

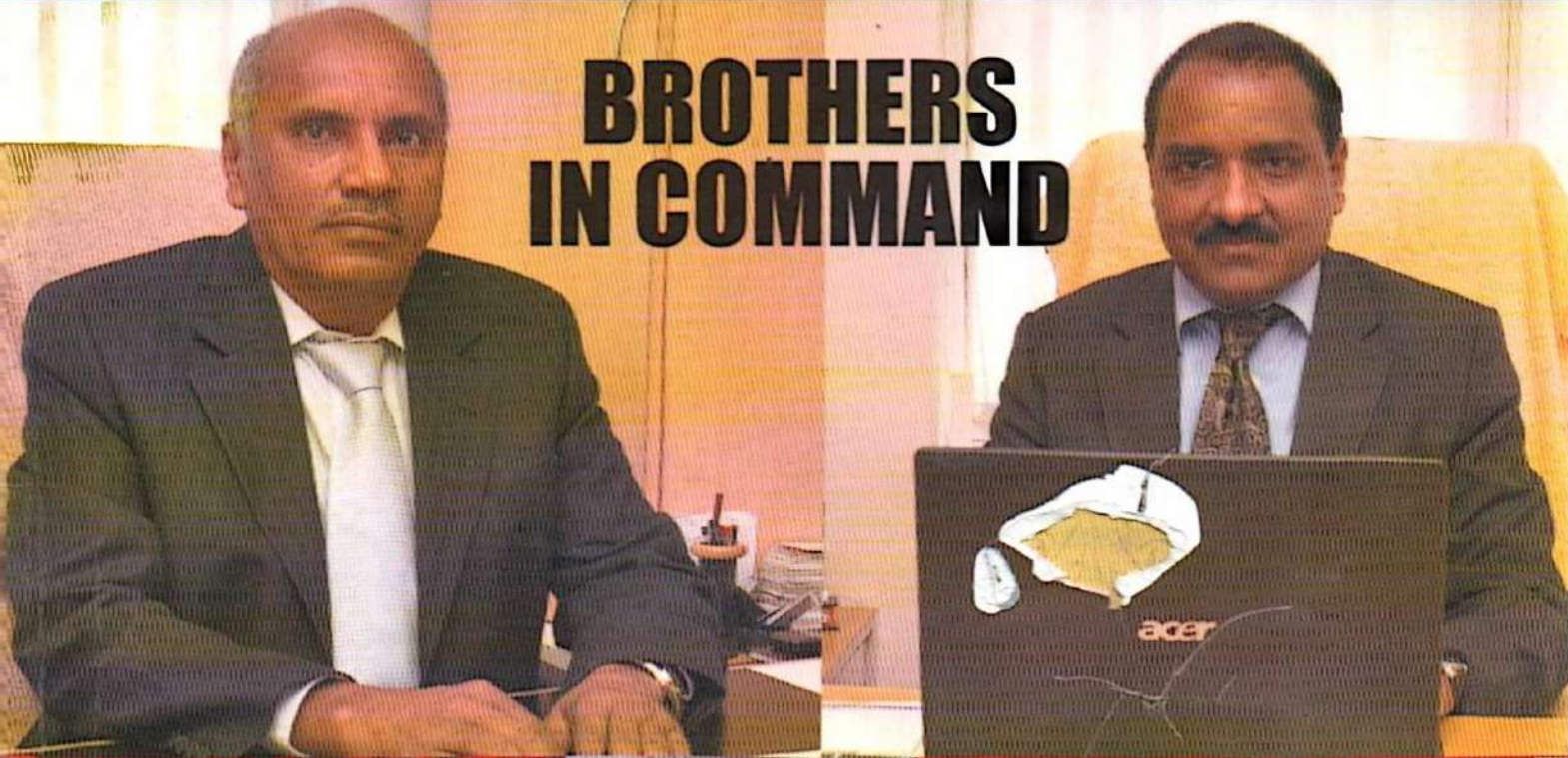
Fourth Anniversary Special

# Kerala in Mumbai

Only English/Malayalam Monthly Magazine linking Mumbai Malayalees

■ Vol.4 No. 11 ■ Price Rs. 70 ■ February 2014

## BROTHERS IN COMMAND



## Unassuming Artiste

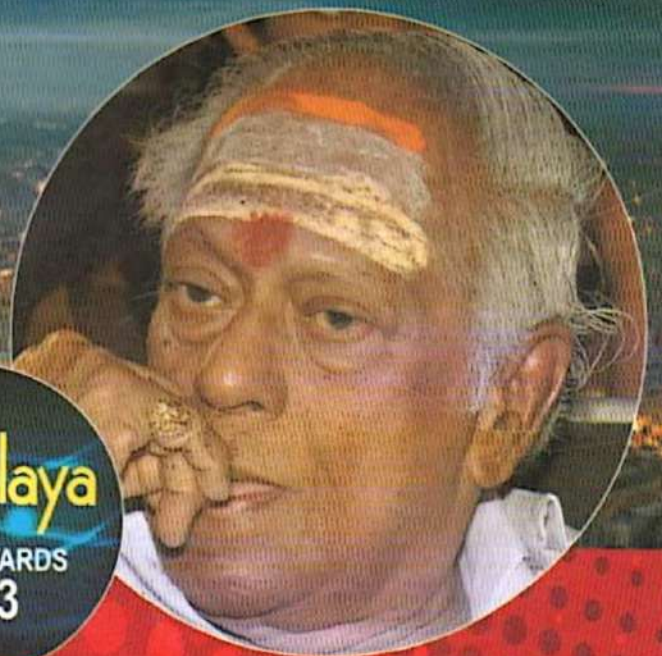


- Return of Gandhi
- M T-Ideal Editor
- Snakes and Snake Worship



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# Looking Back

**W**hen we look back, we clearly see the point we started from and we see ahead only a speck that we have to finally reach. That speck is like a star, much bigger than the Sun but the distance makes it look small.

We started with dreams in our eyes. A dream that inspired us to do the best we can and leave the rest to the destiny. We are doing our best that is possible in the existing circumstances and we realise that it is not enough. We have to expand in size, content and quality so that the Keralites living in Mumbai and its surroundings need not have many other sources for their quest for information, entertainment and communication.

When we started four years ago, we ourselves were not sure where we wanted to reach. Mumbai had a few periodicals then to meet the needs of Mumbai Malayalees but they lacked depth, width and the necessary height. While the old migrant Keralites wanted to satiate their thirst for more information about the land and people they left behind, the new generation found them quite unwarranted for their purposes. The parent population could not guide them properly for want of time, resources and the necessary amenities.

We wanted to bring out our edition in a form that the younger generation would instantly like to own as their right and at the same time would bring the nostalgia alive for the older generation. We attempted to remind them what they left behind socially and culturally. We told them about Kerala, the God's own country, its people in all their varieties, their evolvment, their literature, the leaders who attempted to bring out a social revolution etc. We also told them about their mother tongue and its evolution since its birth. We feel proud that we did much more than what a government funded project could do.

In all our attempts and efforts, our late Consulting Editor P K Ravindranath guided us, showing the right path. At this moment we reverentially remember him and pledge to follow the path he prepared for us.

We made the present generation remember the older Malayalees of Mumbai who worked for their community and felicitated them in small groups every year just to show them that we are grateful to them for what they did. By doing so, we realise that we are honouring ourselves and we are grateful to them for providing the right opportunity.

We firmly believe that the destiny of our country is in the hands and hearts of our younger generation and thus it is our duty to highlight their achievements and encourage them to do better. We believe we succeeded to some extent and we would continue doing it.

We could bring many new people to come forward into the world of journalism by providing them a platform and we both arms outstretched welcome more people to come in large numbers to produce much better content so that the interests of the great cosmopolitan city and our own community would be adequately met.

The positive response we receive from our valuable readers is tremendous and we are happy to note that the shelf life of our magazine is very long. Many readers write to us that they bind our issues on an annual basis and store them for future references. We are indeed indebted to them and bow before them in humility. Our thanks to them.

Dear readers, it is each one of you who made us what we are today and we request you to extend your co-operation in the years to come.

## Keep the show alive

The Jan.14 issue of KinM had several items of absorbing interest.

The biopic on Kovilan by Shri Purushothaman Avaroth was a classic example as to how to introduce a writer of repute, 'Kovilan', with penetrating insight into the various influences that made him what he was and brief but pithy comments on his different works.

For some of us who did not have the opportunity to peruse Kovilan's major works in general, Shri Purushothaman's article kindled curiosity.

The nostalgic reminiscences of Satyanath about the late HH Uthratam Thirunal were equally interesting. It brought out the human side of the towering royal personality who displayed no airs although his achievements were legion.

An example indeed of 'plain living and high thinking'! VNG's article on 'Kesari' and KRN's on 'MSS' were, as usual, erudite and informative.

Hearty congratulations for a thought-provoking issue!

Dr. C. N. N. Nair  
Camp; Bengaluru

## Kovilan

The January 2014 issue of *Kerala In Mumbai* was something special. The article on Ayyappan (Kovilan) the legendary writer who was considered not very popular was interesting for the insight the author Purushothaman Avaroth provided.

I used to read the stories written by Kovilan long ago and it was not tough to comprehend his sensibilities. However I later found that his stories were getting tougher for me. After reading the article of Purushothaman, I realised that the fault was lying with me. I was not growing up as the time was progressing or along with Kovilan. Maybe I could blame the shortage of time to sit longer enough to understand his stories. What impresses me most was that despite being labelled as unpopular, he could find publishers for his stories though his books took longer period to be sold out.

Unlike authors like S K Pottekkat, Kovilan could not have depended on his writings for a living. Good that he had a secured life thanks to his pension derived from his earlier

jobs in the defence services.

It would be nice if the Department of Education of Kerala prescribe some of his novels for supplementary study in high schools and colleges for students of Malayalam. Being small in size and rich in content, they would be ideal for the students as well as their teachers to expand their mental faculties.

Is it incidental that Kovilan followed Parappurath, in your magazine as both of them were employed with the Indian defence. There was another writer in Indian Air Force who wrote a novel Priya, serialised in Mathrubhumi Weekly during the 60s. Can we expect a write-up on him too? If you cannot get his name, he was V N P Namboothiri who was killed in an air crash during his flying duties.

V P Unnikrishnan  
Dombivli (E)

## HH Sri Uthradom Thirunal

His Highness Sri Uthradom Thirunal was a king without a country but he ruled the hearts of the people of Thiruvananthapuram. Unlike the members of the royal families of other states, members of the erstwhile royal families of Kerala rarely attract public attention except through their good deeds.

It was not known that Sri Marthanda Varma was a Colonel of Indian Army, as he never flaunted his credentials. He was known for his keen interest in photography and was said to have captured most of the celebrities of the Western world on camera. His inclination for spirituality was also unknown.

His appetite for the good things in life such as books, paintings and cars was something novel for the common man. He lived high with his simplicity.

During his Navati celebrations, one prominent Malayalam newspaper displayed a photograph of a person bowing to him standing on road side while HH going to the Padmanabha Temple. It was reported that one day HH stopped his car and enquired with that commoner for his gesture and felt happy that the hospital he founded in the State capital cured his eye disease free of cost and that he was expressing his gratitude.

C J Ouseph  
Bhandup (W)

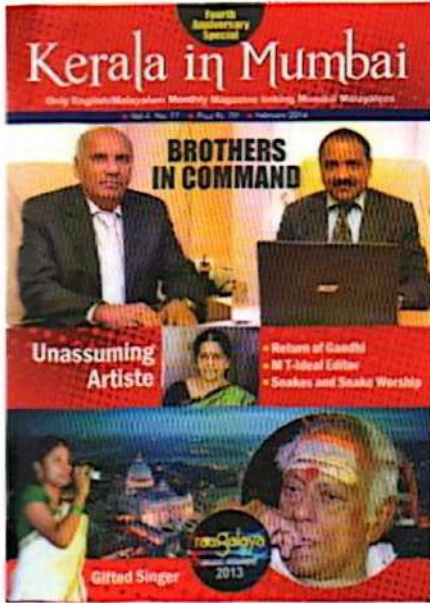
We welcome responses from readers. Please forward your responses and suggestions about various happenings concerning Malayalees residing in this part of India. You may send us your piece in either English or Malayalam. (We shall translate and publish it in English) You may send them via e-mail to [keralainmumbai@gmail.com](mailto:keralainmumbai@gmail.com) or by post to Editor, Kerala In Mumbai, 105-B, Twin Arcade, Military Road, Marol, Andheri (E) Mumbai 400 059.

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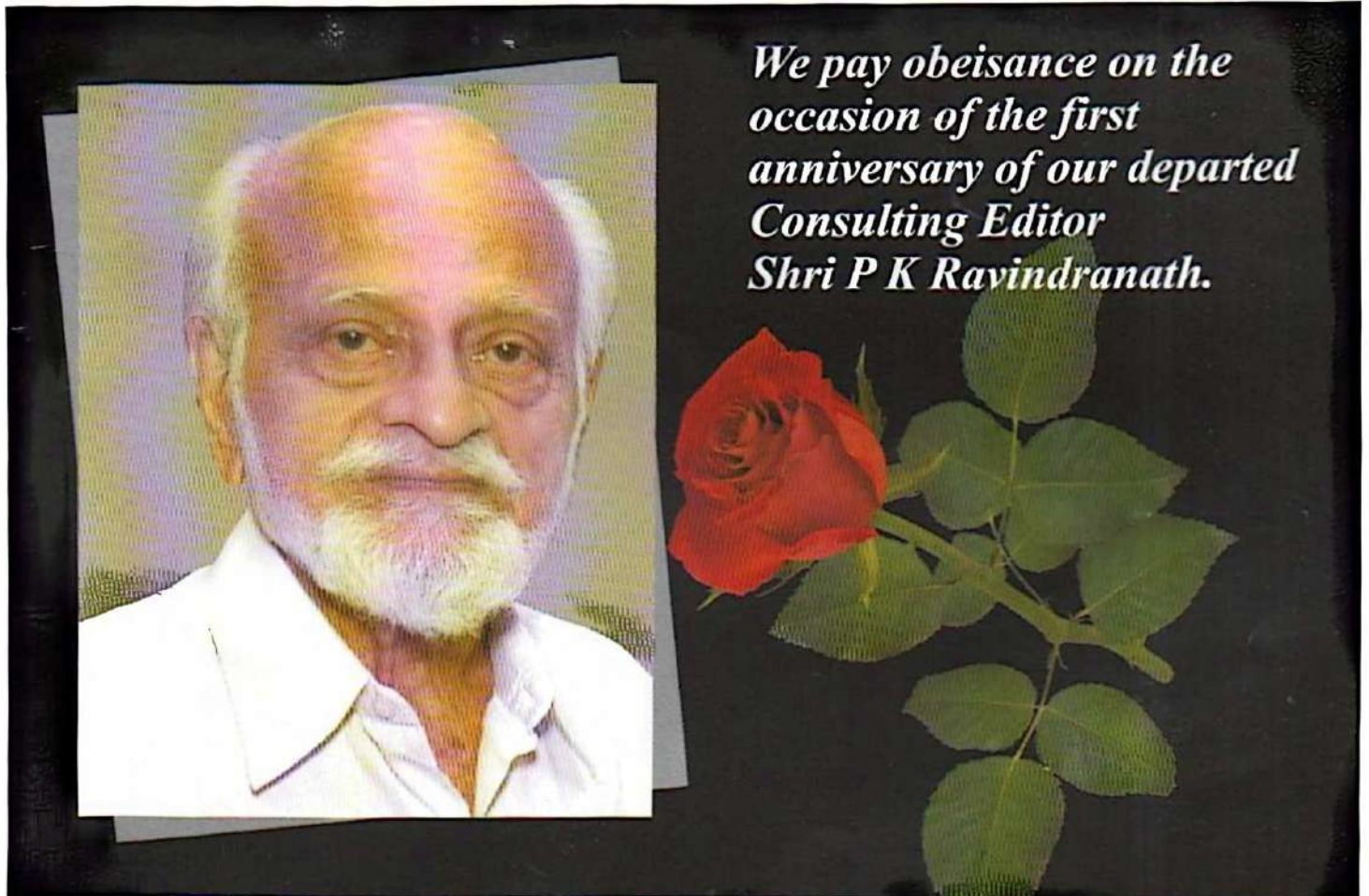
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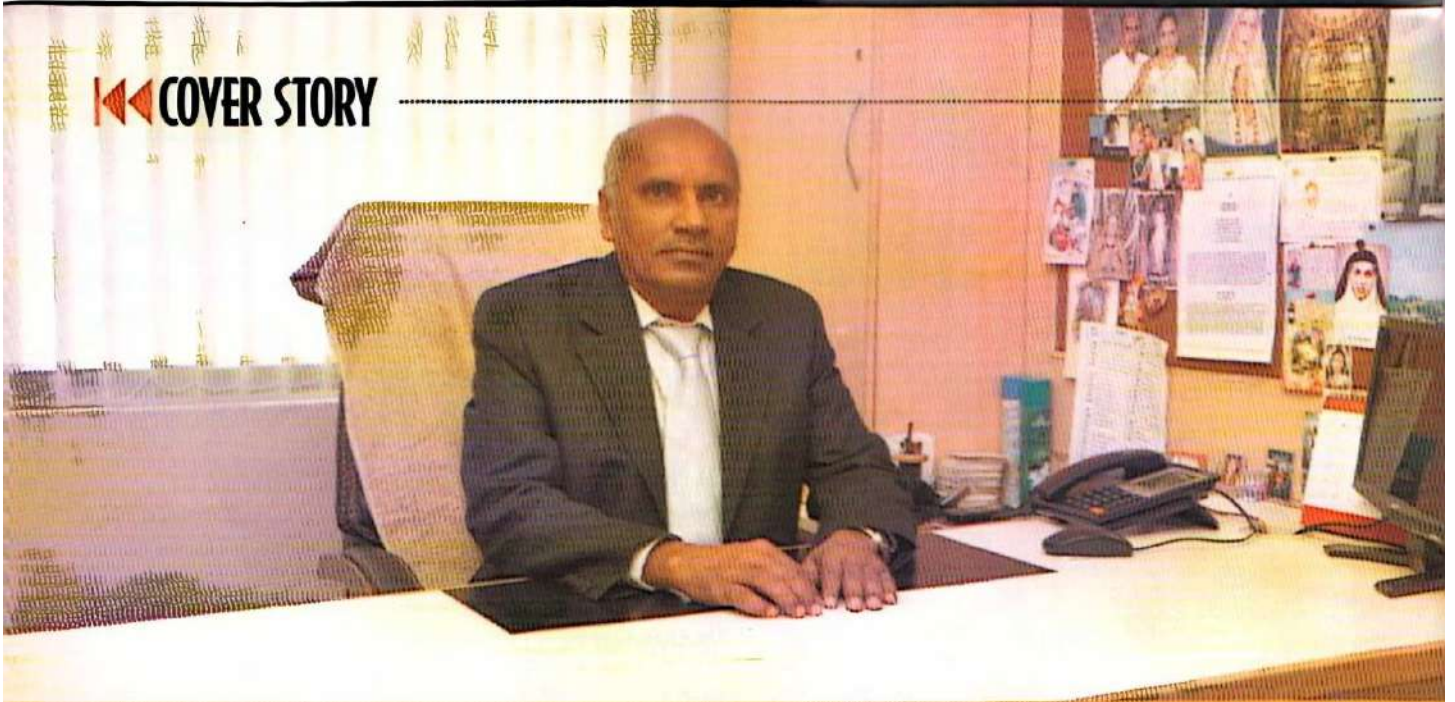
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*We pay obeisance on the  
occasion of the first  
anniversary of our departed  
Consulting Editor  
Shri P K Ravindranath.*



M G Philip and M G Stephen

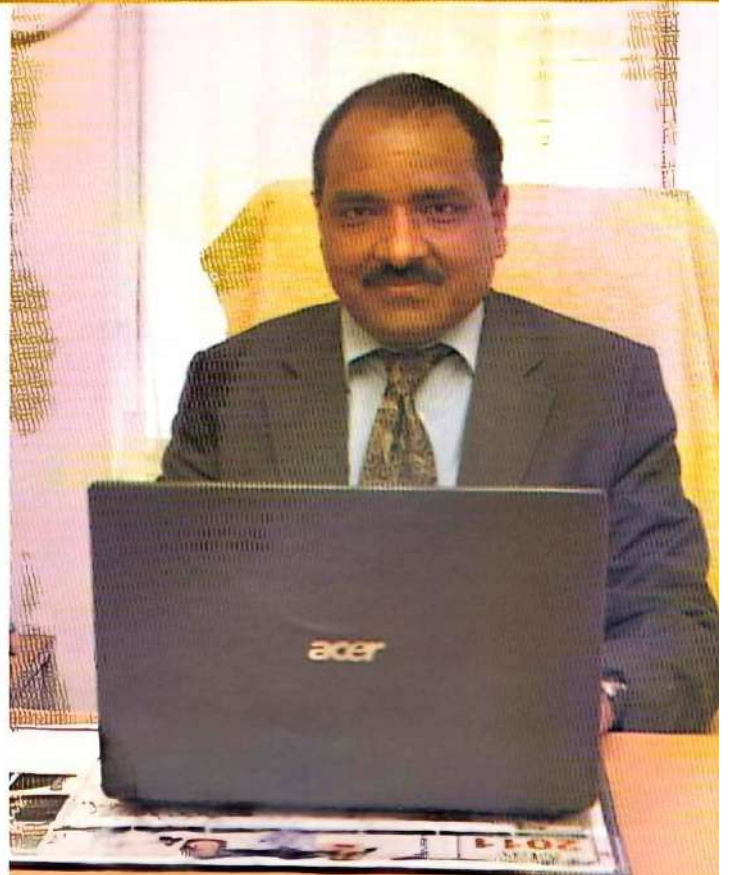
# PHILANTHROPIC BUSINESSMEN



Lakshmi Venkatachalam

In spite of being successful businessmen, brothers Philip and Stephen have not forgotten their Malayalee roots and are in the forefront of helping their less fortunate brethren whenever the need arises.

**W**hen fortune comes knocking and a person prospers in life, he moves up in society and starts enjoying his new found wealth for himself and his family. There are very few men who remember their roots even when they have become rich and give back to society and help their less fortunate fellow human beings



**Philip and Stephen  
have formed the Rachel George  
Charitable Trust that involves  
itself with a lot of charitable  
activities.**

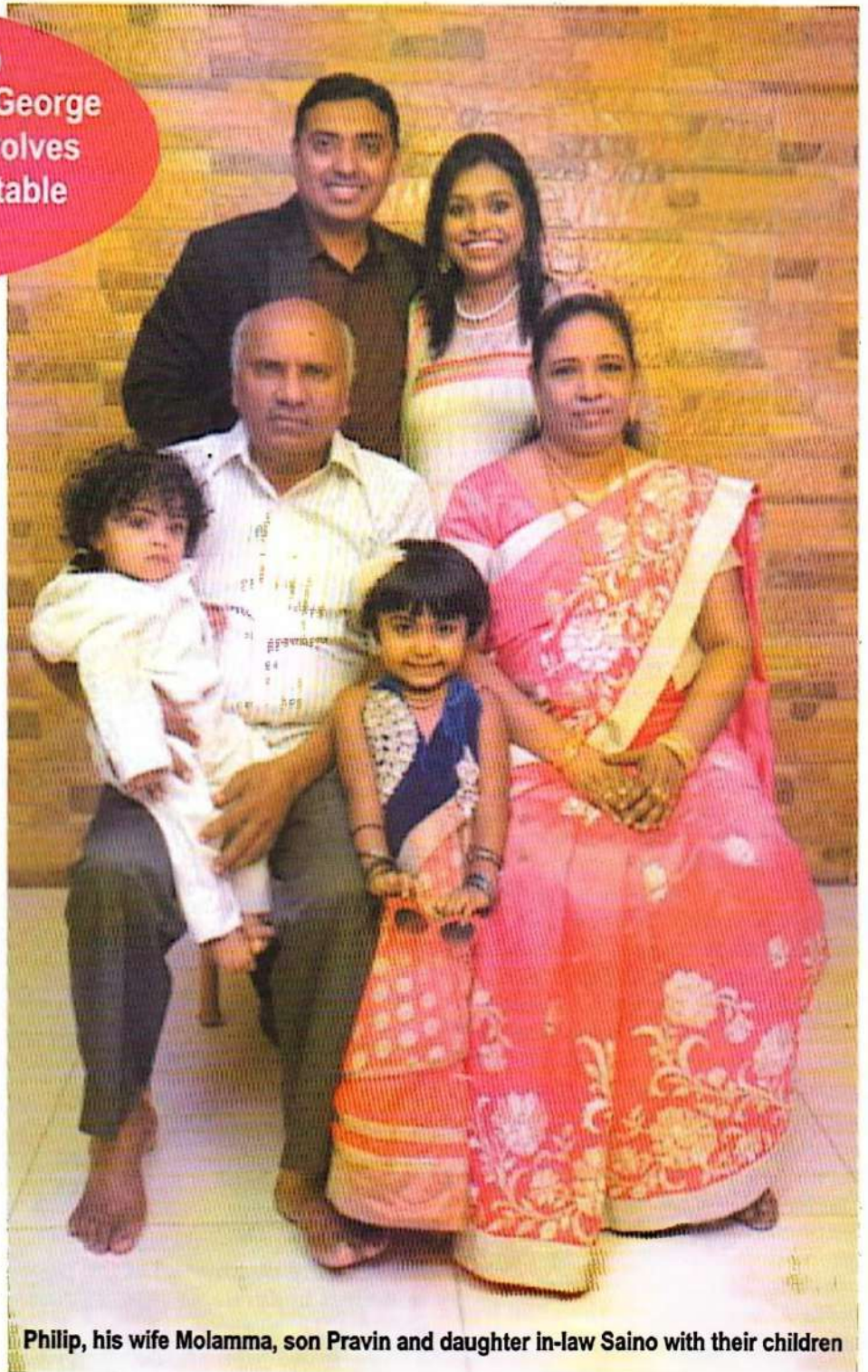
with a part of their wealth.

Brothers M G Philip and M G Stephen, heading an established electrical contracting company in Mumbai are two such men who run a successful global business in electrical contract works and at the same time do a lot of charitable activities.

Like several other Malayalees, M G Philip came to Mumbai to eke out a living. His first job was as a helper in a private construction company in Mulund. He learnt the rudiments of electrical engineering, became an electrician and then foreman in the company. This was possible due to his dedication, hard work and enthusiasm to excel in what he was doing.

In course of time Philip started undertaking small contracting jobs with two or three people for his company. His first contracting job was with Mukesh Ambani's spinning mill factory at Patalganga in the '80s.

Philip's brother M G Stephen came to Mumbai in 1984 and joined his brother as a helper in his company. Stephen also learnt the basics of electrical engineering, completed courses in it and both the brothers established their own company 'Pravin Enterprises' in 1986.



**Philip, his wife Molamma, son Pravin and daughter in-law Saino with their children**

**Inauguration of the charitable activities of the Trust**



## Business Acumen

Philip and Stephen decided to open their own office in a small way in Mulund, taking sub-contract work in electrical installations for industrial units, offices etc. In 1992 Pravin Enterprises was transformed to Pravin Electricals Pvt Ltd, and today it is a leading electrical services company, with a multi-million turnover and they are the most sought after electrical contractors, preferred by several leading consultants and architects including multinationals. Since its inception, the company has continued to maintain a structured growth, with a reputation for high standards in installations and quality service. Its expertise covers designs, cost production, engineering and total project management. Their first contract was for Reliance industrial unit in Surat and they have the privilege of doing electrical installations at Mukesh Ambani's 27 storeyed mansion, 'Attilia'. In fact the company operates in key industrial commercial and retail sectors and their clientele includes malls, multiplexes, IT parks, five star hotels and big hospitals. Today Pravin Electricals have offices in Bangalore, Pune, Chennai, Kochi, Surat, Goa, Hyderabad and Gurgaon as well as abroad in Kenya and Saudi Arabia. It also has factories in Goa and Karjat manufacturing electrical products. With a staff of about 5000, it has an annual turnover of Rs 500 crores. M G Philip is the Chairman and Managing Director while M G Stephen is the Director managing all international business and purchase of all the company's branches in India. Along with them their children are also active directors in the



Stephen with his wife Jolly, daughter Sneha and son Stijo

company.

## Charitable Deeds

Philip and Stephen have formed the Rachel George Charitable Trust that involves itself with a lot of charitable activities. Stephen recalls the time when his parents had no money to conduct the marriage of three sisters. (By the time his fourth sister got married their financial status had improved.)

When the company started making profit it was the brothers' aim to help other poor parents marry off their daughters. In 2008 they formed the Trust and in addition to conducting marriages, several other charitable activities are carried out. In 2009, marriage of 10 girls were conducted and 10 houses were distributed to the poor homeless in Kerala. In 2011, 15 girls and in 2012, 20 girls were married in Kerala through the Trust. In 2013, 50

girls were married in Mumbai coinciding with the Silver Jubilee celebrations of Kalyan diocese and in association with Karunya Trust. On January 15 this year 20 girls' wedding took place in Kerala. The marriages are conducted for all men and women of all religions. Apart from these community wedding, the Trust members follow up with the couples for further counsel and assistance if they are in need. The Trust provides educational support for higher studies to poor deserving students, and financial help for medical expenses like heart operations etc. Every year maintenance expenses of 25 houses before the monsoons are looked after by the Charitable Trust and every year 35 widows are given monthly pensions, and taught an income generating skill like tailoring, computer courses etc. The Trust in association with HOPE of



Community wedding conducted by Rachel George Charitable Trust

Kerala distributes wheelchairs to the needy in Maharashtra. MG Philip is the Chief Trustee and M G Stephen is the Managing Trustee while Mrs Molamma Philip is the Treasurer of Rachel George Charitable Trust.

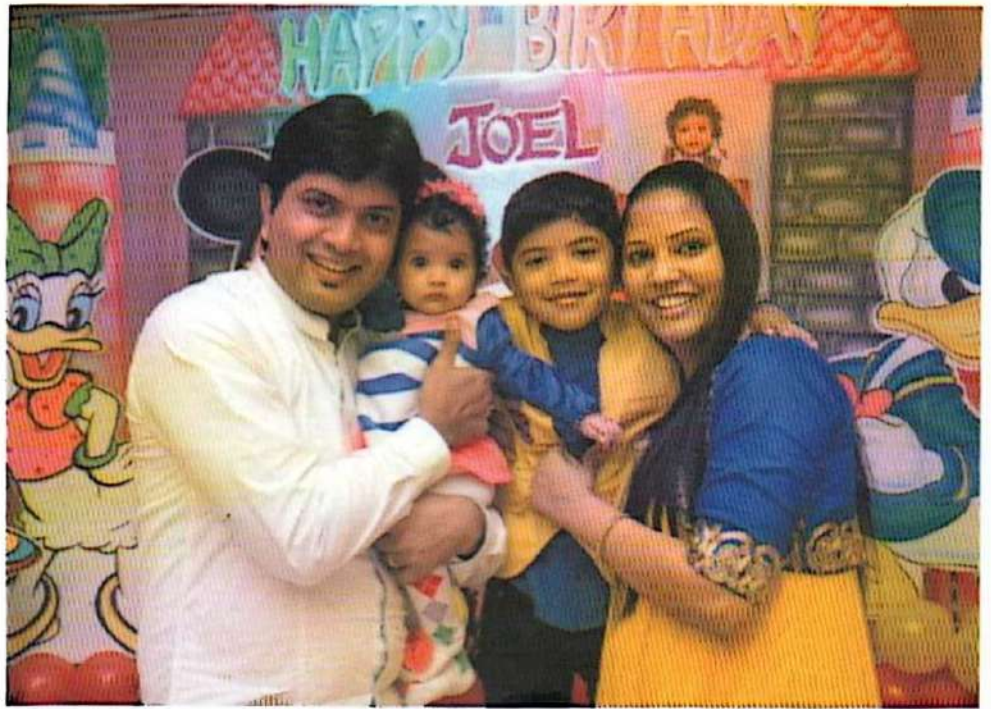
### Family Bonds

M.G.Philip and Stephen have another brother Xavier who is also a Director in the Company. They have four sisters married and settled.

Their father, the late George, who worked in the army, later retired and settled in his native place, Karichal in Harippad, involved himself in agriculture and fishing there. Their 93 year old mother Rachel stays in Karichal.

Philip's wife is Molamma, hailing from Changanasseri, and they have two children, Son Pravin and daughter Priya. Both of them are married, well qualified and they are in the family business as Directors. Pravin's wife Saino and Priya's husband Sajesh are also directors of Pravin Electricals.

Stephen is married to Jolly hailing from Alappuzha and they have two children, Sneha studying in



Philip's daughter Priya and her husband Sajesh with their children

Std XI and Stijo studying in Std IX. Their other brother Xavier's wife is Kunjumol and they have two sons Harris and Charles studying in college.

### Social Activities

On the social scene, Stephen is

one of the founder members of the Mumbai chapter of Krishnamoorthy's Soorya festival, he is an active member of K& K Foundation, FAIMA and President of Mulund Pitruvedi of Kalyan Diocese. ■

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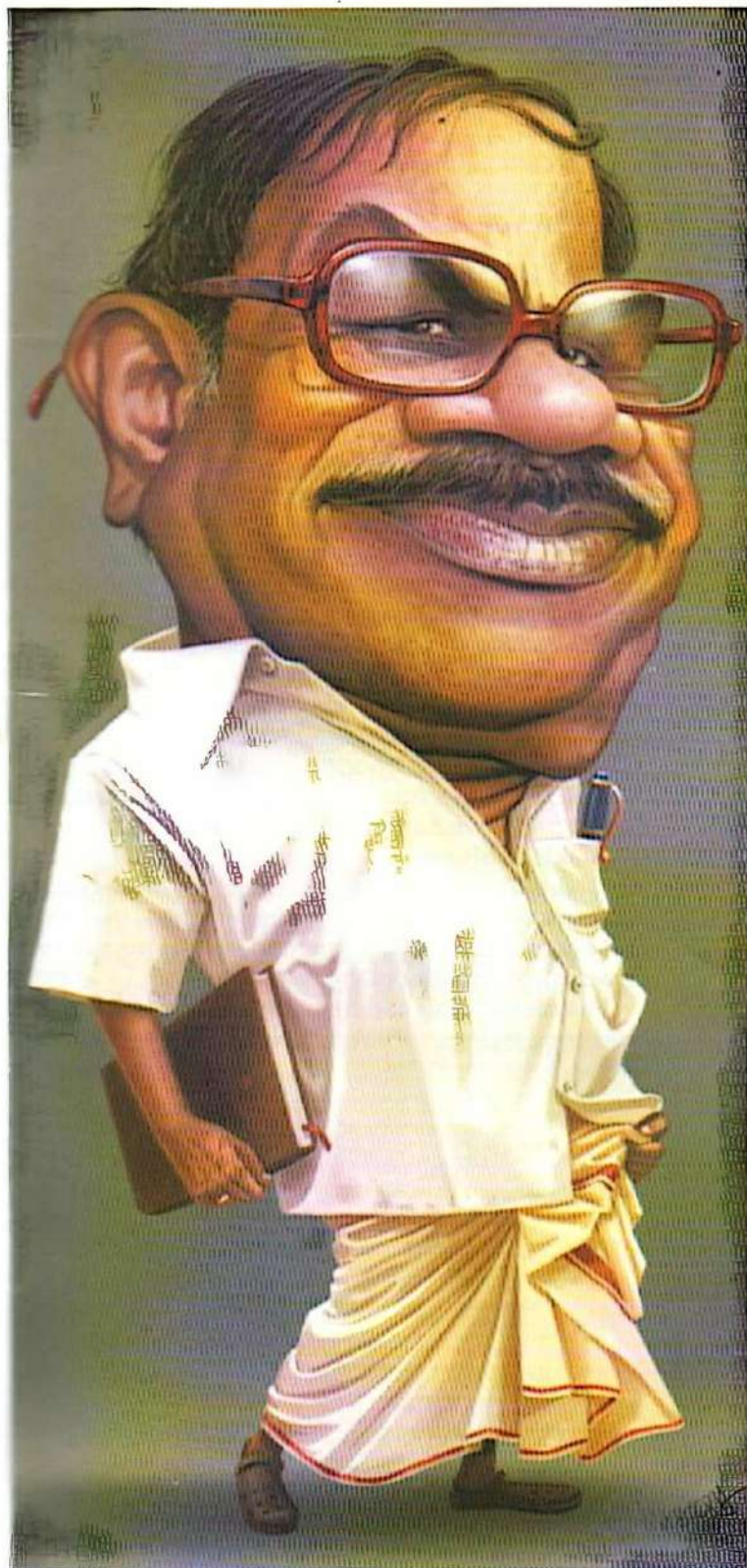
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# Editor M T Vasudevan Nair

-Satyanath

Vasudevan Nair was not an ordinary editor. He had an extraordinary vision and approach. Noted poet and lyricist Prof ONV Kurup reminiscences that NV brought the poet in him out but it was MT who made him prominent.



Vasudevan Nair has touched every string of literature such as short story, novel, screenplay, play, and essay and got his names inscribed on all of them. He knows all leading litterateurs of India closely. There are many 'Doctors' in universities of Kerala state and elsewhere, who got their Ph Ds based on the writings of Vasudevan Nair. He also worked in diversified fields such as film production, film director, producer, dramatist, member of the jury of several panels and contests besides official positions in the State and Kendra Sahitya Akademies. Considering these facts, his life would have been very picturesque. Strangely, there is not much written in the form of his biography except a few memoirs by his peers, colleagues and admirers. Neither, MT attempted to scribble anything on his life except a few articles, compiled and titled 'Ammaykkai' and 'Snehadarangalote.'

Modern Malayalam short story writers are unanimous in their opinion that M T Vasudevan Nair would be remembered may be a century later,



not as writer of short stories and novels but as an editor par excellence. Most of them feel that what they are today is only because of the encouragement given by M T, as he is respectfully or fondly called. He did not teach them what to write but what should not be written. Many of them were fortunate to receive post cards or inlands in which M T scribbled very brief notes about their creations. Those notes were meant to encourage the writer even if their creations were rejected on account of low quality.

"The history will show respect to MT, not as a litterateur or a movie maker but as an editor," said M P Narayana Pillai. "Creating creators is more praiseworthy than own creations," adds Sethu, another modern Malayalam writer.





N V Krishna Varier



Basheer



Karoor N Pillai



M P Narayana Pillai



ONV Kurup



N V Devan



Punathil Kunhabdulla

## Ideal editor

Matathu Thekkepat Vasudevan Nair was an exemption. He was well known as a rising writer even before he joined as Sub-Editor of Mathrubhumi Weekly under a powerful editor N V Krishna Varier. If he wished he could have written at least one piece in each issue but like his boss, he seldom wrote in the Weekly. But both of them, especially MT, brought many aspiring writers into the forefront by their sheer persistence.

When MT was editor of Mathrubhumi Weekly, the Malayalam was getting ready for a transformation, from the classic to modern style but editors were reluctant to embrace it. The vast reading of MT had indeed prepared him to experiment but he never talked about or publicise it. He had nevertheless the broadmindedness to realise its impact on our literature. One must remember that the only way to get recognised those days as writer was to get one's creations published in the Weekly. If MT was not at the helm of affairs, this transition would not have happened. M Mukundan reminisces one incident: he sent his story *Indriyangalil shaityam* to Mathrubhumi and there was no response from it for several months. The tension mounted but he was helpless. Soon he was covered with euphoria when he saw an advertisement to the effect that his short story would appear in the Republic Day Special. Those days to get published one's story as the representative of one's state language in this special was like getting an award since the Special covered only one story from each language and all Indian languages were represented in that single issue.

Sakarika echoes Mukundan's views. He says that MT never justified or defended modernism in literature though he was for it. He silently supported it by publishing stories with shadows of modernism. In this process he was not discouraged by the fact that the

writers whom he projected could one day challenge him in his own arena. He was confident and broad minded.

Uroob's son E Harikumar illustrate the encouragement he received from MT. Whenever he sent a story, MT promptly replied stating that he was publishing soon and Hari should take note of the corrections made by the editor.

MT had some misunderstanding with P A Divakaran but that did not act as a deterrent to publish the former's story in the Weekly. When he sent the first part of one of his stories, he was asked to send the remaining part so that it could be published.

Vasudevan Nair was not an ordinary editor. He had an extraordinary vision and approach. Noted poet and lyricist Prof ONV Kurup reminisces that NV brought the poet in him out but it was MT who made him prominent. He recalls that MT heard about him writing a poetical fiction and wanted one part of it recited in Thunchan Parambu. Further, he went through the entire text and decided to publish in Mathrubhumi as a serial. 'Ujjaini' thus was serialised in Mathrubhumi Weekly with Madanan's illustrations for over three weeks.

Some writers (P Valsala, M Mukundan) say that MT



Charting the visit after receiving Jnanapith Award, M T with Mrs Leela and Capt C P Krishnan Nair and other friends at the Hotel Leela

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With best wishes to  
on its  
4th anniversary

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M Mukundan



Sakaria



S. Jayachandran Nair



Sethu



E Harikumar

was the trend setter. Mukundan and Narayana Pillai benefitted from MT's benevolence as their *Indriyangalil shi* George Aaraamante Kotathii respective special position in Mathrubhumi (O publishers would have thrown them WPB, as rubbish) and their position writers skyrocketed. It was said that favours shown by the editor to the ne angered the established writers. How he could

used to change the titles of the stories if that helped to enhance the impact and they appreciated his act. He changed even the title of Basheer's *Kamukante Diary* into *Anuragathinte Dinangal* (Days of love), of course, with his consent. Writer E Vasu recollects that his *Vellakkuppayam* became *Chuvappunaata* when it reached MT's hands. Padmarajan's 'Jeyepoloral' (One like J) turned to be 'Aparan' when it went through MT's hands. In the opinion of P Vatsala, M T always kept writers a little away so that he wouldn't be influenced by them and this helped MT in improving the standard of the weekly. Nevertheless, he always stood with them and maintained brotherhood. Mukundan acknowledges that it was a lesson for him in fiction editing.

During MT's editorial period, there was a conscious effort from the new writers to escape from the clutches of traditional style of fiction and MT acted as a catalyst to push this trend forward. Had he not been there, Mathrubhumi would not have been in the forefront of transition. One has to take note that for many smaller publications, Mathrubhumi



Chandrasekhara Kambar (right) with MT

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"By the time the reading of the first two paragraphs is over, a decision could be arrived at if to proceed further." The onus of taking the reader till the last paragraph always lies with the writer. For writer Sethu, MT's approach was not meant for encouragement but for awakening. Sethu says that MT never told him how to write but indicated how one should not.

Many leading short story writers in Malayalam have acknowledged that MT acted as a stimulant in their writing-pursuits. Punathil Kunhabdulla remembers the impetus given by MT to his literary work. He was shocked when one of his short stories sent for publication in the children's section (*Balapankti*), appeared in the general section with M V Devan's illustrations. He acknowledges that it was MT who encouraged him to continue writing when he moved to Aligarh for higher studies.

Mukundan reflects on MT and says, "In life he is silent and never opens his mind even before close friends. He never talks about himself. But others talk more about him. His silence makes others eloquent and encourages them to talk and write about him."

MT as an editor was well disciplined. When he was in charge of short stories, he was persistent about going through every story received thoroughly. Then he would segregate them into categories; returnable, worth publishing and average but could be used in emergency. In the selection process, he did not care for the author. Writer Sethu writes, "M T returned one of my stories that I wrote after becoming an established writer. His accompanying note said, 'Today anything you send we may publish. Hence the responsibility of keeping the purity of your writing lies with you alone. Keep this with you for some time. Then read again and then send if you feel it satisfactory. We would certainly publish.' When I read the story after some time, I decided not to send. It was a great lesson. The editor reminds about the quality control the writer has to enforce."

Writer C V Balakrishnan expresses his opinion. "When a writer becomes an editor, he may have his own likes and dislikes while choosing materials for publication. But MT never showed his preferences while selecting the materials. That makes him different."

"The writer should remember that he is at the outset a reader. If the writer himself cannot read his own story some twelve times, how can he expect another man to

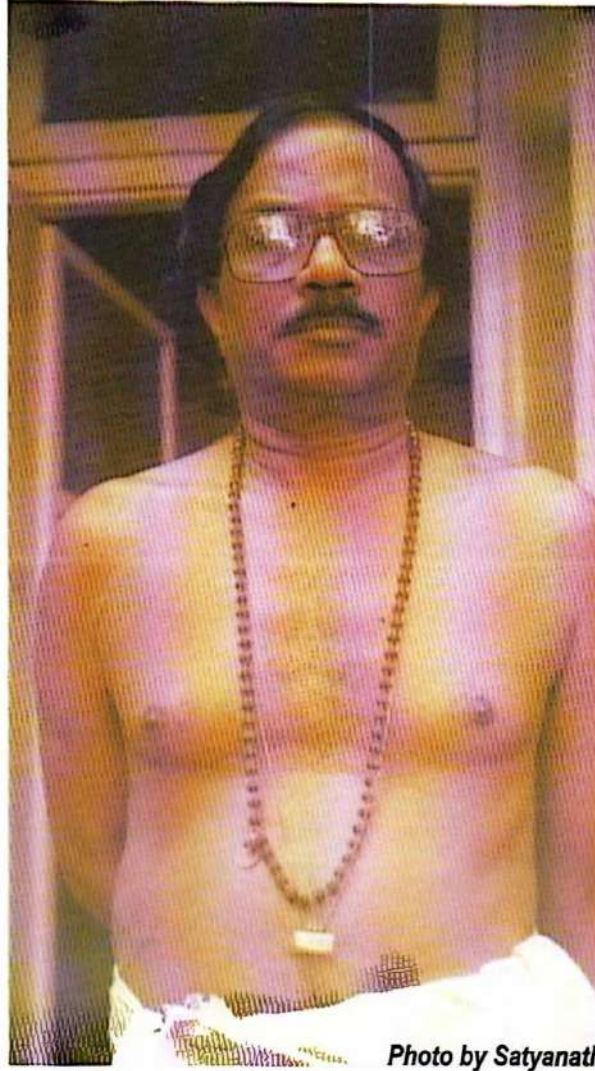


Photo by Satyanath

read it twice?" MT quotes O'Conner.

M T Vasudevan Nair by his attitude and action rightly deserved the top job among the editors of literary periodicals, if such a post was available. He helped other editors to boost the circulation of their periodicals. S Jayachandran Nair remembered that when he was editor of *Kalakaumudi*, MT gave him the manuscript of *Randamoozham*, the novel that enabled him to win Jnanpith Award, to serialise in his weekly and this helped his periodical, almost nonexistent in the Malabar region, to register its presence there. Later when he was editor of *Samakalina Malayalam*, of Express group, MT again helped to boost its circulation, by handing over the manuscript of *Varanasi*. Jayachandran Nair rates both these books very highly.

No other editor would have done it. In the world of periodicals, it is usual that when one comes up, the rivals become stagnant or go down. MT who was known to take his periodical to its zenith, did help its rivals to come up like a true friend. ■

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# SNAKES AND SNAKE-WORSHIP IN KERALA

Snakes inspire fascination and feelings in a way that no other type of living being can. These long, legless reptiles play an important role in the natural environment and food webs.



K. R. NARAYANAN

■ Effective hunters and ambush predators, snakes use their highly-developed senses of sight, taste, hearing and touch to locate, recognize and track their prey. Some

snakes use their lethal dose, modified saliva, to paralyze and kill their prey, while others use their powerful muscular bodies to squeeze their prey to death. They are highly mobile creatures, able to move over sand and rocks, burrow in the soil, squeeze through cracks and crevasse in rocks, climb near-vertical rock walls and the thinnest tree branches; and even swim at great speed. Remember all these feats are performed without limbs! The very sight of the snakes, therefore, inspires awe and fear in human beings and animals. Men tend to kill and destroy them at the very first sight. But, very few people know the value of snakes for the maintenance of ecological balance on earth.

## Snake Man Relations

Maybe due to their fear of this venomous reptile, humanity has been worshipping the snakes in one form or another in the eastern and western civilizations from time immemorial. Many believe that the snake primarily represents rebirth, death and mortality, as it casts its skin (molting) frequently and, hence, symbolically "reborn". Serpents figured prominently in Greek mythology. Medusae and the other Gorgons were vicious female monsters with sharp fangs, and live, poisonous snakes for their hair. According to some stories, Ophion (Ophioneus - the Serpent God) ruled the world with Eurynome. The oracles of the ancient Greeks were said to have been the continuation of the



tradition begun with the worship of the Egyptian cobra Goddess called Wadjet.

Ancient Mesopotamians and Semites believed that snakes were immortal because they could infinitely shed their skin and appear in a fresh guise every time. Before the arrival of the Israelites, the snake cult was well established in Canaan in the Bronze Age, as the archaeologists

could obtain objects connected with the serpent cult in the Bronze Age strata at several pre-Israelite cities in Canaan. A late Bronze Age Hittite shrine in northern Syria contained a bronze statue of a god holding a serpent in one hand and a staff in the other.

In sixth-century Babylon, a pair of bronze serpents flanked each of the four doorways to the temple of

Esagila. Ancient Egyptians worshipped snakes, especially the cobra. There are evidences to show that snake worship had originated rather independently in many parts of the world like Africa, Australia, pre-European America, Korea, Cambodia, south East Asia, etc.

India too was no exception and snake worship had been going on here even before the Dravidian period. There have been many carved representations of cobras and nagas or stones representing them in many parts of India. Food and flowers are offered to them and lights burned before their shrines. Among some South Indians, a cobra killed accidentally is cremated with all respects, like a human being. In some places in the south, a serpent-god's image is carried in an annual procession by a celibate priestess.

In North India, a masculine version of the serpent has been worshipped as the "king of the Serpents or the Naga Raja". Also, very often live snakes too are worshipped in many parts of India. The Manasa-cult in West Bengal, however, is the devotion to the anthropomorphic serpent goddess named Manasa.

## Kerala and its snakes

Kerala is often said to be the land of snakes and many naturalists have



The Goddess Manasa

given vivid descriptions of the Ophidian fauna of this region. In addition to the reports of many overseas experts of natural history, the monumental works of Dr Deoras and Dr K G Adiyodi, on the poisonous snakes provide us with



Throne of the Pharaoh of Egypt

fairly good information on the serpents of the Western Ghats and the Kerala valley.

In view of its thickly-forested mountainous terrain, lush green vegetation, wide paddy fields, innumerable water bodies and water-logged land, Kerala offers a congenial

environment for the habitation of snakes. Many species of highly poisonous, mildly poisonous and non-poisonous snakes are seen here. Snake bites and its medication have been in vogue here since long. The tribals and many physicians of yore knew the value of many plants and leaves, which could save people and cattle from snake poison.

The recorded varieties of snakes in Kerala are: 1. King Cobra (Raaja Vembaala), 2. White Cobra (Vella Moorkhan), 3. Cobra (Moorkhan), 4. Spectacled Cobra (Pullaani Moorkhan), 5. Black Cobra (Kari Moorkhan), 6. Forsten Cat Snake (Valli Churutta), 7. Rat Snake (Karim Chera), 8. Banded Kukri (Moovarayan Churutta), 9. Ceylan cat (Churutta), 10. Trinket Snake (Kaattu Paampu), 11. Dog-faced Water Snake (Aattuvaazhi)

Common English Name	Scientific Name	Malayalam Name	Description
Indian Cobra	<i>Naja naja</i>	Moorkhan	Grows upto six feet. Seen in abandoned holes, termite mounds in the open forests and farm lands. The hood on its dorsal side bears a mark which is characteristic of <i>Naja naja</i> . Venom is neurotoxic (affects nervous system and brain).
King Cobra	<i>Ophiophagus Hannah</i>	Raja Vembala	Grows upto 15 feet. The hood has no markings. Venom is neurotoxic. Seen in thick forests
Russell's Viper	<i>Vipera russelli</i>	Mandali; Raktha Mandali	It is light brown in color with three longitudinal chains of large spots on the back side of its body. It grows to a length of 4'-5'. These are usually found in farmlands and near human settlements where rodents are available in plenty. They tend to avoid dense forests and humid environments like marshes and rain forests. Venom is haemotoxic (Affects the blood vascular system. Destroys the blood cells, vessels and heart, causing internal bleeding).
Saw-scaled viper	<i>Echis carinata</i>	Anali	This snake grows up to a length of 2'-3'. The body is grayish, reddish, or light brown in colour with white spots. Head is triangular, distinct from the neck and bears a white arrow mark. Venom is haemotoxic.
Krait	<i>Bungarus Sp.</i>	Vellikettan, Ettadi veeran, Ettadi Moorkhan	Krait is a common snake with many species. The common species found in Kerala is <i>Bungarus Coeruleus</i> with blue or dark bluish grey colour and stripes across. These are found near human habitats due to availability of rodents. They are also found in farmlands and open forests. Venom is neurotoxic.



King Cobra



Russell's Viper



Saw-scaled Viper

Paampu), 12. Common Krait (Vellikattan/Shanku Varayan/Ettadi Veeran), 13. Vine Snake (Pachola Paampu), 14. Rat Snake (Manja Chera), 15. Indian Rock Python (Malampaampu), 16. Spring Cat Snake (Poocha Kannan Paampu), 17. Golden Tree Snake (Naagatthan Paampu), 18. Wolf Snake (Ola Churutta/Velli Varayan), 19. Bronzeback Tree Snake (Villoonni), 20. Russell's Viper (Mandali), 21. Saw-scaled Viper (Anali), etc.

Some information on some poisonous/dangerous snakes of this region is given in the following table.

Like almost all snakes, the pythons (*Python reticulatus*) do not chase their prey. Rather, they ambush, strike them down, and then wrap themselves around their unsuspecting victims. All types of pythons are not venomous, but they are very strong, and can usually kill by suffocation in a matter of minutes. Most pythons are native to either Africa, Asia, and Australia. They are found mostly in rain forests, savannas, or deserts, in tropical and/or subtropical areas. Larger sized pythons usually stay on land, although there are some smaller



**In view of its thickly-forested mountainous terrain, lush green vegetation, wide paddy fields, innumerable water bodies and water-logged land, Kerala offers a congenial environment for the habitation of snakes. Many species of highly poisonous, mildly poisonous and non-poisonous snakes are seen here.**

species that also climb trees. These snakes have also been known to be found in the rivers. In Kerala, pythons are most seen in the mountainous terrain; some rivers and occasionally in the small jungles in the plains.

Maybe in view of the abundance of poisonous and non-poisonous snakes, temples for snakes and snake worship are very

common in this part of the world. It is said that the man-snake relationship of this region has a very long and strong history and dates back to the ages of the epics.

## The Story of Snake Worship

The origin of snake worship goes way back in the history of India. But, it is only in the State of Kerala that snake worship still continues as a living tradition. In the olden days, the southwest corner of the compound of almost every Hindu household in Kerala was set apart for a shrine called Sarpakkavu or Pampin Kav (Serpent/Snake Shrine), as the propitiation of the Serpent God was considered essential for the well-being of the family.

*To be continued*



Indian Cobra



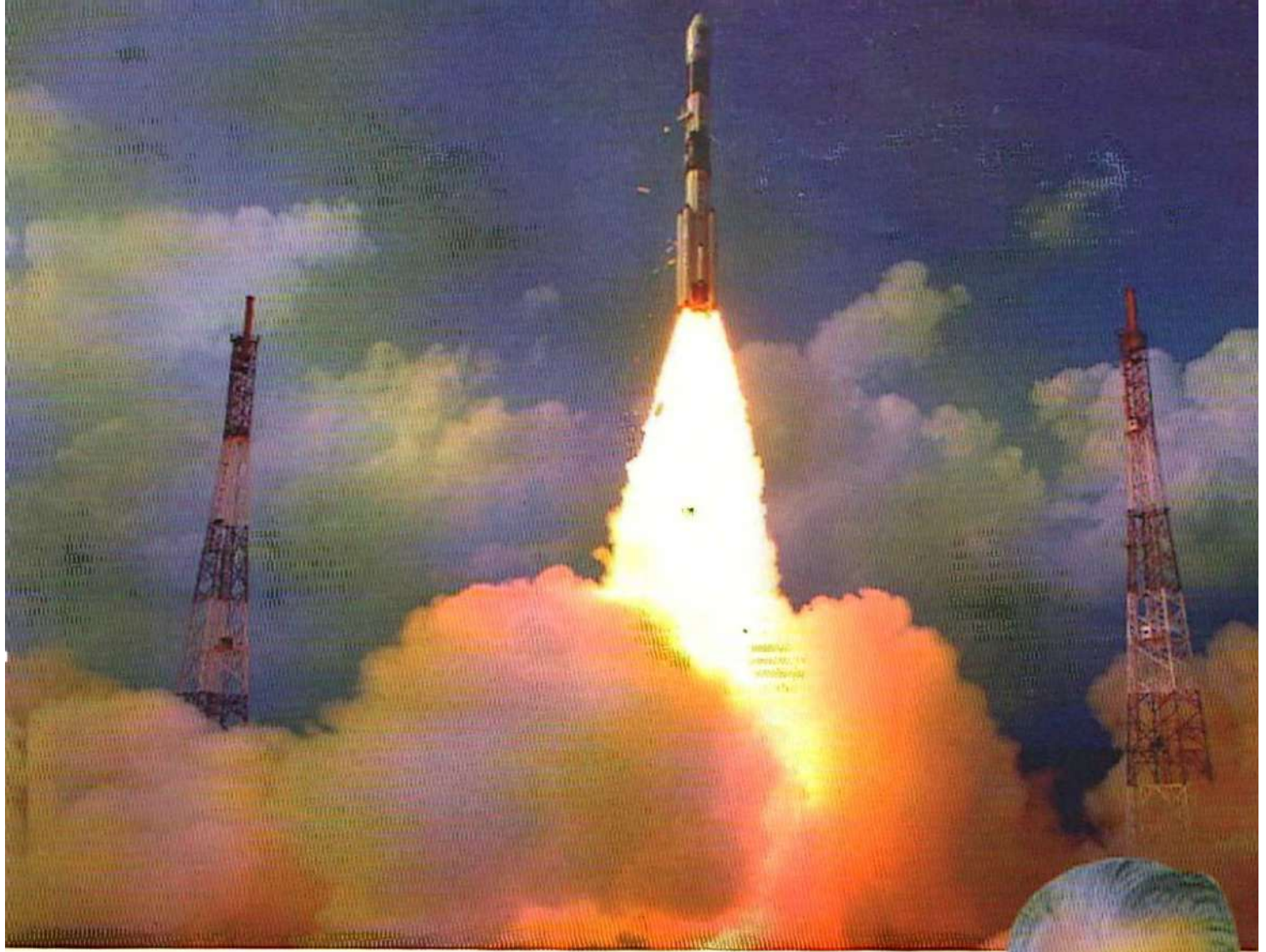
The Krait



Green Stick Snake



Indian Rat Snake

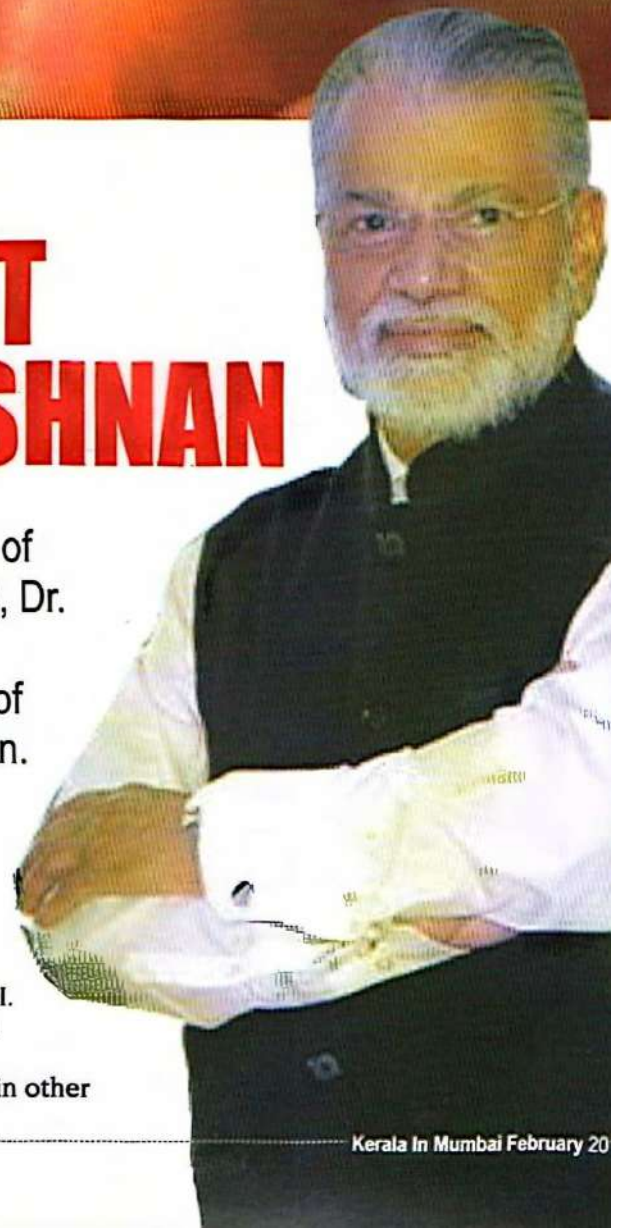


# PADMABHUSHAN FOR SPACE SCIENTIST Dr. K. RADHAKRISHNAN

India's leading space scientist and the chairman of the Indian Space Research Organization (ISRO), Dr. K. Radhakrishnan has been awarded Padmabhushan, a most coveted civilian award of the country, by the President of the Indian Union.

**T**his Space Scientist is the third to receive the Padmabhushan award in his home town, Irinjalakuda, in Central Kerala. The other two prodigies who bagged this civilian decoration from this place are the Koodiyaattam exponent, late Shri. Madhava Chakyar, and the centenarian educationist, Rev. Fr. Gabriel Chirammel CMI.

India has had many great scientists in many areas of research and development. Many of them not only excelled in their own scientific fields, but also excelled in their hobbies and interests in other



areas as well. Some excelled in writing, some in fine arts, some in music, some in paintings, and the like. It is said Sir C V Raman had a very deep knowledge of the sound waves and this led to his love for the vibrations of the sound waves and the stringed instrument Veena. He enjoyed playing and experimenting with the Veena, whenever he got some free time.

Another reputed space scientist and the former President of the Indian Republic, Dr A P J Abdul Kalam, was an exponent of



Radhakrishnan with his predecessor Madhavan Nair

(Department of Space). In addition to the Chairmanship of the ISRO, Radhakrishnan is also the chairman of the Board of Management, Indian Institute of Space Science and Technology. He has also served as the Director of Vikram Sarabhai Space Centre (VSSC), Thiruvananthapuram. In addition, he is a life fellow of the Indian Geophysical Union.

A great devotee and a regular visitor to the temples, Radhakrishnan received his appointment as ISRO chairman, while he was praying at the Guruvayoor Sreekrishna temple. "I am

very happy, as it is a big recognition for me and I should say that even bigger is the responsibility entrusted with me," he seem to have said, after offering his prayers at the temple. As a scientist of the Chandrayan mission, Radhakrishnan said ISRO would soon begin work on sending two human beings into the orbit where they would stay for seven days.

Born on 29th August, 1949, Radhakrishnan belongs to the ancient Koppully family of Irinjalakuda, Thrissur district, in Central Kerala. His father, KrishnanKutty Menon, was a revenue officer, who retired as a Dy Collector and his mother Smt Ammini Amma was a



Mars beckoning

Carnatic Music and very good Veena player. The present day India's leading Space Scientist and the Chairman of the Indian Space Research Organization (ISRO), and the present Padmabhushan awardee Dr K Radhakrishnan, succeeds them all, as a multifaceted scientist in the country.

Apart from being an engineer-scientist, Radhakrishnan is committed to Carnatic classic music and is an expert vocalist himself. He has learnt Carnatic music systematically and been religiously giving music concerts, whenever he gets some time, at educational institutions, the Koodal Manikkam temple in his home town at Irinjalakuda, the Guruvayoor temple and the like. Also, he is an exponent of traditional Kathakali dance of Kerala and used to perform from his childhood in his school and college days. In short, this very unassuming simple person is a great scientist, a talented musician and a renowned Kathakali performer all clubbed into one.

Radhakrishnan took charge as the Chairman of the Indian Space Research Organization (ISRO) on 1<sup>st</sup> October 2009, succeeding G Madhavan Nair. He is also the present Chairman of the Space Commission and the Secretary to the Government of India

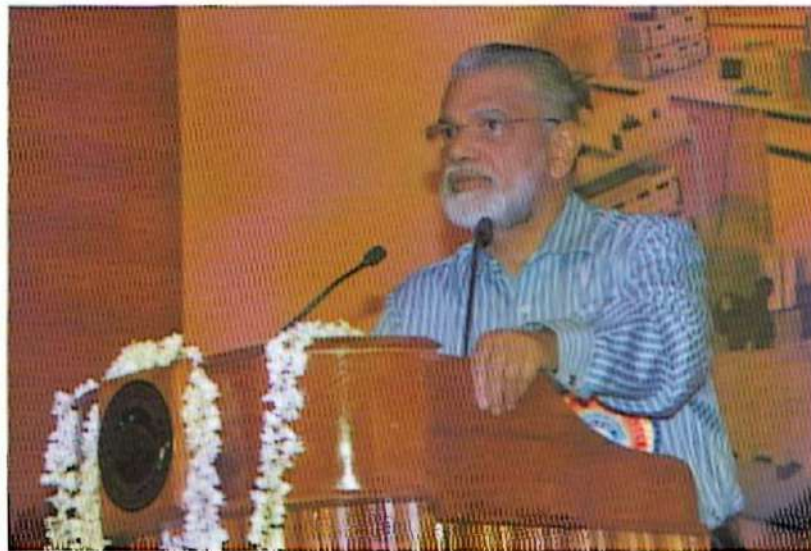
With best wishes to

Kerala in Mumbai  
on its  
4th anniversary

Mrs & Mr. Kutty Nair

teacher in the Government Girls' High School of his home town. Radhakrishnan had his early education in the National Higher Secondary School and the Christ College, both in Irinjalakuda. Subsequently, he took his degree in Electrical Engineering from the Engineering College, Thrissur (1970) and completed his PGDM from IIM Bangalore (1976). He was awarded a Doctorate for his thesis titled "Some Strategies for Indian Earth Observation System" by the IIT Kharagpur (2000).

Dr. Radhakrishnan is a technocrat par excellence and has had a distinguished career, adorned with accomplishments that spans over four decades, in space technology, applications and space programme management. Starting as an Avionics Engineer in 1971 at the ISRO's Vikram Sarabhai Space Centre, Trivandrum, he commendably held several important positions in the ISRO, like the Project Director for setting up Regional Remote Sensing Centers (1987-89), Director of Budget & Economic Analysis for entire ISRO (1987-97), Director of National Natural Resources Management System-



The scientist aiming at human welfare

During 2000-05, he had a stint in the Ministry of Earth Sciences as the Founder Director of Indian National Centre for Ocean Information Services and the first Project Director of Indian National Tsunami Warning System.

This scientist held several important positions at the international level including that of the Vice-Chairman of Intergovernmental Oceanographic Commission (2001-05), the Founder Chairman of Indian Ocean Global Ocean Observing System (2001-06) and the Chairman of the Working Group of the Whole UN-COPUOS STSC (2008-2009).

Today, as all of us know, he is the scientist who conceived India's Mars dream and is executing the Mars Mission (Mangal Yan) Project. The world is watching now the progress of this ongoing project led by Dr. Radhakrishnan. Like a good leader, Dr. Radhakrishnan credits his team for meeting the stiff deadline for the successful launch of "Mangalyaan" or - as he likes to call it - the "ISRO's baby".

Radhakrishnan believes that Science and its development should primarily be of use to the common man. The major future thrust areas for the Indian Space Research Organization will be in food and water security, weather and climate, environment and ecosystem, sustainable development, support for informed decision making, education and health care, skill development and rural communications, as well as disaster management, said Dr. Radhakrishnan, in his 11th Indra Gandhi National Open University (IGNOU) Silver Jubilee Lecture, on October 25, 2013. While elucidating upon ISRO's vision for the next 20 years, Dr. Radhakrishnan said that the organization will focus on space applications, space exploration, space assets and access to space. "In the 1960s, India was facing several problems, like illiteracy. Hence the focus was on how communication satellites could be used to solve these immediate problems. This vision was shared by the entire organization and other successors of Dr. Vikram Sarabhai," added this scientist.

Dr. Radhakrishnan has been conferred Honorary Doctorates by Sri Venkateswara University, Tirupati; Rajasthan Technical University, Kota; GITAM University, Visakhapatnam, Tumkur University and SRM University, Chennai in 2010. KIIT University,



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Dr. Subaneswar had invited him to be conferred with Honorary Doctorate in December 2010. He is a Fellow of the Indian National Academy of Engineering (ENAE); Honorary Life Fellow of The Institution of Engineers, India; Honorary Fellow of The Institution of Electrical and Telecommunication Engineers, India;



With Dr. A. P. J. Abdul Kalam

Member of International Academy of Astronautics, Fellow of Andhra Pradesh Academy of Sciences, Fellow of Indian Society of Remote Sensing; Fellow of Indian Geophysical Union. He was President of Indian Society of Remote Sensing during 2007-09 and Vice President of Indian Geophysical Union during 2007-09. He is the currently President of the Astronautical Society of India.

Radhakrishnan has bagged many awards in his academic and professional areas. A few of them are: Distinguished Alumnus Award of IIT, Karagpur, Vikram Sarabhai Memorial Award of Indian science congress, Social Sciences award of the international academy of Astronautics, Bhaskara Award of Indian society of Remote sensing, Silver Jubilee Honour by ministry of

earth sciences, VASVIK Industrial Research Award in the field of Electrical and Electronics sciences and technology, K.R. Ramanathan Memorial Gold medal of India geophysical union, etc. The Government of India has now conferred on him the much coveted civilian award of Padmabhushan.

Like any one born and brought up in a traditional Malayalee Tharavad, Dr. Radhakrishnan is simple but dignified. He treats the people around with grace and kindness. He is noted for his love and gratitude towards the institutions which moulded him from time to time and the Gurus who guided him towards what he is. He does not fail to visit his school, college and his teachers, whenever he gets some free time. His simplicity and unpretentious mingling is admirable. "In spite of his reaching great heights, Radhakrishnan is still the good old affectionate pupil", say his old teachers in Irinjalakuda.

The award of this national civilian decoration to this great but humble scientist, brings great honour to the scientific world and the Malayalee population of the country. ■

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V P Menon:

# Political Genius and Exemplary Civil Servant



V.N. Gopalakrishnan

■ Rao Bahadur Vappala Pangunni Menon popularly known as V P Menon was a Civil servant who played a vital role during the partition of India and the integration

of independent India, from 1945-1950. He was the Constitutional Adviser to the last three Viceroys - Lord Mountbatten, Lord Wavell and Lord Linlithgow - during the British rule in India. He was the Reforms Commissioner who had an encyclopedic knowledge of everything to do with the Indian Constitution. He attended the Indian Round Table Conferences in London and was the only Indian in Lord Mountbatten's inner team. It was Menon's plan for the partition of India into two Dominions which was eventually adopted. It was also Menon who realised the need to get the Princely states to accede to India before the date of independence. When the communal violence erupted following independence, Menon asked Lord Mountbatten to take charge. His resourcefulness during this period caught the eye of Sardar Vallabhbhai Patel, who would become the Deputy Prime Minister of India in 1947.

After independence, Menon became the Secretary of the Ministry of the States, headed by Sardar Vallabhbhai Patel, with whom he had developed a bond of trust. Sardar Patel respected Menon's political genius and work ethic, while the latter obtained the respect for his work that a civil servant needs from his political superior. He valued



Menon's ingenuity in diplomacy, and often did not question if he exceeded any instructions.

When the interim Government had collapsed due to the rivalry between the Indian National Congress and the Muslim League, Menon had proposed to Lord Mountbatten, Jawaharlal Nehru and Sardar Patel, the Muslim League's plan to partition India into two independent nations - India and Pakistan.

Menon worked closely with Sardar Patel over the integration of over 565 princely states into the Union of India managing the diplomacy between the Ministry of States and the various Indian princes besides acting as Sardar Patel's envoy and striking deals with reluctant princes and rulers. It may be noted that almost every Indian politician was allergic to civil servants, owing to their participation in the British Raj and

their role in imprisoning Congress leaders. Many Congressmen had demanded stripping the service of its privileges or disbanding it altogether. Menon also worked with Sardar Patel over the military action against the hostile states of Junagadh and Hyderabad as well as advising Jawaharlal Nehru and Sardar Patel on relations with Pakistan and the Kashmir conflict. The Cabinet had dispatched Menon to obtain the accession of Kashmir into India in 1947.

Pangunni Menon was born on September 7, 1894 in Vappalakalam near Ottappalam in Malabar as the son of a school headmaster who had 12 siblings. As the story goes, Menon overheard his father discussing the unbearable cost of educating his children. According to some sources, Pangunni Menon finished 7<sup>th</sup> standard at the Ottapalam High school and left home in a train bound for the North to spare his family the cost of his education! Later he worked in a gold mine (some sources mention of coal mines as well) as a day labourer in Mysore and continued at a tobacco company in Bangalore. For some time, he even worked as an English teacher! In 1914 he joined the Government service as an assistant in the Home Department and rose through the ranks to become the highest serving Indian officer in British India. The days in Mysore and Bangalore never left his memory, for when he retired, Bangalore was his destination. His ancestral home (tharavad) still exists at Vappalakalam, near Ottappalam.

Menon was drafted into the Reforms Department and by sheer hard work became Deputy to Sir Hawthorne Lewis, Reforms Commissioner, in

1936. He was loyal to the Government of India and to successive Viceroys. When the post of Reforms Commissioner became vacant in 1942 following the departure of H. V. Hodson, there was some reluctance to appoint an Indian to a position of such intimate trust on political and constitutional matters. However, Viceroy Linlithgow had been so impressed by Menon's loyalty, judgement and technical knowledge that he was appointed to the post of Reforms Commissioner. Lord Mountbatten was deeply appreciative of Menon when he arrived in India in March 1947.

Viceroy Linlithgow was replaced by Lord Wavell who also relied much on Menon's advice and he accompanied him to London many times for discussions with the British Government. Lord Wavell appointed him as Secretary to the Governor General (Public) and later as Secretary to the Cabinet. As Secretary to the Governor General, he was the only Adviser to the Governor General as to the manner of exercising his



control over the Governors of Provinces under the Government of India Act 1935.

Sardar Patel met the Princes many times and gave excessive support to the process but much of the detailed negotiations with the Princes were left to Lord Mountbatten and Menon. By the time the new Constitution of India came into force on January 26, 1950, Menon and Sardar Patel had integrated all the States and brought them into the same constitutional relations with the centre as the Provinces. By partition, India had lost 364,737 sq.miles and a population of

81.5 million. By the integration of States, an area of nearly 500,000 sq.miles was added with a population of 86.5 million!

The Indian Independence Bill was passed by the House of Commons on July 15, 1947 and received Royal Assent on July 18. There were three versions of the Instrument of Accession depending on the existing status and powers of the States. Intensive lobbying of the Princes was followed. Many of the

Princes were at first unwilling to sign but eventually succumbed to a combination of Menon's threats, skillful diplomacy and absolute exhaustion.

The events leading to the independence of India in 1947 were dominated by four major figures of the twentieth century, viz., Lord Mountbatten, Mahatma Gandhi, Jawaharlal Nehru and Mohammad Ali Jinnah. There were other politicians, such as, Sardar Vallabhbhai Patel, Liaquat Ali Khan, Maulana Azad and Baldev Singh who also played important roles. However, V.P. Menon, another participant who had played a vital role, has never received the recognition he deserved for his contributions from Indian government after independence. He was given the titles Order of the Indian Empire (CIE) in 1941 and the Companion of the Order of the Star of India (CSI) in 1946 besides the title of Rao Bahadur. Lord Mountbatten wanted to award Menon a Knighthood but the latter felt that as the servant of the new Government, it would be inappropriate and hence he was given only a certificate.

After Sardar Patel's death in 1950, Menon himself retired from the newly formed Indian Administrative Service. He was appointed as Governor of Orissa for a brief period in 1951 and as a member of the Finance Commission from 1951-52. He later joined Swatantra Party. Menon was the author of The Story of the Integration of Indian States, Transfer of Power and An Outline of Indian Constitutional History. Patrick French in his book titled India - A Portrait, mentioned that V.P. Menon moved in with his Keralite friends after his wife left him and returned to South India. He spent his retired life in Bangalore and has left very little behind when he voluntarily faded into oblivion and died in 1966. ■

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VASANTHA ACHUTHAN

# SENSITIVE DRAMA ACTOR

- Lakshmi V

Vasantha Achuthan is a versatile Mumbai Malayalee stage artiste who has acted in several Malayalam dramas and earned a name for herself.

**W**ife of veteran drama actor V V Achuthan, Vasantha is one of the early women actors of the Mumbai Malayalam stage. In those days when women actors were rare, Vasantha handled meaningful roles with the encouragement of her husband Achuthan. During the period from the late '60s to the late '80s Vasantha has acted in 30 Malayalam plays in various roles and on many stages.

Vasantha, daughter of the late Raman and the late Janaki, belongs to Dharmadam in Thalasseri (Tellicherry) and did her schooling in Kerala. At a young age, she lost her father. She stayed with her maternal uncles and completed her matriculation. She learnt typing and shorthand and came to Mumbai in 1965. Here she stayed with her elder sister and searched for a suitable job. For some time she worked in one or two private companies till her marriage to V V Achuthan, in 1966, a well known Malayalam drama director, actor, producer and organizer of plays.



V V Achuthan and Vasantha Achuthan

Vasantha's ambition was not to be an actor. With the birth of her two sons, she was busy looking after them and the house.

Achuthan, a native of Ramanthali in Payyanur, completed his Diploma in ITI from Kannur and came to Mumbai in 1961. He joined Bharat

Heavy Electricals but lost his job because of his Communist leanings. Later he joined Premier Automobiles Ltd and continued there till his retirement.

Achuthan started acting at a young age in Kerala itself and after coming to Mumbai he nurtured his



Vasantha with P C Cherian in *Ashtabandham*



Rajan Kadannapally and Vasantha in *Ennum Parakkunna Pakshi*

passion for drama and started his acting career. In fact, he founded Prathibha Theaters and Nataka Vedi, was associated with the arts section of Bombay Keraleeya Samajam, Keraleeya Kendra Sanghatana and cultural wings of various other Malayalee samajams of Mumbai. Achuthan has acted in more than 70 dramas, directed 30 odd dramas, and performed on more than 1000 stages for about 40 years.

Vasantha recalls that even in the early days of their marriage, Achuthan used to go for rehearsals after returning from office. Slowly she got used to drama rehearsals and an interest in acting was kindled in her. In due course she started acting in Malayalam plays with the active support and encouragement of her husband.

"I always had the support and protection of my husband," she says. She recalls how she used to take her sons along with her for



Achuthan and Vasantha in *Chaver pada* and *Viswaroopam*

rehearsals and also supervise their studies so that they did not fail in their examinations.

Vasantha's first play was *Kutumba doshikal* (Pratibha Theatres) opposite her husband and directed by Venu (Venu Nair). She has acted in several dramas of Pratibha theatres, directed by Achuthan some of them being

*Kumbasaram*, *Viswaroopam*, *Srishti* etc. She has performed in *Pralayam*, *Kuttavalikal*, *Chaver pada*, produced by Nataka vedi and directed by V V Achuthan. Other plays where she acted are *Darshanam*, *Ashtabandham*, *Kuruthikkalam*, *Ennum parakkunna pakshi*, *kattukuthira*, *Manyathayude Mara*, for Bombay Keraleeya Samajam, *Sharath*, *Raagam*, *Katalpalam* and several other dramas for various theatre productions and Samajam functions. Vasantha has donned various roles, as lover in *Viswaroopam*, young girl in *sishti*, nurse in *Kallu kondoru penn*, mad woman in *kuruthikkalam* and *Sharath*, etc. She has acted in many plays opposite Achuthan and veterans like P C Cherian and they have all been memorable roles.

Vasantha is a true artiste in the sense she was never commercial-minded. She acted for the sake and love of art and there were occasions when she has appeared on stage in spite of personal tragedies that could have upset other artistes.



Vasantha and Achuthan with their family

During the staging of Srishti for Borivali Malayali Samajam, her mother passed away, but she did not back out and gave a wonderful performance in spite of her personal loss. Similarly, at a staging of Kattukuthira, Mani Nair, another Malayalee actor lost her husband and Vasantha took her place by studying and doing rehearsals for just a day.

In 2010 Pambungal Publications released Achuthan's book at Kerala Bhavanam ' Arangile Anubhavangal' on the history of Mumbai Malayalam stage and on that occasion, along with her husband, Vasantha was also felicitated. She has been honoured by several samajams for her various acting skills and getting into the skin of the characters she has played. Both Vasantha and Achuthan are a couple dedicated to drama as an art.

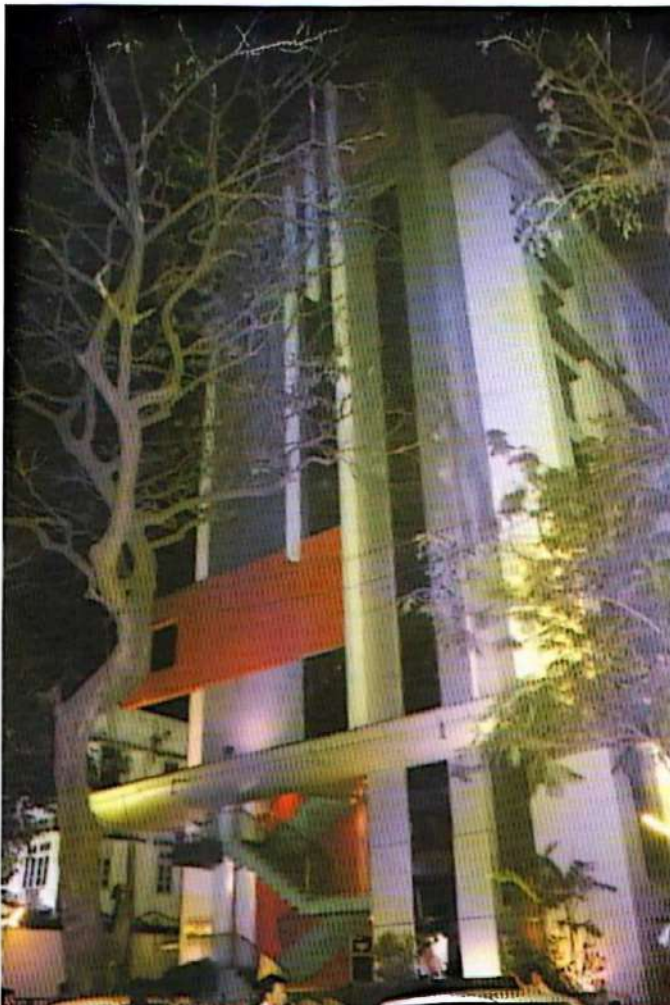
Vasantha has two sisters and a brother who is no more. Achuthan and Vasantha have two sons married and settled. The elder one Vivek, is an engineer who runs his own factory dealing with fabrications, in Airoli. His wife Hema is an officer in the Railways and they have two sons



Vasantha (right) in Raja Sabha

Abhilash doing his second year Engineering and Anurag studying in Std IX. Second son Arun, an MBA, works as Vice - President of a

national Bank in Dubai. His wife Sindhu is a home maker and their two sons Siddharth and Anirudh are studying in Std X in Std IV in Dubai.



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Jenya Jayakumar

# GIFTED SINGER

Jenya Jayakumar Nair is a young Singer who has performed on several stages in Mumbai and won several prizes in music competitions.

Jenya started learning Carnatic music from the age of three and currently she is learning from Santha Raman of Dombivili. Nineteen year old Jenya has given four Carnatic performances till date and one of her ambitions is to become a well-known Carnatic singer.

Jenya is also proficient in singing



other forms of music and she has given performances in light music, Hindustani, film and folk songs, and won more than 300 prizes in various types of music competitions held in colleges, school and other associations and samajams. She sings in all languages namely Malayalam, Tamil, Hindi, Marathi.



Jenya receiving Raagalaya Award from S P Balasubrahmaniam

She has bagged the Raagalaya Light Music Competition Music Awards in 2007, 2009, 2011, 2012 and 2013, the Kala Pratibha Award in 2009 and 2010 conducted by Ragasudha, Swaramanjari, and Best performance award in Carnatic music competition held by Kalamandalam in Thane.

Jenya has also learnt Bharatanatyam for 8 years under Kalamandalam Sobha Nair and Kalamandalam Venu.

Having completed her schooling at Model School Dombivili, Jenya is now doing her second year B Com at Model College.

Apart from her ambition of becoming a well known Carnatic singer, she also aims get into Government service after completing her education.

Her parents, N Jayakumar Nair, a businessman and Omana hail from Alappuzha and Thrissur respectively. She has a brother Jenesh working with TCS.

This young singer's role models are P Susheela, Bombay Jayashri and Hariharan. ■



Jenya on the stage

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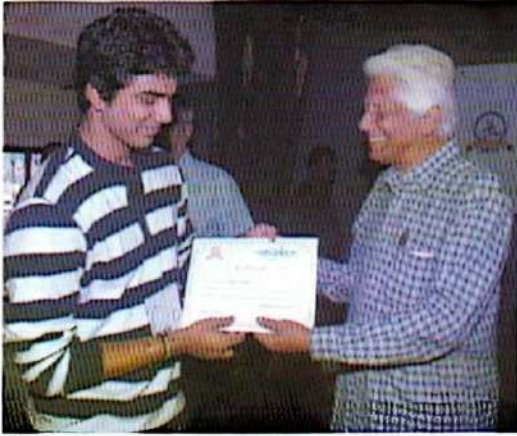
# Raagalaya Music Competition

Raagalaya Academy of Music & Arts conducted its 10<sup>th</sup> Annual music talent contest for people of all ages divided into six segments based on their physical age for men and women on February 2, 2014 at Marol Education Academy Auditorium from 9 am onwards. In all 83 participants from 8 years to 70 years displayed their talent before an august audience.

Madhu Nambiar, Vishwanathan and Narendranath evaluated the performances. First, Second and consolation prizes were awarded to the winners. Meera Nambiar anchored the entire event.



1. Inauguration of the music competition, 02. Meera Nambiar the anchor, 03. K D Chandran with a contestant, 04. Balachandran Vellody presenting participation certificate, 05. Prof Vijayasankar

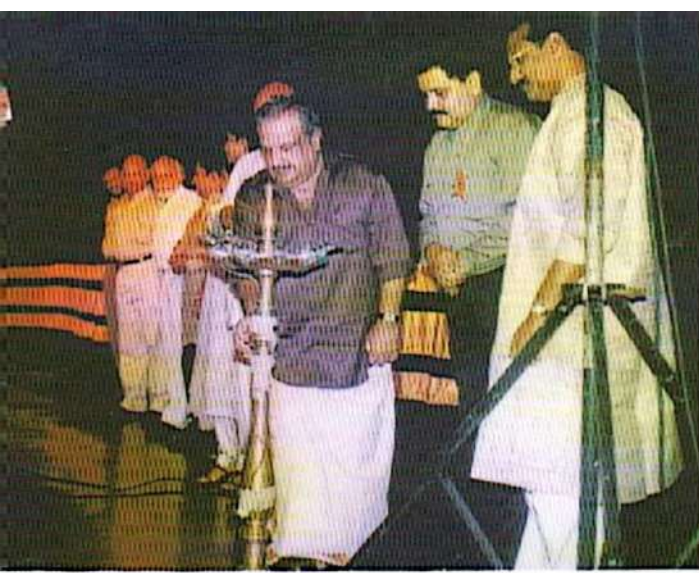


**The list of the winners are given below: .**

Group A: 1<sup>st</sup> Prize -Female: Anjali Nair, Male: Saijith Unnikrishnan  
 2<sup>nd</sup> Prize- Female: Kalassery Anu Thilakan, Male: Pranav Udaykumar Nair  
 Group B: 1<sup>st</sup> Prize Female: Devika Azhakesan , Male: Rickson George Samuel  
 2<sup>nd</sup> Prize- Female: Amrutha R Nair, Male: Alwin Johnson , Consolation: Namitha Menon  
 Group C: 1<sup>st</sup> Prize- Female: Rajlakshmi Somarajan , Male: Shailesh P Menon  
 2<sup>nd</sup> Prize - Female: Jenya Jayakumar Nair, Asha G Nair, Male: Nishanth Warriier

Consolation: K Reshma Krishnan, Swetha Viswanathan, R Aiyadurai  
 Group D: 1<sup>st</sup> Prize- Female: Jisha Shyam Kishore , Male: S Krishnan  
 2<sup>nd</sup> Prize:-Female: Sowmyashree Belur , Anu Shyam , Male: Santhosh George Wilson  
 Consolation: Sapna Nandan, Satish Subramanian Achari  
 Group E: 1<sup>st</sup> Prize : Female: Jessy Alexander , Male: Venkat Rao  
 2<sup>nd</sup> Prize: Female: Smitha Mahesh, Male: Murali Nair, Consolation: Mallika Bharathan, Muraleedharan D Nair.  
 Group F: 1<sup>st</sup> Prize-Female: Anandam Nair, Male: A Ramaseshan  
 2<sup>nd</sup> Prize: Male: Deedar Singh ,Dr. G Ramakrishnan





# 10th raaGalaya Music Award

**R**aagalaya Academy for music and arts was founded ten years ago, with the humble purpose of bringing the young and blossoming music talent of Mumbai Malayalees to the forefront. To lent creditability and legitimacy to our efforts, we got it registered under the Societies Act and Public Charitable Trust Act. While we move forward we should not forget the point we started from. So we organised a grand function in Mumbai's prestigious Shanmukhanand Hall and invited the first Malayalam Music Director Shri V Dakshinamoorthy, the nightingale of Kerala Smt P Leela and playback singer P Jayachandran. We honoured them and sought their blessings for our future pursuits.



To encourage the young talents, we are organising music contests for the Mumbai Malayalees and give out awards. They are from all age groups and so we sort them according to their physical ages and gender in order to provide justice to their experience. The winners are given their trophies at the hands of well known musicians so that they would remember the event throughout their life.

For the last ten years we are following this procedure. In the meanwhile, Malayalees of Mumbai had the opportunity to meet and listen to the stalwarts of Malayalam music world. The luminaries include music directors, lyricists, singers and dancers of repute. Music directors M K Arjunan and K Raghavan, lyricists Prof O N V Kurup and Sreekumaran Thampi, singers S Janaki, K J Yesudas, M G Sreekumar, S P Balasubrahmaniam were bestowed with Lifetime Achievement awards. M S Baburaj, G Devarajan, Ravindran, Johnson, M G Radhakrishnan were also similarly bestowed posthumously. Now when we celebrate the 10<sup>th</sup> Anniversary, we decided



to honour M S Viswanathan who entered the Malayalam music world as early as in 1953. M S V occupies a special place in our heart as he is the only Malayali who conquered the hearts of millions of music lovers in the entire South India and also in the Hindi belt. He is such a music legend that his record of maximum number of films for which he scored music would be a world record. He is said to have officially scored music for more than 1700 films in Tamil, Telugu, Malayalam, Kannada, Hindi and Bengali besides other songs devotional and folk. It is also said that during his younger days, he scored music for films for which his employer took credits. We are grateful to Shri M S Viswanathan for allowing us to honour him at this point of time when we celebrate the tenth anniversary. MSV who as he himself claims, studied upto fourth standard but received honorary doctorates from universities, titles from various music academies and organisations and awards from various states, is a colossus in this music universe and we are proudly happy to stand near him, bowing our head in reverence. We are grateful to the music lovers and patrons for the support extended to us till now and humbly request them to continue supporting us for years to come to serve them better.



## M S Viswanathan The Uncrowned King of South Indian Music Industry

Janovah (1953) was the first Malayalam film for which M S Viswanathan scored music. This film is also the only Malayalam film in which M G Ramachandran, A Malayalee acted.

**M**anayankath Subrahmanian Viswanathan was a well known music director in Tamil, when he strode into the Malayalam moviedom like an emperor. It was for composing music for K P Kottarakkara's Lankadahanam. Kottarakkara knew Viswanathan very closely as he wrote story for a number of superhit Tamil films like Pasamalar, Paasam, Aandavan

Kattalai etc. Those days super stars of Tamil films used to demand the composer-duo Viswanathan-Ramamoorthy as the music director of their films since the duo was sure to draw the audience to the movie hall. I do not remember the name of the film or the actors but I do remember the song 'Rojamalare rajakumari..' (composed by the duo).

Lankadahanam was a super hit not because of its cinematic value but for its music. 'Easwaranorikkal..', 'Swarganandini..', 'Nakshtrarajathe..', 'Thiruvabharanam ...', 'Panchavatiyile..' etc were all hits and people still hum those songs. Then comes the climax! A critic severely attacked the film for bringing a Tamilian music director for a Malayalam film when very popular music maestros were available in Kerala itself.



Yesudas and MSV

It was natural that Viswanathan-Ramamoorthy provided music for many Tamil films one after another as if there was no other director available there and all of them were super hits.

Viswanathan was born on June 24, 1928 to Subrahmanian and Narayani Kutty in Palakkad Elappulli village and the first film he scored music was also for a Malayalam (in fact it was a bilingual, Tamil and Malayalam). 'Janovah' was produced by a Malayali Christian and M G Ramachandran was the hero. In fact, MSV was one of the three music directors (others being Jnanamani and Kalyanam) but the hero MGR (also born in Palakkad district) did not like him as he saw the young MSV as a tea-boy in Jupiter Studio.

When MSV was four years old, he father died and the family was in doldrums. Due to acute poverty, he was

said to have sold tea in a movie hall for a living in his childhood. When his mother was planning to commit suicide along with her son, they were saved by his grandfather. Soon they moved to his grandfather's working place, Kannur for survival. Grandfather was Jail Warden at Kannur. MSV studied in a nearby primary school. There was a temple in the immediate neighbourhood and he could hear Neelakanta Bhagavathar teaching Carnatic music to young children. He

was drawn to this class and hid himself behind a pillar.

On a Vijayadashami day, Bhagavathar came to the temple a little early to prepare for the traditional pooja and was surprised to see the young MSV singing his songs while playing a harmonium. Without being seen, he listened to the boy's rendition and came out and embraced him. Next day onwards MSV also was a part of the class, of course not having to pay the fees. That incidence put a stop to his school education. After mastering music to some extent, MSV moved to Tirupur in Tamilnadu where his uncle was employed, to find a place as an actor in Tamil films. He was taken to play the role of young Kovalan in Kannaki but soon was thrown out as he was physically unfit to carry that role. He was determined to stay put and became a servant of S M

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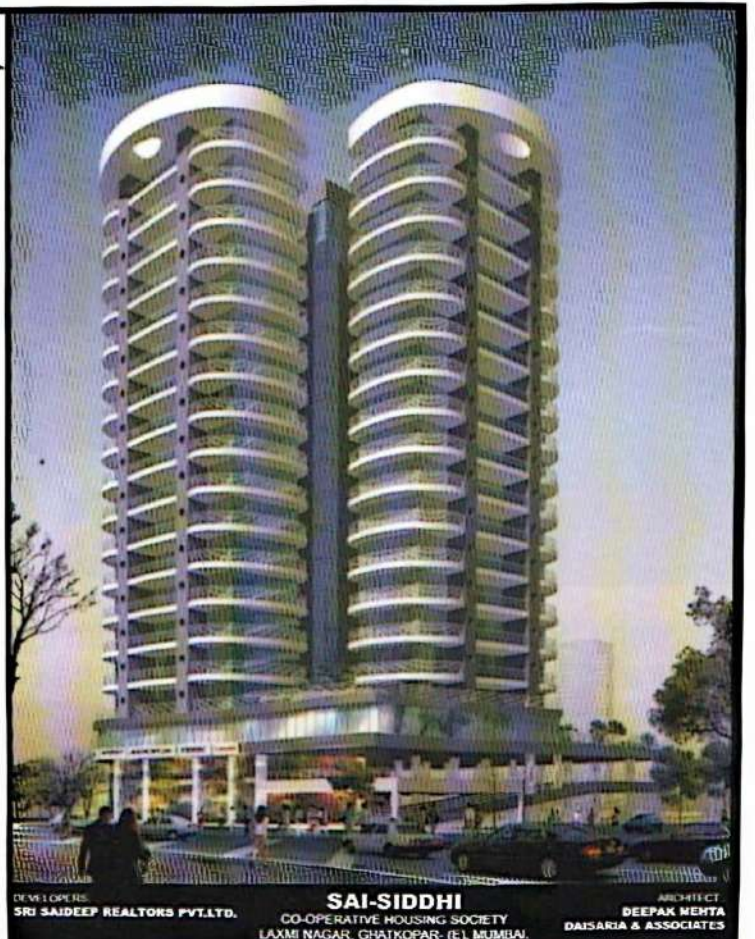
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Subbaiah Naidu, the music director of Jupiter films. The job? To carry Naidu's harmonium on his head wherever Naidu went. When nobody was looking, he would play the harmonium and sing the songs given to Naidu to compose, with his own tunes.

One day, Naidu returned to his home crest fallen as the producer Somasundaram did not like none of his nine tunes given to a particular song of film 'Veera Abhimanyu' (1948). When he came near the house, he overheard MSV singing the same song with his own tune and Naidu was elated. He applauded and rebuked MSV for creating the tune and also to keep the matter a secret as he was going to claim to be its composer. If MSV happened to reveal the secret, he would be driven out immediately. MSV agreed as he had no other go. For some more films, MSV scored music and Naidu claimed the credit.

However the secret was exposed when Jupiter was moved to Madras. The studio owner wanted to



MSV with SPB and S P Shailaja

disengage all junior employees but Naidu insisted that MSV should be spared. Finally Naidu revealed the matter and Somu agreed. MSV moved to Madras. (When Naidu fell into financial difficulties during his old days, MSV used to provide him financial sustenance as long as Naidu and his wife lived).

MSV soon joined C R Subbaraman, a well known music director of that time as a harmonium player and established friendship with T K Ramamoorthy, a violinist in that troupe. When 'Devadas' was in the making,

Subbaraman fell ill and MSV composed tune to that evergreen hit 'Ulake maayam vazhve maayam..'. After Subbaraman's demise, Viswanathan-Ramamoorthy team was established and their successful procession started. Except for K V Mahadevan, no other music director could sustain their professional assault. Their first independent assignment was for 'Panam.'

Pagappirivina, Pavamannippu, Pasamalar, Palum Pazhavum, Kaman, Puthiya Paravai, Nenchil or Alayam, Nencham Marappathillai, Alayamani, Kathalikka neramillai, Engal veettu Pillai etc became uncontested winners. In 1965, the duo got separated. In 2013 on April 17, Ramamoorthy died at 91.

There are hundreds of super-duper songs by MSV and some of them are: Kalankalil aval vasantham, partha njapakam illayo, ponmakal vanthal, poomalayil poomallikai, malarthum malaraka, enkay nimmathi, ninaikka therintha maname..., thottal poo malarum, ninaippathellam, alayamaniyin osai njan,.. the list is endless.

MSV with Ramamoorthy scored music for a Malayalam film Lilly in 1958 but it bombed at the box office. Recently one of its songs (Odiyodiyodi vannu..) was heard in one Malayalam film but no credit was given to MSV. He returned to Malayalam in 1971 and the rest is history.

Though K J Yesudas had more songs under MSV, P Jayachandran was lucky to get the best compositions. Jayachandran got his first state award for best male playback singer for 'Suprabhatam suprabhatam..' of 'Pani theeratha veedu,' an MSV movie. Some of the best songs of MSV-Jayachandran combine are: Swarnagopura narthakee shilpam, Ashtapadiyile naayike, Rajeevanayane, Arabikkatalilhkivarunnu, Malarambanezhutiya, Karpooradeepathin kaanthiyil, Padmatheerthakarayil, Shrutimandalam, Nhayarhum thinkalhum, Aayiram sugandha, Kalhabhachumaru veccha, Vishada sagarathirakal....

MSV also introduced Jayachandran to Tamil movies through Manipalay (1973).

Yesudas also rendered MSV tunes. To mention a few: Vizhiye kathayezhuthu, Malare kurhinchimalare, Athisayaraagam, Thendralilatum, Daivam thantha veedu (all Tamil), Pushpabharanam vasanthdevante, Swargamenna kananathil, Swarganandini,

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Easwaranorikkal, Natanpaattinte and many others in Malayalam. For S Janaki, MSV produced Niseedhinee. MSV sang several top class songs in Malayalam such as Kannuneerthulliye..., Udichal asthamikkum, Hrudayavahini, Bandhangelokkeyum vyartham etc.

Hindi music director Naushad was a great admirer of MSV and the latter reciprocated. When Alayamani was re-made in Hindi as Admi, the producers decided to call Naushad and he after watching the Tamil version, said that he could not match MSV in this regard. Finally director Sankar was compelled to assign the music to MSV himself. MSV later said that he valued those words much more than a Padma award that till now avoided him.

He has done playback singing for 500 songs composed by himself and has sung over 200 songs composed by music directors like V. Kumar, Sankar Ganesh, Ilayaraja, Gangai Amaran, Deva, Bharathwaj, A R Rahman, Yuvan Shankar Raja. M S Viswanathan has also scored music for many non-film albums and for political campaigns. MSV is the inspiration for today's young music directors. His achievements also include appearances in numerous films and television series. M S Vishwanathan went on to act in a couple of Tamil feature films notably appearing in Kaadhal Mannan after being convinced to do so by actor Vivek, while he also starred in Kamal Haasan's Kaathala Kaathala and Karthik's Rojavanam.

Viswanathan was married to Janaki and they have four sons and three daughters. His wife, Janaki, died on 14 May 2012.

Paravur G Devarajan had high estimation about MSV. When they met, they hardly spoke but continued to look into the eyes of the other in awe, respect and admiration.

MSV had scored music for thousands of songs for more than 1,200 films in Tamil, Telugu, Malayalam, Kannada and Hindi. MSV is again the only music director who has the credit of singing more than 500 songs.

Malayalam films by M S Viswanathan composed music for 341 songs, from Janovah in 1953 to Deviyin thiruvilayadal in 2007.

His Malayalam filmography

Janovah (1953), Lilly (1958), Lankadahanam (1971), Mantharakodi (1972), Pani theeratha veedu, Jesus, Divyadarsanam (1973), Chandrakantam, Jeevikkan Marannupoya sthree (1974), Babumon, Ullasayathra, Dharmakshetre Kurukshetre, Aval oru thutarkkadha (1975), Panchami, Ajayanum Vijayanum, Yakshaganam, Themmedi Velappan, Rajayogam, Aayiram janmangal, Kuttavum shikshayum (1976), Hridayame saakshi, Ormakal marikkumo, Akshayapathram,



MSV with Ilayaraja and A R Rehman

Rathimanmathan, Amme Anupame, Parivarthanam, Sangamam, Chila nerangalil chila manushyar (1977), Madhurikkunna raathri, Randu penkuttikal, Sundarimarude swapnangal, Muhammadum mustafayum, Velluvili, Snehathinte mukhangal, Itha oru manushyan, Randilonnu, Viswaroopam (1978), Iniyum Kaanaam, Indradhanuss, Simhasanam, Pathivrutha, Venalil oru mazha, Vadakaveedu, Oru ragam pala thalam, Jeevitham oru

gaanam, Maani Koya Kurup, Eazham kadalinnakkare (1979), Lorry, Theeram Thedunnavar, Swargadevatha, Avan oru ahankari, Thirakal ezhuthiya Kavitha (1980), Kolilakkam, Panchapandavar (1981), Ankuram, Marmaram, Kaikeyi (1982), Adhyaayam (1983), Ariyatha veedhikal, Minimol Vatthikkaanil, Athiraathram, Thennal thedunna poovu (1984), Idanilangal (1985), Priyamvadakkoru pranayageetham, Amme Bhagavathi, Bhagawaan, Ariyatha bandham, Samskaram (1986), Kayyethum doorathu (1987), Iyer the great (1990), Oliyambukal, Veeralippattu, Shreekku vendi sthree (1990), Sabarimalayil thanka sooryodayam (1992), Amma ammayiamma (1998), Deviyin thiruvilayadal (2007).

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Dr. KAVITHA BALAKRISHNAN

# ART AND CULTURAL OBSERVER

Dr. Kavitha Balakrishnan is an artist, bilingual (Malayalam and English) poet and art educator based at Kerala. Trained in Art Historical studies from M S university Baroda, she writes bilingually (Malayalam & English) on art since 1998.



Sriprakash Menon

She has two poetry collections in Malayalam and two books on art to her credit, both articulating Kerala in the context of Modern and contemporary practices. Her area of research connects media, design and art history through 20th century modern Indian art experience. She has widely lectured on Art in national and international seminars. She is teaching Art History at Govt. College of Fine Arts, Thrissur since 2005.

activity also turn up as an elite pressure that sustains art institutions across cultures in modern times. Those who could establish claims of greatness by repeated art historical and other institutional equipment, could win over others. Galleries and museums generally estrange people and assert their claims of greatness over others. So We simply created a few icons who could well be traded in the western sense of galleries and museums. Thus we all know of Picasso, but no idea of an artist, 'the shilpi' or 'the chithrakar' who lived next door subtly challenging or continuing his own traditional masters.

against the odds in a feudal turned consumerist Indian society. Only when those otherwise ordinary men get themselves ready to tread the unconventional interests in daily life, one can expect him/her to be open to art. And I think India being a fierce democracy, we always openly face our own tensions on the way. Only when more people learn to gather the distinctive uses of art in their life, we can evolve into an 'Indian Art' in the modern sense. It has not yet happened I believe, though so much is written and

As an art and cultural observer do you think that literary and art festivals are meant only for those who follow it , practice it or a few who appreciate it. Such fetes are yet to appeal to a wider section of the population, why ?

This is a sincere question that emerges in one's mind whenever one attempts to recognize and articulate art from an otherwise regular moment of life. I think in art there is this fundamental discretion of the 'distinctive' from the 'ordinary'. But this very quality of art could be used as a political pressure on the artists, and art appreciators to constantly feel the need to form a 'social class' of its kind, claiming their 'greatness' over other's who supposedly lack it. Thus it so happens that we are talking about a creamy layer of people. Doubtless it is, art is by default a 'distinctive' act. It always challenges the habits and gives us ways to live better. But the paradox is that for power-mongering men of many cultures and countries this 'distinctiveness' of any artistic

However, times are changing. Large scale art fairs, biennials and festivals that we are today exposed, they have to open up to people, at least to attract an extended set of buyers and collectors. I think in this process, a wider section of people are now inevitably initiated to the world of art. But as you mentioned, such fetes are yet to appeal to a wider section of the population because widening art's audience need to revolutionize the traditional institutional instincts, I believe. It is against the wishes of guarded elitism of art institutions, also



debated on the thing called 'Indian Art' in 20th century's academic centers and newspapers. I believe, it was all part of an institutional defense mechanism as against the western art establishments.

The Indian public has varied visual cultures, regional spiritual traditions, literary attitudes and location specific political contentions. Unless and until these pluralistic attitudes figure in the understanding of art-enthusiasts and in the works of Indian artists, we can not claim to form an evolved society in contemporary art.

You have been following the growth of visual print media especially in Malayalam, do you find, it was a trend setter in Indian literature ?

My study, I should admit, is limited to the flavour of Malayalam. That itself took me to many textures of a specific Indian cultural public domain, of the Malayalis. Each region grew its own literary and visual reasons and tastes in India, I believe. But one can place them all vis-a-vis the larger gamut of pictorial journalism that rooted in India in its colonial modernity. Pictures were widely used as vignettes, photo-features, cartoons, illustrations of fiction etc. Power of the printed image in Bengali society is well studied by scholar Partha Mittar. Bengal was a special case. It had many living traditions of folk art practices that were so adaptive to the newly literate public domains in colonial conditions. But all regions in India can not claim it. Most places witnessed a decline in status and poor visibility of their visual practitioners in the rise of periodical journalism that was a widespread trend and it basically addressed literacy and the word-cultures, not much the visual cultures. Indian regions utilized this in their own ways. Kerala is an important sample. It was the most lively laboratory of literacy, as we all know. Print-pictures were treated at first as journalistic materials and over the years, it could turn up as 'cultural materials', especially by interfacing with literature of strong 'representational' language and attitude. The practice of illustration literary works turned up as an alternate space for art and artists in

20th century Kerala. It is the story of a region. It can not be a trendsetter because it is the story of how ordinary people with very limited real life exposure to the modern artistic practices at India's urban centers, could yet proudly make a space for art in their daily life through 'periodicals'. It is the story of how some artists (illustrators) of modern times in an Indian region negotiated their silent spaces through the dominant, loud and idealistic literary sensibility.

How would you compare sketches, graphics and cartoons in regional media as against the solid prose based literature across the country including Bengal ?

Yes, the solid prose-based literature across the country. Let me add, it was also 'representational' in attitude. Indian literature of 20th century largely tried to 'reflect' the society. We believed that our literary heroes are typical of people we can find around. The characters in the story looked descending down to the pages that we read, as if gaining a life in our 'reality'. In art there is no parallel to this feel of 'the real' unless and until it is an illusionistic masterpiece. The print-picture has limited illusionistic scope. It shows off the hatching, shading and distortions. Even photographs that looked hazy in printing, had to be colored on selected portions of the image, to

make it look good, if not very real. So print was a 'modern' sensibility that goes against the general grains of naturalist literary attitudes. From literature, a drawing or illustration picks up an imaginative communication with the reader. Cartoon is a different case. It is by default a journalistic or entertainment category that can toggle with high and low attitudes. Literary illustrations that simply accompanied the naturalistic literary attitudes were generally not very powerful and in many Indian contexts literary illustrators never attained much artistic glory. At its maximum it could well be an act of 'people-watching'. But for some illustrators in Kerala, the act of drawing was more gathered kind of. They were ready to compete with the ambitions of writers. Some of them consciously devised some 'artistic' codes in their drawings of people-watching and it could soon equivocate as a cultural or aesthetic category.

What was unique about Malayalam's written literature whether it was print media or otherwise ?

It is very difficult to answer this question. I wish I could live all the lives of all languages of the world vis-a-vis their literature ! But I can only say of Malayalam and of English to an extent. Barring the uniqueness tag, I feel Malayalam literature is a very modern stuff. There were



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experimental authors whom the world does not yet know. Malayalam is one among those languages of the world that has perhaps very tough, demanding and the best reading class. Malayalam periodicals, especially Mathrubhumi Weekly has great role in bringing translations of other Indian languages to Malayalam reading class. And that alone convinced that the smell and taste of Bengali, Tamil, Gujarati, all are different.

**After Sanskrit, the oldest and original literature was Tamil, but it was the regional literature which emerged with pictures and cartoons as well. Was it evolving ?**

Yes. Tamil has perhaps its own story of print-pictures in its literate-media context. I am not an expert in that. Other than Bengali, studies of this sort about no other regional context has come to my notice. I am in continuous research. It is not easy to do the archiving for me because I haven't lived that life. Studying the pictorial languages in a society's literate-media context actually involves a lot of lived experience as a reader in that language. It is not an outsider's job. I would perhaps dream to bring out an edited volume on this.

**In India neither the government nor**

**the cultural organizations have hardly done anything to spread the awareness of art & culture of one region to another within the country. Are we insecure about knowing and appreciating each others art and cultural practices ?**

Only Academies for fine art, performance art and literary art do something on cross-cultural interactions. Now there are some literary festivals going on at some places, like Jaipur literary festival, hay festival etc. Also there are a few initiatives by newspapers like The Hindu. Perhaps the format of these festivals are not yet very open. But I would blame the lack of researches into what is going on substantially in each language society and means to connect them on conceptual threads. It is easy to make a list of best-selling authors and 'successful artists' and dignitaries for a function, but very difficult to find out what really should be communicated to the people.

**What would you regard as one the best works Indian literature in recent times ?**

No single work can be 'the best'. It should ideally be a quilt tailored by many 'bests'. And my idealism and lack of connectivity denies me right to choose the best. But let me tell you I was reading the

autobiography of Tamil writer Pama in Malayalam recently. impressed by it. I find some poetic authors of novels in Malayalam, like Karunakaran who is informed by the need to be prudent towards the 'real' in matters of imagination, memory and history. And I was disappointed by the way some novels are still read in terms of the author's own life and 'real life experience'. Benyamin's 'Adujeevitham' went through this 'reader's-neck' recently, perhaps because of a lack of imaginative subtlety of the novel inspite of its reach and readability. Some authors face this 'reader's neck' by revealing the technicality of writing itself. In a novel like 'Francis Ittycora' by T D Ramakrishnan reader is easily inspired to turn curious about this writer's resources. Some thought it is internet. Some thought it is memory. Anyway, it was nice to watch the reader's curiosities activated like that. Perhaps such issues of taste are there in other Indian languages as well ! Who will connect, but? we need to revolutionize our cultural institutions !

**Digital technology, communication aids, internet and present day movies have robbed the originality and importance of theatre, traditional and folk art, paintings and written literature or is it only a popular perception ?**

Traditions are as usual undergoing improvisation, because it is people participating in it. Folk practices are very much there, they are the best improvisers. Not adapting them to the main body of culture is the limit of institutional attitude. How to make use of one's lived experience within nature, a community, a tradition etc is the basic question that artistic people should address. Technology does not rob anything, it only assists this attitude. But the issue is the hyper visibility and addictive nature of contemporary life that uses technology. This makes one a couch-potato under constant (self) surveillance of body and mind. Alternatives are very well there, for those brave minds who can tread the path of intuition and spirit.

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# Wagle Estate Malayali Association

Educate a child and you are insuring the future of nation, they say. The Wagle Estate Malayali Association (WEMA) follows this motto and its most important activity is running an English medium school for the economically weaker sections of Society so that their future is secured.

**L**ike several other Malayalee Associations of Mumbai, Wagle Estate Malayali Association was formed in 1975 as a meeting ground for Malayalees of Thane and its vicinity. During that time, Wagle Industrial Estate was one of the biggest industrial estates in Mumbai and a large Malayali work force was staying in and around Wagle Estate. It was felt that unity among them was the need of the hour, considering the political situation at that time ( in the '70s) and in 1977 the

Association got registered. Today the most important activity of WEMA is running its WEMA English School. The school was started in 2000 to impart quality education to economically backward

section of Society in the area. Today the school has got Government recognition and the first Batch of SSC Board students passed out in 2012-13 with 100 % pass. There are about 550 students studying here and the school has a staff of 30 including 28 trained teachers teaching the subjects in English medium. In fact, the teachers give individual attention to students, take extra classes for weaker boys and girls, conduct extra- curricular activities to develop the young minds etc. R S Vadhyar who retired as Finance



Onam celebrations 2013



Headmaster Jacob, Chairman R S Vadhyar, WEMA Committee Members and staff of WEMA School

officer from University of Mumbai is the Chairman of the School and Jacob B is the Headmaster, Sati Nambiar In Charge and Mrs Tanuja Raut the Asst Headmaster. The Association considers the administration of the school as one of its major social activities and there are more non - Malayalees than Malayalees studying here. The medium of instruction being English will help the poor students to widen their knowledge and give them the competitive edge, the members feel. Computer education is imparted to students. The School is non aided and there are no Government grants given for it. However the fees are reasonable, within reach of the common man. WEMA therefore is looking for agencies and sponsorship to help the students, and improve the basic infrastructures in the school. Right now it has a small space on its own with two floors and two rental spaces close by. The school is situated in the market place and is a boon for the local people who dream of giving their children English education. Uniforms, text books, notebooks are supplied to the students at nominal rates, fees are low and Sports Day, Republic Day, Independence Day, Annual days are all celebrated in the school. WEMA's immediate aim is to purchase an independent land of its own to build a school with playground and other facilities and are making efforts to

get financial assistance and loans to make their dream a reality.

Malayalam classes under the Malayalam Mission Plan are conducted by trained teachers of the school.

### Other activities

WEMA actively participates in all activities carried out by Keraleeya Kendra Sanghatana, Bombay Keraleeya Samajam, All Thane Malayali Association etc. In 1990 it published the Members Directory of all members of WEMA, for the first time among Malayali Samajams of Mumbai.

WEMA has its Kutumba Shree to help women learn some income generating skills, like computer training, tailoring etc. Onachanda is held by the ladies wing during Onam.

Onam is celebrated every year with variety entertainment programmes, pookkalamalsaram and onasdaya. They help others in times of need or emergencies, as and when the need arises.

The first Managing Committee came into effect in 1976 under the Presidentship of P S Philip and K Swamidathan as Vice President and A K B Panicker as Secretary. The aim of Association was social cultural and educational development irrespective of caste, creed, religion and political allegiance. Today 39 years later the aims of WEMA continue to be the



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Office bearers and Managing Committee Members of WEMA

same.

The Current Managing Committee members are: K V Kinhiranman, President, E K Kurup Vice president, K Venugopal Secretary, K R Bhaskaran Treasurer, R S Vadyar Chairman WEMA English

School, C C Ramakrishnan, Jt Secretary, Raj Narayan Jt Secretary, V V Muralidharan Jt Secretary, K R Harikumar Convener Arts and Sports, V N Ashokan Librarian and P N Dineshan Internal Auditor and 14 other Committee members.

Prameela Surendran is the Convener of the woman's wing and Omama Pillai Jt Convener. Ambika Thampy is the Treasurer and Raji Unni Jt Treasurer of the same. There are further eight Committee members in it. ■

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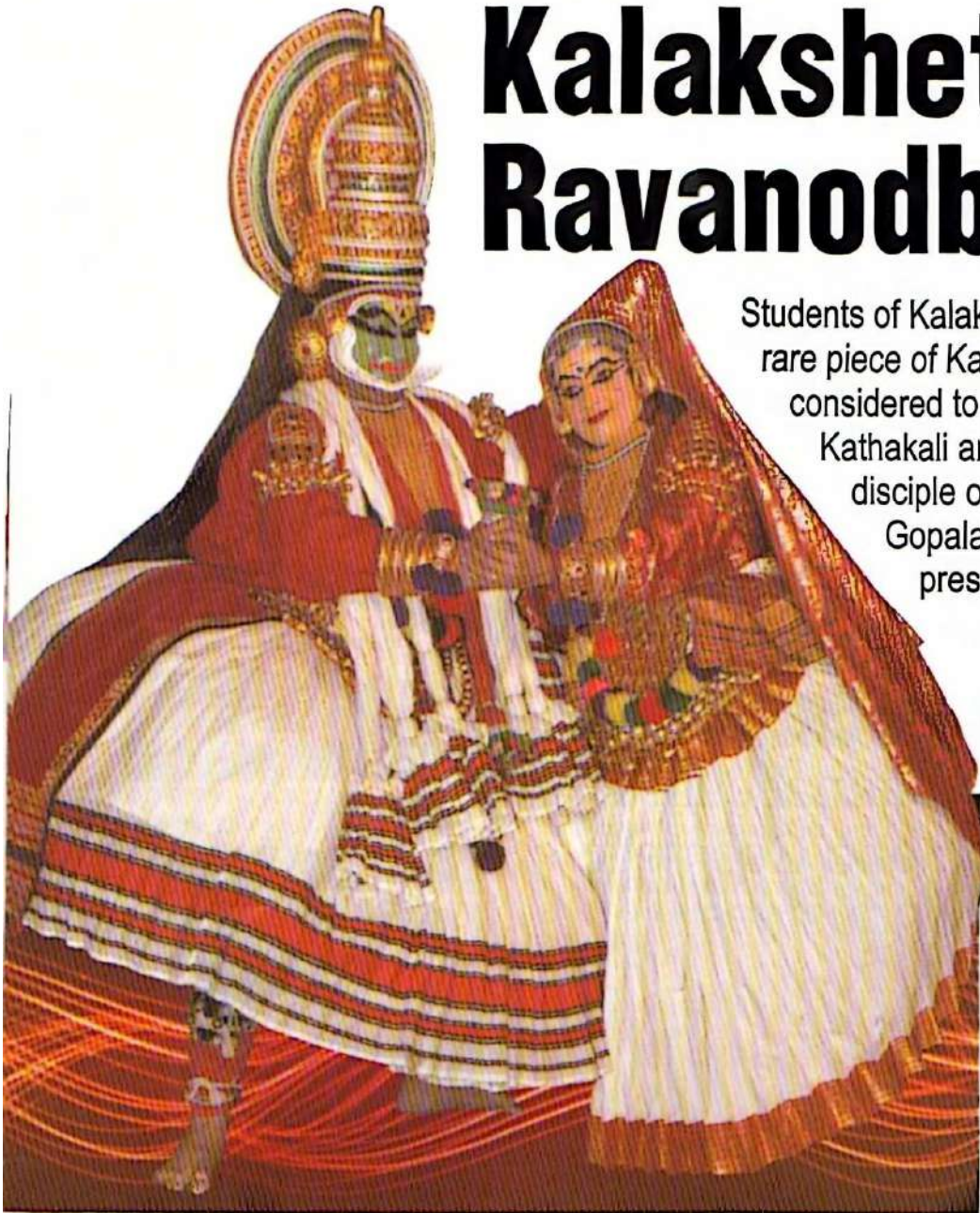


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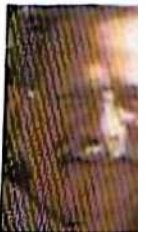
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# Kalakshetram's Ravanodbhavam



Bheema and Draupadi by Renjish Nair and Jayashree Varrier -Kalyanasougandhikam

Students of Kalakshetram Dombivili presented a rare piece of Kathakali, 'Ravanodbhavam' which is considered to be a real challenge to any Kathakali artiste. Smt. Priya Nambudiri, disciple of Guru Kalamandalam Gopalakrishnan of Kalakshetram, presented it.



Kunnam Vis

capital. According to Agasthya this was the first Rakshasa dynasty. On the request of Indra, the king of the devas, who felt the threat of the invincible Rakshasa king Maali, Lord Vishnu killed Maali, but his brother Sumali and Malyavan retreated to the paathaal loka.

Sage Pulastya, married the daughter of sage Thrinabindu. By that marriage they got a boy who was named Vishravas. Vishravas married the daughter of sage Bharadwaja, which they got two sons Vaishrava and Yakshesha. Vaishravana was bestowed with the crown of Lanka and unlimited wealth. One day

The play depicts the rise of an ordinary Rakshasa boy Ravana into the invincible Emperor of Lanka. The story is extracted from 'Uttara Ramayana', the story after the 'pattabhishekam' of Rama, after defeating and slaying Ravana. It is perhaps the first drama where the villain Ravana is presented as hero.

The story goes thus: One day sage Agasthya reaches Ayodhya to pay homage to Rama. On Rama's request he elucidates the origin of Rakshasa dynasty. Heti and his wife Bhaya, who is the sister of Yama, got a boy called Vidyutkesha. He married a rakshasi girl by which they had a boy called Sukesha, whom they abandoned. Sukesha grew up and married a gandharva girl Vedavati, in whom he begot three boys Maali, Malyavan, and Sumaali. All the three brothers prayed to

Brahma and earned the boon of limitless might. They won the whole world in battle and created Lanka, the island in the south sea as their



Ravana, Kumbhakarna and Vibheeshana

Sumali sent his daughter Kaikasi to Vishravas and requested to beget a child as great as Vaishravana. In Kaikasi, Vishravas got three boys who were named as Ravana, Kumbhakarna and Vibheeshana.

One day when Ravana was sleeping in the lap of Kaikasi, Vaishravana happened to reach the hermitage in his air-ship Pushpaka Vimaana, to see his father. Seeing the prosperity and wealth of her step son Vaishravana in comparison to her lowly raakshasa sons, she felt bad and wept. A drop of tea fell on the cheek of Raavana. He woke up and found out the reason for the tears. He vowed before his mother that he will also earn more wealth, prosperity and power than Vaishravana, by performing severe panchagni penance of Brahma. He along with his brother set for Gorkarna to do the penance. When Brahma failed to appear before him, he started chopping his heads one by one and sacrificing the same in the fire. Before chopping his last head Brahma appeared, and offered the boons of his devotee's Choice. Ravana did not plead for any, he



Ravana by Priya Namboodiri



Purappad Arangetram by Divya Gopakumar

demanded, and snatched away all his wishes like his heads back, prosperity, wealth, fame and ultimately invincibility, that only human being can kill him.

The audience, comprising many connoisseurs, who were fair enough to make a critical analysis, were all in praise of Priya Namboodiri's challenging performance.

This was preceded by a Purappad Arangetram (the debut stage appearance) by Divya Gopakumar, a disciple of Guru

Kalamandalam Gopalakrishnan tutored in Kalakshethram.

Kalakshethram students had presented another play 'Kalyanasougandhikam' a story extracted from Mahabharatha. Kalakshethram had presented four more Kathakali stages at Panvel, Sanpada, Vikhroli and Thane in a chain. It has raised the hope of art lovers of the city that Kalakshethram would bring about more such challenging and enthralling Kathakali plays. ■

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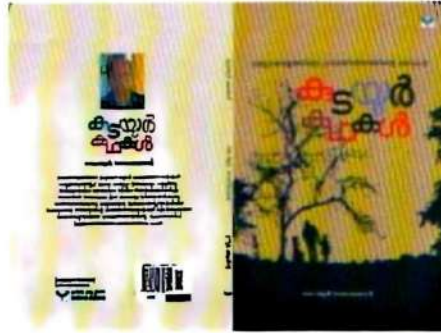
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# Nostalgia unlimited

The greatest asset of a senior citizen is not his monetary wealth but his nostalgia that like his knowledge, nobody can take away. Even a bitter childhood turns sweet when one turns old and feel pride of fighting against all odds and achieving prosperity in later years.

When you go through this compilation of the stories about the remote village of Kudayoor, its geography, history and the personalities come alive before you. What I am afraid of is that after going through these forty two memoirs, if you have a pen and a piece of paper (presuming you are not blind and have some knowledge of alphabet and words) or your favourite laptop, you would be tempted to imitate Narayanan in scribbling your own memoirs based on your village or town and thus flooding the book market with memoirs. His style of writing is so simple, lucid and humorous that you would wonder whom does he follow in his narration; S K Pottekkat, VKN or Basheer. Narayanan's repertoire



contains all their tools.

In most of the memoirs, Narayanan has only the role of a listener or witness except in Pandit Maash in which he assumes the role of an innocent hero. It has a hilarious climax.

Narayanan introduces us to the 'Kuttancheri Moos', Kavalapara Komban, village football, village barber, cobbler Varunni, Bus Transport, village taxi, vellari natakam, typist swami, bus driver Kurup, tuition teachers, cinema kottaka, vakil, konkini, muslim, snakes, astrologers, doobby, fountain pen seller, watch repairer, and many

more characters and they come before us to make us feel we have met them somewhere. By the time we finish with the book, Narayanan's nostalgia become ours.

Kudayoor Kathakal reminds us about SK's Oru Theruvinte Katha in which a number of characters appears, all of them loosely linked through the street. Narayanan brings out a similar scenario where all the characters are united by the village Kudayoor. The narration closely resembles the style of VKN, a writer tough to imitate, especially in Kanthinte Katha (Story of Canal) and Bus transport. Otherwise it is close to the classic Basheerian style; always straight, simple and short.

Kudayoor Kathakal was published in Whiteline Journal as a serial and during those days, it attracted wide attention of the readers. The story will not be different for the book form too.

[Kudayoor Kathakal by K R Narayanan, published by Green Books, Ayyanthole, Thrissur 680 003, pages 126 and priced Rs.115]

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# Dance Recital to promote cultural awareness

'Anandam Chidanandam' (choreographed by noted dancer Lata Surendra) and performed by herself and her disciples namely Srilekha Nair, Lavanya Ashok, Lavanya Ucchhil, Gayatri Balasubramanian, Megha Pillai, Swetha Iyer, Amisa Trivedi and Ananya Mohan, was presented for the cultural awareness of heritage sites - a unique venture by Mahagami Gurukul, Aurangabad on January 11. The Ballet highlighted the grandeur of the Jyothirlingam - Grushneshwar at Aurangabad through skillful use of compositions and syntax of Bharatanatyam.

The ballet opened with Lata Surendra reaching out to Lord Shiva with select verses from the Shiva Upasana Mantra. Shiva dancing in and out of symmetries, in the eternity between then and now, between one breath and another, between movement and stillness, between sound and silence, was brought out through an intricate Alarippu in Khanda jathi ada thalam or 14 beats, a creative calculation of Veteran Guru Kalaimamani Vidwan T S Kadirvelu Pillai. The intricate Alarippu was modified to enframe the entire symbolism of Lord Shiva as a tribute to Lata's mentor Kalaimamani Vidwan Guru Kadirvelu Pillai. The choreography then gathered the essence of Shivapanchakshara mantram by Adi Shankaracharya, endorsing visually that chanting Nama Shivaya itself gathers His absolute essence into our jiva and provides a blissful



protective sheen of His grace. The unique depiction of shivalinga was well portrayed by Lata's disciples.

Shiva as the dissolving force in life and his dance etching the manifest activity of srishti, sthithi. Samhara, tirobhara and anugraha was brought out in the format of a Varnam an elaborate item in Bharata Natyam repertoire etching Nritta, Nritya and Natya elements. Shiva as creator, his limitless magnificence, his reducing cupid or Manmatha to ash and bestowing life on Parvati's insistence, his stance as the balancing of prakruthi and Purusha in shiva-shakthimayam, his grace showered on Markandeya were used to endorse his diverse attributes. Lata's disciples with

absolute co-ordination and precision did full justice to all that was expected of them.

The opulence of the Lord as he danced to reflect Anandam or joy was evocatively brought out through ... 'namasthe Asthu Bhagavan'. The highpoint of this piece was the visual treat of Shiva dancing and the gods assisting him in varying instruments.

The performance concluded with the devotees surrendering to the Lord, who through His dance gathered the abstract and visible in the causal world. Nataraja, enticing the three worlds with his joyful visual cosmic dance and even as the hearts of the Devotees are engulfed in anandam they bow in

humility to the powerful chant of Nama Shivaya. The dance recital was performed to a beautiful track recording that had nattuvangam wielded by Smt Lata Surendra and by S P Srinivasan, vocal by Shivaprasad, mridangam by Chandran Maddalam by Rohan, sitar by Smt Alka Gulzar, violin by Balasubramanian and flute by Manuraj. ■



# Dance Recital By Children

- Vijay Shanker

**S**arfojiraje Bhosale Centre organised the 7th Classical Dance Children's Festival "Kala Avishkar" at mini P L Deshpande auditorium where children performed Bharatanatyam and Kathak with enthusiasm and sincerity. Nine groups of students from different mentors performed on the same platform. The programme commenced with the performance by the students of Sarfojiraje Bhosale Centre, which is headed by renowned Bharatanatyam exponent Dr Sandhya Purecha. It was a pleasure to watch young children executing varied "adavus" to perfection, while maintaining the technical purity of the art form. The only Kathak performance of the evening was displayed by the students of Chetan Saraiya. The child dancers performed the teen-taal in the 'tatkaar' and other pure dance aspect on the footwork, which is the highlight in any Kathak



Master Omkar P Ravindran

performance. The mentors whose students performed were Ratheesh Babu (Bhilai), Mandeera Chowdhary, Manjiri Date, Bijal Haria, Sanyogeeta Barve, Ashwini Shelar and Kaneenica Ninawe. Ratheesh Babu's students rendered a sparkling performance portraying the goddess. While most of the children danced to traditional music and dance, some of them danced to film music and fusion numbers. 11 year old Master Omkar P Ravindran, studying in Universal High school in Dahisar, was the attraction of the evening, being the only male student and also for his lively dancing, incorporating invocatory shlokas and the Thillana, creating a fine impression on the audience. Omkar is the disciple of Kaneenica Ninawe and has already completed his Arangetram and is quite passionate about Bharatanatyam. ■

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# Brahm Sadhana Dance Festival

-Vijay Shanker

It was amazing to watch young teenaged dancers performing varied classical dances with a lot of devotion, involvement and enthusiasm at the first Brahm Sadhana Dance competition, organized by Brahm Sadhana Arts Academy in collaboration with Rachana Sansad in Prabhadevi. This programme is the first of its kind and has been organized by renowned Bharatanatyam exponent Deepak Mazumdar and his disciple Rupak Lehta.

Incidentally both the prize winners in the junior and the senior category were Kuchipudi dancers. The judgement was purely on quality of performance basis and no distinction of any particular style was maintained. Both the Kuchipudi dancers Shweta Nayak in the senior category and Rakshita Thavri

performed Balagopala Tarangam, an extract from Jayaraj's Krishna Leela Tarangam, vividly describing the 'Charitram' and the childhood pranks of little Krishna. The dancers performed with precision while maintaining the elegance and the technical quality of the Kuchipudi style. Since most of the dancers performed well, it was not easy for the judges to pick up the best winners. Bharatanatyam and Kathak dancers bagged some prizes too. Both Mohiniattam and Odissi had only a single entry but their performance was also pleasing. Teenaged Kuchipudi dancer Rakshita Thavri bagged the first prize in the junior category of the classical dance competition. The other prize winners in the juniors include Savani Mohite, Esha and Priyanjali Rao. The first prize in the senior category went to Sweta Nayak, the other prize winners included Vani Nedungadi, Ragini Nagar, Gayantara from Singapore and the only male dancer Kadam Parikh.

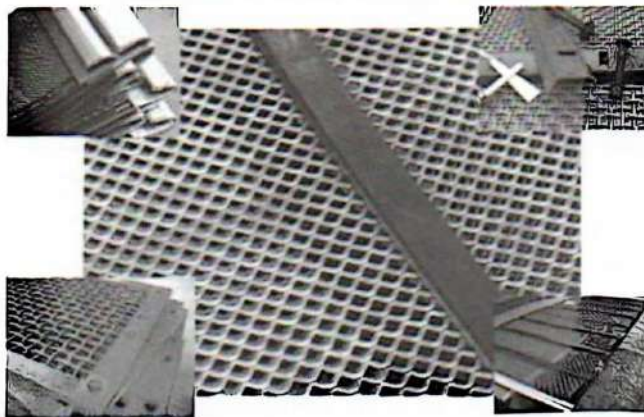
This programme is the first in the series to promote classical arts and to encourage young talent. All the participants were given certificate of appreciation and the judges for the competition were Kathak exponent Padma Sharma, Bharata Natyam exponent Nalini Raghu, Deepak Mazumdar, Kuchipudi exponent and dance critic Guru Vijay Shanker. Dignitaries Uday Chande and Pradeep Chande were also present on the occasion.

The competition was quite difficult as the quality of performance of most dancers were quite good. Some of the dancers who did quite well but could not win prizes, have been invited to perform for the prize winning ceremony which will be held shortly.



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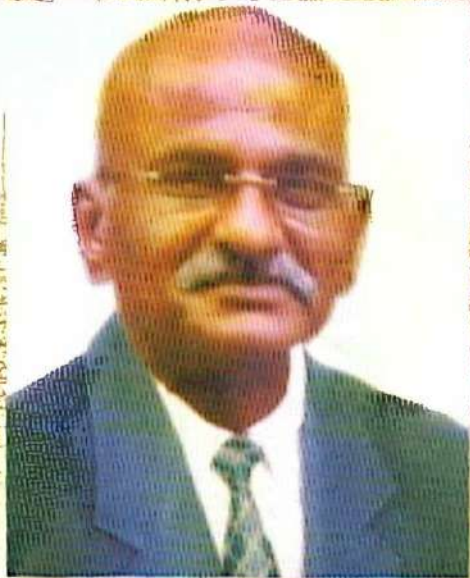


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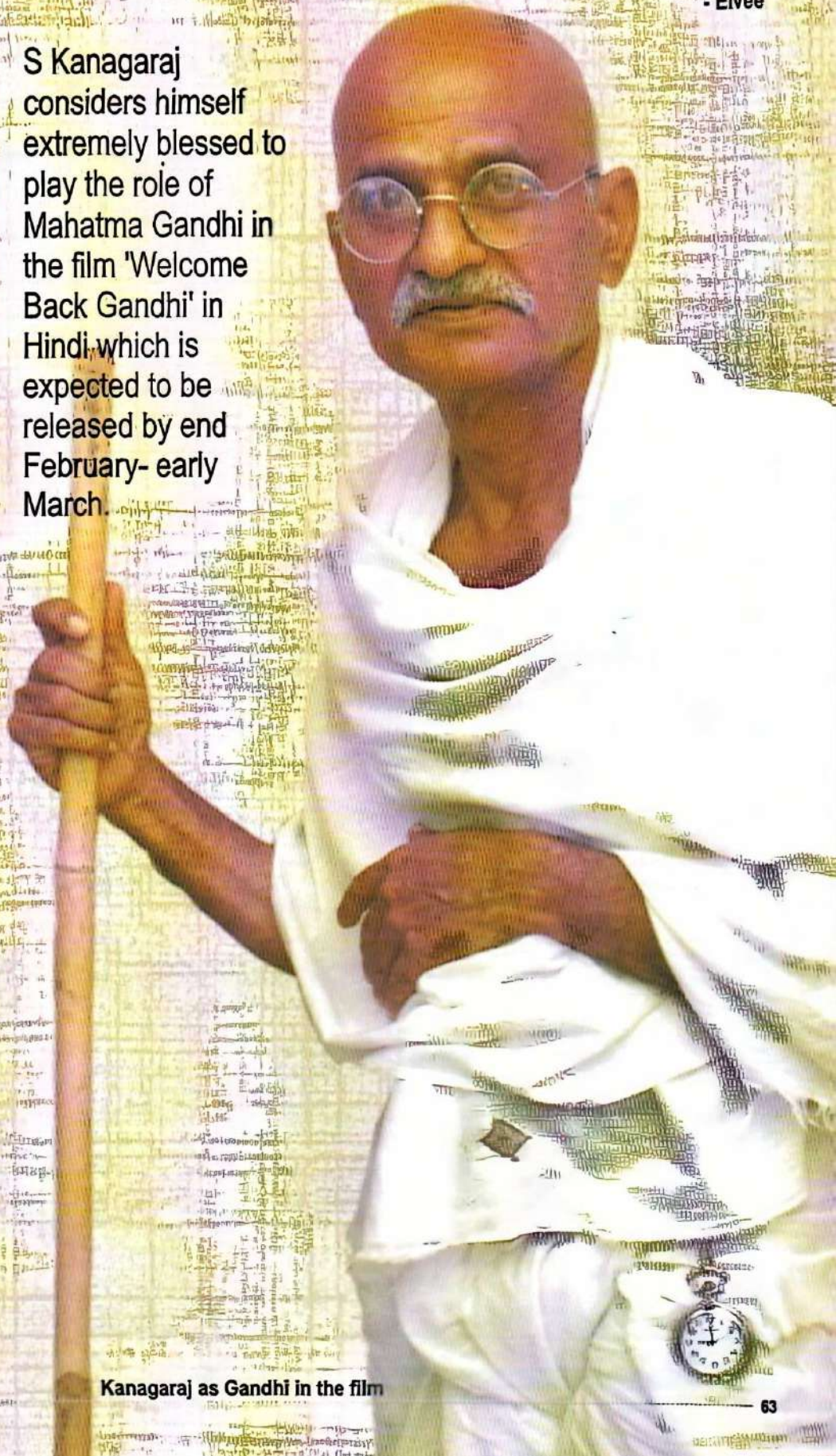
# WELCOME BACK, GANDHI

- Elvee



S Kanagaraj

S Kanagaraj considers himself extremely blessed to play the role of Mahatma Gandhi in the film 'Welcome Back Gandhi' in Hindi which is expected to be released by end February- early March.

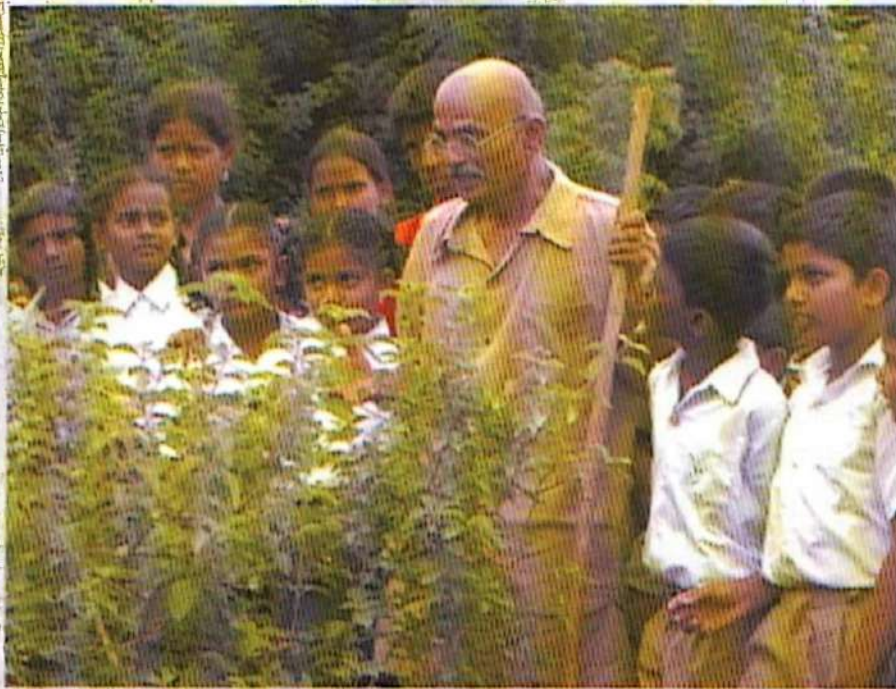


The resemblance is striking and body movements are the same. A versatile actor, Kanagaraj donned the role of Gandhi in the film 'Kamaraj' and in the TV serial 'Kingmaker'. The role won such appreciation, that he refused other roles offered to him and acted only Gandhi's roles.

Today he is popularly called Gandhi Kanagaraj and he has become a firm believer of Gandhian ideals. He studied a Certificate course on Gandhism named 'Know your Gandhi' at Gandhi Study Centre Chennai, became a regular reader of books written by and on Gandhi. He started following his principles. Kanagaraj goes to schools and colleges in Gandhi's attire and gives speeches on Gandhian ideals to young minds. His desire is to start an academy that promotes Gandhian ideals and bring the younger generation closer to the Father of the Nation. He wants to do it in a systematic and organised way with the support of all who have a patriotic fervour and faith in Gandhian values

Kanagaraj is a multi faceted personality who started his career as a medical representative in a pharmaceutical company after

Kanagaraj as Gandhi in the film



A Scene from 'Welcome Back Gandhi'



completing his graduation, later worked as an Assistant Director for a couple of movies, as a copy writer cum product manager for Eagle Cards, as a script writer and translator and written a few songs for All India Radio. Out of passion he has memorized all the 1330 couplets of Thirukkural by Thiruvalluvar the Tamil saint Scholar and poet and gives public speeches on the Thirukkural.

The film 'Welcome Back Gandhi,' written and directed by A Balakrishnan, is not another real life story of Gandhi. On the other hand it is an attempt to restructure and restore Gandhi's vision of seeing India as a supreme moral entity and as a role model to other countries of the world.

The film is a fiction with an innovative theme. The Father of the Nation revisits his motherland and resumes his Satyagraha Movement while dealing with various social, economic and political issues existing in the country even today. The film ends with a strong positive note on the creation of 'Ramrajya' which was Gandhi's dream. Anupam Kher has played the role of a Gandhian Chief Minister who implements Gandhi's various village based schemes in his state in the film. Music maestro Ilayaraja has composed the film's music. Sound Engineer Uttam Singh and Ilayaraja have not charged for their contributions. The film is produced by Ramana Communications that produces TV shows, documentaries, etc based on patriotism and the lives and principles of national leaders who were the architects of independent India. Their first venture was a Tamil movie named 'Kamaraj' released in 2004, that won the 'Special Film of the year' Award from the Government of Tamilnadu. ■

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**C R Unny**  
Mulund

One lesson we derive from this drama festival is that it is not the audience who move away from the drama theatres but the drama troupes that drive them out by presenting plays notoriously written, badly produced, defectively directed and awfully acted. A play well written, nicely produced, intelligently directed and adequately acted, always succeed in drawing the audience.

- Rohini

## Divyabali



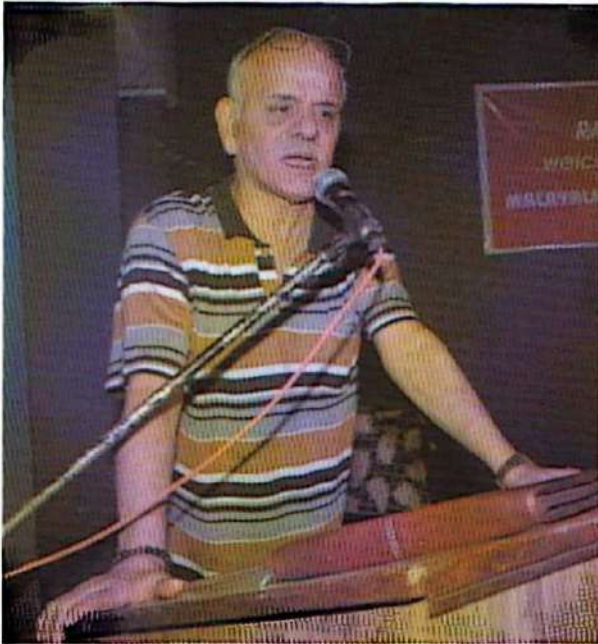
**B**ombay Keraleeya Samiti, Malad presented 'Divyabali' written by Paravur George five decades ago. From the claims of the drama group, we understand that those days it was a very popular play as it was staged on more than a thousand stages. But while staging in 2014, there was no attempt to adapt the presentation to suit the present day.

The theme was to reinforce the cause of eye donation but the twist and turns in the story might not interest today's audience. There are two caricatures, a poor Muslim conman and an innocent Kammat and their dialogues were meant to bring the roof of the auditorium down. It must have happened fifty years ago but today, no one laughed and hardly any one even smiled in appreciation. Nevertheless, Kammat succeeded in portraying the character well while the conman failed to evoke sympathy for the character by overdoing the role. Ponnamma was to be married to Johny, a man working for a bus owner Avarachan Mutalali. He meets with an accident while going to the town to procure a sari for Ponnamma and loses one of his legs in an accident and thus hospitalised. Avarachan's younger brother Eappachan lost both his eyes during his college days and was

unmarried. Avarachan approaches Mathew and asks for Ponnamma as bride for his blind brother. Under pressure Mathew agrees and forces his sister to marry Eappachan, thus to sacrifice her love for Johny. Rebuked and abandoned by all, Johny donates both his eyes to Eappachan and dies after writing a letter to Ponnamma who collapses after reading the same.

Considering that the play was written fifty years ago, with the sensibilities of that era, we may forgive the melodrama but wish that the storyline should have been modified to suit the present time. The dialogue





K D Chandran addresses the audience



A Bouquet to Rajendran Padiyoor from Vijaykumar

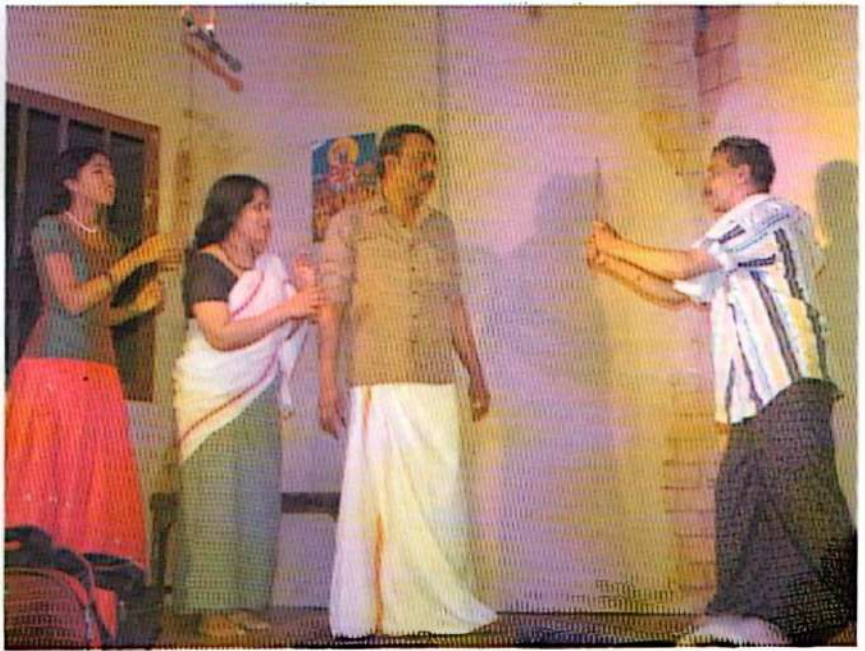
that prisoners, sentenced to death, donate their eyes after their hanging should have been avoided. Had the story been trimmed, the play would have been more powerful.

The director of the play, Rajendran Padiyoor did a reasonably good job. Smt Raji Nedyath is superb as the middle aged Samaritan neighbour with her natural flair and excellent dialogue delivery. She gave a conservative dignity to the play. Master Akshay Suresh as Mathew's motherless son, Rajan Thekkummala as

Eappachan gave strength to their roles. Vijayan Nair (Avarachan) and Sureshkumar (Johny) need to restrain a bit in acting and dialogue delivery. They should have used a little voice modulation to be more effective.

Rajkumar, who donned the role Kammat, wrote the lyrics of the songs which are well composed by Venugopal. Madhu Nambiar and Raji Nedyath rendered them beautifully but a few of them seemed slowing down the narration. The makeup artist Murugan Pappanamcode did a praiseworthy job.

## Priyamanasam



**I**f Mumbai Malayalees believed that the Malayalam drama in Mumbai has ceased to breath, Kalanjali Theatres of Chembur has proved them wrong. Malayalam drama is alive and kicking and is safe in the hands of younger generation, when they staged

Priyamanasam on January 26 evening at Marol Education Academy Auditorium. Priyamanasam is relatively young as it has played only a few stages as its first staging was in 2003. It deals with a very contemporary theme of violence against woman

and the carefree life style of present generation of youth. A very powerful theme written with care and tenderness, powerful dialogues, an understanding direction, real like presentation with suitable backdrops made this possible. Melodrama being conspicuous by its absence, it is an edge of the seat experience, reminding us of 'keyhole' drama introduced on Malayalam stage by playwrights like C N Sreekantan Nair. It is immensely gratifying to know that we still have highly imaginative and talented dramatists like Francis T Mavelikkara and directors like T S Vijayakumar.

The actors were really good and most of them showed their calibre on the stage. Barring a couple of artists, they underplayed the characters to the hilt and compelled the audience to forget their other engagements.

A total silence when the actors were on the stage and a resounding clap when the curtain fell without any prodding, demonstrated the intensity with which the audience received the play. It would be highly improper to narrate the story if the reader wishes to witness the play himself.

On the positive side, the actors succeeded in projecting the characters with fully absorbing them but this was not true for the actor (C H Gopalakrishnan) as displayed when he faced the Judge. His dialogues could have been delivered in better tone and mode. In the play, he sounded like threatening the judge. He looked menacing and he should not have. No realistic inspector could have done it. T S Vijayakumar, who directed the



A Bouquet to T S Vijayakumar from P V Vijaykumar

play, did an excellent job as Ayyappan and Premraj Nambiar looked the character. Nevertheless, Nambiar could have bettered the dialogue delivery by going a little slow and emphasising key words by modulation. Ashish Abraham, who enacted the role of Niranjana, did not seem to know the character he played. It would help to improve the impact more if the director and the actor sort it out before the next presentation. Shruti Mohan also has some scope to enhance that character. It was gratifying to note that songs being less in number did not hamper the flow. Overall, the music department as well as the background music were adequate.

## Veerashrunkhala



The third and final play in the drama festival unfurled in Marol by the Raagalaya's Vijaykumar and K D Chandran was disappointing. The basis of the drama plot had an interesting thread of patriotism but the play staged had several flaws such as bad presentation, defective dialogue delivery and excessive

characterisation. The playwright erred when he introduced the terrorists to target a retired Major, an idea nobody would buy especially when his Lt Colonel son was involved in plotting. Abida's claim that she was made the fifth wife of a Pakistani is also unbelievable. The playwright Ravi Thodupuzha seems not to have

done his homework properly.

The play's flaws could have been rectified by the director, Rajan who also played the role of Mustafa Khan the retired Major, by applying his mind, to some extent. We saw the Lt Colonel wearing a uniform that normally his seniors wear. The orderly posted at their house and the other low ranking soldiers were wearing fatigues, quite contrary to the army practice. Further, the orderly was also given a salute by another sepoy, an act if true would have shown the highly acclaimed Indian Army in bad light. The orderly has no gumption in giving salute to the retired Major as and when he liked. It is highly

despicable to note James Manalodi who did the role of Orderly flaunting a sten gun, imitating a popular film comedian with the hope of arousing some laughter from the audience. Yet he failed in getting it.

Suma Mukundan, Veena Vinod and Amruta Rajesh who did the roles of Abida Begum, Sherly and Rahna respectively, did comparatively better jobs when Sankar (Jaffer Khan), Rajan (Mustafa Khan) and Kannan Thattayil (Anand) succeeded in overplaying their respective roles. It seems that the director and the actors thought that poses and oratory skills would enliven the characters and if so, it misfired.



A section of the audience



Bouquet to Ravi Thodupuzha and to Director Rajan

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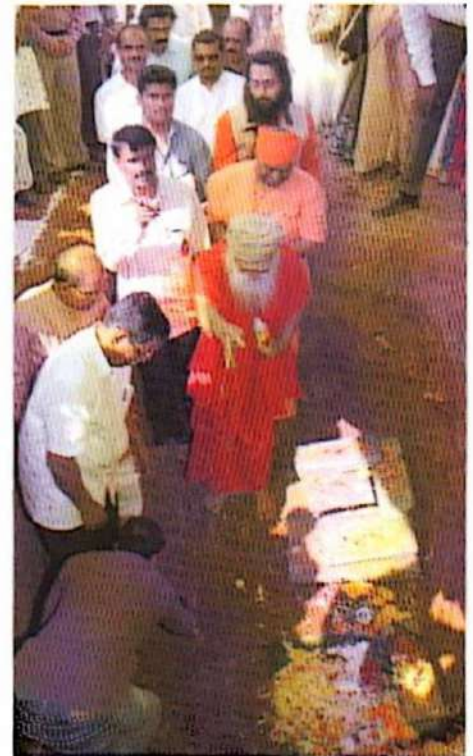
# Mannam Memorial Complex

■ The Bhumi-puja and the Foundation Stone Laying Ceremony for the proposed Mannam Memorial Complex at Dhole Village in Bhiwandi on the Mumbai-Nashik Highway was held on January 19, 2014. The function coincided with the 137<sup>th</sup> Mannam Jayanti and the Centenary celebrations of Mannath Padmanabhan, the founder of the Nair Service Society.

Representatives from all the 33 Affiliated Units of the Kendriya Nair Samskarika Sangh, Maharashtra (KNSS) participated in the function. Swami Krishnananda Saraswathy, Madathipathy of Sree Ramadasa

Ashram, Badlapur inaugurated the function that was preceded by Ganapati Homam, Vishnu Sahasranamam and Bhajans. Swamiji and office-bearers of KNSS and Affiliated Units laid the foundation stone followed by members offering flowers.

K.G.K. Kurup, President, KNSS in his welcome address referred to the initiatives taken by the organization for the proposed Mannam Memorial Complex and appealed to all to make the dream of a memorial for Mannam in Maharashtra a reality. S.R.Pillai, Vice President and Convenor, Mannam Memorial



Swamiji laying foundation stone



Section of the audience

Committee and Vijaykumar Pillai, General Secretary appealed to members to help in executing the building project in record time. Former Office-bearers of KNSS and present Office-bearers of all the Affiliated Units were honored on the occasion.

## Mannath Acharya Award

■ M.K Nair Thane is the recipient of Mannath Acharya Puraskaram 2013. The award was handed over to him during the Thane Nair Welfare Association Annual day on January 26, by Dr. Sanjeev Naik, M.P.

M K Nair promoted PETRON Group in 1976 providing service in the entire range of construction activities including Civil, Mechanical, Electrical and Refractory. He led the group as Managing Director and moved the company to great heights.

M K Nair is a follower of Mata Amritanandamayi Devi. A charitable trust was formed in 1990 with Amma, Swami Amritaswarupananda and M K Nair as trustees. Under M K Nair's trusteeship Amma's Mumbai Ashram and Brahmastanam were established at Nerul. He has also set up a care home for terminally ill cancer patients at Badlapur in Mumbai. He is also supporting an orphanage named Thanal in Kerala.



M K Nair being awarded Mannath Acharya Award


# KCC New Year Celebrations

■ The Kerala Christian Council celebrated Christmas and New Year on January 12 in Canossa Covent High School Auditorium and Thomas Chandy MLA and H G Elias Mar Julios were respectively the Chief Guest and Guest of Honour. The celebrations started with carol singing under the leadership of George Varghese. Meritorious students were honoured and Naadam Orchestra provided gusto to the audience with their melody. The celebrations concluded with a social feast.

The current officials are Jacob Oommen (Chairman), John J (Gen.Secretary) and Varghese T A (Treasurer). They are assisted by Bino Joseph, Lorence Mordom, Babu O Varghese, Adv Jose Nilackal, P M Abraham and Malbin Victor. Ex-officio members are John E P and Raju Varghese while Sakaria A Y, Joseph K T and T M Easow are respectively convenors of Welfare, Golden Child and Projects.



Inauguration of the event




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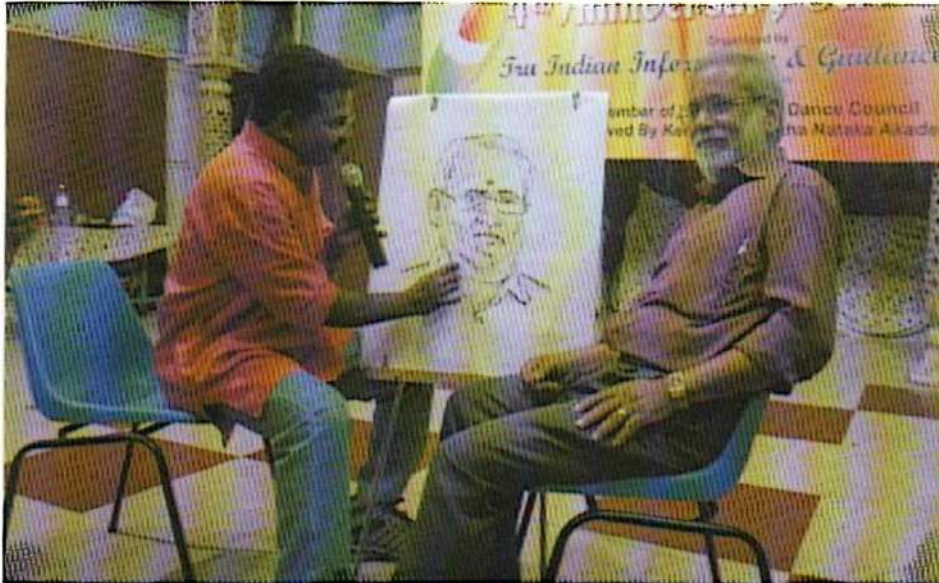
Alexander Prince Vaidyan felicitating Adv. Padma Divakar and Capt. Unni Menon at an SNDP Function in Chembur.

# Samaj Sevak Awards

Tru Indian Information and Guidance Society, founded to promote cultural exchange among the Indian states, celebrated their fourth Annual Day. On this occasion they bestowed the Samaj Sevak Award for the social activists, Naadaprabha award for the upcoming artistes of music and dance forms, National Dancing Flair Award and Padmashri Sukumari Memorial Award on deserving personalities. Fr Paul Kunduparambil (Karunya Trust), K N Radhakrishnan Nair (Nade) and A S Madhavan (Jankalyan Sevashram) received Samaj Sevak Award while Reshma Menon got the Naadaprabha Award. Arjun Krishna (Nagpur) accepted National Dancing Flier Award from



Divya Madhavan presenting National Dancing Flair Award to Master Arjun Krishna



Pattum Varayum in progress

Mohiniattam artiste Divya Madhavan of Dance India fame. Dhanya Nandakumar of Vapi received the Sukumari Memorial Award while Girija Murali got the Kodungalloor Kunhikuttan Thampuram Memorial Award for the Malayalam Teachers. Mavelikkara Radhakrishnan, Chanakya Radhakrishnan Pillai and Kalamandalam Shobha S Nair were also felicitated. Adv Padma Divakaran presided over the function. Tru Indian President C G Warriar made an introductory address. Engadiyoor Karthikeyan presented his unique item of drawing while singing. Nrityashree Shweta Warriar and Tru Indian artistes presented Nrityasandhya.



Giants International Federation 1 B (Upendra Menon and A S Madhavan) supporting Sindu Thai Sankpal, an orphan, running an orphanage by handing over a Cheque of Rs 50,000/.

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# National seminar of SNMS

■ A national seminar was held to commemorate the Golden Jubilee of Sree Narayana Mandira Samiti. More than seventy organisations dedicated to Guru Sree Narayana from all over India participated in the seminar, held at Ramada Hotel, Navi Mumbai.

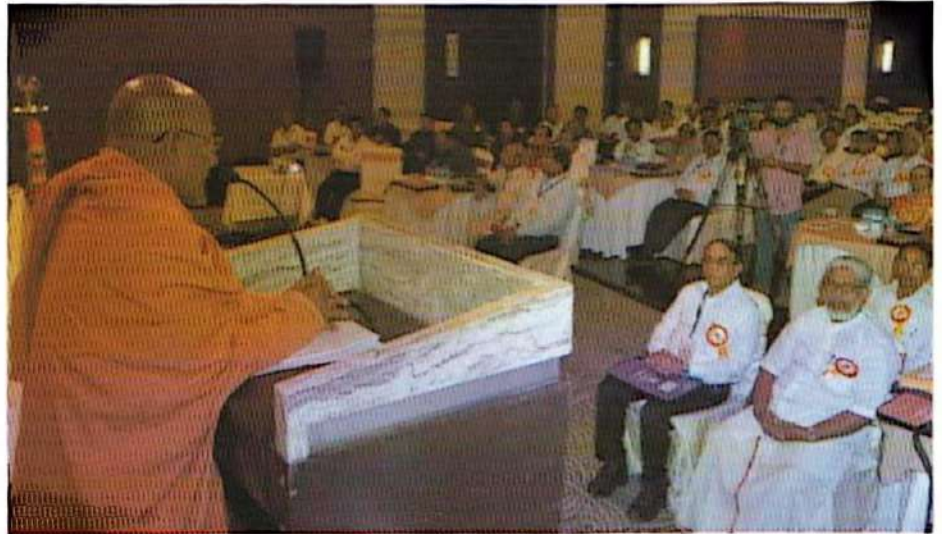
Swami Ritambharananda, General Secretary of Shivagiri Dharma Sangham Trust inaugurated the seminar by lighting the lamp. In his address, Swami Ritambharananda expressed satisfaction at the functioning of the Samiti. He urged to add more professional courses in the existing educational institutions and raise it to the status of a deemed university.

Dr K K Damodaran, Chairman Emeritus, in his presidential address revealed that the Samiti already initiated the necessary steps to establish the deemed university and that the procurement process for the land needed for it was already on. The Samiti President N Sasidharan, General Secretary N S Salimkumar and P P S Sadasivan also addressed the morning session.

The afternoon session witnessed a book release of 'Sree Narayana Guru-What to know and to practise' written by Dr Geeta Suraj, felicitation of Bhupesh Babu, exhibition of documentaries on the life of Dr K K Damodaran and World Peace, produced by the Samiti and addresses by S Suvarnakumar, Beena Baburam, V K Mohamed, N Sasidharan, M I Damodaran, Vishudhananda Swami, K R S Dharan and N S Salimkumar.

The Samiti then chalked out its objectives for the future and they included propagation of teachings of the Guru, accommodation facilities for the visitors, emergency medical aid, marriage, healthcare, old age home and community directory. It was also resolved to exert pressure on the central and the state governments to establish a spiritual university in the name of Sree Narayana Guru.

The representatives of the various organisations attending the seminar visited the Samiti's Chembur Complex and Gurudevagiri Sree Narayana Learning Centre in Navi Mumbai.



Swami Ritambharananda addressing the gathering



Inauguration of SNMS Cultural Festival Grand Finale



Folk Dance

# New Year Celebrations



Inauguration ceremony

■ Hiranandani Keralite Association organized its 10th New Year celebration on January 4 at the Norita Grounds, Hiranandani Gardens, Powai. John Brittas, Managing Director, Kairali TV inaugurated the function as Chief Guest by lighting the traditional lamp. Referring to the growing consumption of liquor in Kerala, Brittas stated that the Mumbai Malayalees were more disciplined than their counterparts in Kerala. He also stated that the economy of Kerala will be crumbled once the NRI remittances are stopped. Referring to the lack of progress of the state, he blamed the attitude of people, and stated that Kerala is the only place in India where people objected to the construction of roads and other infrastructural facilities.



S R Pillai felicitating John Brittas. A N Shaji and Dr. Aprain look on.

Ms. Parvathy Omanakuttan also graced the occasion. John Brittas released a Souvenir on the occasion by presenting a copy to Ms. Parvathy Omanakuttan. G M J Thampy, CMD, Riya Travels and P V Vijaykumar, Managing



Thomas Olickal handing over trophy to John Brittas.



Vijaykumar of KIM being felicitated by John Brittas



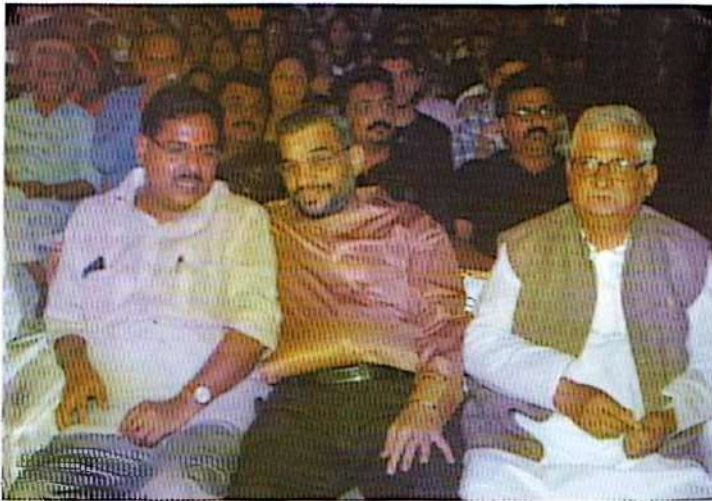
John Brittas felicitating GMJ Thampy of Riya Travels

Editor, KERALA IN MUMBAI were honoured on the occasion by presenting mementos.

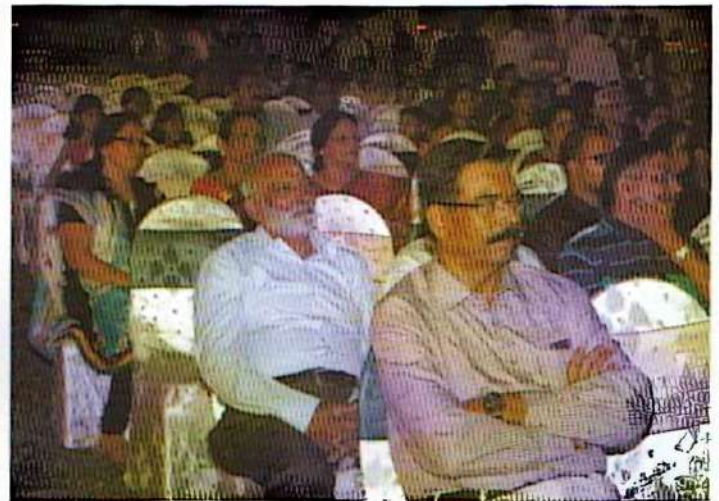
S R Pillai, Chairman, Dr P J Aprain, President, A N Shaji, General Secretary, Thomas Olickal and P J Paul, Vice President spoke on the occasion. A team of popular cine and TV artistes led by Ms. Kanakalatha performed a comedy mega show followed by a sumptuous dinner. Maya Sahajan compered the event.



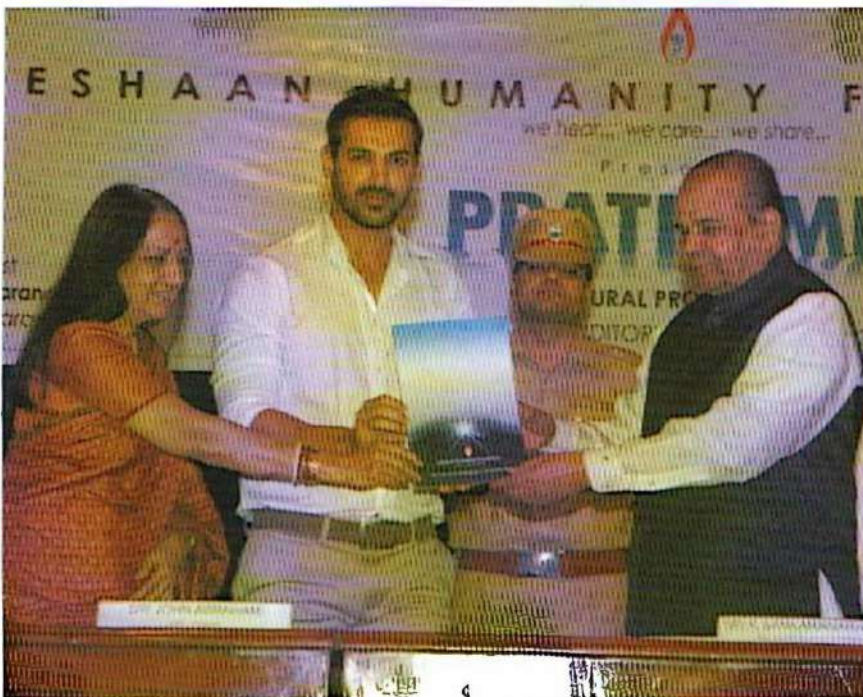
GMJ Thampi, Vijayakumar (Host), Harikumar Menon, Vijaykumar, Rajan Nair, John Brittas, A N Shaji, Kumaran Nair and Thomas Olickal



Bupesh Babu with Rajan Nair



D R Nair looks on



First Anniversary of Eshaan Humanity Foundation at Y B Chavan hall. Actor John Abraham, Eshaan Foundation Chief and Maharashtra Governor K Sankaranarayanan.

## Seminar on Malayalam Poetry

■ Vichara Vedi organised a Seminar in Malayalam titled 'Malayalam Poetry Till Today' (Malayala Kavita Innu Vare) at the Powai English High School.

V.N. Gopalakrishnan, the keynote speaker spoke on Poetic Traditions in Malayalam (Malayalathile Kavita Prasthanangal). C K K Pillai spoke on Classical Tradition in Malayalam Poetry (Malayala Kavithayum Classic Prasthanavum). Ms. O B Sridevi spoke on Romantic tradition in Malayalam Poetry (Malayala Kavithayum Kalpanika Prasthanavum). Pavithran Kannapuram and K V Satyanath spoke on Malayalam Poetry and contribution of Kavithrayam (Malayala Kavithayum Kavithrayavum). A K V Nampoothiry and Vaikom Unnikrishnan spoke on Modern Malayalam Poetry (Naveena Malayala Kavita). Dr P Harikumar spoke on Post-Modernism in Malayalam Poetry (Malayala Kavithayil Utharadhunikatha).

C P Krishnakumar evaluated the Seminar proceedings and Maya Sahajan was the Convenor for the Seminar.



Malayalees in and around Thane welcomed the New train Kurla-Kochuveli Superfast Express (22113/22114) at Thane station in traditional style, which was flagged off by the Railway Minister on January 24, from Lokmanya Tilak Terminus. HGABS, PTRR, RAC, Yatra Samiti along with other Malayalee Associations felicitated the Loco pilot, guard, other support staff and distributed sweets to the passengers on board.

## Walking Races 2014

■ The prestigious Annual Walking Race of Bombay Keraleeya Samaj, Matunga is reaching its 50th year and the BKS is planned to celebrate the Golden Jubilee year in a big way at Shivaji Park, Dadar on Sunday 9th February, 2014. The Walking Races are being conducted in 10 different categories for different age groups separately for men and women. The winners of the races will be presented with Cash Prizes, Trophies, Medals and Certificates. For the veterans "Walk and Win" events are organized separately for men and women.

This unique event of Walking Race was started in 1964 in memory of the great walker late R G Nair. Since then there was no looking back, the participants increased year after year. Now it has become so popular that even the general public call in the BKS office to know about the walking race. Mr. George John was the first winner of this unique event and happened to be the Secretary of the present Sports Sub-committee of the Samaj till last year. Every year the event has eminent sports personalities of national and international stature as the Chief Guests. Veteran sports persons are being felicitated every year. To commemorate the occasion of Golden Jubilee year it has been decided to distribute T-Shirts to all participants. A souvenir is being published during the event highlighting the history of the walking race with memorable photographs and other important events.



Dr G Ramakrishnan was honoured in his native village of Velappaya in Thrissur district for exemplary work in his field of expertise. He received the honours from the hands of former Kerala Legislative Speaker and MLA K Radhakrishnan. Several other distinguished personalities were also honoured on the same day.

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Bhajan Sandhya by Hari Bhajan Mandal led by Virag Parte at Ayyappa Vishnu Temple Powai

## Seminar on P. Bhaskaran



■ Vichara Vedi, the literary wing of Powai Kerala Samajam, will be organizing a Seminar in Malayalam titled P. Bhaskaran-A

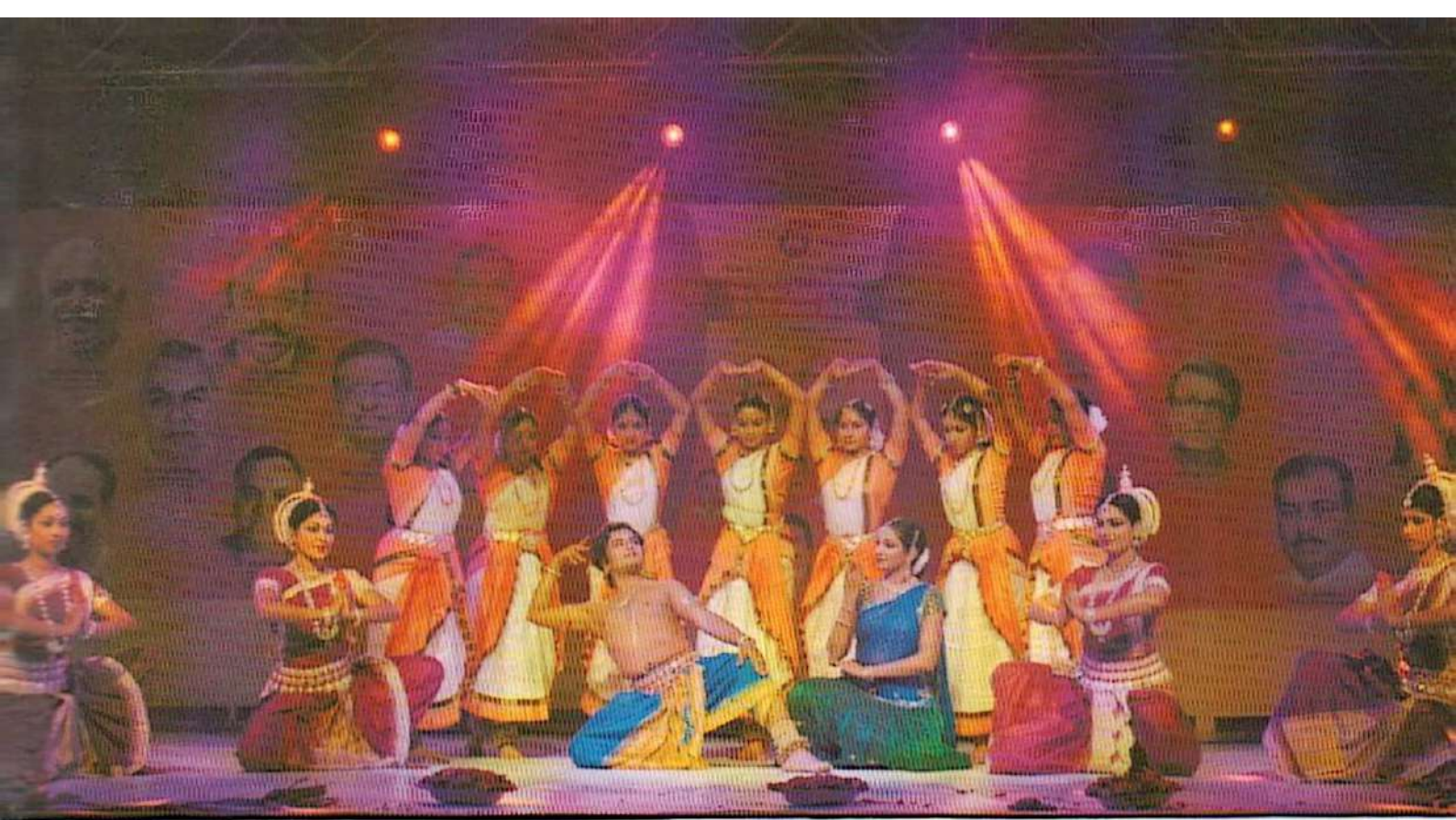
multi-faceted personality (P. Bhaskaran Enna Bahumukha Pratibha). The Seminar will be held on Sunday, the 9th of February 2014 from 4.00 p.m to 6.00 p.m. at the Powai English High School, Powai. Premkumar will be the Keynote Speaker and will speak on P. Bhaskaran and his Lyrics (P. Bhaskaranum Lalita Ganangalum). Dr. Sankarankutty will speak on P. Bhaskaran's Contribution in Film Music (P. Bhaskaranum Cinema Ganangalum). Ms. O.B. Sridevi will speak on Kerala-touch in P. Bhaskaran's Songs (P. Bhaskarante Ganangalile Keraleeyatha). C.P. Krishnakumar will speak on P. Bhaskaran and the Social Life of Malayalees (P. Bhaskaranum Malayali Samoochika Jeevithavum). K.V. Satyanath will speak on Submergence with Characters in P. Bhaskaran's Lyrics (Bhaskara Ganangalile Thanmayeebhavam). A.K.V. Nampoothiry will be the Evaluator.



Kathakali in Vikhroli Ayyappa temple



Smt Nirmla Mohan and Adv Padma Divakar lighting the lamp with Swami Hari Giri and Unit Secretary Venugopal at the SNMS Malad Unit Seminar on 'Aruvippuram Pratishta'.



## K & K Foundation New Year Awards

■ Kashmir to Kerala Social Foundation conducted their New Year Award Nite in a grand scale on February 1, 2014, at Hiranandani Gardens Powai.

The programme began with a shingaramelam by a team of ladies from Kerala and a dance performance by Hari Chethana team from Bangalore.

M P Virendrakumar, Managing Director and Managing Editor of Matrubhumi, T P Srinivasan IFS (Retd), Jacob Punnoose (Former DGP of Kerala), Justice Kulasekharan, Dr James Thomas, Kumaran Nair, Navinbhai Dave (Industrialist), Chandan Sharma (Mun Councillor), Susy Babu Varghese IRS, Capt. Raju (actor), M V Sankaran Nair (Gemini



Sruthi Sunil performs, Slok on keyboard



Dignitaries along with Award recipients



**Prince Vaidyan addressing the audience**

Circus), Mammen Varghese, Sai Banwal, Mukesh Rishi (actor), Nazeem Khan (Minister), Sunil Kumar and Prasadkumar received awards for the services rendered in their respective fields.

Mizoram Governor Vakkom Purushothaman, Minister for Home Affairs of Kerala Government Ramesh Chennithala, former Chief Minister of Karnataka B S Yeddyurappa, Speaker of J&K Assembly Mubarak Gul, Bishop Angelo Gracias and Leela Group Chairman Vivek Nair were guests of Honour.

President of the Foundation Prince Vaidyan welcomed the audience.



**Ramesh Chennithala greets Vakkom Purushothaman**



**Section of the audience**



*Best Wishes To*  
**KERALA IN MUMBAI**  
 On the Happy Occasion of the  
 4<sup>th</sup> year Annual Day Celebrations  
*Dinesh Poduval & Family*

*Best Wishes To*  
**KERALA IN MUMBAI**  
 On the Happy Occasion of the  
 4<sup>th</sup> year Annual Day Celebrations  
*V Balachandran*

# Malayalam returns to the past

**D**uring the late sixties, the then Government of Kerala strenuously implemented a policy of styling the Malayalam characters thereby reducing the total characters including the compound characters from over 900 to 90 and thus reduced the investments of the printers considerably. A leading newspaper 'Mathrubhumi' took a lead in this regard to introduce the readers to the new style of putting together the characters to form words. The then government also explained that the new characters are only for the purpose of printing and not for writing. Thus by an order of the government on March 23, 1971 the new style, as we see now, was officially introduced.

There were two important issues that led to move to the new style. The main reason was using a typewriter for typing Malayalam and another was the vast number of characters needed to be kept by the printing industry and that also from font sizes varying from 6 to 72 points. This compelled the printers to heavily put in huge amounts in this business. The

proposed change into a new style reduced the number of characters to be stored.

Once implemented, the instruction that while writing by hand, the old style could be continued to maintain the writing speed, was ignored as teachers expressed inconvenience to teach children two types of characters. This argument was without any basis as the children learning English have to familiarise with 104 characters as that language has separate characters for printing and writing in upper and lower cases where as Indian languages do not have varying cases.

Now the Department of Education of the state has decided to return to the old style, after 45 years of using the present characters, if the Minister for Education P K Abdurubb is to be believed, for classes from standard I to Plus II from the academic year 2015-'16. According to him, the Curriculum Committee has taken a decision to this effect and the modalities would be finalised after consulting the experts. Earlier the government had taken a decision to

introduce the old pattern of characters in the text books for Standards V-VII from academic year 2014-'15 but following the warnings of experts that such a step would only confuse students, the decision was set aside. The expert committee also suggested to the government to go for total take on after studying the implications.

To start with, during the next academic year, Standards I, III, IV, VII and XI will have text books in the old style while other standards would have it in the ensuing year.

The progress achieved in software development enabled this return to the roots. Since all the publications are using language software to compose the matter, the investment in types is totally absent and by a click of the mouse any font or size could be brought in. The initiator to the current typography, Mathrubhumi has already declared that it is returning to the old types. Soon others would follow suit. One thing is certain: Soon the hand writing would gain speed.

## Anju George wins Gold belatedly



**K**erala's beloved sports star Anju George won gold medal eight years after her performance. It is for the first time a Kerala athlete wins a gold medal in a World Athletic Meet.

Anju participated in the World Athletic Meet held in Monaco in 2005 and she won silver medal in long jump. The gold medal was won by Soviet athlete Tatyana Kotova. There were allegations that she used performance enhancing drugs and the allegations were under scrutiny. Now International Athletic Federation found her guilty and annulled her medal. By default, Anju George became the Gold Medallist.

It is to be noted that Anju could get only a bronze in the same event in 2003.

With best wishes to

raaGalaya

MELUHA

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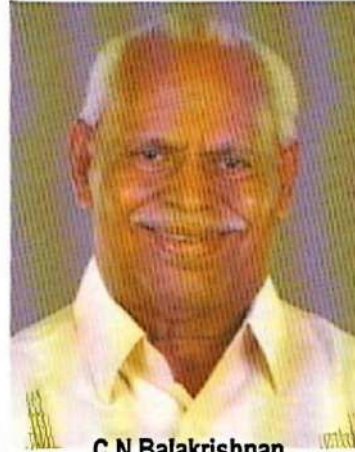
M U M B A I

## Kerala advocates turn against minister

**T**o give, accept and encourage dowry is a crime in India. If anyone indulges in it, he or she would invite a punishment of rigorous imprisonment upto five years and/or a monetary fine of Rs.15,000, according to Prevention of Dowry Act, section (3). Even if the crime is not really occurred, the individual attempting it is liable to receive one fourth of the punishment, under IPC 115.

Recently two ministers of Kerala attended a function in Chevayur, Kozhikode in connection with the golden jubilee celebrations of Chevayur Service Co-operative Bank. When Minister for Social

Welfare, Dr K M Munir was presiding over the meeting, Minister for Co-operation C N Balakrishnan declared that the co-operative banks would give loans to the needy families to give dowry and the said declaration has turned the heads of the people in shock. Dr Munir is heading the ministry that has to take action against people who encourage



C N Balakrishnan

dowry and Balakrishnan has taken the oath to protect and uphold the constitution and the rule of the law.

Legal experts point out that Minister Balakrishnan has no right to continue as minister as he violated the rule of law. An apology cannot wipe off the guilt, they point out.

Adv R K Asha of Gargi Stree Kootayma of Thrissur and Adv P S Sreedharan Pillai are the advocates threatening the minister with legal action.

## Rahul's ride atop police vehicle draws criticism

**R**ahul Gandhi, Vice President and Election Campaigner of Indian National Congress visited Kerala to join the Yuva Kerala Yatra organised by the Youth Congress. He reached Kayamkulam on January 13 where the Yatra had reached. He travelled with the yatra for a short distance by foot.

Rahul Gandhi arrived at Kochi airport in the afternoon and soon proceeded to Alappuzha. The Congress Vice-President dropped in at a Primary health centre located between Kochi and Alappuzha and spent about half-an-hour there. At the Community health Centre at Thuravoor, Rahul Gandhi interacted with the locals there. When he reached there, polio distribution was in progress and he immediately joined the campaign by giving polio drops to a baby.

Rahul Gandhi travelled on foot with the Yatra for some distance and later took an open jeep. He also jumped in to the crowd to interact with the locals. A big crowd of local people also were present on both sides of the road to have a glimpse



of the young Congress leader. Rahul Gandhi was received at Nedumbassery airport near Kochi by Union Minister Vayalar Ravi, State Home Minister Ramesh Chennithala and other party leaders.

When the enthusiastic crowd jostled to get in touch with the leader, the Gandhi scion had jumped on top of a police car. Some leaders of the party also climbed over the jeep to give him company. The police present there to provide security did not prevent them from doing

this.

This ride on top of the police jeep created a lot of controversy now. Travelling on top of the vehicle is against traffic rules and thus an offence. The matter became serious since he climbed on top of the police jeep and the minister in charge of police who was expected to take a suo motto case, was not only accompanying the political leader and gave him company for some time.

Police decided not to register a case against him saying that the

Congress leader was asked to climb on to the vehicle to protect him from the surging party workers and people who mobbed him while walking along the yatra. A court at Mavelikkara has asked the police to intimate the action taken by them on the complaints lodged against the ride in violation of the motor vehicles rules, on a petition filed by Nationalist Youth Congress leader Advocate K Mujeeb Rahman. The petitioner alleged that the police were closing their eyes on the violation of the law because of political reasons. He alleged Gandhi's action amounted to violation of Section 123 of the Motor Vehicle Act and wanted police to initiate action against the Congress leader. Rahman also alleged that

Gandhi misused the police vehicle and caused inconvenience to the public by causing traffic congestion. The complaint was given to the Nooranad police station in Alappuzha district. He has made State Home Minister and Kerala Pradesh Congress Committee (KPCC) president Ramesh Chennithala as the first witness in the case. Several opposition leaders, including Communist Party of India (Marxist) state secretary Pinarayi Vijayan have also come out against it and demanded action against Rahul and others behind the violation of the law. CPI (M) and Congress leaders sparred over Gandhi's visit. Daring the authorities to take action against Gandhi for "violation" of

traffic rules, Pinarayi Vijayan said his acts amounted to "antics." Home Minister and Kerala PCC president Ramesh Chennithala retaliated, saying CPI (M) was scared by the rousing reception Gandhi received from the people of the state.

Meanwhile, the Democratic Youth Federation of India (DYFI), the youth wing of the CPI (M), has moved State Transport Commissioner Rishiraj Singh, who has declared a war against violators of traffic rules, against Rahul's ride.

A court in Kerala has sought a report from the police over complaints against All India Congress vice president Rahul Gandhi's ride atop a police vehicle during his visit to the state.

## This too happened in Kerala

If someone deposits big amounts into your savings bank accounts, will you get alarmed? Most probably not. Sometimes we would even welcome such generosity. Manikandhan of Perumbala, near Kasargod got worried when he found that one stranger deposited Rs.15,000 into his account. Manikandhan, an auto driver, went to his bank SBT to enquire but the authorities expressed their helplessness. It happened on May 23, 2013. The money transfer took place from abroad and there was only a reference number to fall

upon. He guessed that someone might have did it by mistake and decided to wait for a call from that person. Worry turned to amazement on July 2 when another amount of Rs.19,335 came to his account. Amazement became a shock when another amount of Rs.34,815 on July 11. Shock became fear on January 18 when another amount of Rs.83,400 was added to his already fat account. Unable to sustain the fear, he decided to lodge a police complaint and soon the matter started unfurling. A youth by name Sudhish

came rushing saying that it was him who deposited money into his account. Sudhish was working in Gulf and he sent money through UAE Money Exchange but a small error in account number occurred. Using the same paying slip, he continued to send again. When he attempted to withdraw money from an ATM centre, he was shocked to realise that his account had no money. When Manikandhan returned the money to Sudhish, the latter was overjoyed while the former felt greatly relieved.

## Padma awardees from Kerala

ISRO Chairman Dr K Radhakrishnan is chosen for the Padmabhushan award of 2014. Padmashri Award winners among Keralites are poet Vishnu Narayanan Namboothiri, Scientist Madhavan Chandradattan, gynaecologist Dr M Subhadra Nair, squash player Deepika Pallickal, Prof Eluvathinkal Devassy Jemmis, cardiologist Dr Thenunkal Paulose Jacob, Mohiniattam exponent Prof Kalamandalam Sathyabhama, Cinematographer-director Santhosh Sivan and actress Vidya Balan.



Clockwise from left:  
Dr K Radhakrishnan, Vishnu Narayanan Namboothiri, Santhosh Sivan, Sathyabhama, Vidya Balan,

Madhavan Chandradathan, Dr Subhadra Nair, Devassy Jemmis and Deepika Pallickal.

# KAJU BURFI



**INGREDIENTS**

- 1) Cashew nuts 250 gms.
- 2) Sugar 500 gms.
- 3) Milk 500 ml.
- 4) Cardamom Powder 2 tsp.
- 5) Pista 50 gms.
- 6) Ghee 500 gms

**PREPERATION**

- 1) Soak Cashew nuts in hot water for ½ hour.
- 2) Melt Ghee and keep warm.
- 3) Chop Pista to fine pieces.
- 4) Grind the soaked Cashew nuts in a mixer to a fine paste by adding milk.

**B**oil the sugar with water to prepare string consistency in a heavy bottom pan. Add grinded Cashew nuts paste in it stir the mixture on medium flame. When the mixture starts thickening add ghee little by little. Once all the ghee is fully absorbed the mixture leaves the pan to form a thick mass. Remove from fire and put the mixture on a ghee spread plate or tray. Decorate the top of the mixture with chopped Pista and cardamom powder. Allow for cooling. When cold cut to square pieces.



K S Narayanaswamy

Courtesy: Mani's Lunch Home

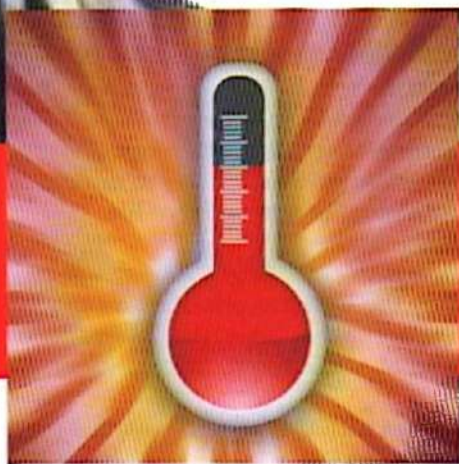
## കവിത

# കവിതത്തുടിപ്പ്

ഒരു കവിത തുടിപ്പു  
 പിറന്നുടൻ വിഹായസ്സി ലേക്കുയർന്നിടാൻ  
 മധുരമായ് വിധുരമായ്  
 ലാസ്യലഹരിയായ്  
 പിറവിയോടുഷ്ഠസന്ധ്യയെ  
 പുൽകിപ്പറന്നിടാൻ  
 സുമസൗരഭങ്ങൾ നുകർന്നിടാൻ.  
 ഇളവെയിൽ പരക്കുന്ന  
 പുലർകാലഹിമനീലിമയിലെ  
 യുവസൗരകിരണങ്ങളെ  
 നുകർന്നാ വോളമുർജ്ജമാവഹി-  
 ചുല്ലുസിച്ഛിടുവാൻ.

വിണ്ടും പറന്നേ ശ്രീശൈലങ്ങളിൽ  
 നിമ്നോന്നതങ്ങളിൽ  
 നിത്യവിസ്തൃതങ്ങളിൽ  
 വിലയിച്ചുന്മാദ രാഗപരാഗ-  
 കേളിയിൽ മുഗ്ദ്ധമായ്തീർന്നിടാൻ.  
 ഒരു കവിത തുടിപ്പു  
 മഴക്കാടു താണ്ടും രമത്തിൽ  
 കിനാവിന്റെ പൊയ്കയിൽ  
 നിന്തിത്തുടിച്ഛിടാൻ.  
 കുളിരിൽ നിലാവു  
 നിഴലും തീർത്ത മെത്തയിൽ  
 നിത്യതയെ പുൽകി  
 മയങ്ങിക്കിടന്നിടാൻ.

മുതൂർ ബാബു



# DETOXIFICATION WITHDRAWALS AND THEIR MANAGEMENT



Dr Sujatha Nair

**D**etoxification a term we hear very often these days as a health mantra.

When it comes to Substance usage, detoxification is a different ball game altogether.

Let us consider the individual who after one drink too much at a social do wakes up with a heavy head the next day. All he does- have a coffee and he is dapper!

A person after a bout of heavy drinking and partying over the weekend wakes up with a hangover- heavy head, dizziness, acidity etc. he drinks a lemonade, pops an antacid and a pain killer and is ready to face the day.

A regular drinker- for health reasons decides to take a sabbatical from drinks-stays off it for a month or two and switches to a fruit or soup diet for a few days and is fit as a fiddle.

Above, we have scenarios of withdrawals experienced by "social consumers" of alcohol, experiences of which many of you might have had, and the "detoxification " methods that have been indulged in that worked.

Cut to our friend- who is Addicted to Alcohol, - multiply the experience of the above withdrawals or hangovers a from 10 -100 percent depending on the intensity, frequency and duration of the unmanageability caused due to usage .Seen anyone with a drinking problem claiming to see weird images or seeing people and faces that are not there jumping around or laughs or cries and seems to act like a clown or thinks there are ants crawling under his skin? Hilarious?

Chances are you witnessed the kind of withdrawals the alcoholic experiences, so much so, it is called The Alcohol Withdrawal Syndrome- a set of symptoms seen when an individual reduces or stops alcohol consumption after prolonged and excessive intake.

The reason for the syndrome is the hyperexcitable state of the mind and the central nervous system. The withdrawals are both Physical and Psychological.

The severity of the symptoms vary from mild sleep disturbances, mild anxiety, lack of appetite to severe Physical withdrawal symptoms like severe Tremors, excessive sweating, diarrhoea, headache, nausea , vomiting, increased heart rate(tachycardia), seizures or convulsions, bodyaches etc. and Psychological withdrawals like Craving for the substance, Insomnia, , Visual and auditory hallucinations, severe anxiety and panic attacks, confusion, depression etc.

In very severe cases Delirium tremens -DTs can occur comprising of uncontrollable tremors, confusion, visual hallucinations, severe anxiety, seizures, high blood pressure, tachycardia, nightmares, disorientation, paranoia, fever etc. Proving to be fatal without appropriate medical treatment.

PAWS ( Post Acute Withdrawal Syndrome) can occur in many alcoholics where in the withdrawal symptoms can linger or occur for at least a year which can mimic hangovers with headaches, nausea, disorientation, insomnia etc.

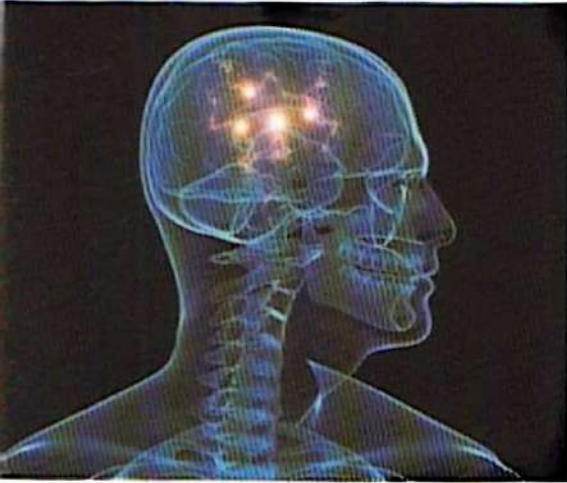
Withdrawal symptoms from Drugs are also similar to the above with substances like Cocaine etc having more psychological



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withdrawals than physical.

All the above withdrawal symptoms are so painful that the person addicted to alcohol or drugs resorts to drink or drug usage to prevent or abort their occurrence. Hence, we see that ultimately the addict uses as, using is no more to attain "pleasure" but to keep "pain" at bay.



## DETOXIFICATION

This involves various interventions essential for helping the addict tide over the phase of withdrawals.

Detoxification is done under medical supervision in a hospital so that medical intervention is at hand in case of emergencies.

### Steps to Detox:

1) **Evaluation** Blood and other investigations are done to assess the physical parameters of the afflicted individual so that

the extent of damage caused can be assessed. Psychological evaluation is done to assess the effect on the mind. During the course of detox underlying ailments like Diabetes, Hypertension, Cirrhosis etc. can come to the fore. Likewise any underlying psychiatric ailments can surface (Dual Diagnosis- an underlying psychiatric ailment with Addiction to Substance) for which detailed psychiatric evaluation is also conducted.

2) **Stabilization** here the patient is helped with IV fluids and mild sedatives or medications to reduce the severity of the withdrawals and prevent life threatening symptoms from developing.

3) **Enabling Rehabilitation** readying the patient for the actual rehabilitation process - in house treatment programs in which various Counseling therapies and other alternative therapies like Meditation are utilised to enable the Afflicted individual to see and live life beyond Substance usage.

Detoxification is thus a Bridge connecting those afflicted by the Disease of Addiction to a Rehabilitation process that takes them beyond the illusory world of Addiction to the reality of Life.

We at Anatta are with the person afflicted and affected from Detox to Rehabilitation and beyond. ■

## Kandivli businessman's Unique Passion

**K**andivli (west) resident E Chandran has a unique obsession he loves to preserve Railway Passes since 1972, the time he landed in Bombay (now Mumbai). An HR Consultant by profession, Chandran has today a collection of nearly 300 Western Railway Season Tickets (monthly / quarterly). The first Railway 3rd class Pass he bought was for Rs.3.65 between Malad/Borivli. This 3rd class has been discontinued by Railways since February 1976. When one goes through the neatly kept album of his collection, it becomes unbelievable to know that the monthly season tickets to cost well below Rs.5 which is the minimum second class card ticket fare now. The current minimum second class season now is Rs.85. The current computerized season tickets started churning out from Railway PCs from 1994. Another uniqueness of Chandran's collection that from 1972 till today there has been no break in the collection, which means that all these 41 years he has been a bonafide WR Season ticket holder. "Since my job involves lot of travelling outside Mumbai, I make sure that my friends renew the pass before it expires", says Chandran.



When asked how long will he continue collecting and preserving these passes, Chandran replies with a sigh of anxiety, "until I am able to travel by Western Railways. He is among many who travels by train as the road journey by cars have become very time consuming besides a strain on one's health," he concludes.

-Rakhi Sunil

# Pamper Yourself and Look Beautiful

Read on to get KERALA IN MUMBAI's top 10 tips for boosting your winter skin care regimen, so that your skin stays moist and healthy through the winter months.



## Seek a Specialist

If you go to your local drugstore, you'll be hard put to find a

salesperson who can give you good advice. That's why going to an esthetician or dermatologist even once is a good investment. Such a specialist can analyze your skin type, troubleshoot your current skin care regimen, and give you advice on the skin care products you should be using.

## Moisturise More

You may have found a moisturiser that works just fine in spring and summer. But as weather conditions change, so, too, should your skin care routine. Find an "ointment" moisturizer that's oil-based, rather than water-based, as the oil will create a protective layer on the skin that retains more moisture than a cream or lotion. (Many lotions labelled as "night creams" are oil-based.)

But choose your oils with care because not all oils are appropriate for the face. Instead, look for "nonclogging" oils, like avocado oil, mineral oil, primrose oil, or almond oil. Shea oil -- or butter -- is controversial, because it can clog facial pores. You can also look for lotions containing "humectants," a class of substances (including glycerine, sorbitol, and alpha-hydroxy acids) that attract moisture

to your skin.

## Apply Sunscreen

Sunscreen isn't just for summertime. Winter sun can still damage your skin. Try applying a broad-spectrum sunscreen to your face and your hands (if they're exposed) about 30 minutes before going outside. Reapply frequently if you stay outside a long time.

## Cleansing, Toning and Moisturising

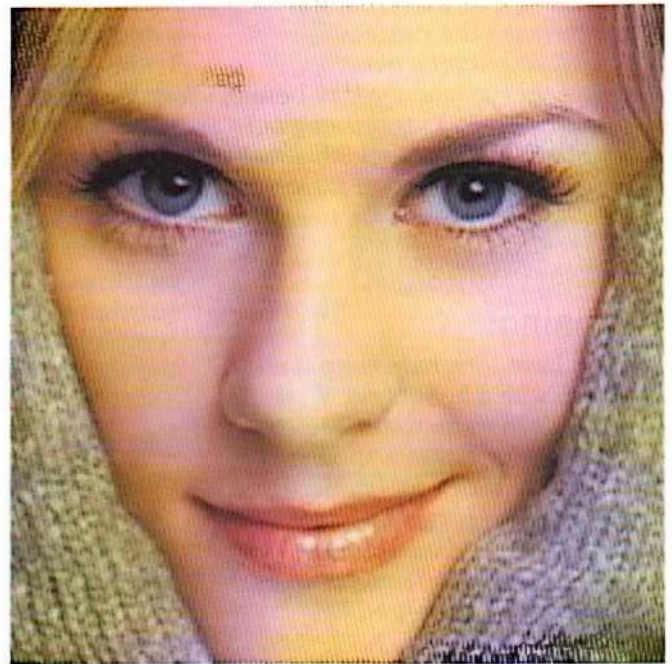
Cleansing is an essential part of your morning and night-time beauty routine, because cleansing your skin not only removes make up, it also removes all those impurities that

come mainly from pollution. It is very important not to leave this grime on the face overnight. If you don't cleanse properly, your pores become blocked, your skin starts to look dull and spots start to appear. Don't remove your make-up with ordinary soap, we now know that the pH of soap can strip the skin and leave it dry and tight.

The eyes are a particularly fragile zone but they have to cope with a lot of make-up, which is why it's important to use products that are gentle on the delicate eye area. If you have dry skin, consider cold cream, which the French use. Simply apply cream, then wipe off, no water needed (if you have hard water, it can be especially harsh on skin). Most women prefer the water method: Use warm water to loosen dirt and clogged pores. Use a dime-sized bit of cleanser, then rinse with cool or lukewarm water.

## Deep Cleansing

From time to time, regardless of how often you clean your skin, you may find pimples or blackheads still cropping up. Your skin can start to look dull and lifeless during cold weather or even during warm weather if your skin tends to be dry. When these things happen, it's time for a deep-cleaning. Not only does deep-cleaning your skin refresh your complexion, it's like a mini spa at



home. Using every day, natural products make the process inexpensive but effective. Do not deep cleanse the day before a special occasion, as drawing out impurities from the skin in this way can lead to blemishes, so allow a couple of days for the skin to settle.

## Step-by-step deep cleansing:

1. If you have long hair, keep it off your face with a headband. Wash your hands in warm water. Moisten your face using either a sponge or face cloth, or with your hands. If you use a sponge, I suggest using a natural sponge. Make sure you rinse it well after use, as damp sponges and lace cloths are breeding grounds for germs.
2. Lather the face using a cleanser appropriate to your skin type. Now would be good time to gently

- massage the facial muscles. Try to avoid getting soap in your eyes.
3. Rinse your face thoroughly. If you wish to steam the face, now is the time to do so.
4. Fill a bowl with hot water and, using a towel to keep the steam and heat in, hold your face over the bowl for a few minutes. Removing all traces of cleanser from the face is very important and this is completed with the next stage of the skin care routine, toning.

## Toning

Toning is a very simple process; its main action is to remove any remaining traces of the cleanser. It tightens the skin in preparation for moisturizing. If you have steamed your face after cleansing, toning tightens up the pores of the skin. This is important before you apply makeup. Water itself is the most natural toner. Use lukewarm water,

or for a more revitalizing feeling use cold water, but avoid hot water, which can damage the cells of the facial skin.

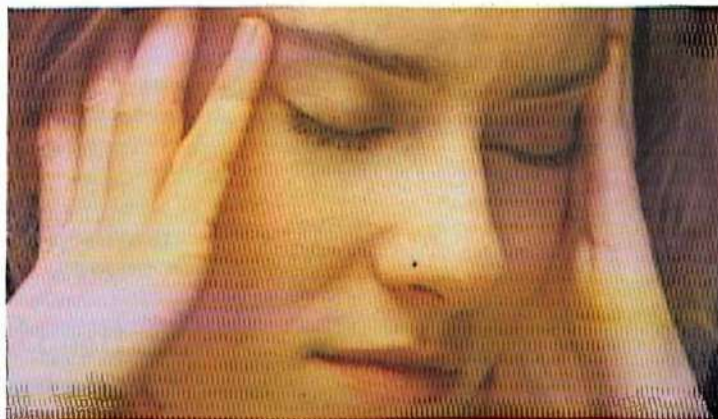
## Moisturising

It is very important to moisturize, even skin that may seem oily, otherwise the body will produce too much natural oil (sebum), which clogs the pores and may lead to blemishes. It is a myth that only dry skins need moisturizing. However, if you do have oily skin, use a light lotion rather than any heavier salve. The best time to moisturize is after toning. You may apply body lotion after a hot bath, when the pores are open, as more moisture is absorbed this way, but do not apply moisture to the face at this time, as it will feel clogged. Wait until the pores of the skin have closed a little before moisturizing the face or applying makeup. ■

# Tackle that Headache

- K A Viswanathan

1. Migraine can be treated effectively with the help of fresh grape juice. Grind grapes to extract the juice. Consume the juice in the concentrated form, without adding water.
2. Increase the intake of niacin (vitamin B3), as it has been found to be helpful in alleviating migraine pain. Some of the foods rich in niacin are yeast, whole wheat, green leafy vegetables, tomatoes, nuts, sunflower seeds, liver and fish.
3. Cabbage leaves are helpful in relieving the pain of a migraine headache. Squash cabbage leaves and place them in a cloth. Place the cloth on your forehead for some time. Once the cabbage leaves become dry, remove the cloth and make a fresh one.
4. Lemon peel is helpful in solving migraine headache. Grind lemon peel to form a paste and apply it on the forehead. Let it dry and then rinse off with cool water.
5. A mixture of carrot juice, either with spinach, beet or cucumber juice, works effectively in curing migraine. Combine 300 ml of carrot juice with 200 ml of any other juice and drink it.
6. You can also mix 100 ml each of beet and



- cucumber juices, with 300 ml of carrot juice and drink it on a regular basis.
7. Massaging the forehead with primrose oil is beneficial in curing migraine. It works as an excellent anti-inflammatory agent, preventing any kind of constriction in the blood vessels.
8. Include garlic in your diet. Either chew a piece of garlic in the raw form or mix it with other food items.
9. Another effective method would be to have chamomile tea. This is effective in reducing the occurrence of migraine.
10. Taking lukewarm water enema is effective. It cleanses the bowels, thereby removing the toxins from the body and helping prevent migraine.
11. Take some sandalwood powder and add a few drops of water to it, so as to form a paste. Apply this paste on the forehead and let it dry. Once dry, rub it off by hand and wash it.
12. It is advisable to avoid direct sunlight; smoking and drinking alcohol, as all these can aggravate migraine

# Divyadarshanam ദിവ്യദർശനം (1973)



**Lyric: Sreekumaran Thampi**      **Composer: M S Viswanathan**  
**Singer: P Jayachandran**      **Raagam: Sindhu bhairavi**

Rohini



Sreekumaran Thampi

സർണ്ണഗോപുരനർത്തകീശിച്ഛം  
കണ്ണിനു സായുജ്യം നിൻരൂപം  
ഏതൊരു കോവിലും ദേവതയാക്കും  
ഏതു പുജാരിയും പുജിക്കും -നിന്നെ  
ഏതു പുജാരിയും പുജിക്കും  
പ്രേമവ്യന്ദാവനഹേമന്തമേ -നിന്റെ  
പേരുകേട്ടാൽ സർഗ്ഗം നാണിക്കും  
ആ രാഗസോമരസാമൃതം നേടുവാൻ  
ആരായാലും മോഹിക്കും!  
ആനന്ദചന്ദ്രികയല്ലേ നീ  
അഭിലാഷമഞ്ജരിയല്ലേ നീ... (2)  
രാഗവിമോഹിനീ ഗീതാഞ്ജലി-നിന്റെ  
നാവുണർന്നാൽ കല്ലും പൂവാകും  
ആ വർണ്ണഭാവ സുരാമൃതധാരയെ  
ആരായാലും സ്നേഹിക്കും  
ആത്മാവിൻ സൗഭാഗ്യമല്ലേ നീ  
അനുരാഗസൗരഭ്യമല്ലേ നീ (2)

(സർണ്ണഗോപുര..)

(സർണ്ണഗോപുര..)

(സർണ്ണഗോപുര..)



M S Viswanathan

Transliteration:  
A, a = അ; Ā, ā = ആ, റ; e = ഐ; Ē, ē = ഏ, ഊ; C, c = ച; i = ി; Ī = ി; r = ര; ṛ = റ; o = ഔ; ō = ഓ; u = ഊ; Ś, ś = ശ; ṣ = ഷ; ṭ = ഠ; Ū, ū = ു; ũ = ൃ; Ṛ = ൝

Swarnagōpura narṭtakī śilpam  
Kaṇṇinu sāyūjyam ninrūpam  
Ēṭoru kōvilum dēvaṭayākkum  
Ēṭu pūjāriyum pūjikkum nine  
Ēṭu pūjāriyum pūjikkum (2)  
Prēmavṛndāvana hēmanṭamē ninte  
Pērukēttāl swargam nāṇikkum  
Ā rāgasōmarasāmṛtam nētuvān  
Ārāyālum mōhikkum!  
Ānandacandrikayallē nī  
Abhilāśamanjariyallē nī...  
Rāgavimōhinī gīṭānjalī ninte  
Nāvunarnnāl kallum pūvākam  
Ā varṇabhāva surāmṛṭadhāraye  
Ārāyālum snēhikkum  
Āṭmāvin soubhagyamallē nī  
Anurāgasourabhyamallē nī...(2)

(Swarnagōpura..)

(Swarnagōpura..)

(Swarnagōpura..)



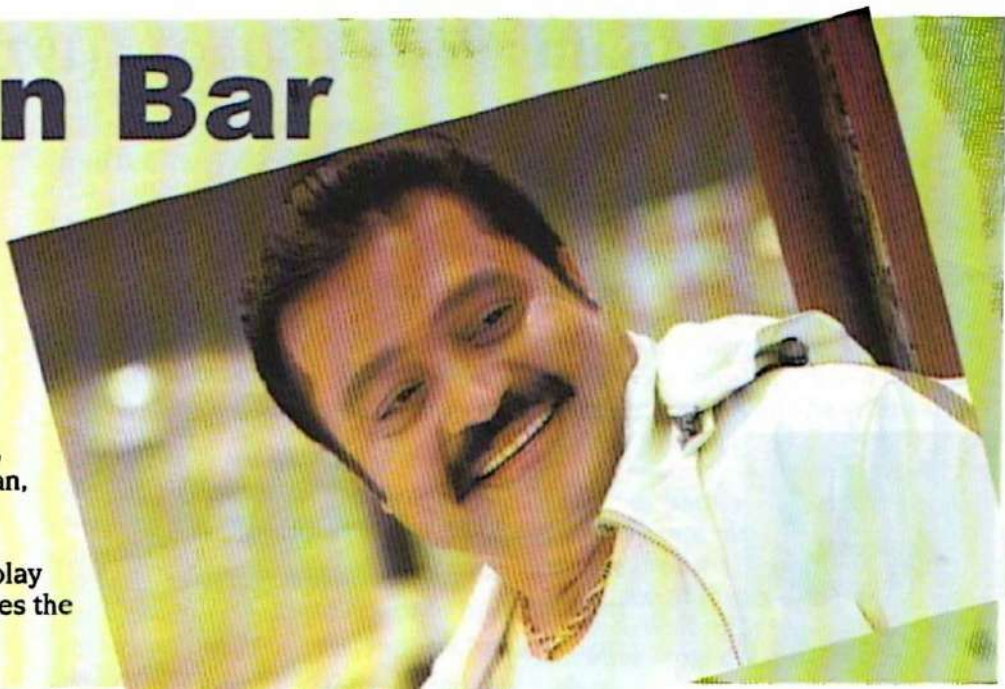
P Jayachandran

Lankadahanam was produced by K P Kottarakkara. He himself wrote the story, screenplay and dialogue and it was directed by Sasikumar. The main actors were Prem Nazir, K P Ummer, Adoor Bhasi, Jose Prakash, Sankarati, Govindan Kutty, Sreelatha, Ragini, Vijayasri, Khadija etc.

This film was a superhit because of its melodious songs, composed by M S Viswanathan. The other songs are *Kilukile chirikkum*, *Nakshtrarajyathe*, *Panchavtiyile*, *Suryanennoru*, *Swarganandini*, *Thiruvabharanam* and the singers were K J Yesudas, L R Easwari, P Jayachandran.

# Dolphin Bar

**T**his film is produced by Arunkumar and Sudeep Karat for Line of Colours. Suresh Gopi appears in this film as a bar owner. Other actors are Anoop Menon, Madhu, Suraj Venjaramoodu, Irshad, Saiju Kurup, Sadiq, Anil Murali, Jojo, Indrans, Balachandran Chullikad, Nandu, Arun, Kalpana, Tezni Khan, Sona and Mrudul besides Sreenivasan. Anoop Menon writes the screenplay and lyrics and Jayachandran scores the music.



# Praise the Lord

**M**ilan Jaleel produces Praise the Lord for Galaxy Films, based on a story of the same title by Zakaria. It is directed by debutant Shibu Gangadharan with music composed by Shan Rehman. The lyrics are penned by Rafiq Ahmed. The screenplay is written by T P Devarajan. The story revolves around a young couple arriving at a house after running away from their homes. Mammooty plays the lead with Reenu Mathews as heroine. Other actors are Ahmed Siddique, Angasha Puri, Mukesh, Suresh Krishna, Kalabhavan Shajohn, Indrans, Dinesh Panicker and Adwaita Nair.

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# Happy Journey

**B**oban Samuel, after 'Romans' directs 'Happy Journey' with Jayasurya, Lal, Apama and Gopinath as main actors. Ashiq Usman produces the film under the banner of Milestone Cinema. Jayasurya acts as a cricket loving blind man, Aaron. Lalu Alex, Balu James, Kakka Ravi, Edavela Babu, Kalabhavan Haneef, Kochu Preman, Sunil Sukhada, Lena, Seema G Nair etc are also in the cast. Its screenplay is written by Arunlal. Lyrics are written by Harinarayanan and music by Gopi Sunder.



# Medulla Oblongata

**A**ctor and brother of yesteryear actresses Ambika and Radha, Suresh Nair directs Medulla Oblongata and its shooting is progressing in Thiruvananthapuram. Rahul Madhav, Saiju Kurup, Arjun Nandakumar and Rakendukumar are the main actors. Gujarati actress Havana is the heroine. Nandu, Ambika, K K Mahendra, Murali Mohan, Jomon and Joshi are also having important roles in this film. Suresh Nair jointly with Anilraj wrote the screenplay, Balagopal Ravipal composes music for the lyrics of Rajiv Alunkal.



# Vegam



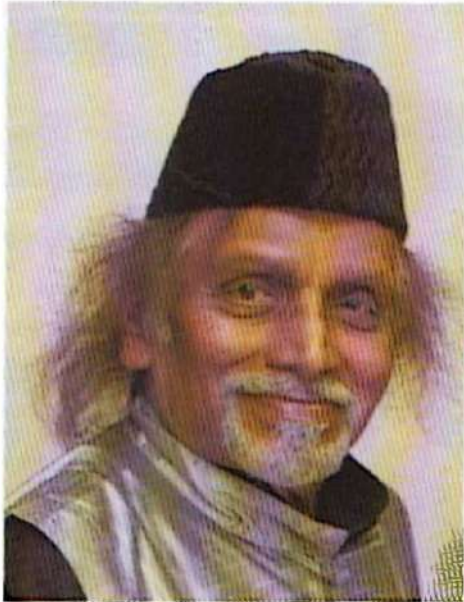
**V**egam is a family thriller produced by FX4Moviemakers. Shammi Thilakan, Shani, Jojo, Sunil Sukhada, V K Baiju, Surjith, Sanskriti Shenoy, Swapna Menon, Nisha and Sarang are the main actors. Director K G Anilkumar himself wrote the screenplay. Music is composed by Govind Menon with lyrics written by Anu Elizabeth Jose and Prakash Marar. The story revolves around a middle aged man trapped between two young men on the run to make fast money by any means.

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# Noted singer K P Udayabhanu passed away

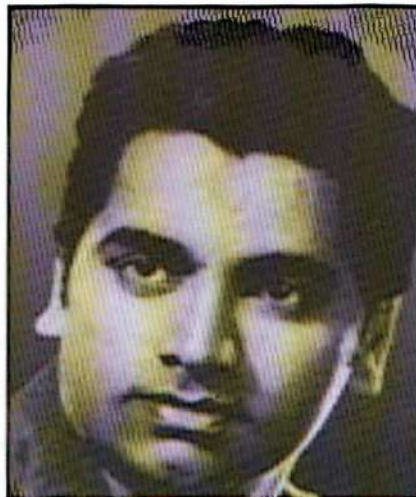
**F**or a leading playback singer, he had only a small number of songs, say about 50. But K P Udayabhanu who passed away on January 5 evening will remain remembered by music lovers for a long time. He was ailing from Parkinson's disease for some time. Udayabhanu was the seniormost playback singer of Malayalam when he breathed his last. He was born as the eldest son of N S Varma of Tharoor in Palakkad and Ammu Nethyamma in 1936. Founder Editor of Mathrubhumi, K P Kesava Menon was his direct uncle. He lost his mother when he was only 8, and father also left him soon. Following his mother's death, he was brought to his native village from Singapore where Varma was employed. He grew up under the caring eyes of his uncle K P Appukutta Menon. He learned music under maestros Palakkad Mani Iyer and M D Ramanathan. He joined as an announcer of AIR in Kozhikode in 1955. He got his break in films in 1958 under the baton of K Raghavan, another AIR artist, in Nayaru Piticha Pulivalu. He had sung two songs for the leading actor



CM Oommen Chandy lays wreath on Udayabhanu's body

Sathyan in that film (Velutha penne.. Enthithra panchasaara punchirippalil..) and stole the hearts of Malayalees. Manasinakathoru pennu (Palat

Koman), Pennayi pirhannenkil..(Ammaye Kanan) etc are some of his popular songs. He also worked as PRO of former Chief Minister K Karunakaran and member of Kerala Sangeetha Akademi besides as a music director (Samasya, Mayilpeeli). He was married to Vijayalakshmi who died in 2007, and the couple had a son Rajeew. Udayabhanu was known for his sorrowful melodies such as Anuraaganatakathin..(Ninamaninha kaalpaatukal), Chutukanneeraln jeevithakatha..(Laila Majnu), Velinakshtrame.. (Ramanan) etc carry his signature tone. He also had a few romantic songs to his credit. Valha kilukkum vaanampadi.. (Mayavi), Utalukal arhiyathuyirukal.. (Tharavattamma), Mandara punchiri.. (Thankakutam), Ponvalha illengilum (Kuttikuppayam), Thamarathumbi va va.. (Puthiya akasam puthiya bhoomi) etc belonged to this genre. When film offers dried up, he started a musical troupe with senior playback singers like P Leela, Brahmanandan etc, and new comers under the banner of Old is Gold and enthralled his fans and admirers. The nation honoured him with Padmashri in 2009.



Young Udayabhanu



Udayabhanu with President K R Narayanan and Sonia Gandhi





# Legendary South Indian Actor A. Nageswara Rao dies at 90

on to act in around 250 films, including some in Tamil and Hindi, in a career spanning seven decades and was the recipient of several coveted awards including the Dada Saheb Phalke Award and Padma Vibhushan. Nageswara Rao made a

A strict disciplinarian in real life, Nageswara Rao earned kudos for his poignant portrayal of an alcoholic and jilted lover in films like 'Devadas', 'Prem Nagar' and 'Premabhishekam'. Malayalees remember him as Devadas, the Tamil version that

**L**egendary actor of Telugu and Tamil films Akkineni Nageswara Rao, who strode the South Indian film world like a colossus in the 50s, 60s and 70s and had a stature on par with N T Rama Rao, Shivaji Ganesan, Gemini Ganesan and M G Ramachandran, died on January 22 early morning. He was suffering from cancer for the last one year. His son actor Nagarjuna said that his father died peacefully in his sleep. ANR, as he was popularly called by his admirers and fans, was 90.

Born in a humble agrarian family in Krishna district of coastal Andhra Pradesh in 1924, he had a brush with theatre at a tender age before making his debut in early 1940s with the film 'Dharmapatni', in which he enacted the role of a woman, as women were in those days not allowed to act in drama and films. A stalwart in his own right, he went



ANR as Abhimanyu, with Savithri and Ranga Rao in 'Maya Bazar'

name for himself by playing a variety of roles, which were liked by the educated middle-classes, besides doing mythological and folk films.

celebrated Silver Jubilee in several cities of Kerala. Malayalees would vouch for ANR as the best Devadas they had ever seen from among Saigal, Dileepkumar, Venu Nagavalli, Sharukh Khan et al. He was very humble and had no qualms in sharing screen space with other top actors. He and N T Rama Rao shared equal roles in *Gramapennu*, made in Tamil and Telugu in which Anjali Devi was the heroine. The same movie was made in Hindi, titled *Insaniyat*, in which Dileep Kumar enacted ANR's role and Devanand that of NTR. During his early years, the South Indian movie world was ruled by Tamil and Telugu producers and most of their movies were made simultaneously in both the languages, with some changes in the star cast. In many mythologicals and epics, the roles enacted by Gemini Ganesan Tamil were handled by ANR in Telugu and they



ANR with Vyjayanthimala

exchanged the roles when films were made with them in both the languages. Missiyamma, Mayabazar, Kalyanaparisu, Manithan Maravillai etc are some of them.

ANR started his acting career when he was 22 and continued to act as hero till his late sixties and then switched over to character roles till he died. He acted with NTR in dozens of mythologicals such as *Mayabazar*, *Naradar Kalyanam*, etc. He was hero to the legendary actresses of that time such as Anjali Devi, Bhanumathi, Jamuna, Savithri, Padmini, Vyjayanthimala, and portrayed both epic characters such as Vishnu, Arjuna, Abhimanyu, Narada, Valmiki, Tenali Rama etc and urban and rural characters with ease. He also acted in a few Hindi movies that were remakes of successful Telugu movies. *Suvarna Sundari*, produced by Anjali Devi was one among them.

Though he studied only upto IV standard (he jokingly used to say that he was III Std pass), he established many chairs in various universities for the benefit of the poor, allocating lakhs of rupees for the purpose since the sixties. In many films, he acted as college student and college professor. The way he used to speak English, many used to think that he was a graduate like NTR.

When most heroes of the South refused to dance with their heroines, ANR was game. Even when he was 68, he danced with his heroines, one third of his age, like a young man. Priyadarsan said that his admirers never thought of his age but they were happy to see him on the screen.



ANR as Valmiki

He played a big role in transplanting Telugu film production from Kodambakkam to Hyderabad. He built his own studio, named after his wife Annapoorna and produced more than 50 films and his last production was *Manam* in which he shares space with his son Nagarjuna and grandson Naga Chaitanya. Nageswara Rao, who recently underwent a surgery for intestinal cancer, is survived by three daughters and two sons. Known for his strong will power and positive attitude, he himself declared his illness to the public last year and appealed to the fans to take it in their stride. Remembering him as a "wonderful human being", megastar Amitabh Bachchan and melody queen Lata Mangeshkar mourned his death. "Another great iconic legend of



ANR, heroine of Dharmapatni

cinema passes away this morning: Nageshwar Rao, of Telugu cinema, a most affable considerate human! Akkineni Nageshwar Rao, legend of Telugu cinema, formed the incredible duo with another legend NTR, leaves behind incredible legacy," Bachchan, tweeted. 84-year-old Mangeshkar remembered meeting Nageshwar Rao during an award show four years ago. "The great Telegu artist Akkineni Nageshwar Rao today left for the heavenly abode and I am deeply saddened. He was not just a great artist but a wonderful human being. I had the opportunity to meet him four years ago... I had received an award from him. May god bless his soul and I pray for his family," Mangeshkar tweeted.

Actress Sridevi also paid tribute to the actor, saying his passing away marked the end of an era in Telugu cinema. "An era comes to end-the doyen of Telugu Cinema.RIP Nageshwar Rao Garu," Sridevi tweeted.

"An actor, a gentleman and a cinematic phenomenon Akkineni Nageswara Rao Garu. Have learnt a lot from him. Will miss him and his performances. RIP," tweeted Anupam Kher.

"My dear friend Nagarjuna's father the great Nageshwar Rao passes away. One of the greatest romantic hero's. RIP, " wrote Anil Kapoor. Both Priyadarsan and Mohanlal expressed their sadness at the demise of ANR. Mohanlal said ANR was like a father to him.



ANR with Amitabh Bachchan



# Yesteryear South Indian Actress Anjali Devi bids adieu

**Y**esteryear South Indian actress Anjali Devi died at a private hospital in Chennai on January 12. She was 86.

Born as Anjani Kumari, Director Pullaiah changed her name to Anjali Devi after her entry into filmdom. Anjali was famous for her portrayal in mythological films like Sita (Lava Kusha), Suvarna Sundari, Anarkali, etc.

Anjali made her film debut as Lohitaksha in the film *Raja Harishchandra* in 1936 and later starred as Mohini in *Gollabhama*. Since then, she never looked back and went on to act in more than 375 films in Telugu, Tamil, Kannada and Hindi films. Anjali Devi was married P Adinarayana Rao, a music director, producer and a lyricist, in 1940, and also jointly produced many Telugu, Tamil and Hindi films under the banner Anjali Pictures. In fact, she had produced what was the first acting role of Shivaji Ganesan for the film 'Poongothai,' a bi-lingual, but 'Parasakti' was released first. She acted in *Lava Kusha* (1963), a landmark movie and the first colour film in Telugu. Anjali was a versatile actress and played damsel, glam doll, dancer, goddess, village belle and later in motherly roles. She was heroine to actors like A Nageswara Rao, N T Rama Rao, M G Ramachandran, Shivaji Ganesan, and Gemini Ganesan. Her movies *Kanavane Kann Kanda Deivam* (Devta in Hindi), *Manalane Mangayin Bhagyam* (Suvarna Sundari in Hindi), *Penn* etc with Gemini Ganesan in Tamil and Nageswara Rao in Telugu and Hindi were big hits. The Tamil versions had celebrated silver jubilee weeks

in Kerala also. In the last mentioned film, Vyjayantimala played the vamp to Anjali Devi's heroine.

Anjali Devi won Filmfare Award several times for Best Actress besides state and national awards. The vital organs of Anjali Devi were donated to Sri Ramachandra Medical College (SRMC), Chennai. Anjali was suffering from heart-related problems. She is survived by two sons - Chinna Rao and Niranjan Kumar.

One of the earliest stars of the black and white era in South India and a contemporary of the likes of Bhanumathi, Sowcar Janaki and Savithri, the actress was known for her bold portrayals and held her own in both glamorous roles, when she played the vamp, or even the pious roles in mythological features. Her biggest encouragement was her husband Adi Narayana Rao. When she was hesitant to take up her first film role in 1946, just after the birth

of her second son, it was her husband who encouraged her to take it on.

Her first film "Gollabhama" by director C Pulliah created a bit of a stir. She received flak for her bold scenes, including a kissing scene which was just a trick shot. However, braving the odds, Anjali Devi, supported by her husband, went on to establish herself in a series of varied roles.

In all, Anjali Devi had an active acting career spanning five decades in which she acted in over 375 films, a majority of them in Telugu, around 50 of them in Tamil. She also produced a popular serial on Sai Baba for the television. She was a resident of Chennai since 1946. She was honoured recently at the centenary celebrations of the Indian cinema organised by the Tamil Nadu government.

With best wishes to

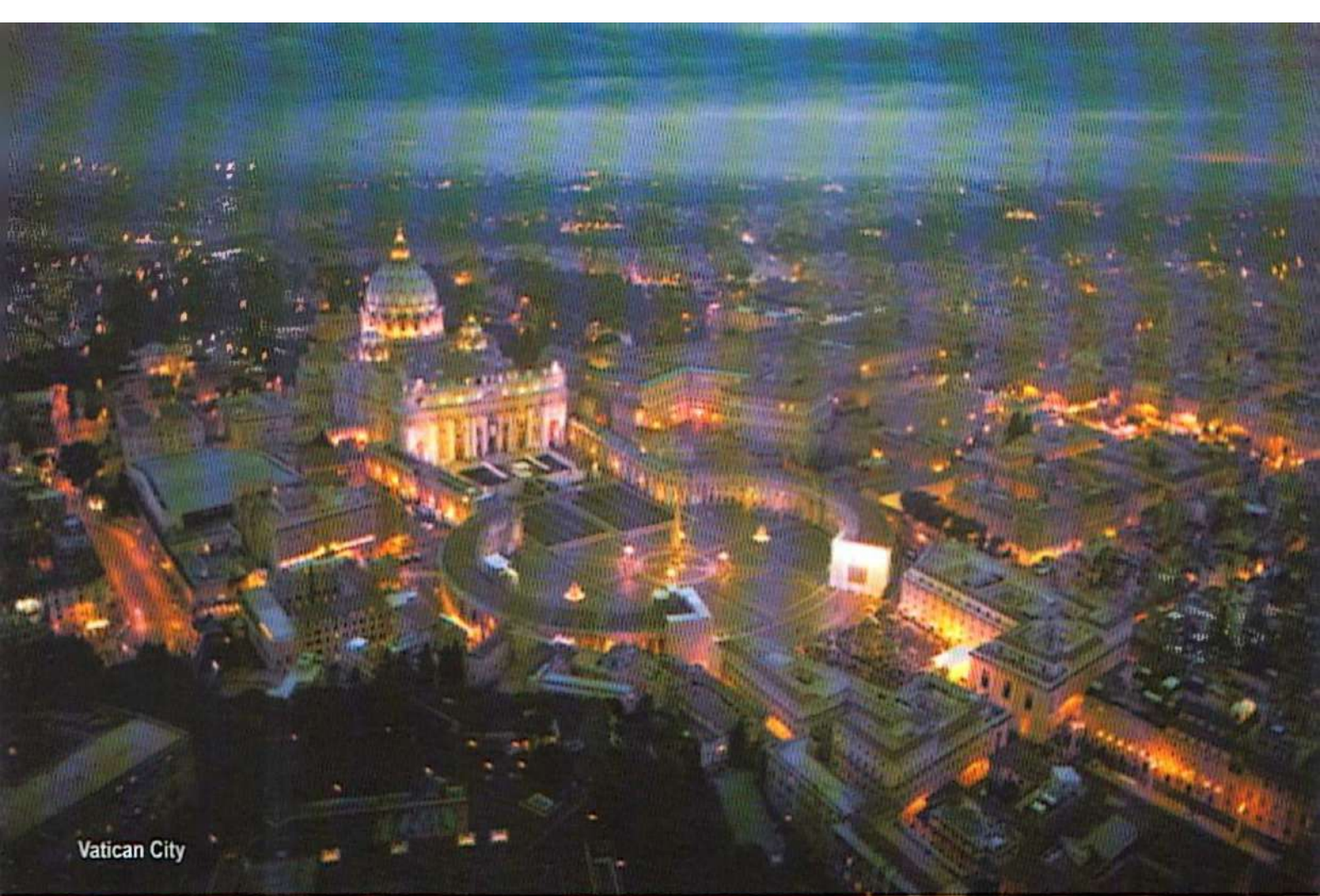
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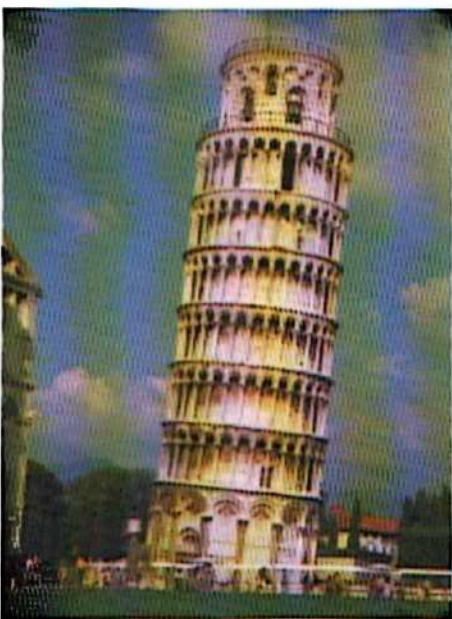
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Vatican City

# യൂറോപ്പിൽ ഒരു മിന്നൽ പര്യടനം

സുഭാഷ് മേനോൻ



Leaning Tower of Pisa

സഹാർ എയർപോർട്ടിൽ മഴമേഘങ്ങൾ നിറഞ്ഞ ആകാശത്തിലേക്ക് ടർക്കിഷ് വിമാനം പറന്നുയരുമ്പോൾ താഴെനാഴികളോളം പ്രഭാതം നനഞ്ഞു ഈറനായിരുന്നു. ഈസ്താന്യൂൾവഴി ലണ്ടൻ ഹീത്രോ എയർപോർട്ടിൽ എത്തിയപ്പോൾ ഉച്ച തിരിഞ്ഞു മൂന്നു മണിയായിരുന്നു. ഗൈഡ് എയർ പോർട്ടിൽനിന്ന് ആനയിച്ച് ഞങ്ങളെ ഹോട്ടലിൽ എത്തിച്ചു. പിറ്റേന്ന് ലണ്ടൻ നഗരത്തിലൂടെ ഗൈഡിന്റെ സഹായത്തോടെ ബസ് യാത്ര. നഗരം 2012 ഒളിമ്പിക്സിനു തയ്യാറെടുക്കുകയാണ്. നിരത്തുകളുടെ

ഇരുവശത്തും പ്രൗഢഗംഭീരമാർന്ന കല്ലുകൊണ്ട് നിർമ്മിച്ച കുറ്റൻ കെട്ടിടങ്ങൾ. നഗരത്തിലെങ്ങും നൂറ്റാണ്ടുകളോളം ലോകം മുഴുവൻ നിറഞ്ഞുനിന്ന രാജകീയതയുടെ പ്രഗത്ഭ മാർന്ന സ്മാരകകെട്ടിടങ്ങൾ. ബ്രിട്ടന്റെ ചരിത്രം നോക്കിയാൽ, പല പ്രവിശ്യകളും തമ്മിൽത്തമ്മിൽ സംഘർഷപൂരിതമായിരുന്നുവെന്നു കാണാം. കൂടാതെ, റോമൻ സ്പാനിഷ് അർമാട എന്നിവരോട് യുദ്ധം. അങ്ങനെ എല്ലാറ്റിനോടും ചെറുത്തുനിന്ന് പതിനഞ്ചാംനൂറ്റാണ്ടിൽ തുടങ്ങി ലോകം മുഴുവൻ വെട്ടിപ്പിടിച്ച് സൂര്യൻ അസ്തമിക്കാത്ത



Notre Dam Cathedral

സാമ്രാജ്യമാക്കിയെടുത്ത വിക്ടോറിയൻ കാലഘട്ടത്തിന്റെ സ്മാരകമായ ബെക്കിങ്ഹാം പാലസ്, ഗാംഭീര്യമാർന്ന ആൽബർട്ട് ഹാൾ, ഷെക്സ്പീരിയൻ നാടകശാലകൾ, ട്രവാൾഗർ സ്കയർ, ലണ്ടൻ ടവർ, മ്യൂസിയം, സെന്റ് പോൾ കതീഡ്രൽ, അങ്ങനെ നിരവധി കാഴ്ചകൾ. നഗരമദ്ധ്യത്തിലുള്ള ശാന്തമായൊഴുകുന്ന തെംസ് നദിക്ക് മേലെ ലണ്ടൻ ബ്രിഡ്ജും ലണ്ടൻകണ്ണി എന്നറിയപ്പെടുന്ന കുറ്റൻ ജയന്റ്വീലും. ഇതിൽ കയറിയാൽ നഗരത്തിന്റെ ഒരു വിഹഗവീക്ഷണം കിട്ടും. അകലെ വെസ്റ്റ് മിനിസ്റ്റർ ഗോപുരം പോലെ തോന്നിക്കുന്ന കെട്ടിടം (ബ്രിട്ടിഷ് അസംബ്ലി) ഗമയോടെ തലയുയർത്തിനിൽക്കുന്നു.

ശരിക്കും ലണ്ടൻ നഗരം ഒരു നിറക്കാഴ്ചതന്നെ, പ്രത്യേകിച്ച് ചരിത്രം അയവിറക്കുമ്പോൾ!

യാത്ര തുടർന്നു നെതർലാന്റിൽ ലേക്ക്. ബ്രിട്ടനിലെ ഹാർവിച്ച് പോർട്ടിൽനിന്ന് നോർത്ത് സീയിലൂടെ കുറ്റൻ കപ്പലിൽ. ഒരു ഫൈവ്സ്റ്റാർ ഹോട്ടലിനെപ്പോലും വെല്ലുന്ന റെസ്റ്റോറണ്ടും, താമസ സൗകര്യവും ക്രൂസിന്റെ

മുകൾത്തട്ടിൽ വിറക്കുന്ന തണുപ്പിൽ ആകാശം നിറഞ്ഞ നക്ഷത്രങ്ങൾക്ക് കീഴെരാത്രിയാത്ര ഒരിക്കലും മറക്കാൻ പറ്റാത്തതാണ്. നെതർലാന്റ്-കാറ്റാടികളുടെ നാട്. ഇവിടെ ആൽപ്സ് പർവ്വതം തുടങ്ങിയിട്ടില്ല. വീണ്ടും ക്ലാസിക്കൽ നിർമ്മിതിചാര്യ തയുടെ നിറസാന്നിദ്ധ്യം. നിരവധി ചീസ് ഫാക്ടറികളുടെ നാട്. ആംസ്റ്റർദാം-ചാര്യതയാർന്ന നഗരം.

ബ്രസൽസ് (ബ്രജിയം) പഴയതും പുതുമയാർന്നതുമായ കെട്ടിടസമുച്ചയങ്ങളുടെ നഗരം. ഗോഥിയൻ ശൈലിയിലുള്ള എടുപ്പുള്ള കുറ്റൻ കെട്ടിടങ്ങളും സ്മാരകപ്രതിമകളും. സദാ സമയവും മുത്രമൊഴിക്കുന്ന കുസൃതിയാർന്ന ചെറുമ്പാലന്റെ സ്മാരകം കാണാൻ നിരവധി ടൂറിസ്റ്റുകൾ.

സപ്തനഗരമായ പാരീസി ലേക്ക്. തികച്ചും കലാപരമായ ഒരു നഗരം. സെയ്ൻ നദിയെ ഹൃദയത്തിൽ ഏറ്റിക്കൊണ്ട്, ഈഫൽ ഗോപുരത്തിനെ നീലാകാശത്തിലേക്ക് തൊടുത്തുവിട്ടുകൊണ്ട് അതിമനോഹരമായ ഒരു നഗരം. രാത്രിയിൽ പിരിയാൻ വിടാത്ത കാമുകിപോലെ. ആയിരത്തിലേറെ ആർട്ട് ഗ്യാലറികൾ, നിരവധി കാഴ്ചബംഗ്ലാവുകൾ, നാടകശാലകൾ! പാരീസിലെ തെരുവിൽ ഒരു നിമിഷം കണ്ണടച്ചു നിന്നപ്പോൾ, കോഫിഷോപ്പിലെ ചില്ലിട്ട അലമാരയിൽ വച്ചിരിക്കുന്ന കേക്കിനെ നോക്കുന്ന കീറിയ കുപ്പായമിട്ട ഴാങ് വാൽ ഴാങ്ങിയെയും, പാരീസിലെ പാർക്ക് കാണുമ്പോൾ അതിലെ ബെഞ്ചിലിരുന്ന് പ്രണയസല്ലാപം നടത്തുന്ന കൊസെത്തിനേയും

With best wishes to

**Kerala in Mumbai**

on its

*4th anniversary*

**Sanghavi Electricals**

**Electrical Engineers & Licensed Contractors**

2/A, Matruchhaya Building S N Road, Mulund West  
Mumbai 400 080  
Tel: 25612786 Fax: 25656324



Amsterdam

അവളുടെ വിപ്ലവകാരിയായ ബാരിസ്റ്റർ കാമുകനെയും ഓർത്തുപോയി. നോത്തർദാമിലെ പള്ളിയിൽ നിന്നപ്പോൾ കുനൻ അടിക്കുന്ന പള്ളിമണികളുടെ ശബ്ദം! തീർച്ചയായും ഈ നഗരം വീണ്ടും വീണ്ടും നമ്മെ മാടിവിളിക്കും.

സിറ്റ്സർലന്റിലേക്ക്! പെട്ടെന്ന് ഞങ്ങളുടെ ബസ്സ് ഒരു അതിഭംഗിയാർന്ന തടാകങ്ങളും പച്ചപ്പാർന്ന താഴ്വാരങ്ങളും

നീലാകാശവും അടങ്ങിയ സുന്ദരമായ ഒരു കാൻവാ സിലേക്ക് എടുത്തുവെച്ചുപോലെ തോന്നി. അകലെ ആൽപ്സ് പർവതനിരകൾ നീലത്തടാകങ്ങളിൽ കണ്ണാടി നോക്കിയിരുന്നു. മഞ്ഞു നിറഞ്ഞ കൊടുമുടികൾ ശുഭ്രവസ്ത്രമണിഞ്ഞ മാലാഖമാരെപ്പോലെ സുന്ദരികളായിരുന്നു. പ്രകൃതിഭംഗിയുടെ നിറസാന്നിദ്ധ്യം. ഇവിടെയും നഗരം സുന്ദരമാണ്. പല

ലോകസംഘടനകളും (UN, UNESCO, Red Cross etc) ഈ നഗരത്തിലാണ്. ഫ്രഞ്ച് വിപ്ലവത്തിന്റെ ട്രാജഡികളും നെപ്പോളിയന്റെ പടയോട്ടവും ഈ നഗരത്തിനെ ഒരു പുനർചിന്തനത്തിനു വിധേയമാക്കി. ഇപ്പോൾ ഒരു നിഷ്പക്ഷ രാഷ്ട്രമാണ് സിസ്. അതിനാൽ പല ലോകസംഘടനകളും ഇവിടം ആസ്ഥാനമാക്കിയിട്ടുണ്ട്.

ലിച്ച്മിൻസ്റ്റൺ എന്നൊരു ചെറിയ രാജ്യത്ത് എത്തിച്ചേർന്നിരിക്കുന്നു. തൃശ്ശൂർ നഗരംപോലെ ഒരു ചെറിയ രാജ്യം. നെപ്പോളിയനെ ചെറുത്തുനിന്ന നിരവധി പട്ടാളക്കാർ മരിച്ചുവീണ ഈ സ്ഥലത്ത് ആ ദുഃഖത്തിൽ കരയുന്ന ഒരു സിംഹത്തിന്റെ കുറ്റൻശില്പം ആരേയും ആകർഷിക്കും.

പിന്നീട് ഓസ്ട്രിയ വഴി ഇറ്റലിയിലേക്ക്. വെനിസ് നഗരത്തിന്റെ വശ്യതയാർന്ന പുഴയും കനാലുകളും അതിലെ ചെറുവള്ളങ്ങളും. വീണ്ടും നിരവധി കുറ്റൻ പള്ളികളും സ്മാരകങ്ങളും. പിന്നീട് പിസയിലെ ലിനിങ് ടവർ, ഫ്ളോറൻസിലെ



London Bridge



**Buckingham Palace, London**

ലെതർനിർമ്മിതികൾ വിൽക്കുന്ന നിരവധി നിരത്തുകൾ.

അവസാനം ചരിത്രം ഉറങ്ങുന്ന റോമൻ സാമ്രാജ്യനഗരത്തിലേക്ക്. ഇവിടെ ഇന്നു ടൈബർനദി ശാന്തമായൊഴുകുന്നു. എങ്ങും മൈക്കലാഞ്ജലോയുടെ സാന്നിധ്യം. ഏതു കാഴ്ചബംഗ്ലാ വില്പന പള്ളിയിലുമെല്ലാം ആ



**Manneken Pis Statue**

മഹാനായ കലാകാരന്റെ കരവിരുതുകൾ! സീസറിന്റെ കൊട്ടാരവശിഷ്ടങ്ങൾ, ഗ്ലാഡിയേ റ്റേഴ്സിന്റെ കളരികളായ കോളോസിയം എല്ലാം ചരിത്രത്തിന്റെ സുവർണ്ണ ഖനികളിൽ ഉറങ്ങിക്കിടക്കുന്നു.

പിന്നീട്, ലോകത്തിലെ എല്ലാ പള്ളികളുടേയും മാതൃപള്ളിയായ വത്തിക്കാൻസിറ്റിയിലേക്ക്. ഒരു ദിവ്യാനുഭൂതി ഇവിടെ നിൽക്കുമ്പോൾ! മണിനാദം പോലും ഏതോ ലോകത്തിലേക്ക് എത്തിക്കുന്നതുപോലെ! ദൈവങ്ങളും മാലാഖമാരും അണിനിരക്കുന്ന പ്രതീതി. പര്യടനത്തിന്റെ പര്യവസാനം.

റോമിൽനിന്ന് ഈസ്താന്യൂൾ വഴി മുംബെയിലെത്തി പതിനഞ്ചു ദിവസത്തെ യാത്രയ്ക്കുശേഷം. വിമാനമിറങ്ങുമ്പോൾ ആകാശം മുഴുവനും വന്ധ്യമേഘങ്ങളുടെ ഘോഷ യാത്ര. നഗരം മഴയ്ക്കുവേണ്ടി ദാഹിക്കുകയായിരുന്നു.

*Best Wishes To*

**KERALA IN MUMBAI**

On the Happy Occasion of the  
4<sup>th</sup> year Annual Day Celebrations



**Oreth Engineering Co.**

A-103 , Vardhaman Vatika, G. B. Road,  
Kapurbawdi, Thane (W)  
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# SPOKEN AND WRITTEN MALAYALAM

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Now that Malayalam has been declared by the Union government as a classic language and the State has established a Malayalam University, there is no visible change in the approach. Noted Malayalam litterateur M T Vasudevan Nair now commented: "We are hearing about Malayalam being declared the official language of the State. The Chief Minister has agreed to it and official order is also issued. At the official level, it is implemented citing several issues. Now it is to be suspected that the technical problems are raised deliberately." Instead of more people speaking the language, their number is steadily decreasing. Whatever we may say, dealing matters in English is still considered fashionable, respectful, intellectual and modern. Speaking Malayalam in unpolished manner or with a lot of mistakes is fashionable. Many Marathi names of persons and places are pronounced by Malayalees wrongly paying absolutely no heed to their sensibilities. Names of places in Kerala are written wrong in other languages such as English and Devanagari in Kerala itself. We appear to be least concerned about the developments. When the government spends a lot of public money on our language, we as well as the government have an enormous responsibility to see that the efforts are bearing fruit.

It is a shame to know that Kerala is the only state in India in which the children pass secondary and higher secondary education without learning their mother tongue. More than five decades ago, India reorganized her states on the basis of language and now we are going to witness the bifurcation of the Telugu state. Some states in the Hindi belt have already undergone this change.

Was the state reorganization on the basis of language a wrong step? It is time to ponder.

Back to our learning lessons.

'Ramu and Somu are going together.' This sentence seems to be very normal. If we insert two spaces in the last two those spaces can bring a lot of change in the meaning.

'Ramu and Somu are going to get her.' We should take a lot of care while speaking and writing to the positioning of silence and pauses to convey the real, intended meaning.

അയാളെ കണ്ടപ്പോൾ ഞാൻ പേടിച്ചുപോയി means "When I saw him, I got frightened." If you place a space while writing, between പേടിച്ചു and പോയി, the meaning changes to "When I saw him, I got frightened and left."

In our last issue, we dealt with the change in meaning when two verbs are used together. Now we should know that every sound and pause bring its own meaning but Malayalees seem introducing new meanings to words and the generation is getting puzzled.

When one reads an article or short story, normally he understands it. But no one reads now 'വായിച്ചെടുക്കുന്നു.' Just because some journalist used some words without applying mind, others do not imitate him. Of late, the word 'ഭയങ്കരം' is used to denote a high magnitude or good, whereas it is, as the word clearly shows, relates to 'fear.'

Malayalam language has adopted many words as well as grammar from Sanskrit in which every word carries definite meaning and we are expected to use them with care. Our Gurus have prescribed rules for the use of them and we are supposed to follow them.

## Quiz No. 18

Explain the meaning of the following sentence: ഭാര്യയെ വിറ്റു മന്ത്രി മേനോൻ കാശിക്ക് പോയി. (ഒരു തെരുവിന്റെ കഥ)



# Kerala in Mumbai

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