

K SHIVRAJ

A SUPER CAR

Replacing the California that was launched in 2009, the California T is fitted with a turbocharger. It is the first Ferrari after the F40 to feature a turbocharger — the ‘T’ in the name stands for turbo. A part of the downsizing strategy, the turbo makes the car more powerful than the one before. Putting out 560PS, the super car, at 3,855cc, displaces 4-litres less than the naturally aspirated engine of the earlier California. The front-mid mounted V8 direct-injection petrol engine is mated to a seven-speed twin clutch auto transmission.

Baby Ferrari? No way

Employing big metal paddles that are located just behind the truly multi-functional steering wheel, the California T, with a peak torque output of 755Nm of torque at 4780rpm, could be called the baby Ferrari. In reality it is not. Like any other Ferrari, the California T is beautiful. Attention is drawn to the prancing horse logo with its tail pointed upwards. The wide and low grille routes air to the engine intakes that occupy a good deal of the under-bonnet area. The lines that originate out of the grille, flow past the shapely lamps and contribute to the beautiful form of the super car. Marking the taut skin on the sides are the gills and the vents. The aerodynamic California T, as a 2+2 grand tourer, makes a fine mix of engineering and aesthetics. The focal point no doubt is the drop-top. True to a grand tourer, the roof folds with the flip of a toggle switch.

Driver-centric with the turn signals and wiper controls on the wheel rather than on the column, the California T is truly a super car. While the steering wheel does not look very different from that of a Formula 1 car, the trademark Manettino dial, the red engine start button, and the large paddle shifts just behind the wheel announce in no uncertain terms that this one’s special. Rather than waste time fiddling with the various switches and buttons on the steering wheel it is better to leave the task for later. Impressing with its brushed aluminium trim elements and finely crafted leather upholstery, the California T reflects in no uncertain terms that it is true-blooded. The contrast stitching and the prancing horse logo on the headrests as well as the steering wheel speak of a long tradition of building fine sporting machines.

If the large tachometer dial rightfully occupies the centre of the instrument console, on either side is an analogue speedo dial and a digital readout. The magnesium-frame electrically adjustable seat helps get the driving position right. Upon

pressing the red engine start button, the V8 unit comes to life. Tapping the ‘Auto’ button on the brushed aluminium centre console, pulling the right paddle and stepping on the accelerator pedal has the California T taking off.

Top speed of 316kmph

The engine emanates a crackling and popping sound as the revs rise. The engine management manipulates the maximum available torque, depending on the selected gear. Capable of doing 0 to 100kmph in 3.6seconds, the California T accelerates without relenting. The intensity of the thrust is such that the occupants are pushed deep into their seats. The super car, with a top speed of 316kmph, begs for an open road. The scenery blurs and the car progresses like a locomotive. Exerting a vice-like grip, it feels like it were running on rails. The P245/40 ZR19 tyres at front, and the P285/40 ZR19 tyres at the rear exert a strong grip.



PROS: Styling, performance, driveability, plushness
CONS: Expensive

Ferrari California T, which is the first Ferrari after the F40 to feature a turbocharger, delivers exactly what the driver wants

There does come a feeling that the rear is ready to power slide out of corners; the California T sure calls for some deft handling.

Verdict

The magnetorheological dampers of the California T use fine metal grains inside the hydraulic fluid and respond to electrical impulses, thus shifting the damping rate or telling it to go softer. To reflect the car’s touring orientation, the springs have been slightly stiffened. The super car tackles the twists and turns without a hint of roll. Surface irregularities are surprisingly well tackled. If the seven-speed auto-box responds well, the steering, lightly weighted, barely loads up in corners. As the horses let loose past 3000rpm, it feels direct. Superbly planted and controllable when running hard, the super car delivers exactly what the driver wants.

At Rs 3.45 crore, it is expensive, but it also makes the right noises and the right moves. Striking a fine synergy between the various elements — the engine, the chassis, the gearbox, the suspension, and the other bits, not to forget the drive modes that tweak the response, the California T is immensely drivable.

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The stylish COMMUTER

Achieving a top speed of close to 115kmph, the **Honda CB Hornet 160R** feels agile and stands out from other commuter bikes

Commuter bikes don’t grab attention. They are working machines and humbly go about doing their job. The same is not true any longer. Commuter machines like the Honda CB Hornet 160R draw attention. The 160cc bike may not be entirely new, but has been upgraded to BSIV. Apart from the option of double disc brake or a single disc brake, the CB Hornet 160R comes with an auto head lamp feature.

Looks stylish

Available in four attractive colours, the bike looks striking and stylish. The angular body panels are complemented by smooth flowing lines that create a shape that is well-proportioned. Contributing to its elegance are the funky stickering, short and stubby exhaust, petal disc, and the sleek-looking wheels.

Weights 138kg

Structured on a diamond frame with the front suspension made up of 41mm telescopic forks and the rear suspension made up of a monoshock that is preload adjustable, the bike weighs 138kg. The 162.7cc single-cylinder engine produces 15.25PS of power at 8000rpm, and a peak torque of 14.76Nm at 6500rpm. Breathing through a carburettor, the engine of the bike makes for a refined machine.

Five-speed transmission

Equipped with a five-speed transmission, the engine makes the CB Hornet 160R capable of delivering a strong performance. The engine may not rev as quickly as one may like,

but displays high level of refinement through the entire range. If this makes the bike a pleasure to ride, the engine, in a refined and gentlemanly manner, delivers performance that is complemented by the seemingly taller gear ratios. The taller gear ratios of the CB Hornet 160R present it with good rideability in town. There’s good availability of power in the low-and mid-range.

Acceleration is linear

The move to BSIV hasn’t led to any noticeable drop in power or performance. Acceleration is linear, and the bike responds to throttle inputs well. The taller ratios and linear acceleration do away with the need to shift gears often. If this makes the bike easier and enjoyable to ride in

the city, out on the highway the high level of refinement makes riding at good speeds easier.

Averaging 54kmpl

Clocking 0 to 60kmph in under six seconds, the CB Hornet 160R can achieve a top speed of close to 115kmph. Averaging 54kmpl under a mix of city and highway riding, the bike displays good ride quality. Various road irregularities are tackled surprisingly well, the softer suspension managing to soak the shocks well.

Verdict

The CB Hornet 160R feels agile. It is, however, not as corner-friendly as some of the bikes in its category. To be precise, the CB Hornet 160R han-

dles well, but is simply not the sporting machine that one may expect it to be. The brakes exert a good bite, and are capable of getting the bike to shed speed in a hurry.

Priced Rs 81,900 ex-showroom Delhi, the Honda CB Hornet 160R makes an impression in refinement and ride. Capable of achieving a higher top speed than many bikes in the category, the Hornet 160R is for those who are looking at a commuter machine which turns heads.

PROS: Refinement, ride, top speed
CONS: Could do with more handling prowess



Socio political awareness in films

While Marathi Films are reflecting the socio-political awareness, Bengali Films are heading towards mediocrity: echoed the voice of filmmakers from two different generation, writes **NIBEDITA SEN**



The connection with common people, the tales of their suffering, coping up and endurance are not being handled by the Bengali Films anymore. There are filmmakers who are competent but not committed. They are making three films per year but the dedication towards a specific film is lacking,” said director Goutam Ghose.

Comparing the current Bengali movies with the Marathi, Ghose



said that the Marathi movies are much more evolved. Marathi films resonate to the socio-political revolution that is taking place at present. He also said that Bengali Films are obtaining the credits of technological advancement. “In comparison to Bengali films, the Marathi films reflect their awareness in socio-political ground. Although they are evolving technologically but, none of the directors are coming up with striking cinema which can be remembered for coon’s age,” Ghose said.

“I made ‘Benaras- the unex-

plored attachments’ with a budget of just Rs 200. And this sought me a National award. Hence, I think the budget is not the parameter to judge a film,” young filmmaker Amartya Bhattacharyya said on being enquired about the budget as a restraint in filmmakers way.

Bhattacharyya won the national award for his cinematography in short fantasy documentary ‘Benaras- the unexplored attachments’. He has made seven short films and two feature films. ‘Khyaanika- the lost idea’ and ‘Capital I’ were featured in more

than 15 international film festivals.

“The bad cinema has started to improve which is good but the number of good cinema is coming down which is bad,” remarked Bhattacharyya.

Breaking away from all possible conventions, Bhattacharyya tries to express that the root of Indian cinema is much diversified and so he continues with his own experiments. He said, “It is the story that is changing, the cinema does not change. I am very rigid in experimenting with the rigidity of the medium. I want to create my own language which may or may not appeal to people.”

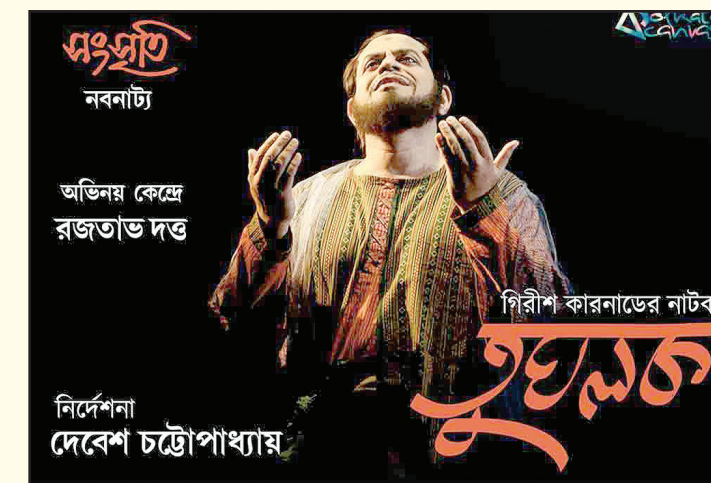
Speaking about the future of Bengali cinema, veteran theatre artist and filmmaker Debesh Chatterjee who have also directed plays like ‘Tuglaq’ and ‘Hayavadhana’ has said, “In comparison to the traditional form, today’s market is obtusely taken by commercial films. When audience will get bored of the nonsense and hulla-

baloo realizing the distance created between them and the reality, they will again start accepting the films that are connected to the circumstance and tells their own story.”

“As a director, I make a film for myself. At the end of the day, the orgasm is completely mine. If any-

ind Pansare, Kalburgi, and Gauri Lankesh, the society will be in grave danger,” Chatterjee said.

The director of Pink Aniruddha Choudhury prefers highlighting the social issues noticed that the experimentation has been reduced in Bengali Film industry. He said, “I don’t find interest in a film if it



one else can share the happiness with me, then they are most welcome. As a theatre artist, as a communicator, I do not compromise with my content,” claimed Chatterjee

On being enquired about the censorship, Chatterjee firmly stated, that censorship happened in layers. He mentioned that not critiquing is also a censorship. “There is a grave silence taking birth amongst the crew of intellectuals. When an artist starts self-censorship, it does affect the society. If an artist is not given to communicate through his artform, if he is restricted like Gov-

does not have any social context in it. The Bollywood films definitely face bigger challenges than the Tollywood.”

“There is a non-compromising attitude in Bollywood industry which I don’t find in Bengali Film industry The distribution of Bengali Films are reducing and it is really a challenge to make films in less budget. One has to make films despite all the challenges. The less of experimentation at present has reduced the industry and leading towards mediocrity. We are also becoming complacent,” said Roy Choudhury.