



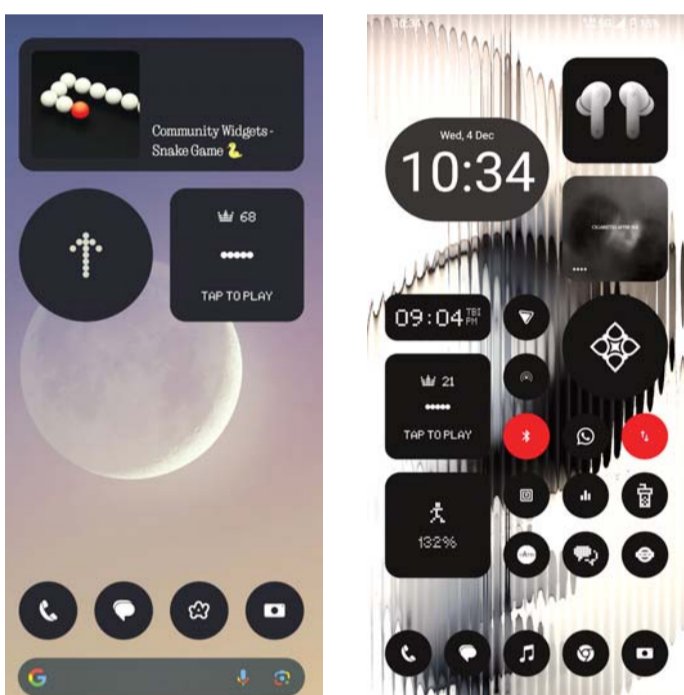
## Pretend To Be A Time Traveller Day

Being able to travel through time to a different age or era is the dream of many scientists, sci-fi enthusiasts, and even historians. Have you ever thought that one day, there will be people who will look back and wish they could travel to our times? If you've never thought about it that way, it's time that you do, as that attitude will allow you to see the world in a whole new light and enjoy Pretend To Be A Time Traveller Day to the fullest.

## #TRENDS & GADGETS

# Nokia's classic Snake game is now a *Nothing's* widget

*Nothing* is introducing a collection of widgets co-created by its community, starting with a Snake game.

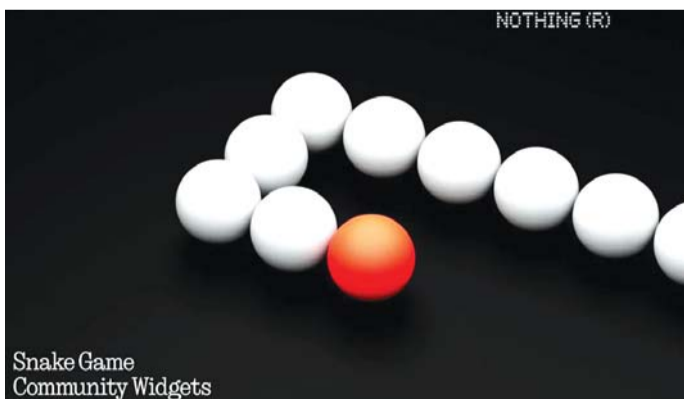


*Nothing* has released a new Android app called *Nothing Community Widgets*, that will highlight home screen tools and games co-created by its users. The first widget it includes is a recreation of 'Snake', which was the most memorable of the three games pre-installed on the Nokia 6110, when it was launched 26 years ago.

Although, the original game was played by pressing buttons as cellphones lacked touchscreens, the snake in *Nothing's* version is steered using directional screen swipes, while a double tap pauses the action. But the gameplay is the same, with players scoring points by eating red dots while trying to avoid colliding with themselves as the snake grows longer and longer. The inspiration for the new widget came from Rahul Janardhanan, an artist, who earlier this year designed and shared a collection of 10 con-



cepts for potential *Nothing OS* widgets. Janardhanan's work caught the eye of the company and *Nothing's* software team worked with a community developer to create the widget. The new 'Snake' game widget, and *Nothing's* new widgets app following a similar initiative by *Nothing*, to work with its community of users. In October, the company announced its *Nothing Phone 2A Plus* Community Edition, featuring an updated glow-in-the-dark design, new wallpapers, and even packaging that was created by the company's 'most talented followers.'



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

Born on November 5, 1925, Ghatak led a lively childhood in East Bengal, with its lush green carpet of enchantment, its turbulent rivers, its fish, its mango groves, its fine-grained rice devoured with pungent fish curry. Memories of this heavenly childhood haunted him all his life, wrote film historian, Bibekananda Ray. "My feet are not on my soil. That is my obstacle. How shall I find another soil and when? Because I have to return to my mother's womb to seek the source of this archetypal idiom," said Ghatak himself, trying to describe his restive mental state. Ghatak is the only illustration of an Indian filmmaker whose works began to get international notice only after he died. The cinemas of France, Italy and UK consider him one of the greatest of cinematic geniuses that graced world cinema.

Independence brought major changes in the social milieu, which brought corresponding changes in the notion of mass entertainment in general and cinema in particular. *Dharti Ke Lal*, a film on the Bengal Famine, scripted by K. A. Abbas, made in 1949, initiated a new cinema movement. Ghatak was among those who got involved in the movement. Others with him were Mrinal Sen, Hirshikesh Mukherjee and Utpal Dut. When a Russian delegation of filmmakers, headed by



JUKTI TOKKO AAR GOPPO.

Pudovkin and Cherkasov visited India in 1951-52. Ghatak met them and learnt a few things about cinema. The cinema of Eisenstein, Pudovkin, Siegfried Kracauer, the philosopher-writer, Paul Rotha and Roger Manville influenced him. The international film festival, held in Calcutta in 1952, opened Ghatak's eyes to the kind of films made across the world at that time.

The Telangana Uprising, along with the frustrations with IPTA, led Ghatak to make *Nagarik* in 1952. Its 'resurrection' long after its creator's death changed the history of Indian cinema forever. He followed this with a documentary on the *Orson* (1955) tribe of Bihar, commissioned by the government of Bihar and produced by Aurora Film. The same year, he migrated to Mumbai and joined Filmistan as scriptwriter. He wrote two scripts, *Madhumati*, that was later made into a film by Bimal Roy, and *Musafir*, a three-story collage that became editor Hirshikesh

Mukherjee's directorial debut film. Though *Madhumati* turned out to become the biggest commercial hit from a Bimal Roy banner, Ghatak returned to Calcutta to direct his own films. He had become an incurable alcoholic during this time and this led to his ultimate destruction.

For 25 long years after its completion, *Nagarik* (1952), lay in damp vaults, condemned to all appearances, to perpetual obscurity. A year after Ghatak's death in

"It (the Partition) does not affect me directly," said Ritwik once in an interview. "It does, in a broader sense, in an indirect way. Filmmaking is a question of your subconscious, your feeling of reality. I have tackled the refugee 'problem,' as you have used the term, not as a refugee problem. To me, it was a shocking splintering of culture. During the partition, I hated pretentious people who clamoured about our Independence, our freedom. I kept watching what was happening, how the behaviour pattern was changing due to this great betrayal of national liberation. And, probably, gave vent to what I felt. Today, I am not happy and whatever I have seen comes out, consciously or unconsciously, in my films. My films may have been ridden with expressive slogan mongering or they may be remote. But the cardinal point remains, that I am frustrated by what I see around me. I am tired of it."

# After He Died...

## #RITWIK GHATAK



W as Ghatak, the Marxist, suggesting a Marxist solution to this gross inequality between man and man, family and family? Not really, because he did not bring any explicit points of comparison by counterpointing Ramu's or Uma's family with a rich family elsewhere in Calcutta. He uses Ramu's family as a point of comparison against itself, over

a solution to this gross inequality between man and man, family and family? Not really, because he did not bring any explicit points of comparison by counterpointing Ramu's or Uma's family with a rich family elsewhere in Calcutta. He uses Ramu's family as a point of comparison against itself, over

"I am not afraid of using any amount of coincidences in my fictional films, and melodrama is a birthright, a form in itself." His strange passion for rivers, Padma, Ganga, Subarnarekha and Titash are metaphorical reflections of his own life, which, like a river, flows on, beyond arguments and stories. Beyond Death!

siously or unconsciously in my films. My films may have been ridden with expressive slogan mongering or they may be remote. But the cardinal point remains, that I am frustrated by what I see around me. I am tired of it."

It depicted the slow and tragic shift of a Bengali family with Ramu as the son looking desperately for a job, from middle to low-middle-class. It was a shift several rungs down the hierarchical ladder of socio-economic class structure which, though geographic on the surface, reaches deeper into the lives of family members, whose entire characters metamorphose into something quite different from what they were at the beginning of the film. Uma, the daughter of one family, turns into a commercial singer, forced to making compromises all the way. In the closing shot, strains of the Communist international fills the soundtrack. Was Ghatak, the Marxist, suggesting a Marxist

1976, the print was restored at the initiative of the Left Front State government. When the film was screened, people realized that had it been screened at the time of its making, the history of Indian cinema would, perhaps, have been written differently because Ray's debut film, *Pather Panchali* came only in 1955. Ghatak himself claimed that *Nagarik* was a political statement, which analysed the agonies of a middle-class family in Calcutta, engaged in a grim struggle for survival against oppressive social forces.

It depicted the slow and tragic shift of a Bengali family with Ramu as the son looking desperately for a job, from middle to low-middle-class. It was a shift several rungs down the hierarchical ladder of socio-economic class structure which, though geographic on the surface, reaches deeper into the lives of family members, whose entire characters metamorphose into something quite different from what they were at the beginning of the film. Uma, the daughter of one family, turns into a commercial singer, forced to making compromises all the way. In the closing shot, strains of the Communist international fills the soundtrack. Was Ghatak, the Marxist, suggesting a Marxist



concur with the savage brutality Ghatak had converted them into an idiom. They form the essence of his oeuvre. This feminine sensibility coming from a man as eccentric as he was a genius, stuns us forever when he, women distanced from his women by a generation or two, sit back to watch his films again and again, or even for the first time.

"My joining films, has nothing to do with making money," he explained. "Rather, it is out of a volition for expressing my pains and agonies for my suffering people. I do not believe in 'entertainment' or in 'slogan-mongering.' Rather, I believe in thinking deeply of the Universe, the world at large, of the international situation, my country, and finally, my own people. I make films for them. In case of cinema, when the audience starts seeing a film, it (the film) also creates, a filmmaker throws up certain ideas, it is the audience which fulfils it. Only then it becomes a complete whole. Film watching is a kind of ritual. When the lights go out, the screen takes over, and then, the audience increasingly becomes one. It is a community feeling. One can compare it with going to a church, or a mosque, or a temple." At the same time, he was also convinced of cinema being a medium of entertainment and education, and so, dotted his narratives with coincidences, mythical metaphors and melodrama. "I am not afraid of using any amount of coincidences in my fictional films, and melodrama is a birthright, a form in itself." His strange passion for rivers, Padma, Ganga, Subarnarekha and Titash are metaphorical reflections of his own life, which, like a river, flows on, beyond arguments and stories. Beyond Death!

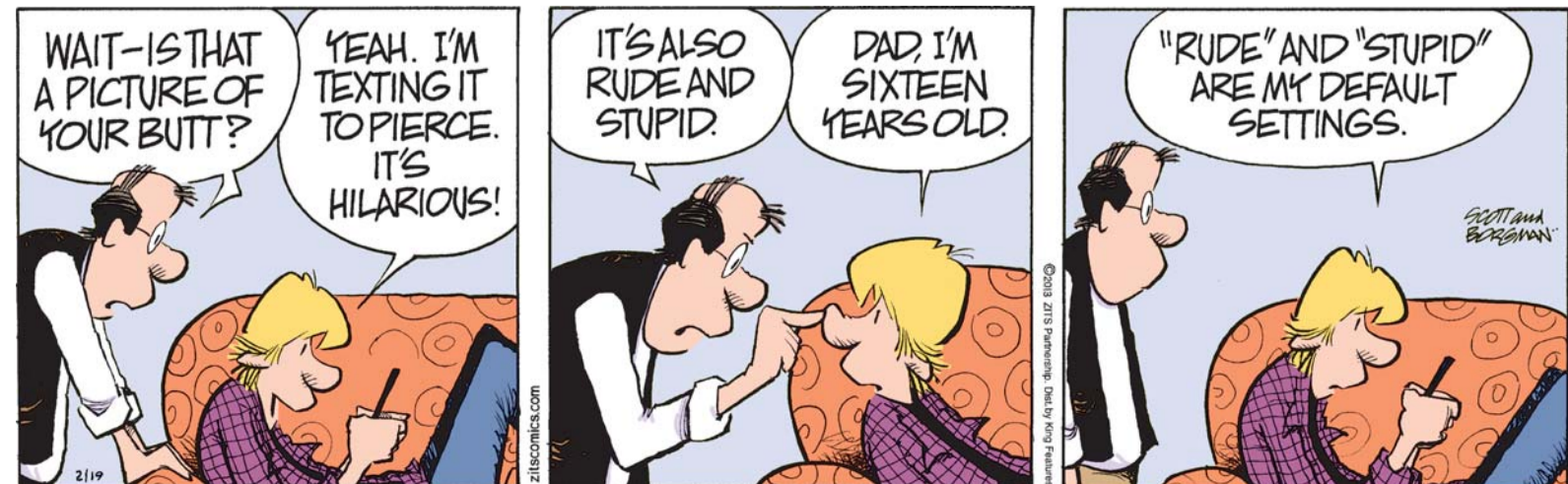
rajeshsharma1049@gmail.com



MEGHE DHAKA TARA.

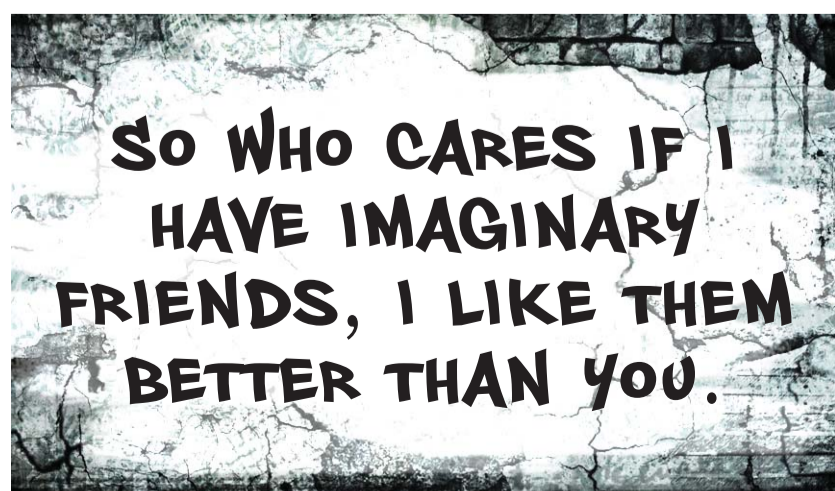
By Rick Kirkman & Jerry Scott

## ZITS



By Jerry Scott & Jim Borgman

## THE WALL



## BABY BLUES



## Listen to Choral Music

Of course, the best way to get connected is head over to a concert and listen to some choral music. However, if that's not possible, don't despair. Choral music can always be listened to from recordings. So, cue up Spotify or another music platform and get to listening to some Choral music on this day. Start with some of these:

- **Transcendental Voices: The Most Beautiful Choral Music Ever** (2020)
- **Mormon Tabernacle Choir: Then Sings My Soul** (2006)
- For more than 150 years, this choir has been delighting audiences with its choral sounds.
- **Straight No Chaser: Under the Influence** (2013)
- A fresh take on choral music, this acappella group formed at Indiana University, Bloomington and performs covers.
- **Choir of the New College, Oxford: Eight Part-songs, Op. 119: The Bluebird** (2000)

These inspiring voices are led by Edward Higginbotham.

thing else that could separate and divide humans and, instead, brings everyone together to sing with one voice. Through music, it is possible to break down barriers between genders and cultures, and help to bring people together in social harmony. Everyone can celebrate this day



## Join in with a Choral Group

Choral groups from around the world raise their voices in united song, and World Choral Day is the opportunity to join voices with them. Events, festivals, sing-alongs, seminars, Days of Friendship and many other events have been organized over the past few years to help people get connected for World Choral Day. Whether simply attending an event sponsored by this holiday, or organizing one of your own in the community music is a great way to celebrate the unity of mankind through the common tongue, that is singing!

World Choral Day was established in Helsinki in 1990 by Alberto Grau, a composer, a teacher, and a choral director from Venezuela. The day was created within the framework of the 2nd World Symposium on Choral Music.

Alberto Grau is also the founder of the Director Schola Cantorum de Caracas, a Venezuelan choral group, with which he has achieved quite a few major victories.

In fact, this choral group was the basis for the creation of numerous development projects of musical art such as, among others, the Schola Cantorum Foundation of Caracas and Foundation Coral Cantemos movement.

Now, a few decades later, World Choral Day has become a global phenomenon and helps bring people together in peace and harmony through music.

Because of this, World Choral Day has brought peace to many places through the music that they sing, and the lessons that they teach.



If there is one thing that has the ability to unify the world, it is music. Throughout the centuries, music has had the power to bring people together from many different cultural backgrounds and geographies, all over the world, enhancing peace and social togetherness with the strum of a chord or hum of a note.

Music helps people to bond in many different ways, from making friends at different musical concerts to allowing adults and children to dance and have fun together in their own homes.

If there is one aspect of talent that can be said to be universally wonderful, it must be to be *musically inclined*. There are no words that can describe how powerful music can really be when shared in the cause of peace and togetherness.

World Choral Day is dedicated to those very principles, a world-wide goal to bring peace and harmony through the musical arts. Get ready to share, enjoy and celebrate World Choral Day!