

## Final Hurdle In ₹4.5Kcr New Garia-Airport Project Cleared Path paved to demolish nine illegal buildings in Metro way

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**Kolkata:** Metro officials held a joint inspection with officers of the state land acquisition department on Friday afternoon to finalise the decision to demolish nine illegal buildings at the gateway to New Town that had stalled the Rs 4,500-crore New Garia-Airport project for over five years now. Out of 10 such illegal buildings, one had already been demolished.

While work on the rest of the 32km stretch was brisk, the 400m stretch became a problem zone, owing to unauthorized constructions. The survey was held on Friday to demolish the buildings and demarcate the final route of the tracks.

### FORMALITIES OVER

On Friday, a team of 15 officials in four cars stopped in front of the buildings at Mahishbathan of New Town, armed with detailed property documents of the area to demarcate the legal and illegal properties in the area, and started inspecting the area to finalise the possible alignment of the Metro tracks.

"The survey was due for some months in the absence of the property documents. Today, we had all the property documents

### RIGHT ON TRACK

- Problem zone - 400m stretch at Mahishbathan
- Despite being notified zone 10 illegal constructions in 2012-14
- One of them demolished earlier
- Demolition to start after Pujas



The work had been stalled for 5 years due to these buildings in the way

and the officials of land acquisition department had accompanied us as we conducted the survey. Now all the official formalities are through and we can go ahead with the demolition and new track-building process the moment we get a nod from the state government as it would be a law-and-order issue," said Rajesh Prasad, executive director, Metro, RVNL (the implementing agency of the project).

None of the 10 buildings — three single-storey, three two-storey, a four-storey, a five-storey and two six-storey structures — was there in June 2011, when Metro construction was notified. In spite of a notice under Section 21 of Metro Railways Const-

ruktion and Works Act, which prohibits any construction on a proposed Metro alignment, most of those buildings came up in the area in 2012-14.

The officials spoke to the residents and shopkeepers and even as some of them vented out their anger at the officials seeking rehabilitation and compensation packages, the officials asked them to take up the matter with the government and left the place after conducting the survey for a little more than an hour.

TOI reported last year that the Mamata Banerjee government had given the go-ahead for the demolition after a report by railway undertaking Rail India

Technical and Economic Service (Rites) showed a re-alignment was not possible along Mahishbathan. So, the 10 unauthorized buildings would have to go. "The demolition drive started with the Mahishgote free primary school as it's not a private property. The other buildings will also have to go. We have already stopped renewing the trade licenses of the business establishments that run from these buildings," said a Bidhannagar Municipal Corporation official.

Authorities have chosen explosive demolition as their preferred method for safe and efficient demolition. The work may start right after the Pujas.

## Industrial township to come up in Howrah, minus land acquisition

TIMES NEWS NETWORK

**Kolkata:** The Mamata Banerjee government has paved the way for a hand-holding between government and industry that can accumulate land for industry without taking the acquisition route. A 20,000-acre industrial township is under way at Jagatballavpur-Amta area in Howrah, 20 times bigger than the land acquired in Singur, without the acquisition pains.

Mamata had hinted at the land model in a New Year's meet for industrialists at Ballygunge in 2015. She held that industrialists having land can tide over the ceiling limit under Section 14Y of the West Bengal Land Reforms Act if they come together and float a consortium. Taking the cue, the industrialists, with the help of the Howrah Chambers of Commerce and the state government, had begun the journey on 1,500 acres of land that has now developed into a 20,000-acre township plan.

Industry secretary Rajiva Sinha, who was secretary for the MSME sector till recently, had requested the CM at an administrative meeting to give the "industrial township" tag on the developing property so that the state government can put the infrastructure in place seamlessly. The CM lapped up the proposal and the government is going to issue the notification in three months, the industry secretary said on Friday. Like Singur, the township is close to two National Highways — NH2 and NH6 — and also closer to the Dankuni freight corridor. The Howrah-Amta Road connects the township to the highways.

In a bid to expedite the process, the area (now under panchayat) will be placed un-



**FORWARD INC**  
The foundry park in Howrah will be included in the industrial township

- Land: 20,000 acres (approx)
- Locality: Jagatballavpur & Amta areas of Howrah
- The area already has foundry park, plastic park and rubber park
- Govt to build road, water, power, effluent treatment facility
- Expected investment: ₹46,000cr
- Land to be purchased by investors from private owners

### Freight corridor land talks inconclusive

**Dankuni:** Talks between railway officials and land owners who've been preventing acquisition of their land, ponds and homes at the Dankuni-end of the 1,500km Ludiana-Dankuni Dedicated Freight Corridor project ended inconclusively at the Singur BDO office on Friday. Land owners' forum convener Pranab Das said: "We demanded a job in the railways for a member of each family to give up land. Officials said the demand would be conveyed to the Railway Board".

der an authority like the Nabadiganta Industrial Township Authority under the urban and municipal affairs department to pump in government funds for widening of access roads and revamp water-and-po-

wer supply including effluent treatment, Sinha said while speaking at a seminar organized by the Merchants' Chamber of Commerce & Industry (MCCI).

The industry secretary made it clear the entire project is based on land purchased by prospective investors. The government will help the investors in conversion of land and getting NOC from several departments to start their projects. Sinha said the new industrial township is expected to draw an investment to the tune of Rs 46,000 crore. Already, there are talks with the Chatterjee Group which is willing to invest in the new industrial township, said Sinha.

While Hemant Bangur, president of MCCI, said Bengal was coming up as an investment destination, Bhutan's trade consul Leki Tenzin warned against the violence in Darjeeling and Basirhat that might hamper the good initiative by the state government.

## 'Our prerogative whether we accept these forms of censorship or not'

Amit Chaudhuri

The debate over the absurd form of censorship that has been sparked by the beeping out of words spoken by Nobel laureate Amartya Sen in a documentary on him is crucial not because it happened to the noted economist but because it happened.

Amartya Sen was probably attacked deliberately precisely because he is Amartya Sen. But the fact is that the right to say what Sen said belongs to every Indian. This kind of beeping out or the various forms of censorship that are now a part of our culture has come to be accepted as a way of life. The outrage and debate that was sparked over the censorship of Sen should have happened long ago. I hope we will now

### COMMENTS

realize how important freedom of speech is across the board, for every Indian, and not important simply because the words of a Nobel Laureate and recipient of the Bharat Ratna are in question here.

While the culture of censorship and the absurdity of it have existed in India for quite a while, the BJP has accompanied absurdity and crassness with unprecedented levels of violence. It is our prerogative as to whether we accept these forms of censorship or not. We can't wait for something like this to happen for us to react.

The way censorship was imposed poin-



Amartya Sen during the shoot last December

ted to a program of intolerance which was also "notable for the crude and unimaginative level on which it operates", and which points to where India is today in terms of its thought processes. We are in a place where propositions, and the opposition to certain propositions, are all taking place on a level where debate is reduced to what's most ridiculous, and is accompanied by violence and the exercise of brute power which also robustly encourages the ridiculous. It's a form of absurdity we can no longer take lightly. The temptation when faced with the absurd is to laugh. But we cannot do that because the absurdity is a form of violence.

During my visit to England in the late 1970s, I had in the course of a television pro-

gramme devoted to religion, seen a Muslim cleric object to the word 'pig' in the nursery rhyme 'Old MacDonald had a farm...'

The objection was so ridiculous that no one paid heed, or, importantly, asked in what way a pig in a nursery rhyme is threatening. What the cleric was saying then has become a reality today in an India governed by the BJP.

We have to decide whether these levels of censorship that permeate our everyday lives are tolerable or not. It's not just to do with politics, history, or even the BJP — it's everywhere. Watching television is one example where subtitles are constantly and absurdly rewritten. We ignore it to the point that we have begun to accept not just the censorship, but the randomness and absurdity. A person says 'where' and the subtitle reads 'harlot'. Is harlot a better word than where? 'Jerk' is used in the subtitle for 'bastard'; 'crap' for 'shit'. At other times, words are beeping out. Absurdity faces us everyday and we've long subscribed to it without questioning the mysterious rules that govern censorship and make certain words suddenly unacceptable.

On the other hand — such are the weird paradoxes of our country today — the unprintable invective used in the name of nationalism has a seemingly legitimate place in today's social media.

(The author is a fellow of the Royal Society of Literature and professor of contemporary literature at the University of East Anglia)

— As told to Subhro Niyogi

## 'Nandan was wrong to have screened it'

Continued from P 1

Ghosh said he was ready to engage in an argument with Nihalani if he said something "substantial".

"The Cinematograph Act clearly states that certification is required for public exhibition," said Nihalani. "When a trailer is uploaded online, isn't it being watched by people in buses, stations and trains? If anybody is uploading uncertified content without certification that can be viewed in public, it is a mistake."

On being informed that uncertified films and trailers abound on social media, Nihalani said every portal has a method of "self-censorship".

He said, however, that he was absolutely sure that it was wrong on the part of Nandan authorities to have screened an uncertified documentary. "This is wrong, and action has to be ta-

**We respect Amartya Sen. We have nothing personal against him. The film has been shown in Kolkata. It was people in Kolkata who suggested the cuts**

Pahlaj Nihalani | CBFC CHIEF

ken. How can the hall authorities allow such uncertified content to be shown? According to the Cinematograph Act, this is not right," he said. When TOI asked the director about this issue, he said: "We took it as a private screening. The whole world allows this. I am surprised Pahlaj Nihalani has no idea about such trends."

For those who are lashing out at CBFC for recommending

the beeps in the documentary, Nihalani said it was important to understand the context in which the words were used. "People are only reading about the cuts, but don't know the references. Do people know in what context 'Gujarat' was said in the documentary? It wasn't removed to curb his freedom of expression. We aren't sitting here to damage his film. If CBFC has found something that could damage the peace and harmony of the country, we have to give the suggestion and recommendations. We respect Amartya Sen. We have nothing personal against him. The film has been shown in Kolkata. It was people in Kolkata who suggested the cuts. Every committee has the right to decide that," he said.

On being told that many have objected to the fact that comments by someone as huge an intellectual as Amartya Sen were recommended for beeping,

he said: "We respect Amartya Sen. But no person is big or small in the eyes of CBFC. We are taking a fee for certifying a content, depending on its length. It's not our job to see who has made the movie or who has been featured. Our job is to give the right certification based on content."

Ghosh said: "Everyone agrees that CBFC has been ludicrous in wanting to beep out these words. I would have reacted the same way had this happened to any other Indian... At Cornell University, Amartya-da gave a lecture on India. Why should I not use his views from this lecture?"

Ghosh said he had convinced two theatres — at Quest Mall and Nandan 2 — to screen them from this Friday. Nihalani, however, also came down heavily on Ghosh for announcing a release date before certification.

## Fire breaks out at bank, nobody hurt

Ayan Das

**Kolkata:** A fire broke out at a nationalized bank on the first floor of Shakespeare Sarani's Dimple Court, a commercial-cum-residential 16-storey building on Friday morning. Although nobody was injured in the fire, panic gripped the residents due to huge columns of smoke.

The residents rushed out of the buildings and smoke choked many children and elderly people.

The chief manager of the bank, KC Mullick, was among the first few to spot the fumes around the air conditioner machine, right next to the entrance, when he entered the bank around 9.20am. As bank staff got fought the blaze with fire extinguishers, Mullick called the fire brigade.

In 15 minutes, seven fire tenders reached the spot and battled the flames for an



Seven fire engines tamed the flames in 1 hour

hour that had soon engulfed the front portion of the bank and the fumes were spiralling upwards, threatening the lives of residents on the upper floors.

There were no customers or officials in the bank at the time. Rajesh Roy, the caretaker of the build-

ing, said, "The commercial and residential sides had different electric connections which saved the day." He further added as precautionary measures, they have disconnected the entire power connection of the residential sides and would only resume once their electrician gave a clean chit.

The fire-brigade officials suspected an electrical fault as the reason behind the fire. The station officer of HQ fire brigade, P S Bhattacharya, said: "The building does not have proper fire extinguishing system. We'll investigate further."

The chief bank manager said: "Few documents and a computer were gutted, otherwise the vault and other valuables are safe."

A shopowner on the ground floor, Rishi Bajaj, said, "We did not suffer any damage except for a leakage on the roof."

## Rhyme and treason

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**CINEMA OF THE WEEK**  
**Jagga Jasoos (Musical/Adventure) ★★1/2**  
Cast: Ranbir Kapoor, Katrina Kaif, Saswata Chatterjee, Saurabh Shukla  
Direction: Anurag Basu  
Duration: 2 hours 42 minutes  
Language: Hindi (U/A)  
58888 code: jag



■ A spy-adventure from a comic book, where the main character is looking for his lost father and inadvertently stumbles upon an illegal arms trade.

I spy with my little eye an experiment that works for the most part.

For a film industry that adheres to certain rules of using music, *Jagga Jasoos* is an undeniable experiment. The screenplay is structured as chapters from a comic book; the movie uses a classroom full of kids and their teacher Shruti (Katrina) as its main storytelling device. The film unfolds as she narrates stories from the book, and we're pulled into Jagga's (Ranbir) world of makeshift houses, merry characters and rhyming dialogue.

His musical methods of unravelling mysteries are the most exciting bits. An earlier number, *Ms Mala*, sets the tone for Jagga's investigative methods. It is a standalone success that's cleverly written and perfectly choreographed,

much like its other organic counterparts, *Bad Lucky*, *Tukka Laga*, *Chocolate Chunu* and *Khaana Khaake Daaru Peekey Chale Gaye*.

The numbers, born effortlessly out of situations in the screenplay, are comical and catchy. Amitabh Bhattacharya, who is credited with lyrics and "rhyming dialogue," is at the top of his game. Pritam's tunes are as essential to the movie as binoculars to a detective.

Art Director Parijat Poddar and DOP S Ravi Varman help us navigate this almost surreal world from small hostel bathrooms to the winding lanes of a tiny country to expansive African plains) pretty comfortably. Anurag Basu's unique vision makes this otherwise predictable story thoroughly watchable.

The movie lulls when it bends backwards to conform to Bollywood logic. Traditional songs like *Ullu Ka Paththa* and *Galti Se Mistake* don't have the essence of the musical genre. Jagga stumbles into an illegal arms racket and the cat-and-mouse chase between him and an evil intelligence

officer (Saurabh Shukla) overburden the second half and push the movie to rushed solutions. To compare, that earlier *Ms Mala* song offers far more in terms of conflict resolution and a climactic feel.

However, through all its excitements and exhaustions, the person who keeps it entertaining is Ranbir Kapoor. He manages to make you laugh and tugs at your heartstrings by being goofy and gloomy as suddenly as required. Katrina Kaif has little to do but makes for a good sidekick to Jagga. Saswata Chatterjee's vulnerability and Saurabh Shukla's wickedness balance each other perfectly.

Parts of *Jagga Jasoos* are greater than their sum. But there's no reason you shouldn't head to a theatre and investigate for yourself.

— Nihit Bhawe

Direction: 3.5/5 | Dialogues: 3.5/5  
Story: 3/5 | Music: 3.5/5  
Visual Appeal: 3.5/5  
Our rating is not the average of the above

### War for the Planet of the Apes (Action, Adventure, Drama)

Cast: Andy Serkis, Woody Harrelson, Steve Zahn, Amiah Miller, Karin Konoval, Judy Greer, Terry Notary  
Direction: Matt Reeves  
Duration: 2 hours 20 minutes  
Language: English (U/A)  
58888 code: war

■ An epic battle between apes and humans will decide the future of both species on the planet.

It's almost 50 years since the original *Planet of the Apes* starring Charlton Heston hit the screens back in 1968 and shocked audiences with its grim outlook of a world where apes evolve beyond humans to become the dominant species. In the current blockbuster scenario dominated by superheroes and intergalactic battles, it's a challenge for this premise (and rebooted franchise) to remain relevant. However, co-writer and director Matt Reeves knows exactly why the post-apocalyptic tale worked in the late 60s and returns to those narrative roots, keeping its essence firmly grounded.

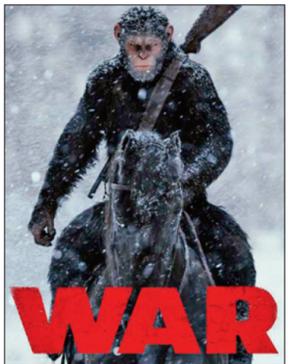
Reeves goes beyond elaborate CGI, and explosive set-pieces to make this a purely human story, only told from the perspective of another species. This means most of the major acting goes to the man who has become synonymous with motion capture — Andy Serkis. His portrayal as Caesar — the highly evolved ape with the ability for human speech — is nothing short of stunning. Combined with the latest technology that renders the simians to near perfection, Serkis and the other actors behind these superior primates, are each given peculiar

characteristics to make them truly unique. This lends additional credibility to the narrative, which relies heavily on the apes to make it work. Amongst the humans, the Colonel played by the ever so reliable Woody Harrelson, in what could easily pass off as a younger Walter E Kurtz played by Marlon Brando in *Apocalypse Now*, is effective while Amiah Miller as Nova shares some poignant scenes with her simian counterparts. Although most of the proceedings are predominantly dire, Steve Zahn as the Bad Ape lightens the mood at appropriate moments to lend some humour, without going bananas.

Considering this is the third entry following *Rise and Dawn* in the rebooted franchise, *War* builds on those two films but manages to succeed on its own two legs. Audiences unfamiliar with those events won't feel entirely left out; there are a few callbacks along with minor exposition to fill those gaps. All of which to say this is a remarkable experience that should not be missed. *War for the Planet of the Apes* is a thought-provoking and

emotionally resonant film that balances action and special effects well enough to make it stand out from all the blockbusters seen so far this year.

— Neil Soans



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**RATING SCALE**  
TRASH ★ | BELOW AVERAGE ★★ | AVERAGE ★★★ | ABOVE AVERAGE ★★★★  
| GOOD ★★★★★ | VERY GOOD ★★★★★ | VERY GOOD+ ★★★★★ | OUTSTANDING ★★★★★