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Archie Comics on Spotify will include content for older audiences PG 5

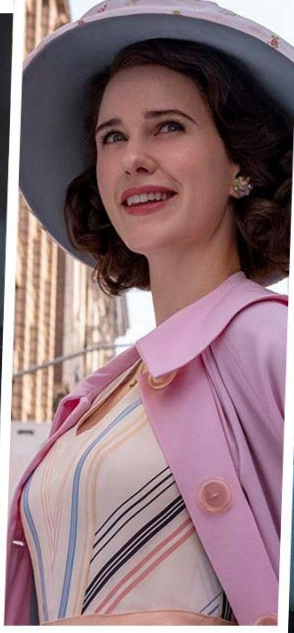
The dark side of 'Anime,' Japan's multi-billion dollar industry PG 6



Emmys 2020: All the bags and snubs

Nominations for the 72nd annual Emmy Awards were unveiled Tuesday with several shows bagging multiple nominations through all the categories.

ISHITA NIRBHAVNE



PHOTOS: TV ACADEMY

For the past couple of years, the Emmys have gotten a little bit closer to getting it right. But even in a year full of welcomed surprises (What We Do in the Shadows! Zendaya! Major love for Schitt's Creek!), there's always work that needs to be done. In an industry that's continually reckoning with its failure at diversity and inclusion, it's refreshing to see the Academy highlight the incredible work of BIPOC performers in many categories this year. That Supporting Actor in a Comedy category is marvelously comprehensive. But somehow, other categories continue to celebrate the type of snooty prestige that makes awards shows like these feel antiquated.

This year, the Emmys got more right than they have in a while. Seeing underdog series like Schitt's Creek and The Good Place rise to the top is a satisfying treat. Even favorites like Succession and Watchmen feel fun to root for. That said, to get everything right is impossible, if for no other reason than there's simply too much television being watched by all this year. Even Quibi landed nominations, and statistically speaking, no one really watched Quibi. In a perfect world, this would mean the best-of-the-best would rise to the top for nominations. And even though there are highlights, the Emmys still have some gaping holes for shows and

performers they simply overlooked.

On the series front, it's an exciting year for comedy fans—out of the three major verticals series and performers fall into, it's comedy that offers up some of the most intriguing face offs this year. In the drama realm, the genre is Succession domain. And Mrs. America and Watchmen are the stalwarts in the limited series, but encapsulating it all in one rundown is impossible. Below, check out our breakdown of the 2020 Emmys nominations.

Drama Series: Making your way through the list, everything seems normal and then BAM! It's The Mandalorian. What a perfectly batty, yet inspired choice for this list. Of course, none of these are particularly surprising, given that they're the populist choices. Stranger Things is maybe an outsider (when you take The Mandalorian out of the equation), but these all feel like consolation nominations before Succession wins. A surprise miss from this category is The Outsider, but what can you do?

Drama Actor: It's nice to see Brian Cox and Billy Porter back on the same ballot. Bateman is a fine regular addition to this category. It's surprising to see Steve Carell's name on this list—especially for The Morning Show over Space Force, which got no love in the major categories.

Drama Actress: Zendaya! For

Euphoria! What a delightful surprise in the rigmarole. It's also nice to see Sandra Oh in contention again for Killing Eve. Notice that Elisabeth Moss has finally been edged out for lead actress. While this ultimately feels like Olivia Colman's Emmy to take, it's an exciting field nonetheless.

Drama Supporting Actor: Wow, Emmys voters sure loved The Morning Show more than any critics. Anyway, it looks like this is going to be a big showdown between The Morning Show and Succession. Although you never know if they'll split all their votes and Jeffrey Wright will win for a baffling season of Westworld. Our money is on Kieran here.

Drama Supporting Actress: Supporting actress in any field tends to be some of the most exciting nominations, and yet, this is only okay. Thandie Newton continued to outdo herself on Westworld, but in the drama category, it's difficult to ignore Helena Bonham Carter, whose portrayal of Princess Margaret was as comical as it was poignantly lonely. In a field of uninspiring nominations, the Academy's bizarre refusal to nominate any of the trans women from Pose is all the more damning. MJ Rodriguez is likely a lead actress contender, tossing aside Angelica Ross' turn as Candy in Dominique Jackson's reactions alone are worth a trophy.

Madonna to direct and co-write a movie about her life and music

Pop music superstar Madonna will direct and co-write a movie about her life, Universal Pictures said in a statement on Tuesday.

REUTERS

Madonna, 62, will team with Oscar-winning "Juno" screenwriter Diablo Cody on the script, Universal said.

The "Material Girl" and "Express Yourself" singer is the best-selling female music artist of all time with global sales of 335 million records.

Over her five-decade career, she also acted in movies including "Evita" and "A League of Their Own" and directed and wrote 2011 film "W.E." about the British royal abdication scandal in the 1930s.

"I want to convey the incredible journey that life has taken me on as an artist, a musician, a dancer — a human being, trying to make her way in this world," Madonna said in the statement. The movie's focus "will always be music," she added.

"Music has kept me going and art has kept me alive, there are so many untold and inspiring stories." The

pop icon was recently in news when she shared some thoughts on the current COVID-19 global pandemic, and apparently there's no better place to share them from than her bathtub.



In a video post on Instagram and Twitter, the singer offered a short speech about coronavirus and its impact, referring to the disease as "the great equalizer."

"It doesn't care about how rich you are, how famous you are, how funny you are, how smart you are, where you live, how old you are, amazing stories you can tell," she said, sitting naked in a bathtub filled with rose petals.

"Music has kept me going and art has kept me alive, there are so many untold stories and who better to tell it than me."

PHOTO: GRAMMY ASSOCIATION

Pandit Jasraj, master Indian vocalist, is dead at 90

ROMAN ROY

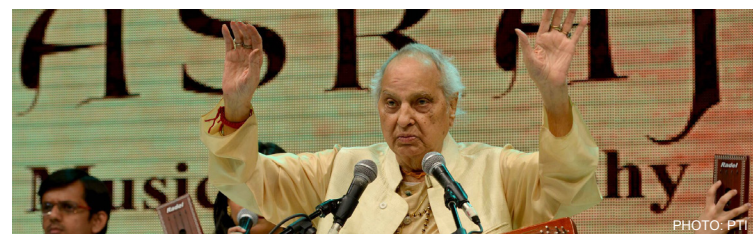


PHOTO: PTI

Pandit Jasraj, an acclaimed Indian classical vocalist who enraptured audiences around the world, died on Aug. 17 at his home in New Jersey. He was 90. A spokeswoman for Mr. Jasraj, who did not say where in New Jersey he died, said the cause was cardiac arrest. Mr. Jasraj's soulful voice and multi-octave range made him one of the most famous performers in Indian classical music. An exponent of the north Indian style of Hindustani classical music, he was the last surviving member of a generation of virtuoso singers that included Pandit Bhimsen Joshi and Mallikarjun Mansur. He continued

performing until very recently. He was also a teacher, instructing generations of musicians in the nuances of the 19th-century style known as Mewati gharana. Indian history is replete with stories of musicians who were said to summon rains or light lamps by singing ragas. Mr. Jasraj was one such artist. During an early morning concert in Varanasi in 1996 on the grounds of the Sankat Mochan temple, he was immersed in the Todi raga when a deer bounded up to the stage and stayed to listen until the end, he recalled in an interview with India Chronicle. "It was a good omen," he said.

'Cuties', a bold Netflix film from France stirs global controversy

The French drama has attracted attention from Ted Cruz and QAnon.

GERRI KELLMAN

The French coming-of-age drama *Cuties* is now available to stream on Netflix, but before you dive into the film you might need a bit of background info. There's quite a bit of controversy surrounding the movie that might very well disperse once more people actually watch it. Directed by Maïmouna Doucouré, *Cuties* (in French, *Mignonnes*) tells the story of an 11-year-old Muslim Senegalese immigrant named Amy who moves into a housing project in Paris. While her family encourages her to be modest and obedient, Amy befriends a group of outspoken girls who form a dance troupe in order to gain popularity on social media.

Netflix's apology aside, as a result, Doucouré herself became a target. As she told Deadline, "I discovered the poster at the same time as the American public." Her reaction to the criticism "was a strange experience. I hadn't seen the poster until after I started getting all these reactions on social media, direct messages from people, attacks on me. I didn't understand what was going on. That was when I went and saw what the poster looked like. I received numerous attacks on my character from people who thought I was actually making a film that was apologetic about hyper-sexualization of children. I also received numerous death threats."

In Doucouré's words, it sounds



like *Cuties* itself is a criticism of the very things it's being accused of promoting. As she told ScreenDaily, "the work grew out a desire to explore what it means to approach womanhood between two cultures as well as the wider theme of the hyper-sexualization of youngsters in modern society." Doucouré spent a year researching, interviewing young dancers, and attending performances. She recalled that one performance featured "girls on stage dressed in a really sexy fashion in short, transparent clothes. They danced in a very sexually suggestive manner. There also happened to be a number of African mothers in the audience. Watching the film's trailer, it's

immediately clear that *Cuties* is not in the same vein as *Toddlers in Tiaras*.

Whether or not *Cuties* is successful at using sexual imagery of young girls to criticize how they're drawn into hyper-sexualized situations remains to be seen. The gavel seems to have fallen on both sides. As Kristy Puchko at Pajiba writes, "I can confirm: *Cuties* does have scenes of 11-year-old girls twerking and wearing revealing clothing while doing so. However, *Cuties* is not promoting or glamorizing the sexualization of young girls. Instead, the film critiques these choices by exploring why girls might engage in such behavior and how they feel about it."

PERSPECTIVE

We must stop othering LGBTQ films!

Films and web series are chronicling LGTBQ characters today, but the "othering" of the community needs to stop so as to make them more mainstream.

APURVA ASRANI

Writer-editor Apurva Asrani says better cinematic storytelling about the LGBTQ community will only happen when there is a collaborative effort from people across genders.

Asrani, who has penned critically-acclaimed films like *Aligarh* and *Simran*, said there are films and web series chronicling LGTBQ characters today, but the "othering" of the community needs to stop so as to make them more mainstream.

If one community is marginalised, whether it's a religious community or the LGTBQ, it affects the society in general. We can't operate without each other.

When we embrace these stories and characters as ourselves and not see LGTBQ as the 'other', then these films will also become a part of the mainstream," Asrani told reporters.

He was speaking at a virtual press conference, to announce nominations for 'Best Gender Sensitive Script' for the Screenwriters Association (SWA) awards 2020.

Asrani said inclusivity is the key for a good creative collaboration as that is the only way forward for a "holistic" treatment to a story.

If you're a man making a film about a female protagonist, you need to accept that you don't know enough because you're not a woman. The moment you involve a woman as your creative collaborator and try

to understand her point of view, then your story becomes more holistic."

Even though there have been an



ILLUSTRATION: TABITHA KING

increase in the number of mainstream films about LGTBQ characters, including Sonam Kapoor-starrer *Ek Ladki Ko Dekha Toh Aisa Laga* and Ayushman Khurrana-fronted *Shubh Mangal Zyada Saavdhan*.

They have been called out for suffering from a heterosexual gaze. Asrani, whose writing of a closeted homosexual man in *Aligarh* had earned appreciation for its sensitivity, believes it isn't necessary to have only a homosexual gaze while tackling stories of the community.

The gaze needs to be a mix of

homosexual, heterosexual, because ultimately your story is going out to a wider audience and you want to start a conversation.

A conversation is never one-sided. There needs to be another point of view as well.

The 42-year-old scribe said both the films were important, especially because they were headlined by popular stars, but wished they were told more sensitively.

I feel that the films lacked a certain kind of sensitivity and you could tell that members of the community weren't as involved, especially with 'Shubh Mangal...'

With 'Ek Ladki Ko Dekha Toh Aisa Laga', I still felt it had some kind of sensitivity.

I feel that's what needs to happen a bit more. The collaborations need to happen from people across all spheres, genders to identify different points in the spectrum. When we embrace these stories and characters as ourselves and not see LGTBQ as the 'other', then these films will also become a part of the mainstream.

(The writer is a film critic)

Disclaimer: The opinions expressed within this article are the personal opinions of the author. The facts and opinions appearing in the article do not reflect the views of Mumbai Variety.

Netflix and Arka Media Works to give Baahubali new creative direction

Arka Media Works, which was also involved with SS Rajamouli's *Baahubali* films, is working towards recreating the grandeur of the *Baahubali* world for the audience of Netflix.

SIOBAN SHARMA

In 2018, Netflix announced an original web series based on the blockbuster franchise, *Baahubali*. Titled *Baahubali: Before the Beginning*, the series is a prequel to *Baahubali: The Beginning* (2015) and *Baahubali: The Conclusion* (2017). Now Netflix and Arka Media Works are re-envisioning the series with a new creative approach.

Netflix on Friday said it wants to do justice to the fandom of the *Baahubali* franchise enjoys. The streaming platform's statement read, "Baahubali is one of India's most beloved stories. To bring this universe to life in the scale and manner it deserves, we're re-envisioning the story along with our amazing partners. Together we want to make sure we do justice to the expansive vision, depth of storytelling, and complex characters." Arka Media Works, which was also involved with SS Rajamouli's *Baahubali* films,

is working towards recreating the grandeur of the *Baahubali* world for the audience of Netflix.

"Millions of people around the world love the *Baahubali* epic. Along with Netflix, we're re-imagining this groundbreaking story to entertain and inspire audiences globally. Our vision is to recreate the world of *Baahubali* in all its grandeur and make it exciting and memorable for die-hard fans and those yet to discover it," Arka said in a statement.

Season one of *Baahubali: Before the Beginning* is based on Anand Neelakantan's book *The Rise of Sivagami*. According to the makers, the prequel series will capture "Queen Sivagami's journey from a rebellious and vengeful girl to a wise and unequalled queen. Power, politics and intrigue find themselves juxtaposed against the rise of Mahishmati – from being a city-state to an empire."

Robert Pattinson is back on 'The Batman' sets

Robert Pattinson has been cleared to don on the cape and cowl again after his positive COVID-19 test.

AMAN RAY

Robert Pattinson has been cleared to don on the cape and cowl again after his positive COVID-19 test brought production on the comic book movie to a standstill. The studio has never confirmed the identity of the person with the positive test and

and focuses on the second year of Wayne's tenure as the Dark Knight.

Pattinson's positive test was the most high-profile example of the hazards of restarting production during the pandemic, just as Hollywood is trying to find a safe



Robert Pattinson back on 'The Batman' set



did not reveal any information about Pattinson's condition or if anyone else on the production tested positive. Representatives for Pattinson also never acknowledged that he had contracted the virus, though Variety confirmed an initial report in Vanity Fair that the actor had COVID-19. Filming at Leavesden Studios outside of London was halted on Sept. 3 while Pattinson recuperated and cast and crew who were in close contact with the star also quarantined. Some sets continued to be constructed, but cameras effectively stopped rolling. "Following a hiatus for COVID 19 quarantine precautions, filming has now resumed on 'The Batman' in the U.K.," a spokesperson for Warner Bros. Pictures told Variety.

"The Batman" also stars Paul Dano as the Riddler, Zoë Kravitz as Catwoman, and Colin Farrell as the Penguin. Andy Serkis plays Batman/Bruce Wayne's loyal butler, Alfred, while Peter Sarsgaard, John Turturro, and Jeffrey Wright round out the cast. Warner Bros. is backing the comic book adventure, which is co-written and directed by Matt Reeves ("Dawn of the Planet of the Apes"),

way to roll cameras on movies and television shows during the coronavirus era. "The Batman" had itself only just returned to production on Sept. 1, after shooting roughly 25% of the film at the start of the year before the industry-wide shutdown in March. The delay forced Warner Bros. to push the film's scheduled release from June to Oct. 2021.

The news also came after the actor was spotted in London with alleged girlfriend Suki Waterhouse only a week after news of his positive Covid-19 report became public.

Several buzzy projects, such as "The Matrix 4," "Jurassic World: Dominion," and the Disney Plus series "The Falcon and the Winter Soldier," have also resumed production.

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Sumeet Vyas to star in Mahesh Manjrekar's web series on Indo-China war

Sumeet Vyas said the work on the Mahesh Manjrekar web series was impacted due to the coronavirus-led lockdown.

ADITYA KASHYAP



Actor Sumeet Vyas says his next project is a series on Indo-China war. The show has been directed by Mahesh Manjrekar, Vyas told PTI. The actor said the work on the series was impacted due to the coronavirus lockdown. "I was shooting for this war-series and patch

work was left. The production also took a hit, it was supposed to happen in LA and then they were trying to figure it out here. The series should stream next year. Abhay Deol is also a part of the series. He had posted a picture with Manjrekar from the set last year on his Instagram page.

A Suitable Boy review – a very British, Indian period drama

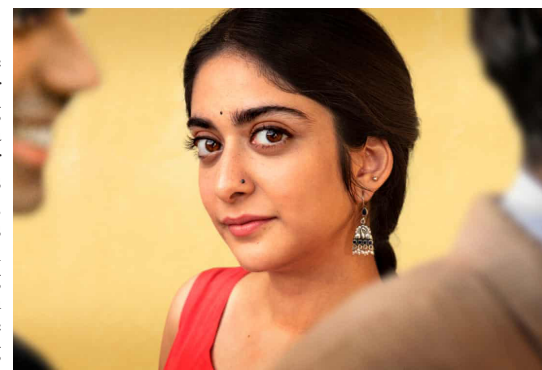
It is beautiful, expensive and groundbreaking in its casting, yet Andrew Davies' adaptation of Vikram Seth's tome still feels uncomfortably old-school.

GEET KAUR

A Suitable Boy is precisely the sum of its parts: no more, and certainly no less. The chunky, door-stop of Vikram Seth's expansive 1993 novel is melded with the liquid sensibilities of director Mira Nair and the veteran Welsh writer Anthony Davies, the man almost singlehandedly responsible for the BBC's lavish output of literary adaptations from 1995's *Pride And Prejudice* on through to last year's *Les Misérables* and *Sanditon*. Nair has quipped that it's 'The Crown made brown', which probably gives the best insight as to the money onscreen in this 60x60 minute post-Partition-set drama, which airs on the BBC in August; Netflix holds global rights outside the US, Canada and China, which are still in play.

The first two episodes will close the online Toronto Film Festival in September, and they're the choppiest, where Davies' vast experience and adaptive abilities are most put to the test. Set in 1951, A Suitable

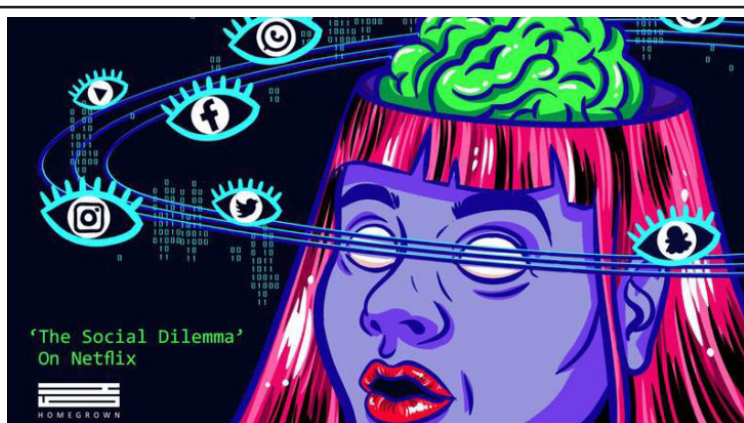
Boy is one of the longest novels ever published, travelling the breadth of India and chronicling four extended families over 18 months; political, religious and personal upheavals swirling around the search for a husband for the effervescent young college student Lata Mehra. The strain of condensing all this into six episodes shows, but perhaps the most surprising element is the occasional broadness of Nair's approach, the lurches between a comedic style of acting and urgent political issues, all dressed in gorgeous visuals and adorned with exquisite music. A Suitable Boy eventually settles into its soapy beauty, but the viewer does need to keep the faith. Less enchanting is some fully-committed character



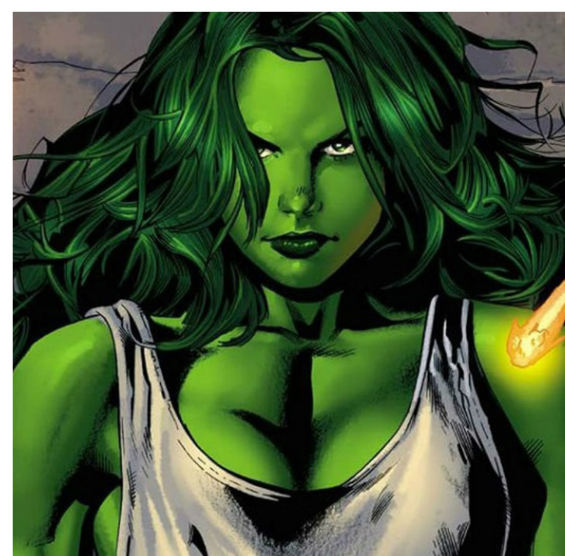
acting from Mahira Kakkar as Lata's flighty and stubborn mother, or Manoj Pahwa as the Raja of Mahr, or even Shahana Goswami as Lata's sly sister-in-law Meenaksh Chatterjee. Not because of a lack of respect, but of time, while the romantic and familial strands have an easier route to making an impression. Of the four families, the Khans are the most reduced.

★★★★☆

**NOW
TRENDING**



Marvel finds its She-Hulk



PHOTOS: DISNEY STUDIOS

Tatiana Maslani, best known for the science-fiction thriller TV series Orphan Black, will play She-Hulk in Disney+'s series.

She-Hulk was announced in August last year at D23 Expo as part of three additional MCU TV series to be made for Disney+, the other two being *Ms Marvel* and *Moon Knight*.

She-Hulk, also known as Jennifer Walters, is Bruce Banner or original Hulk's cousin in the comics. A lawyer, she becomes a tamer version of the Hulk after she receives a blood transfusion from Banner. Like Hulk, She-Hulk is also a green, large superhero but does not lose her temper and intelligence in her Hulk

form. Since she is a lawyer by profession, she also assists other superheroes in legal matters.

It was announced earlier this week that Kat Coiro had boarded "She-Hulk" as director and executive producer. She will direct the pilot and additional episodes of the series. Jessica Gao is writing the series and serves as executive producer and showrunner. "She-Hulk" is one of several Marvel series in the works at Disney Plus.

Top 10 on digital today

1	The Social Dilemma	Netflix
2	Fleabag	Amazon Prime Video
3	Succession	Disney+ Hotstar
4	Masaba Masaba	Netflix
5	Lucifer	Netflix
6	Watchmen	Disney+ Hotstar
7	Sneaky Pete	Amazon Prime Video
8	Away	Netflix
9	Mr. Robot	Amazon Prime Video
10	Euphoria	Disney+ Hotstar

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K-pop band BTS to Indian fans: Your energy keeps us going strong

“We want to say thank you to everyone in India who loves K-Pop. Your energy keeps us going strong. Thank you Army in India,” says the band.

MEGHA MAHINDRU

The recently released song Dynamite by one of the most popular K-Pop band BTS garnered 10 million views within 24 hours of being on YouTube, and among these numbers there were 8 million Indian fans who liked this video. Is there anything else needed to prove the craze that Indians have for BTS and K-Pop? So, when BTS shared a video message for K-Pop competitors in India, the fan following went crazy.

BTS has been the talk of town among K-Pop lovers since the results for the virtual K-Pop have been announced recently. In vocal, Chanchui Khayi from Delhi has



bagged the first position while Xeo Pachuau from Aizwal has scored the first place in the dance category. Although this is for the first time when the K-Pop competition was organised virtually across various parts of the country 1,348 K-Pop fans from India participated overall and the finale saw a selected 36 performances. And on the day of the finale, BTS shared a video message for the participants, and their Indian fans.

BTS has made it bigger and possible. They are exemplary in influencing not only Armies but everyone else watching around the world. I believe it's something we can all see and learn to grow oneself."

“Thank you so much to Army in India. There will be more great music to heal and inspire you. Please keep cheering for us.”

Kanye West is at it again on twitter — but he’s actually making some points this time

SONAL VED

If you’ve been avoiding Kanye West’s Twitter account for the sake of your peace of mind, I wouldn’t blame you — the rapper’s tweets have been chaos for years now. But West’s current stream of consciousness isn’t just random rap beef or politicking for the made-up Rainbow Party. He’s got a new cause to champion: musicians owning the masters of their catalogues. For days now, West has been tweeting about his gripes with the music industry, mainly the fact that many artists are being exploited and “enslaved” by the record labels they sign contracts with. “I need to see everybody’s contracts at Universal and Sony,” he tweeted on Monday. “I’m not gonna watch my people be enslaved.” “The music industry and the NBA are modern day slave ships...I’m the new Moses.” Any mention of slavery from West personally makes me cringe — PTSD from his comments from 2018, I guess — but as much as it shocks me to say this, he actually has a point



here. Dreaming of becoming big stars, hopeful musicians nab what they believe to be win-win deals with major record labels, only to realize years down the road that they’ve signed the rights to their music (and to the money they’ve earned from said music) away to their corporate overlords. In addition to not fully being able to control what they can do with their work, the cash flow is often less steady than they expected; their income often depends on grueling tour schedules and the sale of merchandise. Along with this, when asked about his rival Taylor Swift’s previous feud with Scooter Braun over music ownership, Kanye agreed that the Bad Blood singer ‘deserves’ to have every right on her own music. Elaborating further, Kanye added that every artist needs to be free and should be able to own their rights. Not only that, but the reports suggest, that Kanye West he will have a discussion with Scooter Braun regarding the same.

PHOTO: WALL STREET JOURNAL

PERSPECTIVE Why the Urdu language is fading away from Bollywood

SHAMALI KHOLGADE

When we try to recall some of the most iconic scenes from Bollywood movies, popular dialogues like ‘Mogambo Khush Hua’ or ‘Rishte Mein To Ham Tumhaare Baap Lagte Hain Naam Hai Shehenshah’ and so on, immediately pop-up.

If you notice, the common thread that connects all these dialogues together is the language Urdu. Earlier, dialogues as well as the songs in Bollywood were written in Urdu. Some of the dialogues are still so popular and almost form a part of our everyday conversations. However, these memorable dialogues only featured in films from a bygone era. Why is that so? Perhaps the screenwriter’s creative use of the Urdu language coupled with the actors’ impeccable delivery back in those days made it all possible.

Different scripts

According to Rizwan Ahmad, a professor of linguistics at Qatar University, filmmakers used to put immense emphasis on the pronunciation of Urdu phonetics in the early era. They were extremely careful about sounds like kh as in kharraab, gh as in ghalat, q as in qareeb, z as in zyaada, and ph as in phool and so on, because Urdu and Hindi words had to be distinguished at the spoken level. The difference lies in the script of the two languages.

While the Urdu Nastaliq script has separate letters assigned to the aforementioned sounds (خ, غ, ق, ز, پ), the Devanagari script has no equivalent letters. Therefore, those who don’t know Urdu, remain ignorant of these pronunciations. According to Ahmed, singers in the early period, who didn’t get their pronunciations right, used to be trained by the filmmakers. However, the use of language started changing from the 1990s. Contemporary playback singers like Shreya Ghoshal and Shankar Mahadevan, as Ahmed says, are more inclined towards Hindi phonetic norms than Urdu. That’s why words like iqraar, kh_ushi, and aashiqon become ikraar, khushi, and aashikon respectively. Not just the singers, but contemporary actors, too, incorrectly pronounce Urdu words.

Reasons behind the shift

One of the major reasons behind this could merely be ignorance. Since these people were articulate in both Hindi and Urdu, they not only knew the importance of correct pronunciation, but also had a broader lexicon in comparison to the later generation of songwriters and composers. Hence, unsurprisingly, we see the old standards fade away from Bollywood. Census data shows that the Urdu speaking population in 1981 was 2.86 crore from among



a total of 73 crore whereas, in 2011, the number of Urdu speakers rose to 5.07 crore among a total of 1.2 billion people. The number of people speaking Urdu in this country have inadvertently gone down over the years and this has impacted the entertainment industry as well. The quality of content has certainly taken a hit.

(The writer is a music composer)

Disclaimer: The opinions expressed within this article are the personal opinions of the author. The facts and opinions appearing in the article do not reflect the views of Mumbai Variety.



Archie Comics announces exclusive deal with Spotify, includes content for mature audiences

The podcast will extend beyond the main characters to include the side stories of Sabrina, Josie and the Pussycats.

ISHITA NIRBHAVNE



The 80s and 90s popular Archie Comics have announced its exclusive collaboration with Swedish music streaming platform, Spotify on July 11 that would bring back the comics on a podcast for the world audience. The critically acclaimed and bestselling characters along with the stories of the Archie Comics including Archie, Betty, Veronica, Jughead, Sabrina, Josie will be panned out in series of podcasts to reach newer audiences by exploring the story-telling mediums. However, the financial details of the exclusive deal were not revealed. Along with the creation of content for all age groups, Spotify is planning to create the podcasts aimed only for the older audiences inclined to Netflix's series like Riverdale and Chilling Adventures of Sabrina. The Archie Comics CEO and Publisher Jon Goldwater lauded the space

created by the podcast and audio space and called it "vibrant". He also called credited Spotify for leading the industry and said, "hands down". "The podcast and audio space is so vibrant, and Spotify is, hands down, the industry leader there," said Jon Goldwater. "Bringing the iconic Archie library of characters to Spotify is a perfect match, and we're so excited to partner with them to explore new, compelling stories featuring our characters. It's an amazing frontier and we can't wait to unveil what we've been working on." The official statement by the Archie Comics also said that the brand continues to expand its offerings on various multimedia platforms. Currently, Archie Comics digital and print partners include Scholastic, Comixology and Little Bee Books and the broadcasting partners include Warner Brothers Television that has

created CW's Riverdale, Katy Keene, and Netflix's Chilling Adventures of Sabrina. This comes after just last month Spotify announced its multi-year partnership with Warner Bros allowing the production and distribution of an original slate of narrative via podcasts on the music streaming platform.

○ Spotify and Archie comics have announced the partnership to bring the Archiverse to life on podcast.

○ In addition, Spotify aims to create content for mature audiences akin to Riverdale and the Chilling Adventures of Sabrina.

○ The podcast will extend to include stories of Sabrina, Josie and the Pussycats.

TLDR

How and when does Thor die in the Marvel comics?

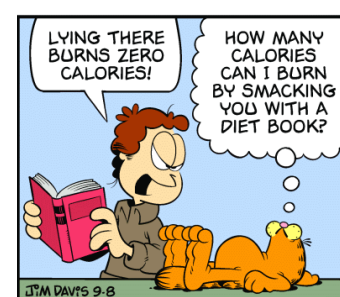
RAJEEV GAIKWAD

Thor isn't just a comic book character - he's an actual deity from Norse Mythology. And while the mythological Thor never teamed up with Iron Man or became a herald of Galactus, the myths have still had some influence on the Marvel Comics version of the God of Thunder. Possibly the most enduring myth from Norse Mythology is the story of Ragnarök - the prophesied end of the world featuring a climatic final battle between the gods of Asgard and the Fire Giant Surtr. Marvel has hinted at the possibility of Thor's death in Ragnarök ever since his first introduction but never given a definitive answer. Because of this prophecy, it's actually unclear if Thor is even capable of dying before Ragnarök occurs.

The most prominent time Thor has faced death comes in the Climax of Walt Simonson's run, which takes place from Thor # 380-382, wherein the Prince of Asgard does battle with the serpent Jormungand, who is fated to kill Thor during Ragnarök. Thor manages to defeat the serpent, but he is able to avoid death due to previously being cursed by the goddess of death Hela. Simonson's Thor is considered to be the gold standard run for the character, and no writer since has merged the myths and the Comic version together quite like Simonson. But despite constantly referencing Ragnarök, Thor technically doesn't die and Asgard remains safe at the end of Simonson's run. Years later, Thor would face death once again in Thor Vol. 2 #85, where the God of Thunder would put a stop to Ragnarok, prematurely. In this run, it is revealed that the people of Asgard have already died and been reborn multiple times in Ragnarok, which was caused by a mysterious group of gods called "Those Who Sit Above in Shadow" who feed off the cycle of destruction and rebirth to empower themselves. The people of Asgard all seemingly die here in what is described as the "final Ragnarök." While Thor destroys the world tree connecting the Nine realms together, it is subsequently revealed in Thor Vol. 3 that Thor was able to restore the Asgardians and break his people from the cycle of Ragnarök by relocating Asgard to the town of Brixton, Oklahoma. Points for creativity on Thor's part.

The final, canon fate of the God of Thunder would only be revealed very recently in Jason Aaron's run on Thor. According to Aaron, Thor is destined to finally die only after he succeeds his father Odin and becomes All-Father of Asgard. In this future timeline Thor has ruled the Nine Realms for countless centuries until the literal end of time, where there is no life left in the universe except for himself and Wolverine. This Thor, dubbed "King Thor" is considered to be the "official" future of he now until another writer chooses to retcon it.

In Tomorrow's Issue: A round-up of She-Hulk's greatest contributions to the Marvel comics and a timeline of her relationship with Bruce Banner. MV will also make predictions as to what the Disney+ series surrounding the character will attempt to cover in its first season. The production of the show is set to go on floors in 2021.



Garfield is an American comic strip created by Jim Davis. Originally published in 1976, then in worldwide syndication from 1978 of Garfield and it's chronicles.



The above comic strip was originally published by 9GAG.com and has been syndicated my Mumbai Variety. 9GAG publishes these strips everyday, with an everchanging subject and plot.

Chobani Oat

Almost Milk Mustache?



Almost Milk!

Creamy like milk. Without the dairy.

How Japan's 'Anime' industry came to be worth billions of dollars

Anime brings in over \$19 billion a year. Its artists barely earn enough to survive.

VIPLAV NIRBHVANE



Pikachu's thunderbolt struck America in 1998 and changed the lives of a generation.

The US anime craze started at the turn of the century with Sailor Moon's middle-school magical girls out to save faraway planets; One Piece's pirates, cyborgs, and fish people seeking a legendary treasure; and Pokémon's Ash Ketchum on a noble quest to "catch 'em all." These classic shows and many others led the charge; between 2002 and 2017, the Japanese animation industry doubled in size to more than \$19 billion annually. One of the most influential and renowned anime, Neon Genesis Evangelion, finally debuted on Netflix this month, marking the end of years of anticipation and a new pinnacle in anime's global reach.

But anime's outward success conceals a disturbing underlying economic reality: Many of the animators behind the onscreen magic are broke and face working conditions that can lead to burnout and even suicide. The tension between a ruthless industry structure and anime's artistic idealism forces animators to suffer exploitation for the sake of art, with no solution in sight. Anime is almost entirely drawn by hand. It takes skill to create hand-drawn animation and experience to do it quickly. Shingo Adachi, an animator and character designer for Sword Art Online, a popular anime TV series, said the talent shortage is a serious ongoing problem — with nearly 200 animated TV series alone made in Japan each year, there aren't enough skilled animators to go around. Instead, studios rely on a large pool of essentially unpaid freelancers who are passionate about anime. At the entry level are "in-between animators," who are usually freelancers. They're the ones who make all the individual drawings after the top-level directors come up with the storyboards and the middle-tier "key animators" draw the important frames in each scene.

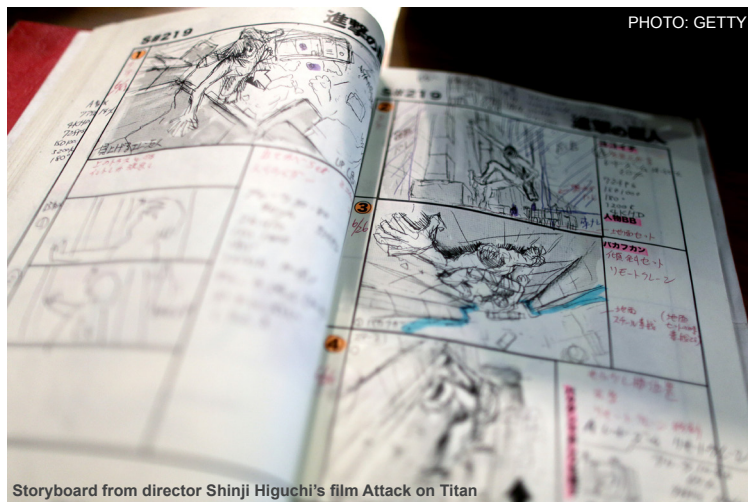
In-between animators earn around 200 yen per drawing — less than \$2. That wouldn't be so bad if each artist could crank out 200 drawings a day, but a single drawing can take more than an hour. That's not to mention anime's meticulous attention to details that are by and large ignored by animation in the West, like food, architecture, and landscape, which can take four or five times longer

than average to draw. "Even if you move up the ladder and become a key-frame animator, you won't earn much," Adachi said. "And even if your title is a huge hit, like Attack on Titan, you won't make any of it. ... It's a structural problem in the anime industry. There's no dream [job as an animator]." One studio, Madhouse, was recently accused of violating labor code: Employees were working nearly 400 hours per month and went 37 consecutive days without a single day off. A male animator's 2014 suicide was classified as a work-related incident after investigators found he had worked more than 600 hours in the month leading up to

and-file animators is separate."

"These prices are so ridiculous because they're still based on what Tezuka came up with," said Thurlow. "And back then, the drawings were very simple ... you had a circle head and dot eyes, and maybe you can draw an in-between in 10 minutes. I could earn some money at that pace ... but Japanese anime, [now] one drawing is so detailed. You've worked for an hour for two bucks."

The artistic results do not disappoint. The 2016 anime film Your Name, a charming body-swap romance that became anime's biggest box office success, features a catalog of gorgeously rendered landscapes



his death. Part of the reason studios use freelancers is so they don't need to worry about the labor code. Since freelancers are independent contractors, companies can enforce grueling deadlines while saving money by not providing benefits.

According to the Japanese Animation Creators Association, an animator in Japan earns on average ¥1.1 million (~\$10,000) per year in their 20s, ¥2.1 million (~\$19,000) in their 30s, and a livable but still meager ¥3.5 million (~\$31,000) in their 40s and 50s. The poverty line in Japan is ¥2.2 million. Nowadays, when production committees set the budget for shows, there is a long-established precedent to keep costs low. The revenue is divided up among the television networks, manga publishers, and toy companies. "The parent companies make money from the merchandising tie-ins," Crandol said, "but the budget for the rank-

worthy of an art gallery. The debate over the industry's economics rages on, often on Twitter. A partial solution could be for international studios to buck the established cultural norm and provide anime studios the same budgets as Western studios. One organization, New Anime Making System Project, raises money to provide a safety net and reduce burnout for up-and-coming animators. The project has provided affordable housing for animators who have gone on to direct parts of Naruto, Attack on Titan, and other top-of-the-line anime.

Animators are bearing a nearly intolerable burden for the sake of beautifully hand-drawn television. For the sake of fluffy pancakes, lush sunset landscapes, and adventures across time, space, genre, and culture. For everything you watch and love, animators pay the price. Yet they draw on.

How to guard your social feeds against election misinformation

Preparing for misinformation might mean decluttering your feed, or making some suggestions to your friends and family.

RATI PATEKAR

Under increasing pressure over the past four years, social media platforms have begun cracking down on various forms of misinformation. But an array of critics that includes politicians, the public, and activists say these companies' efforts fall short. It's still pretty easy to spread misinformation and conspiracy theories on the web.

"I wouldn't rely too much on social media companies to do this hard work for us," Sam Rhodes, who studies misinformation at Utah Valley University, told Recode. "Not only are they not up to the task, they don't really seem that interested in it." Rhodes added that social media companies seem to take action more often against specific examples of misinformation after they've already gone viral and grabbed the media's attention. Some great resources are available at The Verge, Factcheck.org, and the Toronto Public Library where you can go beyond that by minimizing the chance that you'll come across misinformation in the first place (though there's no guarantee). That means unfollowing less-than-ideal sources and taking steps to prioritize legitimate ones. It also means talking to friends or family whose feeds might be more vulnerable to misinformation than yours, so they can take the same steps. Misinformation on your feed can take many forms.

Links that lead to seemingly-normal-but-not news articles can contain misinformation, but that's not its only source. A family member might share misinformation as a status

update or through a text message. Importantly, misinformation can switch from platform to platform, from format to format, and can jump from obscure sites into the mainstream discourse relatively quickly. Facebook, at least, does some automatic labeling of posts that appear to be about voting information, pointing readers to vetted sources. Social media companies also have broader fact-checking programs, but these are hardly a cure-all when it comes to preventing the spread of misinformation. Fact-checkers can't easily find content that's shared in private groups and messages, and the tools fact-checkers have to flag misinformation are limited. The purpose of Facebook's fact-checkers, for instance, is to apply labels to — and reduce the spread of — misinformation; fact-checking doesn't itself lead to the content being taken down. And they don't label everything. A recent report from the activist nonprofit Avaaz found that just 16 percent of health misinformation on Facebook analyzed by its researchers carried a warning from fact-checkers. And Facebook has also removed fact-checking labels in response to pressure from conservative groups. "The kinds of people who frequently encounter online misinformation tend to be in clusters, where it's more likely to be shared and viewed," Guess, the Princeton professor, told Recode. He added that when people share misinformation, they often do so to signal their membership with particular, highly partisan groups.



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