

#COLOUR-OF-THE-YEAR

A Powerful Punch!

Pantone describes Viva Magenta as powerful and empowering, encouraging the freedom of self-expression and experimentation.



The 2023 Pantone colour of the year has officially been announced and it is luxurious! Viva Magenta 18-1750, packs a powerful punch. It's a vivid, sensual, and joyous colour leading us into 2023. With recent logo redesigns from top brands like Instagram and Baskin Robins, we've already seen this warm colour play out in branding. Viva Magenta is an exuberant, and playful red. We haven't seen a shade of red show up on Pantone's popular colour trend announcement for eight years, with the release of Marsala in 2015. Pantone describes Viva Magenta as a powerful and empowering, encouraging the freedom of self-expression and experimentation.

Interiors

With its dynamic vibrancy, the nuanced crimson likewise energizes the environment and adds drama into home interiors. It suits diverse textures and captures the essence of nature whether through painted walls, bold patterned accents, furniture and décors, or artworks.

Vogue



Viva Magenta



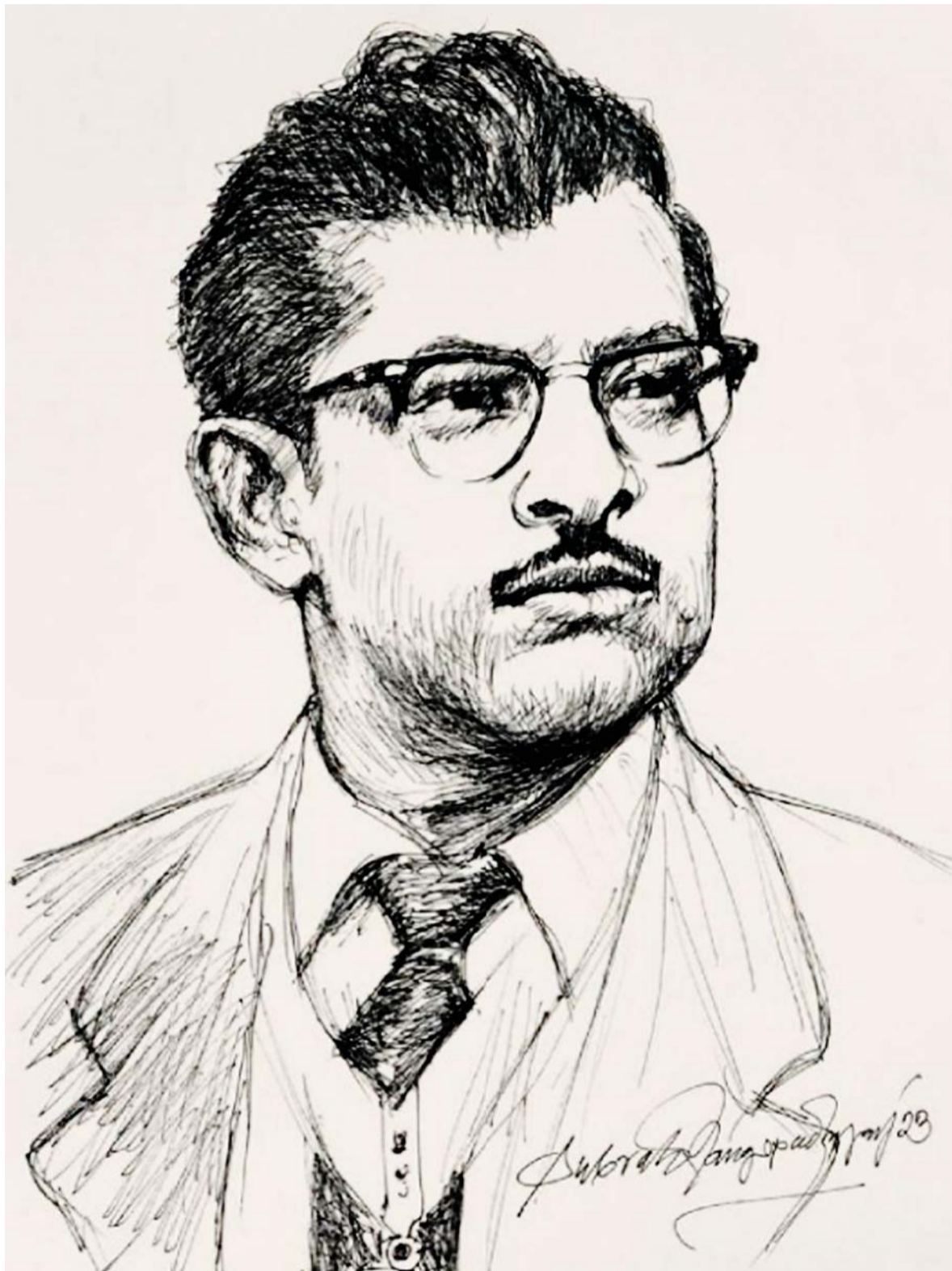
Viva Magenta descends from the red family – a brave and fearless hue that depicts the strength, is a shade ingrained in nature, it vibrates with vim and vigour.

Viva Magenta is inspired by the red of cochineal, one of the most precious dyes belonging to the natural dye family as well as one of the strongest and brightest the world has known. Rooted in the primordial, it reconnects us to original matter. Invoking the forces of nature, it galvanizes our spirit, helping us to build our inner strength.

A perfect balance between the warm and the cool, the boundaryless tone exudes dynamism, asserts without being aggressive, and calls for a stand-out statement without being boldly dominating.

Beauty

The enthusiastic shade likewise makes a bold statement in the beauty department. It brings a striking approach in a variety of applications from glitter and glam to dusty matte and renders a head-turning pop of colour for the eyes, nails, lips and hair.



An exclusive pen and ink sketch of Hrishikesh Mukherjee by renowned artist Subrata Gangopadhyay.



Ratnottama Sengupta

A Silhouette Special centenary tribute to master filmmaker Hrishikesh Mukherjee. Ratnottama Sengupta pens a heartfelt piece on her 'Hrishikaku' with an exclusive pen and ink sketch by renowned artist Subrata Gangopadhyay.

his is one of the biggest ironies of life you know! That, as we grow in years, we grow more experienced, and richer in thought. But, the more we have to give to the world, the less equal, less capable our body gets...

Hrishikesh Mukherjee was speaking to me, then a feature writer from The Telegraph. He, with his gut and his passion for chess, had then marched into the seventh decade of his bountiful life and was gearing up to direct Jhoothi (1985), featuring the reigning queen of her times - Rekha. And I was marvelling at his definition of capability. For, with 30 years of directing behind him then, he had already given us 38 films, among them classics like Anuradha, Anupama, Ashirwad, Abhimaan.

Hrishida, as he was endearing-ly addressed by everyone in the industry, was a marvel indeed. Born in Calcutta on September 30 of 1922, he directed 42 features,

edited films by other directors, scripted some and assisted in the making of some others - along with six television serials! This at a time when, on an average, a film would be two to three years in the making. So, what was the secret of his prolificacy? Perhaps the answer lies in the fact that he had started life as an editor.

Multifarious Hats

A well-read chemistry graduate of Calcutta University, he had joined B N Sircar's New Theatres in 1945, first to supervise the paints used on the sets, as it would be seen through the camera. In short, as a cameraman, much like his guru Bimal Roy and the mentor's guru Nitin Bose. Yet to graduate from University of Calcutta, he was an enthusiastic goalkeeper when people within NT Studios got busy with the football. There he also learnt to wield the scissor under Subodh Mitra, the NT editor who was known in the trade as 'Kochi Da'. While spooling and unspooling reels as movielaps were unknown then, his keen eye and observant nature was noticed by Bimal Roy who had opened a new chapter in Indian cinema with Udayar Pathey (1944). He asked Hrishikesh to seek Mr Sircar's permission to independently edit Tathpi (1947), being made outside NT under his supervision. Soon after, with Pahela Admi (1949) he also started assisting Bimal Roy in direction.

This manifold foundation in the celluloid art served Hrishida all through life - while assisting in the making of Maa (1952); in scripting Do Bigha Zamin (1953); in envisaging his own films beginning with Musafir (1957); while

interviewing students as a Board Member of the Film and Television Institute of India; chairing meetings at the Central Board of Film Certification (1962-82); of the National Film Development Corporation, or while identifying winners for the National Film Awards in 1982... In short, in every role he played, for the multifarious hats he donned, his incisive mind could look through his thick lenses and crisply see the scene with no need for any viewfinder.

"What books have you read? Which one is your favourite? Would you want to turn it into a film? How will you translate that into visuals?" Hundreds of entrants to cinema had to answer this to Hrishikesh Mukherjee. He was to me, daughter of his screenwriter colleague Nabendu Ghosh; or to Subhankar Ghosh, who learnt from him at FTII; or to Jaya Bhaduri, whom he turned into the Guddi (1971) of the Indian screen.



Hrishikesh Mukherjee at work.

Yes, Hrishida did not keep Bengal at bay. He gave Utpal Dutt, his theatre stalwart buddy from IPTA days, a new identity as a cameo artiste (Golmaal/ 1979). With Ashirwad (1968) he crafted a new peak for Ashok Kumar, the giant who helmed Bombay Talkies when Hrishikesh had landed in Mumbai as a member of Bimal Roy's team. When his mentor passed away, he paid his homage through Anupama (1966): apart from the dedication, he revisited the finale of Udayar Pathey when the lead actress climbs down the stairs and the father stops those trying to stop her by saying, "Let her go forward!"

The Bangla Babu (...1)

#HRISHIKESH MUKHERJEE



Hrishikesh Mukherjee with Raj Kapoor.



Rajesh Khanna and Hrishikesh Mukherjee.

Satyakam/ 1969: Chupke Chupke/ 1975; Rajesh Khanna, Amitabh Bachchan, Amol Palekar, Farooq Shaikh, Anil Kapoor, Rekha Rakhee Deepthi Naval... I am running out of breath.

What was special about the director - perhaps the only one - "Overjoyed, I asked Jaywant Pathare to set the camera on my right. But just as we were to start Hrishida walked in saying, 'I knew you would do this!' Dharamji had also recalled that "the fastest director" always okayed the first shot, "but if I insisted on a retake, he would tell Pathare, 'Take 2, Take 7, Take 10 shots but use the first one.'" And yet, if he came to know that his actor was happiest about Take 4, he would quietly tell the cinematographer to retain that!

New Peaks

The fine art of chiselling the artiste within an actor was not reserved for stars alone: Hrishida 'rechristened' even character artists by breaking typecast and creating new stereotypes. His magic baton transformed alike villains and villains. Lalita Pawar, Shashikala, Bindu, and Johnny

If Hrishida knew Dharam's

International Hot and Spicy Food Day

There's no denying the daredevil nature of some of the celebrations. However, people who like a meal to tingle their taste buds, not make their eyes water, shouldn't feel left out. Enjoying a touch of heat in our cooking is a worldwide human trait, so what better day to invite your family and friends to discover a different cuisine? Thai, Indian, Creole and Caribbean dishes are all famous for their blends of aromatic ingredients, but many cultures boast their own favourites. After all, variety is truly the spice of life...



Dharmendra and Sanjeev Kumar debate the corrosive effects of corruption in Satyakam.



Hrishikesh Mukherjee was Assistant-Editing in Pahela Admi (1949).

"As if by some magic, Asit stopped snoring. Hrishikesh triumphantly looked at me & smiled as if to say, 'See the wonder I've worked! Just then Asit resumed his snoring.."

in an interview to film critic-writer-director Khalid Mohamed, Hrishida substantiated this by saying, "All my life I have worn his discarded dresses. Neither had he any hesitation in giving them to me. He would say, 'I've put on weight, and this coat doesn't fit me Hrishikesh, see if it fits you.'"

A Memorable Film

Not without reason was Hrishikesh described as the 'Chela No. 1 of Bimalda by Nabendu Ghosh. The screenwriter was among the four unit members who travelled with Bimalda on that historical train journey in 1951 from Kolkata to Mumbai with junior artistes for a scene filmed at Ismail Yusuf College in Jhoga. One doesn't have to go far to seek the reason for that. At a time when there was no Film Institute nor any Dept of Film Studies in any University, Bimal Roy had given chance to so many new artists, new writers and new technicians, "from his very first film, Udayar Pathey," Hrishikesh pointed out in several interviews. To the students he taught Editing as guest lecturer at FTII, he would share how he learnt from his mentor: "I asked Bimalda, 'How did you think of that particular sound effect in Do Bigha Zamin?' He told me, 'Be intense when you visualise the scene Hrishikesh, and you can hear the sound (of galloping hoofs and whipping of a horse when Shamha is being exhorted to run faster with his rickshaw). That is how you can teach yourself to make films.'"

To Hrishikesh Mukherjee, Bimal Roy was more than a mentor, he was a father figure. He intimately knew the icon who was apparently so quiet and withdrawn that many thought he was remote and proud. "He was the most kind hearted man, with no shred of artificiality," he once said



Amitabh Bachchan's near fatal injury.

#HEALTH

While Iranians call pistachios 'smiling nuts', Chinese call them 'happy nuts', and the wellness world calls them 'skinny nuts' because they are so.

A Nutritious Addition



That nuts are a great source of protein, good fats, fibres, vitamins, and minerals is a well-known fact. But did you know that pistachios or pista rank a little higher than other nuts? Yes, while every nut is "irreducibly healthy" and "unique to offer in terms of health", pistachios check all the boxes when it comes to "nutrition and taste".

While Iranians call pistachios 'smiling nuts', Chinese call them 'happy nuts', and the wellness world calls them 'skinny nuts' because they are so. But what makes these shelled nuts a powerhouse of nutrients? The healthy fats in pistachios help to maintain a heart-healthy lifestyle, further lowering the risk of stroke and many other heart problems. In addition, pista is known to increase the body's defences against internal and external free radicals, enhance digestion, and generally improve health...

Further, these nuts rank the lowest in calories per serving, meaning you can eat more of them for fewer calories. Just 30 of these, which is about 100 quality calories, make a perfect portion.

Benefits of munching on pistachios
Complete, clean source of plant protein: Pistachios are a complete source of protein, which means they contain all 9-essential amino acids in adequate amounts. Gram-for-gram pistachios have as much protein as an egg.

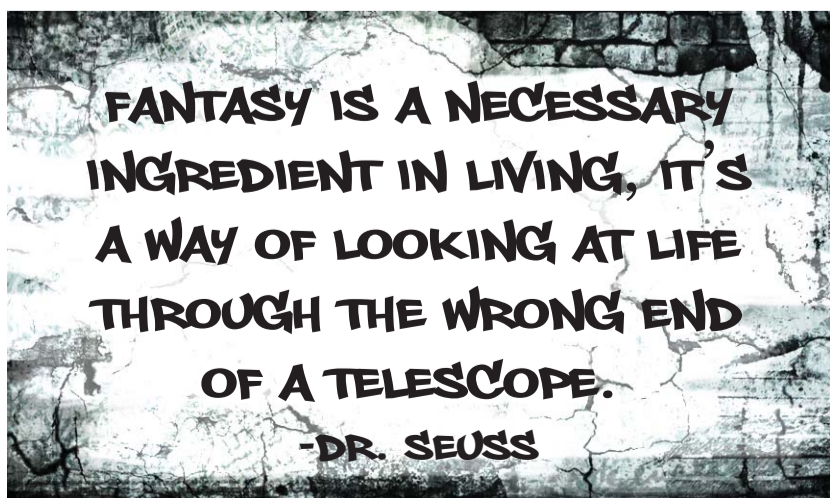


Lowest in calories: Pistachios are some of the lowest-calorie nuts at a mere 100 calories in a single serving, equivalent to 30 pistachios. You can thus eat more for fewer calories. (30 pistachios is a perfect serving).

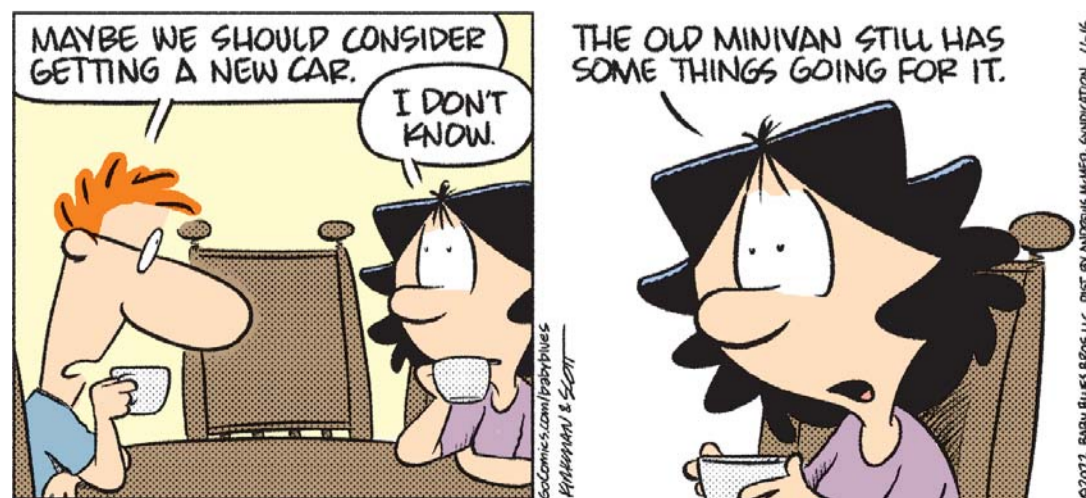
Satiating and minimally processed: Besides protein, they are abundant in fibre and fat (heart-healthy MUFAs), making them very satiating. The protein-fat-fibre combo makes pistachios a great partner in your weight loss journey. Just 30 of these keep you feeling fuller for longer because of the super protein-fat-fibre combo, so no mindless snacking.

Rich in antioxidants: Do you know why pistachios are colourful? It is the only nut that contains anthocyanins, a plant pigment that gives pistachios a purple colour. It is the same pigment present in blueberries.

THE WALL



BABY BLUES



By Rick Kirkman & Jerry Scott



ZITS



By Jerry Scott & Jim Borgman