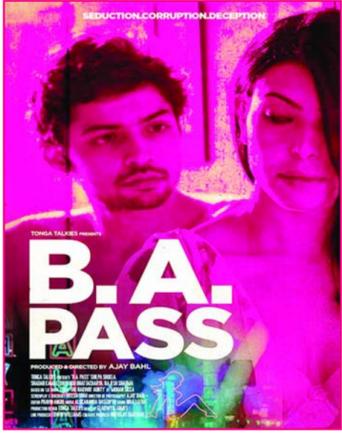


MOVIE REVIEW

A saga of seduction and betrayal

Trisha Gupta

Ajay Bahl's debut film is a treat. Bahl has taken Mohan Sikka's spare, salacious short story from the 2009 anthology *Delhi Noir* and filled out its silences just so, creating a film that somehow fulfills our expectations from noir – shadowy urban spaces, a femme fatale whose allure is tied to a deliberate air of mystery, a doomed male protagonist entwined in an ever-tightening plot – while also taking us beyond them.



The tale of how the orphaned, college-going Mukesh (Shadaab Kamal, making an absolutely stellar debut) is entrapped by sultry older woman Sarika (Shilpa Shukla, brazenly sexual in a deliberately stylised performance) is most certainly noir, but it showcases none of the regular Bollywood pitfalls on the urban darkness tour.

There is no lowlife dance bar, no small-time gambling den, no grimy brothel reek-

ing of desperation. Instead it reserves much of its screen-time for seemingly innocuous spaces: the faded ennui of Delhi's government quarters, their musty drawing rooms and leaky service lanes now filled with an uncanny sense of foreboding. Even when we do enter classic noir terrain – Bahl shot on location in the grimy, neon-lit, cheap tourist hub of Paharganj – that dark, gaping maw of the under-city is not pressed upon us. Instead, Bahl's film is most effective as a ghoulish rendition of middle class fears of that nightmarish underworld into which a single misstep can catapult the careless – an open sewer, waiting to swallow you up.

What makes *BA Pass* remarkable is that it is full of stock characters who could easily have been the stuff of porn – the bored housewife; the neglectful, violent husband; the young man seduced from timidity into addiction – but the dense web it weaves around them is rich and resonant enough to capture our imaginations completely.

Ritesh Shah's screenplay takes Sikka's original bare-bones narrative and adds the requisite flesh, rounding out characters and situations to fullest potential. Mukesh's suspicious, penny-pinching aunt Pammi Buaji (beautifully underplayed by Geeta Agarwal Sharma), for instance, acquires a makkhandemanding, sly son (Amit Sharma) who grudges his poor cousin every meal he eats and is quick to cotton on to a locked drawer.

His helpless younger sisters transition from the relative safety of their grandfather's house to the menacing high-light of a girls' home, where they are left to the wheedling mercies of a corrupt female warden. The character of Sarika's husband (the always consummate Rajesh Sharma) transforms from "Mr Khanna" to the far more resonant "Khanraj": from merely angry cuckold who "will make trouble" to a senior official who has real power over Pammi's husband's job.

Shah and Bahl also supplement the original story with new twists: one that provides

a nice little cameo for Deepthi Naval, another that conjures up the horrors of the Delhi streets – prefaced with a remark of devastating irony by a hijra: "Mard ko bhi dard hota hai".

The dialogue, in fact, is near-perfect. Sikka's original English lines acquire richness in Ritesh Shah's precise Delhi Hindi – "Ghane hain. Ladkiyon jaise. Theek se comb kiya karo, nahi toh katwa lo" contains a quiet taunt to Mukesh's masculinity that rings louder in Hindi. The senile Beeji sounds much more convincing warning Mukesh off her daughter-in-law in Punjabi Hindi than she did in English – daayan just rolls more easily off the tongue than "demon's daughter". Mukesh's sole friend, the cemetery caretaker Johnny (played by the always dependable Dibyendu Bhattacharya) gets a whole bunch of new one-liners – some he delivers in annoyingly mannered fashion, but others seem so terrifyingly apposite that one wants to adopt them for life: "Dopeher mein sona hai kismat pe rona".

Shadaab Kamal's pitch-perfect combination of vulnerability and hopeful slyness is put to marvelous use by Bahl. There is the occasional filmic device here that might seem obvious – Mukesh's chess games with Johnny juxtaposed with the sex games he plays with Sarika – but Bahl keeps it from being heavy-handed, even as he lets his dialogue writer enjoy himself with a throwaway innuendo or two ("Saali kanwaari, raand ban gayi haan?" Johnny says to Mukesh as his chess prowess grows). The film's title, too, plays with brittle irony on the image of the eager but naive pupil – stuck in Delhi University's dead-end "khichdi" course, desperate to propel himself out of the tunnel by learning whatever tricks anyone will teach him. When Mukesh is pronounced "First class first", we know endgame is coming.

Courtesy: <http://www.firstpost.com/bollywood.com>

BOLLYWOOD BUZZ

The Complete Entertainer

Er Neeraj Dubey

Kishore Kumar, born Abhas Kumar Ganguly was a popular Indian film playback singer. He was a complete entertainer and also known as an actor, lyricist, composer, producer, director, screenplay writer and scriptwriter. Kishore Kumar sang in many Indian Languages including Bengali, Hindi, Marathi, Assamese, Gujarati, Kannada, Bhojpuri, Malayalam, Oriya and Urdu. He won 8 Filmfare Awards for Best Male Playback Singer and holds the record for most number of Filmfare Awards won in that category. Kishore Kumar was born into the Bengali Ganguly family in Khandwa, Madhya Pradesh as Abhas Kumar Ganguly.

The highlight of the film was a musical, comical duel between Kishore Kumar-Sunil Dutt and Mehmood: "Ek Chatur Nar Karke Singaar." In 1969, Shakti Samanta produced and directed the film *Aradhana*, for which the music was composed by S.D. Burman.

His father Kunjalal Ganguly (Gangopadhyay) was a lawyer. His mother Gouri Devi came from a wealthy Bengali family. Kishore was the youngest of four siblings, the other three being Ashok Kumar (the eldest), Sati Devi, and Anoop Kumar. While Kishore was still a child, Ashok Kumar became a Bollywood actor. Spending time with his brothers, Kishore also started to take a keen interest in movies and music. He became a fan of singer-actor K. L. Saigal, whom he considered his guru, and tried to follow Saigal's singing style. After Ashok Kumar became a big star in Hindi films, the Ganguly family used to visit Mumbai regularly. Abhas Kumar changed his name to Kishore Kumar and started his cinema career as a chorus singer at Bombay Talkies, where his brother worked. Kishore Kumar's first film as an actor was *Shikari* (1946), in which Ashok Kumar played the lead role. Music director Khemchand Prakash gave Kishore Kumar a chance to sing "Marne ki duayen kyon mangu" for the film *Ziddi* (1948). After this, Kishore Kumar got many other assignments, but he was not very serious about a film career. In 1949, he decided to settle in Mumbai. Kishore Kumar played hero in the Bombay Talkies film *Andolan* (1951), directed by Phani Majumdar. Although Kishore Kumar got some assignments as an actor with help of his brother, he was more interested in becoming a singer. He starred in Bimal Roy's *Nauki* (1954) and Hrishikesh Mukherjee's directorial debut *Musafir* (1957). Saili Chowdhury, the music director for *Nauki* was initially dismissive of him as a singer, when he came to know that Kishore Kumar didn't have any formal training in music. However, after hearing his voice, he gave him the song *Chhota sa ghar hoga*, which was supposed to be sung by Hemant Kumar. Kishore Kumar starred in films *New Delhi* (1957), *Aasha* (1957), *Chalti Ka Naam Gaadi* (1958), *Half Ticket* (1962), and *Padosan* (1968). *Chalti Ka Naam Gaadi* (1958) - his home production, starred the three Ganguly brothers and Madhubala. The film is about romance between a city girl (Madhubala) and a car mechanic (Kishore Kumar), with a sub plot involving the brothers.

Music director S. D. Burman is credited with spotting Kishore Kumar's talent as a singer, and advancing his singing career. During the making of *Mashaal* (1950), Burman visited Ashok Kumar's house, where he heard Kishore imitating K. L. Saigal. He complimented Kishore and told him that he should develop a style of his own, instead of copying Saigal. He kept Burman's advice in mind and eventually developed his own style of singing, which featured the yodeling that he had heard on the gramophone records of Tex Morton and Jimmie Rodgers bought by his brother Anoop Kumar. S. D. Burman recorded with Kishore for *Dev Anand's Munimji* (1954), *Taxi Driver* (1954), *Nau Do Gyarah* (1957), *Paying Guest* (1957), *Guide* (1965), *Jewel Thief* (1967), *Prem Pujari* (1970), and *Tere Mere Sapne* (1971). He also composed music for Kishore Kumar's home production *Chalti Ka Naam Gaadi* (1958). Some of their initial films included the songs "Maana Janaab Ne Pukara Nahin" from *Paying Guest*, "Hum Hain Rahi Pyar Ke" from *Nau Do Gyarah* (1957), and "Ek Ladki Bheegi Bhaagi Si" and "Haal Kaisa Hai Janaab Ka" from *Chalti Ka Naam Gaadi* (1958). Asha Bhosle and Kishore Kumar performed duets composed by S. D. Burman including "Chhod Do Aanchal"

from *Paying Guest* (1957), "Ankhon Mein Kya Ji" from *Nau Do Gyarah* (1957), "Haal Kaisa Hai Janaab Ka" and "Paanch Rupaiya Baara Aana" from *Chalti Ka Naam Gaadi* (1958), "Zaroorat Hai Zaroorat Hai" from *Manmauji* (1961), and "Arre Yaar Meri Tum Hai Ho Gajab" from *Teen Deviyan* (1965). "Gaata Rahe Mera Dil" from *Guide* (1965), and "Yeh Dil Na Hota Bechara" from *Jewel Thief* (1967).

C. Ramchandra was another music director who recognized Kishore Kumar's talent as a singer. Their collaborations include "Eena Meena Deeka" from *Aasha* (1957). Kishore Kumar produced, directed, and acted in *Jhumroo* (1961). He wrote the lyrics for the title song, "Main Hoon Jhumroo," and composed music for all the songs in the film. Later, he produced and directed *Door Gagan Ki Chhaon Mein* (1964). He wrote the script and composed music for the film. He made another two films called *Door Ka Rahi* (1971) and *Door Waadiyon Mein* (1980). In the late 1960s, Rahul Dev Burman worked together on the soundtrack of the film *Padosan* (1968), in which Kishore Kumar played both as a singer as well as comedy actor and sang the songs "Mere Saamne Wali Khidki Mein" and "Kehna Hai."

Padosan was a comedy film starring Kishore Kumar as a dramatist-musician, Mehmood as a Carnatic music and dance teacher, and Sunil Dutt as a simpleton named Bholu. The highlight of the film was a musical, comical duel between Kishore Kumar-Sunil Dutt and Mehmood: "Ek Chatur Nar Karke Singaar." In 1969, Shakti Samanta produced and directed the film *Aradhana*, for which the music was composed by S.D. Burman. It is said that after recording two songs for the film, the popular playback singer Mohammed Rafi went to Hajj, where he heard that professional singing is against Islam. Confused, he took a break from singing and went to London to be with his son. Shakti Samanta suggested that Kishore Kumar sing rest of the songs.

When the film was released, the songs "Mere Sapno Ki Rani" and "Roop Tera Mastana" became super hit established Kishore Kumar as a leading playback singer in Bollywood. Kishore Kumar won his first Filmfare award for the song "Roop Tera Mastana". During the Indian Emergency (1975-1977), Sanjay Gandhi asked Kishore Kumar to sing for an Indian National Congress rally in Mumbai, but he refused. As a result, Information and broadcasting Minister Vidya Charan Shukla (1975-1977) put an unofficial ban on playing Kishore Kumar songs on the All India Radio and Doordarshan from 4 May 1976 till the end of the Emergency. Kishore Kumar stopped singing for Amitabh Bachchan in the mid-1980s, after Bachchan did not do a guest appearance in a film *Mama Ki Chhaon Mein* which was produced by Kishore Kumar but called a truce with Amitabh by singing for him in *Toofan*. He also temporarily stopped singing for Mithun Chakraborty, after Yogeeta Bali divorced him and married Chakraborty. However, later Kumar sang for him in many films like *Disco Dancer*, *Muddat*, and *Pyaar Ka Mandir*. In the mid-1980s, Kishore Kumar sang for Anil Kapoor in Kapoor's debut film as a leading man, *Woh Saat Din* and also recorded Mr. India. He sang a duet with Alka Yagnik, "Tumse Badhkar Duniya Mein Na Dekha" for *Kaamchor* in (1982). He also recorded some songs for the film *Saagar* with R. D. Burman. By this time, he had decided to retire and was planning to go back to his birthplace, Khandwa.

On 13 October 1987, his brother Ashok Kumar's 76th birthday, he died of a heart attack in Mumbai at 4:45 pm. His body was taken to Khandwa for cremation. He had recorded his last song a day before he died. The song was *Guru Guru*, a duet with Asha Bhosle, for the film *Waqt Ki Aawaz* (1988) composed by Bappi Lahiri for Mithun Chakraborty and Sridevi.

Although, Kishore Kumar is not alive but he will always be remembered for years to come for his melodies song and great sense of humour. I will conclude it by this song "Chalte Chalte Mere Ye Geet Yaad Rakhna, Kabhi Alwida Na Kehna."

BEAUTY TIPS

Hair Care in Monsoons

Shahnaz Husain

During the hot and humid season, oil and sweat deposits make the hair sticky, matted and rough. There may even be bad odour from the scalp. Shampoo the hair more frequently during the hot and humid season, especially if the hair is oily. Use a mild herbal shampoo. Rinse your hair well with water, to get rid of all soapy residues and loosened flakes. You can even wash the hair daily, but use less shampoo.

To remove bad odour, add the juice of a lemon and half a cup of rose water to a mug of water and use it as a last rinse after shampoo.

A few drops of eau de cologne can also be added to a mug of water and used as a last rinse. It also has a cooling effect.

Have a tea-water and lemon rinse. Take used tea leaves and boil them again in 4 to 5 cups of water. The amount of water depends on the length of the hair. Strain and cool the water. Tea contains tannin which adds shine to the hair and makes it silky. It suits all hair types. Add the juice of a lemon and use as a final rinse after shampoo.

Henna treatments also help to cleanse the scalp and remove bad odour. Add 4 teaspoons each of lemon juice and coffee, 2 raw eggs and enough "tea water" to the henna powder, mixing it into a thick paste. "Tea water" can be made by boiling used tea leaves again in enough water, cooling and straining the liquid. Apply the henna on the hair and wash off after an hour. If you do not wish to use egg, add more tea water.

In cases of sticky dandruff, where the flakes adhere to the scalp, hot oil therapy is very useful. Heat sesame seed (til) oil or olive oil. Apply the oil on the scalp with cotton wool, rubbing gently to dislodge the flakes. Then dip a towel in hot water, squeeze out the water and wrap the hot towel around the head, like a turban. Keep it on for 5 minutes. Repeat the hot towel wrap 3 or 4 times. This helps the hair and scalp absorb the oil better. Repeat this three or four times. Leave the oil on overnight. Next morning, apply the juice of a lemon on the scalp and wash your hair after half an hour.

Add 5 drops of Rosemary Essential Oil to 50 ml rose water. Shake well and keep in an airtight



To remove bad odour, add the juice of a lemon and half a cup of rose water to a mug of water and use it as a last rinse after shampoo.

glass bottle. Apply this on the scalp after shampoo and leave it on.

Hair Rinses will also help to refresh the hair and scalp. Add a handful of fresh or dried marigold (gajinda) flowers to two cups of hot water. Dried or fresh rose petals can also be added. Allow it to stand for one hour. Strain the water and cool it. Use it as a hair rinse after shampoo.

Hibiscus (java or gurhal) flowers can also be used to rinse the hair. Both hot and cold infusions can be made from hibiscus flowers and leaves. For hot infusions, add the flowers and leaves to boiling water and allow to stand for 10 to 12 hours. The infusion is strained and then used as a last rinse after washing the hair. For cold infusions, the flowers and leaves are allowed to stand overnight in

cold water, in a ratio of one to six. The flowers are squeezed and the water is strained before use. Such infusions can be used to wash the hair and scalp, or applied on the scalp with cotton wool. The paste or juice of the flowers can also be applied on the hair.

Add a few drops of eau-de-cologne before using it as a hair rinse, to add fragrance.

Avoid hair styling products like gels during humid weather, especially if the hair is oily. They can make the hair more oily and also block the pores of the scalp, leading to dandruff.

Avoid spicy and fried foods. Include fresh fruits, raw salads, sprouts and yogurt in your daily diet. Drink plenty of water. Add the juice of a lemon to a glass of water and have it first thing in the morning.

HEALTHLINES

Childhood obesity predisposes to Diabetes

Dr. Jitendra Singh

While an epidemic of obesity is virtually sweeping the globe, what is ominous is a rapid rise in the prevalence of childhood obesity which is a precursor for a host of metabolic and lifestyle diseases in future life including Diabetes Mellitus. A chubby fat baby is, therefore, no longer the parents' delight.

Scientific evidence shows that over-weight or obese child is at a considerably higher risk of developing Diabetes in later life or even at a relatively younger age.

The worldover today, there is a growing concern over increasing prevalence of obesity and Type 2 Diabetes in children and adolescents. The significance of this recent phenomenon is highlighted by the fact that earlier Type 2 Diabetes was believed to be a disorder of middle age and young diabetics were invariably victims of Type 1 Diabetes. But, unfortunately, this distinction no longer holds good with more and more number of youngsters falling prey to Type 2 Diabetes Mellitus which is partly a lifestyle disorder.

DOUBLE VULNERABILITY

The presence of obesity constitutes double vulnerability for a child whose parents are Diabetics. It has been noted that children whose both the parents are Diabetics show the highest predisposition to develop Diabetes while the lowest predisposition is observed if neither parent has Diabetes. Obviously, therefore, the risk to develop Diabetes multiplies if the child is born to diabetic parents and in addition the child also happens to be obese.

Significantly, the available data also shows that Diabetes develops at a higher rate if the mother of the child has Diabetes rather than if the father has it.

PREVENTIVE MEASURES

Considering the long-term complications associated with Diabetes, the contemporary researchers are increasingly focussing on pre-

vention, detection and timely treatment of Diabetes in the pediatric population comprising children and adolescents. The dictum to be followed is that the treatment of Diabetes should begin before Diabetes appears and the treatment of future Diabetes in a child at high risk should begin before the child is born into a family which has a history of Diabetes. This would imply instituting suitable measures for prevention, early detection and treatment of Diabetes first for the parents themselves and then seeking to reduce risk factors which could enhance the child's vulnerability.

In an era of junk food when outdoor sports are yielding place to recreation through television or internet, proper counselling regarding optimum body weight and dietary habits of a child must begin right from the day of its birth into a diabetic family. Parents ought to be told that their injudicious pampering through chocolates and candies might actually harm the child. As the child begins to grow, he or she

needs to be educated to take part in outdoor activities and adopt a healthy behaviour in matters of diet and other day to day routine chores. At a time when we are never tired of reminding ourselves that the future of nation lies with its children, can the future of India hold promise unless the future of its children is free from Diabetes and disease!

