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# MADRAS

**ADDISON METAL CUTTING TOOLS**

## MUSINGS

Vol. I. No. 20

FREE ISSUE — EVERY FORTNIGHT

February 1 — 14, 1992

# Sewers alone won't do

*Change of law & cattle dispersal needed too*

(By A Special Correspondent)

**How much water do you need?**

(By A Staff Writer)

How much water does a person in an Indian city need a day? Indian standards, says S Srinivasan, Chief Engineer of Metrowater, prescribe 150 litres per capita per day (lpcd). Of all the cities in India, Madras has the least water per person — just 78 lpcd! Compare this with the highest, Pune's 275 lpcd! In the urban areas outside city limits, the available supply from existing water storage systems is only 26 lpcd.

When the first stage of the Krishna project — agreed on in 1976 and its implementation agreement signed by Andhra Pradesh and Tamil Nadu in 1983 — is completed in 1994, Srinivasan sees people in the city getting 100 lpcd and people in the suburbs 40 lpcd.

Estimating a population of around 9 million in the metropolitan area by 2011 and also completion of the Krishna Project Stage II by that time, Srinivasan feels that the maximum shortfall of water for the metropolitan region will be about 100 million litres a day (mld) against a need of about 1450 mld to give citizens the ideal of 150 lpcd. This, he feels, could be met by a desalination plant; in the next few years, improved technology will bring the cost of such plants down to manageable levels, he feels.

Only 2600 of the City's 13,800 streets still do not have sewers. And these will be served by sewage lines by 1994. In fact, 1200 of these 2600 streets will have sewers by the end of this year.

This was the promise made by S Srinivasan, Chief Engineer, Madras Metropolitan Water Supply and Sewerage Board, at the recent seminar 'MADRAS 2011 — Policy Imperatives — An Agenda for Action' organised by the Madras Metropolitan Development Authority and *The Times* (Bombay) Research Foundation.

But while delivering this heartening message, Srinivasan also warned that sewers alone would not clean the city and improve its health. Two major problems had to be addressed.

**PROBLEM ONE:** As things stand, sewers can be laid, but it is not incumbent on householders to link their homes to the system. The law will have to be changed for that.

**PROBLEM TWO:** The estimated 200,000 cattle in the city. These not only contribute 25 per cent of the sewage in the city, the dung of each head of cattle being four times a human's waste, but their wastes cannot

also be handled by the sewage treatment units in operation at present, these being designed only for human waste.

Srinivasan, in a study of the city's sewage problems, points out that the washings from the city's catteries are a mix of dung and straw, a combination which frequently blocks sewers. With nightsoil from milch animals having an organic load TEN times that of human waste, the treatment plants unsuited to treat such waste also often malfunction. "The cattle must go," his message was unmistakable. But did the legislators attending the seminar hear?



Padmapriya and daughter in Delhi

## Malimony stayed by the S.C.

(By H A Sumith)

I've heard of 'alimony'. I've even heard of 'palimony'. But there doesn't seem to be a word for what the Madras High Court ordered in March 1990 and which appears to have gone unnoticed till now. So, perforce, a word will have to be coined, perhaps something like MALIMONY, to describe a wife having to pay maintenance to a husband.

Fortunately for the language, the word is not immediately necessary because the Supreme Court early this month stayed the High Court's orders till it hears Tamil film actress Padmapriya's case in March.

The case appears to have had its beginnings in Padmapriya's decision to divorce her husband, C R Srinivasan, an acting instructor, in 1985. Srinivasan told the Madras High Court that he was insolvent and that his wife, a "famous film actress with property worth Rs. 60 lakhs and considerable earnings", should pay him maintenance. The court ordered that she pay him Rs. 750/- a month, with retrospective effect from November 1985, as well as Rs. 1000 as costs.

The Supreme Court has now admitted Padmapriya's petition against this order.

**TAILPIECE:** I suppose 'alimony' applies to maintenance paid by either party, but it has been so often used for maintenance paid by the husband to the wife that it does have a 'feminine' connotation. So a word with a 'male-leaning' is perhaps necessary. The stay order only delays a decision on 'malimony' or an alternative.

## THE CHILD ACHIEVERS OF THE CITY

(By A Staff Writer)

A recent issue of *India Today* featured several child prodigies in India. Several of them are exceptional children living in, or associated with activity in, Madras.

Subramanya Sashank is probably the best known of them. This 11-year-old from San Thomè is a flautist of such exceptional talent that he was invited to perform at the Music Academy during the 1990-91 Season. By the time he was three it was obvious that he was something out of the ordinary; he could recognise all the *melakartas*. His father, an assistant professor in Bangalore and a talented flautist, first hoped the boy would learn the violin. But it was the flute the boy got interested in and, by the time he was six, he was playing it in emulation of his father. Moving to Madras, the family

encouraged the boy's talent — and today Sashank is one of the country's outstanding Carnatic flautists, his talent of a kind with that exhibited by 'Mandolin' Srinivas when he was 12.

As well known is Babu Shyamlee (or should that be Baby Shyamlee?). At 5, she's a film star, her magnificent performance in *Anjali*, when she was three, winning her the National Child Artiste Award, competing for which were child actors up to the age of 16. Today, she has 20 films on hand at any given time and works 20 days a month. But what is significant about that is the recognition by every director whom she works with that she is an "outstanding, natural actress" whose talent and range are "prodigious".

Less well-known is Manimekalai Sreelekha. At 12, she's a film music director, following in the footsteps of a couple of relatives. This girl from Rajahmundry, who came to Madras to improve her talent, today works with even a famed singer like S.P. Balasubramaniam. She became the world's youngest film music director when she worked last year with Telugu playback singer Chitra and a 40-member orchestra in the Telugu film *Mogundanti Magavadamma*. Since then, she's been working on several Telugu and Tamil films in Kodambakkam. She's come a long way from that time five years ago

when she became fascinated with film music after seeing *Shankarabaranam* at a touring video screening in a Kamataka village.

A fourth extraordinary talent is five-year-old Adirai Kannappan. She not only recites the entire *Kambar Ramayana* without a slip, but also

(Continued on P3)

**MANAALI RAMAN...**

**IN MAD, MAD MADRAS**

### Infant witness

Will a three-year-old boy's evidence be accepted in court? In this case, an answer will not be necessary, because 'finis' has been written to an alleged murder in Madurai with suicide. But the question still hangs fire.

Ramapandiyam, it is alleged, thrashed his 25-year-old wife with a stick after a bitter quarrel.

When the beating did not stop, their 3-year-old son ran to the neighbours and told them what was happening.

By the time the neighbours reacted, they found, on arrival, a dead wife, a husband who had hanged himself — and a three-year-old witness of traumatic events orphaned.





# Here's what Madras hasn't

My hackles rise when people from other cities complain of the lack of elegant eating-places in Madras — that is, when they are not complaining about the heat. Of course, the maximum number of complaints come from "Bangalore-dwellers", who can't stop bragging about the range and variety of restaurants in that city. Not always impartially, I counter these attacks by pointing out that Bangalore is merely a glorified holiday resort, fit only for retired persons and adolescents of all age-groups.

However, after a recent four-day visit to Hyderabad, I must confess that I have had some second thoughts on the subject. I had no idea that this beautiful city — heir to Muslim culture and strategically placed in the middle of our subcontinent — could boast exquisite restaurant fare as well! From the humble AZIZIA'S (situated in old Hyderabad) which serves the most delectable mutton and chicken biryani and is frequented by the locals, to the very posh KRISHNA OBEROI in Banjara Hills, offering a fantastic view of the charming landscape, along with mouth-watering five-star fare (at five-star prices), there is a wide spectrum of restaurants that is mind-boggling to the average Madras.

What I found most interesting were the medium-range restaurants, which presented pleasing decor to the clientele, not to mention the snow-white tablecloths and elegant bud vases with single roses. These eating-places served a wide array of Chinese, Continental (the genuine article, not a gooey overdone mess overflowing with white sauce) and Indian food. Uniformly, in such places, the portions are generous, and the service is courteous, and the prices are moderate.

My question, then, is: Why can't Madras have a variety of good medium-priced restaurants like other cities? Why must we settle for expensive, five-star fare or indifferent, low-priced ethnic food with nothing in-between?

## Punjab's own

To my mind, there is at least one restaurant in Madras that is both medium-priced, good and

situated centrally on Nungambakkam High Road. TROPICANA is the only place I know — in the middle-range of Madras restaurants — that serves *makki ki roti* and *sarson ka saag*. This, by the way, is the Punjabi equivalent, cuisinewise, of our *idli* and *dosai*.

The restaurant is not very large. It comprises a single hall,

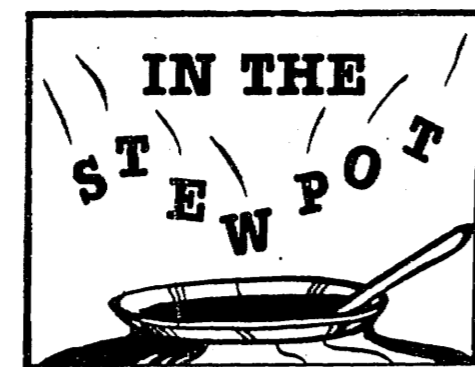
## FOODS & FADS

with glass windows on one side, letting in plenty of light. There is a profusion of real plants, for a change. The false decorated ceiling is salmon pink and the walls are covered with lovely woven carpets (possibly from Andhra Pradesh, my friend suggested). The food is mainly Punjabi.

This, really, is the place to eat *tandoori* fare — order their *tandoori* platter (containing chicken, fish and mutton portions along with *dhal* and the obligatory onions), if you can't make up your mind about anything else.

V.K.

An unusual meal — different, exciting and utterly delicious. Begin with *Cream of Celery Soup* (lovely green celery is available in the markets today). Wholesome, spongy *muffins*, fresh from the oven, are simply irresistible. For chicken lovers, there's *Chicken Roast* with tangy coconut sauce. And did you know that the humble ridge gourd can make an exotic dessert? If you didn't, try *Ridge Gourd Bread*.



## Coconut Sauce

Grind coconut and extract one cup milk. Heat four tablespoons oil and fry the onions. Add the coconut milk and salt and bring to a boil. Heat remaining oil and brown the *maida*. Add the coconut milk mixture and stir for 2-3 minutes.

French fries served on the side make an excellent accompaniment.

Neela Prabhakar

## CHICKEN ROAST

1 kg chicken  
½ coconut, grated  
8-10 whole red chillies, deseeded  
½ teaspoon peppercorns  
½ teaspoon turmeric powder  
8 pods garlic  
1" piece ginger } ground to a paste  
4 cloves  
1" piece cinnamon  
6-8 tbs oil  
Salt to taste

## Coconut Sauce

½ coconut  
3 medium sized onions, chopped fine  
2 tbs *maida*  
6 tbs oil  
Salt to taste

## Method

Grind the coconut, adding water, and extract one cup of milk.

Disjoint chicken, wash, and cook with all the ingredients in coconut milk till dry.

Shallow fry the chicken pieces in a frying pan till light brown. Transfer to a baking dish and bake in the oven (150° C) for 15 minutes. Remove and serve hot with coconut sauce.

## WHOLE WHEAT MUFFINS

(makes 12)

½ cup *maida*  
1 cup *atta* (wheat flour)  
4 teaspoons baking powder  
½ teaspoon salt  
4 tbs sugar  
1 egg  
1 cup milk  
4 tbs melted butter or ghee

## Method

Sieve the flour. Add all the ingredients and beat well. Pour into a muffin tray and bake for 35 minutes in a moderate oven (350° F). You can also use cup-cake moulds.

NOTE: The oven should be pre-heated.

## RIDGE GOURD BREAD

3 eggs, beat until light and frothy  
3 cups *maida*  
1 cup sunflower oil or groundnut oil  
2 cups ridge gourd, peeled and grated  
1 cup chopped walnuts  
3 teaspoons vanilla essence  
3 teaspoons cinnamon powder  
1 teaspoon salt  
1 teaspoon baking soda  
¼ teaspoon baking powder

## Method

Set the oven to 350° F. Grease and flour one 5x9 inch loaf pan. Set aside. Sieve the flour three times.

Measure all ingredients into a large mixing bowl. Mix till well blended.

Pour into the prepared loaf pan. Bake for an hour, or till done. Serve in individual bowls topped with vanilla ice cream. It is also delicious eaten plain.

Chandra Padmanabhan

# Much humour in Padma's dance

The Tourism Department has got up an interesting dance festival at Mamallapuram. The month-long festival has classical and folk dances every evening at 6 p.m. The classical dances are against the backdrop of Arjuna's Penance, while the folk dances are at the TTDC camping site. The festival will go on until February 16th.



Vijyanthimala

Sunday evenings, when she talks about *Natyashastra*, the ancient treatise on dramaturgy, and its influence on dance. The programme is designed in the same way as the *Natyashastra* is, in the form of questions and answers.

## THE VIEW FROM THE WINGS



Tamilians for betel leaves, all ending in a clicking of heels and a salute, had lots of humour in it. I think Padma is among the very few classical artists in the country able to introduce a great deal of humour in her dance.

The Chief Minister also stayed on to watch the Karagam dance performed by the Police Band, Avadi. It was a vigorous and impressive dance, even if it was a hotch-potch of all kinds of movements, including the Bhangra of Punjab.

## Joining the sages

Padma has also been having TV viewers glued to their sets on

*Natyashastra* has documented all the movements employed for drama and dance by every major limb and minor organ of the body. A question I would like to ask is how these movements could be the result of the influence of *Natyashastra* on them. The movements have influenced *Natyashastra*.

Padma is surrounded by reverential disciples who ask questions and react appropriately with wonder at the right places. They contribute much to the impression that Padma has joined the ranks of the seers and sages of South India.

## Still fascinating

An organisation to bring dancers together was established in New York in 1984. The International Dance Alliance was founded by Ben Sommers there to get dancers to help dancers. In recognition of this, a dance week is observed every year.

In India, the week has been observed for a day or two every year. Prima donnas of the dance world get together to perform on a single platform. All the great dancers of Madras have performed together and have also formed an organisation called ABHAI (Association of Bharathanatyam Artists of India).

This year, the dance week was observed for two days, the 22nd and 23rd of January. Students of the prima donnas took part in the gala event, which had all-time greats like Vijyanthimala Bali also participating. She was also honoured by IDA for her "inestimable services to dance". I wonder what that means. But Vijyanthimala has shown increasing dedication and sincerity to her dance, even after retiring from a glorious film career and a disastrous entry into politics. Her lines

# A forgotten anniversary

When Bharatha Natyam moved from the temple to the stage

(By A Staff Reporter)

It passed almost unnoticed in Madras during the last week of December, the height of the Music Season. Yet it was during this Season, sixty years ago, that the Music Academy, just three years after its founding, took the daring step of putting on the boards two *devadasis*. And Bharatha Natyam — a name still in the future; *sathir* was the preferred name at the time — moved from the temple to the stage.

The opposition to the performance was immense. It was a reflection of what the reputation of the dancers of the gods had fallen into. From as far back as 1906, attempts had been made to stop the system of *devadasis*. Legislation in 1915 and 1922 only succeeded in raising the age limit when a girl could be dedicated to the temple — 1922 made it 18. The Madras Legislative Council enactment in 1927 effectively banned the system in temples governed by the Hindu Religious Endowments Act, but this left free temples not covered by the Act. In the end, it was one of the founder-Secretaries of the Music Academy, E Krishna Iyer, who took the bull by the horns and presented *Jeevaratnam* and *Rajalakshmi*, the Kalyani Daughters, on the stage and provoked a passionate debate.

Undaunted, Rukmini Devi persevered and, in 1936, founded the dance centre that eventually became Kalakshetra. What she taught there — and performed — she called Bharatha Natyam. The golden jubilee of her first public performance and the diamond jubilee of *sathir* being performed at the Music Academy both went unnoticed in Madras. It is almost as if everyone wishes to forget the roots of Bharatha Natyam and the dancers of the gods who gave it to South India.

V.R. Devika

# MONEY-BACK

(By A Staff Reporter)

Kamadhenu Computer Centre has launched an innovative **Money Back Scheme**, which makes computer education economical and affordable to most people. The scheme not only turns the student into a thorough computer professional, but also ensures return of his entire tuition fee after a 5-year period.

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Sound counselling by qualified and experienced faculty, advanced methodology and such facilities as a computer lab, library and an active placement cell offer students a comprehensive service at Kamadhenu. This organisation is also

# From New York to Mylapore

Michael Pelletier's Indian connection began with his visit to Madras in the Sixties while still a student. His subsequent visit cemented his friendship with the late Y.G. Doraiswamy, who has been a great source of inspiration to him and to whose memory the exhibition is dedicated. Y.G. Doraiswamy, together with Y.G. Parthasarathy, and working through Bharat Kalachar, made it possible for the artist to exhibit his watercolours, lithographs, etchings, and paintings at the Grindlay's Art Gallery early last month. The individual pieces, personally selected by Y.G. Doraiswamy, comprised a modest spread, with at least five of them blatant in their Indian influence.

"Five Positions for an Open Heart" was a stark and interesting contemplation of a small Indian brass heart-shaped box, which Pelletier picked up at an Indian store in New York. A very fine lithograph of Triplicane Temple captured the temple's magnificence in

a rare and sombre moment. A water-colour of Kapali Temple and two oil paintings — "The Drummer" and "The Dancer", — inspired by a couple of quaint Indian toys, completed the Indian section of the exhibition.

by  
ELIZABETH ROY

However, what stands him apart from the lesser artists was the rest of the exhibits, sensitive in their perception and unmistakably American in their sensibility. He brings to his work the atmosphere of the League (where he studied and worked with outstanding artists like Sternberg and John Ross) and where he was constantly being made aware of oriental and other schools of art. He experimented with abstract work during his student years. It came to him so easily that he felt he "needed something more challenging. I felt it was necessary to convey some sort of a

social message. A visual impact was just as important to me... My images had to have something in terms of form and colour."

If at all it is necessary to validate the sponsorship in a world that's closing in on 'man', then Pelletier is an artist who confesses his fascination with Indian culture and who, about five years ago, allowed himself to be influenced by Henry David Thoreau and "Walden" in particular. That Thoreau reflects Indian thought, or that he refers to the *Bhagwad Gita*, is happenstance at its best. Pelletier warmed to Thoreau's universality of approach, to his scale of values in the social, political and ecological context, to his concern for nature and for an ecologically viable future. It is precisely this that was expressed in a series of oils on canvas and colour etchings ("Prisoner" and "Idol"). A lithograph, "Constellation", showed a spirit of life against an uncomfortable force.

Four of his recent prints included in the exhibition, he said, "are more related to my experiences in New York". In the fiercely competitive art world of New York, he survives by teaching lithography at the Art Student's League of New York, printmaking at Columbia University, and, more importantly, by selling his work at the studio in the recession. He says with a meaningful smile, "I've never painted for the market."

The prints brought out the sharp sense of humour in the uncompromising artist. "Portrait of a Printmaker" suggested "everything in a print is backwards and you shouldn't get any finger prints on them!" The "Commentator" was yet another explosive statement. "Christina Now" was a delightful print of a friend who doled

## Day & night long

Ever heard of a round-the-clock shop? If you haven't, that's not surprising. Pankaj Sondhi says his 24-hour shop, GUDIYA'S, is the only one of its kind in India.

21-year-old Sondhi, not long out of Loyola by way of Delhi and various cantonments in the North, Indianised the European "Seven-Eleven" idea when he started GUDIYA'S, in the basement of the Ceebros complex in Montieeth Road. Using his interior decoration skills he did up an air-conditioned shop and stocked it with gift items — clothes, stationery, knickknacks, greeting cards, flowers etc. And he's been drawing the crowds ever since, especially those remembering someone's birthday only at one in the morning!

Also offering a 24-hour newsstand and typewriting, STD/LSL and Fax services, he plans to add telephone answering (for messages) as well as computer services. And once all his plans for GUDIYA'S, Madras, are complete, he plans to get started on his dream: a GUDIYA'S in every major city in India.

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# Is this Tamil Nadu's

(By The Corner Flag)

What's your choice of the best Tamil Nadu XI ever? Ramachandra Guha, who gave up cricket for Marxism and who's now given up Marxism for less revolutionary social science and cricket writing, offers his XI in a delightful pocketbook *Wickets in the East*, that's just been released by, surprise, surprise! staid old Oxford University Press.

Guha, whose book is an anecdotal and, to an extent, a social scientist's look at Indian cricket, seen from the perspective of each major state or territory that's vied for the Ranji Trophy, ends each overview with his selection

of the best ever XI from the territory. And for an all-time Tamil Nadu XI, which needs include those who lived in what is now Tamil Nadu but played for what was then the Madras Presidency, he picks:

**K Srikanth; C Ramaswami; A G Milkha Singh; A G Kripal Singh; C D Gopinath; A G Ram Singh; M J Gopalan; Bharat Reddy (w.k); S Venkataraghavan (Capt.); C R Rangachari; and V V Kumar.** Manager **S K Gurusathian.**

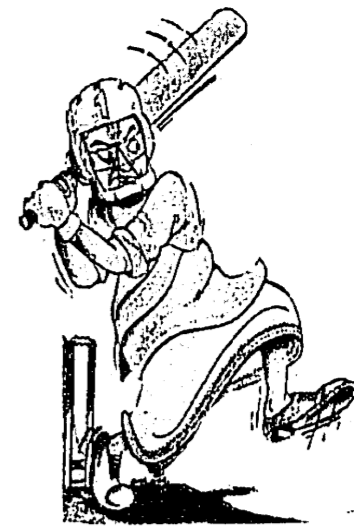
Do you agree with Guha's choice? Other opinions will be welcome. But,

## best XI?

meanwhile, Guha himself is not very certain about only one choice: Bharat Reddy. Other contenders for the wicket keeper's slot he mentions are K Seshachar, one of the successes of the Maharaja of Patiala's Indian XI that toured England in 1911, S V T Chari, who considered "the crowning achievement of his life, not...standing up to Mohammed Nissar", but the Hobart Gold Medal he won as the best student of Madras Medical College, and

M O Srinivasan, whose hearing problem made him rely "on his slips to tell him when to appeal for a catch behind the wicket".

About this team, feels Guha, "there can be little dispute"; it includes, in his social scientist view, sufficient "Iyengars and Iyers (who) dominate the cricketing landscape of Tamil Nadu (the "Iyers giving way to the Iyengars")", one



The Madras at bat

member from "the founding family of Madras cricket...not Brahmin... but...Naidus... its patriarch M Buchi Babu Naidu", three from "Madras cricket's... first family... of all things, Sikh", and a couple to represent the rest.

Guha's concluding footnote in his chapter on 'Tamils and Turbans in Triplicane' is "about the institution that stands behind Madras cricket.... the Mount Road Mahavishnu". After narrating *The Hindu's* splendid

## 'Umpires main victims of cricket stridency'

"Cricket today, especially at the international level, has become loud and noisy; even strident. In my day, say upto the Sixties, there was an air of serenity and leisure about the game. Probably the advent of one-day games, with all the tensions and packed excitement, and commercialisation, with sponsors throwing in big money, is the reason for the change. The sad part of it is that the umpire, a symbol of respect and dignity, has become a very much harassed man."

Madras fast bowler of yesteryear and a Test player himself, 76-year-old C R Rangachari, expressed this view in a chat with *Madras Musings*, when asked about his reaction to umpiring in Australia, of which much is being now written. Ranga, as he is popularly known, had toured Australia in 1947-48 as a member of Lala Amarnath's team, and had made his mark in his test debut at Adelaide.

"The umpiring then was quite good, though there were faulty decisions, off and on. The important point is the players took the decisions in the right spirit, as part and parcel of the game, and, rarely, demonstrated against them. The cricket-writers, some of them famous names, never indulged in criticisms, as we see from the media today. The umpire could do his job with respect and dignity in a relaxed atmosphere.

"Look at the tremendous pressure the umpire is under today, what with television cameras pin-pointing the decisions through slow-motion replays. I was surprised when I was told that, on some of the grounds, huge TV screens show the replays immediately after an incident; the reaction that this produces in the stands must be not only embarrassing to the umpires, but must also affect their concentration. The point to be remembered is that in spite of the tremendous advance that science has provided to the interpretation of the game, the umpire functions in the same old way as he has been doing over the years, making split-second decisions without any external aids. Today, umpiring is a thankless job, with more room for making mistakes because of the tremendous pressure on these gentlemen."

Ranga, who made the celebrated Don Bradman take notice of his bowling at Adelaide — with the wickets of Harvey and Miller, and a couple of others — enjoyed bowling on the fast, bouncy Australian pitches, which helped both pace and spin bowlers. The Indian wickets of those days were good, but on the slow side and helpful more to spin than pace. Amarnath's side, accustomed to such home pitches, and

in the habit of playing front-foot strokes, had problems on the bouncy Australian pitches and took time to settle. "Our fielding was poor, very poor compared to the Australians, while we had to contend with a strong batting side, with about ten centurions, topped by Don Bradman. We really learnt a lot from the Aussies."

Ranga added that through constant exposure to international cricket, tests and one-dayers, our batsmen now had built up a better technique, in batting and bowling. But in fielding and

— C.R. Rangachari

running between the wickets, the Indians still lagged behind.

Ranga, not as fit as in his heyday, when he bounded up to the crease to deliver fast-medium seamers and cutters to pick up the wickets of some of the great batsmen of the day, including Harvey and George Headley, now spends his time quietly, following sport mostly through the 'idiot box'.

P N Sundaresan

## A 'surprise' — & a thriller

M.A.M. Ramaswamy, hailed the monarch of the Indian turf, was utterly taken aback by the news that a section of the Bombay Press had carried a report that he was engaging English ace Willie Carson to ride Flirting Vision in the Indian Derby. Emphatically denying the report, and blaming turf writers for having let their imagination run riot after Flirting Vision's surprise defeat in the Indian 2,000 Guineas, he told this writer: "As in all the classics, Robin Corner will ride my colt (Flirting Vision) in the Derby."

Ridden by Corner, Flirting Vision finished a tame second to the Classic

by  
**AJAX**

Pune Derby winner, Astonish, in the 2,000 Guineas. It was the Vision-Flirting Feathers colt's first defeat in five starts, which included the Kingfisher Bangalore Derby. Understandably, it shocked the Mahaluxmi multitude and critics as well. But the colt's vastly experienced owner took it in his stride. Asked what he thought of Flirting Vision's Derby chances, Ramaswamy said: "My colt has certainly a fair chance."

Ramaswamy also said the South India St Leger, the last classic of the Madras racing calendar, was the next target of his wonder filly, My Pet, winner of the South India Derby. It is to be run of February 9th and My Pet is being given a well-earned rest. All Guindy will remember My Pet. On Pongal Day, the Common Land filly, in the hands of Corner, ran an unforgettable race to pip Striker by the proverbial whisker. In doing so, My Pet completed the rare 1,000 Guineas-Oaks-Derby treble and also boosted his owner's world record classic tally to 168.

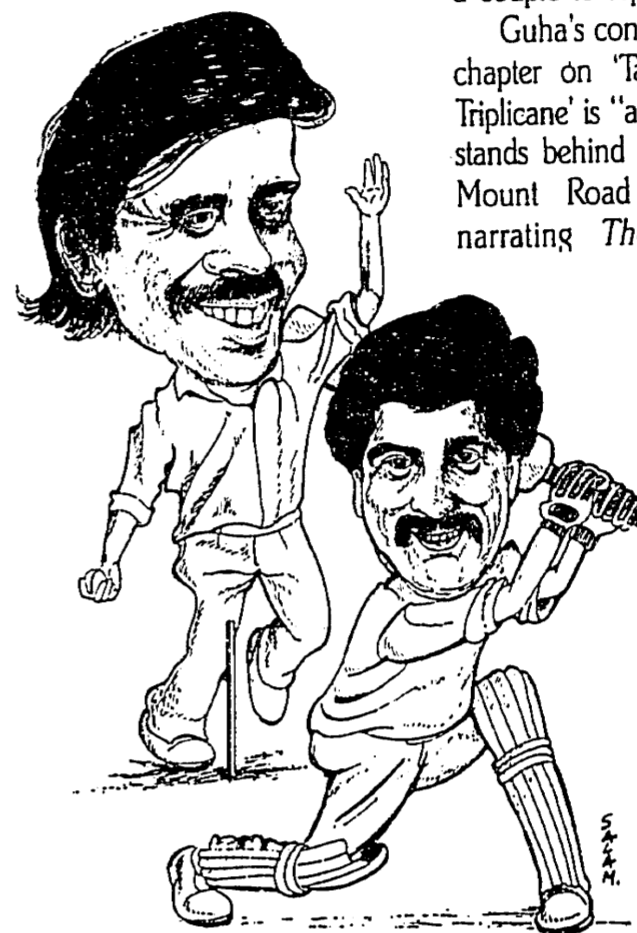
The Sydney Moses-trained Striker was one of two challengers from Bangalore in the field of five. The other was the Rashid Byramji-trained Mesmerize, apparently out to seek revenge for the beating the Ballo colt's stablemate, Classic Style, took from My Pet in both the fillies' classics, the Guineas and the Oaks.

As the field swung into the straight, the challengers from Bangalore seemed to vindicate their trip. First Mesmerize and then Striker, on the inside, raced past the leader Admiralty, who had from the word "go" played the pace-maker's role for stablemate My Pet. But in the twinkling of an eye, the picture changed as Corner asked My Pet for her final run. In a characteristic dash, the filly, on the outside, joined the Bangalore duo. But, just as a three-horse finish seemed likely, Mesmerize, in the middle, virtually threw in the towel.

Came a two-horse battle royal in front of the stands. It brought the holiday crowd to its feet. With about 100 metres left, Striker was still in front and going so well that quite a few thought My Pet was waging a losing battle. But in the strong hands of Corner, My Pet produced just that extra to have her nose in front right under the line.

It was such a close affair that the judges took nearly five minutes to pronounce their verdict after consulting the camera. The delay led to a rush to the ring as some of the bookmakers, who revel in offering prices on photo-finishes, gave liberal odds on dead-heat, only to pay out through their noses. The judges' verdict got a big hand from the multitude and so did Ramaswamy and his trainer, Robert Foley.

Wonderful to relate, My Pet, who has made herself an automatic choice of the Department of Racing for the Invitation Cup, to be run in Bangalore



Madras at the top... Captains of India, both

contribution to the game, Guha mentions a couple of other contributions that the family who owns the paper has made: "Two members of the family have even played for the State: the left-hand batsman K Balaji, and N Ram, who briefly kept wickets for Madras and is now helping to keep the nation's conscience". *The Corner Flag* may be wrong, but he's inclined to think that both only played for Madras University and for First Division clubs and not for the state, though they may have been in the running for places in the State team. Any clarifications?

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