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MADRAS MUSINGS

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WE CARE FOR MADRAS THAT IS CHENNAI

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Can Chennai handle a pandemic?

As on March 8, 2020, the World Health Organisation has confirmed that the number of those afflicted with COVID-19 has exceeded 100,000 worldwide. Over 4,000 people have died, while a more cheering and not-often quoted statistic is that 64,000 people have actually survived it. In India, the numbers are small – just around 60 or so infected, while in Chennai it remains reassuringly in single digits. It is claimed that warm or hot weather, something that we are blessed with, inhibits the spread of the virus. Chennai may therefore not be vulnera-

ble. But this is still a good opportunity to reflect on whether we are capable as a city to handle such pandemics.

● by The Editor

The WHO communique reminded “all countries and communities that the spread of this virus can be significantly slowed or even reversed through the implementation of robust containment and control activities.

China and other countries are demonstrating that the spread of the virus can be slowed and impact reduced

through the use of universally applicable actions, such as working across society to identify people who are sick, bringing them to care, following up on contacts, preparing hospitals and clinics to manage a surge in patients, and training health workers.”

Are we doing this? Thus far Chennai has kept a tight watch on the airport – most cases have been identified here. The immigration has a not-very-impressive arrangement with a couple of people keenly watching those coming in. This may not be effective. The body scanners that read temperature are what is needed – this eliminates all human intervention. Such gadgets are not new and have been around in airports overseas for years.

The airport is managing to the extent it can and hospitals and health centres have been instructed to report all suspicious
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Role re-definition can give farmer, producer organisations new life

The Tamil Nadu Government has decided to offer ‘concessions and incentives’ to Farmer Producer Organisations (FPOs) to empower small and marginal farmers and spur farm growth. It is worth examining whether this would result in any major impact and whether concessions are the answer to activate FPOs.

FPOs are aimed at supporting small producers who do not individually have the volume or ability to derive the full benefit of their output. FPOs can be registered as Companies (FPCs) under the Companies Act or as

Cooperatives under the Cooperative Act. One major advantage of the former option is that it is free of bureaucratic control.

In our country, 50 per cent of the cultivated area is with small and marginal farmers who account for over 80 per cent of the holdings. Disturbingly, the average land size of the small holder is becoming smaller and less sustainable. Although NABARD as well as Central and State Governments have taken special initiatives to promote new FPOs over the last 8-10 years, the number of FPOs nation-wide stands at a mere

5,000. It is a miniscule portion of the total need, suggesting that the initiatives haven’t touched the small farmers. Tamil Nadu is reported to have 500 FPOs but little information is available on their activity, economic viability and utility to the weaker sections of the farming community.

If ten years of encouragement in the form of concessions and financial support have not resulted in FPOs making an impact, would more concessions work? Or should we look deeper for reasons for the low response?
(Continued on page 3)

HERITAGE WATCH

The Binny Headquarters



There will always be a Binny in Madras was once a boast but that has since been proven false. The company, founded in the closing years of the 18th century struggled along till the 1980s and now even its beautiful headquarters on Armenian Street has gone.

The Binny building, witness to over 200 years of the corporate history of Madras, was also where the Madras Chamber of Commerce and Industry, India’s second-oldest industry body, took birth in 1836. The building, which post the closure of the company was taken over by one of the creditors, remained in use till a few years ago. One of those mysterious fires that come to most heritage buildings of the city swept through it and it became largely derelict though structurally sound. INTACH’s official guide to Madras architecture even features the edifice on its cover.

Given a heritage rating of 2 by the Justice E Padmanabhan Committee report (where the façade has to be maintained even while changes in the interior are permissible), the structure was demolished in 2017 leaving just the lower levels of the shell standing. Our old is a photograph of Binny’s taken early in the 20th century. Our not so new was taken in 2008 and the new in 2017.



Can Chennai handle a pandemic?

(Continued from page 1)

cases for further investigation. That is to the good. But what about railway stations and bus terminals? There is no monitoring of any kind there. While COVID-19 may not warrant such precautions at least right now, can such entrepots become screening points in case such a situation is warranted in future? It boggles the mind to even contemplate people being screened at suburban railway stations, leave alone Central and Egmore but that is what will be demanded in case there is a pandemic.

Next, what about spreading awareness on hygiene? True, the Centre's Department of Health has issued a directive that all cell phone calls be preceded with a message on this subject but it is presently in English, which many people may not even be aware of. Secondly, it asks people to call a Delhi number for clarifications which most people will not do. Messages in Tamil are the need of the hour and this can be safely entrusted to the health department of the Corporation of Chennai and also the State's Health Department. People

need to be educated that surgical masks are not the best remedy and maintaining clean hands are far more important. This the administration has not even begun communicating. Taken overall, while a Government need not spread panic, it can at least be proactive. Of course, we can take comfort in the fact that no other State of India appears to be geared up either but then are we not supposed to be the leaders in healthcare? In conclusion it is best to quote from the WHO's communiqué –

"Allowing uncontrolled spread should not be a choice of any government, as it will harm not only the citizens of that country but affect other countries as well.

We must stop, contain, control, delay and reduce the impact of this virus at every opportunity. Every person has the capacity to contribute, to protect themselves, to protect others, whether in the home, the community, the healthcare system, the workplace or the transport system."

This applies not only to entire countries but to constituent States and cities. Chennai needs to realise its responsibility.

When Aught Befalls Us

This article is going to take some time to type out for *The Man from Madras Musings* has to take frequent breaks to wash his hands with sanitizer, adjust his surgical mask, take it off to drink rasam and munch his way through two cloves of garlic and finally ponder over whether he did the right thing by refusing the offer of a full glass of cow's urine, with a pinch of dried dung to taste. All of these precautions are being taken to ensure that the dreaded Covid-19 does not strike MMM.

First, the hand sanitizer. But hang on, let MMM get a couple of drops on to his palm and then come back to the rest of this column. MMM is all for its use for he is informed that among all the suggestions, mostly daft, that are doing the rounds to keep the virus at bay, this is the most practical. But there are difficulties with it too – if the perfume is very strong, it makes you want to sneeze and then you begin wondering if you have been crowned by the Corona.

The mask is perhaps the least useful among all the precautionary measures. Having recently travelled about the country, MMM was amused to find airport after airport resembling a vast operation theatre – people grimly going about their activities with their faces hidden behind surgical masks. That was of course nothing when compared to those who sported masks but not on their faces. Some had it hanging around their necks and a couple even dangled it from their elbows. Some kept it within hand's reach, in their cabin baggage. MMM labelled them all as suffering not from the virus but the helmet syndrome. You may have seen people going about on two-wheelers with the helmet hanging from the handlebars or from their elbows. These people assume that it is enough to have a helmet about or near their person for safety and it is not necessary to wear it over the head. The same goes for the surgical mask. Why wear it at all if it was not meant to cover the mouth?

MMM also notices that there is a certain class distinction among the mask wearers. At the lowest level are the light green ones, mere commonplace accessories as it were. Then come the more fancy – there is one in yellow and another in scarlet with light pink dots. You also have some that appear to be designer wear – you would not be seen dead in them if you were normal. Still higher up in the hierarchy are respirators, they even have a thingummy at the end that filters out airborne particles. MMM has noticed that those who wear these look down at those wearing mere masks. There exists, so

MMM is informed, a third and inferior class that wear hankies around their nose and mouth but of these MMM will not write. He does not believe in mingling with the hoi polloi. All three categories have one aspect in common – very few believe in any other form of hygiene, including the washing of hands. They assume that the mask will handle it all.

The telephone operators have substituted all ring tones with a longwinded message on the virus and this begins with a sepulchral cough. MMM approves of this initiative but wonders as to why the entire monologue is in English. Is it likely that the deadly scourge affects only the Peter class as they are referred to in Chennai? What about those who don't know the Queen's language?

Which brings MMM to the heading of this article. The Roman Emperor Marcus Aurelius is believed to have said that when aught, as in misfortune, befalls us, it is a good thing. MMM strongly doubts if the good ruler could have really said as much, in

great pleasure to give the task to MMM, who she said, had to get it all complete within a couple of fortnights, as the honourable minister had declared that he was going to inaugurate something for which it was required. MMM, having said that he was deeply conscious of the honour done to him, responded that the time was too short and he had other commitments and so would not be able to take this on.

This did not go down well. MMM could see that Lady P was thinking wistfully of historic times when such disobedience could have merited decapitation at the least. Having clenched her teeth and expressed annoyance, much to the terror of those in attendance, she said that the team will need to manage without MMM and in any case while Google and Wikipedia was available what did they need to worry for. MMM was ushered out. As he left, a factotum chided MMM gently for being so rigid and losing a golden opportunity for being of service to the nation. To this MMM replied that he had had enough interactions with Babudom to know that very little actually happened after much waste of time and effort. The poobah replied that this was not the case in this instance and Madam and others were go getters who would achieve results. MMM did not dispute this but deep down inside him there was a fatigue of dealing with the bureaucracy that said he had done the right thing.

The next morning MMM opened the newspapers to read that the Madam who had expressed such urgency had been transferred to the equivalent of a waterless desert. Last heard, the so-called urgent project had been put into cold storage. MMM rests, and so does his case.

SHORT 'N' SNAPPY

the first place he would not have known any English. But the core of the message is that aught when it befalls us is a good thing as it is part of the Universe's grand design. MMM would prefer to go with the Tamil seer who in a couplet said that if aught befalls us, we ought to smile. He said it in Tamil by the way and we have the original to prove it.

More tales from Babu land

It was only a couple of fortnights ago that *The Man from Madras Musings* wrote of his interactions with the bureaucracy, which he dubs Babudom much to the distress of a close friend of his who was a very senior bureaucrat while in service. There is now more to write on MMM's dealings with those in Paper-Pushing-Land.

This is that season of the year when Babus develop a desire to meet MMM. And so it was with this lady panjandrum (MMM does not think Lady Babu or Babess is in any way appropriate) who summoned MMM for an audience. Would Sir be free Sir to meet Madam in her office Sir on such and such date Sir, asked an obsequious voice over the phone and MMM agreed, he having never been knighted so many times before. When MMM was ushered into her presence, the Madam in question said her department was in urgent need of some content and it gave her

Tailpiece

In all the chaos over Coronavirus, lesser threats such as the mosquito menace have been forgotten. *The Man from Madras Musings*, who is plagued with these flying syringes, had invited a guest home for dinner and sent her a message in jest that MMM, his good lady, also known as She Who Must Be Obeyed, and a million mosquitoes eagerly awaited her arrival. He got a reply stating that the guest was carrying a message of goodwill from the mosquitoes at her place addressed to those at chez MMM and would shortly be over once the draft had been ratified. The subsequent dinner was enjoyed by all, amid much swapping of views on whose mosquitoes are sharper and in the interim some swatting of the winged and uninvited guests.

– MMM

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Sd. Sriram V
(Publisher)

OUR READERS WRITE



Managing City traffic

You have highlighted the woes of city traffic and ways to keep it under control (MM, February 1st). There are a few simple measures that can be taken to manage the traffic better.

Synchronisation of traffic lights will enable traffic to move more efficiently and is applicable when two traffic lights are located close to one another. Examples are Anna Salai in Saidapet and C.P. Ramaswami Road at the locations of St. Mary's Road and R.A. Puram 2nd Main Road intersections.

It is not uncommon to see traffic blocking the 'intersection' in many places during peak hours. Traffic along Anna Salai will occupy the entire space at the Eldams Road/Theyagoraya Road junction when, in fact, it is the green lights for the former two roads. This is because vehicle move along Anna Salai

when they get the green but since the traffic is so heavy, they are still in the intersection when the signal changes to red.

A simple solution to the above problems is to reduce the timings for each phase of green and red. In other words, the 'cycle' time needs to be reduced. All that is needed is to study the traffic and a little experimentation. More importantly what is also needed is an interest by the traffic authorities.

You have highlighted the Metro and the need to shift two-wheeler and car owners to this form of public transport and have mentioned that the fares must be comparable to the transportation costs that vehicle owners presently incur.

One simple way to do this is to offer a deep discount for office-goers and others who regularly commute from home to place of work. Presently the Metro does have a point-to-point travel card at a discount

of 20 per cent. This can be increased to as high as 50 per cent for a limited period and the response seen. The trick is to offer that discount that will fill the Metro during the peak hours.

I am sure that there are other simple and easy-to-implement suggestions to manage our city's traffic. I encourage other readers to share their ideas. After all, it is our city!

B. Gautham
137, Wallajah Road
Chennai 600 002.

Ranji veteran

It happened to get a copy of Madras Musings (Dec. 16th, 2019) in which the article by Karthik Bhatt was published under the title "Recollection of a Ranji Trophy veteran". This article has referred to one of the oldest surviving Ranji Trophy cricketers, Group Captain S. Ganesan who had the distinction of representing two domestic teams and Services. In this article, it was mentioned Ganesan had his early education in Vellore and studied in Voorhees High School. I am an octogenarian. I lived in Vellore initially with my parents and later with my family for over sixty years. I had my early

education also at Voorhees Higher Secondary School. In Vellore, there were two cricket teams, one Vellore Cricket Club (VCC), started in the year 1932 by late Duraisamy Pillai, and another was Vellore Recreational Club (VRC) which came into being in 1946. The daily practice and matches used to be held in the Municipal play grounds and in 1964, the Government constructed a sports stadium in a portion of the ground. I am of the view that Mr. Ganesan, in his early study in Vellore, could have played for Vellore Cricket Club. VCC has produced Madras State cricketers who had played in the Ranji Trophy tournaments also like late V.R. Neelakantan and V.J. Kumaraswamy (who is with us now). Vellore Cricket Club has released a Souvenir in the year 2018 named *Namma Vellore*, VCC-80 in which in the article "Vellore Miscellany" with 22 items of facts about Vellore on men and matters states, "M. Ganesan (Gani) who was born in Mettur lived in Vellore. A right-hand batsman and an off-break bowler, he represented Madras and Services in the Ranji Trophy". I am very happy to learn through this article in *Madras Musings*, Ganesan

is now 90 years and is following sports events even now. I wish and pray more happy and healthy years to Ganesan.

P.S. Subrahmanian
No. 37 (Old No. 50)
Dr. Radhakrishnan Salai
Mylapore
Chennai 600 004

Schoolmates

I read the article 'Profile of an Architect' with great pride because Sheila is from my school, although a junior. The photo of her in the Bharatnatyam pose evoked many memories of the little girl I knew. I remember her so well because her father Col. Pathy had introduced the Army band in our school's Annual Sports Day! Incidentally, when I married an army officer I realized that the Army personnel who trained us in some drills and marchpast was a Havildar and not a senior commissioned 'officer' as we believed! But we girls had a great time all the same.

Thanks for this article and my best wishes to Sheila and her family of architects!

Usha Sundar
Plot No 43, 24th Cross St.
Padmavathi Nagar
Chennai 600126

NEW LIFE TO FARMER, PRODUCER ORGANISATIONS

(Continued from page 1)

If existing institutions in the agricultural sector are addressing the needs of small farmers, it is possible that FPOs are left with no space, explaining why their spread has been at a standstill. Cooperative institutions have a dominant presence. Not counting cooperative banks, there are about 2,000 service and marketing cooperatives functioning at the primary level. At the apex, in Tamil Nadu, is the State Cooperative Marketing Federation which plays a useful role in the distribution of inputs and cold storage facilities. District cooperative marketing societies function under the Federation. Cooperative marketing societies at the district and primary levels protect farmer members from being exploited by brokers when agricultural produce is put out for sale after harvest. Cooperative banks are a major conduit for making production credit available to farmers. The Agriculture Department of the Government has been propagating good practices through various schemes.

There are also commodity federations, particularly for plantation and cash crops, at the state and national levels.

There is a well-spread network of farmer associations,

relatively better organised, in the states of Tamil Nadu, Andhra Pradesh, Kerala, Karnataka, Maharashtra, Gujarat, Punjab, Haryana and Bengal. The Consortium of Indian Farmers' Associations (CIFA) claims membership of hundreds of farmer organisations, which are engaged in the advocacy of their cause. NABARD too has been promoting farmer groups like Farmers' Clubs, Joint Liability Groups, Self Help Groups, Watershed Groups.

So, the next question is this – Is there 'space' for FPOs to play a useful role in offering services to the small and marginal farming segments that other institutions like cooperatives, commodity bodies and farmer associations do not or cannot extend?

Where do FPOs fit into this institutional maze? Small and marginal farmers need simple production-related facilities, easy access and self-management by the community. There are numerous instances in India and other developing countries of women, though not formally educated or trained, showing extraordinary drive and prudence in managing community facilities in a highly efficient manner. FPOs as presently designed seem to suffer from a contradiction between purpose and structure. The purpose is

to mobilise small farmers for self-governance – "of the primary producer, by the primary producer and for the primary producer". The hierarchical structure of Farmer Interest Groups (FIGs) leading up to an elaborate organisation of the sophistication and scale of large corporates are beyond the capability of small producers. Studies have diagnosed that small producers do not have the education, background or aptitude for managing corporate type of organisations.

The "corporate" type of FPOs explained in official documents are overwhelming in their complexity. They do not seem any different from the typical, large agro-based business. The concept of FPO should be simplified to meet the needs immediately post-harvest. It should increase farmers' holding capacity which enables them to wait for a good price. FPOs would have a future if they can identify that niche. FPOs should act as farmer collectives, for voluntary, *collective action* by farmers, without being imposed from above and designed to meet needs of small/marginal farmers who are individually small and powerless and who can benefit by aggregation. They should have the necessary infrastructure to operate by themselves. These

facilities should be within easy reach of identified village clusters that have a high degree of commonality of needs. Such FPOs should provide support at the stage immediately after harvest, that is, at the sub-primary level not reached even by Primary Cooperatives.

Thus, in a re-defined role, FPOs could become the key to giving the weaker segments a strong collective identity, raising their economic status. As they grow, grassroot FPOs may, by organic progression, federate into sub-district and district level companies. The reverse approach of starting big and trickling down to reach the small holder would not work. The pre-requisites for the re-defined FPOs to play their basic role are easy access and ownership of facilities in the immediate wake of harvest, according to the need of the produce in the area – such as cleaning, grading, sorting, assaying, storage, processing, transportation and market linkage.

Thus conceived, FPOs do not duplicate Primary Cooperatives but can support them by aggregating farmer transactions and reducing costs to the latter. FPOs can act as procurement agencies for food security programmes and for Minimum Support Price-related buying operations; they can function

as the contracting grower-body that contracts farming arrangements and cooperates with the Agriculture Department to identify projects of high significance to the locality; they can also supervise implementation, input procurement, credit proceed disbursement, collection of repayment instalments, providing collective guarantee etc. By aggregating these services, the workload and cost per transaction for the lending institution can be substantially reduced. Farmer groups' intermediation limited to aggregation, without fiduciary involvement, has done away with many of the common ills like mismanagement, overdues, choking of credit pipeline and financial failures that normally afflict cooperatives.

Re-defining their role as an aggregating and intermediating agency for the small and marginal segment and providing them with physical equipment and facilities would accelerate the spread of sub-primary level FPOs and be an interesting institutional reform. They would empower the small players. The benefits would be tangible and can be experienced at the doorstep by many. They could increase earnings. They are a worthwhile investment within available fiscal space. They can win votes too!

Not much Gaiety in its history

Whenever conversation turns to the vanished theatres of the city, the Gaiety is sure to be among the first subjects of discussion. And yet very few people actually have memories of watching a film there. That is because it was associated with reruns almost from the 1970s and more importantly, morning shows of films that can at best be described as titillating. But it cannot be denied that it belongs to the earliest batch of cinema theatres in our film-crazy city.

a vast Gothic structure designed by Henry Irwin and completed in 1887. In design, the one at Madras could not have been more different – while Simla's Gaiety was almost forbidding in its exterior, it could accommodate at most 300 people. The Madras Gaiety, simple in architecture, could hold 800. No photograph has survived of how the theatre looked in Venkayya's time, but going by the other two he built – the Crown on Mint Street and the Globe (later Roxy) in Purasawalkam – it would be safe to assume that it was a building with no parking facilities and opened directly on to the road.

The land belonged to Haji Sir Ismail Sait, a prosperous businessman of Bangalore who pioneered the retailing of kerosene in Madras. He was also renowned for his philanthropy and several charities of his continue in the former city even

LOST LANDMARKS OF CHENNAI

– SRIRAM V



Raghupathy Venkayya.

The origins of the theatre are given in Rando Guy's *Starlight Starbright, the Early Tamil Cinema* (Amra Publishers, 1997). Among the pioneers of South Indian cinema was Raghupathy Venkayya, a successful photographer of Madras. Intrigued by the exhibition in 1909 of a chrono-megaphone – a combination unit comprising a film projector and a gramophone player – he bought it for a mammoth sum of Rs. 30,000 and set up a tent theatre in the Esplanade area, on the land where the Raja Annamalai Manram is now located. The shows were a sellout, as were the ones at Burma and Ceylon, where he took the equipment to. By the time he returned, Venkayya had come to the conclusion that he needed to get into the business of exhibiting films in permanent structures.

His was not the first, for Madras already had Mrs. Klugg's Bioscope (1911), the Lyric, a playhouse that doubled as a cinema theatre and on whose space the (old) Elphinstone would later come up, and Warwick Major's Electric Bioscope, built in 1913 and now the philatelic bureau on Anna Salai. Venkayya constructed three theatres of which the Gaiety was the first. It holds the record for being the first such facility in Madras to be built by an Indian. The name was undoubtedly inspired by the Gaiety theatre in Simla, India's imperial summer capital. That was

today. Venkayya leased the land which was at the intersection of Blacker's and Dam's Roads and constructed the Gaiety on it. The initial going was good. Encouraged, he decided to get into film production and sent his son Prakash to receive training at London. The latter returned with a second-hand camera after his stint in the UK.

Father and son promoted Gajalakshmi Productions and embarked on filming *Meenakshi Kalyanam*. Technical difficulties with the camera nixed this venture but they remained undaunted. Their subsequent films, made at their studio The Star of the East in Purasawalkam, proved successful. Beginning with *Bhishma Pratigna* (1922) they made several more films till 1925, all displayed at The Gaiety among others. However, both father and son lacked financial discipline and by 1926, Venkayya was declared an insolvent. He withdrew from films though his son continued in the industry for quite a while. But in the immediate aftermath of the bankruptcy, all the theatres of Venkayya were taken over by the official assignee of the High Court of Madras, who in turn leased the land and building to a Mrs. Piroja Fram Madan, probably one of the family members of Jamsheetej Framjee Madan, who till his passing in the 1920s, was the leading film distributor of India, owning theatres all over the country, all



The Gaiety Palace which occupies the space where the Gaiety theatre stood.

named Elphinstone. Mrs. Madan ran the Gaiety till 1937 when she made over the lease to T.S. P. Chidambaram Chettiar, who was expected to vacate the premises on expiry of the term in 1942.

In the meanwhile, the neighbouring property, also part of the Haji Sir Ismail Sait Trust, was taken on lease by J.H. Irani, who ran a successful ice-making facility in Madras (see *Lost Landmarks of Chennai*, MM, Vol. XXVIII No. 4, June 1st, 2018). They wanted to construct and run a cinema theatre on the land, chiefly to spite another Parsi theatre owner who had decided to get into the ice-making business! J.H.'s son P.J. had just qualified as a civil engineer from Guindy and he built Casino on the neighbouring land in 1940. With the lease on the Gaiety expiring in 1942, the Iranis expected to take over that theatre too, but they found Chidambaram Chettiar a tough opponent. He refused to vacate the premises and litigation prolonged till 1961, when the Iranis finally were granted possession. However, it would appear that the lease was eventually made over to the Chettiar. At least till 2001, when films were last screened here, the lease was in the name of one of his descendants.

As far as the film history of the theatre is concerned, we learn some details from *Explorations in New Cinema History* (Richard Maltby, Daniel Biltereyst and

Philip Meers ed, Wiley Blackwell 2011). It appears that under Venkayya, the theatre specialized in serials from Universal Studios. A film of 60 reels was cut into four parts and serialized in the theatre over four weeks, the change of reels to the subsequent part happening on Friday. Thus, as Avvai T.K. Shanmugam wrote, if you wanted to know how the film ended, you needed to wait for a month. Initially, with these serials, the Gaiety catered to the European clientele that came to shop on Mount Road. After Mrs. Madan took over, the new management decided to stop serials and focus on Indian films but found patronage dropping. It had to revert to serials. But by the 1930s, the Gaiety was screening plenty of Indian films and had come down the social scale. Its principal clientele was from the working class.

On Sunday, September 18, 1938, the theatres of Madras decided to run films for free. This was widely advertised and, expecting large crowds, most cinema houses informed the police stations nearby requesting for the posting of an adequate force to control unruly behaviour. This the manager of the Gaiety apparently overlooked and just two constables sauntered in to find huge crowds within and outside the theatre. By the time reinforcements arrived, the management had locked the gates leading to a near stampede

situation. Some unruly elements scaled a side wall and threw open the gates on the Dam's Road side leading to much chaos. As many as 18 people were injured and one woman died. Questions on adequate safety in the theatre rocked the Madras Legislative Assembly. A year later, the Gaiety was back in the news, this time for screening *Thyaga Bhoomi*. The K. Subrahmanyam masterpiece was running to full houses when news leaked that the Government was considering its ban owing to seditious content. S.S. Vasan, who was the principal distributor, ordered the Gaiety to run free shows till the ban order was served. What happened thereafter is well known though it must be acknowledged here that there are no records to substantiate the oft-repeated claim that those who were watching the film were lathi charged inside the theatre.

After those action-packed early years, the Gaiety deteriorated, in sharp contrast to neighbouring Casino, which specialized in English films. It became a theatre known for screening films with explicit sexual content, which brought down its reputation further. It remained closed for some time in the 1980s and re-opened after refurbishment, only to close again. It is now a commercial building, modern in the extreme and sporting the name Gaiety Palace, thereby retaining a connect to the past.

Arupathu Moovar – 110 years ago

The annual *Brahmotsavam* of the Kapaleeswarar temple is just around the corner. The festival has had a long and at times, colourful past; it had been celebrated with funds provided by the Collector of Madras in the early 19th Century and the flag of St. George was ordered to be placed atop the canopies surrounding the temple in order to resolve a dispute between the left hand and right hand castes.

A tradition that has been kept alive since the days when Mylapore was just a village, the *Brahmotsavam* starts with an offering to the guardian diety Kolavizhi Amman at her shrine, a short distance away. The ten-day festival draws huge crowds, with numbers surging on certain days such as the *Adhikara Nandi* on the third morning, the *Rishabha Vahanam* on the fifth night and the *Ther* procession on the seventh morning of the festival. However, the pinnacle of them all is the *Arupathumoovar* festival on the eighth afternoon, when Lord Shiva comes out in a grand procession, granting darshan to the 63 *nayanmars* – the saints of the Shaivite canon. This piece is a description of the festival published in 1910 in *Viveka Bodhini*, the magazine that was being brought out by V. Kuppaswamy Iyer, the founder of the Alliance Company.



Sambandar resurrecting Poompavai, as seen in a frieze atop the Kapali temple gopuram.

The legend of Poompavai is inextricably linked with the Kapaleeswarar temple. Briefly recapped, Sivanesan Chettiar, a wealthy businessman of My-

she dies of a snake bite and is cremated. Sivanesan Chettiar preserves her ashes in the hope that Thirugnanasambandar can bring her back to life. The Saint arrives from Thiruvottriyur and invokes the blessings of the Lord by singing a set of verses (known as *Poompavai Pathigam*), at the end of which the girl is resurrected. An overjoyed Sivanesan Chettiar offers her hand in marriage to the Saint, who declines it on the ground that having given her rebirth, he had attained the status of a father to her.

The article gives a detailed description of the enactment of this episode that takes place on the morning of the *Arupathumoovar* day. The idols of Saint Thirugnanasambandar and Sivanesan Chettiar are brought in procession and kept in the pandals set up respectively on the southern and northern sides of the steps on the western bank

by Karthik Bhatt

lapore, awaits the arrival of Saint Thirugnanasambandar to offer his daughter Poompavai's hand in marriage to him. In an unfortunate turn of events,

of the temple tank. Elaborate *abhishekams* are performed. Ceremonial offerings for the *abhishekam* of Thirugnanasambandar and gifts for Poompavai are arranged by the representatives of the Kunnakudi Tiruvannamalai Mutt, which stands on Adam Street.

Preceding the processions of Thirugnanasambandar and Sivanesan Chettiar, a bedecked idol of Poompavai is brought out and placed in a fully covered pandal on the northwest corner of the tank. After their *abhishekams*, Sivanesan Chettiar and Thirugnanasambandar are decked up in readiness to have darshan of the Lord and are brought near Poompavai's pandal.

The *odhuvar* of the Kapaleeswarar temple then renders the *Poompavai Pathigam*. It is interesting to note that these verses describe the various festivals being celebrated at the temple, each of them ending with a lament that Poompavai has died without witnessing them. At the end of every verse, *arathi* is offered to Thirugnanasambandar. When the recital concludes, the curtain covering Poompavai is removed, after which a grand *arathi* is offered. Following this, the trio has darshan at the sanctum sanctorum before going on to the join the *nayanmars*, taking their place at the head of the procession. Lord Shiva comes out in full glory and the grand procession starts around 3 p.m.



The procession of the 63 nayanmars.

and takes around seven to eight hours to complete. It is interesting to note from this article that the practice of Tiruvalluvar joining the procession along with the *nayanmars* has been in place since 1905 or so.

A chat with a priest associated with the temple reveals certain interesting aspects of the enactment of the episode and how it remains almost unchanged till date. Offerings for the *abhishekam* of Sivanesan Chettiar are brought by the representatives of his community, who have a mandapam right opposite the Eastern Gopuram of the temple. A rendition of the *Thiruthondar Puranam* narrating the sequence of events up to the arrival of Thirugnanasambandar in Mylapore precedes the *Poompavai Pathigam*. A pot containing jaggery and covered with cloth represents the urn in which Poompavai's ashes were kept by Sivanesan Chettiar. This is opened at the end of the rendition of the *Poompavai Pathigam* and the jaggery is distributed as *prasadam* to the gathering.

The article also gives a fascinating description of the crowds

and the gaiety surrounding the festival. It estimates a crowd of around four to five lakh people visiting the festival and also notes that vehicular traffic in Mylapore is stopped by around 2 p.m. It also gives a detailed account of the various charitable activities carried out on that day. It notes that several *thaneer pandals* are set up around the temple to serve water, buttermilk and *paanakam* to the public, with some of them organising *annadaanam* too. It is interesting to note that the *Sivaganasambandar Thaneer Pandal* at Ramakrishna Math was set up in 1860 and continues to be active till date. The public is also served bananas and cucumber to beat the heat. An interesting charity mentioned is the distribution of cow's milk to feed the children who come to the festival. The article also notes that the *thaneer pandals* continue for a distance of two to three miles, yet another feature that has remained unchanged till date.

The *Brahmotsavam* starts on March 29th this year and the *Arubathumoovar* festival is on April 5th.



The Ther festival.

Quizzin' with Ram'nan

(Quizmaster V.V. Ramanan's questions are from February 16th to 29th. Questions 11 to 20 relate to Chennai and Tamil Nadu.)

1. What was the theme of this year's National Science Day observed on Feb. 28?
2. In which station in West Bengal did the Indian Railways recently launch their Restaurant on Wheels by refurbishing two old MEMU coaches?
3. What is 2020 CD3 discovered recently by astronomers?
4. What is unique about the parasite *Henneguya salminicola* discovered by researchers at Tel Aviv University, Israel?
5. The Union food processing ministry's new Market Intelligence & Early Warning System (MIEWS) portal will monitor the prices of TOP crops. Expand TOP.
6. Name the 32-year-old tennis star, one of eight women to complete the career Grand Slam (winning all the four Majors), who hung up her racquet recently.
7. What statue did Narendra Modi present to Donald Trump during the latter's visit in late February?
8. As per the World Bank's report 'Delivering Road Safety in India', what is the extra estimated investment needed to reduce road crash fatalities by 50 per cent in the country?
9. Which club recently became the first in India to qualify for the group stage of the AFC (Asian Football Confederation) Champions League 2021?
10. American computer scientist Larry Tesler who passed away recently is the inventor of which commonly-used function/command of a computer?
* * *
11. Which date will be observed as 'State Girl Child Protection Day'?
12. In which area can one walk down the quaintly named Old Firewood Bankshall Street?
13. Cricket trivia. Name the three sealed stands in the MA Chidambaram Stadium that are to be opened up.
14. The State Govt. is planning to bifurcate Nagapattinam to create which new district?
15. If K. Karunanidhi was 'Kalaignar', then the DMK veteran K. Anbazhagan, who passed away recently, was?
16. Built in 1967, the Broken Bridge in Adyar lasted for how many years as a complete bridge?
17. Name the fifth reservoir for supplying water to Chennai that is to be completed soon.
18. In which Tiruchi temple's complex were 505 gold coins recently unearthed?
19. Which renowned Padma Shri-winning artist has authored works like *Green Well Years*, *Multiple Facets of My Madurai* and *An Artist's Perspective*?
20. Which NGO that runs mid-day meals in schools across the country, has signed an MoU with the Chennai Corporation to run two centralised kitchens in the city?

(Answers on page 8)

Remembering Swadesamitran

(Continued from last fortnight)

C.R. Srinivasan installed the latest rotary press that could turn out thousands of copies in a couple of hours or so, all fresh and crisp, neatly folded and ready for the reader.

Distribution was another challenge. A single copy had multiple readers, quite often with neighbours sharing the same copy. As the newspaper reading habit grew rapidly, retailing agents were appointed to deliver copies to individual subscribers registered with them on a monthly basis and to newspaper vending shops. The agents worked exclusively for one paper, but as competition gave rise to several newspapers and readers began to read more than one paper, they distributed multiple papers much like how supermarkets sell multiple brands of consumer products. It was a time of transformation and changing perspectives; the industry evolved from servicing multiple readers of a single paper to delivering multiple papers to a single reader. Today, the newspaper distribution in cities and towns achieves the unique feat, day after day, of delivering the paper early in the morning by six a.m. or so to tens of thousands of homes. 240 million newspaper copies are delivered in the country every day; assuming each delivery is for 2 newspapers and that only 50 per cent of the total is to individual households, the guess is that probably 60 million (6 crore) deliveries are made every morning. The amazing efficiency of a well-oiled newspaper distribution machine seems hard to beat – perhaps not even by the dubba system in Mumbai. The delivery system gives a two-hour income source to young men, many of whom use the income to finance their education. At 100 deliveries per person potentially about 6 lakh young men receive support for their studies.

Besides his academic background, C.S. Narasimhan was an ace photographer and sports lover. His personality



C.S. Narasimhan showing the day's copy of *Mitran* turned out by the new rotary press.



C.R. Srinivasan (centre) with Devdas Gandhi of *Hindustan Times* (2nd from left) and others.

was reflected in masterminding the modernisation of the paper. The masthead and layout were streamlined in line with the spirit of changing times and the archaic language was replaced by contemporary phrasing, idiom and style. Photos pictorializing events and cartoons made news more interesting. The paper was now on equal terms with English ones donning a modern look. Cricket, which was fast becoming a rage among the youth in those days,

Apart from *Dinamani*, another pioneer, the emergence of *Dhinanthi* as the paper of the masses was a significant development because it spoke everyday language and localised its focus addressing concerns of the ordinary people. Its display of news in a dramatic style with a touch of sensation captured the imagination of the new reading public belonging to interior areas as well as the urban working class. This class of papers in local language laid the

was the latter part of his talent that earned him a position on the Board of Governors of the Reserve Bank of India for many years till its restructuring in the post-Independence era. His stature in India was recognised when he was elected President of the All India Newspaper Editors' Conference at its session held in Bangalore in the fifties. He was invited to the Reuter's Board in the United Kingdom.

C.S. Narasimhan, the son of C.R.S, had a brilliant academic record and the makings of a worthy successor to his father. His early contributions on public affairs were scholarly and insightful. Khasa Subba Rao, the illustrious editor of *Swarajya* and a confidant to Rajaji, invited C.S.N to contribute to *Swarajya*. C.S.N however, showed more interest in business and industry, which he felt offered huge opportunities in free India. This led to the diversion of his talents, resources and time away from the paper. It was at this very juncture that the paper needed dedicated management to avail of an exponentially growing demand for language readership. Old timers remember Narasimhan's brief but brilliant contribution to journalism in the country. His wife, Dr. Premila Narasimhan, has instituted the Narasimhan Scholarship for Journalism in Columbia University USA in the vicinity of which he spent his last years. It is sad that *Swadesamitran* declined at a time when its future opportunities were enormous. The paper was bought over by a political party, but it could not recapture its past glory. The old magic was gone forever.

Photos Courtesy: Dr. Premila Narasimhan

(Editor: The writer, 88, is of the family that ran the paper for five decades)

● by N.S. Parthasarathy

was featured in *Swadesamitran* by special sports writers, action pictures and close-up shots of the reigning stars. An example of the way the paper catered to the joie de vivre of the youth was when it headlined its front-page story on Kunderan's explosive hitting as 'Gundadi Kunderan'!

It did not take long for the *Mitran*'s trail to be followed up by other Tamil newspapers and journals. The modernisation of production and distribution enlarged the market so much that Tamil journals and newspapers grew in number and popularity.

foundation for meaningful mass participation in the democratic process.

Tamil papers had a great model to follow in *The Hindu*. *The Hindu* had to be in the hands of the reader as a perfect piece of art without a single error of grammar, spelling or fact. Printer's devil was considered an excuse to cover any negligent slip. From senior staff of *The Hindu* who would often drop by *Swadesamitran* at lunch time, we have heard that anyone finding errors would get kaalana (quarter of an anna equivalent to 1.5 paise of today) per error. In our time, we waited vainly for a winner in this offer. (PS: The kaalana was not as small amount as it sounds. It could buy a king-sized idly, chutney and sambar in the nearby Geetha Café.)

C.R. Srinivasan ruled over the destiny of the paper for well over thirty years until his demise in 1961. He was responsible for bold innovations that prepared language papers for a big future in free India. C.R.S was not only an accomplished journalist with excellent writing skills but also a shrewd economist with a progressive vision. It

(Concluded)

J.S. Prabhu – an institution builder and patron of arts

Janardhan Srinivas Prabhu, or J.S. Prabhu as he was more commonly known, had a stellar career at EID Parry but alongside, he played a very important role in the promotion of Hindustani Music in Chennai, and in propelling the growth of the SGS Sabha, a well-known social organization in the city.

Born on 14th July 1912 in Mangalore in a Konkani-speaking Gowda Saraswat Brahmin (GSB) family, JSP was the eldest of the six children of Srinivas Janardhan Prabhu and Rama alias Satyabhama Prabhu. He was named Srinivas after his paternal grandfather per the tradition of those times, but was called Raghuram at home. Father Janardhan was an employee of Parry & Company who started his life-long stint at the company at 16 as a stenographer to Gerald H. Hodgson, later to become Chairman of the firm. (In fact, Hodgson has made a mention of his dependence on Janardhan in his memoirs). JSP received his schooling in Cochin and Calicut, and his pre-collegiate education at Aloysius College in Mangalore, before moving to Madras, where he completed his Bachelor of Science degree in Botany from Presidency College in 1933. Thereafter he joined Parry & Company as a covenanted officer, which was an exclusive preserve of Englishmen in those days. In 1934, he married Koppi alias Rama, daughter of Ullal Narayan Kini, and they had two daughters, Tara and Meera.

In the early years of his career, JSP was posted to the western coast of India and successively given charge of the branches in Calicut, Cochin, Palghat, etc. As was the case in those days, executives were exposed to all the trading businesses of the company, from fly ash to window glass and toilet soap, and from belts and biscuits to Scotch, and it was no different in JSP's case. His

delightful memories of his experiences during those times have been recounted in the book 'Parrys 200: A Saga of Resilience' by N.S. Ramaswami and S. Muthiah, published in 1988 to commemorate the bicentenary of the company. Thanks to his excellent administrative abilities and management acumen, JSP rose steadily in his career, moving to Madras for good in 1946, and eventually becoming Joint Managing Director of the EID Parry Group, in which position he retired in 1970. He continued to serve the company as the CEO of Parry Confectionary until 1974.

JSP's interest in Hindustani Music was awakened in early childhood, thanks to his father's interest in the genre. As a youth, and even later as a married man, he would regularly spend evenings at what was known in the community as 'Das Naik's neighbourhood', a popular hang-out for young

As he progressed in his corporate career and grew in stature, JSP lost no opportunity to build his contacts with musicians, host them and organize their concerts in Madras. The list of musicians who performed in the city at his behest in the period between the '50s and the early '80s, is long and includes the names of Nissar Hussain Khan, Nivruttibuwa Sarnaik, Shaik Dawood, Bhimsen Joshi, V.G. Jog, Amarnath, Malabika Kanan, Ghulam Mustafa Khan and Malini Rajurkar, to cite but a few names. More often than not, the public concerts of these stalwarts would be preceded or followed by a private *baithak* at his residence, his daughter's residence or at the residences of his close associates such as Mr. Mahadevan, also of Parry & Co., and Mr. U.N. Baliga. Many a time, the visiting maestri would be guests at the Prabhu home or at the home of his daughter.

● by Ashwin Bhandarkar

GSB men in Calicut. An important activity during these daily get-togethers was listening to the gramophone records of musicians such as Narayan Rao Vyas, Abdul Karim Khan, K.L. Saigal and Pankaj Mullick, and discussing the music. While he never formally learnt music, JSP's passion for Hindustani Music led him not only to listen widely but also to read extensively on the subject, and to discuss the subject with musicians and like-minded *rasikas*, resulting in his coming to be regarded as a discerning connoisseur by musicians.

An early example of JSP's initiative at organizing concerts is how, as a student at Presidency College, he organized Abdul Karim Khan's concert in Madras during one of the Ustad's many visits to the city.

J.S. Prabhu's name is inextricably linked with that of the Samyukta Gowda Saraswata Sabha, or the SGS Sabha, as it is commonly known. Set up in 1912 as a forum to facilitate the social progress of the larger Saraswat diaspora in Madras, the focus of its mission is to help needy and deserving college students of the community through scholarships, in keeping with its motto of 'Vidya Para Devata'. JSP took over as Honorary Secretary and Treasurer of the Sabha in 1962 and played a key role in the remarkable growth and progress of all activities of the Sabha during his tenure of 36 years. Fondly addressed as Raghuram-maam (Uncle Raghuram), Prabhu-Maam or Parab-maam (Uncle Prabhu) by one and all at the Sabha, he was a man of a few words who let his actions do the talking. His wife, fondly addressed as Koppimaayi (Aunt Koppi), stood by him and was a pillar of support in all the activities that he undertook. The title of Saraswat Ratna was conferred on JSP by the All India Saraswat Cultural Organization in 1974 in recognition of his service to the community.

The buildings on the Sabha premises were built and completed during the '60s. In fact, it was thanks to JSP's remarkable vision that the Kalyana Mantapam was built, with the aim of bringing in revenues through renting the Sabha premises for weddings and other functions.

To this day, the SGS Sabha is among the wedding venues most in demand in Chennai. There was a happy coming together of JSP's twin passions of Hindustani Music and the SGS Sabha when he raised funds for the construction of the Sabha Hall and Kalyana Mantapam by persuading musicians of the stature of Bhimsen Joshi, Lakshmi Shankar and others, to perform at fundraising concerts. Even MS sang at one of the annual Ganesh Chaturthi celebrations at the Sabha in the early 70s. In later years, JSP organized six Sangeet Sammelans at the Sabha, of which the biggest one was conducted from 7th to 13th April 1975, in collaboration with Wills (ITC). This *sammelan* saw the participation of the who's who of Indian Classical Music, such as Mallikarjun Mansoor, Bhimsen Joshi, Kishan Maharaj, Girija Devi, Vilayat Khan, Voleti Venkateswarulu, Lalgudi Jayaraman, Guruvayoor Dorai, Nikhil Banerjee, Hariprasad Chaurasia, Amjad Ali Khan and Parveen Sultana. Thanks also to his friendship with industrialist and music patron, Emberumanar Chetty, the 50-50 Club formed by the latter held its concerts at the Sabha for many years. A little-known facet about JSP, which came to light after his death, was the fact that he wrote articles on Hindustani Music for local newspapers and for the annual souvenirs of Chennai sabhas under the pseudonym of Sangeethapriya and Gaanapriya!

Class and aristocratic tastes marked the man – for example, he was adept at solving cryptic crosswords. In fact, he subscribed to the Sunday edition of a British newspaper just so that he could attempt its cryptic crossword! JSP was also a great fan of P.G. Wodehouse, and probably the only telecast he watched on TV, besides Hindustani music concerts, was the BBC dramatization of the great humourist's novels that Doordarshan chose to telecast weekly sometime during the late 70s or early 80s! An extremely disciplined and organized person, JSP brought a high degree of professionalism and thoroughness to whatever activity he took up. He was the moving spirit behind the Sabha's immaculately maintained garden, which won the Sabha prizes from the Horticultural Society, Chennai. A firm believer in meticulous planning, he was also a stickler for punctuality – even now, old-timers reminisce about how Sabha concerts would always begin on the dot irrespective of



Mr. and Mrs. J.S. Prabhu.

how many people had turned up in the audience! JSP was also a great team-builder, mentoring several people whom he took under his wing, and grooming them for greater responsibilities, while staying in the background. JSP helped countless people throughout the course of his life – whether with securing scholarships/jobs for them or for their family members or even with helping them out financially from his own pocket, and he did all this quietly, without making much ado of it. In fact, many of these acts of benevolence on his part became known to his family and friends only after his demise in June 2000, when beneficiaries visited or wrote to express their condolences on his passing. Krishnanand, Veereshwar Madri, Eshwar Morgeri, N.V. Moorthy and Janardan Mitta were among the Madras-based Hindustani musicians he promoted by giving them concert opportunities and giving them referrals for tuitions.

J.S. Prabhu truly was one of Chennai's illustrious sons. It is hoped that the SGS Sabha will revive the practice of conducting the annual J.S. Prabhu Memorial Hindustani Music concert on his birth anniversary in tribute to his memory.

Thank you, Donors

We today, publish donations received with thanks for the period upto September.

– The Editor

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Members of the 50:50 Club.

A cultivated stylist who played pace and spin with equal felicity

He is the second-oldest living Indian Test cricketer after Dattajirao Gaekwad of Baroda, who is 91. Coimbatore Doraikannu Gopinath, who turned 90 on March 1, played eight Tests between 1951-52 and 1959-60 with moderate success in a fragmented career; but he was the champion batsman for Madras in the fifties and early sixties. With a tally of 2,349 runs at an average of just over 51 with six hundreds and a highest score of 234 in the Ranji Trophy, he would be an automatic selection for an all-time Tamil Nadu XI as a middle order batsman.

Born in Madras, Gopinath made his first class debut in 1949-50 (he got a pair in his first Ranji Trophy game against Mysore) and in a comparatively short career that ended with the 1962-63 Season because of business interests, he scored 4,259 runs at an average of 42 with nine hundreds. But more than the impressive figures it was his elegant batsmanship that caught the eye. A cultivated stylist, Gopinath was an elegant right hander who charmed the ball away from the fielders. He played pace and spin with equal felicity and old timers recalled, with a glint in their eyes, his majestic 175 for South Zone against the New Zealanders on their 1955-56 visit.

Gopinath proved that he had talent, technique and temperament. The selectors

showed infinite wisdom in rushing him onto the international stage. Within a year of his first class debut, he was playing for India in the fifth unofficial Test against the strong second Commonwealth team at Kanpur. He showed his class and skill straightaway, scoring an unbeaten 66 for a losing cause. Mushtaq Ali who shared a century partnership with him during the innings recalled in his autobiography, "So far, I had been a junior partner to Vijay Merchant but now I had to take full responsibility, not the least that of keeping Gopinath away from the bowling. But I need not have worried about the youngster. From the moment he came in, he batted with all the aplomb of a veteran. There was no trace of immaturity and nervousness of a newcomer at all. In 75 minutes we rattled up a hundred runs. Gopinath in his maiden Test appearance remained unbeaten with 66, a truly glorious performance. After I was out he seemed capable of getting the 77 runs which stood between victory and defeat."

A year later, Gopinath made his Test debut against England at Bombay and performed commendably in two very different shades. In the first innings, he came in at 397 for six and remained unbeaten on 50 when Vijay Hazare declared the innings at 485 for nine. In the second innings, it was a very

different role he had to play. 29 runs behind on the first innings, England hit back to take six wickets for 77 early on the final morning. It was during this ticklish situation that Gopinath entered. A seventh wicket fell at 88 and the crisis was severe. However, not at all overawed by the quick fall of wickets, Gopinath played in a calm manner. Batting with the assurance of a seasoned campaigner, he steered India out of troubled waters sharing an eighth wicket partnership of 71 runs with S.W

● by
Partab Ramchand

Sohoni. By the time Gopinath was out for the top score of 42, India had virtually saved the match. In the final Test of the same series in his hometown, Gopinath proved his worth by scoring 35 and helping Polly Umrigar in a partnership of 93 runs for the seventh wicket, which went a long way in culminating in a historic triumph. It was Gopinath who took the final catch to dismiss Brian Statham off Vinoo Mankad that heralded India's maiden Test victory.

Against this background, Gopinath's final Test record of 242 runs at an average of 22 must be termed disappointing. He could not command a regular place in the crowded middle

order though he toured England in 1952 and Pakistan in 1954-55. He played his last Test against Australia at Calcutta in 1959-60, scoring a stroke-filled 39 (top score) and a duck. Gopinath's first class career started with a duck and his Test career ended with a duck; but what joys he provided in between! He was one of the main architects of Madras' maiden Ranji Trophy triumph in 1954-55 and captained the state team for several seasons.

After his playing career came to an end, Gopinath kept in close touch with the game. He had nine straight terms from 1968-69 to 1976-77 on the selection committee, the last five



of them as chairman. In 1979, he managed the Indian team to England. As an elder statesman, Gopinath has remained graciously affable and polished in his behaviour, while spending much time on the tennis courts and the golf course.

Answers to Quiz

1. Women in Science, 2. Asansol, 3. It is a car-sized second natural satellite or a 'mini-moon' that is temporarily orbiting Earth for the past three years, 4. It is being touted as the first-ever animal that can survive without oxygen, 5. Tomato, onion and potato, 6. Maria Sharapova, 7. A marble replica of Mahatma Gandhi's "three wise monkeys" statue, 8. \$109 billion, 9. FC Goa, 10. Cut-Copy-Paste.

11. February 24, the birthday of J. Jayalithaa, 12. Triplicane, 13. I, J and K, 14. Mayiladuthurai, 15. 'Perasariyar', 16. 10 years, 17. Thervoy Kandigai reservoir, 18. Jambukeswarar Akilandeshwari Temple in Thiruvanaikaval, 19. Manohar Devadoss, 20. Akshaya Patra Foundation.

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