

WE CARE FOR MADRAS THAT IS CHENNAI

MADRAS

MUSINGS

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Vol. XI No. 17

FREE ISSUE

December 16-31, 2001

'Should link heritage to environment'

— *Mumbai conservationist*

(By A Special Correspondent)

You can't sell people the idea in isolation of saving old buildings and restoring them, said Rahul Mehrotra, an architect deeply involved with the Mumbai heritage conservation movement, recently. He was addressing various groups in Chennai who wanted leads on how to make the heritage movement as successful here as in Mumbai. What the conservationists had done in Mumbai, Mehrotra pointed out, was to get everyone involved, from corporates to the Corporation officials and the man-in-the-street, including hawkers, in improving the quality of street use in particular areas, in improving the ambience of these areas and, when they drew crowds, heritage itself got a facelift, with owners of buildings realising that shabbiness was almost a shame in the new atmosphere.

Citing the case of how, once Mumbai got its Heritage Regulations, it was decided by the conservationists and the Corporation to concentrate on improving conditions in one area, the City's biggest, the Fort, Mehrotra explained that initially the area was divided into nine zones and given names like Flora Fountain Zone, Ballard Estate Zone, etc. But nothing really took off, till the conservation groups began to take a closer look at the zones and found some synergies in each. There was Kala Ghoda where there was a concentration of venues associated with art and culture, Hornby Road had a concentration of banks, Ballard Estate had the corporates in stately old buildings, and the Maidan was the Fort's biggest lung. So they decided to create an Art Zone, a Banking Zone, a Corporate Centre and a Green Zone and activities were

planned to focus on what each zone was strong on.

And so, the Green Zone, where cricket was played only during the season, got tall trees and an all-weather walking track round the periphery whose care and use also ensured the *maidan* being kept in good shape the year round.

The Khala Ghoda Festival is now a highlight of the Mumbai year, with art, music and dance shows held on pedestrianised streets during the festival and the art galleries and museums vying with each other to attract attention.

In the Corporate Centre, the hawkers were persuaded to move off the pavements, enabling the old buildings to take a newer look, while the vendors themselves were provided controlled space and occupation BEHIND the buildings, spaces which were made into mini parks by the corporates.

With all this activity, greater attention began to be paid to the streets by the conservationists. Well-designed signage and plaques, trees and seating arrangements, bollards and dividers all began to take a new, bright look. And street space began to look attractive again, in turn encouraging greater activity and more attention to the buildings. Paying attention to the environment and ambience enabled us to integrate heritage-consciousness with both, and instil in the minds of users the need to pay attention to making an entire demarcated place attractive and an attraction, stated Mehrotra.

In recent weeks, a small committee in Chennai has been talking about launching an annual Chennai Festival. This

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In Marxist Calcutta and West Bengal there is considerable activity going on in restoring heritage buildings of the Raj, lighting them up and making them landmarks again in the city. Here, Prinssep Ghat, on the banks of the Hugli in Kolkata shines bright after its facelift. Prinssep (1799-1840) was the Calcutta Mint Master and was responsible for the modern currency system in India, but is better remembered for his contributions to the Asiatic Society. His riverside getaway has remained in a dilapidated condition for decades before its recent restoration. A building in the Classical style, it is seen in this picture all lighted up, a reflection of what was achieved with the Tamil Nadu Police Headquarters on the Marina and showing once more how much can be done with 200-year-old brick-and-lime-mortar buildings.



In sad contrast is the picture on left. Till recently, only the pillars remained of what was the home of the Diocesan Press in Vepery, the oldest surviving printing press in India. The old building was sold and pulled down to make way for two apartment blocks, leaving only these pillars standing. They too have now been pulled down with no thought of even incorporating them in the apartment blocks coming up on the site. What an impressive colonnade they would have formed.

Space for heritage buildings to breathe

(By A Special Correspondent)

The Orissa Government has banned construction of buildings and highrise apartments within 100 metres of historical monuments protected by the Archaeological Survey of India (ASI) and the State Archaeological Department (SAD).

The new Planning and Building Standards Regulation-2001 also prohibits multi-storied buildings in 18 revenue villages identified under the heritage zone in and around the State Capital.

It also restricts construction

of highrise buildings within 300 metres of the boundary lines of old temples and historical monuments protected by the ASI or the SAD. The buildings in such cases should not exceed seven metres in height.

Though such provisions existed in the Ancient Monuments, Archaeological Sites and Remains Act, 1958, they had never been included in the Planning and Building Regulation Acts.

MADRAS MUSINGS
wishes
all its readers and supporters
A Very Happy New Year

Mumbai's experience on heritage environment

In the ocean that is Mumbai, the success that the Heritage Regulations and preservation of localities have achieved is only a drop in that vastness. But that is one helluva lot more than has been achieved in any other city in India. *The Man From Madras Musings* is convinced, after listening to, and seeing, what Rahul Mehrotra had to present at various fora in Chennai recently. Among all the experiences the Mumbai architect and conservationist related, the most significant learning exercise was that heritage conservation — be there regulations or not — must focus on the OVERALL IMPROVEMENT of an area, accepting that heritage preservation is only A PART OF IT. Today, the emphasis has to be on the people of all strata who use an area and what they do in that space. If, without changing that pattern, they are encouraged to improve their environment and working conditions, not only will areas improve but heritage preservation will automatically become a part of the overall exercise.

Citing the ground level reality, Mehrotra said, "We live in Mumbai and Chennai, but those talking loudest about improving the two cities refer to them as Bombay and Madras." While the proponents of heritage conservation see Bombay and Madras in terms of the buildings, architecture and heritage landmarks, Mumbai and Chennai are all about the people who live and work in them and the way they use the space they find themselves in. And, so, Mehrotra narrated, even while the Mumbai heritage conservationists succeeded in getting the country's first Heritage Regulations governing living space (and not ancient monuments), they found that they achieved little except prevention of the pulling down of old buildings and facelifts to just a few while the rest deteriorated. That's when they decided to change tack and look at what could be done to space as a whole in heritage districts or to even one bit of space in a larger area that would attract attention to it.

The establishment at street level of a freely accessible photographic gallery in the Sassoon Library building soon began to attract crowds and, in time, many who came to stand and stare decided to become proactive and support the conservation and improvement of the space around the library. Those who found Mumbai's Maidan, where scores of cricket matches were played every day during the Season, overgrown with weeds and undergrowth during the off-season and never really restored during the season, decided to ensure the Maidan was tended the year round. Mehrotra's numerous examples

made it clear that campaigns merely to save and restore historic buildings are not enough; the campaigners will also have to have an extension wing that needs to reach out to all the users and persuade them to participate in improving what is really THEIR space and that looked-after space is better space and better space is better business.

MMM, after listening to the eloquently chatty Mehrotra is convinced that reconciling two worlds, linking environmental improvement and heritage conservation, is the way to go. What is needed is a trigger in identified areas to get substantial participation. A festival like the Khala Ghoda Arts Festival in Mumbai is the kind of trigger that is possible in Chennai either in the Pantheon Road area or the Marina or in both. The CII's Chennai Heritage and Tourism Committee is looking for ideas to commit themselves to. Could they get down to developing these triggers in two or three places in

SHORT 'N' SNAPPY

Chennai, working with both Government institutions and NGOs to get them going?

Looking at places

Without stating it as lucidly, INTACH Tamil Nadu, which has generally been looking at isolated heritage projects, has also been trying to get the environment-heritage link going in a couple of places near the city. Its 'Places For People' project has thought of redeveloping the Tiruvanniyur Tank precincts not only for water restoration but to improve the quality of life around it. Preliminary studies completed, the campaign to get the people of the area involved has still to be launched.

Similarly, INTACH TN has done a preliminary study on the possibility of reviving historic Pulicat and here there has been considerable public interest shown in the plan suggested. But a detailed, in-depth study is necessary to evolve a comprehensive Heritage and Environment Conservation Plan.

What was clear from Mehrotra's presentations was that Mumbai had several advantages in tackling its projects whereas, in even the two projects mentioned above, Chennai was handicapped on these very grounds. Mumbai's advantages included:

- Sufficient volunteer manpower to generate public interest and enthusiasm.
- Organisations and individuals willing to support permanent publicity for projects, like M.F. Hussain preparing the backdrop for a concert and agreeing to its sale for the cause afterwards.
- Sufficient grants to kickstart initiatives. In this aspect,

Mumbai is particularly fortunate in having such organisations concerned with the necessity to generate a better quality of life, like the Tata's, the Godrej's, the Mafatal's, some of the multinational banks etc.

— An efficient, less bureaucratic and less politicised Corporation, which has benefited much from the energetic private sector ethos of Mumbai. Of significance is the fact that the first enactment the Shiv Sena passed when it came into power was the Heritage Regulations, whose focus was on anything but what the Shiv Sena is committed to.

— A willingness both in the private and public sector to accept advice from qualified building conservationists and to act on it with their help.

Every one of these advantages is needed, even in a modicum, if Chennai is to make a beginning towards what Mumbai has

achieved in just one little area, the Fort. Given attitudes here, *The Man From Madras Musings* wonders whether there is even a faint chance of such good fortune.

TAILPIECE: Speaking of attitudes, MMM hears that a workshop studying heritage issues wanted to take a look at *Senate House* and sought permission for a visit. Permission was not granted. Yet everywhere in tourist literature about the city *Senate House* is mentioned as a landmark of Indo-Saracenic architecture and a building to be seen and admired. MMM wonders how that invitation is in consonance with the sudden, protective attitude to the building which makes it a 'protected' building to be kept from the public eye.

The city's burden

Raising other points of interest at the same Max Mueller Bhavan workshop was Prof. A.G. Krishna Menon, Director, TVB School of Habitat and Town Planning, another eminent architect. Recalling that the British considered developing the Indian urban landscape as the white man's burden, Menon pointed out that, today, the brown man's burden is the white man's legacy. Our laws are irrelevant to our lifestyle and we see modernity only in terms of the Western experience. Which is why, he pointed out, all Town Planning Acts in India are based on the 1947 Town Planning Act of the U.K. But they, at least, he added, have changed it three times in the last fifty years; we have not changed it once! No wonder our urban development is out of touch with reality. And things are not being made easier by the architects themselves; the "archi-

ects are letting our cities down," *The Man From Madras Musings* was glad to hear his views, reflected in these pages often enough, confirmed.

Adding weight to Mehrotra's arguments, Menon made MMM think again when he stated that the conservationists' target of saving buildings only should be made more broad-based, with conservationists becoming more town planning-oriented and town planners becoming more conservation-oriented. "Throw out Town Planning Acts and the ASI Act of 1957 into the dustbin and start again, with, say, a Special Areas Act that will look at both town planning and conservation" he urged. And added "If we've been unable to get it right from 1905 when the PWD manual laid down building and town planning rules for the first time, surely it's time for change 100 years later." Perhaps MMM should add, "So say all of us".

For better air-use

When film-maker S. Krishnaswamy recently launched the Erik Barnouw Public Broadcasting Trust in memory of his mentor from Columbia University, New York, he did it with a day-long round table discussion that was inaugurated by Minister for Information and Broadcasting Sushma Swaraj. And it was quite an impression that the Minister made on the audience. A good speaker, she was even more impressive in her off-the-cuff responses to the comments of other speakers. "Good Prime Minister material," a veteran communicator remarked at the tea-break and *The Man From Madras Musings* was inclined to agree, regardless of whether MMM agreed with her views or not.

The round table was to focus on 'Broadcasting - Rights and Responsibilities', but from the opening remarks seemed to stray into the need for a public service broadcasting channel that would give many around the square the opportunity to present to the public what they thought was good for the public and which would elevate it from the present morass. Sadly, for one reason or another, the politicians, the policy-makers, listeners' representatives and sponsors' representatives did not turn up to offer their side of the debate. So MMM had his fill of hearing how the TV channels today are dominated by "exuberant advertising commercials and lifestyle programmes which promise a fantasy of comforts treating the audience as consumers, and not as citizens of a democracy, soul-depressing News which is primarily that of violence against humanity... (and) 'Soap Operatic' melodrama of heartache, with ephemeral characters blown out

of proportion to mimic epic standards, and the rehash of titillating movies...."

And then there followed the complaints. IGNOU's educational programme *Gyan Darshan* is not carried on TV in Tamil Nadu. Documentaries made by members of the Indian Documentary Producers' Association, which once were slotted for two years by Doordarshan, no longer find a place in its programming. The non-Indian values being propagated by channels that have "hijacked the airwaves", the inability to get sponsors for culture-strong and value-based programmes. And so on and so forth. MMM had heard it all before and so, with the despoiling forces and the policy-makers present, it was all one-way traffic, with nary a thought for National Geographic, Animal Planet and Discovery and why we cannot produce programmes like those and draw their audiences.

At the end of the day, these emerged as problems needing solutions:

- If there's a Prasar Bharati channel producing value-based and educational programmes, how do we ensure access is guaranteed to cable subscribers?
- Popular channels, if they are enlightened ones, should be compelled to offer a certain amount of prime airtime for value-based and educational programmes.
- Prasar Bharati, caged in all its previous avatars and, consequently, never learning to fly, must now be taught how to fly.
- Doordarshan should ignore the other channels and, keeping the country's interests foremost in its mind, develop a character of its own.
- It was time to regulate the TV medium and ensure that codes of conduct for programmes and advertising were strictly implemented.
- A cess should be collected from viewers and distribution channels to subsidise the making and screening of value-based programmes.

At the end of the day, what MMM thought was the best suggestion, was one that suggested:

- Prasar Bharati run a day-long channel in every State devoted to Public Service Broadcasting.
- This programming should be supervised by a Board of eminent citizens with proven track records.
- All cable distributors to be compelled by law to carry this channel.

With Prasar Bharati providing airtime, the only catch — is apart from the already existing one of debates on 'my programme is better/more significant than yours' — where will the producers find the wherewithal for their programmes if sponsors do not cooperate?

Whatever the answers, the round table's notes are sure to give Sushma Swaraj food for thought. — MMM

OUR READERS WRITE

Are there standards?

Our battered roads raise some issues.

1. First and foremost, are there any standards and specifications governing the laying of roads (like those we have, say, ISI or other Standards — for any product)?
2. If so, what are they? Does the Corporation of Chennai have a copy of these standards? Are they easily and readily available to the public and consumer organisations? If there are such standards does the Corporation enforce them when roads are laid?
3. Does the agreement entered into with the contractors provide for laying of roads as per the standards?
4. If the Corporation has standards, why is it not insisting that the roads be laid as per the standards? (It is easy to infer that roads are not being laid as per standards because even with a little rain, roads develop pot-holes.)
5. Suppose there are standards but the Corporation does not adopt them and thereby does not insist that the contractors follow them, the question arises — does not the Corporation follow the standards and insist the contractors follow them?

6. Suppose there are no standards at all, why has the Corporation not prepared or developed standards and specifications with the help of government agencies that specialise in this area? Year after year roads are laid. A little rain and the road gets battered. A lot of rain and there is no road at all! The road (or a good part of it) simply gets washed away! We keep on laying roads. We lay the same road over and over again, year after year, so much so that the road is a good foot or two above the ground level of the areas abutting the road. (This is a problem for homeowners and other property owners as rain water inundates the road and enters their premises and stagnates.)

How long will this go on? Are we going to keep spending crores and crores of rupees in this manner, year after year? Are we, the citizens of the city, to remain mute spectators? Can we not do something about it? Perhaps some public-spirited persons or a consumer organisation could file a public interest litigation in the Madras High Court.

B. Gautham
137 Wallajah Road
Chennai 600 002.

Road sprains

The recent rains have aggravated the state of our bad roads. Now, travelling on them is like riding on a roller-coaster.

I get neck-sprains frequently of late. Before long, I may be declared unfit for driving due to some ailment like Spondylitis, Slipped Disc, etc., when I cannot drive. Will our Government come to my rescue?

My wife who commutes to office by van, has also of late been complaining of back pain and sprains. Could any Health(y) (if he is luckily so!) Professional throw more light on such disabilities caused by the absence/poor condition of what should be a basic right, good roads?

V. Rajagopalan
20, 8th Street Extn.
New Colony, Adambakkam
Chennai 600 068.

Patent for mammarabilia?

That was an excellent piece of memorabilia (mammarabilia?) (MM, November 16th). Yes, mother's milk was indeed standard medication for eye infections in the hoary past. Come to think of it, what with Uruguay Round and GATT and squabbles over *basmati* and other traditional Indian products, it might not be a bad idea if a patent is taken out for mother's milk as an eye lotion; otherwise some foreign drug company will make it in sachets and sell it back to us under a brand like, say, "Grandmother's brand".

C.G. Prasad
9, C.S. Mudali Street
Kondithope, Chennai 600 079.

Preserving the great

If Reader S. Aarti's views (MM, November 1st) are taken to their logical conclusion, we in India

With 'iggins & Eliza in Chennai

(One more (futile?) effort at getting Madras to take to rhyme.)

The Rain in Spain

Higgins:
The rain in Spain stays mainly in the plain.

Eliza:
The rain in Spain stays mainly in the plain.

Higgins:
Again.

Eliza:
The rain in Spain stays mainly in the plain.

Higgins:
I think she's got it. I think she's got it.

Eliza:
The rain in Spain stays mainly in the plain.

Higgins:
By George, she's got it! By George, she's got it!
Now once again, where does it rain?

Eliza:
On the plain! On the plain!

Higgins:
And where's that soggy plain?

Eliza:
In Spain! In Spain!

Eliza, Higgins and Pickering:
The rain in Spain stays mainly in the plain.
The rain in Spain stays mainly in the plain.

Higgins:
In Hartford, Hereford and Hampshire!

Eliza:
Hurricanes hardly happen.
How kind of you to let me come.

Higgins:
Now once again, where does it rain?

Eliza:
On the plain! On the plain!

Higgins:
And where's that blasted plain?

Eliza:
In Spain! In Spain!

Eliza, Higgins and Pickering:
The rain in Spain stays mainly in the plain.
The rain in Spain stays mainly in the plain.

The Rain in Chennai

Again the rain goes vainly down the drain.

The rain it's plain goes mainly down the drain.

Insane!

My brain urbane is plainly under strain!

I think we've had it. I'm sure we've had it.

The rain in vain goes plainly down the drain.

By Jove, we've had it! Now we've really had it!
Now don't complain! Where is the drain?

In the lane! It's a pain!

And what of our refrain?

Profane! In vain!

The drain is strained and can't contain the rain.
Maintain the drain! It won't survive again!

In Halandur, Hambattur and Hadayar

'arvesting 'eresies 'appen!
How blind of you to be so mum!

Now once again, where is the rain?

Down the drain! Down the drain!

Let's dam that blasted drain!

Hurricane campaign!

The rain, it's plain, goes mainly down the drain.
The rain, it's plain, goes mainly down the drain.

(With no apologies for plagiarism, or factual inaccuracies regarding Chennai's lanes, drains and rains. Surely our Scrabble enthusiasts can do a better job than this by way of making the contents more meaningful, rather than mere inane rhymes! The above piece is perhaps not particularly suitable, but there are lots of other lyrics fairly bristling with possibilities.)

Tea Square
Chennai 600 020.

should not be unduly bothered if the Taj Mahal, or the magnificent Secretariat complex, the Rashtrapathi Bhavan, the Moghul Gardens, etc. are not preserved.

I do not think there will be many takers for Reader Aarti's views. A civilised nation should take pride in preserving whatever great and fine buildings of perennial architectural value it has inherited, irrespective of their origin. Let us not imitate the Taliban which destroyed the world-famous Buddha statues in Afghanistan some time ago.

R.C. Narayanan
T 59B, 32nd Cross St.
Besant Nagar
Chennai 600 090.

Not the author

I refer to my article 'Govt. acts on what it preaches' (MM, November 16th). As published, it states in the first paragraph that 'I had in my article (MM, October 1st) stated that Government just stops with advising others on rainwater harvesting (RWH) and does not implement it wholeheartedly in its own buildings'.

It was Reader Susikaran who, in his article "Options for city's water needs" (MM, October 1st), had made these allegations. I was only

reacting to what he had said. My use of the words "the author" appears to have confused your subeditor.

Sekhar Raghavan
D15, Bayview Apartments
Kalakshetra Colony
Besant Nagar, Chennai 600 090.

Editor's Note: Our subeditor regrets getting confused.

Ill-remembered

Reader T.M. Sundararaman (MM, November 16th) has a good word for Government taking over Poet Subramania Bharati's residence in Triplicane, but bemoans, "However, his workplace, viz. *Victory House*, has been demolished".

In the Triplicane house, the rooms where Bharati lived and passed away have been mutilated beyond recognition. My complaints on this have had no effect.

Regarding Bharati's workplace, Reader Sundararaman is wrong. *Swadesamitran* was, when Bharati was doing a second stint in it during his last days, in a house on White's Road. He never worked in *Victory House*. I am not sure if the White's Road house remains.

R.A. Padmanabhan
71, Ellai Amman Koil St.
Adyar, Chennai 600 020.

A correction

The bust featured in the article on Queen Mary's College, in *Madras Musings* of December 1st, is of Queen Mary, after whom the Madras College for Women was named and not, as stated, of Lady Pentland who opened the College. It was installed in 1917 when the Madras College for Women was renamed Queen Mary's College.

Accessing the cards

We have received several enquiries about where Manohar Devadoss's cards could be obtained. We had inadvertently left out the contact number. The Devadosses may be contacted at Ph: 4982484.

The Editor

PLEASE NOTE

- All letters for The Editor's attention should be addressed to The Editor, c/o Lokavani Hall-Mark Press Pvt. Ltd., 62/63, Greames Road, Chennai 600 006.
- All business correspondence should be addressed to The Director, Chennai Heritage, 260-A, TTK Road, Chennai 600 018.

Two pages for The Season

The progenitor of the Season

The Music Academy celebrates its platinum jubilee this year. Its birth coincided with the first Music Season and it has remained the first among the *sabhas* in Chennai.

It all began when the All India Congress Session was to be held in Madras in December 1927. It was suggested by the powers that be, led by S. Satyamurthy, a great connoisseur of music, that an All India Music Conference be held simultaneously. A committee of 15 was formed on October 12th to make the suggestion a reality.

Dr. U. Rama Rau, a physician, a member of the Council of States and later to become the President of the Legislative Council, Madras, was elected to chair the committee. It had three secretaries, the multifaceted E. Krishna Iyer, P. Sambamoorthy, possibly the best known Carnatic musicologist, whose works are prescribed syllabi for most Music Departments even today, and S. Rajagopalachari. Krishna Iyer, an apprentice of M. Patanjali Shastri, the legal luminary who became Chief Justice of India, was also an actor specialising in

• A series for the Season by V. Sriram

The offices of the Conference were at Dr. Rau's dispensary in Thambu Chetty Street.

The Congress Reception Committee gave a loan of Rs. 200 to the Music Conference Committee, which decided that a membership fee of Rs. 5 be collected from those wishing to be a part of the conference and Rs. 15 from those wanting reserved seats for the programmes. An exhibition of musical instruments, manuscripts and portraits of musicians was also planned with an entrance fee of Rs. 2. Donations were sought by Krishna Iyer and the prominent donors who responded included S.Rm. Annamalai Chettiar (Rs. 100), the Raja of Parlakimedi (Rs. 100), the Zamindar of Seithur (Rs. 100), Nageswara Rao Pantulu (Rs. 50), Dewan Bahadur Suryanarayanamurthy Naidu of Coconada (Rs. 50), K.S. Jayarama Iyer (Rs. 80) and T.R. Venkatarama Sastry (Rs. 25).

The Conference was inaugu-



Academy's Conference, 1934.

female roles and a classical dancer. This last first saw him championing the rights of the Devadasis and in the '30s he crossed swords with Dr. Muthulakshmi Reddy, the champion of the anti-Nautch movement.

The patrons included Sir C.P. Ramaswamy Iyer, then Law Member. Government of Madras, Dr. P. Subbaroyan, S.Rm. Annamalai Chettiar and Dewan Bahadur R.N. Arogyasami Mudaliar. Prominent members of the committee included Mrs. Rukmini Lakshminarayana, V.C. Gopalaratnam, C.N. Muthuranga Mudaliar, K. Balasubramanya Iyer and F.G. Natesa Iyer.

rated close to Congress Nagar at the Spur Tank Road at noon on December 24, by Dewan Bahadur Suryanarayanamurthy Naidu of Coconada and continued till December 31st. At 3.00 p.m. that day Sir C.P. Ramaswamy Iyer declared the exhibition open. Presidential addresses were delivered by Keertanacharya C.R. Srinivasa Iyengar, a well-known musicologist, and Pandit Vishnu Digambar of Bombay. 'Musical entertainments' were offered by various artists at Congress Nagar and also at the Museum Theatre, which had been made available free of rent. The programmes

were from 8.00 to 10.00 a.m. and again from 3.00 to 10.00 p.m. every day. 12.00 noon to 4.00 p.m. was the time for presentation of papers. The list of participants is a roll call of all the leading lights of Indian music of the day.

On January 1, 1928, the valedictory session was held, with Dr. U. Rama Rau presenting medals and certificates to all those who participated. Among those who presented papers was one Mr. Ramachandran of Nungambakkam. His topic was "Need for an Academy of Music". Was this the genesis?

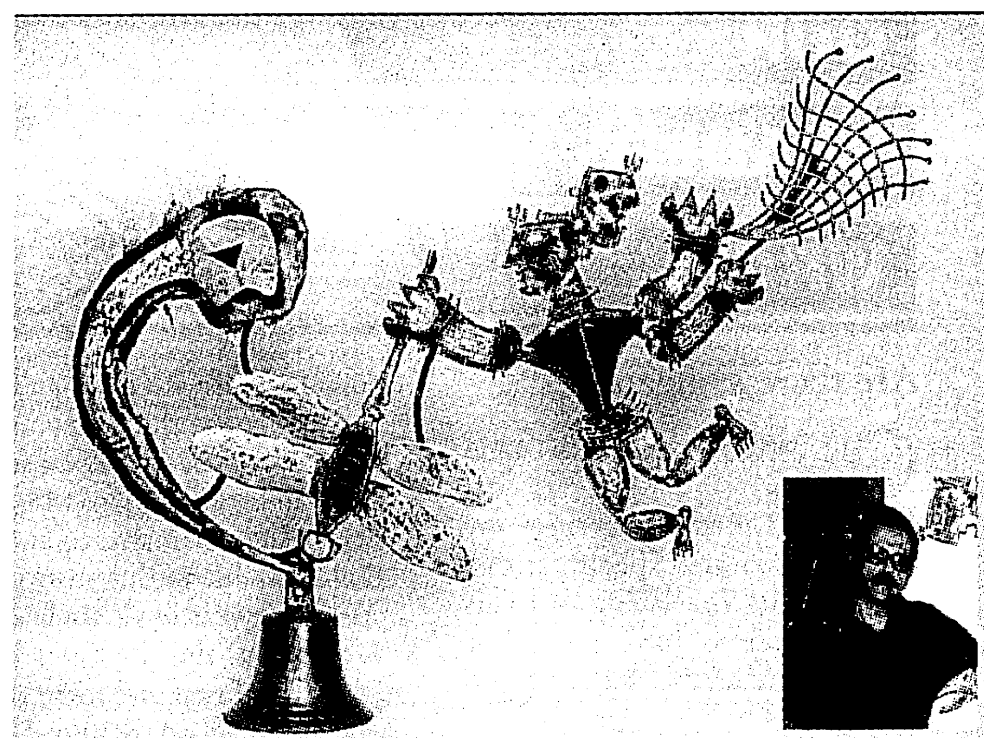
During the Conference, several resolutions were passed, among which the first read: "This Conference requests the Reception Committee of the All India Music Conference of 1927 to organise a Music Academy of Madras for the purpose of improving and encouraging Indian Music and to consider the various problems concerning the theory and practice of Indian Music."

The Committee met on January 22 at Dr. Rau's dispensary and decided to form a provisional executive committee, which met on March 5. An appeal was made for public support, with patron membership at Rs. 500, life-membership at Rs. 100 and half-yearly subscriptions at Rs. 5. On August 15th, *The Madras Mail*, carried this advertisement:

Inauguration of the Madras Music Academy

The Madras Music Academy will be opened on Saturday, 18th instant, at 4.15 p.m. at the YMCA Auditorium, Esplanade, by Sir C.P. Ramaswamy Iyer, KCIE. Mr. M.S. Ramaswamy Iyer of Coimbatore will deliver the inaugural address and the subject of his address will be 'The Educational Values of Music'. It will be followed by a musical entertainment by (Nayana) Subramanya Pillai of Conjeevaram, Bala-krishna Iyer (violin) and Akhileswara Iyer (mridangam).

The Academy held its first conference in March/April 1929, with the Zamindar of Seithur inaugurating it. The Academy



The dragon fly catcher and Nandagopal.

The striking mettle of Nandagopal

Growing up in the campus of the College of Arts & Crafts, Madras, Nandagopal was exposed at quite a young age to several well-known craftsmen - ironsmiths, furniture designers, goldsmiths, weavers and dyers - who, along with top level painters and sculptors, were teaching the students. The linear aspect in art, which has come to be known as a hallmark of the Madras School, also has had its impact on him. They became a part of his psyche and helped him develop into one of the leading artists of the country.

Nandagopal's recent sculptures (on show at 'Artworld' till December 25th in his first solo exhibition in twenty years) reveal how these qualities have enriched his creations. In fact, there is a lot more fluidity of line than before, a sense of animation and also freedom in the concepts filled



Craftsmen at work in the Govt. School of Arts & Crafts, Madras, early this Century.

with elements of Nature such as insects, birds, animals, leaves, conches as well as flamboyant two-headed creatures reminiscent of mythological characters. They appear as if he could continue to add elements to them and still keep them meaningful. As the sculptures are frontal in nature and not solid, there is a feeling of openness. The free-flowing, uncomplicated lines lead the

eyes from one element to another in an easy manner.

An identifiable mythological idea, of course, is that of 'Bhishma' on his bed of arrows; but otherwise, though the sculptures are admittedly narrative, they do not deal with any specific religious or mythological story; the viewer can build his own story or interpret them to portray any particular story. After all, many of our mythological stories are allegorical in nature. The twin heads of the human forms could even be taken to represent the good and the evil.

While Nandagopal continues

with some of his known elements, such as the minutely crafted details and profusion of animal and bird forms, there are also departures. The bell he usually kept as the base has now disappeared and in its place is a triangular shape, representative of perhaps a hill. Instead of confining himself to metal sheets and welding, he has now added casting. There is also free mixing of metals - copper, bronze and brass, with a touch of coloured enamelling here and there, just enough to offer a contrast.

Most of the pieces displayed are quite large and would be seen to better advantage in a larger space: unfortunately, Chennai does not have many such galleries.

Lakshmi Venkatraman

journal was also started and issues were released every quarter. Between August 1928 and April 1929, 25 music performances were held for the benefit of its members. Thanks to the Academy's efforts, the Madras University introduced a Bachelor's degree course in Music, with P. Sambamoorthy as lecturer at the Music Department, Queen Mary's College.

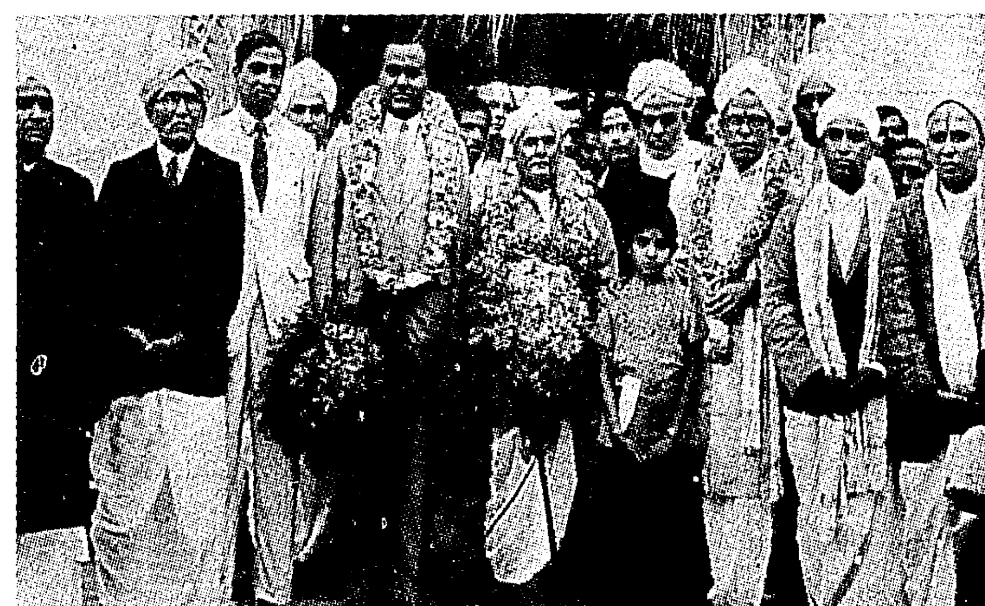
The second conference was held from April 18 to 30, 1930. Papers were presented from April 18th to 21st at Mani Iyer's Hall, Triplicane (where was it?), with T.V. Subba Rao, a noted musicologist being elected President for the Conference. During that session it was decided that future sessions would be held during X'mas week, the first being scheduled for the week beginning December 24, 1930. That session was held in a specially erected pandal behind Ripon Buildings, with the Junior Maharani of Travancore, Setu Parvati Bai, inaugurating it. Hari-kesanallur L. Muthiah Bhagavata was the President. With it, the December 'Season' became institutionalised.

On the 14th of February 1931, the Teachers College of Music, was started at 10,

Thambu Chetty Street, in premises donated by Dr. U. Rama Rau. The Conferences became an annual feature, being held behind Ripon Buildings till 1940, when the venue became the Senate Hall. Later, the Academy shifted to South Madras, first to the Woodlands Hotel property in Royapettah, then to the Funnels on General Patners Road and then to Sundareswarar Hall and PS High School. In 1942, it was decided that henceforth the Presidents of the Annual Conferences would be conferred the title *Sangita Kalanidhi*, with all past Presidents being so recognised retrospectively. In 1946, the Academy acquired *Sweet Home*, a bungalow on

Mowbray's Road. The foundation stone for a new auditorium was laid by Pandit Jawaharlal Nehru on October 5, 1955. The intervening years had seen active fund-raising efforts, led by T.T. Krishnamachari, after whom the auditorium was later named.

On December 20, 1962, Jayachamaraja Wodeyar, the former Maharaja of Mysore, a great patron of music and a composer, declared the new building open. The Academy had a home worthy of it at last. The dreams of its founding fathers have proved not in vain. Its December Music Season is still associated first and foremost with its musicians and where audiences still want to be seen.



Academy's Conference, 1935.



Kamala Lakshminarayan

'Baby'... 'Kumari'... and Kamala, of course

In the early decades of the 20th Century Bharata Natyam was not considered respectable. It was not even called by that name. It was 'Sadir' that the much-maligned Devadasi community practised and they too danced only in temples and in the courts of kings and feudal lords and their ilk. Sabhas and other associations kept away from dance programmes which as an art form they wanted to be shunned. Indeed, Dr. Muthulakshmi Reddi, a medical doctor, legislator, and social worker, spearheaded a crusade to abolish the devadasi system and the dance described by Westerners as 'pagan' and 'vulgar'. It was then that there came on the scene a lawyer-turned-art critic and a dance-activist who was a good dancer* himself, E. Krishna Iyer. He fought indefatigably to get Sadir (later called Bharata Natyam) accepted as a cultural art form. He exhorted that "the baby (dance) should not be thrown out with the bathwater (the devadasi system)".

The noted Tamil writer, Vai. Mu. Kothainayaki Ammal (1901- 1960) was another who advocated the teaching of dance to girls as part of the school curriculum. Vai. Mu. Ko. was the first woman to write detective fictions in Tamil. She also ran a successful magazine *Jaganmohini*. Despite being a patriot, Gandhian and a crusading champion of women's causes during the 1930-40s she was condemned by many for her stand on Sadir.

Mainly because of his relentless campaign, Krishna Iyer, the Founder-Secretary of the staid Music Academy, succeeded in having the dance performed during the Academy's Annual Festival in 1931. However, public enthusiasm was somewhat lukewarm in view of the surrounding shroud of prejudice. Nevertheless, he had blazed a new trail.

With the breakthrough achieved by Krishna Iyer, another step was taken in 1935 when another 'high-born', a



Kumari Kamala. (Courtesy: Sruti.)

Brahmin woman married to an Englishman who was a big name in the world of Theosophical Society, danced in the sylvan ambience of the Society's gardens. Rukmani Arundale's Bharata Natyam recital that evening was the first public performance by a woman from a family accepted by society as respectable - even if she had become controversial because of her marriage. Rukmani Devi's performance, however, cleared a path through obscurantism that a few, from what society called 'respectable homes' began to follow.

(one of the biggest box-office successes in the history of Indian Cinema) and *Ram Raja* (a film later dubbed into Tamil by A.V. Meyyappan).

Kamala and her mother now came South so that she could learn Bharata Natyam in the traditional manner under the noted exponent Kattumannarkoil Muthukumara Pillai. This was followed by a stint with the renowned Bharata Natyam maestro, Vazhuvoor B. Ramiah Pillai. And 'Baby' Kamala was transformed into one of the leading dancers in the Classical form.

A successful producer-director and studio-owner of Coimbatore, S.M.Sreeramulu Naidu, now engaged Kamala to dance in *Jagathalaprathapan* (1944). The success of the film and her dancing placed Kamala firmly on the ladder of success in Tamil cinema. She was just ten! This was followed by M.S. Subbulakshmi's musical movie classic, Ellis R. Dungan's *Meera* (1945) in which 'Baby' Kamala danced as 'Bala' Krishna.

significant changes in view of the prevailing mood in the country, with India destined to become a free nation a few months hence. He introduced two Bharata Natyam sequences set to the patriotic songs of the immortal Mahakavi Subramania Bharathiar, 'Aaduvomey pallu paaduvomey...' and 'Vetri ettu dhikkum...'. The dances were choreographed by Ramiah Pillai and sung by the legendary Carnatic vocalist D.K. Pattammal. Kamala also danced to two songs in praise of Mahatma Gandhi, 'Mahan... Gandhi Mahan...' and 'Karunamurthy Gandhi Mahatma...'. The 'baby-voiced' playback-singer M.S. Rajeswari lent her voice for Kamala and the choreographer was, of course, Ramaiah Pillai again.

'*Naam Inruar*' was a runaway success, but more significantly, Kamala's dances ushered in a cultural revolution in the Tamil-speaking areas of the old Madras Presidency. Every mother saw a 'Baby' Kamala in her daughter and wanted her to learn Bharata Natyam. And many did! Dance schools sprouted all over and Bharata Natyam had acquired respectability, cultural value and honour as much as Carnatic music. Nattuvanars were much sought after and were now welcome in the drawing and sitting rooms of 'respectable' homes and treated to 'kaapi and tiffin'. A new era was born, thanks to 'Baby' Kamala, Vazhuvoor Ramiah Pillai and A.V. Meyyappan. Kamala went on to conquer new heights in dance and cinema, before she retired and went on to settle in the U.S. and teach dance there.

This year, as Kamala Lakshminarayan, she is being given an award by the Music Academy for a lifetime's contribution. It recognises as much the dancing genius of Kumari Kamala as the role model 'Baby' Kamala became.

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* Many are not aware that Krishna Iyer acted and danced to acclaim in a Tamil film *Sairamadhri* or *Keetchaka Vatham* (1939). His name appeared in the film credits as 'Sreeman E.Krishna Iyer, B.A., B.L., Advocate'. He played the role of Arjuna/Brihannala - Arjuna, disguised as eunuch, taught dance to King Virata's daughter. The dances in the film were performed by Krishna Iyer and "Pooviah Sisters, B.A."

NOSTALGIA

The dubash at Christmas

In the early 1930s many foreign companies established in Madras were doing a roaring business. Each company had a white boss, or 'Dorai'. He presided over a bunch of Indian staff who toiled for him for a pittance.

My father worked in a British company which sold oil engines. These engines worked with crude oil, as diesel engines had not fully established themselves and crude oil was dirt cheap. The clients were rich farmers who had large tracts to be lift-irrigated. Another type of

client was the touring cinema companies which pitched their tents in rural areas and regaled the peasants with the 'bioscope', as these folk liked to call it.

Father was designated a 'Dubash' - one knowing two languages, a corruption of Sanskrit *dwi-bashi*. He was the link between Dorai and the unlettered clients. He dressed in a peculiar combination of Indian and western apparel. His sartorial outfit consisted of a flowing muslin white *dhoti* with a full sleeved shirt, a tie and an open

coat. His crowning glory was the spotless snowy white organdie *turban* which perched on his head enhancing his personality. His coat and tie pleased his boss, while the *turban* and *dhoti* put his local clients at ease. The success of sale depended on my father's ability to translate the technical jargon of the boss into simple vernacular terms understandable to the buyers. His simple explanations of the working of the engine made many part with large sums of money for these machines. For Doubting Thomases he had a stock trick. He would say, "I shall ask Dorai himself to talk to you!", pointing at the white boss. This usually unnerved the clients into meekly agreeing to purchase the engine.

Those were days when the white man was considered a superhuman being. His word was law! Had they not seen white government officers unleash truculent powers on hapless masses - rich and poor alike? So, a white man, whether he be a government officer or an innocuous businessman, was treated with equal awe and fear. Experience had taught them not to go too near a white man. It was better to deal with him from a distance, putting trust in men like my father, who could understand the vagaries of Dorais!

The sale of an engine did not end in just handing over the goods. It had to be installed at the buyer's premises. The farmer and his assistants also had to be trained in the day-to-day working of the engine. The engine had to be periodically inspected and maintenance carried out. The engines of those days did not fail, as they were robustly built and price-slashing innovations were yet to come. So, an engine once installed chugged on merrily for years, rarely giving any trouble. The company sent its mechanics periodically for check up. Thus, over a period, the company built up a satisfied clientele with which it was in constant touch.

Christmas was a gala period in those days. The clients arrived in Madras with trinkets as presents for Dorai and my father. Usually the New Year started with heaps of garlands

and his arm and shouted something at the cyclist. I immediately asked my husband, "What did he say?"

"He called him a hare", he replied. I laughed in delight (and in my heart felt so happy to be here, in a place of such pacifism; it was exactly where I wanted to be).

"Imagine, such a gentleman, calling him a rabbit!"

My husband turned to me and said, "Not that hare... HAIR".

I looked blankly at him, not understanding.

With some exasperation, he explained, "You know THAT hair, that hair DOWN THERE!"

I caught sight of the driver's face in the mirror. He was obviously following the exchange with much amusement. When we reached our destination, he grinned good-naturedly at me as I got out of his vehicle.

I have never forgotten the incident and ever since have been wary of using my hard-learned Tamil. My husband was even more wary.

This is one story I never told my Mother, but my beloved sister-in-law loves to hear it re-told each time we meet. Native Tamil speakers will be familiar with the word. I even heard it while walking in the Theosophical Society the other morning!

Radha G.

Quizzin' with Ram'nan

Having missed last fortnight's quiz, Quizmaster Ramanan makes up for it with a larger-than-usual quiz. (Questions 1 to 15 are from November 1-30. Questions 16 to 20 pertain to Chennai and Questions 21 to 30 to Tamil Nadu.)

1. What path-breaking health and environmental ruling did the SC make on November 1st?

2. Name the IRS officer who helped thousands of Dalits convert to Buddhism in New Delhi on November 4th.

3. Maneka Gandhi recently won a libel suit against the publishing of derogatory remarks about her late husband in a controversial book on Indira Gandhi. Name the book and author.

4. According to a report published by the U.N. Population Fund, when will the world run out of fresh water, thanks to population growth?

5. Who is the new Principal Scientific Adviser to the Government, following Abdul Kalam's stepping down?

6. What is the mascot for the 2003 cricket World Cup called?

7. Who won the Santosh Trophy, the symbol of supremacy in national football, at Mumbai on November 17th?

8. Why was Agbani Darego of Nigeria in the news on November 16th?

9. Which Australian became the youngest ever World No. 1 in men's tennis, en route to winning Masters Cup in Sydney?

10. Name the ex-Beatle who passed away on November 30th.

11. Which Agatha Christie mystery, the longest running play in history, celebrated its Golden Jubilee recently?

12. Simple. Name the Match Referee who pulled up six Indian cricketers in South Africa, leading to an international controversy.

13. Name the giant American energy corporation, involved in the Dabhol Power Company, which has filed for bankruptcy.

14. Which cyber-invention celebrated its 30th birthday recently?

15. Which much-anticipated Hollywood blockbuster took nearly \$100 million in the opening four days after its release on November 16th?

* * *

16. The platinum jubilee of the builder responsible for the construction of Valluvar Kottam, Gemini Flyover, Visveswaraya Tower etc. in the city was celebrated recently. Name him.

17. What city landmark was constructed on a garbage land refill in 1976?

18. In Chennai, where would one see Maskaan Chavadi, a birds' fair every Sunday?

19. What harmful chewable item was banned in the State effective November 18th?

20. Who took over the security of Chennai airport, from the State Police, in a first of its kind, at Meenambakkam on November 18th?

* * *

21. Where were the first two Fast Track Courts in the State inaugurated?

22. The Indira Gandhi Wildlife Sanctuary is the rechristened name of which sanctuary?

23. Who founded CMC, Vellore?

24. Where can one see the famous 'Rajagopala Birangee'?

25. Who ruled Madurai from 1565 to 1781?

26. Which city is called the 'Manchester of the South'?

27. Who established the Ooty botanical gardens?

28. Whose 100th feature film is *Paarthale Paravasam*?

29. The Thanjavur temple is the best known of four great Chola temples. Where are the other three?

30. Which three seas meet at land's end?

(Answers on Page 7)

and baskets of Australian apples and oranges. As there were no proper storage facilities those days, these were presented to all and sundry who called upon Father to greet the new year. In addition to these presents, the satisfied customers brought their friends to purchase engines for their use. So every year, Father eagerly looked forward to this period, as it was the season of bounty.

M. Sethuraman

Asia's biggest bus terminus by January?

(By A Staff Reporter)

Asia's biggest bus terminus, the 'Chennai Mofussil Bus Terminus' (CMBT), is fast coming up on a 35-acre plot at Koyambedu and is likely to be the Government's New Year gift to the travelling public.

The terminus will be able to accommodate 270 buses at a time (180 in the mofussil/express/inter-state section, 60 in the idle parking section and 30 in the city bus section). Once the terminus is opened, no mofussil or long-distance bus will enter Chennai. 500 buses operating on these routes will use the terminus every day, handling about 80,000 passengers. All existing mofussil bus terminuses will be shifted to the new two-storeyed terminus in which all facilities will be available under one roof.

The Koyambedu terminus is about 10 km from Parrys and 15 km from the airport. A passenger who needs to board/get off bus will have to walk only a short distance to the City bus terminus. Taxi/auto rickshaw/four-wheeler/two-wheeler park-

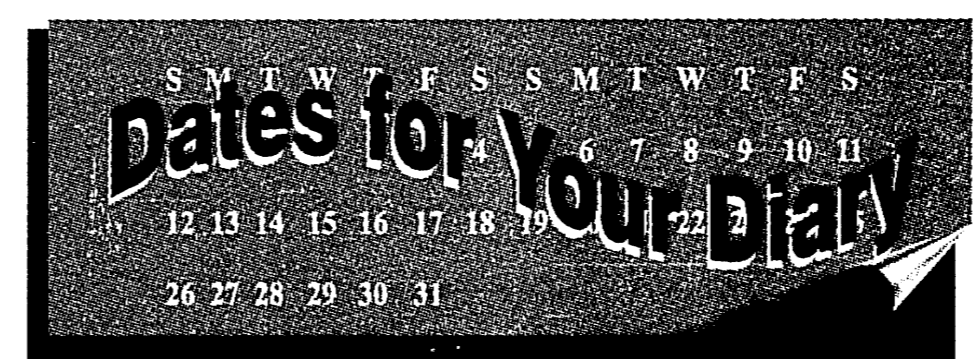
ing space will also be provided at the terminus.

To prevent slush during rains the entire area of the terminus has been concretised.

The terminus will have separate roads for express/city buses. It will have facilities like STD/ISD/PCO booths, restaurants, kiosks, shops, booking offices of various State Government Transport Corporations, rest rooms for bus crews, a tourist information centre, police booth, toilets and administrative offices. There will also be single/double bedrooms in the terminus at nominal rates for bonafide passengers. A public address system/TV monitors will give information to the passengers.

To make the terminus more environment-friendly it is planned to request the Forest Department to plant 1000 saplings.

A Rs. 113 crore project, a special feature of it will be its dome, described as a 'unique structure' and weighing about 3,000 tonnes.



December 18: An exhibition of the newest design techniques by Raghuram Avula. (British Council, 6.30 p.m.)

December 21: Paintings on Ganesha by Thota Tharani. (Vinyasa Art Gallery.)

December 21 and 22: Workshop on shadow embroidery, thought to have originated in the Far East and eventually finding its way to India, is an embellishing technique used on sheer weight fabrics, where elaborate floral or character designs are embroidered carrying the thread from the underside of the design with a series of crossed herringbone stitches to create an appearance of a shaded thread colour effect from the front. (At Dakshina-Chitra. Details 4918943.)

Till December 24: An exhibition of sculptures by S. Nandagopal. (At Artworld.)

December 24: Inauguration of the Kalakshetra Festival, followed by

the Aka Maha Devi dance drama. Daily programmes thereafter, from 25-31 feature Kuchukudi dance by Jayram and Vanashree Rao, *Bhakta Jai Deva* dance drama; Kathakali Keechaka Vadham; Vocal music by Sanjay Subramaniam and his troupe; *Chandrika*, a dance drama by Shanti Niketam and his group; Saxophone recital by the famous Kadri Gopal Nath and company; Choodamani Pradanam, scenes from the *Ramayana*. (At Kalakshetra.)

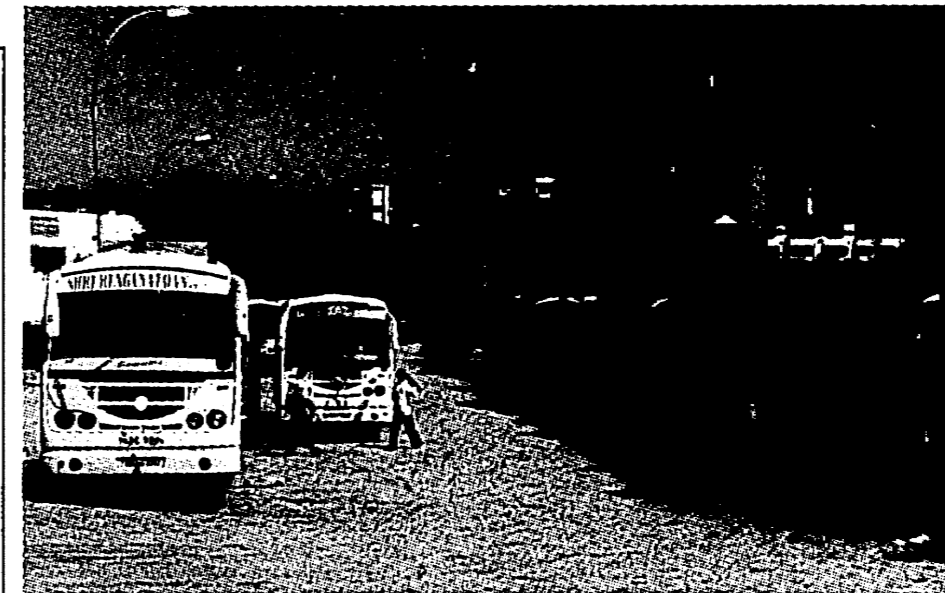
Till December 29: Retrospective art exhibition of K. Janakiraman. (At Lalit Kala Akademi.)

January 2-14: *Finding the Centre at the Margins*, an exhibition of paintings by A.K. Balasubrahmaniam, C. Douglas, Iranna, Jitish Kallal, Krishnamachari Bose, Laxminarayan Tallur, Muralidharan, Natraj Sharma, Ravi Kashi, Ravinder Reddy, Rm. Palaniappan, Shibu Natesan and Valsan Kolleri. (At Apparao Galleries.)



Our OLD this fortnight is of a large garbage dump that existed for months in front of the tower blocks of the CMDA, an eyesore contrasting sadly with the striking modernistic structures of the City's development authority. Our NEW is of the transformation that has taken place here - an arched entrance and, behind it, cleared space for the organised parking of private mofussil buses, which at one time used to be parked helter skelter on the road between the dump and the

...& THE NEW
CMDA, narrowing an already narrow stretch of road. The degree of orderliness here is a contrast to the chaos at most bus terminuses in the city. However, when the Koyambedu bus terminus opens early next year, these buses will have to move to that location. What then will happen to this prime space?



Answers to Quiz

1. It banned smoking in public places throughout the country; 2. Ram Raj; 3. Katherine Frank's *Indira: The Life of Indira Gandhi*; 4. 2050 AD; 5. R. Chidambaram, the former Atomic Energy Commission Chairman; 6. Dazzler; 7. Kerala; 8. She took over the Miss World crown from India's Priyanka Chopra; 9. Lleyton Hewitt; 10. George Harrison; 11. *The Mousetrap*; 12. Mike Denness; 13. Enron Corporation; 14. The microprocessor; 15. Harry Potter and the Sorcerer's Stone.

16. B.S. Abdur Rahman affectionately known as Sena Aana; 17. Valluvar Kottam; 18. In the Broadway area; 19. *Pan masala or gutkha*; 20. Central Industrial Security Force * * *

21. Kancheepuram and Chengalpattu; 22. The Anaimalai sanctuary; 23. Ida Scudder; 24. Thanjavur; 25. The Nayaks; 26. Coimbatore; 27. Marquis of Tweeddale; 28. K. Balachander; 29. Gangaikonda Cholapuram, Darasuram and Tribuvanam; 30. The Bay of Bengal, the Indian Ocean and the Arabian Sea.

LINKING HERITAGE TO ENVIRONMENT

(Continued from page 1)

committee has more recently been talking to the CII's local Heritage and Tourism Committee, which has agreed to support the idea of such an annual event. Perhaps all concerned should take a leaf out of the Mumbai book and launch the Chennai Festival next year taking in both the beginning of the Madras Music Season and the Pongal festivities, say December 16th to January 16th, and conduct its events in three specific areas of the city namely:

- **Pantheon Road** and environs, the Arts Zone, with a variety of performances in the Museum grounds;

- **The Marina**, with all the fun of the fair and food courts, and with exhibitions in the public buildings; and

- **Nungambakkam High Road - Dr. Radhakrishnan Salai**, a shopping and dining mall, with shopping and food festivals.

If these three areas were envisioned for a month every year, the buildings too would get a facelift in time, if the Mumbai experience is anything to go by. It will also give Chennai three happening areas to attract, first, a local crowd and, in time, both home-grown and foreign tourists.

The greatest day in Indian Cricket

By February 1952, it was almost 20 years since India had played its first Test match at Lord's in 1932. In that time, India had played 24 Tests in England, Australia and at home, but had not yet broken its cricketing duck. It seemed that India's best chance had arrived, when a second string England team visited the country in 1951-52. But after the first three Tests had ended in draws, England had gone ahead by winning the fourth Test at Kanpur by eight wickets. There remained only the final Test to be played in Madras. If India missed this golden chance of registering its maiden Test victory, it would have had to wait a while more, for the next series was to be played in England later in 1952 and, going by India's record in that country, a victory there was out of the question.

India had been optimistic at the beginning of the series, because England had arrived with a badly depleted side. There was hardly a player in the side who could be called outstanding, even Brian Statham and Tom Graveney becoming great players only in the years to come. Indeed, both were in their first year of international cricket. Nigel Howard, the captain, was just a competent county cricketer and made his Test debut in the first Test. The four Tests he played during the series constituted his entire career. The rest were only slightly better than average county cricketers, with only Albert Watkins and Roy Tattersall better known for

their contribution to English teams. Malcolm Hilton, hardly in the top flight of spinners yet, and Tattersall nevertheless surprised India in Kanpur.

That defeat left the Indian selectors in a mood for drastic changes. Out went Polly Umrigar, Vijay Manjrekar, C.S. Nayudu, Nana Joshi and S.G. Shinde and in came Mushtaq Ali, Lala Amarnath, Madras's own C.D. Gopinath, R.V. Divecha and P. Sen. England's only change was enforced — with vice-captain Donald Carr

and he just had to play it back along the ground. Mankad was bowling magnificently, but it seemed that at any moment Graveney with his twinkling footwork would get the better of him. Mankad's experience, however, overcame Graveney's youth. He tossed one up and Graveney saw an opening; he judged that even if it 'dipped', he would be there to take it on the half volley and unleash his favourite cover drive. He came forward to meet the ball. But the ball remained teasingly out

● by Partab Ramchand

replacing indisposed skipper Nigel Howard.

On the eve of the match, India had to make a significant change in the announced playing eleven. A couple of days before the Test, Adhikari was walking on a wet pavement in Bombay when he slipped and fell, taking the impact on his wrist. A broken wrist ruled him out of the Test. Umrigar, who had been named 12th man in the original squad, found a place in the XI at the last moment.

Carr, in his only match as England captain, won the toss and decided to bat on a good wicket. The highlight of the first day's play was the stirring duel between Vinoo Mankad and Tom Graveney. Every time Mankad flighted the ball, Graveney would go forward to meet it in an effort to drive but found that the ball had 'dipped'

of his reach. It pitched just outside his desperate lunge and broke away to the off. Sen grabbed the ball and in one quick movement whipped off the bails. One of the finest duels in Indian cricket came to an end with the bowler — aided by alert wicketkeeping — winning it.

England reached 224 for five at close of play, but the honours were Mankad's, who finished with the excellent figures of 38.5-15-55-8, the best in an innings by an Indian bowler till then. Sen supported him brilliantly with four stumpings. This was an Indian record and equalled the world record of the famous Australian Oldfield.

The rest day was advanced to the next day, when it was announced that King George VI had passed away. The teams observed two minutes' silence before play started on the follow-

● The Golden Jubilee of India's first victory in Test cricket — against England, in Madras — will be observed next February, but with the present Test series, appropriately against that same opponent, to end before Christmas, this seems an opportune time to recall that historic match.

ing day and wore black armbands for the rest of the match. On resumption, England were soon bundled out for 266.

Mankad's bowling had given India the opening to force a win. It now depended on the batsmen and they did not disappoint. For the better part of two days, they scored runs at a handsome rate. Mushtaq Ali, playing in what proved to be his last Test, and Pankaj Roy laid the foundation with a first wicket stand of 53. After Mushtaq's departure for 22, Roy, playing in his first series, and skipper Vijay Hazare (20) added 44 runs. Mankad then joined Roy and the two put on 60 runs for the third wicket before the all-rounder left for 22. Joined by a fourth veteran in Lala Amarnath, Roy proceeded to his second hundred of the series and, when he was fourth out at 191 late in the evening, he had made 111. Amarnath and Phadkar saw India through till close of play with the score at 206 for four.

The sun was out and the ground was packed to capacity on the Saturday. Amarnath (31) left at 216 for five and the match appeared to have reached a vital stage. To overcome the dangers of batting last on this wicket, India had to get a lead of at least 100. That seemed a long way off at this point, with Umrigar, sadly out

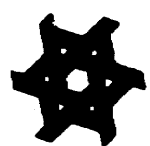
of touch, joining Phadkar and India still 50 runs behind. But the pair gradually got on top of the bowling and added 104 runs for the sixth wicket before Phadkar was out for 61. Joined by the local youngster Gopinath, Umrigar now turned on the heat and took a heavy toll of spinners Hilton and Tattersall who had won the fourth Test with some inspired bowling. Gopinath helped Umrigar add 93 runs for the seventh wicket before he was out for an elegant 35 of which 28 came in boundaries. Umrigar continued batting with gay abandon, reaching his first Test century in the process. When Hazare declared the innings closed at 457 for nine, late on the third day, the sturdily built Bombay batsman was unbeaten with 130.

England were now 191 runs behind and their only hope was to play out for a draw — which would give them the series. At New Delhi in the first Test, they had faced a first innings deficit of 215 runs but had played out the last two days to earn an honourable draw. This time, however, there was never any chance of pulling off a similar feat. The pitch was already starting to break and Ghulam Ahmed and Mankad were quite unplayable.

Sunday, February 10, 1952, was to go down in Indian cricket history as a red letter day. When Gopinath took the catch to end the match with the clock atop the pavilion showing 2.54, England were all out for 183 and India had won by an innings and 8 runs. Ghulam Ahmed and Mankad took four wickets each for 77 and 53 runs respectively. Mankad's match figures of 12 for 108 were the best ever by an Indian bowler.

After 25 Tests, India had at last broken her cricketing 'duck'.

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