

WE CARE FOR MADRAS THAT IS CHENNAI

MADRAS MUSINGS

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FREE ISSUE

March 16-31, 2004



No train or car... We are going by this water tanker to Chennai for our holidays!

Summertime & easy living?

It is here just as predicted – and dreaded.

The absolutely-no-water crises, worsening day-by-day, in a 'shining' land where the future looks so bright, you can't get a bucket of water.

This havoc-riddled situation has endless avenues for trouble and strife – and certain not so-obvious spin-offs.

Like its effect on the age-old traditions of hospitality, for instance.

The old 'honoured guests' philosophy will be re-thought in Chennai this summer.

Under normal circumstances, most hosts watch with self-congratulatory pride as their guest feed well at the table. But now, it will be more like: "Eat all you want, buddy, but not more than two sips of water each."

Not the sort of attitude that makes for social conviviality.

Extended families living away that begin long-distance telephone conversations with a cheerful: "Hi, We thought we'd spend the summer with you guys." will wonder if they've got the wrong number, as a distinctly doubtful, embarrassed silence floats back over the line.

There are ways out, though – guests can always be told to bring their own buckets and independently organised sources of water.

What will the citizenry do?

Hold on tight, and grimly await solutions and better days in some dim future.

And look up at the relentlessly bright blue sky – searching for answers.

They've become experts in the art of hoping, anyway, over the years.

Ranjitha Ashok

1893 Act forces pricing on *Musings*

— No postal concessions
the alternative

(By The Editor)

The publishers of *Madras Musings* were shocked at the end of March to receive a notice from the Department of Posts cancelling forthwith its licence for postal concessions. The grounds cited were the Indian Post Office Act, 1893 which states that a bonafide newspaper is only one that has subscribers who pay subscriptions to get the publication. Only such newspapers are entitled to postal concessions, whereas free issue papers are not, the Postal Department indicated in cancelling *Madras Musings*' Registered Newspaper Licence.

The letter from the Postal Department reads:

Sub: Cancellation of Regd. Newspaper Licence — reg.

According to Section 9(2) of the Indian Post Office Act, 1893 which stipulates that a publication shall be deemed a newspaper subject to the condition that it has bonafide list of subscribers. Rule 30(2) of the Indian Post Office Rules, 1935 further specifies that it should have at least 50 bonafide subscribers *who have paid their subscriptions*.

With reference to the Directorate's orders received from Ministry of Communications & IT, New Delhi, "Free Publications cannot be registered as registered Newspaper with the DOP for transmission by Post". The Ministry of Law has clarified that "bonafide subscriber is he who pays the face value printed on the newspaper".

Hence the Registered Newspaper Licence granted to your publication is cancelled, for reason that it is a Free Publication, having no subscribers and therefore no retail selling price of the newspaper/magazine.

The inconvenience caused is regretted.

More than the inconvenience caused, the suddenness of the notice put the publishers of *Madras Musings* in a quandary. However, the Chief Postmaster General has been good enough to entertain the appeal by the publishers of *Madras Musings* for time to take a decision on which route the publication would take. The time granted to *Madras Musings* enables the issues of March 16th and April 1st to be sent out under the existing postal concessions. By that time the publishers of *Madras Musings* would have to decide on one of four alternatives. Namely:

- Get the 1893 Act made a more modern one that would bring free issue, non-profit information publications (newspapers) on par with profit-making newspapers and thus get the postal concessions without losing their free issue status that would enable them to freely disseminate information on such subjects as heritage, environment, civic improvement, science and technology to as many readers as possible,
- Remain a free issue but pay Rs.4 per copy postage, which in the case of *Madras Musings* would be an impossible Rs.50,000 a fortnight, more than the cost of production,
- Become a priced journal, apply with a list of subscribers for re-registration as a newspaper and obtain the postal concessions applicable to newspapers, or
- Close down, because the situation is an impossible one.

Madras Musings, while planning to make an appeal to higher authorities on the

Please send in your subscriptions

(By The Editor)

As explained alongside, we have no other alternative but to price *Madras Musings*. From the April 16, 2004 issue (Volume XIV, No.1), *Madras Musings* will be priced at Rs.5 a copy, ANNUAL SUBSCRIPTION: Rs.100/-. Please make out your cheque only to 'Chennai Heritage' and send it together with the COUPON ON PAGE 7, to Chennai Heritage, 260-A, TTK Road, Chennai 600 018 or C/o Lokavani-Hall Mark Press Pvt. Ltd., 62/63, Greames Road, Chennai 600 006.

As you will notice from the coupon, 'Chennai Heritage' continues to welcome contributions from you for the causes it espouses. So if, say, you send in a cheque for Rs.500, we will treat Rs.100 of it towards subscription to *Madras Musings* for 2004-5 and the remaining Rs.400 as contribution towards the causes Chennai Heritage espouses.

We look forward to all readers of *Madras Musings*, and those newcomers who want to receive copies, sending in their subscriptions. We are indeed sorry we can no longer remain a free mailer.

grounds of Alternative 1, has, however, decided under this compulsion to choose Alternative 3. Effective April 16th (Volume XIII, No.1), *Madras Musings* will become a priced publication (see box alongside for details). We look forward to our readers sending in their subscriptions for *Madras Musings* to

Chennai Heritage so that within the next TWO WEEKS we will have a subscription list long enough to back our application for re-registration. Apart from what will now become an annual subscription, contributions to the causes Chennai Heritage espouses will continue to be welcome.

What's happening at San Thomé Basilica?

(By A Special Correspondent)

A letter from Barry Joyce addressed to the Indian National Trust for Art and Cultural Heritage (INTACH), Tamil Nadu, drew the Chapter's attention recently to what he perceived as a threat to heritage. Joyce, a visitor from the UK who is involved with heritage conservation there, writes, "It was a once-in-a-lifetime experience to kneel at the shrine of St. Thomas. However, I was rather alarmed to observe the extent to which the below ground structures at the Cathedral are being demolished without, as far as I could ascertain, archaeological supervision and recording."

Joyce's fears do not seem to be misplaced. An employee of

the Archaeological Survey of India, Chennai, who visited the Church, told *Madras Musings* that a large area in the Church premises has been dug up. What's more, he felt that the baskets of debris being carried away from the site could well include ancient relics, artefacts, construction material used in earlier churches, tombs, etc. — valuable heritage indicators that should have been recorded.

When this writer visited the San Thomé Cathedral, there were construction workers all over the place. Work was going on at a hectic pace, both on the exterior (building walls and roof) and in the interior (floor,

(Continued on Page 4)

Man-made heritage needs regulations

The Ministry of Environment is declaring certain areas as environmentally sensitive and has accepted that heritage regulations should be not only for man-made heritage but also for natural heritage. Under Article 253 of the Constitution, "in furtherance of any international treaty, protocol or convention to which India is a signatory the Centre can legislate on any subject including a State Subject", pointed out Shyam Chainani, founder-member, Indian National Trust for Art and Cultural Heritage (INTACH), at the 18th annual general meeting of the Trust held recently. But in pursuance of this, model notifications for each hill station would be drawn up. Draft heritage regulations have already been sent to Uttaranchal and Himachal Pradesh. Stating that interaction is going on with the military authorities for heritage

which no other legislation in India has catered to so far. Unlike many Acts that provide for exemptions from permission, the legislation in Punjab lays down that appeals will be only according to the law. Another important development has been the publication of Hyderabad Master Plan in December 2002 covering 1856 sq. km. including the Hyderabad Metropolitan area, taking into account heritage consideration. However, heritage regulations tend to get outdated and need updating to plug loopholes to cover not only building, but entire compounds, precincts etc.

Another INTACH founder-member, O.P. Jain, explained the success of the strategy of working in a positive way with a multiplicity of authorities in Delhi. The basic approach adopted was to sensitise people to conservation, leading to actual implementation of small

• by A Staff Reporter

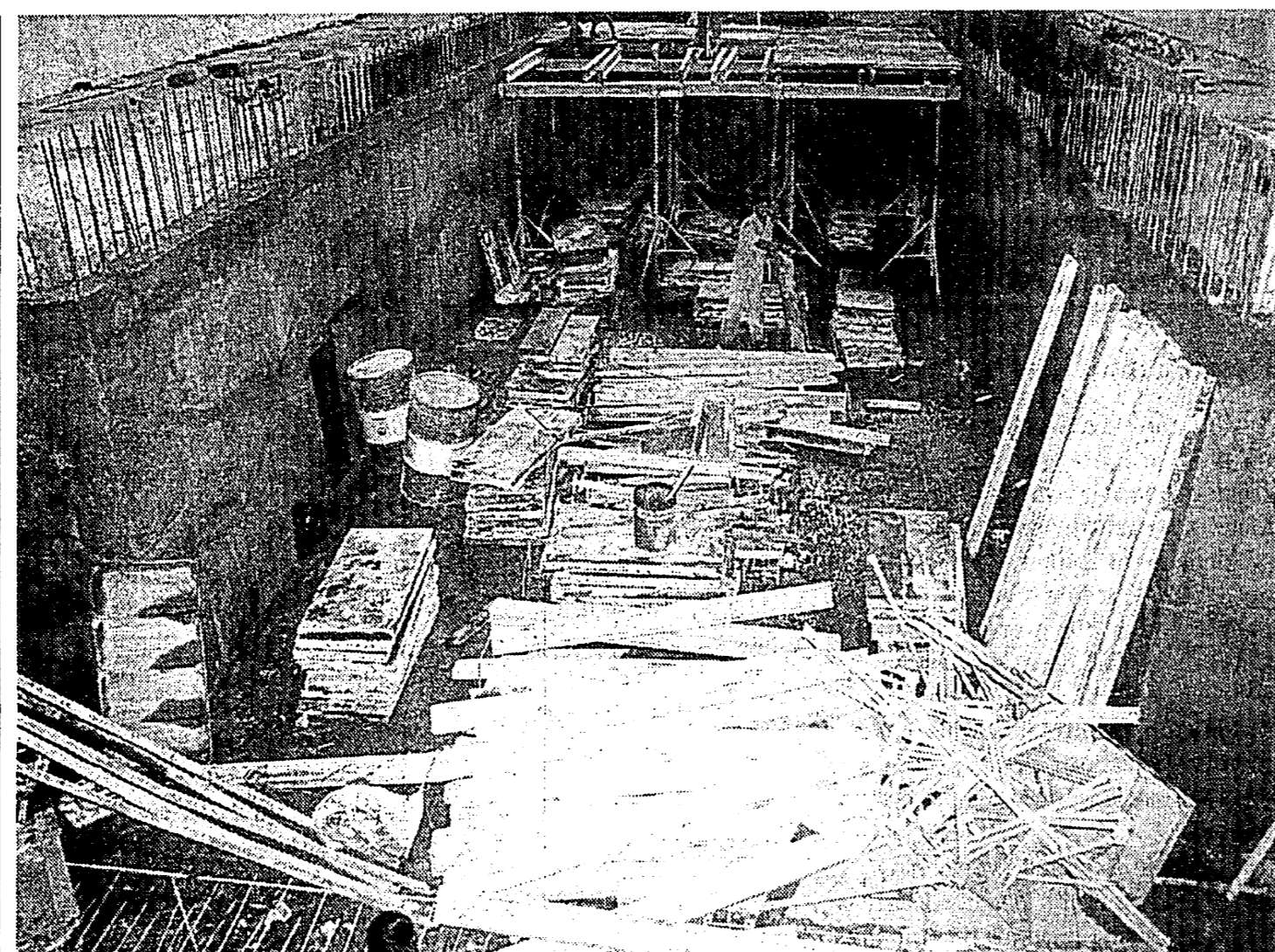
regulations in cantonment areas, Chairman stated that model regulations are now available with INTACH Chapters. The Delhi Development Authority has agreed to include heritage regulations as part of its Master Plan and the Municipal Corporation of Delhi has incorporated a substantial part of the heritage regulations given to them, but he felt there was a need to push for a draft heritage bill for Delhi.

Heritage regulations, which were unknown till four or five years ago, are now slowly being introduced in different parts of the country and hundreds of heritage sites have been notified. Heritage regulations are in place in Mumbai, Pune, Nagpur, Mahabaleswar, Panchgani and the surrounding area, and Hyderabad. Heritage regulations can be introduced in several ways — through the Town Planning Act, the Environmental Protection Act (by declaring areas as environmentally sensitive areas), coastal regulations etc. Chainani pointed out. He stated that after Maharashtra had passed its Heritage Act in 1994, the most exciting development has been the Bill passed by the Punjab Government, which intends to protect natural features, sites of scenic beauty, municipal and non-municipal areas, all of

and then bigger projects by adopting different approaches for different projects. He added that before introducing a policy-making legislation, the work has to be quantified, involving agencies like the Delhi Development Authority and the Department of Archaeology. The Department of Archaeology in Delhi, for example, has agreed to take up the conservation of 100 more monuments in the next two years as against just 12 monuments taken up so far.

Speaking about the activities of the Architectural Heritage Division, Dr. O.P. Agrawal stated that the activities of the Division had been widened considerably. It not only continues to take up the preparation of reports and actual implementation of projects, but now ensures re-use of old buildings and historical places based on the individual design and style.

The Natural Heritage Division has diversified its activities and has taken up rainwater harvesting projects in urban Delhi, adopting concepts prevalent in several parts of the world. The Nainital Lakes Project in partnership with IIT Roorkee, and the Urban Lake Management Under the Urban Infrastructure Development Programme supported by the Asian Development Bank in Jodhpur in collaboration with TATA



The passage being dug inside San Thomé Basilica, between the altar and the crypt of St. Thomas. Is such excavation, without recording, inconsonance with heritage conservation practices? (Photograph: REFLECTIONS.)

What's happening at San Thomé Basilica?

(Continued from page 1)

basement and walls). Inside the Cathedral, a large area, just beyond the crypt, had been dug up. This, this Correspondent was told, was to enable direct access to the crypt by visitors from the rear. An underground Chapel was also to be built, he was told.

The 'restoration' work is now ten months old — it began in May 2003. Press clippings have been pasted on a board placed a few yards away from the crypt to draw the attention of visitors to the work going on and the need for funds. One report states that "the Gothic architecture of the Basilica is being restored" and the roof and walls have been renovated with lime water. Other reports indicate that restoration work carried out earlier (perhaps during minor

renovations) was not as it should have been. "One side of the chapel, renovated two years ago using Rajasthani marble stones, has taken away the original charm of this wing," states one report. Another report points out that the "damage caused by seepage of water was grave and use of incompatible modern material to undertake spot repairs had eroded the historical ambience of the Church." Now, that clearly means caution. But is the situation any different today? It doesn't seem so. Certainly, there does not seem to be any recording of what had been replaced in the past with what and what was now being replaced with what. Indeed no attempt would appear to have been made to discover what lies under the layers of change that have taken place to find out what exactly the Cathedral

was like when built and what it should be restored to. What is going on appears to be not restoration work but renovation and repair work.

Of particular concern at present are the digging operations covering a fairly large area close to the crypt. What effect could such digging have on the crypt and neighbouring areas, leave alone the fact that buried relics and artefacts might be removed with the debris without proper recording? Any such operation at a heritage site like this — the history of the site goes back to the 16th Century and the present Church to the 19th Century — needs supervision by experts on heritage, its recording and its conservation and not merely conservation engineers, no matter how experts.

Obviously, it is now too late to reverse what has happened. However, *Madras Musings* hopes that similar restoration at the Church or at any similar heritage site in the future will be accompanied by greater discipline.

Consultancy Engineers are some of the new initiatives and projects being handled by the Division for sustainable ecotourism development with a peoples' participatory approach. Work in Jaisalmer, initiated in the late 1980s, has made considerable progress, said Bindu Manchanda. Listing several restoration projects, she pointed out that World Monuments Watch bay placed now Jaisalmer Fort on its 100 most endangered monuments list.

Dr. Shobita Punja described the projects taken up as part of the 'Kids for Tiger' Programme and the 'Navrattan' Programme. Under the latter programme, children were made conscious of the navrattans, the nine gems of their city (three most beautiful natural heritage sites, three most beautiful built heritage sites, and three in living heritage, the most important people of the city who have contributed the most in terms of dance, drama etc.) Consequent to the excellent response for the programme, it was proposed to bring out a book by children for children on the beautiful sites of India.

Dr. Punja mentioned that the Central Department of Education was likely to give INTACH a grant of Rs. 10 lakh, which would be utilised towards teacher training workshops and the setting up of Heritage Clubs. Children who became members of 'Young INTACH' would be given a badge and a list of activities that they could undertake to look after the heritage of their city.

INTACH, it was announced, is extending its frontiers for protection and propagating cultures through a number of new initiatives, like interaction with State Governments and grassroots organisations. A draft bill was in place to amend Punjab Regional and Town Planning and Development Act, 1995, which would usher a new era of awareness and commitment on the part of administrators, professionals and developers in general, and the public at large, for the protection of historical buildings created by master craftsmen in rural and urban areas, as well as heritage. The major activities of INTACH chapters have been focussed on heritage awareness but now there was a need to do much more, the meeting unanimously agreed.

control over maritime trade. Their wealth was on par with that of royalty, at times exceeding it. Symbolically, Kannagi's anklets were filled with rubies, while Queen Koperundevi's were filled with pearls. The

been highly developed. Classical dancing had evolved into an extremely sophisticated art form. A dancer was also known as a *viral*, a word found in earlier Sangam literature as well. *Viral* refers to *sathvikabhavam*, innermost feelings. A *viral* must have been capable of showing such deep and subtle feelings. The dance form was not called *Bharata Natyam*, the term used was *Koothu*, referring to the movements, both subtle and vigorous.

A dancer devoted her life to the study and practice of her art, and was accorded a certain status in society, acknowledging the importance of her role in the social fabric. They were called upon to perform on special occasions, by both royalty and the rich. They were a class apart, however much they might have been extolled and appreciated.

Taking a look at Silappadhikaram

Silappadhikaram is regarded as an unsurpassed work of Tamil literature, set in three kingdoms in Southern India — Chozha (Chola), Chera and Pandyan — and is taken to be a historical document of the times. It does much more than tell a tale; it paints a prismatic picture enriched with details of the socio-political, economic and cultural aspects of the life led by the people of the times, and describes the active, all-consuming nature of its artistic life. Here was a sophisticated urban community living in harmony with its rural counterpart, both contributing to a lifestyle rich and full in its appreciation of the commercial, artistic and spiritual facets of life. Beliefs and religions were a matter of individual choice, and peaceful co-existence the norm, frequently within a single family. This was a society that celebrated beauty and artistry in all possible fields, with equal emphasis laid upon ensuring the correct performance of duties and rituals, and on the unimpeded course of justice. The King was expected to uphold the honour of the land, and was indeed judged by his people if he did not do so.

Taking a look at *Silappadhikaram* are:

A.R. Venkatachalapathy, Associate professor, Madras Institute of Development Studies:

The Sangam period was really a period of transition from a tribal and largely rural culture to a more monarchical society. From a pastoral community, society developed initially into a sedentary, agrarian community, from which evolved urban lifestyles. *Silappadhikaram*, coming immediately after the Sangam period, contains the vestiges of that transition. I place *Silappadhikaram* in the pre-Pallava period, and after the *Thirukkural*, because the latter is actually referred to in *Silappadhikaram* and *Manimekalai*. Monarchy was clearly a strong presence in all three kingdoms, with power shifting from the assemblies of the chieftains to the durbars of the monarchs. The kingdoms, Chozha, Chera and Pandyan, were in a nascent stage. This was reflected in the manner in which kings were not perceived as larger than life, and were in fact accountable to the people.

A very strong merchant class emerged during this period, rich and powerful, especially in its

● **SILAPPADHIKARAM**, a dance-theatre production of Cleveland Cultural Alliance (Refer to DATES FOR YOUR DIARY), is conceived as a historical dance-drama. It is the story of Kannagi, an extraordinary woman who exemplified the traits of justice, righteousness, loyalty and courage. It is to an almost equal measure, that of Madhavi, whose character was far, far above that generally associated with her inherited station in life, that of a courtesan. And, it is about Kovalan, who flitted between these two women with all the loyalty of a butterfly. G. Narendra, CCA's artistic director, is the choreographer and Bombay Jayashri Ramnath has been commissioned to compose the music. Kanimozhi, with her deep knowledge of Sangam literature, is creating the lyrics and the narrative script. In keeping with the theme and the locale, *Silappadhikaram* is being choreographed in the classical and folk dance forms of South India. *Silappadhikaram* will be performed by about twelve dancers, led by Mahalakshmi. Verses, directly from the original *Silappadhikaram*, from other Sangam era literature and composed by Kanimozhi for this production, will form the lyrics and the narrative. As these will be in Sangam and contemporary Tamil, the narrative will incorporate English so as to reach a wider audience. The production is being planned as a costume drama.

'maankkam' or ruby had always stood superior to the pearl. Courtesans were assertive — their profession demanded it of them. They were trained to seduce, to outwit, their arts were elaborate and codified. The moment Madhavi began to act as an individual responding to the underlying unrest in Kovalan's music with playful rejoinders of her own, Kovalan was unable to handle her. Society had ruled that he, a man, would always emerge the winner. Later, when it was all over, Madhavi broke the mould again, and became a renunciate, going against her training and profession, braving her mother's anger and disappointment. She even gave her child up to a life of asceticism.

There is certainly an 'Aayarpadi' that exists even today near Madurai. The name given to the women who churned butter was 'Aayachiar', hence 'Aayarpadi' denoting where they lived. It is also referred to by the saint Andal, in the 'Thirupavai' as the place where Kaniyan (or

Folk art appears to have

achieve, and what one must do in return. There were very specific functional classifications prescribed, with each person having a place and role in society.

Dr. V. Arasu, Professor and Head, Department of Tamil Literature, University of Madras:

P.L. Palaniappan, Former Director, FICCI, Litterateur and scholar:

The Chettiar community of merchants and business-folk has very close links with this epic. This community, soon after Kovalan's time, is said to have moved away from Kaveripuhampattinam, another name for Puhar, meaning the city that was situated at the point where the Kaveri merged with the sea. The 'Puhar' part of the name became 'Poom' through usage, leading to the name 'Poompuhar'. The community moved, in a bid to escape the floods and sea erosion, to what came to be known as Chettinad. They have many links with the ancient town of Puhar. Kovalan and Kannagi were the elite from the merchant class.

Their identification was so strong, that there is an old tradition among Chettiar women not to wear anklets, especially after they were married, as the ornament was thought to have brought ruin to one of their community. Certain rituals practised even today were handed down from them, some of which occur in the epic, like the use of the 'arasan-anakkal', a decorated pole symbolising the king's approval for the ceremony, during a wedding.

There is certainly an 'Aayarpadi' that exists even today near Madurai. The name given to the women who churned butter was 'Aayachiar', hence 'Aayarpadi' denoting where they lived. It is also referred to by the saint Andal, in the 'Thirupavai' as the place where Kaniyan (or

Krishna) was brought up, in the domain of cowherds: There are folk-songs of that area called 'Kuravai'.

The Sangam period probably saw the flourishing of the 'devadasi' system at its peak, which was a fall-out of a time that certainly was devoted to the fine arts and the recording of it.

The merchant community of the time went east to ply their trade, to Java, Sumatra, Sri Lanka. Trade was largely the export of precious gems like rubies and pearls. The merchant community was given preference next to the king. If not royalty, they were certainly the nobility, very like business icons of today. The kings depended on this community for financial help very often. It was this community that paid taxes.

Kanimozhi Karunanidhi, writer, poet and lyricist:

The literature is divided into 'Agam' and 'Puram'. 'Puram' contains all that can be talked about, discussed, and described to everyone. 'Agam' refers to all those emotions and parts of one's life that lie within, all those areas of life that cannot be put into words. Under 'Puram' come facets like bravery, charity, morality and war, among others. 'Agam' has to do with love, with such feelings.

The literature of the time had rules and conventions that were eventually codified. Different classifications of love came under the purview of *Thurai*, while classifications of nature — *Kuraji*, *Mullai*, *Marudham*, *Neihal*, and *Paalai* — to express emotion and explain situations came under 'Thinai'. Nature as represented by flowers, seasons, animals was often used to express ideas and emotions, as was the time of day.

Mannar Srinivasan, scholar, review editor, *Sruthi*

A study of *Silappadhikaram* shows that Ilango Adigal was influenced by older texts, like the *Tholkappiyam*, the *Thirukkural* and Sangam literature. *Silappadhikaram* differs in character from other famous epics. It is said to be one based on local folk-lore.

The author takes a rich young man about town, from what was known as the 'nagaratthar' community, and his wife and then pits them against a king. In a way, this was to show that the emerging merchant class could in fact match royalty. There was already an atmosphere of competition between *kshatriyas* and *vaishyas*, between royalty and the increasingly powerful business community in those times. Each section of society had allocated duties, which were two-fold — what one was expected to

Nature was worshipped in itself. Deities were few, and small. Temples, the way we understand them, came later. The sun, the trees, rain — these were worshipped. An area of worship was probably a hallowed corner where an ascetic sat in meditation, or gave discourses. Today, you will find traces of this form of worship in remote villages.



Silappadhikaram ... a sketch by A.V. Ilango.

An inspiration called Robin Singh

About five years ago, when I had a chance conversation with India's former Little Master Sunil Gavaskar on the musical chair race over the choice of an ideal Indian cricket captain, I was tempted to boldly ask him about the then Tamil Nadu captain Robin Singh's prospects. Surprisingly, without much hesitation, Sunil accepted my suggestion and added that Robin would be an ideal choice as he had it in him to lead the country in a game that is almost a religion in India.

The provocation for this suggestion from my side was of course the fact that Robin had led Tamil Nadu in the Ranji Trophy with tremendous gusto and had certainly elevated the confidence level of the boys in the mid-1990s. Tamil Nadu had begun showing a different kind of temperament in the tournament, both at the South Zone level, and in the knock-out stage. Those days, three teams from each zone qualified for the knock-out and, invariably, Tamil Nadu figured on top of the zone despite Karnataka and Hyderabad fielding strong teams as well.

It is sad that Robin decided to hang up his boots on January 24, 2004. A year ago, when I asked him why he had given up playing for Tamil Nadu, his prompt and candid reply was that when he was not considered worthy to represent the country, why should he continue to play for the state and hinder the opportunity of a budding youngster. I was flabbergasted when he told me that one of the senior selectors in the

National Selection Committee had told him curtly that he had no chance of representing India in the 2003 World Cup as he would complete 40 years of age! What a silly assessment!

Fitness and sincere commitment were the hallmarks of Robin Singh. The tigerish zeal with which he ran near impossible singles or converted ones into twos in one-dayers and the panther-like prowl while fielding and stopping runs will be

● by
Bhaskeran Thomas

sights that will be etched in our memories for a long time to come.

It is said that the Indian captain of the early 1990s, Mohammed Azharuddin, himself a brilliant fielder, had always wanted Robin in the side. But Azhar was given the short shrift by the then selectors, who were prejudiced against Tamil Nadu players. No player from Tamil Nadu was considered even for the India 'A' teams of that period, which played far fewer games than at present and, Robin was one of them.

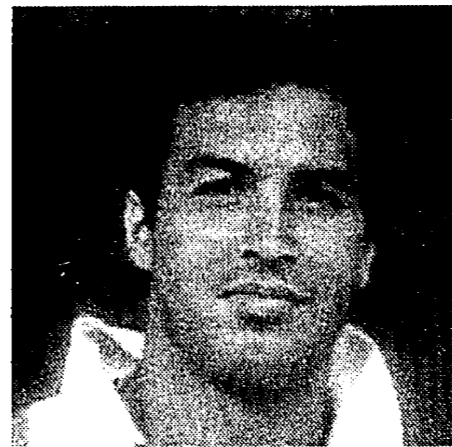
Came the Titan Cup tournament in the latter half of 1996 for which a new selection panel headed by the late Indian fast bowler Ramakant Desai brought Robin Singh into the side. What a dream start, the Tamil Nadu skipper had against the Australians at Mohali. Though he did not have a great start as a batsman, scoring just six, his bowling skill earned him a permanent place in the Indian

team thereafter at least for the ODIs. Robin never looked back after this game and became a regular member of the Indian ODI team for trips to South Africa and the West Indies.

Meanwhile, he forged an excellent rapport with Ajay Jadeja in the Indian middle order batting and the pair turned many a game in India's favour by their innovative running between wickets. It was a treat to watch this pair at the crease chasing huge targets.

Robin had a pretty useful outing in the 1999 World Cup in England when he bowled India to a big win over Sri Lanka at Taunton picking up 5 for 31 off nine overs and later scoring 75 in the Super Six stage against Australia. In all, Robin played in 136 ODIs for India and scored 2,336 runs that included one century (against Sri Lanka) and nine fifties. It was a credible performance as he nearly always came at the tail-end of the Indian innings in many a game and played more for his team than for his self-accomplishment. He also bagged 69 wickets. He was a fantastic fielder and his 33 catches do not reflect his true potential as a fielder.

Robin's brilliant performance for Tamil Nadu in the domestic circuit can never be forgotten. One of his most memorable knocks was the unbeaten 183 he scored against Mumbai in the second semi final played in Mumbai in April 2000. In 1996, he bowled Tamil Nadu to its first-ever win against Mumbai at Tirunelveli with a match-winning spell of 7



Robin Singh.

for 54 in the second innings. In January 2002, he bowled unchanged on a hot afternoon at the Guru Nanak College ground and took 3 for 12 off 13 overs and helped beat Mumbai in the pre-quarter final game. He also led Tamil Nadu to victories over Delhi in 1996 and 2001 by big margins. It was Robin who made the Tamil Nadu boys believe that both Mumbai and Delhi could be beaten.

Robin began playing for Tamil Nadu in the 1982-82 series as a tearaway fast bowler. But he mellowed down and became one of the shrewdest cricketing brains for the side. His contribution was no little when Tamil Nadu won the Ranji Trophy in 1987. He played in 228 matches in the domestic circuit and made 4,057 runs, bagged 150 wickets.

Robin successfully led the India Under-19 team as coach to England (2002).

The best part of these performances as coach was his ability to make good players out of unknown names; Hyderabad's Ambatti Rayadu is one such Robin discovery.

He was a coach cast in a different temperament. He would be right in the middle of the field with the boys, be it at the National Academy or the MAC Spin Foundation in Chennai. His enthusiasm to share his experiences with the boys needs to be seen in person than to be heard.— (Courtesy: *Straight Bat.*)



March 19: British Business Social Club (BBSC): The BBSC Quiz Night is always a popular event. Contact Mike Eliseou on 5210 9942, e-mail: mike@swift-online.com for warning-in.

March 22: *Village scenes of India*, an exhibition of paintings by a group of artists. (At Prakrit Art Gallery.)

March 25: Spread over six days Kalakshetra Foundation will stage six parts of *Ramayana*. (At Kalakshetra Foundation, 6.30 p.m.)

March 26: Pottery Studio from Delhi presents pottery, lamps and designer furniture in earth colours. (At Vimonisha.)

March 27: Theatre group from Pondicherry will perform Moliere's play *Mains Sales*. (At Alliance Fracaise.)

March 28: *Thaye Sahebha*, A Kanada film with English subtitles by Girish Kasaravalli. Powerful images of a time when India was embroiled in a political conflict. (At Film Chamber Theatre, 6.30 p.m.)

March 29: *Narkalikkarar* (Man in Power), written by N. Muthuswamy, Directed by Prof. S. Ramanujam performed by Koothu-p-Pattarai. (At Max Mueller Bhavan, 7.00 p.m.)

April 3: *Into The Blue* by Jan Pusch Repertory. Solo I: Detlef Alexander and Solo II: Wobine Bosch, Solo III: Paula Scherf.

"In three brilliant solos, the choreographer, Jan Pusch, elaborates on a new body language, new video games. (At Kamaraj Memorial Hall, 7.00 p.m.)

April 8: Roberta Swedien (piano) and Rudolfs Putans (clarinet) playing Johannes Brahms' *Sonaten fur Klavier und Klarinette: Opus 120*. (At Museum Theatre, 7.00 p.m.)

April 4: Cleveland Cultural Alliance presents a dance theatre production of the great Indian classic *Silappadhikaaram* ... a story of women of substance. (At The Music Academy, 6.00 p.m.)

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