



SOHINI AND ANIRBAN

XXCF

PICTURE: B HALDER

The Telegraph

t2

Thursday
30 May 2024

CLASSIC REVISITED

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YOUNG GUNS

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IBRAHIM ALI KHAN PATAUDI

RASHA THADANI

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PICTURE: GETTY IMAGES

PRIYANKA CHOPRA JONAS

GLOBAL GLORY

P13



KIRTI KULHARI, PARESH RAWAL,
STEVEN GERRARD

This year, you need to get creative and think outside the box to make more money. There are ways to get what you want. Don't give in to fear. If you have been particularly kind and generous towards others or have been sending love and light out the world, you will start to feel these blessings return to you. Try to keep everything in moderation.

— Nita Chhotalal

ALSO: KRUSHNA ABHISHEK AND JENNIFER WINGET

TODAY'S TIPS by Nita Chhotalal



ARIES

DO work on finding alternatives

DON'T blame others for your problems

EXPECT your hardship to pass



TAURUS

DO get your negative thinking under control

DON'T let financial worries take over your mental health

EXPECT to get guidance from a spiritual master



GEMINI

DO clear your conscience and try to make amends for your misdeeds

DON'T judge people harshly

EXPECT to evaluate choices; make positive decisions



CANCER

DO give yourself another chance

DON'T feel guilty

EXPECT to put right any previous wrongs done and to make amends



LEO

DO take advantage of the new phase

DON'T embark on important journeys

EXPECT others to appreciate your true worth



VIRGO

DO be eager to learn and progress

DON'T make assumptions

EXPECT good tidings and guidance of mentors



LIBRA

DO sit in silence and find your answers

DON'T refuse to face certain problems

EXPECT to come out of your inner turmoil



SCORPIO

DO bring your talents to the fore

DON'T be impatient

EXPECT to feel valued materially and emotionally



SAGITTARIUS

DO seek inspiration from wiser counsel

DON'T allow inner conflict to persist

EXPECT to choose confidants with care



CAPRICORN

DO cope with the demands on your time and money

DON'T get stressed

EXPECT a harmonious business partnership



AQUARIUS

DO go with the flow

DON'T get too caught up too soon

EXPECT a flash of inspiration



PISCES

DO allow your heart, not your head to guide you

DON'T take an easy option

EXPECT opportunities to encounter new people and place

Nita Chhotalal is on [f](#) @Divine Grace - Nita Chhotalal [i](#) @mysticalguidancebynita

'SHOOTING CHANDU CHAMPION WAS INDEED A TASK' — DIRECTOR KABIR KHAN



Kartik Aaryan in *Chandu Champion*, releasing in theatres on June 14

Chandu Champion is being praised for its authenticity, as seen in the trailer as well as in the high-energy song *Satyanaas*, featuring Kartik Aaryan. Now director Kabir Khan has revealed what went into creating the world of the film that hits theatres on June 14.

"Shooting *Chandu Champion* was indeed a task and must say it wasn't an easy one. On top of it, we were shooting the war sequence in Kashmir set in 1965, so we needed to ensure that the entire backdrop looked authentic and showcased



Director Kabir Khan on the sets of the film

the same theme. We tried presenting Kashmir in a way that would make people feel like they were travelling back to that time," said the man behind films like *Ek Tha Tiger* and *83*.

WATCHIT!



In the last of the *Maze Runner* trilogy, Thomas (Dylan O'Brien) and his friends go to rescue their still-captive friend Minho (Ki Hong Lee) and venture into the Last City left after the 'Flare' plague killed many and turned others into zombie-like monsters. ***Maze Runner: The Death Cure*: STAR Movies, 11.15pm**

ENGLISH

MOVIES OF THE DAY

Rise Of The Planet Of The Apes: STAR Movies, 1.15pm

Accident Man, Hitman's Holiday: &flix, 2pm

Flower Shop Mystery, Dearly Depotted: &Prive HD, 2.10pm

Boyka Undisputed IV: STAR Movies Select HD, 2.15pm

Guardians of the Galaxy Vol. 3: STAR Movies, 3pm

Insidious, The Last Key: &Prive HD, 3.35pm

Lyle, Lyle, Crocodile: &flix, 3.35pm
Nezha: STAR Movies Select HD, 3.45pm

The Man from Toronto: Sony Pix, 5.05pm

The Monkey King 2: STAR Movies Select HD, 5.15pm

Cars 3: STAR Movies, 5.30pm

Justice League: Sony Pix, 6.50pm

Dog: STAR Movies Select HD, 7.15pm
Evil Dead: &flix, 7.30pm

Valerian and the City of a Thousand Planets: STAR Movies, 9pm

The Expendables 3: STAR Movies Select HD, 9pm

Mad Max, Fury Road: Sony Pix, 9pm

Flee: &Prive HD, 9pm

Apple of my Eye: &Prive HD, 10.30pm

Maze Runner, The Death Cure: STAR Movies, 11.15pm

Restart The Earth: STAR Movies Select HD, 11.15pm

SHOWSTOPPERS

Transplant: Colors Infinity, 7pm

The Office: Comedy Central, 7pm

Oh My Venus: Zee Cafe, 7pm

Shark Tank: Colors Infinity, 8pm

Brooklyn Nine-Nine: Comedy Central, 8pm

Shark Tank Australia: Zee Cafe, 8pm

Fantasy Island: Colors Infinity, 9pm

Younger: Comedy Central, 9pm

The Night Shift: Zee Cafe, 9pm
Line of Duty: Colors Infinity, 10pm
Review: Comedy Central, 10pm
Better Call Saul: Colors Infinity, 11pm
The Big C: Zee Cafe, 11pm

BENGALI

MOVIES OF THE DAY

Bangali Babu English Mem: Jalsha Movies, noon

Anyay Atyachar: Zee Bangla Cinema, noon

Josh: Colors Bangla Cinema, 1pm

Shakti: Jalsha Movies, 2.55pm

Mejo Bou: Zee Bangla Cinema, 3pm

Tumi Kato Sundar: Aakash Aath, 3.05pm

Shiva: Colors Bangla Cinema, 4pm

Projapati: Zee Bangla Cinema, 5.20pm

Sindoor Khela: Jalsha Movies, 6.35pm

Nater Guru: Colors Bangla Cinema, 7pm

Aagoman: Zee Bangla Cinema, 8.10pm

Gotro: Jalsha Movies, 9.55pm

Le Halua Le: Colors Bangla Cinema, 10pm

SPORT

BWF, KFF Singapore Badminton Open - live: Sports18 1 HD, 7.30am

Roland Garros Men's & Women's 2nd Round (Morning Session) - live: Sony TEN 2, 5 & 5 HD, 2.30pm

FIH Pro League, Women's - Australia vs Argentina - live: Sports18 1 HD, 5.45pm

FIH Pro League, Women's - Belgium vs China - live: Sports18 1, 10pm

England vs Pakistan, 4th T20i - live: Sony TEN 5 & 5 HD, 11pm

Roland Garros Men's & Women's 2nd Round (Evening Session) - live: Sony TEN 2, midnight

FIH Pro League, Men's - Belgium vs Spain - live: Sports18 1 HD, 12.45am

NBA, Minnesota Timberwolves vs Dallas Mavericks - live: Sports18 1, 6am

BIG SCREEN

ENGLISH

THE FALL GUY (U/A): InoxQuest (10.40pm), Inox South City (10.25pm)

FURIOSA: A MAD MAX SAGA (A): Inox Quest (10.15*, 1.30*, 4.45*, 8*, 11.15*), Inox South City (10*, 1.15*, 4.30*, 7.45*, 11*), Inox Forum (9.15, 12.30, 3.45, 7, 10.15), Inox Salt Lake (9.45, 1, 4.15, 7.30, 10.45), InoxRajarhat (9.30, 4, 10.30), Inox Metro (4.25, 10.45), Inox Hind (10.15, 7, 10.15), InoxHiland (9.45, 4.15, 10.45), InoxSwabhumi (12.15, 6.45), PVR Avani (1, 7.30), PVR Mani Square (9.45, 4.15, 7.30, 10.45), PVR Diamond Plaza (10, 4.30, 11), PVR Uniworld Downtown (9.30, 4, 10.30), RDB Cinemas (12.10, 8.30)

THE GARFIELD MOVIE 3D (U): Inox South City (1.35*), PVR Mani Square (4.35)

GODZILLA X KONG: THE NEW EMPIRE 3D (U/A): PVR Mani Square (11am)

IF (U): Inox Quest (10.20am), Inox South City (11am)

KINGDOM OF THE PLANET OF THE APES (U/A): Inox Quest (12.50, 10.50*), Inox South City (2, 10.50), Inox Salt Lake (10.15pm), InoxHiland (11.10am), PVR Mani Square (9.40pm)

JAPANESE

BLUE GIANT (U): Inox Quest (2pm), Inox South City (8.05pm)

THE BOY AND THE HERON (U/A): Inox South City (11.15am), PVR Mani Square (1.45)

HINDI

BHAIYYA JI (U/A): Inox Quest (10.15, 2*, 4.40, 7.50*, 10.50), Inox South City (10.35*, 1.15*, 4, 7*, 10.05*), Inox Forum (12.45, 3.45, 6.45, 9.45), Inox Salt Lake (10.55, 1.55, 7.35, 10.45), Inox Rajarhat (9.55, 11, 1, 7.30,

9.35), Inox Metro (10.20, 4.20, 10.20), InoxHind (9, 1.30, 7.30), InoxHiland (10.20, 3.05, 8.45, 10.15), InoxSwabhumi (9.30, 12.30, 3.30, 6.30, 9.30), PVR Avani (10.10, 3.45, 6.45, 10.45), PVR Mani Square (10, 1, 7.15, 10.15), PVR Diamond Plaza (11.10, 2.10, 8.55, 10.30), PVR Uniworld Downtown (11, 5.45, 8.45)

FURIOSA: A MAD MAX SAGA (A): InoxRajarhat (12.45, 7.15), InoxMetro (9.35, 7.35), InoxHind (noon), InoxHiland (1, 7.30), InoxSwabhumi (9, 3.30, 10), PVR Avani (9.45, 4.15, 10.45), PVR Mani Square (1pm), PVR Diamond Plaza (1.15, 7.45), PVR Uniworld Downtown (12.45, 7.15), RDB Cinemas (3.30)

THE GARFIELD MOVIE 3D (U): RDB Cinemas (10pm)

GODZILLA X KONG: THE NEW EMPIRE 3D (U/A): PVR Avani (11.25am), PVR Diamond Plaza (10am)

KARTAM BHUGTAM (U/A): Inox Quest (3.05*), RDB Cinemas (6.25)

KINGDOM OF THE PLANET OF THE APES (U/A): Inox Swabhumi (12.05), PVR Avani (9.45pm), RDB Cinemas (3pm)

LAAPATAA LADIES (U/A): Inox Quest (5pm*), Inox South City (4.15, 9.55), Inox Forum (10, 1, 6.50), Inox Salt Lake (4.55), Inox Rajarhat (4.55, 10.30), PVR Avani (8pm), PVR Mani Square (6.55), PVR Diamond Plaza (7.45pm), PVR Uniworld Downtown (6.15)

MADGAON EXPRESS (U/A): InoxSwabhumi (3pm)

MAIDAAN (U/A): Inox Quest (10.15am*), Inox Salt Lake (1pm), Inox Metro (12.45), InoxHind (3.15), InoxSwabhumi (8.55pm), PVR Uniworld Downtown (2pm)

SRIKANTH (U): Inox Quest (10.40*, 1.40*, 4.40*, 6*, 7.40*, 9*, 10.40*), InoxHiland (10.20, 3.05, 8.45, 10.15), Inox Forum (10, 3.50, 9.40), Inox Salt Lake (10, 1.55, 7.45, 10.30), InoxRajarhat (11.15, 3.55, 7.45, 10.45), Inox Metro (1.20, 7.20), InoxHind (4.30, 10.30), InoxHiland (1.20, 7.15, 10.25), InoxSwabhumi (9.30, 3.15, 6.15, 9.15), PVR Avani (10.30, 1.30, 4.30, 7.30, 10.30), PVR Mani Square (10.30, 1.30, 4.30, 7.30, 10.30), PVR Diamond Plaza (10, 12.55, 3.10, 6.35, 9.30, 10.40), PVR Uniworld Downtown (12.15, 3.15, 9), RDB Cinemas (11.55, 2.45, 5.30, 8.15)

ETA AMADER GOLPO (U): Inox South City (5.15), Inox Salt Lake (7.25pm), InoxRajarhat (4.40), InoxHiland (5pm), PVR Avani (2pm), PVR Diamond Plaza (3.50, 7.55), RDB Cinemas (6pm), Nazruliritha (7.15)

NAYAN RAHASYA (U): Inox South City (5.05), Inox Salt Lake (4.45), InoxRajarhat (6.55), InoxHiland (2.20, 6.05), Inox Swabhumi (12.25), PVR Avani (1.10), PVR Diamond Plaza (12.35, 5.20), RDB Cinemas (1.10), Nazruliritha (5pm)

TAHADER KATHA (U/A): Inox South City (1.25), InoxHiland (7.50pm), PVR Diamond Plaza (5.10)

MALAYALAM

TURBO (U/A): Inox Quest (7.35pm)

WHATSUP

RP Goenka International School was abuzz with excitement as the Diamond Harbour Road educational institution held its first annual day celebrations. Enthusiastic parents cheered for their little joys as the kids performed like pros. If 'The Enchanting Escapades' took the audience around India, Japan, Kenya, France, Mexico, Russia, and China, honouring their cultures and traditions, *The Lion King*, a classic, was a nostalgic trip to a forever favourite.

Shivika Goenka looked back at the year gone by and chatted with t2 about the road ahead....

Congratulations for a year of your dream coming true. What has it been like so far?

It's been an incredibly fulfilling journey! Witnessing the growth and development of our students over the past year has been nothing short of remarkable. Seeing them gain confidence, take risks, and embrace their roles as global citizens has been deeply gratifying. Each day brings new joys and challenges, but overall, it's been a year filled with immense pride and satisfaction in seeing our dream of fostering a nurturing and enriching learning environment come to fruition.

Next year the school will have grades VI, VII, VIII where admissions are all done and finished. Our school stands at the forefront of international education, integrating cutting-edge technology to propel our students towards greater achievements. We are providing our students with opportunities to explore and engage with this rapidly evolving field, ensuring they are prepared for the challenges and opportunities of tomorrow.

The annual productions were well executed...

This year's annual production was truly exceptional in so many ways. What made it particularly special was the undeniable dedication and passion that the students poured into every aspect of the performance. From the meticulous rehearsals to the intricately designed props and the stunning 3D animals, every detail reflected their commitment and enthusiasm. A production of this magnitude extends learning beyond the classroom and students understand the significance of collaboration, communication and active listening. They learn that perseverance and resilience is required to achieve excellence. It gives them an opportunity to work across grade levels where they identify role models and simultaneously try to be role models for others.

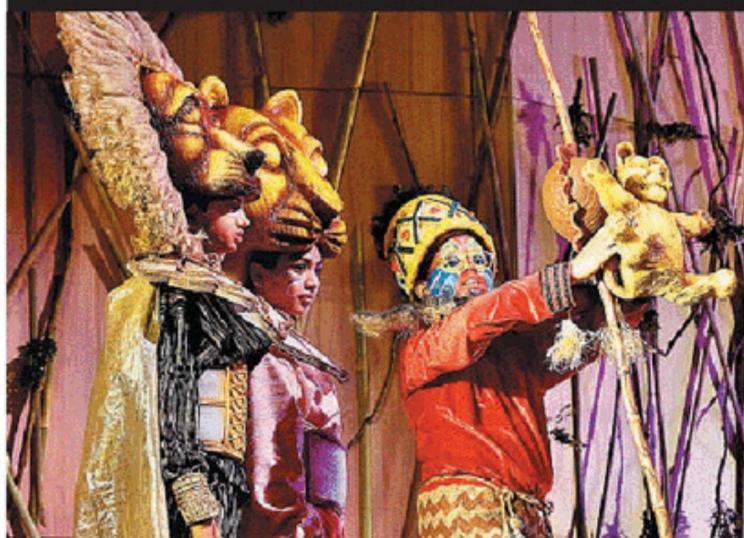
One of the standout features of this year's production was the emphasis on supporting local artisans. It was a beautiful collaboration that added an extra layer of meaning and significance to the production, making it truly memorable for everyone involved.

The Lion King is a story that resonates deeply with children, and our context has provided them with a unique opportunity to bring it to life on an unprecedented scale as a school concert. They not only had the responsibility to meet the standards set by the Broadway musical but also to honour the

GLIMPSES FROM THE FIRST ANNUAL DAY CELEBRATIONS AT RP GOENKA INTERNATIONAL SCHOOL



The kids staged *The Lion King* as part of the annual day at celebrations at RP Goenka International School



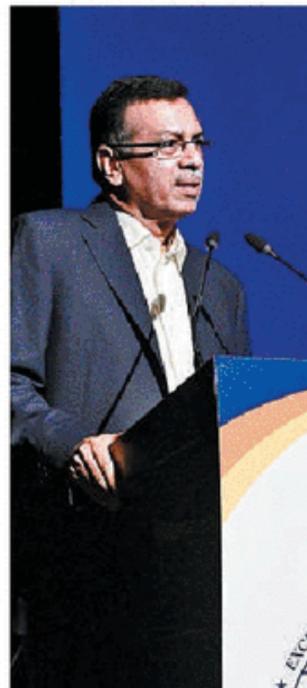
(L-R) Shivika Goenka, founder and director, RP Goenka International School, Preeti Goenka, Hema Chennupaty, principal and Mark Fox, head of school, lit the lamp

efforts of our artisans.

What did you realise about the child in you? Is it still alive?

Absolutely! The child within us is very much alive and thriving. Witnessing the excitement and joy that our students experience during projects, singing, sports, and drama productions serves as a

wonderful reminder of the things that used to bring us immense happiness as children. It's a beautiful realization that no matter how old we get, there's a part of us that still finds joy and fulfillment in the simple pleasures of life. So yes, that inner child is alive and well, and it's a delight to connect with it through the experiences shared with our students.



"This began as a dream. This was Shivika's dream and... the school is today a reality... I'd just like to thank each one of you for putting your trust in us. You have put your child in our school, which is an act of great faith... I have one request for each one of you. We are learning as we grow and if any of you feel anything is not appropriate, please don't hesitate to let us know because improvement is something that is constant.... We want to become better... We want every child who graduates out of school to become complete citizens," said Sanjiv Goenka, chairman, RP-Sanjiv Goenka Group.



Koel Mallick, whose son Kabir studies at RPGIS, dropped by for the celebrations, with husband Nispal Singh. "It was so much fun to see everyone excited about the performances. The children had put in so much effort for the show. It was wonderful to see the idea of respect and love for mankind getting inculcated in the kids. Kabir who is in nursery also performed and the best part was the performance was a surprise for us. He started calling out to me from the stage itself!" said Koel, who herself was a student of Modern High School for Girls. The programme took her back to her school days. "I got nostalgic. Performing for Rabindra Jayanti was a ritual. My first stage performance was an Odissi recital when I was five and Kabir's was at three-and-a-half!" laughed Koel. Bringing up Kabir has been a great bonding exercise too, felt Koel. "I studied Phonics to teach him and now I am revisiting my painting classes, with Kabir! It is important to spread happiness and joy wherever you go and as a parent that's the vital lesson I am teaching Kabir," she smiled.

Saionee Chakraborty

Pictures: Pabitra Das and courtesy, RP Goenka International School

KASHMIR-BORN FILMMAKER-TURNED-AUTHOR PRIYANKA MATTOO TALKS ABOUT HER MEMOIR *BIRD MILK AND MOSQUITO BONES*

The search for home and belongingness turned filmmaker and podcaster Priyanka Mattoo into an author. The Kashmir-born, who faced displacement in 1989, moved to several countries, including Saudi Arabia and the UK, and finally settled in the US, experiencing multiple cultures, yet longing for a land she can call "home". In her debut book, *Bird Milk and Mosquito Bones*, Mattoo, who has been a contributor to New York's leading dailies and who has directed and produced short films like *The Polka King* and *The Homestay*, pours her heart into the book that was emotionally challenging for her. A tete-a-tete with the author before the book hits the stands on June 18.

The title *Bird Milk and Mosquito Bones* is whimsical.

I'm so glad it stands out. I had originally thought the book would be a series of lighthearted essays about food and family, but turned into something so much more complex than that in the writing. When I had a finished manuscript, I had no title, but I knew I wanted something evocative of my culture; something that would punch people in the face. I remembered an old Kashmiri phrase that I had come across: "*Chhari daud t'e meh' i adij.*" It refers to treasures so precious and delicate that they might well be imaginary. It reminded me of the home we had built in Kashmir, and was obviously and immediately the new title.

Was Kashmir and your childhood experience in India the inspiration behind the memoir?

I remember reading a Kashmiri news item a few years back, and realising that while there is so much reported about things that have happened to us historically and politically, I hadn't read an account delving into who we are as a contemporary, living, breathing people — celebrating our culture, our heritage, sense of humour, food, and survivalist spirit. So I suppose I ended up writing the book I wanted to read.

Could you give us an overview of the main themes explored in your book?



Author Priyanka Mattoo

I hope that in introducing the reader to my clan, the term 'Kashmiri' doesn't evoke what we've lost, but who we are, were, and what we carry forth, even scattered across the globe — Priyanka Mattoo

The big theme is whether you can ever really attain the feeling of home once yours has been left behind. Another is shedding family obligations, both romantic and professional, to pursue my own kind of family and my own creative path. There's a nod to the family we choose, the friends we surround ourselves with when our own family is far away. There are essays about the intersection of art and commerce. And, of course, the book also has a throughline of food

as a language of love.

Which address finally made you pick up the pen and share your story?

This final one in Los Angeles, now that I'm settled with a job, husband and kids. For a long time it all felt too unwieldy to talk about, but maybe I've finally found the stillness that allows me to reflect on a complex life.

Humour has been part of your filmmaking craft and your book

has been appreciated for being funny. How different is adding humour to a film's script vis-a-vis a book?

The humour in a script I write can be situational, like a silly scrape I get my characters into that's always fun, or in a turn of dialogue, whether it's banter between a pair of lovers, or family members teasing each other. In the book I suppose the humour is more observational; direct quotes from my parents, who I think are hilarious, but also maybe the way I notice things. I don't necessarily think of my observations as outright funny, but I hope to surprise and delight the reader with new ways of looking at our shared experiences.

How did you go about researching for the book, especially about the folklore and cultural references?

I did read a lot of books. Many histories of Kashmir during the British Raj, poetry, rundowns of Hindi films et cetera. I also experienced a lot of art, sought out interesting people, and tried to weave in the things I was being affected by as I read it. You'll get a strong sense of what I was reading, hearing, and cooking as I read the book. The human research included endless interviews of family members and friends. It was a lot of fun to be able to interrogate them about their memories and feelings.

In what ways do you think your book contributes to our understanding of the cultural heritage and traditions you've explored?

It was really important to me to present a full picture of a Kashmiri family, outside of the news. I hope that in introducing the reader to my clan, the term "Kashmiri" doesn't evoke what we've lost, but who we are, were, and what we carry forth, even scattered across the globe.

After moving out of your birthplace, was there a place that made you feel it was home?

I still feel so comfortable in London,

and I can't quite explain it. Maybe because I was so young there, and all the comfort I felt as a child can still be accessed when I go back. I came to the US as a teenager and became a citizen as an adult, so while it's definitely my home, I don't have that childlike sense about it.

Do you still go to Kashmir or have you visited Kashmir while writing the book?

I haven't been to Kashmir since 1989. At this point it's not because I'm physically unable, but I'm still somehow not emotionally prepared. A part of me wants to hold it in my mind like a snow globe. The other part of me knows I will have to take my family, so they can see where I'm from.

Were there any challenges you faced while writing the book?

It was emotionally much more difficult than I thought. I hadn't been able to comprehend how challenging and exhausting it would actually be to relive the hardest parts of my life for a month at a time, while I wrote about certain things. But as the material lightened, so did my mood, and having processed all of it makes me feel so much lighter now that the book is done. It's like two straight years of all-day therapy.

Do you intend to convert this into a film or series?

While I don't intend to do a direct adaptation of the book, fictionalised storylines from my life do find their way into my work. I'm currently writing a pilot for CBS about a woman on the precipice of pulling away from her family to make her own life choices, as I did, and a feature film based on my short film *The Homestay*, which was also inspired by a family story, and which is about an older couple who are soulmates but won't admit it, which is how I jokingly refer to my parents.

Farah Khatoon

Pictures: Penguin Random House India



WHAT SUP

'MAKE CALCUTTA RELEVANT AGAIN' UNDERTAKES SPECIAL FOOD DONATION DRIVE AT TILJALA SHELTER HOME

Meghdut Roychowdhury, founder of MCRA and chief innovation officer at Techno India Group along with the students of TIU School of Hospitality and some volunteers prepared food for the children of Tiljala Shelter Home. "With this initiative, we aim to bring the community together. Going beyond food donation drives and undertaking other charitable activities, with empathy, compassion and a deep sense of belonging, we all can contribute towards bringing a change in society. Together, we can make Calcutta relevant again," said Meghdut.



Make Calcutta Relevant Again (MCRA) with its continuing efforts to support and uplift the local community, undertook its fourth drive under the 'Love and Kindness Initiative' and it saw members and students of TIU School of Hospitality distribute and share meals with the children of Tiljala Shelter Home, with the goal of providing essential nourishment and spreading joy among these children.

The initiative exemplifies the commitment to community service and embodies the spirit of love and kindness. Meghdut Roychowdhury, founder of MCRA and chief innovation officer at Techno India Group, was present for the occasion. Singers Kinjal Chatterjee, Ankan, Bishakh Jyoti Majumdar and Reshmi Chakraborty from Zee *Sa Re Ga Ma Pa* performed and added to the festive atmosphere.

Picture: MCRA

ART

EMAMI ART CELEBRATES KG SUBRAMANYAN'S ARTISTIC LEGACY WITH A SERIES OF EVENTS

In a celebration of creativity and cultural heritage, Emami Art is hosting a series of events and activities till June 21 to honour KG Subramanyan's rich tapestry of artwork on the artist's birth centenary. Part of 'One Hundred Years and Counting: Re-Scripting KG Subramanyan', a research-based survey exhibition curated by Nancy Adajania as a tribute to Subramanyan's works, that opened on May 25, brings art enthusiasts closer to the maverick artist whose work transcended conventional boundaries. The main highlight is Subramanyan's Paintings on

Earthen Platters: Playing With Tradition that is displayed on the fourth floor of the Anandapur art gallery. On the opening day, a Sara painting workshop was led by Soumik Nandy Majumdar, as well as a presentation titled "Badami Holud" by students from Patha Bhavan School, showcasing their playful adaptation of Mani-da's Kalo-Shada artistry on their school murals. Additionally, an illustrated talk by distinguished art historian and educationist Soumik Nandy Majumdar explored Subramanyan's groundbreaking Sara paintings, delving into the multifaceted

oeuvre of this luminary in Indian contemporary art. The event was not only a visual feast, but was also an educational journey, catering to people of all ages. An extensive showcase of Subramanyan's works with an enlightening illustrated talk that decoded those works of Mani-da, and an engaging workshop, offered a soulful and immersive experience. It celebrated not only the brilliance of Subramanyan's pedagogical approach, which emphasised creativity and playfulness, but also his profound impact on generations of artists and art lovers alike.



Art historian Soumik Nandy Majumdar gives an insightful presentation on KG Subramanyan's Sara paintings. He underscored how Subramanyan elevated common motifs to "stunning artistic pieces".



Artist Anjan Modak, one of the invited participants in KG Subramanyan's Sara Workshop, described the art of transforming a ritual and traditional instrument like the Sara into a canvas as an "enlightened form of art."



A remarkable display of Sara paintings from the workshop showcased the participant's works inspired by KG Subramanyan's distinct artistic vision. The vibrant designs on the traditional Sara emphasise a modernist and secular interpretation, blending ritual and contemporary art.



Students from Patha Bhavan School presented 'Badami Holud', a lively adaptation of Subramanyan's Kalo-Shada artistry, showcased on their school murals. This creative tribute, reflecting upon the students' deep appreciation for Mani-da's style, highlighted their playful and imaginative interpretation of Subramanyan's work and celebrated his enduring influence on young artists.

Archisha Mazumdar (t2 intern)
Pictures: Rashbehari Das

Session 2024-25



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 Ashok Hall Girls' Higher Secondary School Kolkata	 Birla Divya Jyoti Siliguri	 Darjeeling Public School Siliguri
 Adamas World School Kolkata	 Central Model School Barrackpore	 Griffins International School Kharagpur
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'REHEARSALS ARE MORE EXCITING TO ME THAN SHOWS,' SAYS SOHAG SEN IN A t2 CHAT ON THEATRE AND HER UPCOMING PLAY *BHEETI*

Sohag Sen's name in Bengali theatre comes among the pioneers. Whether conducting workshops for theatre actors or choosing direction on stage — her journey on stage is no less than a trailblazer. Ahead of the staging of her play *Bheeti* on June 2, at Madhusudan Mancha, Sen talks to t2 about the play and opens up about her four-decade-long stage journey.

You are considered a pioneer in conducting acting workshops in Bengal. What made you want to introduce it to your theatre students?

When students come to learn, they come with differently influenced minds, and many don't know anything about theatre. We have a certain way of doing theatre, so to include them within that requires training. The concept of workshops started with this thought. We created a syllabus by ourselves based on my hands-on learning.

I used to work with Max Mueller Bhavan a lot... once they sent me to Germany. When I went there, I felt happy to realise that I was going in the right direction with workshops. I spoke to them regarding how they teach. Though I already knew it was the right way, getting their perspective was a kind of sanction on what I was doing. It was Stanislavski's style only. By that time, I had already read Stanislavski. Instead of putting my students into a routine, we started doing what they would enjoy. Even now, in our theatre practice, the section concerning lectures is much less. After explaining to them the basics, we do everything hands-on. That helps them to understand easily and they enjoy it, too. That's how workshops for us started.

Did the concept of the theatre workshop itself undergo any transformation over the years since you delved into it?

Yes, of course. We, ourselves, went through so much transformation. Now, there are many more ways to do it. This is because acting is an evolving art. It evolves with societal changes. Like earlier, the plays were about mythology, kings and queens, then it became social and political and now it is in people's drawing rooms. The kind of acting required then was very elaborate. There was nothing bad about it, it was the requirement of that time. Now, that acting is no longer required. If we present a



Sohag Sen

Theatre is a collective art form and a director's medium, too. Maybe not entirely a director's medium but the director's vision is there. But even then the actors get a lot of liberty to do what they want

stylised version of something, we might use it but not in general naturalistic or realistic theatre. Many are coming with their training from other places. All of it is good.

Your play *Bheeti* was born out of a workshop. Could you take us through the journey of how this play was developed?

We have done many plays like this in the past. We did so maybe because we are looking for a script that we are not getting. So, to wait since we are not getting a script is not right. I begin my workshops with anything that's socially or politically relevant to us or is causing trouble to us. That issue remains the focus. I give a situation and tell the group to make a scene out of it. They enjoy it. After all, theatre is a collective art and a director's medium as well. Maybe not entirely a director's medium but the director's vision is

there. But even then the actors get a lot of liberty to do what they want and have a conversation with us and everybody becomes included in that manner. If I see them getting derailed from the focal point then I interfere. And by the end, I write the play for them, too.

I have done many scripted plays. There are many great scripts. But there are actors to whom the scripted characters can't be given or maybe my actors are not fitting into those roles of a particular script. Then I try to create something of my own to keep them enthused; and myself, too. All out of necessity but we enjoy it. We did a play called *Sirir Nichey*, which was all about hired helps of different kinds. These kinds of plays take a lot of time. It took us over six months to do it.

What is more thrilling for you as a director — scripted or unscripted plays?

What really interested me was backstage. When we see a play, we always think about what we are seeing on stage but the backstage is also equally important... I used to observe how everything was being created. I liked acting but these used to fascinate me more



Ensemble's poster of *Bheeti*

I did not give it much thought. Being a theatre director was not a big thing for me. I just considered myself a theatre worker

This time, in *Bheeti*, I am not keeping any German aspect in the play. It is influenced by Brecht's *Fear and Misery of the Third Reich*. There are two families and it is about what they are going through while being panic-and-terror-stricken

I enjoy both. When I did *Sonata*, I had to take actors from outside. It was a trilingual play and the characters were all middle-aged women. But I didn't have that kind of actors at that time in the group. So, I had to take them from outside. I did one of the characters and Yama Shroff and Anashua Majumdar did the two other characters. There was nobody in the group apart from me who fitted this play. So, I did a part. But I usually don't act when I am directing. My first two plays for the Ensemble group were two playlets from Bertolt Brecht's *Fear and Misery of the Third Reich*. I translated the *Jewish Wife* and *Informer*. This time, in *Bheeti*, I am not keeping any German aspect in the play. It is influenced by Brecht's *Fear and Misery of the Third Reich*. There are two families and it is about what

they are going through while being panic-and-terror-stricken.

How important is the concept of workshop in theatre as an art form?

Now, many are doing it. It is a very important thing. It is not something that is done only for fun. A script directs us to a way but here that is not there, so it is more painstaking. Workshops help me to select who can do which character better. In the process, I come up with a character for them, too. But with a scripted script, it is not possible. I definitely think it is part of the art form.

Theatre in Bengal has time and again been a mirror to contemporary society, and your play, too, paints a picture of the contemporary socio-political scenario of our country through the dynamics of interpersonal relationships. Compared to films, does theatre enjoy more freedom in this respect?

Yes, theatre here always had more freedom than films. Earlier, in Maharashtra, the script had to be censored after it was written. But here it was never the case. There were a few where the political parties of those times might have stopped their shows or protested... but that doesn't happen here a lot. We staged the Turkish play *Avalanche* to reflect on the socio-political situation. These plays excite me at times and then I am driven to do it.

Your association with the stage is over four decades. What is theatre to you?

Now, it is absolutely a part of me. I do a lot of things but I don't do anything leaving theatre aside. I confess that rehearsals are more exciting to me than shows. Because in rehearsals, something is growing; the mental space is different. Once it is done, the shows obviously need to be done otherwise what's the point?! I definitely like shows but I like rehearsals more because during rehearsals something gets created. As a person in the creative world, it excites me more.

After Tripti Mitra, you kind of led the way for contemporary women stage directors. What made you take up direction on stage?

I first got up on the stage against my will for Utpal Dutt's play *Leniner Daak*. I had to play the character that Aparna (Sen) used to play. It used to happen regularly, thrice a week. Aparna went to shoot and couldn't do it for some time. Then I was called to do it.



Moments from the play

At first, I felt very scared and embarrassed. I used to speak less Bangla at that time than I do now. So, I felt a little scared since I had to speak in Bangla. But while doing that, what really interested me was backstage.

When we see a play, we always think about what we are seeing on stage but the backstage is also equally important. If the backstage is not right, the thing we do in the play won't show right. I used to observe how everything was being created. I liked acting but these used to fascinate me more.

We didn't have much money, so we couldn't make elaborate sets. Everyone used to make the set there and we could see it, too. So, we were very involved in it. But even then I did not know that I was going to be a director.

Then after many years, I had to create my own group called Ensemble but even then I did not think that I would direct. We had a very senior actor-director in our group. I had asked him to direct our plays but he was an asthma patient and he couldn't do it. Then I walked in. I was not just doing acting but was also thinking about other aspects of the stage. Now, I am glad that there are so many women directors. At that time I did not give it much thought. I used to see theatre a lot but didn't know much about the theatre world. That is why, being a theatre director was not a big thing for me. I just considered myself a theatre worker. Now, after 41 years, I can't say that anymore.

What are your thoughts on the contemporary theatre practices in Bengal?
There are people who are not totally prepared when they are coming on stage, there are some that are doing great. Some new

boys and girls are coming and thinking differently, I also like that. I always feel theatre might go through ups and downs but it will never die. With the advent of television, theatre was going through a slump. Now, everything is there. Nothing stopped. I like experimenting with the form.

Are the theatre spaces available in Calcutta at present conducive to the kind of theatre happening in the city?

What I don't like is the concept of huge halls. Earlier, people used to sit for two-and-a-half hours to watch a play but everything has changed. My plays are all one hour and thirty minutes or one hour and forty-five minutes. Not more than that. People don't want to see more than that. That is because people can see 30-second reels now at home, so their attention span has reduced.

Now we don't need to say something twice. The audience picks it up quickly. With such big halls, it is firstly difficult to fill up the seats and the play also has to be done accordingly. My first play was in Kala Kunj which is the basement of Kala Mandir. In Max Mueller Bhavan I did many plays. I did a multimedia format of *Journey into German Theatre*. During Brecht's centenary, I did *The Seven Deadly Sins* and called it *Paap*. So, I wish there were small theatre spaces... then it would work very well. I really wish for a space where there is an open space, amphitheatre or theatre travelling from one floor to another, then we can experiment a lot more.

Priyanka A. Roy

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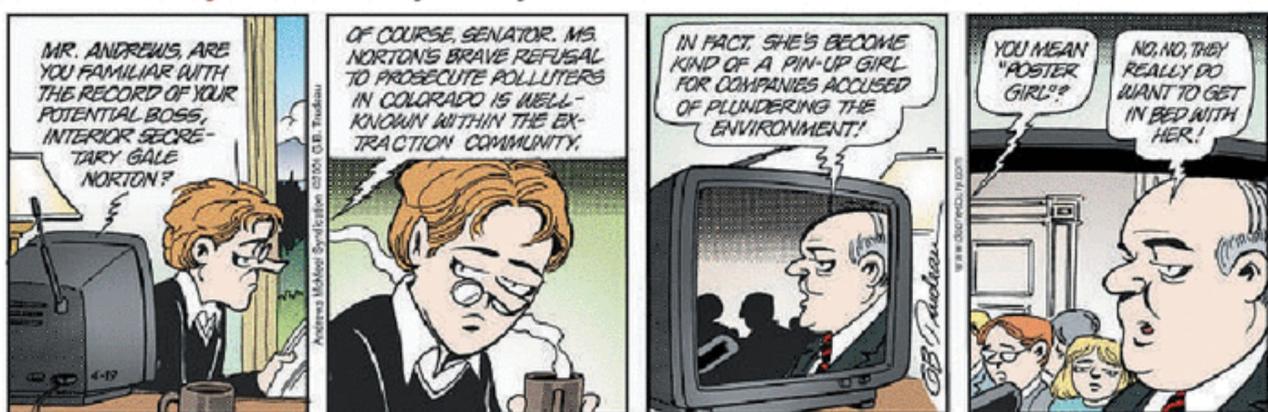
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Tell us something about the play from which this film has been adapted.
Anirban: The original play as we all know is the well-known Shakespearean tragedy *Othello*, written in the early 1600s. This play has been adapted many times for the stage and screen in various languages around the world. Vishal Bhardwaj's *Omkara* (2006) is one such memorable adaptation. *Athhoi* the play is an Indianised version of the story. This adaptation was done in a way that would be suitable for the stage. Arna Mukhopadhyay first directed the play in 2015. It was very well received by the audience and continues to run successfully in theatres even now. We started work on the film in 2023 and we are now ready to share it with the audience in mid-2024.

What was your response when you heard that it would be made into a film?
Anirban: *Arnada* has a practice of writing screenplays. He has recently written the Bengali screenplay of a famous play by Anton Chekov. As I was

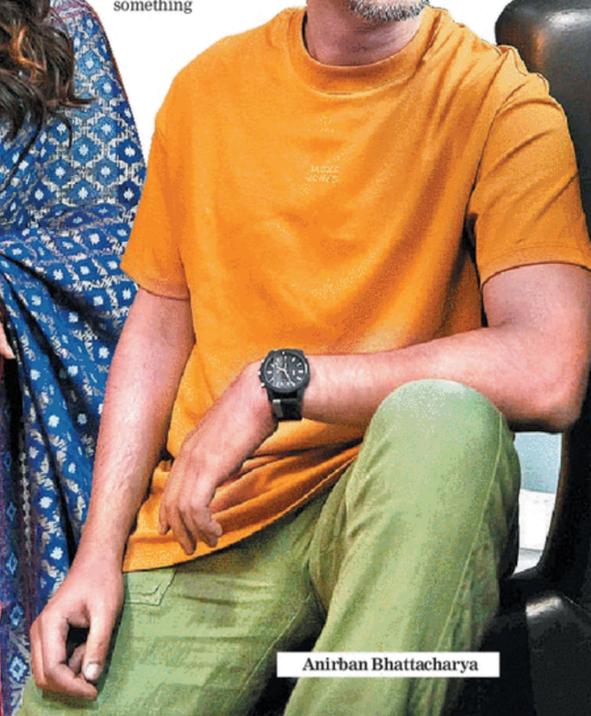


Sohini Sarkar

associated with *Athhoi* the play for the last seven years, he asked me to listen to the first draft of the screenplay of its film after he had finished writing it. I was overjoyed after hearing it. Firstly, because it was an excellent script for making into a film. And also because through it, the character of Gogo, which is perhaps one of the most complex and satisfying roles that I have ever played, would get to be preserved on film. Though I enjoy portraying the character on stage, a stage character ceases to exist after its last show has ended. Whereas in a film, the character will stay documented forever. So obviously it was an exciting proposition for me.

The play and the film are both set in the present day. What were the reasons for doing so?
Anirban: The play and the film both want to hold a mirror to current society through the medium of a celebrated classic. To this end, it has tried to capture the present and address the typical signs, patterns and behaviours of our time. Though its story is 500 years old, *Othello* being a classic, is relevant to the present context and so it was possible to modernise it quite simply.

As the creative director of *Athhoi*, what was your main objective and how did you go about achieving it?
Anirban: In a play, though the action as such is restricted within the dimensions of the stage, the artistic possibilities are infinite. Even a minimum stage setup and props can express something



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extraordinary and larger-than-life. However, the same is not true for cinema. What we can make use of are the large, expansive wide-angle shots, atmospheric night scenes, gorgeousness of colour and light and so on for cinematic effect. So the challenge was to achieve through the lens that largeness of scale as conceived by Shakespeare to depict the large canvas of his period play. Also, as Shakespeare's characters are all familiar to us, the idea was to create an extension of the real human being on screen.

Other than that I have stayed as close to the text of the play as possible. I have always felt that the story in itself is extremely powerful and commercially viable.

What were the advantages of working on the film after having performed in the play?
Anirban: The two artistic mediums are very different. They have different demands and obviously need different approaches from an actor.

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A moment from *Athhoi*, which releases on June 14

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What were the stylistic changes you made while enacting your characters for the film?

Sohini: This is the first time that I have worked on a film that has been adapted from a play and also in which I have acted both for the stage and screen versions. Having said that, I must admit, that there were no changes so far as my acting parameters or my craft was concerned. In fact the movie's script was altered very minimally from that of the play, and that too for technical reasons. The changes I had to adopt were also for the same reason. For instance, when the camera was very close to me, I needed to speak my lines more subtly, with fewer body movements and expressions and obviously in a lower voice than what I would have done, had I been saying those same lines on stage.

Anirban: Just as Sohini said, keeping the characterisation intact, I only had to adjust the degree of expression of the emotions according to the requirement of the film medium.

What according to you is the single defining trait of your character and how did you attempt to portray it?
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Sohini: For me it was the exact opposite. I had to seek out and reveal the innocent and naïve part of me for this role (laughs).

After working together in so many films, how would you describe your onscreen chemistry with each other?
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have a level of understanding with each other and also the self-confidence that, when our characters are on screen together we will naturally achieve the kind of chemistry demanded from us by that scene.

Sohini: I have worked with Anirban in many films and series and have rehearsed with him for a long time for theatre performances too. Naturally, I know him closely as a person as well. For me, it means the comfort of knowing that I am working with a friend rather than with an actor with whom I share only a professional relationship.

How would you assess Arna Mukhopadhyay as a director in this film?

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Anirban: Since I am also the creative director for this film, I have been very closely associated with Arna with several aspects of its making from conception and design to planning and execution. Also since both he and I are two of the main actors, some directorial work was delegated to other members of the directorial team, who assisted us very well. So it was a team effort this time and I would prefer to judge him as a director for a film after I have worked only as an actor under his sole direction. Also, it would not be fair to assess the qualities of such a talented artiste after doing just one film with him.

Any special memories that you have carried back from the time of the making of this film?

Anirban: When we see a film for the first time after it has been made ready with all edits, music and so on, what mainly strikes us are the memories of all the problems and the tensions that we faced during shooting. It may be that there was a car breakdown somewhere or that we faced water scarcity or any other big or small crisis. Shooting is extremely serious, arduous work and there were hardly any fun or even happy incidents worth mentioning.

Sohini: Frankly, there was no time to have fun; the whole film was shot in just 22 days and the schedule was so tightly packed that we barely managed to get enough sleep in between.

Piya Roy

Pictures: B Halder

For Sohini -

Outfit: A Tale Of Textile By Avijit

Makeup: Sanu Singha Roy

Hair styling: Supriya Mondal

PASHMINA ROSHAN
Hrithik Roshan's cousin will be introduced to the world with *Ishq Vishk Rebound* that releases on June 21. A standalone sequel to the 2003 romantic comedy *Ishq Vishk* — that marked Shahid Kapoor's debut — Pashmina's character will have Rohit Saraf and Jibraan Khan vying for her attention.

Pashmina, who is music composer Rajesh Roshan's daughter and has genuine stage cred, counts Hrithik as a "mentor" and says that he has advised her "to be always authentic".

Interestingly, her *Ishq Vishk Rebound* co-star Jibraan Khan is also a debutant, though we first saw the young man playing Shah Rukh Khan and Kajol's son in *Kabhi Khushi Kabhie Gham* more than two decades ago.

IBRAHIM ALI KHAN PATAUDI

A spitting image of dad Saif Ali Khan, the strapping Ibrahim will mark his acting debut with *Sarzameen*, produced by Karan Johar and directed by Boman Irani's son Kayoze. Also starring Kajol and Prithviraj Sukumar, *Sarzameen* is described as a "thriller drama" in which Ibrahim, 23, plays a young soldier who risks all he has to free Kashmir from terrorism.

Unlike most of his peers, Ibrahim hasn't overexposed himself (on social media or otherwise) before his debut. That has piqued enough curiosity about him and we can't wait to see how much the boy (apart from his looks) is a chip off the old block.

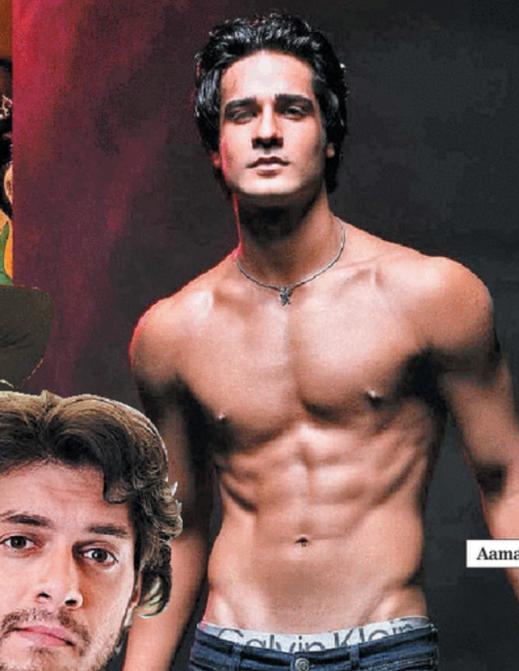
t2 SPOTLIGHTS A FEW PROMISING DEBUTANTS WHO ARE SET TO TAKE THEIR FIRST STEP INTO BOLLYWOOD THIS YEAR



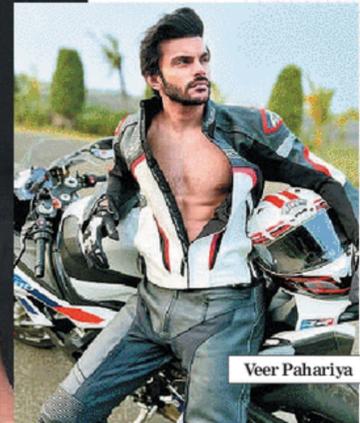
Ibrahim Ali Khan Pataudi



Rasha Thadani



Aaman Devgn



Veer Pahariya



Pashmina Roshan



Junaid Khan

RASHA THADANI
Raveena Tandon's daughter will step into Bollywood with a film directed by Abhishek Kapoor, who also introduced Sara Ali Khan to Bollywood a few years ago with *Kedarnath*. In her audition for her debut film, Rasha has admitted that she "was a complete disaster", but had still been signed on because "he (Abhishek Kapoor) must have seen something in me that he thought of giving me the chance".

Rasha, who is only 19, has a few ads to her credit. She is often seen vibing with Raveena on social media and has said that she

will be happy if she can achieve "even half" of what her mom has accomplished as an actress.

AAMAN DEVGAN
Ajay Devgn's nephew will also make his debut in Abhishek Kapoor's untitled film, co-starring Rasha. Aaman, who is Ajay's sister's son, is often seen out and about with his uncle as well as aunt Kajol, and has the looks and personality suited to a Bollywood hero. While he isn't as active on social media, his shirtless pictures have our attention, as does his Instagram bio 'Sic Parvis Magna' which translates to 'greatness from small beginnings'.

VEER PAHARIYA
He is the only one on this list without a (direct) Bollywood connection, though he counts former Maharashtra chief minister Sushil Kumar Shinde as his grandfather. Veer is all set to make his Bollywood debut with the action-packed aerial action thriller *Sky Force* that also

stars Akshay Kumar. The young actor's look in the film — Miles Teller-lite in *Top Gun: Maverick* — is interesting. So is the fact that he once dated Sara Ali Khan.

JUNAID KHAN
The son rises! Aamir Khan's first-born is all set to make his debut with a Yash Raj Films production named *Maharaj*, that is slated to release on Netflix in June. Junaid, whose handsome looks came into attention during his sister Ira's wedding recently and even promoted comparisons to Hollywood actor Henry Cavill, is already an old hand when it comes to theatre. Praised for his humility and rootedness — he is often seen travelling in autos — Junaid has already started shooting for his theatrical debut: a biggie opposite Khushi Kapoor.

Priyanka Roy
Which of these debutants looks the most promising?
Tel: t2@abp.in

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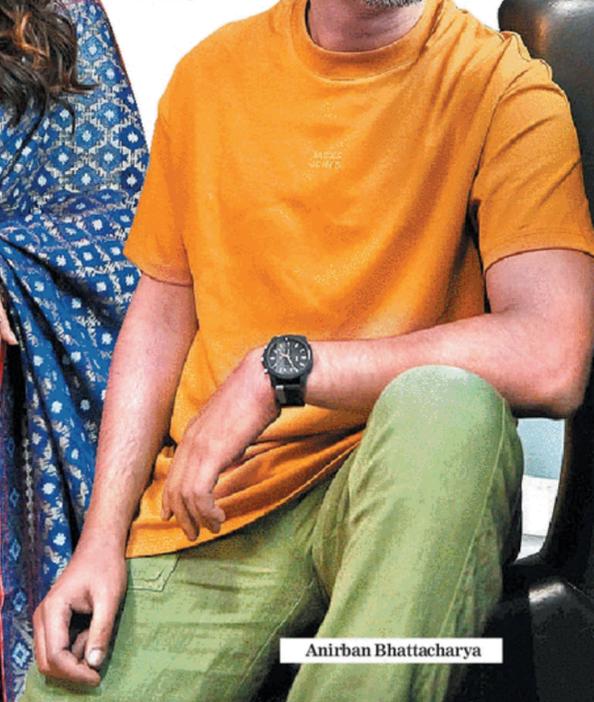


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Anirban: Since I am also the creative director for this film, I have been very closely associated with Arna with several aspects of its making from conception and design to planning and execution. Also since both he and I are two of the main actors, some directorial work was delegated to other members of the directorial team, who assisted us very well. So it was a team effort this time and I would prefer to judge him as a director for a film after I have worked only as an actor under his sole direction. Also, it would not be fair to assess the qualities of such a talented artiste after doing just one film with him.

Any special memories that you have carried back from the time of the making of this film?

Anirban: When we see a film for the first time after it has been made ready with all edits, music and so on, what mainly strikes us are the memories of all the problems and the tensions that we faced during shooting. It may be that there was a car breakdown somewhere or that we faced water scarcity or any other big or small crisis. Shooting is extremely serious, arduous work and there were hardly any fun or even happy incidents worth mentioning.

Sohini: Frankly, there was no time to have fun; the whole film was shot in just 22 days and the schedule was so tightly packed that we barely managed to get enough sleep in between.

Piya Roy

Pictures: B Halder

For Sohini -

Outfit: A Tale Of Textile By Avijit

Makeup: Sanu Singha Roy

Hair styling: Supriya Mondal

PASHMINA ROSHAN
Hrithik Roshan's cousin will be introduced to the world with *Ishq Vishk Rebound* that releases on June 21. A standalone sequel to the 2003 romantic comedy *Ishq Vishk* — that marked Shahid Kapoor's debut — Pashmina's character will have Rohit Saraf and Jibraan Khan vying for her attention.

Pashmina, who is music composer Rajesh Roshan's daughter and has genuine stage cred, counts Hrithik as a "mentor" and says that he has advised her "to be always authentic".

Interestingly, her *Ishq Vishk Rebound* co-star Jibraan Khan is also a debutant, though we first saw the young man playing Shah Rukh Khan and Kajol's son in *Kabhi Khushi Kabhie Gham* more than two decades ago.

IBRAHIM ALI KHAN PATAUDI

A spitting image of dad Saif Ali Khan, the strapping Ibrahim will mark his acting debut with *Sarzameen*, produced by Karan Johar and directed by Boman Irani's son Kayoze. Also starring Kajol and Prithviraj Sukumar, *Sarzameen* is described as a "thriller drama" in which Ibrahim, 23, plays a young soldier who risks all he has to free Kashmir from terrorism.

Unlike most of his peers, Ibrahim hasn't overexposed himself (on social media or otherwise) before his debut. That has piqued enough curiosity about him and we can't wait to see how much the boy (apart from his looks) is a chip off the old block.

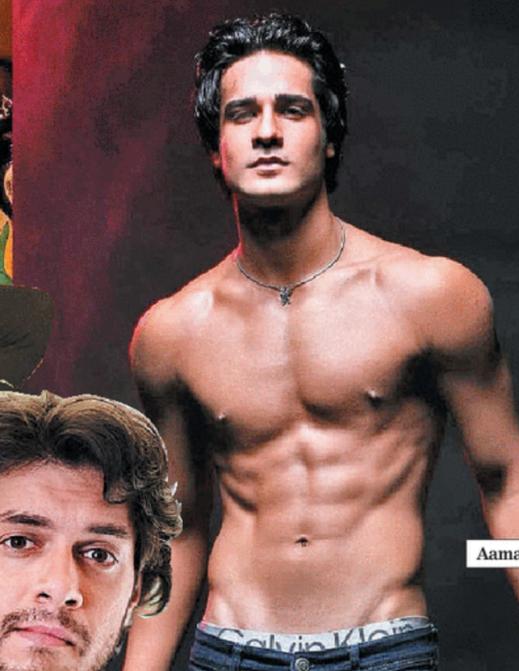
t2 SPOTLIGHTS A FEW PROMISING DEBUTANTS WHO ARE SET TO TAKE THEIR FIRST STEP INTO BOLLYWOOD THIS YEAR



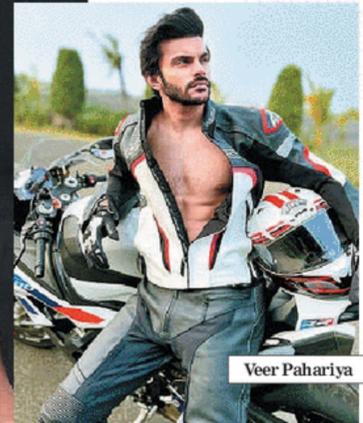
Ibrahim Ali Khan Pataudi



Rasha Thadani



Aaman Devgn



Veer Pahariya



Pashmina Roshan



Junaid Khan

RASHA THADANI
Raveena Tandon's daughter will step into Bollywood with a film directed by Abhishek Kapoor, who also introduced Sara Ali Khan to Bollywood a few years ago with *Kedarnath*. In her audition for her debut film, Rasha has admitted that she "was a complete disaster", but had still been signed on because "he (Abhishek Kapoor) must have seen something in me that he thought of giving me the chance".

Rasha, who is only 19, has a few ads to her credit. She is often seen vibing with Raveena on social media and has said that she

will be happy if she can achieve "even half" of what her mom has accomplished as an actress.

AAMAN DEVGAN
Ajay Devgn's nephew will also make his debut in Abhishek Kapoor's untitled film, co-starring Rasha. Aaman, who is Ajay's sister's son, is often seen out and about with his uncle as well as aunt Kajol, and has the looks and personality suited to a Bollywood hero. While he isn't as active on social media, his shirtless pictures have our attention, as does his Instagram bio 'Sic Parvis Magna' which translates to 'greatness from small beginnings'.

VEER PAHARIYA
He is the only one on this list without a (direct) Bollywood connection, though he counts former Maharashtra chief minister Sushil Kumar Shinde as his grandfather. Veer is all set to make his Bollywood debut with the action-packed aerial action thriller *Sky Force* that also

stars Akshay Kumar. The young actor's look in the film — Miles Teller-lite in *Top Gun: Maverick* — is interesting. So is the fact that he once dated Sara Ali Khan.

JUNAID KHAN
The son rises! Aamir Khan's first-born is all set to make his debut with a Yash Raj Films production named *Maharaj*, that is slated to release on Netflix in June. Junaid, whose handsome looks came into attention during his sister Ira's wedding recently and even promoted comparisons to Hollywood actor Henry Cavill, is already an old hand when it comes to theatre. Praised for his humility and rootedness — he is often seen travelling in autos — Junaid has already started shooting for his theatrical debut: a biggie opposite Khushi Kapoor.

Priyanka Roy
Which of these debutants looks the most promising?
Tel: t2@abp.in

JW MARRIOTT X ART RICKSHAW BRUNCH, IN ASSOCIATION WITH t2, WAS A BLEND OF CULINARY SKILLS AND CREATIVITY

JW Marriott Kolkata hosted a Sunday Brunch in association with t2, and in collaboration with Art Rickshaw. The latter is a platform for pushing creativity and inspiring people to celebrate the artist in them to come up with an ever-lasting memory that can be treasured forever. The brunch was not

only an opportunity for the guests to taste the wide array of flavours offered by the JW Kitchen, but also to let their creativity unfurl. They dipped their brushes in colourful paints to make their one-of-a-kind pieces.

t2 dropped in for a fun Sunday session and here are some glimpses.



This small art corner consisted of a ton of Art Rickshaw kits, which people could purchase and work with while enjoying their brunch at JW Kitchen. From threadwork art to canvas paintings, individuals could pick out their favourite ones.



We caught up with seven-year-old Mariya Rose Alex, who had created a beautiful artwork using one of Art Rickshaw's kits. She and her mom knew that they had to come once they heard JW Marriott's collaboration with Art Rickshaw, since Mariya loves art and craft.



We spotted the artistry of Atin Mitra, who has been a professional artist for over 25 years. His painting of Mother Teresa using the Art Rickshaw kit left many in awe.



Singer Amir Rizvi played slo-fi versions of tracks like *Maneater* and *I Want It That Way*. His soulful voice, coupled with the ambience, truly made it a special experience for everyone present.

t2 PICKS:



This light gin and tonic was an excellent cocktail to have after a long day. Its refreshing nature, coupled with the tanginess of the lemon used for the garnishing, provided a burst of energy.



This arty whisky-based Lavender Sour cocktail was power-packed with flavours and had a subtle fragrance too. Served in this gorgeous glass with customised art, it instantly reminded us of a Vincent van Gogh painting.



The simplicity of the Kallappam stayed with us. Paired with the vegetable and chicken stew on the side, the rich array of simple flavours won our hearts. Ideal for anyone who wants to eat healthy and avoid spice.



We enjoyed this Assorted Satay Platter that came with a variety of chicken, fish and prawns, along with grilled vegetables and two kinds of sauces.

This Japanese Sour paired perfectly with sushi or ramen. Made with Japanese whisky and rose shrub, the subtle balance in this cocktail was unmissable. Also, the art on the glass gave us Japanese vibes.



This spicy and tangy Andhra dish, Chicken Vepudu, was a delightful addition to the menu. The crispy fried chicken with curry leaves was paired with rice or a *parotta*.



One of the most delightful sushi options at the buffet was Spicy Maguro Maki, which was an explosive flavour bomb, to say the very least.



"Art Rickshaw brings a tapestry of creativity to our Sunday brunch at JW Kitchen, where artistry meets culinary mastery. We're delighted

to host this collaboration, showcasing both local talent and homegrown brands. As a gesture of our appreciation initially, we're offering complimentary space, because true art knows no bounds," said Sunil Kumar, general manager, JW Marriott Kolkata.

Text: Archisha Mukherjee

(t2 intern)

Pictures: B Halder

BITERIGHT



What: Jamai Aador Thali 2024
Where: 6 Ballygunge Place — outlets in Ballygunge, Salt Lake Sector 1, Chowringhee, Ecosuite
When: June 12
Timings: Lunch, noon to 3pm; dinner, 7.30pm to 11pm
On the menu: Make Jamai Sashti memorable for the son-in-law with the Bengali dine

den's special culinary offerings. The Jamai Aador Thali consists of authentic Bengali items like Pur Bhora Chalkumro Bhaja, Gondhoraj Aloor Dom, Rai Bahadur, Radha Tilak Er Basanti Pulao, Gondhoraj Aloor Dom Mangsho and Komola Bhog. **Chef speak:** Chef Sushanta Sengupta said: "Mark Jamai Sashti celebration with a

gastronomically delightful journey at 6 Ballygunge Place. Leave no stone unturned to make the day memorable for your son-in-law because when it's about food and fun, Bengalis always have to go overboard with 6 Ballygunge Place". **Pocket pinch:** Rs 1,300-plus for vegetarian, Rs 1,500-plus for non-vegetarian.

BEAUTY

t2 HIGHLIGHTS A BUNCH OF BEAUTY BRANDS THAT HAVE GONE GLOBAL, WITH INDIAN WOMEN AT THEIR HELM

Indian-origin entrepreneurs are making it big globally, engaging in conversation around inclusivity and tipping the narrative in their favour. Ayurveda, yoga, and other global trends today are borrowed from Indian heritage and culture. Hair oiling has become all the rage today, but it is imperative to acknowledge this stems from the long-standing practice of 'champi' in our Indian households. The pulled-back sleek hair, and minimal

makeup called the 'clean girl aesthetic' is how millions of immigrant women presented themselves. Colour theory and shade inclusivity dictate a brand's consumer market among coloured people. The beauty industry today has made space to accommodate brands by women of colour, which leads to brand values that promote diversity and humanitarianism. Here are four Indian women-owned global brands that deserve your attention.



Anomaly Haircare by Priyanka Chopra Jonas



ANOMALY HAIRCARE BY PRIYANKA CHOPRA JONAS

Actor Priyanka Chopra Jonas launched her haircare brand Anomaly in 2021. Shortly after, the brand was launched in India in 2022 on Nykaa. The brand focuses on its environment-friendly features, with vegan ingredients and a cruelty-free approach. Their minimal packaging comprises 100 per cent recycled plastic bottles, with more focus on formulas than packaging. The brand boasts of a paraben-free, sulphate-free, mineral oil-free formula and an extensive 'no-no list'. Focusing on maintaining and improving hair quality, Anomaly is a tough competitor in the field of hair care.

Priyanka saw a gap in the affordable, clean and sustainable hair care segment, and she used that to launch her range of products. She aimed to democratise beauty and focus on a range of effective yet inclusive products, viable for hair of all kinds, lengths and colours.

Product Range: Hair oil, hair masks, shampoo, conditioner and dry shampoo

Price Range: ₹ 700-1,000

Available in India on: Nykaa, Amazon, Myntra Beauty

INDE WILD BY DIIPA BULLER KHOSLA

Diipa Buller Khosla is a famous influencer with a viral beauty brand, Inde Wild. The brand has shot to fame because of its lip treatment, which has met with a lot of applause and appreciation worldwide. Diipa launched the brand in 2021 and it was made available to Indian consumers on Nykaa in 2022. Inde Wild has a wide range of hair oils and serums, skin and body care, and lip care. These products utilise the knowledge of Ayurveda and combine that with science, packaging it all into a modern range of products that even out hyperpigmented skin, fade dark spots, brighten and eliminate dryness. Refreshing marketing visuals that star people of all colours, age groups and body types add to their brand values based on inclusivity.

Their products are made with the consumer in mind, and make an effort to cater to the community's needs. The brand takes Ayurveda global, emphasising the importance of ingredients and self-care rituals that our parents have raved about, combining that with a cruelty-free and vegan approach. A people-powered brand, at the centre of which are the ideals of transparency, representation and education.

Product Range: Hair oil, hair serums, shampoo, lip care, skincare

Price Range: ₹ 800-2,000

Availability in India: Nykaa and other online retail platforms



Inde Wild by Diipa Buller Khosla



Deepica Mutyala

LIVE TINTED BY DEEPIKA MUTYALA

Live Tinted is well known for its incredible tinted sunscreen formulation made for people with all kinds of skin colours, its multipurpose Hueglow Highlighter drops and its Huesticks. The brand stands out in its bright orange and white packaging with marketing directed towards people of colour in mind. It targets hyperpigmentation in skin with melanin and uses colours that suit all skin tones. It is owned by Deepica Mutyala, who shot to fame with her viral video where she uses red lipstick to even out dark circles. She started the brand with tinted skin in mind and has curated award-winning products that occasionally go viral on social media. A clean, vegan, cruelty-free brand, their pigments are carmine-free and are packed with skincare ingredients like hyaluronic acid, Vitamins C and E, and squalane.

Live Tinted celebrates colour like no other brand. It launched in 2018 and has sold over a million units. It also is the first South Asian-owned beauty brand to launch in Ulta Beauty, an American chain of beauty stores headquartered in Illinois. The brand has carved a niche for itself and has amassed a lot of love, with a loyal consumer base. Deepica and Live Tinted also collaborated with Mattel to create the first 'CEO Barbie'.

Product Range: Skincare and makeup

Price Range: \$20-\$40

Availability in India: Unavailable in India



Live Tinted by Deepica Mutyala



Kulfi Beauty by Priyanka Ganjoo



Priyanka Ganjoo



KULFI BEAUTY BY PRIYANKA GANJOO

Kulfi Beauty aims to celebrate colours and tie them with culture. An inclusive brand with an empowering message, Kulfi uses vegan, cruelty-free and clean formulations. Kulfi's eyeliners have been awarded for their genius formulation, long-lasting pigments and the wide range of colours it is available in. A playful and colourful approach to marketing, the brand campaigns star models from diverse backgrounds. Aimed to use beauty as a way of self-expression and a source of sheer joy, Kulfi has some fun, high-performing products. Influencers and make-up enthusiasts have raved about their formulas, shade range and coverage.

The brand also partners with mental health service providers and works towards making mental health resources more widely available. It debuted in 2021 and is available on Sephora. A Harvard Business School graduate, Priyanka left her corporate career with big beauty brands to create Kulfi Beauty, a celebration of South Asian beauty.

Product Range: Makeup

Price Range: \$20-\$30

Availability in India: Unavailable in India

Mehak Gupta (t2 intern)

Pictures courtesy: Getty Images and Instagram pages of Anomaly Haircare, Inde Wild, Deepica Mutyala and Priyanka Ganjoo



Priyanka Chopra Jonas



Diipa Buller Khosla

RAPPER IKKA ON LOVE AND COLLABORATIONS BEFORE THE RELEASE OF HIS ALBUM *ONLY LOVE GETS REPLY*



Popular rapper Ikka recently released the number *House of Lies*, in collaboration with Karan Aujla, who's known for collaborations with artistes like Divine and Badshah. Ikka's May 24 release is packed with relatable lyrics around unrequited love. The music video features Ikka, Karan Aujla and Aaveera Singh Masson, and is produced under the T-Series label. May 31 is a big day as Ikka is all set to release another collaborative project, *Jagga Jatt*, featuring Diljit Dosanjh and Badshah. The rapper has some great numbers as a part of his upcoming 10-track album *Only Love Gets Reply*. Here's what Ikka told us.

What was the first story that you told through music?
This journey has not been less than living a dream. I started writing and performing rap as a hobby but later on, I turned it into a



Ikka is all set to drop another single, *Jagga Jatt*, in collaboration with Badshah and Diljit Dosanjh from his upcoming album *Only Love Gets Reply* on May 31

It sounds pretty unique and also blends what the song is all about. It brings out the painful side of love, especially one-sided love that stays post breakups —
Rapper Ikka on the song *House of Lies*

profession. The initial writings were influenced seeing the scene but later on it turned out to be a realistic approach involving a lot of observations and experiences.

Underground vs Bollywood music. What do the two mean to you?
Both have played a vital role in my development as an artiste. I have

done a lot of Bollywood features and my previous two albums were focused on the hip-hop evolution. I believe a balance between the two is essential and this has worked in a positive way for me

The most fun, memorable and meaningful number?
Nindra has to be the one.

What made you decide to collaborate for *House of Lies*?
I had created this track as one of my closest creations to my heart and was vibing to it. I acknowledge that Karan Aujla is a great human and is also a great artiste. We had been in talks to collaborate and I thought this song would bring the best of us together

Why the title *House of Lies*?
It sounds pretty unique and also blends what the song is all about. It brings out the painful side to love, especially one-sided love that stays post breakups

Your takeaway from the project?
I realised that the key is to evolve and keep bringing fresh and unique stuff to listeners.

What's next?
My album *Only Love Gets Reply* will be out in a few days. That's something to look out for.

Sramana Ray

MUSICAL MENTORS BROUGHT TOGETHER 20 CITY EDUCATORS FOR A MEMORABLE EVENING

Earlier this month, TopCat CCU featured a performance by Musical Mentors, a band comprising 20 city educators and principals. The all-women band blended talent and music — showcasing their dedication to art and proving their mettle with tracks like *Aakash bhora surjo tara*, *Que Sera Sera* and *Ae dil hai mushkil*. The band comprises names like Raj Lakshmi Syam (pianist), Suman Sood (director of BD Memorial School), Manoshi Roy Chowdhury (co-chairperson of Techno India Group), Sanjukta Bose

(director of IIHM) and Rupkatha Sarkar (principal of La Martiniere for Girls School), among others.

Musical Mentors started with intimate sessions in September, slowly evolving into weekly practices and the group's collective passion for music drove them to debut with a celebration of Rabindranath Tagore and Satyajit Ray at the EM Bypass venue. Snapshots from the event.



Team Musical Mentor at TopCat CCU posing after their debut performance. The team was joined by Imran Zaki



"We aim to extend the therapeutic effects of music to all individuals, addressing the pressing issue of mental and psychological challenges. We are committed to supporting organisations that cater to these needs, leveraging the power of music to make a positive impact on our community," said professor Manoshi Roychowdhury, co-chairperson of Techno India Group.



Manoshi Roychowdhury (middle) was joined by Rupkatha Sarkar (left) and Bratati Bhattacharya, group director of Management Studies, JIS Group



Meghdut Roychowdhury, the executive director and chief innovation officer at Techno India Group, was seen capturing the top moments of the evening



The team performed some timeless renditions that mesmerised the audience

Compiled by Sramana Ray
Pictures: Musical Mentors

THE INDIAN FOOTBALL CAPTAIN'S ARMBAND THAT SUNIL CHHETRI HAS WORN FOR THE LAST DECADE HAS SIGNIFIED A LOT MORE THAN JUST THAT



Sunil Chhetri (Picture: PTI)

CAREER LANDMARKS

International Debut: June 12, 2005, against Pakistan
Record Goal Scorer: He is India's all-time leading goal scorer, with over 80 international goals, surpassing football legends like Lionel Messi and Cristiano Ronaldo in active international goals.
AIFF Player of the Year: Chhetri has been named the AIFF

In the chapters of Indian football history, there emerges a figure whose impact transcends the boundaries of the sport itself. Sunil Chhetri, the talismanic striker whose name became synonymous with excellence and devotion to the beautiful game, has decided to hang up his boots from the international arena.

With the echoes of the final whistle of his last match for India set to reverberate across the Salt Lake stadium in Calcutta at the end of India's match with Kuwait on June 6, it's time to reflect on the mark he would be leaving on the hearts of millions, not just as a player, but as an inspiration and a symbol of hope for Indian football.

Chhetri's journey from a young lad in Secunderabad to the captain of the Indian national team is nothing short of remarkable. His rise to prominence mirrored the gradual awakening of footballing aspirations in a nation traditionally enamored with cricket. With each goal he scored, each victory he

orchestrated, Chhetri etched his name deeper into the fabric of Indian football lore.

Beyond the statistics and accolades lies a narrative of resilience, passion, and unyielding dedication. Chhetri epitomises the quintessential underdog who defied the odds and carved a niche for himself on the global stage. His relentless work ethic, coupled with an insatiable hunger for success, propelled him to become the face of Indian football.

However, Chhetri's impact extends far beyond the pitch. He emerged as a beacon of hope for aspiring footballers across the nation, proving that with perseverance and grit, dreams can indeed materialise. His commitment to nurturing talent and advocacy for improving football infrastructure in India speaks volumes about his love for the game that is so close to his heart.

What sets Chhetri apart is not just his proficiency with the ball, but his ability to lead by example, both on and off the field. As captain,

he inspiring his teammates to push their limits and strive for excellence. Elsewhere, he used his platform to address social issues, advocate for equality and champion causes close to his heart.

As we bid farewell to a legend, it's essential to acknowledge the void his absence will leave in Indian football. Chhetri's departure marks the end of an era, but it also heralds a new dawn brimming with promise and potential. His legacy will continue to inspire generations of footballers to dream big and chase their passion with unwavering determination.

Thank you, Sunil Chhetri, for everything you have given to Indian football. Your legacy will endure as a testament to the power of dreams and the triumph of the human spirit.

Don't cry because it ended, SMILE because it happened. Fare well, Cap!

Ishayu Gupta (t2 intern) Picture: PTI

Player of the Year multiple times, showcasing his consistent performance and dominance in Indian football.

Historic Hat-trick: He scored a hat-trick against Tajikistan in the final of the 2008 AFC Challenge Cup, leading India to victory and qualifying for the 2011 AFC Asian Cup after a 27-year hiatus.

Indian Super League (ISL) Success: As a key player for Bengaluru FC, Chhetri has led

the team to multiple ISL titles, becoming one of the league's most prolific scorers.

Club Achievements: He has played for various clubs, including Mohun Bagan, JCT, East Bengal, and Bengaluru FC, and had stints abroad with Kansas City Wizards (MLS) and Sporting CP B (Portugal).

Arjuna Award: In 2011, Chhetri was honoured with the Arjuna Award by the Government of India

for his outstanding contribution to Indian football.

Padma Shri: In 2019, he received the Padma Shri, India's fourth-highest civilian award, recognising his impact on sports and inspiring young athletes.

Captain Marvel: Sunil Chhetri has been the captain of the Indian national team for over a decade, leading by example and inspiring a new generation of footballers.

PETS

SPOIL YOUR FOUR-LEGGED FRIEND AT THE PAW STORY, A PET SPA. t2 CHECKS IT OUT

You can count the number of pet-friendly spaces that are there in Calcutta offering services related to pets. The Paw Story, a grooming centre, clinic, pet boarding and pool, in Picnic Garden, is one of them. We recently had a pawsome day at the space with Nussrat Jahan's dogs Justice and Bruace coming down for a swim and spa... and we met some other pooches too.

The best part about the pool? It's big enough for a session, it's cleaned manually, trainers are always with your pets and there are toys that pets can play with. As the furry community splashes and splashes water around, the pool is cleaned immediately after a pre-booked session; the staff is caring enough to blow-dry the pooches and they come away happy.

The spa packages include a basic spa bath, hygiene essentials, full grooming, tick

What: Pet Spa and Pet Swimming at The Paw Story
Where: 214 Picnic Garden Road
Pre-booking: 8100664748 / 8420674749
Pocket pinch for swimming: Starts at ₹799
Pocket pinch for spa: Basic package starts at ₹799

treatment, oil massage and a pedicure and manicure — all of these take care of ear cleaning, cleaning of glands, oral hygiene, bath, scrub, paw cream, perfume and is the ultimate solution after your furry bud plans on getting all muddy. The best part about The Paw Story is that the space also houses 26 indies — rescued and cured by the founder Ekta Gupta. She has isolated cells for dogs who undergo treatment. From cats with amputated paws to dogs with paralysed hinds, The Paw Story has a little something for the four-legged community. #WeLove



Irma loves the t2 camera!



Softy was all ready for a spa day at The Paw Story.



Big boy Bruace loves playing in The Paw Story pool.



Paw Story owner Ekta Gupta with Bruace and Justice.



"Justice and Bruace are both playful kids. Since both the breeds (Rottweiler and Cane Corso) need lots of physical and mental exercise, we play and train them. They love playing tug and fetch and since swimming is great for their hinds, we prefer sending them to The Paw Story. Bruace (a Rottweiler) loves playing in the pool. This serves both the purpose of exercise and fun," said pet mom and actor Nussrat Jahan.

Sramana Ray

Pictures: Biswajit Kundu and The Paw Story

HERE'S HOW TO ROCK THE EVIL EYE MOTIF, STYLISHLY

The concept of the evil eye or the belief that jealousy and other negative emotions can impact our lives adversely is probably as old as mankind. People have adopted ways and means to ward it off through the centuries.

In contemporary times, the evil eye sign has made its way into popular culture and fashion. The *nazar* amulet or talisman can be commonly found in jewellery and other accessories and has evolved into a trendy motif.

t2 picks some cool evil-eye-inspired accessories. Tell us which is your favourite at t2@abp.in



JEWELLERY: Wear the evil eye symbol on your necklace, bracelet or ring. A popular jewellery motif, it blends ancient symbolism with contemporary style. From Jennifer Aniston (right) to Meghan Markle (left), our favourite actresses are going for evil eye jewellery and making a style statement. Its striking design, usually featuring a blue eye, adds a unique touch to an outfit, making it versatile for casual and formal wear.



1. HOME DECOR: You can get striking evil eye art for your home. Traditionally used in Mediterranean cultures, it's now incorporated into modern interiors through wall hangings, art pieces, cushions, rugs, coffee mugs and many more. The vibrant blue hues and intricate patterns add a cultural mystique and a bohemian vibe to your home.

2. BAG CHARMS: Evil eye bag charms in cobalt blue and white, are thought to usher good fortune. When attached to bags, they are believed to ensure financial stability and prosperity. They look stylish and adds colour to your regular bag.

3. PET COLLAR: How cute does your furbaby look with that evil eye pendant?! Get one in your favourite hue or a bright piece, like the one in the picture.

4. CAR ACCESSORY: Add an evil eye accessory to your car that can be a good luck charm for your journey.

5. PHONE ACCESSORY: A quirky evil eye charm for the phone makes for a great gift. Attach it to your phone or phone case for a stylish look.

6. ACCESSORY FOR KIDS: These hairclips with the evil eye motif look cute. Add them to your little girl's accessory basket.

7. FASHION: Who knew that a mystical talisman would someday become a fashion statement? Evil eye patches are igniting a style revolution. Try them as patches, prints and much more. Whether subtly stitched onto denim jackets or boldly emblazoned across statement tees, the evil eye patches look cool and fashionable.

8. KEY CHARMS: An evil eye keychain is a trendy accessory and a conversation starter. We like the cool play of blues and the element of drama in the black dot in centre.

Rohini Chakraborty

HIGHLIGHTS FROM THE CC&FC MERCHANTS CUP 2024, WITH t2

The much-anticipated Merchants Cup 2024 held at CC&FC, in association with t2, saw TCS White emerge as winners, twice in a row. They beat Inflex, 2-1, in the finals. The five-a-side month-long football tournament was played among 47 teams, with TCS White, Inflex, HDFC Bank and Sun Knowledge making it to the semi-finals. Glimpses from the prize distribution ceremony.



Team TCS White was the champion of the CC&FC Merchants Cup football



The Golden Glove award went to Amartya Das Saraswati from TCS White



Team Concentrix finished the tournament as the runner-up in the Bowl category



Team Inflex finished the tournament as the runner-up in the Cup category



Team Accenture was the winner in the Plate category



The award for the most valuable player of the tournament went to Shubhdeep Das of TCS White



Team Arodek finished as the runner-up in the Plate category



The Golden Goal in the extra time of the first half contributed in the TCS White win



(L-R) Anuj Kichlu, ground member, CC&FC general committee, former footballer Pradip Choudhary, Subrata Das, president, CC&FC, hockey legend Gurbux Singh, Irfan Ahmed, sports coordinator, CC&FC general committee and Liam Bain, CC&FC football captain, came together for a group photo.

"Congratulations to all teams on a spectacular CC&FC 5-a-side Merchants Cup football tournament! Thank you to the corporates and their fans for making it a memorable event. The passion and sportsmanship of the teams participating made this tournament truly special. At CC&FC, we are committed to bringing the best sporting action in the city," said Ahmed.

"We have come to the end of yet another edition of 5-a-side Merchants Cup football tournament 2024. My heartiest congratulations to TCS for winning this tournament for the second time in a row. On behalf of CC&FC, I am thankful to all the participating teams. With 47 teams participating this year, I am grateful to the football section and the entire team who have worked tirelessly, to make this tournament a huge success. We look forward to more companies joining us in the coming years and helping this tournament become a grander success. Thank you once again for supporting CC&FC, now and always," said Das.



Veena Tiwari received the Fair Play award on behalf of team Twinings



Team Ambuja Neotia were declared champions in the Bowl category



Prosenjit De of Team Ambuja Neotia received the most veteran player of the tournament award

"CC&FC, true to its name, hosted the Merchants Cup 2024 on its coveted ground. This year we saw



more than 300 spectators cheering at the finale. The club looked colourful and the weather was perfect for the finale evening. We saw the corporate teams jiving late to singer Aman Sethia who made the evening even more memorable. The evening was also opened to participants to sing along and we surely found some new talents from the corporate world. We look forward to more corporate teams participating in the coming years," said Hiral Dasgupta, member of the entertainment and sponsorship committee.



Officials of the CC&FC Merchants Cup posed for a memory



Subrata Saha of Team Arodek received the award for best-supported team



The Golden Boot award went to Gourab Mehta of team Sun Knowledge

Compiled by Debanjali Nandi

Pictures courtesy: CC&FC

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TALKFILMS ON
MARRIAGE THAT
YOU LOVED

My favourite movie based on marriage is *Marriage Story* (2019), starring Adam Driver as Charlie and Scarlett Johansson as Nicole, with Laura Dern as their lawyer. This couple was experiencing turbulence in their marriage and decided to go for counselling. This film on a troubled marriage is different from others because it shows not only the vulnerability, hatred, accusations and helplessness of the couple but also the love and emotional intimacy they have for each other. Two people are trying to stay together but still drifting apart. They are trying to come close but little things are making them frustrated and pulling them away. This tug of war, arguments and emotional upheavals are portrayed extremely well by the two actors. This movie also ends on a positive note with the hope that both of them will start afresh, leaving behind their bitter experiences. This shows that not every ending is bad, and there is always a new beginning. (*Which is your favourite film based on marriage...* April 20)

Pallabi Chatterjee

My favourite film based on marriage is the evergreen 1953 Nirmal Dey-directed classic *Shreey Chuattor*. The film, starring jewels of the Bengali film industry like Tulsi Chakraborty, Malina Debi, Bhanu Bandyopadhyay, Jahar Ray, Nabadwip Haldar, Uttam Kumar and Suchitra Sen, evoked pure laughter in every sequence. The concluding part, revolving around the marriage of Rampriti (Uttam) and Ramola (Suchitra) complete with mistaken identities, was hilarious, to say the least.

Kajal Chatterjee

My favourite Bolly movie on marriage is *Vivah*, as it matches my fantasyland scenario of marriage. The sober songs, the building up of the excitement and, of course, the untainted love shown between Prem (Shahid Kapoor) and Poonam (Amrita Rao), *Vivah* is my go-to movie, when I am stressed with reality. I always believe that even if you do not get love, it does not mean love does not exist. Love is the best emotion and this movie absolutely nailed it.

Ushree

Dilwale Dulhania Le Jayenge weaves the iconic love story of Raj (Shah Rukh Khan) and Simran (Kajol) with classic songs that stay in our hearts forever. When they first met on an inter-rail holiday to Europe, it wasn't exactly love at first sight but when Simran is taken back to India for an arranged marriage, love makes its presence felt. Encouraged by his father Dharamvir (Anupam Kher), Raj decides to fly down from London to not just win his bride but her whole family, and along with that, the blessings of her father Baldev Singh (Amrish Puri). Much like the film, the dialogues of *DDLJ* have, over the years, become a part of our vocabulary. Like "Jaa Simran jaa... jee le apni zindagi" and "Bade bade desh mein aisi chhoti chhoti baatein hoti rehti hain."

Hum Aapke Hain Koun..! is the beautiful tale of Prem (Salman Khan) and Nisha (Madhuri Dixit). When Prem meets his brother Rajesh's sister-in-law, Nisha, the two fall in love. However, fate has other plans for the lovers when Nisha's sister unexpectedly dies and she is expected to marry Rajesh. Although the film portrays the sacrifice of the lovers for others' happiness, its best part is the last scene where the dog Tuffy acts as an angel and unites them. They get married and live happily ever after.

Vivah tells the story of two individuals and relates their journey from engagement to marriage and its aftermath. It depicts the pure love of Poonam (Amrita Rao) and Prem (Shahid Kapoor), whose meeting is arranged by their respective families. Their faith and devotion are to be tested, however, when an accident occurs and Poonam might be scarred for life. This movie narrates the

true meaning of marriage and the importance of husband-wife bonding.

Sohini Raychaudhuri

"Marriage is a wonderful institution but who wants to live in an institution?" — a beautiful quote that the film *Do Aur Do Pyaar* begins with. Throughout the film, the married couple has sporadic interactions with each other and seem indifferent to the other's presence. Their marriage is obviously failing and they have mentally moved on with separate partners. They have grown apart and have no particular binding force to keep them with each other. While the husband wishes they hadn't aborted the child, the wife maintains that they are perfectly fine without a child. When a family tragedy strikes, they are forced to spend a few days with each other like a happily married couple in front of their families. It reminded me strongly of a short story by Jhumpa Lahiri called *A Temporary Matter* where too a marriage is falling apart and the couple is forced to face their issues and work around them when the electricity goes off and they have no way out but to spend time with



Marriage Story

each other.

The idea of a failing marriage and how a couple and their families deal with it has been shown and discussed multiple times, in various ways and forms. The struggle to keep a marriage working is common across borders. A favourite will always be *The Squid and The Whale*, a 2005 independent film by Noah Baumbach, which tackles not just the tumultuous marriage of the couple but also brings to the forefront how the children suffer under the pressures of their impending divorce. They almost go astray, find difficult ways of handling their stress and are unable to navigate the new reality at their tender age. The film paints a real picture of marriage, showing real characters, real emotions and helplessness.

It goes without saying that when speaking about depicting marriages in films, one cannot ignore the 2019 film *Marriage Story*, again directed by Baumbach,

Marriage Story, nominated for Best Picture at the 92nd Academy Awards, starring the ethereal Scarlett Johansson and Adam Driver. It delves deep into what can go wrong

and how... the frailty of marriage, the intricate feelings involved and the havoc it wreaks on the lives of couples. Masterfully unfolded, it takes a critical look at marriage and what it entails.

I cannot miss mentioning the Bengali film, *Anuranan* (2006), directed by Aniruddha Roy Chowdhury. It shows simple people leading simple lives, their everyday joys and qualms, their mundane moments and anxieties. However, the marriages of both couples fall apart over lack of communication. It is a moving tale on the need to communicate in a marriage and find joy in just being mundane together.

Ishika Mitra

From mesmerising the audience with dreamy, swoon-worthy love stories to unravelling the harsh complexities of a relationship, Indian filmmakers have aptly captured the various facets of marriage through their creative works. For me, *Heaven on Earth* (2008) and *Satyaprem Ki Katha* (2023) stand out as two of the finest films in this category.

Deepa Mehta's *Heaven on Earth*

Vivah

is a thoughtful, hard-hitting film narrating the tale of a vibrant, young woman Chand (Preity Zinta) who moves abroad with big dreams and aspirations. Initially bewildered by the urban lifestyle in Canada, she embraces her new life with equanimity and grace until she discovers the collective frustration within her household. From bearing the brunt of her husband's repressed anger to silently sobbing herself to sleep, her life had taken an awry turn leaving her despondent and heartbroken. Although she attempts to escape reality, she eventually reconciles to her lot and decides to return to her roots leaving behind an abusive marriage. Powered by great storytelling and excellent direction, the film runs high on realism allowing it to remain intact to its theme. Preity Zinta as the protagonist undergoes a stunning psychological transformation, pulling off a complex role well. Kudos to the director for exploring the theme with utmost maturity.

Satyaprem Ki Katha, starring Kartik Aaryan and Kiara Advani, is a simple, poignant and heartwarming film unfolding the efforts of a common man to restore his wife's faith in love and prove himself worthy as a person. Set in a small town, the film captured an aggrieved Katha (Kiara) undergoing emotional turmoil, loathing herself for the misery caused to her family until Sattu (Kartik) holds her hand and heals her soul with his kind and courteous nature. Acting as a beacon of unwavering strength and support, Sattu not only enabled Katha to overcome her trauma but also motivated her to fight against the brutality meted out to her in a court of law. The straightforwardness with which Sattu disseminated a powerful social message in this family drama was applause-worthy. While the ensemble cast delivered towering performances, the storyline engaged the viewers with its rich tapestry of emotions. I loved how this film encouraged the audience to own their lives.

Aayman Anwar Ali

My favourite film based on marriage is *Dum Laga Ke Haisha* starring Ayushmann Khurrana and Bhumi Pednekar. This refreshing slice-of-life drama helmed by Sharat Kataria gifted us a beautiful romantic tale of school dropout Prem and well-educated Sandhya, who fell in love after their forced arranged marriage. The love story was simple but very sweet. The performances of both Ayushmann and Bhumi (in her debut role) were a treat to watch.

Sourish Misra

WHY YOU LOVED FALLOUT

Fallout, streaming on Prime Video, is a riveting, action-packed entertainer offering unparalleled insight into a dystopian universe. Based on a popular role-playing video game, this eight-episode series unfolds the journey of a gritty, headstrong woman Lucy MacLean (Ella Purnell), who ventures out on a perfidious wasteland with hopes of reuniting with her missing father.

Ranging from sci-fi campiness to scintillating performances, the series easily hits the right chords, arousing a sense of curiosity

among viewers. Besides incorporating the key elements from the game, the ingenious use of dark colour palettes, stark contrasts and unconventional imagery acts as a major booster in this expertly woven television adaptation, giving it a unique appeal. The fact that it not only fascinated longtime fans but also stood up to the expectations of newcomers sums up its brilliance as a true extension of the games. Kudos to director Jonathan Nolan for sharply underlining the devastating impact of nuclear weapons on nature. I relished every minute of this post-apocalyptic series and give it a

Ella Purnell in *Fallout*

resounding thumbs-up. (*I liked/didn't like Fallout because...* April 25)

Aayman Anwar Ali

I liked *Fallout* because this post-apocalyptic science fiction drama was an entertaining and enjoyable watch. The Prime Video show, which is an adaptation of a hugely popular video game franchise of the same name, was brilliantly made. The series told a fresh, exciting story to its viewers. Sometimes the story was funny and sometimes it was tense. Ella Purnell, Aaron Moten and Walton Goggins portrayed their pivotal roles of Lucy MacLean, Maximus and The Ghoul respectively, in outstanding fashion.

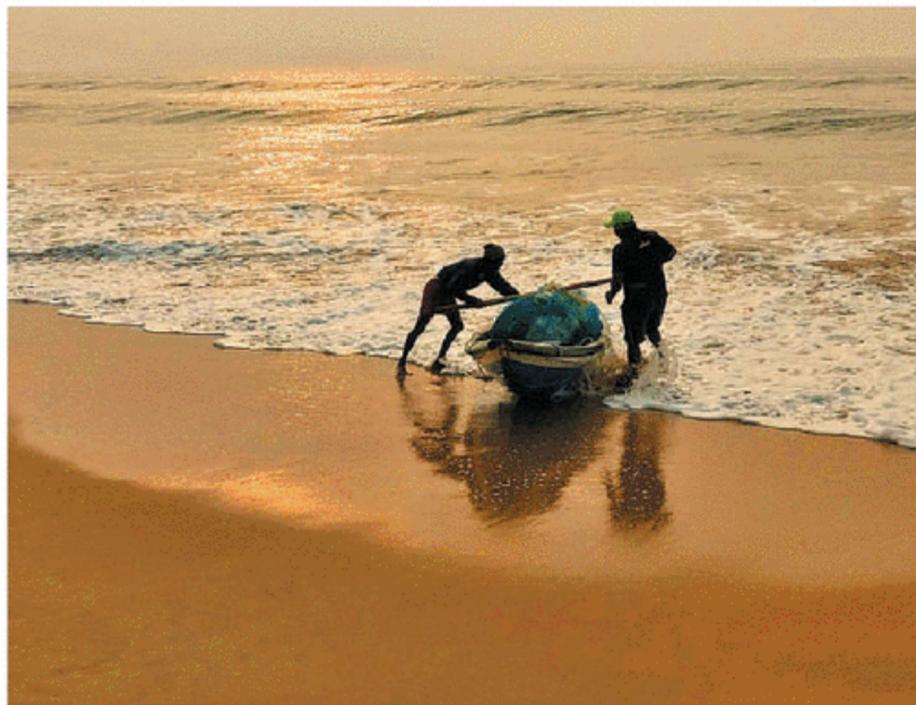
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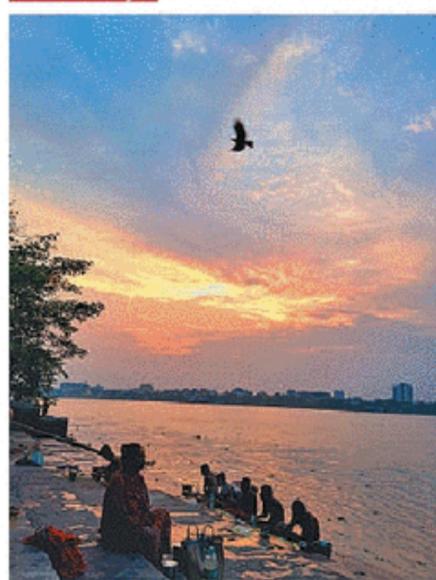
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