



Slice, Share, and Celebrate: National Pizza Day

National Pizza Day is celebrated every year on February 9, honouring one of the world's most beloved foods. From classic Margherita to creative gourmet pies, it's a day to indulge in all things pizza. Order from your favourite pizzeria, make one at home with unique toppings, or host a fun pizza party with friends and family. Its roots trace back to ancient flatbreads eaten by Egyptians, Greeks, and Romans, while modern pizza emerged in Naples, Italy. Once humble street food, pizza has become a global culinary canvas, inspiring creativity and bringing people together. Share the joy using #NationalPizzaDay!

#CHURCH  
The 24 Churches Of  
The Catholic Church

In many Eastern Catholic Churches, priests can marry before being ordained, a practice that contrasts with the Roman Catholic requirement for celibacy



The Catholic Church, one of the largest religious institutions in the world, is often seen as a single entity, but in reality, it is a collection of 24 different churches. These churches, although distinct in their practices and traditions, share a common faith and recognize the authority of the Pope. The most prominent among them is the Roman Catholic Church, also known as the Latin Rite Church, but there are also 23 Eastern Catholic Churches that are integral parts of the broader Catholic communion.

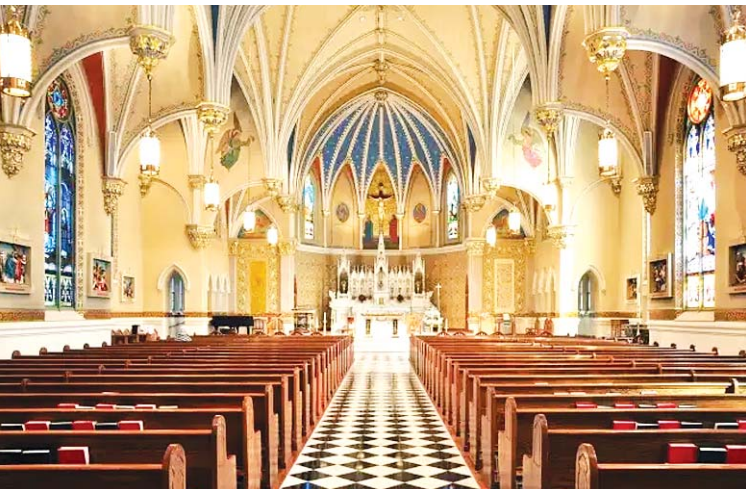
The Roman Catholic Church: The Largest Branch

The Roman Catholic Church, or Latin Rite Church, represents about 98% of the global Catholic population. It is the branch most people associate with Catholicism, characterized by its distinctive rituals, governance under the Pope, and adherence to the Latin Rite liturgy. This includes Masses celebrated in various languages, including Latin, English, Spanish, and many others. Roman Catholicism is widespread, with millions of adherents across the globe.

The 23 Eastern Catholic Churches

The remaining 2% of Catholics belong to the Eastern Catholic Churches. These churches are often less well-known but are just as integral to the Catholic Church as the Roman Rite. The Eastern Catholic Churches are diverse, each with its own liturgical practices, languages, and theological traditions. Some of the most prominent Eastern Catholic Churches include the Ukrainian Greek Catholic Church, the Maronite Church (from Lebanon), the Syro-Malabar Church (from India), and the Coptic Catholic Church (from Egypt).

The Eastern Catholic Churches originated from the Eastern Orthodox Church but eventually entered into full communion with Rome. These churches maintain their autonomy in governance and tradition while recognizing the Pope as the spiritual leader of the Catholic Church. They celebrate their own unique liturgies, which often differ significantly from Roman Catholic practices.



● Verna Mohon

Autonomy and the Role of Married Priests

One significant difference between the Roman Catholic Church and the Eastern Catholic Churches is their autonomy in certain areas. Eastern Catholic Churches are self-governing and led by their own bishops, with their own canon law and practices. They operate independently of the Roman Church in many ways, although they remain in communion with the Pope. This autonomy allows each church to maintain its distinctive traditions while being part of the larger Catholic communion.

Another major difference is the practice of married priests. In many Eastern Catholic Churches, priests can marry before being ordained, a practice that contrasts with the Roman Catholic requirement for celibacy among its clergy. However, bishops in these churches remain celibate. This allowance reflects the Eastern Catholic Churches' deep-rooted traditions, which vary from the Roman practice but are still recognized within the Catholic communion.

The Schism and Reconciliation

The Great Schism of 1054 divided Christianity into the Eastern Orthodox Church and the Roman Catholic Church. After this split, the Eastern Catholic Churches developed separately from Rome. However, over time, many of these Eastern churches reconciled with the Pope, becoming Eastern Catholic Churches. An example of this is the Maronite Church, which joined the Catholic Church in the 16th century while retaining its distinct liturgy and governance.

Unity in Diversity

Today, the Catholic Church stands as a unified yet diverse body. While the Roman Catholic Church makes up the majority, the Eastern Catholic Churches contribute a unique and vibrant dimension to the faith. Despite differences in liturgical practices, governance, and traditions, all 24 churches share a common faith in Christ and acknowledge the Pope's authority. This diversity within unity highlights the richness of Catholicism, showcasing how different traditions can thrive under the umbrella of the same global faith.

They Were  
Originally Rejected

In 1501, the Opera del Duomo, which was responsible for the decoration of the Florence Cathedral, commissioned a statue of David as part of a series of figures to adorn the cathedral's roofline. However, after Michelangelo began carving the statue, the cathedral's leaders had second thoughts about the statue's size and design. They were particularly uncomfortable with the depiction of David as a nude figure.

#ICONS



idea was a gift from France to the U.S., symbolizing liberty and freedom. The result was the Statue of Liberty, which was completed and dedicated on October 28, 1886, in New York Harbor. Now, this towering figure stands as one of the most recognizable symbols of America and has little to do with the original vision for Egypt.

And yes, the Statue of Liberty did function as a lighthouse from its dedication in 1886 until 1902, under the U.S. Lighthouse Board, but it wasn't very effective because its torch wasn't bright enough, making it more symbolic than a true navigational aid. The powerful electric lamps installed inside the torch provided light, but it was often too dim or misdirected, and the government decommissioned it from lighthouse duties, transferring it to the War Department in 1901.

Michelangelo's David: Rejected by the Florence Cathedral for Being Too Controversial

Michelangelo's David is one of the most celebrated sculptures in Western art. It represents the biblical hero David, poised and ready to face Goliath. However, this masterpiece was originally intended for a different location, the Florence Cathedral.

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ticularly uncomfortable with the depiction of David as a nude figure, a bold and controversial choice for a religious subject at the time. The city officials found the idea of a nude biblical figure, who was to be displayed on a high rooftop, problematic.

Instead of abandoning the work, Michelangelo reworked his creation into a more monumental form. The final statue was not placed on the cathedral but instead was displayed in Piazza della Signoria, the political heart of Florence. There, it quickly became a symbol of the city's strength, independence, and civic pride. When finished, a committee including Leonardo da Vinci and Botticelli decided to place it outside the Palazzo Vecchio (city hall) in the Piazza della Signoria, transforming it from a religious figure into a powerful civic symbol of Florence's strength.

David's nude form was at the center of much controversy, but it also became one of the most iconic symbols of Renaissance humanism. Today, it stands as a masterpiece of sculptural art and is displayed at the Galleria dell'Accademia in Florence. Other artists were hostile towards Michelangelo, and the statue was even damaged by stones during its move from its original place of display.

Christ the Redeemer: Rejected for Being Too Modernist and Stylized

The towering Christ the Redeemer statue in Rio de Janeiro is often considered one of the greatest examples of religious art. However, the journey to its completion was marked by controversy over its design, espe-

cially the modernist style of the statue, which initially received pushback from religious and cultural conservatives.

The idea for the statue first came about in the early 1920s when a group of Brazilian Catholics began advocating for a giant statue of Christ to be erected atop Mount Corcovado. The initial proposal, however, faced significant opposition from those who felt it was too modern for a religious symbol. Heitor da Silva Costa, the Brazilian engineer who designed the statue, and French sculptor Paul Landowski, who was responsible for its artistic design, envisioned a figure of Christ with outstretched arms in a modern, Art Deco style.

At the time, many thought the stylized, modernist design of Christ the Redeemer was too forward-thinking and not in line with the more traditional, classical styles of religious sculptures. Critics argued that the proportions and form of the figure were too abstract and that the statue did not fit the conventional representation of Christ in religious iconography.

The original design proposal by Heitor da Silva Costa featured Christ holding a cross in one hand and a globe in the other. This design faced 'fierce criticism,' leading to the amended, iconic, arms outstretched pose we know today. Some individuals have voiced religious objections, arguing that creating any 'graven image' of God is potentially sacrilegious and goes against certain biblical interpretations.

Despite the initial rejection of its design, the project moved forward, and Christ the Redeemer was finally completed in 1931. Now, it stands as one of the world's most recognized symbols, representing Christianity and Brazilian culture, while also being a striking example of modernist religious art.

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#GUITARIST DILIP NAIK  
Aaja Re Aa Zara...



A defining turning point came when Sebastian D'Souza, the legendary arranger and composer, recognized Naik's extraordinary ability

The history of Hindi cinema's golden-era music is filled with unforgettable melodies, iconic singers, and legendary composers. Yet, hidden behind those familiar names is a quieter class of heroes, the session musicians whose hands actually shaped the sound. Among them, Dilip Naik stands out as a guitarist whose influence was immense, even as recognition remained elusive.

Dilip Naik's relationship with music began by chance. As a schoolboy, during a picnic, he was spotted by a PT teacher casually playing the harmonica with an ease far beyond his years. That moment of observation changed the course of his life. Music was no longer a past-time, it became his language. He soon moved from harmonica to guitar, developing a natural fluency that blended instinct, discipline, and deep emotional sensitivity.

Bombay, in the late 1950s and early 1960s, was a city alive with music. Film studios functioned like living orchestras, and young musicians learned not from classrooms, but from sitting beside masters. Dilip Naik entered this demanding world quietly, earning respect not through showmanship but through reliability and brilliance. His tone was clean, his timing flawless, and his musical intuition rare. A defining turning

point came when Sebastian D'Souza, the legendary arranger and composer, recognized Naik's extraordinary ability. D'Souza introduced him to Shankar-Jaikishan, the composer duo who were redefining Hindi film music by blending Indian classical sensibilities with Western orchestration. Under their guidance, Dilip Naik became an integral part of the studio ecosystem that created some of the most enduring film songs of all time.

It was during this period that Naik's guitar began to speak directly to audiences, often before a single lyric was sung. The electrifying opening of 'Aaja Aaja Main Hoon Pyar Teri' and the instantly recognizable prelude of 'Jaan Pehchaan Ho' were not just musical embellishments; they were cultural moments. Those guitar lines announced a new confidence in Hindi film music, modern, global, and irresistibly stylish.

Dilip Naik's playing carried a unique signature. Influenced by Western guitar techniques but deeply rooted in Indian melodic phrasing, his style was expressive rather than flashy. He understood silence as much as sound. A single bend, a pause, or a rhythmic accent could transform an entire song. This sensitivity made him indispensable to composers, even as his name remained absent from record sleeves. For years, Naik

was part of the invisible backbone of the industry, contributing to countless recordings across genres, romantic duets, dance numbers, suspense themes, and background scores. Like most session musicians of the time, he worked long hours, often recording multiple songs in a single day driven by professionalism rather than fame.

But the music industry was changing. By the late 1970s and early 1980s, synthesizers, programmed rhythms, and evolving production methods began to replace large live orchestras. The collaborative studio culture that had nurtured musicians like Naik slowly dissolved. Opportunities shrank, and many highly skilled instrumentalists found themselves struggling to adapt to a system that no longer valued their craft in the same way.

Eventually, Dilip Naik left India. By the late 1980s, he was living in Houston, Texas, far removed from the studios where his guitar once commanded attention. Yet, music has a long memory. Dilip Naik's work never truly disappeared. His guitar lines continued to play on radio stations, in films, on vinyl records, and later on digital platforms, often without listeners knowing the name behind the sound. Each time those opening notes of 'Jaan Pehchaan Ho' sparked recognition, it was his legacy quietly asserting itself.

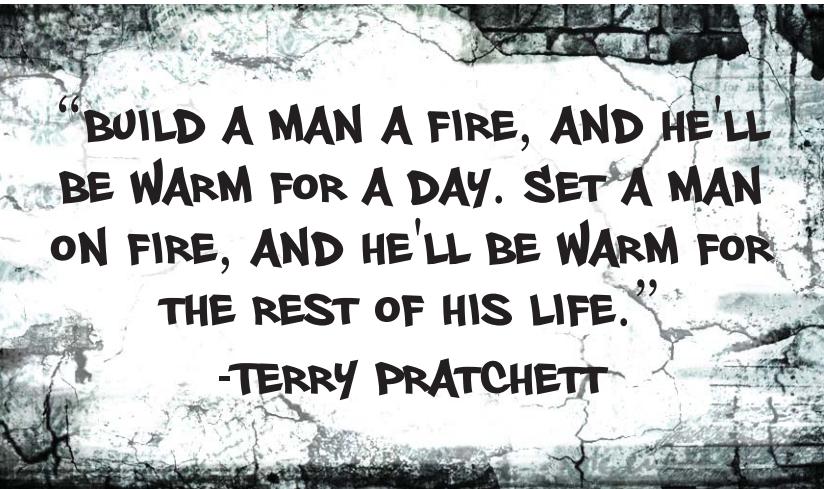
Dilip Naik's story is not just the story of one man. It is the story of an entire generation of musicians whose artistry defined Hindi cinema's sound but whose names were rarely celebrated. His life reflects both the beauty and the injustice of creative labor, where impact outlives acknowledgment.

Examples of his classic iconic tracks

- Tumse Acha Kaun Hai, Janwar (1965)
- Aasman Se Aaya Farishta, An Evening in Paris (1967)
- Aaja Re Aa Zara, Love in Tokyo (1966)
- Jaan Pehchaan Ho, Gunnaam (1965)



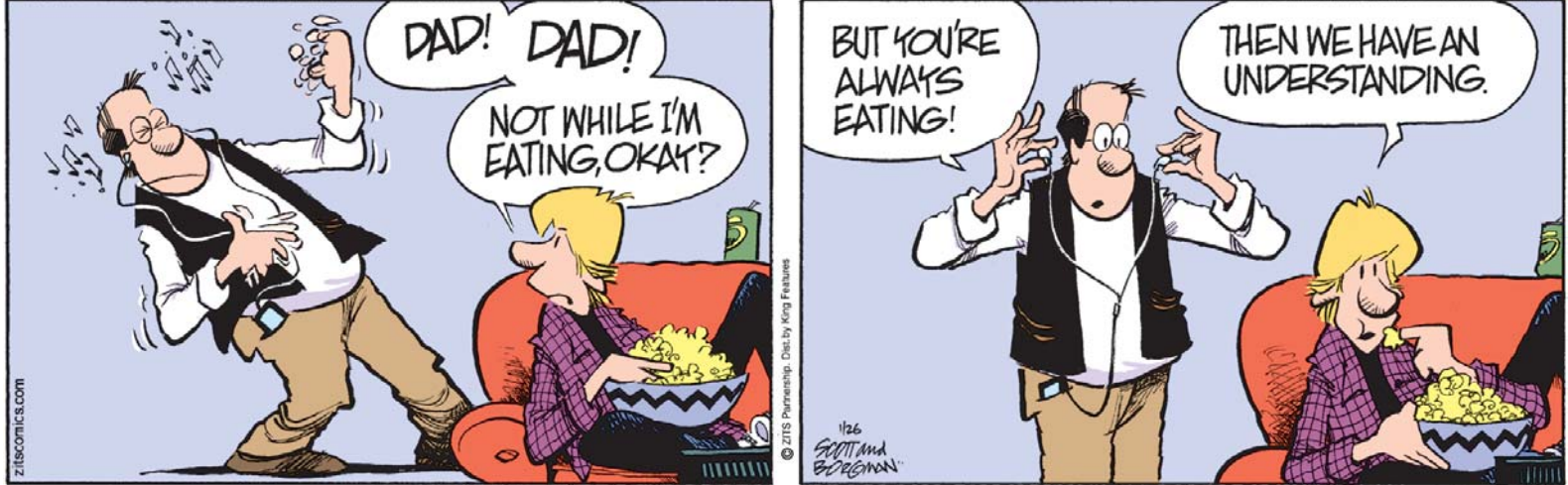
THE WALL



BABY BLUES



ZITS



By Rick Kirkman & Jerry Scott

By Jerry Scott & Jim Borgman