

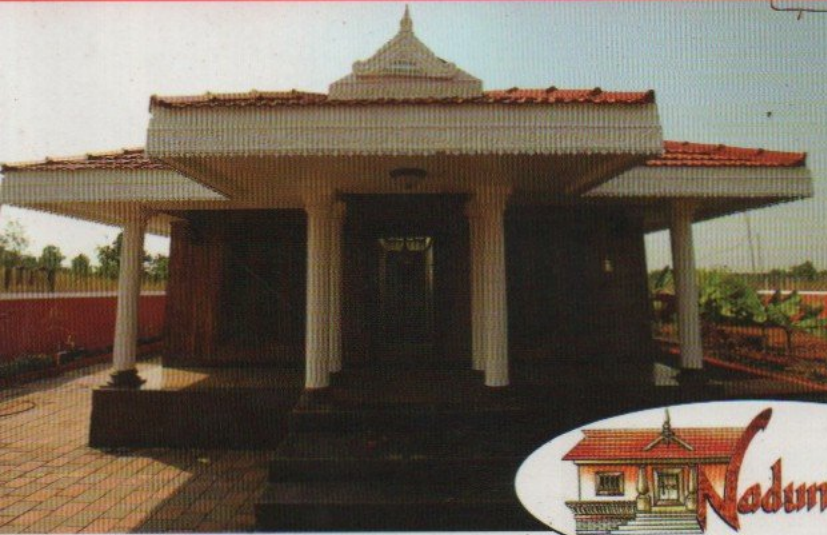


Vishu - Easter Greetings

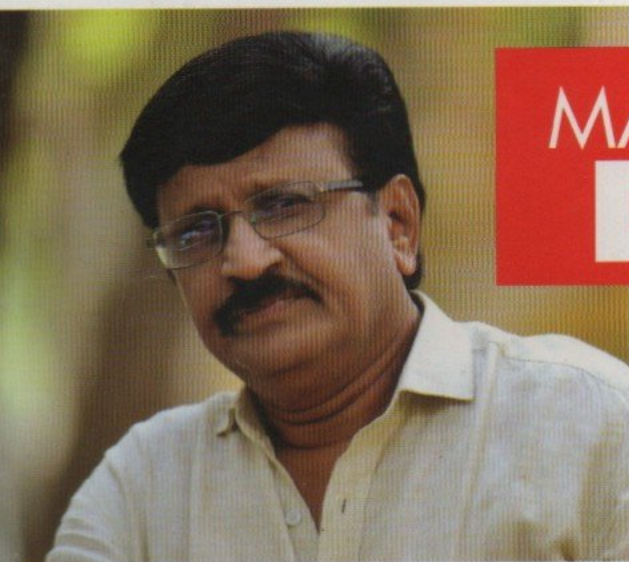
■ Vol. 8 No. 1 ■ Price Rs. 70 ■ April 2017

Kerala in Mumbai

The Only English / Malayalam Monthly Magazine linking Mumbai Malayalees



Kerala Heritage Villas

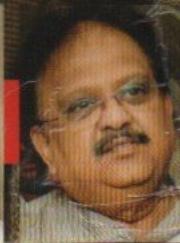
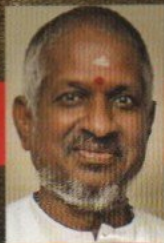
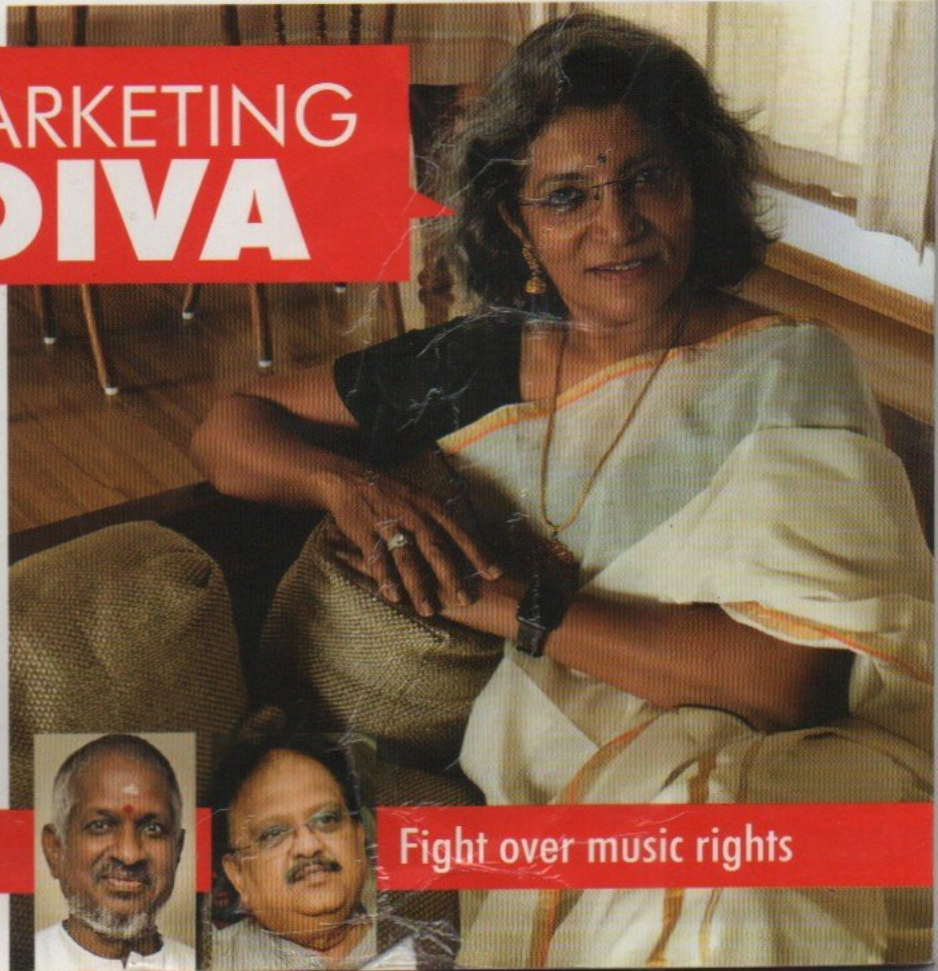


**Businessman
with love for Arts**



Multi Faceted Artiste

**MARKETING
DIVA**



Fight over music rights

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Copyright goes wrong

When movies were made decades ago in South India, the ideas always came from Bollywood. Stories were adapted from all over the world. So are lyrics, tunes along with the background music etc without any hesitation. Our earlier movies, be it in Tamil, Telugu or Malayalam would vouch for this fact. It continued for a couple of decades until South India discovered its own music composers, singers and lyricists. None raised the question of copyright. Some of the Tamil films had nearly 50 songs. Then the number of songs in movies became less and less. Now someone who ruled the roost is threatening to file suit in courts for copyright violations against his own earlier partners.

Protection of copyright is a must when the entire burden of creation of art, music or literature is a vital source of a living of its creator. However when the creation is due to the effort of several people, a few of them claiming the right of ownership is wrong. Indian Copyright Act provides for royalty to the original creator or his assignee for his or her lifetime and seventy years hence, unless the right holder renews his registration with the authorities for another span of years.

While it is easier to establish the creator or his assignee, it would be very difficult to do so when the creation is the result of collective effort of many individuals however insignificant one's contribution to the final product. Music is one such phenomenon.

A well accepted music is the effort of many a person. The fate of a work does not start with the composer, singer, member of the orchestra group, director of the film or its producer. It is a joint effort of all of them. Today a song becomes a hit not because of the effort of any of these people but also with channels that repeatedly broadcast/tecast the song or the singers who sing them on various music galas so that the song remain cemented with the people. If the last mentioned category boycotts the song or its creator, the latter's copyright becomes meaningless; the song does not help anyone. Everyone associated with any piece of music should remember this fact.

All the above thoughts came to our mind when we heard that Maestro Ilaya Raja forbade his steady male singer S P Balasubramanyam and his associates, currently touring American continent, singing his compositions without his consent. SPB who started his music career half a century ago has fortunately sung for other music composers like K V Mahadevan, M S Viswanathan et al also. He would not suffer if he stops singing the compositions of Ilaya Raja but the latter would certainly suffer if SPB stops singing his compositions. Even the younger brother of the Maestro, Gangai Amaran has deplored Raja's move by calling him greedy. There is hardly any one supporting Ilaya Raja's move but those asking him to stop threatening are on the rise.

Ilaya Raja is said to have created his own symphony but he also had borrowed ragas from his previous generations and it did not occur to him that he was using someone else's ragas. He has even copied someone else's tune for a Malayalam film. One should remember the reality that one's life is so short but his or her creations might have a longer life. May the creations outlive the creator for centuries like the creations of Beethoven, Raja Ravi Varma, Michelangelo, Picasso or our own M F Hussein! Many artistes copy them but their beautiful copies are sold at a very low fraction of the value of the original work.

There were many music directors in India who simply smiled in happiness when informed about others singing or copying him. They felt happy because someone thought his music worth copying. When Thyagaraja Swamikal was invited to sing in the local king's durbar, he flatly refused saying that his music was not for sale. About half a century ago, when a poet in Kerala, out of poverty, asked for some money against his poems printed in some periodical, people were aghast, asking, "Is his poetry a prostitute?"

Remember, everyone who worked for the creation of a movie song or for any other medium, received the fee they demanded from the organiser (Producer) before the song came to the public domain.

S P Balasubramanyam has conceded to Ilaya Raja's dictum and declared that he would not render the latter's compositions any longer. If the Channels also follow suit, probably the music lovers of next generation would not even recognise the name ILAYARAJA. Let that not happen!

LETTERS TO THE EDITOR

Importance of role models in civil society

An MP bragging to news channels that he hit an AI employee 25 times with a slipper, Catholic Gymkhana President hurling a water bottle at a member in a boardroom meeting, the chair hurling episodes in the house of people's representatives and such incidents as garment tearing on the roads by warring politicians reminds us of the Sanskrit saying yatharaja, thathapraja. Such disquieting reports from time to time is frightening and unsettling for civil society.

Those who give vent to their disagreement / disapproval without self control are not worthy of the position they hold. Though man is an evolved being his monkey instinct of imitation is intact, only that he has lost the tail. These abhorrent actions of the VIPs set a bad example for others especially for youngsters, who will blindly imitate and also justify these disgusting outbursts.

People holding high positions should train themselves to eliminate the 'I, me and mine' factor in their attitude to work. This will tone down and refine their personalities and the resultant outcome of their actions and decisions with this attitude will be a blessing to society.

It is surprising that negative behaviour is imitated easily but positive behavior requires constant effort and reminder. The training in refined and self controlled behaviour starts with childhood and should continue till the end of our lives. This inner software requires constant maintenance.

Saroja, Goregaon (E)

Did You Know That?

1) The number of Keralites living abroad is around 17 lakh, according to a survey conducted by the Kerala Department of Non Resident Keralites' Affairs.

2) The 2011 census had put the State's population at the level of 333.88 lakh. Thus, the number of Keralites working and living abroad comes to five per cent of the number living in the State.

3) Of the non-resident Keralites, 15 lakh were working people.

4) The countries in West Asia accounted for 88 per cent of the Keralites working abroad.

5) Nearly 50 lakh people living in the State were dependent on the earnings of their relatives working abroad. In other words, the earning of non-resident Keralites financially support, partially or fully, nearly 15 per cent of Keralites domiciled in their home State.

6) The highest number of Keralites working abroad was from Malappuram district and the least number was from Idukki district.

7) The tribal village of Edamalakkudi was the only village in the State from where there was no person living/working abroad.

8) United Arab Emirates accounted for 35 per cent of Keralites living abroad, and Saudi Arabia 28 per cent.

9) Ninety three per cent of the Keralites working abroad were men.

10) The profession that had brought most number of jobs abroad for women was nursing. Nearly 59 per cent of the women from Kerala working abroad are in the nursing profession.

11) Kottayam district had the most

number of women working abroad.

Biju Cherian, Vasai.

Useful Article on Dr Balakrishnan

This has reference to the article on Dr. Balakrishnan appeared in March issue of "Kerala in Mumbai". From my experience, I can say that his healing touch as a Naturopath is very effective. His advice to patients to take one and a half litre of luke warm water early in the morning in empty stomach followed by certain restrictions on food habits has been found beneficial to increase the wellness.

Balachandran Vellody, Goregaon

Best wishes to KiM

കാലത്തിന്റെ മഹാപ്രയാണത്തിൽ നിയോൺ വിളക്കുകളുടെ പ്രകാശത്തിൽ വശ്യമാകുന്ന മുറുമുറയ്ക്കലുകളിലെ തുടിപ്പുകളുടെയും, നിലാവും നിഴലും ഇണ പിരിയുന്ന നമ്മുടെ നാട്ടിലെ സുന്ദരമായ ഗ്രാമങ്ങളുടെയും നഗരങ്ങളുടെയും ഉൾത്തുടിപ്പുകളുടെയും മധുരമായ അനുഭവം പകർന്നു തരുന്ന കേരള ഇൻ മുറുമുറയ്ക്കലുകളുടെ മാതൃഭൂമി. സമകാലീനസംഭവവികാസങ്ങളിലൂടെ, അതാതു സാമൂഹ്യരാഷ്ട്രീയ സാമ്പത്തിക കലാസാംസ്കാരിക മണ്ഡലങ്ങളിലൂടെ ഓട്ടപ്രദക്ഷിണം നടത്തി വായനക്കാരുടെ തികച്ചും ആസ്വാദകരമായ വേറിട്ടൊരു വായനാനുഭവം തരുന്ന ഈ മാതൃഭൂമി അണിയറയിലിരിക്കട്ടെ ഏറെ പ്രശംസ അർഹിക്കുന്നു. കെട്ടിലും മട്ടിലും തനിമയും മേന്മയും കാത്തുസൂക്ഷിക്കുന്ന കേരള ഇൻ മുറുമുറയ്ക്കൽ ഹൃദയം നിറഞ്ഞ ആശംസകൾ!

- Subhash Menon

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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Nadumuttam

NADUMUTTAM

CONSTRUCTING MARVELS OF TRADITION

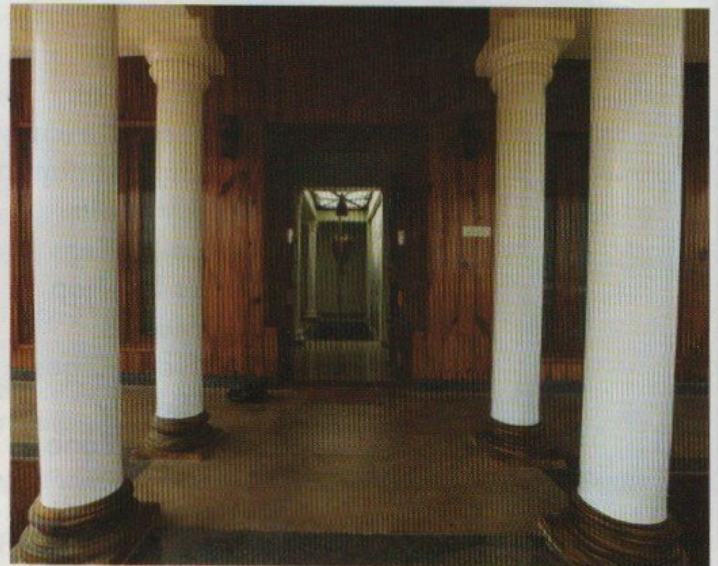
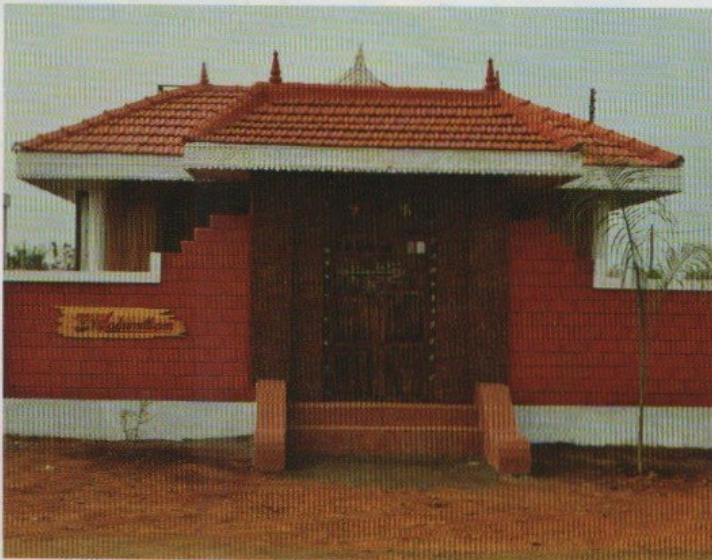
Nadumuttam, the creation of Gramam Developers, one of the pioneers in the field of construction, speak volumes not only about the artistic competence of the craftsmen but also of the vision and aspirations of the architects namely Vijay Pillai, Prakash Nair and Sasindran Nair. In addition Gramam Developers offer various models tailor-made for the specific needs of its clients. Their

uniqueness lie in their special concept and design.

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

Nadumuttam aims to satisfy discerning customers by providing an altogether different style of living, harking back to the lush green landscapes of Kerala and intends to

change the normal concept of a second /weekend home as better and beautiful than the first home. The partners of Gramam Developers who are Mumbai settled Malayalees at heart are recreating a miniature of Kerala in the vicinity of Mumbai. This has been welcomed by other Malayalees who always cherish the warmth of their state close to their hearts. Breeze that touches the senses, serenity that reverberates within the



Nadumuttam gallery



Gramam and Seema Developers along with their guests at Banjara Hills Fest.

soul, silence that sings the song of bliss and the heavenly fragrance of homeland, these are features of Nadumuttam constructions that have attracted Malayalees and even non - Malayalees to invest in it for their second home plans.

'Nadumuttam', has brought the *Nalukettu* concept in Maharashtra now. This traditional architecture is typically a rectangular structure where four walls are joining together with central courtyard called 'Nadumuttam'.

'Nalukettu' is the traditional homestead of old *Tharavadu*, where generations of families lived. The Science of Carpentry known as *Thachu Shastra* with traditional *Vastu* concept has created the Kerala style of architecture.

Gramam Developers has brought back the goodness of nature in Mumbai and is set to recreate the magic of a

bygone era with heritage and traditional villas in and around Mumbai, in consultation with wellknown vastu expert from Kerala Shri Kanippayur Kuttan Namboothiripad.

Banjara Hills

Banjara Hills, the biggest second home satellite township on Mumbai Nashik Highway near Shahapur, is totally a weekend home project and one and half hour drive from Mumbai. One can also reach the project area by Train from Asangaon Station. The hilltop tableland is spread across 200 acres of lush greenery. The project is passionately getting developed as a private hill station by M/s. Seema Developers and marketed by Soft Corner. It is perhaps the beauty of the hills that makes Nadumuttam a delight to cherish a lifetime!

Banjara Hills Fest

Banjara Hills Fest was organized on October 23, 2016 with a variety of entertainment programmes including *Kalari Payattu* (Martial arts of Kerala) presented by the artistes from Kerala, *Chandamelam* (Traditional Percussion Ensemble of Kerala) by Anil Poduval & Team, *Mohiniyattam*, *Thiruvathirakali*, Magic Show and Folk Dance forms of different states along with a Grand Food Festival.

More than 2,000 people gathered for the programme. It was a first, in the history of a second home project.

Banjara Hills Club Resort

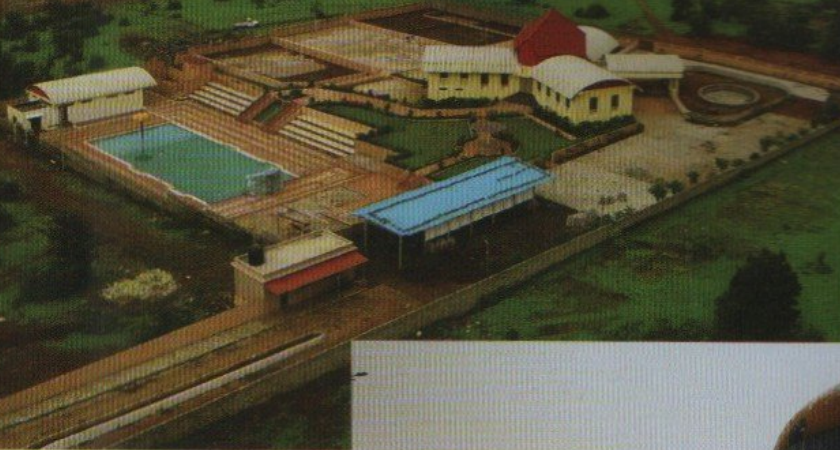
The same day, it inaugurated Banjara Hills Club Resort, which is spread over seven acres of land with all modern amenities, full size swimming pool, sports activity centre, indoor games, library and restaurant.



Cultural programme at the Fest.



S R Pillai handing over traditional memento to first member of Ayur Arogyam Mrs Naina Naveen Chedda during its inauguration



Aerial view of Banjara Hills Club Resort (actual photo)

Nadumuttam Ayur Arogyam

Nadumuttam inaugurated Ayur Arogyam Kerala Ayurveda Bhavanam in association with Seema Developers on October 23, 2016.

Kerala's own unique tradition of Ayurveda, the holistic system of healing and treatment is being practised here. It uses the healing power of nature to help us live a healthy life. Nadumuttam Ayur Arogyam offers all types of ayurvedic treatment like *Abhyangam* (Full Body Oil Massage), *Swedana* (Herbal Body Steam Bath), *Shirodhara* (Oil pouring on the Forehead), *Njavara Kizhi* (Treatment with Herbs, Milk or Rice), etc. The rejuvenation treatment includes variety of detoxification and massage treatment which helps tone muscles, strengthens the system, invigorates the body and calms the mind.

The construction of the 4,000 sq.ft of Kerala Ayurveda Bhavanam at Banjara Hills has already started and is expected to be completed shortly.

Nadumuttam Ayurvedic Garden

A beautiful garden with exotic and medicinal plants is proposed to be designed at the Banjara Hills shortly. Those lovers of plants can spend their time at the Garden and enjoy the beauty of the nature.

Villas in and around Mumbai

Traditional Villas are being built at Padgha Bhiwandi and plans are afoot to build them at Lonavla and other places. People interested in constructing Villas of their choice can avail of the



Swimming pool in the Club (actual photo.)

expertise of Gramam Developers. The team of architects will visit the areas anywhere in Maharashtra and help in constructing Nadumuttam type of Villas.

Other Types of Villas

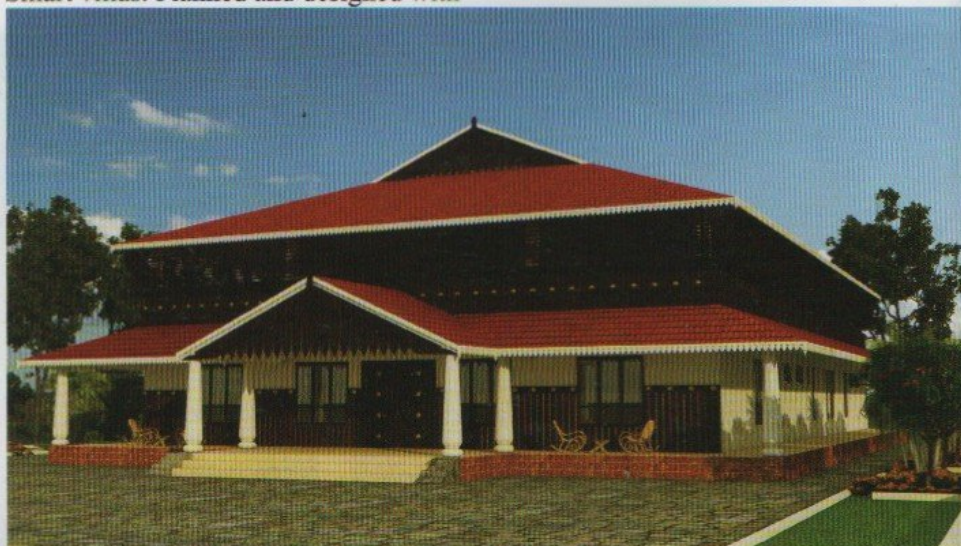
Nadumuttam GenNext Villas

From the idea of smart City, Nadumuttam picked up the idea of Smart villas. Planned and designed with

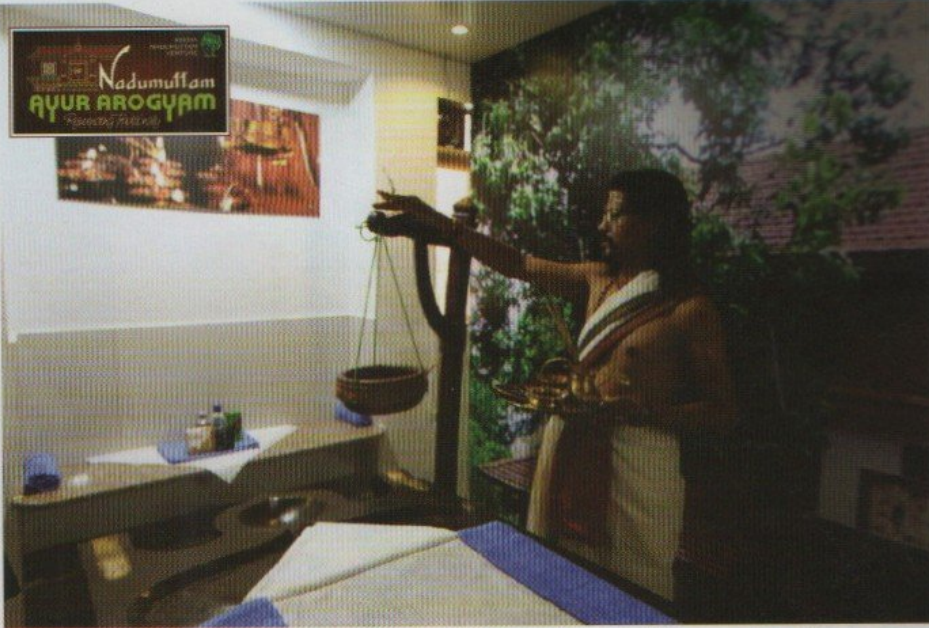
the new Generation in mind, these Villas are striking with their aesthetic modern appeal and latest automated technologies.

Budget Villa @ 10 Lakhs - Nadumuttam Dream Villas:

These are Budget Homes which give value addition. By constructing these economical and space - constrained



Proposed building of Nadumuttam Kerala Ayurveda Bhavanam in Banjara Hills



Chief priest of Powai Ayyappa temple Brahasree Vishnu Thirumeni performing puja at the inauguration of Nadumuttam Ayur Arogyam



Proposed traditional villa at Padgha, construction work in progress (down)



homes, the facilities of a bigger home with impressive looks in a smaller area has been accomplished by Gramam Developers.

Wood Zandik

Nadumuttam Wooden Villas, entirely built out of wood and other eco-friendly products with customized designs are affordable and are cost-effective.

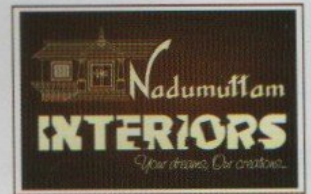
Share a Villa

Nadumuttam has worked out a new concept of 'share a villa'. Anybody can construct a villa in team with his/her friends or relatives, thereby reducing the cost of construction by sharing and simultaneously enjoy the luxury of owning a villa.

Nadumuttam Interiors

Nadumuttam Interiors can undertake the interior works of new and even old flats

according to the taste of the people in and around Mumbai and its suburbs. It





Inaugural function of Nadumuttam Interiors, Vijay Pillai felicitating the guests.

has its own team of dedicated architects with the latest technologies and automation for interior decoration. The inauguration took place this February and was attended by prominent architects designers, construction contractors and well wishers.

Gramam Developers have launched Nadumuttam, the first of its kind in Maharashtra to bring the beauty and serenity of Kerala and its culture into the hectic lifestyle of Mumbai Malayalis, so that their homeland is always in close proximity to them and they can relish the traditional homestead near their place of work, namely Mumbai. This innovative approach of Gramam Developers have found tremendous support from Malayalees of Mumbai as well as appreciation from Maharashtrians and people of other states who are enchanted with Kerala's traditional architectural designs. Constructions are in full swing, Nadumuttam Club house and Nadumuttam Ayur Arogyam are operational and the projects are going on as per plans.

Those interested to know more details can contact Gramam Developers, 376, Powai Plaza, Hiranandani Gardens, Powai, Mumbai 76.

Partners: Vijay Pillai - 9820150568, Sasindran Nair - 9819884955, Prakash Nair - 9819850501

*Email: gramamdevelopers@gmail.com
Web: www.nadumuttam.co.in*



Nadumuttam gennext villa



Construction work in progress of Nadumuttam villas at Banjara Hills.



“ENGLISH IS AN ENABLER,
IT SHOULD NOT BECOME
A LIMITATION”

- **MEENAKSHI MENON**



Presently Meenakshi is busy strategising a maternal education network across 25,000 pediatricians clinics in partnership with the Indian Academy of Pediatrics (IAP). She co-founded WayBeyond Media Pvt. Ltd., to spearhead this health initiative which may roll out in April 2017.



Sriprakash Menon

■ Meenakshi Menon is a multi - faceted media personality. Born in Dadar and raised in Vasai, she is one of the few influential media persons in Mumbai's high profile

marketing and advertising world. After her schooling, she graduated from Elphinstone College, Mumbai and then did her PG in advertising from K C College.

After client servicing with Adplan in 1979, she moved to Lintas and then to Zee TV as the sales and marketing head. In 1997, she started India's first media planning company Carat. A communication specialist, Meenakshi was selected by Ad Age Global as one of the 17 women worldwide who were changing the face of advertising industry across the globe. She was one of the first Indian judge on the Media Lions Jury at Cannes. India Today listed her as one of India's 25 most powerful 'Women in Business'. She is the founder and chairperson of Spatial Access Pvt., Ltd., India's first audit and advisory in marketing services. Meenakshi is also the founder and trustee of Vanashakti - an environmental conservation NGO.

Presently Meenakshi is busy strategising a maternal education

network across 25,000 pediatricians clinics in partnership with the Indian Academy of Pediatrics (IAP). She co-founded WayBeyond Media Pvt. Ltd., to spearhead this health initiative which may roll out in April 2017.

In a free - wheeling chat, Meenakshi talks about her Malayalee roots, childhood and other issues.

When was the first time you realised that you have your roots in Kerala, as well? What were your feelings?

■ I grew up feeling more of a Malayalee than a Goan ! I guess that was because of my father Thachat Bhaskar Menon (from Chittur, Palakkad) popularly known as TBM. He was deeply involved in his traditions and cultures. Food, festivals and family were predominantly Malayalee.

Father used to subscribe to Malayala Manorama and every week a bunch of papers would be sent by post from Giri Stores in Matunga. Sambar, Rasam, Avial, Theeyal, Ishtew were staples at our dining table.

Every summer when the mangoes hung from the trees my mother would supervise the annual ritual of making

the year's stock of Kadu Manga. Sambhar masala was made every few months with the spices gently roasted and pounded in the courtyard. As I came back from school walking down the narrow lanes of Bassein Road, my friends would say

"Meena your mother is making her Sambar Masala today, it smells so good". The summers spent making kondattam (fried delicacy) and putting it out to dry on the top of the water tank so that the curious dogs did not feel tempted to investigate these wiggly things.

Even the house had all the trappings of the Kerala home. The brass lamps that were polished everyday till they gleamed like golden lights in the dim recesses of the house, the Elephant wall hangings that occupied prized spots in the living room, the wooden panels with Kathakali dancers in full regalia, dramatic and intimidating to a 4 year old, the giant bell metal Urli (brass/copper vessel) that had once proudly fed the members of a Tharavad (ancestral home).

I grew up mostly a Malayalee but

with just one disadvantage, I did not get fluency in the language. Even my mother spoke fluent Malayalam but the three children Peter Menon (eldest), late Ajit Menon (younger) and myself were not interested in mastering the tongue, which was sad.

Are you closer to your dad and Kerala or to your mom and Goa?

■ (Smiles) I was close to both. It was a huge advantage as a child to belong to such different cultures and backgrounds. My dad was a Hindu, largely vegetarian and from a very large aristocratic traditional Nair family that did not take kindly to him marrying my mom who was a Roman Catholic from a very conservative Goan Brahmin family. So as a child while we did have some interaction with the two families it was rather limited till I was about 10 years. After that I guess the situation changed and the two families accepted this cross cultural, cross religion union. As a result the differences between the Goan side and the Malayalee side were never pronounced or even acknowledged. Both sides were equally celebrated & respected. I remember my dad enjoying Coconut Feni as much as he enjoyed coconut chutney !

How did your upbringing in Maharashtra had an impact on your school and college days?

■ I grew up in Bassein Road, now called Vasai. What was then a small town on the distant outskirts of Mumbai. My mother had a hospital called St Michael's Nursing Home. It was a maternity hospital and in the decade between 1964 and 1974 was the most popular private maternity home in Bassein. Even today I have people telling me they were born in my mother's nursing home. My dad had a chemical factory in partnership with Mr Prabhakar, a Malayalee gentleman who always wore pristine white garments (in fact so did his family - it was a delight to see dark Mr Prabhakar

and Sushila his pretty wife and four children all dressed in spotless white!).

I grew up surrounded by Maharashtrians and so learnt the language including the nuances of Brahmin versus Maratha and East Indian Marathi. The East Indian culture was a key element of my childhood because the Panmalis and the banana growers all came to the same school St Anthony's Convent in Koliwada. The Kolis, the Agrikolis, the East Indians, the Gujarati and Marwari shopkeepers

childhood. Walking or cycling to school, climbing trees to pluck fruit, swimming in the village ponds and wells, surrounded by animals and pets of all shapes and sizes, having a famous mom (Menonbai cha davakhana) and a hospital where I could go and look after babies were all ingredients of an amazing start to a wonderful life.

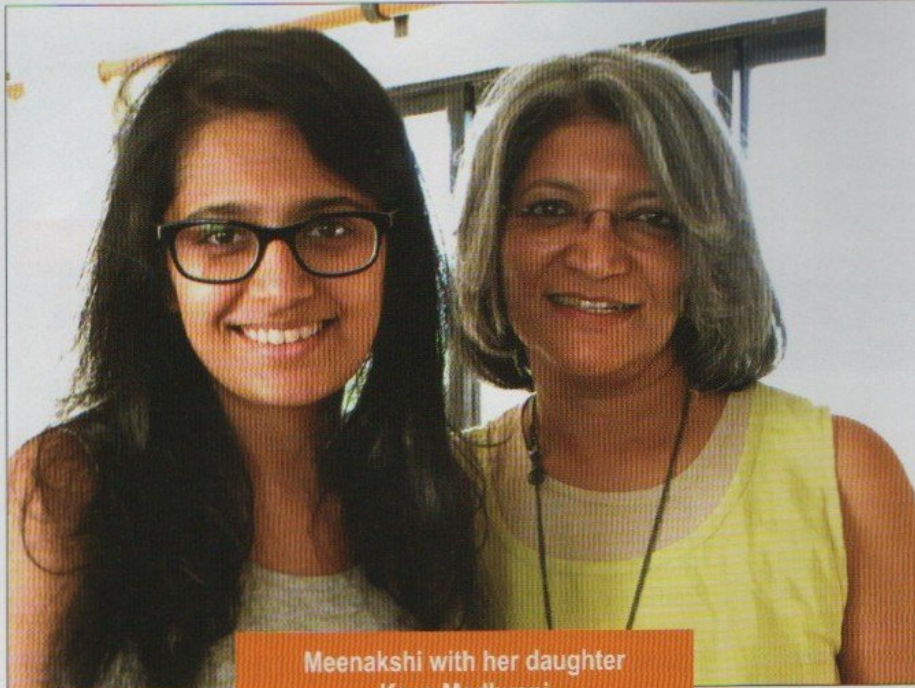
Did you try to learn your mother (and father) tongue? Don't you think knowledge of the local language is vital for both social and professional survival?

■ I speak a bit of Malayalam, enough to get by in Kerala but not enough for fluent conversation. I have promised myself that at some point I will find the time to rectify this problem. My Konkani is much better but then that I guess comes from the fact that Konkani is quite similar to Marathi, in which I am fluent. I was married to a Gujarati Nrupen Madhvani - a lifestyle photographer in 1984 for many years and so also speak fluent Gujarati. Ours was a

love marriage and have a daughter Keya - she is presently working with Twitter. Language skills are critical. It saddens me to see young kids today unable to speak any Indian language, not even Hindi. Written or at least speaking knowledge of Indian languages are essential if you are in India. I am on the Board of Studies at St Xaviers College for the BMM course and I have been insisting on conversational skills in Indian languages. English is an enabler, it should not become a limitation.

What is your understanding about Kerala and its culture ? Do you miss 'God's Own Country'?

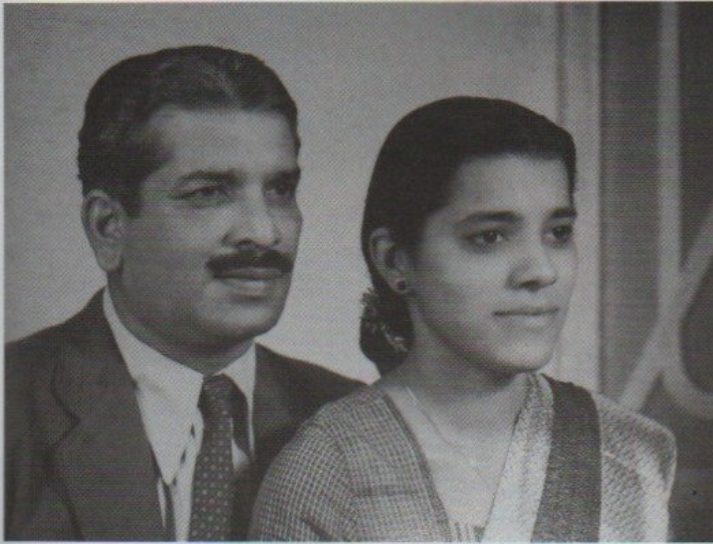
■ I have family in Kerala and deep connections with them that I have built over the years. I love Kerala. Going back (which I try and do at least once a year) is always a nostalgic experience. The people, the countryside, the food and the flavours are always so welcoming, it is like going back home! My father used to say you can take the



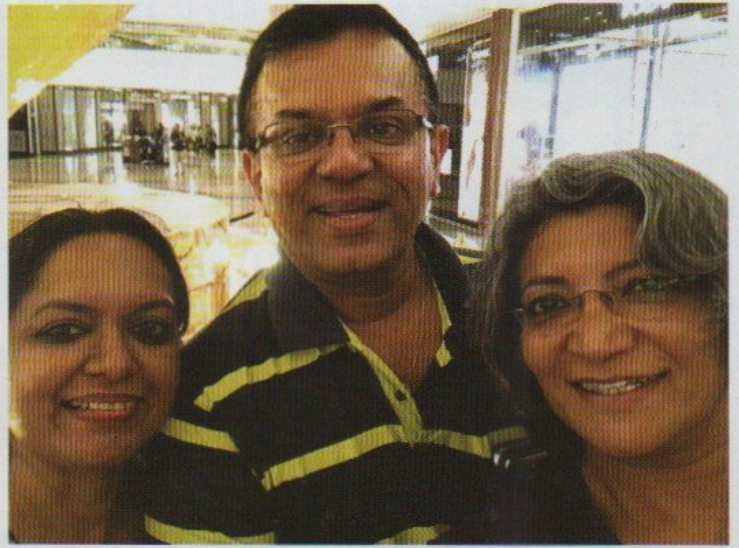
Meenakshi with her daughter Keya Madhvani

Whether it is education or property rights or freedom to work no one can call Kerala backward, at least not in my opinion.

and businessmen, the Bohri traders and whole sellers, the staff from the Tehsildars office ensured that school friends were a diverse lot. Many languages, many religions, many cultures and an insatiable curiosity about the World fostered by the wonderful Nuns and teachers at St Anthony's gave me the best foundation for life. Life in Bassein was a dream



Meenakshi's parents



With her nephew Ravi Shankar Nayar and wife Viji

Malayalee out of Kerala but you can't take Kerala out of the Malayalee. I think that statement would be true of most people but it is exceptionally true of Kerala and Malayalees. Not just in India but across the World. We probably have more Kerala Samajams globally despite being a small number.

Kerala's social occupation seems to be bandh, hartal or strike ? Has not Alcoholism become a Malayalee lifestyle ?

It is the inherent nature of the Malayalee to agitate. Look at our own ShashiTharoor, one of the sons of the soil who has turned agitation against the British Colonial rule into a full time engagement and a platform for building his own equity as a spokesperson and a scholar.

I wish like ShashiTharoor does, most Malayalees could harness the power of agitation constructively. We have done that in the past and hopefully will once again realise that the hartal is not us speaking. It is just manipulation by politicians. They have learnt to use the Keralian temperament as a tool to suppress the people of the state.

Alcoholism is a problem when the state interferes. I think the women of Kerala need to come together and find creative, innovative solutions to this problem. Kerala is one state where discrimination against women is probably at the lowest level in the country. It's time for us to once again show the world that women are indeed the stronger sex.

Would you like to settle down in Kerala? If not, why?

I love to visit Kerala but I was born in Bombay and I will die in

Mumbai. Kerala is a paradise, the roots that call out to you but Mumbai is the urban sprawl that has locked my existence.

It is a land where goddesses are popularly worshipped yet the social and political status of women remain backward?

Does it? Really? I think not. If you want to see backwardness you should travel across the North. Women in Kerala have always enjoyed much more respect and inclusion in society than in other states. Whether it is education or property rights or freedom to work no one can call Kerala backward, at least not in my opinion.

Keralites always do well outside the state. What do you think are the reasons?

Malayalees are hardworking and reliable. Outside the state they are not interested in politics and agitations. Their intelligence and reliability makes them great employees and colleagues.

The era of the Malayalee Union leader or the Comrade is slowly phasing out. Also

they have very strong links to the family and the community. Get one Malayalee employee and the boss starts asking for more. A strong family orientation is also an advantage. It makes the Malayalee out of the state keen on coming back home and sharing his or her wealth. Malayalees are by temperament fun loving people at least my entire Thachat family is. I guess that's why they are popular outside Kerala. ■

Wishing You All A Very Happy Vishu

PUSHPAM SILKS
WEDDING SAREES

D. S. CUTPIECE & R. M. SHOPPING
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"ഓട്ടിച്ചോ കെട്ടിടകോ വെൽക്രോ ദോത്തി പോക്കറ്റ് ഉൾപ്പെടെ"
ഫാക്ടറി വിലയിൽ ലഭിക്കുന്നതാണ്

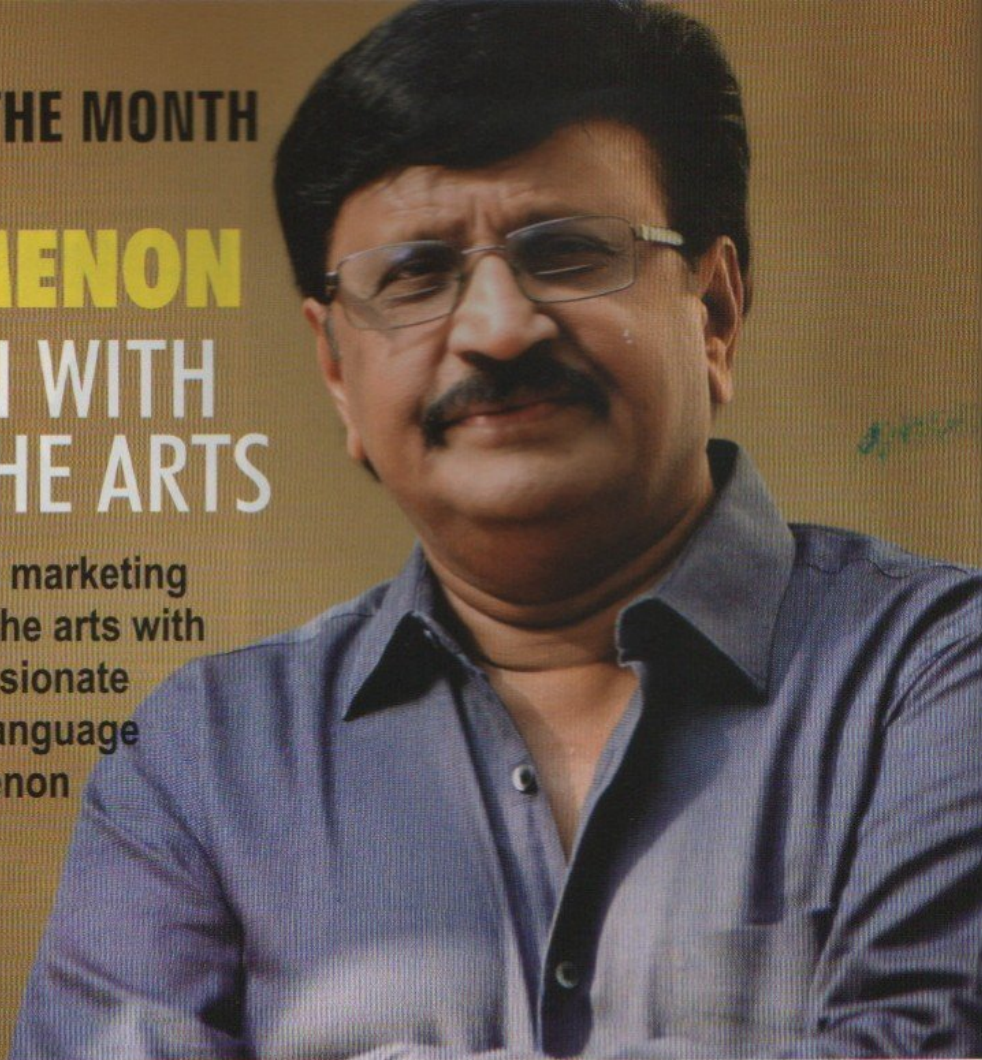
No. 2, Matunga Mansion, Opp. Post Office, Bhandarkar Road, Matunga (C.R), Mumbai - 400 019.
Tel: 2418 1025, 2410 5293, Mob: 98920 67581

PERSONALITY OF THE MONTH

SUBHASH MENON

BUSINESSMAN WITH A LOVE FOR THE ARTS

A businessman with a keen marketing sense, a sensitive lover of the arts with an eye for aesthetics, a passionate devotee of the Malayalam language and its beauty, Subhash Menon is a versatile personality.



Lakshmi Venkatachalam

cultural and social field as well.

■ Subhash Menon is a Mumbai Malayali businessman who is active in the city's

Chinese products have a well finished look and their packing is exquisite, he says. The products may or may not be genuine leather but with their advanced R & D their products look attractive. Still Indian products exported from

companies like his, are trusted for genuine leather and one of the reasons for its successful running for the past 20 years.

Leather Gifts Manufacturer and Exporter

Subhash Menon is a leading businessman in Mumbai heading a partnership firm that exports corporate gift articles in genuine leather, to the Middle East countries from Muscat to Kuwait and to a few blue chip corporates within India. The factory is based in Dharavi while the office is in Malad. Started in 1996 the company's product list includes gents and ladies' wallets, conference folders and visiting card books, leather utilities and table tops, luxury gift sets, acrylic trophies and tabletops, portfolios and nylon bags.

According to Subhash Menon, with the oil prices having come down and Chinese products flooding the market, business has slackened a bit.



Lover of Arts

Subhash Menon is not just a good businessman. He is passionate about the rich cultural tradition of Kerala and the literature it has produced over the ages. He loves to read literary works of great authors, Malayalam as well as other languages in good translations and is an avid reader. He is also a creative person.

Choreographer of Dance Ballets

Subhash Menon has created visual treats with the rich poetic works of Kerala's poets and writers. He has scripted and choreographed ONV's poem *Amma* that has been staged by Malayali Samajams and in temples during its festivals. Many popular Malayalam poems have been choreographed into dance ballets by Subhash and presented at samajams and

in Kerala Kala Samithi, Goregaon. He has choreographed Edassery's *poothapattu* and *kavilepattu* and has won the appreciation of art lovers. Recently he choreographed *kavimaalika*, a dance ballet blending works of several well known Malayalam poets that was staged at Mysore Association Hall in Matunga.

Subhash has not only acted but directed Malayalam plays as well. A resident of Goregaon, he has directed Malayalam dramas for Goregaon Malayali Samajam and Kerala Kala Samiti. He laments the fact that several first generation Malayalees who participated and promoted cultural activities in earlier days are no more and many Malayalee Samajams have become inactive.

He feels that many boys and girls of today's generation are very busy and have time constraints due to work pressure and busy schedule, so they have little time for cultural activities. However he hopes things would take a better turn and the younger generation would take an interest in appreciating and organising cultural shows.

Interest in Music

Subhash Menon loves music and



Subhash Menon with his wife, son and daughter- in-law



Subhash Menon and his wife Latha



STERLING
GIFTS INDUSTRIES

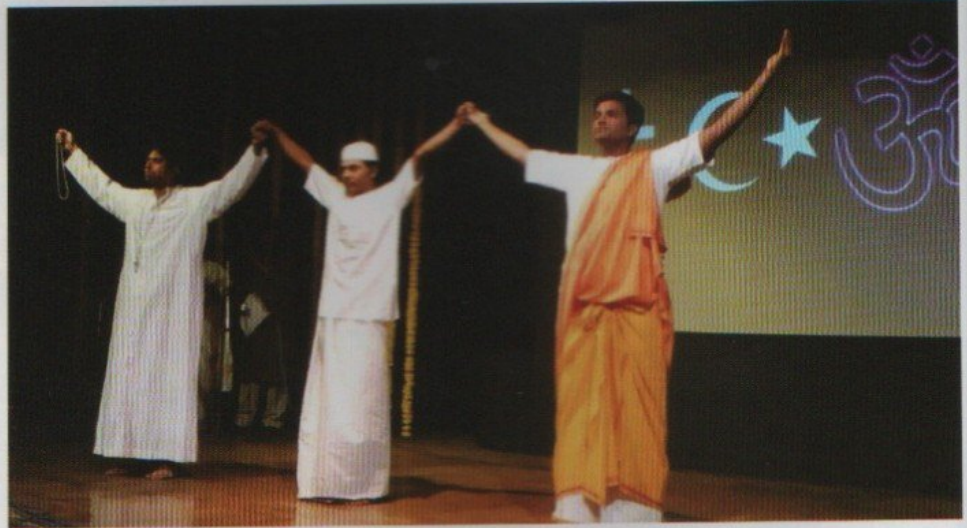
Quality Leather Products and Business Premiums



his wife Latha hails from a musically inclined family in Chennai. It was music that brought the two together. Latha is a trained Carnatic vocalist and also plays the Veena. They have a son Nishant, a software professional who is interested in the arts, and has acted in Malayalam plays. He is married to Shruti, a dentist by profession but who is also a trained Bharatanatyam exponent and performed on many stages in the western suburbs. Nishant and Shruti have recently shifted to Dublin in Ireland.

Family Roots

Subhash Menon belongs to Parappurathu Tharavadu in Kiralur in Thrissur District, the cultural capital of Kerala. Maybe that is the reason for his inherent liking for the culture and literature of Kerala. His father is the late Swami Njanananda Saraswathi (Hrishikesh) a prominent Sanskrit scholar and author of many suprabhatams, heard in various temples across Kerala. The lyrics of Guruvayurpureswara suprabhatam rendered by P Leela and heard in



Kavimalika performance (above) and Poothapattu ballet (below) choreographed by Subhash Menon



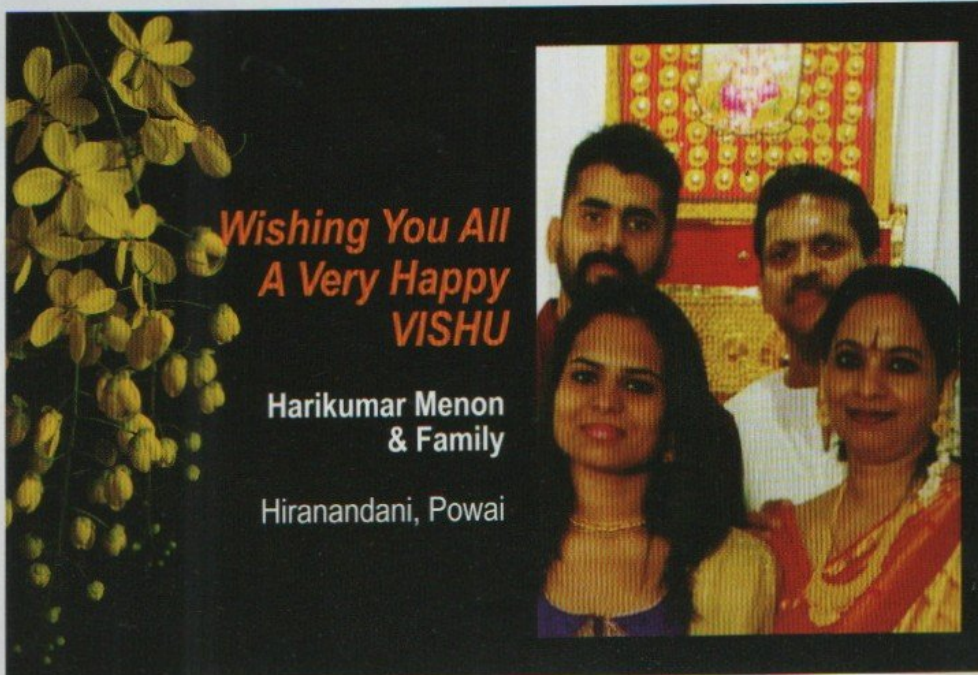
Guruvayur temple daily was composed by his father. His mother is Dakshayani Amma. Subhash Menon has an elder brother Mohandas Parappurathu who worked as Chief Editor for UNI in New Delhi. After retirement he is settled in

Thrissur and currently he is UNI's local representative in Kerala.

Childhood and Education

Young Subhash Menon did his schooling in Velur and graduation in Economics from Kerala Varma College in Thrissur. After completing his BA he was in the teaching profession for two years. Then he went to Chennai in search of a job, and secured employment at Spencers' in Chennai airport. In search of better pastures, he came to Mumbai in 1980. He got a job in an advertising company and later went to Dubai to work with another company dealing in advertising and marketing. Subhash was in Dubai for about 6 years and later returned to India to start his current partnership company Sterling Gift Industries.

Subhash Menon is a pragmatic person with feet rooted to the ground but his passion is to be culturally and literally proactive. He is a role model for others on how to become a successful entrepreneur. ■



HOW MUMBAI MALAYALEES CELEBRATE VISHU

For a lot of Malayalees, who came to Mumbai with a dream to make a career and life, only some of their Vishus have been spent in Kerala but they still try to keep everything the traditional way at home for their children and grandchildren who have lived their entire lives here, and who have never celebrated Vishu in Kerala even once.



Biju Cherian

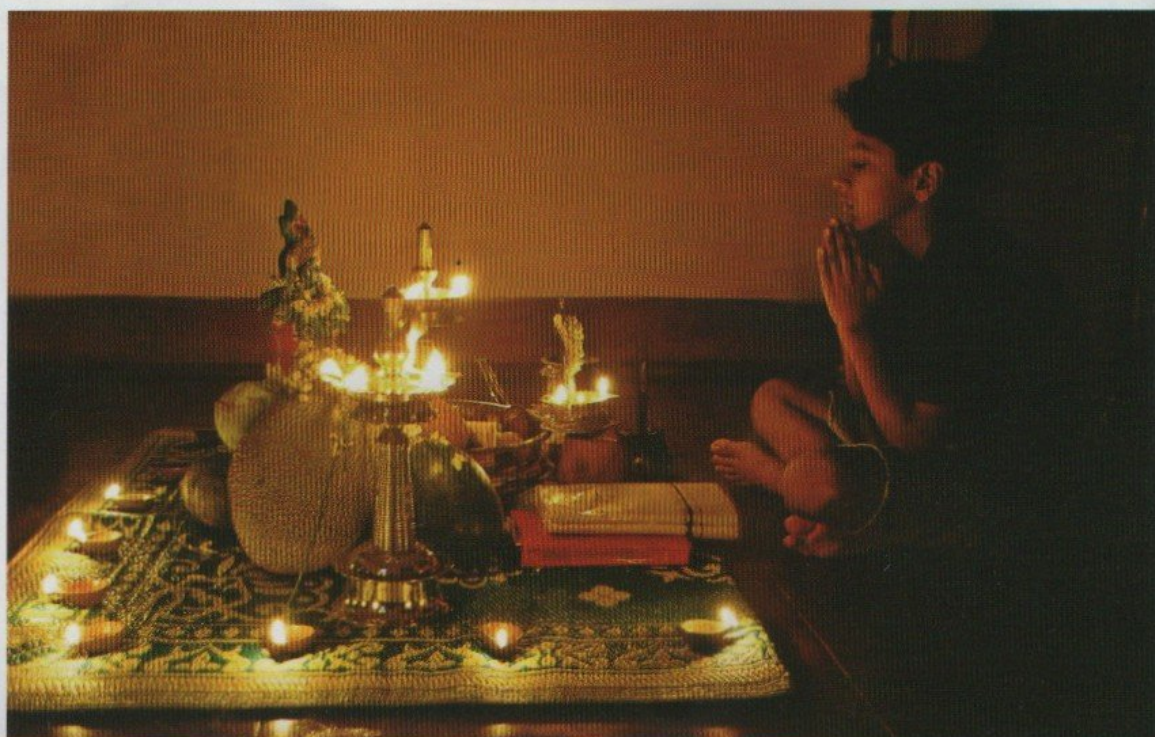
■ Vishu is a traditional agrarian festival that marks the first day of the farming activity by ploughing and sowing the

field while Onam is associated with the harvests. Even the cows and bulls are shown the Vishukkani. In Kerala, it is celebrated by conducting rituals, bursting crackers, buying new clothes and through a Sadya, or feast. The Vishu Sadya includes thoran, kanji and mampazhappulissery, a sour mango soup.

The Kerala New Year begins with the coming of spring or *Vasantham*, which is the season most

pleasing to the heart. And so the first thing Malayalees do is open their eyes to the sight of a platter arranged with the vegetables of the season, the flower Konnapoo that blooms during this

period, gold and other riches and a statue of Lord Krishna. It is believed that what you see on the first day of the New Year will determine what the rest of the year will be like.



For Mumbaikar Keralites, Vishu is the biggest festival after Onam. Since it is an auspicious day, Malayalees welcome New Year the traditional way. Hailing from different parts of Kerala, this thriving community welcomes the New Year with a number of traditional rituals. They wake up very early and decorate Lord Krishna's idol with kanikonna flowers. The main highlight is the *Vishu Kani* which is an assortment of auspicious things like holy books, mirrors, coconuts, jackfruit, bananas, rice, gold, coins, new clothes and utensils set in order before Lord Krishna, a representative of the agrarian community of Swapara Yuga. Kids are blindfolded and brought into a room where these items are kept so that those are the first things they see on the day. After viewing the *Vishu Kani*, elders of the family distribute coins and gifts, called *Vishu Kaineettam*. They wear new clothes and visit holy places and partake in poojas and celebrations held in temple. Even though they are away from Kerala, they try to keep the celebrations authentic. They do all the rituals just as they are done back home because it is about their roots, which can never be forgotten or obliterated.

For a lot of Malayalees, who came with a dream to make a career and life, only some of their Vishus have been spent in Kerala but they still try to keep everything the traditional way at home for their children and grandchildren who have lived their entire lives here, and who have never celebrated Vishu in Kerala even once. The most appealing entity of the day is the Vishu Sadya or feast which consists of items made from the harvest bounty and is eaten off a banana leaf. The authentic Sadya experience outside of a Malayali's home is often found in a South Indian eatery.

Malayalis with enough money in their purses celebrate Vishu with authentic fare at South Indian Restaurants like A Rama Nayak, which is legendary across the city for its authentic South Indian thali, which includes rice, chappatis, papads, sambar, rasam, pickles, buttermilk and curries, or Cafe Madras, which is a popular haunt with celebrities that serves amazing dosas and idlis, or Hotel Ramashray, which is almost always packed, or Mani's Lunch Home, where even if one has only a shoe string budget, he can enjoy a TAMILIAN feast, or Taste of Kerala, which will be holding an authentic feast, or Hotel Fountain Plaza, that is best known for its seafood



The most appealing entity of the day is the Vishu Sadya or feast which consists of items made from the harvest bounty and is eaten off a banana leaf. The authentic Sadya experience outside of a Malayali's home is often found in a South Indian eatery.

prepared Kerala style, or South Of Vindhyas at The Orchid, which has amazing service, a soothing decor and mouth-watering fare, or Dakshin Coastal at The ITC Maratha to enjoy its rasam with plain rice, its vadas and refreshing neer.

Malayali restaurants have Sadhyas all year round, but the Vishu Sadhya is a special one and attracts everyone, including Gujaratis, Maharashtrians, Kannadigas, Tamilians and Bengalis among others and for Malayalis who live lives in the fast lane and do not have the time to prepare a Sadhya at home, these are abodes of Kerala here in Mumbai.

As Vishu kindles the promise of prosperity in the hearts of the many Malayalis in Mumbai it also bears witness to a community that has over the last hundred years innately incorporated its culture to the local surrounding. ■

Wishing You All A Very Happy VISHU



M. P. Pravin Kumar & Family

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IN A CULTURALLY DIVERSE INDIA, IT IS NEW YEAR ALL AROUND

What's awesome about a cosmopolitan city like Mumbai is that there are several occasions to celebrate this month, there are five!



Vidhya Vasudevan

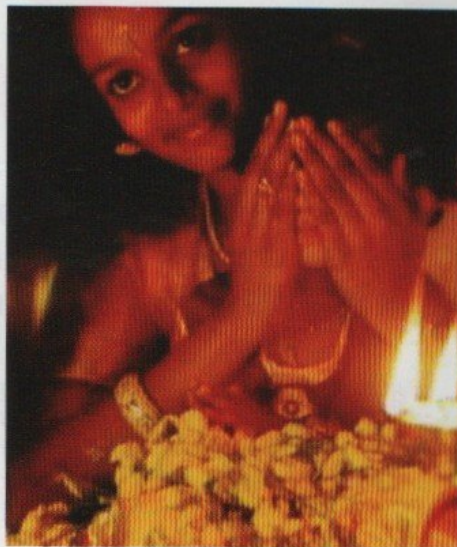
■ Mumbai is set to be in celebration mode in the month of April. Different states mark the beginning of a New Year with bounties of the harvest season.

The Bengali New year (*Pohela Baisakh*), Punjabi New year (*Baisakhi*), Tamil New year (*Puthandu*), Assamese New year (*Bohag Bihu*) falls on 14th April. The Malayees also will usher their New Year (*Vishu*) the same day.

Hailing from different parts of the state, these thriving communities welcome the New Year with a number of traditional rituals in Mumbai.

Even though we are away from Kerala we try to keep the celebrations authentic.

It all begins with the first morning ritual called the *Vishukani* which means the first sight. *Vishukani* is a set-up consisting of several elements like *rice*, *lemon*, *coconut* but most importantly, yellow *konna* flowers and currency notes and coins. It is believed that the first sight of a person on the day of *Vishu* should be this *Vishukani*, that is typically arranged and kept ready the



previous night. When members of the household wake up the next morning, they keep their eyes closed till they see the *Vishukanni*. It is believed that this brings good luck to them for the entire year.

We follow the ritual of buying new clothes on the occasion of *Vishu*. This tradition, called *Puthukodi*, dictates the purchase of the south Indian *Set Saree* for females and *Double Mundu* for males.

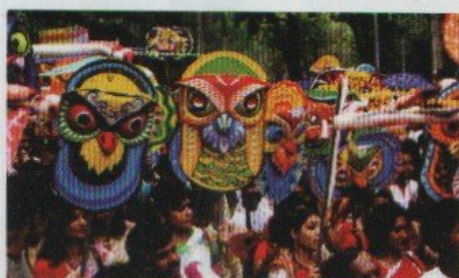
Another interesting tradition is *Vishukkaineetam*, where elders present money to younger ones who happily accept it along with the blessing they receive on touching the feet of their beloved parents and relatives.

After that prayers are offered to the presiding deities and family get-together is arranged making the whole affair an important and auspicious one.

This is followed by the traditional Kerala feast. While the *sadya* is an important meal for Malayalees during all their festivals, *Vishu* demands certain special dishes. The *sadya* in its entirety looks absolutely irresistible to those who love food. Even non-Malayalees who have seen or heard of *sadya* crave for a taste of the delicious meal served on banana leaves.

It is a day of much feasting, with food traditionally balanced between equal proportions of salty, sweet, sour and bitter items.

Festivals are not new to Mumbaikars. The hustle and bustle of daily life, office hours, traffic and deadlines leave very little room for personal indulgences and passions. We use this day to make a difference and show off the creative side in us. ■



Pohela Baisakh - West Bengal



Bohag Bihu - Assam



Baisakhi - Punjab

P J Antony

The actor who defied to reform

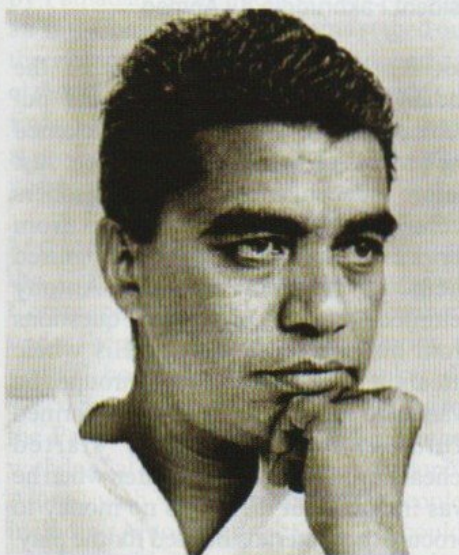
- Satyanath

Panakkootathil Joseph Antony alias P J Antony was an actor in all its senses and was respected by one and all in India. He inspired many. Think of his achievements: plays authored by him are about 115, of which 22 are published in book form and the rest are spread across the state in unknown hands, seven compilations of short stories, two novels, one book of poems, four compilations of lyrics, two books on his memories, eleven movies for which he wrote story, screenplay, dialogues, lyrics, about seventy five films in which he portrayed powerful characters, and one film he directed. He also won the first Bharat Award for South India. All he could do without compromising his values and beliefs. Yet he died poor but without debts.

PJ Antony was born in Pachalam Village near Vadutala in Ernakulam district to Ouseph and Elizabeth on January 1, 1925. He had a sister by name Karmmili. They belonged to Latin Catholic community. Ouseph was in bakery business and had shops in various places in Kerala. When Antony attained the school going age, the family shifted to Aluva and he was enrolled in St Mary's School. When he passed fourth standard, he had two options: go for preparatory class (monthly fee one and a half rupees) or join Sanskrit school (monthly fee equivalent to today's fifty six paise). Antony opted for the latter. He joined Aluva Advaita Ashram School to learn Sanskrit. Close to his school, there was a Latin Catholic Church and Antony was an Altar Boy (assisting the priest in his duties). He had many friends in the neighbourhood and one of them was Kochumathu who adventurously wrote a short play 'Velakkaran' (Servant).

The story of the play was like this: a very poor boy was working as a servant to a rich man. One day he received a message from home stating that his mother was ill. When he requested his master to allow him to go home, the cruel man dismissed him from the job by paying him only one paisa as his dues. By the time the boy reached home, his mother was dead.

The children considered the story fantastic and revolutionary and started preparing to stage it. There were several scenes lasting one or two minutes and the dialogue consisted of a few questions and answers. The duration was about 45 minutes. The children did everything, rehearsing, erecting stage, make up, and even writing the introductory song,



P J Antony

composing and singing it. Entry was restricted by some fee. One had to give 20, 10 or 5 cashews for chair, bench or floor respectively. Five to six shows a day and it was shown every day for two weeks. The audience consisting of women and children were fully engrossed in the play. They cried and laughed with the characters. Antony was a part of the play and he was thus initiated into stage plays. It became his life and soul.

Antony passed his Sastry examination in 1946 and he was offered a job of teacher in the Ashram itself but he declined as he did not want to waste his life as a teacher. He wanted to be an actor and never missed any play staged in Aluva. He admired and worshipped actors and Vaikkom Vasudevan Nair was one of his idols. Those days only people who could sing on stage could be actors. They should be able to reach out to an

audience of 5000, without any amplifier.

Tryst with drama

The play starts with a singing contest between a Harmonist and the hero. Throughout the drama, a Harmonist along with his Mridangam player would be on the stage as mute spectators. If the audience liked the song of the hero, they might demand a repeat performance by a "Once more" encore. Only with the permission of the audience, the troupe could start the first act. Songs are compulsory in all plays, irrespective of context of the story. Even a character starving for days or ill for long period had to stand up and sing loudly and the harmonist and mridangam player would provide instrument support. Sometimes the song would last several minutes moving across a 'ragamalika'. Antony could not understand why the police did not make the harmonist a witness when Vasavadatta of 'Karuna' killed another character, a merchant, by poisoning though he was a mute witness to the murder. Antony could not comprehend this system and decided to get rid of harmonist if he could get a chance.

'Thikkurissi' Sukumaran Nair, the superstar of those days, though succeeded in reducing the number of songs in his plays, could not get rid of the Harmonist and his assistant from the stage.

Chevalier P J Cherian, then a well known dramatist and owner of a drama troupe was planning to stage three four plays together and he wanted actors. Antony saw the advertisement and met him at Ernakulam. When Antony was asked to enact some part, he unhesitatingly enacted a small part from 'Magdalana Mariam.' Cherian was



Receiving Bharat Award from President Fakhruddin Ali Ahmed

impressed and Antony was selected. However when asked to report to work, Antony could not go due to the strong opposition from his family. Then he decided to leave them and ran away to Coimbatore. Seeing a Naval recruitment Centre he joined Royal Indian Navy. There he met M G Mathew another sailor and they worked together later in life. During his naval days, he wrote his first play 'Odakkuzhal'.

The Naval mutiny broke out soon and the government entrusted the job to American Negro soldiers to suppress the mutiny. When about 300 students in school uniform was standing in a queue to receive their milk quota, the soldiers mistook them as rival soldiers and killed about 200 of them by firing at them. This act angered the general public and they butchered the Negro soldiers as well as Europeans. One day some British soldiers fired at Indian soldiers (among them Antony was also there) and killed many of them. One Malayali seaman Krishnan raised his head to see if the firing stopped and he was brutally shot at and killed. Antony was lying down next to him and for a long time, Antony could

not forget that incident. Most of the Indian soldiers were arrested and put behind the bar. This incident quickened the process of Indian independence. Just before independence, all these prisoners were released and dismissed from service. Free India never recognised them as freedom fighters. Antony returned home. He had several questions from his parents to answer. His whole attention was on a drama troupe he wanted to form. With Mathew he formed *Kalapremi Nilayam* and started rehearsing 'Odakkuzhal', written when he was in Navy but there was no money to procure the materials needed for the play. To escape from the domestic pressure, Antony joined an automobile workshop in Ernakulam North. The idea of drama pursued him until he wrote a play 'Thettiddharana' (Misunderstanding). With a few friends, he presented it on stage but the audience did not like it as there was no harmonist on the stage, no songs for the hero and also only a few songs. Further it was not ending in a marriage between the hero and heroine. With another stage, 'Thettiddharana' was over. Nevertheless some people like

Eddy Master, T S Muthaiah, N Govindankutty, Khan et al complimented him. But on the second stage, they were compelled to make harmonist to sit on the stage though there was no song. So he sang a few songs when the curtain was down. However the life of Kalapremi Nilayam ended there.

Eddy Master invited Antony to join his drama 'Bhagnabhavanam' of N Krishna Pillai. Its first stage was Anchuthengu. When the audience realised the absence of Harmonist, they brought one and made him sit on the stage, though he had nothing to do there. When the play ended, N Krishna Pillai who was among the audience, came forward and congratulated the troupe.

When J A R Anand (Abdu) staged 'Thettiddharana' under his banner, Antony had a plan. Though there were no songs, there was a Harmonist and a mridangist on the side of the stage watching the progress of play. In the fifth scene the hero was killed by the villain. Then there was a sixth scene wherein the police investigating the murder and arrested the harmonist-mridangist duo as accomplices.

Though Antony got the duo removed from the stage, the credit went to KPAC though Thoppil Bhasi denied it.

Back to bakery

With no money in his pocket, Antony returned home and took up his father's trade. But his mind was still on plays. When the shop was closed for the day, he would have sessions with friends and they would discuss only reviving their stage activities.

Some drama enthusiasts in Thodupuzha wanted a play on Jesus Christ. Antony agreed to write it provided Christ as depicted in Bible would be presented on stage. Till then Jesus was depicted as a super human being doing all miracles. When Antony wrote 'Mishiha Charithram', the Christ was shown as in bible, nothing less and nothing more. The play was well received initially but soon



Antony with Kumari in Rantitangazhi



Antony and Kaviyoor Ponnamma in Rosi



With Sumithra in Nirmalyam

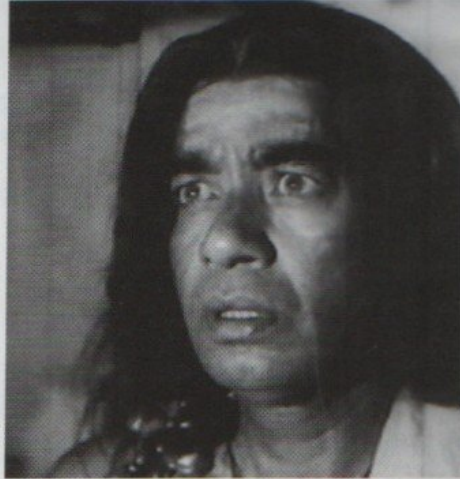
O Madhavan came in search of Antony. Antony did not disappoint them and gave them another Paramu Pillai totally different from Kambisseri's.

In 1961 Antony with his troupe came to Bombay and staged their plays. He also met Prithviraj Kapoor who received him at his bungalow. However he could not present his case to get into the doyen's drama troupe.

Antony had certain principles for his troupe. All actors should know their dialogues by heart and they should not depend on prompter though a prompter was always present. All actors should be present before appointed time. If they failed to fall in line, they were penalised. When Thilakan joined his troupe he too had to face an irate Antony. Because of the forgetful nature of actors who are working in different troupes simultaneously, Antony was compelled to use a tape recorder behind the curtain. It was thus Antony who brought the recording system of dialogue in Malayalam plays.

There is no wonder that a person like Antony totally dedicated to a cause forgot about his personal life. One day when all members of the troupe was about to disburse after staging a play, Antony asked Pathadan and music director cum actor Sivadasan, "Don't you feel that I should get married?"

"Do you have anyone in mind?" they asked. "Yes, Mary." Antony responded. Though Mary, the main actress of their troupe, was agreeable to the marriage her father Stephen was not in favour. Stephen was highly religious and did not like an atheist and communist like



As Oracle in Nirmalyam

Antony marrying his daughter. Only because of poverty, he allowed Mary to act in plays and always accompanied her.

A few days later, Mary ran away from home and married Antony in Marriage Registrar's office. Since then she stopped acting in plays.

Since the fee for staging plays was so low during those days, Antony was not well off financially. After paying all members Rs. 30 each after every stage, often there was no money for him but he never complained. Yet he was proud not to accept any aid from others. Once the then CM A K Antony visited him at home. PJ read the palm of A K and predicted that he would soon get married and then would become father of two sons (His prediction was proved right). When CM asked him if he could help in any manner, PJ refused and told him that he (AK) could do so after his (PJ's) death. Once Achutha Menon also offered help but he refused that too.

Versatile Antony as a movie actor

Antony was very versatile. He was adept in playwriting, directing, acting and singing. He could play flute, harmonium and bulbul. He wrote songs for his plays too when needed. He was the lyricist for the Malayalam film 'Suhruthu.' He was trained in Kalari and wrestling. He played football and volleyball.

Producer-Director-Studio and theatre owner P Subramanyam brought Antony to movies. He joined it only to alleviate poverty. He was the hero Koran of 'Randitangazhi'(1958) and he did justice to his role. His second film was 'Mutiyanaya Puthran' (1961) directed by Ramu Kariat. In both these films, his role was that of a farm labourer. He received the award for the best supporting actor for his role of a butcher in 'Ninamaninja Kalpatukul' (1963). In all he acted in more than sixty films. Some of his memorable films are *Thacholi Othenan*, *Bhargavi Nilayam*, *Rosi*, *Murhappennu*, *Iruttinte Atmavu*, *Aswamedham*, *Asuravithu*, *Cross Belt*, and *Nirmalyam*. For his role as an oracle in *Nirmalyam*, he got trained under a real oracle and won the first Bharat award for South India.

Though 22 of his plays appeared in print, the rest have not yet printed as the original script was given to the drama troupes. Seven of his books contain short stories, two are novels, one of poems, four books of lyrics and two of his memoirs have come in print form. The well known movie 'Rosi' had its story, screenplay and dialogue by Antony and he also enacted the role of an accidental murderer on the run (hero) with Kaviyoor Ponnamma as his heroine. It was produced by movie stalwart Thikkurissi who had the role of police inspector chasing the accused. Prem Nazir was in a supporting role. His last film was 'Manninte Maaril.' He had the leading roles in *Randitangazhi*, *Rosi* and *Nirmalyam*. He directed Periyar (1972) besides writing its story, dialogue and songs. When he acted with Premji in *Thacholi Othenan*, (they acted in several films together), Premji penned the following quatrain about Antony's Kathirur Gurukkal:

“ഒരുപൊതുവായൊരു ദൃഷ്ടാന്തം
മുൻശുണ്ഠി മുത്തുള്ളവൻ
ഒരുപൊതുവായൊരു കേരിയാൽ സകലവും
സ്പർശിക്കുന്നവൻ,
ഒരുപൊതുവായൊരു പയറുമുറയിൽക്കൈ
മെയ്തിടുക്കേറുവോൻ
ഗർവ്വംപുറം കതിരുകുരുക്കളിവനം,-
രേൻതോഴനന്തോണിയോ?”

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Clash of Titans

Both of them are eminent personalities in their own right. While one won the first Jnanpith Award the other won the first Bharat award for South India. Both wrote lyrics for one movie each (Nirmala (1948) and Suhruth (1952)) and then abandoned. Both were prolific writers. One weaved poems and compiled them into a dozen books while the other wrote about 90 plays of which about 25 are published in book form. While one was calm and collected, the other was open and spoke his mind without worrying about consequences.

The persons referred here are Poet G Sankara Kurup and P J Antony.

Antony returned from Bombay with a failed attempt to join Prithvi Theatres and resumed staging plays whenever opportunity came. One day Pratibha Arts Club received an invitation to stage a play on the fourth day of the Kerala Sahitya Parishad Meet to be held in

Maharajas College, Ernakulam. G Sankara Kurup was the then President of the Parishad. Dancer A K Sivaram was planning to present 'Sandhya' a poem by G, as a ballet. Antony helped him by methodising the poem so that it could have the look of a ballet.

S Guptan Nair and his troupe from Thiruvananthapuram were to present a play on the first day but the troupe failed to arrive. Next day Antony and his troupe consisting of about thirty people including Premji, N Govindankutty et al arrived to present their play 'Kalayum Daaridryavum' written and directed by Antony, scheduled for the last day.

On the last day, the artists of the play completed their makeup and were waiting for the dance programme to end so that they could take over the stage. Suddenly one of the organisers came to the greenroom and told Antony that his troupe should vacate the greenroom immediately so that the troupe from Thiruvananthapuram, who just had arrived and they would present their play first to be followed by Pratibha's play.

Antony and his troupe members could not agree to this. They felt that the audience would not have patience and

tolerance to watch their play after watching one just before. They did not yield to the pressure to leave the greenroom. Then G himself came to evict them. He told Antony, "Thiruvananthapuram troupe has to return after their play today itself. Therefore you should leave greenroom."

Tired of the arguments, Adv Pathadan the head of the troupe went to the mike and announced, "On account of the unjust demands of the organisers, we are compelled to abandon our play. Thank you, good night."

This act resulted in dividing the audience into two warring groups. One group vociferously demanded that

Pratibha's play should be staged first. When Antony peeped through the gap between the curtain folds, he saw writer Kesavadev at his best leading the youth.

G could not control his anger. He pointed his finger to Antony and cursed him, "This is your first as well as the last play!" Antony did

not respond as he knew that G had not seen his earlier plays. G continued, "If you don't obey my words, you will not prosper anywhere. Remember!"

"I am not your disciple," Antony then responded and left the greenroom. Premji wiped his tears and removed his heavy makeup. Everyone left the greenroom.

This incident was followed by a series of 'open letters, both defending their stand. In the last letter Antony wrote:

"... Among many things you told me that day, one was contemptuous. "If it is inconvenient, abandon 'Kalayum Daaridryavum' and present 'Sandhya' and similar items." You wanted to see 'Sandhya' on the stage because you wrote it. Similarly I too wanted to see 'Kalayum Daaridryavum' because I wrote it. My desire was no less than yours. I can understand why you did not want us to stage our play, because I belonged to a lower caste. Is it my fault that I was born in that community? Even in the past, I was discriminated for this though it was not my fault.... If I am to suffer because of your curse, let it be. It is better to live like a lion for a day than to live like a donkey for a hundred days...."



Antony



G Sankara Kurup



S Guptan Nair

The End

Towards his end, Antony was angry with the way in which Malayalam theatre was treated, wrote Thilakan in his memoirs. The approach of the moneyed and the powerful was to exploit stage to meet their designs and then discard the theatre altogether. Many stage artistes had echoed Antony's view later. K S George, KPAC Sulochana et al openly said so when they were in dire need of money to fight disease and poverty.

By 8 pm on March 14, 1979 Antony completed the dubbing of his last film

and returned to Pandian Lodge where he was staying. Next day he wrote a letter to his wife Mary and handed it over to his confidante Keyan (Karthikeyan) to post. He felt a little warm and decided to skip supper. He wanted to retire early that day as he was much tired after holding discussions with a couple of producers about signing their new films. While going towards his bed, he vomited blood. Soon an ambulance was called but before he was driven to Vijaya Hospital, he breathed his last. CM P K Vasudevan Nair who was then in Madras came to the hospital. Tamil actor Nagesh contacted

CM M G Ramachandran who made all arrangement for discharge from hospital and transportation to Kerala. By next evening his body was buried in the cemetery of Ponekkara Church, Edappally.

He left behind his wife Mary, son Joseph Antony and daughter Advocate Geeta. Though Joseph made an attempt to revive P J Theatres along with Thilakan, it could not bear fruit.

When he left this world, there were no outstanding loans to repay and no savings too. He came bare handed and left bare handed but in between created history. ■



FARM LOAN WAVES

Waiving of loans taken by farmers has become a crucial issue since decades in India, despite warnings from some nations which used to lend huge funds to India for development projects. Initially these loans were given to traditional farmers who cultivate grains, pulses and other natural products used for preparing food. Over the years, due to the influence of powerful politicians, cultivators of other crops also were included in the definition of farmer so that they could also enjoy the subsidies and other beneficial loans extended by the government.

Ramachandran

Background

It is an accepted fact that the funds marked for development of the state do not reach where it ought to but to the pockets of the bureaucrats, politicians and the contractors responsible for implementation of projects. The realization of the fact that the farmers are a decisive section in India and without their support, the political parties cannot achieve their aim of reaching the seats of authority. This led the political parties to promise the agrarian sector subsidies, loans and other freebies if elected to power. Initially it worked well but soon the farmers turned wise. Now all political parties promise everything and the only question is how much they are offering and how they are going to materialise the promises.

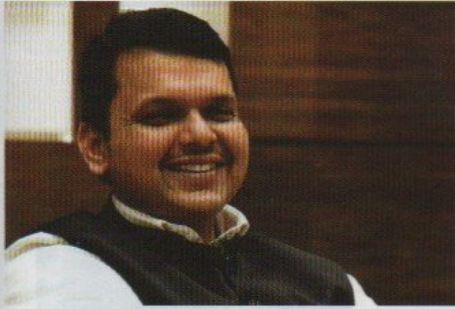
It would not be an error if we consider the local area development funds of the members of parliament, state assemblies and councils and also of local governing bodies are disguised ways of cornering votes in future elections. This would ensure that the same representative could strive to get elected repeatedly by distributing favours.

Farm loans

It is generally presumed that all farmers are poor and all of them are taking loans from the loan sharks. Had the administrative machinery done its duty in time, this poor background of farmers could have been wiped out long years ago. We have not forgotten the declaration of the first Prime Minister of India Jawaharlal Nehru at the time of opening the Bakranangal dam that the new temples of India are dams and

factories. To help the farmers and the down trodden by enabling to monetary gains, Indira Gandhi nationalised leading banks, numbering 14, so that they could take loans for their activities and rise in stature.

Many unscrupulous politicians found this trend a golden opportunity to make money for their selfish interests and also to build their power base around the farmers so that they would become a promising vote bank. Thousands of cooperative banks came up in small towns and villages promising agricultural loans to the needy. It is altogether a different aspect that most of the directors of such banks turned farmers and borrowed heavily from these banks. A new category of service minded people emerged then: the agents who would help the poor illiterate and helpless farmers to secure the badly needed loans for a commission. It is also not a secret



CM Devendra Fadnavis

that on many cases huge amounts were borrowed pledging the farmer's land but a small part of the amount reached the farmer. However the responsibility of repayment of the loan rested with the farmer alone.

There were tales in the past that the agents or brokers told the farmer that since the loan was from the government supported bank, there was no need of repayment of the money they owed. The result: The farmer believed the broker and ignored the notices asking him to repay the debt. Many people used the money they got, for purposes not associated with farming. When cornered, some of them committed suicide.

Demand to waive the loan

Soon the politician started demanding that the loan be waived. Initially the demand was for waiving the interest but soon it was converted to the entire amount inclusive of principal and interest. Many state governments accepted the demand and waived the amount in toto and some others waived upto Rs.10,000. Soon in such states, the borrowers thought that if the amount was only about Rs.10,000, it would be waived by the government during the election year. So they paid the remaining amount and kept only Rs.10,000 payable. Kerala was one such state where many borrowers cleared their loans, keeping Rs.10,000 unpaid.

Present scenario

Prior to the recent elections to five state assemblies, most of the political parties stated that they would waive away the loans of farmers if elected to power. In a one-upmanship, even the newly formed AIADMK government would waive off farmers' loan though they do not have budgetary provision for the same. Their FM promised to approach the Union Government for the funds. (If they get, they would become the savior of farmers lest the Union Government would be the culprit).



Sudhir Mungantiwar

In Maharashtra too, similar demands are raised by the parties in the opposition and one major party in the ruling alliance.

CM Devendra Fadnavis did not commit any step towards waiving of loans of farmers.

Chief Minister's Stand

CM Devendra Fadnavis said that his government would require Rs.30,500 crore to announce a loan waiver for farmers. He added that 1.08 crore farmers took loans amounting to Rs.64,000 crore for agriculture in the state and of these, 31.57 lakh farmers owed various banks a total of Rs.30,500 crore. The State's capital expenditure for the entire state is Rs.31,000 crore. As such, if the loan is waived, there is hardly any money for development work, he said. He accused the parties clamouring for loan waiver, that they were striving to free their banks of bad debts, with the government's help. To prove his point, he pointed out that during 2009, the Congress- NCP government waived the loans of farmers and since then 16,000 farmers



Arundhati Bhattacharya

committed suicide. Therefore, according to him, loan waiver is not a solution to prevent farmers from committing suicide. What is needed is to improve infrastructure and ensure better price for agricultural products and they alone could ensure prosperity to farmers. He also said that crop loss compensation worth Rs.8,000 crore was already transferred to the farmers' bank accounts. He is of the opinion that a onetime waiver would work against the interest of farmers.

Meanwhile the ministry of power generation came out with their statistics to show that the state was buying power against Rs.6-8 per unit and supply it to farmers at a subsidised rate lower than one rupee. Yet the farmers owe the department outstanding amounting to several crores.

A tsunami from SBI Chief

Meanwhile, State Bank of India (SBI) Chairman, while addressing a meeting of CII, criticised the popular practice of waiving crop loans and remarked it would result in only credit indiscipline as the farmers expect future

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loans to be waived as well. She was indirectly criticising the promise of BJP during UP electioneering that they would waive farm loans if elected to power. "Today the loans will come back as the government will pay for it but we disburse loans again then the farmers will wait for the next election expecting another waiver," she said. For banks, both giving loans and recovering them on time are important, she says.

Former RBI Governor Raghuram Rajan also shared her view. Bad loans of PSU banks rose by over Rs 1 lakh crore in the first nine months of the current fiscal to Rs.6,06,911 crore by last December 31.

SBI Chairman's remarks drew ire from the opposition party leaders and they lodged their protest in front of SBI HQ in South Mumbai. They accused her of going beyond her authority and that she was not a policy maker. They might move a privilege motion in the state assembly against her, forgetting that her primary job was to protect the interests of her bank.

Farm Insurance

It is interesting to note that the

farmers of India are generally not inclined to insure their crop losses due to drought, unseasonal rain and hailstorms. Marathwada, Solapur and Ahmednagar districts are prone to these unpredictable changes. According to data, about 10-12% farmers only had crop insurance from these regions. Under Prime Minister's crop insurance scheme, they have to pay only 1.5% premium. A major chunk of the farmers insured their crops during 2015-16 but there was no mishap and the farmers might have thought that insurance was unwarranted. The very next year they suffered crop loss. Then pressure for compensation mounted. Yet there are government scheme to cover these misfortunes and that might encourage them against insurance. A compensation of Rs.4 lakh each for the victims of suicides from the farming community could be another deterrent.

Tail piece

If you finished reading the above, add the below given information too.

Finance Minister Sudhir Mungantiwar while presenting the state budget revealed that Maharashtra has

tax arrears amounting to a staggering Rs.72,801 crore and he was contemplating to collect the amount by announcing an amnesty scheme. If the statement of CM that waiver of loans would lead the farmers to wait for another waiver on future loans, is true, will not the amnesty scheme be prompting future defaulters to wait for another amnesty scheme. Who was responsible for these arrears on tax and what action was taken against such persons, the tax payers would want to know.

Once the GST comes into force on July 1, 2017, collection of arrears would be difficult, according to FM's own statement. Of the arrears, over 70 % (Rs.51,000 crore) belongs to Sales Tax and during the last year, the arrears accumulated to Rs.13,085 crore.

These arrears if realised would have wiped away the State's fiscal deficit or gross annual borrowings of the state government, which stood at Rs.50,318 crore. This would have reduced the amount spent for servicing the rising debt of Rs.3.71 lakh crore. ■

BJP's Road to 2019 Lok Sabha Victory



P.R. Krishnan

Two brain storming captions which appeared in one of the leading news channels soon after the last leg of assembly polls in Uttar Pradesh on 8th March was “palpitation in SP-Congress Camp” and despair in BJP camp. This was in line with the exit poll results following completion of elections to 5 state assemblies of Uttar Pradesh, UttaraKhand, Punjab, Manipur and Goa. Of the 5 states which went on polls, Uttar Pradesh was under Samajwadi Party, Punjab had Akali Dal and BJP coalition while Goa was under BJP. Uttarakhand and Manipur had Congress governments. The poll results are full of surprises. The BJP has scored a resounding victory in UP. It has unseated the Congress from Uttarakhand. And though BJP was trailing behind Congress in Manipur and Goa, it has managed to form governments in both these states by engineering defections from other parties. However in Punjab the Congress has defeated the BJP-Akali Dal alliance and captured power. The Aam Adami Party (AAP) has become the main opposition party in Punjab where Khalistan movement was strong in seventies and eighties. But though AAP contested all seats in Goa, it could not win any seat.

As per the three member election commission's declaration of January 4, 2017, the seven phased elections to the five state assemblies started on February 4 and ended on 8th March. Goa, Punjab and Uttarakhand had a one day poll. In that, voting to the first two was on February 4. The election to the third assembly took place on February 15. The two phased poll to the 60 member northeast state assembly of Manipur was on March 4 and 8. The 7 phased elections to the 403 member largest state assembly of India in Uttar Pradesh took place on February 11, 15, 19, 23, 27 and March 4 and 8. The total number of assembly seats in these 5 states are 690 while the total number of registered voters were 16.8 crore. The number of polling stations spread over in all these 5 states were 1,85,038. The electorate's composition as reported in print media on 5 January was almost equal to the population of Pakistan and the 7th most populous in the world.

The election results in the 5 states briefly are as under:

Uttar Pradesh: It was a 3 cornered contest in U.P. The BJP in this state had alliance with Suheldev led Bhartiya Samaj Party and Soneylal led Apna Dal Party. Its main opponents were the SP-Congress alliance and Mayavati led Bahujan Samaj Party. Notwithstanding the fact that SP-Congress alliance was vigorously campaigning, they became rivals in some seats notably in Rai Bareilly and Amethi. This conduct became suspicions in the minds of the electorate. Further, even Priyanka Gandhi did not turn up for electioneering except on a few occasions. Prime Minister Narendra Modi and BJP president Amit Shah were the main leaders for in the BJP campaign. By capturing 325 seats out of 403 of this largest state, it has formed the government. The swearing in ceremony of the new chief minister Yogi Adityanath and 46 other ministers took place before governor Ram Naik in the sprawling Smriti Upvan in Lucknow on 19th March. Prime Minister Narendra Modi, BJP President Amit Shah, L K Advani, former chief ministers Akhilesh Yadav, and Mulayam Singh Yadav took part in this programme. Many leaders of BJP, RSS, Vishwa Hindu Parishad, Bajrang Dal and central ministers were also present. Amongst the 46 member Yogi cabinet, Kashav Prasad Maurya and Dinesh Sharma are Dy. Chief Ministers. Though there was no Muslim candidate in the BJP list the party has included one from that community in the ministry. He is an ex cricketer Mohsin Raza. The voting result in UP is BJP 312, Samajwadi Party 47, Bahujan Samaj Party 19, Apna Dal (Soneylal) 9, Indian National Congress 7, Suheldev Bhartiya Samaj Party 4, Rashtriya lok 1, Nirbal Indian Shoshit Hamara Dal 1 and Independents 3.

Uttarakhand: In this 70 member state assembly, not only the Congress lost power but it had the shock of defeat of its Chief Minister Harish Rawat. Here the BJP has formed its Government. The new chief Minister of this state is Trivendra Rawat. He was an RSS Pracharak. He is the 8th Chief Minister of this state. He and his cabinet ministers took oath before the governor Krishan Kant Paul on 19 March, together with other members of his cabinet. Prime Minister Narendra Modi,

his ministerial colleagues, Amit Shah and leaders of RSS and other Hindutwa outfits attended this event in large numbers. The party position in this state is Bhartiya Janata Party 57, Congress 11, Independents 2, Bahujan Samaj Party nil, and Uttarakhand Kranti Dal nil.

Goa: In the 40 member state assembly of Goa the Congress had 17 MLAs when counting of votes completed on 11th March. The BJP had won only 13 seats. Apart from reduction in seats, the BJP had the bitter taste of its Chief Minister Laxmikant Parsekar losing the election. Yet the state governor Mridula Sinha invited BJP leader Manohar Parikar who is not even an MLA to form the government on the basis that he was elected leader of BJP's legislative party. To achieve this goal, the party made him to resign his ministerial post in the Narendra Modi cabinet immediately after poll results were out. This happened because the BJP succeeded in getting support of 8 MLAs from other parties. These parties who gave support to the BJP government are Maharashtra Gomantak Party, Goa Forward Party, National Congress Party and independents. Though the Aam Aadmi Party contested all seats in this state, it could not get any seat. Lack of organizational network and authoritarian attitude of Arvind Kejriwal is said to be the reason for this. Manohar Parikar has thus become the chief minister of this state for the second time with his 9 member cabinet after being sworn in by the governor in Raj Bhavan on 14th March.

The opposition Congress Party has charged that BJP has tried to reach majority figure in Goa through horse trading and approached Supreme Court to prevent it from forming government. The Supreme Court however did not stay formation of government but directed the Chief Minister to prove majority in the assembly 16th March. The Chief Minister has accordingly proved majority in the assembly on that day. Having secured majority in the floor test, Supreme Court will be of no help to Congress. In addition, two more MLAs from Congress have teamed up with BJP after the floor test. The BJP is thus on a stronger footing now in Goa though the floor crossing has been stage managed by offering ministerial births to all the defecting MLAs. The party position on the day of counting in Goa was Congress 17, Bhartiya Janata party 13,

National Congress Party 1, Maharashtra Gomantak party 3, Goa Forward 3 and independents 3.

Manipur: A Congress leader, Nongthombam Biren Singh who defected from that party and joined BJP in Manipur has been sworn in as the new chief minister of this state. He was a famous foot ball player. He and the other 11 members of his cabinet took oath before the governor Najma Heptulla on 15th March. With this, the footballer turned politician N Biren Singh has ended 15 years of Congress rule of his mentor, the former chief minister Okram Ibobi Singh. The BJP has claimed majority in the 60 member state assembly with 32 members on its side. This comprises of 21 representatives elected on BJP tickets, 4 MLAs of Naga People's Front, 4 MLAs of National People's Party and Lok Janshakti Party and Trinamool Congress Party with one MLA each and one independent. The iron lady of Manipur, Irom Sharmila who undertook 16 long years of hunger strike demanding withdrawal of Armed Forces Special Powers Act (AFSPA) and who flouted a new party, People's Resurgence and Justice Alliance (ARJA) and contested the election against Chief minister Okram Ibobi Singh could get only 90 votes. The 12 member Manipur ministry of BJP has all MLAs of supporting parties. It is reported that the new Chief Minister will include 3 more ministers very soon in his cabinet. With this, this is the third BJP ministry in the North East adding to Assam and Arunachal Pradesh. The chief minister has won a confidence vote test on 20th March. But here also the fact remains that the BJP has obtained majority through horse trading. The electoral verdict in this state on the day of counting was Indian National Congress 28, Bhartiya Janata Party 21, Naga People's Front 4, All India Trinamool Congress 1, National People's Party 4, Lok Janashakti Party 1 and independents 1.

Punjab: In Punjab, the BJP and Shiromani Akali Dal, the ruling alliance unitedly fought the election but they had a new ally in their camp this time. That was Apna Punjab Party which got 1 seat. The Congress Party battled single handed. Similarly Aam Adami Party did not have alliance with any other party in the state but it has become the main opposition party in Punjab by capturing 20 seats. In 2014 general election, the Aam Aadmi Party had secured 4 seats to Lok Sabha and 24% votes in this state. The Congress leader Captain Amarinder Singh has thus become the 26th chief minister of this boarder state. His swearing in ceremony

before Governor VP Singh Badnore in Raj Bhavan was on 16th March. There are 9 members in his cabinet. The cricketer turned politician Navjot Singh Sidhu who defected from BJP before the election and joined the Congress is one of the members in the new ministry. Former Prime Minister Dr Manmohan Singh and the Congress Vice president Rahul Gandhi participated in the swearing in ceremony. The verdict in Punjab is Congress 77, Bhartiya Janata Party 3, Aam Aadmi Party 20, Shiromani Akali Dal 15 and Lok Insaaf Party 2.

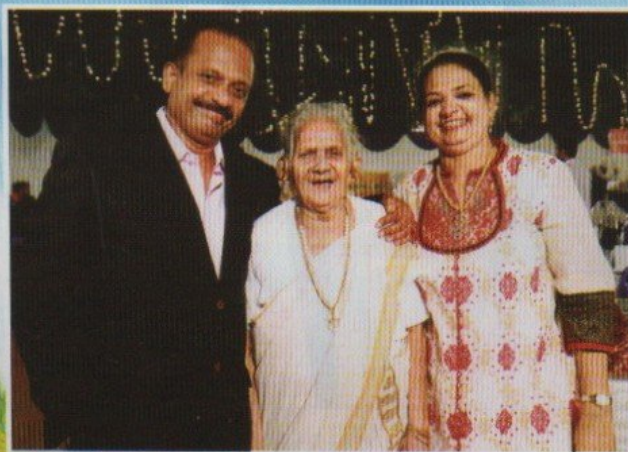
Prime minister Narendra Modi was the most prominent leader in the electioneering in all the 5 states. Akhilesh Yadav, Rahul Gandhi and Arvind Kejriwal did their best. Modi himself addressed 24 rallies spending 44 hours of campaigning in UP. In addition, he spent exclusively 3 days in Varanasi, his Lok Sabha constituency, holding Janata Darshans and leading road shows. In his campaign programmes, visiting temples and offering prayers were priority items. This was particularly so in Varanasi. There, Mody went to Kashi Vishwanath temple and Kaal Bhairav temple and offered special prayers. He also made a visit to former Prime Minister Lal Bahadur Shastri's house at Ramnagar. This apart, the BJP president Amit Shah and 16 union ministers including Rajnath Singh, Arun Jaitely, Venkaya Naidu, Lalraj Mishra, Uma Bharati and several MPs were actively involved in the campaign work. All the top leaders of RSS and other Hindutwa outfits and saffron organizations were in the field for days and weeks together in UP. A voluntary

organization, CMS, has revealed that the major political parties have spent approximately Rs. 5,500 crore for their electioneering in U.P. The report has further shown that out of this, round about Rs. 1000 crore was for liquor and to influence voting.

One of the items included in the BJP manifesto this time is closure of all slaughter houses in the state if it came to power. Another item covered is a promise to build Ram Mandir in Ayodhya. It is worth noting here that this has been added in the manifesto despite the temple dispute being in the Supreme Court. This is apart from the fact that a division bench of the highest court comprising of Justice P C Ghose and Justice R F Nariman in an order on 6th March having directed that the conspiracy charge against L K Advani, Murli Manohar Joshi and Uma Bharati, the key personalities and other leaders of saffron organizations accused in Babri Masjid demolition in December 1992, be probed by the CBI. It may in this context be noted that reports of communal clashes in some parts of UP at the behest of saffron brigades have already started taking place even before the government formation. It is also reported that they have been forcing closure of mechanized abattoirs in the state.

It needs mention here that like in the past, in all the 5 states, defections took place in a big way in Congress, BJP and Samajwadi Party. This resulted in a large number of rebels contesting against official candidates of these parties. A commendable feature here is that for the first time there were separate polling stations for women in some constituencies

Wishing You All Happy **Easter**



Malbin Victor
& Family

Hiranandani, Powai

in these elections. In addition, the election commission had arranged only women managed polling stations in each constituency where the entire polling staff, including police and security personnel, was women. Another feature this time was that all expenditures of the contesting parties above Rs. 20,000/- had to be by cheque from the bank accounts opened for the election purpose. Still another factor requiring special mention is that as in the past majority of candidates in these elections were corepatis and multicorepatis. Criminals with murder charges also figured in the list of major parties like BJP, Congress, Akali Dal, Samajwadi Party and Bahujan Samaj Party. The new chief minister of the state, Yogi Adityanath tops the list.

A highly inflammatory thing magnificently became visible in the election campaign was polarization on communal lines. In that the Prime Minister himself had played communal card in his propaganda particularly in UP. This was clear from one of his speeches when he said that like "Khabristan for Muslims, there should be Shmashans (cemeteries) for Hindus and like uninterrupted supply of electricity during

Ramzan period, there should be electricity during Diwali, Holi and other Hindu festivals". In this context it is worth noting that some saffron leaders and outfits like Vishwa Hindu Parishad and Bhajrang Dal had demanded that Burkha clad women should not be allowed to enter polling booths because they may turn out to be terrorists. However a welcome development is that contrary to the outright communal outbursts of chief minister Adityanath Yogi during election period and before, he has made a significant statement that no communal flare up will be allowed and tolerated.

The election results have raised the prestige of Prime Minister Narendra Modi. This will help BJP to increase its strength in Rajya Sabha. The victory is a boost for Prime Minister Modi for selection of the next Presidential candidate when the present President Pranab Mukherji retires in July, this year. Though the NDA's vote share in the Electoral College will still be short of majority for election of President, it will be on a stronger footing to get support of non UPA parties for that purpose.

The condition of left parties has become highly miserable after this

election. Uttar Pradesh had a special position in the history of Communist movement in India. For several years it was the CPI which represented Ayodhya in Parliament. The fall of and erosion in the communist movement started with the withdrawal of support to the 1st UPA government by the left parties in 2007. Earlier they had committed the historic blunder of not allowing Jyoti Basu to become Prime Minister. They had also declined the offer of participation in the 1st UPA government. Lack of foresight on the part of the leadership of CPI (M)-led left front was the main reason for this.

Lastly a reference needing mention here is the fact that the Bahujan Samaj Party chief Mayavati has come out with allegations that the electronic voting machines (EVMs) were misused for the advantage of BJP. The Aam Aadmi Party chief Aravind Kejriwal has also leveled charges about the operation of EVMs. But the election commission after examining the complaints has made it clear that there was nothing wrong with EVMs. The commission has further stated that this is the best method in this technologically advanced era for the purpose of voting. ■

Wishing You All A Very Happy Vishu



K Vijayakumar & Family
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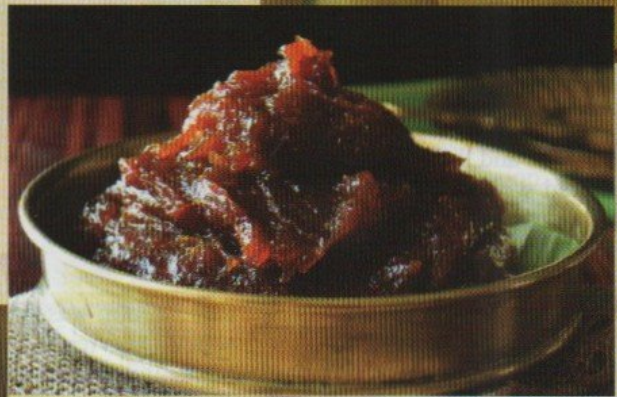
CHAKKA VARATTY

Recipes Courtesy:
Mani's Lunch Home
K.S.Narayanaswamy

ChakkaVaratty, a jackfruit delicacy solely associated and originated from the state of Kerala. This is an exotic preparation, made of fresh ripe jackfruits added with jaggery and pure ghee. It is basically a method to preserve ripe jackfruits, a seasonal fruit to consume for a longer time. It is a summer special sweet when jackfruit is in plenty. This preserve can be refrigerated and stays fresh for a very long period if used with care. It can be devoured directly or used in making several popular delicious dishes like ChakkaPradhaman, Ela-ada, Neyyappam, jaggeryDosa etc. anytime of the year. Children also too enjoy its sweet aroma and wonderful taste by using just like as jam along with bread. Its preparation is very simple and not much laborious.

Ingredients:

Fresh Ripe jackfruit's flesh pieces 2 kgs.
Jaggery (preferably Red colour) 1 kgs.
Ghee 200 gms



Preparation:

Peel off and remove the seeds from jackfruit's flesh pieces. Pressure cook the flesh pieces in $\frac{3}{4}$ cup of water until 3 to 4 whistles. Remove from fire and let it cool naturally. On getting room temperature grind the cooked Jackfruit pieces coarsely in a blender and keep aside. Measure the Jackfruit pulp to adjust and make sure how much of quantity of Jaggery to be added. The proportion is equal portion i.e. 1:1

Boil the Jaggery with water 1 cup of water to prepare string consistency in a heavy bottom pan. (Traditionally it is prepared on Uruli) Add grinded Jackfruit paste in it and stir the mixture on medium flame. When the mixture starts thickening add ghee little by little. Keep stirring continuously. Once all the ghee is absorbed the mass leaves the pan moves round and turns spongy. Remove from flame and allow for cooling.

SWAMI RANGANATHANANDA

HIS MISSIONARY ACTIVITY REFLECTED A WONDERFUL BLEND OF ANCIENT WISDOM AND MODERN SCIENCE



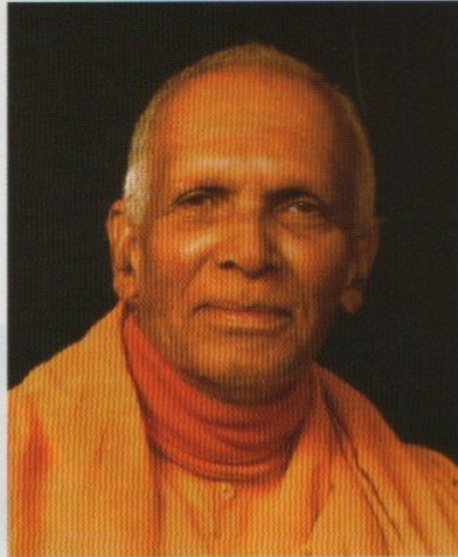
V N Gopalakrishnan

■ Swami Ranganathananda was a Hindu monk of the Ramakrishna Math order who served as the 13th President of the Ramakrishna Mission. He was one of the greatest spiritual leaders and was regarded as a scholar, teacher and orator. He was a frequent traveller and an unrelenting karma yogi. He was a voracious reader and kept up the habit of serious study till the end of his life. He was a person with a great insight into the problems of India and the world and was deeply involved with the welfare of the weaker sections of society and women. He also embodied the Vedantic qualities of childlike simplicity, unstinting universal love and same-sightedness.

Swami Ranganathananda worked for national integration at all levels, bringing politicians and administrators, industrialists and technocrats, educationists and students, scientists and professionals, doctors and lawyers, businessmen and workers. He was concerned about the need for conscientious political leadership and therefore sent out two booklets, *Vivekananda: His Call to the Nation* and *Enlightened Citizenship and Our Democracy*, to members of Parliament and Legislative Assemblies in India.

Swami Ranganathananda is known for his contributions that bridges Western science and Vedantic spirituality. He loved to discuss contemporary problems in the light of eternal values and Vedantic concepts and drew appreciation from one and all. His missionary activity reflected a wonderful blend of ancient wisdom and modern science. His talks and writings bear the stamp of deep thinking and scholarship. His views about education and philosophy are remarkable. Proficient in several languages, he was instrumental in starting many new Maths and Mission centres. He also helped and inspired other organizations and individuals to start Ashrams where Swami Vivekananda's practical Vedanta could be practised.

Swamy Ranganathananda never kept any money with him and whatever money



came to him was spent on charitable and social service schemes that helped humanity, either through the Mission centres or other philanthropic organizations. During the 1943 Bengal famine, he collected and shipped 1,250 tons of rice from Karachi and raised over Rs 1.5 lakh for the relief work among the victims of civil strife in Bengal and Bihar, and cholera victims in Kerala.

Swami intensely studied Indian scriptures and mythology besides other religions. His intellectual appetite was so great that even ordinary subjects received his attention, not to speak of scientific discoveries and social trends. In his intellectual journey, he traversed through the Eastern and Western philosophies, the various branches of science, history, sociology, psychology and economics. In fact, there was no field of knowledge that he did not touch. He had commenced addressing prisoners on ethical and spiritual life in Mysore jail during 1933-34 and continued this practice in Bangalore, among the youth.

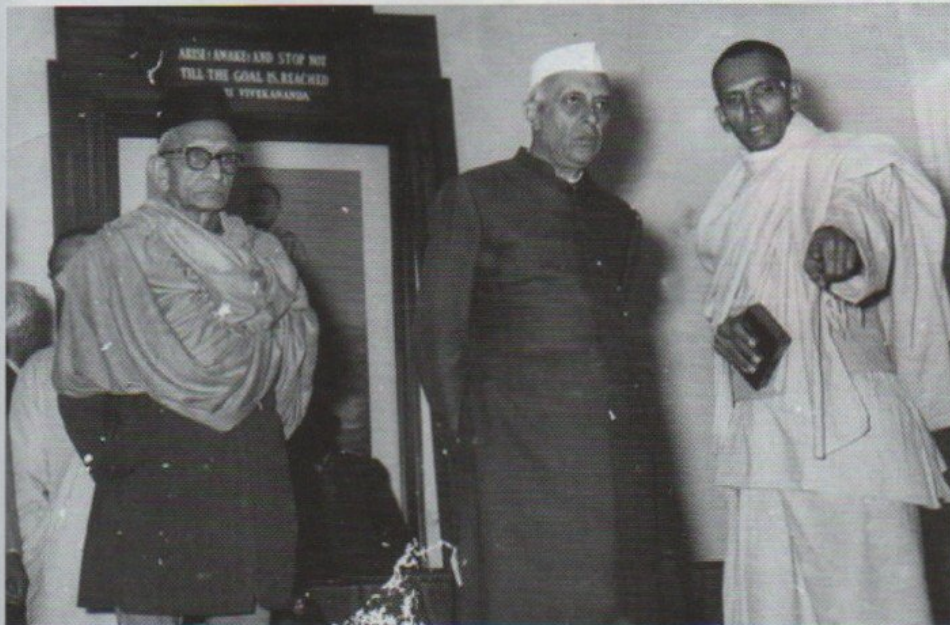
Swami Ranganathananda has to his credit 50 publications which include: *The Message of the Upanishad*; *A Pilgrim Looks at the World* (Vol. I and II); *Eternal Values for a Changing Society* (Vol. I-IV); *Our Cultural Heritage and Its Modern Orientation*; *Women in the Modern Age*; *Social Responsibilities of Public Administrators*; *The Science of Human*

Energy Resources; *Science and Religion*; *Vedanta and the future of Mankind*; and *Divine Grace*; Besides, there are seven L.P. Records expounding, verse by verse, Bhagavad Gita (Ch. II & III); six pre-recorded cassettes expounding the greatest book on Bhakti, the *Srimad Bhagavatam*; and 12 pre-recorded cassettes expounding the Vedanta treatise; *Vivekachoodamani* by Adi Sankaracharya; His Acceptance Speech at the first Indira Gandhi Award for National Integration function held on October 31, 1986 Sardar Patel Memorial Lecture (1986). He used to edit and proofread his books.

Ranganathananda was born in Trikkur near Trichur, Kerala on December 15, 1908. His childhood name was Shankaran Kutty. Even at a tender age his perceptive mind reacted to the disease of untouchability prevalent in Malabar during his time. When he was fourteen, he was influenced by *The Gospel of Sri Ramakrishna*. Subsequently, he read *The Complete Works of Swami Vivekananda*. This has revolutionized his mind and determined the future course of his life. In 1926 at the age of 18, he joined the Ramakrishna Order in Mysore. He was initiated as a *Sannyasi* in 1933 and named Swami Ranganathananda, on the 70th birth anniversary of Swami Vivekananda by Swami Shivananda Maharaj, the second President of the Ramakrishna Math and Ramakrishna Mission. A direct disciple of Sri Ramakrishna, Swami Shivananda was also known as 'Mahapurush Maharaj' who named Ranganathananda as Yatichaitanya.

The first 12 years of his monastic life were spent in work, study and meditation. He was involved in a host of Ashram chores from cooking and dishwashing to supervising the hostel. He also found time to memorize the *Bhagavad Gita* and *Vivekachudamani*. He also served the Mysore Centre as personal attendant to Swami Siddheswaranandaji for 9 years and another 3 years under him in the Bangalore centre.

As the Secretary and Librarian at the Rangoon branch of the Ramakrishna Mission, Swami Ranganathananda rendered remarkable service between



1939 and 1942. When Rangoon had to be evacuated in the face of an impending Japanese invasion, he chose to return to India on foot along with thousands of other refugees. He later served as the President of the Karachi centre of Ramakrishna Math from 1942 to 1948. Following the closure of the Centre in the wake of the Partition, he was sent to head the Mission in New Delhi where he served as Secretary between 1949 and 1962. Besides helping the victims of the Partition by providing temporary shelters near Delhi, he built a temple, a students' library and an auditorium. He was elected a trustee of the Ramakrishna Math and a member of the governing body of the Ramakrishna Mission in 1961.

From 1962 to 1967, he served as Secretary of the Ramakrishna Mission Institute of Culture, Kolkata, Director, School of Humanistic and Cultural Studies and Editor of Mission's monthly Journal. In 1973, Swamiji became President of the Hyderabad branch and served there for a long time. He founded an ashram on the land provided by the Andhra Pradesh government. He undertook various rural development programmes there and stirred the people with his brilliant discourses on Vedanta. He developed Vivekananda Vani School of Languages, a temple, library and delivered spiritual discourses. He was elected to the post of Vice-President of Ramakrishna Math and Mission on April 1, 1989. As Vice President, he started giving spiritual initiation (*mantra diksha*) and over 60,000 people were formally initiated into spiritual life over the next sixteen years. On September 7, 1998, he became President of the Order lived at

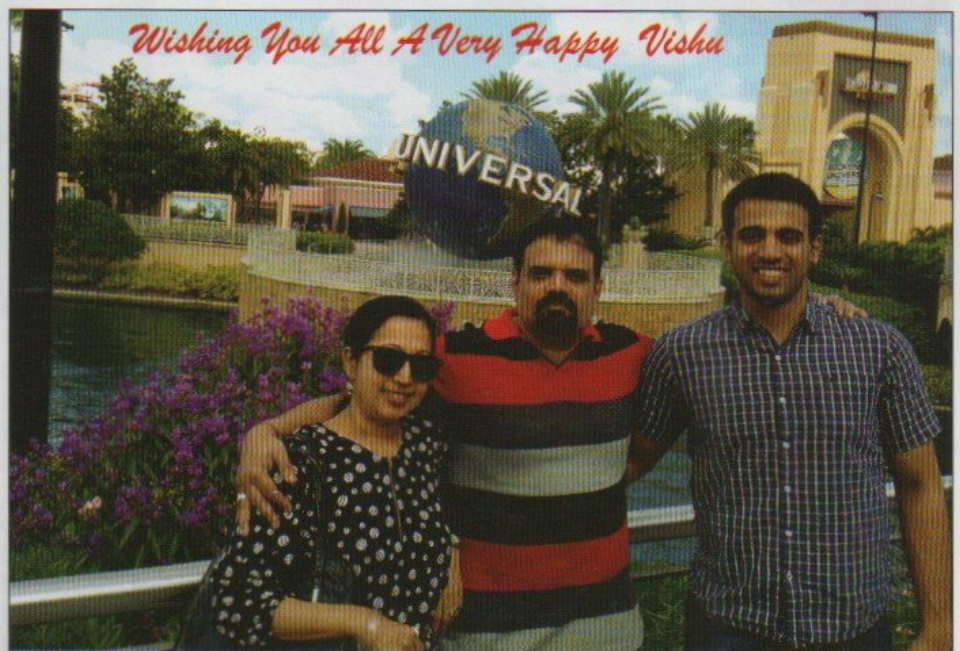
Belur Math.

Swami Ranganathananda served as a member of the Indian National Commission for cooperation with UNESCO during 1964-67. Between 1956 and 1972 he travelled to over fifty countries in North and South America, Asia, Africa and Europe, including the then Communist states of USSR, Poland and Czechoslovakia as a cultural and spiritual ambassador of India. During these tours, he lectured in universities, colleges, schools, cultural institutions, clubs and small groups. From 1973 to 1986 he made annual lecture tours to Western Europe, Australia, USA and Singapore spreading the message of Vedanta and Ramakrishna-Vivekananda.

Swami Ranganathananda gave annual talks at the request of the government to trainees at the National Academy of Administration, first in New Delhi in 1956 and later at Mussoorie, for many years. He also addressed cadets at the National Defence College, New Delhi regularly. Generations of administrators heard his wonderful expositions on Indian values and how they could be implemented in administrative fields. Swami Ranganathananda conducted moral and religious classes for the prisoners in the jails of Bangalore and Mysore. In Delhi, he organised social services at hospitals and worked for the relief of leprosy patients.

Swami Ranganathananda declined Padma Vibhushan in 2000 as it was conferred on him in his individual capacity and not for the Mission. In appreciation of his noble contribution as an integrator of humanity, he was honoured in 1985 with the first Indira Gandhi Award for National Integration and the Gandhi Peace Prize in February 1999 as both were conferred on the Ramakrishna Mission.

Swami Ranganathananda lived the last days of his life in the headquarters at Belur in West Bengal. He attained Mahasamadhi at Woodlands Medical Centre, Kolkata on April 25, 2005 at the age of 96 owing to cardiac arrest. His mortal remains were kept for darshan at Belur Math on that day, and were consigned to flames on the same day. On April 26, 2005 both Rajya Sabha and Lok Sabha paid homage to the revered Swamiji. The Indian Post & Telegraph Department released a commemorative postage stamp during December 2008 to coincide with his 100th birth anniversary.



Madhu Nambiar & Family

ARTISTE OF THE MONTH

Ambika Viswanath

MULTI - FACETED ARTISTE

- Lakshmi V

Dr Smt Ambika Viswanath, a multifaceted artiste and academician of Mumbai, is a highly acclaimed Guru, vocalist, creative dance director, choreographer, nattuvanar, performer and composer of music for innumerable dance dramas and programmes in India and abroad since the last 35 years.

Dr. Smt. Ambika Viswanath is a versatile artiste in Mumbai's classical dance arena and is Head of the Department of Dance at Nalanda Nritya Kala Mahavidyalaya, a college of classical dance affiliated to the University of Mumbai.

An Associate Professor, she has been teaching at her alma mater from 1990, both theory and practical subjects in Dance, Nattuvangam and Choreography at Bachelors and Masters level.

Born in a family of artistes, her initial gurus were her parents, the late Guru Krishna Panicker and Smt Gowri Panicker, Founder Directors of Nrityaprabha, an institution imparting classical dance to hundreds of students since the year 1960. Ambika has been



teaching, assisting and performing for Nrityaprabha from the age

of 13. Ambika says, "To be born into a family of artists and having parents as Gurus, I am fortunate to have five sisters Prasanna (the eldest of the sisters and a great Kathakali artist), Radha, Rema, Girija and Shailaja with whom I have been sharing and interacting dance and music from childhood till this day." In addition the grandchildren and great grandchildren of the Panicker family have also been groomed into this divine art.

Dr Smt Ambika Viswanath is the prime vocalist for Panicker family where she has more than 2000 programmes including Arangetrams to her credit. For more than three decades Ambika has been continuously collaborating and singing for all the dance productions and performances of her sister Smt. Rema Shrikant (Kalashree, Kerala & Gourav Puraskari Gujarat) Founder Director Ellora Center for Performing Arts, Vadodara. Ambika has acquired training in Bharata Natyam, Mohini Attam and Kathakali from her parents and later on with many versatile gurus in various styles. She had the opportunity to acquire



advance training from Late Guru K P Kittappa Pillai in Bharata Natyam. She has been trained in Kuchipudi under the late Guru C R Acharyalu and her sister Guru Smt. Radha Bhaskar of Mudra school of Indian Classical Dance, Ahmedabad. She has undergone training in Mohini Attam under the guidance of Kalamandalam Late Guru Smt Kalyanikutty Amma and Padmashree Kalamandalam Guru Smt Kshemavaty. Currently she is undergoing advanced training in Mohini Attam and the nuances of abhinaya under Padmabhushan Guru Dr Smt Kanak Rele, Founder Creator of Nalanda, Mumbai.

Ambika was born and brought up in Mumbai though her native place is Tiruvalla in Kerala. She did her schooling from Canossa Convent School in Mahim and graduated in Psychology from Sophia College, Mumbai. She has an impressive academic record in classical art forms. She has obtained Bachelors and Masters Degree in Dance from Nalanda Nrityakala Mahavidyalaya. She strongly feels, "To Dance naturally is to dance to the rhythm of One's heart and to the music of One's soul." This inspired her to venture into the study on tala and thus completed her PhD in Dance on the topic 'Concept of



Ambika and her husband Viswanathan

Smt T R Balamani. In addition, she has acquired training in Kathakali music from Kalamandalam M S

Gireesan and basic training in Chenda from her father Late Guru Krishna Panicker, a well known Kathakali artist and veteran Chenda player.

At present Ambika is the Chairperson of the Ad-hoc Board of Studies in Dance, University of Mumbai and is also a Member of the Academic Council - University of Mumbai, Member of the Faculty of Fine Arts - University of Mumbai, Member of the Board of University Teaching and Research for the

Faculty of Fine Arts - University of Mumbai, Member of the Research and Recognition Committee for the Ad-hoc Board of Studies in Dance - University of Mumbai. She is recognized as a PhD guide in Dance and a Subject Expert by the University of Mumbai. She was appointed as the External Examiner at Mahatma Gandhi Institute, Moka - Mauritius for the BA (Hons) Performing Arts (Bharatanatyam- Parttime) programme for the Academic Year 2009 '10 and 2012-'13.

She has been on the panel of judges for many competitions conducted by the University of Mumbai, *Mayuram* Malayala Manorama Thiruvadirakali competition and various other fora. She is officiating as a paper setter and Examiner for Mumbai University Bachelor of Performing Arts and Masters



Ambika's daughter Atmaja

Tala in relationship to Indian Classical Dance' under the expert guidance of Padmabhushan Guru Dr Smt Kanak Rele.

This veteran artiste has learnt Carnatic music for several years from Shanmukhananda Sabha Fine Arts and also acquired a Diploma in Carnatic Music from the University of Mumbai. Further she has had the opportunity to undergo advance training from Late Guru Panchapakesha Iyer and Late Guru

of Performing Arts (Dance) examinations. She received the Minor Research grant from UGC for conducting research activities in the topic 'Concept of Tala in relation to Carnatic Music System from November 2009 '11.

A teacher par excellence, Ambika has trained a large number of students, presented many cultural shows, several Arangetrams and choreographic works for more than 35 years. She has conducted workshops in Classical Dance, Music and Nattuvangam all over India and abroad. A significant point is that she has mastered the rare skill of single-handedly singing and conducting dance programmes with Nattuvangam and Elathalam (cymbals used in Kathakali).

Ambika is married to Viswanathan Unny, son of late Smt Saraswati Nessler, Thiruvazhiyad and late K Ravivarma Thiruvapad, Tripunithura who was a retired Cochin Devaswom officer. After his graduation from Kerala he came to Mumbai in 1976 and is presently working as an HR manager with Spectron Engineers Pvt. Ltd. in Andheri. He is an ardent lover of art and the main motivating force behind Ambika's artistic

pursuits.

Their only daughter Atmaja Unny Abhilash is an accomplished talented Bharata Natyam dancer. She has been trained under the guidance of her grandfather Late Guru Krishna Panicker



Atmaja and her husband Abhilash and her mother Ambika, since the age of 4. She completed her Arangetram at the age of 16 and pursued her academics with a Masters Degree in Media. She was working with India's leading media company ZEE TV (Zee Entertainment Enterprise) as an Associate Creative Director for renowned Hindi fictional shows.

Atmaja has grown from the cradle of art to the citadel of Indian classical

dance where this divine art has been a family tradition following the guru shishya parampara. She has a number of stage performances to her credit in India and abroad where she received many accolades. She is a proficient teacher of Bharata Natyam imparting training to young aspirants of this classical dance form.

Atmaja is married to K Abhilash Padmanabhan who works as a Manager with Accenture Strategy in Mumbai. He is an electronics engineer with MS in Quality Management from BITS Pilani and holds a certificate in Business Strategy from INSEAD. He hails from an aristocratic Marar family from Payyanur, Kerala and is the son of K Padmanabhan (Retired Deputy Legal Advisor of Department of Atomic Energy) and Smt K Arundhathi Padmanabhan (Pay and Accounts Officer in Atomic Energy Regulatory Board).

Dr Smt Ambika is of the opinion that the present generation of Classical dancers need to explore deeper into this art form with an open mind not with a motive to only attract larger audiences but to preserve and propagate the age old tradition and make it meaningful and relevant to the future generations. ■

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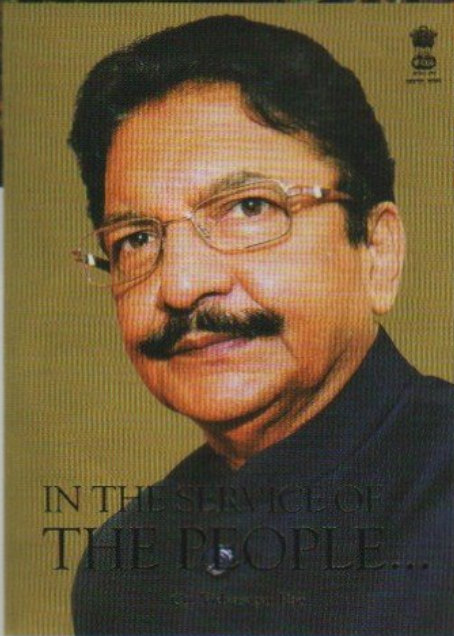
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COFFEE TABLE BOOK FROM RAJ BHAVAN

unveiled the map of Maharashtra and announced the formation of the state and also the discovery of an underground bunker right under Raj Bhavan, are also vividly brought to our realization.

This book tells about the various aspects initiated by Shri Vidyasagar Rao as governor and chancellor of universities and makes us aware the fact that the governors not necessarily remain a mere figure head but could be an activator of many projects to showcase the state.

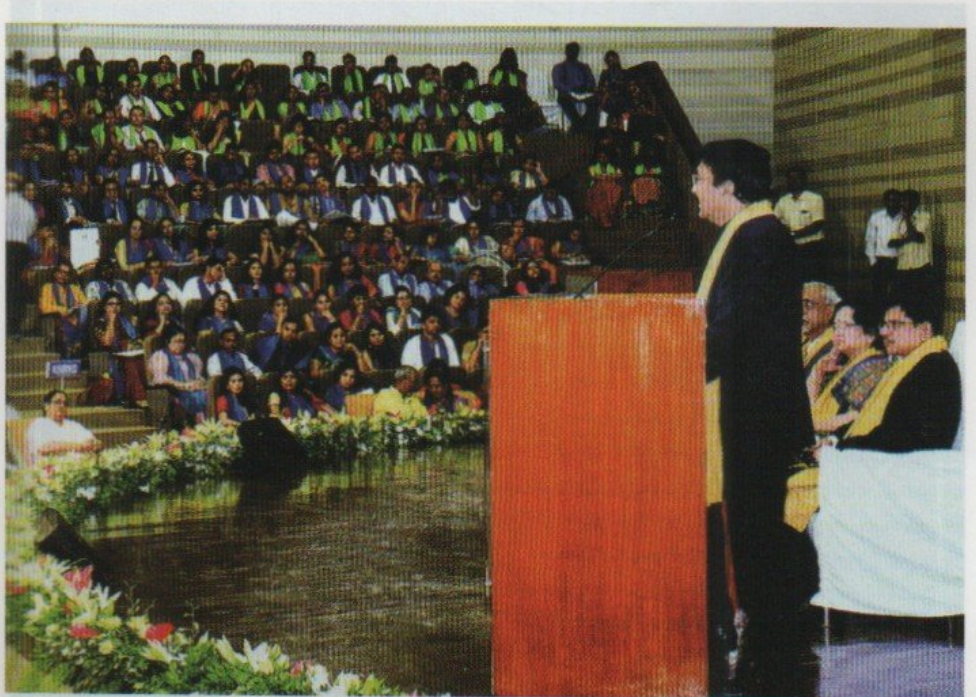
Some of the initiatives undertaken by him are setting tone for Swachh Bharat Abhiyan, making Raj Bhavan premises greener, empowering Adivasis, involving corporates in social causes, initiatives in higher education, highlighting the imbalances in development projects, outreach to minority communities, harnessing non-conventional energy for Raj Bhavan and so on. The publication also gives a glimpse of his work as acting Governor of Tamilnadu.

Though we came to know about this book from Mumbai Raj Bhavan some time ago, now we have the opportunity to touch the book and feel the soul of that pristine structure that bears the history of Bombay on its wings, all thanks to Governor of Maharashtra, Sri Chennamaneni Vidyasagar Rao.

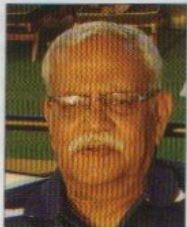
This publication is brought out to highlight the functions and events attended by the governor since he assumed charge since August 2014 and we have no hesitation to admit that it has achieved its perceived object. It also takes the readers through the various paths inside and around the Raj Bhavan and they get the feeling that they are personally experiencing the tour.

The book is, as it should be, full of beautiful photographs depicting the swearing in ceremony of the governor, the eminent people from various fields as well as politicians, industrialists, artists, actors et al calling on him during the course of their work and paying respect to the head of this premier state.

Some of the historic moments such as locating the point where Pt Nehru



THE COFFEE STORIES



K R Narayanan

■ The South Indians in general and the Tamil Brahmins (*Tambrahm* as they are called these days) in particular, are said to be ardent coffee drinkers, unlike those of the north. Coffee

very often pronounced as *Kappi* in the South -is not only a favorite drink of the Tamil Brahmins, but also an indicator of their socio-economic status even today. Many marriage alliances of this community have not materialized due to



the poor quality of coffee served to the bridegroom's party, during *Pon Parkkal* (seeing the bride) or during the marriage negotiations.

Many orthodox Brahmins of yore (the late Governor General Rajaji

included) were sensitive to the quality and even the temperature of the coffee in their individual and social life. It is said that Rajaji liked his coffee boiling hot and preferred drinking it, holding his hot tumbler with his *Uthareeyam* or shawl.

My attention was drawn to this favorite beverage of ours recently by a friend through a Malayalam blog. He wrote a very enjoyable piece and it stirred up my memories of the Brahmin society and their obsession with their Decoction Coffee of yore. Being a person brought up in the traditional coffee culture -the "*Coffee Samskriti*" - of the Ayyars, I too have had some experience and convictions with/about this aristocratic drink of the upper class of the past. Also, have I had some unforgettable interactions with the habitual coffee lovers of those days.

It was during the seventies that I developed a great crush for the Indo- Anglian literature and went on reading very many authors, who dealt with the Indian society. It was then, during a train journey, that I happened to read a travelogue titled "*My Dateless Diary*" written by none but the creator of Malgudi, the late R K Narayan. I was



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greatly delighted to find that the author had devoted a chapter of his Diary for this favorite drink of the south.

Being a Tamil Brahmin himself, Narayan had some convictions and clear understanding of the quality of this traditional beverage of the orthodox Brahmin households of those days.

During his travels in the United States, when he went to a coffee bar, he was confronted by a question of a waiter, whether he wanted black coffee or the white one. This question was not at all relished by the author, as there can never be a white coffee and all you have is only

the brown coffee. The incident took him back to his younger days in south India, where his grandmother (or was it his mother) prepared coffee for the household. His Coffee Purana goes like this:

She would get the dry coffee beans from Mysore, crush them into fine powder in the house-hold grinder on need base, transfer the coffee powder to a coffee filter (an utmost necessity of Brahmin households in those days), pour boiling water and allow the decoction to settle. Whenever needed, this strong filtrate is proportionately mixed with fresh milk, boiling water and sugar. The ultimate result was the divine Brahmin "Kaappi"!

What do the whites know about the aristocracy and quality of the Madras coffee, wonders the great author. I do not know, if the Indian Coffee Board or the then Indian Coffee Houses in the country used this story for boosting the sale of their coffee.

My *Tambrahm* friend in Mumbai's Matunga, sternly believes that the quality of the coffee of his community, was solely responsible for the popularity of the south Indian hotels (like the Saravana Bhavans, Udipi, Komalas, Komala Vilas, Madras hotels and the like) in the entire world.

Although the *Mamaks* of the Malaysian and Indonesian countries,



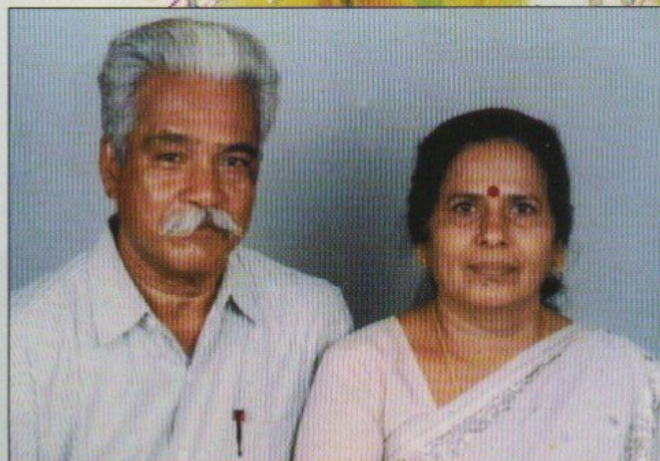
"*Koppi Tiams*" or *Mamak Kedai* in those regions. But the *Tambrahms* totally refuse to give this *Koppy* (coffee) an aristocratic status at par

who are very close to *Mapplas* of *Malabar*, too sell very good coffee through their

with *Madras Ayyar Coffee*.

R.K.'s coffee stories, also used to remind me of my childhood experiences in the mountainous eastern regions of Kerala, as very often I used to spend my vacations there with my uncle, who was a forest official in those areas. The seasonal changes to the mountains and their flora, their flowers, the organic aroma and the like had an unusually bewitching beauty and would never allow me to go back to my town. The coffee estates of the good old Britishers in that region added great attraction and beauty to the Western Ghats, when the winters set in there. ■

Wishing You All A Very Happy **VISHU**



M.G.A. Menon & Indira Menon

MY UNCLE'S TEASHOP

In the fifties and sixties when the cacophony of television debates remained a distant dream, the tea-shop talks were an effective media for expression of opinions and thoughts among the argumentative Malayalees.



Jose Chemmassery

■ I recollect having read several years ago about the late V K Krishna Menon, former Defence Minister who had delivered a marathon speech at the UN Assembly on the Kashmir issue. The longest speech lasted for about eight hours, beginning from 23rd and ending on the 24th January 1957; for five hours on the 23rd and about 3 hours on the 24th. V K K still holds the record of delivering the longest speech in the U N General Assembly. He was addicted to drinking tea. He used to consume several cups of tea intermittently, apparently to refresh his body and facilitate clarity in his thoughts and speech. The picture of V K K is incomplete without a cup of tea around. A few years ago Chai pe Charcha, talks over tea, was a fashion among political circles reported in the news media. During recent Assembly Election times in Kerala one TV channel was relaying a programme based on politically savvy tea-shop discussions to enlighten the viewers the happenings in village politics. Recently Soorya Krishna Murthy's troupe presented dramas focusing on village problems that are being discussed and debated in the backdrop of a small village tea-shop. Having a cup of tea in the morning with an accompanying newspaper has

become more than a habit a way of life to many to refresh body and mind and to encounter the vicissitudes of the emerging day.

Chaya Kada (Tea-Shop) is a social communication centre in the village where information emanating around the village is discussed, debated and deliberated over a cup of hot tea. The institution of tea-shop is still surviving despite the onslaught of social and information media penetrating into the household parlours and personal mobile sets. Though the old time tea-shops, yielding to social changes, have evolved to fast bite snack bars, the institution thrives, supplying the usual tea and facilitating customers their right to interact and debate.

The decades old and venerated utility service establishment has influenced and impacted me in the formative years of my life.

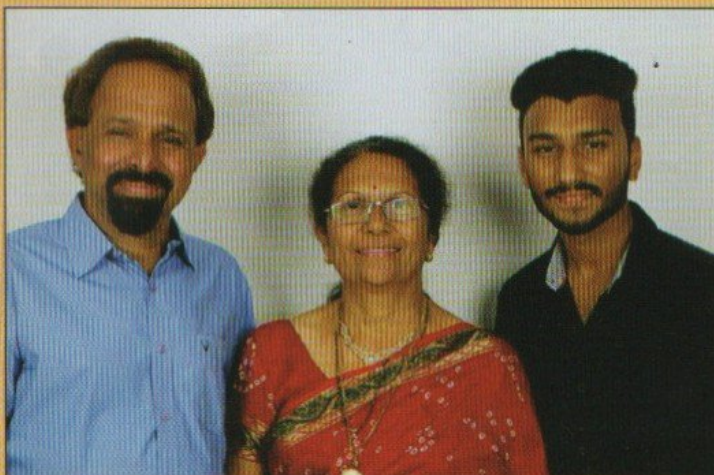
It is a landmark as residents in the village, people arriving from distant places knew very well the location of the tea shop where they can have a cup of tea and cheap snacks to energize and freshen up their sagging spirits. It was effectively a robust communication centre where all village affairs were reported, discussed and deliberated among the tea sippers enlightening them about the current affairs and lingering past unfinished village disagreements or troubles brewing or disputes fermenting leading to disturbances and conflicts. It used to work as a

democratic parliamentary system where villagers used to agree to disagree on affairs of their choice in debates and discussions. The basic source of the topics for debate was from newspapers, dailies, incidents, accidents, robberies and clashes after personal enmities erupting in the village, districts, state and even global politics, war and peace. In the fifties and sixties when the cacophony of television debates remained a distant dream, the tea-shop talks were an effective media for expression of opinions and thoughts among the argumentative Malayalees.

When Antony left along with his family members the poor interior village Pattikkadu to a better village closer to the town he was not sure about his future. Though his idea was to have a gainful employment and better living conditions how to realize the ideal was a difficult problem. To leave the domestic environments to better pastures was a custom among the adventurous Malayalees even in those famine driven decades of the nineteenth century. The tradition of migration for better prospects still continues. Antony interacted with elders and consulted with the village leaders of nobility about his new prospects to be planned. He was advised and attracted to the idea of having self-employment with a small business in the form of a tea-shop which was a rare concept and not implemented in the area where he located.

Antony did not tarry and plunged into the business embracing the idea shared by the elders. It was in the year 1880, he established the tea-shop, located just near the three hundred year old church. Focusing on the parishioners regularly attending the church services in the mornings as loyal visitors, the tea-shop became a captive tea service centre for the devotees leaving the church after having their spiritual endearments in the holy place. Being a very small set-up, very few benches and desks were laid in the premises for the comfort of the customers as sitting arrangement. A small table with a tall chair placed in the north east corner of the premises rendered dignity to the proprietor and manager of the establishment who sat there only when he was chewing regular pan (tobacco), a habit formed to focus on the business. His grown-up children helped in the business

Wishing You All A Very Happy VISHU



K Venugopal & Family, Pune

operations which became popular as it grew in the years to follow.

After a few decades of flourishing business from the original location, Antony was asked to vacate the premises and shift the business by the land owner. Being good natured and having established for years earning reputation and good will, the immediate neighbour arranged a place for the business. The new location was much closer to the church and helped the business to retain and attract new customers. Church goers, teachers from the high school, neighbours and villagers crossing the area as pedestrians to different locations depended on the shop for the hot tea which became a regular habit among the elite as well as poor workers and struggling village folks.

The tea-shop was active and operative from 6.00 am to 8.00 pm on every day of the week except on Sundays when it remained closed from 1.00 pm as a mark of respecting Sunday when God himself took rest after the six days of creation of the universe. Being very close to the church, the functioning of the church also influenced working of the tea-shop. On Good Friday when the entire Christianity observed fast and mourning in remembrance and reverence of crucifixion of Jesus Christ as desired by the elders and priests of Jewish community the shop remained closed for the entire day including the night followed as a mark of grief and penitence.

When the first bell rings in the morning at 5 am from the seven storied bell tower of the church, it worked as an alarm for the entire parishioners and residents in the neighbourhood to wake up and be ready for the dawning of another day in the calendar. The echoes emanating from the sound of the bell can reverberate spreading an area of more than two square miles. The bells, three in number, were specially ordered and manufactured in Marseilles, France by a reputed company supplying church bells in Europe. The bells are a replica of the Notre Dame Cathedral and those of you who have seen Hunchback of Notredame will remember/recollect the peeling of the bells by Esmerando, played by Anthony Quinn. Once awakened to the echoes of the church bell peeling, he got ready to open the tea-shop and prepare morning snack items like puttu, kadala curry and pappadams, iddlis, appams etc., as morning breakfast dishes for the visiting customers. Parippu vada, pappada vada, sukhian and bonda were the evening snack items prepared entirely at the premises and no out - sourcing was permitted to ensure quality and hygiene.

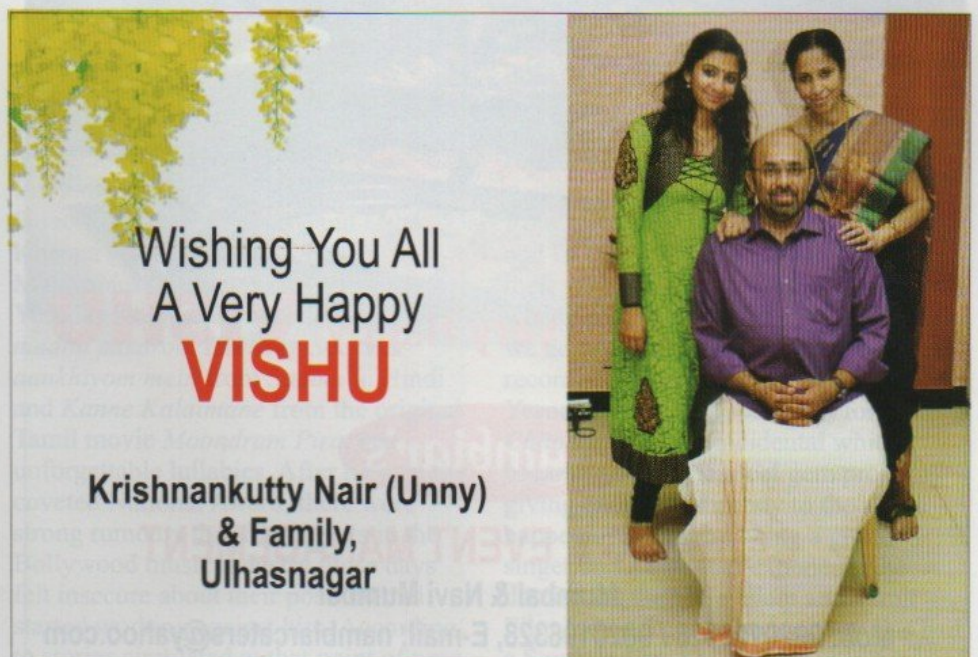
Within three years of shifting to the new premises Antony suffering from oral

cancer, then in his seventies died and the mantle to operate the tea-shop fell on his youngest son, Rapha who readily accepted the role. As he was young, energetic and dynamic he undertook a face lifting operation of the premises. He brought in a six feet wooden shelf/almirah with a glass front for proper display of the snacks on sale. He considered displaying of snacks as an attractive business strategy to improve growth and profit. The next action he took was to decorate the inside of the premises with wall posters of contemporary films—mostly Tamil heroes and heroines facing you from the white washed wall. MGR, Gemini Ganesan, Shivaji Ganesan, Bhanumati, Vyjayantimala, Padmini and Savithri who were popular artistes of Tamil movies found their place on the wall cheering the young customers. The picture of Vyjayantimala in a dance costume with attractive attire and a sparkling diamond necklace in the movie Chandraharam staring at you always comes to my mind repeatedly whenever I think of the tea-shop. MGR with a sword in his right hand raised in a ready to fight style in the garments of a gladiator was another picture coming to my mind. Those wall posters stuck to the lime white based wall were attractive in those days to watch and appreciate the artistic skills behind the Sivakasi printing press. A photograph of John F Kennedy then U S President and Jawaharlal Nehru parleying in the meadows of Capitol Hill was eye catching for the political statement of the days. Nehru in sherwani with a red rose pinned to his breast pocket and JFK in a dark blue suit with smiling faces rendered a posture of friendly relationship of both the countries. Thus films and politics dominated and projected on the walls under which sat

argumentative villagers ready to debate any subject under the sun.

The debates and discussions took place from 8am to 10 am on every day after most of the participants have scanned the daily newspaper, Express, the only morning paper published from Trichur which was the pride of the cultural capital of Kerala. When the publication of Express stopped leading to closure of the printing press for reasons not transparent, the tea-shop started to contribute for Mathrubhumi, newspaper published from Kozhikode. Reading the newspaper was a daily ritual. It is only after having gone through the newspaper, the participants raised their arguments for and against the policies and actions of the then Communist Government ruling the state. While a section was against the education policy initiated by the government which led to the famous Liberation Struggle by the church culminating in the dismissal of the only democratically elected communist government invoking President's rule for the deteriorating law and order situation in the state. When a large section of the populace appreciated the agricultural reforms legislation facilitating land to the tiller abolishing the supremacy of the land lords, many participants supported the progressive reforms benefiting the poor landless farmers appreciating actions of the EMS Government.

Sunday mornings were very special at the tea-shop. At 10 am the premises transforms to a local financial center when 30-40 persons arrive to attend the Sunday Kuri Mela. Each person contributes his share of Rs.50/- reaching to an attractive sum of Rs.1500-2000; really a substantial sum in those days when you could buy a measure (1KG) of rice for 50 paise. The sala or sum raised is awarded to the person



whose name/number is drawn from the lot of remaining active members by alternate turns. The second turn goes to the member who bids highest and takes the balance amount after the discount amount representing the bid sum. This financial cooperative movement, in an unorganized sector, proved beneficial to those in urgent need of a substantial sum, without resorting to the money lenders or submission of legal documents or formalities and repayable easy weekly Sunday installments. On the whole the system was working efficiently and the members were happy on that account. Very rarely the system faced nonpayment by a defaulting member when other members took a morcha to his house and registered the displeasure of his conduct of default by non-payment which might have been due to sudden illness or unforeseen eventuality, cutting off his earnings or income. But recovery was made ultimately without resorting to bad debt write off. Sometimes very curious and interesting events were reported to the tea-shop requiring immediate response from the regular customers at the site. On a Saturday morning news of a fox killed by K Pappu, a hunter using an ancestral rifle reached the premises. Two or three regulars were idly chatting to drive away the tedium of their helpless unemployment predicament. They decided to have a positive involvement in the affair of the killed fox lying unattended on the banks of a paddy field. They summoned Tom, the butcher, an expert in making bones and meat out of animals slaughtered for Sunday special among the Christians. The regulars persuaded Tom to check up the condition of the animal killed. After satisfying the

general hygienic condition and considering the possible chance of edibility, he skinned the fox and removed the edible portion of the fox meat. When the meat was brought to the premises there was a positive debate and discussion on the preparation of the meat, a novel and first time experience in the village. When they finally agreed to cook the meat advice and guidance was sought from a senior professional cook engaged in marriage lunch preparations. Special condiments were added in the cooking process to obviate possibility of contamination or poisonous effect from the fox meat. When the preparation was ready by late evening, regular visitors and special guests were invited to celebrate the special curry. With the support of local illicit brew, Arrack made out of black molasses fermented the occasion was celebrated consuming the undisclosed curry by guests. By gulping the burning spirit, the fox meat melted in their palate. Though some of the participants complained about the hardness of the meat, despite cooking it for four hours, the identity of meat animal was never revealed but remained a secret forever. Though some of the seniors in the know, aware of the preparation surmised the chance of fox meat eaters becoming insane at a later stage no such fatal incidents surfaced or reported till date. Facilitating consumption of fox meat by a number of villagers remains a memorable incident in the annals of the tea-shop.

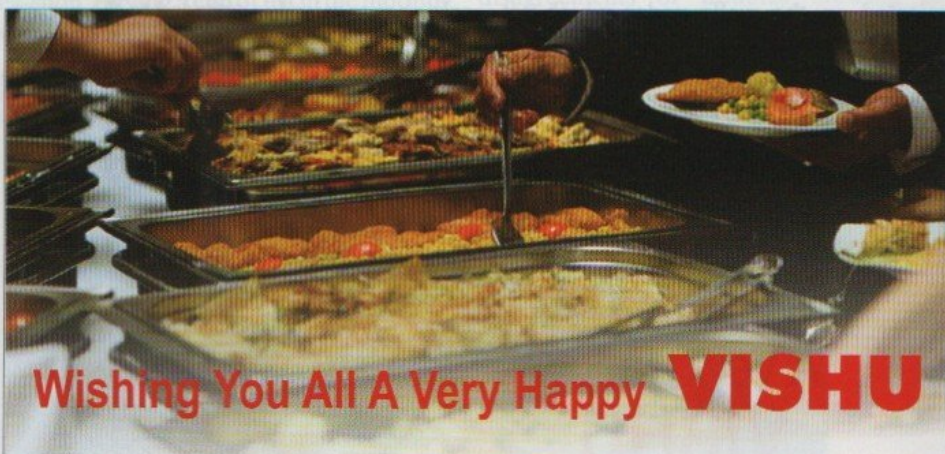
The year was 1959 when the church authorities having large interests of school management in the educational sector announced non co-operation and closure of schools against/ in protest of the new education policy introduced by the

democratically elected Communist government, resulting in agitations and riots in the state. When the severity of agitations intensified, then called Liberation Struggle, government took stern measures to enforce law and order and discipline in public affairs. A battalion or bus-load of SRPs/CRPF well equipped with tear-gas shells, armed rifles with loaded bullets and with order to use the force to quell the agitators and rioters disturbing peace arrived in the village. To curb and stop the violent outbursts, the police force landed near the church premises. When the news of arrival of the force reached the ears of villagers, they went into hiding closing the doors of their houses. The tea shop was completely closed from inside and the inmates exercised silence and breathing without noise to avoid exposure of suspicious movements inviting the wrath of the police in the form of tear gas and bullets. Their flag march as a prelude to assault raised the biting noise of their heavy shoes driving the hiding people into situation of fear and scare unknown. As the police force could not find/ nab any agitating persons, they entered into the compound of the church. As a mark of their retaliatory presence they fired at the church wall near entrance to the altar causing small dents by the piercing bullets fired; no injury was caused as people were hiding behind the closed doors.

In memorial of the atrocious act the parish authorities made a square marble plaque engraving thereon, "The Communist Government opened fire here on 23-7-59" with an identical translated Malayalam version- and installed the same on the wall, open to public view. This memorial continues to remind residents about the friction between the church and the Communist government on the education policy. The Government was replaced by imposing President's rule and semblance of peace and order descended on the state to relieve the tension the public faced. Schools reopened but the experience of the agitation radicalized young minds resulting in emergence of political leaders who continue to shine on the political scene of the state. Being a teenaged boy attending Std VII, I ventured to attend the classes during the struggle to enjoy a contrarian stand. As I had undergone tonsure I covered my head with a Gandhi cap as a mark of teenaged rebellion against home imposed discipline.

The discussions and debates continued on the propriety of invoking President's rule in the state over a cup of tea as usual. These expressions of assent or dissent went in circles without reaching any conclusion.

The culture of arguments, speaking boldly and expressing forthright opinions continue among Malayalees though they have become Non Resident Keralites establishing their diaspora in strange lands and climes. ■



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MUSIC IN FILMS

The beauty of the old songs which are hummed even by the youngsters today is primarily due to the lovely lyrics and great compositions. One hopes that the present generation will emulate their talents and create unforgettable melodies in future also as plenty of talented singers are available today.



■ Music was an integral part of the films those days irrespective of the language of the film. As far as Bollywood was concerned,

Damodaran Unny melodious songs immensely contributed to the success of the movies. With powerful script, the songs were arranged in such a way that they were perfectly matching the situations in the movie and this trend was icing on the cake for the audience. Veteran music Directors like O P Nayyar, Naushad, Shankar Jaikishan, Laxmikant Pyarelal, Ravi, Kalyanji Aanandji, Madan Mohan, Chitraguptha, C Ramachandra and many more have contributed with lovely compositions beautifying the lyrics of famous lyricists like Sahir, Majrooh Sulthanpuri, Rajinder Kishan, Anand Bakshi etc. Ravindra Jain was one of the unique characters in the music industry. Despite his handicap of being blind, he created some lovely tunes and was truly instrumental in giving a break in Bollywood to Ganagandharvan Yesudas. Yesudas had no doubt his share of beautiful melodies in Hindi. His songs especially in movies like *Chitchor*, *Choti si Bath* etc. became superhits. He even won a national award for the song *Gori tera gaon bada pyara* for *Chitchor* a Hindi film, a Rajashree Production which was



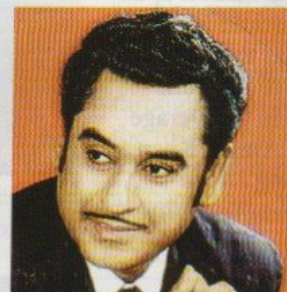
Jayachandran



Yesudas



Rafi



Kishore



Mukesh

initially released only in limited theatres in morning or noon show and subsequently went on to become a super hit. Its music was composed by Ravindra Jain. Bollywood music Directors Salil Chaudhury and Usha Khanna also composed songs in Malayalam resulting in lovely gems of Yesudas like *Kadalinnakkare* and *Nee madhu pakaroo*. His song *Surumai aankhiyom mein* from *Sadma* in Hindi and *Kanne Kalaimane* from the original Tamil movie *Moondram Pirai* are unforgettable lullabies. After he won the coveted National Award, there were strong rumours that Big players in the Bollywood music industry those days felt insecure about their position and started working against him. According to stories circulated at that point of time,

a leading female singer is said to have refused to sing for any music director who worked with Yesudas. It was also rumoured that other players also systematically tried to banish the singer from Bollywood because the talented and God gifted singer was a threat for their survival, they felt. However, whether this is only a rumour or truth, we do not know. Ravindra Jain recording a duet with Hemlatha and Yesudas (*Tujo meri sur mein*) for *Chitchor* could be incidental which became a super classical gem probably giving enough testimony to the above happenings. Despite being a gifted singer and a classical exponent who dominated the Malayalam and Tamil Film Industry for 5 decades Yesudas had a South Indian Accent/diction in his

Raj Kapoor - Nargis Magic

Raj Kapoor and Nargis had excellent chemistry between them and their movies especially romantic movies were super hits. Movies like *Aawara*, *Barsath*, *Shree 420*, *Aah*, *Chori Chori* etc. were brilliant movies especially for their music. The popularity of this pair had reached their pinnacle to such an extent that nobody could imagine another heroine taking Nargis's place and make the movie successful. Right from *Barsath* a love scene between these two actors has become the official symbol of R K Films. However, when Mehboob Khan had decided to make *Mother India*, he had only one person in mind and that was Nargis. Nargis was a little apprehensive initially to accept the role, but Mehboob Khan made it categorically clear to her

that this was his dream project and he was sure that nobody other than Nargis could do justice to the role and



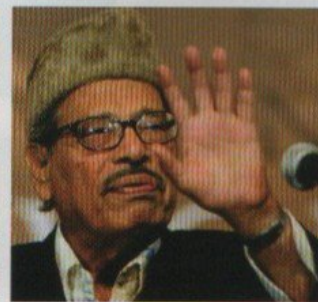
if she rejected the lifetime opportunity, he would have no other alternative but to shelve the project instead of approaching any other heroine. Raj Kapoor, however had other ideas. When she expressed her desire to do the lifetime role literally

earmarked to her by Mehboob Khan, Raj Kapoor had initially refused as he was having a contract but finally agreed to replace her with Padmini in *Jis Desh Mein...* eventually Nargis bagging the role of *Mother India*. Rest is history. It went on to become all time superhit celebrating platinum jubilee, giving the National Award for Nargis and also nominated for Oscar which it missed by a whisker. Even Nargis' marriage with the late Sunil Dutt was the result of his saving Nargis from a fire accident during the shooting of *Mother India*. The famous Mukesh number "*Aanso bhari hei yeh jeevan ki rahem koi unse kahdo hamem bhool jaye*" even though picturised on Raj Kapoor singing for Mala Sinha in the movie *Parvarish*, literally the song was meant for Nargis, it is said.

Hindi songs which in noway affected the quality of his songs. Late Ravindra Jain is said to have expressed a desire from the bottom of his heart that if at all he regained his sight, he would like to see Yesudas first. Such was the chemistry between the two. Alas this did not materialize. Even in an average movie like *Dada* starring Amjad Khan, Yesudas sang a superb song *Dil ke tukde tukde karthe muskurathe chaliye*



Vani Jayaram



Manna Dey



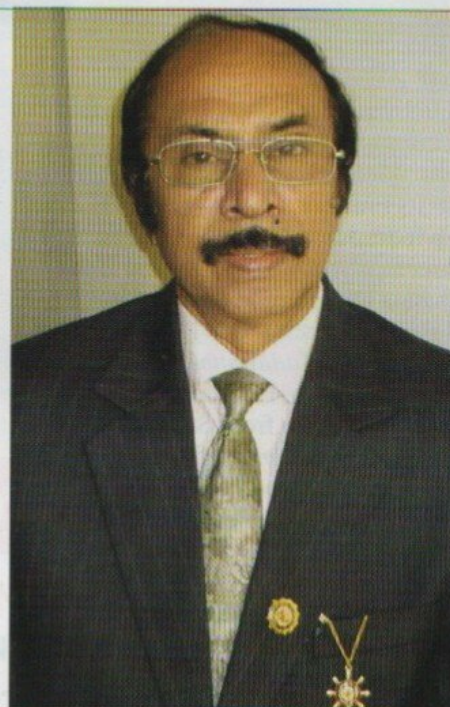
Ravindra Jain

*Vishu
Asamsakal*



Upendra Menon

Former President: ATMA, Kairali Samaj Kalwa, SABS Kalwa.
Chairman Maharashtra Malayalee Chamber of Commerce and Industry.
Central Committee Member Giants International



which is hummed by music lovers even today. Vani Jayaram, the south Indian singer who became famous with *Bolere papihara* in Jaya Bachchan starrer *Guddi* in Hindi with Dharmendra in an important role, was also a victim when a popular singer was reported to have refused to sing for *Meera*, a movie with Hema Malini in the title role, eventually all the songs going to Vani Jayaram because the maker of the movie and the music director were very firm on their decision and they considered nobody as indispensable and Vani Jayaram was the deserving beneficiary. Yesudas is undoubtedly the most versatile and gifted singer the South has ever produced. His tremendous success can be to his classical background and his guru's blessings. Top singers like S P Balasubrahmaniam and P Jayachandran and several other singers treat him as their Guru. While Balasubrahmaniam

had innumerable chances to prove himself in various languages like Tamil, Telugu, Hindi, P Jayachandran's talents have not been fully exploited so far. Winning a National Award is enough testimony of his talents. With a lot of new singers coming in, Jayachandran, one feels did not get full credit for his potential, despite his talents. Aply titled *Bhavagayakan*, his very first song *Manjalayil mungitorthi* was awesome followed by *karimukil katile*, *suprabhatham*, *chandanathil*, *poovum prasavadum*, *pinneyum inakkili pinangiyallo* etc. His Tamil song *Rashathi unne* was a beautiful number. Comparing Yesudas and Jayachandran will be a futile exercise and one cannot find suitable answer to this question.

The beauty of the old songs which are hummed even by the youngsters today is primarily due to the lovely lyrics and great compositions. One hopes that the present generation will emulate their talents and create unforgettable melodies in future also as plenty of talented singers are available today.

Comedy is an important ingredient in any movie. Even superstars like Mohanlal and Mammooty will agree how much Malayalam film industry is feeling the absence of Jagathy Sreekumar following a serious accident. In good old days a group of comedians used to rule the cinema no matter in which language the film was. However, nowadays with top heroes themselves contributing to comedy sequences, the concept has undergone a major change. The trend of entering the films from mimicry also have significantly contributed to this concept. Amitabh Bachchan's role in *Amar Akbar Antony*, Amitabh and Dharmendra in *Chupke Chupke*, Mohanlal and Jagathy in *kilukkam/nadodikattu* and Dilip's effeminate performance in *Chanthupottu*, Mammooty's *Turuppugulan* etc. are a few examples.

Mohammed Rafi and Kishore Kumar were both versatile singers in Bollywood. Both voices were synonymous with the voices of top stars. While Kishore

Kumar suited Dev Anand, Rajesh Khanna and occasionally for Amitabh Bachchan, Mohammed Rafi sang for Rajendra Kumar, Dileep Kumar, Jeetendra and of course Amitabh Bachchan, Shammi Kapoor, Pradeep Kumar and Bharat Bhooshan and almost all the stars even comedians like Johny Walker, Mehmood etc. which helped them to create their own identity. Rafi had the special ability to synchronise his voice to suit the particular hero like *yahoo* from *Junglee* or *Vatan Pe Sithare* from *Prince* or *bar bar dekho* from *China Town* for Shammi Kapoor, *zindagi bhar nahin bhoolenge yeh barsath ki rath* for *Bharath Bhoosan*, *Mere Mehboob* for Rajendra Kumar or *Aane se uske aaye bahar* or *kitna pyara wada hai* for Jeetendra or *Tute hue khabon ne* for Dileep Kumar for *Madhumathi*. Shammikapoor had declared that Rafi Saheb made him a star. His song *Tel Malish* from *Pyasa*, picturised on Johny Walker was breathtaking. Unlike Mohammed Rafi, Kishore Kumar was a different type of singer and was a total entertainer whether in the recording studio or on the stage. He was a producer, director, singer, actor and what not! When his elder brother Ashok Kumar sent him to a filmmaker for acting, his eccentric nature and funny mannerisms impressed the filmmaker. Kishore Kumar's style of acting created a new trend in comedy and his various talents were fully exploited by Bollywood resulting in masterpieces like *Chalthi Ka Naam Gaadi*, *Door*

Gagan Ki Chaon Mein, *Jumroo*, *Pyar Kiye Ja*, *Padosan* etc. Kishore Kumar also became a famous playback singer. Even though there were other popular singers like Talat Mahmood, Hemant Kumar, Mukesh, Mahendra Kapoor, Manna Dey etc., Mohammad Rafi and Kishore Kumar were unparalleled and unique in their respective styles.

At one time Mohammad Rafi was almost eclipsed from singing when Kishore Kumar became the ghost voice of Rajesh Khanna with superhits like *Aaradhana*, *Amar Prem*, *Hathi Mere Sathi* etc. It was rumoured that Kishore had superseded Rafi. But this was far from true. Rafi's position was permanent and even Kishore Kumar realised this. The latter held Rafi in high esteem and when the music director wanted Kishore Kumar to sing all the songs in *Hathi Mere Sathi*, Kishore Kumar told the music Director that the famous song *Nafrath ki duniya ko chodkar, pyar ki duniya mein khush rahna mere yaar* for *Hathi Mere Sathi* can be sung only by Rafi convincingly and he will not be able to sing that particular song. His jugalbandhi with Mehmood in *Padosan* (Manna Dey for Mehmood) (*Ek chatur nari bhadi hoshiyar*) is the most hilarious song ever picturised.

One will observe that entry to filmdom is not easy. It requires lot of hard work and sacrifice. One has to go through lot of thorns before one can hold the rose. What we see for two to three hours is the result of years of efforts by all concerned, which we must appreciate. ■

വിഷു ആശംസകൾ



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A Wake up Song for Lord Ayyappa

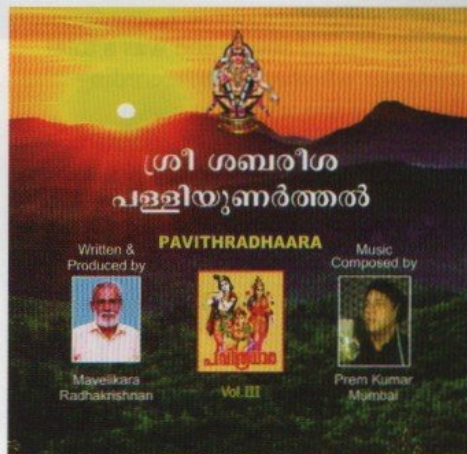
We all have heard of a lullaby titled 'Harivarasanam' for Lord Ayyappa, used to set the lord to divine sleep. Since a detailed article has appeared in the November 2016 issue of Kerala In Mumbai, it is unnecessary to go into the details regarding to the origin of the Song. The popularity of the lullaby reached great heights since 1975 but hardly anyone seemed to think of penning a wakeup song for the Lord.

Now Mavelikkara Radhakrishnan, whose English poems used to appear in KiM in the past, has come up with a few lyrics, one among them is a wake up song for Lord Ayyappa, and it is titled 'Sri Sabareesa Palliyunarthal' or 'Palliyunarthu Paattu'. Mumbai based music director and actor Premkumar set those lyrics to music and an album was released by Shabarimala Thanthri Shree Rajeev Kantararu at Shabarimala Sannidhaanam on 17th March 2017 in the presence of Swami Udit Chaitanya, lyricist Radhakrishnan, composer and singer Premkumar and KKNS General Secretary Harikumar Menon of Powai.

The wake up song starts with lines like,
 "Unarunaroo Sabareesa kripanidhe
 Unaroo Hariharaputra dayanidhe..."
 This is aptly composed by Premkumar with only those music



Lyricist Radhakrishnan, Shree Rajeev Kantararu, Swami Udit Chaitanya, Premkumar at releasing event at Sabarimala



instruments allowed near Srilakam and sung in a very melodious and calm modulated voice, packaging the entire song with affection, love, fondness and warmth that only a parent could do, by the composer himself. The entire song last about 6 min and 30 secs. What is endearing the listeners to it is the way the nature around Sabarimala is presented and how the breeze, birds, flowers, cuckoos, honey bees and the devotees bow before the deity.

It is indeed a treat to the devotees. It will not be a wonder if this hymn catches up with the devotees, as with Harivarasanam.

The album has eight songs in praise of Lord Ayyappa, titled *Saranam*, *Aamala Maamala*, and *Bhaktarin dasanennu*, *Neelavastram*, *Ayyappa Thinthakathom* and *Paravaraja*. *Aamala Maamala* is sung by two groups. The singers are all Mumbai based and they are Premkumar, Kamaal, Rahul, Krishna Saijith, Eshaan, Srilakshmi Rhea, Gopika, Asha, Devika and Aditi. When we listen to the songs, it would not seem that they are amateur artistes. It reminded this writer of S Janaki singing *Chinkara velane deva....* of *Konchum Chilangai*.

Kudos to Mavelikkara Radhakrishnan and Premkumar!

For details, you may contact on 99209 02275. ■



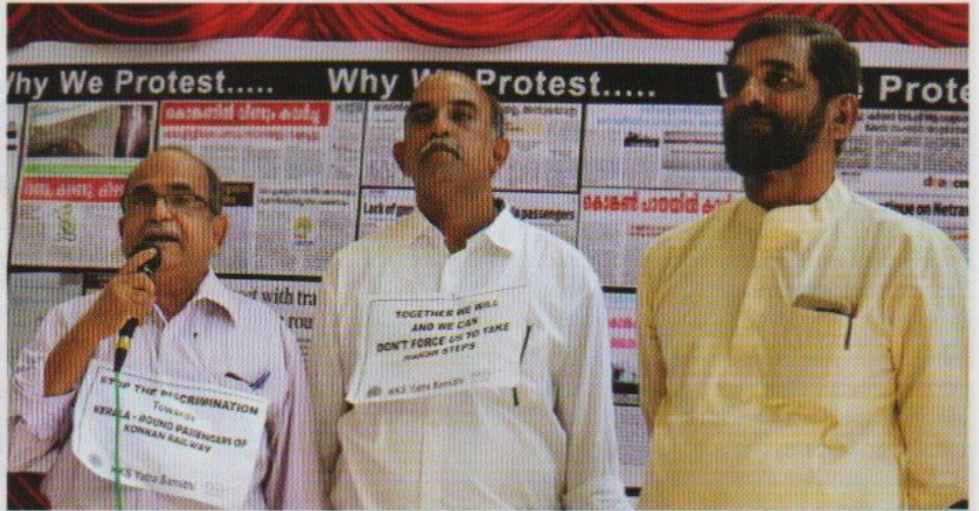
CD Release function at Mini Sabarimala Temple, Kanjur Marg

Protest Dharna by KKS Yatra Samiti.

■ Keraleeya Kendra Sanghatana (KKS), Yatra Samithi, Konkani Malayalee Federation, Karwar Malayalee Association and Goa Malayalee Association jointly organised a mass protest Dharna and signature campaign at LTT terminus, Thane, Panvel and six major stations across the Konkan Belt to highlight the problems faced by the passengers and to bring it to the notice of the concerned Authorities. The hardships, insecurity, robbery and theft taking place in Konkan bound trains are the major issues brought to the notice of the railway authorities.

The other main demands were the restoration of cancelled summer holiday special trains, improved safety and security to the passengers in the Konkan route, replacement of old and dilapidated coaches, proper sanitation and hygiene in the compartments and wash rooms, supply of quality of food by pantries and vendors and standard pricing for items etc. The mass protest held at Thane station was supported by Malayalee organisations from Badlapur to Ghatkopar.

Yatra Samithi Chairman Sashikumar Nair explained about the various representations made to the Railway Authorities in the past. He stressed that despite submitting several representations and memorandums to the concerned authorities, no visible



G. S. Pillai, Shashikumar Nair with MLA Sanjay Kelkar



Dharna in progress

Vishu Asamsakal



Aneish Kumar & Family, Andheri (E)

improvements are forthcoming, thus compelling the Yatra Samiti to call for a mass agitation. He said the agitation will continue till the demands are met.

MLA Sanjay Kelkar and TMC Corporator Sanjay Waghule addressed the mass protest and promised all the help and support to find a solution to the demands. The protest was also addressed by 38 representatives from different Malayalee organisations. The protest Dharna began at 10.30 am and the agitation ended at 1.30 pm after giving a charter of demands to the GM, Central Railway, CMD Konkani Railway through the Thane station Manager.

The protest Dharna was also held simultaneously at nine Railway Stations across the Konkan Route. (LTT, Thane, Panvel, Pen, Mangaon, Chiplun, Ratnagiri, Madgaon and Karwar with the same demands.)

Six Extraordinary Girls Win International Women's Day Awards

■ Six young female achievers with outstanding feats in different fields to their credit, were honoured in Mumbai on the occasion of the International Women's Day, at the Shanmukhananda Fine Arts Sabha. The six young girls are from different parts of India and were presented Sri Shanmukhananda annual International Women's Day awards.

The awardees are 10-year-old Rida Zehra from Meerut, a blind Muslim girl who can recite the entire 18 chapters of Bhagwad Gita though she has never seen or learnt the holy book in Braille. Her school teacher read out the Bhagwad Gita to her and she committed it entirely to her extraordinary memory since the past three years. On the award day she recited the 15th chapter of Gita and received standing ovation.

Then there is eight-year old Tajamul Islam from Srinagar, who is the country's youngest kick-boxing World Champion and is the daughter of a driver Ghulam Mohammad Lone. A class two student from Bandipora district in Jammu and Kashmir, she defeated her rival from USA to win the championship held last year in Italy's Andria where ninety countries participated in the event.

The next is 16-year-old Malavath Purna, daughter of farmer labourers in Pakala village, in Nizamabad district of Telangana and she achieved global fame in May 2014 by becoming the youngest Indian to climb Mt. Everest



The Awardees

when she was just 13. She wants to become an IPS officer.

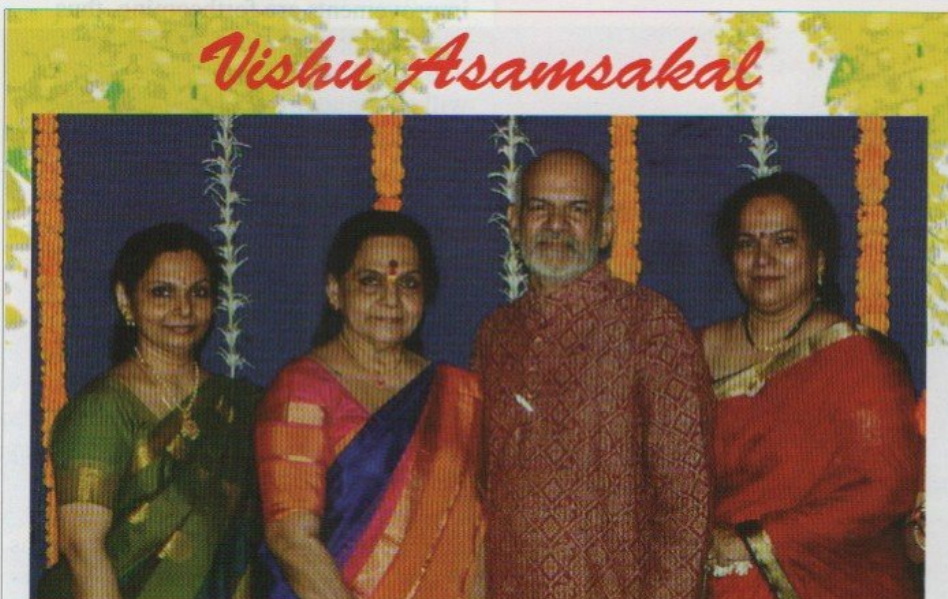
There are two prodigal sisters from Lucknow - 17 year old Sushma Verma and her four year old sibling Ananya Verma, both daughters of illiterate labourers. Sushma cleared her MSc (Microbiology) when she was 15. She finished her 10th Standard at the age of 7, completed Bachelors Degree at 13,

was the youngest Post - Graduate in the country and is now the youngest Indian to enroll for a PhD. She wants to do medicine after this. Her sister, four-year-old Ananya Verma, can fluently read the Ramayana. She has been enrolled in Class 9 after a formal clearance by the education department. She could be on her way to beat her elder sister Sushma's record by completing SSC at the age of 5 next year.

Prema Jayakumar, 27, originally from Malad, daughter of Auto rickshaw driver grabbed national attention by grabbing 1st Rank in the final Chartered Accountancy examination in 2013. She now works in the Indian Bank and is settled in Chennai with her husband and daughter.

The awards carry a cash prize of Rs.50,000/- each, a high version laptop (braille laptop for Rida Zehra), a brass lamp, a trophy and a shawl.

Shanmukhananda President V Shankar said that this year the focus was on the girl child and all the awardees hail from ordinary backgrounds but with extraordinary achievements to their credit. "Each awardee had a singular focus on their goals, unremitting devotion, determination, as the hallmark of their character which proves that poverty is no bar to realize their professional goals," Shankar added.



Shri T P Kunhiraman Nambiar & Prasanna Nambiar, with daughters Smt Ajitha Nambiar & Amrutha Nambiar and their families.

Distribution of Literary Awards by BKS

■ Deep rooted reading alone would help acquire knowledge and writing, stated noted writer Valsala and added that it was saddening to see the new generation moving away from such reading. She was addressing a meeting on March 25 during an event held at SIES School Hall, Matunga, to present the awards to the winners of literary contests organised by Bombay Keraleeya Samajam to commemorate the sixtieth anniversary of the formation of Kerala State. The winners of first and second places in poetry, short story and essay competitions are Pavithran Kannapuram, Madhu Nambiar, Sathi Varier, Suresh Nair, Sujith M Shaji and Rajan Kinattinkara respectively. Valsala also released the Vishu Special of Visalakeralam. Samajam Secretary Devadas G Nair and Editor of Visalakeralam A R Devadas also addressed the gathering.



Writer Valsala lighting the inaugural lamp



KV Narayanankutty lighting the lamp at Bombay Keraleeya Samajam Aksharashlokam Contest

New Vanitha Vibhagam MC Members

■ SNMS Thane Unit reorganized its Vanitha Vibhagam and elected its new Managing Committee. Girija Murali is the Convener, Maya Omanakuttan Secretary, Manomani Treasurer, Vijaya Jayaprakash Jt Convener, Madhubala Madhavan, Asst Secretary, Selena Raju, Asst Treasurer and there are 15 Committee Members. SNMS office bearers M I Damodaran, N S Salimkumar and Bijili Bharathan attended the event.



Girija Murali



Maya Omanakuttan

New Principal of the SIES College



Dr. Uma Shankar

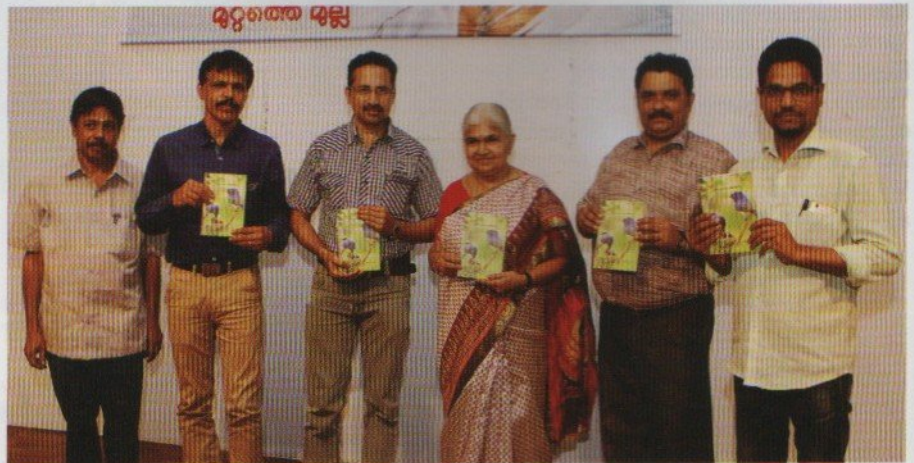
■ Dr. Uma Shankar has taken over as the Principal of the SIES College of Arts, Science & Commerce, Sion. Dr Uma who is also the Head of the Department of Philosophy has more than 25 years of teaching experience in the college, after doing graduation from the same college. She had recently organized, jointly with the Shanmukhananda Sabha, a unique seminar on Indian Music, which was first of its kind organised in Mumbai. Dr Uma's mother hails from Kollam.



Dignitaries on stage

Sukumari Pranama Sandhya

■ Tru Indian Information & Guidance Society in association with Mumbai Urban Malayali Sauhrida Vedi organised a programme named *Sukumari Pranama Sandhya* in memory of Malayalam film actress the late Padmashri Sukumari on March 26 at Anand Bhavan Hall in Dombivili. B C 8 Folklore Academy Kodungalloor Chairman, film actor and singer Viju Kodungalloor was the chief guest. Senior artiste Lakshmi Kurup who has given performances with actress Sukumari in her dance troupe attended the event. Her book 'Manalaranya Pakshikal' (Birds of the Desert) was released during the event. Adv Padma



During the release of Lakshmi Kurup's 'Manalaranya Pakshikal'

Divakaran, Suma Mukundan, Prasad Shorunur, Rajan Kinattinkara, TV serial star Adarsh Nair and others spoke about Sukumari's contribution to Malayalam

cinema and many art lovers and personalities attended the programme. Several artistes were felicitated during the programme.

Annual Get together of Kodungallur Kudumba Kootayma

■ Kodungallur Kudumba Kootayma, a charitable organisation of the Kodungallurites settled in Mumbai and its outskirts will be celebrating its get together on April 9th at Marathi Sahitya Kala Mandal Hall, Sector -6, Opposite Gymkhana Maidan, Vashi from 10 am to 2 pm. Kerala Minister for Agriculture V S Sunil Kumar will be the Chief Guest. V R Sunil Kumar, MLA, Kodungallur, Tyson Master, MLA, Kaypamangalam, Vipin Chandran, Municipal Chairman, Dr. Mohammed Seydu, Chairman,



Cheraman Masjid, Abid Ali, Mathilakam Block President, newly elected Malayalee Shiva Sena Municipal Corporator from Dharavi T M Jagdish, Sachin Menon of KPMG, Prince Vaidyan, V S Abdul Karim, Managing Director - Creative

Tours & Travels (I) Pvt Ltd. & Chairman - Federation of Overseas Recruitment Association of India (FORAI) and other eminent personalities from Kerala and Mumbai will be felicitated during the event. There will be cultural programme of Dance and Songs, mimicry show and a

ten minute documentary on Kodungallur, a historical destination. Kodungallur Kudumba Kootayma Mumbai has been extending its charitable activities to Kodungallur Taluka in Kerala by providing free lunch to the poor patients weekly once at Kodungallur Government Hospital throughout the year, aiding the palliative care centre, arranging railway ticket extension counter, helping terminally ill patients, emergency surgery cases, etc. MK Navas is the President, Sunil Kumar VA, Secretary, PK Anandan, Chairman, Suresh Babu, Vice President, Pradeep Kalapurackal, Joint Secretary, Murali Vallom, Treasurer and they run the organization with the active support of Committee members and around 200



Director of Mumbai Kala Bhavan, V Srinivasan conducting a presentation of a medley on keyboard with songs as part of Mumbai Kala Bhavan's special Annual Day Celebrations at Zaverben hall/Ghatkopar on March 11.



Inaugural ceremony of Mumbai Kala Bhavan Annual Day



Gurudevagiri Nerul Office Bearers welcoming Swami Vishudhananda, Swami Sandrananda and Swami Saradananda, office bearers of Sivagiri Dharma Sangham

Attukal Pongala in Kalyan

■ Hindu Aikyavedi recreated its eighth Pongala Mahotsavam at the renowned Jari-Mari Mata temple at Kalyan. Since 2010 it has been conducting the pongala that was initiated and founded by Jagadguru Swami Sathyananda Saraswathi.

The signal for lighting the main hearth (*pandaraaduppu*) was given by the Chief Priest of Kambhalpada Ayyappa Temple Krishnakumar Namboodiri and soon the devotees started preparing pongala in hearths in and around the temple.

There was Chendamelam by Ajayan and team (Vasai), later a spiritual speech by Swami Krishnananda Saraswati.

More than 900 ladies participated in the ritual this year. A few of them have already made arrangements for booking in advance for the next Pongala 2018.

Over 100 volunteers from the Samiti were present, guiding and helping the participants to complete the rituals successfully.

The temple authorities made all necessary arrangements for the welfare of this huge congregation with the active participation of the voluntary agencies, local people, members of other festival committees and various government departments. They ensured law and order in the area with the support of RSS volunteers specially detailed for the purpose.

"The response for our efforts was great as each and every woman carried out the rituals with much enthusiasm. We expect the crowd to be three times greater next year," said Rajesh Nair, president of Hindu Aikyavedi.

Annual Event of SNMS

■ Sree Narayana Mandira Samiti will celebrate its 53rd Annual Day at its Chembur Complex on April 23. Dr K T Jaleel - Minister for Local Governments, Kerala is the Chief Guest. Chairperson of Kerala Sangeeta Nataka Akademi KPAC Lalitha will be Guest of Honour. The musical event will be led by winners of Idea Star Singers Durga Vishwanath, Jins Gopinath and Shruti and the Comedy Show by Pramod Mala. The public meeting will commence from 7 pm and cultural programme from 8.30 pm onwards. A souvenir will also be released during the event. For free passes contact Chembur Complex Office of Samiti or Gurudevagiri office.

Shivanjali Dance Festival

■ Abhinayaa Institute Of Research and Fine Arts, headed by Dr Chithra Viswanathan, (noted singer Viswanathan's wife,) conducted the 4th Shivanjali Dance Festival with different classical dance styles in Vasai, Mumbai. Many dancers from all over India took part in making the Festival a grand success.

Ardhanareeshwar Venkat from Hyderabad and Meena Santosh from Kerala performed Kuchupudi, Kathak was performed by Pratyusha Ganguli from Kolkata and Aindrila Basu from Siliguri, Soumya Bhowmick from



The artistes who performed at the event



Chithra and Viswanathan

Kolkata performed Gaudiya, Dimpee Baishya from Guwahati performed Sattriya, Kathakali was performed by Abhisikta Maitra from Kolkata, Bharatanatyam was performed by Anindita Das from Tripura, Sudip Kumar Ghosh from Kolkata performed Manipuri, Odissi was performed by Ankur Ballal and for the first time Sandeep Soparrkar performed in Western Classical Style Rumba, 'The love between Shiva and Parvati.' All these artistes were bestowed with the Shivanjali Awards. The Natya Mayuri

Awards were given to Meena Santosh, Varsha Vishwanathan, Deepika Venkatesh, Sneha Anujan, Priya Satish, Rohini Iyer, Revathi Senthilvel, Unnati Khaturia, Aarthi Nair, Aariya Pillai, Simran Kavugoli for their sincere efforts towards performing Bharatanatyam.

There was an over flowing crowd to watch the performance. The power packed performance by the artistes kept the audience spellbound. It was for the first time that Vasai witnessed most of the styles that were performed.

Ghodbunder Road SNMS Unit Formed

■ In the newly formed SNMS Ghodbunder Road Unit, V N Anil Kumar is the Secretary, Arjunan V K, Ravindran K K, Sivadasan K P, M A Vijayan, Indira Sivadas are Council members.

SNMS Ghodbunder Road Unit has formed its Vanitha Samskarika Vibhagam and elected its office bearers and Committee members. Raji Panicker is the Co-ordinator, Amin Arjunan Convener, Raja Raghavan Secretary, Rajeesh Vasudevan, Vijeesh Sumoj, Sumoj Mohanan, Abhinand Sivadas, V K Arjunan, T R Vijayan, Suresh Madhavan, Sunil Kumar V N, are the committee members.

Vijeesh Sumoj, Sindhu Sivadasan(are the Central Committee mmebers, Radha Raghavan Unit Convener, Jaya Mohandas (Jt Convener), Bindu Santosh, (Secretary), Vimala Vimallesh



GB Road Unit's Womens Wing

(Asst Secretary), Sindhu Sunil Kumar, (Treasurer), are office bearers and Mary Lawrence, Omana Vijayan, Komalam Arjunan, Indira Sivadas, Vijitha Anil Kumar, Sunaja Mohanan, Indira Subramanian, Sujatha Vijayan are Committee Members of the Vanitha

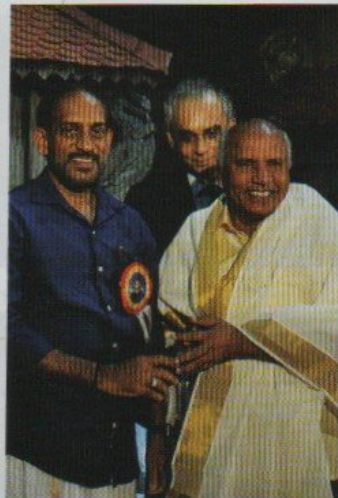
Vibhagam. SNMS Chairman M I Damodaran, Treasurer K Natarajan, Vanitha Vibhagam Central Committee Jt Convener Suma Prakash, and V N Pavitran participated in the event. Ph: 9223443403.

Nair Welfare Society's Mega Stage Show

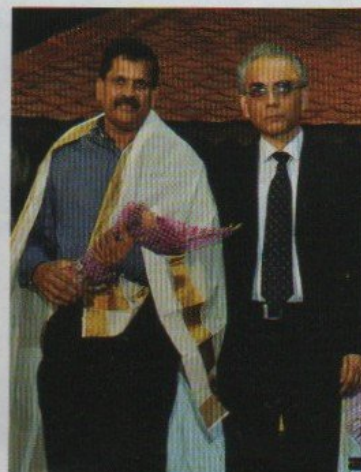
■ Nair Welfare Society, Mulund organised a Mega Stage Show Ganesham based on Lord Ganesha, choreographed by Soorya Krishnamoorthy and presented by noted dancer Laxmi Gopaldaswamy and her team of 50 artistes from all over India. It was staged at Bunts Sangha Auditorium in Kurla East on March 25. Subrato Gupta ED of IDBI was the chief guest while Anil Nambiar Bureau Chief Janam TV was the Guest of Honour. Several personalities were felicitated for their outstanding contribution in the field of social and industrial activities. They included Lion Kumaran



Chief guest and office bearers of MNWS inaugurating the programme



Felicitations to Kumaran Nair, M G Philip, S R Pillai and A S Madhavan



Felicitations to V G Nair (his son receiving on his behalf), Adv Prema Menon, Harikumar Menon and Keli Ramachandran

Nair, AS Madhavan, Prakash Joshi, M G Philip, Keli Ramachandran, novelist Manasi, K R Gopi, S R Pillai, Dr Satyaprakash Shetty, S Venkatesh, Adv Prema Menon, Roy John Mathew, U Ramachandran and Harikumar Menon.

Founder members / patrons S A Pillai, Sivasankaran Nair, Balakrishnan Nair, Aravindakshan Menon, (Model Town) were felicitated.

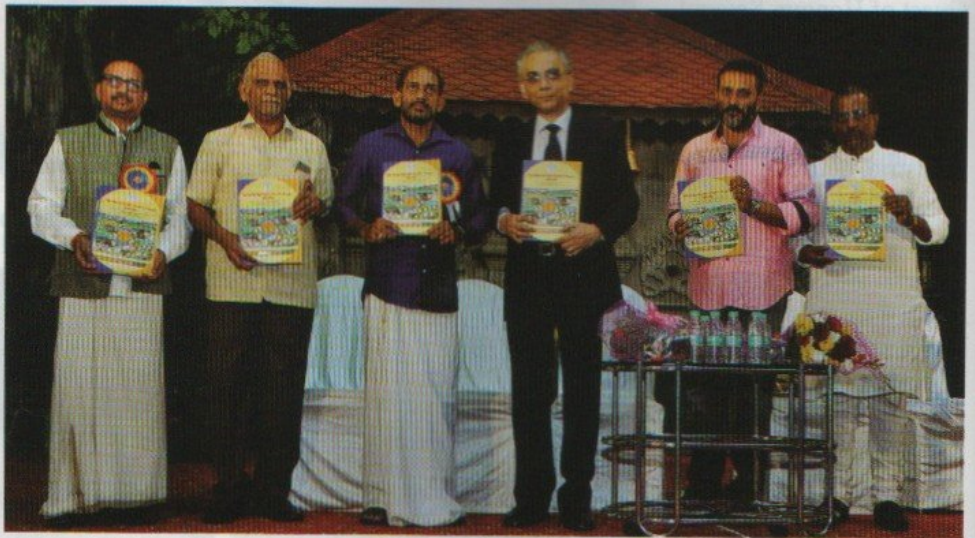
President Balachandran Menon welcomed the audience. In his presidential address, Balachandran Menon outlined the Society's future social projects. As part of its social intervention and with the view of 'Helping the Helpless,' Mulund Nair Welfare Society has identified a few villages in Palghar/ Thane districts having very limited basic facilities for education, electricity, health and sanitation. According to the President, the Society proposes to adopt a suitable village and take effective steps to supplement the basic facilities such as Check- Dam, drinking water, solar electrification and educational assistance at an estimated cost of Rs 50 lakhs.

Secretary K Vijaykumar proposed a vote of thanks. Prakash Padikkal was the Project co-ordinator of the event. Geeta Poduval compered the event.

The Nair Welfare Society Mulund's Souvenir was released during the event.



Soorya Krishnamoorthy and Laxmi Gopalswamy being felicitated



Release of Souvenir





Nisha Gilbert Wins Gold Medal

■ Noted Dancer Nisha Gilbert was awarded gold medal for topping BA in Bharatanatyam with first rank from Nagpur Kavi Kulaguru Kalidasa University. She received the Award at the hands of Minister of Human Resources Prakash Javdekar. Nisha Gilbert did her graduation in Bharatanatyam at Bharata College of Fine Arts Mumbai and is pursuing further studies in Bharatanatyam.

Nisha Gilbert receiving the Award from Minister Prakash Javdekar

Aksharaslokam Part III

- Guruji

We give below a quatrain of the original text from Abhijnana Sakuntalam, the well known play by poet Kalidasa. It is followed by a few translations of the same by reputed poets of Kerala. Each of them is a gem in its own right. You may use them in a contest of quatrain recitations. Though by meaning they are the same, the words are different.

അനാലാതം പുഷ്പം, കിസലയമലൂനം കരരുഹൈ,-
 രനാമുക്തം രത്നം, മധു നവമനാസാദിതരസം,
 അവണ്ഡം പുണ്യാനാം ഫലമിവ ച തദ്രൂപമനഘം
 ന ജാനേ ഭോക്താരം കമിഹ സമുപസ്മാസ്യതി വിധിഃ

(കാളിദാസൻ)

മുകർന്നിട്ടില്ലാപ്പു, വധുതമൊരു രത്നം, പുതിയതാം
 നുകർന്നിട്ടില്ലാത്തേന, നഖപരിലൂനം കിസലയം,
 അവണ്ഡം പുണ്യത്തിൻഫല, മനഘമാരുപഃ-മറിവി-
 ലെ, വന്നാമോ കല്പിച്ചരുൾകനുഭവിപ്പാനിതു വിധി!

(വള്ളത്തോൾ)

മണത്തിട്ടില്ലാപ്പു, നഖദളനമേൽക്കാത്തളി, റെടു-
 ത്തണിഞ്ഞിട്ടില്ലാത്താസ്സുമണി, നുകരാതുളള പുതുതേൻ,
 അവണ്ഡം പുണ്യങ്ങൾക്കുടയഫല, മാരുപമനഘം
 ഭുജിപ്പാനിങ്ങാർക്കോ വിധിയരുളു; മെന്നേതു മറിയാ! (ചെറുളിയിൽ കുഞ്ഞുണ്ണിനമ്പിശൻ)

മുക്കിൽച്ചേർക്കാത്ത പുഷ്പം; നഖവിദലനമേൽക്കാത്ത പുത്തൻ പ്രവാളം
 മെയ്യിൽച്ചാർത്താത്ത രത്നം; രസനയതിലണയ്ക്കാത്തതായുള്ള പുത്തേൻ;
 പൂർണ്ണം പുണ്യത്തിനുള്ളൊരുപചിതഫലവും താനവൾക്കുള്ള രൂപം;
 പാർത്തില്ലീ, ഞാനെവനോ, വിധിയിതനുഭവിക്കുന്നതിന്നേകിടുന്നു! (എ ആർ രാജരാജവർമ്മ)

While Vallathol and Nambissan translated in the original metre, Rajaraja Varma used another metre.



N S Salimkumar

LEADERSHIP QUALITIES IN A NUTSHELL

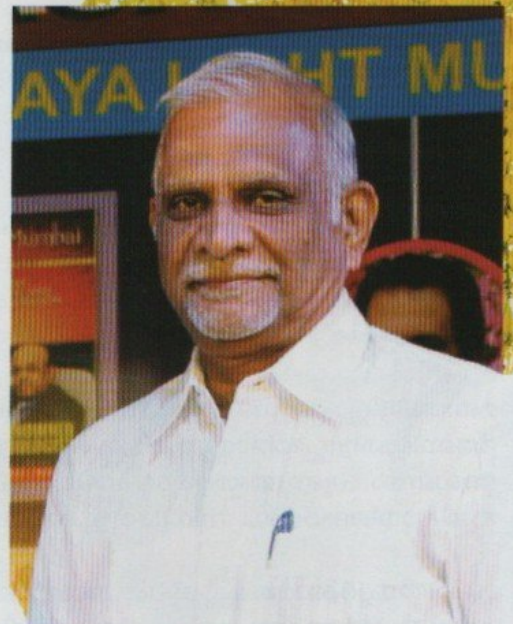
Sree Narayana Mandira Samiti recently conducted a workshop on Leadership development. The points aroused out of the workshop have been condensed to 40 points. We reproduce them for the readers' benefit as following:

- 1) Adjust your stature according to the needs, need to nurture/cherish big or small as per the circumstances.
- 2) A bullet from the gun, Arrow from the bow, words spoken cannot be retrieved once it is actioned.
- 3) Addition, Deletion, Modification and Rectification should be part of one's life.
- 4) We are expected to give people what we expect from them.
- 5) Use minimum words to communicate.
- 6) We should uplift ourselves. Our foe and friend are within us.
- 7) Our Ex-President Dr. APJ Abdul Kalam had a theory called 'failure Management'. When a project fails, he used to say "I take the responsibility". When a project succeed, he used to say "I attribute the success to my colleagues". This is good quality of a leader.
- 8) Before crossing any type of Lakshman Rekha, always remember Sita's experience when she crossed it.
- 9) By no means should one point out mistakes in a meeting, others may reiterate it.
- 10) When a colleague fails support him, don't strike when he is down.
- 11) By no means should one hurt others with words or deeds.
- 12) A day has 24 hours for everyone.
- 13) Always compliment others for their achievements and good deeds.
- 14) Gain knowledge from conversant and knowledgeable persons.
- 15) Being honest is not enough, the same should be convincing to others.
- 16) Once there is difference between two brothers, third party would benefit out of it.
- 17) When one falls prey for selfishness, not only he but all others with him would also perish.
- 18) According to Chanakya, the guilty, the witness, the motivator and the protector are all equally culpable.
- 19) Ignore criticism and follow the right path. Do whatever you can.
- 20) Honesty, Silence, Respect for values, good conduct are vital.
- 21) Think twice before you act when you are in crisis..
- 22) Perform your duties(dharma) devoid of anticipating rewards or recognitions.
- 23) Leader should be role models for others, they should never be selfish(never think as "I" "myself" etc)
- 24) A skeptic will never experience peace and tranquility in life.
- 25) When one laughs at others failure, in future he will have to repent for his actions.
- 26) The one who runs will only tumble in the same manner only working people would err.
- 27) Live life fully, as one day everyone has to leave this world.
- 28) Never withdraw fearing mistakes, better to progress learning from mistakes.
- 29) Negative thoughts are substantial, avoid them and fill mind with positivity.
- 30) All work will have result of its own(karma bhalam). Guilty may be liberated from punishment for the time being, but you cannot escape from books of accounts of the God. So BELIEVE IN GOD!!
- 31) After conquering two thirds of the world, when king Alexander died, he also didn't take anything with him. He told his people to keep outside both his hands from the coffin so that the world should know

- that he also didn't take anything with him.
- 32) How long you have lived is not important, how you have lived when you were alive, matters.
- 33) Arrogance is the beginning of downfall.
- 34) We feel our sorrow is big as we are unaware of the misery and problems faced by others. Feel the pain of deaf, dumb, and cancer patients.
- 35) Prosperity of house depends on the homemaker(wife) of the house. If she is good, rest will be fine.
- 36) Share your problems with spouse. If husband has a problem, wife should share it and vice-versa. Be a good listener to your children.
- 37) Accomplishments and success are nothing before the nature. A cyclone or flood can destroy the sky scrapers and metro rails built by human beings.
- 38) We had no options to choose our parents or children. but can make it a beautiful one.
- 39) With love and respect you can achieve anything.
- 40) In short, good relationship, positive mind, willingness to learn and appreciate, value based family life, respect for others opinion, faith in God, self-control, determination to be away from evil minds would enable one to become a good leader.

Compiled by N S Salimkumar
General Secretary (SNMS)

Vishu Asamsakal



C R Unny
Mulund

BMS - CHANGE IN THE HELM



T K Unnikrishnan

■ The Borivli Malayali Samajam (BMS) is one of the oldest and the most reputed Malayali Samajams of Mumbai. BMS, which celebrated its golden Jubilee year in 2012,

now runs V K Krishna Menon Academy High School and a Diagnostic Centre, where consultation of specialists are available to its Members at a very subsidised rate. A Junior college has already been started from 2016 and plans to open a Law College is also on the anvil.

Alapattu Krishnan Gopinathan Nair aka AKG Nair for most of Borivli Malayalis has been BMS's president for 23 years.

After a gap of six years, AKG has now been again elected as the president of BMS in its 50th AGM held on 22nd January 2017.

Remembering how he came to the folds of BMS, AKG Nair said: "It was actually the interest in me to make available affordable medical assistance



AKG Nair

to people, I joined BMS in the year 1985". He was instrumental in starting the Borivli Diagnostic Centre (BDC) of BMS in 1989 and many doctors

whom AKG roped in at that time are still in the panel of BDC."

AKG Nair is also the founder President of Shree Ayyappa Temple of Ram Nagar, Borivli West, the founder Trustee of Shree Ramadasa Mission



Universal Society, Badlapur and the PRO of Bombay Leprosy Project (an NGO).

"As you can see I have a team of Managing Committee Members, drawn from the old and new generation with me, who will assist me in all respects and I am sure we all together can take the BMS to newer heights", said a beaming AKG.

He was instrumental in getting a plot of land admeasuring 6725 sq mtrs from the Mumbai Municipal Authorities in the year 2002 for starting Samajam's school. It was for the first time BMC has ever leased one of its properties to an association of Malayalees.

AKG, who wants to bring back the glorious years of BMS back, feels that in these years the personal contact between Samajam and its Members has been lost. When asked why he stood for election after a gap of six years, AKG said: "Many Members came to me requesting me to stand in election for the President's post as they felt that the Samajam is slowly slipping away from its prime vision of helping its Members."

AKG, who has the financial stability of BMS as the most important item on his agenda, also wants to revive Samajam's activities like the Borivli Fine Arts Society, making available to its Members quality materials for celebration of Onam, etc.

AKG hails from Kalamppoor in Ernakulam District near Piravam and his wife Vijayalakshmi G Nair has retired a couple of years ago from Corporation bank. He has two sons. While his elder son Sumesh G Nair is a pilot with Air India, his younger son Mithun G Nair is into realty business.

FORMER PRESIDENT'S COMMENTS

Former President of BMS Shirraj B Nair when asked to comment on AKG Nair's winning as the new President, said:

"First of all, I extend my hearty congratulations to AKG Nair on being elected as the President of BMS.

As the President of BMS for six years I had a very satisfying tenure where we could reach our school's students strength to more than 500 and back to back we secured 100% results in SSC. We could also manage to start up our Junior College. I would mention here that my vision was always to make our Educational Institution at par with the SIES group which is again managed by South Indians. I pray that my vision turns into reality during the tenure of AKG Sir, whom I consider as my mentor and from whom I have learnt a lot.

As we bought a bigger place during my tenure as President for our Diagnostic Centre, my vision was to start a Dialysis Centre as over the years we have seen many poor people ailing with kidney diseases. For me, BMS should be the ultimate winner and it should be a matter of great pride for all Malayalees irrespective whoever is at the helm of affairs. I will always extend my full support and contribution and would be just one phone call away for any BMS work.

As we all know all Malayali organisations are suffering due to lack of participation from the younger lot, especially from the generation brought up here in Mumbai which can lead to a severe leadership crisis. It is important for BMS to nurture leaders and build a strong bench strength to create the a second and third line of leadership.

My best wishes to AKG Nair Sir for a successful tenure as President of BMS, for which he has spent 25 years of his life".



Shirraj B Nair

"INDIAN MUSIC - CULTURAL AND PHILOSOPHICAL PERSPECTIVES"



K A Viswanathan

■ For the first time two diverse institutions -the department of Philosophy of SIES College, Sion and Sri Shanmukhananda Fine Arts and Sangeetha Sabha had

jointly organized a 2 day national seminar on "Indian music- Cultural and Philosophical Perspectives" on February 25 and 26 in Mumbai. This seminar had been organized to bring together musicians, artistes and academicians to discuss and deliberate music and philosophy.

After the keynote address by 90 year old Arvind Parikh, an eminent Hindustani classical musician and sitar player , Dr. Sudha Seshayyan , a medical doctor, an orator and an author of several books spoke on "Origin and evolution of Indian music" In her address she interestingly brought the various means by which music originated and moved in the Peninsular India. She divided the time period by which one could trace , which Indian music flourished. The talk was filled with anecdotes and stories keeping the audience enthralled

Dr. Uma Shankar, principal of the



Arvind Parikh, an eminent Hindustani classical musician and sitar player inaugurating the seminar.

SIES College and head of the department of Philosophy in her presentation expounded *Jnana* and *Bhakti*, in her paper on 'Varkari sampradaya : Unparalleled Devotion of Maharashtra Saints'

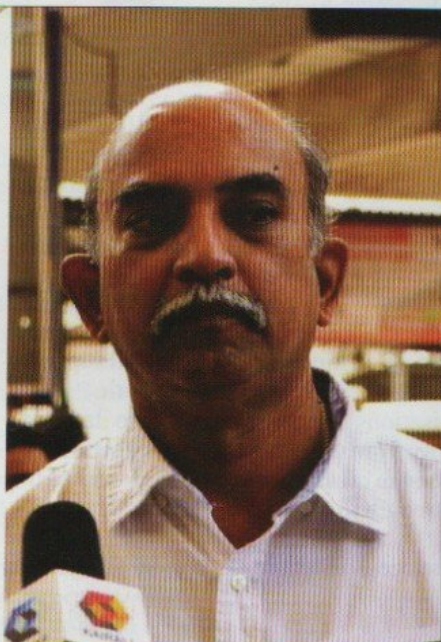
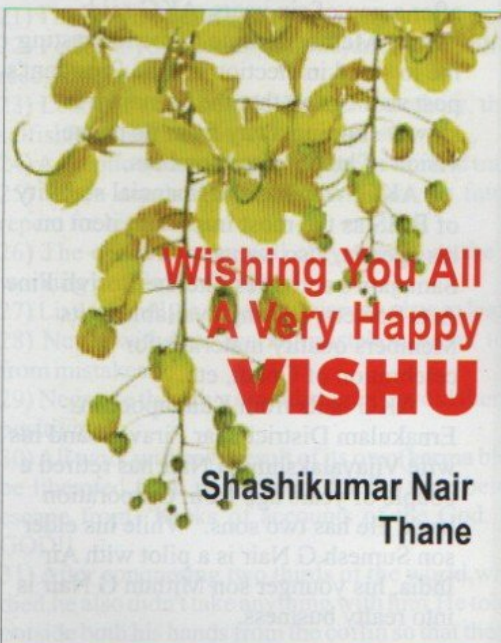
"Through his Bhakti tradition Saint Jnaneshwar changed the socio economic culture of Maharashtra. The sampradaya consisted of ordeals based on no alcohol, vegetarian food only, sincere devotion, observing ekadasi vrata and so on. This varkari brought all walks of people together irrespective of class,

caste, economic and social status , creed, age and gender", Dr Uma said. The principal concluded her talk by saying that there is so much of noise and clutter in our lives we should take the spiritual message of these saints to the people. The paper was supported by melodious rendering of few abhangs by Sandhya Sriram.

Chennai based Dr (Prof) Premeela Gurumurthy , who spoke on "Nuances of Carnatic Music ", chronologically analysed the various stages of the growth of Carnatic music from the early centuries, up to the recent past. She gave a detailed exposition on Vivadi, Gamaka, Tala, and Tempo along with the various branches of the creative music such as Raga-Alapana, Neraval, Swara Kalpana, Tanam along with some examples of Gamakas. Dr.Premeela also demonstrated some of the compositions.

The head of the department of English, SIES college Dr. Lakshmi Muthukumar who spoke on the 'Importance of innovation and re-invention in music for entertainment' said, "music is an innate part of the human existence whether or not one acknowledges it." She quoted two masters R D Burman and Kunnakudi Vaidyanathan who created their own pathways to realizing the immense potentialities of music for entertainment.

Prof. Yashwant Mahale a vocalist and well versed in the theory of music, spoke





PROTECT YOURSELF FROM **SUN RAYS**



Dr. (Major) Nalini Janardhanan

■ Summer is here. We know that summer woes include suntan, sunburn, blemishes, pimples and pigmentation. Exposure to summer heat is harmful to our skin.

The skin gives protection to our body and also helps to regulate body temperature. Summer heat and the ultra violet rays in sunlight can adversely affect our skin leading to sunburn, suntan and dark pigmentation. So we need to protect our skin using sunscreens and other methods like umbrella, full sleeves clothing, hats etc.

Effects of Ultra Violet (UV) Rays

UV Rays cannot be seen or felt. But they penetrate skin.

Repeated exposure to sun damages the layers of skin. Gradually skin loses its elasticity and suppleness and it tends to sag and wrinkles appear, leading to premature ageing or acceleration of ageing process. UV radiation is the main cause of premature ageing and pigmentation, sunburn, freckles, age spots, boils, itching or burning sensation and red rashes on the skin.

Exposure to sun can irritate skin leading to pimples or dryness of skin. UV Rays are more intense at high altitudes. Therefore one has to take precautions at high altitudes.

There are 3 types of UV rays:

UVA Rays:- The rays cause wrinkles on skin. Too much exposure to sunlight with UVA rays may lead to skin

skin) will be more affected.

How to protect our skin from sunrays?

Putting a barrier between our skin and sunlight using a sunscreen which absorbs or scatters UV rays is the best way of protection. Face is the most important part to be protected from sunburn. Apply sunscreen lotion or cream according to your skin type. Apply frequently on face, especially nose, if you stay out in sun for long time. To protect your face use a hat with broad rim. Wear sunglasses to protect skin around eyes. Lips are another sensitive area. Apply sun block lip salve or lip balm if you get dry, cracked or weeping cold sores around your lips.

Things to Remember

■ Apply a sunscreen (which suits your skin) when you go out in sun. Apply

sunscreen with sun protection factor (SPF) 15 or more, on exposed parts of body at least half an hour before going out.

■ Select sunscreen lotion or cream according to your skin type for eg: Non-greasy lotion for normal skin, water resistant sun block for sensitive skin, water proof light weight sunscreen



cancer.

UVB Rays:- These rays may cause sunburn. Exposure may lead to cataract in eyes. These are more chances of skin cancer like Melanoma in young people following exposure to UVB rays.

UVC Rays:- These rays adversely affect the pigment in our skin called 'Melanin.' Those with fair complexion (Who has less amount of melanin is the

soufflé for oily skin etc.

■ Apply sunscreen on face, neck, ears and hands.

■ If you have to stay out in sun for a long-time, reapply sunscreen after 2-3 Hrs.

■ Sunlight is the strongest between 10am and 4pm. So avoid exposure to sun during these hours. You may go out early morning or late afternoon if possible.

■ Cover up your body with loose dress made of cotton (having full sleeves).

■ Use umbrellas, cap, hat or scarf to protect your head and hair.

■ Have a glass of water or juice before going out.

■ Carry a bottle of water along with you.

■ Carry a bottle of water along with you.

■ Drink plenty of water and other fluids during summer.

■ After swimming or exercise,

wipe off sweat from your skin and apply sunscreen lotion.

■ 80% of the UV rays present on cloudy days may cause damage to skin. So apply sunscreen during cloudy

and if lip balm containing sunscreen if you apply makeup before going out.

■ If you are spending more than 20 minutes outside, apply a stronger sunscreen with SPF 30.

■ Replace your sunscreen every year to ensure maximum protection.

■ Sunscreen has to be applied even when you are inside the house during summer as the UV Rays can come through glass windows also.

■ You have to apply sunscreen lotion on hands before going out, even if you wear full sleeve clothes.

So protect yourself from the harmful sunrays. Remember that a small dose of daily sunshine is good for you. So don't ban sunshine completely. Stay protected this summer!



weather also.

■ Use a face moisturiser or foundation containing at least SPF 15

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WORLD HEALTH DAY AND DEPRESSION

Dr (Major) Nalini Janardhanan

7th April is celebrated all over the world as World Health Day every year to mark the anniversary of WHO and to create awareness among people about health. This year, the theme for World Health Day campaign is "Depression Let us talk".

What is depression?

Depression is a common mental disorder which affects people of all ages in all countries. Globally more than 300 million people of all ages suffer from depression. It is a leading cause of disability all over the world. More women are affected than men. Worst cases of depression can lead to suicide. Suicide is now the second leading cause of death among people of 15- 29 years of age. It is estimated that around 8 lakhs persons die from suicide globally every year which means one death every 40 seconds. Depression can be prevented and treated.

Symptoms of depression

Depression is an illness characterized by persistent sadness and loss of interest in activities that one normally enjoys. It may be accompanied by an inability to carry out daily activities for at least two weeks. Other symptoms are loss of energy, anxiety, reduced concentration, indecisiveness, restlessness, change in appetite, sleeping more or less, feelings of worthlessness, guilt or hopelessness, thoughts of self-harm or suicide.

If we are depressed:

- We may have negative and disturbing thoughts.
- We think everyone would be better off without us.
- We may feel

hopeless and there is no point in living.

- We feel lonely even when we have family and friends.
- The pain seems overwhelming and unbearable.
- We may think suicide is the solution to our problems or we may imagine death as a relief.
- We feel lonely and we don't understand why we are feeling this way.

Remember

Depression is something that can happen to anybody. It is not a sign of weakness. Depression can be treated with medication or counseling or both.

If we feel that life seems so hard that it is no longer worth living and if we are depressed, we should remember the following:

- We are not alone. Many people have gone through what we are going through and are alive today.
- We can get better.
- There is a lot that we can do to keep mentally strong.
- There are people who can help us.
- If we feel he may be leading to

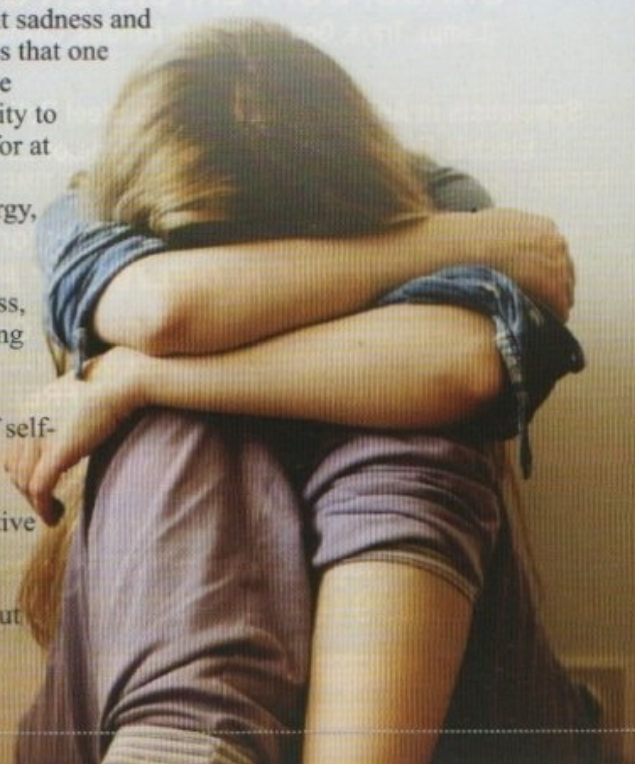
depression, we should talk to someone we trust or seek professional help.

- It is OK to talk about suicide. It can help us to feel better.
- Don't blame self for negative thoughts or suicidal thoughts.

What to do?

Let us know about what actions to be taken if we are depressed or if we feel suicidal:

- We should talk to someone we trust about our feelings. We may talk to own family members, friends or any religious persons who belong to our religion.
 - Find time for prayer and meditation.
 - Stay connected. Keep in contact with family and friends.
 - Exercise regularly. Even short walks in the morning and evening refresh one's mind and body.
 - Stick to regular eating and sleeping habits.
 - Take balanced diet including fruits and vegetables.
 - Don't abuse drugs.
 - Avoid or restrict alcohol.
 - We should continue doing things we always enjoyed even when we don't feel like doing.
 - Replace negative thoughts and self-criticism with positive thoughts and optimism.
 - Should feel elated on own achievements.
 - Seek professional help. Consult a doctor, counsellor or psychologist.
 - If felt suicidal, contact someone for immediate help.
 - If we think we are in immediate danger of harming self, should contact a helpline or emergency services.
- Life is beautiful and short. So spend time with people who love us, inspire us and encourage us to be the very best we could be. Stop hating ourselves for everything we aren't. Start loving ourselves for everything that we are. So we shouldn't get depressed. Let us face life with a smile!



CHILDREN AND ADULT CHILDREN OF THOSE ADDICTED TO ALCOHOL/DRUGS



Dr Sujatha Nair

■ Children are deeply affected by the addictive drinking or using of adults in the house.

They learn co dependent behaviors of denying the existence of the problem and not talking about or confronting the drinking.

Consequent to the environment at home the children develop different compensating personalities.

Inhibited - they live with anxiety and guilt blaming themselves for their parent's using, and anxiety regarding anticipating behaviors. In adulthood they suffer from Generalized anxiety

High Functioning- they work extra hard at school, push themselves many times multitask by working to support the rest of the family and studying.

Externalising- wherein psychopathic behaviors develop in childhood, like abusiveness, criminal tendencies, cruelty to animals, bullying, poor adaptive abilities, indulging in usage of drugs and alcohol as a reaction to situations at home.

Emotionally dysregulated - develop mental ailments as a maladaptive behavior, are unable to regulate emotions, have history of physical or sexual abuse as a child. Many children do face also sexual

molestation at the hands of an alcoholic parent who is under the influence of alcohol. they can also grow up to get into relationships that are dominating or abusive.

Somatisation- Many times stress manifests in physical forms with the child or adult coming down with physical ailments.

They grow up with the following destructive traits

Denial- the problem is hidden or not addressed. So they believe that families do not discuss emotions and they do not learn how to deal with them

Guilt- they grow up thinking they are responsible for the parents drinking/using. They become people who take on a lot of self blame, self pity and guilt of going through emotions of anger and pain.

Fear of anger- Children of alcoholics grow up into adults who are afraid to articulate what they feel out of the insecurity that expressing anger or emotions would result in the person leaving or be pushed to use alcohol and drugs. To be able to safely express themselves his the crux of the treatment.

Relationships- Growing up, the adult child of an alcoholic/addict who is untreated gets into relationships with people who are emotionally unavailable or with people who are themselves

addicted to alcohol or drugs.

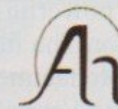
They find it very difficult to identify their own emotions. As brushing emotions under the carpet was the norm growing up and issues were never spoken about in the open, any conflict induces fear of the relationship breaking up. This results in the person becoming a people's pleaser; a person who is a care giver, multi tasks and manages things so that there is no conflict. Thus the need to control also develops in a life that one has other wise no control over. The emotional suppression that develops results in

Some co dependent children also tend to grow up to be emotionally unavailable themselves and compensate by becoming over achievers.

Under the above circumstances treatment of co dependent children of those addicted to alcohol and drugs is extremely essential as these traits carries forward to a lifetime affecting other lives consequently.

Treatment is Counseling in a loving accepting safe non judgmental environment. Adding Meditation to the process takes a direction which is constructive and self transformative. ■

For any clarifications contact
Dr Sujatha Nair on 09820330439



Anatta Humaniversity Pvt.Ltd.
Contact Person:
Ms. Vandana Hiranandani
+91 9967334000
Website- www.anatta.in

Film : Katalppalam (1969)
Lyrics : Vayalar Rama Varma
Music : G Devarajan
Singer : S P Balasubramanyam

ഈ കടലും മറുകടലും....

ഈ കടലും മറുകടലും
ഭൂമിയും മാനവും കടന്ന്
ഈരേഴു പതിനാലു ലോകങ്ങൾ കാണാൻ
ഇവിടന്നു പോണവരേ!
അവിടെ മനുഷ്യനുണ്ടോ?
അവിടെ മതങ്ങളുണ്ടോ?
(ഈ കടലും... പോണവരേ)

ഇവിടെ മനുഷ്യൻ ജീവിച്ചിരുന്നതായ്
ഇതിഹാസങ്ങൾ നൂണ പറഞ്ഞു!
ഈശ്വരനെ കണ്ടു! ഇബിലിസിനെ കണ്ടു!
ഇതുവരെ മനുഷ്യനെ കണ്ടില്ല,
കണ്ടില്ല,- കണ്ടില്ല, മനുഷ്യനെ കണ്ടില്ല!
(ഈ കടലും... പോണവരേ)
ഇവിടെ സമത്വം പുവിട്ടിരുന്നതായ്
വെറുതെ മതങ്ങൾ നൂണ പറഞ്ഞു!
ഹിന്ദുവിനെ കണ്ടു മുസൽമാനെ കണ്ടു
ഇതുവരെ മനുഷ്യനെ കണ്ടില്ല,
കണ്ടില്ല,- കണ്ടില്ല,
മനുഷ്യനെ കണ്ടില്ല!
(ഈ കടലും... പോണവരേ)

Ee katalum marhukatalum
Bhūmiyum mānavum katannū
Eerēzhu patinālu lokangal kāñān
Ivitannu pōṅavarē!
Avite manushyanuntō
Avite matangaluntō
(Ee katalum... pōṅavarē!)
Ivite manushyan jīvichirunnatāi
Itihāsangal nuṅa parhanju!
Eeswarane kantu! Ibilīsine kantu!
Ituvare manushyane kantilla,
Kantilla, kantilla,
Manushyane kantilla!
(Ee katalum... pōṅavarē!)
Ivite samatwam pūvittirunnatāi
Verhute matangal nuṅa parhanju!
Hīnduvine kantu! Musalmāne kantu
Ituvare manushyane kantilla,
Kantilla, kantilla, Manushyane kantilla!
(Ee katalum... Pōṅavarē!)

Katalppalam was produced by Manjila Films of M O Joseph, brought to movie world by actor Sathyan, and directed by K S Sethumadhavan. It was adapted from a play of the same name. The play itself was adapted from an old Hindi film Prem Nagar (1940). Sathyan was in a double role, father and son. He essayed both roles in a powerful way and received the State award for the Best actor. The film also received awards for best dialogue (K T Mohammed), music (G Devarajan), lyrics (Vayalar Rama Varma) and for best female

singer (P Leela). The film had four songs rendered by S P Balasubramanyam, Yesudas and Vasantha, Madhuri and P Leela. Other songs are Ujjayinile gayika, Kasthoorithailamittu and Onne poi... Besides Sathyan, Prem Nazir, K P Ummer, Sheela, Jayabharathi, Adoor Bhavani, Vijayachandrika, Vilasini, Bahadur, Adoor Bhasi, Sankaradi, N Govindankutty et al as supporting actors. The movie is available on Youtube.

ANEESH RAVI THE OPTIMIST

The regular watchers of TV channels cannot forget the face of Aneesh Ravi. He has been a presenter of stage shows, presenter of Cookery Shows, actor and so on. His own serial has already completed 100 shows.

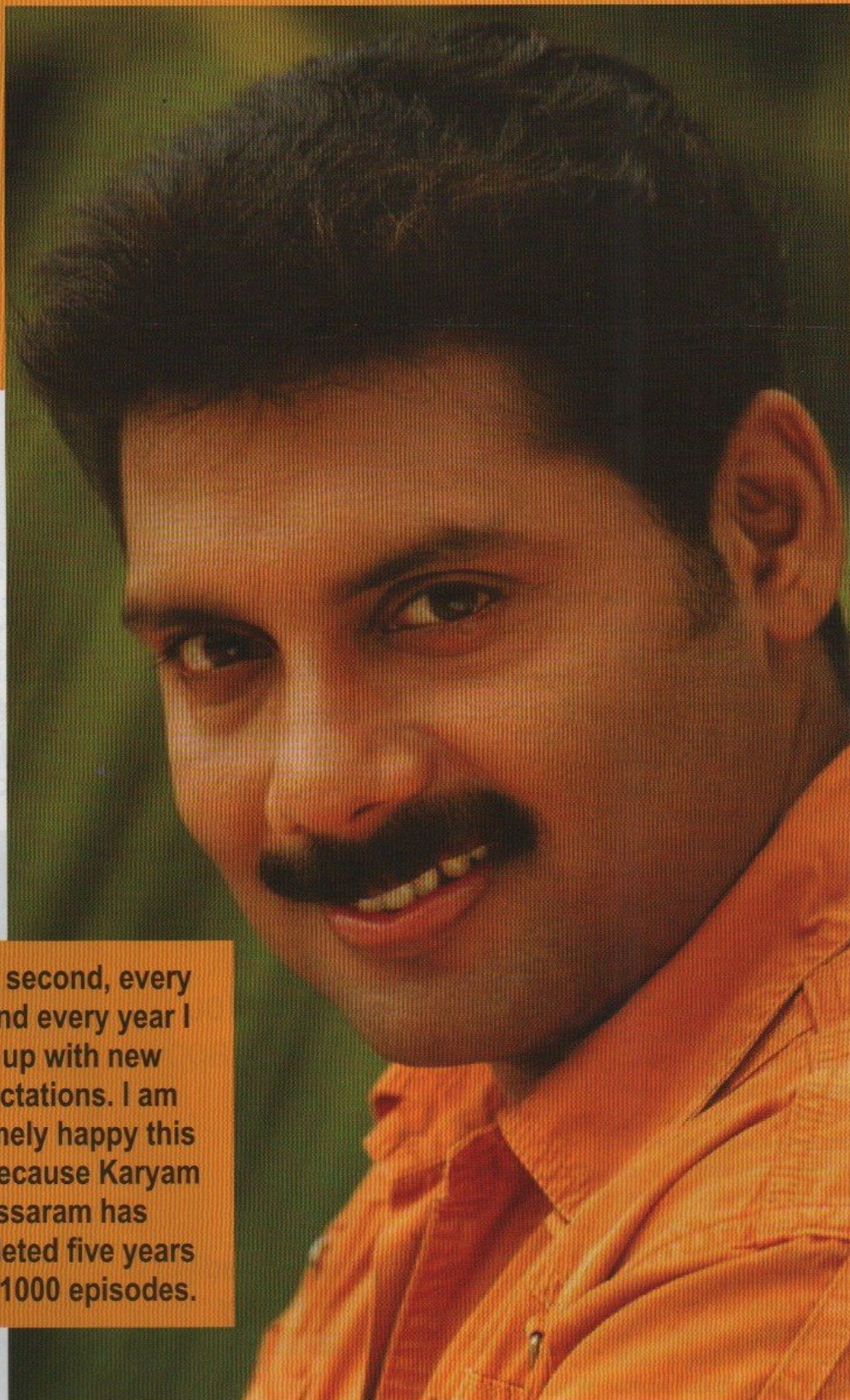
Q: Normally production of serials not undertaken by the actors. How could it happen in your case?

A: Nothing (laughs). It is more than 16 years since I came to television. It is for the first time I became a producer of a serial. The idea came and I took it, that's all. My serial '3 Pennungal' has already completed on Surya TV. It is being shown on prime time at 8.30 pm. Ajay Narayan is directing it. Sandra, Anu Joseph, Mahalakshmi Sadhika et al the heroine and I do the hero's role. Initially I was reluctant to act but when the potential was realised, I was changing the decision. I am also doing 'Karyam Nissaram.' I am a typical Malayali in this serial with a 'mundu' as my main attire and print Malayalam. Then came the prospect of 3 Pennungal with a totally different character, a challenging one. I am businessman Ram in it.

Q: What are your new expectations in this New Year?

A: Every second, every day and every year I get up with new expectations. I am extremely happy this year because Karyam Nissaram has completed

Every second, every day and every year I get up with new expectations. I am extremely happy this year because Karyam Nissaram has completed five years and a 1000 episodes.



five years and a 1000 episodes. Further 3 Pennungal also completed 100 episodes.

Q: When did you start your acting career?

A: I started as a mimicry artiste. I was a winner at university level and then I became a drama actor. Initially I was in experimental theatre and then turned to professional drama. I received several awards including the best actor at the state level. Thiruvananthapuram Sangha Chetana, Souparnika etc were my stages and then I got entry into TV channels. I did the role of Manikandhan in serial 'Mohanam' in Door Darshan during 1999-2000 and I was well received. I played the role of Narayana Guru in 'Sri Narayana Gurudevan' in 2003. The serial got the state award also. Then I became Vimal R Menon in 'Minnukettu' that did 1134 episodes in Surya Channel. In it my dialogue presentation was good a mix of Malayalam and English. Normally the audience mimic the dialogues of films but my dialogues of 'Minnukettu' were taken over by the audience. Then I did an anti-hero role in a Tamil Serial 'Mekhalai'. It was followed by Dr Naren in K Balachander Sir's 'Santhinilayam' and I was the hero in this. Then I came to 'Karyam Nissaram.'

Q: Did anyone from the new generation asked you to keep away?

A: No, never. I never grab others' opportunities. There is a saying, 'When one door closes, nine others would open.' I do not wait before a closed door. If I did, I might miss other eight doors. I tread my own path while others could take their own.

Q: Malayalam serials are showing a lot of illicit relationships and some people demand that they should be censored. Do you agree?

A: Assume that we are climbing the high ranges in a bus. When we sit on the left side we can see beautiful valleys, rivers, trees and flowers. If we sit on the right side, we can see only rocks. In such a situation, if we insist that we would sit only on the right side, we can see only rocks and miss all beautiful scenes. This is how I see our spectators. We are told that the serials that you allege to have undesirable scenes have the highest ratings though they mislead the women and children, what can we do? Occasionally viewers should change the channels. Then they can see other beautiful alternates. We artistes are helpless in this matter. When a



With director K Balachander

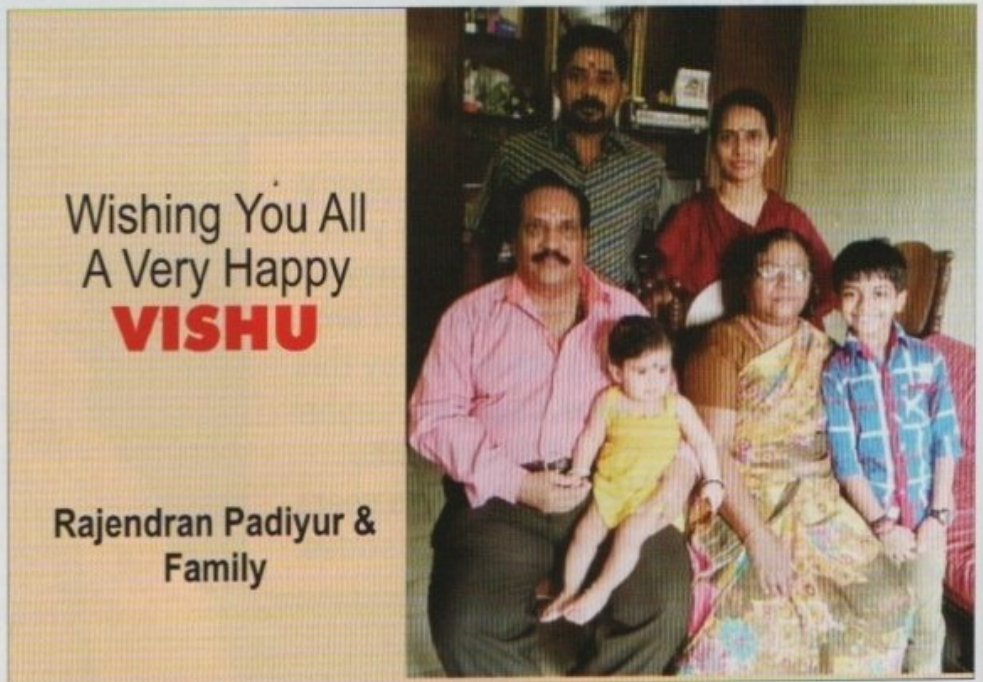


character is shown as smoking on the screen, a display of 'Smoking is harmful to health' would not, in my opinion, serve any purpose.

Q: Your native place and family?

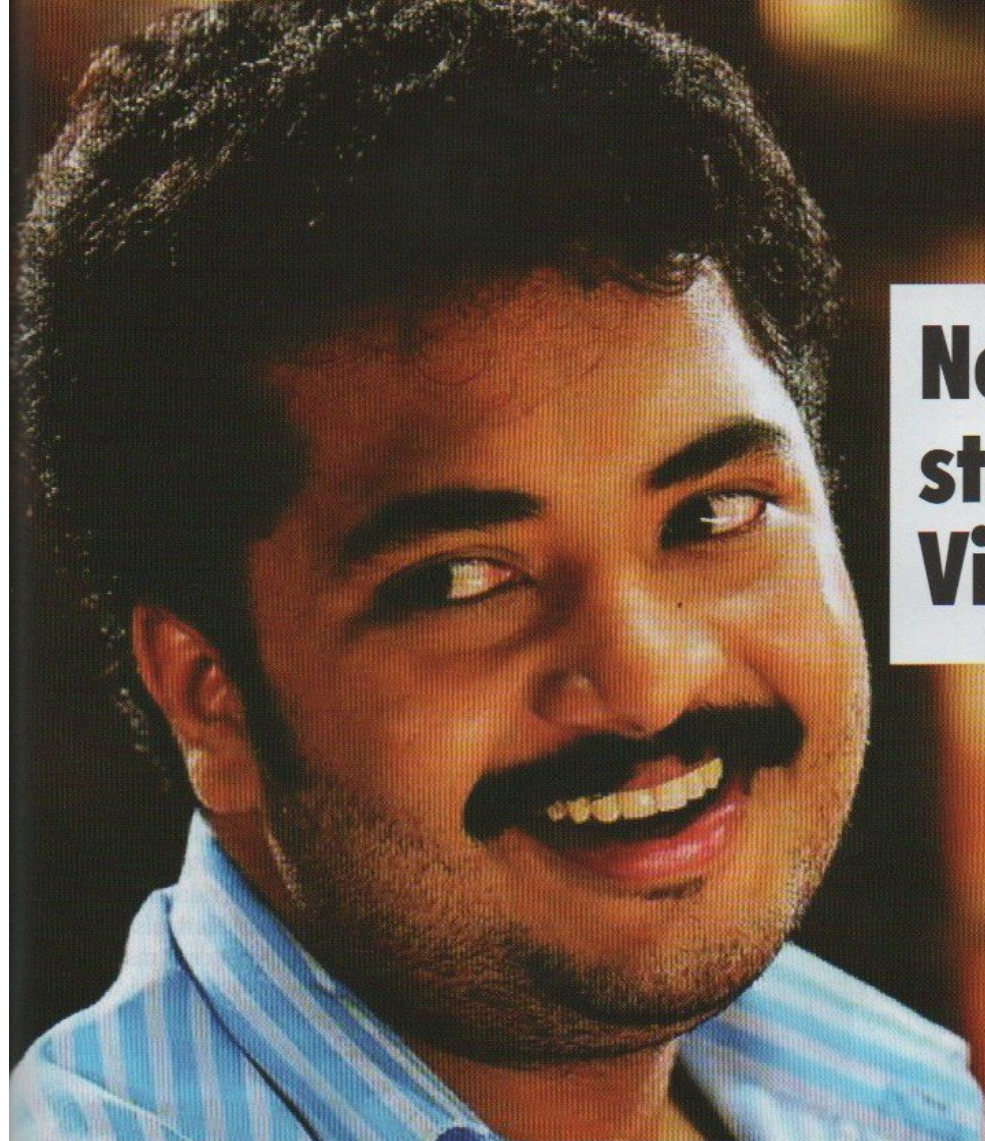
A: I am from Chirayinkeezhu the place of Prem Nazir, Bharat Gopi, G K Pillai et al. My parents and siblings are quite well. My wife Jayalakshmi is employed in a PSC. Elder son Adwait is a student of sixth standard and the younger one Anant is only two and a half years old.

Let me be frank with you. I am an ultimate optimist. I firmly believe in God and think good things and do good things. My good wishes to the readers of Kerala In Mumbai. ■



Wishing You All
A Very Happy
VISHU

Rajendran Padiyur &
Family




Now every step with care: Vinu Mohan

It was Siby Malayil who introduced Lohithadas, the most creative writer of Malayalam film world. With 'Thaniyavarthanam he came to the forefront of story writers of Malayalam films. He created very powerful characters for Mohanlal, Mammooty, Murali et al so that they could showcase their inherent talent. Then he turned director. He started with Bhoothakannadi and in Nivedyam, he introduced two debutants; Vinu Mohan and Bhama.

It is a second birth for Vinu Mohan. Many film addicts might not have seen Nivedyam but certainly they must have seen the part that showed the song scene of 'Kolakkuzhal vili ketto...'. After Nivedyam, Vinu Mohan did several films but many might not remember them. Nevertheless, the time has changed with the release of 'Pulimurugan.' It gave a new impetus not only to the theatre owners but actors like Vinu Mohan.

Q: How did you become a part of Pulimurugan?

A: After Neena of Lal Jose, there was a gap in my work. Then I got a call from



Vinu Mohan is the grandson of the Kottarakkara Sreedharan Nair, one of the most powerful actor Malayalam film has ever seen.

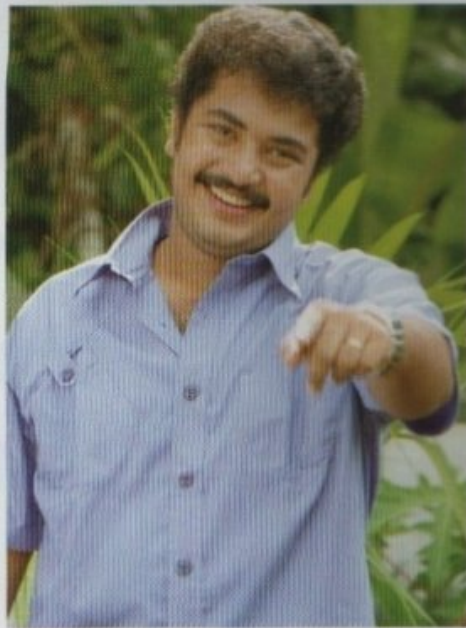
Nobil, the Production Controller. A film of director Vyshakh with Laletta (Mohanlal) in the lead role. The role is that of the younger brother of Laletta. He asked me to meet Vyshakh Sir if interested in that role. I was told that it was a major project and when it would start and when it would be completed he could not tell me. Yet if I am interested, I should not give dates to other projects, he said. When I heard the thread of the story, I was thrilled. Initially I was told the story related to the flashback. After the death of the parents, the hero lovingly brings up his younger brother. There would be a song also for me. I instantly gave my nod.

Q: Was it your film with Mohanlal?

A: In movies, yes. Earlier we appeared together for a government advertisement.

Q: New films?

A: After 'Pulimurugan', I did 'Joemonte Suvisheshangal'. I did not do any other movie afterwards. The shooting of many films were postponed due to the recent film agitation. I heard the stories of a few more films. One of the Tamil movies of which I heard the



story earlier, is on the pipeline. They are modifying the story. A few projects are coming by May.

Q: Do you feel that your public relations are a little weak?

A: Not so. After Nivedyam, I did a few films. A gap came because of the demise of my father. My father was the

backbone of our family. His sudden departure forced me to take over the responsibility of the family. The streamlining took nearly one year. By then, my body got a little fattened and I had to trim to re-enter the movie world. It was then that Lal Jose called me for Neena.

Vinu Mohan is the grandson of the Kottarakkara Sreedharan Nair, one of the most powerful actor Malayalam film has ever seen. To be exact, Vinu is the son of Sreedharan Nair's daughter Shobha Mohan. She was the heroine of Mukesh in 'Balloon'. It was the first film for both of them. Saikumar is Vinu's maternal uncle. He did put his stamp on dramas as well as movies.

When an actor listens to a story, they would in most cases appeal to them but when the final product comes out, they would feel betrayed. Now Vinu would make a commitment only after assessing of its likely impact at the output stage. As in Tamil films, every Friday new stars are created in Malayalam also. Let us wish him better and better films in future.

Priyadarshan to head the Jury of National Awards



Priyadarshan the veteran movie director of Malayalam, Hindi and Tamil languages is

happy as he has been chosen to the jury to decide the best in various fields of Indian cinema. The 60 year old director is confident of doing the job with ease as he has been around in the industry and has directed 91 films in various languages.

The director himself has an impressive list of National Film Awards in his kitty. In 2007 he won the award for the best feature film for his 'Kanchivaram' and in 1996 won three awards for best art direction, best special effects and best cinematography for 'Kaalapani.' With this selection he withdrew his 'Oppam', a Mohanlal starrer, from all categories of the competition.

State Awards for Malayalam Movies



For the first time in the history of state awards for Malayalam movies of 2016, the awards for the director and film went to women. Director of 'Man Hole', Vidhu Vincent bagged the awards for the best picture and director. Vinayakan bagged the award for the best actor for his 'Kammattipattam.' Rajisha Vijayan got the award for the best actress for 'Amuragakarikkinn Vellam.' The second best picture is 'Ottayal Patha' directed by Santhosh Babusenana and Sathish Babusenana. 'Maheshinte Pratikaram' secured the award for the popular film with artistic content. Awards for the best character actor went to Manikantan Achari (Kammattipattam) and for actress to P K Kanchana (Olapeppi). Awards for the music category went to Vinod Mankara (film with best songs, Kamboji), M Jayachandran (Music director), ONV Kurup (Natavathil thurannilla...) and K S Chithra (best female singer, 'Natavathil thurannilla...'). Suraj Santhosh (best male singer, 'Thaniye mizhikal, film Gappi), Actor Salimkumar (Story writer, Karutha Joothan), Shyam Pushkaran (screenplay writer, 'Maheshinte Pratikaram'), M J Radhakrishnan (cinematography, Katu Pookkunna Neram), Vishnu Vijay (background score, Gappi) and Shanavas Bavakutty (debutant director, Kismat) are the other winners. There were 68 films in the competition.

FIGHT OVER MUSIC RIGHTS

Music Maestro Ilayaraja has forbidden playback singer of 50 years S P Balasubramanyam and his troupe that includes the nightingale of Malayalam Cinema K S Chithra from singing songs for which music was composed by him in any stage shows without his prior consent. He did it through his lawyer, according to a tweet by SPB on Facebook. He informed his fans that henceforth he would desist from singing Ilayaraja's compositions.

If the music director resorts to legal proceedings, SPB says, he has to pay crores of rupees in compensation and hence his decision to desist from singing the compositions of Ilayaraja. Fortunately SPB has sung compositions of other masters also and hence there would not be any problem of singing on stage during his current world tour, named SPB50, to celebrate the fifty years of his singing for movies.

Earlier K J Yesudas has warned other singers from rendering his songs in their stage shows, conveniently forgetting his singing of songs of Mohd Rafi and others during his initial days as a singer. Singers like Madhu Balakrishnan and Unni Menon were stopped singing KJY's songs. Similarly Ilayaraja also forbade radio and TV channels from

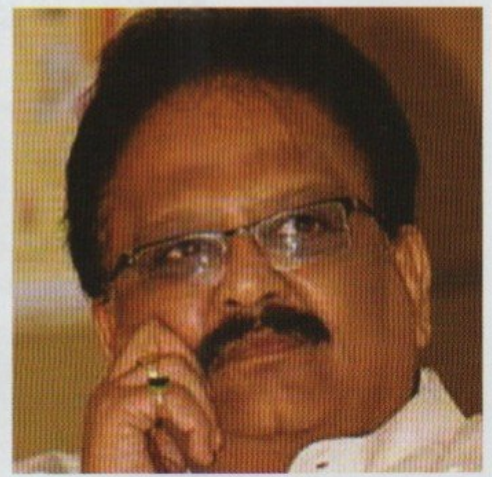
broadcasting/telecasting the scenes involving his songs, without his express consent. He seemed to have forgotten that he used Raagas of not his invention while set tunes to various songs. He also used the tunes and songs of musicians of previous era. We do not know if he paid royalty for such lifting of tunes. In this regard, the song 'Kaattinile varum geetam....' comes to mind.

It is said that five years ago, Ilayaraja has acquired the copyright of his songs and transferred that right to a Malaysian company regarding the songs made prior to 2000. He scored music for about 4500 songs in various languages. Many of them were rendered by S P Balasubramanyam who now has been forbidden from singing them again on public platforms.

Earlier the producer of a movie held all rights regarding his movies and as such the artistes and music composers, singers cannot have separate copyright. If so, even a member of the orchestra team could claim copyright protection. In India, the validity of copyright is upto 70 years after the death of the copyright holder, provided he/she registered the name with the state authorities. If the copyright of any songs are lying with the producer, that copyright is to be brought over or wait till the 70 year term expires.



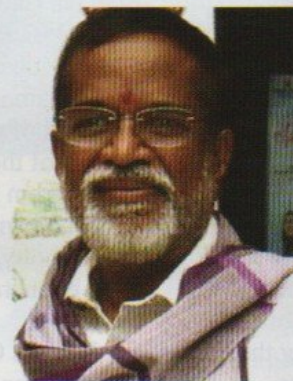
Ilayaraja



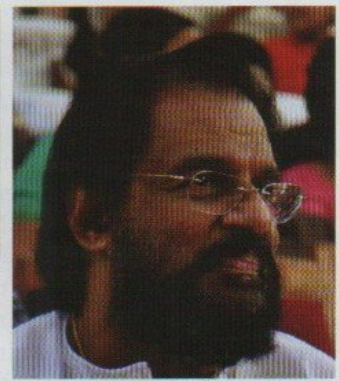
S P Balasubramanyam



K S Chithra



Gangai Amaran



K J Yesudas

In Ilayaraja's case, it is not clear whether he acquired the right from the producer before the latter expired if he is not alive. If the copyright holder has not registered, it ceases with his death and it remains in public domain.

According to Indian Performing Right Society, a body of lyricists, composers and music publishers, only lyricists and composers only are the creators of songs and singers are only presenters. Remember, IPRS is not a government body and their rules cannot be enforced by law. Yet, KJY had the audacity to prohibit other singers from singing songs rendered originally by him in the movies. In this particular case, does Ilayaraja propose to share the income coming from singers of his compositions? What happens to the rights of music arrangers and members of the orchestra? When everyone associated with film music is paid for his or her services by the producers, how come only composers are entitled to further claims? When successive films become hits because of their music, the collaborators are repeatedly approached by the producers. We have a number of cases where despite good music score, composers are forgotten and their creations are wrongly attributed to others.

Any wise man would understand that

the success of any song depends on the collective effort of lyricist, composer, singer, members of orchestra, music arranger, and even the way the songs are presented on the screen. No individual can claim credit for the success on a personal basis.

Brother of Ilayaraja, Gangai Amaran, a composer in his own right, stated that his brother has lost his mind and he was led by his ego and greed. Ilayaraja should have desisted from prohibiting SPB and his troupe from singing his compositions. He should have taken pride that his compositions are still attracting people to admire them, Gangai Amaran stated. If the songs cannot be heard outside the theatres, why songs to be created at enormous expenses, he asks. When South Indian composers borrowed ragas and tunes from Thyagaraja Swamy, Muthuswami Dikshitar, where they paid royalty, he wonders. On the contrary, they refused to sing for money and riches, he asserted.

If singers desist from singing compositions of any musician on stages, soon their creations would be forgotten soon and none would remember them in future.

-Ashwati

Boycott of Vinayan proves costly to AMMA



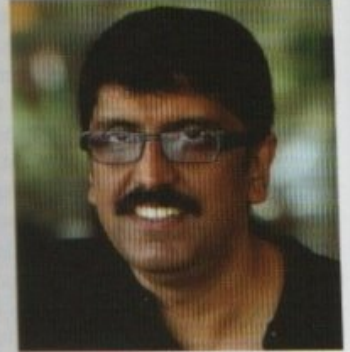
Vinayan



Siby Malayil



Siddique



B Unnikrishnan

Various associations of actors and others asked their members and theatres to boycott Director Vinayan's films in 2008. President of Theatre Owners Association, Liberty Basheer had informed this matter to Commercial Competition Commission and this body took cognizance of it. Now the Commission has come out with its decision. It imposed fine to the professional bodies and their office bearers responsible for issuing the order for the banishment, after conduction necessary enquiry.

Association of Malayalam Movie Actors (AMMA) and Film Employees Federation of Kerala (FEFKA) were levied fines of Rs.4,00,065 and Rs.85,594 respectively. Office bearers of AMMA, Innocent, Edavela Babu, Siby Malayil, B Unnikrishnan and K Mohanan were also penalised. The Directors' Unit of FEFKA was asked to pay Rs.3,86,354 and Production Executives' Union Rs.56,661 to Director Vinayan. The outcome is on the basis of a complaint of Vinayan.

Innocent has to pay Rs.51,478, Edavela Babu Rs.19,113, Siby Malayil Rs.66,356, B Unnikrishnan Rs.32,026, and K Mohanan Rs.27,737.

The amount of fine was arrived at on the basis of profit earned by concerned leaders of the associations during the period from 2011 to 2014. Though Vinayan complained against Mammooty, Mohanlal and Dileep, they were exonerated for want of sufficient evidence.

Justices G P Mittal, Sudhir Mittal, S L Bunker and U C Nehta constituted the bench and asked the parties to pay amount within 60 days from the date of order. On examining the minutes of the meeting of AMMA held on April 5, 2010, the Commission found that the meeting removed actor Thilakan from the movie 'Christian Brothers' for acting in a film of Vinayan, despite their ban. Actor Jayasurya testified that he was advised by Unnikrishnan and Siby Malayil not to work with Vinayan. Capt Raju was also questioned by the Commission during the procedures. Veteran actor Madhu testified in favour

of Vinayan. The Commission also took into account the revelations made by Thilakan in several channels.

Vinayan dedicated his victory to the late actor Thilakan who suffered because of the boycott of him by the organisations AMMA and FEFKA. He said that he did not want the money but the concerned people should realise that nobody could isolate someone else for a long time. He suffered the boycott for eight and a half years. The office bearers Innocent, Unnikrishnan and Siby Malayil should resign from their positions in their union, he contented. The office bearers including the super stars, should end their ego, arrogance and Fascist methods towards others. They engaged lawyers costing lakhs of rupees per appearance, he said. He pointed out that the copy of the order pointed out that the unions behaved like underground mafia. Unnikrishnan, Siby Malayil, Siddique and Kamal behave like the tools of superstars and they are still engaged in conspiracy against him, he said.

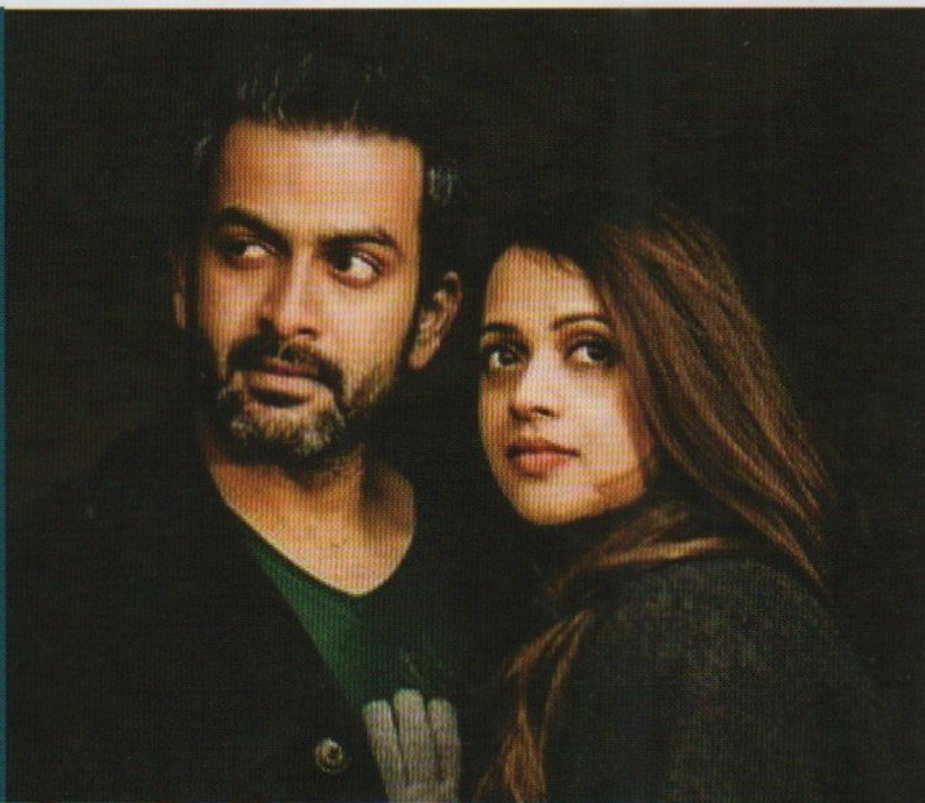


Office bearers of AMMA

ADAM JOHN

■ With Prithviraj in the title role, screenplay writer Jinu Abraham directs Adam John. The shooting of the film started in Kochi. There are two heroines; Bhavana and Misty Chakraborty. Other actors are Naren, Rahul Madhav, Siddharth Siva, Maniyanpilla Raju, Lena, Jaya Menon and Abida Hussain of Hindi film Airlift fame.

Jayaraj Motion Pictures and Bee Cinemas jointly produce this film to be released during Onam season. Gopi Sundar scores music for the lyrics written by Kaithapram, Rafiq Ahamed and Hari Narayanan.



RAMANTE EDENTHOTTAM

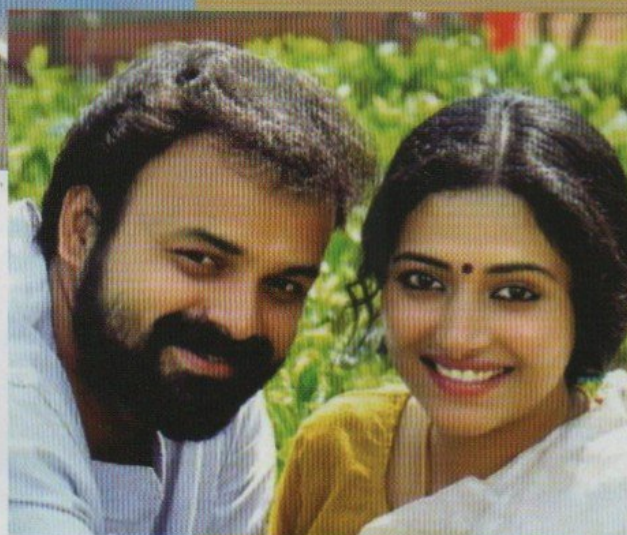
■ Ranjith Shankar directs Ramante Edenthottam based on his own screenplay with Kunchacko Boban and Anu Sitara in the lead roles. Ranjith Shankar himself produces under the banner of Dreams and Beyond. Other actors are Ramesh Pisharody, Aju Varghese, Joju George, Gokulan, Sreejith Ravi, Muthumani, Baby Shyama and Baby Arundhati. Lyrics are written by Santhosh Varma and music scorer is Bijibal.



ORU CINEMAKKARAN

■ Leo Thadevoos directs *Oru Cinemakkaran* based on his own screenplay. Vineet Srinivasan and Rajisha Vijayan are in the lead. Other actors are Vijay Babu, Lal, Ranji Panicker, Suraj Venjaramoodu, Harish Kanaran, Gregory, Kalinga Sasi, Jaffer Idukki, Chali Pala, Abusalim, Kottayam Pradeep, Noby, Sudish, Sohanlal, Shreekant Murali, Shambu, Murukan, Tomi, Anusri, Jennifer, Rashmi Boban et al.

Lyrics are written by Santhosh Varma and music scorer is Bijibal.



SUNDAY HOLIDAY

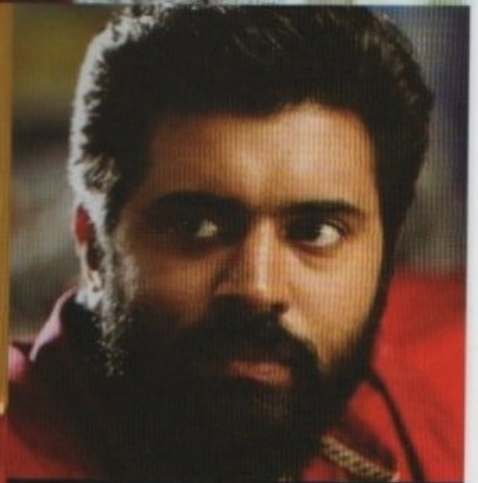
■ It is directed by Jis Joyi based on his own screenplay. Leading actors are Asif Ali, Sreenivasan, Aparna Balamurali and support come from Siddhique, Dharmajan Bolgatti, Sudhir Karamana, Bhagat Manuel, Alansear, Nirmal Palazhi, Shivaji Guruvayur, Kalasala Babu, Asha Sharath, KPAC Lalitha and Lal Jose. Jis Joyi writes lyrics and Deepak Dev provides music.



SOON

ENTE MEENAKSHI

■ Co-star of Mohanlal in 'Oppam', Minakshi plays the main lead in Ente Meenakshi directed by Anilraj based on his own story. Shammi Thilakan, Kochouseph Chittilappalli, Rajeev, Sunil Ramachandran, Brinda Benni, Sabari, Abin et al are also acting in this movie. Akhil S Kiran scores its music.

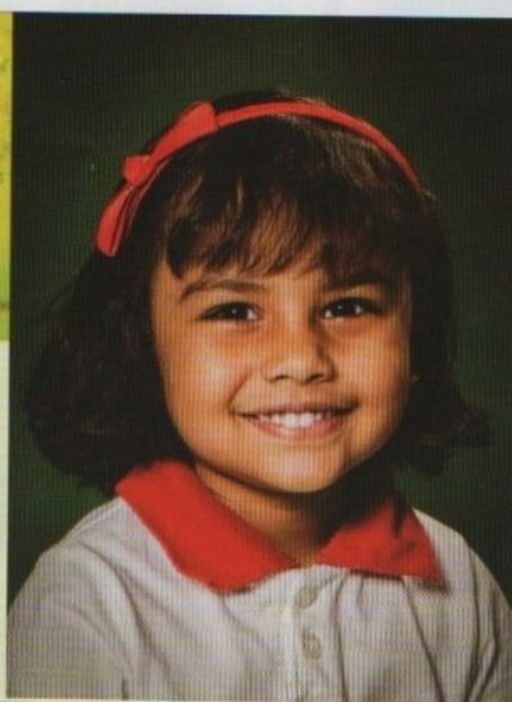


SAKHAVU

■ B Rakesh produces this film under the banner of Universal Cinema. Siddharth Siva directs it. He also wrote its screenplay. Nivin Pauli, Aishwarya Rajesh, Aparna Gopinath, Gayathri Suresh, Srinivasan, Ranji Panicker, Sudhish, Maniyanpilla Raju, Baiju Bitti, Premkumar, director Altaf, P Balachandran, Mustafa, Santhosh Kizhattoor, Aliyar, V K Baiju, Binu Pappu, Tony Luka, Punnapra Appachan, KPAC Lalitha, Rakendu, Aristo Suresh, Seema G Nair and Rashmi Boban share the screen. Suresh S Kurup composes music for lyrics written by Santhosh Varma, rafi Ahmed, Sabarish Varma and Suraj S Kurup.



"Vishu greetings from
Ms. MYRAA JINDAM
(Daughter of Prasad Jindam
& Pooja Nair Jindam)
Grand daughter of
Vijaykumar Nair &
Shobhana Nair)





Kerala in Mumbai

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