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THE NEEDLE MAGAZINE

EDITORIAL



Unfortunately the editorial is not available at this time, but we will let you know if that changes.

MEMORIES OF MY FIRST COMEDY MIC NIGHT

BY
RAVI SB JONNALAGADDA

To stand up in front of a crowd and make them laugh,
Had been a dream and tonight was a chance.
It was a standup comedy night at the local bar,
Six minutes to show your skill, no matter you traveled from how far.

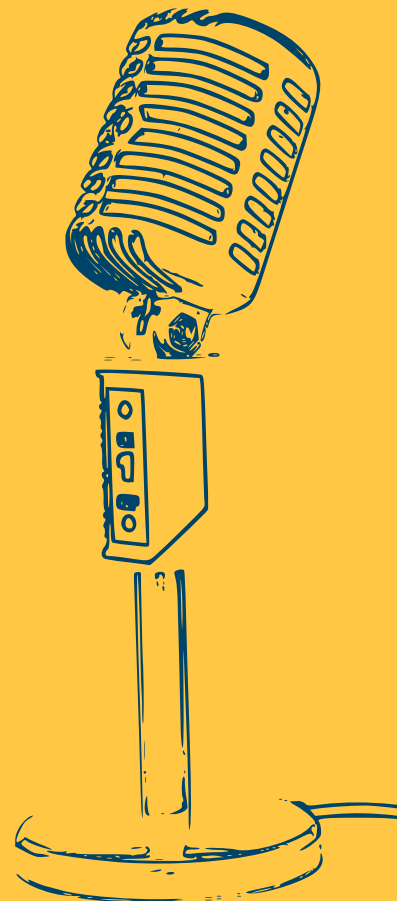
Came and sat next to me, and started a conversation, a gentle soul,
And when the bar tender asked, along with me dropped his name in the bowl.
We soon realised, we were there for reasons alike,
To try our chance, for the very first time, at the mic.

He pulled out a script while I relaxed into a chair,
And we started a conversation on how we would fare.
He had prepared, rehearsed, and had attended a comedy school,
I had dropped in, without any thought, bound to look like a fool

He talked about his stage strengths and weaknesses, bright and dark,
I continued to search my soul, for what would be my spark.
We joked, cringed, and laughed at how opposite our approaches were,
Packing our anxiety on what was to come, to a distance blur.

Soon came his chance to do his best,
Soon I knew my funny bone would be put to test.
Soon enough came my turn to occupy the stage,
Bright lights in my eyes, this could be the start of a new page.

Slow and steady, I started a chain of thought,
Though unprepared, my acquaintance my subject, I struck a chord.
Making fun on how two aspiring comedians approached their chance,
Was enough to indulge the audience and give me a glance.




Through the darkness, I heard a few giggles,
The crowd was liking it, they moved to a few laughs and claps.
My mumbo jumbo was on overdrive,
Mocking me and my new acquaintance, was my comedy strive.

Sufficient to keep me going, not knowing,
thoughts flowing, time ticking, the audience cheering.
And then in quick succession rang twice the bell, a sure tell,
My time at the mike was over, had I succeeded in casting a spell?

Off the stage, things looked as they were, me back in my seat,
The audience had moved on to the next act, without missing a beat.
Making me realise the path was not as easy as it looked,
It was an emphatic audience and a fun-loving acquaintance that had me hooked.

I do go back on the stage, time permitting, opportunity presenting, once a while,
To share some jokes and try and give my audience, a chance to smile.
But I will always remember my first climb up the comedy hill,
Always wishing my acquaintance, the very best, wherever he is honing his skill.





**THE
INTERVIEW
SECTION**



COME TEA

A Conversation

Huw Spink is the founder of 'The Tea and the Beatles', a magazine that explores the relationship between the Beatles and tea, bringing together the two in an unconventional manner. Ananyaa Maitra talks to Spink about the opportunity to explore the very personal relationship between the two and how Spink began this initiative. (

How did tea strike you as something prominent enough to dedicate a whole magazine to The Beatles' "interaction" with it? Was it your intention to introduce a tea aesthetic through this? What was the initial goal?

To be honest, the whole Tea/Beatles thing just crept up on me. Poring through as many Beatles photos I could find and suddenly there were all these tea cups! It was kind of creepy actually. I didn't have a plan or a goal, I just started collecting them and tweeting them out and five years later I still am!

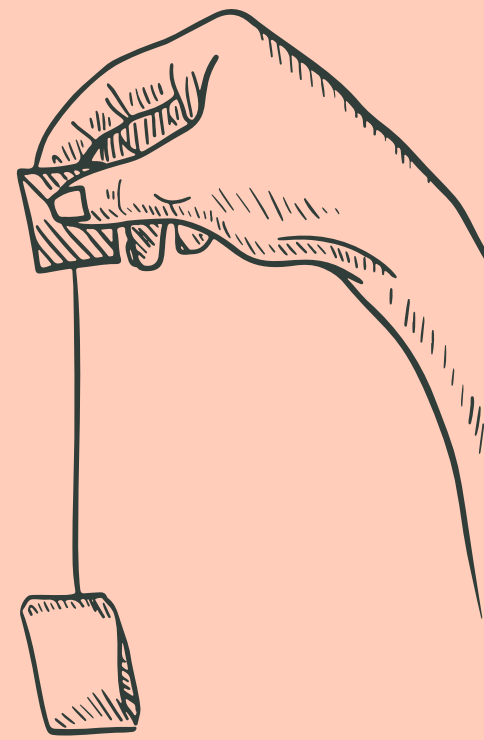
Could you describe your creative process? What goes into the making of an issue? Equally importantly, if not more, what goes into the designing of your very Beatlesque and amusing Teatles covers?

I'm very lucky that so many nice, creative and Beatle-obsessed people have found Teatles. It certainly has made putting an issue together easier. I just ask that whatever people write is Beatley and not mean-spirited and that's it. I value sincerity over talent, but really, I get sent amazing stuff. It's a total delight. I didn't really have a plan when I started but as soon as people started sending these lovely, personal Beatley stories, that became the Teatles-thing.

Every couple of months I go through all the stuff I've been sent (not everything I get sent makes it into the zine, but most of it does) knock into a zine shape and try and make it look nice.

The idea is to give a character to each individual piece, make them look nice but also easy to read. I'm not the best at graphic design but I do at least put effort in. I don't have the money to show my gratitude financially, so I just try and do as good a job as I can. It's a lot of fun. I wouldn't do it if it wasn't.

GET TOGETHER



with Huw Spink

Teatles', a magazine celebrating The Beatles fandom in a unique and funny way. Huw Spink and Ira Sinha from Needle had a personal perspective through which Huw Spink (@Teatlemania – on [Twitter](#))

Was it important to have an undercurrent of fun-ness and humour/comedy in this Beatles-Tea aesthetic - Twitter posts, magazine write-ups and designs? Why so?

It's one of life's great dichotomies that to really enjoy something you have to take it seriously. But also, there's no point doing things like this if it isn't fun. Some of the articles in Teatles can get a bit heavy (they are about life after all) but the general theme is Beatles – about sharing in Beatles, and nothing makes me happier. It's not a competition. There's no test to prove your Beatle credentials – getting involved with Teatles just requires you to enjoy Beatles.

While I take putting the zine together seriously, I don't take myself seriously. I am a rather daft man. I'm not looking to impress anyone, just to share in my Beatles enthusiasm. And I think there is something very Beatles about that. They made brilliant music and obviously worked very hard, but they could also be very funny and very silly.

As for Twitter – I don't really know what I'm doing! There's more than enough narkiness on there so I'm happy to be a little distraction from that. For the last year or so I've been tweeting a Teatle a day, in the order that I found them. All I do is look at the photo, take a moment, then tweet whatever thought comes to mind. Usually silly to be honest. And seldom terribly informative. And I'm not even sorry! Well, maybe a bit.

The Teatles – magazine and Twitter account – has come to be a very interesting and easy way to interact with the Beatles' story. For example, our viewing of otherwise passive-aggressive-tension-laden-Beatles-era photos (Get Back, etc.) is made less intense when you've got a teacup or pot to look out for, when the focus is made to be something other and maybe better than everything in the picture that was going wrong. Do you have any theories as to how that's become possible?

I think I know what you mean. The only way I make sense of it is this – The Beatles have

had such acclaim and fame as to become almost God-like figures, untouchable and holy. So it can be a little bit intimidating getting into them. And as we all know, there's always someone somewhere who will gatekeep and make you feel like you have to prove yourself or some such nonsense. Seeing them drinking tea is just a little reminder that they are normal. They could act the big star (and I'm sure at times they did) but their tastes were not so different to ours. And tea drinking is such a welcoming, cosy, shared experience. I'm sure it's the same in households all over the world, the cry of "I fancy a cuppa, anyone want one?"

I ran an interview with Kevin Harrington (who you see doling out the teas in Get Back) and he said that he would make tea for whoever was around. Not just the Beatles. That could be us! You know?

I happen to think (without too much supporting evidence) that tea was a comfort to them. They led pretty weird lives, but tea was a reminder of home, of family. No matter where they were or what they were doing. It probably gives us a little vicarious sense of that too, watching them drinking it.

One of your Teatles issues found its way to Ms Pattie Boyd - could you tell us the backstory?

She asked for one and I sent it to her! I've sent her a few now and she always messages her thanks. She has been very nice and very supportive. The lady likes her tea!

I must admit I get a bit worried that Paul will find a copy and send me a cease and desist. I worry about all sorts of daft things.

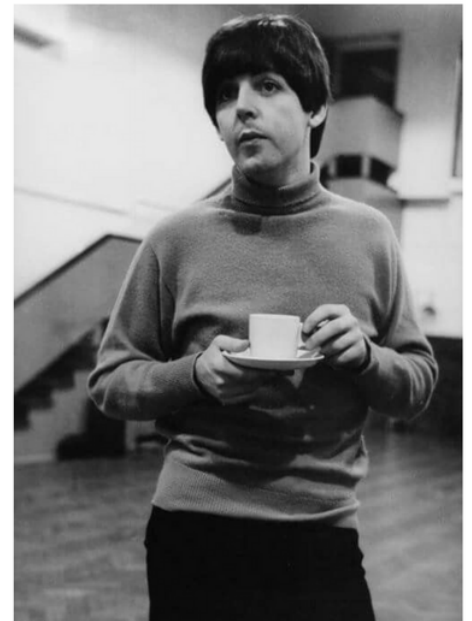
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TEA POWDERED POP.

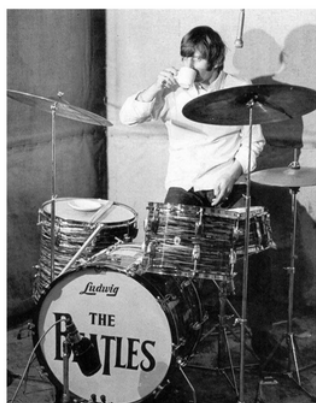


HAS ANYONE EVER SEEN MORE BENTINI?!



I LIKE THE DELICATE WAY HE HOLDS THIS CUP

Are there any funny, tea stories with the Beatles that you've come across since the time you started this project? What's your favourite one?



IT'S RINGO INNIT

One thing that amuses me, and you see this in *Get Back*, is that in the studio or control room, they never had tables. They'd end up with teacups teetering on amps and mixing consoles or strewn across the floor. They didn't have guitar stands either. Madness.

I really like the story of when they were supposed to be recording their (daft) German singles in Paris and they didn't show up. George Martin went looking for them, on the bounce, and found them back at the hotel drinking tea with Jane Asher. He described it as like the Mad hatter's tea party, with the red-headed Jane as Alice. He paints quite the madcap scene. He gave them a right telling off too!

I also liked reading of George (circa 1968) asking for one and half or one and three-quarters sugars in his tea, depending on his mood. Tricky bugger!

*Has the way you consume Beatles 'content' changed after you began the magazine? Are you constantly on the lookout for tea and tea-related things? Does that make watching *The Beatles*' content more or less enjoyable?*

I must admit that finding a new Teatle gives me a real buzz! And if that makes me sound like a real saddo, then so be it! It's a strange thing though that I simply don't get bored of looking at the Beatles. They were absolutely photogenic. Looking for tea is just an excuse really!



COSY AT HOME

What is more enjoyable is that for the first time in my life I'm able to really share in Beatles – and Twitter, for all its faults, offers a brilliantly diverse bunch of people to do it with. Teenagers in Rio, pop stars in Cardiff, students in Delhi, pensioners in New York – it's amazing. I certainly don't take it for granted.

The day the first trailer for *Get back* came out, and I awoke to dozens of messages on Twitter, is honestly up there with the best days of my life!

How do you take your tea?

Milk, two sugars. Thank you. I've taken to using demerara at home too. Luxury!



YOU CAN SEE RIGHT INTO HIS TEA

SIMON OSBORNE

on

COMEDIANS, CULTURE AND THE POLITICS OF COMEDY

Actor, performer, and most importantly pretend Prime Minister in the critically acclaimed television series Blackadder (1983-1989), Simon Osborne was kind enough to speak with Ira Sinha and Ananyaa Murthy on his experience working in comedy and his thoughts on humour and political reactions to it today.

@SimonOsbornePTY on [Twitter](#)



History and comedy is not a combination we often see in India. Important historical figures are treated with a sense of fear and are rarely the subjects of comedy. Why do you think the British are so accepting of satirising the past?

I think it is partly that the British have always made fun of political figures that has always made it acceptable.

A lot of the ideas that Britain had in the early days of writing comedies was from the Ancient Greeks.

They were always making fun of political leaders both their own and others. In the 1700s and 1800s there were a lot of cartoonists in England that would make fun of leaders - including Pitt the Younger - and this was still acceptable. I think you need to be able to laugh at yourself sometimes, and this includes actors, politicians, and great leaders.

Do you think comedy on television has changed vastly since the 80s? Would Black Adder be as big of a hit now as it was then?



Pooh to you with knobs on!

Yes, I think comedy has changed vastly since the 80s. There are very vocal groups who find absolutely everything offensive, and this makes Film and TV companies afraid to do anything that maybe complained about.

A lot of comedy is making fun of someone or something or a situation. This need not be nasty though, and as I said I think we need to be able to laugh at ourselves.

The current climate has hindered innovation with TV companies feeling they are unable to make the type of things they made in the past while also being afraid to make anything new.

This is why I hardly watch anything new. Most of the comedy I watch is from the 1970s and 1980s, and most of the films I watch are from the 1930s to 1960s.

So, no Blackadder could not be made now as things are, but maybe that is not a bad thing. Some things need to be left where they were, and bringing things back can often lessen the greatness of the original.

Clothes and hairstyles are ever evolving. When we watch Blackadder, the elaborate costumes and pretentious wigs which were once considered prim, proper, and had some purpose now seem a bit absurd. When or how does utility descend into silliness?

I think fashions often very quickly turn ridiculous when looked back on, and in modern fashions that can happen very quickly. We don't have to look back to the Georgian Era to find ridiculous fashions, just look at Western fashions of the 1980s.

I myself have little interest in modern fashions, and most of what I wear comes from the 1920s to 1950s. Some things are timeless, and that is the same in England and in India and many other places. Where things become easy to make fun of is when people follow too closely to the latest trends. Some people don't mind looking ridiculous as long as they think they look fashionable. This is the same whether it is wearing an enormous collar in the Elizabethan Era, an enormous wig in the Georgian Era, or an ill-fitting pair of jogging bottoms now.

Blackadder is a wonderful combination of intellectual comedy juxtaposed with absurdity, as we see with Pitt the Younger trying to be a responsible PM while trying to cope with the challenges of adolescence. Why do you think this combination works?

I think comedy should be intellectual but also more obvious and physical at the same time. Intellectualism on its own can be too dry for some, and some may feel excluded. Physical or Slapstick humour on its own can be seen as being too silly, and some would think it perhaps childish.

Where it works best is where intellectual or cleverly written dialogue is then suddenly

Slapstick. If written and performed correctly, the two styles should complement each other. This works particularly well if there is some truth in what is being said or done. Comedy is often most effective when there is reality within it.

You were a teenager when you starred in Blackadder, and you say on your blog that it was your ambition to work in comedy. Has your perception of comedy changed after being in Blackadder because you were no longer an outsider to it?

I grew up listening to things like the Goon Show on the radio, and watching sitcoms like Dad's Army, and Fawlty Towers, and shows like Monty Python, Not the Nine O Clock News, and The Young Ones. I have always had a love of comedy, and I think laughing is important.

By the age of 11 I was already a professional actor working in TV, but I didn't really do much comedy until Blackadder. I was already a huge fan of Series 1 and 2, and so being asked to be in Series 3 was just what I wanted.

I think it did give me more of an idea with writing comedy while watching the writers work on the scripts every day, and as the cast were allowed to change things and try things out this made it a wonderful thing to work on. The writers, the cast, and the BBC were not afraid to try new things back then, and I think this was Blackadder's strength. That one role suddenly made me known as a Comedy Actor, but most of what I had done before was period drama type stuff. I had varied roles after Blackadder, but I think anyone who has heard of me still thinks of me as that comedy role all those years ago. I'm quite happy with that though.

What inspired you to get involved in comedy, of all genres?

As I have said, I grew up listening to comedy on the radio and watching comedy on TV. My father introduced me to the comedy of the Goon Show, and from that I found things like Monty Python. I was never interested in sport, I wasn't tall, but I found I could sometimes make people laugh. This helps you get away with more things than you may have done were you not funny.

Making people laugh is very important. Historically, the British have always been known for being able to laugh, even when going through very hard situations.

I am still not tall, I am still not interested in any type of sport, but I hope I can still make people laugh.

Why do you think Blackadder reaches contemporary audiences?

I think Blackadder still reaches people for two main reasons. The first is due to people who remember it from their past and want to relive watching the same things they



**I'd rather have a runny nose
than a runny brain**

knew when they were younger. The second is that it is set in an historical period from a long time before it was made. If something is made now and set in the present day, then in 20 years' time it will look dated and old. If it is set in another historical period, and it is well written, performed, and made, then it stands the test of time much better.

I have studied history, and I am always learning more. Many people have told me that watching Blackadder is how they first got into liking history. From there they became interested in learning more and finding out which things were real and which were added for comedy. Many are still surprised to find out that some of the more funnier seeming things are the real bits.

How do you think a Blackadder interpretation of Johnson-Truss-Sunak would play out?

I think something in the style of Blackadder but showing our modern politicians could work quite well. Here, as in many countries, we seem to be in an age of ridiculous characters leading us. If Johnson wasn't real and had been invented by comedy writers, then no one would have believed him to be convincingly real enough. I think much can be said of the leaders of many nations at this time. Almost too much in reality to need to make up anything to make it a comedy.

Could you please share any contemporary comedy acts/shows that you enjoy? How do you think it's different from comedy that you were involved in in the 80s?

As I have said, I don't watch a lot of comedy that is made now, but I did like Space Force on Netflix. Series 1 was new, different, and funny, but I didn't think as much of Series 2.

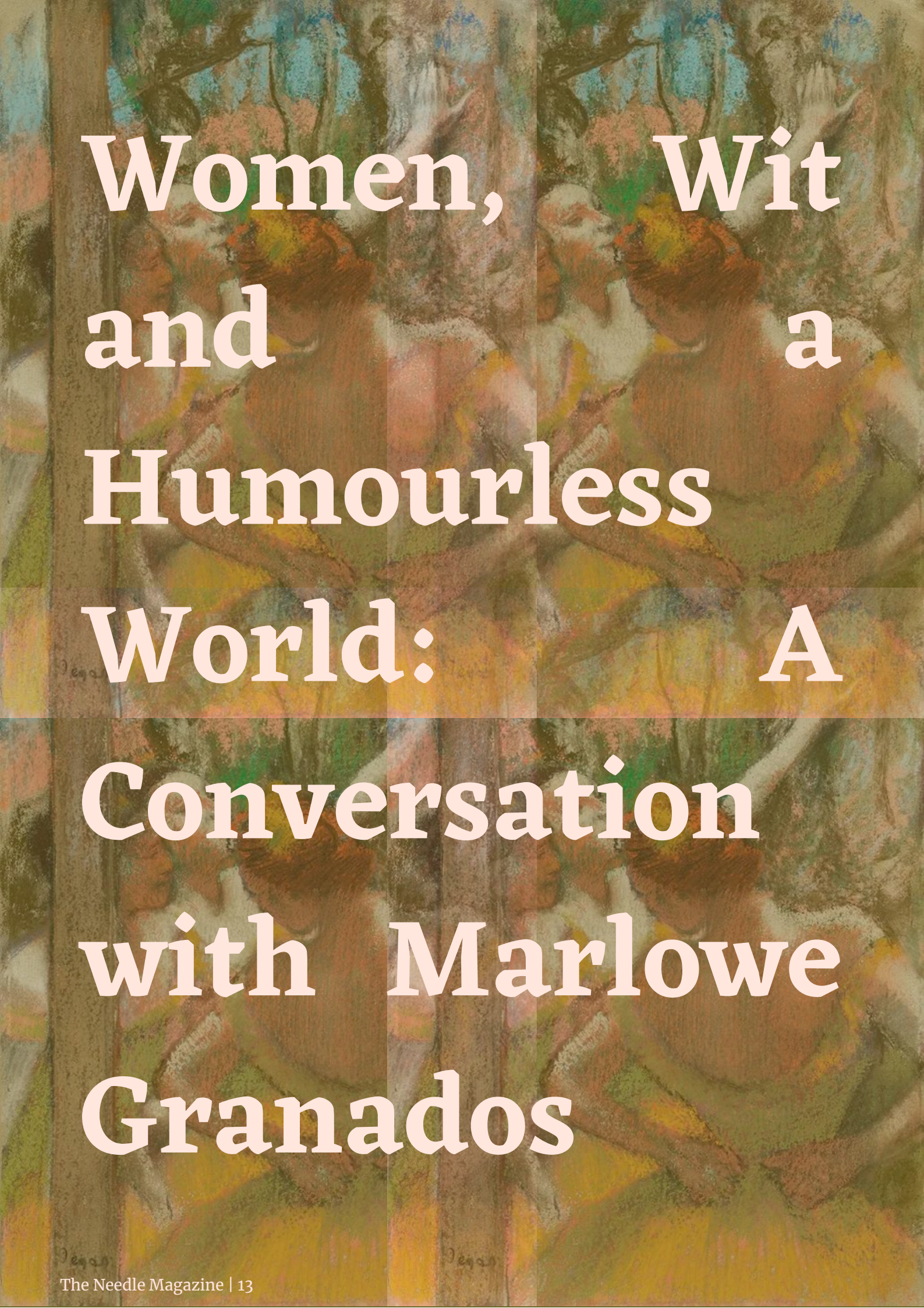
There is a lot of comedy within dramas too though. Many of the best action or drama series are made so good by adding a humorous side to things.

Things like Blackadder were made in a time of less restrictions, and where companies like the BBC were willing to take chances. Most of that has gone, but hopefully will one day return.

What is the most memorable experience from your time working with the cast and crew of Blackadder?

I have so many memories of making Blackadder. Rehearsals were full of Hugh Laurie putting on funny voices and playing the piano. Rowan was always pulling faces, and Tony had to stop himself swearing if he got something wrong.

During the filming Rowan was still pulling faces and trying to get the rest of us to laugh when we were filming scenes. I think you can see I am finding it extremely hard not to laugh during the Pitt the Toddler Scene with the Prince. The whole thing was full of laughter.



**Women, Wit
and a
Humourless
World: A
Conversation
with Marlowe
Granados**

Marlowe Granados' debut novel 'Happy Hour' is a radical exploration of femininity and fun in these tumultuous times. Ira Sinha and Ananyaa Murthy spoke to the Toronto-based writer about glamorous feminism and the problem with self-seriousness. Her writing has also been published in The Cut, Harper's Bazaar, and Elle.

@marlowetatiana on Twitter

Your novel *Happy Hour* is a story that combines so many aspects of (the female) life. One of the most important elements of the story is the very strong ideas of female friendships and resilience of young women that emerge, especially in spaces that have come to be seen as unimportant, or trivial. The 'party' space, for example. Throughout the book, it is through Isa and Gala's experiences – the "party girls" – that you seem to be critiquing the dismissal of such stories or experiences, without adopting a purely political or bluntly critical language and plot. You have, instead, employed humour which has rendered this story uniquely gripping. How did 'humour' turn out to be the lens that you chose with which to both introduce and view the glamorous side of the female experience?

I think a lot of life is funny. I've always leaned that way, anyway. The politics of the novel are very much about taking lightness seriously. Women have a particular deftness where one minute we're crying, and the next moment we're laughing. A lot of the time this happens when we're with our friends.

I don't like to feed people a lesson or a moral, very much like the girls going around New York freely. Readers should make their own decisions, while also experiencing a little discomfort adopting someone else's stylized worldview for the length of the novel. I also just prefer laughing over anything else. People hate when women laugh!

Some of the best parts of the story are those that find Isa and Gala in intellectual spaces where the two of them, rather than getting instantly intimidated, resort to actively and carefully analysing the difference between the two worlds, or individuals. It's impossible not to laugh, especially when you write things like:

"Saying things like "I really wanted to explore the themes within so-and-so" must be agonizing"

This particularly is a favourite because as a student, that's exactly the sort of thing I write or think. That makes it relatable, and it feels ridiculous. What are your thoughts on the power of humour as a literary tool to offer possibilities of relatability?

I think the girls are sensitive to people's posturing. A lot of these people are trying very hard to keep up appearances. I never wanted there to be a sense of venom, bitterness etc. within the critique, there's an earnest sympathy the girls have. In a way, they do feel sorry for a lot of these characters because they are trapped in a world of pretence. I think the meanest thing they do is wink to the reader, inviting the reader in on the joke. There's a reason people have to talk like that or write like that and it's often because of whatever scene or institution they're involved in. Isa and Gala don't belong to any institution so they can look in from the outside and ask why.

You have in several interviews emphasized the fact that the characters in your novel are “having fun” rather than trying to scoop out a political existence or actively making an empowering feminist statement, which is something that emerges from the plot instead of being spelt out, either by you or The Girls. This is interesting when paired with the very consciously funny and even mocking tone of the book. Could you tell us, then, as the writer, what you were attempting to convey through this novel in terms of its humorous approach to an increasingly political and vocal society?

I always wonder what the line between propaganda and storytelling is. Honestly, if I was to use any political or intellectual language in the novel I would feel intensely embarrassed. I think it’s better to allude to things than really write in a manifesto. I have confidence in the reader to connect the dots—I think writers should really have more confidence in their readership. Basically the girls are in the US without visas, they’re going to have to work for cash. They’re young women moving in worlds with men of varying power. Everything about that has a political slant to it. It’s in a lot of the experiences and reactions that they have in the many situations they get into. I think the subtlety of the novel made it hard to get published, but eventually the publishing world got there.



Which humourists have you been following? Who has inspired your work the most and why?

I love Anita Loos, Rona Jaffe, Nora Ephron. Jean Rhys is funny but a lot of people cast her as the queen of tragedy. When something bad happens to me I usually take it on the chin, and I think a lot of these women have that approach as well. Oh, and my friend Serena Shahidi. She has the perfect kind of feminine sense of humour.

Do you think humour can be used as a means of “gatekeeping” by the (pseudo) intellectual elites?

I guess you mean if humour can easily be excluded from this kind of intellectual consideration. I think people still think something witty or humorous can't be saying something truthful about the world that carries a real weight. Of course the more we look at films right now or novels, the things that are up for prizes are often wrenching. I'm hoping the tides will turn soon. I think I'm proud to be a part of that change, there's enough dread and tragedy around. I would prefer to move towards pleasure and joy and beauty.

What, to you, is essential for a good humour-driven narrative?

Being cruel is easy, and I think it's cheap. There needs to be a thread of warmth to your humour. Playing with wit and having a few good bon mots work, too.

There is a common misconception that to find humour in something can end up trivializing it. What do you think is the difference between the two things?

I think it just depends on your proximity to whatever the situation is. You can laugh at something terrible happening because that's your first reaction, your first contact to it. I think you also laugh when the situation is further in the past, to kind of shed whatever heaviness there was. If it does trivialize, it only does so briefly.

We've frequently heard the phrase 'learn to laugh at yourself'. Why do you think that's important for survival? Is it because it possibly cushions the blow of self-criticism?

God, I hate self-seriousness. It's a trap of your own making. I laugh at myself all the time because I know and accept that I can be ridiculous. It's about being self-aware, too. You can't be too precious, once you're too precious you set yourself up to be disappointed. I believe in a much freer approach, a little “fuck around and find out.”

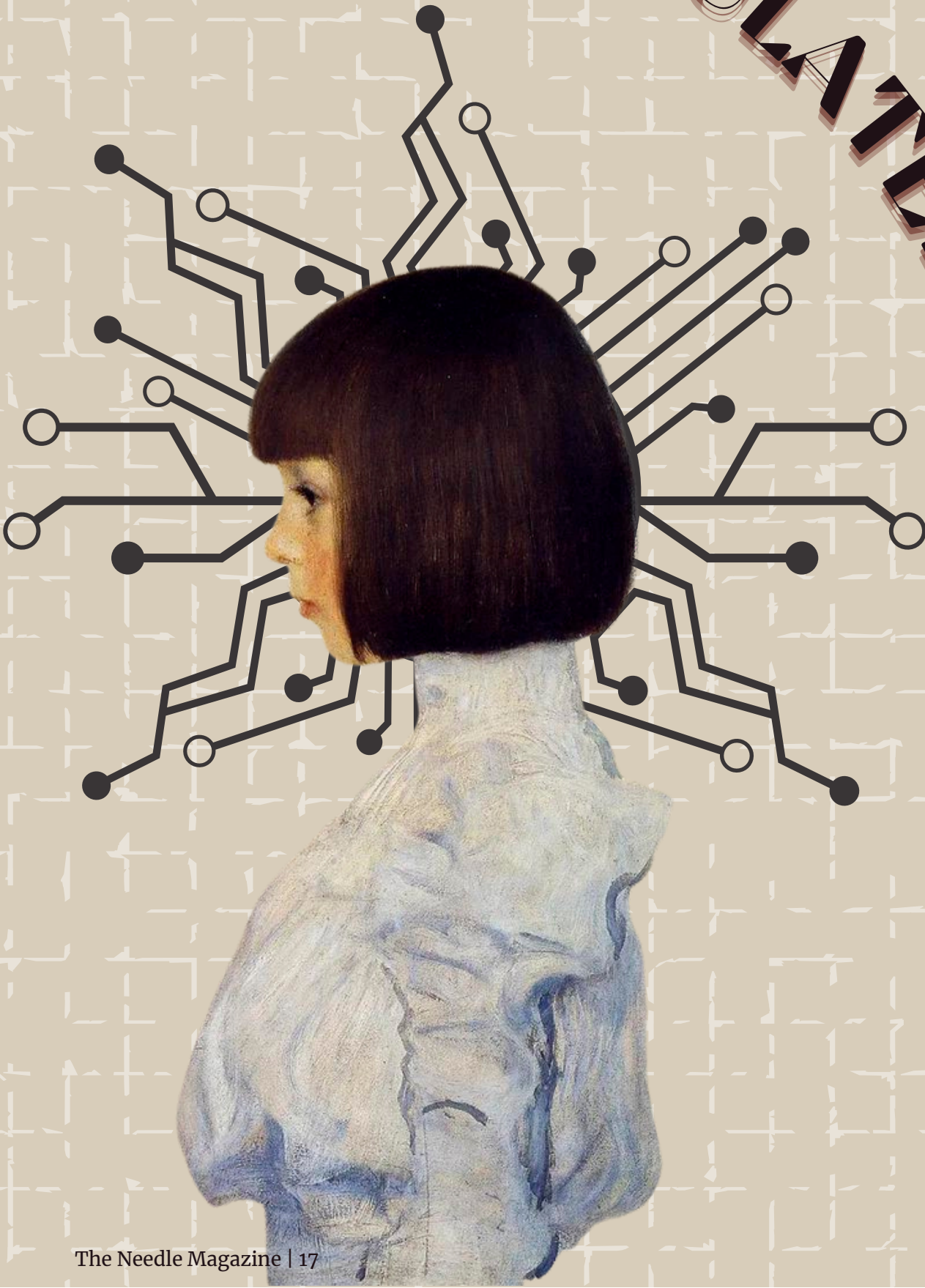
How do you imagine a world without humour would be?

I wouldn't be around to know. I wouldn't be able to stand it!



Jayendra Singh's

SIMULATED LOVE



It was just a touch, which did all the work,
Our Chemistry was as perfect as Swiss clockwork.
You had my attention by hook or by crook.
In no time you had me hooked,

Your subtle responses, your subtle shade,
The banter we shared, was love's accolade
People started noticing me, dancing in joyous twirl,
My friends were asking me if I had found a new girl.

But after a fortnight, there was no response,
You abruptly disappeared, as a flame extinguished in a sconce.
The days were tasteless without your texts, every day I felt stale,
My mum asked me why, honey, you look so pale!

They all lied to me, she lied to me! I never knew it was a trap,
I am never downloading, a free girlfriend app!



SANIA SANJAY BAFNA'S

ANOTHER WORLD

Did I have way too many lonely, Saturday night drinks or do I really see a bewildered young man dressed like a monarch here at a subway? Is Prince Charles, out to look for funeral destinations-too soon to crack these jokes? But anyway, who the hell is he?

"Pardon, my lady," he rushes towards me, doing a bad job at masking a stressed look, "Would you be kind enough to direct me to the nearest lavatory?"

"Direct you where?" I ask confoundedly. After a beer burp I continue the thousand questions on my mind, "Have you time travelled? Are you lost? Which period are you from? Have you met Hitler?"

"Jesus woman! How drunk are you?" Now he is the one giving me a dubious look, "I am an actor and just completed my audition. Could you quickly tell me where the loo is. I want to pee real bad!"

I point out to my left-giving directions to the poor critter. He shouts a rushed thank you and runs, clutching his fluffy pants.

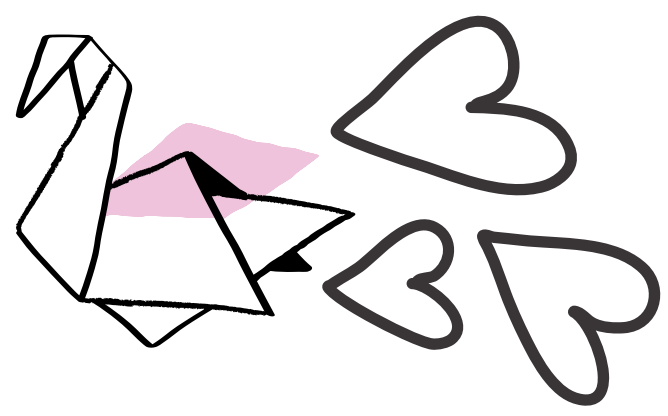
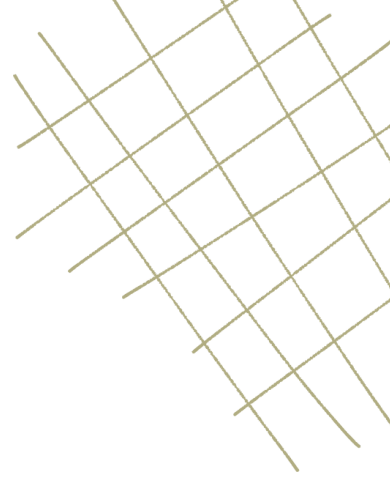
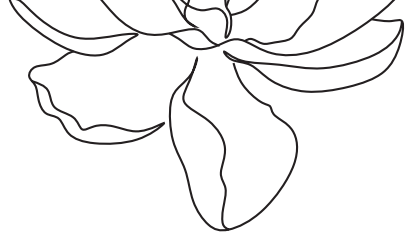
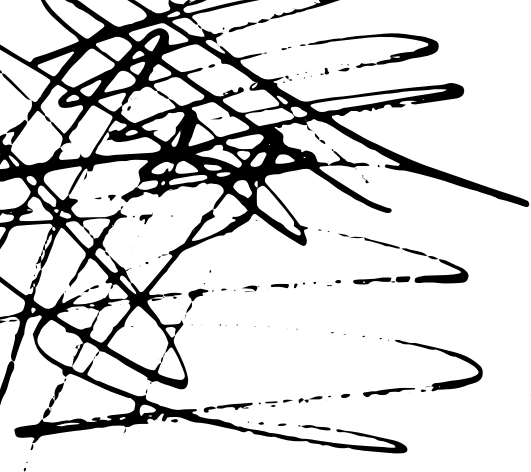
Maybe it's the alcohol or just something about this night but I laugh as I see him slither in the wrong direction, I gave him knowingly.

Grey Hair

Today I faced what most I feared
My very first grey hair appeared
It stood out boldly in my hair
I couldn't believe that it was there
I hated it, if truth be told
It shouted to me, *gee you're old*
I was not about to scream and shout
Instead I pulled the sucker out.

GARISHMA BATRA





WELSH RAREBIT WITH CHUTNEY

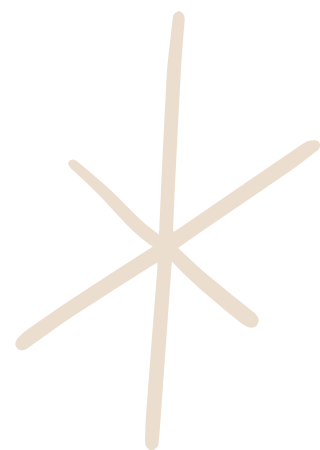
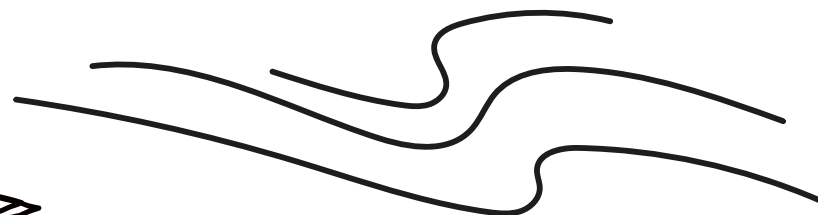
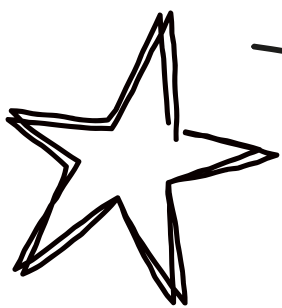
by

Maithreyi Karnoor,

writer, translator and pronouncer of
Llanfairpwllgwyngyllgogerychwyrndrob-
-wlllantysiliogogoch

featuring

Rhys Hughes



Rhys Hughes

What's the time, babu?



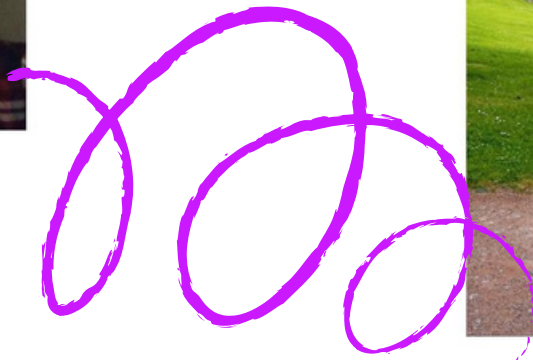
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Oh no! You are not going to leave, are you?



If I do, I will take you along as my Common Wealth.



I'm not common. I'm rare and precious wealth.

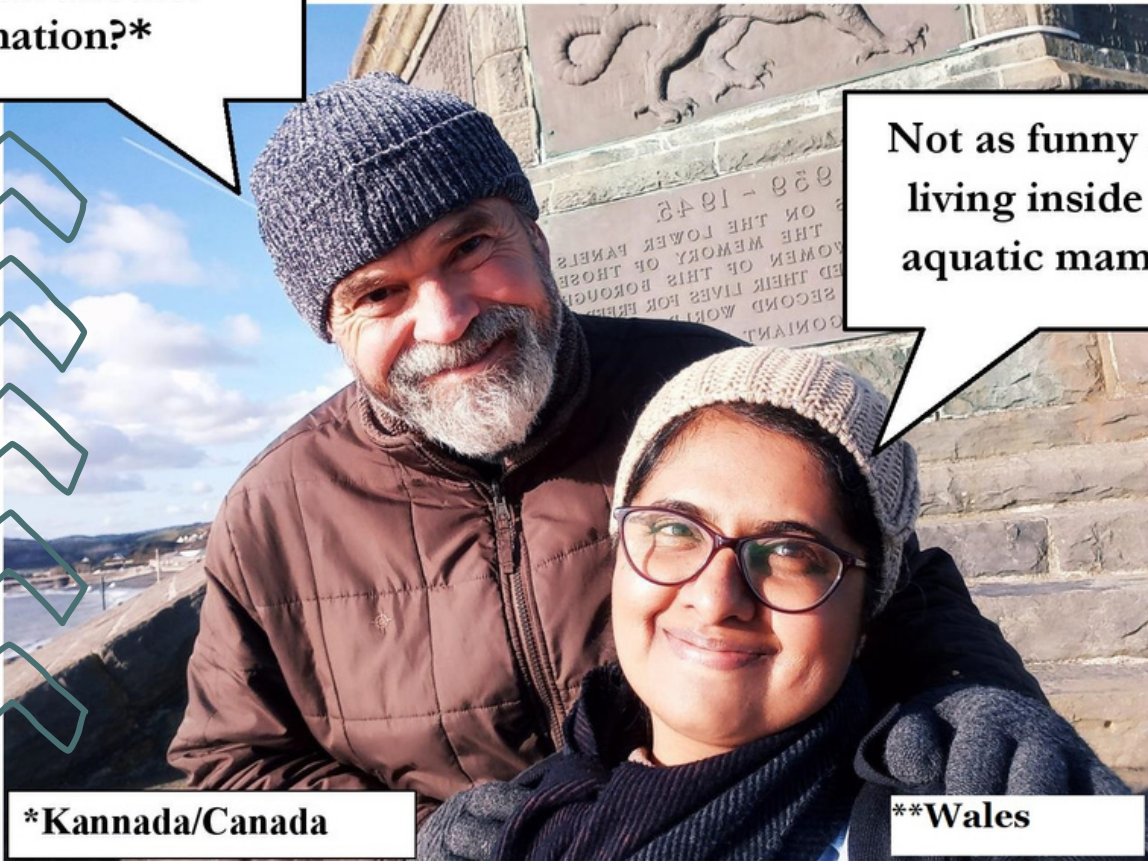


Maithreyi Karnoor



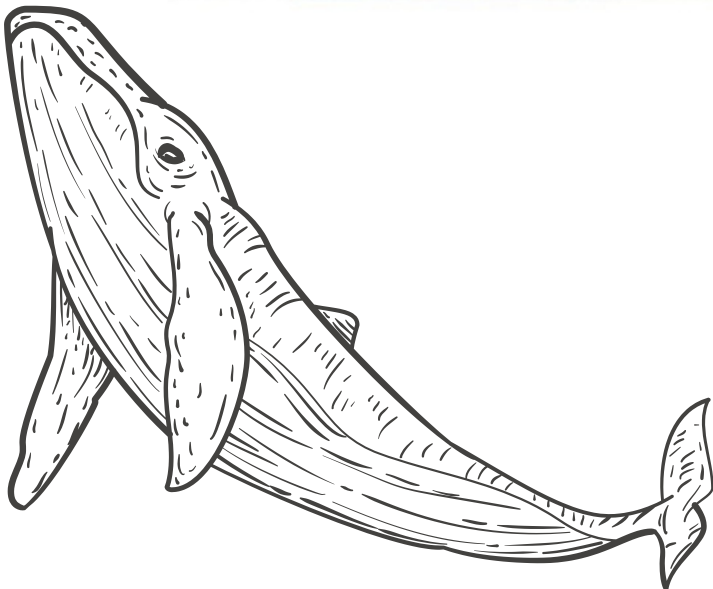
Isn't it funny that you speak another nation?*

Not as funny as you living inside large aquatic mammals.**



*Kannada/Canada

**Wales



Doogna daroo dena
parega!



No, sweetie. That's
not how we ask for a
double gin and tonic
in Hindi.





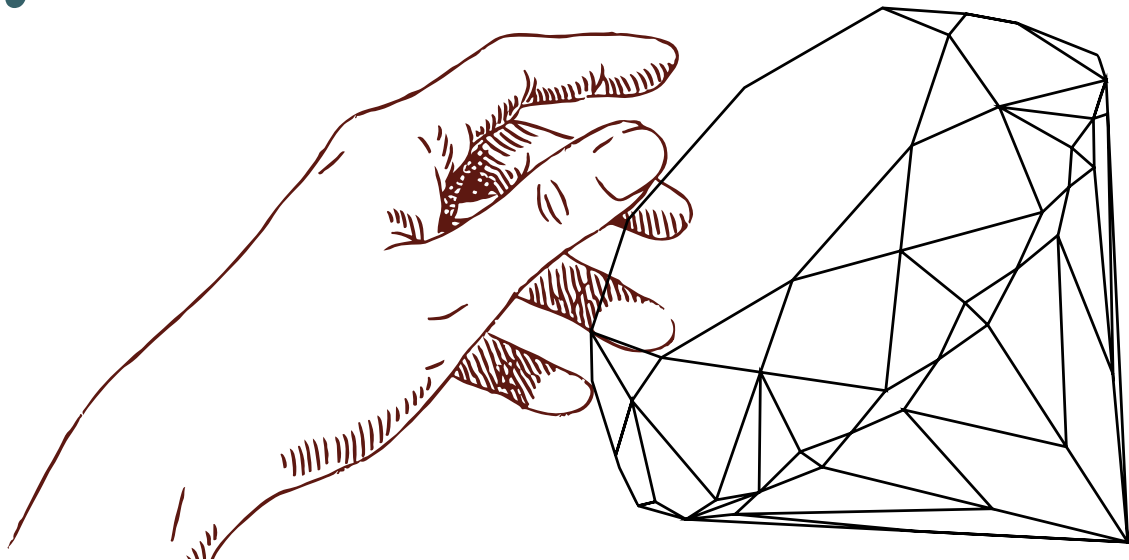
Let me pasteurise the milk for you.

Why? Are you saying I am incapable of doing it myself?

No. I mean it's a cultural difference. In India, we open a packet of milk into a pot and boil it. In the UK, you get rival dairy farmers to fight each other, usurp the winning farmer's cows, banish the losing farmer to Burma, write poems about roads to Mandalay, buy pre-pasteurised milk in cartons from Tesco and make 'chai tea'. It simply takes longer.



Bring back the Koh-i-doodh.



THE DUDE ABIDES

Siddhartha Bhasker



I watched 'The Big Lebowski' in college. It was night and my hostel room was dark. A frog was croaking outside. I don't remember if it was raining or not. It might have been. I do remember I was smiling and laughing. Alone in the room like a madman. I had heard the word dude used on me before. I had also used it on others. But I never knew what the word meant. Or who was a dude? There is a history behind this word. The movie, I think, forever changed the way the word will be used. There is a whole religion, Dudeism, based on the lead character of the movie.

The movie is a story of a stoner played by Jeff Bridges who is named Lebowski. He prefers to call himself dude. His friends call him by that name. He shares his name with a rich man who has a trophy wife. The movie starts when a porn king confuses between the two Lebowski's. The movie then unravels into a complex plot. The dude has two friends with whom he bowls regularly. One of them is Walter, a big mouth, plump Vietnam veteran and other is the mild-mannered Donny. Walter does not take any shit; in fact, he believes in giving shit. And a lot of shit does happen in the movie.

'The Big Lebowski' is one of the earlier movies of the Coen brothers. It came just after Fargo, which was well received. I heard in an interview of Julianne Moore, who acts in the movie as the rich Lebowski's daughter, that when the movie was seen by critics, they could not make any sense of it. They did not understand where to stack it, what labels to give it. I consider it one of the best compliments to a work of art, if it cannot be bundled into previous works or trends. Such work stands on its own and sometimes creates a new wave or movement.

What makes this movie so funny? One reason is Jeff Bridges and his understated acting. The movie portrayals of stoners have often created a halo out of their characters, making them excited, funny, over the top. Jeff Bridges or the dude is never over the top. He is consistently understated. And he speaks like a true dude who does not care about most things in the ortrayals of stoners have often created a halo out of their characters, making them excited, funny, over the top. Jeff Bridges or the dude is never over the top. He is consistently understated. And he speaks like a true dude who does not care about most things in the world, does not get violent even when people are after his life, someone who has a Buddha like personality, sans the enlightenment. His lines are funny too. For example, when he meets the rich Lebowski, he calmly says that 'Let me explain something to you. Um, I am not "Mr. Lebowski". You're Mr. Lebowski. I'm the Dude. So that's what you call me. You know, that or, uh, His Dudeness, or uh, Duder, or El Duderino if you're not into the whole brevity thing.

Walter is extremely funny too without even trying to be so. He is a true and loyal friend to the dude, always full of advice and suggestions for him. He stands for honesty, like when he takes out his gun to make sure the bowling points are not given to a rival team because the bowler overstepped the line. But then he could overdo it by keeping the money meant for the kidnappers of the rich Lebowski's wife simply because he believes that the kidnapping is staged. Walter loves Donny even though he is always putting him down. In the end, when Donny dies, Walter gives a moving speech while throwing away his ashes.

The movie is famous for its one liner dialogues. There are so many of them, it is impossible to produce them. I was also intrigued by the extremities of the character played by Julian Moore, especially the scene of her entrance. The very fact that she wants a child with dude because she wants someone who will not interfere in child rearing sounded pretty strange to me when I watched it in college. Then we have the gyrating Jesus who wants to defeat dude and his friends in bowling. I am sure if the movie had released in the age of social media, he would be a material for the meme fest.

Sometimes I think why don't we make such movies in India. Can there be a man like the dude on the Indian film screen? How will he be? In current times, will the movie be allowed to release? Who can play the dude among the Indian actors? I remember watching Laal Singh Chadha and feeling the difference between the acting prowess of Aamir Khan and Tom Hanks. Hanks, I felt, was understated in his role in Forest Gump as a town idiot, whereas Aamir Khan with his mannerisms, overdoes it.

The dude is not someone who has high ambitions and cunningness. The dude lives his life on his own terms. The dude abides but only when he feels like.

THESEUS AND THE 6 LABOURS BUT IN JGU

Tharun CM

Theseus was at Amul, a place always filled with people who are hungry for food and adventure. Young Theseus knew he was late for his class but still decided to wait for the fries that he had ordered. The staring contest between him and the vendor was real. After 10 minutes of looking into each other's souls, he took the fries from under the table and gave them to Theseus. Astonished by his new identity as a man with fries who has to walk to JSAA without losing any of the fries, he started walking.

1. Right outside Amul, he crossed paths with the wild beasts of Jindal, the four-legged floofs of the campus. Three dogs now surrounded Theseus. Wagging their tail, they slowly charged at him with the puppy face. But brave Theseus did not budge from these mortal distractions, he walked past, shooing them away.

2. A little further, he saw a smog-spitting machine, the fumigator making its rounds. Its favourite snack is the bug, but anything the smog touches it spoils. Theseus was well prepared. He wore his N99 mask, covered his head with the hoodie, and held the fries shut with both his hands. The fumigator passed by him, and the air cleared out once again.

3. He could hear the sirens, a ton of metal moves along the campus so fast, sometimes it has people inside it, sometimes it wanders with no destination. The ambulance, while it has to save lives, is always close to running over anyone.

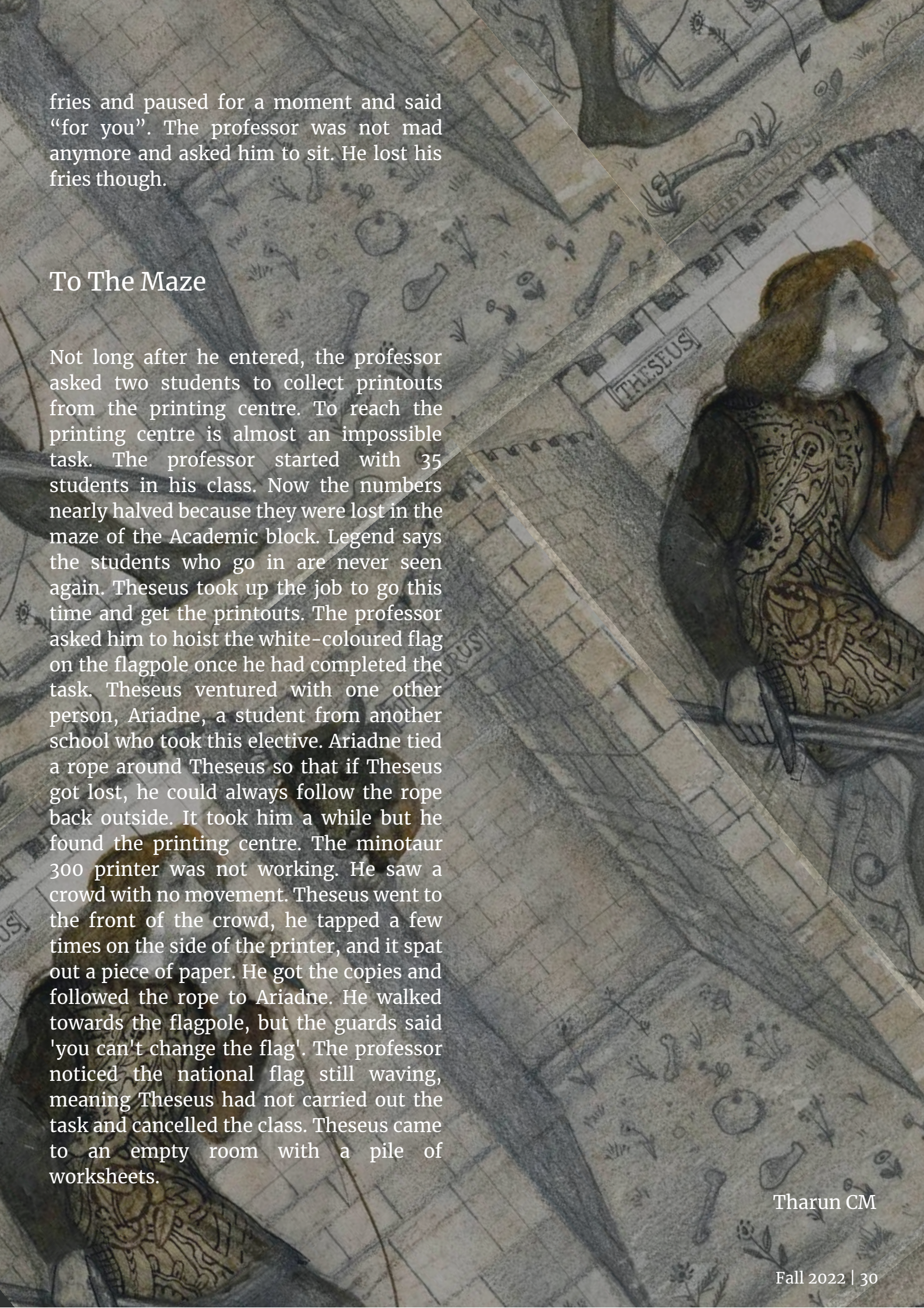
The ambulance was moving towards him Like a raging bull it charge at him, but mighty Theseus stepped over the pavements and dodged with his life.

4. There was a brief moment of silence, for he wasn't expecting what was about to happen. Out of the bushes appeared who he thought was a friend, but little did Theseus know, that the friend wanted to split the fries. Right before the friend blocked the path, Theseus did a pump fake, pivot spin, and ran telling his friend that he was late for class.

5. He sees a professor, whose assignment was due yesterday for which he hasn't read the brief yet. He knew if he crossed paths with the professor, it would end in his defeat. The ambulance that had crossed him before came to aid. He hid behind strangers and jumped to the other side of the ambulance and finally, he reached the gate to JSAA.

6. The gate is guarded by security, with a notebook that needs to be filled with your name. He is stopped and asked to write his name in the book. But Theseus does not want to waste his time. He told them that he had already entered his name in the note already and asked them to check it.

While they were flipping pages, he walks unnoticed to the studio. He enters the class 15 minutes after it commenced. The professor does not look happy. He asks him where he was. He said he was getting

The background of the page is a complex illustration of a labyrinth floor. The floor is composed of many small, irregular tiles, each containing a different symbol or drawing, such as a skull, a flower, a leaf, or a geometric shape. A large, dark, ornate figure, possibly a woman in a patterned dress, is seated on the right side of the floor. The overall style is reminiscent of a medieval manuscript or a detailed architectural drawing. The text is overlaid on this background.

fries and paused for a moment and said “for you”. The professor was not mad anymore and asked him to sit. He lost his fries though.

To The Maze

Not long after he entered, the professor asked two students to collect printouts from the printing centre. To reach the printing centre is almost an impossible task. The professor started with 35 students in his class. Now the numbers nearly halved because they were lost in the maze of the Academic block. Legend says the students who go in are never seen again. Theseus took up the job to go this time and get the printouts. The professor asked him to hoist the white-coloured flag on the flagpole once he had completed the task. Theseus ventured with one other person, Ariadne, a student from another school who took this elective. Ariadne tied a rope around Theseus so that if Theseus got lost, he could always follow the rope back outside. It took him a while but he found the printing centre. The minotaur 300 printer was not working. He saw a crowd with no movement. Theseus went to the front of the crowd, he tapped a few times on the side of the printer, and it spat out a piece of paper. He got the copies and followed the rope to Ariadne. He walked towards the flagpole, but the guards said 'you can't change the flag'. The professor noticed the national flag still waving, meaning Theseus had not carried out the task and cancelled the class. Theseus came to an empty room with a pile of worksheets.

EDITORIAL

CONTD.

Eric Idle, Hugh Laurie, Simon Osborne, Chris Addison, Marlowe Granados, Michael Palin, and Huw Spink are just a few of the people that come to mind when we think of humour. Key figures in early and contemporary narratives of comedy, most rejected us but three - the very kind and inspiring Marlowe Granados, Simon Osborne and Huw Spink.

The journey from the highs of deluded hope to down-to-earth rejection is not an easy one. Older people in our immediate circles will say our sensitive persons haven't yet encountered real hardships, but we at Needle believe that what has been rejected here is not an invitation to be part of this very aesthetically selective magazine. Rather, this has been an outright rejection of us as fans, admirers and abandoned creatives looking for something to justify our high standards. Rejection is rejection. It's the difference between melancholy and euphoria.

So when those who did say yes said yes to us, it was an incredible and deeply important lesson in gratitude and humility, to look at those who accept you for you, and agree to answer questions by two strangers who claim their lives have been changed by their work. The little things.

①

Us, when we decided to interview cool people:

fantastic news

incredible synergy

through meaningful engagements

②

Them:

seek fundamental change

and transformation in your approach

Would you be willing to do an interview with us?

Thank you for your request. Cool Person's schedule over the next eighteen months is extremely busy. Therefore, due to time constraints, we are unable to add further requests to his diary. Thank you again for getting in touch.

③

quite actively engaged in improving

④

TERRIFIC NEWS:

Us:

Would you be willing to do an interview with us?

The Holy Trinity:

Love it! Email me

Consequently, we are

delighted to share

rich heritage of wisdom

Thanks and regards

THE NEEDLE
MAGAZINE

Acknowledgements

Guest Contributors	
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Artworks Used	
Portrait of Helene Klimt by Gustav Klimt	✓
Theseus and Minotaur in the Labyrinth by Edward Burne Jones	✓
Dancing Girls by Edgar Degas	✓

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