics Pvt Ltd.

Last year the company became partner with Hitachi Transport System Group. Flyjac is an integrated Logistics provider having 28 offices in India with an overseas agent network in more than 60 countries, working with more than 1000 people having its own warehousing and distributing centres in India. Madhavan is also founder director of JWC Logistic Park, a container freight station based at Panvel spreading over 30 acres, having a capacity of more than 5000 containers with custom officials based at the CFS.

Madhavan is well-known for his social philanthropic activities. He is Founder and Managing Trustee of Warriar Foundation having a Bala mandir at Panvel and Thirunavaya in Kerala, educating about 300 underprivileged children and 25 veda students at a residential course and subsequently helping them to appear for exams either at Benaras University or Ujjain University. He is also Director of Jankalyan Sevashram at Panvel. This has 8 branches at different places in Mumbai and other cities. In Mumbai there are about 80 senior citizens at this old age centre. Madhavan is part of Giants International who in association with different organizations, conduct eye camps in schools, blood donation drives, distribution of clothes and medicines. Warriar Foundation constructed Athithi Mandir (community Hall cum Health centre ) at Cuddalore in Tamil Nadu for tsunami affected victims. He is also Vice-Chairman of Bharatiya Bhavan's School at Thirunavaya. A S Madhavan's father was late Soolapani Warriar while his mother is Padmavathi Warrisiar. His wife Geetha is Professor at the SIES College in Sion. They have one daughter Divya who is married to Prashant and son Dhruva who is studying in Std XII at the Hiranandani School in Powai.

## G K V Pillai



**G K Vasu Pillai**

G K Vasu Pillai is one of the oldest residents of Powai, having come to Mumbai in 1959. He worked at the Naval Dockyard and retired from there in 1998. His wife His wife Bhavani was a staff member at the IIT campus. They have three sons named Suresh, Santhosh, and Satish.

Known popularly as Guruswamy, Vasu Pillai has been regularly taking devotees to Sabarimala every year since 1986. Every year

about 50 to 100 pilgrims join him in his pilgrimage which starts from the Ayyappa Vishnu temple at Hari Om Nagar. He has also taken his devotees to several other temples in South India. He is one of the founding members of Powai Nair Welfare Association and is its President since 1994. He is also the Chairman of Shri Padmanabha Credit Society, an offshoot of Nair Welfare Society, that has its head office at Bhandup.

## Vijaykumar Pillai



**Vijaykumar Pillai**

Vijaykumar Pillai is a businessman and General Secretary of Nair Welfare Society, Powai. He is also a member of Powai Kerala Samajam, Ayyappa Seva Sangam and President of Giants Group of Powai.

According to Vijaykumar Pillai, a single man may have limitations but with others he can do a lot for the society and community. He feels we should concentrate more on the youth as they are the backbone of the nation

He says that Powai is a good example of all the Organizations co-ordinating with each other and doing good work for the community. This shows the spirit of unity among Powaites. Vijaykumar's wife is Suja. They have a son Akhilesh and a daughter Ananya both studying in school.



## Ulloor S Parameswara Iyer

# A Great Poet and Role Model for All



Ulloor S Parameswara Iyer

**Mahakavi Ulloor Parameswara Iyer was a self made man. Born in a house rich in knowledge but penury-stricken, he had to crawl literally for an ordinary life, yet attained great heights in literature, knowledge and academic positions. He attracted literary giants to him by his sheer intellect.**

### His life

**P**oet, prose writer, researcher, orator, literary critic, historian and a government official! Ulloor S Parameswara Iyer was all these and more. Nevertheless, his fame is mainly based on his status as a poet. Ulloor was the name of the village on the outskirts of Thiruvananthapuram, where he had a house and lived. Subsequently, he came to be known by his village and the village now is known after him.

Mahakavi Ulloor Parameswara Iyer was a self made man. Born in a house rich in knowledge but penury-stricken, he had to crawl literally for an ordinary life, yet attained great heights in literature, knowledge and academic positions. He attracted literary giants to him by his sheer knowledge. There was hardly any branch of literature that he had not caressed; small poems, short and long *kavyams*, criticism, essays, plays, history, *chambu*, translations and literary research et al. Thanks to his high academic qualifications, some jealous critics used to say that his was forced literature while M R Nair (Sanjayan) said that a mere scribbling of two and a half lines of one of his poems would fetch anyone a VVIP seat in any world literary conference (*Sahityanikasham* Part I).

മിന്നൽപ്പിണർക്കാപ്പണിയും കരങ്ങ-

ളങ്ങോട്ടു നീട്ടുന്നു പയോദമാലേ?

നിന്മക്കൾ പോയപ്പോയ്..... (മഴത്തുള്ളി)

(O mother cloud, where are your hands, donned with bangles of lightening, extended to? All your children are now dead...). Seeing a raindrop falling onto the earth, he looked up and found, not the clouds, but a young but a very saddened and angered woman, with very dark hair made of thick clouds, desperately attempting to stop her infant (raindrop) from falling, with her hands, dangling with golden (lightening) bangles. The poet sympathises with the woman who loses all her children as soon as she gives birth and remembers of the story of *Santhanagopalam*. Only a poet of great imagination could have such imagery and M R Nair was not exaggerating at all. When a fallen flower made Asan philosophical, the fall of a raindrop made Ulloor sad, angry and empathetic.

Ulloor, as he is respectfully called even today, was born at Changanasseri on June 6, 1877. His ancestors are believed to have accompanied the two princesses of Chirakkal Palace to Thiruvananthapuram when they were adopted by Maharaja Balarama Varma. It was a practice in those days to adopt girls from suitable families when there were no legal successors to follow in a matrilineal family. As his ancestors were settled at Ulloor, a suburb of Thiruvananthapuram, Sambasivan, that was how he was called earlier, moved with his mother to this village and was brought up there. He was formally named Parameswaran when he was enrolled in a school.

His father Subrahmanya Iyer was a teacher and was keenly interested in arts and literature. To augment his income, he worked as a Manager to the Lakshmiipuram Palace of Changanasseri. His mother Bhagavathi Ammal of Navayikulam was an ideal mother and greatly influenced him in forming moral values.

Ulloor was initiated into the world of letters at the age of 5 and his father himself was the first teacher. After learning *Siddharoopam*, *Amarakosam* and *Sriramodantam*, *Raghuvamsam*, *Kumara Sambhavam*, *Adhyatma Ramayanam*, *Mahabharatham* etc. he went to Kalarcode Chakrapani Varier and Lakshipuram Ramavarma Thampuran to learn *Kavyams* and grammar. His memory was well appreciated by his teachers. He was said have memorized Mahabharatham in its entirety and could quote from it at any given instant.

He was enrolled in District Board School of Changanasseri when he was 10. He always topped in his class and was often given double promotion and completed his matriculation in 1893. He graduated in Philosophy in 1897 and then joined for MA with English and Tamil. On the advice of Keralavarma Valia Koyithampuran, he gave up English and opted for Malayalam. Meanwhile, he acquired his BL degree also. Though he left English as an optional subject, he retained a keen interest in that language. He translated many works of

Milton, Browning and Shakespeare into Malayalam. His proximity to Karamana Kesava Shastri helped him to master *Patanjali* and *Panini*.

When he was a student, one of his teachers Munsri Rama Kurup used to ask him to prepare question papers for other classes and also to do evaluation of answer sheets. Though all his teachers acknowledged his knowledge in all subjects, he could get only second class in English, Sanskrit, Malayalam and Tamil because they could not decipher his writings as his handwriting was so bad. Parameswaran acknowledged this fact and tried his best to improve it but to no avail. He always respected people with a good handwriting.

At 13, Parameswaran lost his father and the responsibility of managing the family was entirely on his shoulders. With hardly any income, he worked very hard to manage the big family he inherited. Soon he lost his 9 year old sister too. To save oil, he shifted his studies to the streets so that he could manage it under the street lamps.

Poetry was latent in him. He started writing poems since he was 12. His initial poems appeared in *Nasrani Deepika* and *Malayala Manorama*. Soon he became a regular contributor of poems to *Malayala Manorama*.

As per the prevailing traditions, he married Ananthalakshmi Ammal when he was 14 in 1891. She bore a son and a daughter for him. However her untimely death in 1903 made him remarry in 1905. His second wife Subbammal became a mother of five sons and three daughters. She too died in 1930.

After the death of his father, Parameswara Iyer found life very strenuous due to poverty and wanted to take up some job. He was first appointed as a teacher at Fort High School. Seeing his work as a teacher commendable, soon he was appointed Head Master. During this period, he presented a paper on 'Women of Ancient India' in a seminar and it drew the attention of then Census Commissioner. He appointed Iyer as a clerk in his department. His hard work, dedication and commitment fetched him the coveted position of Head Clerk soon. The census work of 1901 was entirely done under his supervision and the work drew a lot of appreciation. He was then transferred to the department of anthropology and he was the resource person for the compilation of the book, 'The castes and tribes of South India' under the eminent anthropologist Edgar Thirston. Soon he was appointed as acting *Sirastadar* and was entrusted with of task of preparing the history of Travancore Army. To the surprise of his superiors, Iyer completed the task within one week. Soon he was transferred to Secretariat as Head Clerk.

The fame of Ulloor as a poet and scholar led to his services being requisitioned as an examiner of Travancore government and Madras University. In 1907 he was appointed head clerk in the revenue department and was nominated as a member of the archeology council. He was again transferred to the department of justice in 1910 and in 1912 was recalled to the revenue department. Despite his busy official schedule, Ulloor could make contact with renowned litterateurs and also translated '*Mayoorasandesam*' into English.

He rose in stature and official positions and soon became Private Secretary to Diwan M Kannan Nair, Secretary of the legislature, member of the legislature and finally acting Chief Secretary. Though he was



well qualified and had seniority to be appointed as a CS, he did not show any remorse at being denied the position.

Ulloor was bestowed with many awards and titles during his life time. He was a member of the Archeology Council, Syllabus Committee, Syllabus Revision Committee, Salary Revision committee, University Senate, Syndicate and Academic Council and chairman of University Examination Board; all of these positions before he attained 34 years. When he was District Magistrate at the age of 34, Maharaja presented him with '*Veerasrungala*'. In 1918, Maharaja of Cochin bestowed on him the title of '*Kavi Thilakam*.' British government honoured him

with the title of 'Rao Saheb.'

In 1937, throughout Kerala, his 60<sup>th</sup> birth day was celebrated with festivities and Maharaja of Travancore Sri Chitthira Thirunal Balarama Varma honoured him with the title '*Mahakavi*.' Each of these honours and titles made Ulloor humbler and more direction oriented.

Though Ulloor was a theist, he seldom visited temples and never allowed himself to be bound by the caste and religious practices. He treated everyone as equals.

Though Ulloor was a patient of diabetes and rheumatism, they were never allowed to interfere with his literary and official work. His last poetic work was a poem titled '*Chutalakkalam*' (crematorium) based on Gandhiji's death.

On June 15, 1949 he breathed his last at Thiruvananthapuram.

## Poetry for Children

According to Ulloor, every plant and animal that we come across in Kerala, is a source of knowledge and an inspiration

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and has something to learn from. Each and every such object he converted into small poems for the benefit of children. Many of his poems are recited by small children even today while the teachers and parents are ignorant of its author.

He sees a cow nursing its calf and notes:

നാക്കിൻതുമ്പാൽ തന്നുടെ കന്നിനെ  
നക്കിക്കൊണ്ടു നിൽക്കും തള്ള പശു

The scene brings happiness to him. The poor cow consumes anything that it finds on its way or given to her. The stale gruel and the wasteful food mixed in water and many such things! There is neither rice nor sweets, not even in dreams. The physical pleasures anyhow do not come on the way of love, he asserts. Probably, the poet is reminded of his state of penury during his childhood.

പേർത്തും ഞാനിപ്പശുവിനെയെന്നുടെ  
പെറ്റമ്മയ്ക്കു സാമം ചേർക്കുന്നു  
കന്നിനെയെന്റെ സഹോദരനായി-  
ക്കരുതിയതൊത്തുകളിച്ചീടുന്നു.

The cow is equivalent to his mother and the calf, to his brother. Pointing out to a coconut tree in front of the house, Ulloor tells that during its growing years, it was given occasionally a little water and now it is ever ready to return whatever it had to the people of the house, even at the cost of its life. When several parents are now turned out of home by their own children, the example of this tree is worth emulating. The poet then wishes:

ദൈവമേ ഞാനും കടശ്ശിയിലി-  
ത്തങ്ങുകൾക്കൊപ്പമായ് തീരണമേ.

In his poem on dog (നായ), he tells his young children:

നമ്മുടെ വീട്ടിൽ കാവൽ കിടക്കും നായൊരു നല്ല മൃഗം  
നമ്മെക്കാണുന്നവരും കാട്ടും നന്ദി മറക്കാമോ?

In this age of ingratitude, the exemplary character of dog is worth emulating.

നമ്മളുറക്കം കൊണ്ടു കറങ്ങും നടുരാവാം നേരം  
നല്ലൊരു വീട്ടിനുദൈവമൊഴിഞ്ഞീ നായേ തുണയുള്ളൂ.  
The only animal grateful to its master till death is dog alone,  
Ulloor declares.

There is a poem written as a lullaby:

കണ്ണീർപൊഴിക്കുവാൻ കുഞ്ഞേ-കുറേ  
ചെന്തിടിലാവശ്യമുണ്ടോ  
അന്നേരം വേണ്ടതുക്ുഞ്ഞേ- പാഴി-  
ലിന്നേ ചെലവാക്കീടൊല്ലേ!

The above lines probably inspired P Bhaskaran to pen the lines starting with these lines:

പൊട്ടിച്ചിരിക്കല്ലെ പൊന്മകളെ എന്നും  
പൊട്ടിക്കരയേണ്ട ജന്മമല്ലേ  
നീയൊരു പെണ്ണായി പിറന്നില്ലേ-ഇനി  
മയ്യത്താകുംവരെ കരയേണ്ട (കുറപ്പിവള)

His advice to the children is worth following:

ദീപം കൊളുത്തിയാൽ കൈകാൽ കഴുകണ-  
മാപത്തു നീങ്ങുവാൻ നാമം ജപിക്കണം.  
പിന്നെ ക്രമത്താൽ പഠിക്കേണ്ട പാഠങ്ങ-  
ളൊന്നൊഴിയാതെ പഠിച്ചുതീർത്തിടണം  
ഇച്ചൊന്നവണ്ണം നടക്കും കിടാങ്ങൾക്ക്  
നിശ്ചയം ശ്രേയസ്സ് മേന്മേൽ വളർന്നിടും.

He gives the children a new prayer to chant everyday.

നേരത്തേ ഞാനുണരണം  
നേരത്തിൻ വിലയോർക്കണം  
നേരറ്റംവരെ നിർത്തേണം  
നേരറ്റനില നേടണം

The word 'നേരം' in each line has different meaning, such as early, time, truth and extreme etc.

Even children grown up in the metropolitan cities might have felt the following two songs very endearing.



പ്രാവേ പ്രാവേ പോകരുതേ  
വാവാ കൂട്ടിനകത്താക്കാം  
പാലും പഴവും പോരെങ്കിൽ  
ചോറും കറിയും ഞാൻ- നൽകാം  
കൊള്ളാം കൂഞ്ഞേ നിന്നിപ്പും  
തള്ളാൻ പാടില്ലെന്നാലും  
ഞാനങ്ങൊട്ടേക്കിപ്പിപ്പോൾ  
മാനം നോക്കിപ്പോകുന്നു  
അയ്യോ പ്രാവേ പോകരുതേ  
പയ്യും ഓഹവുമുണ്ടാമേ  
വേനൽക്കാലത്തുച്ചക്കോ  
മാനംനോക്കി സഞ്ചാരം?  
എന്തിനു കൂഞ്ഞേ വേടിയെനി-  
ക്കീശൻ നൽകിയ ചിറകില്ലേ  
വേണന്നീടം പോകട്ടെ  
കാണുംവസ്തു ഭൂജിക്കട്ടെ  
(ഒരു കുട്ടിയും പ്രാവു)




കാക്കേ കാക്കേ കൂടെവിടെ  
കൂട്ടിനകത്തൊരു കുഞ്ഞുണ്ടോ  
കുഞ്ഞിനു തീറ്റ കൊടുക്കാത്താൽ  
കുഞ്ഞു കിടന്നു കരഞ്ഞീടും  
കൂഞ്ഞേ കൂഞ്ഞേ നീ തരുമോ  
നിന്നുടെ കയ്യിലെ നെയ്യപ്പം?  
ഇല്ല തരില്ലി നെയ്യപ്പം  
അയ്യോ കാക്കേ പറ്റിച്ചോ  
(കാക്കേ കാക്കേ കൂടെവിടെ)

It is a pity that many people of this generation do not recognise the author of these poems. Probably it is not their fault. Who would think a poet like Ulloor would write such down to earth lines? (To be continued)

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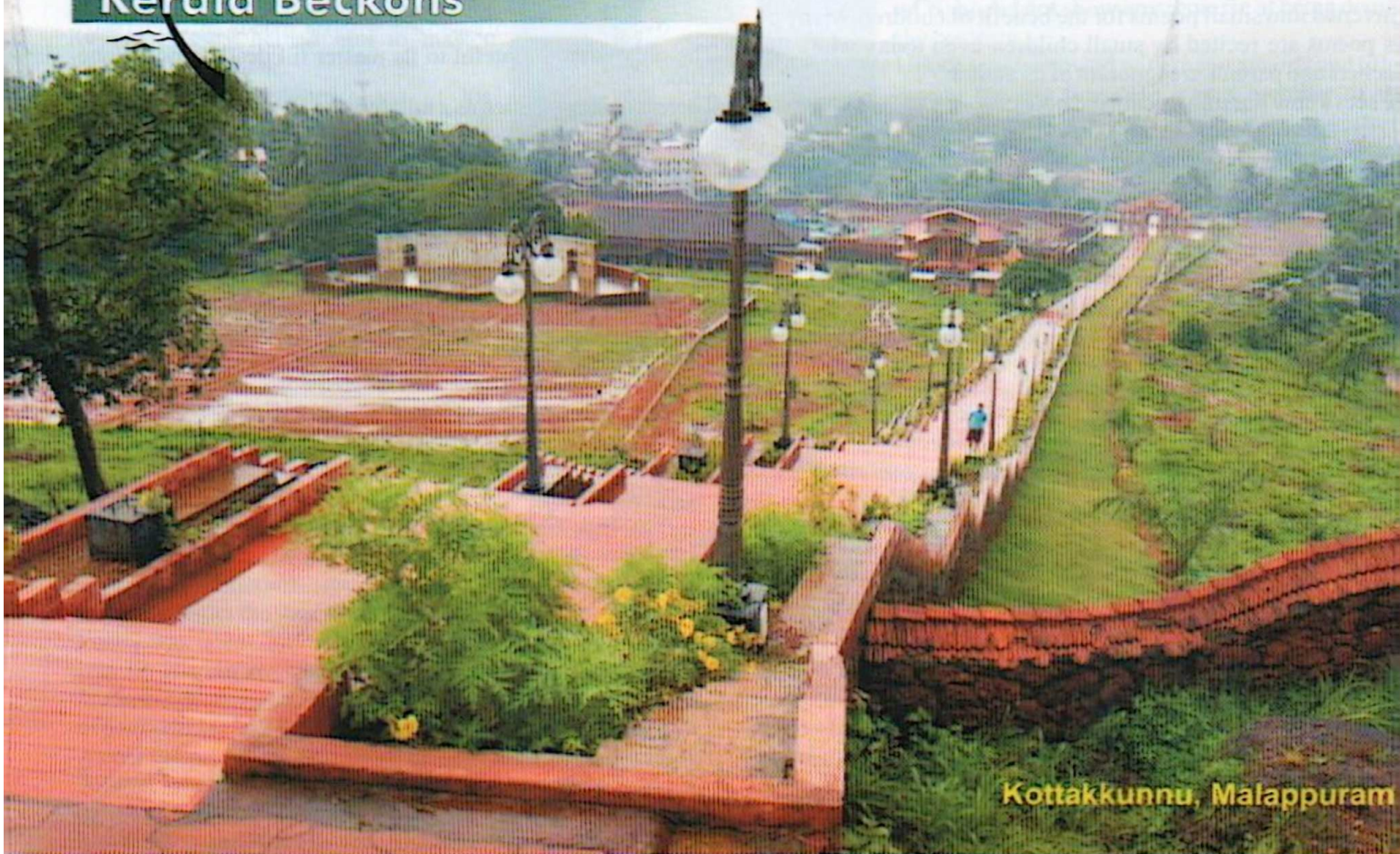
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Kottakkunnu, Malappuram

TRAVELLER

# MALAPPURAM

## Birth Place of Malayalam Language

**T**he name Malappuram means a place atop hills. The innumerable streams that flow through these hills reach the coconut fringed and picturesque sea coast. In many places, these streams are linked with backwaters which facilitate a network of inland waterways. The midland region is fertile with thick coconut groves while the hilly tract has dense forests and extensive teak plantations apart from being the source of innumerable streams and rivulets.

A few decades ago Malappuram was a place less known to the outside world but most of its villages have something to tell you about the story of Kerala. Many villages flaunt some connection with events in Ramayana and Mahabharat. Authors of many Malayalam literary classics, artistes of many art forms, sculptors and painters hail from here. The best known fierce and independent struggle against the British rulers was also staged here.

There are many towns in the present Malappuram district much more advanced than the present headquarters of the district. This district was carved out as a gift from a popular Chief Minister in return for political support. An earlier gift was a university named after Calicut but to be located in a place that would come under a district to be formed later. In fact, Malappuram is the only district having two establishments named after the city in the adjacent district: University of Calicut and Calicut International Airport. Malappuram district came into existence on June 16, 1969 with Malappuram town as its headquarters. Earlier to this date, Malappuram was known as the head quarters of Malabar Special police (MSP) which is now known as Kerala Armed Constabulary.

The new district was formed with four taluks, Eranad, Perinthalmanna, Tirur and Ponnani, four statutory towns, fourteen developmental blocks and 95 panchayats. Two more taluks, namely Tirurangadi and Nilambur, were formed later by bifurcating Tirur Taluk and Eranad taluk. At present Malappuram district consists of 2 revenue divisions, 6 taluks, 135 villages, 15 blocks, 7 municipalities and 100 panchayats.

Malappuram town is on the Kozhikode-Palakkad road 52 kms away from Kozhikode. Three prominent taluks of erstwhile Malabar viz. Ponnani, Eranad and Valluvanad now fall under this district. Malappuram is often considered as the only Muslim (called *Maplah*, not *mappila*) majority district in south



*Chaliyar River*

India. The Hindu temples and Maplah mosques of the region are known for their colorful festivals.

Malappuram district comprises of vast wildlife collection and a number of small hills, forests, little rivulets and streams flowing to the west, backwaters and paddy, areca nut, cashew nut, pepper, ginger, pulses, coconut, banana, tapioca, and rubber plantations.

## Calicut International Airport

Calicut International Airport, also known as Karipur Airport, is located at Karipur in Malappuram district. The airport is 26 km from the Calicut Railway Station and 27 km from the town of Manjeri and 26 km away from Malappuram town with the closest railway station being at Feroke. It is the 12<sup>th</sup> busiest airport in India in terms of passenger traffic and 11<sup>th</sup> in cargo handling.

Calicut Airport is one of the three international airports in Kerala. It was given the status of international airport on February 2, 2006, thereby paving the way for the improvement of the infrastructure there for handling international flights. The airport was sanctioned after a long struggle which began in 1977 under the leadership of freedom fighter K P Kesava Menon. Funds were collected from Gulf Malayalis for its



*M S P at drill*

## Malabar Special Police

To the older generation, Malappuram always reminded them of Malabar Special Police. MSP now is a paramilitary unit of the State Police of Kerala. This unit was originally formed in 1921 to control the *Maplah Lahala* (Mopla rebellion) and had units in several places such as Malappuram, Areacode, Nilambur etc where there was a concentration of Muslim rebels. This unit also trains new recruits and also helps the local police units to maintain law and order during emergencies. During emergencies, this unit forms the riot police platoons fully equipped with riot gear. This Police unit is known for its extraordinary tough training, and the high quality of its firing and military drills. Earlier they were even deployed outside the state to control riotous mobs. During the Samyukta Maharashtra agitation, the MSP was deployed in Mumbai. Now this force is renamed as Kerala Special Armed Police. There are now eight battalions.

The medieval centre of Vedic learning and politics, Thirunavaya, home of the traditional Ayurveda medicine Kottakkal and the oldest centre of Islamic education, Ponnani are situated in Malappuram district along with economically booming towns like ChEMmad, Edappal, Kondotti and Manjeri. The development of the Malappuram district is closely related to the Kerala Gulf Diaspora.



*Calicut International Airport*

development in the 1990s when the Union Government said it did not have funds. To raise the funds needed for airport development, the Malabar International Airport Development Society was formed. Later major developments of facilities, such as extension of runway from 6,000 ft (1,800 m) to 9,000 ft (2,700 m) to facilitate operation of wide-body aircraft were carried out with loans from the Housing and Urban Development Corporation (HUDCO). A user fee was also introduced to pay back the loans. Since then, facilities at the airport have been greatly increased by the Airports Authority of India. There has also been a steady increase in the volume of passenger traffic from the airport.



*Biyyam Kayal*



*Padinharekara beach*

## Sea Coast

The sea coast of the district extends upto 70 Km with a minor port at Ponnani. The port is tidal since it is very shallow; most of the vessels have to be anchored out in the sea. There are a large number of fishing centres along this coast line.

### Padinharekkara Beach:

Close to Ponnani and at the end of the Tipu Sulthan Road, it offers a breath taking view of the confluence of the river Bharathapuzha and Tirur puzha with the Arabian Sea.

### Backwaters and Canals:

There is no major backwaters in this district. The Veliyancode lake situated 5 km South-east of Ponnani, opens to the sea at Veliyancode. A regulator is installed there to prevent the confluence of salt water into the lake. Maniyar Kayal, Valancherry Kayal and Maravancherry kayal, all in Ponnani taluk, are the other minor backwaters in the district.

### Biyyam Kayal:

Close to Ponnani, it is a greenery fringed waterway with a water sports facility set up recently by the Tourism Promotion Council.

### Kadalundi Bird Sanctuary:

Located 19 kms from Kozhikode and 7 kms from Beypore port, the sanctuary which is spread over a cluster of islands covers an area surrounded by hillocks where the *Kadalundipuzha* flows into the Arabian Sea. Over a 100 varieties of native birds and over 60 varieties of migratory birds flock here.

The district has a rich cultural and political heritage. From time immemorial the port of Ponnani was a centre of trade with the Romans. Thirunavaya, the seat of Mamankam, is in Malappuram district. Malappuram has seen participation in movements such as Khilafat Movement and Maplah Rebellion in the early 20<sup>th</sup> century.



*Ponnani Juma Masjid*



*Kadalundi Bird Sanctuary*



*M S P Parade Ground, Malappuram*

## Important Rivers

### **Bharathapuzha:**

Bharathapuzha also known as *Nilanadi* or Ponnani River has its source in the Anamalai hills at about 982 metres above the main sea level. After flowing through Pollachi taluk of Coimbatore district, it enters the Palakkad district of Kerala state. During its course, it forms the boundary between Palakkad and Thrissur Districts.

**Chaliyar:** On the north of this district. Chaliyar has a length of 169 km and originates from Illambalieri hills in Tamilnadu, important tributaries of this river are Chalipuzha, Punnapuzha, Pandiyar, Karimpuzha, Cherupuzha and Vadapurampuzha. Chaliyar traverses through Nilambur, Mampad, Edavanna, Areakode, Vazhakkad and flows into the sea at Beypore in Kozhikode district. Of these rivers, only Chaliyar is perennial. The other rivers dry up in summer. This is one of the reasons why Malappuram district is prone to drought.

**Kadalundipuzha,** also known as *Karimpuzha* or *Oravanpurampuzha,* is formed by the confluence of two rivers, the Olipuzha and Veliyar. Olipuzha originates from Cherakomban Hill and Veliyar from Erattakomban Hill. They flow through the Silent Valley and traverse through Eranad and Valluvanad regions, before flowing into the sea at Kadalundi. It passes through places such as Melattur, Pandikkad, Malappuram, Panakkad, Parappur, Kooriyad and Tirurangadi. It has a circuit course of 130 km.

**Tirur River:** Originating from the Athvanad village of Tirur taluk, Tirur River (length 48 Km.) flows South-west up to Thirunavaya and then up to Elamkulam in the north western direction. Then it turns south-west and finally joins Bharathapuzha to reach the sea near Ponnani. This river is navigable and motor boat can ply between Tirur and Ponnani. It also forms part of west coast water transport system.

**Purapparamba River:** Purapparamba, a small river of 8 km, originates from the tail end of Purapparamba cut. It flows in the western direction and crosses the Madras - Mangalore railway line between Tanur and Parappanangadi station. The Cannoli canal connects this river with other rivers in the district.

## Population

Muslims constitute the majority of the population, followed by Hindu and Christian communities. The Muslims of Malappuram district are known as *Maplas*. A great majority of them are traditional Sunnis following the Shafi School of thought.

## Art and Culture

Malappuram district has a good tradition in the field of art and culture. Many renowned writers and poets hail from this part of the land. *Thunchath Ezhuthachchan,* considered as the father of modern Malayalam was born in Trikkandiyur near *Tirur,* more than 400 years ago. Mampuram is a historical place involved in anti-British rebellions in Malabar, especially the *Maplah Rebellion* of 1921. The grave of Mampuram Thangal is located here. It is also the birthplace of Omar Qazi, a Muslim scholar and a leader of anti-British movements. The family of Panakkad Thangals, the presidents of the Kerala state committee of the *Indian Union Muslim League* and supreme leaders of *E K Sunni* faction of the Muslims of Kerala is located at *Panakkad*. Kathakali Musician Kalamandalam *Tirur Nambissan* was born at Ezhoor.

The revival of the Malayalam stage was initiated by the late P S Varier, the founder of Arya Vaidya Sala, Kottakkal. It was under



*The famous Kuttippuram Bridge across Bharatappula*

his patronage that the Paramasiva Vilasam Drama Company was started in Kottakkal to promote Malayalam drama, at a time when only Tamil drama clubs had their sway. A permanent hall to stage Malayalam plays, was built at Kottakkal. Later, this dramatic club was renamed as P S V Natysangham. Kathakali is the main programme now. A Kathakali School is also run by the Natysangham.

Of the popular theatre, K. Damodaran's *Pattabakki* and Cherukad's *Nammal Onnu* played an important role.

*Kolkkali, Daff Muttu and Aravana Muttu* of Muslim community are important folk art forms of the district. *Chavittukali* or *Cherumakkali* is another ancient folk art of Malappuram. The living exponent of *Sopana Sangeetham,* Nheralath Rama Poduval, hails from Angadipuram.

The district has a good network of libraries. The Kerala Granthasala Sangham, very active here. Under the Library Council, there are 332 affiliated libraries, 140 in Eranad, 86 in Tirur, 66 in Perintalmanna and 40 in Ponnani taluks. Under the district Library Council, 4 taluks Library Unions are functioning.

## Accommodation

In almost all towns of Malappuram district, the state government has Rest Houses, Guest Houses, Tourist Bungalows etc. There are also moderate and star hotels available in important towns besides KTDC hotels.



*Thunchan's pet*

## Cultural Heritage

This district has seen a large number of eminent writers who enriched the cultural level of Kerala. A few of them are mentioned below.

**Melpathur:** Melpathur Narayana Bhattathiri, a Sanskrit Scholar, the author of *Narayaneeyam* lived during Ezhuththachchan's period. His birth place is Chandanakkavu, near Tirunavaya. He was a great Sanskrit grammarian.



**Poonthanam:** *Poonthanam Namboodiri* was a great poet of the 16<sup>th</sup> century. He wrote devotional poems aiming at social reforms. He exhorted the people to have moral and secular values in a period when *Chaturvarnya* was at its zenith. His birthplace is Keezhattur, near Perinthalmanna.

### Achutha Pisharodi

Trikandiyur Achutha Pisharodi, an authority on Astronomy, Sanskrit Grammar and Ayurveda, was a contemporary of Thunchath Ezhuththachchan. He was the Guru of Melpathur Bhattathiri.

### Vallathol

Vallathol Narayana Menon, the great modern Malayalam Poet, who was instrumental in reviving Kathakali, hailed from Chennara, near Tirur. Vallathol later settled in Cheruthuruthi in Thrissur district.



*Kuttikrishna Marar*

### Kuttikrishna Marar

A great literary critic, writer and grammarian in Malayalam, Kuttikrishna Marar was a native of Ponnani.

### Moyin Kutty Vaidyar

The finest exponent of Mappila Pattu, Moyin Kutty Vaidyar (1891) was born in Ottupara, near Kondotty. His *Badr-ul-Muneer-Husnul-Jamal*, the earliest romantic piece in Mappilappattu, is praised for its craft.

### V C Balakrishna Panicker

Poet and writer, V.C. Balakrishna Panicker (1889-1912) was born at Oorakam in Vengara. His poem *Oru Vilapam* is a classic.

### Edasseri

Edasseri Govindan Nair, poet and social reformer, was a native of Mallur near Kuttippuram, who settled at Ponnani. He was prominent among progressive writers of Kerala.

### Uroob

P C Kuttikrishnan, known as Uroob, was from Kadavanadu in Ponnani. His novels and short stories played a great role in the development of Malayalam literature.



*Edasseri and Uroob*

### Cherukat

Cherukat Govinda Pisharodi, popularly known as Cherukat was a great dramatist and novelist, associated with the Communist movement. His birth place is at Chelakkara, near Perinthalmanna.



*K Damodaran*

### K Damodaran

The Communist theoretician and author of the famous play *Pattabakki*, that helped the growth of the agrarian movement in Kerala, was born at Tirur.

### Kuttippurath Kesavan Nair

This poet was from Kuttippuram. The Agrarian beauty and the innocence of country side were his themes.

### PV Krishna Warriar

*Kavikulaguru* PV Krishna Warriar was born at Kottakkal.

### Vachaspathi

Famous for the interpretation of *Amarakosam* named *Parameswari*, Vachaspathi Parameswaran Moosad, was a native of Ponnala near Malappuram.

### Vazhemkada

Famous Kathakali actor and Guru, Vazhemkada Kunju Nair, was from Malappuram district.

### Pulikkottil Hyder

Writing mappila songs in simple style and in colloquial Malayalam of Eranad, Pulikkottil Hyder attacked social evils. He was born at Wandoor.

### Chakkiri

Chakkiri Moideen Kutty, Mappila poet and writer, born in Cherur near Vengara, used simple Malayalam. He composed an Arabic-Malayalam dictionary.

### Nandanar

Nandanar (P C Gopalan) born at Angadipuram, is famous for his stories based on military life.

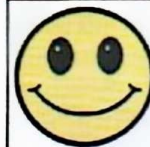
### Sudhakaran

Sudhakaran Thelakkad was a promising poet of the district. Born at Elamkulam, he died in his 27<sup>th</sup> year

### Madhavanar

The translator of Gandhiji's autobiography into Malayalam, Madhavanar (K Madhavan Nair) was born at Pallikkunnu.

The founder of *Drig Ganitha* in astronomy, Vadasseri Parameswaran Namboodiri of Thirunavaya, the writer of interpretation for the *Arya Bhateeyam*, Neelakantha Somayaji of Trikkandiyur, poets and writers like K C Komu Kutty Moulavi, M Govindan, Vallathol Gopala Menon, Kuttippurath Kittunni Nair, Kadavanad Kuttikrishnan etc are all born in Malappuram district.



Ha Ha Ha Ha

**Q:** Why did you hit your husband with the chair?

**A:** Because I could not lift the table.

**Tom:** Alex, If I buy this dog, will he be faithful?

**Alex:** Oh yes, I have sold him thrice earlier and every time he has come back to me faithfully.

# TIME MANAGEMENT

## Finding the Right Balance



P I Jose

*Following telephonic conversation between the Sales Manager & Works Manager in a corporate sector illustrates the importance of time management.*

**Sales Manager:** Hi, buddy. How are things ?

**Works Manager:** Very bad Yaar, everything is in a mess at the factory. Quite difficult to handle the workers and staff and I do not find time to complete my duties after attending to their problems. They come to me with all problems under the sun. Then there are meetings with the management and production team so that I am left with very little time. I am getting so frustrated that I am unable to give enough time to my personal life because I spend most of my time at work. Can you help ?

**Sales Manager:** My simple answer is "Time Management". Time management is about organizing yourself. It is absolutely necessary to formulate an individual time management system to suit one's personal requirement. You must get the most out of your eight hours at the work place and get back home not too late in the evenings. I will give it a detailed thought and put my ideas in writing so that you could read and understand better.

**Works Manager:** Thanks, Yaar. (Hangs-up).

*Time and tide wait for no man. The bad news is that time flies. The good news is that You are the pilot. Here are a few guidelines to make the maximum use of the 24 hours we have at our disposal in a day.*

The first step in time management is to decide the things that are important for you in life and to set your priorities. The first step to achieve self-discipline is to manage yourself which will result in managing your time. Say no to TV serials and late night movies for a few weeks to feel the difference it makes for you. Have a good night's sleep. Go for a brisk 30 minute morning walk, have a good breakfast and set out for office one hour before usual time. This schedule will help you avoid morning traffic, keep you active and find you more time at your disposal.

### Setting goals

Your goals must be in writing and at least 80 to 90 percent achievable. Formulate strategies for future growth. Action plan is required to achieve the goals. Set deadline. Have quarterly review meetings.

### Planning and Action Plan

Write down your KRA's (Key Result Areas). Draw up action plan, target date and persons responsible.

Focus on important tasks that will generate maximum output. Apply ABC method. A=tasks to be completed within a day. B



*Time is Money*

= within a week. C = within a month. Also have a Yearly Planner. If you control your days, the year will take care of itself.

Attend to important matters and eliminate waste of time. Even a phone call should be planned. Jot down the points to be discussed before making the call. This will save time and also money if it is a long distance call. Do the right things and establish priorities.

### Organize

Create data base for easy reference. Address, phone numbers, information, etc. that is vital for future reference. Organize your papers, files and records which will make you work faster and efficiently.

When out of the office, keep a slim, pocket size writing pad or even a blank paper and jot down

**Get the most out of first half of the day since this time is ideal for productive work. Spend half an hour in discussion with your boss and find out what the boss is trying to achieve and what those higher ups expect out of your team. It is better not to fix meetings in the morning hours that may extend until lunch break and consume much of the morning hours vital for any kind of business. Make your meetings short and simple by distributing the Agenda before hand to every participant who should come prepared with points for discussion. Be a good listener in the meetings. A poorly run meeting is a misuse of time and the company's resources.**



any issues to be attended or persons to be contacted that might flash in your mind. Do this even when you wake up from sleep during night because it will free your mind for the rest of your sleep. Transfer the points to your diary at home or when you reach office, then strike out the jobs already completed. Go through your diary every day and follow up for what is not done.

Take care of your bulging brief case or hand bag and do not allow too many papers and chits to accumulate. Clear it once a day of any unwanted papers.

Do not make it a practice to take routine work home. There are certain important office work that can be done better at home, alone in a bed room and relaxed, or in the stillness of night viz. writing articles or preparing for presentations. You need to have a separate small filing cabinet at home for the work related papers and folders.

## **Delegate**

Overcome procrastination. Do not postpone to next day what can be done on the spot, because many other issues will take place the very next day and invariably the work postponed will get piled up. Clear your desk of too many papers and files that will give you a psychological effect that there are many issues pending for action.

Here you need to delegate. Choose the delegates who have got the necessary skill and time at their disposal. It is also important to entrust a person with responsibilities for maintaining a database and filing system if well kept can save a lot of your time. Keep fewer files properly labeled with the location marked on it. Destroy old files if they are not required any more. Check the files periodically and remove correspondence which may have become obsolete or unwanted after a certain period.

## **Supervise**

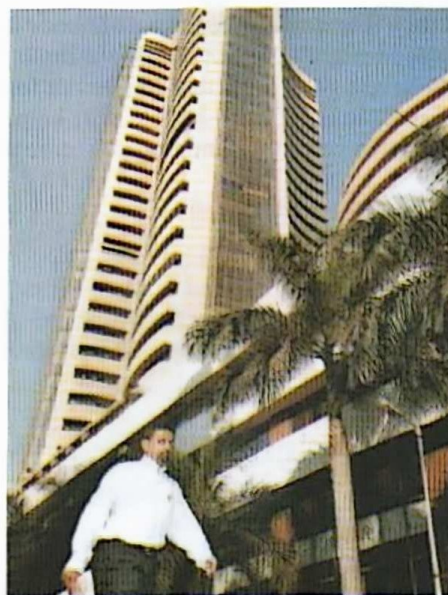
Once goals and directions are clear, the next step is to develop the delegate's competence and commitment. Do not leave them alone and expect good performance to come. You need to supervise closely and monitor the performance. Let your subordinates meet you with problems, but instruct them to come with their solution as well, after discussing in their group to find an answer.

- Establish new techniques to improve your communication skills
- Evaluate when and how to give feedback
- Organize how to work more effectively with individuals
- Construct tools to motivate and coach your employees
- Apply techniques to get work done by others

## **Do's and Don'ts of time management**

Tension is created by faulty work habits. When you have something to do and you don't do it on time, you always carry that in mind and invite stress. Once you plan when to do it and follow up as scheduled, your mind takes the pressure off. Complete the small tasks first so that you can take enough time out to attend to the big tasks without worrying about the small ones pending.

Identify other time wasters and get rid of them. Check e-mails only two or three times a day, else you will be losing focus on what you are already completing. Decide that you don't have to please everyone and do not allow people to constantly interrupt you. Don't be a perfectionist because if you want everything to be done with utmost accuracy, the work will get piled up and many things will go unattended.





# State of real estate in Kerala

-Rohini Nair

**N**ewspapers from the United States reports that several Indians are preparing to return home as the American job market does not offer them much financially since the Indian economy has opened up. There is hardly anything to choose between the two countries. The rapid rises in the wage structure in India makes it competitive and the urge to be at home among their own people are some of the reasons for the return of the native.

This trend has its own ramifications in the domestic market and the major one is the upswing of the real estate scene.

Kerala has a big share in the human resources stationed outside India and these persons do return, they are most likely to settle down in that state itself where they are most comfortable. They may open business establishments in other metro stations but would prefer to have permanent residences in Kerala. A climate they are used to and the familiarity of the customs and values are the principal reasons for this decision. Increasing opportunities in the field of education and healthcare, growth of tourism in Kerala, expansion of IT related services are the other driving forces.

This has a direct impact on the real estate scenario. The money that flows to the state has to be parked in safe areas.

## Investment options

The two avenues of investments that Keralites are most comfortable with are related to gold and real estate. The unpredictable swings in the share market do not attract Malayalees who value safety over risk. The recent Supreme Court ruling upholding the right of the actual owner over that of the tenant or lessee gives confidence to the investor to acquire new homes and plots. Investing money in land and properties is beneficial not only as an asset but also as investment. The ever increasing

appreciation and the low risk business compared to any other investment are the other criteria in favour of real estate.

The argument in favour of real estate is that it gets an income by way of rent when you do not use it for personal reasons and that no thief can steal it. The same reasons go against acquiring gold.

## Impediments

However, the Malayalee who has no reliable person in his chosen area to help him out to find suitable residence or plots



has to seek guidance from reputable agencies or builders. The major impediment before those who are confident of doing things by themselves, is non-availability skilled construction workers such as mason, carpenter, RCC specialists etc. The scarcity of such workmen worldwide made them a rare commodity and as such, they have moved to greener pastures and lack of interest on the part of the younger generation of these workmen to pursue the profession of their community for generations.

The highly unionized, though informally, workmen readily available in the locality initially agree to undertake the job but soon show their intentions clear by absenting themselves continuously not as a whole but selectively so that the work cannot be undertaken by others. The lame excuses offered by them are indeed irritating but the person concerned has no option but suffer in silence or tear their hair helplessly. The non-availability of sand, water and electricity for the construction is another irritant. These impediments drive the investor to go to a reputed builder or contractor.

### Present scenario

Since the last couple of decades especially the last one, real estate business has thrived in Kerala. Micro-family system is fast catching up unlike in the earlier times and thus opened up a market for more housing needs and shortage of land has driven the people of Kerala to go after residential apartments instead of independent houses. The ever increasing domestic thefts and violent attacks on unsuspecting residents also compel people to opt for apartment system.

A thriving tourism industry has brought in a new way of renting out the premises on a daily basis and this is called 'home stay.' All over Kerala, agencies are springing up for home stay system and some builders are also offering services in this sector. Once the apartments or cottages are bought from them, they offer return at the rate of Rs.1000 or Rs.5000 per day, depending on the size and status of the house. However, this system is available in tourist and pilgrim centres only.

Another reason is the expanding business of IT centres. The young employees of this sector prefer conveniently located, modern and comfortable accommodation and the



compensation is of little consideration for them. NRIs too include in this category.

Another reason for the sudden growth of real estate in Kerala is the huge flow of NRI income. Kerala is the highly literate state in India and most of the youth is employed in United States, European countries and in Middle East. The money sent by them is mainly used to purchase land and buildings. This is one of the major reasons that pump in more money into the real estate industry of Kerala.

### Futuristic vision

The latest trend observed in Kerala is that about 45% of the affluent young people prefer to have not only a home where they are employed but another one in their favourite city away. The present remuneration they receive now enables them to pay the monthly installments of the loan taken from the financial institutions. They are smart enough to realize that once the possession is obtained, the income received by way rentals should more or less cover the monthly installments.

Until the closure of textile and industrial units in Mumbai by the end of the last decade, Mumbai was a favourite city for the job seekers of Kerala. However, that rush has now stopped and the children of those migrants have started spreading to other cities like Pune, Bangalore and other Indian metro cities. Many of those Malayalees who sold their share of properties in Kerala to have their own accommodation in Mumbai and suburbs are now repentant. Many of them are now staying in our city along with their spouses while their children are settled elsewhere. It is no surprise that many of them are contemplating to return to their blood relations and friends in Kerala, provided they get a decent home there out of the income derived out of the sale proceeds of their present home in the metropolis.

Will there be a reverse migration?



# Temple Rituals of Kerala



G H Ananthanarayanan

*Temples in Kerala have their own unique style of architecture and modes of worship. There are specific rituals and rites to be followed in many temples. Unlike other places in India, the devotee can not enter the sanctum sanctorum and touch the idol. Only the supreme priest can do so. And he has to follow a strict rule of conduct. The form of worship is highly ritualistic and all temples have an annual festival that is the high point in the lives of the people living in the vicinity*



Temple and idol worship are an inherent part of the Hindu way of life. From its northernmost region to the tip of the southern peninsula in the Indian Ocean, India is filled with places of worship. In Kerala itself, there are more than 2500 temples. The temples known most widely outside Kerala are the Srikrishna Temple at Guruvayur and the Sastha temple at Sabarimala. Malayalee life is intimately associated with temples.

The West has often hurled the taunt at us, how there can be any form, any divine presence in a piece of stone or even more so in a lingam. The best answer to this question has been found in the book, "India As I saw it" written by Alexandra David Neel, famous writer, explorer, spiritualist, and the first woman to have penetrated Tibet. She remarks:

*"The energy which the Hindu projects on the idol is not totally immaterial. It could be assimilated to a subtle substance which is impregnated with the thoughts, desires, images of the seekers. The existence, real or not, of the deity represented has no importance, what matters is the accumulation of the psychic forces on the statue. Images of Gods are fulfilling a function similar to what electricity does to a car battery. In this particular case it is the adoration of the devotees which charges the statues. And once fully charged one can draw energy out of it, because like a battery a statue will not get empty if one continues to charge it with energy though the cult and the*

*concentration of the prayers and aspirations of the faithful. It is thus that an idol which has been adored for centuries by believers is now charged considerable sum of energy due to the repetition of incalculable acts of devotion, during which the faith, imagination, aspirations, desires of these untold crowds of believers have been directed towards the image of their divinity. Gods are thus created by the energy emitted by the faith in their existence."*

Long before the advent of Aryans, people of ancient Kerala followed Dravidian practices which were not based on any religious philosophy. They worshipped totem gods and innumerable spirits inhabiting rivers, trees, hills, etc. They propitiated them by offering food to the accompaniment of music and dance.

## BRAHMIN INFLUX

Temple worship on Kerala came about mainly due to the Aryan rule sometime in the first century AD along or a little later after Jainism and Buddhism. The Aryan rule climaxed in the 8<sup>th</sup> century AD with a major influx of Brahmins from the North, which led to the foundation of several Hindu temples with a view to popularizing Hinduism. This was followed by the Bhakti Movement popularized by Hindu Saints, which created a mental and religious stir among people culminating in Sankaracharya's Advaita in the 9<sup>th</sup> century.

Adi Sankara made the greatest contribution to Hinduism after Veda Vyasa. He propagated the philosophy of Advaita Vedanta which has its roots in Upanishadic teachings.

Sankara drew upon some of the popular features of the Buddhist faith and reformed Hindu religion on new and attractive lines. He accepted the Buddhist ideal of monasticism and laid the foundations of a strong Brahminical papal organization by setting up four great Hindu mutts in four corners of India. In Kerala he founded four mutts, namely Vadamadham, Naduvil Madhom, Edayil Madhom and Thekke Madhom. He also organized a regular body of missionaries or sanyasins in order to propagate his



Utsavam at Guruvayur Temple



Part of Temple festivities

teachings. His teachings provide an intellectual basis to Hinduism while the monasteries and mutts which he founded, provided it with an organizational framework.

## ARCHITECTURE

Thanks to the dense forests, temple structures are primarily of wood. Among the remarkable temples in the Kerala style are the ninth century Thirukkulasekharapuram temple dedicated to Siva, the 11th century Vadakkunathan temple and the Niramkara temple and the 18th century Kaviyur and Chengannur temples.

The Architecture of temples in Kerala is austere unlike the architecture of temples in most other parts which is ornate. The focus is on the spiritual aura of the sanctum sanctorum. "The design is kept simple so that every thought is channelized to worship, preserving the sacred and keeping the divine mysteries undiluted and pure. No attempt is made to impress the devotee or diminish his devotion by man-made magnificence. The sense of the sacred is invoked in every stone to give the solace of an inner piece. One has to penetrate the darkness of the sanctum to see what occupied the sacred place, helped to some extent by the oil lamps hanging beside the sanctum, their flames barely moving in the heavy stillness.

## Internet Jokes

**Q:** Why do couples hold hands during their wedding?

**A:** It's a formality just like two boxers shaking hands before the fight begins!

**Man:** Is there any way for long life?

**Dr:** Get married.

**Man:** Will it help?

**Dr:** No, but the thought of long life will never come.

## DEITIES


The deities worshipped in Kerala temples are Devi, (in the form of Lakshmi, Saraswathi, Bhadrakali and Umadevi), Vishnu, Shiva, Subrahmanya and Dharma Sastha. There are certain temples where the divinities of all these deities are manifest. They are Guruvayur, Chottanikkara, Sabarimala, Ettumanoor, Ambalapuzha. There are temples where the main deity is Dhanvantari as in Nelluvaye and temples where evil spirits are exorcised as in Chottanikkara. There are also temples where snake is worshipped. Kerala is also among the few states which have temples devoted to Rama, Lakshmanan Bharata and Shatrughana close to each other and all within easy reach of Thrissur.

## DRESS REGULATION

Until a few years ago, people would first have their bath in the temple tank or river nearby and go to the temple straight with wet clothes on them though this is mostly not done these days because of change in life-style. Austerity in the matter of dress is however expected. Temples generally open in the morning at five. The morning bath, clean dress, and the stillness of the morning are conducive to create a feeling of piety. Guruvayur temple opens as early as 3 am, even before which devotees throng to have the nirmalyam darshanam.

Temple priests are expected to lead a life of piety. In Guruvayur, for example, the *mel shanti* (head priest) who shoulders the responsibility of all the daily pujas in the temple, has to observe strict celibacy and has to live within the temple walls. Because of the ascetic restrictions on his life, he is appointed only for six months at a time.

*To be continued*



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# ANTHAPPAN

## Veteran Mumbai Theatre Activist

*Seventy five year old P Anthappan's life is closely linked with Mumbai's Malayalam theatre. Starting his stage career at the age of 20, Anthappan has directed, produced and acted in several Malayalam dramas, won numerous awards and prizes and is the founder of one of the well-known Malayalam theatre companies, Adam Theatres. Age may have overcome him, but his passion for acting has not diminished.*



P Anthappan hails from the well-known Pullan family of Narakkal in Ernakulam district. Born to the late Abraham Pullan and the late Eliamma, he did his schooling in his hometown. His father was a school master and a writer who passed away when Anthappan was a child. The young boy had a natural flair for acting. When he was ten, he won the first prize for acting in a Drama competition in school. This encouraged him to enter the drama field. As a young boy he acted in some plays in Ernakulam and further honed his natural talents. In 1955 when financial circumstances forced him to look for a job, the 20 year old came to Mumbai to

eke out a living. He got a job in Century Mills. Later he joined Tata Mills and till his retirement in 1998, he worked for Tata Mills.

In the 50's the Malayalam Drama in Mumbai was active. For migrant Malayalees, watching Malayalam dramas was a popular form of entertainment and leisure activity. Anthappan joined the drama scene where he assisted the late P N Nanappan's Experimental Theatre productions like *Kshetram* and several other plays and shadow plays. He also gave his voice along with M Chandran Nair for the documentary *Story of Delhi*. This gave him a foothold in the show business.

### Beginnings

The first drama in Mumbai in which he acted was *Pingami*, staged by the Kerala Catholic League for which he started rehearsing a week after his arrival in Mumbai. This paved a place for Anthappan in the Malayalam drama field in the city.

In October 1955, Parel Malayalee Samajam staged S L Puram Sadanand's *Oraal koodi Kallanayi*, directed by P N Chandran. Anthappan played a major role in this play.

The Kerala Catholic Union staged S L Jose's *Bhoomiyile Malakha*, directed by Anthappan. Another early play of his was *Swargam Nanikunnu* produced by Kerala Kala Mandalam.

Anthappan's reputation as a good actor was established when he won the First prize both in direction and acting for the play *kurukshetram* staged for Goregaon Malayalee Samajam at the Keraleeya Kendra Sanghatana's Drama competition in 1963. Anthappan recalls that he received the prize from the well-known film star Raj Kapoor who was the chief guest at the function.

Anthappan has directed and acted in several Malayalam plays for the Bandra Malayalee Samajam and Goregaon Malayalee Samajam as also Catholic Associations. From the 50's to the 80's, there



Receiving Nrithya Sindhu Academy Award from Thikkurisi Sukumaran Nair in 1991.



**P Anthappan**

were many Drama troupes in Mumbai. The clusters of Samajams encouraged Malayalam plays and Anthappan directed and acted in several Malayalam dramas. Success inspired him to start his own production unit Adam Theatres in 1962. The first drama to be staged by Adam Theatres was Kadavur Chandran Pillai's *Akasha Ganga*. This play was first staged at the Goregaon Malayalee

Samajam and then Bandra Malayalee Samajam. Later, it was staged on 24 different stages. *Akasha Ganga* became a hit.

Effective use of music including harmonium, tabla and violin was a characteristic of Adam Theatres' plays. Another highlight in his dramatic career was the play he directed at the visit of the Pope to Mumbai in 1964. This Christian devotional play was



**Anthappan in "Samudayam". The boy on the left is his second son Bobby**

*Raktham puranda Vastram* and it had 48 characters and was staged at the Oval Maidan in Mumbai during the Eucharist Congress.

Anthappan has presented 315 shows of 65 Malayalam plays directed by him. He has acted in 376 plays. He has acted with 56 actors and 32 actresses. Many contemporary actors have been groomed by Adam Theatres.

"Those days, drama was a favourite past time of Malayalees. The early migrant Malayalees had their families in Kerala and they got together to stage and watch plays. Today films, TV and lack of knowledge of Malayalam among youngsters are veering them away from the Theatre. We must have talented actors, directors and writers who have a genuine love for the theatre to produce top class Malayalam plays and win over new audiences. Today the Malayalam drama scenario is not very bright. But with passion and dedication we can bring back its lost glory," he says.

Varghese Paul's *Homam* in 2006 and Balan Ayyampalli's *Veerasingala* in 2007 were the last two plays of Adam Theatres. While *Homam* dealt with the theme of religious unity, *Veerasingala* was on national integration. *Homam* was staged 11 times while *Veerasingala* was staged 13 times.

**Some plays staged by Adam Theatres:**  
**S L Puram Sadanand's *Oraal koodi kallanayi, Kurukshetram, Yagashala, Kakkaponnu, Ponkunnam Varkey's Swargam Nanikunnu, Kalady Gopi's Paapikalkku Parades, Gramam, Vaikom Chandrasekharan Nair's Doctor, Vikraman Nair's Vilakkukal Nizhalukal, P J Antony's Mannu, C P Anthony's Vella Poocha, Varghese Paul's Homam, Balan Ayyampalli's Veerasingala.***



**Goregaon Malayali Samajam Awarding best Director Award to Anthappan in 1963**

## Awards and recognitions

Anthappan was awarded the Borivli Malayalee Samajam's Silver Jubilee Award in 1986. He received it from the Jnanpith Award winner Thakazhi Sivasankara Pillai. In 1991 he received the Nrithya Sindhu Academy Award from Thikkurisi Sukumaran Nair. He got the Cultural Activity Award in 1993 from the Kerala Catholic Association and the Kerala Christian Council Award in 1998 from the then Lok Sabha Speaker P A Sagma in 1998. In 2008, he received the Bombay Malayalam Nataka Maha Prathibha Award from Jwala Publications.

Anthappan is very modest about his success. He still feels passionate about his Adam Theatres and advises the younger generation of Malayalam drama artistes to be true to the art form and not succumb to commercial temptations.

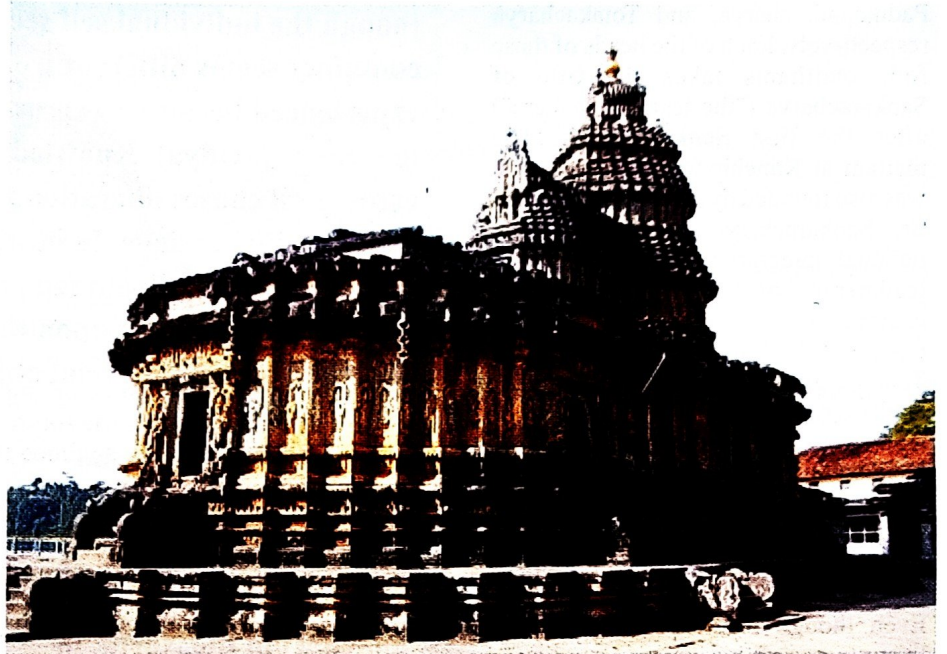
"I get happiness from my work when my audience enjoy my plays", he says. He adds that he is indebted to the late S L Puram Sadanand and the late P N Nanappan whom he considers as his own brothers.

Anthappan lives in Borivli with his wife Mary. They have two sons, Raju and Bobby, both of whom are married.

# ADI SANKARA AND REVIVAL OF HINDUISM

-K A Viswanath

*Within his lifespan of 32 years, Adi Sankaracharya made a profound impact on Hinduism and was the propounder of the Advaita philosophy. He travelled throughout India from South India to Kashmir, and Nepal, debated philosophy with Hindu, Buddhist and other scholars and established Sankara Matts in the north, west, east and South India. His religious hymns are masterpieces of poetic and lyrical excellence. We continue from last month's Issue on Adi Sankara.*



*Sringeri Saradambal Temple*

On one occasion in Kashi, a student was cramming the Sutras in Sanskrit grammar. He was chanting "Dukrin karane, Dukrin karane..". Sankara heard it and was struck by the perseverance of the boy. He immediately sang a small poem, the famous *Bhaja Govindam* song, in order to teach the uselessness of such studies in the matter of the

liberation of the soul. The meaning of the song is: "Worship Govinda, worship Govinda, worship Govinda, O fool! When you are about to die, the repetition of these Sanskrit Sutras will not save you".

Once some mischief-mongers offered meat and liquor to him as food. Sankara touched those items with his right hand.

The meat turned into apples and the liquor into milk.

Sankara's philosophical conquests are unique in the world. He began a *Digvijaya* (tour of conquest) for the propagation of the Advaita philosophy by controverting all philosophies opposed to it. He travelled throughout India, from South India to Kashmir and Nepal, preaching to the local populace and debating philosophy with Hindu, Buddhist, other scholars and monks along the way.

He visited the Shāraḍa temple in Kashmir. This temple had four doors for scholars from the four cardinal directions and only an omniscient person could open the gates. The southern door (representing South India) had never been opened, indicating that no scholar from South India had entered the temple. Adi Sankara opened the southern door by defeating in debate all the scholars present there in various scholastic disciplines such as Mimamsa, Vedānta and other branches of Hindu philosophy and ascended the throne of Transcendent wisdom of that temple.



*Tunga River in Sringeri*

Adi Sankara founded four Matts to guide the Hindu religion. These are at Shringeri in Karnataka (Yajur Veda) in the south, Dwaraka (Sama Veda) in Gujarat in the west, Puri in Orissa (Rig Veda) in the east, and Jyotirmath (Bhadri) in Uttarakhand (Atharvana Veda) in the north and he put in-charge of these matts his four main disciples: Sureshwaracharya, Hastamalakacharya, Padmapada-charya, and Totakacharya respectively. Each of the heads of these four matthams takes the title of Sankaracharya ("the learned Sankara") after the first Sankaracharya. The mattam at Kanchipuram claims that it was also founded by Adi Sankara.

Sri Sankaracharya who believed in national integration when it came to leadership, posted Sri Sureshwara-charya, who hailed from the North, in charge of the Math in the South, while Totakacharya from the South was sent to Badri in the North. He made it mandatory that the Namboodiris from Kerala should perform Pooja at Badri, while the Brahmins from Karnataka were assigned for Nepal. Likewise he ordained Maharashtra Brahmins to do Pujas at Rameshwaram.

Even though Sankara lived for only thirty-two years his impact on India and on Hinduism was striking. He reintroduced a purer form of Vedic thought. His teachings and tradition form the basis of Smarthism (a liberal and non-sectarian school of Vedic Hindu religion that accepts all major Hindu deities as forms of one Brahman), and have influenced Sant Mat lineages. He is the main figure in the tradition of Advaita Vedanta and the founder of the *Daśanāmi Sampradāya* of Hindu monasticism and *Sanmata* of Smartha tradition. He introduced the *Pañcāyatana* form of worship. (The Smarthas worship five forms of God and also revere the Vedas

## The essence of Advaita philosophy

According to Advaita philosophy, Brahman the ultimate, transcendent and immanent God of the latter Vedas appears as the world because of its creative energy (*māyā*). The world has no separate existence apart from Brahman. The experiencing self (*jīva*) and the transcendental self of the Universe (*ātman*) are in reality identical (both are Brahman), though the individual self seems different as space within a container seems different from space as such. Plurality is experienced because of error in judgments (*mithya*) and ignorance (*avidya*). Knowledge of Brahman removes these errors and causes liberation from the cycle of transmigration and worldly bondage. In other words, there is nothing real in this world except Brahman, the all-pervading cosmic force. Sankara looked upon the human soul as part of this Brahman and all material objects as mere illusions.

**Sri Sankaracharya who believed in national integration when it came to leadership, posted Sri Sureshwaracharya, who hailed from the North, in charge of the Math in the South, while Totakacharya from the South was sent to Badri in the North. He made it mandatory that the Namboodiris from Kerala should perform Pooja at Badri, while the Brahmins from Karnataka were assigned for Nepal. Likewise he ordained Maharashtra Brahmins to do Pujas at Rameshwaram**

and the Agamas. They worship Shiva, Vishnu, Ganapati, Surya and Shakti and this system is called *pancayatana*) He along with Madhva and Ramanuja, was instrumental in the revival of Hinduism. These three teachers formed the doctrines that are followed by their respective sects even today. In their writings and debates, they provided polemics against the non-Vedantic schools of Sankhya, Vaisheshika etc. Thus they paved the way for Vedanta to be the dominant and most widely followed tradition among the schools of Hindu philosophy.

Towards the end of his life, Adi Sankara travelled to the Himalayan area of Kedarnath-Badrinath and attained *videha mukti* ("freedom from embodiment"). There is a *samadhi mandir* dedicated to Adi Sankara behind the Kedarnath temple. However, there are various debates on the location of his last days. One school of thought expounded by *Keraliya Sankaravijaya*, places his place of death as Vadakkunnathan temple in Thrissur, Kerala. The followers of the Kanchi Kamakoti peetam claim that he settled in his last days in Kanchi and attained *Maha-samaadhi* there. Adi Sankara was an intellectual genius, a profound philosopher, an able propagandist, a matchless preacher, a gifted poet and a great religious reformer. Even the Western scholars of the present day pay their homage and respects to him. Of all the ancient systems, that of Sankaracharya will be found to be the most congenial and the most easy of acceptance to the modern mind.



*Jyothir Mutt set up by Adi Sankara*

# NEW CENVAT CREDIT RULES IN SERVICE TAX



Jacob Koshy

Cenvat Credit Rules have been amended substantially with effect from 1<sup>st</sup> April 2011 with the result the credit now turns in to a debit by virtue of denial of majority of input tax paid on services availed by a service tax payer.

The changes in the cenvat credit rules under service tax are discussed in details in the following paragraphs.

1. The definition of input services has been amended to delete the word 'setting up'. Consequently the credit on any services availed for setting up of factory or premises will be denied effective 1<sup>st</sup> April 2011. Thus, cenvat credit on architect services, construction services, works contract services etc. for setting up of factory or premises will not be available. However, cenvat credit on repairs, renovation, or modernization of a factory or premises will continue to be available.

2. Six 'specified services' used for certain construction, excluded from the ambit of input services. (a) construction of a building or a civil structure or a part thereof; or (b) laying of foundation or making of structures for support of capital goods which shall not be considered as input service. The specified services are:

- (i) Architect services
- (ii) Port services (both major and minor ports)
- (iii) Airport services
- (iv) Commercial and industrial Construction Services
- (v) Construction of residential complex services; and
- (vi) Works contract services.

However, when the above six services are used as input for providing of one or more of the above specified services amongst themselves, credit shall continued to be allowed.

3. Activities relating to business such as accounting, auditing, financing, recruitment and quality control, coaching, training, computer networking, credit relating share registry and security, transportation of inputs or capital goods and outward transportation up to the place of removal were specifically included and considered as an 'input services' prior to the amendments. This position is also supported by decision in CCE v/s Ultratech Cement Ltd.(2010)20 STR 577 (Bom). In order to restrict the allowabilty of cenvat credit on input services, the definition has been amended restricting the cenvat credit only to those services explicitly specified in the definition.

4. The following services in so far as they relate to a motor vehicle have been excluded from the ambit of 'input services'-

- (i) general insurance services;
- (ii) rent-a-cab services ;
- (iii) authorized services station services ;and
- (iv) supply of tangible goods for use services

However, the above would be considered as input service only when used for the provision of certain taxable services where the credit on motor vehicle is available as "capital goods".

These services are:

- (a) courier agency services
- (b) tour operator services

- (c) rent-a- cab services
- (d) cargo handling services
- (e) goods transport agency services
- (f) outdoor caterer services
- (g) pandal or *shamiana* contractor services

Thus, a BPO Company using car hire to transport its employees working late night may not be get credit of the tax paid on such services which is a significant loss for such companies.

5. Services used primarily for personal use or consumption of any employee are sought to be excluded. The definition gives an illustrative list of such services as under:

- (i) outdoor catering;
- (ii) beauty treatment;
- (iii) health services;
- (iv) cosmetics and plastic surgery;
- (v) membership of a club;
- (vi) health and fitness centre;
- (vii) life insurance ;
- (viii) travel benefits extended to employees on vacation such as leave or home travel concession.

This change may trigger a lot of issues and litigation on whether a particular service is primarily for personal use or consumption of any employees or for the purpose of business. A canteen service provided by an establishment in a remote area which is also one of the statutory obligations may fall under this new definition and hence disqualify for cenvat credit.

6. The definition of inputs has been substituted by a new definition. The term input has been defined to mean the following goods:

- (i) all goods used in the factory by the manufacturer of the final product ;
- (ii) any goods including accessories cleared along with the final product, the value of which is included in the value of the final product.
- (iv) all goods used for generation of electricity or steam for captive use.
- (v) all goods used for providing any output service.

7. A new negative list of goods has been prescribed which are specifically excluded from the definition of inputs:

- (i) light diesel oil, high speed diesel oil or motor spirit commonly known as petrol;
- (ii) any goods used for:
  - (a) construction of a building or civil structure or part thereof; or
  - (b) laying foundation or making structures for support of capital goods.
- (iii) capital goods except when used as parts or component in the manufacture of final product.
- (iv) motor vehicles.
- (v) goods used primarily for personal use

or consumption of any employee such as food items, goods used within a guesthouse, residential colony, club or a recreation facility and clinical establishment

(vi) any goods which have no relationship whatsoever with the manufacture of final product.

However, such goods as per para (ii) above shall be considered as inputs when they are used for providing the following specified taxable services:

- (a) Port services (major and minor ports);
- (b) Airport services;
- (c) Commercial or industrial construction services;
- (d) Construction of residential complex services;
- (e) Works contract services.

8. Credit of service tax paid on input services was admissible only when the value of input service along with the service tax payable thereon as indicated in the invoice has been paid to the input service provider prior to 1<sup>st</sup> April 2011.

This has been amended and availment of credit on input services to be on receipt of invoices instead of on payment to supplier. However, the credit shall be reversible if invoice not paid within 3 months effective from 1.4.2011

If payment is not made within three month of the date of invoice, the credit on such input service shall be paid /reversed. Such payment / reversal would have to be made by the 5<sup>th</sup> of the month /quarter following the month /quarter in which the said 3 months expire except in the month of March where the payment /reversal would have to be made by 31<sup>st</sup> March failing which the assessee would be liable for interest and penalty. Further, the assessee would be entitled to take the credit reversed /paid earlier, once he makes the payment of the value and service tax thereon to the input services supplier. Credit on input services invoices issued before 1.4.2011 would continue to be available only on cash basis.

However, where the service tax liability is payable only on receipt basis ( professional like CAs etc) under the new Point of Taxation Rules as amended as of date, one can still claim the cenvat credit on receipt of invoice basis under the new provisions.

9. Existing rules prescribe separate maintenance of accounts of inputs and input services used for taxable service and exempt service and take credit only on input or input services used for taxable output services. However, where the service provider opts not to maintain separate accounts he may avail the entire credit on input/input services but opt for either of the following:

- (i) Pay 6% of the value of exempted services and utilize the entire credit available [6%option];or
- (ii) Pay an amount equal to the cenvat credit attributable to exempt services computed in a prescribed manner on a proportionate basis and then utilize the entire credit available (proportionate option).

The significant amendments to the above position are:

- (a) The amount payable has been reduced from 6% to 5% w.e.f. 1.4.2011 (“5% option”)
- (b) A third option has been introduced (in addition to 5% option “and “proportionate option”) namely:
  - i. To maintain separate accounts (receipt, consumption and inventory) only for common inputs (input services deleted) used for providing taxable and exempted services and take credit only to the extent of inputs used for providing taxable services; and
  - ii. As regards common input service pay amount of cenvat credit attributable to exempt services under the “proportionate option”.

10. Thus after the above amendments, the position may be summarized as below:

(i) Cenvat credit shall be fully allowed on all inputs/inputs services used exclusively for taxable output services ;

(ii) Cenvat credit shall not be fully allowed on inputs or inputs services which are used exclusively for providing “exempted services”.

(iii) Where inputs or input services are used to provide taxable as well as exempted services, then the service provider shall have the following options:

(a) maintain separate accounts of inputs and input services used for taxable services and exempt services used for taxable output services .

(b) where the service provider opts not to maintain separate accountants aforesaid he may avail the entire credit on inputs /input services but opt for either of the following:

(i) pay 5% of the value of exempted services and utilize the entire credit available [5% option ] ; or

(ii) pay an amount equal to the cenvat credit attributable to exempt services under the “proportionate option”

(iii) Maintain separate accounts only in respect of inputs used for taxable services and exempted services and take credit only on inputs used for taxable output services; and as regards common input services, pay an amount equal to the cenvat credit attributable to exempted services under the “proportionate option”

(iv) Cenvat credit in respect of capital goods shall be fully allowed (even to banks and life insurance companies) unless they are used exclusively for providing exempted services.

(v) It appears that not only trading in goods are considered as 'exempt' services but it may also include trading in shares, government bonds, bullion, derivatives and other securities.

(vi) Cenvat credit on capital goods used “exclusively” in trading activities would not be allowable. However, if the capital goods are used for trading activities as well as for providing taxable services, it appears that the entire cenvat credit on capital goods can also be claimed.

The law appears simple, but in actual practice it may be a cumbersome exercise to arrive at the correct cenvat credit for discharging the tax liability of an assessee under the new service tax regime.

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# Carnatic Music:

## JANTA VARISAIGAL (janta varisas)

Prof K.A. Sivaramakrishnan

The next step of fundamental lesson for Carnatic Music is sapta swara that are doubled and sung to ādi tāla, (Erukalai, 2 counts for 1 beat-the tāla aksharakala unit will be in even number, i.e. 2,4,8,) and raga Mayāmālavagoula. These are known as Janta Varisas. These varisas are to be practised at three levels of speed. The aksharakāla of the tāla cycle will be changed according to the level of the varisas. 2 in the first level, 4,8 in the 2<sup>nd</sup> and 3<sup>rd</sup>, and 16 for the 4<sup>th</sup> level respectively.

Three types of SADHAKA mode (Practice) namely:

1) AKKĀRA SĀDHAKAM, 2) OOKĀRA SĀDHAKAM, 3) EKĀRA SĀDHAKAM

Akkāram : The fundamental swara practising in 'Āa' (Akkāra) shabdha instead of swara.

A - - - - -  
S R G M P D N Ś

Ookāram: As the same , the swaras practising in Ookara shabdha instead of swara.

Oo - - - - -  
SS RR GG MM PP DD NN ŚŚ

Ekāram : As the same , the swaras practising in Ekāra shabdha instead of swara.

E - - - - -  
S R G M P D N Ś

Practising these three types of Sadhaka helps in getting perfection in singing for rāgas in advance stage.

## Janta Varisas

(1) First level:

X 1 2 3  
|| SS RR GG MM

X √ X √  
PP DD NN ŚŚ ||

Second level:

X 1  
|| SS RR GG MM  
X √  
ŚŚ NN DD PP

2 3  
PP DD NN ŚŚ ||  
X √  
MM GG RR SS ||

Third level:

X  
|| SS RR GG MM  
2 √  
|| ŚŚ NN DD PP  
X  
|| SS RR GG MM  
X  
|| ŚŚ NN DD PP

1  
PP DD NN ŚŚ ||  
3  
MM GG RR SS ||  
√  
PP DD NN ŚŚ ||  
√  
MM GG RR SS ||

(The meaning of underline is the third level is fast tempo.)



Dr Balamurali Krishna

(2) X 1 2 3 X √ X √  
	SS RR GG MM RR GG MM PP	
	GG MM PP DD MM PP DD NN	
	PP DD NN ŚŚ ŚŚ NN DD PP	
	NN DD PP MM DD PP MM GG	
	PP MM GG RR MM GG RR SS	

(3) X 1 2 3 X √ X √  
	SS RR GG RR SS RR GG MM	
	RR GG MM GG RR GG MM PP	
	GG MM PP MM GG MM PP DD	
	MM PP DD PP MM PP DD NN	
	PP DD NN DD PP DD NN ŚŚ	
	ŚŚ NN DD NN ŚŚ NN DD PP	
	NN DD PP DD NN DD PP MM	
	DD PP MM PP DD PP MM GG	
	PP MM GG MM PP MM GG RR	
	MM GG RR GG MM GG RR SS	

(4) X 1 2 3 X √ X √  
	SS RR GS RG SS RR GG MM	
	RR GG MR GM RR GG MM PP	
	GG MM PG MP GG MM PP DD	
	MM PP DM PD MM PP DD NN	
	PP DD NP DN PP DD NN ŚŚ	
	ŚŚ NN DŚ ND ŚŚ NN DD PP	
	NN DD PN DP NN DD PP MM	
	DD PP MD PM DD PP MM GG	
	PP MM GP MG PP MM GG RR	
	MM GG RM GR MM GG RR SS	

(5) X 1 2 3 X √ X √  
	SS RS SR SR SS RR GG MM	
	RR GR RG RG RR GG MM PP	
	GG MG GM GM GG MM PP DD	
	MM PM MP MP MM PP DD NN	
	PP DP PD PD PP DD NN ŚŚ	
	ŚŚ NŚ ŚN ŚN ŚŚ NN DD PP	
	NN DN ND ND NN DD PP MM	
	DD PD DP DP DD PP MM GG	
	PP MP PM PM PP MM GG RR	
	MM GM MG MG MM GG RR SS	

(6) X 1 2 3 X √ X √  
	SS ,R R, GG SS RR GG MM	
	RR ,G G, MM RR GG MM PP	
	GG ,M M, PP GG MM PP DD	
	MM ,P P, DD MM PP DD NN	
	PP ,D D, NN PP DD NN ŚŚ	
	ŚŚ ,N N, DD ŚŚ NN DD PP	
	NN ,D D, PP NN DD PP MM	
	DD ,P P, MM DD PP MM GG	
	PP ,M M, GG PP MM GG RR	
	MM ,G G, RR MM GG RR SS	

(7) X 1 2 3 X √ X √  
	S, SR ,R GG SS RR GG MM	
	R, RG ,G MM RR GG MM PP	
	G, GM ,M PP GG MM PP DD	
	M, MP ,P DD MM PP DD NN	
	P, PD ,D NN PP DD NN ŚŚ	
	Ś, ŚN ,N DD ŚŚ NN DD PP	
	N, ND ,D PP NN DD PP MM	
	D, DP ,P MM DD PP MM GG	
	P, PM ,M GG PP MM GG RR	
	M, MG ,G RR MM GG RR SS	

(8) X 1 2 3 X √ X √  
	SS SR RR GG SS RR GG MM	
	RR RG GG MM RR GG MM PP	
	GG GM MM PP GG MM PP DD	
	MM MP PP DD MM PP DD NN	
	PP PD DD NN PP DD NN ŚŚ	
	ŚŚ ŚN NN DD ŚŚ NN DD PP	
	NN ND DD PP NN DD PP MM	
	DD DP PP MM DD PP MM GG	
	PP PM MM GG PP MM GG RR	
	MM MG GG RR MM GG RR SS	



Chembai Music Festival at Guruvayur

# Khadeeja (ഖദീജ) (1967)

**Lyricist:** Yusufali Kecheri  
**Singer:** K J Yesudas

**Composer:** M S Baburaj  
**Ragam:** Pahadi



Yusufali Kecheri



M S Baburaj



K J Yesudas

സുറുമയെഴുതിയ മിഴികളേ  
പ്രണയമധുരത്തേൻതൂണുപു  
സൂര്യകാന്തിപ്പൂക്കളേ (സുറുമയെഴു)  
ജാലകത്തിരശ്ശില നീക്കി (ജാലക)  
ജാലമെറിയുവതെന്നോ  
തേൻപുരട്ടിയ മുളളുകൾ നീ (സുറുമയെഴു)  
കരളിലെറിയുവതെന്നോ  
ഒരു കിനാവിൻ ചിറകിലേറി (ഒരു കിനാവിൻ)  
ഓമലാളേ നീ വരു (സുറുമയെഴു)  
നീലമിഴിയിലെ രാഗലഹരി  
നീ പകർന്നു തരു തരു (സുറുമയെഴു)

**Transliteration:** Ā, ā = ആ, റ; Ē, ē = ഏ, ഐ; Ī, ī = ഇ, റ; Ō, ō = ഓ, ഔ; Ū, ū = ഉ, ഊ, ൂ, ൃ; C, c = ച, ch = ചെ, D, d = ട, Dh, dh = ഡ, Ḍ, ḍ = ള, Ḍh, ḍh = ഴ, jh = ജ, Ĵ, ĵ = ഴ; Ñ, ñ = ണ, ṅ = ണ; ṛ = റ, ṛṛ = റ; Ś, ś = ശ; Ṣ, ṣ = ഷ, T, t = ട, Th, th = റ, Ṭ, ṭ = ത; ṭh = റ

Sufumayezhutiya mizhikale  
Pranayamadhuraṭṭenṭūlumpum  
Sūryakāntippūkkale (Sufumaye)  
Jālakatṭiraśśīla nīkki (Jālaka)  
Jālameṛiyuvaṭṭenṭinō (Sufumaye)  
Ṭen purattiya muḷḷukaḷ nī (Sufumaye)  
Karalileṛiyuvaṭṭenṭinō (Oru kināvin)  
Ōmalālē nī varū (Sufumaye)  
Nīlamizhiyile rāgalahari (Sufumaye)  
Nī pakarnnu ṭarū ṭarū (Sufumaye)

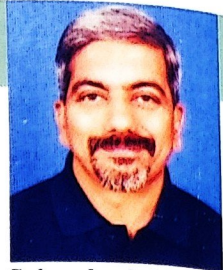
Directed by M Krishnan Nair and produced by Kalaratnam Movies, the movie had a star cast of Sathyan, Madhu, KP Ummer, Bahadoor, Sheela, Jayabharathi, Sukumari etc. There are six songs such as Ananthasayana (Janaki, Vasantha), Chakkaravaakku paranjenne (Zero Babu), Kanmuna neetti monjum kaatti (L R Easwari), Karalil virinja roja (Janaki), Kasavinte thattamittu (Vasantha) and Khadije Khadije (P Thankam) are the other songs.

**Quiz:**

Before Zero Babu, who was singing behind the screen for Bahadur?

**Answers to the last quiz:**

(1) Sindooracheppu (1971) (2) 3



Sriprakash Menon

# SUDHA MENON AND HER “LEADING LADIES”

**A**s a journalist “the sky was the limit” for Sudha Menon. Soon after her studies in Mumbai Sudha took to journalism and worked with Mumbai mainline papers. Like her father C Radhakrishnan, a noted Mumbai based trade union leader, she had a radical streak in her. She wanted to be different from the crowd like many “progressive Nairs” often try to be. Now she is learning salsa and is romancing the amateur theatre and I would not be surprised if she landed herself a role in a Bollywood or in a Malayalam movie. An independent thinking woman Sudha never agreed all the time with the majority opinion. This can be seen in her lifestyle, whether in her career or her personal life. After years in journalism she took to writing books and turned herself in to an author without any established publishing house to support. Sudha Menon did what she wanted whether it was her personal life or career and now her dream has come true. Recently she launched her maiden book “Leading Ladies: Women Who Inspire India”. This is an inspirational book that traces the journeys of some of India's women achievers who have made a difference to society with their stellar work and other pursuits that touch our lives, she explained.

**Journalist turned author Sudha Menon has recently launched her maiden book “Leading Ladies: Women who inspire India”. Here she narrates what inspired her to work on this project and her experiences while writing the book.**

Sudha elaborated about her book "it aims to highlight the guiding principles of the 'leading ladies', [*Sudha Menon's book 'Leading Ladies' is an anthology of 15 women achievers whose stories are inspirational*]-their lives, the personal and professional beliefs that drive them, the life and management practices that have always stood them in good stead, and the non-negotiable that have guided them on their path to success". About the selection of women for this book she said "it was more difficult than I ever thought it would be because even an initial list of possible women who could feature in the book ran up to around 100. And I don't even think I would have even skimmed the surface of the thousands of women who are inspirational in our country, with that list of 100". "I like to say that most of the women in the first volume actually wrote themselves into the book with their unique qualities and profiles. P.T. Usha, the girl from a tiny village in Kerala who had nothing to encourage her but her own will and nobody to compete with but the express train that sped past her village. Anu Aga grew up in a traditional, upper middle class home where nobody expected her to do anything but finish her studies and get married. Destiny played its card and she went on, instead, to steer a company and today she is one of India's most respected corporate leaders and social activists. Mallika Sarabhai, daughter of a visionary scientist and an artist mother who chose to devote her life to pursue dance and art and use this as her medium of bringing about societal change", she said. Sudha, delving into her book added, "and how can I forget Shaheen Mistri- meeting her will inspire even the most cynical amongst us. The girl who gave up a privileged life in the United States to come here and spend time with slum kids and change their lives by giving them high-quality education .Shaheen today heads Teach-For-India, the country's most ambitious volunteer-driven programe to bridge the glaring inequities in



Sudha Menon

our education system".

When asked how she selected the leading ladies for her book she said "it was tough to select the women who would feature in my book and so I decided I would have to do multiple volumes of the book. By next year I plan to have a second volume. I think there are so many untold stories of women who can provide all of us with so much hope".

"I think women bond at a very different level when they talk and most of the times the interviews were not very formal. They were reminiscent and lots of nostalgia, some teary-eyed moments (on both sides). In the end what I came back with was a fascinating collage, a vivid, colourful canvas that the women themselves painted. My only regret with the book was that I could not include everything because the book would have run into a thousand pages!", she confessed.

In fact, she recounted "some of the ladies were not very keen to be written about in a book of this kind because they did not believe that they had done enough to be featured in a book but once they were convinced that an inspirational book could be of use to thousands of other women, they said they would do it.

Sudha explained "I think writing this book was the natural progression of my life as a journalist, especially a business journalist. In 22 years, I have met talented, bright, accomplished women and each time I met one, I would put a reminder in my head to come back and find out more about their journey to becoming the near-perfect beings. I have been fascinated not just as a journalist but also as a mother who has walked the tightrope walk for years, balancing my need to try and bring up my daughter Nayantara (she is now a young woman who makes me immeasurably proud). I knew each of these women featured in my book had these demands on their time as well. I just had to learn how they coped and came out on the top of the pile, looking their best at all times!"

When asked, who her own role model is? She replied "my



*Sudha Menon with Shashi and Sunanda Tharoor*

mother Pramila. She was married at 16, had four kids by the time she was 27. She studied only till Class 10 but she brought us up with such wisdom. She did not find any opportunity to enrich her life, but made sure that there was always food on the table for all of us and lots of unconditional love. My father, a railway employee, was closely involved in the labor movement and continues to be involved in it even after his retirement. He was a busy man when we were growing up but in his infinite wisdom he made sure we grew up surrounded by books and newspapers so that we grew up aware of a lot of things happening around the world and be sensitive to the human conditions in the society".

From my mother, she said "I learned to push myself and maximize scarce resources. From my father we learnt to empathize with those who have far less in life than we can even imagine and learnt to take joy in simple things like reading a good book. Above all, we learnt to be honest, sincere and committed to everything we do". Once married to a fellow journalist C P Thomas, Sudha does not want to talk about her personal life. "We are still very good friends". She presently stays in Pune. Sudha's mother hails from Malappuram and father from Palakkad in Kerala.

"When I told my mother that I wanted to be a journalist, she said, 'I don't know what it means, but if that is what you want to be, go ahead'. We were a family with very modest means and yet she made sure that our school fees were always paid in time. At the Pune launch of the book, she was there and she was watching from the very last row and let me tell you in my life she is my 'Leading Lady,'" she asserted.

Sudha is excited about her book. *Leading Ladies* was launched in end November and it has already received critical acclaim and gone into 3 print runs. "All of us need inspiration, no matter what we do or how much money we have in the bank", she quipped.

Last month her first fiction work, an excerpt from a novel that she is working on, was published in 'Indian Voices', an anthology of fiction and poetry by emerging Indian writers from across the world.

In between the time she is writing Sudha loves to experiment with new things-last year she tried her hand at acting, signing up for one of the many amateur theatre groups that have sprung up in Pune. "That was completely a new experience but I loved every bit of it because as a writer I thought acting is an extension of my need to express myself". She also has put on her dancing shoes and learnt to do the salsa, the rumba and other Latin ballroom dancing forms. Next stop? I want to act and before I am 50, I mean to get that dream fulfilled.



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Rashma Anand

# Feel Fresh And Glow This Summer

*The last few weeks of summer are usually the hottest and most trying. As we wait desperately for the weather to change, we are keenly aware of the heat and humidity. The heat literally saps our energy and there is an overall feeling of dullness and lethargy. However here are a few tips that will help you feel fresh throughout the day.*

**T**he main cause for listlessness during summer is the loss of vital body water due to sweating. Sweating dehydrates the body, making us feel tired. The obvious solution is to drink sufficient water to rehydrate the body. Apart from water, continuously sip on fresh juices, coconut water and buttermilk. As far as possible, avoid aerated drinks, as they are not only bad for health (because of excess sugar), but also cause further dehydration.

### Anything well begun is half the job done

During summers, it is best to begin the day early. As the day advances, the heat increases, causing further discomfort. Also in summer, the sun rises earlier, so the daylight comes in faster. There is a general temptation to avoid the morning walk as it is too hot. The solution is to

start the walk an hour earlier. The exercise will release endorphins that make you feel good and help tackle the entire day ahead in a more positive manner.

### Around the house

Open doors and windows early in the morning, so that there is some fresh air. During the hottest part of the day, keep the curtains drawn so that the room remains cool. If possible, use bright, floral curtains and bedsheets. Use bright decorations in the rooms. For instance in the childrens' room, bright colored paper butterflies can be stuck. Such decorations add to the overall appeal of the room. Use a room freshener with an exotic scent. Some green plants in the room can also help diminish the harsh summer heat.

### Personal care and comfort

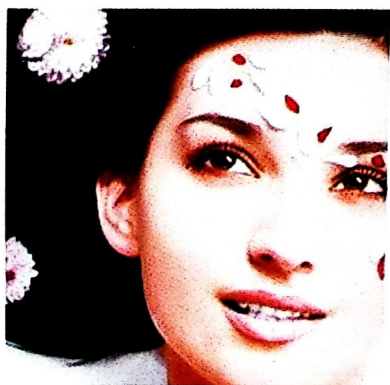
- Summer is the time when we may fall prey to such unpleasant issues as body odour, smelly feet etc. Take care to ensure that you are not a victim. Shower twice a day using pleasant smelling bath products such as bath gels and the like, paying special attention to areas prone to sweating such as folds of the skin, nape of the neck etc. Avoid soap, if possible as it dries out the skin. It is best to use hydrating shower gel and face wash. Take good care of your feet, by soaking them in bath salts and applying foot creams or sprays. Of course take bath in

cold water. In summer it is very essential to use a deodorant with an antiperspirant. A deodorant just masks the body odour, whereas an antiperspirant reduces sweating. Use perfume of your choice by dabbing on pulse points to feel totally fresh and smell really good.

- It is best to use make up sparingly in summer. Avoid the use of mascara, if possible. The last thing we need is runny make up all over the face. Of course if make up is unavoidable, it is best to invest in water proof make up.
- Keep the hair short and stylish in summer. If hair is long, try out styles, where the hair is tied up in knot or a bun on top of the head.
- Wear light coloured clothes as they reflect the heat. Dark colours absorb heat, making you feel hotter. Wear loose fitting, comfortable clothes. Try out bright floral prints.

### YOUR OWN PORTABLE AC

**Fill a glass with ice cubes up to the brim. Blow air into it and keep the glass close to your face. The blown air gets very cold as it makes contact with the ice. This cold air has to come out and it has only one exit over your face. So get a blast of cold air.**



## Tomato Magic

The humble tomato is not only a tasty food item but also an excellent beauty aid. Tomatoes contain lycopaine which is an anti-oxidant and works as a sunscreen from within and help in reducing redness and rashes on the skin.

Here are a few ways you can use tomatoes for a clear and glowing skin :



Mix half a tomato with two tablespoons of plain curds. Apply this on the face, neck, and hands. Wash off after 20 minutes. Tomato cools, curds provide the proteins and the result is a softer, more supple skin.

One tablespoon of tomato juice with four to five drops of fresh lemon juice, massaged with a cotton ball over the face in circular motions, is a good remedy for shrinking small pores on the face.

Tomatoes are rich in vitamins, C and K. So they help in acne healing. For severe acne mash half a tomato and apply on the face. Wash it off with water after an hour and apply moisturiser. This is a sure remedy for acne.

Tomato and cucumber juice is good to control oily skin and prevent it from becoming red.

A mixture of tomato juice and a few drops of honey, applied over the face regularly, gives it a glow.

• Men should equally take good care of their skin during summer to avoid rashes and prickly heat. Aloe vera gel or calamine lotion is a good skin soother for men.

## Eat, drink and be merry

Have small frequent meals so that the stomach remains light. Avoid heavy spicy food. This overworks the digestive system making you feel further dull and

lethargic. Summer is the best time to eat sweet juicy fruits such as pears, grapes, oranges and even mangoes. Among vegetables, carrots, lettuce, cabbages and greens are good choices. Cucumber is best with its high water content and cool taste. Cucumber may be eaten raw or made into a tasty *raita*. One tasty way of having fruits is to make smoothies out of them. Beat any fruit or mixture of fruits with cold yogurt. Top it with some honey (if you have a sweet tooth), pop in



## Watermelon mint juice

Puree few pieces of watermelon, mint and honey together. Add yogurt and a dash of cinnamon. Blend well. Pop ice cubes. It is ready for serving.

a few cubes of ice and it is ready. Ginger and mint added to drinks can be very refreshing.

## Think fresh, feel fresh

At the end of the day, it is all in the mind. The more we think of the heat and humidity, the hotter we will feel. Avoid talk of the summer and the soaring temperatures, as far as possible. Instead focus on the positives. In summer, at least we can move from place to place unencumbered. For in a few weeks time, we start travelling with the baggage of umbrellas and raincoats. Then we will yearn for the clear skies and predictable weather. So enjoy the summer when it lasts.



## Health Tips

Tips for Healthy Living

*Suffering from burning eyes this summer? Dab cold milk or rose water over closed eyes with cotton balls. This soothes the eyes.*

*A glass of warm water as soon as you get up is good for the proper functioning of the body the whole day.*

*Grapes are rich in vitamins A C B6 and in essential minerals prevent blood clots and reduce risks of heart attack.*

*Yogurt or plain curds is very good for indigestion, and stomach ulcers. Because of its high calcium content it is good for strong bones. The proteins in curds is good for the skin, nails and eyes.*



# MUMBAI NEWS DIGEST

KIM News Bureau

## Mumbai's biggest Jewellery Shop opened



Actor Vikram Gokhale and Managing Director V G Nair at the launch of VGN Jewellers R-Mall Showroom at Mulund

VGN Jewellers' new show room was opened at Mulund on May 18. This is the biggest of all in Mumbai and is situated on the second floor of R-Mall, Mulund West.

Former Miss India and former Miss Universe First Runner up Parvathi Omanakuttan, Marathi and Hindi film actor Vikram Gokhale, former four time Mr Universe Ahmed Hamuda, Jayaraj Warriar, actress Sonali Kulkarni were present on the occasion. More than 1,000 well known people from the cultural, political and social fields were also present.

Since the opening day, actors Kailash, Archana Kavi, Vinu Mohan, Bhama, Meera Nandan, Rasna and Kavya Madhavan visited the show room till May 22.

V G Nair told *Kerala in Mumbai* that

there would be a lucky draw of the people who visited the show room, without any obligation of purchase, till June 18 and the lucky man would be presented with a Mercedes Benz car.

The unprecedented rush of people, clamouring to own jewellery, made others to turn their heads. The R-Mall premises, without exaggeration, turned into a sea of people. Actress Kavya Madhavan was said to have been surprised to see such a large gathering. "It is the first time that I am witnessing such a vast crowd around a jewellery shop," she remarked.

VGN Jewellers is spread over 11,000 sq feet segregated into various divisions of gold, platinum, jewels and stones including diamonds and silver sections. The last mentioned is the biggest

collection of silver ornaments.

Traditional jewellery from South to North and West to East along with modern designs makes this new centre the ultimate destination of all, looking for trendy ornaments. The conventional, contemporary and futuristic designs are always the hall mark of VGN Jewellers.

The special scheme of purchasing ornaments from VGN needs a special mention. Even poor people can buy jewellery by enrolling into a privileged gold scheme by a contributing a fixed amount, starting from Rs.500/- onwards, to this scheme every month. Gold for that amount as per that day's rate would be credited to their account till the scheme's maturity, thus ensuring the gold price of the final date does not affect them adversely.



Parvathi Omanakuttan lights the auspicious lamp

## Jama-ath officials meet Governor

Office bearers of Bombay Kerala Muslim Jama-ath under the leadership of former minister Cherkulam Abdulla, met Maharashtra Governor K Sankaranarayanan on May 23. The purpose of the meet was to bring the problems faced by Malayalees in Maharashtra to the attention of the Governor. The major issues they brought before the Governor were the difficulties faced during railway journey and the difficulties faced by them when they die in Mumbai to take the body to Kerala.

The leaders also brought to the notice of the Governor the harassment meted out by the ticket examiners and railway police at various police stations and the extortion they commit on the poor passengers. They wanted the drivers of taxis to be taken to task when they demand exorbitant fare to various destinations, at Kurla terminus. Pre-paid taxi system should be introduced, they demanded. They cited the recent case wherein the railway officials extorted money from the passengers and their intervention leading to the matter to be



*Mumbai Kerala Muslim Jama-ath members and Cherkulam Abdulla with Governor K Sankaranarayanan*

taken to the court.

Governor assured them that he was aware of these matters and he would extend all necessary support to the Jama-ath in their social activities. He would bring the matter into attention of the

concerned officials, they stated.

President T A Khalid, Gen Secretary V A Kader Haji, Vice President K P Moidunni, Ahmed Kabir and Basheer accompanied Cherkulam Abdulla to Governor.

## ‘Yuvaveer 2011’

Chinmaya Mission is organising a Youth Empowerment Programme (YEP) from June 1-August 22, 2011 at Chinmaya Vibhuti, Kolwan. The 75-day free residential training programme will provide fundamentals of Vedanta, Bhagavad Gita, leadership, goal-setting and other life-enrichment topics. The participants known as Yuvaveers will serve the country for a period of one year till August 2012 and will inspire youth from schools,

colleges, conduct workshops, seminars and counselling sessions in at different centres of the Mission across India. Young graduates with a keen to learn and serve are eligible for the programme. Swami Tejoma-yanandaji, Head of Chinmaya Mission Worldwide, faculties of Chinmaya Mission and leaders from management and other fields will associate with the programme. For details and registration, contact: Yuvaveer Radha (9619947079) and Yuvaveer

Chakradhar (9987746478) or email: [yep.aichyk@gmail.com](mailto:yep.aichyk@gmail.com).

Inspiration for a Purposeful Life (IPL): The Jagadeeshwara Zone of Chinmaya Mission, Powai will conduct talks on Tips for Happy Living by Swamini Amitananda on four Sundays commencing May 22, 2011 at Sandeepany Sadhanalaya, Powai. The programme includes Know your Super Heroes by Bala Vihar Sevaks and Sewikas. For details, contact: Ghanshyam Bhatia (9821363303).



*Akshara S Nair,*

## Arangetram by Akshara Nair

Ms Akshara S Nair, daughter of Mr. Sujhathan Nair & Mrs Solly S Nair, had her Arangetram on 23rd April 2011. at Thakur auditorium Kandivali (E). She is a 7th standard student of Indian Education Society, Charkop Kandivali (W).

Sanjay Karande (General Secretary NCP Mumbai) was the Chief Guest while Lata Rajesh (Bharat Natyam Exponent) was the Guest of Honour.

## Sreevidya's Carnatic music arangetram

Sreevidya Nair performed her first Carnatic Vocal concert (kacheri) at the Vashi Vaikuntam Guruvayurappan temple on April 15, 2011. She started learning music at the age of six from Smt Geetha Gopalakrishnan who is a renowned Carnatic Music teacher in Navi Mumbai. 19 year old Sreevidya Nair has performed her arangetram in Bharatanatyam and Mohini yattam and learning veena. She is a student of SIES College.

## Dr Bijoy Kutty Chosen One of Mumbai's Top Docs.

Dr Bijoy Kutty of Platinum Hospitals and Icon Heart Institute in Mulund and Dombivli, has been selected as one among 172 Top Docs of Mumbai in 31 clinical fields. The rating was carried out in association with India Today by Inter-Novation Inc in a medical consulting company based in New Jersey, USA and focuses on quality of care research. Dr Bijoy Kutty has been selected in the field of cardiothoracic surgery. The list was derived on the basis of a survey mailed to 6340 consultant doctors across Mumbai in late 2010. Doctors were asked to pay attention to training and education, clinical experience, research activities and teaching duties when submitting their nominations. The nominations had to be restricted to full-time practising physicians and bedside manners and collegial behavior were also to be taken into account.

## Non receipt of Pravasi Identity Cards

Identity Cards have been sent to the Pravasi Malayalees by the Pravasi Welfare Board, Government of Kerala. The first set of Pravasi Malayalees who had applied for the Pravasi Kshema Pension Plan have started receiving their ID cards. Those Mumbaitees who have applied through Tru Indian Information and Guidance Office are receiving their ID cards from the Thiruvananthapuram Welfare Office. The ID cards are being sent by post. Those who have not received the ID cards and those who want to know more details may please contact Tru Indian Information and Guidance Society Office or phone 9320986322, C G Warriar, President, Tru Indian has stated.



Sreevidya Nair performing on stage

## In House Communication Excellence Awards

The third Annual ICE Awards are to be announced on June 17, according to Pratap Nair, Chairman of FEI Cargo and the Shailaja Nair Foundation, co-sponsors of the prestigious awards. As many as 300 entries were received this year by the organizers from corporate, public sector units, NGOs, government agencies and others.

As many as 18 awards are to be given away, including Gold, for the first prize winner, Silver for the second prize and Bronze for the third prize. The awards have been arranged for five different categories: content, printing and production, employee participation, design and layout and over-all reach. Special jury consisting of eminent professionals and corporate heads, scrutinized the entries and shortlisted the best among them under various categories. The Awards Function on June 17, will be followed by a music recital on June 24 by Anup Jalota, in remembrance of Shailaja Nair. The Foundation is also publishing a book chronicling the achievements of 99 women, which have left an impact on society.

## Recipe

### Kerala Style Chicken Kurma



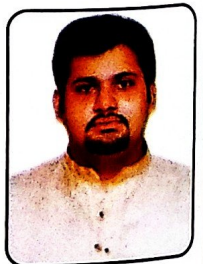
#### Procedure

Mix Chicken with curd in a bowl such that the chicken is well marinated keep aside. Grind Coconut finely with little water. Grind the Ginger, Chilly powder, Coriander powder, Green chilly, Turmeric powder, Garlic together to make a paste. Heat oil in a large kadai splutter the Mustard and fry onion. Add masala paste and sauté well. Add Chicken pieces with Salt and water, and cook for 30 minutes. When the chicken pieces are done and gravy becomes thick, add Coconut paste and garnish with Coriander leaves. Remove from fire, when it comes to boil.

Serve hot. Ideal to be served with aapams.

#### Ingredients:

Chicken	: 1kg clean and cut into pieces (Bonless optional)
Curd	: 1 large cup
Ginger	: 1 large piece
Garlic	: 2 - 4 bulbs
Chilly powder	: 2 tbsp
Coriander powder	: 2 tbsp
Turmeric powder	: ½ tsp
Coconut	: 1 cup
Green chilly	: 8 -10
Onion	: 1large cup sliced as rings
Garam masala	: 1 ½ tsp
Mustard seeds	: 15 grms
Coriander leaves	: for garnish
Oil	: one large table spoon
Salt	: to taste



Manoj Nair

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# Malayalam made first language

As its last act before remitting office, after the elections to the state assembly, the LDF government made Malayalam, the language of the state, the first language in the educational institutions. In November 2009, about 40 cultural leaders made a joint appeal to the State government to make Malayalam the first language of study and governance in Kerala.

In the memorandum submitted to Chief Minister V S Achuthanandan, they pointed out that the Tamil Nadu and Maharashtra governments had already made their respective mother tongues the first language of their States. They also demanded that Malayalam be the first language in all Kendriya Vidyalayas.

The government issued an order making Malayalam the compulsory first language in schools. Though the cabinet had taken the decision on this much earlier, it was yet to be implemented. Chief Minister V S Achuthanandan intervened in the issue and the order was issued on May 6. This gives opportunity to study Malayalam in all schools in Kerala. With this decision the number of Malayalam periods would increase and number of teachers too would go up.

When the states were reorganized in 1956 on the basis of language, Malayalam was given a rear seat in all affairs of administration.

The primary concept at the time of formation of linguistic States was to bring development to people by developing their languages. Mahatma Gandhi held the view that the true values of democracy could be spread among the common villager only through regional languages.

## In education

Believe it or not, even after 50 years since the formation of Kerala, the learning of the mother tongue was not made compulsory. This made a student to complete his or her education in Kerala without knowing Malayalam. The University of Travancore, the first of its kind in this region, was established in Thiruvananthapuram in 1937 by Maharaja Balarama Varma. The main aim of the university was to promote Malayalam language and development

of Kerala culture. As per the preamble of the University, "the proclaimed objectives of the university were the conservation, promotion and development of Kerala art and culture and the Malayalam language and the gradual change of the medium of instruction into Malayalam in all the educational institutions in the state...."

After the formation of Kerala in 1957, the University of Travancore was reconstituted as the University of Kerala. The aim of this university remained the same. However there was no conscious effort to implement the object.

## Official language status

In the sphere of administration too, Malayalam has not yet reached a level at par with the status given by other States to their native languages. As per the Kerala Official Language Act 1969, Kerala's official language was Malayalam or English. The Act was amended in 1973 to adopt both 'Malayalam and English' as the language to be used for the official purposes of the State.

Subsequently, the Kerala Government has issued several orders to change the official language from English to Malayalam. But it is difficult to implement these orders as long as the Official Language Act remained unamended in favour of Malayalam.

## Stylebook

Recently, the Kerala Language Institute took the initiative to standardise Malayalam and published a stylebook. According to the stylebook, the number of characters is reduced considerably and this is very convenient, especially for Malayalam learners. Being a space saving style, this is advantageous to the print media also.

The State Government should take the responsibility to popularise this kind of standardised language system through various methods. Government textbooks, newspapers and magazines should be printed according to this system. The Government's communications including the advertisements should be released using this style only. Secondly, Malayalam should be con-

sidered a compulsory first language in the field of education.

The Kerala Official Language Act should be amended so as to elevate Malayalam as the only official language. The Kerala Public Service Commission's examinations for selecting government employees should be conducted in Malayalam and working knowledge in Malayalam should be made compulsory while selecting candidates.

Also, the language of the lower judiciary in Kerala should be none but Malayalam.

If the Government, universities, politicians, intellectuals and the common man do not take sincere steps to promote Malayalam language, its fate would become bleak and it must face a natural death in the not very distant future. There should be a collective effort from all sides to achieve the desired result to make Malayalam flourish.

## From Orphanage To Civil Servant

Muhammed Ali Shihab of Edavannappara near Nilambur in Malappuram district joined the ranks of India's successful Civil Service Examination candidates. He is ranked 226 in the examination held in 2010.

When he was 11, his father Koroth Ali died and his impoverished mother Fathima sent him along with his two sisters to an orphanage where he studied in Arabic medium. He spent ten years there. When he had to leave the orphanage, he took up a job as a peon to take care of his family.

Shihab, now 31, is married and is father of a girl. He is a graduate in History. In 2007, he became a teacher in a UP School in Malappuram and continued in

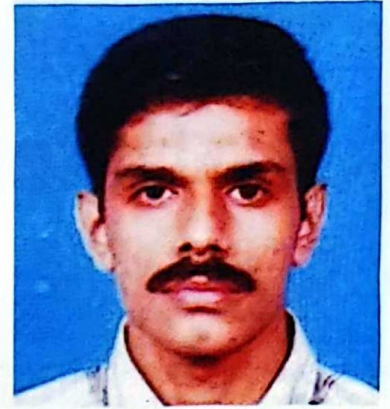


Muhammed Ali Shihab JUNE 2011 51

that post till he took leave to prepare for his UPSC examination.

It was his third attempt. He wrote the main subjects in Malayalam and for the personal interview, sought the help of a translator. Earlier, he cleared 21 other tests for various posts of the government agencies. He was selected for the posts of forester, jail warden, railway ticket examiner and so on but continued to appear for new tests. When he was 25, he started dreaming of appearing for the Civil services and received encouragement from the orphanage authorities. Help also came from the faculty of a

Civil Service training institute in Kerala. His poor knowledge of English and other languages is a matter of concern for him but hopes to get a posting in Kerala itself. Abhiram G Shankar of Attingal (4<sup>th</sup> rank), Gokul G. Ramachandran of Palakkad (19<sup>th</sup> rank), Tariq Thomas of Kottayam (35<sup>th</sup> rank) and Anish Shekhar, S Lakshman and G Vishakh, all of Thiruvananthapuram are the other top ranking successful candidates from Kerala.



Abhiram G Shankar

## Malappuram betel leaves suffer cut in exports

Betel leaf has an important role in Indian homes especially in religious and festivals and social celebrations. It ensures that its production is important for Indian social life. Further, it has an addicted clientele all over south Asia. The betel leaf still retains its loyal customers, thanks to its traditional value, digestive properties and high calcium content. The major suppliers of this agricultural product are from Andhra Pradesh, Tamil Nadu, West Bengal and Orissa besides Banarasi, Kolkotta and Malabari. In Maharashtra, Satara and Sangli districts are major producers of betel leaves but being smaller plantations, their reach is restricted.

A major portion of betel leaves produced in Kerala is from the Tirur area of Malappuram district. Hence this is known as 'Malabari' and has clients in Pakistan. Many in Pakistan like the Malabar betel leaf because of its extra large size, pungency and thick stalk. These unique qualities are not found in other betel leaf varieties in the country. Thus Betel leaves form a part of Kerala's



agricultural products to be exported. Since its taste and flavour changes from place to place where they are grown, its market almost remains the same.

About 500 farmers are engaged in the production of betel leaves. Since the last three decades, they were exporting about 150 tonne every year or about 40 tonne a month from January to June.

However, whenever there is tension between the two countries, the betel leaf export gets adversely affected. Business with Pakistan always keeps traders on the edge. "Exports suffered a setback

after the terrorist attacks in Mumbai. Any border skirmish between India and Pakistan affects our trade as the markets close and transportation gets hit," say the exporters.

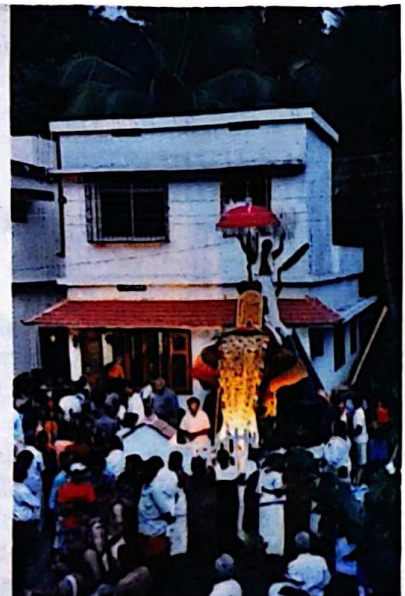
Sri Lanka made a swift entry into Pakistan when shipments from India stopped for a while after the Babri Masjid demolition. Lanka has a similar but much cheaper betel leaf variety and its exports are two times more than that of India today. Political tension has also changed the mode of transportation. Consignments used to go by train from Delhi at least four times a week about two decades ago. After the Babri Masjid demolition, this has stopped. Now they go by flight to Gulf countries and from there to Pakistan twice a week. Though prices drop and stocks find not many takers, Malappuram farmers are unwilling to compromise on quality or shift to cheaper varieties.

Now exports have plunged to 8 tonne a month. Prices have dropped to Rs 30 from Rs 60 for 100 leaves a few months ago. Now time is running out. Once the rains start, production falls sharply.

## Gaja Silpam of Mumbai Resident

Dombivli based Malayalee P R Rajagopalan (aka Kichamani) recently unveiled "Gajakesara Ramanandan" about 10 feet height in front of his newly constructed home at Ramanadam, near Siva / Ayyappa Temple, Perinkulam, Alathur. The Gaja silpam stands 9.5 feet tall and was made by the very talented and venerable 79 year old, Sri Madhavan Nair, retired Drawing Master of Srikrishnapuram.

He and 10 workers, toiled for three weeks to create this beautiful structure. Made out of iron, cement, sand, sand net, copper wire, baby metal, etc. the Gaja Kesari inaugural event on 18 October 2010, was celebrated with a decorated umbrella, Aalavattam and Venchamaram with Panchavadyam group from Perinkulam. There are 9 Gaja Silpam's in Kerala made by Madhavan Nair. This is the tenth one. Among the 96 agraharam in Palakkad district, this is the first and only Gaja Shilpam to be put up at the back of agraharam house. A. P. S. Mani, Convenor, Indian Community Activities, Tokyo-Japan and Dr. Ponnunani, Veterinary Specialist graced the function as special guests. Rajagopalan fulfilled his dream of buying an elephant by installing Gaja Silpam in front of his own agraharam house. He had great affinity towards elephants since childhood, and during the annual temple functions like the Ratholsavam, would sit on the elephant.



### **Randamoozham**

After *Pazhassi Raja*, M T Vasudevan Nair and Director Hariharan are collaborating to film the former's well known novel '*Randamoozham*' (Second Turn). M T and Hariharan started their collaboration with *Itavazhiyile Poochha Mintapoochha* in 1979 and so far had made 10 films. In *Randamoozham* M T made a successful attempt to re-tell the story of Mahabharat through the eyes of Bhimasena. The movie will have an English version also. The casting is yet to be done.



**Hariharan**

### **Kunjettan**

*Kunjettan* the film being produced by Pali Ottappalam under the banner of Poonkavanam Cinema will have Jagathi Sreekumar and Guinness Palru in important roles. Other actors are Suraj Venjaramoodu, Sai Kumar, Maniyan Pilla Raju, Indrans, Sudheesh, Anoop Chandran, Kripa, Nitika, Urmila Unni, Valsala Menon and Seema G Nair.

The script is by Jiji K Aymanam. Jaison J Nair provides music to the lyrics by Mullanezhi and Vayalar Saratchandra Varma.

### **'Kayam' turns 'Thaaram'**

After winning the case against the makers of a sexual steroid for using her stills of *Kayam* as their publicity material, Swetha Menon will be seen in Tamil with the same movie. The Tamil dubbed version of '*Kayam*' will be released soon with the title '*Thaaram*'. Though the original did not make much waves in the box office, the Tamil version is likely to do better.

Meanwhile, the actress' next film '*Salt and Pepper*' will be released next month. Her other remake '*Rathinirvedham*' will also hit the theatres soon.



### **Mammootty in 'Kallakkamukan'**

After the hits like '*Thuruppughulan*' and '*Pattanathil Bhootham*', director Johny Antony will once again team up with Mammootty for a movie titled as '*Kallakkamukan*'. Mammootty will appear in the title role of the movie which is about a guy who is willing to fall in love whenever opportunity arises. Siby K Thomas and Udhay Krishna jointly write the script. The movie is produced by Milan Jaleel and it is meant for release during next Vishu.

Currently, Mammootty has more than 20 Malayalam movies to complete in 2011. Meanwhile, Antony has also got three projects with Mohanlal, Dileep and Prithviraj. Both of them are expected to finish their projects as early as possible and take up the shooting of *Kallakkaamukan* by December.

### **Nadia Moidu**

#### **As police officer**

Though her recent movie to Malayalam '*Doubles*' didn't work up to the hype, Nadiya Moidu will once again appear in a Malayalam film. She will be donning the role of a police officer named Amala Viswanath in her new movie '*Sevens*' directed by senior film maker Joshy.

The movie will feature a bunch of youngsters in lead roles and is based on the struggles of a sevens football team to recoup from the failures. Iqbal Kuttipuram is the screenplay writer while Ajayan Vincent is the cinematographer.



## Lal Jose looks for a foreign actress



Lal Jose who presented a Chinese beauty, Shangshumin, in his last big hit 'Arabikkatha', is now in the lookout for a Spanish beauty to don the lead in his new project. This yet to be titled movie will have Dileep in the lead role and will tell the story of love between a Spanish girl and a Malayalee boy. The movie will be shot in Spain and in Kerala. The shooting of the movie will start as soon as the actress is found. The movie expected to be titled as 'Spanish Masala' will also feature Kunchakko Boban in an important role. Dileep and Lal Jose came together for 'Mulla', 'Meesa Madhavan' and 'Chandhupottu' earlier.

## Ann with Jayasurya

After portraying two very fine characters in her first two films, the best debutante actress of last year, Ann Augustine will now pair with young star Jayasurya in a new movie 'Vaadhyaar'. The actress who had been with Kunchakko Boban, Indrajith and Prithviraj in her first two films, 'Elsamma enna Aankutty' and 'Arjunan Saakshy' will have a meaty role in this movie scripted by debutante Rajesh Raghavan.

After completing 'Vaadhyaar', Ann Augustine will again pair with Kunchakko Boban in the new movie 'Ordinary' directed by Sugeeth.

The next movie of Ann to reach the theatres will be the comedy film 'Three Kings' directed by V K Prakash.



## G Maarthandan for a Mammooty film

Debutante director G Maarthandan, an associate director of Shafi, Anwar Rasheed and Lal is getting ready for a Mammooty film. Benny P Nayarambalam writes the script for this untitled movie. The movie will kick off by early next year and will be produced by Faisal Alappuzha under the banner of Achaappu films.

## Remya, Roma in Chappakurisu



Remya Nambeshan who had made a notable comeback with the year's first hit 'Traffic' will don the lead in the new movie directed by cinematographer Sameer Thahir, titled as 'Chappakurisu'. Nivedita of 'Veruthe oru bharya' and young star Roma will be the other heroines of the movie which will have Vineeth Sreenivasan and Fahad fazil as the heroes. The movie which is based on the untold stories of Kochy will follow two negative characters. Unni R is the screenplay writer of the movie produced by Listle Stephen.

## Sheela in Sathyan Anthikkad film

Veteran actress Sheela who had made a comeback to Malayalam films through Sathyan Anthikkad's film 'Manassinakkare', had almost disappeared after a couple of movies. Now, she would be making a comeback again, through Sathyan Anthikkad's new film that would have Mohanlal playing the main role. Padmapriya is the heroine of the film. This as yet untitled film would be produced by Antony Perumbavoor under the banner of Ashirvad Cinemas.



## Reema Sen to debut with King-2



Mammooty joined the sets of his new film with Shaj Kailas-Renji Panikkar, last month. The actor will be in the role of Joseph Alex IAS, the super hit character that he performed for the movie 'The King'. The movie is expected to be titled as 'King-2'

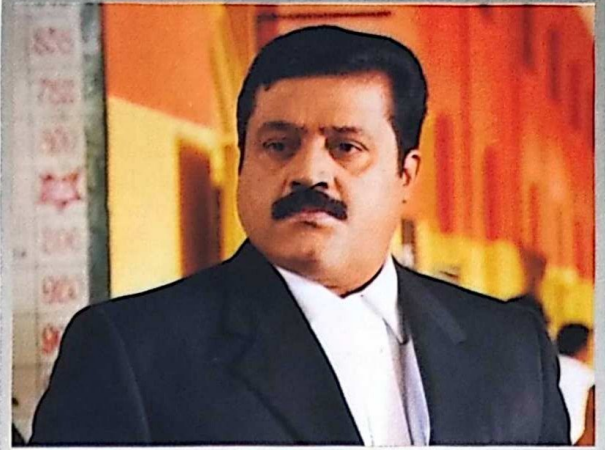
According to the latest reports, Suresh Gopi will also come up in a cameo in this film which will have Reema Sen debuting in Malayalam. The actress had done many films in Tamil and Telugu such as 'Minnale', 'Thimiru', 'Vallavan', and 'Aayirathil Oruvan'.

'King-2' will also have Saikumar, Janardhanan and Devan in important roles. The movie will be shot in Delhi, Hyderabad and Thiruvananthapuram in a single schedule. Anto Joseph produces the movie under the banner of Playhouse.

## Narein in 'Veeraputran'

The peaceful village of Maranchery, at Ponnani had two surprise visitors the other day. These visitors were actor Narein and director P T

Kunjumohammed who are busy with the pre-production work of their new film 'Veeraputran'. The film is based on the life of renowned freedom fighter Muhammed Abdul Rehman Sahib. The director and actor met up with freedom fighter and writer M Rasheed who was a contemporary of Sahib. Rasheed, who is more than eighty years old, was all excited, while talking about Sahib. The meeting lasted for about one and a half hours. The shoot of the film that has Raima Sen playing the heroine, would start shortly.



## Suresh Gopi turns war reporter

After donning many characters who had been always in war with the establishment, Suresh Gopi will turn a war reporter for a new movie titled as 'Ven Shanku pol'. Directed by National award winner Ashok R Nath, whose earlier movies include *Saphalam* and *Mizhikal Saakshy*, this new movie will have Suresh Gopi as Nandan, a war reporter, who is facing a fatal disease.

Jyothirmayi will appear as his wife while Meera Nandan will come up as the sister of Nandan in this movie which will also feature Anoop Menon, Manoj K Jayan, Lalu Alex, Chembil Ashokan and Sukumari. Anil Mukhathala is the scriptwriter of the movie which has already kicked off the shoot. Sanal Thottam produces the movie under the banner of New TV.

## Mani in 'Steps'

Kalabhavan Mani is all set to don the lead role, in the new movie by Sashishankar titled 'Steps'. The movie to be produced by Amarshankar productions will have Innocent, Nedumudi Venu, Kalashala Babu, Kochu Preman and a bunch of youngsters in other important roles. The movie will also have music by R Pradheesh



Kumar in the lyrics of Jayan Raghavan. Meanwhile, Kalabhavan Mani's new movie to grace the theatres will be 'Aazhakadal', in which the actor will appear as a member of fishermen community. Saikumar, Shruthilekshmi, Shammy Thilakan and Harishree Ashokan are also in the cast of the movie which will be released soon.

## Arya again to Mollywood

After donning a much applauded role in the latest hit 'Urumi', Kerala born Tamil star Arya will be again back to Malayalam for a new film. He will don the lead in the new movie titled 'Ananthabha drasanam' - a sequel to 'Ananthabhadram'.

Sunil Parameshwaran who scripted for the original movie has almost completed working for the scripts of the sequel, which will be directed by Santhosh Sivan. The talks on the final crew and cast of the movie are still on.

## Kavya Madhavan and Nishal Chandran divorced

The Ernakulam Family Court has granted divorce to film actress Kavya Madhavan and Nishal Chandran. They had submitted their divorce papers about a year and a half back.

Kavya and Nishal got married in 2009 and she left the film industry soon after marriage to join her husband abroad.

But she left her husband and returned to India after six months citing

incompatibility of living together. Kavya restarted acting in Malayalam films. The divorce was granted under mutual consent.



## MUMBAI-BASED "THE TRAIN" RELEASED IN KERALA

Jayaraj's "The Train" shot mostly in Mumbai and based on the serial bomb blasts in trains in 2006, and starring a string of Mumbai Malayalees, has been welcomed by fans on its release in Kerala on 27 May.

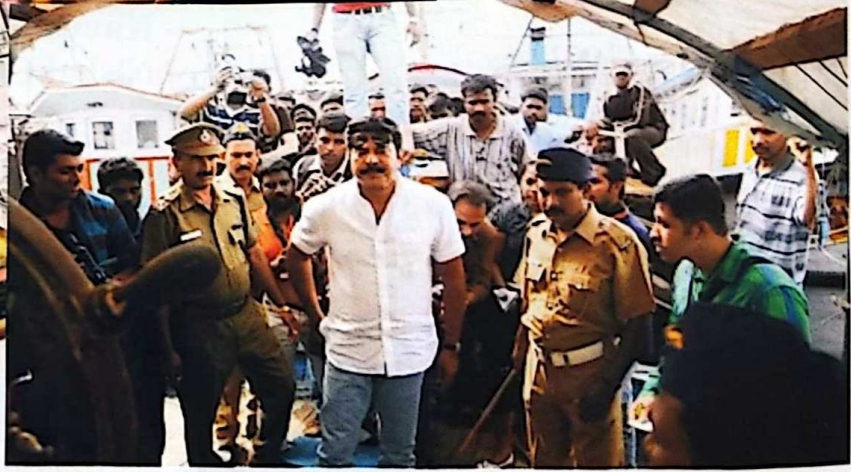
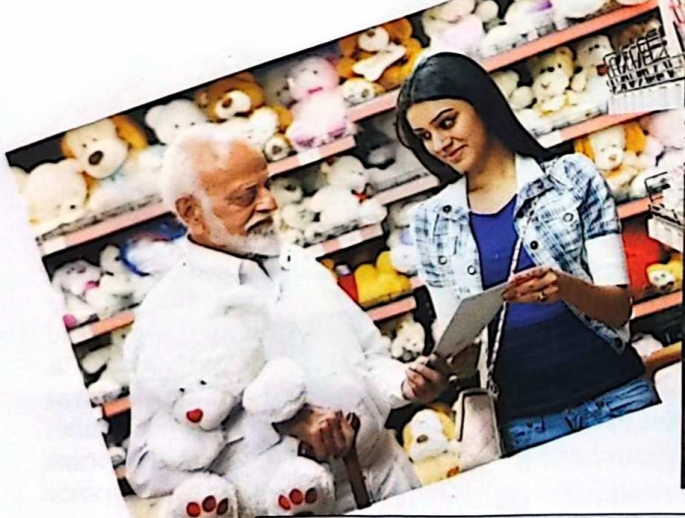
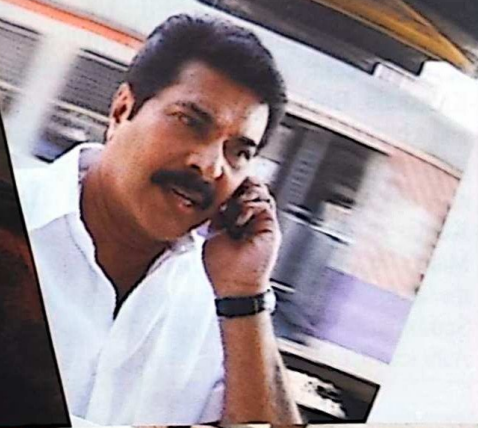
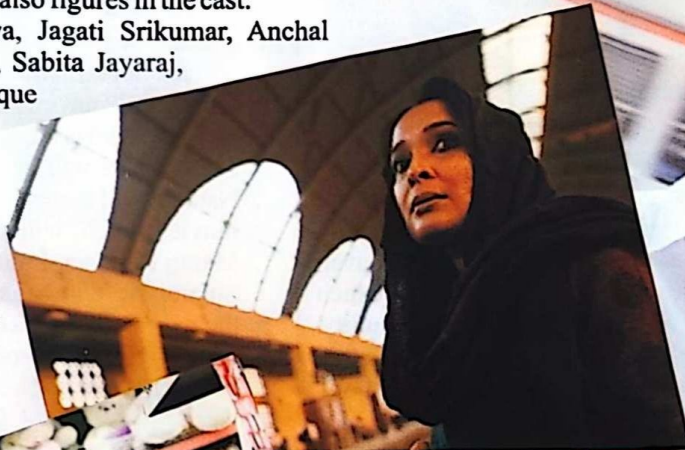
Starring Mammootty as an anti-terrorist squad officer, the film was shot mostly on landmark locations in the city in February. The climax sequences were shot at Koperkhairne suburban station.

With a storyline stretching for 12 hours in a day of the explosive incidents, the film has about a dozen prominent artistes and Malayalees of Mumbai enacting a variety of roles. It has Balan Tripunithura, V K S Menon (Editor Vashi Times), N K Bhupesh Babu, P Sukumaran and P K Ravindranath. For most of them it was a first-time experience. Most of them felt this was one way they could express their appreciation of Jayaraj's efforts to highlight their way of life in the metropolis.

A veteran stage actress, Valsala Menon, who had figured in several Malayalam plays in Mumbai during the sixties and seventies, now settled in Kerala, also figures in the cast.

The film also stars Jayasoorya, Jagati Srikumar, Anchal Sabarwal, Sheena, Abhimanyu, Sabita Jayaraj, Padma Kumar and others. Rafique

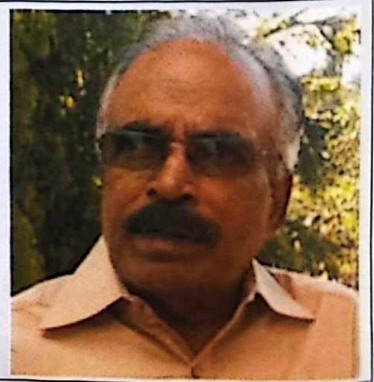
Ahmed writes the lyrics and Srinivasan provides the music. The camera work is by Seenu Murukumpuzha, the Associate Director is Albert Anthony and assistant directors are Sharat, Sunit, Kiran, and Jitin.



### Director P Venu passes away

Yesteryear director of Malayalam movies P Venu, passed away at his residence in Shenoy Nagar, Chennai, on May 25. He was 77. His noted films were CID Nasir and Udyogastha. He had directed more than 25 films and Prem Nazir was the hero in 16 of his films.

*Viruthan Sanku, Virunnukari, Taxicar, Prethangalude Thazhvara, Almarattom, Boyfriend and Ariyapedatha rahasyam* are some of his films. His last film was *Parassala Pachan Payyanur Paramu*. Cremation was held on May 26 in Thrissur.



# Malayalam Film Scores At 58th National Film Awards

Malayalam film 'Adaminte Makan Abu' (Abu, son of Adam), a simple yet evocative narrative of a man's pursuit of religion, was adjudged the best feature film and its lead actor Salim Kumar shared the best actor honour with Tamil star Dhanush at the 58th National Film Awards. 'Adaminte Makan Abu' also fetched awards for Madhu Ambat (Cinematography).

'Adaminte Makan Abu' directed and produced by Salim Ahamed won the Swarna Kamal and a cash prize of Rs 2,50,000 for its "simple yet evocative articulation of humanist values".

'Veettilakkulla Vazhi' is the best Malayalam film directed by Dr Biju. Sukumari got the award for the best Supporting actress for the Tamil movie 'Namma gramam.' For the same movie, Indrans Jayan won award for the best costumes. Anant Mahadevan got the award for the best reality screenplay for 'Me Sindhutai Sapkal' that he directed too. Shiny Jacob Benjamin won her award for 'Ottayaal', a non-feature film. K R Manoj was awarded for the best documentary 'A pestering journey' based on the harmful effects of pesticides.

In the awards announced on May 19, Mumbai film industry was pushed to the background this year with the Salman Khan starrer 'Dabangg' and Naseeruddin Shah Vidya Balan starrer 'Ishqiya' being the only two films to pick up awards in prominent categories. 'Dabangg' won the award for best popular film providing wholesome entertainment. Its producers Arbaaz Khan, Malaika Arora Khan and Dhilin Mehta along with director Abhinav Kashyap will receive the Swarna Kamal and a cash prize of Rs. 2 lakhs.

Salim Kumar expressed his joy at the honour but lamented that the film has not even been released in Kerala. "Being mostly seen as a comedian, I approached the role very seriously with a lot of preparation," a beaming Salim Kumar said on getting the good news.

Film veteran K Balachander who revived Tamil cinema in the 1970s, was chosen for the Dadasaheb Phalke Award for the year 2010.

While Tamil movie 'Aadukalam' was named in six top categories, Malayalam film 'Adaminte Makan Abu' picked up four honours. Marathi films also put up a great show. Among Tamil films, 'Aadukalam' walked away with the maximum trophies, including best director award for Vetrimaran, best actor for Dhanush, best original screenplay for



Salim Kumar with Zarina Wahab in AMK

Vetrimaran, best editing for T E Kishore, best choreography for Dinesh Kumar and special mention for V I S Jayaraman. Saranya Ponvannan was chosen the best actress for 'Thenmerkku Paruvakkatru', which also got Vairamuthu the best lyricist award and was named the best Tamil film.

Marathi actress Mitalee Jagtap Varadkar also won the award for the best actress for 'Baboo Band Baaja'. It is for the first time that for both the Best Actor and Best Actress categories, there are two claimants each.

The jury has requested I&B Ministry to treat all the awardees who have shared the awards in different categories as individual winners.

The best music direction award was shared between Vishal Bharadwaj and Issak Thomas Kottakapally for Ishqiya and Adaminte Makan Abu respectively.

'Adaminte makan Abu' has a star cast of Salim Kumar, Mukesh, Kalabhavan Mani and Zarina Wahab. It is slated to be released on September 1, 2011.

It is the third time, a film gets released much later after winning a golden lotus at the national level. The first one was 'Shahar aur Sapna' of K A Abbas and the second was 'Chemmeen' that was certified on Dec 31, 1965 and released on Aug 19, 1966.



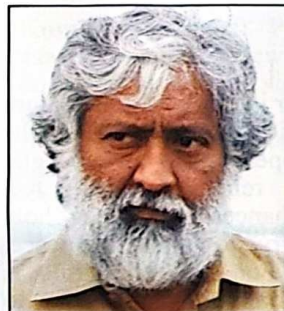
Sukumari  
(Best supporting actress)



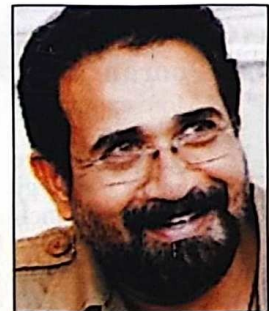
Salim Kumar  
(Best Actor)



Saranya Ponvannan  
(Best Actress)



Madhu Ambat  
(Best Cinematographer)



Sabu Cyril  
(Art Director - Yenthiran)



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