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ASIMOV
UNBOUND:

MASTERMIND
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*whispers between
the pages*

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IS WWII FINALLY HERE,

OR ARE WE JUST *Paranoid?*

- Erik Angie Riba, Editor-in-Chief, XII

Eighty years after WWII's "never again," the world teeters on the brink of a sequel. Have we learned nothing, or have we just perfected the apocalypse?

Recent months offer a grim picture: China's Taiwan antics, met with predictable US naval deployments – deterrence or Pacific improv? Russia's Ukraine "operation" grinds on as NATO pours in billions. It is not a skirmish, but a high-budget geopolitical thriller. Just scripted chaos with no peace in sight.

Meanwhile, the India-Pakistan conflict flares up again. Cross-border fire, infiltrations, broken ceasefires – a dangerous history repeating itself. The real risk? An India focused westward, leaving

its eastern flank vulnerable. China, ever the strategist, wants India distracted. The quiet on India's eastern borders, especially areas like Menchuka

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ONE THING IS CERTAIN:
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and Walong, could be the loudest warning and Bangladesh's tilt toward Beijing adds complexity: ports, railways, satellites, and defence ties – China is buying influence, potentially opening

corridors India cannot ignore.

At the UN Security Council, the US and China are less rivals than reluctant gatekeepers of a broken system, sidelining India. The much-vaunted US-India partnership? Warm words, but no mutual defence pact. US support is strategic, not sacrificial.

As Henry Kissinger once said, "It may be dangerous to be America's enemy, but to be America's friend is fatal." In a possible three-front war, India stands alone. India's diplomacy isn't naive, and its military isn't amateur. The Eastern Command exists for a reason, and surveillance on the Arunachal border has intensified. India is learning China's long game

and keeping its options open. As EAM Jaishankar noted, "We are looking for partners, not preachers." India isn't chasing Pakistani shadows blindly, but the stakes are rising. The silence in the east may soon speak volumes. With China courting Bangladesh, and possible North-East infiltration fears, and the Indo-Pak equation still volatile,

South Asia is heating up. Add the Middle East's endless crises, and "world war" no longer seems like a distant possibility. Then there's the UN Security Council – the stage meant to keep peace. With Russia wielding vetoes like daggers and China defending sovereignty while eyeing expansion, it's clear the UNSC needs a rewrite. Reform?

Perhaps. Relevance? Debatable. So, what are we witnessing – a rehearsal, a miscommunication, or the opening act of World War III? Are nations preparing for peace or simply stockpiling excuses? One thing is certain: the curtains have not dropped, but the actors are already in costume. And if history's listening, we've seen this play before.

whispers between the pages

remembering Ruskin Bond
on his 91st Birthday

- Aanya Paul Sarkar, Deputy Editor, XII

*"If my childhood
had a scent, it
would be the
yellowed pages of an
old Ruskin
Bond book."*

If my childhood had a scent, it would be the yellowed pages of an old Ruskin Bond book - musty, like an attic full of secrets, or a room where someone once lived and perhaps still lingers. Some afternoons still carry his presence, quiet and peculiar like the wind that rustles the deodar trees just before a storm.

I remember summers wrapped in the hum of ceiling fans, the sweet stickiness of mango toffees clinging to my fingers, and the rustle of cotton curtains as they danced in the breeze. The fan spun lazily above me as I

read about lonely cottages where the ghost of a lady in white waited by the window, watching the mist roll in. Ruskin Bond didn't write stories; he invited you to sit beside him on a mossy bench in Landour, to sip tea and listen to the hills whisper their tales. His ghosts didn't scream. They smiled sadly from empty railway platforms, stepped into abandoned rest houses, or left footprints in the snow outside your window.

He made fear tender, like childhood friend who only visits in the dark. His panthers moved through the forest like shadows with golden eyes, and old English grandmothers baked bread in crumbling houses where every creaking floorboard had something to say. To read him was to remember a life you never lived - a life with rain-soaked notebooks, forgotten post offices, and boys

who believed in things that flickered between the trees. He made the ordinary shimmer. A walk down a hill could become an adventure. A face glimpsed from a train window could start a love story accompanied by endless waiting. The line between memory and magic was always blurred in his world, and perhaps that's what made it real. I still don't know if those stories were true. But sometimes, when the wind howls through the pines and an old book falls off the shelf for no reason at all, I wonder.

*And perhaps that's just how he wants
it too.*

*"To read him was to
remember a life you
never lived"*

EMPOWER, BUILD THRIVE.

A VISION FOR
NAGALAND

- Vibe Zhimomi, XII

"IT'S TIME FOR NAGALAND TO MOVE BEYOND IDENTITY POLITICS AND HARNESS ITS TRUE POTENTIAL."

The idea of a united Nagaland is as modern as it is contested. Having moved past the turbulent days of insurgency, today's Nagaland faces many challenges—but a lack of ingenuity is not one of them. While our politics remain entangled in 'identity,' the truth is that Naga youth are ready to step beyond these divisions and embrace a future that should have been envisioned a decade ago.

When people think of Nagaland, they often picture a land where traditions are revered yet heavily influenced by cultures from Japan, South Korea, and the West. While this is true, much of this modern influence is concentrated in urban centers like Dimapur and the capital, Kohima. This highlights one of the state's most glaring flaws—government focus is disproportionately centered on areas with the highest economic return. It makes sense; after all, where do most tourists go? Dimapur or Kohima.

"NAGALAND FACES MANY CHALLENGES—BUT A LACK OF INGENUITY IS NOT ONE OF THEM."

However, this imbalance becomes evident when traveling beyond these cities. Imagine cruising on smooth, well-paved roads in Dimapur, only to reach the outskirts and be greeted by roads that seem straight out of 4000 BC—around the time roads were first invented. That's how bad the infrastructure can get. And as a side note, have you ever noticed how areas where ministers reside seem to magically transform overnight? It would be refreshing to see government funds directed towards uplifting cottage industries rather than fuelling personal luxuries. If only the government recognized the untapped potential in Nagaland's cottage industries, it could revolutionize tourism and provide sustainable livelihoods for countless people.

Indigenous handicrafts are the true essence of Nagaland's cultural identity and have far more global appeal than mass-produced, modernized products. With the right support, these industries could put Nagaland on the map—not just as a tourist destination but as a powerhouse of indigenous enterprise.

Personally, the next time I return home from school or college, I would love to see thriving cottage industries and tangible infrastructural development, rather than high-ranking officials parading around in luxury cars that, ironically, struggle to navigate the very roads they neglect.

It's time for Nagaland to move beyond identity politics and harness its true potential—not just as a state that takes, but as one that contributes meaningfully to India's growth.

ASIMOV UNBOUND:

MASTERMIND OF THE MACHINE AGE



Illustrated by Bhaibhav Dutta, VIII

- Tanveer Ahmed, Associate Editor, XII

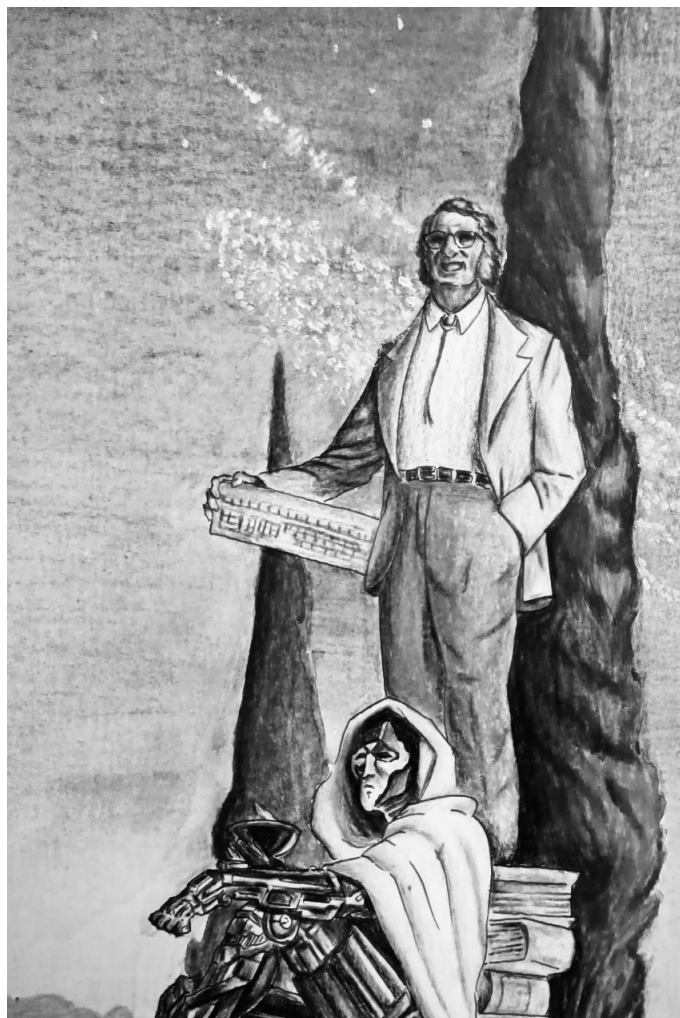
WHO IS ISAAC ASIMOV?

Isaac Asimov, was one of the most influential science fiction writers of all time, was born in Russia to a Jewish family and raised in the United States. His family immigrated during the Bolshevik Revolution in search of a better life, a goal his father realised.

Asimov was known to revolutionise science fiction, helping to define and popularise the genre. Over his career, he wrote more than 500 books—an extraordinary output averaging over 10 books per year. He is best known for his imaginative yet scientifically grounded works, including the Foundation series and the Robot series, which explored complex ideas like artificial intelligence, robotics, and the future of humanity with remarkable foresight.



Illustrated by Mashunung Keishing, XI



WHY IS ISAAC ASIMOV CONSIDERED ONE OF THE GREATEST SCIENCE FICTION NOVELIST?

With a PhD in Biochemistry, Isaac Asimov brought scientific precision to his writing, giving his work credibility and setting it apart. His deep understanding of science and technology enriched his fiction and captivated readers across generations. Beyond science fiction, Asimov was a prolific nonfiction writer, covering subjects such as Shakespeare, the Bible, history, mathematics, chemistry, and astronomy—demonstrating exceptional intellectual range. He is best known for the Three Laws of Robotics: a robot may not harm a human, must obey orders unless it causes harm, and must protect itself unless it conflicts with the first two laws. These principles reflect Asimov's skill in exploring ethical and technological dilemmas—

“IT IS THE ABSOLUTE TRUTH THAT I HAVE NEVER WRITTEN A BOOK THAT DIDN'T TEACH ME FAR MORE THAN IT TAUGHT ANY READER.”

HOW DO ISAAC ASIMOV'S IDEAS CONTINUE TO INSPIRE AND PREDICT THE FUTURE?

Isaac Asimov left a lasting legacy in science fiction, offering profound insights on futuristic technology, robotics, and scientific principles. His work introduced new perspectives on both fiction and real-world fields like mathematics, chemistry, and astronomy. He predicted advanced robotics, technological unemployment, and the need for new laws to manage these shifts. Asimov's brilliance lay in blending imagination with intellect, crafting visionary yet science-based narratives. In novels like *The End of Eternity* and *The Stars, Like Dust*, he championed human liberty and democratic values. Many of his predictions—AI, automation, space exploration—have come true. His influence endures: a copy of his *Foundation Trilogy* was launched into space aboard the SpaceX Tesla Roadster, symbolizing his cosmic reach. From Soviet émigré to iconic writer, Asimov continues to inspire readers worldwide.

Letter to the Editor

Dear Editor,

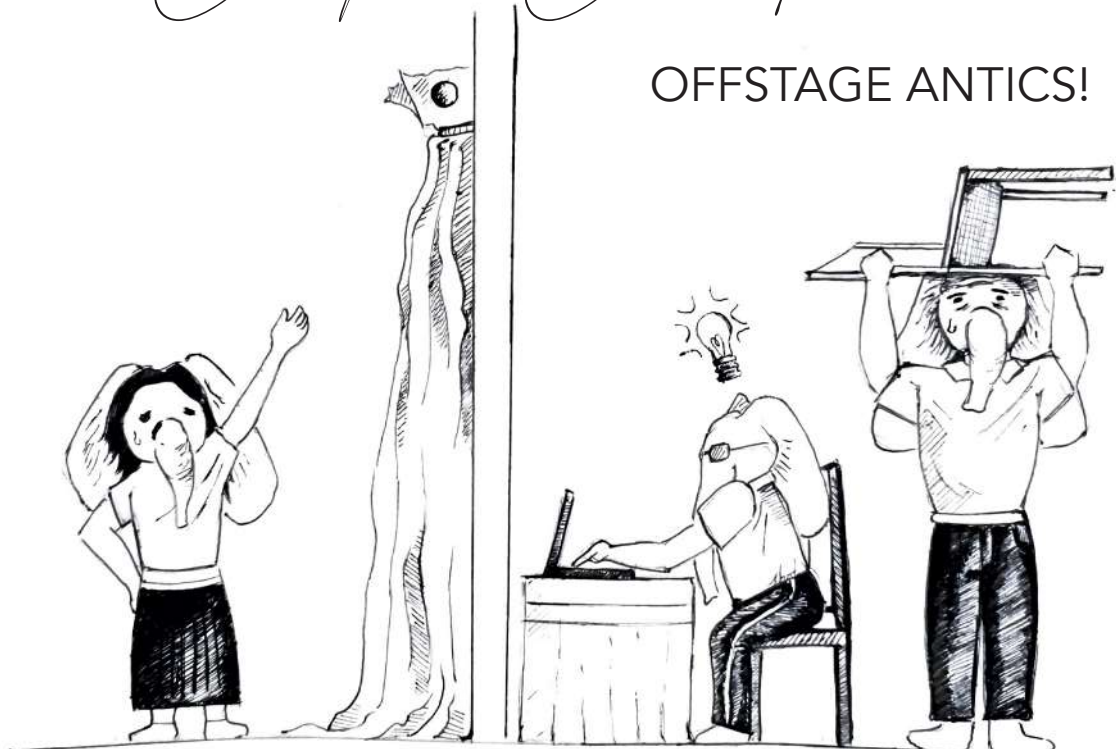
In response to the article “By the Way” in Issue 179 of AVE, I’d like to highlight the importance of collective responsibility when it comes to cafeteria cleanliness. While a clean space definitely fosters a sense of comfort and belonging, maintaining it shouldn’t rest solely on the shoulders of the cafeteria staff. On café days, it’s common to see leftover momos, fries, and crumpled napkins left behind on tables and floors. This mess is often left for cleaning staff—or even well-meaning teachers—to sort out. That shouldn’t be the case. Now imagine walking into a cafeteria that’s spotless: clean floors, organized tables, and food prepared in a hygienic environment. That’s not just

more pleasant—it’s more respectful to everyone who uses the space. Japanese schools offer a model worth considering. Students there take responsibility for cleaning up after meals, and the culture instills a deep respect for shared environments. Such habits teach accountability and build a stronger, more respectful community. Our cafeteria is more than a place to eat—it’s where we come together to unwind, laugh, and connect. Keeping it clean should be a shared value. Let’s all do our part to maintain a space we can be proud of.

Yours sincerely,
Shrishti Baid, X

Campus Caricature

OFFSTAGE ANTICS!



Illustrated by Bhaibhav Dutta, VIII

The veritable ‘crew’, the backbone of all Inter-Houses

CAMPUS NEWS

MUN WORKSHOP

The Assam Valley School MUN Secretariat was invited to conduct a two-day workshop at Livingstone Foundation School on April 21 and 22, 2025. Serving as resource persons, Priashi Khakholia, Urvee Rathi, Zaheen Rafia Shah, and Aliden Ovung led two training sessions for batches of twenty students each. The initiative marks a significant milestone for the AVS MUN Association, reflecting its growing outreach and commitment to developing diplomatic and public-speaking skills beyond its own campus.



YOUTH HONoured

Agnivh Prakash Bora has been named a recipient of The Telegraph Online Edugraph 18 Under 18 Award 2025 for his exemplary commitment to community service. As Head of the Youth Squad at the Early Childhood Development Forum (ECDF) since 2021, Agnivh has promoted early learning and holistic development through initiatives and dialogues with reputed institutions. He has also participated in flood relief and social outreach efforts in collaboration with WICCI and Tender Petals Preschools.



CULTURAL FEST

Twelve Aviators, accompanied by their mentor Ms. Rubi Bordoloi, represented The Assam Valley School at Dharohar 2025, an inter-school art, music, and dance festival hosted by Scindia Kanya Vidyalaya, Gwalior, from April 24 to 27. This year's theme celebrated Assam Heritage. Among seventeen participating schools, AVS stood out with commendable performances across multiple events, earning several accolades:



INTERHOUSE ONE ACT PLAY

SUBANSIRI-NAMDANG

- Rajkumari Anya Devi, XI

Subansiri-Namdang's *The Missing Verdict* tells the story of a wealthy woman, Este Shwatts—portrayed by Mirianna Lamin—who is found murdered in her lavish home. The narrative unfolds with layers of mystery, murder, and conspiracy, following a gripping trial to uncover her killer. Suspicion initially falls on her sly husband, played by Nivaan Thapa, but the court soon begins to question Mayor Nase, portrayed by Vidhi Chopra. As the investigation deepens, the play keeps the audience on edge, taking them on an emotional rollercoaster filled with tension and conflict. A standout moment was the Kendrick Lamar-style rap battle between the two lawyers, played by Natasha Bilimoria and Tanveer Ahmed, which electrified the audience and became the highlight of the act. Both thrilling and entertaining, the production truly captivated viewers. It earned a well-deserved second place.

BHOROLI LOHIT

- Jael Manya Konyak, XI

The performance was an adaptation of *My Fair Lady*, this time set in Shillong. Thap Balieh—whose name means “Butterfly” in Khasi—is a young woman from Shillong. When Mr. Bellamy and his brother hear her sing, the brother challenges Mr. Bellamy to transform the scruffy Thap Balieh into a refined lady within six weeks. The script by Aanya Paul Sarkar and Rianna Irom added humour and brought the nuance and flair of Broadway to the play. Indapher's rendition of *La Vie en Rose* in French was brilliant and deeply moving. The costumes were another highlight; they added depth to the performance, especially Mr. Bellamy's (played by Chingloi) accent and attire. The cast impressively stayed in character through credits. The play won third position.

JINARI-MANAS

- Chingkheinganbi Nongthombam, XI

Jinari Manas's *Verity and Fallacy* plunges into the rural village of Bastipur with the arrival of Krishna Rajkumar—a seemingly kind contractor with sinister intentions. As he plots to exploit the villagers, Titli, the mayor's lovestruck daughter, uncovers his deceit, ultimately leading to his violent downfall at her hands. This gripping plot, combined with outstanding teamwork, earned the house first place in the inter-house competition. The play, masterfully directed by Arushi Jakhmola and written by Nuksungla Temsu Soyah, Zaheen Rafia Shah, Anushree Singh, and Arushi Jakhmola. The talented cast featured Archit Phukan as the manipulative Krishna Rajkumar, Arushi Jakhmola as the mayor, Badapbiang Kshiar as Titli, Nuksungla Temsu Soyah as the mayor's wife, Lakshyaveer Barman as Mayonese, and villagers portrayed by Tenzin Choeing, Changkham Phukan, and Pragyan.

KOPILI DHANSIRI

- Sneha Ngangom, XI

Armed with a script that delved into the play opens powerfully with Luna alone at center stage, grappling in a world where words are slowly disappearing. She clutches onto the final few in her effort to look for her lost husband, Theo. Haunted by the mystery, Luna and her friends journey to the Word Market, where a cryptic figure, Bruno, guides them to a mystical mirror said to reveal lost truths. They find the mirror, and Luna is briefly reunited with Theo — only to learn that only one of them can exist. The play ends on a poignant note, with Luna left to bear the weight of that sorrow. The script was complex, layered with symbolism and mystery, and the cast did full justice to its demands. The climax, where Kanyaka Tamuli as Luna sings through her tears, was a brilliant and deeply moving moment.



Results:

House Positions -

First Position – Jinari-Manas

Second Position – Subansiri-Namdang

Third Position – Bhoroli-Lohit

Fourth Position – Kopili-Dhansiri

Individual Rewards:

Best Actor – Arushi Jakhmola

Most Promising Actor – Badapbiang Kshiar

Ripple #250

- Tanveer Ahmed, Associate Editor, XII

Ma, I'm coming home.
Bullets tore through my
body,
My face pale, drained of
life—
Bringing an end to sleepless
nights and silent dread.
Now, at last, I can rest.
Maybe in a coffin, but in
peace.
I'm coming home.

Tongue Of Slip!!

1. "You're not italicizing it." - Tanveer Ahmed, XII (*You are rather bold.*)
2. "It will not say you that it is right or wrong." - Mr. Bitupan Bora (*Artificial Intelligence.*)
3. "The previous year's year's book." - Aanya Paul Sarkar, XII (*The years glitched in your system.*)
4. "Let me quicky slowly do that." - Mr. Bishal Sharma (*Welcome to AVS, the new Oracle.*)

Keep It Reel!

Ultraviolet



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