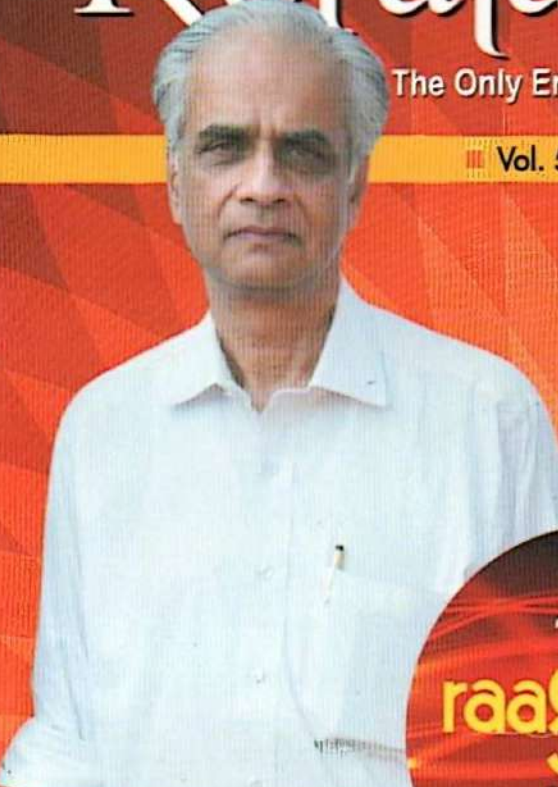


Fifth
Anniversary
Special

Kerala in Mumbai

The Only English/Malayalam Monthly Magazine linking Mumbai Malayalees

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HARMONY OF MUSIC AND ADMINISTRATION



11th
raagaGalaya
MUSIC
AWARDS



RENOWNED CARDIOLOGIST

Master of Sounds ■ KIM Awards 2015 ■ ICE Awards

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Debt trap leads to suicide

The last decade saw innumerable headlines in Malayalam newspapers shouting above the housetops about the suicides on accounts of debt traps. Now it is time to realize that Malayalees have not learnt any lessons from these headlines and paragraphs below detailing the causes and reasons.

In a recent survey conducted by the union government, it was found that around half of the families in villages as well as towns in Kerala are bound by debt. There is not much difference in the average loan of families in these regions. While a family from the rural side has a burden of Rs.1,47,300, the urban family has just Rs.30, 000 more on its head. The figure indicates only the principal amount and the burden due to the interest attached thereon would make the liability to Rs.2,97,750 and Rs.3,71,300 respectively.

The figures are alarming especially when there are more poor families in both the areas. These figures were revealed in the last survey conducted in June 2012. Every decade sees a similar survey and the economic policies of the governments are decided on the basis of the finding of these surveys.

Malayalees should feel ashamed of this first rank though the governments they elect every five years might not be. When the political alliances are interested only in capturing the power for their own selfish interest citing their selfless urge to serve the poor people, they are doing everything possible to make the process of lending easier so that more and more people would be attracted to the lending agencies.

American people discreetly admit that no American die without a loan and the Malayalee, while hating the capitalist, sincerely follow their policies. The external signs of wealth do not truly show the exact financial condition of the people but only their life style. Indian texts and practices used to state 'high thinking and simple living'. When the world economy was in its lowest ebb during last decade, India did not show signs of economic erosion because of the wealth saved by the traditional Indians and many economists recognised and complimented Indians for this trait. It appears Kerala is not in India but out of it. Had it been, this state would not be in number one position. Each and every Malayalee recognise the fact that the highest cost of living, on account of life style, is in Kerala while that state allows its children to live in a healthy condition at the lowest cost. There is a paradox in this statement and many would wonder about the utter stupidity. Ask any Malayalee if he could complete any work in Kerala in contiguous manner and his answer would be a certain negative. The highest labour charges and a scarcity of local labour force is a peculiarity of this state. Kerala has undoubtedly become 'gulf' for other states. Seeing the luxurious life style of ordinary Keralite, the migrant population gets mesmerised and he falls prey to misadventure.

To overcome the suicide tendency on account of debt trap, Malayalee has to take a conscientious attempt to live within his means while try to save for the future. Luxuries do not give you long and healthy life but only short and decadent life. Enter any financial institution and you would find yourself surrounded by attractive posters of how to take easy loans. No one is giving a loan to make your life better but make you pay for making their life better. Do not fall prey to this dangerous lure and not allow your name to appear in the suicide list.

Build your own paradise instead of becoming a guest in someone else's. There is nothing sweeter than hard work and its fruits. After all, we have a proverb linking elder's word, ripened gooseberry, bitterness and sweetness. Celebrate it.

BOLLYWOOD IN KERALA

According to movie reports, Karan Singh Grover and Bipasha Basu's film *Alone*, was shot entirely in Kerala. The storyline of this Panorama Studios production revolved around a pair of conjoined sisters, a subject that has reportedly not been touched upon in Bollywood so far. While many horror films have been shot in hill stations, the makers of *Alone* were certain that Kerala would be the ideal location for their story. Director Bhushan Patel made sure he presented the locales of God's own country in such a way that they added to the eerie feel of the movie. Reportedly, the actors too enjoyed shooting in Kerala. Not just that, the two eventually agreed that the backwaters served as the perfect backdrop for the film. Most readers of Kerala in Mumbai must have visited this southern State, and everyone would have definitely come across some scenes of God's Own Country in various films. Kerala has been among the favourite shooting locations and a lucky destination for some Mumbai film makers. It was at Athirapally Waterfalls that the song 'Behne De' from *Raavan* was shot. Some parts of the movie *Guru* was also filmed here. It was at Munnar where the Bollywood flicks like *Chennai Express* and *Bombay* were shot. It was also at Munnar that the whole film *Nishabd* was shot. It was at the beautiful backwaters of Alapuzha where the song 'Jiya Jale' from the movie *Dil Se* was shot. The filming of some parts of *Madras Cafe* was done at Fort Kochi. Many years ago, Mehmood's comedy song 'Muthu Kudi' was shot in Kerala. Movie directors say that the charming countryside makes for a perfect escape from the busy streets of Mumbai. The close-to-nature experience is one of its kind and to be experienced rather than explained, they point out.

Biju Cherian
Vasai

Interesting facts about Kerala

KIM is doing good service by publishing interesting facts about Kerala either through its Editorial or contribution by regular columnists/freelance writers. This is an encouraging factor to the young generation who were borne and brought up in Amchi Mumbai. There are plus and minus points in facts which may not be sidelined. The small State has recently conducted its 55th State School Youth Festival which is rarest in whole Asia displaying skills by school children by presenting more than 200 items in various stages in Calicut. Palghat and Calicut districts shared the honours followed by

Thrissur and Kannur. The state has also won school Athletic championship for the 18th time in a row in the meet recently held at Ranchi. All the participants were not from rich families, besides no sponsors either.

Half of Kerala families have one e-literate members. 986 villages have internet café which accounts 97% where as national average is only 17%. Every district is a e-district. (Times of India dt.19-1-2015)

The Gods own country lost tourists to Sri Lanka (TOI 11-1-2015). Half of the Malayalees are in debt in one way or the other (Mathrubhumi 11-1-2015) probably because it is considered as Drunken State. As it is rightly pointed out every second person is a pensioner in one form or other. Govt gives through its right hand and takes it through its left hand by supplying beverages through Beverages Corporation which is the only profit making Govt owned Industry.

T.P.Kunhiraman
Andheri West

Feature on Radha Chandran

You had featured the dancer Radha Chandran in your Magazine recently.

We are good friends and members of late Nanappan Chettan's EXPERIMENTAL PLAY HOUSE and had given a Reception at Kerala Mahila Samajam at Shivaji Park. Herewith a Picture for you to make use of.

K D Skandan, Parel



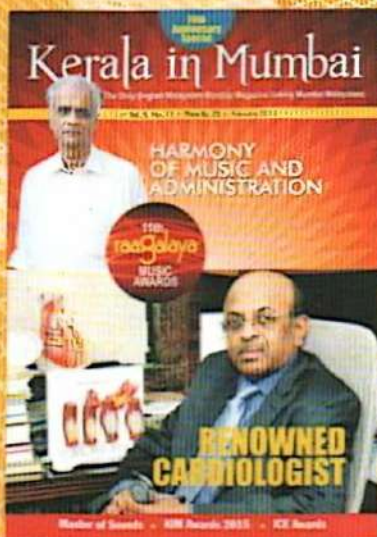
We welcome responses from readers. Please forward your responses and suggestions about various happenings concerning Malayalees residing in this part of India. You may send us your piece in either English or Malayalam. (We shall translate and publish it in English) You may send them via e-mail to keralainmumbai@gmail.com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

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Dr M G Pillai

ACCOMPLISHED DOCTOR WITH A HEART

Dr M G Pillai is a dedicated interventional cardiologist with an accomplished background managing highly complex cases spanning about thirty years.



Lakshmi Venkatachalam

Dr Madhavan Govinda Pillai, popularly called Dr M G Pillai has several major accomplishments to his credit. Way back in 1986, he pioneered Interventional Cardiology work in India and was the first to do coronary angioplasty in the country. An expert in coronary angiography and angioplasty procedural details, and peripheral interventions, he underwent training at Cleveland Clinic in Ohio USA in the year 1989. He was awarded first prize as Interventional Cardiologist at BARD international Best Case Contest which entailed training in complex

coronary interventions for three months anywhere in the world. He also underwent a month's training for Radiation stents at Scripps Clinic San Diego USA in 1997. He has performed innumerable cardiac interventions to treat all kinds of complex heart problems and saved many human lives. His clinic has artefacts and mementoes from these patients as an expression of gratitude and love for having given them a new lease of life. He is consultant at several hospitals as interventional cardiologist.

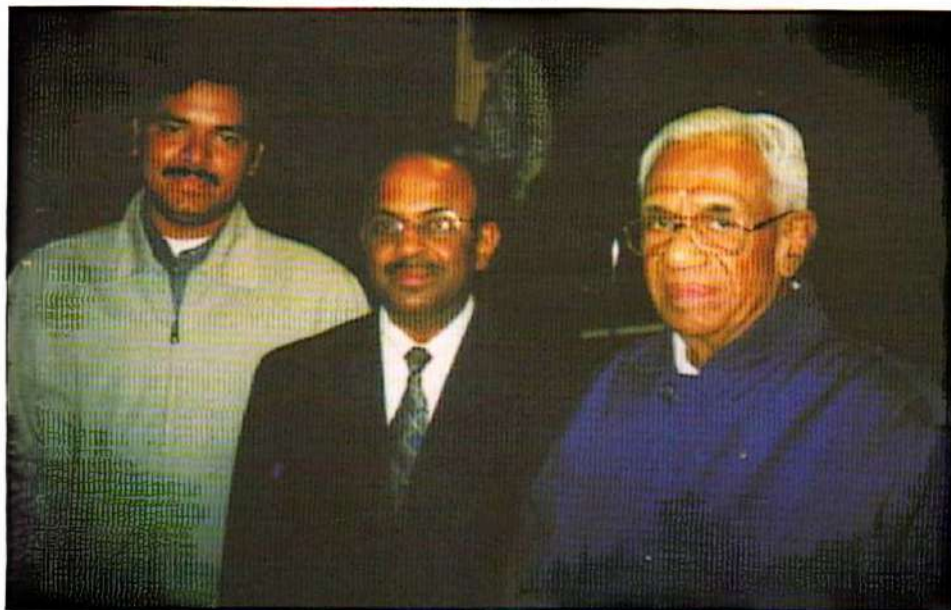
Pillai is also Life member of Cardiological



The late Justice V R Krishna Iyer presenting citation to Dr M G Pillai



Dr M G Pillai receiving Award from CSI President.



With Dr P K Warriar (right) of Kottakkal Arya Vaidyasala during Global Kerala Festival in London

Society of India, Interventional Society of India, Indian College of Cardiology and Life member and Fellow of Indian Society of Electrocardiology.

Dr M G Pillai is a native of Mavelikkara, belonging to the Kokkat house. His parents are the late G Madhavan Pillai and the late Bhavani Amma. His father was a farmer and social activist and was the Panchayat President multiple times.

Mr. G. Madhavan Pillai was awarded best farmer of the year over five times by the Kerala Government and the agricultural university

regularly posted three students a year for a period of three months to gain practical experience of farming.

Mrs. Bhavani Amma was active in the social field and was the President of

Vanitha Samaj and Secretary of Local Indian National Congress for many years.

Dr. M.G. Pillai has two elder brothers and two sisters, one elder and one younger, all of them are well settled in Kochi and Mavelikkara.

He completed his schooling at Mavelikkara Boys' High School and Pre degree at Bishop Moore College Mavelikkara. His family was active in the Indian Freedom Movement and three acres of his ancestral property was handed to Khadi and village Industries Mavelikkara which even now is functioning well with over 300 employees. In fact Dr Pillai is the nephew of the freedom fighter, late K K Chellappan Pillai who was General Secretary of the Indian National Congress and was representing Kerala, Tamil Nadu and Karnataka until 1968 when Congress divided.

His father's younger brother Late G. Kumara Pillai was Kerala Khadi Board Secretary for many years along with the great Kelappaji and Gandhian G Ramachandran of Madurai.

As a mark of gratitude to his school he built and donated an auditorium, in memory of his late father to the Government girls' high school, Mavelikkara.

He did his MBBS degree at MG Institute of Medical Sciences at

“Honesty and dedication to one's profession is important to succeed in life. A doctor can not make his profession a money spinning machine. He must literally have a heart and a genuine desire to heal the sick,”



Dr Pillai with his wife Jaya, daughter Swati and son Sandeep

Sevagram Nagpur and won the silver medal for highest marks during the final examination. He was among the first batch of students when late Dr Sushila Nayar was the Chairman of the Institute (Freedom fighter and 1st Health Minister of India). Pillai completed his MD (Medicine), DM (Cardiology) and FISE (Fellow of

Indian Society of Cardiology) all from KEM Hospital and GS Medical College Mumbai with rank. Currently Dr Pillai practices at his clinic in Andheri West, and is consultant Cardiologist at Nanavati hospital and Brahmakumaris Hospital in Mumbai and Pushpagiri Heart Institute in Thiruvalla and KIMS in Trivandrum.

But Dr Pillai is not just a doctor with clinical minded precision and scientific temper. He has an eye for fine arts and is a passionate music lover. An aficionado of Carnatic music, he is President of Swaralaya, an organization of music and arts, Mumbai Chapter since 2000. He has succeeded in inviting and organizing music programmes of stalwarts of Carnatic music in Mumbai music associations. He has been felicitated by various organizations in Mumbai, Maharashtra, Karnataka and Kerala for his contribution towards music and fine arts. He is patron of Chembur Fine Arts and Music College, and a Governing Council and Managing Committee Member of Sri Shanmukhananda Fine Arts and Sangeetha Sabha Mumbai and member of Uthradom Tirunal Marthanda Varma Maharajah Trust in Trivandrum. In 2001, recognizing his commitment, love for music and other art forms, Dr Pillai was awarded Kala Sevak Ratna from Bangalore Ramakrishna Bhajana Sabha.

In fact Dr Pillai's family shares this love for music and arts. Dr Pillai's wife Jaya Pillai is a good carnatic singer and is now learning Hindustani Music as well. Her parents, Mr. M.C. Shekhar and Mrs. Sridevi Thankachi hail from Trivandrum and Colachel respectively, they also have a musical lineage.

Dr Pillai and Jaya have a son Sandeep who is working with Jet Airways (Mktg). He has learnt to play mridangam from the senior mridangam artiste Sangeetha Kalandhi





Dr Sushila Nayar felicitating Dr Pillai.



Dr Pillai addressing the gathering at the Alumni Meet



(L to R) Dr Pillai, Dr P N Krishnamoorthy, Ex BARC Director, Thrissur Narendran (Mridangist) and Sangeetha Kalanidhi V Ramachandran.

Dr M G Pillai's Awards and Honours

- Silver Medal for standing 1st for Final MBBS (Medicine), 1973 Nagpur University
- Member of Regional Film Censor Board, Trivandrum, 1983-1984
- BARD International First Prize for Best Case Contest as Interventional Cardiologist, 1996
- Chairman, Bombay Chapter of 'Swaralaya', an organization which promotes music, dance and other art forms all over the country since 1996.
- Yesudas International Institute of Music, Trivandrum (YENAM) Permanent Member, Board of Trustees, 2003
- Kala Sevaka Ratna, Ramakrishna Bhajana Sabha, Bangalore (towards contribution to cause and promotion of Classical Music and Arts, 2001)
- Patron - Saint Thyaga Brahma Aradhana Sabha, Goregaon, Mumbai since 1996.
- Felicitation to Prominent Personalities for the year 2003 by Ragasudha Arts & Cultural Association Dombivli, Thane for the contribution to Society as a Cardiologist and towards the cause of Music and Art Forms.
- Member on the Advisory Board of the "Borivli Malayali Samajam's V.K. Krishna Menon Academy".
- Outstanding contribution in the field of Health sector-Global Kerala Festival 2003, London November 7th - 10th 2003.
- Patron of Chembur Fine Arts Society, Mumbai.
- Felicitation from Hridhayapoorwam Global Kerala Foundation, 2006
- Patron of Malayalee Welfare Association, Gorai, Mumbai. Conducted free medical camps as social service in the years 2006 and 2008.
- Felicitation by Giants Group of Goregaon Sea Green, for exemplary efforts to achieve remarkable success in specialized field of Cardiology, October 2009.
- Felicitation from Kairali T.V. Channel towards contribution in the medical field for weaker section on 6, March 2011.
- Felicitation from World Malayalee Council Mumbai Chapter towards social services rendered to the community March 2011.
- Felicitation from People's Arts Centre, Mumbai Chhatrapati Shivaji Maharaj Achievement Award, 2012.
- Felicitation from Shree Vidyadhiraja Educational & Charitable Trust (SVECT), Andheri, Mumbai - Medical Seminar.



Dr Pillai at Vasai NWA function as guest of honour.

Umayalpuram K. Sivaraman and is now learning to play drums.

Their daughter, Swati is Asst manager with KPMG now in Delhi, having completed Masters in HR from London. She has learnt Carnatic Music from Puthukode Padmanabhan and is currently learning Hindustani music along with Jaya Pillai under Pandit Waquar Khan.

Dr Pillai is also a man with a heart. He does a lot of treatment for poor heart

patients free of cost. From 2005 till 2014, every month for three days Dr Pillai visited St Gregorios Hospital at Parumala in Kerala for treating poor people with heart ailments, perform angiography, angioplasty and other treatment modalities free of charge. He has also participated in medical camps organized by Malayali Samajams, and temples in Mumbai and performed free check-ups and treatments. Now Dr Pillai is involved in the Heart to Heart

initiative of World Malayali Council and has treated and operated on several poor patients free of charge. In recognition of his service they have felicitated him.

“Honesty and dedication to one's profession is important to succeed in life. A doctor cannot make his profession a money spinning machine. He must literally have a heart and a genuine desire to heal the sick,” he says.

■

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Mr. Sajeev Kumar S. Nair (9869011185)

Website: www.gнаipr.com

KIM

ACHIEVEMENT AWARDS

2015

As part of its fifth Anniversary celebrations, KERALA IN MUMBAI felicitates several Malayalees who have made a mark in Mumbai and proved themselves achievers in their chosen field of profession. Moreover they have also shared a part of their wealth towards charitable activities and contributed to social welfare in their own way. All these personalities have been featured in our columns. However the list is not conclusive. There are more and more Mumbai Malayalees out there who are Mumbai's pride and in due course KERALA IN MUMBAI plans to recognize and felicitate each one of them.

Dr Gopakumar G Nair

Multifaceted Personality

Dr Gopakumar G Nair is a versatile humanist with a social conscience. He is charitably disposed and no one who goes to him for help will return empty handed. He is an educationist too being the President of Bharat Education Trust that runs schools in Mumbai and its vicinity.

Beginning his life in the drug industry, Dr Gopakumar branched out into research activities holding a Doctorate in Nuclear Magnetic Resonance from the National Chemical Laboratory in Pune.

From humble yet cultured family backgrounds, (Dr Gopakumar's grandfather was one of the founders of Nair Service Society and his father was Principal of NSS College in Changanassery,) Dr Gopakumar came to Mumbai in 1965. While doing his doctorate, Mrs Karthika Nair, who was Director of Bombay Drug House, and wife of G P Nair, an eminent Congressman, visited him and later he got married to their

daughter Jayashree Nair. As the technically qualified son in law of GP Nair, Dr Gopakumar got involved in the running of Bombay Drug House, and with his professionalism got increasingly involved in the pharmaceutical manufacturing sector. He has been active in the Indian Drug Manufacturer's Association and edits their Indian Drugs (monthly) and IDMA Bulletin (weekly). Later Dr Gopakumar formed his own pharmaceutical company BDPL, which became a Public Limited Company with factories at Tarapur and Panoli in Gujarat.

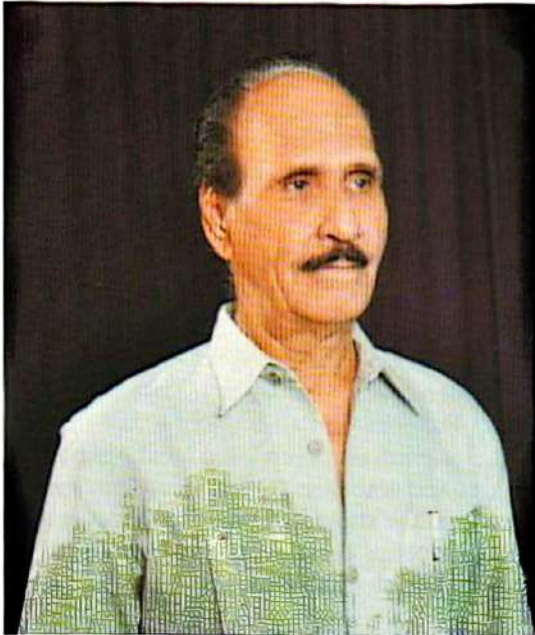
With his association with the World Trade Organisation since its inception, Dr Nair was aware of the lack of expertise in Intellectual Property rights (IPR), in the industry and the Government about the newly emerging trade regime. Dr Nair merged his BDPL with his erstwhile junior colleague and protégé Arun Kumar's Acrolab Ltd. Bangalore to enable and equip himself as an Intellectual Property Practitioner. He studied law at Mumbai University and qualified as IP lawyer and advocate. Through his IP boutique firm Gopakumar Nair Associates, he has filed thousands of patent applications in India and 44 countries abroad. Dr Nair founded GNA Patent Gurukul for creating proficiency in IPR, more specifically in Patents among practising and aspiring

professionals in India. He has been associated with Basic Chemicals Export Promotion Council and Pharmexcil and has presented several papers at international and national conferences and seminars. Yet Dr Gopakumar G Nair is a man of simple habits and plain living who holds two people in high esteem: Dr APJ Abdul Kalam and Dr Raghunath A Mashelkar.



V Balachandran

Civic Official Who Stood For Clean Mumbai



Vellody Balachandran, Retd Dy Municipal Commissioner of Mumbai is an example of how sincerity and dedication can help in improving governance. His first post in BMC was as Ward Officer of M Ward comprising Chembur, Deonar and Mankhurd in 1976. Because of the challenges and threats he faced, the BMC permitted him to keep firearms for self defence. He is well known for his relentless pursuit of demolition of slums and relocation of its residents providing them basic amenities. During his official work, Balachandran had to personally meet dreaded characters of the underworld. But he kept his head high and refused to toe their lines.

When former Mayor Chagan Bhujbal introduced Clean Bombay, Green Bombay drive, Balachandran with the help of private sponsors established several parks, grounds and open spaces.

After retiring as Dy Municipal Commissioner, Balachandran has started 'Vellody Consultancy Services' not for making money but to return to society what he received from it. He is today involved in many social activities and helps those who need assistance. Balachandran has written his memoirs in English and Malayalam.

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D R Nair Constructing Dream Complexes

Starting his life as an office clerk in a private company, D R Nair is today Vice President of one of Mumbai's elite and prestigious real estate houses.

One of the most significant landmarks of Powai is the black pillar that stands tall at the beginning of Hiranandani Gardens and D R Nair has played a significant role in the construction of this pillar. And many residential and office complexes at Powai Hiranandani Gardens has been bestowed with his exquisite touch. Joining the Powai office of Hiranandani group as General Foreman in 1987, he continues to have a hand in all their projects including the hospital and more recently the company's private helipad runway. Currently D R Nair is Vice President Construction of Hiranandani Group and in charge of at the company's projects at Kandivli, Chandivali, Sahar, Powai and Panvel. One of his significant achievements was completion of twenty building projects at Thane estate, (out of which 200 flats were of L & T that were unfinished and without basic infrastructure) and handing them over to L & T with all facilities and amenities. Quality consciousness and completion of projects within the stipulated time are the secrets of his success. D R Nair is a silent doer of social work and extends his helping hands for several social and charitable causes.

Johnson And Alice Therattil Social Welfare As Common Goal

Johnson G Therattil and Alice Therattil have made social service a way of their lives. They have worked to improve the living standards of the less fortunate around them. Johnson heads Nice Printing Inks and Coatings and is a member of several social organizations. He is President of NICE Community Welfare Association, a social cultural and non political body that helps the poorest of the poor and the sick with no distinction of caste, creed and religion. Johnson's wife Alice had been Corporator of Ward 84 for five years up to 2012. She along with Johnson, played an important role in holding a joint meeting wherein officials of Reliance Energy, Brihanmumbai Mahanagar Palilka, RTO and police were present to highlight and resolve several issues of the residents of Ward East. Alice put in a lot of effort to avert water logging and overflow of storm water drainages like how it

happened during the 2005 July floods by getting culverts and more drainages dug out in several areas of low lying Kalina of which she was the Corporator. They have succeeded in beautifying Kalina by converting garbage and open spaces to playgrounds and parks, bringing new 18" drinking water pipelines from Kalina Main Old CST Road Junction branching into 12", 9" and 6" lines to different areas up to Sastri Nagar, Chunabhatti border of the Mithi river.

Toilets and streetlights, paver blocks for roads, concretised pathways, railings for footpaths, the list is endless on what the couple has succeeded in improving their ward.



Roy John Mathew

Philanthropic Human Being



Roy John Mathew is an icon in Construction business and has the distinction of providing the largest number of affordable dwellings to the common man in Thane, Kalyan, and Titwala as well as building commercial complexes. Passion and dedication to his chosen field of work are the reasons for his success.

Charms Residency, Charms Heritage, Charms Star are a few of his constructions. Roy John Mathew's aim is to provide more and more affordable houses and townships to salaried people in rural areas of Thane like Vashind, Shahpur, Ambernath, Asangaon and Atgaon for which he received Lokmat Icon of Thane Award by Lokmat media.

Hailing from Thiruvalla, Roy John Mathew is interested in constructing complexes in his native town and has completed 50 posh villas named Elixir Gardens at Vennikulam and a project of 48 apartments with modern amenities is coming up at T K Road both in Thiruvalla. He runs his Kerala construction business in the name of Elixir Group, and directors are his brother Jacob Mathew and his nephew Anoop Anish.

Roy John Mathew is a committed social worker helping the under privileged. Elixir Karunalaya, his Corporate Social Responsibility initiative, is a Trust that provides necessary help to the poor and needy. It includes education aid, marriage expenses, hospitalization and operation assistance etc. Already more than ten families are supported every month in various ways through Karunya Elixir Trust. As part of John Mathew's mother's 80th birthday in 2013, homes for five families, weddings for five couples, educational assistance for three children and medications for three cancer patients were carried out. The trust also has plans to set up old age homes in Murbad in Kalyan district for poor people living in slums in and around Thane and Kalyan.

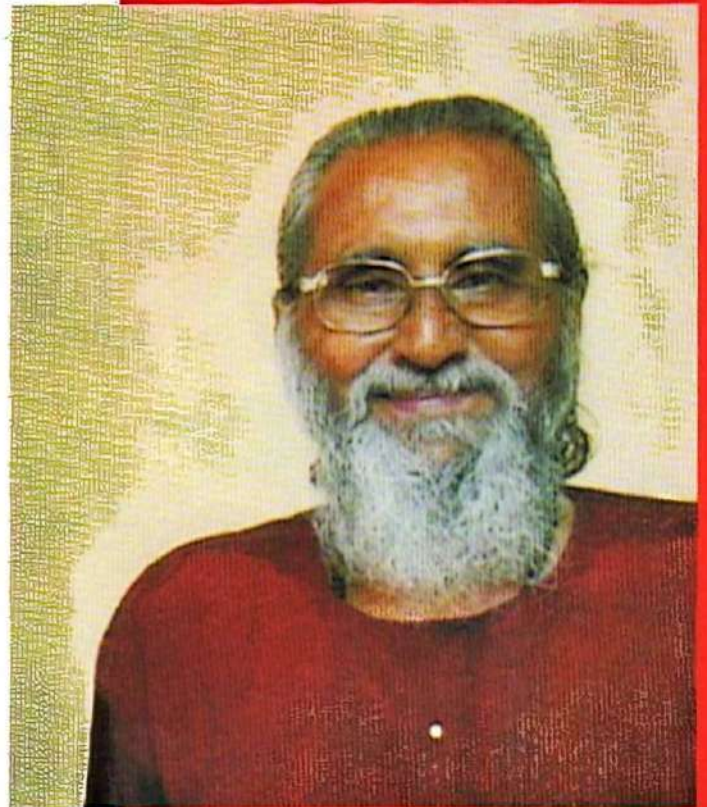
Viswanathan Palloor

Veteran Drama Artiste and Writer

A Malayalam stage artiste for the past forty years, Viswanathan Palloor is not just an actor. He is a writer, lyricist, and director of Malayalam plays. In addition, during his younger days he tried his hands at drawing and painting and performed *kathaprasangam*. Viswanathan's forte is comic and character roles. During his childhood he has donned female roles in Kerala. After coming to Mumbai he nurtured his love for drama and has acted on the Mumbai Malayalam stage. He has directed plays as well.

Some plays he directed and acted are Akaldama, Panchajanyam, Manishadha etc. In one drama 'Jesus', Palloor donned nine different roles while in another 'St Paul', he played three roles.

Viswanathan has published short stories as well and is actively involved in many Malayalee Samajams of Mumbai. He was on the editorial board of *Visalakeralam*, publication of Bombay Keraleeya Samajam and *Viswakeralam*.



Lata Surendra

The Quest for Perfection

Dance performer, teacher, choreographer of repute, Kalashri Lata Surendra's Bharatanatyam performances covering over three decades have been met with wide acclaim all over the country and abroad. A stickler for perfection, Lata Surendra does not compromise on the art and the intricate tradition it envelops. Lata Surendra started learning Bharatanatyam under Kala Sadan Guru Mani and later Kalaimamani Guru T S Kadirvelu Pillai. She has won innumerable prestigious awards as a skilled dancer. She is a regular recipient of the Grants accorded by the Ministry of Human Resources (Dept of Culture, New Delhi), is on the panel of CCRTC (Centre for Cultural Resources and Training - HRD, New Delhi) and was formerly Vice President of International Dance Council UNESCO and now Member of its Executive Council. She is co-ordinator of Mohini Nrityati the Mohiniattam festival in Mumbai, organized by Kerala Sangeeta Nataka Akademi, curated the Times Bandra Fest recently and is co ordinator of the Kala Ghoda Festival Mumbai that will take place this February. Another great influence on her life has been dancer from Shanti Niketan, Guru Bankim Sinha whose energizing folk dances brought regional flavours on to the stage and made her understand the subtle nuances of choreography. Folk forms serve as a base in many of her classical dance recitals. Lata heads the Anjali Bharata Natyam Research Institute and has celebrity personalities like Aishwarya Rai among her students.

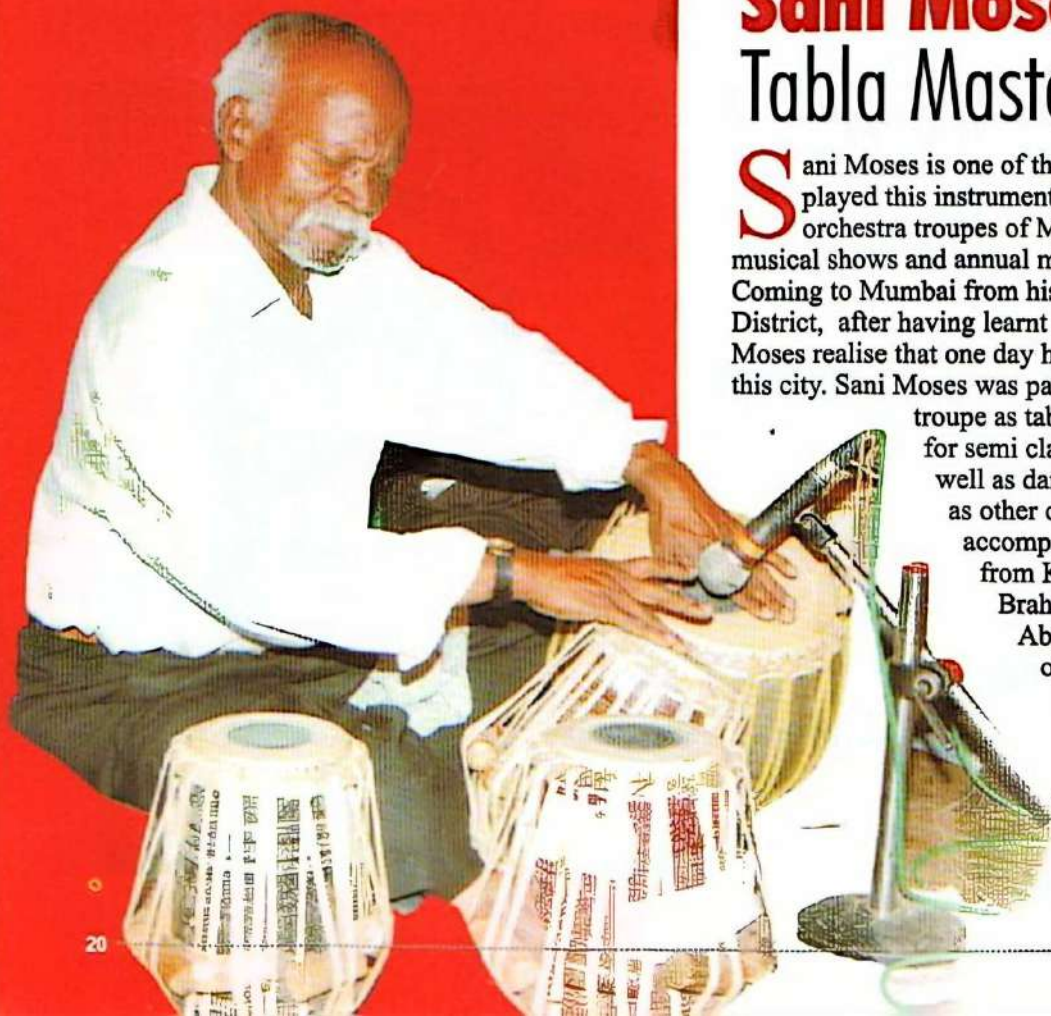


Sani Moses

Tabla Master

Sani Moses is one of the senior tabla artiste of Mumbai and has played this instrument on about 1000 stages for musical orchestra troupes of Mumbai. He has performed for Raagalaya musical shows and annual music competitions for many years. Coming to Mumbai from his native place Chelakkara in Trissur District, after having learnt to play the tabla and flute, little did Sani Moses realise that one day he would make a living out of music in this city. Sani Moses was part of the Late K J Kuruvilla's orchestra troupe as tabla player and has played the instrument for semi classical, devotional, light, filmy, music as well as dance programmes, for Kuruvilla's as well as other orchestra troupes of Mumbai. He has also accompanied on the tabla for Malayalee singers from Kerala like the late P Leela, the late Brahmanandan, Krishna Chandran, Jolly Abraham, Biju Narayanan, Unni Menon and others, during their musical shows in Mumbai.

Sani Moses has participated by playing the tabla in the recording of jingles, music albums and CDs including Hindu and Christian devotional songs.



PROF JOSEPH MUNDASSERI AND HIS LITERARY WORKS

- Satyanath

Mundasseri held positions in various setups such as member of legislative assembly, minister, Vice Chancellor, Chairman of Public Accounts Committee, promoter of co-operative movements, activists of literary bodies, journalist, editor, orator etc but he was always a man of letters.

When Mundasseri started his career as Head of Department of Oriental Languages, he had an opportunity to have closer look at the literary criticism existing in Malayalam. In English language, the literary criticism was well developed engulfing all aspects of the book under consideration whereas Malayalam followed the style existed in Sanskrit language. In this, the teachers (most of the critics belonged to this category) did not dare to question the literary maestros but was happy if they got a treatise of the work done by the critic. Mundasseri felt that students, familiar with the English style, were not happy with the way criticism existed in Malayalam. Yet even well known teachers did nothing to improve the situation. Mundasseri was determined to change this situation with the help of his colleagues.

Literary criticism till Mundasseri's times was listless, skeletal and dreary. In making it energetic, colourful and imaginative, Mundasseri played a major role. He along with Marar rewrote the scenario and opened a new branch of literature. All critics who came on the scene later were simply following these stalwarts. Instead of delving into the soul of the work, critics till then used to take a few excerpts and look for its grammar and figure of speech. Spoken idioms and words of common man were treated with disdain and a learned person was supposed to use a sprinkle of Sanskrit words while speaking and writing.

The most prominent critic then was P K Narayana Pillai but he confined himself to the criticism of modern English books. Further there was no critical study of Malayalam classics such as *Nalacharitham* etc and the works of the triumvirate Ulloor, Asan and Vallathol. Asan's *Karuna* was then being taught in B A classes. During those days, Narayana Pillai wrote on *Karuna* criticizing it very harshly. Mundasseri noticed it and felt Asan did not deserve this. He decided to



write himself on *Karuna*. Soon his study on *Karuna* appeared in the college magazine. Despite its limited reach, soon it opened the doors of wide discussions in academic circles. In all his speeches from Thiruvananthapuram to North Malabar (he was a favourite speaker in the academic circles) Mundasseri enunciated his observations and defended Asan as a new revolutionary in the literary world. Soon he drew attention of Ulloor and Vallathol as a man who could not be ignored. (In private, the triumvirate did not like each other and criticized the other's work as substandard).

(Mundasseri had opined that P K Narayana Pillai got his prefix *Sahityapanchananan* because of his habit of sprinkling Sanskrit words here and thither.)

'*Keralasimham*' of Sardar K M Panicker was another book taught in college. Considering it as the first novel in Malayalam with a historical background, Mundasseri wanted to write about it. This move brought him close to Panicker known for his literary and diplomatic

skills. While Vallathol liked this review, Ulloor did not. Mundasseri then realized that everything was not smooth in Malayalam literary world and the controlling factors were non-literary.

Mundasseri held the view that using grammar and figures of speech would not entitle a work as literature and thus invited the wrath of the conservatives. When he opined later that mere realism did not also make a book a work of literature, the modernists also turned against him. A work would be considered of literary value only when its inner core and outer shell were treated with clarity and sensitivity, he said. In other words, it is harmony of the content and style that makes a work as a literary piece. Mundasseri called this attribution '*roopabhadrata*.'

According to Prof Guptan Nair, it was Mundasseri who used this phrase for the first time in Malayalam. The genesis of this phrase started with the review written by Mundasseri about Thakazhi's *Thottiyute Makan* (Son of Scavenger). The plot was realistic but told with aesthetics. With roopabhadrata Mundasseri might have thought of symmetry, harmony, order etc. According to Prof Guptan Nair (Isa'ngalkkappuram). This has two faces; one of realism and the other of imagination. In other words, constructional and sculptural. Only a genius could meet these two ends, Mundasseri argued.

The strongest opposition came from the so called progressive group, controlled by those having a communist ideology but Mundasseri stood his ground.

After *Karuna*, Mundasseri also wrote detailed analyses of *Pingala* and *Magdalena Mariam*. Each of them was independent of the other and published in *Mangalodayam* magazine. Later, out of friendly persuasions, he published them as a book titled *Maattoli* (The Echo, 1944). Soon it was widely discussed and the readers found a similarity in the backgrounds of the theme. In these books, the important characters were female and had an immoral life pattern but were

shown as reformed later.

Kavyapeethika

Kavyapeethika (കാവ്യപീഠിക) was published in 1945. It deals with all aspects of poetry, such as talent, aesthetics, character, symbolism, propriety, figure of speech,

harmony, scale etc. According to Mundasseri, between the western and eastern literature there could be some external differences but there is an unmistakable similarity at the core. Mundasseri firmly believed that the success of a literary work always depended on harmony of structural solidity and bondage with life. Structural beauty depends on aesthetics, rhetoric, characterisation and propriety. Mundasseri started analysing the works of Asan, Vallathol and Ulloor (in Mattoli) on the basis of the attributes displayed in the specific works of these poets. Mundasseri was unwavering in his view that it was Asan who started his campaign against the neoclassicism that penetrated into Malayalam literature in the modern times. In his view, Vallathol was a mere admirer of beauty and lacked realism and artistic techniques, Mundasseri remarked in *Prayanam* (Journey). After analysing *Pingala*, Mundasseri held the view that Ulloor brought more Sanskrit words into Malayalam. Mundasseri remarked that Ulloor in a way was not a poet of anything but lorded over everything. Ulloor lacked worldly exposure and whatever he saw was through the mirror of literature.

Mundasseri evaluated the triumvirate in *Karinthiri* (1944) also. When all other critics evaluated the work on the basis of their liking for the poet, Mundasseri was diametrically opposite. He evaluated the poet through his poem. He considered A R Rajaraja Varma as the pioneer of romanticism in Malayalam. It was A R who brought a turning point in Malayalam literary world, he declared in *Rajarajante Mattoli*.

Natakantham Kavitwam

Natakantham Kavitwam (Drama the culmination of poetry) discusses the issue of what should be considered while evaluating a literary work. Choice of words employed, extent of figures of speech, gravity of idealism, newer metaphors were all important but the most important is aesthetics, avers Mundasseri. A literary work is ultimately meant to entertain the reader and hence it has to reach his mind and not to torment



Mundasseri the novelist

He had a rare ability to observe around and to listen to all the rumblings there and yet mentally preserve all of them for a long time. From his narration of how the villagers reacted to the

him. The reader should experience the ups and downs of life through the expertise of the poet and the reader should identify himself with the character depicted in the book. This was what Mundasseri wanted to convey through this book.

Sukumar Azhikode records the greatness of this book thus: "Like the epitome of the transformation of a statue of clay into Pygmalion, Mundasseri transformed an old adage into a great principle to be adopted in creative literature. There will never be a different opinion about *Natakantham Kavitwam*. What is the status of modern Malayalam poetry, how far it has progressed and how it should proceed further etc are well explained and prophesied by Mundasseri like a victorious soldier with aggressive self esteem." After going through this book, Marar scribbled on a post card, "You have won over a whole country. Now be ready to face counter attack."

Mundasseri strongly condemned the indifference towards and abandonment of scales from the craft of poetry. Breaking prose into small pieces and calling it poetry cannot be encouraged. It could still be poetry if the words could be read with a rhythm and a beat. There should be music even in this format. In his stand, Mundasseri had the company of western poet Shelly.

newspaper reading at Ittoop's coffee shop in *Konhayilninnu kurissilekku*, we can deduce these traits. He believed that poetry was not merely playing with sounds and metaphors but it involves ideals, realism and above all brilliance from the side of poet. He was very sympathetic with Kumaran Asan as he was initially ignored because of his social background. Even his much celebrated *Veena Poovu* (Fallen flower) was first published in '*Mithavaati*' and only after its acceptance by the discerning readers that *Bhashaposhini* published it.

The social segregation between the have and the have-not was responsible for this barricade. Also the Christian clergy forbade their followers from reading works of Hindus and the latter thought of Christians as incapable of writing anything

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worthy of reading.

There was an undeclared untouchability in literary circles then. Why, there was even a Hindu-Christian confrontation then in the Trichur city.

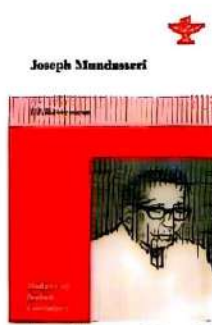
Prof Sakharias was Mundasseri's colleague in the college. He was struggling to manage his family affairs with the meagre income from the college. Soon after retirement, he died and Mundasseri felt very sad and deeply moved to help his family. There was no provident fund or gratuity then. The efforts to collect some funds for the rehabilitation of his family did not succeed. This plight moved Mundasseri to write his novel *Professor*. When Mundasseri presented the first copy to the Principal, he did not talk to him for several months. However, Professor played a great role in compelling the government to institute provident fund for teachers,

Parhappurhathu vithacha vithu was another novel written by Mundasseri. It depicts the story of a loving old man who sacrificed everything to give comfort to the son of a distant relative, only to be thrown out to fend himself.

Mundasseri never prided himself as an outstanding novelist. In fact he wrote all these books only to fill the pages of *Mangalodayam*. However the Christian community that was familiar with the characters received them with love, in a very short time. Even today one can finish reading these books in one sitting.

His literary life

Like all modern writers, Mundasseri



Books on Mundasseri

also started with poetry when he was in the high school. It was considered a fashion to indulge in poetry. Most of his poems were written in Sanskrit meters such as *Shardoola vikreetitam* and *Srungddhara*, employing second character rhyming and *yamakam*. They were mostly eulogizing the rulers and on religious personalities. Mundasseri reminisced that he had written more than ten thousands quatrains. Whenever a new Sanskrit word was noticed, a new quatrain would be written just to use that word, he wrote in his autobiography. Most of his quatrains were published in *Keraleeya Catholican*, of Kollam, and later in *Kavanakaumudi*.

When Kunhuvareed came to know about his son's passion, he was shocked. Poets were known to earn pittance and he was worried about Joseph. As time passed, Joseph realized that he could write better about poetry than poetry itself. But before he changed tracks, he published his first compilation of poems, *Chinthamaadhuri* in 1928.

The major contribution of Joseph Mundasseri to Malayalam literature was his focusing on classical texts from Sanskrit literature with a contemporary viewpoint. Mundasseri always evaluated the classical texts with respect to the period they were written and extrapolated

them to the present time. This way he compelled the readers to understand the classics in a better way. Using this method, he wrote *Kaalathinte kannadi* (Mirror of the times) and *Maanadandam* (Yardstick). An essay in the former compelled another noted classicist Kuttikrishna Marar to write a rejoinder that led to further controversies.

After the success of *Mattoli*, Mundasseri thought of writing another book on another set of poems of the triumvirate. He selected *Karnabhooshanam*, *Chintavishtayaya Seetha* and *Acchanum Makalum*. Unlike *Maattoli*, it was written in one go with the intention of amalgamating into a single book. When even a novel took three to ten years to sell five hundred to one thousand copies, this new book *Anthareeksham* (The context) was sold off like hot cakes. A number of books soon followed. *Manushyakathanuga-yikal*, *Rajarajante Mattoli*, *Prabhasha-navali*, *Nanayaate meen pitikkamo?* etc are some of them. During later years, he published two monographs namely *Vallathol Kavita: A Study* and *Asan Kavita: A Study*.

Mundasseri's contribution to journalism was by no means less. After leaving his job at St Thomas College, he edited *Navaaveevan* and *Mangalodayam*. While *Navajeevan* fed to the ideals of socialism, *Mangalodayam* was solely linked to literature. In the latter, he had the company of AKTKM Vasudevan Namboothiripad, Attoor Krishna Pisharody, V M Kuttikrishna Menon, P C Kuttikrishnan, S K Pottekkat etc at various times. Often he did not have enough material for every issue and Mundasseri himself wrote pieces like short story, poem, novel etc under various pennames. Mundasseri criticized the big guns of Malayalam literature but always encouraged the upcoming poets by writing to them to continue their literary pursuits. One among them was Changampuzha Krishna Pillai.

Though Ramanan brought unsurpassed fame to Changampuzha, he was always despondent because of family problems and decadent life style. Though five editions were already out, he was not accepted as a poet of some caliber by the public. In a chance meet at Pathan's Hotel, Changampuzha requested Mundasseri to write a review of his book in *Mangalodayam* so that people would take note of him. Soon the sixth edition of Ramanan was out with an Introduction by Mundasseri and Changampuzha finally got his place in the literary world. This helped Changampuzha to live a few more years, Mundasseri reminisced in his autobiography, *Kozhinja Ilakal*. ■

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ICE AWARDS

Celebrating the Printed Word

ICE Awards (In-house Communication Excellence Awards) has nothing frozen or cold about it. On the other hand, it kindles the warmth of appreciation and salutes the unsung heroes responsible for creating one of the best HR tools in organisation today, an In-house news letter / magazine.

Instituted by Shailaja Nair Foundation, the corporate social responsibility of FEI Cargo headed by Pratap Nair, ICE Awards, is a competition for in-house magazines and newsletters, published by organizations all over the country. It sprang from a small thought to bring into the limelight all those people who work behind the scenes and create an in-house magazine.

In the words of Dr Sonali Nair, Director of FEI Group and Pratap Nair's wife, ICE Awards is more than an award. "It is beyond the process of entries, judging and applauding. It is the medium to bring people together, people who are passionate about writing, creating and expressing." Started in 2009 by Pratap Nair in memory of his first wife, the late Shailaja Nair, who was passionate about FEI's in-house magazine FEI Duniya, the ICE Awards has entered its seventh year.

The Awards are given for the best In-house magazine / newsletter published from all over the country and they are given under various categories like most creative name, imperative content, best design and layout, active employment participation etc.

There are three special Jury awards. There are further three more awards, bronze silver and gold for the Best In House magazine. Participants include



ICE Awards 2014 - Dignitaries on stage with FEI Chairman Pratap Nair

ICE Awards brings people together, people who are passionate about writing, creating and expressing."

any organization that creates an in-house magazine such as corporates, banks, educational Institutes NGOs, Government and

Duniya, our in-house magazine for few years now. Yes, there is a lot of effort, hard work, team work and thought process which goes in the making of it, but what is more important is the smiles which I see on the faces of all those who feel the ownership to it, our employees. Their families get connected to us through it. Children wait

other organizations. There were 110

entries in 2009 while in 2014 the entries crossed the 750 mark. It shows how seriously the companies are taking this Awards event and want to become a part of it.

As Sonali Nair points out, "My team and I have been creating the FEI



V Sarangapani

for the issue to read the stories and solve the riddles. It is the pride of our organisation." "And I am sure it is the same feeling which lingers deep inside all those unsung heroes who month after month create this beautiful tool to bind the employee, employer and their families. This is our way of saluting them, encouraging them



Winners of ICE Awards 2014 with organisers of the same

for their efforts,” Sonali Nair says. The Awards Organising Committee invites like minded people to form a Governing Council consisting of eminent personalities from the world of academics, journalism, business, fine arts and Public Sector. This Council chooses an independent Jury for selecting the winners. The jury evaluates all the entries received under various categories and independently decides on the winners, without any input from the FEI family or the Governing Council. Point to note here is that all Governing Council members and Jury members work purely on voluntary basis and have expertise in their own field and they do it solely to assist FEI family in their noble endeavour.

The jury Board members are announced only during the Award ceremony. Some of the stalwarts who have graced the jury panel in the previous years included Ms Udaya Tara Nayar, Tamal Bandopadhyay, Mala Biswas, P K Ravindranath, ad veteran and theatre personality Bharat Dhabolkar, and others. Guests of honour included the former Governor of Maharashtra, K Sankaranarayanan, Dy Mayor of Mumbai, Shailaja Girkar and several others.

Transparency and impartiality are hallmarks in the selection of winners. Vidhi Nair, Director FEI Group and

Pratap Nair's daughter - in - law says , “The unbiased decisions and the reviews of the jury has helped the participants make a better publication year after year. It is amazing to see the transition in the magazines from 2009 to 2014. ICE Awards has successfully created awareness of the importance of having an in-house magazine amongst organizations The extra effort put in to make one's magazine noticeable is very

Spearheaded by FEI's Chairman, Pratap Nair, the first initiative by this alliance was a grand felicitation ceremony for the newly crowned Santosh Trophy Champions, Team Mizoram. This was preceded by an exhibition match against a select team of WIFA XI, on June 5, 2014 at the Cooperage Football Ground at 6 pm.

This year, ICE Awards 2015 will be announced and distributed at a glittering ceremony on June 6, 2015 at MCA, Bandra - Kurla Complex from 7.00 p.m., followed by dinner.

Management Representative, FEI Cargo, V Sarangapani states that this year they plan to associate faculty and students of MMS and Media studies of a Management Institute and consider ways for an Analytics model for selecting the winners. For the students it will be a learning process.

Submission of entries are open from

March 1 to April 30, 2015. Entry forms can be downloaded from the site www.iceawards.in

The evaluation process starts in May. Some of the earlier participants included inhouse magazines / newsletters from the Reserve Bank of India, Hindustan Unilever Ltd, Mumbai, IIT Mumbai, Mahindar & Mahindra, UB Group, Taj Hotels, Mumbai International Hotel Pvt Ltd, Maharashtra Police, Chinmaya Mission Trust, Western Railways, Ford India, Dr Reddy's, to name a few. ■



In-house Magazines on display

evident and it is wonderful to know that 'We' have been instrumental in honouring this mode of communication and keeping alive the print media in our own way.”

Last year the award ceremony was on June 6, 2014 at IES Manik Sabhagriha, Bandra (West) from 7.00 p.m., followed by dinner. FEI Cargo Ltd joined hands with WIFA, Maharashtra's football governing body, to support their ongoing campaign to promote grassroots football in the State. Indrapal Singh was the Head of the Jury in 2014.

WHAT ICE MEANS TO ME

A few personalities who are involved with the Awards share their views.



Rajiv Chohan

Awards is an effort and a movement to recognise excellence in "Internal Communication" and encourage it. It recognises that various segments exist within the universe of organisations and therefore evaluates and awards them under various categories that is Corporate, Banking, NGOs, Educational Institutions and regional languages etc.

Top awards include 50 K worth prizes, 25 K worth prizes and 11 K worth prizes. There is a fair amount of leadership and financial commitment which is amply reflected in awards, administration, venue, Audio visual and the function itself. I am therefore referring not only to fair amount of leadership commitment, managerial expertise but also to budget of multiple of Millions, not just One or Two Million.

The Spirit and the force behind the entire phenomena of ICE Awards are Pratap Nair and his wife, Sonali Nair, ably assisted by his son Abhijit and his lovely wife, Vidhi, who have recently become parents of a young lad. There are no sponsors and no donors. The entire process and event is done by FEI Group to sustain this noble cause without any financial return at all.

Rajiv Chohan, President Business Devt. with Aegis Group of Companies, a major downstream Oil & Gas and logistics Group in India.



Priya Patradar

contribution that this Awards has made, in my opinion, is the reviving of the dying print medium. The organizers

■ I am privileged to be associated with ICE Awards for the last four years. I have been a Jury member, a Governing Council member and also the Chairman of the Governing Council. ICE

Awards is an effort and a movement to recognise excellence in "Internal Communication" and encourage it. It recognises that various segments exist within the universe of organisations and therefore evaluates and awards them under various categories that is Corporate, Banking, NGOs, Educational Institutions and regional languages etc.

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Rajiv Chohan, President Business Devt. with Aegis Group of Companies, a major downstream Oil & Gas and logistics Group in India.

■ ICE Awards has gained recognition as one of the most coveted awards for in-house communication.

Having been associated with ICE Awards since its second year, an important

believe that a printed journal or magazine is an excellent tool for communication as it goes beyond the office, reaching out to employees' families, customers, and vendors. This creates a unique and far-reaching bond, both within and outside the organization.

ICE Awards has certainly become a way to honour, appreciate and applaud all those who strive to foster healthy communication, through the means of an in-house magazine.

Priya Patradar, Freelance Content Writer



Megha Bajaj

through to make this niche, exclusive awards presence felt in so many corporates. As jury we had over 100 entries from various different parts of the country from different sectors. There were magazines from aviation, magazines from colleges and even some magazines that the Police and government bodies had sent in. It was clear that ICE awards was a deeply respected and cherished award ceremony.

The next thing that made me wonder was the ability of the CEO of FEI, Pratap Nair and his wife Sonali Nair, along with their warm and efficient team, to organize everything so well that each of us jury members were made to feel extremely special and valued. The jury proceedings were done in an absolutely unbiased, objective environment and all of us thoroughly enjoyed and felt enriched by the process of evaluation. The ICE Awards itself was a night to remember. Not because it had celebrities like John Abraham in attendance but because like the humble people behind it, it aimed at recognizing the efforts and love put in by people in the corporate to create a greater human touch and feeling within their companies. Usually this is pretty much unnoticed and unrecognized so I was amazed at the pride that various representatives felt in being nominated for awards and winning them.

■ It was my pleasure to be invited to be a part of the jury for ICE awards 2014. The first thing that amazed me was the length and breadth that FEI cargo company went

through to make this niche, exclusive awards presence felt in so many corporates. As jury we had over 100 entries from various different parts of the country from different sectors. There were magazines from aviation, magazines from colleges and even some magazines that the Police and government bodies had sent in. It was clear that ICE awards was a deeply respected and cherished award ceremony.

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All in all, I felt connected to the cause, to the spirit of ICE awards and felt that if each one of us try to do something, if not on as large a scale as ICE, at least in our own small way to preserve the human touch in the place we work, to create enough communication channels amidst the hierarchy we will certainly be able to make the work culture in India a lot more pleasurable.

Megha Bajaj, prize winning author and journalist, CEO Wonder of Word



Sriprakash Menon

age. The awards are given to those people whose contributions are momentous and immense for making communication tools like in house magazines or privately circulated newsletters within an organisation, more relevant and purposeful. It's like a dialogue between various segments of people working in corporate firms, public sector enterprises, government agencies, banks or educational institutions through the printed literature. I am proud to be associated with this interesting initiative which is open to suggestions and innovations from the media associates, HR and PR departments of the participating organizations.

Sriprakash Menon, Governing Council member, journalist and documentary film maker



Damayanti Bhattacharya

publications in India and has emerged as the definitive award category to aspire for within India.

Let me give a personal example. IIT Bombay's first entry for ICE award was our campus magazine 'The Raintree' of which I was a part of the editorial team.

■ ICE Awards is unique because it recognises people who are not seen or heard much in the media though they are an important part of the print medium even in this digital

age. The awards are given to those people whose contributions are momentous and immense for making communication tools like in house magazines or privately circulated newsletters within an organisation, more relevant and purposeful. It's like a dialogue between various segments of people working in corporate firms, public sector enterprises, government agencies, banks or educational institutions through the printed literature. I am proud to be associated with this interesting initiative which is open to suggestions and innovations from the media associates, HR and PR departments of the participating organizations.

Sriprakash Menon, Governing Council member, journalist and documentary film maker

■ ICE has not only helped validate the importance of in-house communication excellence but has been successful in curating the best of in house

publications in India and has emerged as the definitive award category to aspire for within India.

Let me give a personal example. IIT Bombay's first entry for ICE award was our campus magazine 'The Raintree' of which I was a part of the editorial team.

We won top honours in the first year and the win gave us the necessary confidence to enter an international awards next year. We won Commonwealth Award in Communications where we won first prize among entries from 82 countries! But I have always been grateful for that first and oh so necessary validation from ICE.

Having said that, I also think that the time has come to take ICE to the next level. They need to reach out to a much bigger audience, get more and even better entries, make the judging process even more rigorous, involving the very best of practitioners and specialists in the field and at the same time reduce the number of award categories. Publicity for the event needs to be taken up several notches and outreach for entries have to be actively sought. A quick look at numbers will give you an idea about what I am talking about, There are 700 degree granting state recognised higher education institutions in India not to mention 35,500 govt affiliated institutions plus the plethora of private colleges and universities. About 50 percent of them will have student and campus publications. This is only one category covered under ICE awards. If you add Corporate and Industrial houses, Media bodies as well as Publications, possible entries for ICE would run into several thousands. So we have only scratched the very tip of the iceberg. Somewhere in the near future ICE as a brand has to be known and recognised by them all.

Damayanti Bhattacharya, CEO of IIT Bombay's Alumni Association and Executive Editor of Fundamatics, first got associated with ICE as a contestant, and won multiple times for two different magazines Raintree and Fundamatics.



Vidhi Nair ■ From the year of its inception until now, I have seen ICE Awards grow like my own baby. Every passing year, we feel this is the best we could do, and next year ICE proves to be even more successful. It feels great and with pride our FEI family takes ownership to this initiative.

It's amazing to see the enthusiasm amongst all - Governing Council members, Participants, jury members, volunteers, etc.

From registering entries, to commencing the Governing Council and

jury meets, the awards evening and lot more, it truly gets a rush into my blood when the thought of ICE Awards preparations comes to my mind.

Vidhi Nair, Director, FEI Group.



Dr Sonali Nair

■ Ice Awards Ceremony gives us an opportunity to connect to some beautiful, humble and intellectual Souls who join us in the form of Jury or Governing Council and

contribute to make it more efficient and better year after year.

We have a very long way to go, but I'm glad that the journey has begun on the right path.

While the destination is beautiful, the journey is as exciting and

wonderful.

For these few months from March until July it's only one thing on our minds, and that is ICE awards."

Dr Sonali Pratap Nair, Director, FEI Group



Ramgopal Cancherla

■ Sitting on a database of close to 750 organizations participating in ICE Awards, I admire Pratap Nair's decision, of not using them to leverage for business purposes !!

He does not want to mix Shailaja Nair Foundation's ICE Awards activity with business. Cheers n God Bless.

Ramgopal Cancherla, Jt. Secretary, ICE Awards Governing Council



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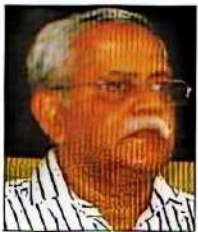


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A SAINT WITH A STETHOSCOPE



K. R. NARAYANAN

■ During our childhood days, we had been told many a time the story of a Belgian missionary - Fr. Damien Vuester (1840-1889)- who voluntarily served the poor lepers, without any fear of the then

much dreaded leprosy. About a century later, Gandhiji followed the footsteps of Fr. Damien to offer similar services and support to the lepers. Further, about six decades later, a simple and soft-spoken medical professional followed these great souls to offer his medical expertise, skill, love and committed services to another segment of sufferers. The disease here was the progeny of our modern artificial way of life, called cancer. The person was none but the reputed Medical Oncologist, Dr. V. P. Gangadharan, who hailed from a small town called Irinjalakuda in the Thrissur district of Kerala State. His commitment to cure, rehabilitate and enable the cancer-sufferers to lead a painless normal life, has all earned him the name, the Saint with A Stethoscope.

“Cancer is said to be the most dangerous of all the diseases of the modern era. Known medically as malignant Neoplasia, it is a broad group of diseases involving irregular cell growth. Here, the human body cells show a tendency to multiply and grow

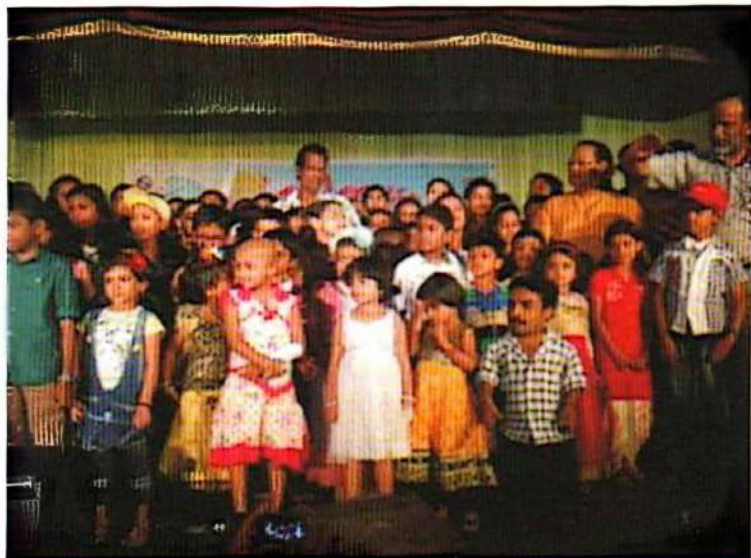


Dr V P Gangadharan

uncontrollably, forming malignant tumors. These changes may also extend to the nearby tissues and the distant parts of the body as well, through the lymphatic system or the blood stream. It is said that over 200 different known types of cancers affect human beings. It should be admitted that the incidence of cancer has been on the increase in the present times. The causes could be diverse, complex, and only negligibly or partially understood.

Many factors are known to increase the risk of cancer. Tobacco, dietary factors, certain infections, exposure to radiation, lack of physical activity, obesity, environmental pollutants are like are said to be some of the culprits. These factors could directly damage genes or combine with existing genetic faults within the cells to cause undesirable/unwanted mutations in the body. About 510% of cancers are said to be traceable to the inherited genetic factors. Nevertheless, by and large, most of the cancers can be kept off, by avoiding certain undesirable products like tobacco, alcohol, chemically and/or biologically polluted food and air, and resorting to simple life styles. Intake of more vegetables, fruits and whole grains, eating less meat and refined carbohydrates, maintaining a healthy body parameter level, regular exercise, minimizing sunlight exposure, vaccination against some infectious diseases and the like are all said to be some ways to keep cancer away.

There is a belief among the people that cancer is the end of everything. The experiences of many cancer patients and survivors tell us that it need not be. Steve Jobs, the former CEO of Apple, had a quality life for nearly 10 years after having been diagnosed with pancreatic cancer. In fact, in his case, the best part of his life was during the treatment. He excelled both as an innovator and a manager during this period and took



The patients celebrating at the Palliative Care Centre



The Oncologist entertaining his patients with his Bul-bul

Apple to great heights. The famous author, story teller of the Tatas and Director of their Welfare Trusts, Rusi M. Lala (22.08.1928 19.10. 2012) is another giant, who could weather severe challenges of cancer of the lymph nodes for more than two decades (since 1989) and live a very fruitful life till the ripe age of 84. "It is essential to recognize that life is larger than cancer," states Lala in his autobiography. He further adds that in order to confront any crisis, "We have to marshal our inner resources of strength." Some of his most creative works have come after his epic battle

with cancer. His magnum opus, "Celebrations of the Cells - Letters from a Cancer Survivor (1999) is a detailed account of cancer and how to live fruitfully with this dreaded disease. It was written in the form of letters to physically and mentally prepare a young lady, Vandana, who was also diagnosed with cancer.

Though Dr.Gangadharan and I belong to two ancient families of Irinjalakuda in Thrissur district, Kerala, I have had no opportunity to meet this great and popular Medical Oncologist. The opportunity came when The Vedayu

Foundation of Mumbai, organized a seminar on cancerous diseases and their prevention by streamlining human life style, on the 21st of December, 2014. The main attraction of the Seminar was the participation and active involvement of two experts from both Ayurveda and modern Cancer Medicine Dr. Madhava Warriar of Kottakkal and Dr V P Gangadharan from the Lakeshore Hospital, Kochi, respectively.

As far as India is concerned, there have been very many scientists, physicians and surgeons who have been waging an intensive war against cancer

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Dr Gangadharan speaking at the Seminar on Cancer Awareness in Nerul (Mumbai)



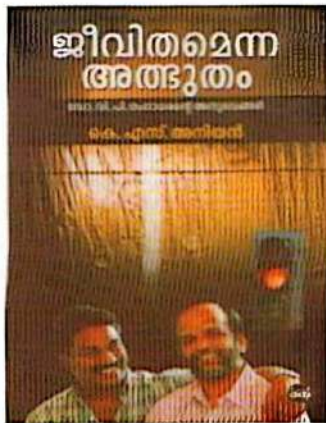
Cancer Awareness Classes

and helping the common man to face and fight this dreaded disease from the mid-20th century onwards, with varying degrees of success. But, this unassuming, soft-spoken, friendly Medical Oncologist has risen to become the most compassionate and saintly savior of cancer sufferers in the country. Little wonder the people consider him a "Saint with a Stethoscope".

He does not stop with the diagnosis and curing of the disease, but continues to support the patients' rehabilitation to their normal, comfortable and painless life. The Saint shares his experiences in such services in his book titled "Jeevitamenna Adbhutam

(ജീവിതമെന്ന അത്ഭുതം). It has been chronicled by K. S. Aniyam, and is perhaps the most widely read book in Kerala these days and one of the bestsellers of our time.

Born on 6th August, 1954, Gangadharan hails from an ancient Nair tharavad of Irinjalakuda in central Kerala. He spent his younger days in Thirupoor in Tamilnadu, where his father used to work. Dr. Gangadharan completed his MBBS and took his M.D. in General Medicine from the Medical College, Kottayam, and specialized in Radiation Therapy from the All India Institute of Medical Sciences (AIIMS),



New Delhi. He, later, had his MD in Medical Oncology from Adayar Cancer Institute, Chennai. He also holds a diploma in the field of hospital administration (DHA) and fellowships from Royal Massdon Hospital, Sutton in U.K., and the George Town Hospital, Washington D.C, in U.S.A. His wife, Dr. K. Chitrathara, too is a reputed cancer surgeon, having specialized in gynecological, urological and breast cancer surgeries. She is perhaps the first and only lady Urologist in Kerala and first Uro-Gynaec Oncology surgeon, who started the department at the Regional Cancer

Centre, Thiruvananthapuram. The couple have two sons.

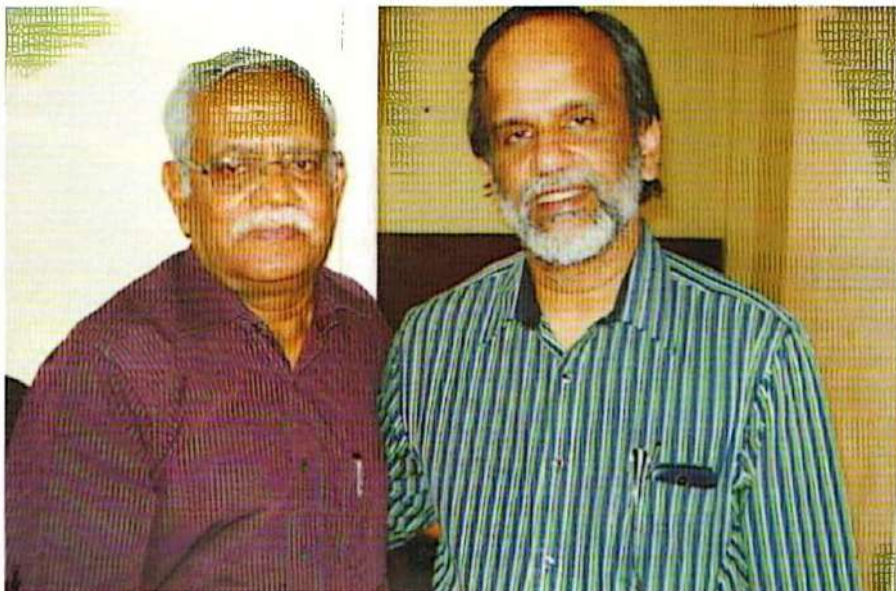
Dr. Gangadharan is presently the patron of the Cochin Cancer Society, which supports the poor and needy cancer patients by providing them with

subsidized medicines, free counselling and related assistance. He is also one among the directors of Alpha Pain Clinic which works in the field of palliative care. He is very well known and praised for his high end professional skills and compassion and personal bonding with his patients and their families. Many cancer awareness programs are being launched now in Kerala and other states, under the leadership of Dr. V.P Gangadharan, who combines high professional skill with compassion, and hence is a source of hope for cancer patients generally steeped in despondency.

His Palliative Care Unit treats people suffering from serious and chronic illnesses such as cancer, cardiac diseases, kidney failure, Alzheimer's Disease, Parkinson's Disease, Amyotrophic Lateral Sclerosis (ALS) and many other illnesses. This care focuses on symptoms such as pain, shortness of breath, fatigue, constipation, nausea, loss of appetite, difficulty in sleeping and depression. It also helps the patients to gain the strength to carry on with day-to-day life.

For Dr. Gandharan, the treatment of any patient does not end with medications alone. He continues to support and guide the present and past patients to live a healthy and happy life, inspite of the disease. His doors are always open to any one suffering from cancer and he will rush to them, if needed, without even caring for his personal comforts.

Wish we had more such Saints in our land ! ■



The Cancer Specialist and the author



K JAYAKUMAR

He Made Kerala God's Own Country

K Jayakumar is a multifaceted personality. Born to a well known personality Shri M Krishanan Nair, a movie director of many successful films, and Mrs. Sulochana Devi, he reached the pinnacle all bureaucrats and all educationists aspire for. He is a poet whose lyrics are hummed even by a wide range of people from the children to the senior citizens.



Meera and Jayakumar

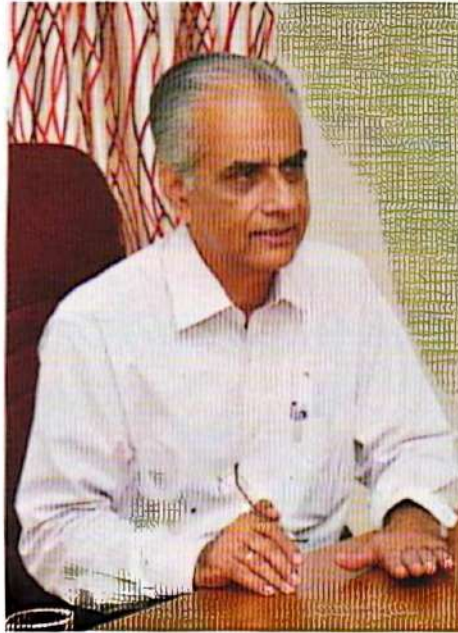


Jayakumar was born on 6 October 1952. He did his education (MA in English Literature from Nagpur University and M Sc in Development Studies from Bath University (UK). He started his career as a lecturer in Kerala. He was selected for Indian Administrative Service in 1978 and opted for Kerala cadre. He began his civil service career as an assistant collector in 1980 in Kozhikode and over the years moved on to various positions in Kerala and Union governments.

Administrative contribution

When he was District Collector of Kozhikode (1986 to 1988), the old city was turned into a modern one with a plethora of developments. This included new roads and a renovated stadium. The Nehru Trophy International Football tournament was hosted there very soon. With emphasis of people-centric welfare programmes, the tenure as District Collector was a turning point in his career.

When he was Director and later as Secretary, Kerala Tourism (1988- 1995), he laid the foundations of modern tourism marketing and public private partnership in Kerala. Branding Kerala as 'God's own country', an effective marketing and promotion campaign was



launched during this period, catapulting Kerala into a top slot destination. Innovative product designing, imaginative promotion and enlisting private sector participation marked that period.

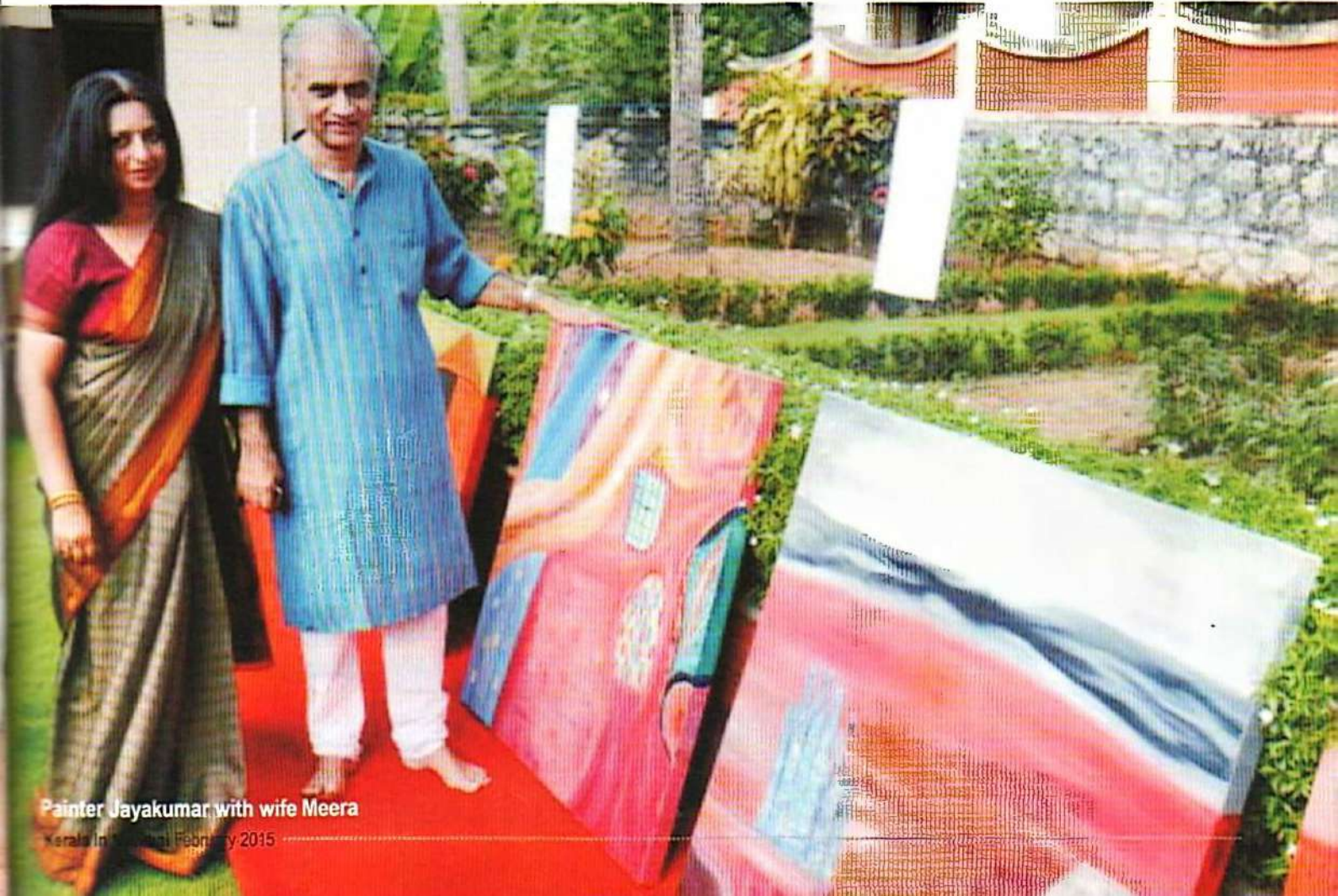
During 1995-2001, he served as Director and later as Secretary, School Education. This period saw the emphasis on quality aspects of school education. A highly ambitious curriculum restructuring programme was launched

with stress on activity and participatory pedagogy. Retraining of teachers and revision of curriculum and syllabus were the major features of this initiative. Innovative application of IT in curriculum transaction under the programme IT@ School was launched during this tenure.

As Joint Secretary in Ministry of Culture, Government of India, he was actively involved in the finalization of the UNESCO Conventions on Safeguarding of Intangible Heritage and Protection of Cultural Diversity. He was also instrumental in the successful and novel programme of the National Manuscripts Mission.

As Secretary Devaswom and the Chairman of the High Power Committee appointed by the Kerala High Court, he was responsible for the implementation of Sabarimala Master Plan and was instrumental in improving pilgrims' facilities at this world renowned shrine. He served as a member on the Supreme Court appointed Committee for inventorization of the treasures of Sree Padmanabha Swamy Temple.

He also worked at different times as Additional Chief Secretary (Home and Vigilance), Principal Secretary (Water Resources), Agriculture Production



Painter Jayakumar with wife Meera

Commissioner, Secretary (Culture), Managing Director of Film Development Corporation, Managing Director of Kerala State Cashew Development Corporation and Managing Director of Kerala State Coir Corporation.

He also officiated for long as Director of Nehru Memorial Museum and Library, New Delhi, Director of General of National Archives of India and Vice Chancellor, Mahatma Gandhi University.

After his retirement as the Chief Secretary, Jayakumar was appointed the first Vice-Chancellor of the Thunchath Ezhuthachan Malayalam University on November 1, 2012, the Kerala Day. It was Jayakumar who prepared the Project Report of the University.

For the services rendered for the state administration, Jayakumar was honoured with several awards and recognitions such as KPS Menon award for excellence in public administration, Mar Gregarious award for positive contribution in public life, Vayala Vasudevan Pillai award for combining creativity in administration, Sukumar Azhikode Award, Karma Shreshta Award, Muscat Malayaali Association Award and several such recognitions.

Literary Contribution

Jayakumar authored 26 books in Malayalam and English including seven anthologies of poems. He translated Tagore, Kahlil Gibran, Rumi, Omar Khayyam into Malayalam and Gitagovindam into English. He also authored an authentic book: 'Kerala: A Poem in Green and Gold'.

Besides poems, Jayakumar is a lyricist, and scriptwriter. He has written



Mammootty and Madhavi in Oru Vadakkan Veeragatha

more than 400 songs for over 70 Malayalam films and scripted two mega serials for TV, besides directing a children's film and scripting a few documentaries and an English film.

Aathriyude Sadhyathakal, Ardhavarithangal, Solamante Pranayageethangal, Rumiyyude Pranayakavithakal are some of his poems.

A self trained painter. He held eight solo shows in Seoul (South Korea), Delhi, Mumbai, Hyderabad, Chennai and Kochi.

For his literary contribution he received awards in the names of Mahakavi Kuttamath and Kunjunni Master.

He is married to Meera and have two children, Anand and Aswathy.

Filmy career

Jayakumar started writing lyrics for Malayalam films in 1973 with Bhadradeepam, directed by his father Shri Krishnan Nair and M S Baburaj was the music composer. It was followed in 1985 with Neelakkadambu under Raveendran as the composer. Its songs *Deepam kayyil, Neelakkadambukalil, Kudajaadriyil Kudi Kollum, Neelakkurinjikil* etc are still remembered by the connoisseurs. *Ente Kaanakkuyil, Azhiyaatha Bandhangal and Ozhivukaalam* also followed in the same year. *Iniyum Kurukshetram, Ee Kaikalil, Akalanganalil, Malarum Kiliyum and Manasiloru Manimuthu* came next year. *Agnipravesham, Varnam and Oru Vadakkan Veeragatha* followed in 1989. *Paavakkoothu, Randaam Varavu, Champion Thomas, Marupuram and May Dinam* were released in 1990. Next year saw *Kizhakkunarum Pakshi and Naattuvishesham. Kaazhchaykkappuram (1992), Butterflies (1993), Pakshe (1994), Thakshashila and Shashinaas (1995), Sukhavaasam (1996), Poonilaavu and Swarnna Chaamaram (1997), Poothiruvaathira Raavil (1998), Susanna and Mazha (2000), Ladies & Gentlemen (2001), Raakkilippaattu (2007), Makaramanju (2011), John Paul Vaathil Thurakkunnu and Solar Swapnam (2014)* are his other films. *Moovanthippookkal, Ahalya, Khalasi, Sukham Sukhakaram, Kalivaakku, Uthram Nakshathram and Kadalkkaakka* are yet to be released. There are 48 movies against his name so far. The Road is scheduled for release in 2015.

Many music composers had the fortune to work with his lyrics. They are NP Prabhakaran, AJ Joseph, Shyam, Johnson, MG Radhakrishnan, M K Arjunan, Kannur Rajan, Ouseppachan, Bombay Ravi, Mohan Sithara, Berny Ignasius, M M Keeravani, Vidyasagar, Sunny Stephen, T K Layen, Ramesh Narayan, Jayan Ezhamanthuruth, Aniyam M Simon and Suryanarayan.

For his contributions to Malayalam film world he received Asianet Award, Bharanikkavu Sivakumar Award, Kerala Sangeet Nataka Academy Award and P Bhaskaran Award. ■

With Best Wishes to

Kerala in Mumbai
on its 5th anniversary

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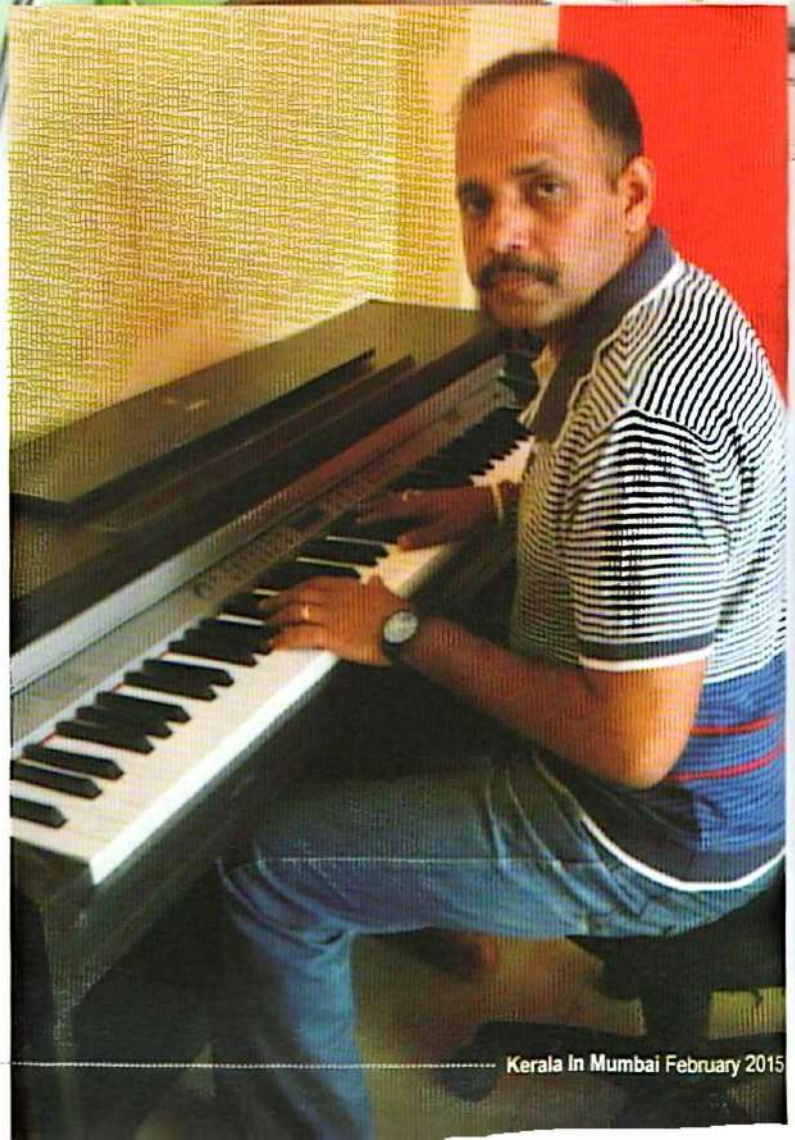
SATYA

Music Director and Composer

- Lakshmi V

Very rarely does a Malayalee make a mark in the Bollywood music industry. But Satya has achieved this and is known in the music field as Satya Manek Afsar Music trio.

Satya (Sathianarayanan Chennalath) is a Mumbai Malayalee Music producer and composer, residing at Kandivli. His inclination towards music started because of his surroundings and his brothers and sisters who were all in to cultural activities like dance, plays etc.





With K S Chithra during the recording of Hindi Ghazal Album.

Leitmotif Records

Satya has his own recording studio, 'Leitmotif Records Pvt Ltd.' He formed it in 2003, with his partner Manik Batra, a percussionist, sound engineer and drum programmer and Leitmotif studio can cater to entire audio production including Dubbing, foley, sound fx, Music recording and mixing, and 5.1 film mixing.

Over a period of ten years, Leitmotif has successfully completed works for entertainment giants like Zee Networks, Balaji telefims, Star, Sony, Real, UTV etc and leading directors and film production houses are approaching Leitmotif studio because of its quality in mixing and mastering.

"Our Basic aim is to produce good music, music which we enjoy and as per requirements. Since we are musicians we have built a studio for musicians and we believe in customer

satisfaction," he says.

The albums are mostly Hindi, but there are two Malayalam ones also. Satya has composed several music albums in Hindi namely 'Tum ho meri zindagi', 'meri payal shor machaye', rendered by Pratibhapandey etc.

The first album composed and produced by Satya, was 'A Moment' in Malayalam. It has songs sung by leading singers like Vijay Yesudas, Kester, Fr Ashok, Jyotsna, Jomy Joy, and M D Joy helped him in the production and launching of the Album.

Satya later recorded an ghazal Album with K S Chithra which was nominated on non film category in GIMA awards. Satya's current music projects include 'kimas lode (Mizoram),



Satya and his family

NFDC directed by Zuala, Jab mil baithenge, directed by Akshay Anand, 2 b or not to b, Harikrit films directed by Viren lalit and an untitled one directed by Anwar Ali.

Music composer

Satya has composed music for films like 'Deewane Ho Gaya' directed by Suneil Agnihotri, 'Rosy' directed by Suresh Jain, 'Just By Chance,' 'Mumbai Mast Kalander', 'Mission 11th July' etc. Curently he is composing songs for Yash Raj film. He has composed background score for films like '88 Antop Hill', 'Maratha Battalion' etc.

Satya's music career started with learning keyboard from Basant Master and even today he seeks Basant Master's advice on various matters pertaining to music. Later he continued to learn classical Piano with Pimento and Mrs Shamin D'Souza. Satya also learned Hindustani classical from Ajay Thossar. He is still learning Carnatic Violin from Kannan Sir.



Music in the making



Satya with the late C O Anto



Satya with Actor Innocent



The music trio - during the launch of music of Rock directed Deepak Tijori

Childhood

Satya was born and brought up in Kerala. Satya's parents are Raghavan Nair and Sarada Raghavan. He was the youngest among four brothers and one sister.

His father was working in Larsen and Toubro Ltd Mumbai. Satya

completed his primary schooling at St Thomas School Koonamoochi and secondary at St Francis Boys' High School. After completing his education in Kerala, he came to Mumbai in 1985. He passed out in 1989 after doing a course in Electronic Engineering from L&T Institute of Technology and a

Course on Recording from Mumbai University.

He got a job in Tata Telecom Ltd, and started his career there. He completed around eight years here with four promotions. Later he resigned because of his passion for music. Towards the end of his working years with Tata Telecom, started doing Malayalam shows of his own band named Bombay Beats.

After doing Malayalam shows for a few years in Mumbai and outside with eminent artistes like Innocent, Jagathy Sreekumar, the late C O Anto and others, he changed over from stage shows to recording in Bollywood. He started doing background score for serials. His first serial was Kanyadan, for Sony as composer with Balaji telefilms. This was in 2001. Then it was a long journey on serial music composing for a few more years. Along with this, he also composed for jingles, Avs, promos, film background, film songs.


"My role model in music is A R Rahman," he says.

Family

Satya's wife, Abani from Vaikom, is a music lover like her father. A home maker, Abani supports him in his music career. They have a daughter Dikshika studying in Std VIII. She is learning Guitar and Kathak. Their son Rakshit, studying in Std V, is learning Tabla. ■

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EFFECTS OF PRAYERS

In a world of continuous noisy chatters by news, movies, music, sports and other programs on TV that we are exposed to, we are invariably missing the power of silence. This article aims to show that we can enrich the value and strengthen the spirituality of life by prayer and solitude.

What is prayer? Its significance and meaning we presumed to have understood but failed to discern. A prayer is definitely an internal act of opening our hearts to the Almighty. By looking inward with deep contemplation one helps to awaken sacred the self and communicates with God in humility, peace and love. It is but natural when one is rapt and sincere in his prayers, the negative thoughts will vanish and serene and divine thoughts will dominate the inner scene. One is transformed and transported to spiritual horizon during the intense prayer. One establishes a unique connectivity and spiritual identity with the Almighty in the

different. A belief is valueless if you don't test it and live by it. Belief when converted into experience becomes faith. Faith has to be cultivated, or rather uncovered within us. Faith is "proof of things unseen" thus said St. Paul.

Silencing the thoughts mean turning them into God. Only when thoughts cease can one hear the voice of God communicating through silence of intuition. That is when the true prayer begins. Don't think of anything but the spirit when you are praying. In the inner quietude resulting from deep meditation, each person may find a personal connection with God. Then prayer becomes truly dynamic and intimate

anyone what is happening within. Pray with utmost devotion, knowing God is listening to every word flowing from your heart. Pray steadfastly and out of silence will loom the Divine Presence.

The technique of prayer is usually inefficient because most prayers are not deep or emotional enough. Prayer in which your soul is burning with desire for God is the only effectual prayer. In men's hearts there are many prayers for money, fame and health-prayers for all manner of things. But the prayer that should be first in every heart is the prayer of God's presence. Silently and surely as you walk on the path of life, you must come to the realization that God is the only object, the



prayer process.

The prayer is an expression of the soul. It is hunger for God that rises from within, expressing itself to Him ardently and silently. Prayer is a demand of the soul. Though deep meditation, you know yourself as a soul, a child of God, made in his image.

Belief in God and faith in God are

loving exchange between the soul and it's creator in the sanctuary of silence within.

Grinding out prayers vocally and mechanically, while inwardly thinking something else does not bring response from God. A blind petition, taking the name of God in vain is fruitless. Pray intelligently, with a bursting soul, not loudly but mentally without displaying to

only goal that will satisfy you; for in God lie the answer to the every desire of the heart.

Cleanse your mind of all negation, such as fear, worry, anger, then fill it with thoughts of love, service and joyous expectation in the sanctum of your heart, there must be enshrined one power, one joy, one peace-God. Jesus said "when you prayest, enter into thy closet, and when thou hast shut thy door, pray to thy Father which is in secret, and thy Father which sees in secret shall reward thee openly".

Never try to test God. Just go on praying unceasingly. Your duty is to bring your need to God's attention, and to do your part in helping God to bring that to fruition. Prayer does not change God, but it changes him who prays. St. Mother Theresa said, "We need to find God, and he cannot be found in noise and restlessness. God is the friend of silence".

Compiled by Jose Chemmassery based on the guide, "In the sanctuary of the SOUL" by the great spiritual teacher Sri Sri Paramahansa Yogananda".

With Best Wishes to

Kerala in Mumbai
on its 5th anniversary

From

SAHAR MALAYALEE SAMAJAM

Swacch Bharat Abhyan Some thoughts

Anuja Nair

It was the last day of our exams. We were a group of four from diverse professional backgrounds at a pre-decided venue to celebrate our yet another feat-winning conquered law exams. In view of our revelry, we also gorged on various street food items leaving us with no option to dispose off the waste. What struck me as odd was the unequivocal opinion of the three of my highly qualified friends in their mid-forties to dispose off the leftovers in a nearby self-proclaimed dumping space. The thought to leave it in the car for later disposal in a garbage bin, never crossed their minds. I was quick to realize that this is the mentality of 90% of us, Indians and my friends were no different.

As a responsible citizen, I decided to carry it till I locate a well maintained and usable dustbin. To my horror, I found none and ended up being the butt of all their jokes. With the waste I had also driven home a point that "Swacch Bharat Abhyan" is the need of the hour. I made up my mind to support it



wholeheartedly and took part in the initiative underway, symbolically started by our new PM, Narendra Modi.

But, during the goings-on, what I saw was not something unexpected; aam aadmi's fascination for the brand new brooms, albeit not an election logo this time - the ultimate result being a hoard of selfies and pictures making their way into the facebook and whatsapp space. Celebrities posing for

paparazzi along with their brooms and cleaning the most cleaned area so far made the picture clear to me.

Nevertheless, I am still in strong support of this positive campaign. Yes, I can explain that. I believe, India is a land where people by and large get inspired by their role models. Even if, 10% fans emulate their revered personalities, it would make a difference, even though it would mean blindly imitating them without getting the message across. Supposing the only intention of these celebrities is just to surpass their contemporaries and be seen in the social circle or to create the much needed publicity before the release of their upcoming movie, they would do their bit unknowingly.

My point is, the whole issue, not really lies in cleaning India but rather in holding yourself back from defiling your country nonchalantly with filth. Places said to be cleansed are in their status quo ante bellum the very next day. Is it, that we have such apathetic attitude towards our country or rather are we supposed to practise Gandhigiri by quietly cleaning up places time and again defiled? I would say, 'Swacch Bharat Abhyan', would be a realization if pooled with an equally effective 'Swacch Soch Abhyan'(That is ,let our mindsets, first, go through a cleaning process).

With Best wishes to
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V Balachandran

Goregaon (W)

KNSS Mannam Jayanti

Kendriya Nair Samskarika Sangh (KNSS) celebrated Mannam Jayanthi with aplomb at the premises of Sri Ramadasa Mission Ashram, Badlapur. It was a joint venture of KNSS and BSRM. The highlight of the event was inauguration of e-registration of membership, Human resources venture, KNSS Business Forum, KNSS Students' Forum, KNSS Vanitha Forum, KNSS Citizens Forum and KNSS Education Forum.

Swami Krishnananda Saraswati hoisted the flag signifying the commencement of the celebrations. About 1000 workers from the 33 units attended the meet. Seven couples from the poor social strata tied the knot at the initiative of Mulund Nair Welfare Society. The wedding rituals were conducted according to the Buddhist traditions. Besides mangalsutra and attire, an amount of Rs.25000 also was given to each couple.

Lalitha Sahasranamam of 101 women, Thiruvathira dance of Ulhas Nagar unit, Lalitha Kalalayam Nambisan's instrumental music etc were parts of the cultural feast.

A new initiative of "One family One Square foot" to expedite the construction of Mannam Memorial was also inaugurated. After the general meet, Thara Varma and troupe staged a Kathakali performance. Dhavan Nair, Dr G M Former Principal of Amrita Institute of Medical Sciences Dr D M Vasudevan and Perumattom Radhakrishnan were present at the meet.



Lighting the lamp at the inauguration



Felicitations to the honoured guests



Couples' weddings conducted during the function.

In the meet KNSS President KGK Kurup presided. General Secretary Vijaykumar Pillai, Treasurer Vijayakumar Nair, Vice President S R Pillai, Lion Kumaran Nair, V G Nair, Mulund NWS President Balachandra Menon addressed the audience.

Inaugurating the celebrations, Swami Krishnananda Saraswati stressed the need for nurturing the old values and emphasising the importance of family ties. It is necessary to unite and empower for better social, economical, educational and political stability, he pointed out.



Inauguration of E-registration of members



Winners of Malayalotsavam

Third Malayalam Festival

The third Malayalam Festival of the west zone of Malayalam Pracharana Sangham concluded at Kurar St George School, Malad.

Artistes from Borivli Malayali Samajam, Malad Malayali Samajam, Sahar Malayalee Samajam, Andheri West Kerala Samajam, Vile Parle Malayali Samajam, Santacruz Malayali Samajam, Malayalam Pracharana Sangham Borivli East Unit, Goregaon Kairali Mitra Mandal and St Mary's Church Malad presented cultural events of Kerala. Sangham Secretary R Rajan compered the show.

Girijavallabhan, Unni Variyath, Dr Suresh Nair, Fr John Paul Pallannur, MBPS President T K Baburaj, Central Committee members K Pavithran and N Balakrishnan participated. Sangham

Zone President Radha Guptan presided and Zone Secretary Sheela Prathapan proposed vote of thanks. Students of

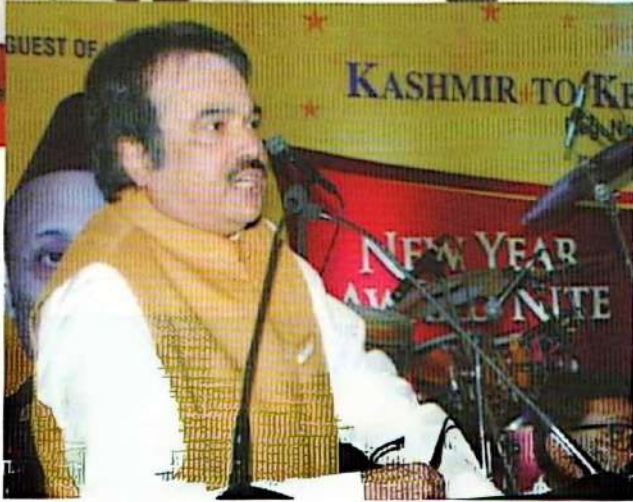
Kanikkonna examination and other individuals who helped the Sangh in its activities were felicitated. Malayalam Pracharana Sangham Borivli East and Sahar Malayali Samajam secured first and second place respectively.



Release of 'Keralam Valarunnu' during festival.



Chief Guest Dr Karan Singh and other special guests with award winners



Alexander Prince Vaidyan addressing the audience

K & K New Year Award Nite



Section of audience

Kashmir to Kerala Social Foundation (K & K Social Foundation) welcomed 2015 with New Year Award Nite on January 10, 2015 at Banquet Hall, the Leela Palace, Mumbai. World famous flautist Naveen Kumar who is best known for his collaborations with Academy Award winning music composer A R Rahman, presented Naveen Flute Fantasy accompanied by Taufiq Querishi and Ms Mohini Dey. This was followed by felicitation of Awardees, followed by dinner. The Guests of honour were Dr Karan Singh, Maharajah of Kashmir, H h Shriji Arvind Singh Mewar, Maharajah of Udaipur, and Vivek Nair, Chairman the Leela Group. President of K& K Foundation Alexander Prince Vaidyan presided over the function. The Management Committee of K& K includes Chairman Sunil Patodia, Kamal Poddar, Director Global, Capt. Unny Menon, Director Treasurer, Directors Harish Mehta, P T Suresh, Vijay Pherwani, Joseph Reddy, Mohanlal Pillai, Tomy Austine, V V K Nambiar and Joseph K George.



Musical event in progress

HOLY ANGELS SCHOOL 25 years of Excellence in Education

Holy Angels' School and Jr. College is run by eminent educationists with three decades of experience in the field. The only CBSE affiliated and ISO Certified institution in Dombivli, Holy Angels' has carved a niche for itself in the world of education. With around 2000 students on roll, the students are drawn from all strata of the society irrespective of their caste, creed or religion. Its trained and dedicated teachers impart meaningful education to the students, making them knowledgeable and responsible citizens of the society.

During a period of increasing competition, this institution has pursued with determination, its mission to maintain its position as a center of excellence in teaching and learning.

The School is situated in an area of scenic beauty amidst lush green trees and provides the ideal atmosphere for study and play. With spacious classrooms, modern facilities, four well equipped laboratories, library, I.T Lab, Audio Visual Room, Interactive Boards in all the classrooms, Mathematics Lab, Robotics Lab, Auditorium, a large playground etc. the school ensures that a child gets the best. Holy Angels' School imparts education using modern methodology of instruction and focuses on all-round development of children. Innovative methods of instruction are employed. All the chapters are taught



Dr Oommen David being felicitated by former Governor of Maharashtra K Sankaranarayanan

on the LCD/digital projector and students have the look and feel of their subjects as opposed to the conventional style of theory classes. The education is stress-free and there is a continuous



usage of the state-of-the-art labs available in the school. Emphasis is laid on practical education.

The pre-primary section of the school specially takes extra care to see that the child gets the best of both home and school. The kids are taught in a playway method and verbal explanation is replaced with first-hand experience. The school fosters creativity and imagination and also looks after the child's emotional needs. In a fun filled and caring atmosphere that the school provides, the child begins to like both school and study.

The Twenty Fifth year celebrations started on an ecstatic note when the school received a letter from the HRD Minister congratulating the Principal and the teachers for the excellent performance of the students in the CBSE Std. X Examinations. The school has been having a consistent record of

100% results in the Board Exams for the past twelve years with this year's topper Vaibhav Hariharan's percentage being 99.60% !!! And such a result in the twenty fifth year indeed proved to be the icing on the cake!! The results of the H.S.C Examinations were also commendable with 100 % in both Science and Commerce and also the distinction of being the only college in Dombivli to have so!!

This recognition and appreciation, and that too from the National Level was indeed energizing since it brings to the forefront the dedication, sincerity and commitment to quality education that the institution focuses on.

Bringing out perfect individuals is one of the primary objectives of the institution and the students are given the care and attention to ensure that they seamlessly blend with the institution and later on in to the society.

The prestige and reputation that the institution enjoys in the field of education today is due to the untiring and incessant efforts of its Founder Principal Dr. Oommen David. A recipient of various National and International Awards, Dr. Oommen David's relentless pursuit for providing opportunities for the achievement of all-round excellence in a student, founded strongly on the base of discipline and his emphasis on goal-oriented teaching has resulted in the school having a consistent record of 100% results for the past eleven years consecutively.

The school plans to celebrate its silver anniversary on January 29 and 30, 2015, at the school grounds.



Bijoy Oommen, Principal, Holy Angels School and Jr. College

Seminar on "Cancer and Life Style Diseases"

The Vedayu Foundation of Mumbai, in association with the Vedayu Healthcare and Media Solutions, organized a Seminar on "Cancer and Life Style Diseases" at the New Bombay Kerala Samajam at Nerul (Navi Mumbai) on December, 21, 2014.

Two experts from Kerala on both the Ayurvedic and Allopathic systems of Medicines Dr P M Warriar of Kottakkal and the reputed Oncologist Dr V P Gangadharan of the Lakeshore Hospital, Kochi, attended the Seminar. The highlight of the Seminar was that both these medical experts explained, in a very simple language - the supported by electronic presentations- the factors contributing to the high incidences of Cancer in the modern Indian society and the need for great caution in the changing life styles and ways of living. An interactive Seminar, which followed enabled the participants to share their doubts about Cancer with the specialists and to obtain their guidance.

Kumaraswamy, Director of the Media Solutions welcomed the eminent physicians and the guests



Seminar in progress

and Sajeevan introduced the issues for consideration in the Seminar. Mrs. Geetha Kaimal was the general coordinator of the Programme.

The Seminar was attended by a large number of people from different walks of life, who took keen interest and participated in the deliberations, raising doubts and questions on different aspects of the deadly disease. Both the Medical experts

explained/clarified many of the unknown or uncared for factors, which contribute to the high incidence of Cancer in the present days. The need to tailor a nature-friendly life style to prevent such diseases. Dr. Harikumar coordinated the interactive session of the Seminar. Kumaraswamy and K R Narayanan presented the Foundation's Mementoes to Dr. Madhava Warriar and Dr. Gangadharan respectively.

Preference for theatre over cinema-KPAC Lalitha

KPAC Lalitha prefers acting on stage to cinema. She revealed this preference recently in Mumbai. Lalitha said this while addressing a crowd of drama lovers when she was inaugurating the stage presentation of Mumbai Sarathi Theatre's 'Kurooramma.' Her prefix KPAC is a symbol of her love for theatre. She owes her present position to KPAC, she said.

Mumbai is familiar to her since the last forty years when she came over as a part of KPAC to present their plays. The city underwent a drastic change since those days. She is sad that she could not see many faces of that era, she said. She complimented the members of NANMA Charitable Foundation for their philanthropic activities. Drama director Devarajan, E Preman and Roy J Mathew were the special guests on the occasion.



KPAC Lalitha inaugurating the event.

ANMS Inter Society Quiz contest



Winners of the Quiz contest

Since 2008, The Azad Nagar Malayalee Samajam is organising The Inter Society Quiz Contest. This year the same was organised on 21st December 2014. 21 team participated in the programme sponsored by Bajaj Allianz General Insurance Company

The well known quiz Master - Nandakumar Nair conducted the programme. The team - from Brahmand Ph 6 of Master T P Amish and Ms Sayali Prasad won the first prize, Trophy and Cash award sponsored by Haridas Nambiar. The team of Ms Anish Rao and Ms Sakshi Mishra from Brahmand Anmol Society won the



Members Mrs and Mr Sukumaran being felicitated on their 50th wedding anniversary

With Best wishes to **Kerala in Mumbai** on its 5th Anniversary

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second Prize, Trophy and Cash Award sponsored by Mrs. Sindhu Mohandas ANMS also felicitated the top scorers in Brahmand in Std X and Std XII Examination.

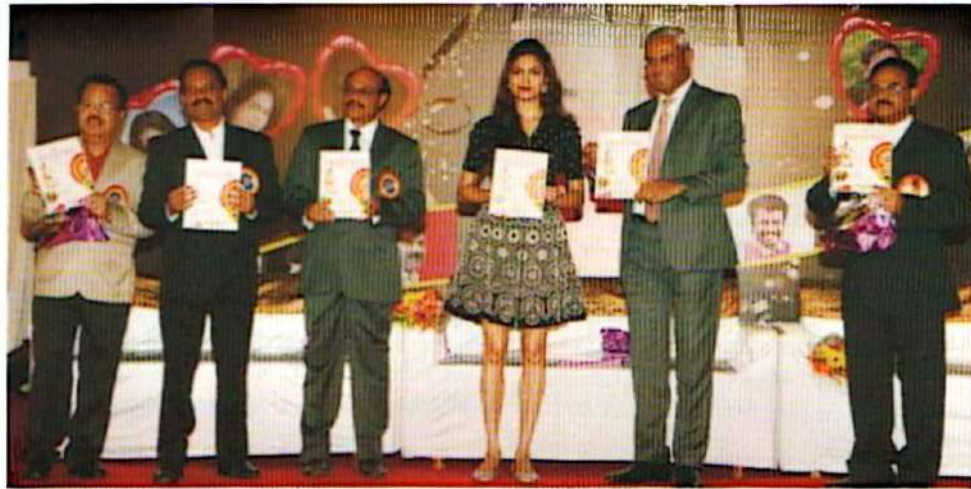
Samajam members children who stood first and second in Std X and Std XII were also felicitated with Cash awards. One of the elder Samajam Couples Mrs & Mr. Sukumaran celebrated their 50th Wedding Anniversary on the same day and the Samajam felicitated the couple during the programme and wished them a long and healthy life. The prize distribution ceremony was presided over by Samajam President Padamnabhan Menon.



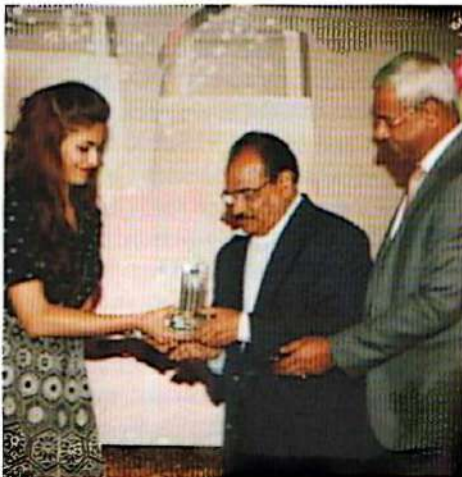
Office bearers on the occasion

HKA New Year celebrations

Hiranandani Keralite Association celebrated New Year 2015 on January 3, at Norita Grounds, Hiranandani Gardens, Powai with 'Golden Dreamsnight Comedy Show'. President Dr P J Aprain, Chairman S R Pillai, General Secretary A N Shaji and Treasurer Malbin Victor and the Members of HKA organised the celebrations in a grand manner. Well known businessman S G Nair was presented with the Lifetime Achievement Award. Former Beauty Queen Parvathy Omanakuttan attended the event.



Release of the souvenir



Award presentation



A section of the audience

National Literary Festival

Kaakka magazine is holding the first Regional Language Literary Festival in Mumbai on Feb 14-15, 2015 at The NCPA theatre at Nariman point. Adoor Gopalakrishnan is the chief advisor to the festival named Gateway LitFest. The others in the advisory board include Sachidanandan, Laxman Gaikwad, Razool Pookkutty, Uma Da Cunha, Bose Krishnamachari and Ravi Subramanian.

This first edition is conceived as a meeting place of seven regional languages, plus English and Hindi with expected participation of about 50 writers from various parts of the country. Jnanpith award winner Pratibha Ray, Govind Nihalani, Nandita Das, Leena Manimekalai. Hemant Divatte, Sachin Ketkar, Subodh Sarkar, Resul Pookkutty, Kalpetta, Ravi Subramanian, Sitanshu Yashachanda, VR Sudhish, Anita Thampi and EV Ramakrishnan are attending the programme.



BMS former General Secretary Damodaran, handing over the Books to the newly elected Gen.Sec. J.Baburaj in front of President Shriraj Nair.

New Managing Committee

Borivli Malayali Samajam held its AGM on 11th January 2015 and following Members have been selected for the new Managing Committee. They are President- Shriraj Nair, Vice President - Anup Chalkaran / S. Augustine, Gen. Secretary - Baburaj J, Jt secretary Organising - Shyam P Nair, Jt. Secretary Arts & Music

incharge - V V Achuthan, Treasurer P V Damodaran and Jt Treasurer - M Muralishankar. Members in charge of school - Shashi Nair, Diagnostics Centre - Rakhee Sunil, Ayurvedic Dispensary - S Augustine, Social Service - K Rajgopal, Computer /website - V Kartha, Sports /Youth wing - Rakesh Nair.

Makara vilakku at Matunga



Sri Ayyappa Bhaktha Samiti, at Dadar celebrated a three days Makaravilakku festival concluding on January 14, at Napoo Garden at Matunga. Started by late V Krishnan Nair in 1950, this organization has been conducting this festival, which was then the first of its kind in Maharashtra. Besides conducting daily Bhajans in the evenings "We make out of banana stems, four temples, which is a replica of all the temples in Sabarimala in Kerala and a mosque of Vavar, a Muslim confidante of Lord Ayyappa" said his son Gopalakrishna Nair. On the Makara Vilakku day a procession of Lord Ayyappa was taken out from the nearby Shiva temple with Velichapadu (Oracle) carrying sword and dagger, which are the weapons of the Lord and led by Pancha Vadhyam and Nadaswaram.

Book Launch

Dr. Geeta Radhakrishna - "Ananda Siva Natanam - the blissful dance of Siva" was launched at Kitab Khana, Somaiyya Bhavan on January 9 2015.

V Sivaramakrishnan, ex- associate editor of Bhavan's Journal and noted editor of 'Encyclopedia of Hinduism' and other books, was the chief guest at the function. He spoke about Geeta's contribution to the book world.

Ms. Bindu Vinodhan, Dr. Geeta's student of Mohiniattam and a Senior executive working with a multi-national company, was the compere for the evening.

V Sivaramakrishnan was honoured with a shawl by Smt. Karthiyayini Menon, Secretary of the Jehangir Art Gallery, who was present at the function. Sivaramakrishnan, went on to open the attractive cover of Dr.Geeta's eighth book- 'Ananda Siva Natanam - the blissful dance of Siva' and formally launched the book amidst applause.

Dr Geeta elucidated the contents of



During the book launch

the book as an exhaustive research product covering 342 pages.

'The Blissful Dance of Siva' brings out the auspicious and dynamic aspects of Lord Siva, covering a wide range of subjects like Siva Kavya, Siva Darsana, Siva Linga, Siva Nataraja, Siva Rasa, Siva Purana, Siva Stotra

and Siva Mantra.

Ms. Bindu concluded the function with a vote of thanks to all the guests and to Ms Rukhsar Lokhandwala , Event and Communication Officer of Kitabh Khana, for their support and cooperation towards the book release function.



PWD Minister Eknath Shinde felicitated by Mumbai Malayali Samajam Thane during its Silver Jubilee Celebrations. Soman Pillai, Shrikant Nair, Madhu Karthikapally, E R Sashi Kumar, Sashikuttan Nair in the picture.

With best Wishes to
Kerala in Mumbai
 on its 5th anniversary

C A VEERAMANI
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 Andheri (E)

OBITUARY



Gangadhara Menon
 H/o Mrs Karthyayani Menon
 (Secretary of
 Jehangir Art Gallery)
 passed away on Jan. 18, 2015.
 Kerala In Mumbai joins the
 family in their hour of
 bereavement.

IMA Award to Dr. Nalini Janardhanan

Dr (Major) Nalini Janardhanan received the prestigious Indian Medical Association Nammude Arogyam Sahitya Award 2014. The function took place at Hotel Samudra in Kovalam and Kerala Health Minister Sivakumar handed over the award to her. The Award was accorded to her in recognition of her writings on health care in IMA journal Nammude Arogyam. IMA Kerala State President, Dr A V Babu, IMA President Dr Shreejith N Kumar, Nammude Arogyam President Dr C V Prashant, and IMA Kerala State Secretary A V Krishnan were present at the Award ceremony. Kerala Chief Minister Oommen Chandy, Home Minister Ramesh Chennithala, IMA national



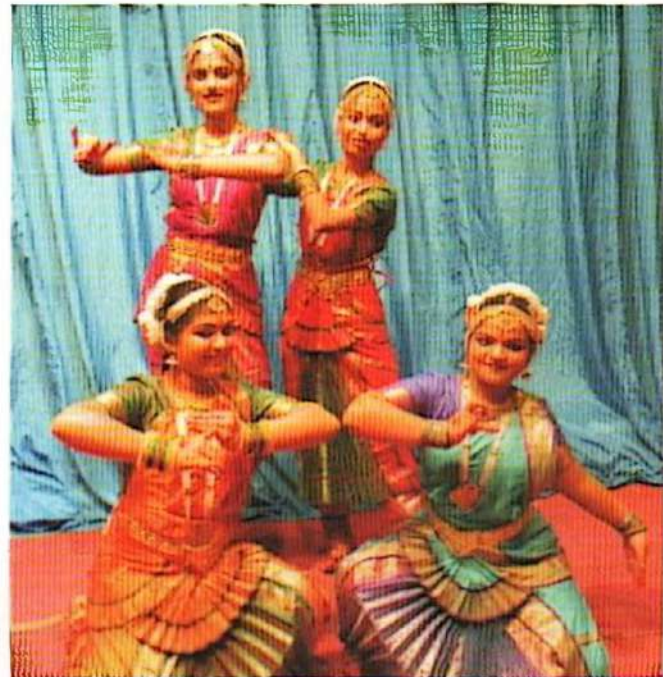
Dr (Major) Nalini Janardhanan

President Dr A Marthanda Pillai, and Medicine Millenium Organising Secretary Dr N Zulfi attended and spoke during the function. Others who got were honoured included V S Sivakumar, (Media Puraskaram), Dr O K Muralikrishnan (Madhyama Purakaram) and Ashok Javed (Drishya Madhyama Puraskaram).

Dr Nalini Janardhanan is a practising family medicine specialist and daughter of Kalyani Kutty teacher and the late Krishnan Master. Native of Palakkad, she did her MBBS from Kozhikode Medical College. Dr Nalini took VRS from Army Medical Corps with the rank of Major. She is a regular writer for KERALA IN MUMBAI and editor of Aiswarya Darpanam, a socio cultural family magazine. Her husband is Colonel (R) Dr A K Janardhanan, Director, Professor and Consultant Psychologist (R), MGM Group of Colleges.



Johnson Therattil was awarded 17th Jwala Award 2014 for his committed and continuous involvement in the Political Affairs instituted by Smitha publications. He had received the Award from the hands of Soorya Krishnamurthy chairman Govt. of Kerala Sangeeth Nataka Akademi.



Ramya Jagadish's Nupur Fine Arts Academy organised an Arangettam of its students Komal, Smriti, Dwiti, and Anandita, at Billawa Bhavan. Mohiniattam exponent Smt Geetha Vijayashankar was the chief guest .



CREATE BASIC PILGRIM AMENITIES FOR SABARIMALA DEVOTEES

Last year Sabarimala Devaswom collected over Rs 200 crore with over 14 million devotees and this year it's expected to be around Rs 300 crore or more with about 15 million pilgrims, making it one of the biggest religious congregations in the world.



Sriprakash Menon

■ Pilgrims with hope and devotion chant "Swamiye Saranam Ayyappa" and climb the blue mountains of the western ghats to reach the abode of Lord Ayyappa and it is the sheer devotion and dedication of millions which make Sabarimala pilgrimage a memorable one.

However the journey of lakhs of pilgrims who trek to Sabarimala every day during the Mandala Makaravillaku season between November and January can be made much better if Kerala government, Travancore Devaswom Board (TDB) and Sabarimala Devaswom really put their master plan

in to action before the next season in 2015.

Last year Sabarimala Devaswom collected over Rs 200 crore with over 14 million devotees and this year it is expected to be around Rs 300 crore or more with about 15 million pilgrims, making it one of the biggest religious congregations in the world. Money is not an issue as far as Sabarimala is concerned. What is missing, is imagination, innovation and realisation of ground realities from the ordinary pilgrims point of view.

Despite good flow of revenue year after year from the pilgrims, the Kerala government has done very little to make the Sabarimala pilgrimage easier and comfortable for the lakhs of devotees who come to seek Lord Ayyappa's

blessings with unconditional faith and fervour. The high profile members of the Sabarimala authorities including the state government may, make a trip to the famous Vaishnodevi temple in Jammu & Kashmir to see for themselves how methodically the organisers there are managing the pilgrims and their comforts at various level.

It will be an eye opener for them that pilgrims who go to Vaishnodevi from several parts of the country are made comfortable in a much cleaner and hygienic environment. No doubt, seasonal crowd to Sabarimala is higher than that of Vaishodevi but that should not stop Sabarimala authorities from implementing pilgrim friendly



conveniences which will go a long way in the smooth darshan of the devotees, thronging the shrine.

Everyday, during the season, thousands of buses and other private vehicles drive in to Kerala from Telangana, Andhra, Tamil Nadu, Karnataka and from various districts in the state but the government has not made any designated stop over points where pilgrims can freshen up or have their meals. Most of the buses stop on the road near some temple tanks or fields for pilgrims to urinate thereby dirtying the entire area creating cleanliness and hygiene issues for the locals staying nearby the roadside besides hampering the spiritual journey undertaken to purify both body and the mind.

Why can't the government create convenience stations at after every 100 kms from Kasargod to Thiruvanthapuram ? Why none of the buses or pilgrim vehicles regulated, that they stopped at only designated comfort stations instead

of stopping where ever possible. In the absence of any facility and regulation presently, the roadside enroute to Sabarimala has become one big open toilet and women pilgrims have to wait for suitable stop overs turning this entire pilgrimage in to an unhygienic and polluting one.

After reaching Pampa, pilgrims have no proper cloak rooms and even if there are it must be serving highly connected people. It is said if you have any contact in the police department, government or Devaswom Board then everything on this pilgrimage would be without

challenges. As you wade through Pampa you will be standing on somebody inner wears or garment, the river is floating with all kind of stuff. Why is that there is no restriction on use of oil and soaps while bathing in Pampa ? There is no Pilgrim control near the Sabarimala base at Pampa, many are answering nature's

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With Best Wishes to Kerala in Mumbai on its 5th anniversary



Krishnankutty Pillai & Family, Charkop, Kandivili

call near by the holy river due to lack of sufficient toilet facilities. Where is the sewage treatment plant ? Wish Prime Minister Narendra Modi launched his Swachh Bharat campaign here as well.

Pilgrims come from various places to Sabarimala, after the strenuous trek they are blocked in groups enroute to the shrine. Medicinal water is served at a few places but pilgrims have no place to sit, relax and meditate. What stops TDB from providing seating arrangements for pilgrims who sometime have to wait for 8 to 12 hours to reach the sannidhanam (main temple). It is said Sabarimala trip is unique because you have to undergo lot of hardships before one climbs the holy 18 steps to reach the main temple. With such a handy logic, one feels the TDB is trying to preserve this legacy.

The sannidhanam complex is too crowded and chaotic, presently pilgrims have a tough time to actually pray at the adjoining temples and newcomers will have no clue about the adjoining shrines. Why is not the temple authorities regulating the number of people atop the main temple complex ? Even temple towns like Tirupati gets huge crowd but the pilgrims are better managed there. It is the love and devotion of Ayyappa devotees that's making Sabarimala a miraculous place and not due to any proper system put in place by the authorities. Getting Sabarimala prasadam especially Aravana can be challenging

Tirupati gets huge crowd but the pilgrims are better managed there. It is the love and devotion of Ayyappa devotees that's making Sabarimala a miraculous place and not due to any proper system put in place by the authorities.

delicacy is crispy and soft and why should it change its form while reaching the pilgrims from the lord. No wonder its sales have stagnated over the years and is much below Aravana at about Rs 14 crore.

Kerala government's plan to submit a memorandum to the union government seeking this famous hill shrine as a "national pilgrim centre" is laudable however the state government should provide basic infrastructural facilities to the millions who come to Sabarimala, year round. Seeking financial package for developmental projects is fine but those schemes decided under the Sabarimala master plan should be fast tracked. The various pilgrim amenities at Sabarimala is inadequate and need to be tackled on



Happy Birthday to Vaishnavi
on her first birthday on 8th February 2015

With love from
Daddy, Mummy, Grand Parents, Divya
and other family members

though the TDB raked in about Rs 79 crore last season. That's not all nobody has been able to answer why Sabarimala appams have to be hard like the "Sahayadhri rock". Appam as a

priority basis. Most of the revenue is generated by millions of devotees coming from AP, TN, Karnataka and Maharashtra hence it is the responsibility of the state government to see their well being as pilgrims. The temple authorities and Kerala government should not overlook the hardships of Ayyappa devotees who visit the lord of Sabarimala year after year with unconditional faith. ■

With best Wishes to **Kerala in Mumbai**
on its 5th anniversary

From
Mercy John Memorial Trust
A Home for Aged and Medical care centre
Mira Road (E), Mumbai - 401170
Tel: 28550911 / 12 / 13



NADUMUTTAM

Magic Of A Bygone Era

Four innovative Mumbai Malayalees have taken the initiative of bringing a slice of Kerala architecture into Maharashtra. The result was the Foundation stone laying of the first villa and Launching Ceremony of 'Nadumuttam,' which took place on January 25, 2015 at Banjara Hills, Shahapur.

'Nadumuttam', the architectural creations of Gramam Developers comprising of four dynamic businessmen Vijay Pillai, Sasindran Nair, Prakash Nair, and George Varghese, and architect K R Anilkumar, International Consulting Engineers and Architects with offices in Kochi and Dubai, speaks volumes not only about the artistic competence of the craftsman but also of the visions and aspirations of the architects.

Gramam Developers is coming up with these traditional Kerala Villa Projects in the vicinity of Banjara Hills at Sector 5. The area for the nadumuttam project comprises approximately five acres of land and all modern facilities and amenities like



Prakash Nair



Vijaykumar Pillai

Community hall, gym, swimming pool etc will be accessible.

About Kerala Architecture

Kerala has a unique architecture that blends harmoniously with nature and creates an aesthetic appeal from its simplicity and functional perfection.

'Nalukettu' is the traditional homestead of old Tharavadu, where many generations of matrilineal family lived. Thachu Shastra or the Science of Carpentry and traditional Vastu joined together years back and created

traditional architecture of Kerala. Gramam Developers brought back the goodness of ages in Mumbai. The Heritage traditional villas near Mumbai at Shahapur recreate the magic of a bygone era. The traditional architecture is typically a rectangular structure where four halls are joining together with central courtyard open to sky called 'Nadumuttam'.

Special features of Nadumuttam

The villas in Nadumuttam will have some special features typical of traditional Kerala houses. First of all, the building design and site planning are monitored by prominent Kerala Traditional Vastu Consultant, Kanippayoor Kuttan Naboothiripad.

All villas are rectangular in structure, where four halls are joined together with the central courtyard open to sky called 'Nadumuttam.' The main doors and windows are wooden. Every villa will also have verandahs supported by pillars. All villas will have individual compound

wall and 'Padipurras'. There will be landscaping for all villas and separate vehicles entrance gates. There are three different sizes in construction to satisfy everybody's budget.

Banjara Hills Project

Banjara Hills the biggest second home satellite township at Shahapur is totally a weekend home project and well connected

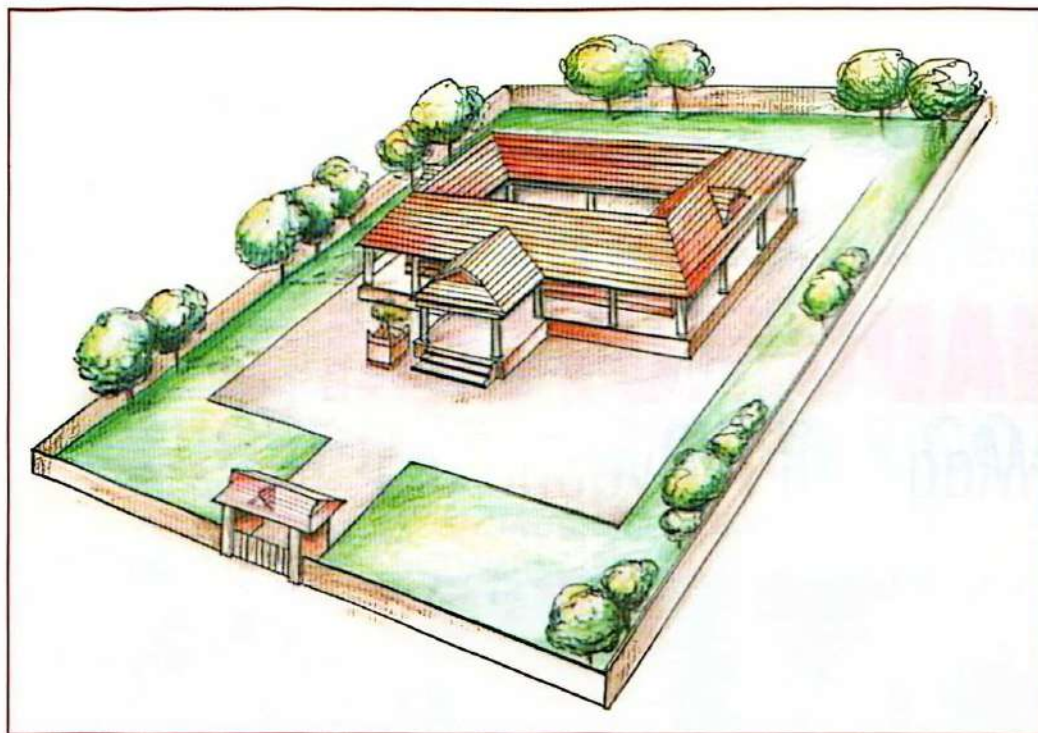


George Varghese



Sasindran Nair

to NH3 and 90 km pleasant drive away from Mumbai. One can also reach Shahapur by rail from Asangaon station. This mega project consists of 2000 demarcated N A Plots with private concrete roads upto the hill top table land and spread across 200 acres of lush greenery. The project is passionately getting developed as a private hill station by M/s. Seema Developers and marketed by M/s. Soft Corner Marketing.



Banjara Hills - Project Features

Banjara Hills project features include free hold clear title, N.A. plots with individual 7/12 extract. They are ready for registration 100% FSI, and sanctioned town Planning layout. There is private concrete approach road up to the Hill top with internal 9m, 12m, 15m wide semi tarred roads. Water supply and electricity are available up to the plots, as well as street lights and roadside plantations. There is 24X7 security facilities and 12 Lakh Sq ft open space with landscaped gardens. There is free membership of hill station resort that is spread over 5 acres.



ഇല്ലായ്മയും വല്ലായ്മയും



V V Achuthan

■ എന്റെ മറ്റൊരു അനുജൻ കുഞ്ഞിക്കണ്ണൻ പറിക്കാൻ താല്പര്യമില്ലാതെ വളരെ ചെറുപ്പത്തിൽത്തന്നെ കുഷിപ്പണിയും തെങ്ങുകയറ്റവും കാലിപരിപാലനവുമായി കഴിയുന്നുണ്ടായിരുന്നു. അച്ഛന്റെ താല്പര്യത്തിന് ഇണങ്ങുന്നതായിരുന്നു അവന്റെ ചെയ്തികൾ. ആരോഗ്യപൂർണ്ണമായിരുന്നു അവന്റെ ശരീരം. അടിമയെപ്പോലെ അവൻ അച്ഛനെ അനുസരിച്ചു. എന്നിട്ടും അവന്റെ തവുവയുവിന് പുടവ വാങ്ങുന്ന നേരത്ത് അഭിപ്രായം പറഞ്ഞതിന് അച്ഛൻ അവനെ കടയിൽവെച്ചു തല്ലി, അനിയത്തിയും മറ്റും നോക്കിനിൽക്കേ.

അക്കാലത്ത് യാത്രാസൗകര്യങ്ങൾ വളരെ പരിമിതമായിരുന്നു. അതിനാൽ കാറും ലോറിയും ഓടിച്ചതിൽനിന്ന് നല്ല വരുമാനം ഉണ്ടായിരുന്നു. ഈ സമ്പാദ്യം കൊണ്ട് വീട്ടിനു മുമ്പിലുള്ള വയലുകളും തെങ്ങിൻതോപ്പുകളും അച്ഛൻ എന്റെ രണ്ടു അനുജന്മാരുടേയും രണ്ടു അനുജത്തിമാരുടേയും പേരിൽ വാങ്ങിച്ചു. എന്റെ രണ്ടു ജ്യേഷ്ഠന്മാരേയും അല്പം ദൂരെ ചെറിയ വീടുകൾ വാങ്ങി വിവാഹിതരായശേഷം മാറ്റി താമസിപ്പിച്ചിരുന്നു. അവർക്ക് യഥാക്രമം ആറും അഞ്ചും മക്കളുണ്ടായിരുന്നു. മുത്ത ജ്യേഷ്ഠൻ അച്ഛന്റെ സമ്മതംകൂടാതെ പഠനമില്ലാതെ തെങ്ങയിട്ട് വിറ്റതിന്റെ പേരിൽ കുടുംബത്തിൽനിന്ന് അകറ്റി നിർത്തപ്പെട്ടിരുന്നു. അതിനാൽ മറ്റുള്ളവരുടെ ഇടങ്ങളിൽ കൂലി വേല ചെയ്താണ് അദ്ദേഹം അരിഷ്ടിച്ചു കഴിഞ്ഞത്. രണ്ടു എരുമകൾ ഉണ്ടായിരുന്നതുമൂലം ഇളയ ജ്യേഷ്ഠനും കുടുംബവും അരപ്പട്ടിണിയിൽ കഴിഞ്ഞു.

പ്രീമിയറിലെ ലോക്കൗട്ട്

മുപ്പത്തിയേഴുവർഷം ഞാൻ ജോലി ചെയ്ത സ്ഥാപനമാണ് പ്രീമിയർ ഓട്ടോമോബൈൽസ്. ഞാൻ ചേരുമ്പോൾ അവിടെ മുഖ്യധാരയിലുള്ള സ്ഥിരതൊഴിലാളികളും ആയിരത്തിൽപ്പരം താൽക്കാലിക തൊഴിലാളികളും ഉണ്ടായിരുന്നു. ഫിയറ്റ് കാറുകൾ, പ്രീമിയർ ട്രക്കുകൾ, ഇന്ത്യൻ കരസേനക്കുവേണ്ട പവർവാഗണുകൾ എന്നിവയായിരുന്നു ഉല്പാദിപ്പിക്കപ്പെട്ടിരുന്നത്. ദിനംപ്രതി 25 ഫിയറ്റ്കാറുകളാണ് അക്കാലത്ത് ഉല്പാദിപ്പിക്കപ്പെട്ടിരുന്നത്.

With Best wishes to
Kerala in Mumbai
on its 5th anniversary

Valappil Abdul Khader
Hotel Fountain Plaza

1965 ആയപ്പോഴേക്ക് വാഹനം ബുക്കു ചെയ്തിരുന്നവരുടെ എണ്ണം 25,000-ത്തിൽ കവിഞ്ഞു. ലക്ഷ്യം നിറവേറ്റാൻ കഴിയാതെ മാനേജ്മെന്റ് കുഴങ്ങി. ആർ ജെ മേത്തയുടെ കീഴിലായിരുന്നു അന്നത്തെ യൂനിയൻ. മാനേജ്മെന്റിന് മേത്തയുടെ ആവശ്യങ്ങൾക്കു വഴങ്ങാതെ തരമില്ലെന്നു വന്നു. അങ്ങനെ 1967-ൽ പുതിയ തൊഴിൽക്കരാർ നിലവിൽ വന്നു. അതുപ്രകാരം ദിനംപ്രതി 50 കാറുകൾ നിർമ്മിക്കാനും അതിൽക്കൂടുതൽ ഉല്പാദിപ്പിക്കുന്നതിന് ഇൻസെന്റീവ് ബോണസ് നൽകാനും തീരുമാനിക്കപ്പെട്ടു.

അതോടെ ദിനംപ്രതി ഉല്പാദനം 100 കാറുകളായി. തൊഴിലാളികളുടെ വരുമാനം ഇരട്ടിയിലേറെയായി. ഏറ്റവും കൂടിയ തൊഴിലാളി വേതനം നൽകപ്പെടുന്ന സ്ഥാപനമായി മാറി പ്രീമിയർ ഓട്ടോമോബൈൽസ്. പക്ഷെ ഇന്ദിരാഗാന്ധി സർക്കാർ നിർദ്ദേശിച്ച 8.33% മിനിമം വാർഷിക ബോണസ് രണ്ടു തവണയായിട്ടേ നൽകപ്പെട്ടുള്ളൂ. 1975 ആയപ്പോഴേക്കും ആർ ജെ മേത്ത തൊഴിൽ രംഗത്തിൽനിന്നും ഏതാണ്ട് പിൻവാങ്ങിയപ്പോലെ യായി. അദ്ദേഹം ഒപ്പുവെച്ച കരാറും കാലഹരണപ്പെട്ടു.

ഒരു നാടകം

അരങ്ങിലെ അനുഭവങ്ങൾ എന്ന എന്റെ ഗ്രന്ഥത്തിൽ നാടകരംഗാനുഭവങ്ങൾ പ്രതിപാദിച്ചിട്ടുള്ളതിനാൽ ഈ സ്മരണകളിൽ അവ ഞാൻ ആവർത്തിച്ചിട്ടില്ല. എങ്കിലും അതു മായി ബന്ധപ്പെട്ട ഒരു സംഭവം ഇവിടെ സ്മരിക്കാൻ ഉദ്ദേശിക്കുന്നു.

1975-ൽ ബോംബെയിലെ പ്രതിഭാ തിയേറ്റേഴ്സ് സുരാസുവിന്റെ പ്രസിദ്ധമായ 'വിശ്വരൂപം' എന്ന നാടകം ഷൺമുഖാനന്ദ ഹാളിൽ അവതരിപ്പിക്കുകയുണ്ടായി. വമ്പിച്ച വിജയമായി ആ ഉദ്യമം. നാടകത്തിലെ പ്രധാന കഥാപാത്രമായ നർത്തകൻ ബാലഗോപാലന്റെ വേഷം ഞാനാണ് അവതരിപ്പിച്ചത്. രണ്ടുദിവസങ്ങൾക്കുശേഷം ശ്രീ പി കെ രവീന്ദ്രനാഥ് ടൈംസ് ഓഫ് ഇന്ത്യയിൽ നാടകനിരൂപണം ചെയ്തു പ്രസിദ്ധീകരിക്കുകയുണ്ടായി. നാടകാവതരണത്തേയും എന്റെ അഭിനയത്തേയും പ്രകീർത്തിച്ചുകൊണ്ടായിരുന്നു ലേഖനം. അതും ഞങ്ങളുടെ ഫോട്ടോ സഹിതം.

അന്ന് പ്രീമിയറിൽ വർക്ക്സ് മാനേജർ ഒരു പ്രധാന ആയിരുന്നു. പത്രത്തിൽ എന്റെ ഫോട്ടോയും മറ്റും കണ്ട് ഒരു നാടകപ്രേമിയായ അദ്ദേഹം എന്റെ മേലുദ്യോഗസ്ഥനും നാട്ടിൽ സഹപാഠിയുമായിരുന്ന പയിങ്കനെ വിളിച്ച് ലേഖനത്തിൽ പറഞ്ഞ അച്യുതൻ ഞാൻ തന്നെയാണോ എന്നു അന്വേഷിച്ചു. ശരിയാണെന്നറിഞ്ഞപ്പോൾ ആ നാടകം കാണാൻ വഴിയൊരുക്കണമെന്നു ആവശ്യപ്പെട്ടു. പയിങ്കൻ പറഞ്ഞതനുസരിച്ച്, ഷൺ മുഖാനന്ദയിൽ വീണ്ടും അരങ്ങേറിയപ്പോൾ ഞാൻ അവർക്ക് രണ്ടു വി ഐ പി പാസ്സുകൾ നൽകി.

പിറ്റേദിവസം ഓഫീസിലേക്ക് പോകുവഴി പ്രധാന ഞാൻ ജോലി ചെയ്യുന്നിടത്തിൽവന്ന് എന്നെ അഭിനന്ദിച്ചത് മറക്കാനാവില്ല.

അന്നു നടന്ന എഞ്ചിനീയേഴ്സ് യോഗത്തിൽ പത്രത്തിലെ നിരൂപണവും ഫോട്ടോവും പ്രധാന മറ്റുള്ളവർക്ക് കാണിച്ചു കൊടുത്തു. പയിങ്കൻ ശിപാർശ ചെയ്യുകയാണെങ്കിൽ എനിക്ക് സുപ്രവൈസറായി സ്ഥാനക്കയറ്റം നൽകാമെന്നു അദ്ദേഹം പറഞ്ഞപ്പോൾ പയിങ്കൻ മൗനം പാലിച്ച് ഇരുന്നുവെന്ന് യോഗത്തിൽ പങ്കെടുത്ത രണ്ടുപേർ എന്നോടു പറഞ്ഞു. " തുമ്പഹാരാ

ദുശ്മൻ തുച്ഛഹാരാ ഗാവ്യാലാ ഹൈ," അവർ കുട്ടിച്ചേർത്തു.

(1998-ഒക്ടോബറിൽ പ്രീമിയറിൽനിന്ന് സ്വയംപിരിയൽ എടുത്ത് യാത്ര പറയുന്ന ദിവസം ഞാൻ പയിങ്കന്റെ ക്യാമ്പിനിലെത്തി. ഇരുപത്തിമൂന്ന് വർഷത്തിനുമുമ്പ് നടന്ന മേൽപ്പറഞ്ഞ സംഭവത്തെ അനുസ്മരിപ്പിച്ചു. പയിങ്കന്റെ വദനം വികൃതമായി. അല്പനേരത്തെ മൗനത്തിനുശേഷം ചിരിച്ചുകൊണ്ട് പറഞ്ഞു, "അത് പ്രധാൻസാർ എന്നെ കുടുക്കാൻ വേണ്ടി പറഞ്ഞതാണ്."

ഞാനും വിട്ടില്ല, ചിരിച്ചുകൊണ്ടുതന്നെ മറുപടി നൽകി, "പയിങ്കാ, നീ കുറുക്കു വഴികളിലൂടെയാണ് ഈ പദവിയിൽ എത്തിയതെന്ന് എല്ലാവർക്കും അറിയാം. അധികാരം അല്പൻമാരുടെ കയ്യിൽ അഹങ്കാരമായി മാറും. അല്ലെങ്കിൽ സ്വയം അല്പനാകും.")

സമരമുഖങ്ങൾ

അക്കാലത്ത് തൊഴിൽരംഗത്ത് ഉദിച്ചുയർന്ന നവസുര്യനായിരുന്നു ഡോ. ദത്താ സാമന്ത്. ആവശ്യങ്ങൾ ഉന്നയിച്ചു കഴിഞ്ഞാൽ സമവായത്തിനു തയ്യാറാകാത്ത ഒരു രീതിയായിരുന്നു അദ്ദേഹത്തിന്റേത്. ഒരുതരം മിലിറ്റൻസി! അതിനാൽ പ്രീമിയറിലെ തൊഴിലാളികൾ സാമന്തിനെ കണ്ട് യൂനിയൻ ഏറ്റെടുക്കാൻ അഭ്യർത്ഥിക്കുകയും അദ്ദേഹം അഭ്യർത്ഥന സ്വീകരിക്കുകയും ചെയ്തു.

ഇതിനിടെ പ്രീമിയറിലെ തൊഴിലാളികൾ രണ്ടു വിഭാഗമായി. ഒരു ദിവസം അവിടത്തെ ഒരു തൊഴിലാളിനേതാവിനെ ആരോ വധിച്ചു. അന്തരീക്ഷം കലുഷിതമായി. ഒടുവിൽ സാമന്തിന്റെ ഇടപെടൽമൂലം തൊഴിലാളികൾ ജോലി പുനരാരംഭിച്ചു.

രണ്ടുദിവസം കഴിഞ്ഞ് ഞാൻ ജോലി ചെയ്തുകൊണ്ടിരിക്കേ പ്യൂൺ വന്ന് ചീഫ് അക്കൗണ്ടന്റ് പോൾസാർ വിളിക്കുന്നുവെന്ന് പറഞ്ഞു.

പോൾസാർ ഒരു നാടകപ്രേമിയായിരുന്നു. കമ്പനിവക കോളനിയിൽ താമസിച്ചിരുന്ന അദ്ദേഹം ഞാൻ അഭിനയിച്ച



Viswaroopam on stage with Achuthan on the right

സംഭവിക്കുകയും ചെയ്തു. തൊഴിലാളികൾ തെരുവിലായി. പോൾസാർ ചെയ്ത സഹായം എനിക്ക് ആശ്വാസമായി.

കമ്പനി അടച്ച വിവരം ഞാൻ അറിയിച്ചപ്പോൾ അച്ഛൻ 200 രൂപ അയച്ചുതന്നു. കൂടുതൽ തരാൻ സാധിക്കുകയില്ലെന്നും സൂചിപ്പിച്ചു. അന്ന് എന്റെ കുട്ടികളുടെ ഒരുമാസത്തെ ഫീസും ബസ്ചാർജ്ജും കൂടി 200 രൂപയാണ്. ഉടനെ ഒരു ജോലി കണ്ടുപിടിച്ചില്ലെങ്കിൽ ജീവിതം വിഷമത്തിലാകുമെന്ന് ഉറപ്പായി.

വീണ്ടും ജോലി തേടി

രണ്ടുദിവസം കഴിഞ്ഞപ്പോൾ ഞാൻ ജോലി തേടി ഇറങ്ങി. ഘാട്ട്കോപ്പർ നാരായൺനഗറിൽ നിരവധി ചെറിയ കമ്പനികൾ പ്രവർത്തിച്ചിരുന്നു. അടുത്തകാലത്ത് പരിചയപ്പെട്ട രഘുവിന് അവിടെ വളരെ ചെറിയ ഒരു യൂനിറ്റ് ഉണ്ടായിരുന്നു. എന്തിട്ടും അയാൾ എനിക്ക് ജോലി തന്നു. പ്രീമിയറിൽ 5,000 രൂപ വേതനം പറ്റിയ എനിക്ക് 500 രൂപയായിരുന്നു ഇവിടെ വേതനം. മാസാവസാനത്തിൽ രഘു ഒരു ലെയ്‌ത്ത് മെഷീൻ വാങ്ങാൻ എന്നെ ഉപദേശിച്ചു. ജോലി ചെയ്യാൻ ഒരിടം കണ്ടുപിടിച്ചു തരാമെന്ന് അയാൾ ഏൽക്കുകയും ചെയ്തു. വലിയ സ്ഥാപനത്തിൽ വലിയ വേതനം വാങ്ങിയിരുന്ന ഞാൻ ഇത്ര കുറഞ്ഞ വേതനം വാങ്ങുന്നത് അയാൾക്ക് താങ്ങാവുന്നതിലും



Dr Datta Samant

R J Mehta

ധാരാളം നാടകങ്ങൾ മാത്രമല്ല, അവയുടെ റിഹേഴ്സലും കാണാൻ വരുമായിരുന്നു. എന്റെ നാടകങ്ങൾ അരങ്ങേറുമ്പോൾ കാണികളുടെ മുൻനിരയിൽ അദ്ദേഹം ഉണ്ടായിരിക്കും.

എന്നെ കണ്ടയുടൻ അദ്ദേഹം ശബ്ദം താഴ്ത്തി ഞാൻ പി എഫ് ലോൺ എടുത്തിട്ടുണ്ടോ എന്നു ചോദിച്ചു. ഇല്ലെന്നു പറഞ്ഞപ്പോൾ അപേക്ഷാഫോറം തന്നിട്ട് അത് പുരിപ്പിച്ച് ഡിപ്പാർട്ട്മെന്റ് ഹെഡ് ഡിവിന്റെ ഒപ്പ് വാങ്ങിച്ചു വരാൻ ആവശ്യപ്പെട്ടു. അപ്രകാരം ചെയ്തപ്പോൾ ജോലി കഴിഞ്ഞ് പോകുന്നതിനുമുമ്പ് കാണണമെന്ന് ആവശ്യപ്പെട്ടു.

ജോലി കഴിഞ്ഞു മടങ്ങുന്നതിനുമുമ്പ് കണ്ടപ്പോൾ അദ്ദേഹം 10,000 രൂപയുടെ ഒരു ചെക്ക് തന്നിട്ട് പിറ്റേദിവസംതന്നെ ബാങ്കിൽ ഡിപ്പോസിറ്റ് ചെയ്യണമെന്ന് പറഞ്ഞു. ഞാൻ ചോദ്യരൂപത്തിൽ നോക്കിയപ്പോൾ, രണ്ടു ദിവസത്തിനകം കമ്പനി ലോക്കൗട്ട് ചെയ്തേക്കുമെന്ന് അറിയിച്ചു. അപ്രകാരം

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അപ്പുറത്തായിരുന്നു.

അടുത്ത തൊഴിലാളി നാട്ടിൽ എന്റെ അയൽവാസിയും സുഹൃത്തുമായിരുന്ന ബാലൻ വീട്ടിൽ വന്നു. ലോക്കൗട്ടിനെ കുറിച്ച് കേട്ടിട്ട് വന്നതാണ്. രേറോഡിൽ ഒരു വർക്ക് ഷോപ്പ് വാടകയ്ക്ക് കൊടുക്കാനുണ്ടത്രെ, ഒന്നു പോയി നോക്കുന്നതിൽ പ്രശ്നമൊന്നുമില്ലല്ലോ. എല്ലാവരുടേയും അഭിപ്രായം അറിഞ്ഞപ്പോൾ അന്നുതന്നെ പോയി നോക്കാൻ ഞാൻ തീരുമാനിച്ചു.

ഊണുകഴിക്കാതിരുന്നപ്പോൾ വസന്ത ഇറച്ചിക്കറി വിളമ്പി; ബാലൻ അദ്ദേഹത്തിന്റെ നർമ്മബോധവും. "പ്രീമിയർ ലോക്കൗട്ട് വസന്തച്ചിയെ ബാധിച്ചിട്ടില്ലെന്നു തോന്നുന്നു." വസന്ത ചിരിച്ചു.

രേറോഡിലെ വർക്ക് ഷോപ്പിന്റെ ഉടമ നമ്പ്യാർ രാമനളിയുടെ അടുത്തുള്ള കുഞ്ഞിമംഗലം ഗ്രാമവാസിയായിരുന്നു. അത്യാവശ്യത്തിനു മെഷിനറിയും അനുബന്ധസൗകര്യങ്ങളും ഉണ്ടായിരുന്നു. ചർച്ചകൾക്കുശേഷം 1000 രൂപ മാസവാടകയും മൂന്നുമാസത്തെ വാടക മുൻകൂർ കൊടുക്കാനും ധാരണയായി. അഡ്വാൻസ് നൽകിയശേഷം ഞങ്ങൾ പുറത്തിറങ്ങി.

മടക്കയാത്രയിൽ ബാലന്റെ നിർദ്ദേശാനുസരണം എന്റെ രണ്ടാമത്തെ മകന്റെ പേരിൽ ഞങ്ങളുടെ കമ്പനി ആരംഭിക്കാൻ തീരുമാനിച്ചു; അരുൺ എഞ്ചിനീയറിംഗ് വർക്ക്സ്.

പിറ്റേദിവസംതന്നെ നമ്പ്യാർക്ക് കൊടുക്കാനുള്ള പണം നൽകി ഞാൻ താക്കോൽ വാങ്ങി. നമ്പ്യാരുടെ സഹായിയായിരുന്ന അലിയെത്തന്നെ സഹായിയായും നിയമിച്ചു. ഇനി ജോലി പിടിക്കണം. രഹുവിനേയും കൂട്ടി വിലെ പാർലെയിലെ ഹൈഡ് എയർ ഉടമ ഹെലനെ കണ്ടു. നൂറു വാൾവുകൾ ഉണ്ടാക്കാനുള്ള ഓർഡറും അതിനുള്ള മെറ്റീരിയൽസും ലഭിച്ചു. രണ്ടാഴ്ചയ്ക്കകം ജോലി പൂർത്തിയാക്കി വാൾവുകളും 666 രൂപയുടെ പ്രഥമബില്ലും ഹൈഡ് എയറിനെ ഏല്പിച്ചു. തുടർന്നും അവർ ജോലി നൽകുകയുണ്ടായി.

മൂന്നു മാസം പൂർത്തിയാകുന്നതിനു രണ്ടുദിവസം ബാക്കി

നിൽക്കെ സ്റ്റേറ്റ് ബാങ്ക് ഓഫ് ഇന്ത്യയുടെ ഒരു ഓഫീസർ വന്ന് നമ്പ്യാർ അവരിൽനിന്ന് 20,000 രൂപ കടം എടുത്തിട്ടുണ്ടെന്നും കഴിഞ്ഞ ഒരു വർഷമായി തിരിച്ചടവ് ഉണ്ടായിട്ടില്ലെന്നും അതിനാൽ ബാങ്ക് വർക്ക് ഷോപ്പ് സീൽ ചെയ്യുകയാണെന്നും പറഞ്ഞു. ഞാൻ സ്തംഭിച്ചുതിന്നു.

ഓഫീസർ എന്റെ സാധനങ്ങൾ എടുക്കാൻ ഒരു ദിവസത്തെ അവധി തന്നു. ഇനി ഞാൻ എന്തു ചെയ്യും?

പ്രീമിയറിനു സമീപം കുർളയിൽ, അമ്മയുടെ ഒരകന്ന ബന്ധു നാരായണൻ പ്രഭാത് എഞ്ചിനീയറിംഗ് എന്ന പേരിൽ ഒരു വർക്ക് ഷോപ്പ് ഉണ്ടായിരുന്നു. ഞാൻ നേരെ അവിടേക്ക് പോയി. ഒരു മെഷീൻ വയ്ക്കാൻ വർക്ക് ഷോപ്പിൽ ഇടം തന്നാൽ മാസം 300 ക. വാടക നൽകാമെന്ന് പറഞ്ഞു. അഞ്ചുകുട്ടികളുടെ പിതാവായ അയാൾക്ക് സാങ്കേതിക പരിജ്ഞാനമോ ജോലി തേടാനുള്ള കഴിവാമോ ഇല്ലായിരുന്നു. അദ്ദേഹത്തിനു വേണ്ടിയിരുന്നത് പങ്കാളിത്തമായിരുന്നു. ഗതി കെട്ടാൽ പുലി പുല്ലും തിന്നുമല്ലോ. അതിനാൽ ഞാൻ സമ്മതിച്ചു.

ഇനി ഒരു മെഷീൻ വാങ്ങണം.

കാത്തലിക്ക് സിറിയൻ ബാങ്ക് മാനേജർ ജോർജ്ജ് ഒരു നല്ല നാടകപ്രേമിയായിരുന്നു. ഞാൻ അഭിനയിച്ച പല നാടകങ്ങളും അദ്ദേഹം കാണുകയുണ്ടായിട്ടുണ്ട്. മാത്രമല്ല അരുൺ എഞ്ചിനീയറിംഗ് വർക്ക്സിന്റെ അക്കൗണ്ടും ആ ബാങ്കിലായിരുന്നു. അദ്ദേഹത്തിന്റെ താമസവും ചെന്നൂരിൽ. കാണുമ്പോഴെല്ലാം അടുത്ത നാടകം എപ്പോഴാണ് എന്നു ചോദിക്കാറുണ്ടായിരുന്നു.

ഏതോ ഉൾപ്രേരണയാൽ അടുത്ത ദിവസം ഞാൻ ബാങ്കിലെത്തി മാനേജറെ കണ്ടു. വിവരം പറഞ്ഞപ്പോൾ ഒരു മെഷീൻ വാങ്ങാനുള്ള 15000 ക. കടമായി തരാമെന്ന് അദ്ദേഹം സമ്മതിച്ചു. സുഹൃത്ത് കുര്യാക്കോസ് ആയിരുന്നു ഗ്യാരണ്ടി. അന്നുതന്നെ ഡയമണ്ട് മെഷീൻ ടൂൾസിംഗിൽനിന്ന് ലെയ്ത്ത് മെഷീൻ വാങ്ങിച്ച് നാരായണന്റെ വർക്ക് ഷോപ്പിലെത്തിച്ചു.

ബോംബെയിലെ അറിയപ്പെടുന്ന വലിയ കമ്പനികളിലെല്ലാം അന്വേഷിച്ചെങ്കിലും കാര്യമായ ജോബ് വർക്കുകളൊന്നും ലഭിച്ചില്ല. തിന്മചിലവിനുള്ള വക ലഭ്യമായെന്നു മാത്രം. ഉന്തിയും തള്ളിയും ജീവിതം മുന്നോട്ട് കൊണ്ടുപോയി എന്നതു മിച്ചം.

ഒമ്പതു മാസങ്ങൾക്കുശേഷം ഡോ. സാമന്ത് ഉന്നയിച്ച ആവശ്യങ്ങൾ അംഗീകരിച്ചുകൊണ്ട് മാനേജ്മെന്റ് കമ്പനി പുനരാരംഭിച്ചു. തൊഴിലാളികൾക്കെല്ലാം സന്തോഷമായി. പക്ഷെ അത് അധികകാലം നീണ്ടുനിന്നില്ല. 1980-ൽ കമ്പനി വീണ്ടും ലോക്കൗട്ടിലും തൊഴിലാളികൾ തെരുവിലും ആയി.

ഞാൻ വീണ്ടും അരുൺ എഞ്ചിനീയറിംഗ് വർക്ക്സിന്റെ പ്രവർത്തനങ്ങളിൽ ശ്രദ്ധ കേന്ദ്രീകരിച്ചു. പ്രീമിയറിലെ പർച്ചെയ്സ് മാനേജറായ ഗടിയോലിയുടെ ഉപദേശപ്രകാരം ഞാൻ വഡാലയിലെ മെട്രോപോലിറ്റൻ കമ്പനിയുടെ എം ഡി ആയിരുന്ന ശൈലേഷ് ഷായെ ചെന്നുകണ്ടു. ആകർഷണീയമായ ഒരു വ്യക്തിത്വം ഉള്ള അദ്ദേഹം ചില ഡ്രോയിംഗുകൾ തന്ന് അവയെ വിവരിക്കാൻ പറഞ്ഞു. ഞാനത് ശരിയായി ചെയ്ത്പ്പോൾ നല്ലൊരു ഓർഡറും അതിനുള്ള മെറ്റീരിയൽസും നൽകി.

അരുൺ എഞ്ചിനീയറിംഗ് വർക്ക്സ് നന്നായി പ്രവർത്തിക്കാൻ തുടങ്ങി; ദിവസത്തിൽ പത്തു മണിക്കൂർ വീതം. രണ്ടു സഹായികളേയും നിയമിച്ചു.

ഈ കാലഘട്ടം സംഘർഷഭരിതമായിരുന്നു പ്രീമിയറിനെ സംബന്ധിച്ചുടത്തോളം. എട്ടുമാസത്തിനുശേഷം കമ്പനി പ്രവർത്തനം ആരംഭിച്ചപ്പോഴേക്കും ഇരുപതോളം തൊഴിലാളികൾ ആത്മഹത്യ ചെയ്തു. 1981-ൽ കമ്പനി പതിനായിരത്തിലേറെ രൂപ ബോണസ് നൽകി.

അടുത്ത ലക്കത്തിൽ: വേർപാടും പൊരുത്തപ്പെടലും. ഇതോടെ വിപരീത ദിശ അവസാനിക്കുന്നു.

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on its 5th anniversary

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Literary Contest 2014

Kerala-in-Mumbai received a large number of entries in categories of stories and poems but none in essays. Our panel of judges consisting of professors and writers however did not find any particular piece worthy of first or second prizes.

One common feature visible in the received pieces is a kind of scepticism, spreading a negative energy into their creations, certainly not a healthy trend. Rhyme and rhythm, essential ingredients for poems, are missing in most of the poems, besides lack of

clarity of ideals. Usage of uncommon words, unless essential for the work, is to be avoided to increase the impact. A poem becomes poetry when it sends out clear messages to the reader and provide him to think it over for a long period.

Hence the unanimous opinion of the judges was to choose the better pieces among them for consolation prizes, as a sign of encouragement. Most of the participants, in the opinion of judges, are promising but lack exposure, experience, adequate vocabulary and/or

the grammar of writing and are restricted in their reach. One sure way to achieve better results is to delve into the literature of the past and the present, of classic as well as experimental kind, and build one's potential by modelling on a suitable kind only to abandon it later when own style is evolved.

The recommended pieces are published in this issue and the winners are Revathy Iyer (Short Story), Lathika Poyilath (Malayalam poem) and Vishwanathan Vaidyalingam (English poem).

Kerala In Mumai Literary Contest 2015

Kerala In Mumbai holds its second literary contest in short stories, essays and poems. All subscribers or members of their families are eligible to participate in the contest.

The subject for the essay contest is 'My dream Kerala' or 'എന്റെ സ്വപ്നകേരളം' and should not exceed more than 20 hand written pages or not more than 10 computer generated pages. There is no subject for the short stories and poems but

for stories, the same page restriction as applicable for essays will be followed. The total number of lines for poem shall not exceed 40. The entries can be either in English or Malayalam.

All entries should be original and not published in any medium earlier. The contestant should attach a declaration to that effect. The entries should not carry the name of the contestant.

A sheet detailing the name of the contestant, address, phone/mobile No.,

e-mail address (if any), a passport size photograph, and the title of the story/poem should accompany the entry. The last date to receive the entry is June 30, 2015. Entries can be sent to:

Literary Contest 2015
Kerala in Mumbai
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From
Satheesh K Pillai

METALICA INDUSTRIES

Vasai (E)

The Homemaker



Revathi Iyer

When Rajni came home from the market she was all tired. She looked at the wall clock, 'Oh it is 1.30, I have to heat the food, have lunch and move to clear the fridge, of all the stale food' and she rushed towards the kitchen.

Rajni, a 33 year old lady, a typical housewife, a perfect homemaker, a doting mother of two children and a dutiful wife-this can be description of her as a short Introduction. She sat for lunch, served food in the dish and was about to have it, when the mobile rang. She rushed to answer it and it was her husband Raju on the other side. Without any Hi/ Hello, he started bluntly, "Rajni, this morning, I had told you to keep the Red file in my bag, but you forgot."

"I am sending my peon, give him the file and remember to give him something to eat as I am sending him during the lunch time, you know..." and before Rajni could say anything, the phone was disconnected.

Rajni washed her hands and started preparing Idli and chutney for the peon who would arrive anytime. She also kept the Red file ready.

She was to continue her half-finished lunch that the door bell rang and she found the peon standing outside

looking tired and hungry. She immediately called him inside saying, "Somu, you look quite tired and hungry. I know it's your lunch time, please sit, I will bring hot Idlis and chutney and yes, the file is also kept ready."

Somu enjoyed the food and left for the office after half an hour. Rajni closed the door and went to the kitchen to finish off her lunch but the food had become dry. She has also lost her hunger. She sighed saying 'its four o'clock now, I will better go for a cup of coffee and that will refresh me up.' She threw the food left in her dish and prepared a cup of coffee for herself. While sipping the coffee, she thought, I hate to waste food, but today, I could not really eat at 4. Casually her memories rolled back. When she was just 18 and having finished her exams, told her orthodox mother, "I am ready for my further studies and in the vacation, I will also learn cooking, stitching and embroidery.' Her mother replied immediately, 'Well, Raji, you will get married within a year or so, and you are going to manage your own house, thereafter what is the use of a degree?' She sighed, thinking of her decision as of her mother, to discontinue her studies. Had she been well educated and

employed, her story would have been different. With a sigh, she sipped the last drop of the coffee and went towards the fridge to clean it.

An hour later arrived her naughty son, Riyansh, 12, and with a scream he entered the house and threw the school bag to one side and jumped on the bed, with his mobile in one hand, and the remote control of TV on the other. She calmed him down but it was his typical reply, "I am hungry, give me something to eat and don't disturb me now. Let me enjoy the football match on T.V," and added "Oh those six hours of school very boring."

Rajni smiled and helped him with snacks. Then she headed towards the kitchen to make preparations for the dinner. Soon it was time for her daughter Ria to come back from college. She finished preparing some snacks for her and minutes later Ria too arrived. Rajni helped her to change her dress and gave her crispy 'nashta' and hot tea. Innocently Rajni asked, "Dear, how was the day today?" Soon she received the usual tart reply, "I am doing CA and you hardly know anything about it, what shall I share with you? You know my friend Siya, her mother herself is a C.A. and she helps Siya in all her assignments. How lucky! Fine, I am going to nap for a while. Do wake me up for dinner." Rajni smiled and said, "Okay darling, rest nicely."

In the kitchen she said to herself, "My parents got me married when I had just finished my XII and after that I was so involved with my family and my responsibilities never allowed me to go for further studies. Now I wish I could have done something."

Rajni remembered how her marriage ended her up in a joint family where she had to constantly be on her toes for parents-in-law, young brother-in-law and the only sister-in-law. Her day started at 5 in the morning and ended by midnight, with no great time for herself. Still she never displayed her discomfort or disappointment on her face. Within a year, Ria was born and within 3 years, Riyansh. When her husband got transferred, she got separated from her in-laws and shifted to a new house in

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another town. All these events made her focus in her family and she no longer dreamt of any further studies. Right from that day, Rajni's life revolved around her family, their needs and comforts. She selflessly contributed her service for the well being of her husband and children and took their comments in a light spirit. The sound of the whistle of the pressure cooker brought her back to the present. Her son was shouting, "Mom, give me my charger; my mobile is to be charged. "And the doorbell too rang, at the same time.

She hurried towards the door, giving the charger to Riyansh and on opening the door, found her husband Raju with a friend in tow. She greeted both and offered water. Raju followed her to the kitchen and said, "Rajni, how many times have I told you to be fresh, in the evenings and let me tell you, my friend Ravi will be dining with us. So prepare something good and please try to look fresh before serving the dinner."

Rajni heard everything in silence and when he left, she sighed, "Not a single word of appreciation, from the day of marriage till date. No prior intimation before bringing someone for dinner! Anyway it's my duty to serve you and I know you love me a lot." She just nodded her head, went to the bedroom, freshened up and started preparing delicacies for dinner. Dinner time came and the entire family and the guest were having dinner. Ravi relished the dinner and complimented her husband, "Raju, you are so lucky, yaar, Bhabhi prepares such good food. She is really 'Annapurni' No wonder your health is always safe and sound.'

The appreciation though indirect was gratifying for Rajni but her smile froze when Raju said, "C'mon Ravi, a housewife has to prove herself in the kitchen, at least right. She was used to such words and she continued with her work. No proper lunch and a late dinner left her sick and uncomfortable. Rajni wound up her work in the kitchen, made some preparation for the next morning and headed towards the bedroom. The moment, her head hit the pillow, she fell into a deep blissful sleep. The alarm at 4.30 a m made her get up in a hurry and rush for a bath. As usual it is another day. By the time she prepared breakfast for family, packed their tiffin, cleaned the house, it was 11.30. Now she has to go to the market for her daily purchase. The moment she locked her house, she heard some sound in her neighbouring flat, which had been vacant for over a

week.

A lady with short hair, wearing a sleeveless blouse and a Designer Saree, was coming out of the flat and on seeing Rajni gave a sweet smile, and said, "Hi, I am Mrs. Mathur. I am your friendly neighbour, my husband works abroad and my daughter is married. I am all alone and hope I get a good friend in you!" Rajni had not expected such a frank talk from a stranger and she said in a low tone, "I am Rajni, a housewife and I have a loving husband and two lovely kids. Can I invite you for lunch today to my place?"

Mrs Mathur replied with a broad smile, "Oh sure, I don't know how to cook a good meal but I love to eat good food. And I am free in the afternoon, as all my things are shifted here." Rajni said, "Never mind, I will help you. Today you have lunch with me. I am going out but will be back soon. Please join me for lunch at one, if it is okay with you."

Mrs. Mathur shrugged her shoulders, "Any time Darling."

Rajni prepared a special lunch for Mrs Mathur and promptly at one, the door bell rang and there stood Mrs Mathur with a wide smile and a bouquet in her hand. Mrs. Mathur entered the house, looked around and handing over the bouquet to Rajni, complimented her about the interior of the house. She felt happy within. Minutes later, both were seen at the dining table, talking and relishing the lunch.

After the lunch Mrs Mathur said with a pleasing tone, "The lunch was very

good. I think your husband and children must be very lucky to have such a homemaker like you. I am the President of 'Geetanjali Ladies' club and I would be happy if you join the club and give all the ladies some tips on 'Good Housekeeping'."

It was hard for Rajni to digest; so many compliments and an invitation, she blushed, "Thanks M'am." I am only doing my duty as a 'homemaker' and as for the offer; I would have a talk with my family members."

Rajni related everything to her family but she hardly got any response from them as their attention was elsewhere.

The very next day, Mrs. Mathur came to meet Rajni and greeted, "Good Morning! Rajni, busy, as usual? Fine. Spare just 2 minutes and help me to fill the form of the club. I am making you the member of the club, no great entry fee, but you have to attend meetings on certain days, in the slack afternoon time. That's all."

Rajni felt it was of no use refusing the offer and filled the form. She thought it useless to have another talk regarding this to the family members, as they had no big worries about her routine and commitments. The next day Rajni got up and as usual started her work in the kitchen, preparing breakfast and tiffin for her family members.

It was 9'o clock by the time all left and she settled down for her first cup of hot coffee. Her mobile rang and it was Mrs. Mathur. She sounded very excited, "Rajo darling, we are having the first

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'Introductory meeting of yours, in my house. Be ready for the meeting in my house, and a special lunch at 2'o clock in my house. I will come to your house to select your wardrobe and ornaments for the first meeting.'

The call got cut.

Rajni was overwhelmed and finished her cooking, cleaning and washing very soon. Mrs Mathur came at 1.30 and told Rajni, "You look very radiant and let me choose the right kind of saree and jewellery for you. Hope you don't mind."

Rajni just nodded with a smile. She was delighted, as no one had taken interest in her wardrobe or her makeup all these years.

Mrs Mathur chose a light blue Kanjeevaram saree with a dark maroon border, heavy 'jhumkas', a lovely necklace and some Blue and Maroon coloured bangles to match the saree. Her hair was allowed to fall and remain open. Minutes later, fully dressed, when Rajni looked in the mirror, she could not believe her transformation and Mrs Mathur remarked, 'You look like actress Rekha, so beautiful. You always prefer to be in a cotton sari, with no great make-up. Let's move to my house.' Rajni locked her house and moved on to Mrs.Mathur's place, which was gracefully decorated and was filled with scent of costly perfumes. She could see 10 to 15 ladies, all dressed up in a modern style and speaking in an elegant manner. Rajni felt out of place and thought of going back when Mrs Mathur held her hand firmly and literally shouted out, "Attention, ladies!

Let me introduce to all of you here, the prettiest homemaker Mrs.Rajni, a good wife, a concerned mother and a superb cook. Let us applaud for her."

Rajni felt a bit shy, but the ladies started crowding around her, appreciating her saree and jewellery and talking endearingly.

Now it became a routine for Rajni to visit the houses of ladies' for the meeting, twice or thrice a week, cook delicious items for them and also flaunt her sarees and jewellery, which have been concealed for a long time.

One fine day, Raju shouted, while searching for his socks, "Rajni, I cannot find my socks and my shoes are not polished. What happened to you?"

Rajni said in a slightly careless tone, "Yesterday, I was busy with my club meeting and evening I was busy preparing snacks for the ladies. Today, please have lunch from your canteen, as I have to prepare a special food item for today's meeting at our house and I may not be able to prepare your lunch."

Raju felt shocked. Was it Rajni speaking like this? His wife, who used to be very particular about his lunch and other things, was now behaving like a stranger.

Anyway he was getting late and he left without a word.

Riya and Riyansh were getting ready and were shouting for their books and breakfast that Rajni was seen busy with her mobile, talking to some lady, "Mrs. Shah, I will join you in an hour and don't worry, I will make your favourite Dhoklas and blah...", the conversation

went on and on. Both the children looked at each other and were totally shocked to see their mother not minding them. They went out without a word.

Days went on and Rajni became more involved in social matters, became a social animal and she started drifting away from home matters. The difference was felt more by her family, who really started missing her love, affection, delicious food and the motherly touch. Rajni was enjoying all the attention of the members of the club, getting appreciation from them for her delicacies, and her choice of sarees and jewellery. The kids noticed that their mother, who used to lend a patient ear to all their talks, worried about their school assignment, cared for their food, now hardly found time to interact with them. The children felt left out and so did Raju. He really started missing the love of his wife. He missed her lunch, for many a day, he had to depend on the office canteen and she no longer asked him about his office affairs, as she used to do, earlier. The entire family was in a mess. Raju sat in the office, one day, reviewing his happenings after marriage, the love of his wife then and her behaviour now. After, almost 3 to 4 hours, he stood up from his chair, having come to a decision.

He returned home early, only to find Rajni, all dressed up, ready to leave for the club meeting. She casually remarked at him, "You have come early? Anyway, I am leaving for the club meeting at Mrs. Rudra's house and will come after dinner. Riya has been told to heat the food, kept in the fridge and if you fall short of some food get something from the nearby hotel."

She did not even bother to ask why he came early. Not even the usual "Are you not well?" or "Do you want anything?"

She simply skipped away.

Raju felt very hurt and he decided to put an end to it. As his kids came home, he called them to his room and said, 'Children, of late things are not very well at home. Your mother, a very good homemaker who did not mind sacrificing her life for us, who always cared for us, has taken a diversion. She is not much into household matters, I feel. What do you say?'

Riya said in a guilty tone, "Yes dad, you are right. She is drifting away from us and I feel we are responsible for it."

Raju added, "Right beta, we are at fault. Actually we took her for granted and never cared for her feelings or emotions." We never gave her an identity nor did we show her any gratitude for all

Best Wishes To
Kerala in Mumbai
on its 5th anniversary



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that she did for us. Oh what a fool, I was!" he started crying.

Riya and Riyansh too felt deeply that they had always been harsh on her and never asked about her welfare. All the three missed Rajni, from the bottom of their hearts and wanted to apologize to Rajni, for all the mistakes they did. They all waited for her return impatiently, for the first time in so many years. That night, as Rajni came back from the meeting, she expected all to be in their bed and was about to take out the keys from her purse to open the door. She was bewildered that the door was already kept open and in the entrance stood her hubby and her two children.

Rajni exclaimed, "You all still awake? Is everything okay?"

All three kept quiet and walked behind her. Raju cleared his throat and began, "Rajni, Please sit down. Will you have water?"

Rajni was quite surprised, what was exactly happening in her house. She said, "No, I don't want water but what is the matter with you all, is all fine? Please tell me something." Raju started saying, "Rajni, please let's all sit for a while and clear our misgivings and start our lives

afresh."

Rajni, quite perplexed, asked, "What misgivings? What lives afresh? What has gone wrong? Please clear everything."

Raju said in a regretful tone, "You got married to me some 17 years ago and right from that day, you selflessly served me, my parents and now, our children, but... I never complimented or never asked about your contribution or never asked about your comforts or feelings. You did everything for all of us, but we all took you for granted and never gave you your due."

Riya interrupted, "Yes mom, we both were always of the opinion that you are doing your duty and we need not consider it something special. You loved, cared and sacrificed your life for us but we never felt you too needed some space. Today, you have got a nice opening, an avenue to showcase your talents. You are being appreciated, getting an entity and top of all, being recognized by the society, but in that process, you have gone a long way, away from us. We miss you and feel guilty for all that we have done."

The trio started crying.

Rajni felt shocked and surprised. She yelled, "Please don't cry. I never felt anything wrong in your behaviour, but sometimes I did feel low, anyway you all are my family, my love. It's all by chance, I met Mrs Mathur who introduced me to a new world where I rubbed shoulders with ladies of high society and was appreciated for my culinary skills, my dressing sense and I got some outlet. But frankly speaking for the past two days, I felt, I was not doing right. I overlooked my family to impress the club members. I really got carried away by an artificial society and I forgot my basic responsibilities as a 'Homemaker' and really did a mistake."

"In one way, I felt, I was running away from my duties which is totally unusual for any 'Homemaker'. Tomorrow onwards, it will be 'me and my family'.

The small and beautiful family of Raju and Rajni, thus got a new awakening and Rajni embracing her family said, "I love you all. My home is my special abode."

In return Raju, Riya and Riyansh said, "Yes our home is our special abode and you are the Perfect Homemaker." ■

With best wishes to **raaGalaya**

on its 11th anniversary

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സത്യം



ലതിക പൊയിലത്ത്

ഉണ്ട് ജഗത്തെന്ന സത്യം
ഉണ്ട് ജഗത്തിലും സത്യം

മുന്നോട്ടു നോക്കൂ, പിന്നോട്ടു നോക്കൂ
മൊത്തമായ് ചുറ്റിലും കണ്ണയയ്ക്കൂ
ആകെ നാം കാണുന്നതൊക്കെ സത്യം
സത്യമല്ലാതൊന്നുമില്ലിവിടെ.

വാനിൽ ജലിപ്പു അർക്കനും, രാത്രിയിൽ
വേണ്ടുംകൂളിർമ്മയേകും ശശാങ്കനും
ഏറെ ദുരത്തിരുന്നും ചിരിക്കുന്ന
താരകങ്ങളും പൂർണ്ണസത്യമല്ലോ!

കേശംവിടർത്തി വരുന്നു നിശീഥിനി,
പുഞ്ചിരിതൻപാലൊഴുക്കും പുലരിയും
ഇന്നലെയുമിന്നുനാളെയും നമ്മളെ
നോക്കിയിരിപ്പു സത്യമെന്നതുമാത്രം !

എന്തുന്നിൽ നിൽക്കുന്ന നീയെന്ന സത്യം
നിന്തുന്നിൽ നിൽക്കുന്ന ഞാനെന്ന സത്യം
നമ്മൾക്കു ചുറ്റും പരന്ന സാന്നിധ്യമായ്
നിലുണ്ടഴകാർന്ന നിതാന്തസത്യം.

സൗഹൃദം സത്യമെന്നോതുവാൻ വെമ്പുന്ന
കുട്ടുകാരുണ്ടെന്നതത്ര സത്യം!

അവ്യക്തമാണെന്റെ സ്വപ്നങ്ങളെങ്കിലും
സ്വപ്നങ്ങളുണ്ടെന്നതത്ര സത്യം!

മാഞ്ഞും മറഞ്ഞും ഒളിഞ്ഞും തിരിഞ്ഞും
ഈഭൂവിൽ മാഴ്കുന്ന സത്യമെത്ര!
കോടാനുകോടി വരുന്ന ജന്മങ്ങളും
ജന്മങ്ങളില്ലാത്ത വസ്തുക്കളും സത്യം.

ഇങ്ങനെയൊക്കെയൊന്നെങ്കിലും ഭൂമിയിൽ
സത്യം ജയിക്കാൻ വിളംബമെന്തേ?
വാനിൽ മഴവില്ലു ഘോഷിപ്പതില്ലയോ
പേമാരിതന്നുടെയാഗമനം വിനാ?

മാർമഴവില്ലു തെളിയാതിരിക്കില്ല-
യാറുകൾ വിണ്ടും നിറയാതിരിക്കില്ല
സൗഗന്ധികപ്പു വിടരാതിരിക്കില്ല
ഓണദിനങ്ങൾ പിറക്കാതിരിക്കില്ല.

സത്യം മുറുകെ പിടിക്കണം മുന്നോൻ
ഭീതിയെ മെല്ലെത്തുരത്താം നമുക്കിനി
നീതി ലഭിക്കണമേവർക്കുമീഭൂവി-
ലെങ്കിൽ ജയിക്കണം സത്യം നിസ്സംശയം!

Let's hope.. Let's Wait..

Heart beats are waiting for good days to come
When kindness would speak and badness would mum
But this would come true when...

Women could safely walk on the street
Broadminded society would equally treat
Children wouldn't be begging on the streets
And would be in schools enjoying their lessons
Leaders would abjure the lure of bribe
And the commoner would have a positive vibe
Lack of work wouldn't drive the young frustrated
But all young men would gainfully be employed
People wouldn't remember their caste
And wouldn't carry the burden of their past
Lives will be wholly free of any agony
As all hearts would sing in harmony.



Vishwanath Vaidyalingam

THE UNKNOWN RIDE

Riding a brawny stallion across the countryside,
 In the thick of night,
 The sky plunged into the river of darkness,
 The moon a seldom sight.


Making its appearance through the clouds,
 On a rare occasion,
 My stallion, Hercules, I called him,
 Was forging my path through the inky landscape.

Ranch after ranch flew by, but my destination,
 Nowhere in sight.
 It was a blood curdling ride,
 Was this retribution for a previous crime?


I didn't know, but I rode on,
 Every milestone was a satisfying sight.
 Alas, the only thing I could do, was to hope
 That Hercules could get me to a safe site.



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RUBBER PLANTATIONS IN KONKAN

Maharashtra has become the new destination for investments by Malayali rubber plantation owners. For the past fifteen years, investors from Kerala have bought thousands of acres in Pune, Raigad, Ratnagiri and Sindhudurg districts. Lands which were once unproductive, unfruitful and barren have been converted into money-spinning rubber plantations. At present, there is very little scope for expansion in the rubber plantation areas of Kerala. There is a great demand for land due to housing, infrastructure and development requirements. Since prices are going up day by day, creation of new rubber estates has become uneconomical. This has prompted planters to seek and search for new areas in other parts of India. With more than one hundred years of experience in the production and marketing of latex and raw rubber behind them, planters have made successful investments in Tamil Nadu, Karnataka, Assam and Tripura. But now the latest destination is the Konkan region of Maharashtra.

The main attraction is the availability of low cost labour in Konkan. In Kerala there is a shortage of manual labourers, and the local rubber tappers charge Rs 400 to Rs 600 per day. In Konkan, labourers are available for Rs 200 to Rs 400 per day. For that matter, even in Konkan, there is a shortage of manual labourers, but there are labourers coming from Chhattisgarh, Bihar and Jharkhand to work in the plantations.

The rubber tree was brought to Kerala by British planters from Malaysia in 1873. The first commercial plantation was done at Thattekadu in 1902. In 1947, the Rubber Board of India was established with its headquarters at Kottayam. Around that time, the Government of India gave

licenses for production of automobile tyres and tubes to five industrial houses, including MRF and Incheck. In those days the prime moving force for the rubber industry at that time was K M Philip of the Kandathil family of Kottayam.

The annual output of rubber in India is seven lakh tonnes. Kerala contributes 90 per cent of the total output. In 1977, the Rubber Board and Dr Babasaheb Sawant Konkan Krishi Vidyapeeth at Dapoli conducted a joint survey. It was found that 2.50 lakh acres of land in Konkan was suitable for rubber plantation. The Konkan Krishi Vidyapeeth planted 500 acres in their campus, and the experiment was a success. But in the 1970s and 1980s, rubber plantation in Konkan did not prosper due to a variety of factors. There was lack of infrastructure like road and rail connectivity, housing and banking facilities. There was no technical expertise available. And the local farmers were only interested in mango and cashew plantations. But now the situation has changed. There is road and rail connectivity. Townships have sprung up in many parts of Konkan. Therefore, many big investors with deep pockets like Bollywood stars, gold loan companies, church authorities and professional planters have made substantial investments. More than 50 Malayali individuals and entities have purchased land in Sindhudurg district and converted them into rubber plantations.

There are about 220 plantation holdings in Maharashtra. All these plantations are monitored by the Goa regional office of the Rubber Board.

Earlier, the Rubber Board had planted trees on a 40 acre land at Dapchhari in Palghar district, off the Mumbai-Ahmedabad highway, near the Gujarat border. However, this experiment turned

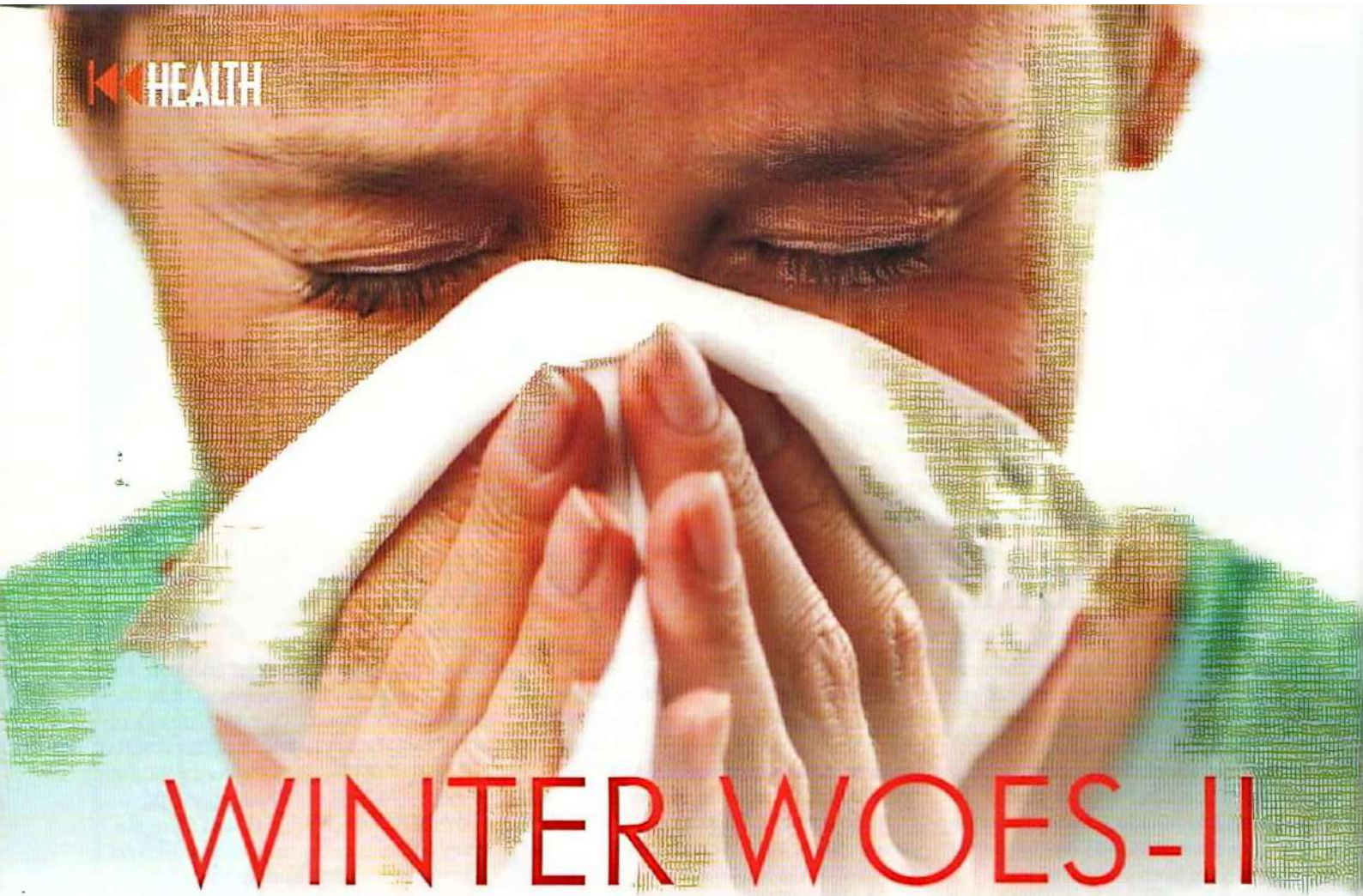
to be a failure due to lack of adequate water supply. On the other hand, the experiment in Konkan succeeded because of the salubrious climate. Konkan is full of hills and the hill-slopes are very good for rubber trees. This region receives 300 to 500 cms of annual rainfall, and there are many check-dams across the many rivers flowing in the area, to store the water. The annual yield of latex is about 14 to 16 litres per tree. This region produces 34 tonnes of rubber annually. This has brought prosperity to investors and jobs to the locals living in far-flung villages. The Rubber Board is confident that the production of rubber will keep on increasing for many more years to come.

Some Malayalis sold their holdings in Kerala and invested in Konkan, but they suffered huge losses. This was because money went into the

wrong hands, and not into the accounts of the real owners. Ownership of land in Konkan is a very complicated and emotional issue. For every plot of land, there are dozens of claimants. In the past investors were not careful, and this led to disputes, fights and court cases. The local political leaders always took the side of the local people, and Malayalis, being outsiders lost their money.

There has also been opposition to this business. Former Nationalist Congress Party leader Gurnath Kulkarni had raised the issue of outsiders buying land in the Konkan region in the Maharashtra legislative council. At present, Maharashtra Navnirman Sena president Raj Thackeray is demanding the ouster of outsiders from the Konkan region. In Kankavali taluka, Indian National Congress leader Narayan Rane will not allow outsiders to buy large land holdings.

-by Biju Cherian



WINTER WOES-II

Winter Season is associated with various health problems and diseases. Let us know about them in detail and also learn about what to do!



Dr. (Major) Nalini Janardhanan

Common Cold:

Sneezing, running nose, nasal congestion, sore throat, cough and sometimes headache and mild fever these are the symptoms of common cold commonly seen in winter.

What to do: - Wash your hands frequently to prevent infection. Usually infection is spread by touching things used by other people (including door handles, light switches, taps etc) or from common places crowded with people, where one gets infected by breathing in viruses along with air. If you have common cold, avoid touching your eyes and nose frequently. It is better to use disposable tissues instead of handkerchiefs to avoid infection. Taking adequate rest is important.

Persons with low immunity are more likely to catch cold and cough. Boost your immunity by taking balanced diet and including fruits in your diet as Vitamin C is known to increase immunity.

Sore Throat:

Sore throat is common in winter due to viral infection of throat and sometimes vocal cords also. Change in temperature like going from a warm room to cold weather outside can affect your throat. Similarly cold drinks followed by hot drinks or vice versa can also give you sore throat.

What to do:- Dissolve 1 tsp salt in a glass of warm water and gargle with it at regular intervals. It gives a soothing effect to the throat. Lozenges, honey and ginger tea are also effective in sore throat.

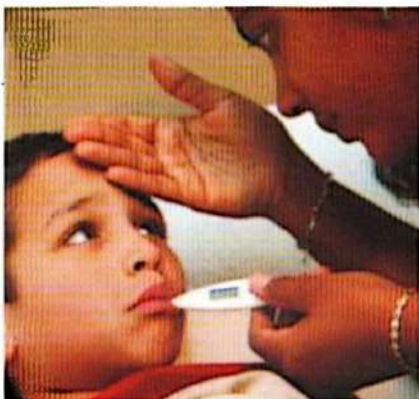
Drink only warm water and fluids. Avoid cold water, cold drinks and cold meals. Try to have hot meals in winter.

Avoid exposure to cold especially at night.

Headache:

Cold winds may trigger headache. Viral fever, common cold and sinusitis can also cause headache.

What to do: - Try to avoid exposure to cold winds. Cover your head with muffler or scarf when you go out especially if you drive two wheelers.



Viral Fever (Flu or influenza):

Flu is very common in winter. Symptoms are high fever, body ache, headache, fatigue. There may also be sneezing, sore throat, blocked nose, nausea, cough and chest discomfort.

What to do:- Protect yourself from cold.

Wash your hands well to prevent infection.

Avoid contact with patients having flu.

Avoid enclosed rooms and highly populated places (like cinema halls, Malls, Market, Railway station etc) to prevent transmission of infection.

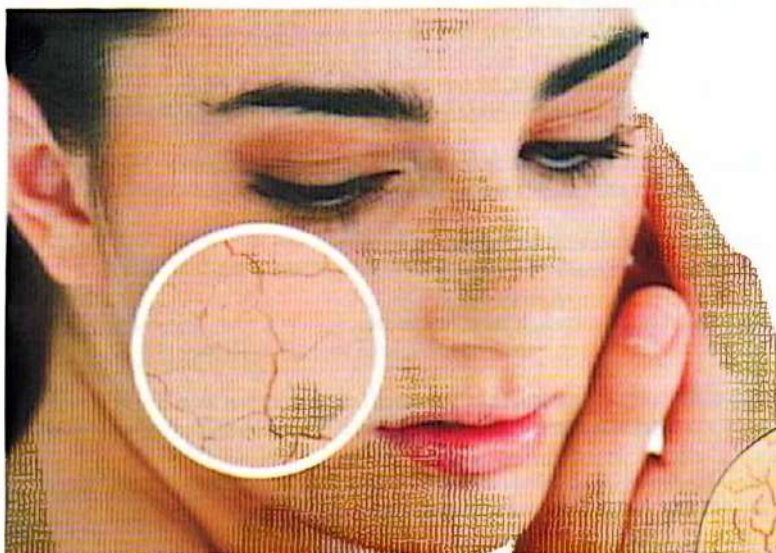
- Take plenty of fruits and Vit C (as per doctor's advice) to boost your immunity.

- Take adequate rest and plenty of fluids.

- Medicines should be taken as per doctor's advice, if you have flu and other complications like bronchitis or pneumonia.

Asthma:

Dryness, dust and cold air can trigger symptoms of Asthma like wheezing and shortness



of breath. So one has to be careful in winter if there is a history of Asthma.

What to do:- Stay indoors in very cold and windy days.

Avoid exposure to cold winds and dust.

Wear a scarf to cover your nose and mouth when you go out.

Take medicines regularly.

Keep inhaler with you (if you are using one)

Bronchitis and Pneumonia:

These are due to viral or bacterial or mixed infections affecting small airways or bronchi (Bronchitis) and the alveoli of lungs (Pneumonia). They can also be a complication in viral fever (Flu). Early symptoms are similar to common cold. Later the patient may develop continuous cough, Wheezing, fast breathing and fever.

What to do:- These diseases need to be treated with medicines at home or at hospital when it becomes severe. Avoid exposure to cold, smoke, cigarettes and firecrackers. Consult a doctor when you get symptoms of bronchitis or pneumonia. Babies and young children need protection from cold. Elderly people and persons with weak immune systems are at high risk. So they have to take precautions and protect themselves from cold.

Painful Joints:

Winter is bad for patients with Arthritis and those with Osteoporosis as their joint pains and stiffness of joints tend to increase due to cold.

What to do:- Take your medicines regularly (including calcium tablets). Protect yourself from cold by wearing woolen clothes and socks. Be physically active. Daily exercises can be done if there is no swelling in the joints. Walking is the best exercise. Try to include food items rich in calcium (like green leafy vegetables, milk and milk products.) in your diet.

Viral Gastroenteritis:

This is due to viral infection of the stomach and intestines. Symptoms are vomiting and diarrhoea (loose motions). Sometimes there may be fever also. Young children and elderly people are more at risk.

What to do:- Avoid eating from roadside 'Dhabas'. Wash your hands properly before eating food. Avoid eating raw vegetables (in salad form) and fruits from outside (as they are cut are exposed to germs). If you get infected, consult a doctor and start treatment as soon as possible. Take adequate rest. Drink plenty of water and ORS solution at regular intervals. If vomiting and diarrhoea become severe, one has to get admitted in a hospital as the fluids lost from body has to be replaced as IV drips.

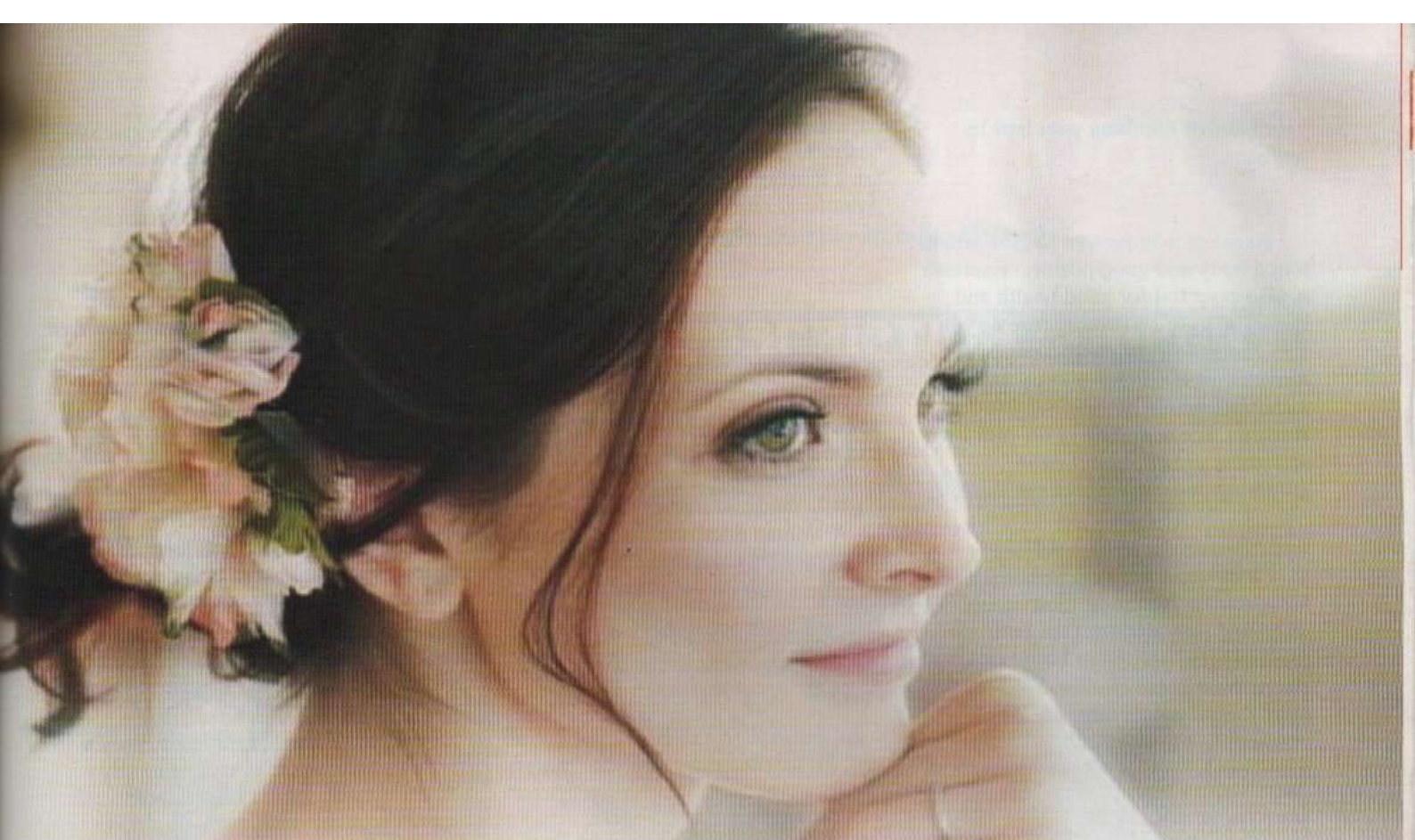
Dry Skin:

Skin gets dry during cold weather. Dry type of skin gets worse in winter. Dry lips chaps and sores develop on lips. Cracks and fissures develop due to dryness of skin on feet.

What to do:- Moisturiser is essential for dry skin. It can be applied when your skin is moist after a bath and again at

bedtime. Take bath in warm water. Hot water makes your skin... and hair, dull and dry. Use water based moisturisers. Drink plenty of water to keep your skin moist. Natural oils like coconut oil can be applied on skin.

Stay Protected from cold & enjoy winter.



PERSONAL GROOMING FOR ELEGANT LADIES

A good personality enhances your beauty. Personal grooming helps you in developing an attractive personality and good looks. It is all about presenting yourself in the best possible way, which in turn boosts your self confidence.

Here are some of the tips for women on personal grooming:-

Examine yourself in front of a mirror before stepping out of your home.

Face & Makeup

Your face should have a clear and good skin. For a glowing and healthy skin, eat balanced diet including vegetables and fruits. Wash your face with a mild face wash. Choose a face cream, moisturiser and sunscreen made by good companies. Don't use cheap beauty products. Avoid using cosmetics after their expiry dates. For day today jobs or outings your make up should be simple and free of smudges.

Applying layers of make up or excessive foundation will not give you a beautiful face. Don't apply gandy lip shades. Don't overdo colours on your lips and eyelids. Heavy (but sensible!) make up is suitable for evening parties only. A good concealer can mask imperfections like spots or pigmentation on face.



Hair

Hair must be neat, clean and gracefully styled. Make a hair style that suits the shape of your face and also according to the occasion. Don't keep long hair if you cannot maintain it. Medium long hair is suitable for busy women as it can be tied up as a pony tail or as a neat bun or left as it is. Wash your hair at least thrice a week using a good shampoo and mild hair conditioner. Apply oil to give nourishment to hair. Comb your hair with a good hairbrush or wide toothed comb. Tying your hair tightly, pulling you hair and combing with a rough comb can lead to breaking of your hair. Excessive shampooing can also damage hair.

Good hair etiquette includes never tying your hair or scratching

your hand or combing your hair in public.

Body

Exercise is important to give you a toned body and good posture. Exercise is also essential for good health and builds up your self confidence as you feel good about yourself. Your body movements (sitting, walking, and standing) should be graceful. How to walk, sit, speak and carry on your own self these are all important in grooming and making your personality.

Cleanliness

Cleanliness is a very important basic step in grooming. You should be clean and presentable. Take bath regularly and keep your body clean. Wear clean clothes. Your nails should not be dirty or cracked. Get them neatly manicured.

Hands & Feet

Care of hands & feet is important (as I explained in my previous articles). Women tend to neglect their hands and feet while

paying attention to keep their face beautiful. Proper manicure and pedicure are a must in good personal grooming. Apply a good foot cream or Vaseline if you have cracks or fissures on feet.

Nails

Nails on fingers and toes should be clean and well shaped. You may apply nail polish or a simple, transparent protective coat. Get manicure and pedicure done regularly for finger nails and toe nails respectively.

Removing unwanted hair

A woman does not look presentable with hairy legs and arms. So remove unwanted hair on your legs, arms,

underarms and other parts of body. You may remove excessive hair around your lips and use a good bleach to lighten your facial hair. Eyebrows should be shaped regularly.

Dress well and sensibly

Remember to dress according to your age, season and occasion. Your clothes should be clean, without stains and properly ironed. You may apply a mild deodorant or talcum powder to smell good.

Teeth & Smile

A charming smile is infectious and makes others feel at ease and happy. Keep your teeth in good condition. Brush your teeth twice a day. Visit your dentist for dental checkups once in 6 months or so. Remember that a beautiful smile is an asset to your personality.

Dress gracefully and apply a simple make up on a naturally glowing skin. Learn to love yourself.... Flash that million-dollar smile of yours... Now you are ready to step out as an elegant lady!



With Best wishes to
Kerala in Mumbai
on its 5th anniversary

V. VIJAYAN NAIR
Managing Director

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MEDITATION



Dr Sujatha Nair

■ In life if we zoom in closely all crises are emotional crises...we do not see reality as it is but always tend to color it with emotions that results in "stress" or distress. In addition

too, once the substance is stopped and in the treatment process the real issues that crop up are all of emotional unmanageability.

We assume that over the years we have "dealt with" past injuries or incidents that have affected us. Then why does illness strike us? Why is it that we react untowardly to a situation that does not call for such a reaction? This is because the emotions that we thought we have dealt with have only been suppressed or worse, repressed for they have been stored in the cells of our body. Cellular memory has been discovered by science today.

Today it has been proved that the ancient eastern sciences of meditation enable one to attain a balance which is the result of actual structural and biochemical changes that take place in the brain due to meditative practices proved by the advent of advanced CT and functional MRI machines and other technical devices..

Meditation techniques are a bridge towards actual meditation. They are very scientific and developed over centuries by those who have attained.

They have been developed based on pure experience and observations of

being aware and taking us beyond emotions.

Effects of Suppression of Emotions

Once any emotion is triggered, if the flow is impeded by suppression of the same, the energy that has resulted in the release of so many biochemical actions on the body and brain is unable to retract these changes. As a result, the chemicals bring about a change at the cellular level and can come up eventually with physical ailments like hypertension, migraines and even cancer in the long run. Psychological ailments like anxiety neuroses, depression, personality disorders might result. In the current scenario of society, meditation might not be directly possible due to these various suppressions and repressions that block the flow of natural energy. Hence the process of catharsis is very essential.

Active meditations enable this catharsis to take place in a guided manner making way for an experience of a meditative state.

What is meditation? Meditation is not sitting with closed "concentrating" on the breath or something. Let us try an experiment close your eyes and be "aware" of the breathing that is happening in your body.. it is an involuntary process..be aware of it through the rise and fall of your abdomen for a few moments..open your eyes.. Were there any thoughts in your mind for that time? No? You just

experienced a state of meditation. This state of 'no mind' is the state of meditation .Regular practice of different techniques takes us to that state and eventually we realise that we take life moment to moment and respond instead of reacting.

Current Scientific Studies on Meditation

Researchers at Harvard, Yale, and the Massachusetts Institute of Technology have found the first evidence that meditation can alter the physical structure of our brains. Brain scans they conducted reveal that in experienced meditators increased thickness in parts of the brain that deal with attention and processing sensory input & associated with memory, sense of self, empathy and stress is seen. Likewise, the area of the brain that is responsible for emotional reactions-the amygdala is seen to reduce in size. Thus, though the stressors in the environment remain the same the responses to them change. Thus meditation is also very psychotherapeutic!

Conclusion

Science is still in a fledgling stage to discover the actual Meditative state. However, the individual experience of the state is the only proof required.



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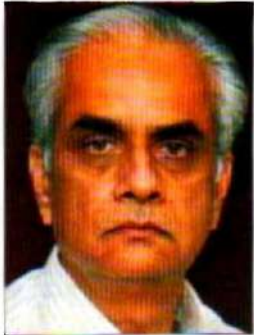


Oru Vatakkann Veeragatha (ഒരു വടക്കൻ വീരഗാഥ) (1989)

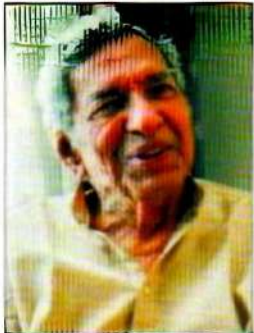


Lyrics: K Jayakumar Music: Bombay Ravi
Singer: K S Chithra

Karthika



K Jayakumar



Bombay Ravi



K S Chithra

കളരിവിളക്ക് തെളിഞ്ഞതാണോ
കൊന്നമരം പുത്തുലഞ്ഞതാണോ
കളരിവിളക്ക് തെളിഞ്ഞതാണോ
കൊന്നമരം പുത്തുലഞ്ഞതാണോ
മാനത്തുനെങ്ങാനും വന്നതാണോ
മാനത്തുനെങ്ങാനും വന്നതാണോ
കുന്നത്തു സൂര്യൻ ഉദിച്ചതാണോ
കുന്നത്തു സൂര്യൻ ഉദിച്ചതാണോ
കാരിരുളൊത്ത മുടിയഴകും
കാരിരുമ്പോടൊത്ത കൈക്കരുത്തും
കാരിരുളൊത്ത മുടിയഴകും
കാരിരുമ്പോടൊത്ത കൈക്കരുത്തും
ശംഖു കടഞ്ഞ കഴുത്തഴകും
മാറത്തു മാനുളളിപ്പോർച്ചുണങ്ങും
മാനത്തുനെങ്ങാനും വന്നതാണോ
കുന്നത്തു സൂര്യൻ ഉദിച്ചതാണോ
നാഗത്തളയിട്ട കാൽവടിവും
ചെവ്വൊത്ത ചേകോന്റെ മെയ്യഴകും
നാഗത്തളയിട്ട കാൽവടിവും
ചെവ്വൊത്ത ചേകോന്റെ മെയ്യഴകും
പടകളിമുറ്റം നിറഞ്ഞു നിൽക്കും
അങ്കത്തളയുള്ള വീരനാരോ
അങ്കത്തളയുള്ള വീരനാരോ

Kalari vilakku telinnāṭāṇō
Konnamaram pūṭṭulanāṭāṇō
Kalari vilakku telinnāṭāṇō
Konnamaram pūṭṭulanāṭāṇō
Mānaṭṭūnneñṅānum vannaṭāṇō
Mānaṭṭūnneñṅānum vannaṭāṇō
Kunnaṭṭu sūryan udiccaṭāṇō
Kunnaṭṭu sūryan udiccaṭāṇō
Kāriruloṭṭa mutiyazhakum
Kārirumpoṭṭa kai karuṭṭum
Kāriruloṭṭa mutiyazhakum
Kārirumpoṭṭa kai karuṭṭum
Saṛikukatarīna kazhuṭṭazhakum
Mārhaṭṭu māmpullipōr cuṇaṅṅum
Mānaṭṭūnneñṅānum vannaṭāṇō
Kunnaṭṭu sūryan udiccaṭāṇō
Nāgaṭṭalayitta kāl vativum
Covvaṭṭa cēkōnte meyyazhakum
Nāgaṭṭalayitta kāl vativum
Covvaṭṭa cēkōnte meyyazhakum
Patakāḷi mu ṭṭam nirhañṅāṭāṇō
Aṅgaṭṭalayulla vīranāṇō
Aṅgaṭṭalayulla vīranāṇō

മാനത്തുനെങ്ങാനും വന്നതാണോ
കുന്നത്തു സൂര്യൻ ഉദിച്ചതാണോ
കളരിവിളക്ക് തെളിഞ്ഞതാണോ
കൊന്നമരം പുത്തുലഞ്ഞതാണോ

Mānaṭṭūnneñṅānum vannaṭāṇō
Kunnaṭṭu sūryan udiccaṭāṇō
Kalari vilakku telinnāṭāṇō
Konnamaram pūṭṭulanāṭāṇō

Transliteration:

Ā/a - അ, ഞ; C/c - ച, dh - ധ; E/ē - ഏ, ൈ; I/i - ഇ, 1; Ī - ഉ; ñ - ഞ. N̄/n̄ = നെ,
ṇ = ണ; Ō/ō = ഓ, ൊ; R̄/r̄ = റ, S̄/s̄ = ശ; Ś/ś = ഷ; Ṭ/ṭ = ത; Ḷ = റ Ū/ū = ഉ, ു

For Grihalakshmi Productions, P V Gangadharan produced this film from a story of M T Vasudevan Nair. MT himself wrote the screenplay and dialogues. T Hariharan was the director. Mammooty, Suresh Gopi, Balan K Nair, Capt Raju, Vineet Kumar, Madhavi, Geetha, Chitra, Jayalalitha, Jomol, Rasheed Ummer were the actors. A new twist to a well known folk tale invigorated the audience and the film was a huge success.

There were five songs in the film including a traditional one. K Jayakumar and Kaithapram wrote two songs each. Yesudas lent his voice to three songs while K S Chitra sang two. Ashalatha shared one with Chitra. Three of the songs became super hits.

CID

First Malayalam detective film setting many firsts to touch sixty years

After Neelakkuyil and Snehaseema changed the theme of melodrama in Malayalam filmdom, P Subrahmanyam, the owner of Merryland Studios, Neela Productions, Kumaraswamy & Co, a film distributing company and theatres New Theatres and Sreekumar in Trivandrum, started a trend of producing thriller or suspense films. This trend was already in vogue in other languages. This happened when the other doyen of Malayalam cinema, Kunchacko was operating from Alappuzha with Udaya Studios, Excel Productions etc with almost the same star caste as there were only a few artistes were available for movies.

Thikkurissi Sukumaran Nair and B S Saroja were the main leading stars. Sathyan, Prem Nazir, Kumari et al just entered the scene but there were very few movies made.

Malayalam films were directed by directors from other states and also from abroad. T E Vasudevan, the last of the triumvirate was operating from Madras with his Associated Pictures.

Around that time Guru Dutt announced a film featuring his friend Devanand, Shakila, Johnny Walker, Wahida Rehman, K N Singh and Mehmood, titled 'C I D.'

Subrahmanyam engaged T N Gopinathan Nair, the playwright of Trivandrum, who also acted in a few films, to write the script with all necessary ingredients. The title agreed upon was CID. He also engaged M Krishnan Nair, dropping his earlier

director Antony Mitradas, to direct the film. Thus CID became the first film of Krishnan Nair who went on directing many Malayalam and a few Tamil and Telugu films, many of them super hits, to total more than seventy films.

Prem Nazir, Miss Kumari and Kumari Thankam, Kottarakkara Sreedharan Nair and S P Pillai were signed to act while Thirunainarkurichi Madhavan Nair wrote the lyrics and Brother Lakshaman to compose the music.

CID was the first Malayalam film to have a double role, a huge attraction those days, for a prominent actor. Incidentally S P Pillai enacted those roles, an assistant to the CID officer and also a member of a gang of

thieves. S P Pillai was an unavoidable part of Malayalam films those days, to provide comic relief.

The story revolves around a CID officer Sudhakaran Nair arriving to investigate the murder of Mukunda Menon, a rich Tea Planter, Vallabhan, the manager of the tea plantation had an eye on the wealth of Mukunda Menon and also on his daughter Vasanthi, a college student, while the latter fell in love with Sudhakaran. After



Subrahmanyam



Krishnan Nair



T N Gopinathan Nair



P B Srinivas



Kamukara Purushothaman



S. P. Pillai and Kumari Thankam in a scene from the film

many twists and turns, the mystery is solved, the guilty arrested and the romantic pair gets married.

The film had nine songs and eight of them were hits and people hummed them for a couple of years. 'Kaimuthal vediyathe...', 'Nillu nillu chollu chollu...' (P. B. Sreenivas), 'Kaanum kanninu punyam nalkum...', 'Kaanam veendum thalirthu...' (P. Leela), 'Kaliyallayee kalyana bhavana...', (Kamukara Purushothaman- Leela), 'Varuvin varuvin ...' (Sarojini) and the first boat song '*Ōlangalil ōtatte ōtam*

kaliyatatte..' were very popular. Before the television made its appearance, the last song was played from radio stations but on television it was never played as film titles were displayed during the scenes of that song. Kaliyallayee kalyana bhavana.. is of excellent quality with words with the last letter rhyming like 'bhavana', 'vedana' and 'chetana.' etc.

CID became a huge hit and catapulted Prem Nazir to new heights and he had many similar roles in films released thereafter. A film called 'CID

'Nazir' was even named after him in 1971.

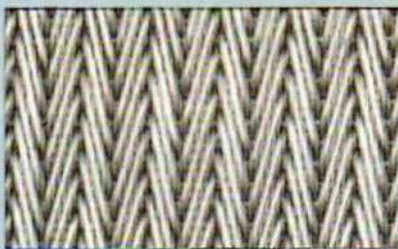
The success of this film prompted Subrahmanyam to experiment with several new themes and all artistes and technicians benefitted in the years to come. Gopinathan Nair's *Pookkari* was adapted to *Aniyathi*, to be directed again by Krishnan Nair.

This movie if seen today may look very pedestrian but the fact that it was a forerunner for many successful films in future remains. ■

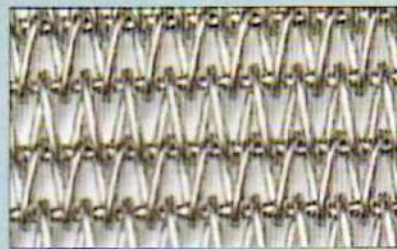
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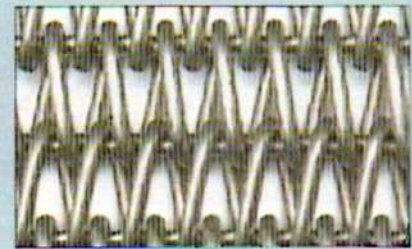
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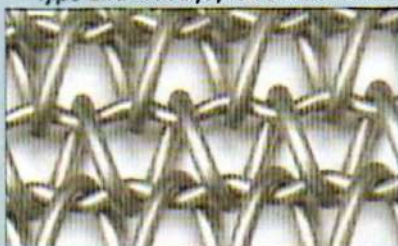
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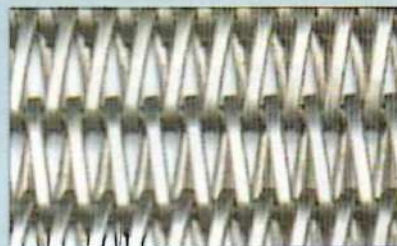
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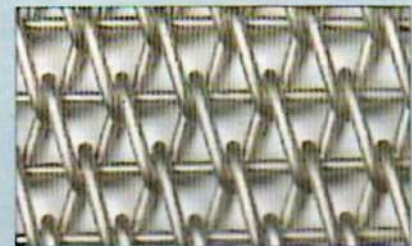
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THE FIFTIES AND EARLIER

- Ashwathy



Thyagarajan



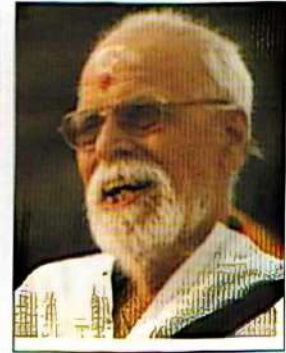
P.U.Chinnappa



T R Mahalingam



Naushad



Dakshinamoorthy

Indian cinema stands apart from World Cinema mainly on one aspect Music. For Indians barring festival aficionados, world cinema means Hollywood movies and they have a category of musicals. *Sound of music, Oliver, Come September, My fair lady* etc belong to this category besides the movies of singers like Elvis Presley. Europe, West Asia, Africa also follow Hollywood in this respect. However vocal music is an unavoidable and integrated factor of films of Indian subcontinent whereas music in western films is only instrumental in the background and not vocal.

When we look up the Indian cinema, it was the singing stars who ruled the roost. Thyagaraja Bhagavathar of erstwhile Tamil cinema was the first Indian superstar, demanding Rs.one lakh per film, of Indian cinema while K L Saigal was at the top in the north.

From the very beginning Indian cinema depended on music for its survival and success. Mumbai, Kolkota (then Calcutta) and Chennai were the centres for churning out movies. While Kolkata produced Bengali films, Mumbai was the centre for Hindi, Urdu,

Marathi and Gujarati films and all South Indian language films were produced in Chennai.

Thyagaraja Bhagavathar, T R Mahalingam and P U Chinnappa were all singers and therefore heroes in Tamil films. Similarly M S Subbhalakshmi, K B Sundarambal, T R Rajakumari, P Kannamba and Bhanumathi were also singer cum leading actresses. The entire South India worshipped them during their days.

Malayalees did not have enough films in their language to watch and so they were compelled to watch Hindi, Tamil, Telugu, Kannada, Sinhalese films as language was never a barrier for them. (The late T E Vasudevan was a distributor of these films in Kerala.) Songs from these language films became popular with them. When Malayalam films, produced on with shoestring budgets, started coming, the producers were happy to copy the tunes, sometimes even their ideas.

The first Malayalam speaking film was *Balan* (1938) with about 28 songs written by Muthukulam Raghavan Pillai.

Since there were only very few theatres, including the temporary ones, I am yet to see anyone who has seen that movie or heard its songs. Those days it was difficult to listen to those songs as there was no radio to play them and owning a gramophone was beyond the capacity of common man.

There were typical song situations existing in movies of that period. Only leading characters such as hero, heroine, comedians, dancers and beggars were given songs. Romantic songs in Carnatic style, sad songs and songs for the comedians and songs for dances were only normally allowed. While the tunes of romantic and pathetic songs were imitated from Hindi films, the comedy songs were drawn from Tamil movies, as sung by comedy pair N S Krishnan and his wife Madhuram.



M S Subbulakshmi



Sundarambal



P Kannamba



T A Madhuran and N S Krishnan



P Leela



Santha P Nair



Jikki



M L Vasanthakumari



M P Manmadhan



G Sankara Kurup



P Narayanan Nair



K Raghavan

When *Jnanambika* (1940) was released, it had a few songs. One of them sung by Augustine Joseph (father of K J Yesudas) was 'Kathayithu kelkkan sahare vaa..' and Yesudas used to sing this in his early years. It is in typical N S Krishnan style. This imitation music saved a lot of money for the producer as only a music arranger was needed. Since the copy right act was weak, nothing could prevent piracy. Not only music but even the story treatment was adopted from the Tamil/Hindi movies. The year 1950 saw a complete shift from Tamil to Hindi movies. When the Malayalam drama of N P Chellappan Nair's 'Sasidharan B A' was adopted for a movie in 1950, most of the songs were copied from Hindi movies. "Tu mera chand mein teri chandni" sung by Suraiya and composed by Naushad Ali for 'Dillagi' became "Neeyen chandrane njan nin chandrika" sung by C K Revamma (later she became Principal of Trivandrum Music Academy) under the supervision of Kalinga Rao. "Azhalerum jeevitham" from the same film was another Hindi imitation. Thumbaman Padmanabhan Kutty wrote the lyrics. When the film became a hit, producers were encouraged to dig deeper.

It was V Dakshinamoorthy who instilled original music into Malayalam cinema, with 'Thankakinakkal hridaye veesum' for 'Navalokam' (1951), sung by Kozhikode Abdulkhader. This turned very popular and gave confidence to

talented composers. Another song "Gayaka... gayaka.." imitating "Aayega.. aayega.." from *Mahal*, in the same film happened because of the pressure from the producer, Swami once revealed to this writer.

"Jeevithanouka" (1951) was the first superhit film of Malayalam produced by Koshy and Kunchacko. In certain theatres, it ran for 284 days. It was simultaneously produced in Tamil and Telugu and was also dubbed into Hindi. It had a number of songs directly lifted from Hindi. "Thornitumo kanneer" (P Leela, Mehboob) was a literal imitation of 'Chhod gaye balam' of Barsat (1949), "Akaleyaram kaivitum" (Leela) of 'Suhani raat dhal chuki' of 'Dulari' (1949), "Aanandameku bale" (imitated from Hawame udta jaye from Barsat))

etc are some of them.

Since Malayalam cinema was liberated from the clutches of Hindi cinema, only a few movies had music stolen from other films. When Pakshiraja Film remade their Hindi film 'Azad' into Malayalam 'Thaskaraveeran', all songs barring one had tunes composed by C Ramachandra, the composer of *Azad*.

When Dakshinamoorthy produced one of best lullabies, 'Paattu paati urhakkam', he was compelled by producer to include 'Veene paatuka priyatharamai' lifted from 'Ram rajya' a Vijay Bhatt film of 1943. The original was

"Beena madhur madhur kuch bol" sung by Saraswati Rane. It was with this song P Suseela entered Malayalam film world.

G Sankara Kurup became a lyricist with *Nirmala* (1948) but the film flopped at box office. This forced G to quit the field though one of his poems was later used in *Yachakan* (1951) in which M P Manmadhan, the noted Sarvodaya worker and M G College Principal, was the hero.

The golden era of Malayalam film songs started in 1953. Till then, the music arrangers were P S Diwakar, Kalinga Rao, Pappa, B Chidambaranath (later he composed music for *Murhappennu*, *Pakalkinavu*, *Kayamkulam Kochunni*, *Kunjali Marakkar* etc), Subbaih Naidu et al, besides Dakshinamoorthy. Leading lyricists were P Bhaskaran and Abhayadev (real name was Ayyappan Pillai). Main singers were P Leela, Dr C

With Best wishes to
Kerala in Mumbai

on its 5th anniversary

P. C. Nambiar

Director Poona wala Group of Companies &
Secretary General World Free Zone Organisation
Chairman Export Promotion Council For EOU & SEZ.



Abdul Khader



Mahmood



A M Raja



Abhayadev



P Bhaskaran

K Revamma (Principal of Maharaja's College for Women, Thiruvananthapuram, and Director of Collegiate Education), P G Krishnaveni (Jikki), M L Vasanthakumari (mother of late actress Srividya), Abdulkhader, Mahmood, A M Raja and Ghandasala (the well known music composer and singer of Telugu and Tamil films).

In 1953, Dakshinamoorthy came with *Ashadeepam* with lyrics of P Bhaskaran and singers P Leela, M L Vasanthakumari, Jikki and A M Raja. *Jananai jayikka nee Malayalamey...* (Vasanthakumari and P. Leela) became very popular. *'Gramathin hridayam..'* is considered as one of Jikki's best in Malayalam. *'Maarivilloli veesi vannoru'* was also well received. With *'Thiramala'* Vimalkumar made another musical extravaganza with *'Paalazhiyam nilavil..'*, *'Hey Kaliyotame..'*, *'Ammathan thankakutame..'*, *'Pranayathinkovil'* and *'Pavanabharathabhoovil..'* being received by the public. Vimal Kumar was the music composer.

The significance of the songs of that era was that a song was a must for almost every twenty minutes. Further every mood should come through a song. Romance, sadness, happiness, lullaby, prayer, comedy etc should be reflected appropriately in the song. Dance and

music recitals were also mandatory. The above mentioned movies had all those ingredients. In *Lokaneethi*, even the villain had a romantic song (*Anuragamrutam thooku thozha..*). Ghantasala, Raja, Gokulapalan, Leela, Revamma et al rendered the songs. The lullaby *Kanna neeyurangoo..* was particularly endearing.

Malayalam cinema witnessed a revolution with *Neelakkuyil* (1954) in which many personalities made their debut. Ramu Kariat, P Bhaskaran (as directors), T K Pareekutty (Producer), Raghavan (Music composer and playback singer), Vincent (cinematographer), P C Kuttikrishnan (as scriptwriter) and innumerable actors were among them. Janamma David of *'Kuyiline theti'* and *'Ellarum chollanu'* fame was a one movie wonder.

1956 saw a new lyricist entering the movie world and he placed himself very strongly there. He was Vayalar Ramavarma and soon O N V Kurup also joined him. In *Kootapirappu*, K Raghavan not only composed melodious songs but also rendered three songs, *Ayiram kaikalil..*, *Pathumma Beevi than...* and *Buddham Sharanam*. *Thubi vaa vaa..* and *Angadi thottu matangiya* are still remembered by the last generation. O N V Kurup and G

Devarajan entered together with Kailas Films' *Kaalam Marhunnu* (1955). Noted poet Pala Narayanan Nair also tried his luck with *'Avarunarunnu'* (1956) but failed. He wrote eleven songs for this film and Vayalar Rama Varma two songs. Dakshinamoorthy provided the music. Vayalar's both songs *'Kizhakku ninnoru pennu vannu,'* and *'Oru kaattum kaattalla'* became popular.

In 1957, with *Minnaminungu*, M S Baburaj became a music director for Malayalam. After *Neelakkuyil* Ramu Kariat shot this movie in then Mysore state to avail of the Rs.2,000 subsidy. All actors were from the stage. Santhadevi, Premji and Manavalan Joseph were the leading actors. The songs written by P. Bhaskaran and set to tune by Baburaj became popular. Songs like *Ithra naal ithra naal ee vasantham...*, *Enthinu kavilil bashpadhara...* (both by Kozhikode Abdul Khader), *Oru vattippoo tharenam....*, *Vaalittu kannezhuthenam...* (both by Santha P. Nair), *Thapassu cheythu....* (H. Mehboob), *Thathamme thathamme nee padiyaal...* (Machath Vasanthi-Meena Sulochana) were very popular. The music department lacked sophistication as instruments were minimum. But with *Umma* (1960), Baburaj came of age.

In 1959, a new music duo entered Malayalam movie scene. The film was *Chathurangam* and the duo was Vayalar Devarajan. The songs reminded the audience of songs from the stage especially with K S George as male lead. The picture flopped with Prem Nair and Padmini Priyadarshini in the romantic lead.

1960 saw the emergence of P Suseela, under V Dakshinamoorthy, replacing P Leela in dominance while another music director L P R Varma also entered threatening Baburaj and Devarajan, all of them having wide experience from Malayalam stage. However L P R Varma could not hold on to this medium and slowly disappeared from the scene. ■

With Best wishes to
Kerala in Mumbai
on its 5th Anniversary

Sreeratnan Nanu

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