

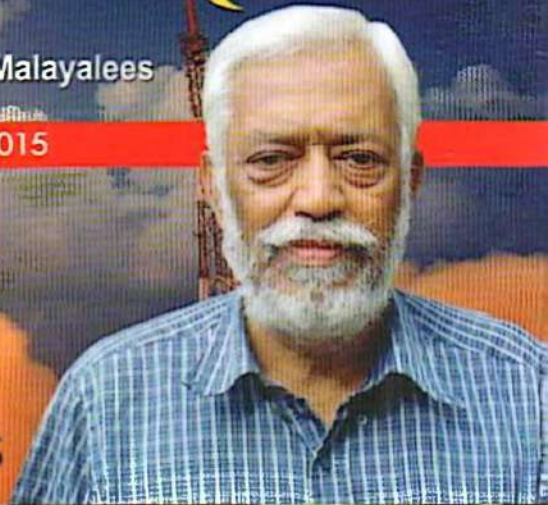
Kerala in Mumbai

The Only English/Malayalam Monthly Magazine Linking Mumbai Malayalees

Vol. 6 No. 3 Price Rs. 70 June 2015



Scientist with Rural Roots



**Malayalam Movie
Television World**

**COMMITTED
SOCIAL
ACTIVIST**



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Actress**

**Budding
Singer**



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- Tantri of Guruvayur Temple

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It needs guts

Though Mumbai ceased to be a metropolis that entices job seekers from other states, it still has a vast number of immigrants as permanent residents. All immigrants from the state of Kerala have not retained their immovable assets there but a considerable number still has properties there, either looked after by close relatives or locked out. This situation is applicable to Malayalee immigrants in other states also and often calls for a visit to Kerala for those immigrants.

Recently the minister for tourism of government of Kerala had reportedly said that the government would talk to the political parties to exempt tourists from the hardships of 'hartals' so that the state's tourism prospects would not adversely be affected. Excellent, Mr Minister, excellent is your foresight!

The word 'hartal' was first heard in Kerala in the early 1950s when the jewelers of Kerala closed their shops in protest against the small increase in sales tax. When the jewellery shops remained closed, the life of common man went on uninterrupted. *Hartal* then only meant abstention (voluntary of course!) where as the word *bandh* meant compulsory stoppage of work. It is an anti-thesis of Gandhiji's Satyagraha. Now the meanings are very different and *hartal* is taken over by interested groups (are they called mafia?)

Tourists arriving in Kerala do not even count 1% of the people who land there in a day. People go there for various purposes such as family matters, marriages and deaths, business etc and tourism is certainly not in their agenda. May this vast majority suffer but the small fraction of tourists must enjoy. We wonder whom the hon'ble minister is trying to fool!

Tourism does not mean mere sight seeing. Tourists also need transport (mostly public transport), boarding and lodging, shopping, cultural exchanges etc. Which of these facilities function in Kerala on a *hartal* day? If we think all tourists need only five star facilities, we are fooling ourselves.

A Mumbaikar who landed in Kerala on a *hartal* day last month had to travel 72 kms by autorikshaw as hotels in the city he landed in were closed and hence no meal was available. There was no guarantee hotels would start functioning after six p m and staying in a hotel room till next day would cost a lot of money. A policeman advised him to avail of auto service if he was lucky and he resorted to that advice at the end. He was forced to pay Rs.1,600 for the journey so that he could have lunch from the house of a close relative. Though the *hartal* is from dawn to dusk in principle, it's 24 hours in practice.

The courts in India have prohibited *bandh* in the entire nation but the politicians and their 'chela's changed the name to 'hartal' to veer around it. After all, what is there in the name? The effect at the end of the day is the same as before. No citizen is willingly to close down anything but is forced to fall in line, with the result, Malayalees started enjoying hartals.

Till now, has any *hartal* achieved its objective? To our knowledge, not yet and not likely in future!

A government is meant to rule. It is not expected to compromise on the rules of administration with those who do not want a good administration but to have rights and privileges but without responsibilities.

Ministers and members of the legislature, Are you there to govern the state for which a mandate is given to you for five years or to plead for concession with the enemies of the people?

Please show that you have guts and nerves of steel!

Malayalee Hotel in Fort Area

This place is tucked away in a lane of South Mumbai's Fort area. Therefore, if you are in Mumbai's financial district and have the temptation for Kerala cuisine then Deluxe is the place to go. On festive occasions, you can go for their thali served on a Banana leaf. "The thali is simply awesome!", to put it in a Malayali's words. A vegetarian thali is also available here. The place is not upmarket but definitely worth a visit for the food and service. People also say this Kerala restaurant serves very good chicken and mutton Biryani. In fact, it is too good. This restaurant is close to the other Kerala restaurant, 'Taste of Kerala'. Both these restaurants offer similar food and similar experience.

Biju Cherian
Vasai

Congratulations

Kerala in Mumbai is getting better and better day by day. High quality paper and printing, quality contents, latest events, updated news, full support to upcoming and seasoned stalwarts/artists/ talents, a platform to express views. VijayKumar and team deserve full credits. All the very best to Kerala in Mumbai.

- Gopinathan Marar
Powai

My Favourite Magazine

I have been an ardent reader of Kerala in Mumbai for the past many years. I like the contents and the overall look of the magazine very

much. Every month I eagerly await for the copies to arrive. Also many of my friends also take the issues to read it.

- C.G.Thomas
Vashi, Navi Mumbai

Keep The Maximum Number of Pages

Please do not reduce the number of pages of KERALA IN MUMBAI like you did last time. The magazine is a wonderful creation of art and I hope you will continue to give us an abundant number of pages to read and enjoy. I congratulate the Creative Director, Designer and all the feature writers of the magazine for bringing out such a colourful magazine month after month.

Deepa Mohan
Kandivli

New Beginnings

I am happy to know that KERALA IN MUMBAI has started a new feature on Mumbai's places of worship. I look forward to reading about these places. Also I would suggest you to start a column on places of tourist attraction in and around Mumbai as well as Kerala. In fact you can write about tourist centres all over India. I am sure many of the readers will be interested to know about our national tourism spots. Hope you will consider my request.

N Sitaraman
Dombivli

Attention Subscribers

Kerala In Mumbai will be pleased to publish the photographs of the children of our subscribers and who score more than 80% aggregate in the recently concluded SSC/HSC examinations. Those interested may send their photographs along with the mark sheets to the Editor, Kerala in Mumbai, B-105, Twin Arcade, Military Road, Marol, Andheri (E), Mumbai-400059.

Tickle your Taste Buds

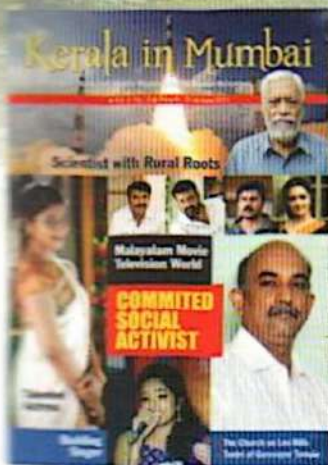
Dear Readers,
Got a tasty recipe to share with our readers? It could be either one from the storehouse of your grandmother's /mother's kitchen in Kerala or a traditional one included in Malayalee festivals, or even a typical Kerala dish. However, if you so desire, you can pitch in any recipe of your choice. We will publish it in our Recipe column, if suitable. You may mail your recipe along with its photo as well as your photo to:
keralainmumbai@gmail.com

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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Please intimate us in case you do not receive your subscribed copy by 15th of each month, in order to help us to take necessary action. Tel: 2920 9959 / 2094. E-mail: keralainmumbai@gmail.com

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SASHIKUMAR NAIR

SERVICE TO SOCIETY WITH A CAUSE



Lakshmi
Venkatachalam

There are a few individuals who work voluntarily to help the less privileged. They are living examples that mankind is not without a heart and while there are such human beings who walk on the earth, there is hope for a better world. Sashikumar Nair of Thane is one among them.

Sashikumar makes it a point to go to Kerala and visit his mother, thus keeping in touch with his native place. A keen lover of the Malayalam language, he has actively encouraged Malayalam classes conducted in Mumbai under the Malayalam Mission Plan and through Samajams. His daughter knows the language. He is an amateur actor who has performed in a few Malayalam plays organised by Mumbai Malayalee Samajams.

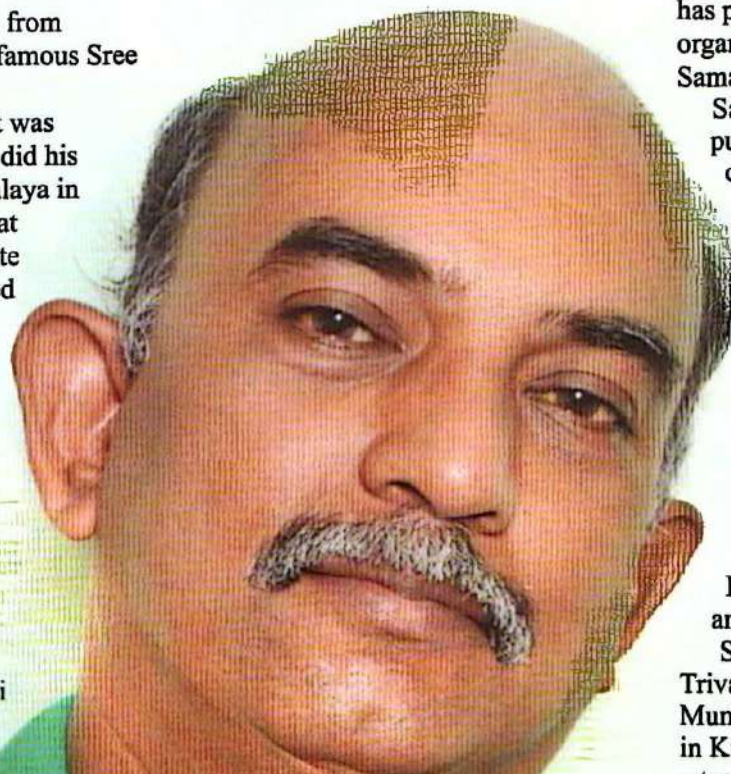
Sashikumar Nair hails from Thiruvalla (near the famous Sree Vallabha Temple) in Pathanamthitta District, but was brought up in Mumbai and did his education at Adarsha Vidyalaya in Chembur and later college at Somaiyya. His father the late Madhavan Nair who worked with Bharat Petroleum in Mumbai, was an active member of Chembur Malayalee Samajam, his mother Saradamma now a resident of Thiruvalla. Now in her late seventies, his mother goes to the temple daily and is a Narayaneeyam teacher with Vanamali Narayaneeya Bhakta Samiti in Peringara in Thiruvalla. Every two months

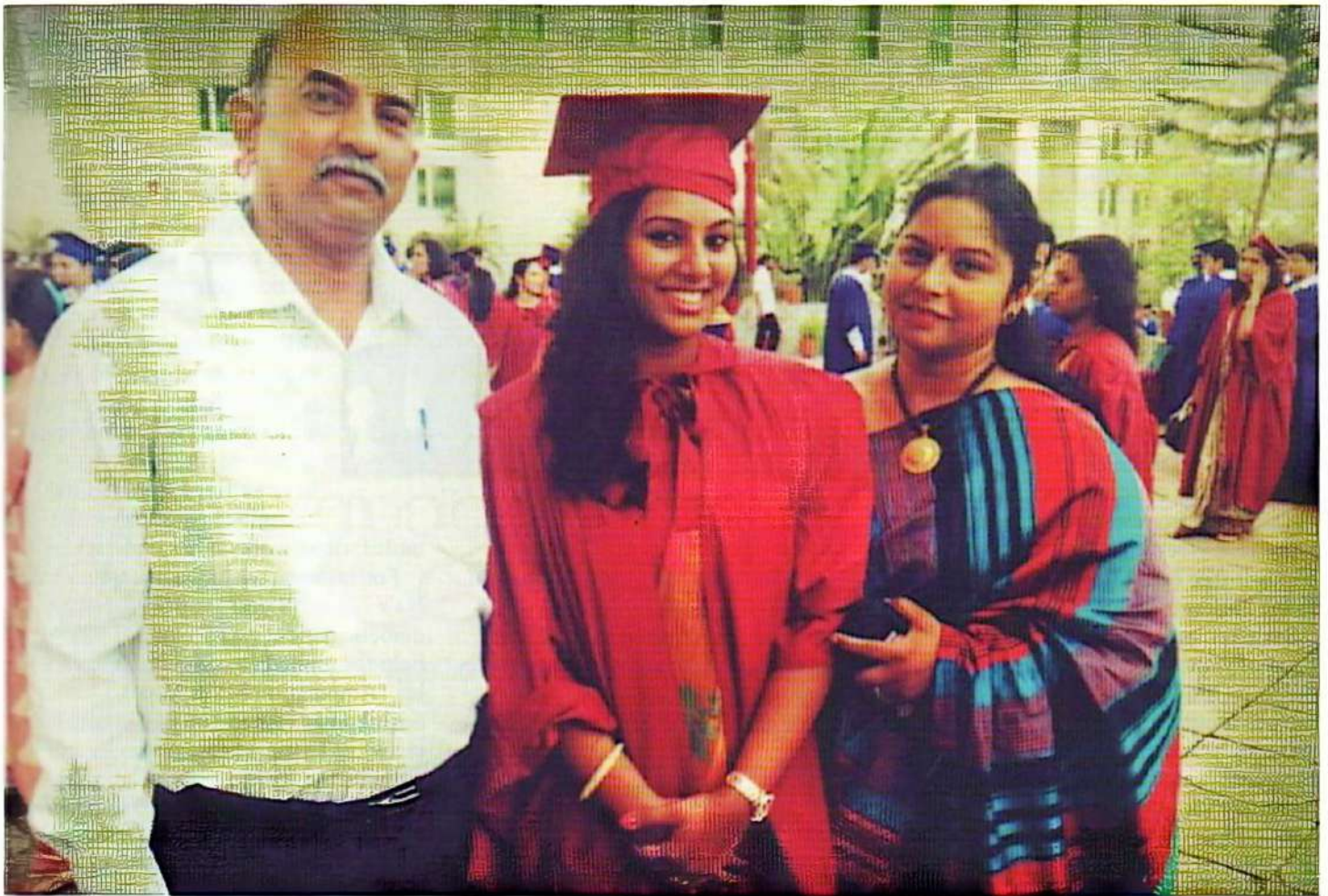
Sashikumar completed his DME and pursued his career in a Multinational company and then went to Muscat to work with the Ministry of Defence (Engineering Services) for 8 years before returning to India. For the last 22 years he has been staying in Thane.

Currently self employed as an insurance consultant, he dedicates his mornings to his business activities and evenings towards social activities of several organizations. His hobbies include listening to old Malayalam and Hindi songs and reading newspapers and magazines and also cooking.

Sashikumar's wife Veena hails from Trivandrum. She was brought up in Mumbai, educated at Holy Cross School in Kurla and college in Somaiyya. She is a teacher at Karthika High School managed by Bharat Education Society.

Her parents are R Ramakrishnan, a well known Mumbai Malayalee and Padma Ramakrishnan, currently settled in Thane.





Sashikumar with his wife Veena and daughter Aiswarya

They have a daughter Aishwarya who completed her Bio-Medical Engineering (B. Tech) from D. Y. Patil University and is pursuing her career with a multinational firm.

He has two sisters settled in Mumbai, Rajalakshmi Menon, the elder one, working in a nationalized bank and the younger one, Shailaja Nair in the Central Excise.

SOCIAL ACTIVITIES

Even as a child Sashikumar was socially helpful. Today he is active in several social organizations of Thane. He has worked relentlessly for better facilities for the residents here. He has helped the needy and poor Mahayalees as well as people from other communities in his individual capacity and through social organizations.

HGABS ACTIVITIES

"Most of us are so much tied with our daily life that we are hardly aware about the rest of the society around us and our responsibilities towards it.

But, in spite of such constraints related to time, money, etc., certain individuals or their groups come forward and strive to do something for the betterment of the society around them," he says. This is the genesis of Hill Garden Ayyappa Bhakta Sangam (HGABS) of which Sashikumar is the founder Secretary. For the past twenty years the Sangham has been doing yeoman service in social, cultural, educational and humanitarian activities, whereby it extends physical and financial support to the needy and economically weaker section of the society.

HGABS believes that apart from the religious angle, individuals owe a lot to

the community around them and should always take some initiatives to discharge their social responsibilities. As a part of such activities, HGABS is associated in Sarva Shiksha Abhiyan with the Kokanipada Municipal School in Manpada Thane and is working for better education for the students of this school.

This school is in the *adivasi* area and most of the students there are from economically lower income group. For the past five years, HGABS is distributing the complete set of note books to each and every student of this school. According to one teacher of the School, the representatives of HGABS visit the school at the beginning of the academic year, ask them to give the class-wise requirement of the specific books like four line books, square-line books, double-line books, drawing books, etc, then prepare the required number of sets and then distribute them. Due to this, the students get their exact requirements fulfilled at



Eye check up camp conducted by HGBAS

the beginning of the year itself and need not worry about it thereafter.

The function of such note book distribution for the academic year 2014-15 was held on 1st July 2014 in the school and around 2500 notebooks of various types were distributed amongst 200 students from 1st to 8th standard. HGABS feels that the staff of this school is also enthusiastic and dedicated and takes all efforts for the education of the students from such area.

Once in a Week HGBAS volunteers conduct free computer coaching class to the children of this school.

Sashikumar says, "the school is in need of water supply arrangement for the toilet block and we are looking into the possibility of getting this done."

On 30th December 2014 to celebrate Newyear with the inmates, HGABS members visited Paramshantidham Vridhashram at Taloja, decorated the old age home with balloons and banners and served them a sumptuous lunch with veg pulao, chole, puri, veg curry, veg pakoda, papad, buttermilk, pal payasam and fresh fruit. The inmates cut a cake and enjoyed the delicious food .

All the seventy inmates were given gift bags with bathsoaps, detergent powder, tooth paste, tooth brush, milk powder .

Spending a day with these senior citizens, the volunteers brought some happiness and smile into their lives



At the old age home

supporting the needy for medical treatments and donating for noble and charitable causes.

Various awareness programmes, donation of school stationery to students from economically weak section, felicitation of SSC/HSC meritorious children of its members, raising funds and extending financial help to needy students undergoing critical medical treatments and those who have suffered from natural calamities are some of the

ATMA ACTIVITIES

Sashikumar is the General Secretary of (ATMA) All Thane Malayalee Association, established in 2002, an apex body of Malayalee Associations in and around Thane that is always in the forefront for raising funds and

multifarious works it has undertaken

For instance when Dinesh Shan Nair aged 58 years and an old diabetic patient was seeking financial help for immediate surgery on his leg (Amputation below knee), Sashikumar visited him personally at his chawl in Thane where he was living with his family and convinced of the circumstances, appealed to Member Associations. This was well respected by Lake City Malayalee Welfare Association, Progressive Malayalee Samajam, Aazad Nagar Malayalee Samajam, Kalwa Malayalee Samajam, Kalher Malayalee Samajam.

"Within a day we could manage to get the amount for the operation. After the operation we helped him shift to a decent accommodation at Ghodbhunder Road Area. Now he is in the process of getting his Jaipur Foot," he says. "The initial expenses for the surgery and related procedure was around Rs. 60,000 ATMA under Sashikumar's coordination."

The representatives of HGABS visit the school at the beginning of the academic year, ask them to give the class-wise requirement of specific books like four line books, square-line books, double-line books, drawing books etc. Due to this, the students get their exact requirements fulfilled at the beginning of the year itself and need not worry about it thereafter.



ordination, felicitated the three Thane toppers and 19 children of the Member Associations who had secured 85 % and above in the SSC (10th) and equivalent Examination (CBSE, ICSE) held in March 2014 with memento, cash award and Certificate.

For the first time, ATMA displayed a pookkalam measuring 144 sq ft under the guidance of team captain Jaydevan Nambiar and team at Thane Railway station during Onam celebration in September 2014 which was well appreciated by the Thane Malayalees and also by other communities.

Railway Activist

Also a railway activist, Sashikumar is an active participant with Railway issues, fighting with railway authorities especially for additional stops and facilities towards Kerala bound trains. Twice he was also in the delegation that went to Delhi to meet the concerned Railway authorities to pursue the issues.

"I travel often to Kerala and I want to highlight and reduce the travelling difficulties we face during our train journey to our native place."

"We took initiative and leading role for presenting these problems through proper documentation to the concerned Railway authorities on behalf of all Mumbai Malayalees, which has benefited thousands of Kerala bound families and tourists," he continues. He



"My desire is to give back to society whatever I can and help my fellow human beings in their times of need and necessity. If I am able to achieve this I would consider my life being lived usefully. I thank all the Samajams and their members who have always stood by me and helped me in my deeds. Nobody can say that Mumbai Malayalees do not have a heart,"

has helped Malayalees who have met with railway accidents. "In November 2014, along with Keraleeya Cultural Society, Panvel, ATMA took a lead role in sending the body of Prashant K Pillai a railway accident victim that was found in Mumbra. Similarly, in March 2015, ATMA helped the parents in identifying the body of one Mr Mejo

who fell from the Duranto Express while travelling towards Kerala and also in completing all the formalities for taking the body to Kerala," he says.

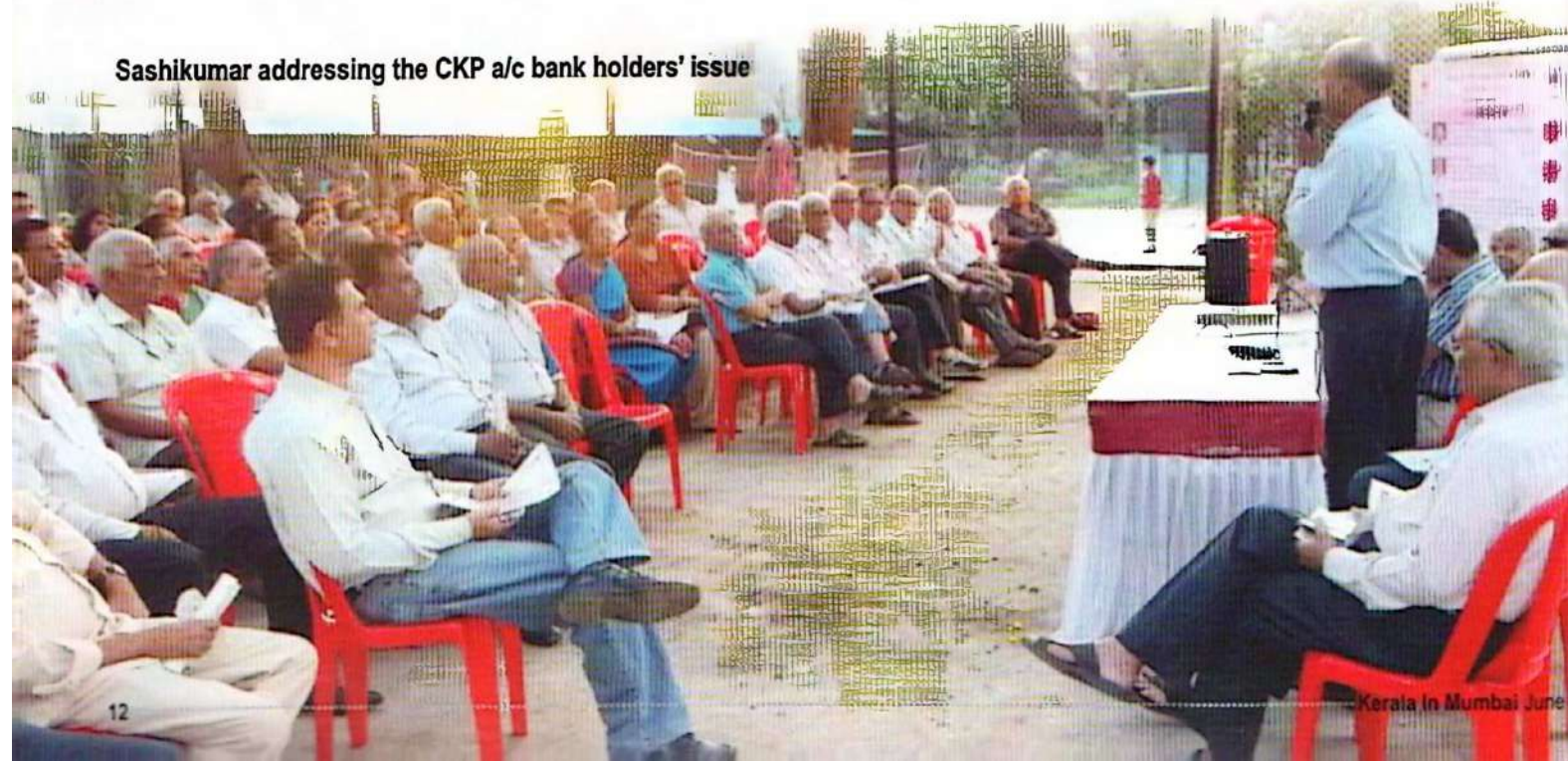
Progressive Thane Residents Welfare Association (PTRA)

Sashikumar is the Vice President of Progressive Thane Residents Welfare Association (PTRA) which takes care of residents and their problems with the local authorities. PTRA volunteers have fought for

better roads, improving road transport service (BEST and TMT) between Thane & Mumbai, Frequent power cut problems, conducted signature campaigns for the overall development for a better Thane, etc.

Progressive Thane Resident Association took initiative in addressing the account holders' issue of 99 years old CKP Co-op bank in which RBI has brought restriction in withdrawal of one's hard earned money. The total number of Share holders in eight branches across Mumbai and Thane is 42000 and four lacs account holders are struggling for the last 11 months to withdraw their hard earned money due to RBI regulations. As a result of untiring efforts, on April 9, 2015, CKP Grahak Bachav Samiti - Sanjeevan Panel held a review meeting of Share holders at Lokpuram Central Park to brief about its Revival and the election process of new Board of directors was held on 12th April.

Sashikumar addressing the CKP a/c bank holders' issue





Sashikumar (standing) in the Malayalam play 'Netravati'

As a volunteer of CKP Grahak Bachav Samiti says, "Congratulations to CKP Grahak Bachav Samiti 'Sanjeevan Panel' (all 13 Candidates) for being elected as board of directors of CKP Bank for next five years. We are sure that the new team would revive and bring back the normalcy in banking operation at the earliest with the support of Share Holders. It was a thumbing majority of 80% of votes polled in favour of the panel." He is also one of the ten petitioners who has filed a PIL in Mumbai High Court for an immediate relief of Rs 10,000/ till the banking operations come back to normalcy. Things are looking brighter for the account holders.

LCMWA

Sashikumar was Founder Secretary of Lake City Malayalee Welfare Association and is currently a Managing Committee member. Recently under his leadership as Programme Committee Chairman, a mega fund raising event was organised for charitable activities at Thane which was well appreciated.

He is also associated with Akshay Shakti Welfare Association (NGO) in Thane that works for under privileged Adivasi children of Vikramgadhi in Wada.

Sashikumar has been able to achieve so much because of his proper planning, efficient organising capacity and dedication to the work he is involved in both in his business and his charitable and social services for the society.

"My desire is to give back to society whatever I can and help my fellow

human beings in their times of need and necessity. If I am able to achieve this I would consider my life being lived usefully. I thank all the Samajams and their members who have always stood by me and helped me in my deeds. Nobody can say that Mumbai Malayalees do not have a heart," he concludes with his disarming smile. ■

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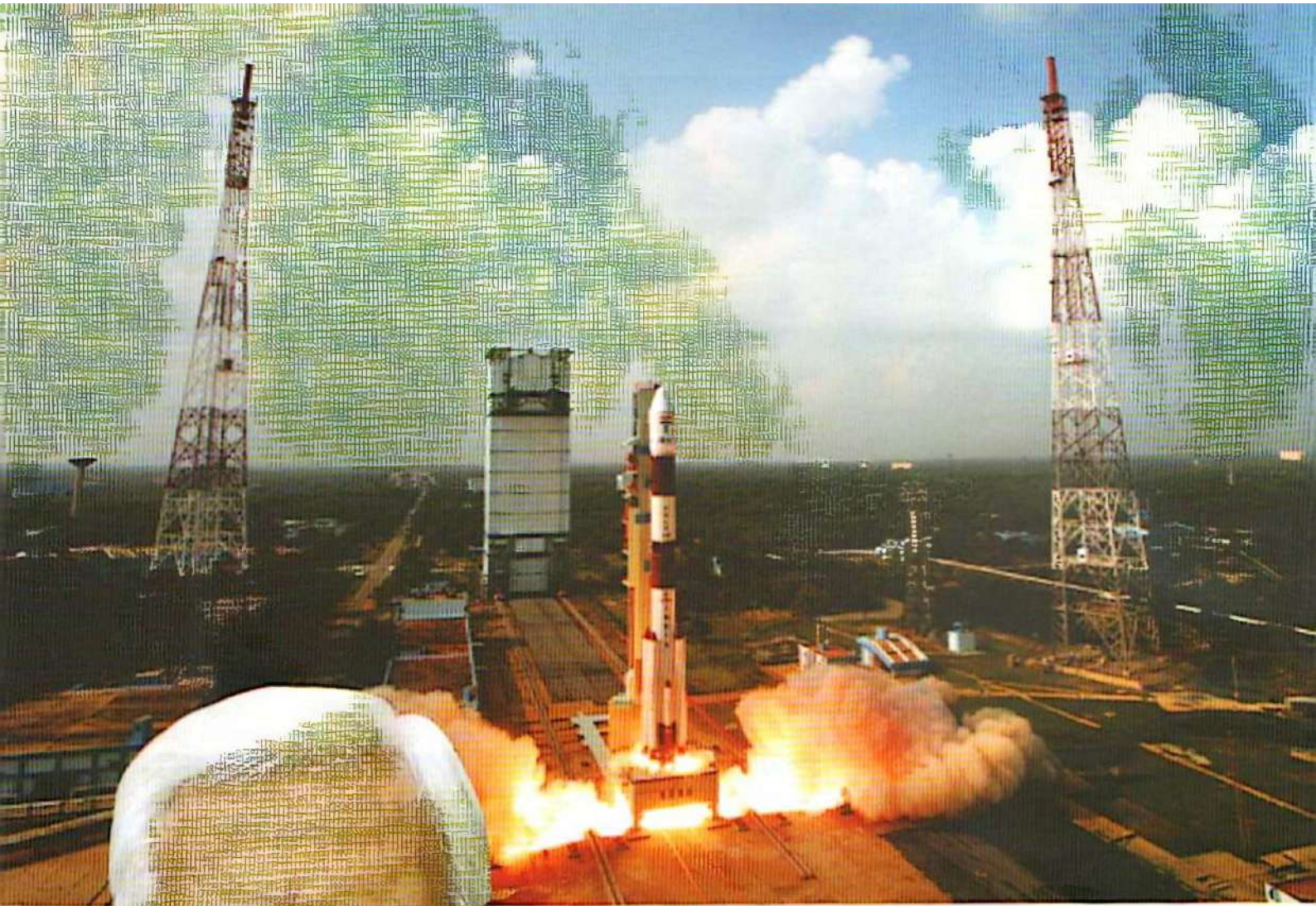
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VENKITAKRISHNAN

Scientist Whom Indian Space Research Ever Obligated To

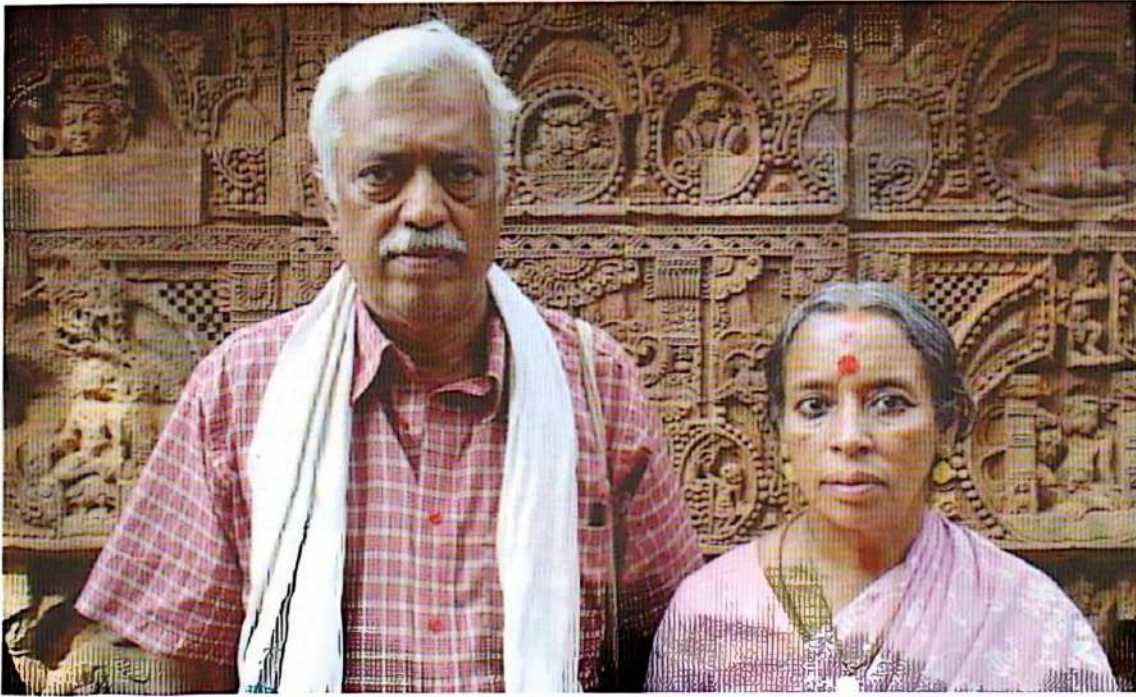
Satyanath

One year in Pre-University and three subsequent years in degree classes, all in Government Victoria College, Palakkad. Soon a separation lasting fifty years. Now a promise to meet soon. That is the acquaintance this writer has with M K Venkitakrishnan.

During the student days, he was always a 'jolly good fellow', pleasantly disposed to all classmates, taking everything on his stride.

Now he has become a man Indian space research is ever obliged and cannot do without. For, he supplies the inevitable propeller catalyst to all her space ventures including the recent, much celebrated exploration of Mars, 'Mangalyaan.'

Venkiti, as he was called even during his student days, never planned all these developments but these fell into his lap as a divine



Venkitakrishnan with wife Annapoorni

mission he was destined to perform.

Scientist with a rural background

Venkiti is the eighth of the ten children of Mappat Krishna Sharma and Parvathi Ammal of Munnurkode, Cherpulasseri, Palakkad district. (His brother and classmate Ramakrishnan is a professor of Statistics who taught in many universities in India and abroad, also author of 'Brahma Vidya.') After primary education in Munnurkode L P School and secondary education in Ananganadi High School, he joined Victoria College to graduate in Chemistry in 1965. Atomic Energy Establishment was in its infancy then and was engaged in training young science graduates to become future scientists. (Most of the Physics and Chemistry students who could secure a first class from Victoria College joined AEE those days.) Venkiti also joined their ranks and worked there for four years.

During this period Venkiti was instrumental in developing Mossbauer Spectrometer, an essential tool to study the structure of chemical materials. When Rocket Propellant Plant was established in Thumba, near Thiruvananthapuram, Venkiti shifted there. During his tenure there, he had the opportunity to work under Vikram

Sarabhai, the renowned space scientist. Venkiti has great admiration for Sarabhai for his total devotion to research. India owes him for all her achievements in the space research; Venkiti has no doubts about it.

Scientist in the making

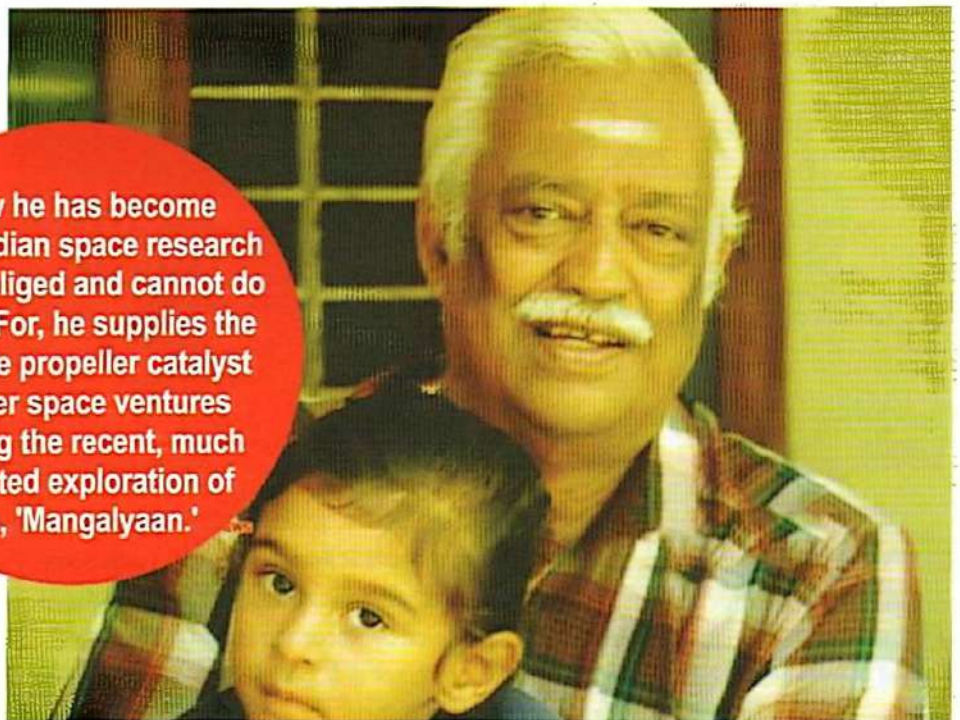
Venkiti was initially the quality control in-charge at Thumba establishment. He was then made plant manager. Under him, the technical knowhow of rockets was developed and modern rockets were coming out of the plant. He had three colleagues to help

and respected him. They were ever ready to carry out his missives without hesitation. When the work on SLV was on, Kalam came to Thumba and enquired about Venki. He wanted Hydrazine solution to be produced as it was not easily available. Two attempts in Sriharikota to produce it ended in failure. Thumba centre had neither the previous experience of producing it nor its knowhow. Venkiti asked for time till next evening. After office hours he and his colleagues explored the entire library to get to know the process to produce it and finally got it from a German book.

him in this venture: M R Kurup, Adityan and M C Uttam. The first two mentioned are now not alive. Initially all rocket motors were made in Thumba but the facility was later shifted to Sriharikota in Andhra, considering the probability of high degree accidents. After serving for 15 years, Venkiti took voluntary retirement, due to domestic issues, when he was only 42.

During this period, APJ Abdul Kalam, who later became President of India, was a regular visitor to the plant. Everyone in Thumba plant loved

Now he has become a man Indian space research is ever obliged and cannot do without. For, he supplies the inevitable propeller catalyst to all her space ventures including the recent, much celebrated exploration of Mars, 'Mangalyaan.'



Venkitakrishnan with grand child

By next day noon, they succeeded in making it and by evening Kalam was handed over the solution that he was after. "Dr Kalam is a great inspiration to all of us," Venkiti emphasises.

Developer of fuel catalyst

Rockets needed highly efficient fuel with a minimum quantity. Hence it needs a catalyst that would ensure high efficiency and durability. It was Venkiti who developed the knowhow of this catalyst and he was given a contract to manufacture the required quantity even after retirement. The reality was that India had no other person or organization to manufacture this catalyst with assured quality and reliability. The space centre was not expected to manufacture it and hence an outsider was needed to produce it outside the centre.

There are twelve phases in the manufacturing process. Copper with high degree of purity is needed. This copper is dissolved in nitric acid to



Venkitakrishnan in his younger days

produce copper nitrate. Other ingredients are chromic acid, ammonia, barium nitrate, pure water etc besides a few more chemicals. Since rain water is the best pure water, it comes free.

It was in 1987 that Venkiti first produced catalyst for the small motor of PSLV (Polar Satellite Launch Vehicle). Gradually he started producing tons of

catalyst for bigger motors also. The catalyst thus produced was transported by trucks to Sriharikota and other centres. After stringent quality tests, they are used in the motors, as the success of the expedition is mainly dependent on them.

Production House

PSLVs are billion dollar projects and so one may expect most sophisticated laboratories and multi-storied structures for his products. On the contrary, like Venkiti, his laboratory and production facility are of humble nature. Close to his residence, a small rural structure in Kerala model caters to his scientific needs.

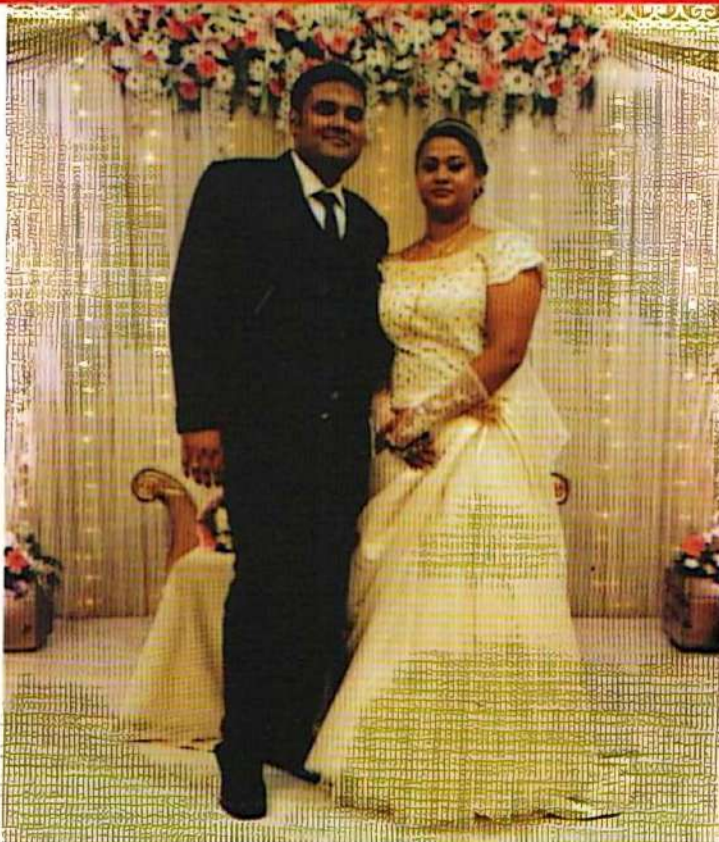
During the production of the catalyst, twenty people including women and his two nephews work here. During lean period, there would only be three persons. It would be tough to perceive that a few rural women are toiling to realize the dreams of a modern India with space aspirations, under the watchful eyes of Venkiti. Even the chemistry lab of a junior college would look more sophisticated. It is not in the appearance but in the inner content lies the spirit, declare his surroundings.

Venkitakrishnan makes only a small profit out of all these endeavours but it does not bother him. He is fully aware of the mission he has to undertake for his country. His only worry is who would take over this mission after his times, as there is no sign yet of anyone coming forward to undertake this risky yet essential project. This nightmare is not without any basis.

Earlier, soon after his voluntary retirement, he took initiative and accepted a contractual agreement to treat the waste coming out of the Aluva plant at a very low margin. To create the necessary infrastructure he had to borrow capital from banks. But before the loan was repaid, some new unconcerned bureaucrats in the plant put hurdles on his way and terminated the agreement. Had he approached the judiciary for redressal, he would have got compensation but an accidental meet with one of former friends made him change his attitude. The advice given by his friend was never to drag the institution that fed him earlier, to the court.

Venkitakrishnan lives at Munnurkode with his wife Annapoorni whereas his only daughter Rani Parvati, a US citizen is in the United States. ■

WEDDING



Wedding of Prashant (son of Kunjumol Francis and M R Francis, Mumbai) with Sona (daughter of Philomina Joy and V A Joy, Chennai) was solemnised at St Francis Assisi Cathedral, Ernakulam, on May 17, 2015, followed by Reception Lunch at The Center Hotel, Kochi. Wedding Reception in Mumbai took place at Imperial Banquets, Raghuleela Mall Vashi on May 30, 2015.



THE GOAN DELIGHTS FROM MARIO



K. R. NARAYANAN

■ There is no exaggeration, if I say that many people down the south learnt about Goa and the *Parangi / Phirangi* (Portuguese) influence on its people and social life from Mario-de-

Miranda's cartoons published in the then *Illustrated Weekly of India*. The Weekly, started as a Weekly Edition (1880) of the Times of India, was renamed in 1923 and ceased publication in 1993. It was considered a prestigious English language publication in India for over a century and has had some eminent editors and writers, like A. S. Raman, M. V. Kamat, Khushwant Singh, etc. The cartoons of the Weekly were mostly by R.K.Laxman and Mario Miranda. Many young students of English used the Weekly as a regular reading material and a guide for honing English

language skills as well. Above all, the Weekly was a favourite homely magazine of most of the middle class and upper middle class families of south India and the then Bombay.

Therefore, my exposure to this magazine and its cartoonist, Mario-de-Miranda, had started at a very young age. Mario's protagonists (like the Minister Bundle Das, his south Indian Assistant Moonswamy, the Secretary Miss. Fonseka, the film world's BulBul Brandy, Rajani Nimbupani, etc.) and their unusually funny *Bombayya* English attracted us very much. More importantly, his cartoons very often portrayed the traditions of the Goan society and this gave us an insight to the day-to-day life in the then Portuguese territory.

Mario Miranda's work is synonymous with Goa. When asked once if Goa brought out the cartoonist in him, he was very quick to agree. "Oh yes, life in a village can bring out any form of art, be it painting or music. It's the variety

of people, even today there are so many people. That gentleman over there would make a great cartoon," he said pointing to a distinct looking man sporting a Beret and a French beard in the crowd. He also believes that a sense of observation is very important to bring the funny and the non funny sides of life. As a 1999 "Slide Show" on the works of this cartoonist put it: "Nobody is better equipped to capture vignettes of Goan life". To many of the older generation, however, the Sketches of Mario always

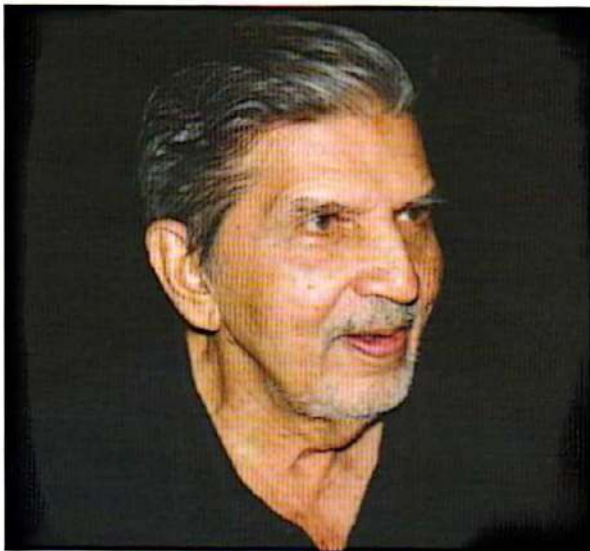
brought back the nostalgia of the colonial color of the traditional Goa and its Portuguese flavor.

The Artist Mario de Miranda

Padma Vibhushan Mario João Carlos do Rosario de Brito Miranda, (2 May, 1926 11 December, 2011), popularly known as Mario Miranda or Mario-de-Miranda, was an Indian cartoonist and a painter based in Loutolim, Goa. Miranda had been a regular with The Times of India and other newspapers in Mumbai, including The Economic Times. But, it was through the Illustrated Weekly of India that his cartoons became very popular.

A Goa-based Editor, Manohar Shetty, praised Mario for *"his eye for detail, his skills as a draughts-man, and the total absence of malice."* *"I present Mario Miranda to the world."*

Concludes Gerard da Cunha's publisher's note for the book, *Mario de Miranda*, a collection of drawings, sketches and cartoons by Mario Miranda. *"As one goes through the superbly produced 284-page book, it is evident that the statement is true in the factual as well as figurative sense"*, observes a reviewer of this work. He further adds, *"Mario de Miranda has been described as a significant social*



cartoonist, as a reluctant political cartoonist, as India's only outdoor cartoonist or comic artist, and as the country's greatest visual chronicler. It is also said that Mario would have described himself as a visual diarist who took recourse to images where others would have opted for words. Whatever the form and style of Mario that one is seeking, this collection has it."

The drawing traits in Mario, it is said,



were evident right from his childhood. Going into Mario's childhood at some length, Malgonkar notes that *"when he first began to draw figures, he used neither a pen nor ink and paper and "made do with things as bits of charcoal from the kitchen fire or even a finger dipped in mud, and drew his figures on the walls or floor of the house, making a thorough nuisance of himself"*.

Also, Malgonkar reveals that it was his mother, who horrified at the way her son was disfiguring the walls and floors of the immaculate (30-roomed, over 250 years old house, bought him a notebook and a box of pencils to work off his urge to paint. His conclusion goes thus: *"The simple answer is that he did not become a cartoonist. He was born a cartoonist. The fact is that he has never received any formal training*

in an art institution. To draw figures has been an irrepressible compulsion of his life."

But, generally, an artist's creative pursuits are not made of such irrepressible compulsions alone. Vinod Mehta, Editor of *Outlook* and a friend of Mario, points out that the visual diarist used to jot down quick impressions of what he saw, so as to help quicken his drawings later. Mehta also feels that *"Miranda also brought spontaneity to his drawings through these jottings"*. The poet Nissim Ezekeil's essay states that Mario is no ideal philosopher or day-dreamer, but a balanced and pragmatic person. *"His drawings are just a product of how he sees the world. He can't but help seeing the world in a funny way. That's it."*

Mario is a great cartoonist, known all over the world. Everyone loves to see his rib-tickling cartoons. However, he is a man of very few words. During an exhibition of the drawings, paintings and cartoons, when the Governor Mohd



Fazal invited him to the podium to say a few words, Mario didn't say really much because it is his brush, which does all the talking for him.

But, Mario is said to have stated once, "The amount of cartoons one sees in Karnataka, Kerala and Andhra Pradesh is surprising. Nothing like that happens in Goa." He also added, "They called it a perspective but in fact it is a retrospective because there are very few new cartoons in the exhibition. Whenever I have exhibitions, I keep some of them." There were cartoons from his various exhibitions in India and abroad, and cartoons done by Mario here, there and everywhere, and peopled with his typical and well-known characters. Later, Mario revived his famous and very popular book "Goa with Love" which is now out of print. This book is a mile stone in the history of Indian cartoons, because one hardly gets to see all or a sizeable section of his creativity at one time.

The Cartoonists' Story

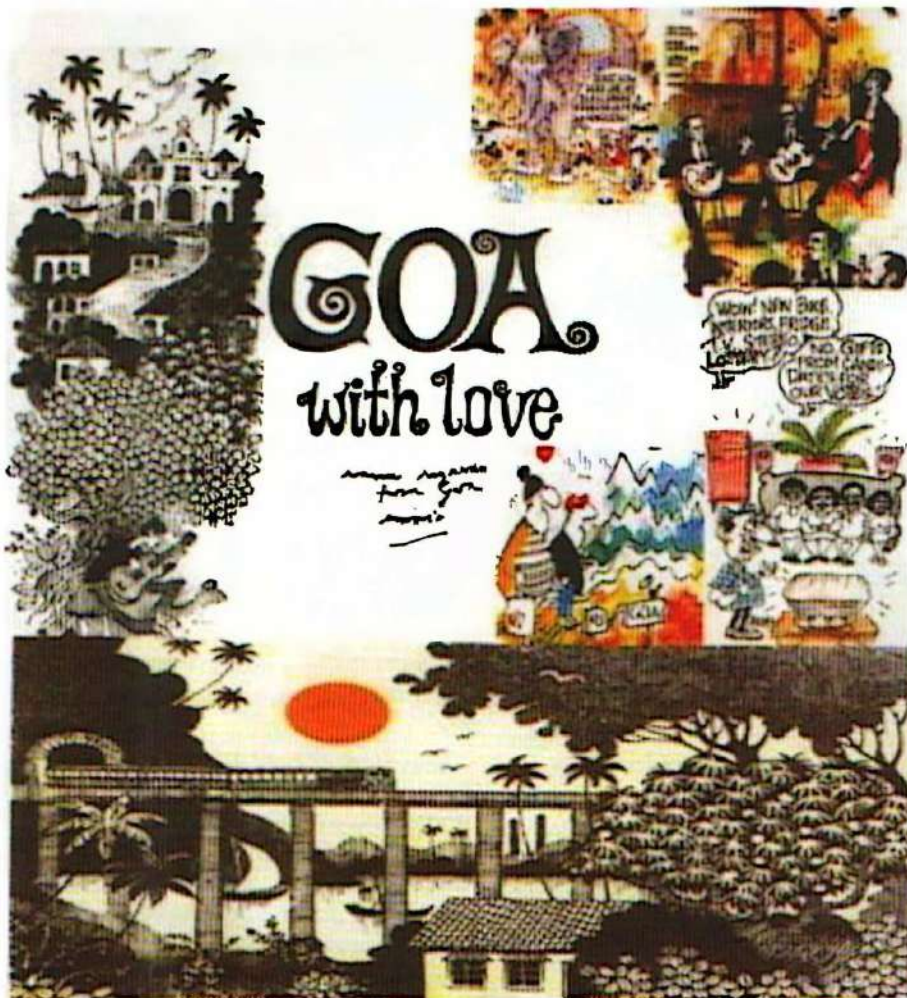
It is said that Mario is not much interested in political cartooning. His self-confessed reluctance to indulge in political cartoons is legendary. "I like people and situations, which I think are far more fascinating than politics. I think there is more character in social life. Humour there has much more to offer and is more permanent. A political cartoon is not so. New ministers come, after that the whole thing changes," Mario's explanation says it all. Besides cartooning, Mario is fond of doing murals. He has a number of them in Goa and other parts of India.

He has to his credit a number of books. Some of them are: "Laugh it Off", "Goa with Love", "Germany in Wintertime", etc.

Besides his own books, Mario illustrated the books of Dom Moraes (*A Journey to Goa*), Manohar Malgaonkar (*Inside Goa*) and Mario Cabral e Sa's (*Legends of Goa*).

He has a special liking to classical and Goan music, drama, cinema and his pets. Mario was settled in his ancestral home, at Loutolim, a village in Salcete, Goa, with his wife, younger son and their pets. (This house features in 1985 Shyam Benegal film, *Trikaal*).

Mario Miranda died of natural causes at his home in Loutolim, on 11th December 2011. His funeral was held on 12th December, 2011, at Loutulim Saviour of the World Church. His body was then taken to the Hindu Crematorium in Pagifond, Margao, where he was cremated, as per his wishes. ■



R SHANKAR

R Shankar raised his voice against social injustice and strived for equal opportunities for backward classes.



V N Gopalakrishnan

■ R. Shankar, one of the towering personalities in Kerala politics became the third Chief Minister of Kerala. He served as Chief Minister from 1962 to 1964, one of

the most turbulent periods in the State's political history. Prior to this, he was the Deputy Chief Minister in the Pattom Thanu Pillai ministry. Besides a politician, he was also an able administrator, statesman, orator, educationist, writer and editor. He was known for his inimitable style of functioning and he showed exemplary organizing skill. He raised his voice against social injustice and was aware of the plight of the backward classes and sought for their development. From 1960 to 1962 he served as the Finance Minister of Kerala and brought about many economic reforms. From 1960 to 1964, he also served as the Chairman of the Committee of Privileges

The major contribution of R. Shankar was in the field of education. He brought about several far-reaching changes in the state long before the Kothari Commission's recommendations were proposed. It was Shankar who had replaced the Pre-University system with the two year Pre-Degree system thereby providing education to all sections of society. During his tenure as Education Minister, a total of 17 colleges were started in the state. R. Shankar was also deeply influenced by Kumaran Asan's poetry. He was the President of the Committee which erected the statue of Kumaran Asan in Thiruvananthapuram. He also gave leadership in the Pratishta Mahotsav of the idol of Sree Narayana Guru at Shivagiri.

Shankar was born in an Ezhava family to Vilayil Raman Vaidyar, a renowned Ayurvedic physician and Kunjali Amma on April 30, 1909 in Kuzhikkalidavaka village in Puthoor, Kottarakkara as their eighth son. He did his formal education in the Puthoor Primary School and later in an English School in Kottarakkara. In



1924, he joined Maharaja's College (present University College) and from there he obtained a degree in Chemistry in 1928. As his father could not afford the expenses, he was supported financially for his education by a relative.

For a short period, he also served as the Head Master of Sivagiri High School founded by Sree Narayana Guru which made him associate with the activities of the Sree Narayana Dharma Paripalana (SNDP) Yogam. Late Prof. N. Krishna Pillai was a student of Shankar in the same school. As a teacher, he was endeared to his students for explaining English poetry with utmost skill. While serving as teacher, he also tried his luck for the I.C.S. examination but could not succeed. In 1933, he moved to the Government Law College, Thiruvananthapuram and after obtaining B.L. degree, he started practicing as a lawyer in Kollam District Court. He started a publication named 'Navajeevan' during this time. Shankar was also the Chief Editor of the newspaper *Dinamony* which was started in Kollam under his ownership. The daily has created a ripple in the socio-political arena. He has also penned two books on Chemistry. He was married to Smt. Lakshmikutty Amma and had one

son Mohan Shankar and one daughter Sasikumari.

During his long association with the SNDP Yogam for 13 years, he served as its General Secretary for over 10 years from 1944 and as President and Chief of the SN Trust for three years. Under his leadership, the SNDP Yogam gave emphasis in the field of education and started many educational institutions. The S.N. College, Kollam was the first college started by SNDP Yogam and Shankar was keen that the standard of the college should not be compromised. He appointed the best available teachers in the country. Prof. A. Ramayyar (who later became its Principal), Professors Mathew Tharakan, Madhavarao. M. P. Balakrishnan Nair, Shakespeare Velayudhan Nair, D. Gopalan, Kurian *et al* were experts in their own fields.

When he was the General Secretary, SNDP Yogam celebrated its Golden Jubilee in 1953. As part of the year-long Golden Jubilee celebrations, he organized an Exhibition in Kollam which is marked in the history of the State as 'SNDP *Kanaka Jubilee*'.

In 1946 he became a member of the Constituent Assembly of India. He also served as a member of the Franchise and Delimitation Commission. He served as a member of the Reforms Committee constituted after the introduction of the Responsible Government. Having started public life as a teacher and lawyer, he was drawn to freedom movement and became an active member of the Indian National Congress in Travancore. For his active participation in the freedom movement, he was imprisoned many times. After independence, he focused his attention on strengthening the Congress party. He was elected to the Travancore State Assembly in 1948 and later he served as a member of the Travancore-Cochin Assembly from 1949 to 1956.

In 1949, he became a member of the Travancore Devasom Board when Mannathu Padmanabhan was its President. Both of them travelled the length and breadth of the state spreading the message of the Hindu Maha Mandalam. They also formed



Democratic Congress bringing together the Hindu MLAs in the state who were not in agreement with the policies of the Congress. Kalathil Velayudhan Nair and Shankar became the leaders of the Democratic Congress. However, during the general elections in 1952, the Democratic Congress was dissolved and Shankar and his followers returned to the Congress Party.

R. Shankar was the President of the Kerala Pradesh Congress Committee (KPCC) during the *Liberation Struggle (Vimochana Samaram)* led by Mannathu Padmanabhan in 1958. P.T. Chacko and N. Sreekantan Nair were the other two leaders who spearheaded the Liberation Struggle. The Congress won the elections in 1960 under R. Shankar's leadership. Though Congress gained majority of seats in the elections to the Kerala Legislative Assembly, Pattom Thanu Pillai of the Praja Socialist Party was given the Chief Ministership. Shankar became the Deputy Chief Minister handling the Finance portfolio from 1960 to 1962 and he brought about many economic reforms during this period. He could present budgets in such a way that even his critics could be brought to his side.

He could also bring the backward class communities into the fold of the Congress party as a result of his

leadership qualities.

In 1961, he visited Italy, Germany, France and USA when he could observe the educational system in those countries. He also visited Tokyo, Hong Kong, Singapore, and Malasia. When Pattom Thanu Pillai was appointed as Governor of Punjab, Shankar became the Chief Minister of Kerala on September 26, 1962 and served till September 10, 1964. When a No-confidence motion was passed in the Assembly, he had to resign and subsequently the government was dismissed.

R. Shankar contested in the general elections to the State Legislative Assembly in 1965 but was defeated. Later, he withdrew from active politics and concentrated in the activities of the SNDP Yogam. During this time, he started the Sree Narayana Medical Mission under the SN Trust for providing free treatment to the needy people. The first hospital under the Mission was started in Kollam, which is now a multi-speciality hospital.

Shankar died on November 6, 1972 at the age of 63. As a tribute to his service, his body was laid to rest in the Hospital compound started by him. The State Assembly also paid its homage to him on November 13, 1972. When it came to matters of administration, Shankar was a different person. He stood out as a bold exception in ensuring justice and fairness in every decision, no matter whether you win friends or political advantage. ■

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MINE THE GOLD FROM WITHIN YOU



YOU ARE BORN TO SUCCEED - II

In the second part of the feature, 'You are born to succeed' Prof Dr John M Mathews gives us further insights on how to lead a successful life.



Prof Dr John Mathews Vazhapilly

■ We are living in an affluent society that consciously promotes and glamorizes conspicuous consumption. Success in the United States is usually associated with material wealth. The image of shaded estates with electric gates, a Rolls or Ferrari in the circular drive way, Gucci accessories, private jets, yachts, Greek Islands, and luxurious leisure bombards our senses. Ninety percent of us simply aren't going to live in that kind of setting. And if we think that represents success, then we're not going to be successful during our lives.

True Success as Moral and Spiritual Greatness :

In such a society it is necessary to know that authentic success has a moral and spiritual dimension. It is not what you get that makes you successful, it is what you are continuing to do with what you've got. Total success is the continuing involvement in the pursuit of a worthy ideal, which is being realized for the benefit of others rather than at their expense.

Men of success are fundamentally givers. They are conduits through which ideas and inspirations pass on to

others. They are not stagnant pools of fossilized ideas and convictions, but they are living streams of creative ideas and innovative practices. They live passionately, creatively and productively.

Malcolm Muggeridge, perhaps the most successful journalist of the twentieth century, was aware of the meaning of true success at the end of his life. He made a profound observation : "When I look back on my life nowadays, which I sometimes do, what strikes me most forcibly about it is that what seemed at the time most significant and seductive, seems now most futile and absurd. For instance, success in all of its various guises; being known and being praised; ostensible pleasures, like acquiring money or seducing women, or traveling, going to and fro in the world and up and down in it like Satan, explaining and experiencing whatever Vanity Fair has to offer. In retrospect, all these exercises in self-gratification seem pure fantasy, what Pascal called, "Licking the earth"."

Success is noblest, when it leaves you with the self-respect that you have been a good steward of the life, liberties, possibilities, and opportunities that God offered to you. Success is building your own self-respect by affirming the dignity of your fellow human beings. This is why some of the most successful person

are among the most beloved and respected people on earth, even though their material acquisitions were modest. They're Great Hearts! They are Super souls! They are the really beautiful people fashion, fortune and lifestyle, notwithstanding! Persons like A.P.J. Kalam, Azim Premji, Narayan Murthy, Bill Gates are Super souls. They combine professional success with personal greatness. They are persons of impeccable character and immense compassion. They have become legends in their life time by leaving a legacy of service and philanthropy.

When you concentrate exclusively on your own selfish interests, you isolate yourself from true success. Success is not about what you make; success is about who you become. And you become a self-centered, stuck up being, if you do not think of others to be worthy of your time and attention. Many professionally and financially successful persons turn out to be moral failures. For instance, a book like Paul Johnson's *Intellectuals* sets out in convincing detail what all of us know to be true: the people we laud, strive to emulate, and feature on the covers of those drugstore magazines are not the fulfilled, happy, balanced persons we might imagine. Although Johnson's subject (Earnest Hemingway, Bertrand Russell, Jean Paul Sartre, Edmund Wilson, Bertolt Brecht, et al.) would be judged successful by any modern standard, it would be difficult to assemble a more miserable, egomaniacal, abusive company.

True greatness, paradoxical as it may seem, grows from different soil. It can be found in an old American lady, with shriveled hands, collecting woolen clothes to be sent to Ethiopia where thousands die of freezing temperature. Erich Fromm, the great psychologist, found the Mexican farmers to be wiser and more human than many American University professors.

There are two kinds of success: the success of having and the success of being. One can be successful in the world without necessarily being successful in life. The success of being is a growth in goodness, grace, wisdom, joy and love. It is an expansion and intensification of our authentic self. It is the full flowering of the human person and all his various faculties : body, mind, heart and spirit.

True success comes from squandering ourselves for a purpose. Squandering implies lavishness and generosity. The man who is committed to a cause does not count the cost. No sacrifice is too much for him. He knows that he has only one life and he wants to live that one life for a worthy cause. He firmly believes in the vision projected by the poet Mordaunt:

Sound, sound the clarion, fill the fife;
Throughout the sensual world proclaim,
One crowded hour of glorious life.
Is worth an age without a name.



**Krishnan
S Aiyar**

Karma Yoga

(Based on Srimad Bhagavad Gita)

Kindly remember that you will be positively,
Rewarded automatically and adequately,
If you do your duty honestly and devotedly,
Seeking no returns for actions performed selflessly,
Heavenly Father always protects His devotees,
No need to worry about impending adversities,
Almighty God mitigates our sufferings,
No doubt He will shower on us his blessings,

Note:

1. This poem follows the rule of rhyming, Wherein every two lines have similar phonetic ending.
2. In Acrostic style this poem has been written, Wherein the authors name is completely hidden. Picking up the first letter of each line's first word, And reading the letters together downward. You will get KRISHNAN who is the one, Who brought this DIVINE message to everyone.

A Poetic Appreciation and Felicitation

Kerala in Mumbai what a befitting and bewitching title,
For a magazine which caters to the Keralites who chose to settle,
In Mumbai and kindles their emotions and sentimental feelings,
By its intimate, interesting and informative writings.

Kerala in Mumbai takes the readers on a nostalgic journey homeward,
On reading the well-written articles word by word.

You are undoubtedly doing marvelous things,
Please keep it up and God will shower on you his choicest blessings.

Krishnan S Aiyar is an 84 year old personality in Dombivili who writes poems in spite of having decreased vision and is an avid reader of Kerala in Mumbai.

ST. JOSEPH'S FORANE CHURCH

-Lakshmi V

Situated atop the Leo Hills in Powai, rises majestically the St Joseph's Forane Church. At night the silhouette of the Church shimmers in shining splendour, and offers a bright view to passers - by on the Powai Road. One has only to look up to see the electric lights that illuminate the church.

A small road by the side of the busy Powai Road near IIT Market with rows of small dwellings and shops on one side and a steep slope on the other side leads to this Church on its top. This is the Leo Hills, one of the innumerable hills that dot the Powai landscape. The steeple of the Church points towards the sky while a statue of St Joseph with infant Jesus on his arms, near the entrance greets the faithful who enter the church. A statue of Jesus Christ with outstretched arms is depicted at a height to the right of the Church while angels adorn its left side as one enters the sacred church portals.

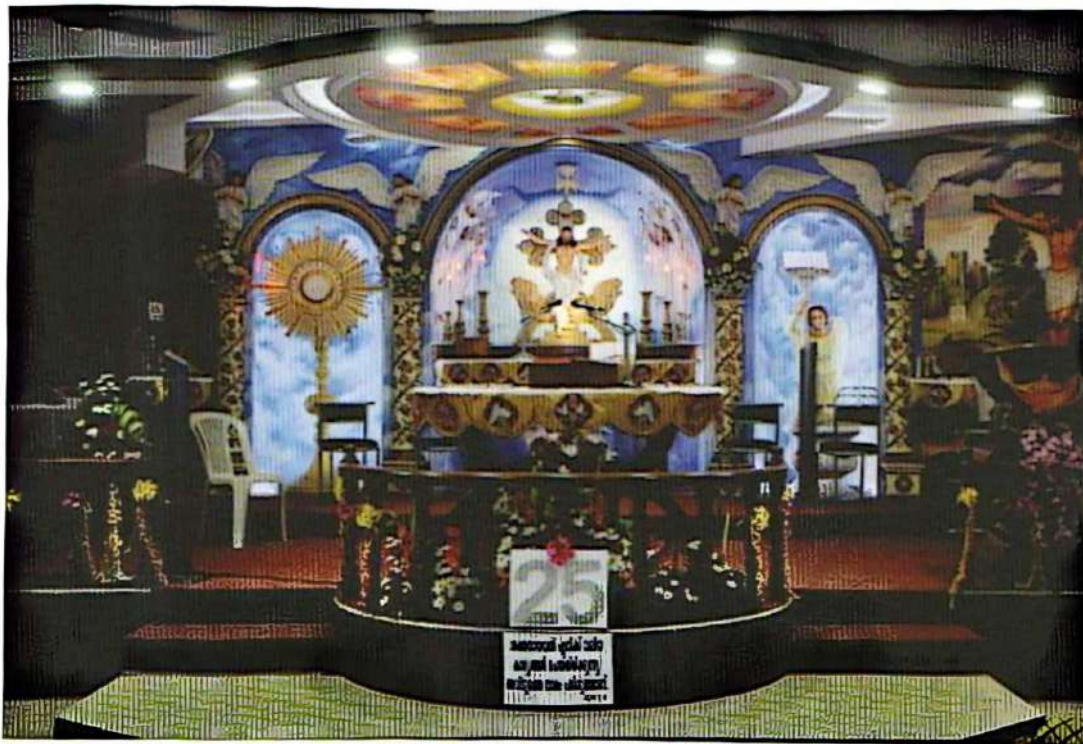
History

Father Sebastian Mudakkalil who is the current vicar of the parish gives us a brief history of the origins of the Church.

The Syro-Malabar Catholic Community in Powai has a long and proud history among Mumbai Malayalee Catholics. It has started along with the migration of Keralites in search of greener pastures. For the early members it was a question of survival first in this mega city and later it was a quest for keeping their identity here which is a confluence of so many religions, culture and tradition from various regions in and out of India.

From the humble beginning of conducting Malayalam mass once in a month, it soon started to conduct liturgical services on special occasions such as Christmas and Holy week.





Altar of the Church

During this time many priests from Kerala, especially Rev. Fr. T O Jacob, Fr. Primus Alapatt CMI, Fr. Joseph Pulickan, Rev. Fr. Dr. Joseph Nagaroor, Rev. Fr. Andrew Athapilly CMI, Rev. Fr. George Vadakkethala rendered their service for spiritual well-being of Syro-Malabar Catholics in Powai. This arrangement continued till 24th Aug 1988, when Diocese of Kalyan was inaugurated and Mar Paul Chittilapilly became the first Bishop of the Diocese of Kalyan. The new diocese constructed its Bishop's House in Powai from where all administration was done.

Immediately after this, a Syro-Malabar parish came into existence in Powai, with Rev. Fr. Raphael Moyalan CMI as the first parish priest. It was a long cherished dream of the community to have a Church of their own for the spiritual worship. Needless to say they faced a lot of obstacles in the form of finance as well as the required permissions to have their own church. With the efforts of the then parish priest Rev. Fr. Antony Kollannur, the generous support from Bishop Mar Thomas Elavanal, willing sacrifices of the parishioners, contributions from all benefactors in India and abroad and meticulous planning and execution by the builder George Joseph, it became a reality.

The foundation stone for St Joseph's Church was laid on 14th April 2000 and the first holy mass is celebrated on 15th August 2000. But it was only on 20th

Dec 2004 the church was consecrated by His Beatitude late Mar Varkey Cardinal Vithayathil along with their Bishop Mar Thomas Elavanal. On 19th March 2006, the Bishop of Kalyan Mar Thomas Elavanal elevated Powai as a full-fledged Parish.

The priest's residence was constructed at the basement of the church and on 25th April 2010 and was blessed by Bishop Mar Thomas Elavanal. Renovation works of the church was undertaken in the year 2013 and what we see today is the result of it. Works inside the church was completed in April 2014 and front

elevation works completed and blessed in November 2014. According to Father Sebastian, Vicar of the Church, it is to a large extent the dedicated efforts of the priests who served in the parish such as Rev. Frs. Raphel Moyalan, Antony Kakkannattu, Jose Vallavankott, Thomas Thalachira, Antony Kollannur, Francis Eluvathingal, Davis Chiramel, Davis Pulikkottil, Baburaj Kakkassery, Martin Velliyamkandathil, Shibu Pulickal, Justin Kallely, Joseph Odanattu, Xavier Kanatt, Benny Thanninilkumthadathil and Shaibu Paul Malethadathil that helped for the overall development of the parish.

From September 2014 onwards Fr. Sebastian has been serving here. Hailing from

Kottayam, and completing higher studies in Rome, Father Sebastian was ordained in 2003 and has served parishes in Vasai, Kanjur Marg E., Pant Nagar, Kalyan E. (five years) and social work centres like old age homes, orphanages. He is now Vice - Chancellor of Kalyan Diocese and a judge in the Diocesan Tribunal.

On 30th April 2015, the church was raised to the status of Forane Church (Forona). Along with the priests, associations such as Pithruvedi, Mathrusangham, Kalyan Eparchy Youth, Altar boys, Prayer Group, Catechism department and church choir give a social togetherness as well as



Colourful Easter Egg Tree. Rev. Fr Thomas Elavanal on the left.



Cultural celebration at the Church by the parishioners

religious ambience to the parishioners. Active parish council members help the parish priest to run the day to day activities of the parish. At present Mr. O Varghese and A J Chacko are the trustees of the parish. Besides Christmas and Easter, feasts of Saints especially of St. Joseph are celebrated with all solemnity every year. 19th March, the patron's day (St. Joseph's Feast day) is celebrated with great enthusiasm beginning with the pilgrimage from other parishes and Solemn Holy Qurbana and Novena. Parish community also eagerly celebrates Onam and other cultural festivals every year.

Charitable and Social Activities

The parish is blessed by the presence of Rev. Sisters from the very beginning. Holy Family sisters started their house on 8th June 1989 and later shifted to Ulhasnagar and the Daughters of St. Mary Leuca (DML) started their house in the parish on 15th March 1993 and continue since then, and they have contributed immensely in this parish for its spiritual uplift.

The origin and growth of St. Joseph, the worker, welfare centre is always linked to that of the Syro-Malabar Parish, Powai. It can be seen as the manifestation of the desire of the Syro-Malabar community in Powai to reach



Fr Sebastian Mudakkalil

“The parish take this opportunity to thank all the benefactors and pray to Almighty to reward them generously,”

out to the weaker and marginalized sections of the society. It is instrumental in conducting nursery classes, tuition classes for the poor children and also Malayalam classes during the summer vacation under the able guidance of the sisters. It was due to the generosity of Shree Lallu Sharma, who donated a shop in Bhawani Industrial Estate, that the tailoring classes for the poor girls, was started which continues till today. Father Sebastian acknowledges the support of several people who have given hope and means of living to the poor women around the Powai Parish.

Today, the classes are conducted under Powai unit of Karunya Trust. It also gives educational help to the needy students. Every year the parishioners are sponsoring the school fees of around hundred and fifty students who are studying at various schools in Powai and neighbouring areas. The Karunya Trust also contributes towards the hospital expenses of poor patients within its limited resources which is nothing but the generosity of the parishioners and well-wishers. “The parish take this opportunity to thank all the benefactors and pray to Almighty to reward them generously,” says Father Sebastian.

Holy Qurbana is conducted every Sunday at 8 am and 10.15 am and from Monday to Saturday at 6 pm. Solemn Novena to St Joseph and Holy Qurbana are conducted on the third Thursday of every month at 7 pm. ■

LET'S HAVE A SWACHH KERALA!

Though one of the most beautiful and clean states in India with a high degree of hygiene and civic sense, Kerala has changed for the worst in the recent past. Kerala is facing a severe problem of solid waste management especially in big cities like Kochi, Thiruvananthapuram, Kozhikode, Thrissur and other towns.



Sriprakash Menon

■ With highly evolved urban population, it was expected Kerala's development will have its unique problems as well. The present one being the poor waste management system in the state, is the least expected of them all. Though one of the most beautiful and clean states in India with a high degree of hygiene and civic sense, Kerala has changed for the worst in the recent past. Malayalees with a progressive and social past have become more self centric and individualistic and this trend can be gauged in their garbage disposal and their attitude towards waste management .

Kerala is facing a severe problem of solid waste management especially in big cities like Kochi,



Thiruvanthapuram, Kozhikode, Thrissur and other towns. Even in smaller cities and towns in the state, the piling up of garbage and littered wastes all around the agricultural fields and market places is shocking. The panchayats, corporations or the state government have no proper waste management system in place. What's even more surprising is well to do families collect their domestic wastes and drive in their sleek cars on to the main roads and leave their "unwanted fortunes" on the roadside. Many effortlessly, throw it or keep it in front of public roads or grounds.

Government authorities are blaming the people for the lack of civic sense while government is blaming residents for protesting and blocking governmental initiatives to tackle this significant challenge which have both disastrous environmental and health implications. If official sources are to be



believed, people are not ready to cooperate in garbage clearance, many are not even ready to shell out Rs 30 per month for the services of garbage collections. They think it is government's job to keep the villages and towns clean and beautiful. Till recently, it was said Kudumsree (a self help women's group) were doing the task of garbage collection but now at many places this system has also collapsed. It is amazing, people from a highly literate state have taken waste management so casually without realising the dangers that it can bring to the other wise "well-to-do society".

Kerala generates 6000 tons of solid waste per day while Mumbai city alone generated 5800 tons every day, yet the entire state has not been able to tackle the issue of waste management in a scientific manner. The government should legislate laws to make it mandatory for every district in Kerala to have a proper land fill with modern garbage disposal system where they can recycle and produce biogas out of the non degradable wastes. Presently, there is no clue of how the solid wastes are being managed whether it is hazardous or non hazardous though most of the wastes are generated from households besides other institutions and industries. They should send expert teams to study about 'waste management' processes in Singapore and Mumbai to replicate that in the state at mutually agreed designated place. Any kind of protest by the people incited by local politicians against waste management plants or incinerators should not be encouraged in the larger interests of the state.

About 1000 panchayats (999 precisely), 53 municipalities besides 5 corporations in Kerala should tackle the 'waste management' issue at utmost



It is amazing, people from a highly literate state have taken waste management so casually without realising the dangers that it can bring to the other wise "well-to-do society"



priority. Kerala government needs to be reminded about the Supreme Court's directive that all local governments in India with over 10 lakh population need to have proper facilities to process waste generated within their limit to be implemented before 2001, till today many states have not implemented. Though a few towns and villages will say they have lesser population yet looking at the environmental, public health aspects all of the villages need to implement it sooner or later. The rise of dengue, chickengunia and other mosquitoes related diseases are no doubt becoming severe in certain parts of the states. With cutting edge technology waste management systems available it would be provident for the state to swing in to action immediately as solid wastes challenges will only grow further with the growing tourism, urbanisation and changing life styles of Keralites.

In fact, the state government had launched 'Clean Kerala Mission' in 2002



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but yet the state is not 'garbage free'. Kozhikode city was declared India's first litter free city as early as 2004 but today the state of affairs are different. Instead of progressing, the state has regressed as far as 'waste management' is concerned. It is said there are about 700 authorised slaughter houses in the state which itself generated huge wastes. About 5 lakh cattle cross over to the state to be slaughtered. From Tamil Nadu 12 lakh kgs., of chicken comes to Kerala everyday and a chicken slaughter house generated about 100 kgs of waste per day (every kg of chicken produced 350 gms. of wastes). Wastes from beef trade are much more voluminous. Wastes generated from agricultural, fishing sector (being organic is generally



recycled), and industries also impact the environment yet is not considered a serious threat to 'solid waste management'. Though Kerala has about 44 rivers, water pollution from industrial wastes need to be also taken into account.

The government should invite private sector especially small and medium entrepreneurs (SMEs) to handle the district level 'solid waste management systems as they can infuse both latest technology and resources which the governmental bodies usually lack in. The government should not rubbish this monumental challenge to keep the state clean, green and garbage free. Swachh Kerala is as paramount as Swachh Bharat! ■





BRAHMASREE P C DINESAN NAMBOODIRIPAD

Tantri of Guruvayur Temple

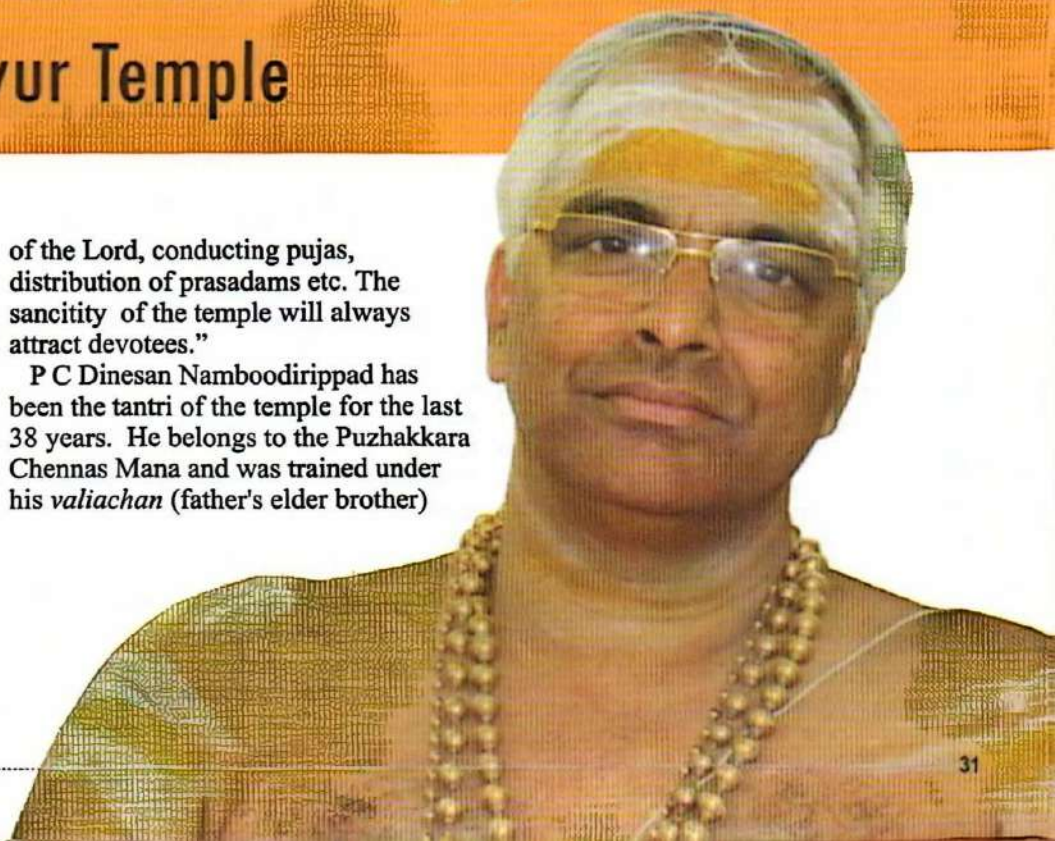
Lakshmi V

Acharya Retna Dr Puzhakkara Chennas Dinesan Namboodiripad, Tantri of Guruvayur Temple, was in Mumbai recently to conduct the Prathishta Day celebrations (108 kalasa Puja and 108 Dravya kalasabhishekam) at Kochu Guruvayurappan temple Matunga from May 25 to May 30.

“The reason for the increasing crowd of devotees at Guruvayur Shree Krishna temple in Kerala is because of the chaitanya of the place,” says P C Dinesan Namboodiripad, “The administration is always trying to improve facilities for devotees' darshan

of the Lord, conducting pujas, distribution of prasadam etc. The sanctity of the temple will always attract devotees.”

P C Dinesan Namboodirippad has been the tantri of the temple for the last 38 years. He belongs to the Puzhakkara Chennas Mana and was trained under his *valiachan* (father's elder brother)



Chennas Parameswaran Namboodirippad who had come to Mumbai in 1974 to consecrate Kochu Guruvayur temple and perform the prathishta and tantric rituals there. Since 1977, it is Dinesan Namboodirippad along with his assistants who has been performing all the main functions at Kochu Guruvayur temple like prathista dinam kalashabhisekham, and other important rituals as it is being performed at Guruvayur.

“You cannot just place an idol at any spot, and call it a temple,” he says. “While creating a temple there are certain guidelines laid down in our tantric sastras. The purity of the place, called *punyabhumi* must be taken into account. The type of stone for the *shila* must be judged, an auspicious time has to be selected for installation and a priest well versed in consecration ceremony must perform the function. All this adds to the divinity of the temple. For instance the Kochu Guruvayur temple is situated at the place where many years ago Sage Mathangarishi lived and hence it is a *punya bhoomi*. The idol is carved from a sacred stone in Kerala according to sastras, it was installed and consecrated by my uncle who was a learned tantric and belonged to the tantric family of

Guruvayurappan kshetram in Kerala whose ancestors have been doing pujas there since the fourteenth century.”

The word *tantra* has a special meaning as applied to the temples of Kerala. It is both a science and an art. It deals with structural and functional aspects of the temples and images, the dedication and consecration of the idol. The expert in *tantra* is called *Tantri*.

What are requisites of a *tantri*? Who can become a *Tantri*? Dinesan Namboodirippad says one who has mastered the art of *japam*, *dhyanam*, and *puja* can become a *tantri*. Through his austerities he achieves the status of a *Devaguru* (Father of the Lord Himself). Generally *Tantris* are

hereditary, passing down for generations.

Puzhakkara Chennas Mana is the hereditary *Tantri* family of Guruvayur. Dinesan Namboodirippad's ancestor Chennas Narayanan Namboodirippad performed pujas at the temple as early as the 15th century under the Zamorin's rule. He takes part in all *visesha* pujas and special 41 day puja during *Mandalamasam*, *shuddhi kalasam* performed every month, Guruvayur *ekadashi* and other important pujas, *Utsava bali* offering (offerings to the celestial attendants) on *Utsavam* days etc. The *Tantra Samuchaya* according to which temples rites and rituals are performed in most of the temples in Kerala was written by Chennas Narayanan Namboodiri. Chennas Narayanan Namboodirippad born in

He completed the seven years *tantric* course at *Tantra Vidya Peedham* near Guruvayur. In 2009, he was conferred the Doctorate in *Tantric Sciences* Degree from Colombo University. In 2010 Pazhassi Raja Trust conferred on him *Acharya Retna* and he received it from the hands of the then President of India Prathibha Patil. In 2013 the Travancor Maharaja, the late Uthradam Tirunal Marthanda Varma conferred on him *Tantrika Acharya Kulapathi* title.

His parents are the late Divakaran Namboodirippad and Umadevi Antharjanam who lives with him. His wife Sreedevi Antharjanam, son Krishnan Namboodirippad, daughter Uma Namboodirippad complete his family. Krishnan is studying MBA at Amrita Viswa Vidya Peedham and daughter Uma has just completed her



Dinesan Namboodirippad, his son Krishnan (left) and Kannan, Manager Astika Samaj (right)

1428, was a 15th century mathematician from Kerala, an authority in the fields of *Vaasthusastra* (Indian Architecture), Mathematics and *Tantram*. He authored a book titled *Thantra Samuchayam* which is still considered as the authentic reference manual in the field of temple architecture and rituals. Dinesan Namboodirippad says that his lineage goes back to Sage Parashurama's time when the sage taught *tantra* to eight families, (of which Chennas mana is one,) mantras to eight families and rituals to eight families.

Dinesan Namboodirippad's belongs to Vaneri near Ponnani in Malappuram.

Std XII and plans to study further. Krishnan Namboodirippad has also joined his father in helping him with pujas since the last one month.

Dinesan Namboodirippad says that by just being born in the Chennas family, one can not become *Tantri* of the temple. It is a part of the heritage of the Chennas Mana and they have to study the Vedas, rites and rituals of the Guruvayur temple as laid down by Adi Sankara, serve as priests first and only after they have proved themselves proficient enough will they be recognized as the *tantri* of this revered temple. ■



SENTIMENTALLY SPEAKING

An interesting account of how a Mumbai Malayalee plans a family holiday to 'God's own country' that never happens, thanks to Kerala's policies of hartals and bandhs.

AQUARIAN

Malayalees are very sentimental and especially so as far as their visits to their home towns are concerned. Invariably, their holidays are limited to their "Naattil Pokku" (Going home). This built-in nature has not changed much, in spite of the fact that the concept of holidaying has extended/grown beyond the boundaries of one's own country.

But, being a true Malayalee, I too, am not an exception to the general rule.

I have travelled far and wide, even during the days of my professional life and have had opportunities to see many places in India and abroad. With all these, even now, I would always look forward to going for a couple of days to my home town in Central Kerala, and the places nearby, although I do not have a home or relations there. (Most

of the family members are scattered far and wide within India and abroad). All I have now is an ancient temple, which my family worshipped for generations, my school, my college, a couple of my teachers and a few school/college mates. Still, once in a while, I religiously conduct the ceremony of *Nattil Pokku*. Not only that; I have a habit of making my children and grandchildren too visit "my naadu" (home town) and worship in the ancient temple of ours.

As my grandchildren have had no opportunity of visiting our home state, and they had a fortnight's holidays, we decided to go to "Gods own Country". With great precision, we worked out the travel schedules and stay, about two months in advance and tied up with the airways and a reputed resort along the banks of the Vembanad Lake. We had also tied up to visit to our ancestral temple in our home town, before boarding the flight to Mumbai. All were

happy about the arrangements made and the poor kids started dreaming about the long voyages in the big canopied wooden boats along the canals and lakes of our home state, eating tender coconuts, *Nenthran* variety of bananas, watching the elephants, and visiting the temple deity worshipped by their grandparents and other ancestors of the family.

But I never realized that, as far as Kerala is concerned, it always was *man proposes and politician disposes*. Just on the previous day of our departure date came the historical budget presentation episode of Kerala. Unlike anywhere in the world, the representatives of the educated(hic!) Malayalees changed the Assembly Hall into a fish market, abused the protocols of democracy, jumped and danced on the tables and destroyed the expensive furniture of the august body.

Every action has an equal and opposite reaction, goes one of the laws of good old Sir Isaac Newton, and hence came the reactions in the form of the usual bandhs, hartals and the like. Politicians declared a bandh on the next day, when we were to reach Kochi Airport and travel to a resort. No vehicular movements were allowed on the public roads, as politicians and their cronies took over absolute civil and criminal rights on the public roads and highways of the state.

Our tour operators advised us to keep off Kerala till the turmoil subsided and roads became safer; but they could not assure accommodation and transport on any subsequent days either, as they feared the opposition and ruling parties were gearing up for a trial of strength on public roads and public places. They



cited the examples of attack on private cars, police vehicles and the like.

“To hell with your 'God's own land!'”, said our friend. “There are innumerable romantic places for a Mumbaikar to wind down on the Sahyadri ranges, with fantastic

facilities, which treat you like kings. Just drive for two hours and you are there. Why don't you go there and relax?

“But; my *Naadu*” I mumbled.

“What is there for you”, he asked. “Scorching heat, adulterated drinking water and food, stinking garbage, mosquitoes and unscrupulous politically polarized people all around?”

The result: We drove to a beautiful hill-top resort on the Sahyadri to enjoy the cool and fresh breeze and the sincere clean services of the customer friendly resort on a mountain

range!!

And like us, many a Malayalee has no alternative than to ignore their own home state, infested with unscrupulous politics and divisive feelings. Just do not know what impressions the overseas tourists carry about the so called “God's Own Country”!! ■



JIA NARAYAN

THE LITTLE BLACK CROW

Little Black Crow was a naughty little bird,
He would peck at the cows, grazing in a herd.

One starry night, his mother said,
“I think it's time you get to bed”.

Then the little crow began to plead,
“Tell me the story of the crow full of greed”.

The story was over and his mother tucked him in,
Then he said, “Tell me the story of the fish with no fin”.

His mother smiled and sat on his right,
Little Crow couldn't open his eyes till the end of the night.



(Nine year old Jia Narayan is a Fourth Standard student of Dhirubhai Ambani International School, Mumbai)



James Bond and Classical Physics

Professor MetinTolan, a renowned experimental Physicist from Germany captivated an elite scientific audience with a delectable experiential journey to the graceful rigour of classical physics by applying into the spine chilling performances and mind boggling dodgy gadgets of James Bond.

Dr.A.P.Jayaraman

Professor MetinTolan, a renowned experimental Physicist from Germany captivated an elite scientific audience with a delectable experiential journey to the graceful rigour of classical physics by applying into the spine chilling performances and mind boggling dodgy gadgets of James Bond. In a two-hour long hilarious discourse punctuated with impeccable graphical display and implacable humour, he dissected the anatomy of Bond's stunning stunts. He revealed the concealed concepts of Physics assiduously discovered by him. It was pure joy and sheer delight in refreshing good old golden college physics in a new way as he winnowed the wheat from the chaff with differential equations.

Physics, he asserted twice lacing his derivations, is a quantitative science. What the audience experienced was not only a great physicist trained on the sensitive elevations of experimental

physics but also a cold logician who will not brook an atom of impurity of higher superstitions of theoretical physics or of post modernism. His communicative competence was luminous as he shed light on phenomenon after phenomenon of James Bond with graceful elegance in a Newtonian way.

In the sidelines of the magnificent lecture theatre of the majestic Blue Sea Hotel overlooking the Arabian sea at Worli, Mr Suhas Naik Satam of Nehru Centre arranged an impromptu interview for me with Dr.Tolan.

Dr.A.P.Jayaraman: Professor Tolan, Greetings. In the United States, the Next Generation Science Standards are being implemented energetically. This has a contemplated merger of physics and chemistry as physical sciences. What would be its impact on the future of science education in yōūr considered view as a distinguished professor of Physics?

Dr.Tolan: This is not good. Physics should be taught as pure physics, proper.

Chemistry should be taught as proper chemistry. Students should have good grasp of these subjects. Later in academic career these two subjects can be integrated for problem solving at higher levels.

A.P.J: What are your current areas of research interest?

Dr.Tolan: I study the structure of materials with synchrotron radiation. I blend high end physics with chemistry. I also investigate the interphase behavior of polymers and biomaterials with x-rays. Material science is my present passion.

[Synchrotron radiation occurs when charged particles are accelerated in a curved path. Any charged particle which moves in a curved path or is accelerated in a straight-line will emit electromagnetic radiation. This radiation plays a leading role in pure sciences and in emerging technologies. APJ]

A.P.J: What is your suggestion to create and sustain interest in physics among students? Love of physics is lamentably declining in India.



Dr.Tolani: That is a great challenge in school science education. Teachers have to tackle this challenge. We must motivate teachers to motivate students. Of course we, the research scientists must also do our duty. I am happy to speak to students, parents and grandparents. Good physics will give good engineering. I teach physics in a

local school in Germany.

A.P.J.: You are the recipient of the 2013 Communicator award of the German Research Foundation. This is in honour of your innovative and diverse approaches of communicating physics and research findings to the media and the public. How do you view this role?

Dr.Tolani: Physics is a vital discipline.

Conference on Creative Writing in Science for Children

A two day national conference on Creative Writing in Science for Children will take place on 3rd and 4th of October, 2015 at the Homi Bhabha Centre for Science Education at Mankhurd, Mumbai.

It is organized by National Centre for Science Communicators partnering with the Homi Bhabha Centre for Science Education, Tata Institute of Fundamental Research.

The conference is a creative experiment in the crucible of professional experience that would generate innovative outcomes that transcend this conference. It will examine how creative disruption and aesthetic experience engage the child's mind to stimulate creativity and innovation. Veterans who have discovered the Child in their science literature pursuits would share their

Eureka and Aha moments.

Scientists, Scientist-Communicators, Science Communicators, Editors of Children's magazines, Science Teachers and all stake holders in Creative Science Literature for Children will be the attendees.

Those who have confirmed their participation include Prof J V.Narlikar, Dr V Venkatavaradan, Prof S Sivadas, Dr Devendra Mewari, Dr.A S Manekar, K Krishnakumar, Ms Navin Menon, Dr Chandana Chakraborty, Vithal Nadkarni, Dr Bal Phondke et al. There will be a sciculture event specially organized where art meets science.

Details can be had from Dr A P Jayaraman, Vice Chairman, National Centre for Science Communicators by emailing to.drap.jayaraman@gmail.com.

Its research findings should be known to the public at large. The media should be informed of these findings and their implications. Physics is a quantitative subject. The laws of physics are trustworthy. Good engineering needs good applied physics.

Then Dr Tolani moved over to the stage for his presentation. He took up the Golden Eye movie for analysis. He showed a short strip the movie. Bond drives a motorcycle off a runway at the end of a cliff chasing a pilot-less plane that has just fallen. From there, he proceeds to fall and closes the gap between him and the plane. He manages to get inside the plane and finally pulls the plane out of the dive. How can he catch a plane moving in free fall? That is the question Dr.Tolani asked and answered. He delved deep into classical physics and soared high into mathematical physics drawing plausible and verifiable conclusions. The airplane stunt in Golden Eye might have been possible only under certain conditions according to his sophisticated calculations. Dr. Tolani is an admirer of James Bond but habitually has a string of digs at the British Secret Service.

Dr Tolani is passionate about checking the possibilities and impossibilities of the James Bond movies. According to him, Bond should have died in "Live and Let Die" as well as in "The Man with the Golden Gun" or "The World is not Enough", because the physical effects of his secret weaponry ought to have had mortal effects in reality. In "Casino Royale", he does not find anything against physics. Bond jumping off a building site without injuring his knees would raise the eyebrows of any orthopedic surgeon.

He then went on to explain the principles behind the wrist watch with gadgets that Bond wears in every movie. He demonstrated the working of the magnetic watch trying to attract a spoon with Lenz's law of magnetism. Nearing the end of the lecture Dr. Tolani presented a plausible explanation for the mystery of "Shaken not stirred". James Bond in all his movies asked for the drink Martini, shaken and not stirred. Shaking of Martini in a specific way brings the larger molecules on top, leaving the tiny ones at the bottom. Bond being always busy took a sip of the top layer.

At the end of the exposition Dr.APJ asked a question on kinetic sieving and the Brazil nut effect. Can we not stop large molecules from going to the top by shaking differently? Dr. Tolani said that it is possible by appropriate shaking.

The lecture was intriguing and interesting and it left the audience wondering why they did not apply physics where it ought to have been applied. ■

A novel that defies definition

- Revati

C P Krishnakumar is a known writer in Mumbai circles because of his earlier fictional works, two novels and a compilation of short stories. He also won a few literary awards for his writing. His latest work 'Janithakangalil' (biological roots) claims to be a novel but it does not adhere to the classical rules applicable to a novel. This 86 pages narration is matching 'Sthree' the psychological short story by S K Pottekkat in length. The story is short but to qualify to be called a novel, there need to be many important characters and events. The characters are moving through Europe, Asia and Australia and are drawn from these continents.

This book is meant for intellectuals as ordinary readers may not capture the nuances of the descriptions of various scientific advances. While perusing through the pages, at various stages several titles came to my mind. Among them are Chandu Menon's *Indulekha*, Kovilan's *Thottangal* and Ken Foliett's *The Third Twin*. The diversion is not because of the content but by its style of narration. The book last said deals with a similar theme of biological identity, the second of discontinuous narration and the first because of a chapter with which the novel could

have been without.

The primary thread of the story is woven around Sambu Namboothiri alias Sam Menam and his two sons unknown to each other. Further revelation would take away the suspense from the reader and hence let us stop at this point. There are a few women with ambition, greed, betrayal and lust while one with extreme withdrawal symptoms. The story moves along the times of pre-independence and modern period of 'home stay'. Names of several personalities such as V T Bhattathiripad, C V Raman, George Sudarsan, Albert Einstein, and Satyendranath Bose are mentioned in the narration to bring the time factor into it. An ordinary reader might want to have the identities revealed at the end but the author refuses it, a novel deviation from the treaded path. The plot has immense potential to widen its scope and one would wish a little more penetration into the scientific discoveries could have made the story interesting. The author is quite capable of doing it but he has

shown restraint in this aspect.

Krishnakumar the author has a good grip over the subject and brings various social and political events into the narration to prove his point. The social awakening in the Travancore region, the political events unraveled over a period of time prior to the attainment of independence, the educational uprising in the western world, the one up man ship in the field of research are all found mention. It is heartening to note that a little bit of research has gone into the writing but as mentioned earlier, it could have been more.

In an introduction to the book, noted writer of science and fiction C Radhakrishnan calls the book 'Seematheetham'

(Beyond the limits) and calls it a universal story. He further laments that we do not have a system of our own or the capability to evaluate the books of this kind as our critics are busy imitating the west.

['Janithakangalil' written by C P Krishnakumar and published by Green Books, Thrissur. Pages 86



Varasyar: The Temple Servant

Written by Shruti Amrita, a 23 year old software engineer from Kochi and published by Partridge Publications (a Penguin Random House company) 'Varasyar: The Temple Servant' is about Radhamani a girl belonging to the Varier community. Female members of this community were used to be addressed as Varasyar. Members of this community were earlier working for the Hindu temples of Kerala, for carrying out the onerous duties, barring rituals, connected with the temple. Male members of the community are involved with procurement and maintenance of provisions while female members



Shruti Amrita

collect plant leaves and flowers needed for garlands for the deity and for decoration. Whenever a temple is built these responsibilities are entrusted to a few Varier families. An honorarium is paid to the family for carrying out these duties. The work is carried out by the successors of the original families, at the discretion of the 'Ooraima'.

This English novel deals with the ups and downs in the life of Radhamani and the people who surround her. The events of the early twentieth century in Kerala and in India form the background. For further details, see website: www.facebook.com/VarasyarByShrutiAmrita.

MUDRA DANCE FESTIVAL OF COLOURS

Long years back I gave a performance for the Worli School of Blind. It was one of the most memorable performances I had ever given. Unlike those who usually gathered the dance form visually, here were those who were gathering sound, wooing silence through reaching vibrations. I remembered Helen Keller whose idea of colors was built on association and analogy. Pink to her was like a baby's cheek or a southern breeze, Yellow like the Sun meaning warmth, vibrancy life and promise, lilac made her think of faces she had kissed and loved etc. The beauty of that which is felt rendering a texture to colours fascinated and touched me. I saw the world, rather started feeling the visual symphony unfolding all around with sensations. When Swapnoji called and spoke to me about the theme of colors for Mudra 2015, it absolutely stirred my creative impulses! Just the very thought of kissing a Color with sensations, feelings and associative analogies kept me encushioned within the world of textures. I thought of Keller's yellow Sun that was warmth and light. I thought of showcasing it through a feel, an energy seeping in and engendering new beginnings. Of an inner vision of light dispelling darkness and I thought of painting the sun with warmth, vibrancy, life, awakening and new beginnings. The feel of Yellow was what I had to create through sensations and what better way than to visually bring to life Goddess Parvathi creating Ganesha with the turmeric paste from her own body! Yellow is associated with Pitambar of Lord Krishna but again I wished to assert longing to merge into the feel of that sublime yellow and I thought of the sublime ecstasy when those very clothes were exchanged with that of Radha in an intimate game of love called 'lila hava' and it became no mere game but an expression and assertion that even though Krishna and Radha are two, they are of the same essence, that the rasa of love flowing through them is identical and it is through this felt oneness that their deepest feelings are shared.

The Dance of Colours - Pita Mahatmya - celebrating Yellow. Chitra Lohita - defining Red.



Lata Surendra and Sujatha Nair in Pita Mahatmya



Vyjayanti Kashi and Pratheeksha Kashi - Chitra Lohita

Finally there is no greater warmth on earth than to gather Yellow through the wooing of effulgent petals by the Sun. I

thought of the great Painter Vincent Vangogh's Sunflower that established the unity in all living creatures. Since I was working with Sujatha Nair a Mohiniattam dancer, I thought it would be just right to gather the ecstasy of a love abridging distance

through the sublime love of bonding yellows epitomized in the Sun and the answering Sunflower, shaming distance and time, based on a beautiful poem Suryakanthi by G Sankara Kurup. The ultimate desire was to reach out with the 'feel of yellow through the quilt of sensations and analogies woven by two rich Classical Dance forms-Mohiniattam and Bharatanatyam!

The performance was staged along with Kausumbhah-Kanti, Kathak by Abhimanyu Lal and Vidha Lal.



Guru Smt Vyjayanthi Kashi, Prateeksha Kashi and Lata Surendra. - post discussion session

CHITRA LOHITA

Chitra Lohita - By Vyjayanthi Kashi and Prateeksha Kashi -defining red through a Kuchipudi dance feature "Chitra Lohita" - a presentation on the various hues of Red was performed by the celebrated mother daughter duo Vyjayanthi Kashi and Prateeksha at this year's Mudra Festival at NCPA.

To enter into the layers of Chitra Lohita one has to first become aware of the artiste Vyjayanthi Kashi - Chairperson, Karnataka Sangeet Nritya Academy and one of the most respected classical dancer who is also a choreographer, dance Guru, dance therapist, researcher and organizer, who conceptualised it.

This was endorsed in her approach to RED that urged rasikas to the feel of Red through the Navarasas Nine emotions. The nine emotions included in Navarasa were Shringara (love), Hasya (laughter), Karuna (kind-heartedness or compassion), Raudra (anger), Veera (courage), Bhayanaka (terror), Bheebhatsya (disgust), Adbutha (surprise), and Shantha (peace or tranquility). Experience of Theatre, awareness of the potential of her chosen dance form and the skilful usage of the grammar of Kuchipudi had the 'ism' of Red graphically endorsing Dharma and the conclusive moral code associated with Providence being 'Merciful or merciless'. The red colour on Hanuman's face who was struck by Indra's Vajra on seeking to devour the sun like a Veera, delighting his mother Anjani, becomes a cause for Haasya. Prateeksha as little Hanuman was endearingly captivating and the quicksilver transition from Anjani to a mature Hanuman defining Bhakti by Vyjayanthi quite simply underlined that to her Art was a statement that she wished her viewers to gather through her eyes and her experience! The bleeding drops of red ...on the one hand from the nails of

Narasimha and from Hiranyakashipu's form mirrored in little Prahlada's terrified eyes, had one's heart bleeding for him as he stood traumatized in reeling folds of karuna and Bhakti. One could see the dividing moral codes of red that engendered kaarunyam for a father and Bhakti for his beloved Vishnu. There was a subtle element in Vyjayanthi's portrayal of Radha. Sringaram through coy and blushing folds colouring her cheeks as Krishna wooed her with a poetry highlighting the red in her seductive lips. This alignment with the character being portrayed and gathering the audience to the purposive threads woven comes only with experience and there was no mistaking the sublime chemistry as Prateeksha reached out with ease as Krishna. Raudra rasa was endorsed in the dramatic encounter between Goddess Kali and Rakthabeeja. The gory sight of Bheema avenging Draupadi's humiliation

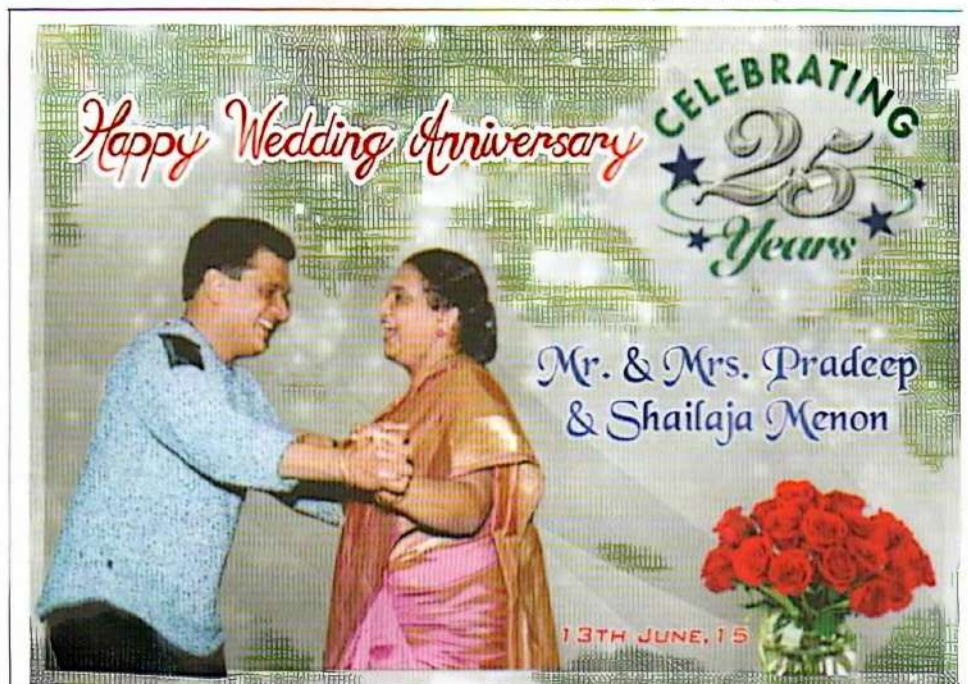
was the high point, urging a catharsis culminating in Shanta rasa.

An artiste after all is a Persona speaking to humanity at large. With skilful usage of the Kinaesthetics of Dance, she is reaching out with her individual vision. Let us understand that she is urging the spectator to journey with her and view the frames through her eyes. The only way of identifying with a delineated emotion in art is by finding an "objective correlative"... a set of objects, a situation, a chain of events which shall be the formula of that particular emotion. It is only when one tries to see this co-relative that a work of art or inspiration can be seen in its true light.

It is here that the post-discussion session plays such a pivotal role in comprehending the Choreographer's insight. It is strange that today emotional blogs are created by frustrated masks whose petite thoughts in their tearing apart of Artistes bespeaks of a stifled prattle that seeks to be seen on the rebound. I do not wish to analyse the sadistic pens or bloggers today but what I wish to state is that the dancer herself knows the pulse of the sensitive hearts beyond the curtain of illusion.

Art definitely and truly is not for those who compare artists foolishly if only to create controversies and gather publicity for their crying outbursts! A dancer more than anyone has already accepted the pain coming with perfection and any sadistic barb only urges that the mind concerned cannot seek relief in the therapy that is meant for lofty souls and therefore needs to be treated otherwise.

Kalashri Lata Surendra (Exponent, Teacher, Choreographer -Bharata Natyam Vice-President (Exec -Committee - Dance Council-UNESCO) ■



LAKE CITY MALAYALEE WELFARE ASSOCIATION **MEGA EVENT FOR CHARITY**

Lake City Malayalee Welfare Association, Thane west organised a fund raising Mega Cultural Event on May 3 at Dr Kashinath Ghanekar Auditorium, Thane. The purpose of the event was to provide a full paid Cataract surgery for 10 poor Adivasi villagers from Vikramghad area. Playback singer Vaikkom Vijayalakshmi, folk singer Pranavam Sasi and comedy artiste Nandakishor - artistes from Kerala enthralled the audience with their high charged performances.

P V Vijaykumar, Managing Editor of KERALA IN MUMBAI formally inaugurated the programme in the presence of the office bearers of the Association. Programme Committee Chairman Sashikumar Nair welcomed the audience. After the inaugural function a minute's silence was observed to pay homage to the Earthquake victims of Nepal and India

The programme started at 10.30 am with prayer song by Baburaj Menon and team followed by a sloka by Vaikkom Vijayalakshmi. She literally mesmerised the audience with her multitalented performances. First she sang popular numbers which was a nostalgic journey for the audience. Pranavam Sasi, a popular folk singer enthralled the audience with his rhythmic yet meaningful folk songs. Nandakishor with a different level of standup comedy, rather a divine comedy feast, elevated the audience to a surprising level of magical language twists which unleashed the power of Malayalam.



P V Vijaykumar lighting the lamp at the inaugural event.



Vijayalakshmi being felicitated on stage



Pranavam Sasi, Nandakishor and Vijayalakshmi performing



Drama participants at a LCMWA cultural programme

P V Vijayakumar in his short yet precise inaugural address, appreciated the initiative taken by the Association for the charity causes. Krishnakumar, President of the Association and Vijaykumar handed over the cheque to representative of the 10 patients from the Vikramghad tribal area to meet their expenditure for cataract surgery. Secretary Dr K C Muraleedharan addressed the gathering and explained about the purpose of the programme. He stressed that the activities of the association was greatly hampered by the paucity of funds especially for the propagation of the charity activities. The association felicitated the artistes by giving mementos. And also a special felicitation was given to the parents of Vaikom Vijaylakshmi for their unstinted support to this multitalented 'Gana Kokilam'.

Sashikumar Nair, the driving force behind all the activities, was also felicitated by the Chief guest and the office bearers for his selfless and untiring help to the society. Ms Anshla Benny Philip, anchored the programme.

During the second half of the programme, Vaikom Vijayalakshmi gave a rare and unique performance on the Gayatri veena. The Gayathri veena, conceptualized and created by her father Muraleedharan, was a surprise pack to the audience. She performed many popular Malayalam, Hindi and Tamil songs through her Gayathri veena. She also showed another skill of hers when she sang a song using the local whistling toy. The support singers were Baburaj Menon, Saumya and Viswanathan.

The programme received a standing ovation.



Mumbai's popular Mahabali - LCMWA member Ramakrishnan

Sashikumar Nair proposed a vote of thanks.

History of LCMWA

This body originally started off during 1991 as a small group consisting of Malayalees from Lok Puram who would assemble occasionally and celebrate the common festivals like Onam and Christmas under the banner of Lokpuram Malayalee Forum. Year by year, the strength of the interested people grew. In early 1998, the active members of the group came up with the idea of transforming the body in to an association of Malayalees residing in this part of Pokhran Road No.2. By the time, there was already a representation in the group from nearby residential complexes of Lok puram, Lok Upvan, Vasant Vihar, Hill Garden, Eden woods, etc. A meeting of the Malayalees from



the neighbourhood residential complexes was arranged at Lok Upvan on 1st May 1998 and it was decided to form this organization under the banner Lake City Malayalee Welfare Association(LCMWA). The registration of the Body was obtained just before Onam celebrations in 1998.

Almost simultaneously, LCMWA also started granting membership even though officially, the activities of the Association commenced only by mid September 1998. The response was quite encouraging and as of now it has 300 Families as Life Members.

LCMWA was formed with the sole idea of promoting cultural values of the people at large in its operational area and providing social service and need based charity towards the less privileged. The Association raised Rs 40,000 towards Tsunami Relief Fund in January 2005. In December 2014 when a Malayalee in Thane was diagnosed with diabetes LCMWA collected money for his treatment and rehabilitation of his family. They provided medical assistance to a girl whose eyesight was progressively deteriorating.

In its early days it has provided meals and Onasadya to the orphanage for girls 'Ma Niketan' managed by a Gujarati Trust but has its sisters mostly from Kerala. They distributed rebound old text books and repaired schoolbags to poor school children. Every year LCMWA extends scholarship to the eligible children of the members who have passed meritoriously at the SSC and HSC examinations.



Charity during Onam celebration

To carry out the activities in a more efficient and meaningful manner, under the able leadership of founder President Benny Philip and Founder Secretary Sashikumar Nair and other active founder Members, within two years it acquired a four hundred square feet office in a centrally located place at Regal Plaza in Lokpuram. Since its inception, through various activities and well-organised programmes LCMWA has lived up to the expectations of its established goals. Cultural programmes conducted during Onam celebration by the members and their children are always well appreciated by the audience. The traditional welcoming of

Mahabali is the trade mark of the Association. Member R Ramakrishnan regularly dons the role of Mahabali during Onam programme and is a popular Mahabali among the other Malayalee Samajams as well during their Onam celebrations. 'Kaikottikali' the traditional folkdance has always been a major attraction.

The present office bearers are Krishnakumar (President), Dr. K.C. Muraleedharan (Secretary Ph: 9869321223) and P C Anilkumar (Treasurer). Email id : lakecitymwa@gmail.com. ■



Some office bearers and MC members of LCMWA

Remedy for the maladies of the modern world

In this volatile age, the ancient and time tested Indian concept of 'Sanathana Dharma' is the ultimate remedy to the unending maladies afflicting the present day. Spiritual organisations and Bhakti movements have a vital role to play in the revival and renaissance of the modern world.



P S Rajan

■ It is not surprising that in the 'Kaliyugam' the number of seekers and students of 'Spiritualism' and the array of institutions and organisations dedicated to the 'Bhakti' concept is ever

on the rise. This fact underlines the realisation and revelation that the 'Bhakti' movement, when preached and practised in its true sense and essence, provides the safest and sacred route for the humanity in its voyage towards eternity. Spiritualism, irrespective of its symbolic manifestations based on different religious beliefs, is a concept which, when properly preached and propagated, can help the human race in finding a way out of the abysmal mess, the brazen materialistic pursuits.

Today the world has been pushed into obscurantist religious practices and casteist divisive forces. Seeing the pervading man-made destructions and natural calamities that strike the world with increasing frequency and alarming consequences, one is left to wonder how different and civilised the world could have been had the concept of 'Spiritualism' or 'Bhakti', as vividly narrated in the ancient Indian Scriptures and the Vedas been properly understood and accepted by each individual and the societies. It is in this context that the role played by spiritual institutions like the Ayyappa Seva Samiti and others, truly dedicated to the oneness and universal brotherhood of human race, as practised by the Lord Ayyappa Himself, becomes crucial for maintaining a decent and civilized human existence.

A spiritual institution like a temple represents in its material form the body of a living being which is distinctly different from the 'life' in the living being itself. Therefore, the unseen 'force' or 'power' which one prays to in any form of one's choice is the 'soul' or 'atma' which resides in every living being. A prayer in its true sense is, therefore the one directed towards our inner self. All the outward expressions of prayers demonstrate the plight of a mind and body, which are

spiritually inclined and collectively engaged in the divine exercise of reaching out to the omnipresent 'super soul'. The power of an individual lies in the 'inner soul' or 'antharātma' as manifested in a mundane body. The power of the universe lies in the 'universal soul' or the 'paramātma' which is omnipresent, the one which holds on the universal order together through the vagaries of the weather and volatile times. Therefore, through prayers to the 'soul' within and the prayers at institutions like the temples, one can seek solace in life and find the truth of the universe, which will come to the rescue of the human race in the all-destructive age of 'Kaliyugam' as forewarned in the Vedic scriptures centuries and ages ago.

Therefore, prayers in its true sense which include love and compassion for all, seeing the 'living being' in one self as a part of the 'life' of others, rendering selfless services to others etc. are the pre-requisites for bringing about a spiritual renaissance and cultural reformation of the world. Many of the miseries of the present day world could be mitigated if the people get involved in purely spiritual activities, spreading the message of peace and love and leading and showing the way for others, especially to those who have, wittingly or unwittingly, become propagators of terror and destruction. The road to spiritualism may not always be smooth, but the goal it leads to will definitely be

Spiritualism, irrespective of its symbolic manifestations based on different religious beliefs, is a concept which, when properly preached and propagated, can help the human race in finding a way out of the abysmal mess, the brazen materialistic pursuits.

noble as it contributes to the peaceful co-existence and collective well being of the human race. Therefore, it becomes the sacred duty of everyone to get involved in the spiritual renaissance of the human race by participating in the socio-devotional activities being carried out by the spiritual organisations and Bhakti movements.

But then 'spiritualism' or 'Bhakti' in the modern world is sometime also misinterpreted and mispractised. What the world requires today is the true propagation of the concept of 'spiritualism' and 'Sanathana Dharma' as prescribed in the ancient scriptures and practised by the great Indian thinkers and philosophers like Swami Vivekananda and Sree Ramakrishna Paramahansa. Spiritualism for them was distinct and different from and much more than mere 'ritualism.' The rituals in themselves are only the manifestations demonstrating the yearning for and creating the environment for spiritual realisation. The rituals when performed with a sense of providing services like facilitating community prayers and with a sense of selflessness, like praying for the welfare and well being of the whole of the universe, with a sense of sacrifice, like forgoing the pleasures and pastimes of the materialistic world in pursuit of a puritan life, uplift the man into the realms of real spiritualism. The only way to transcend the unending saga of miseries and worries of the 'Kaliyuga', thus, lies in the preaching and practising the virtues of true spiritualism or 'Bhakti' which stands for peace and prosperity, compassion and conciliation, love and affection, services and sacrifices, universal brotherhood and harmonious co-existence and tolerance and forgiveness. This alone can save the world from the chaos and catastrophe.

P S Rajan is ex-President and General Secretary of Sree Ayyappa Seva Samiti, Vasai and currently editor of its Annual Souvenir and Chairman of the Sub-committee.



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Petunia tower has an airconditioned

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ROOF TOP SOLAR ENERGY GENERATION THE FUTURE OF INDIA

The author discusses here the concept of rooftop solar power generation that will be a self sustained form of energy for villages and towns.

P G Jose

Innovation and adaptation of the new technology in this electronic era has become a regular trend. For any technology to work, there is a basic and primary need of electrical power; be it a remote place where you try to use your phone or your GPS device or for that matter any digital or electrical device.

The usage of digital technology and consumption of power is directly proportional. It is difficult to satisfy the needs through conventional power generation. The demand is escalating and supply is diminishing and has led to the discovery of alternative sources of power generation.

In the sector of alternative power generation, renewable energy has played a major role and here solar power generation has been an important factor in the last decade.

When it comes to solar power generation the main concern is the efficiency of the system where quality cannot be compromised with cost.

The implementation of Solar Roof Top Photo Voltaic (SRTPV) projects in India since November 2014 has taken a new twist. The commendable work done by some of the Indian states Electricity Supply Companies by introducing the bi-directional meter or net metering is changing the ideology of people.

- The quantum of electrical energy generated using solar power by utilization of minimum space;
- Conservation of energy that has been generated with minimum loss during transition due to the energy flow through various devices;
- And finally the utilization of the generated power leads to power management that has been evolving since the solar panels were invented.

An intelligent power generation and management system with remote monitoring is evolving and is being implemented globally. A roof top solar power generation system for a house that hosts four members or more makes it a self-sustaining model and is being adopted. Several models are being tried in different parts of the world. One of the models is to generate power and consume which is a basic model. The other one is where the power generated is more than required and the excess is fed back to the power grid. This model is highly practical and helpful. Yet another model is when a community

generates solar power and a distribution model is implemented which takes care of distribution of power among a set of homes or common utilities.

Apart from residential implementation, commercial and industrial usage of solar power has taken a new turn. The edge of using solar power as one of the main sources to run a part of the commercial activity has helped the organizations to reduce the usage of the allotted power units. Commercial establishments can also claim tax benefits as depreciation up to 80% on the total Solar investment.

The implementation of Solar Roof Top Photo Voltaic (SRTPV) projects in India since November 2014 has taken a new twist. The commendable work done by some of the Indian states Electricity Supply Companies by introducing the bi-directional meter or net metering is changing the ideology of people. The SRTPV generates about 3 to 5 units in a day, which would be an ideal consumption for a family per day. The advantage of this system is that after self-consumption, the surplus power generated is exported to the grid and the same is accounted for in the bi-directional meter. Depending on the reading, if in case the power generated is more than consumption, for Example the net credit amount payable will be deposited by BESCOM (Bangalore Electricity Supply Company Ltd.) into the consumer's bank account. Presently, the prevailing tariff (as per KERC) without subsidy is Rs.9.56/- and after subsidy is Rs.7.20/- per unit.

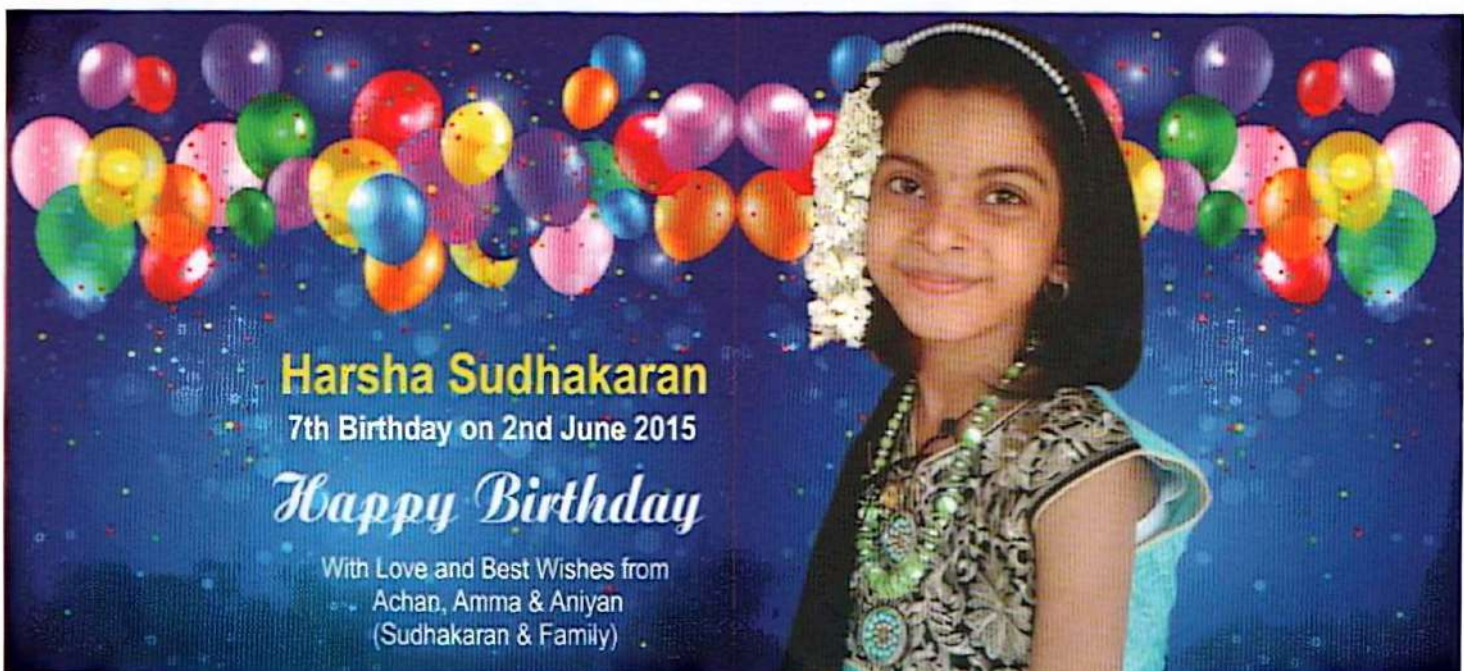
The future of India in terms of Self-sustenance in the power generation



Implementation of SRTPV in a large scale will make individual houses not only independent from grid power but also will give them the satisfaction that they are contributing surplus electric power to the grid. In a way this tiny help by each individual household where Solar System is viable will add up to huge power generation, capable of one day lighting up all the villages of India.

sector looks bright. Our country is currently highly dependent on coal as the main source for power which is terribly polluting not to mention the downsides of Nuclear Power, where we have to depend on Uranium imports or face a possible Fukushima type disaster. Therefore, implementation of SRTPV in a large scale will make individual houses not only independent from grid power but also will give them the satisfaction that they are contributing surplus electric power to the grid. In a way this tiny help by each individual household where Solar System is viable will add up to huge power generation, capable of one day lighting up all the villages of INDIA.

We as an organization, understand this as the need of the hour and are building towards nurturing and enlightening the concept of roof top solar power generation so as to build a self sustained energy generating our nation.





RAJLAKSHMI SOMARAJAN

Rajlakshmi Somarajan is a budding singer who has won several prizes in Classical, Light music, Film songs, Drawing and Inter - school and College competition in Mumbai. She has performed in various Orchestra and Concerts with many wellknown singers and artistes on about 45 stages.



Rajlakshmi has participated and won in Raagalaya annual music competition for the last two years, the first prize in 2014 and second prize in 2015. At the All Mumbai Malayalam Mission Music Competiton in 2014, she bagged the first prize in Light music and Film music competition.

The year 2015 began for this young singer with an opportunity to sing two songs each in Tamil and Telugu films. She has recorded four songs for a Hindi movie that has been approved under Zee Music Company, including a duet with popular singer Shaan. She has cut a devotional music album in Bhojpuri.

Rajlakshmi's first musical performance on stage was at the Vayalar Smarana event.

Rajlakshmi started singing from a very young age and her ambition is to be a very successful playback singer. She started learning Carnatic music under Smt Usha and Prof Omanakuttan for a few years. Currently doing her Third year BA in Hindustani music in SNTD University, Churchgate, under excellent teachers like Smt. Kalpana Jain and Smt. Dhanashree Abhyankar, she has also learnt Hindustani music from well known classical Hindustani singer Prof. Sameer Abhyankar. Another music teacher whom she values, 'like a precious jewel' (she says), is Smt B Prabha Rao a veteran Carnatic Music teacher and singer.

Rajlakshmi's first orchestra programme was with Symphony by Rajagopal through her first orchestra musician Thyagarajan Ramachandran who also introduced her to Mumbai Kala Bhavan headed by Srinivasan. Rajlakshmi sings regularly for

Srinivasan's musical shows. Gradually, she started singing with different groups and orchestra troupes. She sings for Raagalaya Orchestra Troupe and has participated in Goodwin's musical shows. In 2014 she participated at a music programme during Panchyat Day Programme in Kottayam where Chief Minister Oommen Chandy, V S Achuthanandan and other VIPs attended. She has been felicitated for her singing on several stages.

"I owe my success in singing to all those who have helped me and gave me opportunities to sing on various stages. Orchestra has helped me a lot to improve my singing talent. I would like



A painting by Rajlakshmi

to thank all the people who have supported as well as criticised me which really has helped me to improve a lot," Rajlakshmi says.

Rajlakshmi has learnt Bharatanatyam for four years under the guidance of Kalamandalam Shobha Nair.

Rajlakshmi hails from Pathanamthitta and stays in Dombivili. Her parents are N Somarajan and Shyama Somarajan. This talented

youngster did her schooling at Model English High School, Dombivili.

Apart from singing Rajlakshmi likes to travel and visit new places, do a course in Fashion Designing, and also cooking new dishes. She would like to

help her father in his textile business.

She has a brother Sreeraj who is a fashion designer and gives her a lot of encouragement.

Rajlakshmi's father is a freelance artiste and textile designer and is proprietor of Raj Creation, a textile Art Studio. Rajlakshmi has inherited the talent to paint from her father and has won prizes in painting competitions. She also helps him in his business. "I owe a lot to my parents who have always supported and encouraged me in my talents," she says modestly. ■

Attention:
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 Website: www.raagalayamusic.com

Grameen Shiksha

■ Sharanadhara Trust Dombivili has launched a unique mission targeting literacy in the rural villages surrounding this town. Since decades the rural region has been facing underdevelopment, whereas the main town has seen rapid development in all forms. With the active help of prominent citizens of Dombivili, Thakurli and Kalyan, *Sharanadhara* organized a Programme for release of the brochure of *Grameen Shiksha* and felicitate the winners of Shankara TV International Bajan Competition 2014 namely, Om Amma Bhajan Mandali, Thane.

The unique Grameen Shikshan brochure was launched at the hands of Ganesh Kumar, a public figure on various cultural activities and an industrialist of Mumbai in the presence of various other dignitaries like the Chairmain S N Kathoke of KCT school and Ex-Melsanti Sabarimala Temple, Kerala, Brahmashree Krishnan Namboodiri, and Brahmashree Manoj Namboodiri. Several prominent citizens of Dombivli/Kalyan/Thakurli town spanning across all segments attended this program and showed enthusiasm and support to this critically needed project.

In the evening a Bhajan recital was performed by the award winning group *Om Amma Bhajan Mandal*. Many such programs will be launched in the future



Release of Grameen Shiksha brochure



Felicitatio to winners of International Bhajan competition

to invite public support in all forms. *Sharanadhara* proposes to set up an organizational and administrative

structure to manage this project for timely completion and management.

Eye Check up and Cataract Operation



During the cataract operation

■ On the 8th of May HGABS Thane conducted an eye camp at the old age home (Paramshantidham Vridhashram) at Taloja for the benefit of the inmates by the Doctors of Wavikar Eye Hospital. Eighteen of them were identified with cataract. On 18th May pathology test was conducted for the inmates identified with cataract, out of 18 only nine were fit for surgery. On 28th May medically fit 7 inmates were taken to Wavikar eye hospital and the cataract surgery was done by the doctors. The medically unfit inmates are on medication and their surgery will be fixed once they are fit for the surgery.



P V Vijaykumar with temple office bearers

Prathishta Dinamahotsavam

■ Bangur Nagar Ayyappa Temple, Goregaon celebrated its prathishta Dinamahotsavam for a week from May 21 to May 30 with special pujas and cultural programmes. Raagalaya Orchestra presented a Devotional music programme on May 24. P V Vijaykumar, President of Raagalaya was felicitated by the office bearers during the function. The other singers included Madhu Nambiar, Sebastian, Shruti Sunil, Rajlakshmi and Shruti Mohan.



Sebastian, Vijaykumar and Madhu Nambiar performing

Anniversary Celebrations



Lighting of the lamp at the inauguration

■ Mumbai Nat an association l Kharghar, celel second anniver grand scale on at Gharkul Kal Manch Khargh Mumbai. As p celebrations it conducted Ma vandanam in v senior Mumba Malayalees we felicitated. In a to this there w cultural progr including dan ganamela and 'Santhanagopa directed by Ra Thodupuzha t Founder of M Nattarangu.



The musical programme

Annual Day Celebrations

■ Mulund Kerala Samajam one of the oldest samajams of Mumbai, celebrated its 56th Annual Day with a clarion call to take forward the hygiene related Swachh Bharat theme, with a Musical Nite with Mimics programme. This was held at Kavi Kalidas Auditorium at Mulund West on May 16. K Gopalan Nair, President of Samajam, addressed the audience about the services of the Samajam through charity and humanitarian work which have bestowed enormous benefits upon vulnerable segments of the society. Medical relief, healthcare and educational support are essential components of the social package driven by financial assistance from Benevolent Fund creating high and sustainable impact on the beneficiaries. The programme was organised under the supervision of T K Raju, E



Inauguration of the event

Ramachandran and other office bearers. The show was presented by a Mumbai based Musical band of young boys,

'Triloka,' followed by a concert of talented team of artistes from Kerala led by Najim Arshad and Mridula Warriar.



Homage to earthquake victims

Aid for Nepal Earthquake Victims

■ Recently, Hill Garden Ayyappa Bhakta Sangham (HGABS), Thane organised a peace prayer for Nepal earthquake victims. It was attended by residents of Hill Garden, Gul Mohur and several other societies and those who attended the prayer meet donated relief material to the victims. According to Secretary Sashikumar who had organized the meet, HGABS collected and despatched nine boxes of relief materials to Nepal containing 60 new blankets, 100 kg biscuits, 150 bath soaps, 50 packets of Glucon -D powder and 50 packets of candles which were handed over to a city based NGO that transported it to Nepal.

Prathishta Dinamahotsavam

■ Br. P C Dinesan Namboodirippad Tantri of Sree Krishna Temple in Guruvayur performed kalasa puja, kalabha puja and 108 dravya kalasabhishekham and other special pujas at Kochu Guruvayur Astika Samaj Temple, Matunga from May 25 to May 30 as part of its prathishta Day celebrations.



Puja in progress at Kochu Guruvayur Temple

First Prize in Athletic Meet



■ Abhijit Nair won the first prize at the Thane District Athletic meet held at Dadaji Kondeo stadium, Thane. He clocked 16.08 metres which is a state record. Abhijit is a student of Vidyavikasini School, Vasai East. He is the son of Rojish and Aradhana Nair, residents of Vasai East.



Reshma Menon receiving Yuva Prathiba Puraskaram Award for Best Female Singer - K P Ummar TV Award 2014 - instituted by Lions Club Kannur Central, Movie Magic Film Academy, and Kattu Madam Big Bazar Group on May 24 at Rubco Auditorium in Kannur.

Free Eye Camp

■ A free eye camp was organized by Bombay Keraleeya Samithi, Malad and the Inner Wheel Club Rotaract Club of Dahisar- Borivli in association with Viscon Foundation of India Dr Kulin Kothari. The camp was held at Childrens Academy school at Malad (E). Rohan Bhatt, Principal and

Mukundan, P Balakrishnan, Rakhee Sunil, Nikhita Sunil and other Committee Members assisted in the charitable activities. After eye check, spectacles were distributed to needy and deserving people. One eye operation was done free of cost at the Viscon Foundation of India at Babulnath.

Malayalam Drama

■ A curtain raiser to the 20th Mandala pooja celebration and to partially strengthen its own financial corpus for charitable activities, HGABS has decided to organise a fund raising program by staging a popular Malayalam play 'Kurooramma' on Sunday July 26 at Dr Kashinath Ghanekar Auditorium, Thane (W).



Shruti Soman

Dance Arangettam

■ Veteran dancer and teacher Shreedevi Ashokan's Mayuri Nrutha Vidhyalaya, Academy of India Dance, conducted arangettam of its two students Kum. Shruti Soman and Sheetal Soman, daughters of Soman Kumar and Shreeja Soman, at Kushabhau Thakre Community Hall Ahmedabad. The chief guest was Prof Bala Bhaskaran, (former Director of SBS Ahmedabad).

Mrs Shreedevi Ashokan is a dance teacher with more than 21 years experience in the field and has many performances to her credit. She was trained at the Institute of Chaitanya in Cheruthuruthi, Kerala under the guidance of Kalamandalam Shobha Geetanandan and Kalamandalam Sujatha. Apart from establishing her own institute Mayuri Nruthya Vidhyalaya in Ahmedabad which has trained more than 100 students, she also teaches dance at Shree Narayana Higher Secondary School in Naroda.



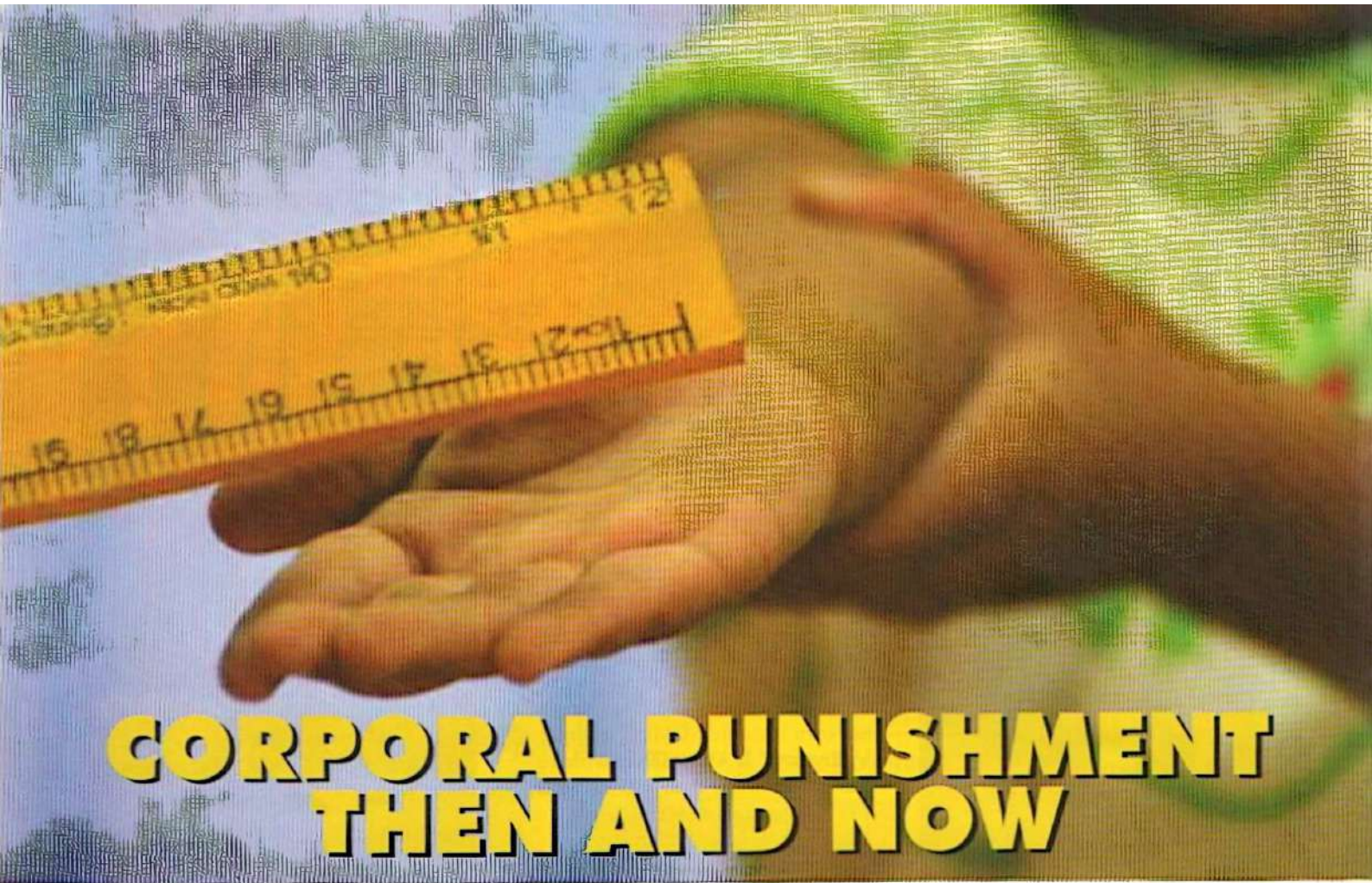
Sheetal Soman



Smt Girija P Nambisan wife of Kalashree Lalitha Kalalayam Nambisan a resident of Dombivili and working as Officer Superintendant for the past twenty eight years in the Western Railway has received 'GM Award 2014-15' from R K Sood, General Manager of Western Railway.



Sneha (daughter of Sunitha and Sasi Damodaran, Navi Mumbai) married Sarath (son of Smt Sheela Sasidharan and Gopinatha Panicker Sasidharan, Punalur, Kollam), on April 23, 2015 at Saj Convention Centre Kazhakuttam Thiruvananthapuram.



CORPORAL PUNISHMENT THEN AND NOW

In a country where parents and teachers are considered, honoured and respected as God they wield a tremendous influence on the child in the formative years. Whereas parents contribute their seamless essence in the formation of the child, the teacher moulds the behavior and character of a child under his tutelage.



Jose Chemmassery

■ Every child tries to emulate the traits and characteristics of these people who are always orbiting in his sphere of activity and thus moulds and crafts his life in the future. Whenever the

parents and teachers find errors, mistakes, misrepresentations leading to indiscipline, dishonesty and unacceptable behavior to the contemporary social values, they censor, admonish and punish sometimes severely depending on the gravity of the acts committed. Corporal punishment is supposed to work as an instrument of correction in the life of a child groping with the morals of his actions.

Corporal punishment was practised with much vigour and brutality in ancient India as revealed in the epics by the Gurus and Acharyas who removed darkness and ignorance from their pupils by imparting knowledge and

Corporal punishment was practised with much vigour and brutality in ancient India as revealed in the epics by the Gurus and Acharyas who removed darkness and ignorance from their pupils by imparting knowledge and skills to make the students experts and adept in the art they chose to master.

skills to make the students experts and adept in the art they chose to master. The imparted expertise of Gurus proved invincible in times of their usage by the students in the battlefields where death or life depend on the impeccable performance and timely execution of the skills.

In Mahabharata, Karna was exposed to severe difficulties due to crisis of identity he was confronting from his birth to a virgin mother. Karna is the noblest and exciting character in Mahabharata who was struggling with a mistaken identity. For his ambition to be trained under Parasurama, the sage and to be an expert archer, he misrepresented his caste. The moment Parasurama came to know about the mischievous misrepresentation and cheating, he cursed Karna that he would forget the mantra and fail to use the asthra at a time when it is most needed. In the crucial hours of the raging battle of Kurushetra, Karna failed to use the Bramashtra as he could not recollect the

mantra. Arjuna, finding the helplessness of Karna raised his Gandiva sending an arrow which severed Karna's head. The effect of the corporal punishment, in the form a curse depriving him the ability to use his skill was more than a capital punishment leading to his inglorious death in the battlefield.

In the case of Eklavya, the tribal prince who practiced archery in secret worshipping and devoting the clay statue of Drona, the sage he made, had to pay a heavy price for his secret training and clandestine adoration to the statue. As Drona had refused to teach the tribal the art of archery due to his ineligible social status Eklavya was forced to adopt the secret process. When Eklavya excelled and proved his extraordinary skill in archery, Drona was dismayed and Arjuna, his foremost pupil and supreme archer was surprised about the existence of a secret pupil to his Guru. Drona annoyed about this secret student successful without his intervention and guidance demanded his fees payable to a Guru in the form of his severed right thumb. Eklavya obeyed and honoured his Guru by surrendering his right thumb, thus making him incapable of using his skill reducing him to be a handicapped individual. That was a cruel corporal punishment to recall.

If someone steals another's goods /properties, he will be held guilty of robbery deserving punishment; if someone acquires skills by misrepresenting his vitals to the teacher it is deceitful access to the intellectual properties of the mentor. The punishment imposed or extreme fees demanded by the teachers appear to be cruel and a moral lesson that before acquiring honour one must pursue the path of honesty and truthfulness.

Many of us have encountered and endured punishments from parents and teachers for acts they consider destructive, challenging authority and against established norms prevailing in

This writer has faced the wrath of corporal punishment in his formative years in school in his village in the sixties. I am obliged to narrate the anecdote in detail for its indelible impact on an innocent mind lacking discretion in its approach.



the society. A student in his teens and formative years of life is likely to have his pranks and mischievous behavior displayed to test the water as a natural process of evolving and crafting his life. The admonition and punishment meted out may create a permanent imprint on his mind which may haunt him throughout his life. This writer has faced the wrath of corporal punishment in his formative years in school in his village in the sixties. I am obliged to narrate the anecdote in detail for its indelible impact on an innocent mind lacking discretion in its approach.

The Head Master/Principal of our Govt. High School had a long name just as he was tall and lean. Trichur Rama Subramaniam Iyer (TRS) was fearsome in his looks, frowning and

arching his eye brows with two bulging eyes unprotected by glasses. He wore half-sleeved white cotton bush shirt and an immaculate white dhoti with a folded white shawl crossed over his left shoulder. His presence in the premises commanded immediate silence even in the class rooms unoccupied by teachers. He was a Brahmin and the thread of upanayanam was partly visible from a close and keen observation. He had a receding forehead, not bald but a six inch long tuft (Kuduma) at the back pate compensated for the lack of hair in the forehead. The salt and pepper tuft was well maintained and glowing with regular application of ayurvedic oils, not left loose but tied with a concealed

rubber band. A tiffin box in a LG cotton bag and an umbrella with a long curved handle always accompanied his person on the way to school by bus from and to Trichur where he hails from. He never shared the contents of his tiffin box, but was punctual to have his meals at 1.00 p.m. when the entire school went on lunch break recess at the sound of the brass bell knocked by the messenger called sepoy.

I was then in the eighth standard a mixed class of few girls and more boys forming the class strength. At 12 o' clock the last period before the lunch break was mathematics as the subject of lecture. We were all waiting for the teacher to arrive in the class room. She was new to the school, a temporary or on training appointment. She radiated in her cream saree and brown blouse. Her round and shiny liquid eyes bore the background of mascara to make them prominent and protruding. The wholesome young lady having just completed her graduation was an attraction though she lacked maturity in her approach and manners. The teacher hailing from Patturaikal, a suburb in the town too was a Brahmin with a highly educational background in her family.

To Be Continued



ESCAPE BY WHISKERS

A Mumbaikar describes her horrifying experience of the recent earthquake in Nepal



Mrs Subha Vijayakumar

A trip to the holy places of Hindus was organized by the Kochi based 'Bhakta Seva Samaj'. The entire group was of 60 including the 15 that joined the group from Mumbai (Mulund, Thane and Matunga).

From Gorakhpur we proceeded on May 18 to Nepal by bus. We visited Lumbini, Muktinath and Manokamna on the way and reached Kathmandu on 24th. Our first destination next morning was Pashupatinath and our visit to the temple was over by 10.30 am. We split into small groups. One group proceeded to see a 'Samadhi' of some holy man while my group entered into Agarwal Bhandar that sold fancy garlands, pearls, beads and rudraksh. Agarwal Bhandar is a three storied building and provided an excellent centre for people coming on pilgrimage from India. Adjacent to it, there were small shops selling similar ware. There were many groups coming from various parts of India and abroad.

When we were busy examining the wares and bargaining with the employees, we

experienced a kind of tremor. We felt the world is revolving around us. Then we heard the employees shouting at the loudest voice, "Bhookambh, bhago, bhago." Without wasting any second they were running out and we too followed them. We reached in the open. We felt we could not firmly put our feet on the ground. When we reached the open space, the sight we witnessed was horrifying. Many buildings were already flattened and many were on the verge of collapsing.

Cries all around!. Wailing, moaning pierced the atmosphere that was already turned brown by dust. But there was a

miracle. The building that we came out from, stood there without any damage, not even a crack was visible. Great mercy of god!

We all assembled in an open ground. There were people from all over the world. Many were shocked, many lost their belongings and children were crying. During the time we spent there, there were a few vibrations of the earth, creating a panic but nothing untoward occurred.

We left Kathmandu on May 26. Broken rocks, stones and pellets were visible all around and made our return journey very tough and risky. By night we reached the border of the state of Bihar. The night was spent inside the bus itself. Next day we moved to a Buddhist temple and stayed there. On 29th, we reached Patna and then split with other groups to proceed to our own destinations.

We boarded the train to Mumbai on 30th. Even now a lightening passes through our spine when we think of those horrendous times. Thank God, for your mercy! ■



Award

When the personal assistant to the minister for cultural affairs told her that the minister urgently wanted to see her in person, Soudamini was indeed surprised. Only last evening he complimented her for disposing all pending files of the department. Now, what is so important that warranted a face to face meet?

Soudamini, the 35 year old IAS officer in charge of the department of cultural affairs got up and started walking towards the building adjacent to the main building of the Secretariat, where the minister is sitting to attend the affairs of another department under him.

Soudamini came to the office this morning with a lot of optimism. With no files pending before her, she was hoping to indulge in her literary pursuits in the office as she has committed to a couple of publications to contribute poems for their Onam Special.

Soudamini is not a regular writer and does not come under the classification of a poet. In fact only a very few people knows that writing is a weakness for her. She indulges in all branches of literature: poems, short stories, essays on current affairs, world literature and literary criticism and occasionally a little bit of painting. Once an idea is evolved in her mind, she chooses the format to express it better; that is the only criterion. Further, nothing has come out under her byline since she was selected for the all India service. During her post graduation in English Literature and the brief stint as a college lecturer while preparing for the civil services examination, she used to write and forward them to her favourite periodicals. Incidentally all of them were accepted and she used to have some monetary gain. Soon the periodicals started requesting her to contribute for their specials and she accepted their requests with a condition that she would write under some pseudonym or multiple pen names and that they should not reveal the true

identity of the writer. The editors were only happy to accept the conditions.

Writing under one's own name was cumbersome for a government employee. However good the output is, a colleague or superior could always put a spade in their service, if it serves their purpose. She had read somewhere that when Shri C Achutha Menon was the CM, he advised one of his favourite writers to indulge in his hobby under a pseudonym or with a declaration that he did not take any remuneration for his indulgence.

Soudamini breathed easily when she saw the minister's cheerful face. There was no sign of any crisis situation but something important did crop up.

"Soudamini, please sit down," the minister gestured her to the chair in front of him.

Soudamini always liked his disposition towards her. With a wrinkle free face, bright eyes and a smile, snow white hair etc the minister always looked a father figure.

With her current status as a spinster, Soudamini was always an object of curiosity for other ministers and superior officers when she had opportunity to work with them. Most of them wanted to know why she did not marry. Was it because of her earlier bitter experience or she could not find a perfect life partner? One minister had once the courage to ask her if she could marry his businessman son. Some even proposed a discrete night out. All suggestions and proposals she gracefully rejected and never revealed that it was because of her mother who advised her not to blindly trust any male.

Soudamini thanked him and sat down.

"Soudamini, you are aware of the fact that Shri N B Sekharan Nair has been chosen for the Ezhuthachan Award for the last year. Normally the award is presented in Thiruvananthapuram in an exclusive ceremony by the Chief Minister. The CM's office had written to Mr Sekharan Nair to choose a mutually convenient date for the ceremony. Last week his reply has come. He is not in a

position to travel for some time on account of some sickness and his doctor is also not in a position to tell when he would be fit enough to travel. So he asked if the award could be presented at his house in Palakkad." The minister was in a real mood to talk.

"Did the CM agree to the request?"

"No. He would not mind to present it in Thiruvananthapuram but not in a mood to do it at Mr Nair's residence. It would be granting excessive importance to Mr Nair's stature, according to the CM. CM says he does not deserve that kind of importance especially when he has not written anything worthwhile during the last one and a half decade. I presume the CM had some tiff with him a long time ago and did not want to oblige." The minister paused.

"So? ..." Soudamini is puzzled.

"Now the CM wants me to do the honours. He is right, as the minister for cultural affairs, I should do it."

"So what is the problem? You should do it, Sir." To Soudamini, there was no problem.

"Soudamini, you know, Mr Nair and me are college mates. When I was in the first year Intermediate, Mr Nair was in final year B Sc. He was the Secretary of the cultural forum and student editor of the college magazine. He considered himself as the best writer of the college. I also used to write occasionally then. I used to respect him a lot. When I handed over a short story to him for the college magazine, he assured me to publish it. However when the magazine came out, my story was not there. When I asked him about it, he told me it was not worthy of publishing. When I asked the professor in charge of magazine, he said he never saw my story. Had Mr Nair not assured me, I would have given it to the professor in charge. Afterwards, our relationship was never smooth. On several occasions we have crossed our path but he always avoided talking to me. He can't be blamed. He had a number of collections to his credit. Further he was a recognized screenplay writer and won several awards." The minister was silent for a couple of

minutes. "I feel you should do the honours by going to his home. And also give him my regards and also of the CM."

Soudamini was now in a grave predicament. She did not mind doing the onerous task but not the one in which Mr Nair was involved and she cannot disclose the reason too.

"As the Secretary to the ministry of Cultural Affairs, you will be doing the honours. Please do the necessary and keep me informed about the events." The minister got up to go. Soudamini has no way except to obey the orders.

When Soudamini reached home that evening, she was totally dispirited. Her enthusiasm of the morning was totally evaporated and a kind of depression took its place.

Her mother could easily make out the difference in her disposition. When Soudamini sat down on the sofa, mother was very concerned. "What's the matter, dear? You don't look well."

"What to tell mummy? I'm in a soup. I don't know what to do?" She sent a helpless glance to her.

"Tell me, dear. There is no problem in this world that has no solution. Sometimes it takes a little more time, that's all." Mother consoled her.

"Not this one, mummy. Now your problem has become mine." Soudamini took the cup of tea that the maid brought to her.

"The minister wants me to go to daddy's place to present his award personally. Daddy informed the CM's office that he is too unwell to come to Thiruvananthapuram to receive the award. You know the CM and the Culture Minister did their best to prevent that award going to daddy but they could not enforce it as it would expose their personal grudges. I told you earlier about it when the award was declared last month. When the Award committee recommended his name considering his lifetime contribution, they had no idea that the CM and the minister concerned would have objections and they wanted to know the reason. They in turn did not press their objection." Soudamini sighed.

"Does your minister know he is your father?" Mother was inquisitive. "No, mummy, nobody knows. Till know I haven't said to anyone that he is my father. Probably daddy himself may not know that we are still alive. Had he known, he might have tried to contact me or us," she argued.

Soudamini's mother Savithri was not convinced. The entire past that she

shared with Sekharan Nair came before her mind. Savithri was a great fan of Sekharan Nair because she found what he depicted through his stories reflected her causes also. Though she had a good command over the language, the sense of creativity was lacking. So she found an escape route by translating his stories into English and got them published in leading English periodicals. Though she did not take permission from Sekharan Nair to do so, he was happy to note that his name is spreading across the country without any effort from him.

When Sekharan Nair was chosen for the literary award of the country on the basis of the translations, he contacted her to express his gratitude. Soon they became friends and later lovers. They ran away from home and reached his friend's home and stayed there for some time. When the friend insisted that they go back and legally get married, they returned to the city where he had a job. Nevertheless, the matter of getting married legally was swept under the carpet. Since both of them had good faith in their mutual love, they did not bother about the legal knitty gritty.

When Soudamini was in the third standard, Savithri found everything was not as smooth as she expected. Sekharan Nair had become famous and also entered the film world as many producers sought him as screenplay writer. Producers were waiting at his door for his stories. He used to be away for days claiming his presence was needed at the locations.

One day when suddenly Sekharan Nair appeared with another young girl whom Savithri had seen in some of his films, she was not surprised initially.

But when she realized that she was going to stay with them, she was furious. When she asked Nair who was she to him, he calmly said, "Savita. My wife."

"Then who am I?" she wanted to know.

"If you want to stay, you may. I will not throw you out. Remember, I have not married you yet." He continued to be calm.

Before he got up in the morning, Savithri and Soudamini were out of the house. For a few days, she stayed with a friend and then shifted to another city.

Sekharan Nair must have felt happy as he never enquired about them nor Savithri gave any chance for him to trace them. Her relatively low profile helped her to hide behind the crowds.

When Soudamini grew up and reached the age to understand things in the proper perspectives, she was told everything and Savithri extracted a promise from her that she would never trust a male to put her own life in turmoil.

"So are you going?" Savithri wanted to know.

"I have no other choice. When the Collector of Palakkad informs me about the convenient date, I'll go." Soudamini conveyed her decision.

Collector of Palakkad was with Soudamini when she reached Sekharan Nair's house. It was neither small nor big but old. Its old image came to her mind. Whatever an eight year old could retain in her mind, was still there. The house must have seen a coat of paint more than a decade ago. There was a tall coconut tree in front of the house, It was slightly bent like an old man. The

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Alliance invited from Warriar girls for a good looking Kerala based Warriar boy 38 (DOB.19/2/1977, Birth Place-Malapuram), Star-Chathayam, 175 cms well employed in Kottkkal Arya Vaidya Sala HO in Kerala. Girls from other communities like Ambalavasis, Nair, Menon, Iyer etc., also can be considered.
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mango tree that was young when they left is now old and a few mangoes partially eaten by birds were lying on the ground. An atmosphere of neglect was visible all around.

By the time they got out, a woman of about fifty years, a shadow of Savita, appeared in the portico. From the uniform worn by the driver, she guessed the identity of the visitors and soon disappeared into the interiors. A few moments later she reappeared and smiled at them.

"Please come and be seated." Savita welcomed them and stood aside to allow the visitors to climb to the portico.

There were two wooden chairs and a single sofa placed there. Soudamini and Collector Rammohan sat down on the chairs. Driver brought the bag containing the memento, flower bouquet and shawl and placed on a wooden stool nearby. Soon a photographer joined them.

Savita brought Sekharan Nair to the portico. He was slow in movement and his right hand was on her shoulder. He was wearing an old but clean shirt and a 'veshti' was resting on his left shoulder. The dhoti he wore was also matching.

Soudamini and Rammohan got up to show respect. Sekharan Nair smiled and gestured to them to sit.

"It was trouble to you, eh?" Nair was modest.

"Not at all, Sir. It was a proud moment and privilege to us. This should have been in a bigger scale with a huge crowd in attendance. Only because of your insistence, we avoided the frills. The government was insisting that it should be done in the Town Hall, but you declined. The minister had to yield."

When Sekharan Nair was seated, both of them took their seats. The photographer came forward and a few photos were taken with Nair and his wife. Collector took out the shawl, bouquet and the memento. Soudamini opened her bag and took out the envelope containing the prize cheque.

Photographer asked Collector and Savita to stand on the right side of Sekharan Nair so that when Soudamini presented the items to Nair, both of them would be visible in the photograph.

Sekharan Nair rose from the sofa and Soudamini put the shawl around his shoulder and presented the bouquet. The flashes exploded. Then she presented the memento and the envelope containing cheque. Again the

flashes!

Sekharan Nair sat down and the visitors followed. To break the silence, Rammohan asked, "How are you, Sir? How is your health? Of late, there is hardly anything coming out of your pen."

Sekharan Nair smiled wryly. "I wrote more than two hundred stories and about twenty five screenplays. I had my days. Now the ground is dry. No more sprinkles."

"I've read all your stories during my school and college days. We were crazy about your stories." Rammohan continued.

"Thank you. What about you? Have you not read my stories?" Sekharan Nair asked Soudamini.

"Yes, Sir. I too read all your stories." She confessed.

Savita brought tea and some snacks for them. Later the photographer and the driver were also given tea.

"Have tea. There is not much to offer you." After a pause, Sekharan Nair continued, "This award is a blessing and timely. We are having a very bad time.

My old age, Savita's sickness and the hardships of my three daughters! All had their impact on our finances." Sekharan Nair was in a mood to talk.

"What are they doing?" Soudamini enquired.

"Who, my daughters? They are all married and have children. The youngest one is a widow and others are

separated from husbands. My sons in law are all drunkards. The youngest one died of ailment of liver. Others too left when my purse became empty." There was bitterness in his voice.

"Sorry, I asked." Soudamini. She got up and sought his consent to leave. Rammohan also rose.

"Yes, now your job is over. You have to return." Sekharan Nair looked intensely to Soudamini's eyes. "But Soudamini, my daughter, you should visit me occasionally. I don't have anyone to lean on. I am glad among all my daughters, you reached some place." Tears were rolling down his cheeks.

"You knew me?" Soudamini could not hide her surprise.

"Yes, my dear. Your every rise in life was known to me and I was thanking god. I knew, as Secretary to department of Cultural Affairs, you would come. That is why I insisted the function to be a simple affair at home."

Rammohan was searchingly looking to Soudamini. And she nodded. "Yes, he is my father. I thought he won't recognize me."

"Please come occasionally. Bring Savithri also. I did something that I should not have. I regret my follies."

"Mother won't come, I am certain. But I may."

Soudamini got down and walked down to the car. Rammohan and others followed. ■

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അനുസ്മരണം

മാമൂലുകളെ വലിച്ചെറിഞ്ഞ കലാകാര ശ്രീമതി ഉമാദേവി ഓർമ്മയായി

- Pavithran Kannapuram

മുംബൈ മലയാള നാടക വേദിയിലെ ഏറ്റവും മുതിർന്ന കലാകാരിയാണ് ശ്രീമതി ഉമാദേവി. 1950-കളിൽ നാടക പ്രവർത്തനവുമായി അവർ കടന്നു പോയ സാമൂഹ്യ പശ്ചാത്തലവും, മലയാളി സംഘടനകളുടെ സവിശേഷതകളും കണക്കിലെടുത്തു കൊണ്ടുവേണം ഉമാദേവിയുടെ സംഭാവനകളെ വിലയിരുത്തുവാൻ.

അമ്പതുകളിൽ ഭാഷാസംസ്ഥാനങ്ങൾക്കുവേണ്ടി തമിഴ്, തെലുങ്ക്, കന്നട ഭാഷാവിഭാഗങ്ങൾ സംഘടിച്ച് രംഗത്ത് ഇറങ്ങിയിരുന്നു. ഇതേ വികാരത്തോടെ രൂപം കൊണ്ട ഐക്യകേരളപ്രസ്ഥാനം മലയാളി സമൂഹത്തിന്റെ ശക്തി തെളിയിച്ചുകൊണ്ട് കേരള കൺവെൻഷൻ നടത്തിയത് 1952-ൽ ആയിരുന്നു. സമ്മേളനത്തോട് അനുബന്ധിച്ച് മാട്ടുംഗ നെപ്പോ ഗാർഡനിൽ അവതരിപ്പിച്ച നാടകത്തിലാണ് ഉമാദേവി ആദ്യമായി അഭിനയിച്ചത്. സാവിത്രി അന്തർജനം എന്ന പേരിൽ മറ്റൊരു കലാകാരിയും ആ നാടകത്തിലൂടെ രംഗത്തു വന്നിരുന്നു. ഉമാദേവിയുടെ ഭർത്താവ് പി സി ശങ്കരനാരായണന്റെ പ്രോത്സാഹനവും



ഉമാദേവി

സഹകരണവും ഇവിടെ പ്രത്യേകം എടുത്തുപറയേണ്ടതുണ്ട്. പ്രതിഫലത്തിനും പ്രശസ്തിക്കും വേണ്ടി ആയിരുന്നില്ല ഉമാദേവി നാടകത്തിൽ അഭിനയിച്ചത്. സംഘടനയെ സഹായിക്കുക, നല്ല ആശയങ്ങൾ ജനങ്ങളിലേക്ക് എത്തിക്കുക എന്നിവ മാത്രമായിരുന്നു അവരുടെ ലക്ഷ്യം. തുടർന്ന് സമീപപ്രദേശങ്ങളിലെ മലയാളി സമാജങ്ങളുടെ നാടകപ്രവർത്തനങ്ങളിലും അവർ സജീവമായി. അഭിനയിച്ച നാടകങ്ങളുടെ പേരുകൾ ഓർമ്മിച്ചെടുക്കാൻ പിൽക്കാലത്ത് അവർക്ക് കഴിഞ്ഞിരുന്നില്ല. 2011 ജൂൺ മാസം ആദ്യവാരത്തിൽ അവരുമായി ഞാൻ ഓരോ അഭിമുഖം നടത്തിയിരുന്നു. മുംബൈയിലെ പഴയകാല നടിനടന്മാരെ പരിചയപ്പെടുന്നതിന്റെ ഭാഗമായിട്ടായിരുന്നു അത്. അവരുടെ പ്രാഥമികവിവരങ്ങൾ തന്നെ എന്ന എഴുതാൻ പ്രേരിപ്പിച്ചത് ശ്രീ പി ആർ കൃഷ്ണനായിരുന്നു.



Umadevi with husband Sankaranarayanan Namboothiri



Pavithran Kannapuram with Umadevi and her family members

ഉമാദേവി

പൊന്നാനി വടക്കെക്കാട് മുല്ലമംഗലത്ത് മനയിൽ നാരായണൻ നമ്പൂതിരിയുടെയും നിക്കാളി അന്തർജനത്തിന്റെയും ഇളയ മകളായി 1929-ൽ ജനിച്ചു. പുരോഗമന പ്രസ്ഥാനത്തിന്റെ ആദ്യകാല നായകന്മാരായ എം ആർ ബിയും പ്രേംജിയും ഉമാദേവിയുടെ ഇളയച്ഛന്മാരായിരുന്നു. സമുദായത്തിന്റെ മാതൃകകൾ ലംഘിച്ച്, ബ്ലൗസ് ധരിച്ച്, കൂട മാറ്റി, പള്ളികൂടത്തിൽ ചേർന്ന് മാതൃക കാണിച്ച പ്രിയദത്ത ഉമാദേവിയുടെ മുത്ത സഹോദരിയാണ്. തൃശ്ശൂർ സി എം എസ്സിൽ നിന്നാണ് ഉമാദേവി പത്താംതരം പാസ്സായത്.

1952-ൽ ഉമാദേവി വിവാഹിതയായി. തികഞ്ഞ കമ്മ്യൂണിസ്റ്റുകുടുംബത്തിൽനിന്നു വന്ന പി സി ശങ്കരനാരായണൻ നമ്പൂതിരിയാണ് ഭർത്താവ്. നാട്ടുകാർക്കും വീട്ടുകാർക്കും പ്രിയങ്കരനായ പി സിയേട്ടൻ. 'സഖാവേ' എന്നായിരുന്നു ഞാൻ വിളിച്ചിരുന്നത്. ഉമാദേവിയുടെയും ശങ്കരനാരായണൻ നമ്പൂതിരിയുടെയും കുടുംബങ്ങൾ തമ്മിലുള്ള ബന്ധം എന്നതിനേക്കാളേറെ രണ്ടു കമ്മ്യൂണിസ്റ്റു കുടുംബങ്ങൾ തമ്മിലുള്ള ആശയ ദാർശ്യമായിരുന്നു പി സി ദമ്പതികളുടെ ജീവിതം.

ചെമ്പുരിലായിരുന്നു ഈ നവദമ്പതികൾ ജീവിതം ആരംഭിച്ചത്. സംഘടനാപ്രവർത്തനങ്ങളും ഐക്യകേരള കൺവെൻഷൻ പ്രവർത്തനങ്ങളും എല്ലാമായി ഊർജ്ജസ്വലതയാർന്ന ജീവിതം. പിൽക്കാലത്ത് കേരളീയ കേന്ദ്ര സംഘടനയുടെയും ബസിൻ കേരളസമാജത്തിന്റെയും അമരക്കാരനായിരുന്നു പി സി.

കൺവെൻഷനോടനുബന്ധിച്ച് നടത്താനിരുന്ന നാടകത്തിൽ അഭിനയിക്കാൻ നടികളെ കിട്ടാതെ പ്രതിസന്ധിയിലായപ്പോഴാണ് പിസി സഹധർമ്മിണിയെ രംഗത്തുറക്കിയത്. സ്ത്രീവേഷം വെച്ചുകെട്ടിയ പുരുഷൻ പരുക്കൻ ശബ്ദത്തിൽ 'പ്രാണനാഥാ' എന്നു വിളിച്ചിരുന്ന അരോചകാവസ്ഥക്ക് അതോടെ മാറ്റം വന്നു തുടങ്ങി.

മുംബയിലെ സാമൂഹ്യ സാംസ്കാരിക രംഗത്ത് നിറഞ്ഞുനിന്ന പിസിയേട്ടൻ പാർട്ടിയുടെ അംഗത്വകാർഡില്ലാതെ തന്നെ, ഒരു നല്ല കമ്മ്യൂണിസ്റ്റുകാരനായി മാതൃകാ ജീവിതം നയിച്ചിരുന്ന സഖാവായിരുന്നു. രണ്ടാണക്കളാണ് ഇവർക്ക് ഉള്ളത്, നാരായണനും അനുജനും. ജീവിതയാത്രയിൽ സഹചാരിയായ ഉമാദേവി ചിന്താഗതിയിൽ

സഖാവിന് ഒട്ടും പിന്നിലായിരുന്നില്ല. ഒരിക്കൽ അഭിമുഖവേളയിൽ പഴയകാല വിപ്ലവകവിതകൾ ചൊല്ലി കേൾപ്പിച്ച ആ മഹതി തന്റെ പേരിനോടൊപ്പം അന്തർജനം എന്നു ചേർത്തരുതെന്ന് കർശനമായി നിർദ്ദേശിച്ച കാര്യം ഓർത്തുപോകുന്നു.

2007 ജൂലൈ 20-ന് പിസി അന്തരിച്ചു; 2014 ഏപ്രിൽ 14-ന് ഉമാദേവിയും. ധന്യവും സ്നേഹസമ്പന്നവുമായ ഒരു ജീവിതയാത്രയുടെ പരിസമാപ്തി.

ഊർദ്ധശാസനം വലിച്ചുകൊണ്ടിരുന്ന മുംബൈ മലയാളനാടകവേദി പുതിയ വഴികൾ തേടുമ്പോൾ, ശ്രീമതി ഉമാദേവി കാണിച്ച അർപ്പണവും സാമൂഹ്യബോധവും നമുക്ക് പ്രേരണയാകേണ്ടതാണ്. തിളക്കമാർന്ന ആ സ്മരണക്കു മുമ്പിൽ, നമുക്ക് ആദരാഞ്ജലികൾ അർപ്പിക്കാം. ■



Arangettam

■ The Bharatanatyam arangettam of Kum. Jahnave Ramakrishnan student of Sri Rajarajeswari Bhartanaty Kala Mandir was held at Mysore Association hall, Matunga on Saturday May 30. Guru K.Kalyanasundaram and Guru G. Vasant Kumar conducted the proceedings and Smt Vidya Harikrishna rendered vocal support. 14 year old Jahnave is the 9th standard student in Mumbai and is learning the dance for the last seven years and is the daughter of Uma and K.A.Ramakrishnan and grand daughter of Late "Times" Kalpathy Anantharama Iyer.

ദേവപ്രശ്നം

ഗോരഗാവ് അയ്യപ്പക്ഷേത്രത്തിൽ മെയ്മാസം 1, 2 തീയതികളിൽ ദേവപ്രശ്നം വയ്ക്കുകയുണ്ടായി. കേരളത്തിൽനിന്നെത്തിയ, ഈ രംഗത്ത് പ്രഗത്ഭരായ മൂന്നു പേരാണ് ദേവപ്രശ്നം നടത്തി ഫലം പറഞ്ഞത്. കുറെ ദോഷങ്ങൾ വന്നു കൂടിയിട്ടുണ്ടെന്നും അതിനു പരിഹാരകർമ്മങ്ങൾ ആവശ്യമാണെന്നും പറഞ്ഞു. നവീകരണ പ്രതിഷ്ഠ അഷ്ടബന്ധത്തോടുകൂടി കഴിയുന്നതും വേഗം ചെയ്യാൻ ധാരണയായി. അമ്പലത്തിൽ നിർബന്ധമായും ആചരിക്കേണ്ട വൃത്തിയുടെയും ശുദ്ധിയുടെയും കാര്യം എടുത്തു പറഞ്ഞ അവർ ഇവിടെ അതിന്റെ കുറവ്നേപ്പറ്റി പരാമർശിച്ചു. കേതജനങ്ങളിൽ നിന്നും ഭരണാധികാരികളിൽനിന്നും പരിചാരകരിൽനിന്നും പ്രവൃത്തികൊണ്ടോ, വാക്ദോഷംകൊണ്ടോ വന്നുചേർന്ന തെറ്റുകളെ സാമീയുടെ സന്നിധാനത്തിൽ സമർപ്പിച്ച് പരിഹാര കർമ്മങ്ങൾ വേണമെന്നു നിർദ്ദേശിച്ചതനുസരിച്ച് അതും ചെയ്യുകയുണ്ടായി. ഭഗവാന്റെ മുമ്പിൽ കമ്മറ്റിക്കാരും കേതരും ഒന്നുതന്നെ. ദുരാരോപണങ്ങൾ ഒഴിവാക്കി ഒന്നിച്ച് ഒറ്റക്കെട്ടായി പ്രവർത്തിക്കുവാനും നിർദ്ദേശിച്ചു.

പരിതഃസ്ഥിതി മാറുമ്പോൾ

കേരളത്തിനു പുറത്ത് പുജാരികൾ വേദമന്ത്രങ്ങൾ ഉച്ചത്തിൽ ഉരുവിടുന്നു. കേരളത്തിൽ കുറെ മനസ്സിലും കുറെ ആംഗ്യവുമായാണ് പുജാവിധി. പുജയുടെ ചെറിയ ഭാഗം അടച്ചുപുജയാണ്. അടച്ചുപുജാസമയത്ത്, തൊഴാൻ വരുന്ന കേതരുടെ ഭക്തി ഉയരങ്ങളിലെത്താനായി കൊട്ടും പാട്ടും ഉണ്ടാകാറുണ്ട്. ഇടയ്ക്ക കൊട്ടി ഭക്തിരസത്തോടെ മധുരമായി



Kochu Guruvayurappan Temple, Matunga
പാടുന്നത് കേൾക്കുമ്പോൾ ഭക്തർക്ക് വിവരണാതീതമായ ആനന്ദം അനുഭവപ്പെടുന്നു. നട തുറന്ന് ദേവൻ (ദേവി) ദർശനം തരുമ്പോൾ ഭക്തരുടെ ധ്യാനമന്ത്രങ്ങൾ ഉച്ചത്തിലാറുന്നു. യോഗ്യനായ പുജാരിയാണ് പുജിക്കുന്നതെങ്കിൽ അദ്ദേഹത്തിന്റെ കുണ്ഡലിനി ശക്തി, തീർത്ഥം വഴി ഭക്തരിൽ പ്രവേശിക്കുന്നു.

സദാ ഈശ്വരനെ മാത്രം മനസ്സിൽ കൊണ്ടുനടക്കുന്ന ഋഷിമാർക്ക് ബിംബാരാധനയുടെ ആവശ്യമില്ല. എന്നാൽ അവിടെയെത്താൻ ശ്രമിക്കുന്നവർക്കും അതിനു വേണ്ടത്ര ബലമില്ലാത്തവർക്കും മുർത്തിയുടെ ആവശ്യമുണ്ട്. ലൗകിക ജീവിതത്തിൽ ഛായാചിത്രങ്ങളും പ്രതിമകളും എന്തിനാണോ, അതിൽ കുറെ പടികൾ ഉയർന്നതാണ് ബിംബാരാധനയുടെ ഉദ്ദേശ്യം.

സാധാരണയായി നാട്ടിൽ അമ്പലങ്ങൾ ഗ്രാമങ്ങളുടെ നടക്കാണ് സ്ഥിതി ചെയ്യുന്നത്. കുറച്ച് ഉയർന്ന് നിരപ്പായ സ്ഥലം. ചുറ്റുപാടും മരങ്ങൾ, കുളങ്ങൾ, കിണറുകൾ. പണ്ടൊക്കെ ഗ്രാമത്തിൽ വെള്ളം കയറുമ്പോഴും വരൾച്ച വരുമ്പോഴുമൊക്കെ ജനങ്ങൾ ആശ്രയിച്ചിരുന്നത് അമ്പലങ്ങളെയാണ്. അവിടെ എല്ലാവർക്കും വിശ്രമിക്കാം. അമ്പലത്തിലെ കലവറ ഒഴിയുന്നതുവരെ ഭക്ഷണവും

ലഭിക്കും. അന്ന് ഓരോ പൗരനും അമ്പലവുമായി ബന്ധമുണ്ടായിരുന്നു. ഭൂരിഭാഗം പേരും ഓരോ ചുമതല ഏറ്റെടുത്തിരുന്നു. ആ ബന്ധങ്ങൾ ക്രമേണ അവകാശങ്ങളായി മാറി. പലരും പ്രതിഫലങ്ങൾക്കായി വില പേശി. അമ്പലത്തിൽ വരാതിരിക്കുക മാത്രമല്ല, ഭക്തരായവരെ ആ ചുമതല വഹിക്കാൻ അനുവദിക്കാതെയുമായി. പഴയ മരുമക്കത്തായ തറവാടുകളിൽ സാർത്ഥികളുടെയും ദുരഭിമാനികളുടെയും (സ്തുതിപാഠകരെ മാത്രം വിശ്വസിച്ചിരുന്ന, സ്വത്തു കൈകാര്യം ചെയ്തിരുന്ന അമ്മാവന്മാർ) വേലിയേറ്റമുണ്ടായപ്പോൾ അവരോടുള്ള വെറുപ്പ് നമ്മുടെ സംസ്കാരത്തിനു നേരെയും തിരിഞ്ഞു. പലരും വീടു വിട്ടു മഹാനഗരങ്ങളിൽ ചേക്കേറി. ഇങ്ങനെ മഹാനഗരങ്ങളിലെത്തി ആരാധനയ്ക്കായി ക്ഷേത്രങ്ങൾ നിർമ്മിച്ചവർ വിശാലമനസ്കരായതുകൊണ്ട് ക്ഷേത്രാനന്തി ക്കായി വേണ്ട തൊക്കെ ചെയ്തു. കേതരുടെ മാത്രമല്ല, ആ പ്രദേശത്തിന്റെകൂടി പരിപാവനമായ ഉയർച്ചയ്ക്കുവേണ്ടി നിലകൊള്ളുന്ന ക്ഷേത്രങ്ങളിൽ ശുദ്ധിയും വൃത്തിയുമില്ലാതെ ദർശനത്തിനെത്തുന്നത് പാപമാണെന്നു പറയാതെ വയ്യ.

ഒരുദാഹരണം പറയാം: റഷ്യയിൽ ഭൂമിക്കടിയിലെ നീരോട്ട് (positive energy) കണ്ടുപിടിക്കാനായി ഒരു യന്ത്രം കണ്ടുപിടിച്ചു. അതെടുത്ത് ഒരു ശ്രീകോവിലിനു മുന്നിൽ ചെന്നപ്പോഴാണ് അറിഞ്ഞത് അവിടം മുഴുവൻ positive energy ആണെന്ന്. പുജാപുഷ്പങ്ങൾ, ചന്ദനം, തീർത്ഥം, ഇളകി കത്തുന്ന തീനാളങ്ങൾ ഇവയ്ക്കൊക്കെ മുമ്പിൽ positive energy കാണിച്ചു. ഒരു പുജാമുറിയിലും അതിൽ നല്ലെണ്ണ വിളക്കുമുണ്ടായാൽ ഫ്ലൂറോ മുഴുവൻ positive energy നിറയുമെന്നു കണ്ടു. കുടുംബാംഗങ്ങളെല്ലാം നാമം ജപിക്കുകയും ഭജന നടത്തുകയും ചെയ്യുമ്പോഴും വീടു നിറയെ positive energy ആണെന്നു കണ്ടു.

അമ്പലത്തിന്റെ ശ്രേയസ്സ് വർദ്ധിപ്പിക്കാൻ ചില കാര്യങ്ങൾ ശ്രദ്ധിക്കേണ്ടതുണ്ട്. തന്ത്രിയുടെയും പുജാരിയുടെയും തപശ്ശക്തിയാണ് അതിൽ പ്രധാനം. കേതരുടെ കണ്ണുകളിൽ ഭക്തിഭാവം ഉണ്ടാകണമെങ്കിൽ ഇത് കൂടിയേ തീരൂ. വെളുപ്പിനു മുമ്പ് വേദപാരായണം നടത്തണം. ഒരു ദേവജ്ഞൻ മണ്ഡപത്തിലിരുന്ന് വേദങ്ങൾ മുഴുവൻ പാരായണം ചെയ്യുകയാണ് വേണ്ടത്. ദിവസവും കൃത്യസമയത്ത് പുജകൾ ചെയ്യണം. വർഷത്തിലൊരിക്കൽ ഉത്സവം നടത്തി പ്രദേശം മുഴുവൻ ദേവനെ എഴുന്നള്ളിക്കണം. ദൂരങ്ങളിൽനിന്നു തൊഴാൻ വരുന്ന ഭക്തർക്കും ചുറ്റുമുള്ള ദരിദ്രർക്കും അന്നദാനം നടത്തണം. ജനങ്ങളുടെ സന്തോഷമാണ് ഈശ്വരന്റെയും സന്തോഷം. എന്നാൽ വഴിപാടിൽ കൂടി ക്ഷണിച്ചുവരുത്തി സദ്യ വിളമ്പുന്നതിനെ അന്നദാനം എന്നു വിശേഷിപ്പിക്കരുത്.

വൃത്തിയും ശുദ്ധിയും

അമ്പലത്തിൽ ദർശനത്തിനെത്തുന്ന ഭക്തർ വൃത്തിയും വെടിപ്പും ശുദ്ധിയും പാലിക്കണമെന്ന് പറഞ്ഞുകഴിഞ്ഞല്ലോ. പുജാരിമാർക്കും ഇത് ബാധകമാണെന്ന് പ്രത്യേകം പറയട്ടെ. മുംബെയിലെ പല ക്ഷേത്രങ്ങളിലും പുജാരിമാർ 'ഫാക്ടറിയോലി' കണക്കെയാണ് പുജാകർമ്മങ്ങൾ അനുഷ്ഠിച്ചുവരുന്നത്. നട തുറന്ന് കുറച്ച് പുജ ചെയ്തശേഷം ക്ഷേത്രമതിൽക്കെട്ടിനകത്തു തന്നെയുള്ള താമസസ്ഥലത്തു പോയി ഭക്ഷണം പാകം ചെയ്ത്, വസ്ത്രമലക്കൽ തുടങ്ങി പല കാര്യങ്ങളും ചെയ്ത് തിരിച്ചുവന്ന് പുജ നടത്തുന്ന പുജാരിമാരുണ്ട്. ഇത് അനുവദിക്കാൻ പാടുള്ളതല്ല. പുജാരിമാരുടെ ഭക്തരോടുള്ള പെരുമാറ്റവും നല്ല രീതിയിലാവേണ്ടതുണ്ട്. ഈശ്വരീയമായ ഒരു വാതാവരണം അമ്പലത്തിൽ സൃഷ്ടിക്കാൻ പുജാരിമാർ തയ്യാറാവണം. ദേവന്റെ മുമ്പിൽ എല്ലാവരും സമന്മാരാണ്. പുജാരികൾ ഭക്തന്മാരെ സമന്മാരായി കാണണം.

പുജാകർമ്മങ്ങൾ നല്ല രീതിയിൽ നിർവഹിക്കാൻ പരിശീലനം സിദ്ധിച്ചവർ മുംബെയിലേക്കു വരാൻ തയ്യാറാകുന്നില്ലെന്നു പരാതി പറഞ്ഞുകേൾക്കുന്നുണ്ട്. എന്നാൽ ദേവാലയ നടത്തിപ്പുകാർ ഇവർക്കുള്ള വേതനവും സൗകര്യങ്ങളും ആകർഷണീയമായ രീതിയിൽ നൽകുകയാണെങ്കിൽ ഇതിനൊരു പരിഹാരം കാണുവാൻ സാധിക്കുമെന്നാണ് എന്റെ വിശ്വാസം.



Sri Ayyappa Temple, Seawoods

അത്തരം പുജാരിമാരുടെ സേവനം അമ്പലത്തിന്റെ ശ്രേയസ്സ് വർദ്ധിക്കാനും ഭക്തജനങ്ങളുടെ സായുജ്യലബ്ധിക്കും ഉപകരിക്കുകയും ചെയ്യും.

ക്ഷേത്രാഭിവൃദ്ധി

അമ്പലത്തിന്റെ ഉയർച്ചയ്ക്ക് ഭക്തരായ ചെറുപ്പക്കാരുടെ പങ്കാളിത്തം ഉണ്ടാവണമെന്നുണ്ട്. ക്ഷേത്രമരയാദകളേയും ചിട്ടകളേയും പറ്റി അവർ അറിഞ്ഞിരിക്കണം. അമ്പലം ശുദ്ധമായി വയ്ക്കുന്നതിലും അമ്പലത്തിലെ അച്ചടക്കത്തിലും അവർ ശ്രദ്ധ ചെലുത്തണം. ഭാരതീയ സംസ്കാരത്തെപ്പറ്റി എല്ലാവരും അറിയാനായി പുസ്തകങ്ങൾ പ്രസിദ്ധീകരിക്കണം. ഭജന, കീർത്തനം, ഹരികഥ, നാരായണീയം, ഭാഗവതം, ഗീത എന്നിവ നടത്തിക്കൊണ്ടിരിക്കണം. എല്ലാവരും ഒറ്റക്കെട്ടായി പ്രവർത്തിക്കണം.

വൃത്തിയും ശുദ്ധിയുമില്ലാതെയാണ് ഭൂരിഭാഗം പേരും മുംബയിലെ ക്ഷേത്രങ്ങളിൽ ദർശനത്തിനെത്തുന്നതെന്ന് പറഞ്ഞുവെല്ലാം. എന്നാൽ ഓണം, വിഷു, തിരുവാതിര തുടങ്ങിയ വിശേഷദിവസങ്ങളിൽ എല്ലാവരും ക്ഷേത്രമൃദുപാലിച്ച് ചിട്ടയോടെയും ശുദ്ധിയോടെയും അച്ചടക്കത്തോടെയും ക്ഷേത്രദർശനത്തിനെത്തുന്നത് ആരിലും അത്ഭുതം ഉളവാക്കും. കേരളത്തിന്റെ പ്രൗഢിയും ആവൃതവുമായ ഈ ദിവസങ്ങളിൽ മുംബയിലെ ക്ഷേത്രങ്ങളിൽ പ്രതിഫലിച്ചു കാണാറുണ്ട്. അപ്പോൾ കഴിയാഞ്ഞിട്ടല്ല, വേണ്ടെന്നു കരുതിയിട്ടാണ് ശുദ്ധിയും വൃത്തിയും പാലിക്കാത്തതെന്ന് ബോദ്ധ്യമാകുന്നു. ശുദ്ധിയില്ലാത്ത അവസരങ്ങളിൽ ക്ഷേത്രങ്ങളിൽ പ്രവേശിക്കാതിരിക്കാൻ ഭക്തർ സ്വയം തീരുമാനിക്കുക മാത്രമാണ് ഇതിനു പരിഹാരം. പ്രസവം, മരണം മുതലായവയുമായി ബന്ധപ്പെട്ടിട്ടുള്ള ദിവസങ്ങളിൽ ക്ഷേത്രദർശനം നടത്താതിരിക്കാനും ഭക്തർ ശ്രദ്ധിക്കണം. എന്നാൽ ദുരദേശങ്ങളിലുള്ള ബന്ധുജനങ്ങളുമായി ബന്ധപ്പെട്ടുള്ള പുലകൾ ചിലപ്പോൾ യഥാസമയം അറിയാൻ കഴിയാറില്ല. അങ്ങനെയുള്ള സമയങ്ങളിൽ പലരും പുല അറിയാതെ ക്ഷേത്രദർശനം നടത്താറുണ്ട്. എന്നാൽ പുലയുണ്ടെന്ന് അറിഞ്ഞാൽ ഒരിക്കലും ക്ഷേത്രത്തിൽ പ്രവേശിക്കരുത്.

ഭഗവാനെ എഴുന്നള്ളിക്കുമ്പോൾ

മണ്ഡലമാസക്കാലങ്ങളിൽ അയ്യപ്പപുജയുമായി ബന്ധപ്പെട്ട് ക്ഷേത്രങ്ങളിൽനിന്ന് ഘോഷയാത്രകൾ പതിവാണ്. ഭഗവനെ പുറത്തേക്ക് എഴുന്നള്ളിച്ചുകൊണ്ടുള്ള ഇത്തരം ഘോഷയാത്രകളിൽ സ്ത്രീകളും കുട്ടികളും അടക്കമുള്ള ധാരാളം ഭക്തജനങ്ങൾ പങ്കെടുക്കുന്നു. ഇങ്ങനെ ഘോഷയാത്രയിൽ പങ്കെടുക്കുന്ന ഭക്തജനങ്ങൾ വസ്ത്ര ധാരണം അടക്കമുള്ള

ആചാരക്രമങ്ങൾ പാലിക്കേണ്ടതുപാദരക്ഷകൾ ഉപയോഗിക്കുന്ന ഉചിതമല്ല. എന്നാൽ മുംബയിൽ കാര്യമെടുക്കുകയാണെങ്കിൽ ഘോഷയാത്രയിലെ എല്ലാ ഭക്തജനങ്ങളും ചെരിപ്പിടാൻ പാടില്ലെന്ന് നിർബ്ബന്ധിക്കാനാകില്ലെങ്കിലും താലം എടുക്കപ്പെൺകുട്ടികൾ പാദരക്ഷകൾ ഉപയോഗിക്കാൻ പാടില്ലെന്ന് കർശനമാക്കേണ്ടതു സ്ത്രീകൾ സെറ്റുമുണ്ടോ സാരിയെടുക്കുന്നപ്പോൾ പാദരക്ഷകൾ ഉപയോഗിക്കണം. ചുരിദാർ, ജീൻസ് തുടങ്ങിയ വേഷങ്ങൾ ഇത്തരം ചടങ്ങുകൾ ഭൂഷണമല്ല. ആചാരക്രമങ്ങൾ പാലിച്ചുണ്ടെങ്കിൽ താലമെടുക്കുവാൻ പാടില്ല എന്ന് എല്ലാവരും മനസ്സിലാക്കണം.

പവായിൽ നടന്ന കേരളീയ ഹിന്ദു സംഗമം പരിപാടിയിൽ ഇന്ത്യൻ ഇൻസ്റ്റിറ്റ്യൂട്ട് ഓഫ് സയന്റിഫിക് ഹെറിറ്റേജ് ഡയറക്ടർ ഡോ. എ. ഗോപാലകൃഷ്ണൻ പറഞ്ഞതുപോലെ നമ്മുടെ കുട്ടികളിൽ കേരളീയസംസ്കാരം വളർത്തുന്നതിൽ അമ്മമാർക്ക് കാര്യമായ പങ്ക് വഹിക്കാൻ കഴിയും. അതോടൊപ്പം കേരളീയപൈതൃകം നില നിർത്തുവാൻ മുംബയിൽ അമ്പലങ്ങൾക്ക് സാധിക്കും എന്ന് പൂർണ്ണമായി നമ്മുടെ വിശ്വസിക്കാം, അതിനായി പ്രയത്നിക്കാം.

o (ലേഖകൻ ഗോരഗോവ് ബംഗൂർ നഗർ അയ്യപ്പക്ഷേത്രത്തിന്റെ ഭദ്രസ്ഥിയാണ്.) ■

Wedding

Purnachandran Nair S/o Smt. Usha Gopalakrishnan and V. Gopalakrishnan married Lakshmi D/o Maya Jayachandran and P. Jayachandran on May 1, 2015 at Chottanikkara Temple and reception at Kerala Fine Arts Society Hall, Kochi.

CARE OF YOUR TRESSES IN SUMMER -II

Here are some more tips to prevent hair loss and promote healthy growth of hair during the hot summer months.

Hair Problems

Do not tie your hair tightly, as in summer due to sweating, there are more chances of getting dandruff and loss of hair. Once you come back home from outside or office, leave your strands open to dry the sweat.

Do not tie up wet hair as fungal infection may develop on wet hair. If you have dandruff, use Antidandruff shampoos. If dandruff is still not cured, consult a doctor (dermatologist) as you may need to take medicines for that.

Do not share your towels, combs and hair brushes with others as you may get skin problems (affecting scalp) by sharing them.

Beauty Products for hair

In summer hair tends to get dry, lustreless and becomes more prone to damage. So restrict the use of beauty products from market. Do not colour your hair during summer. Avoid frequent chemical and heat treatments like Perming, straightening etc. It may make your hair brittle and unhealthy. If your hair is in a bad condition, do not perm it.

Natural products protect your hair and keep it nourished. Beauticians recommend that you may add curds, egg and limejuice to henna and apply on hair. But those ladies who have done perming or colouring should not apply henna on hair. They may apply a mixture of one egg, juice of one lime and 1 cup of curds on their hair and wash away after an hour.

Do not use hair styling products directly on your scalp. Avoid hair styling products containing alcohol as they may lead to dryness of hair.

Protect from Sun

Scalp and hair also needs protection from sun, like our skin.



Dr. (Major) Nalini Janardhanan

Do not expose your hair to extreme heat and UV radiation from sunlight in summer as it may cause damage to your hair. Avoid going out between 10 am and 4 pm. If you have to go out or stay outdoors for work, use umbrella or cap or scarf to protect your hair. Do not use nylon scarves. It is better to cover your hair with cotton scarf or a hat with small holes as you tend to sweat a lot in summer.

Hair products containing sunscreen are ideal for summer. Use hair masks and hair sunscreen products with the right amount of SPF. Once you come back home, wash your hair well with cold water.

Protect hair during swimming:

Swimming without covering hair may lead to damaged and brittle hair. It is better to wear a cap. Do not shampoo your hair before swimming. It may lead to loss of essential oils making your hair more vulnerable to salt and chemicals in the water in swimming pool. After swimming, when you take a short shower, you may shampoo hair with a product containing ethyl tetra acetic acid to neutralise the effects of chlorine in water.

Diet and lifestyle

Balanced diet and healthy lifestyle are important in hair care. Take a balanced diet containing proteins, Vitamins (especially Vitamin B and A) and Calcium. Include milk, eggs, pulses, vegetables, fruits and green leafy vegetables in your diet if you want to have healthy hair. Exercise regularly. Drinking plenty of water is good for both hair and body. Avoid mental stress and tension as it can lead to hair fall.

Remember that your hair is more susceptible to tangles, damage, hair fall and split ends in summer. So take care of your precious mane this summer! ■



MANGOES

are indeed king among Fruits

Mangoes may very rightly be called the king of all fruits. Here are some reasons why we should eat mangoes during this season.

Fights cancer

Antioxidants present in mango protect the body against colon, breast, leukemia and prostate cancers.

Keeps cholesterol in check

Mango has high level of vitamin C, pectin and fibres that help to lower serum cholesterol levels. Fresh mango is a rich source of potassium, which is an important component of cell and body fluids that helps to control heart rate and blood pressure.

Skin cleanser

Mangoes help you unclog your pores and add freshness to the face. Mangoes are applicable to any skin type. They help clear clogged pores that cause acne. Just slice a mango into thin pieces and keep them on your face for 10 to 15 minutes and then take bath or wash your face and see the results.

Alkalizes the body

According to natural health school.com, mango is rich in tartaric acid, maleic acid and traces of citric acid that primarily help in maintaining the alkali reserve of the body.

Weight loss

Mango has a lot of vitamins and nutrients that help the body feel fuller.

Also, the fibrous fruit boosts the digestive function of the body by burning additional calories, helping in weight loss.

Regulates diabetes

Not only the fruit but the leaves of mangoes are healthy too. For people



suffering from diabetes, just boil 5-6 mango leaves in a vessel, soak it through night and drink the filtered decoction in the morning. This helps in regulating your insulin levels. Mango has a low glycemic index (41-60) so going a little overboard will not increase your sugar levels.

Aphrodisiac

Mango has aphrodisiac qualities and is

also called the 'love fruit'. Mangoes increase the virility in men. Vitamin E which is abundantly present in mango helps to regulate sex hormones and boosts sex drive.

Eye care

Did you know that mango is rich in vitamin A. One cup of sliced mango equals 25% intake of your daily requirement of vitamin A. Mangoes help in promoting good eye sight, fights dry eyes and prevent night blindness.

Helps in digestion

Mango contains enzymes that help in breaking down protein. The fibrous nature of mango helps in digestive elimination. It is rich in pro-biotic dietary fibre, vitamins and minerals.

Heat stroke

When the sun is bogging you down in summer, just chop of a mango in a juicer; add a little water and a tsp of sugar free or honey. This juice will instantly cool you down and prevent heat stroke.

Strengthens your immune

The deadly combination of vitamin C, vitamin A and 25 different kinds of carotenoids keep your immune system healthy.

Body scrub

Make a paste of mashed mango, honey and milk and use as a body scrub, you will feel that your skin is tender and smooth.

Aids concentration and memory

Studying for exams? This fruit is rich in glutamine acid an important protein for concentration and memory. Feed mangoes to children who find it difficult to concentrate on studies.

High iron for women

Mango is rich in iron, hence it is a great natural solution for people suffering from anaemia. Menopausal and pregnant women can indulge in mangoes as this will increase their iron levels and calcium at the same time.

Reduces Kidney Stones

In Chinese medicine, mangoes are considered sweet and sour with a cooling energy also capable of reducing the risk of kidney stone formation.

Perfect Snack

Instead of snacking on unhealthy chips and cookies, why not feast on slices of mangoes. They are perhaps one of the tastiest dehydrated fruits of all.

Stomach Tonic

Before going to bed put some 10 or 15 mango leaves in warm water and close it with lid. The next day morning filter the water and drink it on empty stomach. Do this regularly.

Nutrition chart

One cup of mangoes (225 gms contain)

contains the following percentages that apply to daily value.

105 calories

76 percent vitamin C (antioxidant and immune booster)

25 percent vitamin A (antioxidant and vision)

11 percent vitamin B6 plus other B vitamins (hormone production in brain and heart disease prevention)

9 percent healthy probiotic fibre

9 percent copper (copper is a co-factor for many vital enzymes plus production of red blood cells)

7 percent potassium (to balance out our high sodium intake)

4 percent magnesium ■

Compiled by Dr Nalini Janardhanan

RECIPE



Recipe Courtesy

K.S. NARAYANASWAMY
MANI'S LUNCH HOME
Matunga, Mumbai-400019

UPPUMA KOZHAKATTA

Ari Uppuma Kozhakatta/Pidi Kozhakatta is one of the oldest traditional, popular South Indian snack item made out of rice rava. It is a very delicious delicacy for breakfast and evening snacks or as a substitute for dinner. It is very yummy and comfort food for all age groups. It tastes great by itself and one can have few bites directly and does not need a side dish to go with it.



Ingredients

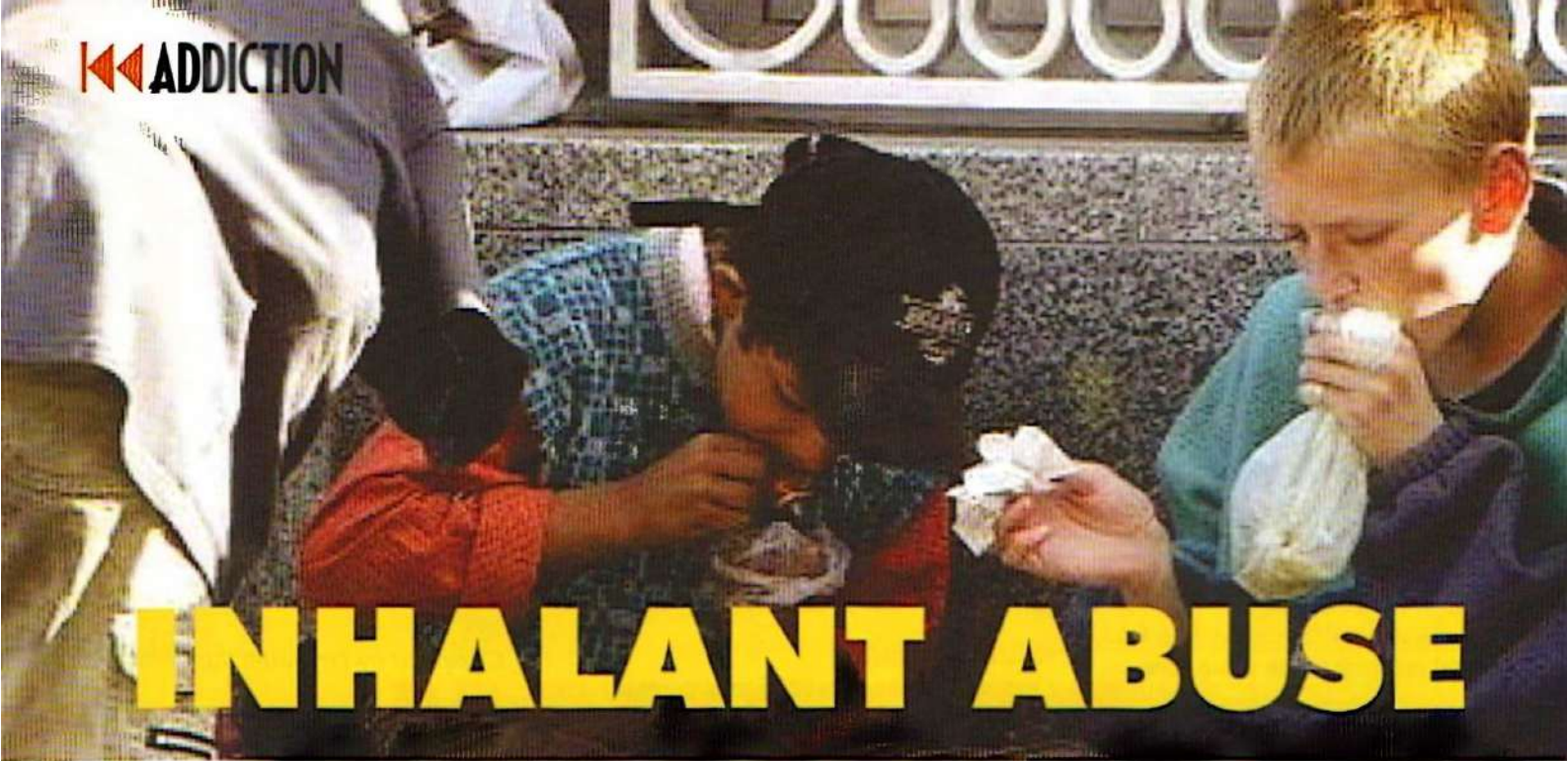
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|------------------------------|----------------|
| 1. Raw Rice | :2 cups |
| 2. Coconut oil | :3 tbsp |
| 3. Mustard Seeds | :1 tbsp |
| 4. Chana Dal (Bengal Gram) | :1 ½ tbsp |
| 5. Urad Dal (White Lentil) | :1 ½ tbsp |
| 6. Broken Red Chillies | :2 or 3 pieces |
| 7. Curry Leaves | :Few |
| 8. Scrapped Coconut | :Half Shell |
| 9. Water | :3 Cups |
| 10. Salt | :To taste |
| 11. Asafoetida (Hing Powder) | :A pinch |

Preparation

Wash the raw rice properly and soak it on clean water for an hour and drain water completely. Spread it on a clean cloth or towel just to let dry. Grind the dried rice in a mixer coarsely to rava (sooji) consistency and set aside.

Heat the oil in a thick bottomed pan or kadai. Add mustard seeds and allow it to crackle and then add chana dal (Bengal gram), Urad dal (white lentil) and broken red chillies and fry it till golden brown. Add asafoetida and curry leaves allow it to fry for a minute. Add required water about 3 to 4 cups and allow it to boil. When the water starts to boil, reduce the heat to medium and slowly add rice powder stir

thoroughly well to avoid forming lumps. Add salt and continue stirring. Once the rice gets cooked and water absorbed fully, the mixture starts thicken and solid. Then add scrapped coconut, mix thoroughly well and remove from fire and spread the mixture on a plate and allow cooling for few minutes. Dipping the whole hands on a clear normal water take a handful of mixture, when it is still in warm and shapes the whole mixture into small balls. Steam the dumplings in a traditional way on Idli plate or pressure pan for 10 minutes just like that of Idli. When it is cooked fully, transfer it to a plate and serve warm with coconut chutney. If you have excesses of this favourite snack store in the refrigerator for the next day.



INHALANT ABUSE



Dr Sujatha Nair

■ Ever seen a kid sniffing something from a pouch or a cloth on railway stations? Seen a school kid's white ink getting over sooner than it has been bought? Office

supplies ordered more than required especially cleaning fluids, glue etc? Most likely you are looking at an addiction to inhalants.

Inhalants are drugs that are rarely taken via any other route of administration though there are other illicit drugs that can be inhaled too. The term of usage is called "huffing."

Products Abused as Inhalants

Volatile solvents liquids that vaporize at room temperature:

- *Industrial or household products*, including paint thinners or removers, degreasers, dry-cleaning fluids, gasoline, and lighter fluid

- *Art or office supply solvents*, including correction fluids, felt-tip marker fluid, electronic contact cleaners, and glue.

Aerosols sprays that contain propellants and solvents:

- *Household aerosol propellants* in items such as spray paints, hair or deodorant sprays, fabric protector sprays, aerosol computer cleaning products, and vegetable oil sprays.

Gases found in household or commercial products and used as medical anesthetics

- *Household or commercial products*,

including butane lighters and propane tanks, whipped cream aerosols or dispensers (whippets), and refrigerant gases.

- *Medical anesthetics*, such as ether, chloroform, halothane, and nitrous oxide ("laughing gas").

Nitrites used primarily as sexual enhancers:

- *Organic nitrites* are volatiles that include cyclohexyl, butyl, and amyl nitrites, commonly known as "poppers." Amyl nitrite is still used in certain diagnostic medical procedures. When marketed for illicit use, organic nitrites are often sold in small brown bottles labeled as "video head cleaner," "room odorizer," "leather cleaner," or "liquid aroma."

These products are not considered as drugs of abuse but have been found to be so more so in young children than older teens or adults.

Methods of usage

Abusers of inhalants breathe them in through the nose or mouth in a variety of ways (known as "huffing"). They may sniff or snort fumes from a container or dispenser (such as a glue bottle or a marking pen or white ink), spray aerosols (such as computer cleaning dusters) directly into their nose or mouth, or place a chemical-soaked rag in their mouth. Abusers may also inhale fumes from a balloon or a plastic or paper bag. Although the high produced by inhalants usually lasts just a few minutes, abusers often try to prolong it by continuing to inhale repeatedly over several hours.

Effects on Brain and Body of Inhalant abuse

Repeated abuse of inhalants are addictive.

Inhalant effects are similar to that of alcohol- slurred speech, lack of coordination, dizziness, euphoria etc. They can also experience hallucinations and delusions. They may feel loss of control of self with light headedness and a lingering headache.

Breathing difficulties also occur with at times stoppage of breath. There can be abdominal discomfort, nausea, ulcers, vomiting and vomiting of blood. Irregular heart beats might occur. Nervous system damage happens in the form of affection of sensations, muscle power and co-ordination, degeneration of brain function and capacity. Liver functions are also affected.

Inhalant abuse and addiction in India is becoming more prevalent amongst urban street children, especially addiction to cobbler's glue, petrol fumes etc. Even the well heeled school children are getting addicted to white ink, glue etc. I have seen children afflicted with tremors, difficulty to function psychologically to their capacity etc.

We at Anatta provide the right environs for growth, healing and a return to a regular vibrant life.

For any clarifications contact
Dr Sujatha Nair on 09820330439

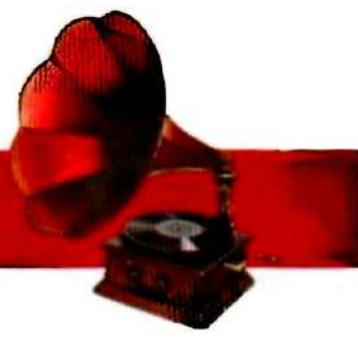


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Ennōtenṭinī Piṇakkam (എന്നോടെത്തിനി പിണക്കം)

Movie: Kaliyattam (1997) Producer: Jayaraj

Lyrics: Kaithapram Music: Kaithapram
 Singer: Bhavana Raagam: Shahana



Karthika



Kaithapram

എന്നോടെത്തിനി പിണക്കം, ഇന്നു-
 മെത്തിനാണെന്നോടു പരിഭവം (2)
 ഒരൂപാട് നാളായ് കാത്തിരുന്നു നീ-
 യൊരു നോക്ക് കാണാൻ വന്നില്ലാ
 ചന്ദനത്തെനലും, പുനിലാവും എന്റെ
 കരളിന്റെ നൊമ്പരം ചൊല്ലിയില്ലേ? (എന്നോടെത്തിനി)

മൈക്കണ്ണെഴുതിയൊരുങ്ങി ഇന്നും
 വാൽക്കണ്ണാടി നോക്കി
 കസ്തുരിമഞ്ഞൾക്കുറി വരച്ചു കണ്ണിൽ
 കാർത്തികദീപം കൊളുത്തി
 പൊൻകിനാവിൻ ഊഞ്ഞാലിലെന്തേ
 നീ മാത്രമാടാൻ വന്നില്ലാ (എന്നോടെത്തിനി)

കാൽപ്പെരുമാറ്റം കേട്ടാൽ
 ഞാൻ പടിപ്പുരയോളം ചെല്ലും
 കാൽത്തളകിലുങ്ങാതെ നടക്കും ആ
 വിളിയൊന്ന് കേൾക്കാൻ കൊതിക്കും
 കടവത്ത് തോണി കണ്ടില്ലാ എന്തേ
 എന്തെ തേടി വന്നില്ല. (എന്നോടെത്തിനി)



Bhavana

Ennōtenṭinī piṇakkam, innu-
 menṭināṇennōtu paribhavam (2)
 Orupātu nālhāy kāṭṭirunnu nī-
 yoru nōkku kāṇān vannillā
 Candanaṭṭennalum pūnilāvum ente
 Karalhinte nomparam colliyillē? (Ennōtenṭinī ...)

Maikkaṇṇezhuṭiyoruṅṅī
 Vālkkaṇṇāti nōkkī
 Kaṣṭurimaṅṅālh kkurhi varaccu kaṇṇil
 Kāṭṭikadīpam kolhuṭṭi
 Ponkināvin Ūṅṅālilenṭē
 Nīmāṭramātān vannillā (Ennōtenṭinī ...)

Kālpperumāt'am kēttāl
 Nān patippurayōlham cellum
 Kāṭṭalha kiluṅṅāṭe natakkum Ā
 Vilhiyonnu kelhkkān koṭikkum
 Katavaṭṭu ṭōṇi kaṭṭillā enṭē
 Enne ṭēti vanilla (Ennōtenṭinī ...)

Transliteration:
 Ā/ā = ആ/ാ; C/ c = ച; dh ē = ങ; I/i = ി; lh = ല; ṅ = ണ; N/n̄ = നെ;
 ṇ = ണ; Ō/ō = ഔ; ṛ = ള/ ള; Ś/ś = ശ; Ś/ś = ഷ; Ṭ/ṭ = ത; ṭ' = റ; Ū/ū = ഊ/ു

Kaliyattam is based on William Shakespeare's Othello, by changing the hero to be a performer of Theyyam. The screenplay was written by Balraj Mattanur and Jayraj directed the film. Starring Suresh Gopi and Manju Varier in the pivotal roles, it had Biju Menon, Bindu Panicker, Unnikrishnan Namboothiri etc in supporting roles. Lal who directed several Malayalam films along with Siddiq, made his acting career and had no chance to return to direction. Suresh Gopi got the National Award for the Best Actor for his performance in this film. All songs were written by Kaithapram Damodaran Namboothiri and he composed them too. Gautam Mukherjee provided the background music. The main Singers were Bhavana, Yesudas, Sujatha, Kaithapram, Kallara Gopan, M G Radhakrishnan, M G sreekumar and Sreeja. Yesudas also rendered this song with slight changes in the words.

CHANNELS RULE THE MEDIA IN KERALA

There are specialist channels for film music, news, general entertainments, serials and exclusive channels for films, religion, and some to propagate the ideals of political parties.

KiM News Bureau



Mammooty



Mohanlal



Dileep



Manju Warriar

The temple yards were once the sources of entertainments for Malayalees. Later it became the local cinema theatres and now it has crossed the living room to the smart phones encompassed in hand.

When *Kathakali*, *thullal*, plays, ballets and *kathaprasangam* were ruling the entertainment world, the new mode of entertainment, mimicry and musical concerts, encroached the arena taking away the common man from the temple yards. It soon turned to mega stage shows. Today the plays and ballets do not command patronage of common man. Unless big names adorn the flexes and advertisements, even the musical shows do not attract people. The funds set aside for the fine arts are now utilized for 'annadaanam'. Stage plays and *kathaprasangam* became strange to the

new generation.

When did this change take place? There is no difficulty to trace the source. It is of course found in your living room. When Doordarshan started its

there used to be a black and white movie, half an hour of film songs and a few programmes for farmers. Today the scenario has dramatically transformed into multiple channels. There are specialist

channels for film music, news, general entertainments, serials and exclusive channels for films religion, and some to propagate the ideals of political parties. Local channels are not included in it.

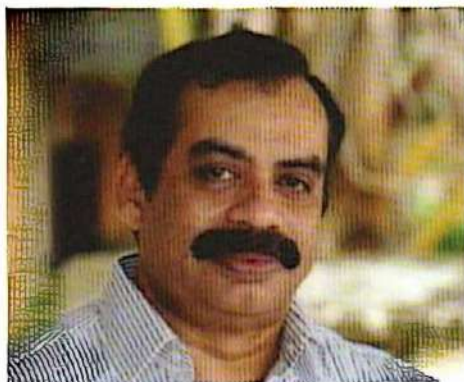
Besides biggies ACV (Asianet Cable Vision), Den Net Work, Kerala Vision etc, there are Malanad Cable Vision, Thrissur Cable Vision, etc numbering more than 150 channels.

The genesis began from Asianet. Soon Surya, Kairali, Jeevan, Amrita, Manorama, Jaihind, Media One, Kaumudi, Safari, Mathrubhumi, Janam, Sakhi, Flowers, Reporter etc followed. India Vision appears to be inactive. Asianet has



Malayalam telecast from Kutappanakkunnu in Trivandrum, it was only for a few hours. During a week,

Safari, Mathrubhumi, Janam, Sakhi, Flowers, Reporter etc followed. India Vision appears to be inactive. Asianet has



Sathyan Anthikad



Siddiq



Lal Jose



Reality shows of Malayalam Channels

now Asianet Plus, Asianet Movies and Asianet News, Sun Network has Surya, Surya Music, Kiran and Kochu TV, Kairali group has People, We, Gulf Channel etc.

This expansion resulted in enlarging the job market. Demands for reporters, producers and technicians increased and it resulted in channel jumping. A news reader seen on one channel today appears on another channel tomorrow. The criterion changed from qualification to capability. One channel could not pay wages to its employees for three to four months and finally it disappeared.

Sreekantan Nair left Asianet after a long association during its peak time to Manorama to add colors to their 'Mazhavillu', but left soon to hibernate for a few months. Now he is with Flowers. John Brittas left Kairali to join Asianet only to return to Kairali. Now Pinarayi Vijayan has been relieved of his General Secretary post of CPI(M), and took over the supervision of Kairali. It is expected to invigorate Brittas and Chairman Mammooty.

The flooding of channels said to have weakened Amrita TV and now it is said to be on a revival path. When Mohanlal reached Amrita Hospital, Mata Amritanandamayi and her Matom were expected to have made a deal with him to re-energize the channel and it secured the channel rights of his film Mr Fraud. But the box office failure of the film shattered their dreams.

Though the channels are coming out with new serials and reality shows, their main attraction is the premier films released on special occasions. The days of competing to secure channel rights of

films are over. Now the stress is on quality films. Still, error in judgment often occurs. Though Surya TV recently acquired *Chandrettan Eviteya*, *She Taxi*, *Chirakotinja Kinavukal* etc, the last mentioned failed in theatre circuit and boomeranged on the channel. Despite a multi star movie, *Cousins* failed to secure satellites for release and finally Colors Channel bought its rights and used it as its launch programme. The Mammooty-Dileep starrer *Kammatt* and *Kammatt*, bought by Mazhavil Manorama, failed to draw audience on

command the prime audience. Though the cost of production of serial has increased, the channels have not raised their remuneration and this factor is visible to the discerning. Now the serials are shot like stage shows with all the characters appearing in all the shots.

Reality shows are fast losing their charms. People are not concentrating on musical reality shows. Though Vidya Sagar, Chithra and Ranjini Haridas are the star attractions in one show in Colors, the show fails to draw audience. It shows that the audience is tired of such shows.

The old mimicry artistes are now moving to channels as a stepping stone to movies. Pashanam Shaji and Solomon Changanassery have already established themselves as cine actors.

The channel discussions in the news channels during the evening prime time were becoming a bore but the Sarita Nair scandal turned it into a masala-serial show. Besides Sarita became a celebrity and a TV presenter, the debaters also became head turners.

The Kappa Channel started by Mathrubhumi targeting the young generation is far ahead of others in this regard and it has acquired a new status among its contemporaries. Surya TV appears to be on a decline as Manorama has secured the second position after Asianet. Flowers is also aggressively playing for that position.

It is no wonder that new channels are coming as jewelers, textile shops, ayurvedic companies etc are in a marketing fiesta but how many of them would survive the onslaught of modern techniques and changing tastes is a matter of concern. ■



Sreekantan Nair John Brittas

its repeat telecast. Mohanlal, Mammooty, Dileep, Dulkhar Salman, Navin Poly and Manju Warriar are the only stars who command minimum guarantee from the channels. Among directors Sathyan Anthikad, Siddiq, Lal Jose and Joshi also command respect.

The main audience for serials is women above 40 and running household chores. Though the new generation stars are strangers to the rural audience, Amruta (Meghna) of *Chandanamazha* and Deepti (Gayatri) of *Parasparam* turned to be popular. Despite the aggression of reality shows, serials still



Scenes from Malayalam Serials

MUMBAI IS ONE OF MY FAVOURITE CITIES

An interview with Rachana Narayanankutty

KIM News Bu

There are many artistes who migrated from mini screen to I screen and vice versa. Yet there are only a few who shine in both simultaneously. Rachana Narayanankutty is one among them. Kerala In Mumbai recently talked to her.

Q: What is your take on Thilothama?

A: It is the most important character an actress could get in her life time. Rosie is complex character, a bar dancer cum singer and swims through various transformations. *Thilothama* is based on her life and revolves around her. The movie is designed to be a suspense thriller. The character moves through various shades and as such I would treat it as a thriller.

Q: The male counterpart to Rosie?

A: There is no such counterpart. But there is one male character who likes Rosie, the manager of the bar, Unni. Basil presents that character. The entire suspense is built on what would happen to their relationship.

Q: How was your interaction with your new director?

A: We were very comfortable with each other. Whenever there was a doubt about the character we could easily interact with each other, especially the various reactions of Rosie under specific circumstances. Being a woman, she was very free with me. I have no doubt about her and I am sure Malayalam cinema got one of its best directors.

Q: Your first film?

A: My first film was *Theerthatanam*, with Jayaram based on the screenplay by the renowned M T Vasudevan Nair. It was years ago. Later my second film as

Rachana Narayanankutty is sensitive actor shining both on the small and big screen

heroine was also with Jayaram, Lucky Star.

Q: But your first popular channel program was *Marimayam*?

A: True. All the artistes who were with me in that show experienced the same thing. Therefore whenever time permits, I participate in it. Recently I had two episodes.

Q: What are your new films?

A: My next film directed by Ajmal, 'Kanthari' would be released soon. Its hero is Shekhar Menon who acted in 'Da Thadiya' and

Gangster. Kanthari is based on certain events occurred in Kochi during night and I have a lot of expectations from it. Another release is 'Thinkal muthal Velli Vare', a Jayaram-Rimi Tomi film. I have a guest role in it. Other film in the making is 'Life of Josootty', a Jithu Joseph-Dileep film. I have a strong character in it against Dileep. Two other films are 'Double Barrel' with Indrajit and 'Adoorum Thoppilum Allatha Bhasi'.

Q: Any plan to shift to other language films?

A: Kanthari was shot along with its Tamil version. I will accept any film with good characters. But they have to be different. If it gives me a good opening, I am game.

Q: How do you rate Mumbai?

A: Mumbai is one of my favourite cities though I lack experience here. Earlier I have worked here as the administrative head of an advertising company. Moreover, my neighbours at native place was a family who had a long connection with Mumbai-Kalyan. Through them I became familiar with this city.

"I will accept any film with good characters. But they have to be different."



THILOTHAMA



■ Sri Gokulam Films of Gokulam Gopalan produces *Thilothama*, a title used decades ago by Kunchacko for one of his films. Nevertheless, this film has nothing to do with that. More over it is a suspense thriller. Rosie, a club dancer portrayed by Rachana Narayanan Kutty is the main character in this film. She happened to witness a murder and it turns her life upside down. She is on the run from the murderers to save her own life and that is the crux of the film. Manoj K Jayan and Siddique appear as police officer and the underworld don. Other actors are Edavela Babu, Nanda, Anoop Chandran, kalabhavan Shahjohn, Sajhitha, Sona Nair, Veena Nair, Surabhi, Devi Chandana, Tezni Khan, and Jija Surendran. *Thilothama* is directed by Preethi Panicker, based on her own story and screenplay and hence has a strong female presence in the storyline. Engandiyoor Chandrasekharan and Jayageetha wrote the lyrics and Deepak Dev provided the music.

NIRNAYAKAM GETTING READY FOR RELEASE

■ This film, scripted by the duo Bobby-Sanjay brothers, like their early films 'Ente Veedu Appoontem', Traffic, Note Book, 'Ayyalum Njanum Thammil', Casanova, Mumbai Police, How old are you? et al, *Nirnayakam* is also expected to enthuse the audience and bring them to the theatres in large numbers. It deals with a contemporary subject.

Bobby and Sanjay are sons of producer-actor Prem Praksh, brother of actor Jose Prakash. They won the award for the best screenplay earlier. Prem Praksh is also handling an important character in this film. Other actors are Asif Ali, Malavika, Lena, Nedumudi Venu and Saiju Kurup. The main location is Mysuru.

Jose Simon and Rajesh George produce this film under the banner Jayaraj Films. M Jayachandran provides music and Santhosh Varma writes the lyrics. V K Praksh, the man with vast experience in advertisement and films, is its director.

It is imperative for the movie to succeed, at least for a few individuals associated with the film. Despite being known in the film circles, Asif Ali could not carry any film on his shoulder in spite of 'Vellimoonga.' His other films such as *You too Brutus*, *Mylanchi monchulla Veedu* etc failed to draw audience.

Malavika too needs a successful film to cement her position in Malayalam. Her last film '*Pattampole*' was a failure despite Dulkhari Salman as its hero. Though V K Prakash directed more than a dozen films, he is still known as the director of 'Beautiful' and 'Trivandrum Lodge.' To break the shackle, he has to ensure the box office success of '*Nirnayakam*.'



Kerala in Mumbai

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