



SIPA

Bulletin

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QUARTERLY

STEAM TRAINS
AND MAIL 51

AUSTRALIA
POSTAGE DUE 59

GUEST Editorial.

A FRIEND FOR LIFE

Many young collectors when they marry find that their stamps come between them and their bride.

He spends more time with his stamps than he does with me.

When the novelty of marriage has become the routine of every day existence, the situation is no better.

I can never use the dining table. No-one else's home is in such a mess!

The solace derived in times of stress, immersed in intricacies of printing and reentry, transported in mind through time and place, is shattered quite brutally.

He never speaks to me, he's always playing with his stamps.

Party-going and entertaining wear thin; how can theatres or club-trotting compare with the satisfaction of solving some postal history problem or philatelic puzzle.

It's unsociable and anti-social and he's devoted his life to it.

One old school friend has been a golf addict all his life, another has become over fond of the bottle, another having his final fling has become hooked by a blousy, bosomy blonde.

I suppose his stamps have kept him at home.

And at home and at home.

Aren't you coming to bed tonight? I found stamp hinges between the sheets again this morning.

Tragedy strikes, as so often it sadly does, and money is needed in large sums to meet the costs of specialist treatment and convalescent expense. A life time's work, the love of his life; which limb shall he sever?

I suppose it was a kind of insurance really; anyway it's lucky we had them.

(Notice the use of the word lucky and ownership has now become first person plural).

To each his own; the sportsman, the bon viveur, the traveller, the theatre-goer and the socialite will each have happy memories at the close of the day but the philatelist will also have something of substance and will leave a lasting memorial to the select but wide ranging circle of friends with whom he and his life partner have had common ground.

Comments recorded in these notes are entirely fictitious; any resemblance between them and remarks passed by any person living or dead is purely coincidental.

(Courtesy : Peter Collins, The philatelist October 1997).

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Monthly Second Sunday Meetings

With President
Mr. G. Balakrishna Das on the Chair,
21- members attended the meeting on
12.09.2014.

Mr.D.H.Rao, spoke on "Maxim Cards".
Continuing his series on stamps of
the world Mr. Rolands Nelson, gave a
brief compilation on 'Ascension
Island'.

THE GAIETY THEATRE COMPLEX, SHIMLA

20.08.2015

500

0.41mill

The Gaiety Theatre of Shimla, capital of Himachal Pradesh, is a remarkable piece of Victorian - theatre Architecture.

In the second quarter of the nineteenth century, the town of Shimla (earlier, Simla) had just been settled. Some years were still to pass before this unusual little town, high in the hills, found its place in



भारत INDIA
गैयटी प्रेवागुरु परिसर, शिमला GAIETY THEATRE COMPLEX, SHIMLA

the sun as the 'summer capital' of British India. From a rugged outpost, Shimla rapidly transformed itself into one of the most elegant towns. Gaiety Theatre, which opened in 1887, was an important part of the Town Hall. It was a marvel of architecture with perfect acoustics and theatre facilities. A hub of the performing arts, Gaiety Theatre saw legendary artists perform on its historical stage. The first play, a comedy - farce to be staged at the Gaiety was somehow appropriately named, 'Time Will Tell'.

The Gaiety has been compared to other exceptional halls. It has been called a miniature version of London's Royal Albert Hall, it has been likened to halls in Vienna. Its diverse elements have been compared with some of the best period halls in the world. For all that, the Gaiety Theatre is unique. Inspiration may have come from elsewhere, but today, this has the distinction of being what may be the only authentic Victorian hall and stage in Asia.

Gaiety Theatre continues to showcase the various facets of Indian arts, culture and theatre. Gaiety Theatre is one legacy of the British Empire that India has acknowledged and wholeheartedly appreciated.

The Gaiety Theatre - or the Gaiety theatre Complex as it is now called - has been painstakingly restored and sensitively rebuilt. The restoration of this complex was started in the year 2003.

Gaiety Theatre is not just a hall. It is an institution in the true sense of the word.

Theme : Buildings, Architecture, Entertainment.

INDIAN MUSICIANS

03.09.2014 500 x 6, 2500 x 2 0.50 mill (6)
0.80 mill (2)

Music has always been an important aspect of Indian life. Classical Music, which is based on ragas, has

been the mainstay of the life of the people in the country. Its various forms have been used in movies, music albums, folk songs, etc.

Indian classical Music is of two types - Hindustani and Carnatic music. Hindustani music is mainly found in North India. Khayal and Dhrupad are its two main forms. Carnatic music, found mainly in South India, tends to be rhythmically intensive and structured when compared with Hindustani Music.



There have been many maestros who have nurtured Indian classical music and have made its presence felt in the national and international arena.

Ali Akbar Khan, also known as Khansahib or Ustad, was a Hindustani classical musician of Maihar gharana, known for his virtuosity in playing the sarod was born on 14th April, 1922 in Comilla, Bangladesh. He set up a music school in Calcutta in 1956, and the Ali Akbar College of Music in 1967 in California, USA, with a branch in Basel, Switzerland. Ali Akbar Khan received the Padma Vibhushan in 1989. He passed away on 18th June, 2009 in California, USA.

Bhimsen Joshi, a renowned vocalist of Hindustani Music, was born on 4th February, 1922 in Gadag, Karnataka. Starting with his first live performance at the young age of 19 in 1941, Bhimsen Joshi went on to be acclaimed for Khayal form of singing. He sang for several films and received the National Film Award for Best Playback Singer. A classicist by training and temperament, Bhimsen Joshi was renowned for having evolved an approach and went on to have what is perhaps the largest commercially recorded repertoire in Hindustani vocal music. He was awarded the Sangeet Natak Akademi Fellowship in 1998 and the Bharat Ratna in 2008. He died on 24th January, 2011.

Damal Krishnaswamy Pattammal or D.K. Pattammal, a legendary singer of Carnatic Music, was born on 28th March, 1919 in Damal, a village near Kanchipuram, Tamil Nadu. At the young age of four, Pattammal began rigorous training in music and gained recognition for her singing ability in her teens. The greatest turning point in her career was when she ventured into singing the Ragam - Tanam - Pallavi, which was then considered the exclusive domain of male singers, and earned her the title Pallavi Pattammal. She received the Sangeet Natak Akademi Fellowship, Padma Bhushan and Padma Vibhushan. She died on 16th July, 2009.

