

WE CARE FOR MADRAS THAT IS CHENNAI

MADRAS

MUSINGS

INSIDE

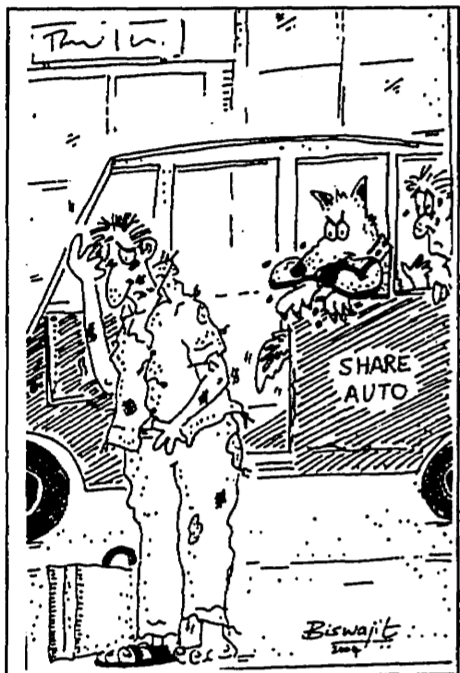
- Maritime heritage queries
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It was a mistake to have shared the seat with that "pet".

Nine's a crowd?

It has been reported that a certain brand of public transport is showing signs of disgruntled restlessness, feels alienated, discriminated against, and wants to stand up and be counted.

Its problem apparently is that some official got out on the wrong side of his bed one day, later did a spot of counting in the said transport system and found one too many heads, resulting in a certain amount of tut-tutting, with rule books being quoted and feelings hurt.

Obviously, safety precautions are paramount. Crowding and footboard travel are sources of major anxiety, both for the travellers, and those vehicles that follow closely behind. It is equally imperative that commuters get all the help they truly need. To offer that help we need to take into account a slightly different dimension here: namely, that there really is no point in asking members of this subcontinent to travel in smaller numbers.

We like to travel in packs, live in a crowd. That's why one lone traveller is always seen off by a something that resembles a small European nation.

A family outing, for instance, is a laudable exercise, but who decides the size of the family among people who consider a neighbour's third cousin by marriage a close friend and relative?

We define a two-wheeler as ideal transport for a family of four, or even more, if a couple of members are shrimp-sized.

It is probably easier, and safer, to make modes of transport in larger economy sizes.

Ranjitha Ashok

Chennai India's fourth largest market

(By Sashi Nair)

Chennai is India's fourth largest urban market, according to a ranking by 'market potential value' of the country's 784 urban centres (each with a population of 50,000 or more), as per the recently-released RK Swamy BBDO Guide to Urban Markets. Mumbai, Delhi and Kolkata occupy the top three spots respectively. Pondicherry ranks No. 76.

A close look at the Guide's new urban marketing map of India reveals that Tamil Nadu has 73 urban markets, which compares more than favourably with Maharashtra's (a much larger State) 70-plus markets, Delhi's 30-odd and West Bengal's over-40 centres. While the largest markets in Tamil Nadu, apart from Chennai, are Coimbatore (all-India rank No. 16), Madurai (24), Salem (41), Trichy (42), Tiruppur (56), Tirunelveli (79), Erode (81) and Vellore (98), such centres as Thoothukudi (134), Thanjavur (160), Nagercoil (168), Kancheepuram (175) and Dindigul (177) rank within the top 200 centres and provide marketers an excellent opportunity to promote goods and services.

Tamil Nadu's other potential marketing hubs that feature in the Guide include Ambasamudram (557), Ambur (382), Arakonam (525), Arani (600), Arcot (296), Aruppukottai (345), Attur (571), Bhavani (283), Bodinayakanur (470), Chengalpattu (620), Chidambaram (572), Coonoor (325), Cuddalore (232), Devarshola (498), Dharmapuri (565), obichettipalayam (592), Gudiyatham (362), Hosur (437), Kadayannallur (456), Karur (187), Karaikudi (271),

Kambam (567), Kovilpatti (368), Krishnagiri (591), Kumbakonam (211), Mannargudi (603), Mayiladuthurai (432), Mettupalayam (537), Mettur (715), Namakkal (683), Neyveli (269), Nagapattinam (402), Panruti (657), Paramakudi (453), Pollachi (251), Palani (538), Pattukottai (531), Puliyanakodi (523), Pudukkottai (349), Ramanathapuram (605), Rajapalayam (264), Sivakasi (227), Srivilliputhur (438), Sankarankoil (639), Tenkasi

The paddy Chennai once yielded

Palm leaf records of significance were discovered at the Thanjavur Tamil University, documenting a British survey of 2000 villages in a large area surrounding present-day Chennai, a part of Tondaimandalam.

They indicated that between 1762 and 1766 there were villages which produced upto 12 tons of paddy a hectare — a level of productivity which is astounding and unachievable today even using the best of Green Revolution methods. The per capita food in this region of average fertility had been five times more than the average achieved at present.

The secret of our forefathers' success — indigenous knowledge and traditional practices of water conservation! — (Dakshinachitra News.)

(547), Theni (390), Tirupathur (610), Tiruchengode (380), Tiruchendur (450), Tiruvannamalai (309), Tindivanam (570), Tiruvarur (694), Udhamandalam (379), Uduma-

laipettai (580), Valparai (262), Vaniyambadi (375), Villupuram (391), Virudhunagar (488) and Vridhachalam (623).

(Continued on Page 8)

Time ripe for a food processing revolution

India ranks first in production of milk in the world. We are also the second largest in fruit and vegetable production and the largest in livestock wealth. A country that once imported food items now produces them in surplus, with the potential to serve as a granary to the world. Wheat and rice stock has become a problem of plenty with farmers reporting record harvest and godowns bargaining for breathing space. In marine landings, India's position is eighth in the world, even though fishing is mostly in the small-scale and cottage sectors.

Paradoxically, there are many who do not taste an orange a month or an apple in three months. Exorbitant prices at times hinder access to such food items, but it is argued that that is not the major factor that comes in the way of such produce. Even though poverty is a factor, the poverty ratio has come down to 26% in 1999-

2000, according to Economic Survey, 2001-02. Availability is another issue. Seasonal horticultural produces like mangoes are aplenty during the harvest period and, therefore, sold at throwaway prices. As a result, farmers get poorly compensated. During off-season, however, they are either not available or are so heavily priced that consumers get affected. Even other agroproducts, like onions, face fluctuations in prices, oscillating from the low to inaccessible peak prices.

The remedy can only be through processing of food, using such methods as dehydration, cold chains and other proven chemical and irradiation processes. Processing will help preserve food items when they are plentiful, enabling them to be released for consumption when the season subsides, at affordable prices, instead of, as at present, letting much of the surplus perish!

Yet, food processing in India is at a dismaying level of 2%. In fact, the magnitude of wastage of fruits and vegetables in India exceeds the total individual production of many of the advanced countries. Value addition does not provide a good picture either; only 7% of food items produced go through value addition processes, as compared to 188 per cent in the U.K.

Consumer preferences in the vast Indian market, with its massive 250 million-strong middle class segment, are also going through a sea-change. Packaged food articles have been coming into favour, a trend that is conducive for the growth of the food processing industry. Urbanisation now underway at an unprecedented pace is also set to help the industry.

The sunrise sector of food processing is emerging as one of (Continued on Page 8)

Indo-European amalgam in our architecture

India's foreign rulers have left their imprint in our architecture by constructing innumerable religious as well as secular buildings and forts in the country.

Among the Indian metros of the British era, Chennai is the oldest and the most important one historically. The first fort, Fort St. George, and the earliest Protestant church were constructed here. Though, Fort William, Kolkata, may be bigger in area, architecturally it cannot compete with Fort St. George where around 30 important monuments were built.

Chennai has got several outstanding monuments from the 17th Century to the 20th Century, inside and outside Fort St. George, built during British rule. Among them, St. Mary's Church, Clive Building, Wellesley Buildings, Kind Barracks, etc. inside the Fort, and Connemara Old Library and Museum Building at Egmore, the Cathedral at San Thome, St. George's Cathedral and some important buildings in Government Estate, like Rajaji Hall, the Victoria Public Hall, the University's Senate House and the Chepauk building, are noteworthy. These buildings feature the Gothic, Mannerline and Indo-Saracenic styles.

Outside Madras, we have a classic and compact fort built by the Dutch East India Company in Sadras. This fort gives us a very good idea as to how a Fort should be fortified and what important buildings a fort should have within its fortifications. Answers to where and why a fort should be built by a ruler are obtainable if this fort is studied.

All these Colonial buildings have benefited from India's architectural heritage.

Indian architecture's origins can be traced from pre-historic caves onwards. Indian architecture can broadly be classified as cut-in (caves), cut-out (monoliths) and bas-relief architecture. These architectural styles are classified into three groups, known as *sudha*, *misra* and *sankeema*.

1. The word *sudha* is clearly mentioned in ancient Sanskrit texts on architecture and sculpture. Visvakarma's *Vastu Sastra*, *Vimanarachana Kalpa* etc. define *sudha*. It means using only one material as core material. For example, all rock-cut caves or cut-out architecture, like the five *rathas* in Mamallapuram.

To my knowledge these are the oldest texts on civil engineering. They were written in San-

skrit between the 3rd and 11th Centuries A.D. Discussed and described in detail in them are soil tests, stone quality, plans, elevations, storeys (foundation to top), load bearing, load-transferring, functional and non-functional members, planning of a *giri durga* (hill fort), a *sthal durga* (a fort on a plain) and a *jala durga* (a fort on the shore) etc.

2. *Misra* means using two core materials. The very word *misra* denotes mixing of two core materials for construction, viz. many Chola temples, later Pandya temples and several monuments of the colonial period.
3. *Sankeema* is where more than two core materials are used.

• by
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(Superintending
Archaeologist, A.S.I.,
Temple Survey Project
(SR), Chennai)

This type of architecture started from the Vijayanagara period and is still in practice.

Down the centuries, brick instead of stone, has been considered a core material and many forts as well as palaces were built in India with brick prior to the foreign settlements.

Brick was also chosen as a core material by the Portuguese, Dutch, Danish and English people for construction of religious and secular buildings and forts.

The main difference was that the foreigners reduced the brick size in all dimensions compared to the ancient bricks of the Chola, Vijayanagara and Nayak kingdoms. From the 17th Century onwards, the bricks were well burnt and gave a metallic sound like Harappan materials. More than 800°C heat was created in kilns to burn the bricks. This was for a specific reason. The earliest buildings of the foreigners were on the Coromandel and Western coasts of India. They were aware that the salinity would be high and would affect the life of bricks. That is why the bricks were burnt to such a high degree Celsius, enabling them to withstand the adverse climatic conditions. Their perception was right. Even today, the exposed brick architecture of Senate House, Victoria Public Hall, Connemara Old Library and even Egmore Railway Sta-

tion, has not weathered even after a hundred years, whereas ordinary bricks become powder within a few decades if they are not plastered. This can be noticed in many old houses which are nowhere near a hundred years old.

Coming to the main aspects of Indian and Indo-European architecture, you can notice a sea change in design as well as physical features. In the pre-colonial period, various types of stones were used as building material. The load bearers in such architecture, apart from the walls, were the pillars, mainly in *mandapa* architecture. Right from the early Pallava period upto the Nayaka period, stone was predominantly used for temples, whereas brick was used for palaces and common houses. That is why good specimen of temples of all dynasties is found even today, whereas ancient palaces have not been found in Tamil country. The Europeans did not want to spend more money on construction and, so, gave up the age-old Indian building tradition and Indo-European architecture, except for a few columns as part of the facade of a building, rows of pillars were not used elsewhere. This was a sea change from earlier Indian construction.

The other noticeable feature was that, instead of stone lintels/beams, they introduced wooden beam or I-section girders. Another specific difference was the height of the roof which was increased almost double or at least one and half times compared with ancient architecture, whereas for the *pada* portion (walls), the ancient principle was generally implemented. All ancient architecture has two veneers, the outer veneer and the inner veneer. There is a big gap in between these two veneers because, normally, all ancient stone walls were no less than one metre in thickness. The walls of colonial buildings have almost the same thickness — viz. *Clive House*, *Wellesley House*, the Fort Museum, etc. where the wall thickness is 1-1.2m.

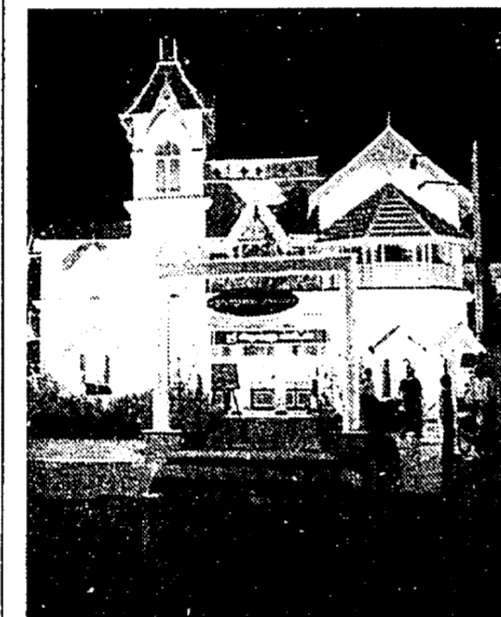
In ancient walls, the gap between the two veneers was filled with soft material like brickbats, mixed with earthen mortar or lime mortar. This was deliberately done to reduce the cost as well as to absorb heat during the day. Since Chennai is one of the hottest places in our country, this ancient technique was adopted in *toto* in the Indo-European buildings also. If you carefully

examine all the structures built between 15th and early 19th centuries, they have well-baked bricks as outer veneer as well as inner veneer. The gap in between the two veneers is filled with brickbats mixed with earthen mortar. That is why all colonial buildings are so cool even during the peak of summer, which is quite opposite to the modern RCC buildings. The brickbats filling the core absorb the heat waves and will not allow them to get into the carpet area, whereas it is vice versa in modern architecture.

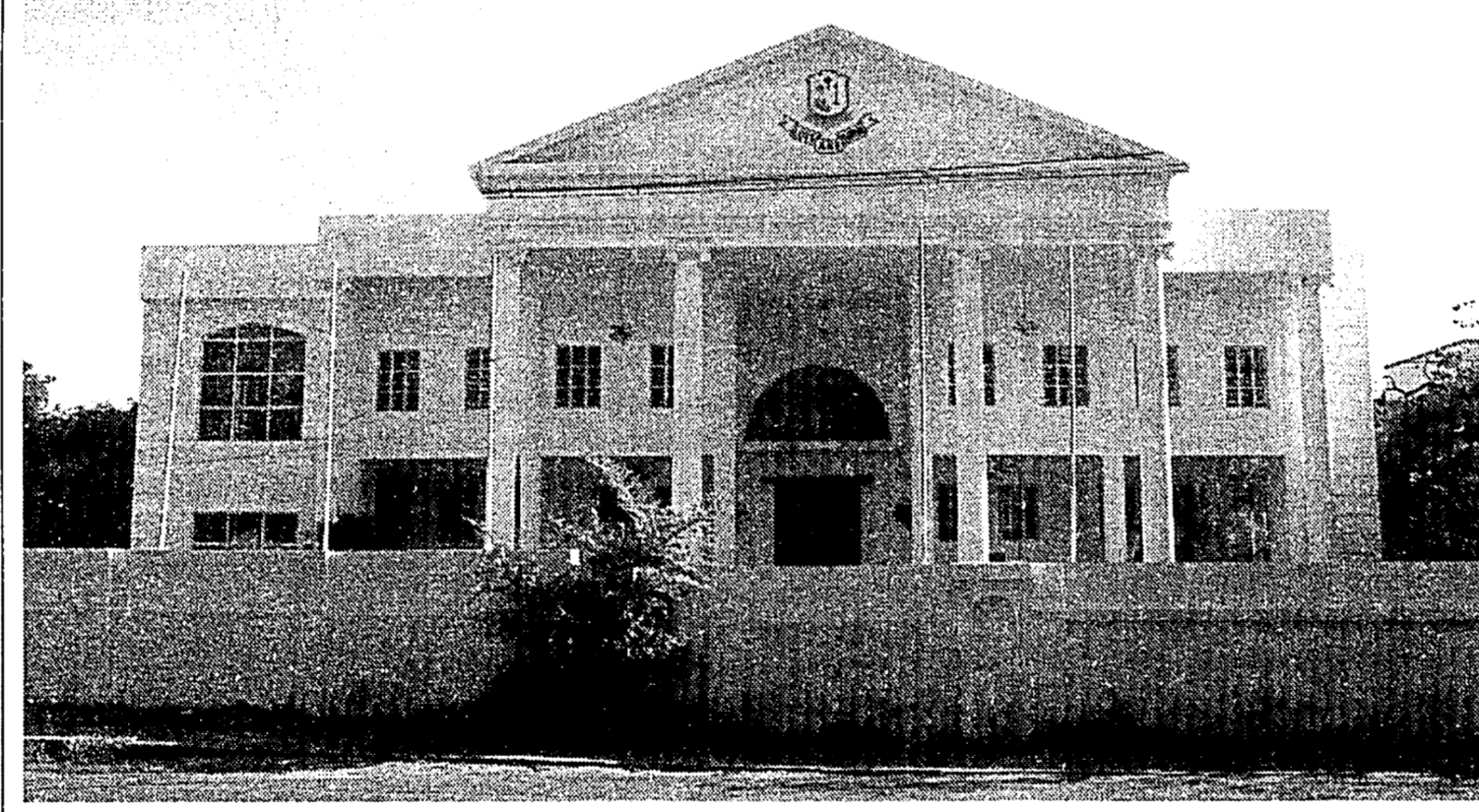
The high roof serves two purposes. One, it is very airy and gives sufficient daylight. Sec-



Our OLD and the NEW takes a slightly different look at two striking buildings in the city. Our OLD (above) is really the NEW. It's a house that belongs to the early 20th Century, when gables, monkey-tops, bays, numerous windows, pillared porticos and high ceilings were an integral part of the Indian adaptation of stately British homes. This home in Purasawalkam — we wonder whose it was and what its history was — has now been made NEW by a rather tasteful refurbishment that's recently been done to it, demonstrating what can be done to many a striking old home with a little thought and commitment. Rather than pull it down, it can be put to adaptive re-use and made a city landmark if only there's a will. In this case, Sri Krishna Sweets have made this building out of the past gleam once again — but have rather spoilt the effect with a loud proclamation of their name on the building itself and on a totally out-of-place and unnecessary gateway. A little discreetness will go a long way in better fulfilling the thoughts behind heritage preservation.



Our NEW, on the other hand, has reached out to the past. The school building (below) just round the corner from the Krishna Sweets renovation is comparatively new, dating to more recent times. But like many a building of today, it reaches back to a Palladian past when pediments and tall pillars were the vogue. More suited to any building we might call OLD, they are, curiously, becoming commonplace features of many a building that's part of the NEW. (Photographs by REFLECTIONS.)



only, it does not allow the heat to leak into the carpet area. To prevent the heat waves, there is the Madras terrace, with river sand used as a cushion between the brick jelly and the ceiling bricks (terrace bricks). This arrangement prevents the scorching heat from penetrating the roof. One more additional cooling facility is provided by introducing the wooden flooring.

In a nutshell, the foreigners introduced such special features as arches, domes, cylindrical brick pillars and excellent decorations on the cornice of the building. At the same time, they accepted and adopted the age-old Indian traditional architec-

tural method also. That is why, the colonial buildings are gems in the modern era. Their conservation should not be carried out haphazardly, without understanding the nature, behaviour, different combination of materials, etc. Unfortunately, speakers are many on this, whereas real practitioners are very few. This trend should change and modern experts should learn the ancient principles and make use of them even if they use modern tools in execution. This will help conserve our building heritage forever.

* The text of a lecture at a recent meeting of the Association of British Scholars, Chennai.

The film-maker who made protests 'classics'

Krishnaswamy Subrahmanyam (1904-1971), a sadly forgotten Indian movie-maker, came alive once more with a bang on 9th June at the Narada Gana Sabha when his birth centenary was celebrated in style by his large family of sons, daughters and grandchildren. It was a glittering function largely attended by movie stars of yesteryears, stars of the 'now' generation, film-makers, writers and admirers of the celebrated, socially conscious film-maker.

K. Subrahmanyam, born in Papanasam, a picturesque village in Thanjavur District, followed initially in the footsteps of his father, C.S. Krishnaswamy Iyer, a successful lawyer in the temple town of Kumbakonam. But Subrahmanyam's mind soon turned to the arts, especially the new medium of Cinema. He married into the family of another successful lawyer in Nagapattinam, his bride Meenakshi being a pretty girl trained in classical Carnatic music. Later she composed music for some of her husband's films. Her grandfather had links with the new movie business in Madras and, consequently, young Subrahmanyam joined that forgotten Tamil film pioneer R. Padmanabhan, who had his own studio, Associate Films, on Wallajah Road where, later, the then popular Paragon Talkies came up.

Subrahmanyam had the good fortune of coming under the influence of and working with another now forgotten Indian film pioneer, Raja Sandow (P.K. Nagalingam). He had been a silent film star in Bombay and also wrote screenplays and directed films. Padmanabhan had brought him to Madras when Subrahmanyam, who had had some of his short stories published, joined the unit to write stories for two of Padmanabhan's silent movies and also to learn the ropes of film-making.

Subrahmanyam made his bow as a film-maker in 1934 with *Pavalakodi*, a mythological musical which introduced the celebrated stage star and singer M.K. Thyagaraja Bhagavathar and an attractive singing star S.D. Subbulakshmi. Subrahmanyam was to, in later years, marry SDS who became deeply involved in her husband's movie productions as a partner, looking after the company and the studio, Motion Picture Producers' Combines (MPPC) that Subrahmanyam established on Mount Road (it later became Gemini Studios, owned by the

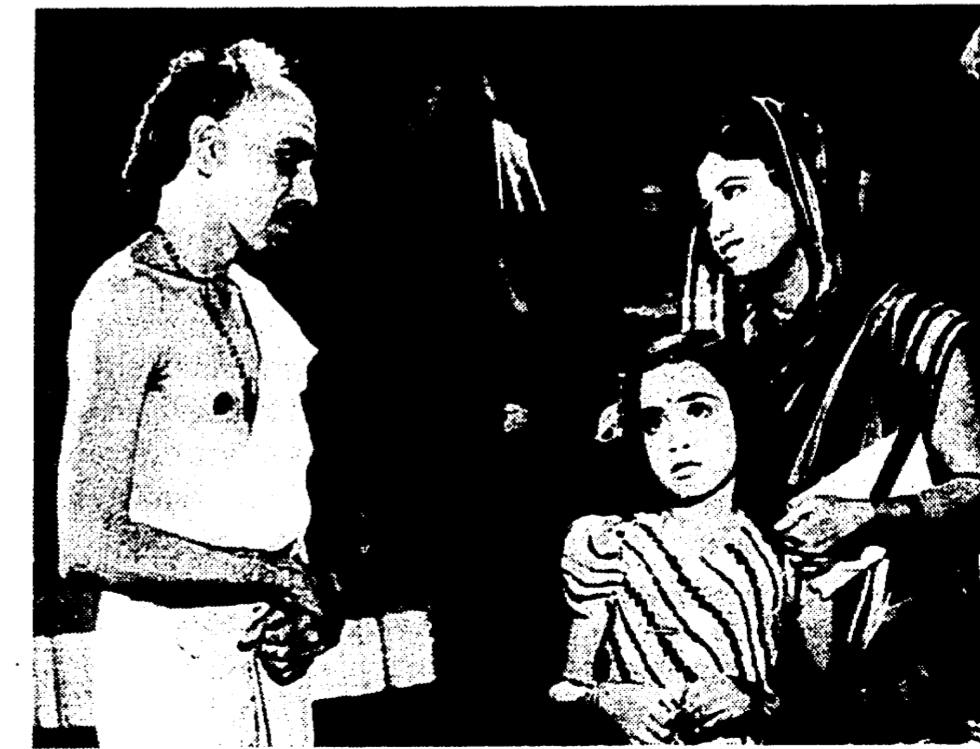
Indian movie moghu S.S. Vasan).

After establishing himself as a successful film-maker producing mythological films like *Naveena Sarangadhara* and *Bhaktha Kuchela*, Subrahmanyam began thinking of making films that would satisfy his artistic urges. A staunch patriot and Gandhian, he was one of the earliest film-makers in the country to realise that Cinema was not merely a medium of mindless entertainment but could be used as a powerful tool of social protest to bring about changes in society. Subrahmanyam, in the late 1930s, translated these ideas into three movies which became classics of Indian Cinema and his fame rests on these three gems.

The first was *Seva Sadanam* (1938) which introduced that living legend M.S. Subbulakshmi to movies. It was based on a popular Hindi novel by the noted

• A centenary feature
by RANDOR GUY

writer Munshi Premchand, was translated by that well-known social worker of the day 'Sister' R.S. Subbulakshmi, and had been serialised in *Ananda Vikatan*. Subrahmanyam acquired the movie rights and re-wrote the story to suit the requirements of South Indian Brahmin society. *Seva Sadanam* dealt with the burning issues of the day, like the dowry problem, the difficulties in getting poor young girls married due to financial reasons, and the ill-treatment of young women by their in-laws. M.S. Subbulakshmi played a poor young woman married to a man old enough to be her father (played by F.G. Natesa Iyer, a railway official and a talent scout from Trichy). Unable to bear the torture, she leaves home and becomes a successful



Papanasam Sivan in K. Subrahmanyam's classic, *Thyaga Bhoomi*.



K. Subrahmanyam.

musician. Later, the husband realises his folly and in a fit of anguish and atonement, he throws away his *poonool* (the Brahmin cross-thread). This act of 'sacrilege' angered many Brahmins, especially in the Thanjavur District, and a group of them declared Subrahmanyam an out-cast(e) for his 'new immoral ideas' that were corrupting Brahmin society. The socially-conscious and committed film-maker was only amused. *Seva Sadanam* was a major box-office success and made MS an overnight sensation. Many of her songs became hits and one of them, *Maaramanan Umaramanan...* is still sung, particularly by the classical Carnatic musicians of today in their concerts.

His second classic was *Balayogini* (1938). It was essentially a children's film with several children playing many roles. It attacked the craze for foreign goods and Western styles of living and fashions and the forgetting of the traditions of Indian society. In this film, Subrahmanyam introduced his cherubic niece 'Baby' Saroja who proved to be a sensation and became a household name in South India. She was hailed as the 'Shirley Temple of India'. Indeed, during that time many girl children in many South Indian homes were named 'Saroja'!

The third film, *Thyaga Bhoomi* (1939), was Subrahmanyam's most famous movie and an Indian film classic. Written by the noted Tamil writer 'Kalki', it highlighted several social issues of importance, like untouchability, that cause so dear to Mahatma Gandhi, the segregation of Dalits, ill-treatment of women in Hindu families, and the relationship between husband and wife. SDS played the harassed wife who turns like the proverbial worm and refuses to live with her husband. In a famous court scene, she creates a sensation by offering to pay maintenance to her husband! Subrahmanyam blazed a new trail as far back as 1939 by making a woman so independent. This aspect of the movie made it a sensation. In the end, the heroine joins the Indian Freedom Movement and the focus on the Movement led to the British Indian Government banning the film late in 1939 as Indian National Congress Party propaganda. It was the only Indian film banned on these grounds.

Even though Subrahmanyam continued to make films during the 1940s, he was not a happy man, with the changing circumstances and tastes of moviegoers and his own advancing age and financial problems weighing him down. But in his time he had introduced several actors to Tamil Cinema, like MKT Bhagavathar, MS, SDS, G. Subbulakshmi, G. Pattu Iyer, V.N. Janaki, Padmini, 'Chitra' Krishnaswamy, B.S. Saroja (as heroine), 'Baby' Saroja and T.R. Rajakumari. [Subrahmanyam's *Katcha Devayani* (1941) was actually her third film but was released first and established her as the first 'Dream Girl' of South Indian Cinema.] Subrahmanyam also laid the foundation for the glorious film career of the classical Carnatic music composer Papanasam Sivan. He acted in two movies by Subrahmanyam, besides composing music for his films from 1934. In addition, Subrahmanyam brought down from Calcutta many talented technicians to work in Madras, like Sailen Bose and Kamal Ghosh (camera), Haripada Chandra (make-up) and others who settled in Madras.

K. Subrahmanyam was a unique personality, involved in many social and cultural activities at many levels, national and international. It's a matter of regret that his contribution not only to Cinema but also to South Indian society has not been properly recognised by both the Union and State Governments and the film industry.

India's fourth largest market

(Continued from page 1)

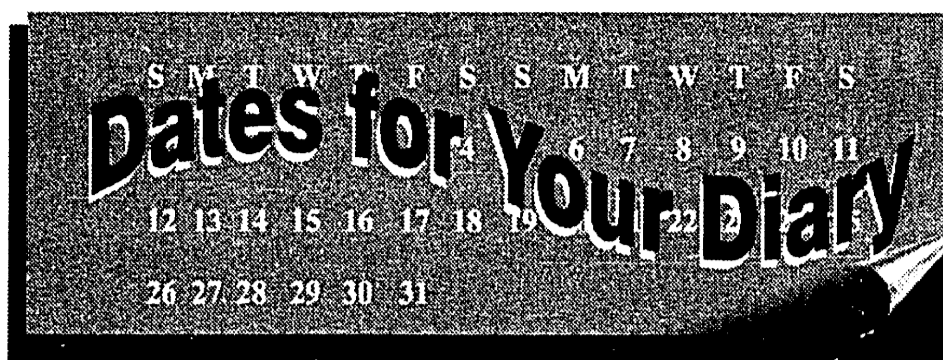
The study reveals that Valparai, not Chennai or Coimbatore, is the most prosperous town in Tamil Nadu. The people of Valparai, with a per capita annual income of Rs. 23,772, are the fourth richest in India, although they do not figure among the top ten consuming towns (MM readers will, however, recall the report in a recent issue about Valparai beginning to lose out as one of the country's richest towns). This perhaps implies that awareness about products and services influences purchasing power. Chennai is the eighth richest town with a per capita annual income of Rs. 21,885. Chandigarh tops the list with a figure of Rs. 26,710.

Valparai also ranks No. 9 in a listing of towns and states that have the largest percentage of households with a monthly income exceeding Rs. 10,000. Indeed, the regions south of the Vindhyas contribute to almost 60 per cent of India's urban affluence.

When it comes to personal hygiene, Chandigarh tops again,

with an average monthly spending on fast moving consumer goods (FMCG) of Rs. 3,418; Chennai, with an average spend of Rs. 2,888, is third, and Coimbatore, spending Rs. 2,684, is seventh. While every 12th person in Chandigarh (82 per 1,000) owns a car, by far the best average in India, Chennai, where 43 people out of 1,000 own a car, ranks No. 4. Coimbatore is 9th on this score, with 35 per 1,000. More than 130 people out of 1,000 own a basic telephone in Chennai, placing the city 6th all-India on this parameter.

The RK Swamy BBDO Guide to Urban Markets offers such a wealth of data on India's towns, cities and states that almost endless interpretations are possible. The study covers 77.3 per cent of the urban population in 21 states and three union territories. It combines 18 indicators, covering per capita income, rich households, ownership pattern of durables, consumption pattern of FMCG, market infrastructure and media. The Guide is priced at Rs. 29,700.



Till June 24: Paintings by K. Jayachander, who uses traditional motifs, blended with geometric abstractions (at Ashvita).

Till June 24: Welcome to the age of 'The Chutney Hybrid', where a potent mix of global branding, migration and travel is creating a greater understanding of natural cultures. The Global Local exhibition in Chennai strives to encase the influences of the global and Indian in contemporary design. (At Forum Art Gallery.)

June 19: Fete de la Musique started in 1982, in France, by the Ministry for Culture, La Fete de la Musique has developed first into an European and later an international event. It is an event dedicated to music in every form. This year, Alliance Francaise of Madras invites you to a concert for and by the students (present

as well as past): Carnatic music, piano, guitar, songs, it's for you to decide and play! The evening will end with a concert by Zahrra, a young music group with Tanvi (ex-student of AFM), Shiva and Shyam who will play subtle mixes of salsa, samba, rhumba, kumbia, rai, Arabic and Brazilian. (At Alliance Francaise, 7.00 p.m.)

June 21-July 3: Alienation & Reality, Blodsow's first solo exhibition. Blodsow is a young artist from Kerala, living and working in Chennai (at Alliance Francaise).

June 24: Oxford University Press in association with the British Council launches Choramandal: An Artists' Village, a book tracing the history of the Choramandal Artists' Village from its inception in 1966 till the present. With

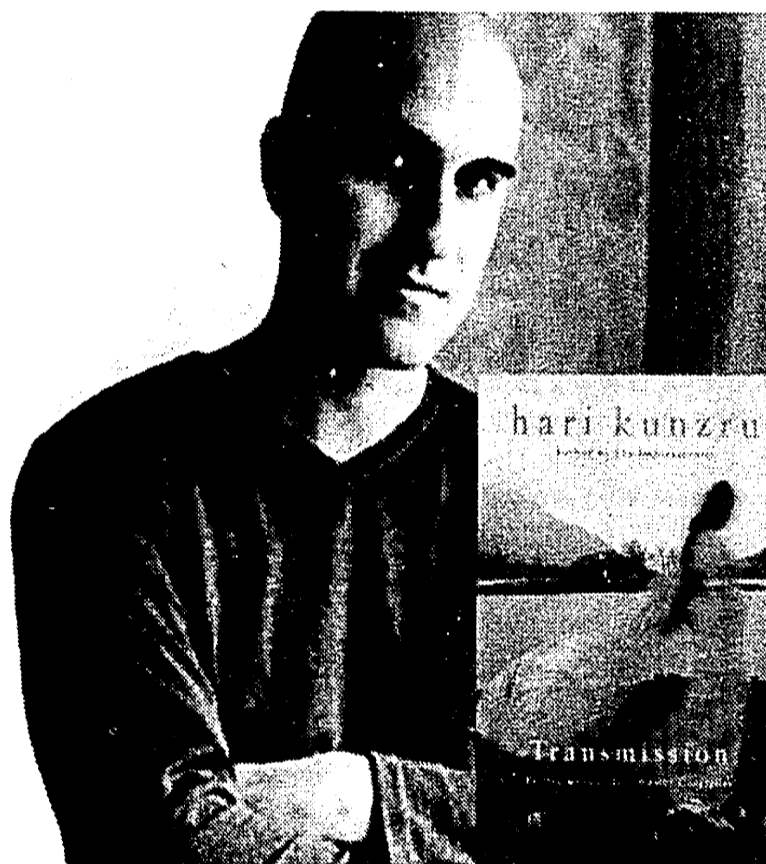
colorful images and old black and white photographs capturing the mood, this comprehensive book has 23 well-known art critics and writers documenting the history of the village which is India's largest self-supporting art colony and perhaps the only one of its kind in the world.

June 25-27: Focus on Sundara Ramaswamy. Pudevai Ilavenil, a well-known photographer and documentary filmmaker, will present an exhibition on the Tamil writer Sundara Ramaswamy, whose Pallakku Thookkigal, directed by A. Ramaswamy, will be staged on June 27. Also readings of his work during the three days.

June 26 and 27: The British Council is having a Word Carnival. If you're between ages 5 and 15 years, then you're invited. At the Word Carnival, you can get your faces painted, learn balloon sculpturing and play a few crossword puzzles and Coconut Shy. What's Coconut Shy you ask - hmmm... well, it's a special game where you throw coconut rings around words to win the game! In Animal Families you listen to animal sounds and tell which animal it is. In Snakes and Ladders you'll have to connect words to climb the ladders! Word Cousins and Origin of Words are some of the other games waiting to be played. (At the British Council.)

June 27: Hari Kunzru's new novel, Transmission, is a brilliant and funny take on life at the mercy of a computer mouse. It is also a heady mix of London, Bollywood and Silicon Valley. The British Council and Penguin Books India in association with The Park will launch the book in Chennai. (By invitation)

June 24-28: Combating the Urbanscape - an exhibition of paintings by Shankar Kendale. (At the Apparao Galleries.)



Answers to Quiz

1. Pranab Mukherjee and Shivraj Patil; 2. V. Anand and Anju George; 3. The Imam Ali Shrine in Najaf; 4. Remaining undefeated in a season; 5. Saras; 6. National Security Adviser; 7. FC Porto; 8. Shrek 2; 9. Horst Koehler; 10. Kal Ho Na Ho.

* * *

11. Pattali Makkal Katchi; 12. Nasser Hussain; 13. K. Natarajan; 14. M.K. Narayanan; 15. The British victory over Napoleon Bonaparte at Waterloo; 16. Suba Ilavarasan of the Tamizhar Viduthalai Iyakkam; 17. Adhichanallur; 18. Dr. Ambedkar Government Law College; 19. Koothupattarai; 20. Gummidipoondi.

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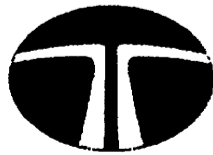
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