

#CAREER TRANSITIONS

You Need New Skills to Make a Career Pivot

You must set aside a significant amount of time for self-directed learning, formal training, or even a second job to gain the skills for the big leap.



Sometimes, you don't just want a new job, you want a radical career change. Perhaps, you've been in finance and now, want to be an acupuncturist, you're a marketer, eager to lead a start-up, or you're an educator, looking to shift into catering and event planning.

Accept the Time Commitment

At the onset, it's important to recognize that between taking care of your personal life, your main job, and this specific skill-building work, you likely won't have time for much else. For a major career change to work, you need to be willing to cut back in other areas. That may look like limiting optional items like keeping up on your favourite TV shows. At times, you may need to scale back on essential activities. For example, maybe, you can still go for runs, but training for a marathon is out of the picture. Perhaps, you can still get an acceptable amount of sleep at night, throughout the week, but sleeping in, on the weekends, is no longer in the cards. Or maybe, you make sure to have quality time with your family everyday, but need to go to class or work on learning, once the kids are in bed.

Pick Your Focus

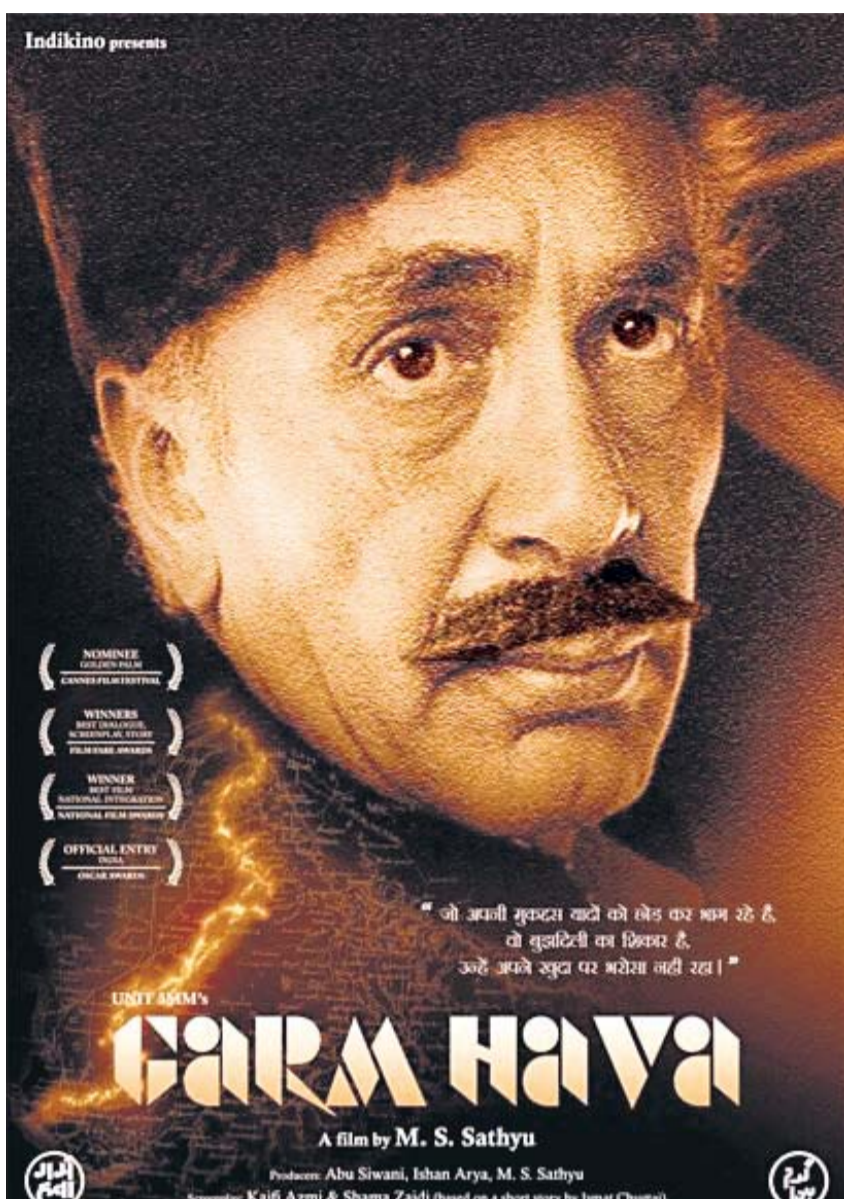
Before you put in a lot of time, make sure you know where that time counts. If you must do a formal program to legally practice in your new profession, put your extra time into the prerequisite courses and applications and then, once you're accepted, the required coursework. Don't spend lots of time on self-directed learning where you're not getting credit for what you're doing. The opposite is true, if a formal program isn't necessary, you might be significantly delaying your success by going back to school, when you could be taking advantage of other ways to acquire skills and gain experience already at your fingertips.

Layer in Learning

One of the best ways to find time for independent learning is by layering it onto activities that you're already doing throughout your day. For example, if you need to listen to course material, do that while walking or driving to work. If you need to read, do it during a commute, if you take public transportation or use an app on your phone, that will read the text to you, while you're walking.

Designate Time

Finding slices of time, already in your workday, will help you get a lot done. But if you have a great deal of material to get through, or mandated coursework you need to complete, you'll also need to designate time to immerse yourself in the learning. A formal education program can be helpful for this, if they have live class times, when you're expected to show up or attend virtually. This helps to force the issue and make your learning consistent.



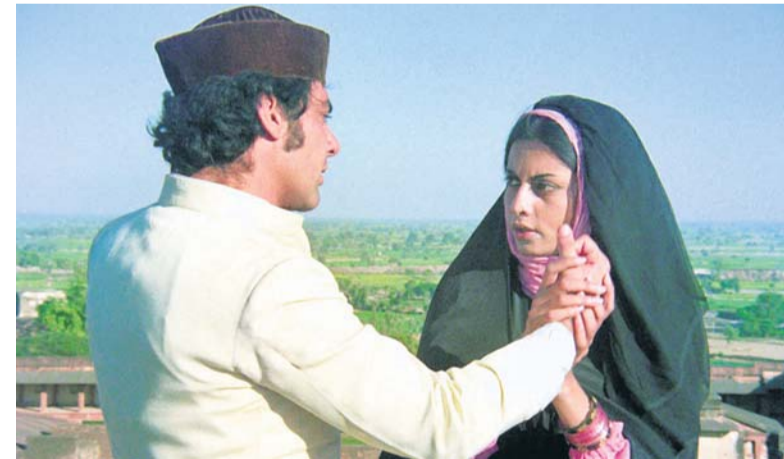
Garm Hawa poster.



Dr. Shoma A. Chatterji
Film scholar,
journalist & author

Fifty years ago, a historic event happened in Indian cinema. M.S. Sathyu's *Garm Hawa* was released. *Garm Hawa* was the first film to deal with the human consequences, resulting from the 1947 partition of India, after India gained political independence in 1947. This action, ordered by British Lord Mountbatten, split India into religious coalitions, with India remaining 'Hindu' and the new country of Pakistan serving as a refuge for 'Muslims.' Is 'refuge' the right word for Muslims, who did not wish to leave? Would they be accepted, socially and economically, by the original residents of the newly formed 'Pakistan'?

By conservative estimates, anywhere upward of half-a-million lost their lives due to the 'fateful event of 1947,' when someone decided to draw the *Radcliffe line*. Over 70,000 women were raped and about 12 million people fled their homes. Nearly 500,000 deaths must have taken place, a figure that Ian Stevens points out, is equal to the number of casualties



Jalal Agha, Gita Siddharth in *Garm Hawa*.

sustained by the entire British army during the six years of WW II. Many of these casualties took place as part of a 'mass exodus,' in which Hindus frantically made their way to India and Muslims to Pakistan. It is difficult to tell where entertainment ends and the political element begins and vice versa. Does a director use entertainment to cushion his political statement? Or does a filmmaker make a pretentious attempt to spout something overtly 'political' to add one more dimension to his entertainment factor?

Garm Hawa has remained one of the immortal classics on the 'Partition of India.' And it almost never got made and even after it was made, we might never had had the opportunity of watching it. M.S. Sathyu, who was, by then, known in theatre and film circles for his production design, art direction, submitted a script to the Film Finance Corporation (which later became the National Film Development Corporation). The script, submitted by him to the FFC, was rejected, so, he handed in another one. A story about a Muslim family that chooses to stay back in India after Partition in 1947, but gets uprooted from within, in the process.

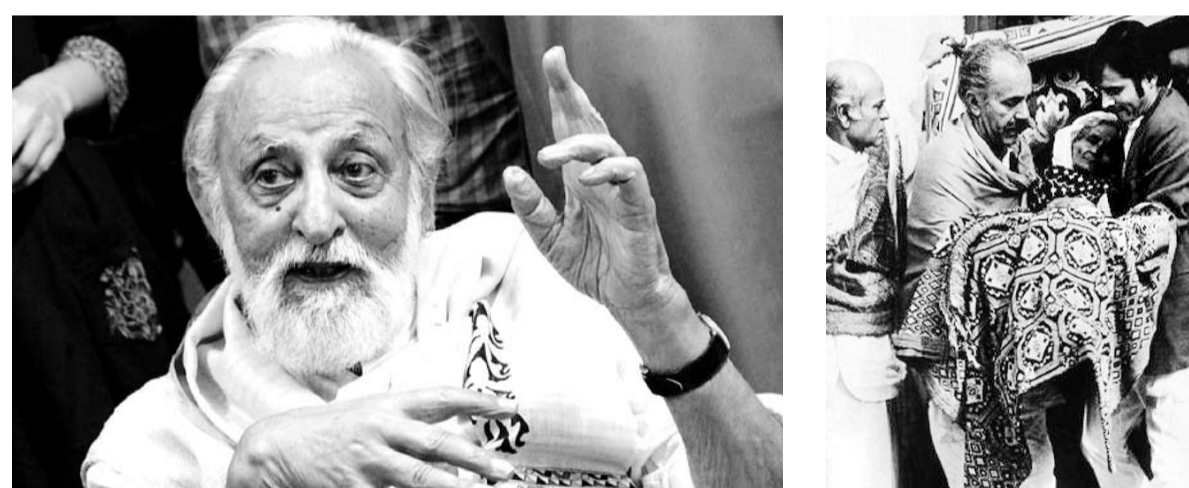
Even by the standards of financial budgets of films, made in the 1970s, *Garm Hawa* was made practically on a shoestring budget of Rs.10 lakh, of which the erstwhile FFC provided a loan of Rs.2.5 lakhs and Sathyu borrowed Rs.7.5 lakhs from his friends. He

LOOKING BACK ON GARM HAWA



Garm Hawa on Partition.

#MOVIES



M.S. Sathyu.

persuaded most of his cast and crew to work, promising payment whenever able, and since he had many friends in the Indian People's Theatre Association and the Progressive Writers' Union, everyone came forward to help. Even, cinematographer Ishan Arya, who made his debut with this film, came forward to join in the production with some money that he had earned from his ad films and theatre work. Sathyu managed to borrow a second-hand Arriflex camera from his friend, Homi Sethna. The story was jointly written by Kaifi Azmi and Sathyu's wife, but the root of it lay in a short story by the feisty writer, Ismat Chughtai.

One distinctive feature of the film is that this is the last film to bring members of IPTA and PWA together, in the making of *Garm Hawa*, both in front and behind the camera. Young and veteran actors, from the IPTA, came forth to act in the film from Delhi, Bombay and Agra. Farooq Sheikh, who played the younger son of the protagonist, Saleem Mirza, and made his debut with this film, was a young actor with IPTA. A.K. Hangal, who plays Saleem Mirza's friend, was of the IPTA, and so was Shaukat Azmi. Sheikh, who was 24, at the time, was promised a

remuneration of Rs. 750, which he was finally paid, in full, 15 years later. Balraj Sahni, who portrayed the protagonist, was also a known Leftist and the only star of the film. He was paid the highest sum, Rs. 5000. Everyone, who mattered, were known to be staunch leftists. So, they believed in the strong *Leftist ideology* of people's faith in their homeland that came first and the belief that no one, of any faith or community, should be forced to leave the country, if one wanted to stay back.

Shama Zaidi, Sathyu's wife, a noted screenplay writer of several Shyam Benegal films, based the script on a conversation that she had with *Ismat Chughtai*, the Urdu



A scene from *Garm Hawa*.

novelist, who had written extensively on 'Partition.' Chughtai shared with Sathyu and Zaidi accounts of her family members, including an uncle, who worked at a railway station and watched Muslim families gradually leave India, in hopeful search of a better welcome across the border. The couple showed the script to Kaifi Azmi, who wrote the dialogue and added to the screenplay his experience of working with shoe-manufacturing workers in Kanpur.

There is the added element of a love story woven into this political narrative, which adds greater pathos to the story and takes it to its dramatic climax. The filmmaker's imaginative creation of use of light and framing added another dimension to the characters and their struggles. Salim is rendered helpless by the forces of this shift in attitude and in the sensitive and volatile political environment. His own brother leaves for Pakistan with his family.

Mirza stubbornly refuses to cross over to the other side because he considers 'India' to be his home. This decision gradually tears apart his family. A prospective son-in-law migrates to Pakistan, while business suffers because lenders don't want to advance money to Muslim traders,

Blueberry Cheesecake Day



The origins of the *cheesecake* can be traced back as far as Ancient Greece, when the first recipes for this cake were put into writing. In the centuries that followed, the dessert would undergo countless changes until it developed into what we know (and love!) to be today. As different countries embraced this dish, and different ingredients were more easily available, regional varieties came to be. Different combinations of cheese would often be used, depending on the particular location, but the love of the *cheesecake* 'itself' was certainly universal!



The film's release became a hurdle. The Mumbai office of the *Central Board of Film Certification* rejected the film, citing its potential to stir up communal trouble. Sathyu approached PM Indira Gandhi through his contacts. Indira Gandhi ordered the film to be released without any cuts. But even she could not ensure a smooth theatrical release. "N.N. Sippy took up the film's distribution, but he backed out when we showed the film at a festival ahead of its release," Sathyu says. "I eventually approached a friend in Karnataka, who owned a distribution company and a chain of cinemas, and he released the film first in Bangalore."

who may up and leave without repaying their debts. His daughter, Amina, decides to marry a suitor, but has her heart broken a second time, when he too migrates. The Mirzas lose the mansion in which they have lived for generations. His dying mother, pining for the old *haveli*, is carried there before it is sold/ demolished, to take a last look. But Salim Mirza is plagued by self-doubt. Should he have left in 1947 itself? Where is home, and what does it mean to be a 'Muslim in India?' The movie's original title was *Wahaan*.

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vested political groups too. "We found that we were holding private screenings for free for different groups than we could expect to earn from the ticket sales of the film," said Sathyu in an interview.

Garm Hawa had an acting cast drawn mainly from the IPTA. The main role of Salim Mirza was portrayed by the great Balraj Sahni. Shaukat Azmi, wife of Kaifi Azmi, played his helpless wife. The very young, Farooq Sheikh, made his film debut as Mirza's obedient son, who fails to get a job after the Partition because he is a Muslim in a country, now divided according to religious identities of the major slice of the population, inhabiting each divided segment of the country, namely India and Pakistan. Gita Kak portrayed the tragic role of the Mirza's daughter, Amina, who commits suicide, when even her second beau decides to migrate to Pakistan with his family. Jalal Agha portrayed her second lover, who she is betrothed to, but who decides to leave her to go to the newly-born 'Pakistan.' A.K. Hangal had a beautiful cameo as Mirza's Hindu friend. The film was shot entirely on location in Agra and one beautiful romantic sequence was shot within the vistas of the famous *Masjid*, there.

M.S. Sathyu remains the *oldest living filmmaker* in India, who will celebrate his 91st birthday in July, this year.

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A scene from *Garm Hawa*.

#DISCOVERY ALERT

Mini-Neptune in Double Star System is a Planetary Puzzle

The longer a planet's orbital period, the more likely it is to host a satellite

A planet that could resemble a smaller version of our own *Neptune*, orbits one of two Sun-like stars, that also orbit each other. The planet dwells in the 'habitable zone,' with a potentially moderate temperature, and poses a challenge to prevailing ideas of planet formation.

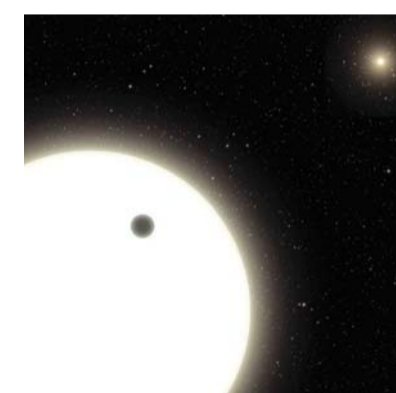
Key Facts

Astronomers once imagined that our solar system, with its middle-aged, quiet Sun hosting small, rocky planets in closer orbits and gas giants further out, might be typical, even run-of-the-mill. But so far, in an era of increasingly powerful planet-hunting technology, it's turning out to be anything but. Other planetary systems can look very different, if not downright weird (or are we the weird ones?). A system called TOI-4633 seems truly strange, a mysterious type of planet known as a 'mini-Neptune' traces an Earth-like, 272-day orbit around one of two stars locked in their own orbital embrace. But the stellar orbits, and those of the mini-Neptune and a possible sibling planet, are raising questions about how planetary systems form, and whether such arrangements can remain stable over time.

Details

Among the thousands of exoplanets, planets beyond our solar system, confirmed in our galaxy so far, most were detected using the 'transit' method, measuring the tiny dip in starlight as a planet crosses the face of its star. And most of these transit detections involve planets with short orbits, their 'years,' once around the star, lasting a few days or weeks.

So, the detection of planet TOI-4633 c was a welcome departure. That isn't only because its 272-day orbit places it in fairly exclusive company, 175 transiting planets found so far with years longer than 100 days, and only 40 over 250 days. The planet, detected using *TESS* (The Transiting Exoplanet Survey Satellite), also orbits in the habit-



able zone, the distance from a star that could allow liquid water to form on a planetary surface. For planet c, of course, that's almost certainly not the case. It, most likely, has a large, dense atmosphere, perhaps, similar to *Neptune's*, that would rule out surface water. A moon might be one way around this. The longer a planet's orbital period, the more likely it is to host a satellite. So, it isn't difficult to imagine a potentially habitable moon, a la the fictional *Pandora*. The brightness of this system could make it a likely target in the continuing search for such 'exomoons.'

The list of puzzling properties for this system continues. Measurements using a second detection method, revealed a possible sibling planet with a 34-day orbit. This one does not, from Earth's perspective, cross the face of its star; so, its potential presence was revealed by 'radial velocity.' The light, coming from a star shifts slightly to and fro as the gravity of an orbiting planet tugs it one way, then another. Follow-up investigations will be needed to confirm that the *sibling planet*, suggested by radial velocity measurements, is really there.

Further investigation of this system also could prove important for understanding 'binary star systems,' or pairs of stars that orbit each other. A companion star, in this case, orbits the primary star in just 230 years, allowing them to approach each other closely by interstellar standards. The stars' oval-shaped mutual orbit and close approach, along with a transiting planet on a long orbit around one of the stars, make this a standout system, one that will allow scientists to test their ideas about how planetary systems form and whether such unusual orbital configurations can manage to keep themselves stable, over billions of years.

Fun Facts

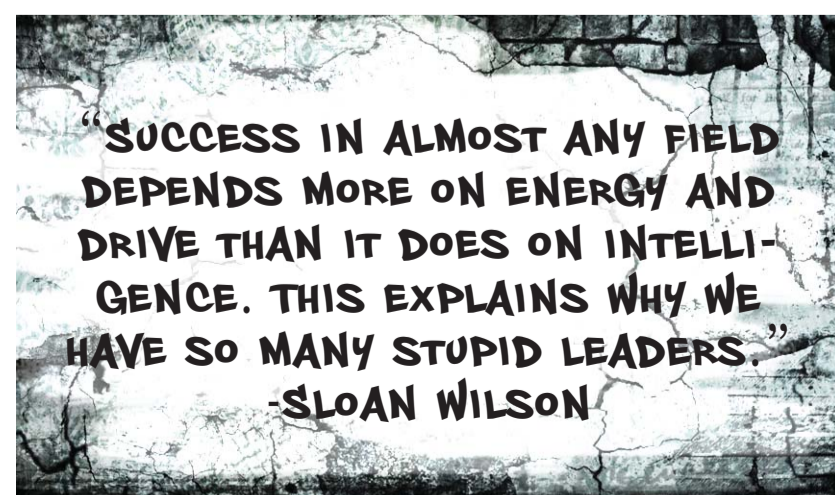
Planet TOI-4633 c was discovered by 15 'citizen scientists,' who pored over *TESS* data as part of the Planet Hunters *TESS* citizen science project. Some 40,000 such volunteers regularly inspect 'light curves,' lines that trace the amount of light coming from a star and that dip downward during a planet crossing, then, curve back up when the crossing is finished. Scientists, investigating the system, also got an assist from more than a century ago, archival data, that was part of the Washington Double Star Catalog, maintained by the U.S. Naval Observatory, and was gathered between 1905 and 2011.

The Discoverers

An international team, led by astrophysicist Nora L. Eisner of the Flatiron Institute in New York, published the study, "Planet Hunters *TESS*. V. A Planetary System Around a Binary Star, Including a Mini-Neptune in the Habitable Zone," in *The Astronomical Journal* on April 30, 2024.



THE WALL



BABY BLUES



ZITS



By Rick Kirkman & Jerry Scott

By Jerry Scott & Jim Borgman