

ALL NEW

June 2020 www.filmfare.com

A Times Of India Publication

FILMFARE

FILMS | FASHION | LIFESTYLE

Rishi Kapoor
1952-2020



Farewell

...REMEMBERING RISHI KAPOOR
AND IRRFAN KHAN
— A FILMFARE SPECIAL —

Irrfan Khan
1967-2020

contents

Volume 69 # June 2020 / ISSN NUMBER 0971-7277



PHOTOGRAPH: RISHI KAPOOR BY ABHEET GIDWANI, IRRFAN KHAN BY VISHESH VERMA/FEMINA COLLAGE BY MEETESH TANEJA



18



42



12

Editor's Choice

03 The ed remembers Rishi Kapoor and Irrfan Khan

68 The rise of the OTT platform



06

10

Masala fix

06 Salman Khan gets creative in lockdown, Sunny Leone's family time in LA, SRK rules the small-screen again

Fashion and lifestyle

12 Talking to celebrity stylist Shaleena Nathani

Exclusives

18 Farewell, Rishi Kapoor
22 The best films of Rishi Kapoor as a leading man
30 Rishi Kapoor's character roles
34 Shiboprosad Mukherjee on Rishi Kapoor
36 Anubhav Sinha on why Rishi Kapoor was special

39 Taapsee Pannu remembers Rishi Kapoor

40 Juhi Chawla reminisces about Rishi Kapoor

42 Irrfan Khan obituary

44 Best Hindi films of Irrfan Khan

50 Best foreign films of Irrfan Khan

54 Nikkhil Advani on Rishi and Irrfan

58 Profiling Kaifi Azmi

Your say

64 Readers send in their rants

66 Shatrughan Sinha's wacky witticisms

Letter from the Editor

Two tragic!

The news that Irrfan Khan had passed away on April 29 came in as a bit of a shock. Yes, he was suffering from neuroendocrine cancer. But we believed that he had beaten the disease after spending a year in Britain. Alas, our hopes were short-lived as the actor died due to complications arising out of colon infection. He was just 53. He was getting the best offers in his career currently when death cruelly snatched him away from us. There was a therav in his acting. One liked seeing him on screen not just for the way he said his dialogue but also for the way he used silences. In Piku, for instance, there's a scene where he's asked by Amitabh Bachchan's character to fix a pump. He doesn't say yes straight away. With minimal expressions, he comments on the absurdity of it and then resigns himself to pulling the thing apart. Much has been written about his eyes, said to be his distinctive feature. Whether in Maqbool or in his latest release Angrezi Medium, his eyes eloquently conveyed it all. His passing away is a huge loss to Hindi cinema because the tastes of the audience are changing and he was a big part of that change.

Just a day later... on April 30, came the news that Rishi Kapoor had passed away. He was diagnosed with leukaemia in 2018. He spent a year in New York fighting it. He returned hale and hearty and we assumed that the worst was over. But it wasn't to be. Rishi Kapoor was my childhood hero. His cherubic good looks and charismatic personality made him an ideal romantic hero. It's said he introduced some 20 heroines in the film industry. One never got tired of seeing him romancing one pretty girl after the other on screen. That's the reason he was able to do it for such a long time. Perhaps, his good looks came in the way of him getting meaty roles. But that happened when he started doing character roles later. He was brilliant in Do Dooni Chaar as a middle-class math teacher, who wants a four-wheeler of his own. He was honoured with the Filmfare Best Actor Critics' trophy for it. In the remake of Agneepath, he played a negative character, Rauf Lala, and stole the thunder away from everyone else in his scenes.

Rishi and Irrfan appeared together in D-Day. While Rishi played a character inspired by a gangster, Irrfan played a RAW agent, who has been on his trail since long. There's a scene towards the climax of the film, where they're seated in a car. One can only imagine them driving towards heaven, sharing a laugh over leaving the ephemeral world behind. Rest in peace sirs. Thank you for the movies and the memories...

For more on tinseltown's news and updates
find me on Twitter @jiteshpillai



FILMFARE

Chief Executive Officer	Deepak Lamba
Chief Community Officer & Editor	Jitesh Pillai
Executive Editor	Anuradha Choudhary
Managing Editors	Farhana Farook Devesh Sharma
Senior Assistant Editor & Digital Editor	Rahul Gangwani
Senior Assistant Editors	Ashwini Deshmukh Raghuvendra Singh
Junior Assistant Editor	Suman Sharma
Content Strategist	Poonam Jain
Deputy Production Manager	Ashwini S Pote
Senior Creative Director	Meetesh Taneja
Design Director	Sujitha Pai
Associate Art Director	Nikesh Gopale
Assistant Art Director	Sanjay Kanavje
Chief Marketing Manager	Manvi Sehgal
Senior Marketing Manager	Sabina Gomes
Brand Manager	Faarah Sarkari
Chief Financial Officer	S.Subramaniam
Head-Human Resources	Meghna Puthawala
Head-Experiential Marketing	Aakash Mishra
Content Studio Vice President	Vidyut Patra
Publisher	Joji Varghese
Head Digital Revenue and Marketing	Priyadarshi Banerjee



RNI No. 1619/1957. Price Rs 60. Printed and published by Joji Varghese for and on behalf of owners Worldwide Media Pvt. Ltd, (CIN: U22120MH2003PTC142239), The Times of India Building, Dr D N Road, Fort, Mumbai 400 001 and printed at Rajhans Enterprises No: 134, 4th Main Road, Industrial Town, Rajajinagar, Bangalore 560044, India.

Processed by BCCL Production Prepress and published at Worldwide Media Pvt. Ltd, The Times of India Building, Dr D N Road, Fort, Mumbai 400 001. Editor: Jitesh Pillai

Filmfare takes no responsibility for unsolicited photographs or material
ALL PHOTOGRAPHS, UNLESS OTHERWISE INDICATED, ARE USED FOR ILLUSTRATIVE PURPOSES ONLY

THE NATIONAL/REGIONAL EDITION OF FILMFARE IS NOT FOR SALE OUTSIDE INDIA

DISCLAIMER FOR PROTECTION OF PRIVACY AND INFORMATION

Any information received by us through responses by Users/ Subscribers to the Short Messaging Services (SMS) Key Codes or such other subscription service of ours will be used in whole or part, in our publications (other than contact information), for our research, individual marketing, strategic client analysis and for other internal purposes and all copyrights in such information will vest with us. Your contact information shall not be sold, traded, rented or in any way divulged to any third party unless we are legally bound to do the same.

SUBSCRIPTIONS

MANAGER, MARKETING
Asha Kulkarni
asha.kulkarni@wvm.co.in

TIMESGROUP (RMD)
ASSOCIATE GENERAL MANAGER
Suparna Sheth
suparna.sheth@timesgroup.com

TO SUBSCRIBE

Online: mags.timesgroup.com

SMS: **FFSUB to 58888**

Mail: subscriptions.wvm@wvm.co.in

Call: **18001210005**
(All India toll Free Number)

BRAND SOLUTIONS

BUSINESS DIRECTOR
Sunil Wuthoo

WEST

VICE PRESIDENT & BUSINESS HEAD-FEMINA
SALON & SPA
Gautam Chopra
gautam.chopra@wvm.co.in

MUMBAI

ASSISTANT VICE PRESIDENT
Reena C Dave
reena.dave@wvm.co.in
Leena Bhandari
leena.bhandari@wvm.co.in
Sriram Krishnan
sriram.krishnan@wvm.co.in

PUNE

Ekta Dang
ekta.dang@wvm.co.in

AHMEDABAD

Kamal Rajput
kamal.Rajput@wvm.co.in

NORTH

VICE PRESIDENT & SALES HEAD
- LONG FORM CONTENT
Anjali Rathor
anjali.rathor@wvm.co.in

DELHI NCR

Sachin Saxena
sachin.saxena@wvm.co.in

JAIPUR

Pushpesh Sood
pushpesh.sood@wvm.co.in

SOUTH

VP-SOUTH & BUSINESS HEAD-FEMINA TAMIL
Pravin Menon
pravin.menon@wvm.co.in

CHENNAI

ON Rajesh
on.rajesh@wvm.co.in

HYDERABAD

Sen Thomas
sen.thomas@wvm.co.in

EAST

KOLKATA

ASSISTANT VICE PRESIDENT
Alka Kakar
alka.kakar@wvm.co.in

a bird's-eye view of show town's happenings

masala fix



MESSIAH OF MIGRANTS

Actor Sonu Sood has come out with shining colours in these dark times. He's not only donated to charity organisations but also opened up his hotel in Juhu to feed the needy during the lockdown. Recently, he facilitated the availability of several buses to help migrant workers return to their hometowns. Here, he's snapped seeing them off...

Salman Khan's
upset *pg 06*

SRK charms the small
screen again *pg 10*

Rumours & More



SALMAN IS UPSET

Salman Khan, who's currently at his Panvel farmhouse with family and friends, took to social media to release a statement clarifying rumours of his company, Salman Khan Films, casting for an upcoming film. "Mat karo rumours par trust," he cautioned saying that legal action would be taken against the offenders. Salman has been spending the lockdown at his farmhouse. He's been spending time there with his sister **Arpita Khan**, brother-in-law **Aayush Sharma** and their kids **Ahil** and **Ayat**. Friends including **Jacqueline Fernandez**, **Iulia Vântur**, **Niketani Madhok** and actor/model **Waluscha De Sousa** have also been giving him company. Apart from doing massive charity for those affected by the lockdown, Salman, along with **Hussain Dalal**, penned and sung a track on COVID-19, titled *Pyaar Karona*.



DHARMA PRODUCTIONS' BRAHMASTRA IS A SUPERHERO FLICK. REPORTEDLY, THE FOOTAGE OF THE FILM HAS BEEN SENT TO A STUDIO IN LONDON FOR WORK ON ITS VFX DURING THE LOCKDOWN. THE FILM PAIRS RANBIR KAPOOR WITH ALIA BHATT.

WHY KRITI GAINED 15 KILOS

Kriti Sanon, will soon be seen in **Laxman Utekar's** *Mimi*, a remake of the 2011 Marathi film *Mala Aai Vhahyachy*. The svelte actor gained 15 kilos for the role. She plays a girl, who aspires to become an actress. However, due to compelling reasons, she agrees to become a proxy mother and hence Kriti had to gain weight. The film also features **Pankaj Tripathi** and **Sai Tamhankar**. It was scheduled to hit the screens this July. But due to the lockdown, the future course remains to be decided.

Salman turns creative

Giving in to the musical bug that has bitten him, **Salman Khan** has released yet another track, *Tere Bina*, featuring **Jacqueline Fernandez** with him, on his own YouTube channel. The channel won a million subscribers instantly. The romantic DIY music video was shot at the Panvel farmhouse and has been penned by Bhai himself. Other than Salman and Jacky's chemistry, the little girl, who played their daughter, grabbed attention. Reportedly, she's **Waluscha De Sousa's** youngest daughter **Sienna**, who is quarantining with her mom at the farmhouse. Waluscha's other children are **Chanel** and **Brooklyn**.



MAKE AN ETHNIC FASHION STATEMENT WITH LABEL VARSHA



Label Varsha is a creator and curator of evolution in the space of ethnic wear coinciding with superior quality and craftsmanship. The course of action from shirting fabrics in Chennai to the present day, that the founder, Sri Gopal undertook with his sons, Rahul and Yashraj was to construct a setting where grandeur, elegance and cost-effectiveness harmonize, leaving behind a cosmos of possibilities in their field.

Women's clothing today has been widely governed by westbound trends and fascinations, Label Varsha centred its attention on national enchantments and appeals, obtainable in abundance and positioned itself as an **'every woman's brand'**. Yashraj, taking the vision of his father, and the guidance and mentorship of his older brother, grew the business to a whole new height with his discernment and passion to create an impactful change in the labyrinth of fashion. Modern, new-fangled creativity concurrent with customary fashion, Label Varsha offers a gamut of unparalleled designs, **supporting the work of local artisans, with emphasis on handiwork and intricate embroideries**. This wide spectrum caters to an everyday woman, striving to achieve that sense of luxury interweaved with solace and comfort. **With ethnic wear being at the forefront for airport looks, and paparazzi snaps when it comes to Bollywood's Gen Z celebrities, the brand is all set to ride the waves of this trend.**



The need for the hour called for Label Varsha to turn the virtual world of online selling with the inception of their website (www.labelvarsha.com) which consists of all the offerings, ready to reach their consumers' closets. With royal colors and unmatched traditional anarkali suits, straight-fit shararas, palazzos, and kurtas with contemporary touches, Indian arts and crafts inspired Label Varsha specializes in cotton checks, linen, cotton, tissue, and tussar silk, among many others and personalizes their detailed weaving for every individual.

for more information, visit
www.labelvarsha.com | [@ /labelvarsha](https://www.instagram.com/labelvarsha)

RANA DAGGUBATI GETS ENGAGED

Hunky heartthrob **Rana Daggubati** has been taken. The Baahubali actor has left a thousand hearts broken. Much to the dismay of many girls, Rana recently announced his engagement to girlfriend, **Miheeka Bajaj**. A professional wedding planner, Miheeka and Rana had kept their relationship under wraps so far. Miheeka is based in Hyderabad. Rana's father, legendary filmmaker **Suresh Babu**, reportedly said that they were looking for a December wedding. It may even happen earlier he added.



SUNNY DAYS IN LA



Sunny Leone celebrated her 39th birthday in her beautiful chalet in Los Angeles with husband **Daniel Weber** and their three kids - daughter **Nisha** and twins **Noah** and **Asher**. Sunny mentioned that Daniel and she felt her kids would be safer there given the 'invisible killer corona virus'. Sunny's LA home is reportedly in Sherman Oaks, a 30-minute drive from Beverly Hills. The beautiful house has five bedrooms, a swimming pool, a deck area and a lush garden.



VARUN'S SURPRISE FOR NATASHA

Even though it's self-isolation time, **Varun Dhawan** went all out to make his ladylove, **Natasha Dalal**, feel special on her birthday. An image surfaced online – a collage of Natasha's friends and family members, each holding up an alphabet as they spell 'Happy Birthday Nata'. Varun appears right in the beginning of the collage holding the letter H. Varun and Natasha have known each other since high school. The two were supposed to tie the knot at a destination wedding in Thailand this year. But the corona threat has put their plans on hold.



Why Shilpa chose surrogacy

After **Shilpa Shetty** gave birth to son **Viaan** in 2012, she had been longing for a second child. But certain health issues didn't allow that. Reportedly, she suffers from an auto immune disease called APLA, which disallowed pregnancy. She even considered adopting a child but it didn't come about. So her husband **Raj Kundra** and she opted for surrogacy. That's how daughter **Samisha** was born. She's glad her family is now complete.

AMITABH BACHCHAN'S GRANDDAUGHTER, NAVYA NAVELI NANDA, HAS TURNED ENTREPRENEUR BY LAUNCHING A VIRTUAL HEALTHCARE PORTAL FOR WOMEN CALLED AARA HEALTH. REPORTEDLY, IT AIMS TO EMPOWER AND EDUCATE WOMEN AND DIAGNOSE AILMENTS IN A CONFIDENTIAL AND SAFE MANNER. THE OTHER CO-FOUNDERS OF THE COMPANY ARE AHILYA MEHTA, MALLIKA SAHNEY AND PRAGYA SABOO.

“I’M HERE TO STAY...”

... AGAINST THE ODDS AND WITH A SMILE TELLS MODEL-SINGER-ACTOR **SHONA SHARMA** TO FILMFARE



Shona Sharma



You’re most likely to recognise Shona Sharma’s pretty face, as one of the leads, from the friendly power cast of Wizcraft’s Broadway-type musical *Balle Balle*. You can also recall her as one of the lovely sopranos in Rael Padamsee’s *My Fair Lady*. She’s both a gifted singer and an actor. Mostly, home-schooled, she had all the time to learn things her way. “I absorbed much from watching films and TV,” she says. Young Shona left Gujarat in 2013 to reach for the stars in the maximum city. She told her parents she wanted to train as a flight

stewardess though the world of performing arts was her dream destination. Mumbai took her on a journey of self-awareness given the struggles. “I began to understand myself better. I know what I want from life today. There’s no room for self-doubt,” says a confident Shona. “Difficulties help you become a better person. Everything in life is a lesson,” she opines.

She believes her journey has been worthwhile.

“Nothing is bigger than the feeling of performing in front of a packed house. I’ve been part of 200 shows of *Balle Balle*. That wouldn’t have been possible without the support of my co-stars and the production team,” says the actor. The grand musical has 48 artistes dancing and singing to 25 popular Bollywood songs.

She mentions that performing fills her soul with ecstasy. She’s grateful to mentors from

production houses like T-Series, AltBalaji and Wizcraft, who gave her opportunities to flourish. The singer’s also appreciative of music legend Leslie Lewis, who urged her to believe in herself. “I wouldn’t have been here without the support of these people. If we stay in touch with our strengths and weaknesses, and channel them accordingly, everything falls in place,” she reflects. “I’m here to stay. There’s no turning back,” avows the spirited Shona. “Caring and sharing go a long way. This world can be difficult. But we don’t have to make it more so.” We agree.

Shona can be followed@reflecshon on Instagram

SRK rules DD again



Shah Rukh Khan was a star on television before he made it on the big screen. Amid lockdown, Doordarshan aired his hit shows *Fauji* and *Circus*. Now, they plan to screen his *Doodh*. In the show, SRK plays a village boy, *Keval*, who goes to the city to pursue higher studies and never returns.



AAMIR KHAN AND WIFE KIRAN RAO WERE DEVASTATED AT THE SUDDEN DEMISE OF THE ACTOR'S LONG-TIME ASSISTANT, AMOS PAUL. AMOS HAD WORKED WITH THE ACTOR FOR ABOUT 25 YEARS. HE DIED OF A HEART ATTACK AT A HOSPITAL IN MUMBAI. HE WAS 60. AAMIR DESCRIBED IT AS AN 'IRREPLACEABLE' LOSS.



VILLAGE NAMED AFTER IRRFAN

A small village near Igatpuri in Nashik district has named a neighbourhood as 'Hero Chi Wadi' as a tribute to late actor **Irrfan Khan**, who passed away on April 29. Incidentally, Irrfan owned a farmhouse near Tringalwadi fort in Igatpuri. The neighbourhood was earlier called Patryacha Wada. Irrfan had gifted the villagers an ambulance, computers, books, raincoats and sweaters for the kids. To express their gratitude towards him, the villagers have now renamed their locality after him. Sweet.

POOJA BEDI FINDS LOVE AGAIN



Actor/host **Pooja Bedi** has found love again in entrepreneur **Maneck Contractor**. The two recently got engaged after Maneck proposed to her in 'a hot air balloon'. The actor revealed that her children, son **Omar** and daughter and actor **Alaya Furniturewala** urged her to settle down just like their father and her ex-husband, **Farhan Ebrahim**. Farhan is now married to **Laila Khan**, daughter of the late **Feroz Khan**. Maneck and Pooja were schoolmates. The two reconnected after years on their alumni group. The couple plans to marry soon.



MEANWHILE...

In a bid to raise funds for daily wage workers, who are struggling to feed themselves and their families amidst the Covid-19 crisis, **Vicky Kaushal** invited his fans to donate for the cause. He announced that the three lucky winners would have a virtual games night with the star, where they would get to know each other, play some dumb charades and have a great evening.

BIG B'S FIRST DIGITAL RELEASE

Given the 'lockdown' of theatres, the **Shoojit Sircar** directorial, *Gulabo Sitabo*, will now be available for streaming June onwards. The 'quirky dramedy' features **Ayushmann Khurrana** and **Amitabh Bachchan**. The story is set in Lucknow and revolves around the legendary glove puppets named **Gulabo** and **Sitabo** from UP. The Big B is seen sporting a long beard, round glasses and a prosthetic nose. He plays the role of an eccentric landlord, while **Ayushmann** essays the role of the tenant. The film spins around their love-hate relationship.





F&B

fashion and beauty

They are hot, they are cool.
Meet our trend makers and breakers



Stylist
Shaleena Nathani



STYLE SECRETS



“Style is what you make of fashion. That’s what our job is. To take a colour, a trend and use it appropriately in your own way. I don’t blindly follow trends. It has to work with the occasion, the actor, his/her comfort while wearing it. We do try new things but if it doesn’t work, it’s okay.”

Celebrity stylist Shaleena Nathani on why style is about sensibility and more...

ALL THINGS SEXY!

She's a celebrity stylist, who's a stunner herself. Analita Seth meets glamour goddess Shaleena Nathani



She styles the beautiful and the best. Deepika Padukone, Shah Rukh Khan, Kartik Aaryan, Kiara Advani, Radhika Apte, Shraddha Kapoor, Bhumi Pednekar... Shaleena Nathani is the creative mind that puts together starry ensembles. Outfits that not only mirror the individuality of her clients but her own personality as well. Chic, comfortable and sexy... is how she'd like to define her outfits. An athleisure model herself, with a passion for running, this fitness junkie is an Instagram sensation – her sartorial adventures reflecting her passion...

WHEN DID YOU DECIDE TO STEP INTO THE FASHION INDUSTRY?

Fashion was something I was always passionate about. I love dressing up and putting things together. Choosing to work in the industry did cross my mind a few times. But I never thought of it as a possibility. I thought I'd have to study or do something special to get into the field. Having said that, things in my life happened organically. I started working with an export house. Then I got a call to intern at a prestigious fashion magazine. It all just fell into place. I've been lucky.

WHEN WAS THE FIRST TIME YOU REALISED YOU ENJOYED STYLING?

I know this sounds like a cliché. My grandmother and mother have always been fond of dressing up. My grandma would take four hours to get ready. She'd plan her outfit since morning - match her jewellery, choose the perfect blouse for her saree, zero in on the perfect bag to go with the outfit... It was a process. Even my mother was extremely fond of clothes. I'd go shopping with mom to choose her fabrics.

We'd make jewellery. I've grown up watching two beautiful women being passionate about dressing up. That's where it all started for me.

HOW DIFFERENT IS EDITORIAL STYLING FROM STYLING A CELEBRITY ON A REGULAR BASIS?

During an editorial shoot, you can experiment much more with fashion, layering and colours. A piece of clothing might be



Deepika Padukone



Anushka Sharma



A LOOK DONE BY ANOTHER STYLIST THAT YOU LOVED?

I loved the way Allia Al Rufai styled Anushka Sharma in a gold and black blazer and trousers. I like what she does with Anushka. She puts her looks nicely.

ONE CELEBRITY STYLIST WHO INSPIRES YOU?

New York-based celebrity stylist Mimi Cuttrell. Everything she does is so effortless. She takes something that's already there and puts in on Bella or Gigi Hadid and it becomes trendy. That's what style is all about.



"Deepika Padukone's hands-on in a way that she gives me proper time for fittings. After alterations are done, she again tries them out. She likes to know beforehand what we plan to do with the hair and make-up. There's a lot of time and effort that goes into a look... The best thing about her is she's open to trying new things"



Bella Hadid



“There has to be an element of cool in my outfits. I have to be sexy, no matter what I wear. I love jeans and tank tops. Even when I dress up, it should appear casual. That’s my style”



IF YOU HAD TO PICK ONE LOOK YOU LOVE OF DEEPIKA?

The black suit (designer Marie-Christine Statz), the Prada (stripe on stripe) look and the Alex Perry gown at the World Economic Forum in Davos.



HITS & MISSES

SOMETHING YOU REGRET?

What I gave her for the VMA (Video Music Awards). I’d do it differently today. I don’t hate it though.

uncomfortable to wear but would be required for the theme of the shoot. You can work around the piece to make it look good. Styling for an event has to be occasion-appropriate depending on whether it’s for an awards function, an interview or promotions. It has to be practical and work from all angles. With editorial styling, you can go all out with make-up and clothes. You can even wear a bizarre pair of shoes because it will work for the shoot.

DO YOU FEEL THE PRESSURE WHILE STYLING ONE OF THE MOST DOCUMENTED CELEBRITIES, DEEPIKA PADUKONE?

There’s immense pressure when I dress Deepika Padukone. But I guess, I work best under pressure. But most of it is the pressure I put on myself. I’ve learnt not to get swayed by what people say and everything that’s put up on social media. I don’t worry about things going wrong. I follow my instincts.

HOW WOULD YOU LEND AN OUTRAGEOUS ELEMENT IN A REGULAR LOOK FOR A CELEBRITY?

Style is what you make of fashion. That’s what our job is. To take a colour, a trend and use it appropriately in your own way. I don’t follow trends blindly. It has to work with the occasion, the actor and his/her sense of comfort. We do try new things but if it doesn’t work, it’s okay. The attire should make Deepika feel fine. If she’s uncomfortable then it will fall flat.

Dcode
A Times Group Initiative

**DESIGN
BIENNALE**

**INDIA'S
FIRST**

**JAIPUR
EDITION**

**CURATED BY
SHANTANU GARG**

**CURATED
VIRTUAL
ART**

AND

**DESIGN
FESTIVAL**

**TO
PARTICIPATE,
COLLABORATE
AND
KNOW MORE...**

**DM US OR WRITE TO US AT
d/code@wwm.co.in**



LOOKS I LOVE



BLAST FROM THE PAST

IS DEEPIKA HANDS-ON WHEN PICKING A LOOK OR DOES SHE GO WITH WHATEVER YOU CHOOSE?

It's a mix of both. She's hands-on in terms of when there's an event, we discuss the attire. I recommend what can work for her. She always asks for my opinion. She's hands-on in a way that she gives me proper time for fittings. After alterations are done, she again tries them out. She likes to know beforehand what we plan to do with the hair and make-up. There's a lot of time and effort that goes into a look and we don't wish to hide that fact. Many professionals put their minds together. The best thing about her is she's open to trying new things. That makes our jobs exciting.

"I work best under pressure. But most of it is the pressure I put on myself. I've learnt not to get swayed by what people say and everything that's put up on social media. I don't worry about things going wrong. I follow my instincts"

IF YOU WERE TO PICK ONE PERSON, DEAD OR ALIVE, TO STYLE, WHO WOULD IT BE?

I love Michael Jackson. I love Elvis Presley. Even Marilyn Monroe. They had an iconic sense of style. I hope we don't lose that. If someone wore a jacket, black pants and white gloves, you would know it's MJ. Similarly, I wish to style people, who have an identifiable sense of dressing and personality.

ANY HACKS TO FLATTER ONE'S BODY?

I love high-waisted stuff. It flatters all kinds of figures. If you're curvy, it accentuates your waistline. In today's day and age, where we are finally appreciating all sizes, which is beautiful, you shouldn't restrict yourself to clothes of a specific cut. Today, almost all actors are comfortable in their skin. You have to flaunt what you have and celebrate your uniqueness.

HOW DO YOU DESCRIBE YOUR PERSONAL STYLE?

There has to be an element of cool in my outfits. I have to be sexy, no matter what I wear. I love jeans and tank tops. Even when I dress up, it should appear casual. That's my style. ■

excusives

what's on their mind?



INSIDER OUTSIDER

One was filmdom royalty. The other wanted to play down his royal lineage in Jaipur. One cake-walked into films being the son of the Showman. The other, moulded at the National School of Drama, had to rough it out for decades before turning into a scene-stealer. One was spontaneous. The other studied. But both sensitive. The two actors sharing

the screen in Nikkhil Advani's D-Day was a watershed moment for cinema lovers. Two men. Two missions. One fate. Both killed back-to-back. In real life too, both battled cancer since 2018. Both died within 24 hours of each other. Both will live on eternally. Filmfare pays tribute to the late Rishi Kapoor and Irrfan Khan in a special issue dedicated to the legends...

PHOTOGRAPHS BY MEETESH TANEJA



PHOTOGRAPHS: ABHEET GIDWANI

FAREWELL RISHI KAPOOR

DEVESH SHARMA OFFERS HIS RESPECTS TO THE LATE **RISHI KAPOOR**, WHO PASSED AWAY RECENTLY

(SEPTEMBER 4, 1952 - APRIL 30, 2020)

Rishi Kapoor belonged to the illustrious Kapoor lineage. His grandfather, Prithviraj Kapoor, is counted as one of the pillars of Indian cinema. The stature of his father, Raj Kapoor, is no less exalted. His uncles,

actors Shashi Kapoor and Shammi Kapoor too are considered icons in the film industry.

Like most Kapoor men, Rishi's screen life started quite early. He appeared as a toddler along with his siblings in the song Pyar hua iqrar hua in Shree

420 (1955). Rishi made his debut as a child artiste in Raj Kapoor's Mera Naam Joker (1970), playing his father's younger self. The film was feted by the critics but was a commercial disaster. The story goes that Raj Kapoor needed a quick hit to tide

over the financial loss incurred by Joker. He made the teenage romance, Bobby (1973), starring son Rishi and newbie Dimple Kapadia. Bobby turned out to be one of the biggest hits of the RK banner, not only clearing away debts but turning in

RISHI KAPOOR DREW CLOSE TO NEETU SINGH DURING KHEL KHEL MEIN. SHE BECAME HIS CONFIDANTE. THE COUPLE TIED THE KNOT IN 1980. THEY WERE BLESSED WITH DAUGHTER RIDDHIMA AND SON RANBIR



Neetu Kapoor and Ranbir Kapoor offer prayers for the late Rishi Kapoor

a handsome profit as well. The teen sensations, Dimple and Rishi, were flooded with offers but she gave up all that for marriage with superstar Rajesh Khanna. Rishi won the Filmfare Best Actor trophy for his act in Bobby. He came to be counted as a saleable star. Filmmakers wanted to cash in on his



chocolate boy image and wrote roles for him. Hits like *Khel Khel Mein* (1975), *Rafoo Chakkar* (1975), based on Hollywood's *Some Like It Hot* (1959) and *Hum Kisise Kum Naheen* (1977) bolstered his image. The star was linked to his heroines like Shoma Anand, Ranjeeta and Neetu Singh off-screen too, which added to his lover boy charisma. He drew close to Neetu during *Khel Khel Mein*. She became his friend and confidante. The couple tied the knot in 1980. They were blessed with daughter Riddhima and son Ranbir. They had an enduring marriage of 40 years.

BOBBY TURNED OUT TO BE ONE OF THE BIGGEST HITS OF THE RK BANNER, NOT ONLY CLEARING AWAY DEBTS BUT TURNING IN A HANDSOME PROFIT AS WELL



Rishi tried to break his chocolate boy image with films like Subhash Ghai's *Karz* (1980), a reincarnation drama and *Ek Chaddar Maili Si* (1986), directed by Sukhwant Dhatta, an arthouse film, based on Rajinder Singh Bedi's classic novella of the same name. The book

He tried his hand at direction with *Aa Ab Laut Chalen* (1999) but the film starring Akshaye Khanna and Aishwarya Rai failed to make a profit. Rishi finally said yes to character roles and showed his mettle in films like *Hum Tum* (2004), *Fanaa* (2006), *Dilli 6* (2009), *Do Dooni Chaar* (2010), where he appeared

were denied to him earlier. He played an infamous gangster in *D-Day* (2013) and appeared as Amitabh Bachchan's 76-year old son in *102 Not Out* (2018). Both Amitabh and he did a film together after more than 20 years and it was an emotional reunion for them. His performance in *Mulk* (2018), where

a Filmfare Best Supporting Actor trophy for his role in *Kapoor & Sons* (2016). He was bestowed with the Filmfare Lifetime Achievement Award in 2008.

Rishi Kapoor was diagnosed with cancer in 2018 and went to New York City for treatment. After successful treatment for over a



The Kapoors with their sons



With the Filmfare Lifetime Achievement Award



With wife Neetu



Mera Naam Joker



Receiving the Black Lady from Ramesh Sippy



Family selfie

THE ACTOR REVELLED IN AUTHOR-BACKED CHARACTER ROLES, DENIED TO HIM EARLIER... HE ALSO WON THE BLACK LADY FOR HIS ROLE IN KAPOOR & SONS

won a Sahitya Akademi Award. Rishi plays a man, forced by custom, to marry his widowed sister-in-law, played by Hema Malini. Despite playing such a complex character, his lover-boy image refused to leave him. Rishi continued to romance young girls till *Karobaar* (2000).

with wife Neetu Kapoor after more than 25 years. He appeared in a rare negative role in *Agneepath* (2012) and was admired for it. He broke another taboo by appearing as a gay character in *Student Of The Year* (2012). The actor revelled in author-backed roles which

he played a Muslim lawyer, won him accolades too.

It may be mentioned that he won the Filmfare Critics' Best Actor Award for his performance as a middle-aged father yearning to buy his own car for *Do Dooni Chaar* (2011). He also won

year, he returned to India in September 2019. He had been unwell many a time since then. He was admitted to the Sir HN Reliance Foundation Hospital in Mumbai on April 29. He passed away peacefully on the morning of April 30. He will be missed for generations. ■

DEVESH SHARMA
RECOMMENDS
THE BEST FILMS
OF **RISHI KAPOOR**
AS LEADING MAN

THE HERO

Rishi Kapoor began his career as a child artiste in the song Pyar hua iqrar hua hai from his father, Raj Kapoor's film Shree 420 (1955). He was just three. He also played his father's childhood role in Mera Naam Joker. He made his debut as an adult with Bobby (1973) opposite teen beauty Dimple Kapadia. One of the most formidable romantic heroes was born with the film. He wooed girls on screen for the next 30 years and looked good doing it. His melting charm, his expertise in conveying love, his endearing charisma never faded. Rishi was battling with cancer for the past two years. He returned after undergoing treatment for a year in New York. He passed away on April 30, leaving us bereaved. As a tribute, we present a list of his best films down the years where he played the leading man...

DIRECTOR: Raj Kapoor

CAST: Rishi Kapoor, Dimple Kapadia, Prem Nath and Pran

Raj (Rishi Kapoor) is the son of businessman (Pran), while Bobby is the daughter of a fisherman (Prem Nath). It's love at first sight for both Raj and Bobby.

But his father frowns upon it, misconstruing that Bobby and her father are after his wealth. The teenagers elope. But they are captured by Prem Chopra, who wants to grab the bounty put up by Raj's father. After being rescued from him, they want to end their lives. They jump into a waterfall. While Bobby's father saves Raj, she's saved by his dad.

The teen romance became a cult film, given the innocence and chemistry between the pair. Bobby was a musical hit by Laxmikant-Pyarelal. Songs such as Hum tum ek kamre mein, Main shayar to nahi and Mujhe kuch kehna hai remain popular.

BOBBY (1973)





DIRECTOR: Narender Bedi

CAST: Rishi Kapoor, Neetu Singh, Madan Puri, Rajendra Nath and Paintal

The film follows the basic plot points of the American hit *Some Like It Hot* (1959) and had both Rishi and Paintal appearing in drag. Two out-of-work musicians, Dev (Rishi Kapoor) and Salim (Paintal), witness a murder in a graveyard. They're spotted by the villains. In order to save themselves, they disguise themselves as girls and get themselves registered with an all-girl band, which is going to Kashmir. Reetu (Neetu Singh) is a singer in the band and wants to marry a rich man. After many misadventures, Dev and Salim are able to save themselves from the clutches of the villains and also get to serve some revenge.



LAILA MAJNU (1976)

DIRECTOR: Harnam Singh Rawail

CAST: Rishi Kapoor, Ranjeeta Kaur, Danny Dengzongpa and Raza Murad

The film is based on the legendary Arabic tale of Laila and Majnu. Laila (Ranjeeta) and Majnu (Rishi Kapoor) loved each other since childhood. Their love was divinely ordained in the sense that if one hurt, the other could feel the pain. They were separated because they belonged to different clans. After growing up, they meet by chance and fall in love once again. Majnu is exiled when he avenges his father's death by killing Laila's brother. She's married off to a prince. The two lovers look fated to be denied a union in life. Madan Mohan, who was the film's composer, passed away. Jaidev finished the rest of the score. The film was a musical hit, with songs like *Tere dar pe aaya hoon*, *Hoke mayoos tere dar se*, *Ab agar hum se* and *Likh kar tera naam zameen par ruling the airwaves*.

KHEL KHEL MEIN (1975)

DIRECTOR: Ravi Tandon

CAST: Rishi Kapoor, Neetu Singh, Rakesh Roshan & Aruna Irani

Ajay (Rishi Kapoor), Vikram (Rakesh Roshan) and Nisha (Neetu Singh) are collegians. While Vikram is always up to some mischief, Ajay is studious. But slowly he also joins Vikram in his pranks. They write a fake extortion letter to a rich man hoping to pump him for some money. However, in a twist of fate, first the rich man and then Vikram both end up dead. It transpires that Vikram and his girlfriend (Aruna Irani) were running an extortion racket. She also gets killed. Now, Ajay and Nisha are being hounded by the police on one hand and Vikram's boss on the other. They have to prove their innocence and catch the real killers. How they go about it forms the crux of the story. RD Burman composed frothy numbers like *Ek main aur ek tu*, *Khullam khulla pyar karenge* and *Hamne tumko dekha*.



THE TEENAGE ROMANCE BECAME A CULT FILM, GIVEN BOTH THE INNOCENCE AND CHEMISTRY BETWEEN THE LEAD PAIR. BOBBY WAS A MUSICAL HIT BY LAXMIKANT-PYARELAL. SONGS SUCH AS HUM TUM EK KAMRE MEIN, MAIN SHAYAR TO NAHI AND MUJHE KUCH KEHNA HAI ARE STILL POPULAR

RISHI PLAYS THE YOUNGEST BROTHER, WHO IS A MUSICIAN IN AMAR AKBAR ANTHONY. HE HAS THREE QAWWALIS, THE TEASING TAYYAB ALI PYAR KA DUSHMAN, THE ROMANTIC PARDA HAI PARDA AND THE SUFI, SHIRDIWALE SAI BABA, FILMED ON HIM. HIS COMIC TIMING WITH AMITABH BACHCHAN WAS WORTH NOTING AS WAS HIS EASE WITH NEETU SINGH

KABHI KABHIE (1976)

DIRECTOR: Yash Chopra
CAST: Amitabh Bachchan, Shashi Kapoor, Raakhee, Waheeda Rehman, Rishi Kapoor and Neetu Singh
 Poet, Amit Malhotra (Amitabh Bachchan), is in love with Pooja (Raakhee). But Pooja's parents arrange her marriage to an architect, Vijay Khanna (Shashi Kapoor). A heartbroken Amit joins his father's business and later marries Anjali (Waheeda Rehman). They have a daughter Sweety (Naseem). Unknown to all, Anjali has a daughter named Pinky (Neetu Singh) from a previous relationship. Rishi Kapoor plays Vicky, Pooja's son, who flirts with both Pinky and Sweety but loves Pinky. Meanwhile, Pinky wants to get united with her real mother but Anjali doesn't acknowledge her, fearing for her marriage. What follows is a storm of emotions that threatens to engulf everybody. Rishi brought a touch of fun and froth to this otherwise heavy-duty romance. The film has two of the best ghazals of Sahir Ludhinavi, Kabhi kabhi mere dil mein and Main pal do pal ka shayar hoon. Khayyam composed the music. The two popular songs Tere chehre se and Tera phoolon jaisa rang were filmed on Rishi and Neetu.



AMAR AKBAR ANTHONY (1977)

DIRECTOR: Manmohan Desai
CAST: Vinod Khanna, Amitabh Bachchan, Rishi Kapoor, Neetu Singh, Parveen Babi, Shabana Azmi and Nirupa Roy
 It's a classic tale of three brothers separated in childhood, brought up to follow different faiths, getting united upon growing up and exacting revenge on their oppressors. It has romance, action, comedy in equal measure. Rishi plays the youngest brother, who is a musician and hence the onus of providing the musical zing to the film fell on his shoulders. He has three qawwalis, the teasing Tayyab Ali pyar ka dushman, the romantic Parda hai parda and the Sufi, Shirdiwale Sai Baba, filmed on him. His comic timing with Amitabh Bachchan was worth noting as was his ease with Neetu Singh.



DOOSRA AADMI (1977)



DIRECTOR: Ramesh Talwar
CAST: Rishi Kapoor, Neetu Singh, Shashi Kapoor and Raakhee
 The film explored the concept of obsessive love. Nisha (Raakhee), a known name in advertising, accepts young buck Karan's (Rishi Kapoor) job offer in his new agency because he reminds her of her dead boyfriend (Shashi Kapoor). It would have been alright if Karan was single but he's newly married and their growing closeness threatens to break his marriage with Timsi (Neetu Singh). The film begins on a high where Karan is seen beating a boy black and blue after he misbehaves with Timsi during Holi. The end, however, has romance seeking a new reality with Karan desperately wanting Nisha to be in his life and she resisting him as she doesn't want to break his marriage. It was one of the most realistic portrayals by Rishi.



PREM ROG (1982)

DIRECTOR: Raj Kapoor

CAST: Shammi Kapoor, Nanda, Rishi Kapoor and Padmini Kolhapure

The film struck a blow against age-old customs and preached that one should move in tandem with the changing times. Devdhar (Rishi Kapoor) is an orphan brought up by Bade Thakur (Shammi Kapoor). He's sent to Bombay for higher studies and upon coming back finds that his childhood friend Manorma (Padmini Kolhapure) has blossomed into a beautiful young woman. He falls in love with her. Due to the class difference he's unable to air his feelings. She's married off to

another Thakur, who unfortunately dies a day after marriage, leaving her widowed. She's raped by her brother-in-law and later sent to live with her parents. Her vibrant personality takes a 360-degree turn and at this point, Devdhar re-enters her life in order to bring a smile back on her face.



SARGAM (1979)

DIRECTOR: K Viswanath

CAST: Rishi Kapoor and Jaya Prada

Jaya Prada became an overnight sensation after the release of this musical. Her classical beauty was compared to an Ajanta statue. It was a remake of K Viswanath's earlier Telugu film Siri Siri Muvva (1976). Rishi plays the lead actor in the film. Jaya Prada reprised her role of a mute dancer. She bedazzled the Hindi film audience with her classical-based dances. Laxmikant-Pyarelal gave many wonderful songs in the film. The Daflī wale song, where Rishi apparently played the instrument for real, sung by Mohammed Rafi and Lata Mangeshkar became hugely popular and hasn't lost its magic even now.

LAXMIKANT-PYARELAL GAVE MANY WONDERFUL SONGS IN SARGAM. THE DAFLI WALE SONG, WHERE RISHI APPARENTLY PLAYED THE INSTRUMENT FOR REAL, SANG BY MOHAMMED RAFI AND LATA MANGESHKAR BECAME HUGELY POPULAR. IT HASN'T LOST ITS MAGIC EVEN NOW

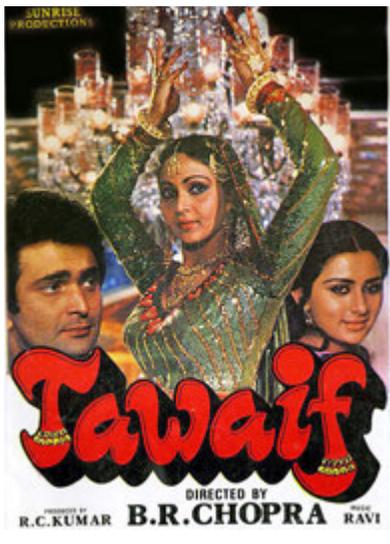
DIRECTOR: Subhash Ghai

CAST: Rishi Kapoor, Simi Garewal, Tina Munim, Raj Kiran, Prem Nath and Pran

This thriller was inspired by the Reincarnation Of Peter Proud (1975). It was a true-blue musical, despite its macabre theme. Laxmikant Pyarelal's songs such as Om shanti Om, Ek haseena thi, Dard-e-dil, Main solah bars ki are still popular today. Rishi Kapoor plays a pop singer and him dancing on a revolving disc-like stage was pure kitsch. The reincarnation theme proved a hit with the audience, as did Rishi-Tina's jodi and Simi Garewal's portrayal of a scheming gold digger, who refused to age. The film offers chills and thrills in equal measure.

KARZ (1980)





TAWAIF (1985)

DIRECTOR: BR Chopra
CAST: Rishi Kapoor, Rati Agnihotri, Poonam Dhillon and Deepak Parashar

It was a Muslim social, which propagated the rehabilitation of prostitutes in society. Dawood (Rishi Kapoor) is in love with upcoming writer Kaynat (Poonam Dhillon). Due to certain circumstances, he ends up giving shelter to Sultana (Rati Agnihotri), who is a prostitute by profession. Soon, he's asked to claim that Sultana is his wife. She wins everyone over with her charm and intelligence and takes to this new role like a duck to water, knowing that it's not going to last long. She soon develops feelings for the naive Dawood, who too starts liking her. The question is will society accept her after knowing her reality? Rishi didn't play a typical Hindi film hero but an ordinary man caught up in extraordinary circumstances.

SAAGAR (1985)

DIRECTOR: Ramesh Sippy
CAST: Rishi Kapoor, Dimple Kapadia and Kamal Haasan

Saagar brought the Bobby pairing of Rishi and Dimple back again after 12 years. The film was a love triangle with Kamal Haasan playing the man, who loves her from afar since childhood. Rishi plays the scion of a rich family, who falls in love with her at first sight and vice versa. Dimple is a delight to watch and looked sexy as ever even after a gap of twelve years. There is a tastefully done blink-and-you'll miss-it topless scene of Dimple in the film. The performances and RD Burman's sublime music makes it a must-watch even now.



EK CHADAR MAILI SI (1986)



DIRECTOR: Sukhwant Dhabba
CAST: Rishi Kapoor, Hema Malini and Kulbhushan Kharbanda

The film is based on a novella by Rajinder Singh Bedi having the same name. Bedi got a Sahitya Akademi Award for it. It's based on the practice of getting a woman married to her brother-in-law after the death of her husband. Hema Malini played the Bhabhi, while Rishi played her young devar. At first, they find it hard to accept the new reality but later adjust to it. It was a film, which went up and down the emotional scale and gave Rishi a chance to do something different. The changing equations between Hema and him are brought out subtly.

SAAGAR BROUGHT THE BOBBY PAIRING OF RISHI KAPOOR AND DIMPLE KAPADIA BACK AGAIN AFTER 12 YEARS. THE FILM IS A LOVE TRIANGLE WITH KAMAL HAASAN PLAYING THE MAN, WHO LOVES HER FROM AFAR. DIMPLE LOOKED SEXY AS EVER EVEN AFTER A GAP OF A DECADE. THERE IS A TASTEFULLY DONE BLINK-AND-YOU'LL MISS-IT TOPLESS SCENE OF DIMPLE IN THE FILM. THE PERFORMANCES AND RD BURMAN'S SUBLIME MUSIC WORKED



NAGINA (1986)

DIRECTOR: Harmesh Malhotra

CAST: Rishi Kapoor, Sridevi, Amrish Puri and Prem Chopra

India's fascination with snakes is well known. In our mythology, we come across snakes, who can change form. Sridevi plays one such snake in the film. Rishi Kapoor falls in love with her human form. He marries her and all is well for a while. But then Bhairo, played by Amrish Puri, comes along and recognises the nagin. He wants to enslave her because she has knowledge about a secret jewel, which can make him the king of the world. He captures her and tortures her. But Rishi comes along to rescue and it all ends well. The film was campy as they come but the masses lapped up the supernatural content.

CHANDNI IS A CLASSIC LOVE-TRIANGLE. ROHIT (RISHI) MEETS CHANDNI (SRIDEVI) AT A WEDDING AND FALLS FOR HER... LATER, HE MEETS WITH AN ACCIDENT AND IS PARALYSED. DOES THEIR LOVE FIND FRUITION? THE EXOTIC SWISS LOCALES AND MUSIC BY SHIV-HARI ADD TO THE VIBE OF THE FILM

CHANDNI (1989)

DIRECTOR: Yash Chopra

CAST: Vinod Khanna, Rishi Kapoor, Sridevi and Waheeda Rehman

The film is a classic love-triangle but told with such sensitivity that it doesn't appear jaded. The exotic Swiss locales and music by Shiv-Hari added to the vibe of the film. Rohit (Rishi Kapoor) meets Chandni (Sridevi) at a wedding and falls for her. He woos her relentlessly.



She finally agrees to marry him. As fate would have it, he meets with an accident and is partially paralysed. Realising that he can't be a good life partner to her any longer, he sends her away. She starts working in a travel agency where her boss, Lalit (Vinod Khanna), a widower is smitten by her. He too pursues her. After much reluctance, she says yes. Lalit happens to visit Switzerland where he meets Rohit, who is undergoing treatment there. They become friends. Rohit, upon getting fit, wants Chandni back in his life. But he learns she's engaged to his friend. He meets with an accident again. Seeing Chandni distraught, Lalit realises she's still in love with Rohit. Rohit and Chandni finally unite.

DIRECTOR: Keshu Ramsay

CAST: Rishi Kapoor, Naseeruddin Shah, Danny Denzongpa and Kimi Katkar

It was a thriller based on the British film Chase A Crooked Shadow (1957). Ravi (Rishi Kapoor) comes to Kathmandu with his wife Anita (Kimi Katkar) to spend some time together. When his wife goes missing, he files a complaint with the police. Inspector Balbir (Naseeruddin Shah) is in charge of the case. Ravi gets a call from Father Anthony (Danny Denzongpa) telling him his wife is in a convent. Both Ravi and Balbir go to investigate. Ravi denies that the woman is his wife but all the evidence gathered by Balbir points towards the fact that the woman is actually Ravi's wife. The whodunit will keep you on the edge of your seat till the end.

KHOJ (1989)



DEEWANA (1992)

DIRECTOR: Raj Kanwar

CAST: Rishi Kapoor Divya Bharti, Shah Rukh Khan, Amrish Puri and Mohnish Bahl

Wealthy singer Ravi (Rishi Kapoor) falls for Kajal (Divya Bharti) and they get married. They are all set for an ideal life when tragedy strikes. Ravi's greedy uncle Pratap (Amrish Puri) and cousin Narendra (Mohnish Bahl) plan to get him killed. Kajal becomes a widow and her life seems to be over. Along with Ravi's mother, she leaves the city and settles somewhere else. Another young man, Raja (Shah Rukh Khan) comes into Kajal's life. Raja wants to marry her. She has the blessings of her mother-in-law and soon starts a new life. But Ravi isn't dead. He's been searching for his wife and mother ever since. When he realises the events that have occurred in Kajal's life, he gives his blessings to the union. When his uncle threatens to destroy their lives again, he sets himself up for the ultimate sacrifice to bring peace to his loved ones.

HENNA (1991)

DIRECTOR Raj Kapoor/ Randhir Kapoor

CAST: Rishi Kapoor, Zeba Bakhtiar and Ashwini Bhawe

The film was conceptualised by Raj Kapoor, who even started shooting for it. After his untimely death, elder son Randhir completed the film. It's a cross-border romance between an Indian man and a Pakistani girl. Chandra Prakash (Rishi Kapoor) lives in Srinagar and is to be married soon to Chandni (Ashwini Bhawe). On the day of the engagement, he meets with an accident and falls into a river, which takes him to the Pakistan occupied portion of Kashmir. He loses his memory and is cared for by Henna (Zeba Bakhtiar) and her widowed father. Henna falls in love with him. Their marriage is arranged. But on the day of the wedding, he regains his memory. The kind-hearted villagers want to create a safe passage for him to go back. His attempt is foiled by a jealous suitor of Henna, who brands him as an Indian spy. Henna gives up her life to bring freedom for her beloved.

AMITABH AND RISHI FIGHT THE EVIL FORCES OF THE VAZIR IN AJOOBA... FLYING CARPETS, MONSTERS, SUPERNATURAL ENTITIES, MAGIC SWORDS...THE FILM HAD FANTASTICAL ELEMENTS

AJOOBA (1991)



DIRECTOR: Shashi Kapoor/Gennadi Vasilyev

CAST: Amitabh Bachchan, Rishi Kapoor, Dimple Kapadia and Sonam

Ajooba was a superhero film made with Russian collaboration. The superior CGI work is all thanks to the Soviet wizards. The film has a masked superhero called Ajooba, played by Amitabh Bachchan, who writes against the forces of darkness.

Rishi Kapoor plays his trusted friend, who aids him in every battle. Together they fight the evil forces of the Vazir. Flying carpets, monsters, supernatural entities, magic swords and also a dolphin, whom Ajooba considers as his mother... the film had all sorts of fantastical elements.



RISHI KAPOOR PLAYS A DOUBLE ROLE. HE WAS MUCH APPRECIATED AS KISHAN MALHOTRA AND TONY BRAGANZA IN DAVID DHAWAN'S BOL RADHA BOL. HOW KISHAN, WITH THE HELP OF BELOVED RADHA (JUHU CHAWLA), OUTWITS THE VILLAINS AND TURNS THE TABLE ON THEM FORMS THE CRUX OF THIS COMIC THRILLER



BOL RADHA BOL (1992)

DIRECTOR: David Dhawan

CAST: Rishi Kapoor and Juhi Chawla

Rishi Kapoor plays a double role in this film. He was appreciated doing a fine job as both Kishan Malhotra and Tony Braganza. Kishan goes to seek business opportunities in a village and falls in love with village girl, Radha (Juhi Chawla). He brings reforms to the village and begins teaching people. When he returns home, he gets the shock of his life. His mother has passed away and worse there is an impersonator in the house. It's all his cousin Bhanu's ploy. How Kishan with the help of Radha outwits the villains and turns the table on them forms the crux of this comic thriller.



DO DOONI CHAAR (2010)

DIRECTOR: Habib Faisal

CAST: Rishi Kapoor and Neetu Singh

The film marked Habib Faisal's debut as a director. It also had Rishi Kapoor and Neetu Kapoor coming back as the lead pair, albeit mature, after a gap of around 30 years. The film centres around a middle-class school teacher, who wants to buy a car for his family. He is offered money to pass one of his students and almost takes up the offer before conscience pricks him. His honesty earns him the respect of the student's grandfather, who gives him 'advance fees' to teach math to his grandson. That money is now used by the teacher as the down payment for his new car. But there's a catch. The car gets stuck in the Delhi traffic. He fondly remembers his old scooter, which helped him cut through traffic easily. ■

IN CHARACTER

DEVESH SHARMA LISTS DOWN THE MEMORABLE CHARACTER ROLES OF THE LATE RISHI KAPOOR



FANAA (2006)

DIRECTOR: Kunal Kohli

CAST: Aamir Khan, Kajol, Rishi Kapoor and Tabu

Rishi Kapoor plays Zulfikar Ali Beg, Zooni's (Kajol) father, in this taut romantic thriller. Zooni, who is blind, is in love with Rehan (Aamir Khan). She's heartbroken when he's presumed dead. She doesn't recognise him when he comes back into her life. He's actually an enemy agent looking for a trigger for a nuclear weapon. When Zulfikar finds this out, he has a tussle with Rehan, who accidentally kills him. Rishi is shown to be a kind, supportive father throughout. He takes care of his daughter when she's pregnant out of wedlock. Later, he gets her married to Rehan as well. But he's also a patriot and puts his life on the line for his country.

Rishi Kapoor successfully transitioned to character acting in the early 2000s, going on to appear in diverse supporting roles, such as in Fanaa, Agneepath, Student Of The Year, D-Day and Love Aaj Kal. He bagged the Filmfare Best Supporting Actor Award for his work in Kapoor & Sons. His work in Mulk was also well-received. After two decades, he reunited with actor Amitabh Bachchan in 102 Not Out. Jeetu Joseph's The Body was his last film while Hitesh Bhatia's Sharmaji Namkeen, co-starring Juhi Chawla, was under production at the time of his demise. It's a tribute to his versatility that directors made sure that he had something substantial to do in their films. The narratives were driven by his characters. He had a ball during his second innings, essaying author-backed roles with much gusto. Presenting a list of the late actor's films where he shone in character roles...

RISHI PLAYS AN OLD-SCHOOL GENTLEMAN IN THE SEMINAL DELHI-6, ABOUT COMMUNAL HARMONY. HE'S THE EMBODIMENT OF THE BEST QUALITIES OF OLD DELHI... RESPECTING EVERY RELIGION AND LENDING A HELPING HAND TO YOUR NEIGHBOUR



DELHI-6 (2009)

DIRECTOR: Rakeysh Omprakash Mehra

CAST: Waheeda Rehman, Sonam Kapoor, Abhishek Bachchan and Rishi Kapoor

Rishi Kapoor plays an old-school gentleman in this seminal film about communal harmony. He's the embodiment of the best qualities of old Delhi, which was all about respecting every religion and lending a helping hand to your neighbour, of sharing both laughter and sorrow. His personality makes an impression on Roshan (Abhishek Bachchan) and helps him get his bearings.



LOVE AAJ KAL (2009)

DIRECTOR: Imtiaz Ali

CAST: Saif Ali Khan, Deepika Padukone, Rishi Kapoor and Neetu Singh

Imtiaz Ali wove two tales of love into one in this romance. Rishi Kapoor plays Veer Singh Panesar, a Sikh hotelier living in London. He inspires Saif's character to get his life on track by narrating his heart-warming love story set in the 1960s. The two tracks run parallel, with Saif playing Rishi's younger self as well. His character is never condescending. He sees a troubled soul and reaches out to him in the hope of making things better for him. The role added a certain gravitas to the film.

PATIALA HOUSE (2011)

DIRECTOR: Nikkhil Advani

CAST: Akshay Kumar, Anushka Sharma, Rishi Kapoor, Dimple Kapadia and Soni Razdan

Rishi Kapoor plays the strict patriarch of the Sikh community settled in London. Gurtej Singh Kahlon (Rishi Kapoor) doesn't like the way Indians are treated in England. He's prejudiced by past experience and thereby forbids his son, Parghat Singh Kahlon (Akshay Kumar), a talented bowler, to try out for the England team. Years later, Parghat's interest in cricket is revived thanks to the efforts of Simran Chaggal (Anushka Sharma). She encourages him to give the sport another try, despite him being middle-aged. When he gets picked up to play for the England cricket team, his father realises he should invest in his son's passion and forget the bias he holds towards whites. Rishi's performance was just what the doctor ordered for the film.

RISHI PLAYS A HOTELIER IN LONDON IN LOVE AAJ KAL. HE INSPIRES SAIF'S CHARACTER TO GET HIS LIFE ON TRACK BY NARRATING HIS OWN LOVE STORY. THE ROLE LENT GRAVITAS TO THE FILM

AGNEEPATH (2012)

DIRECTOR: Karan Malhotra

CAST: Hrithik Roshan, Sanjay Dutt, Rishi Kapoor, Priyanka Chopra and Om Puri

Rishi's character, Rauf Lala, wasn't there in the original. The role was specially written for the remake. Rishi plays a butcher, who's also into drugs and prostitution. Vijay (Hrithik Roshan) befriends him as a child and works for him as an adult in order to get close to Kancha Cheena (Sanjay Dutt). That's because Kancha and Rauf are rivals. It was perhaps Rishi's most grey-shaded role ever. Kancha was supposed to be the main villain but thanks to Rishi's power-packed performance, we remember the ruthless Rauf more than Kancha.



RISHI'S CHARACTER, RAUF LALA, WASN'T THERE IN THE ORIGINAL AGNEEPATH. THE ROLE WAS SPECIALLY WRITTEN FOR THE REMAKE. RISHI PLAYS A BUTCHER, WHO'S ALSO INTO DRUGS AND PROSTITUTION... IT WAS PERHAPS RISHI'S MOST GREY-SHADED ROLE EVER

STUDENT OF THE YEAR (2012)

DIRECTOR: Karan Johar
CAST: Rishi Kapoor, Alia Bhatt, Varun Dhawan and Siddharth Malhotra

The same year that he played a very macho Rauf Lala in Agneepath, Rishi Kapoor also played a gay character in SOTY. Dean Yogendra Vashisht has the hots for matinee idol John Abraham and also drools over the supremely fit (and married) football coach (Ronit Roy). It's he, who devises various competitions for the Student Of The Year trophy. He's a strict disciplinarian, who has the best interests of the children at heart. It was a vastly campy character and added a dash of irreverent humour to the proceedings.

IN D-DAY, RISHI KAPOOR PLAYS GOLDMAN IQBAL (APPARENTLY BASED ON A GANGSTER), A MANIPULATOR SUPREME. SOMEONE WHO HAS ALWAYS BEATEN THE ODDS AND SURVIVED. HE RELIES ON HIS WITS AND GUTS TO GET ON TOP EVERY TIME

D-DAY (2013)

DIRECTOR: Nikkhil Advani
CAST: Arjun Rampal, Irrfan, Rishi Kapoor, Huma Qureshi and Shruti Haasan

The film is inspired by all those Delta Force dramas that depicted American forces landing on hostile borders and carrying out executions and extractions of people harmful to American interests. Rishi Kapoor plays Goldman Iqbal (apparently based on a gangster), a manipulator supreme, someone who has always beaten the odds and survived. He relies on his wits and guts to get on top every time. The pink aviators and retro suits added to his persona. It's easily one of Rishi Kapoor's best performances.



RISHI KAPOOR'S FILMFARE TROPHIES

BEST ACTOR
BOBBY (1973)

CRITICS' BEST ACTOR AWARD
DO DOONI CHAAR (2011)

BEST SUPPORTING ACTOR
KAPOOR & SONS (2016)

LIFETIME ACHIEVEMENT AWARD (2008)



MULK (2018)

DIRECTOR: Anubhav Sinha

CAST: Rishi Kapoor, Taapsee Pannu, Prateik Babbar and Neena Gupta

How does one prove one's loyalty for the country? And should this love be questioned in the first place? Mulk asks such questions and more. Rishi Kapoor plays a lawyer, whose



nephew and brother are accused of being terrorists. He himself gets accused of aiding and abetting them. He's in his element as the lawyer, who believes the law is on his side. He's bewildered and saddened by the changing attitudes and scenario. He serves as the moral compass of the film, refusing to give in to voices that preach hate and division. His pain is real and so is his faith that truth will triumph in the end. ■

KAPOOR & SONS (2016)

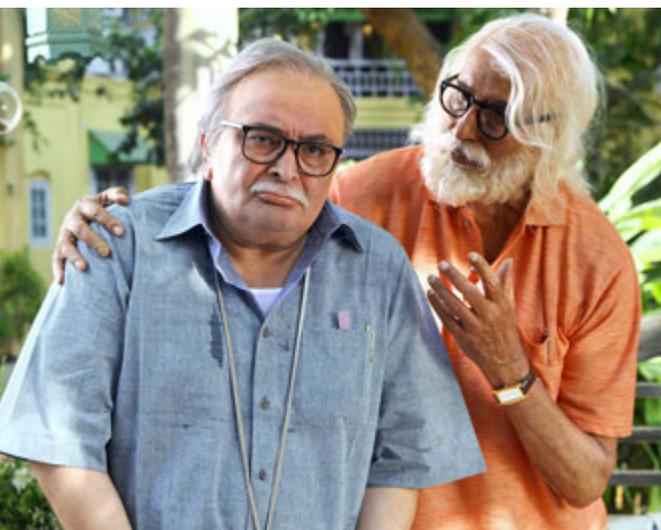
DIRECTOR: Shakun Batra

CAST: Sidharth Malhotra, Fawad Khan, Alia Bhatt, Rishi Kapoor, Ratna Pathak Shah and Rajat Kapoor

It's said that Rishi Kapoor's makeover for Kapoor & Sons cost a whopping two crores. He had to be under prosthetics for long hours and reportedly threatened to quit the film twice because of the discomfort. He plays a character, who's in his late 80s and misses his family terribly. His only wish is to have a photograph, where everyone poses together. He plays a character, who's full of spirit and amiable, despite his oddities. The actor won the Filmfare Best Supporting Actor Award for his role.

IT'S SAID THAT RISHI'S MAKEOVER FOR KAPOOR & SONS COST A WHOPPING TWO CRORES. HE HAD TO BE UNDER PROSTHETICS FOR LONG HOURS. HE REPORTEDLY THREATENED TO QUIT THE FILM TWICE BECAUSE OF THE DISCOMFORT

102 NOT OUT (2018)



DIRECTOR: Umesh Shukla

CAST: Amitabh Bachchan and Rishi Kapoor

Can a film where the screen age of the leading men is supposed to be 102 and 75 respectively ever be called a coming-of-age film? Well, after watching Umesh Shukla's 102 Not Out, you'll say it's possible. You'll realise that growing up is an ongoing process and it has nothing to do with age. Both Amitabh Bachchan and Rishi Kapoor are on equal footing in the film. Apart from showcasing genuine chemistry in their scenes together, each gets a chance to bring to light his individual brilliance. It's basically a two-character film. Most of it is just them talking about the past and ruminating about the present. Yet it's engaging.

“SOME STORIES ARE DESTINED TO REMAIN INCOMPLETE”

BENGALI DIRECTORS **SHIBOPROSAD MUKHERJEE** AND **NANDITA ROY'S** DREAM TO MAKE A FILM WITH THE LATE RISHI KAPOOR REMAINS INCOMPLETE. **RAGHUVENDRA SINGH** REPRODUCES SHIBOPROSAD'S HEARTFELT NOTE ON THE DEMISE OF THE VETERAN

Before the first quarter of 2018 drew to a close, it was decided that Rishi Kapoor would play the lead in our Hindi directorial launchpad. The production house in Mumbai had sent across the DVD of our Bengali film to him, which he agreed to do. We were about to begin our meetings when the news of him having taken ill surfaced. Rishiji left for New York for his treatment. The project was pushed back by a couple of months.

In February, 2019, when he was getting better, I texted him. He took no time to reply. His answer was, “Both Neetu and I have seen the film, not once, but twice. We had tears in our eyes.” He told me he could return well by end-July or August (2019). We got in touch with the production house. They asked us to move ahead. It was decided that we would get



Nandita Roy and Shiboprosad Mukherjee gift shawls to Rishi and Neetu Kapoor



Rishi enjoying the Bengali delicacy

WHEN WE MET HIM IN NEW YORK FOR OUR FILM, RISHIJI LAUGHED AND SAID THAT SINCE HE HAD UNDERGONE BLOOD TRANSFUSION, HE WASN'T SURE IF HIS 'ACTOR'S BLOOD' WAS STILL THERE

things finalised in New York itself. Rishiji was happy with the idea.

Nandita Roy and I boarded a flight to NY on July 2. He said he would meet us at our hotel and not the other way round, as that's what an actor usually does with his directors. We met at Hotel Sofitel on July 5. He was a bundle of energy

that afternoon. His loud guffaws still ring in my ears. He laughed and said since he had undergone blood transfusion, he wasn't sure if his 'actor's blood' was still there! He said if the role demanded him to learn something new, he was game, as he had a lot of free time. I could feel that he was dying to get back to what

he loved the most - acting.

After the work-related conversation was almost over, Rishiji asked what we were doing that evening. He took no time to invite us over to his place and even asked what drink we preferred. He pronounced that his favourite was Black Label. We had taken with us two handwoven shawls for



NEETUJI'S EYES WERE ALWAYS FIXED ON RISHIJI, WHAT HE WAS EATING, ON WHICH SIDE OF THE ROAD HE WAS... LIKE SOMEONE PROTECTING A CHILD. I COULDN'T HELP BUT ADMIRE THEIR BEAUTIFUL RELATIONSHIP

Neetuji and him. They were happy to accept them at their home in New York. He admired the kantha stitches and said all the raw talent came from Bengal. Meanwhile, he poured me and the rest a drink. I asked for a smaller one and he snapped at me for that. There's nothing called a 'small drink', he said. We then went to an Asian-Chinese restaurant, where Rishiji ordered food for 10 though we were just five people. All the while,

I noticed how concerned Neetuji was. Her eyes were always fixed on him, what he was eating, on which side of the road he was... it was as if someone was protecting a child. I couldn't help but admire the beautiful relationship they shared. That evening, the conversation mostly revolved around Kolkata, Shantiniketan and of course, Bengali food. Rishiji wanted to shoot in Kolkata and was yearning to be in Rabindranath Tagore's abode. I learnt

that he was a lover of the famed Bengali mustard fish. He said we must work out what to eat during the shoot. I told him my production boy, Ganesh, is a cook par excellence.

Once he returned to India, we resumed talks regarding the rest of the cast. Every time I was in Mumbai, he would ask me to come over. He told me that a Bengali journalist had suggested that Neetuji and he should work in the Hindi version of our film *Belaseshe* (2015). He asked me for the film saying he didn't know how to browse through OTT platforms.

He also expressed the desire to savour some mustard fish. He wanted to meet my wife, Zinia, who's a good cook. He invited us over to their residence, Krishna Raj and asked us to prepare a Bengal rice-fish meal for them. I had packed Bakti fillets and a big hilsa cut into pieces in an ice box. Since it was inconvenient to cook in an unfamiliar kitchen, Zinia made fish fries and mustard ilish at our sister, Indrani's place in Worli. Even before we were done with the

cooking, calls started coming in by the dozens. Rishiji was punctual about time. Once we reached their home, Rishiji was excited like a child. Neetuji said she wanted to learn the Bengali way of cooking fish for him.

That evening, Kunal Kapoor, son of the late Shashi Kapoor, joined in. The conversation revolved around the Calcutta of Raj Kapoor and Shashi Kapoor. The family has immense respect for the city for and the connection that Raj Kapoorji shared with it. Neetuji also spoke about shooting for *Yaraana* at Netaji Indore Stadium and the excited Kolkata crowd that lined the streets to catch a glimpse of their favourite stars. They were surprised to learn from us that Fairlawn Hotel in Kolkata, where Shashiji would put up during his long stays in the city, still has a room named after him. It was an evening of discoveries.

I was concerned about his health after I read that Rishiji had taken ill in Delhi. Every time I heard any such news, I'd leave him a message and he'd reply much to my relief. Given the bout of illness, our film got pushed back further as he was already shooting for one. On March 26, we last spoke when he said he'd like to begin the shoot fast. On April 21, I texted him saying I wanted to speak to him. That was for the first time he didn't reply. I would be lying if I said I wasn't worried. Some stories are destined to remain incomplete. Ours is one such. ■

IN MEMORIAM



Rishi Kapoor with director Anubhav Sinha on the set of Mulk

“HE’S A HAPPY MAN UP THERE”

FIRE AND ICE... **ANUBHAV SINHA** DECODES THE UTTERLY LOVABLE RISHI KAPOOR.
RAGHUVENDRA SINGH JOTS DOWN THE DIRECTOR’S MEMORIES...

MULK WAS TRYING TO SWIM AGAINST THE POLITICAL TIDE OF THE COUNTRY AT THE TIME. I WAS APPREHENSIVE THAT RISHIJI MAY NOT WANT TO TAKE A POLITICAL STAND. BUT HE HAD CONCERNS COMPLETELY UNRELATED TO THE SCRIPT. LIKE THERE'S NO HERO IN THE FILM. WHO WILL FUND IT? HE WASN'T WRONG. IT DID TAKE ME A WHILE TO FIND FINANCE TO MAKE THE FILM

go to. So, in my mind he had to say yes for Mulk to be made. I had to give my best shot with the narration because he was telling me, "No no... bhai I'm not used to reading scripts. Our directors used to tell us the story in brief before we signed. We'd get our scenes every day on the set. So just tell me the basic idea in a nut shell." For a change, I was nervous. The film was trying to swim against the political tide of the country at the time. I was apprehensive that he may not want to take a political stand. By the time I finished, he had concerns completely unrelated to the script. Like there's no hero in the film. Who will fund it? He wasn't awfully wrong. It did take me a

film. That's it." We kept looking at each other for a few moments. It was abundantly clear that that was it. Towards the release the film, we did see some cash strapped months. He happily postponed a couple of his tranches to help us. The other most common myth was that he was a difficult man to deal with. This is something I was least worried about because years back I had worked with Mr Shammi Kapoor in my first TV show Shikast (1993). I was getting similar vibes from Rishiji. His demeanour would give the impression of a difficult man but he would turn out to be such a teddy bear.

After the first shot of the film in Lucknow he politely asked me about the next shot and settled in his chair looking keenly at me. I plonked myself next to him. He said, "I'm judging you. Are you like today's directors, who take 200 shots or someone, who knows exactly how many shots he wants?" When you're working with a senior actor for the first time, the first day's equation tells you how rough or smooth the ride is going to be. Yet there was something about him that didn't make me weigh my words before responding to him. "You're being judged too sir... Whether you're that actor, who wants to make it work better or someone, who wants to finish the scene and go home." Both of us had a hearty laugh. The ice was broken. Days later he did tell me that I was a mix of the two kinds of directors. That



I had finished writing the first half of Mulk (2018) in three days flat – that is over Friday, Saturday and Sunday. By the end of Friday, I knew I had to reach out to Rishi Kapoor. Ten days later I

was sitting in front of him with the script. Rishiji looked at the thick script and asked if I was going to narrate it to him. "Of course!" I replied.

I was fighting a battle within. If Rishiji were to say no to this script I didn't know who else to

while to find finance to make the film.

I had heard myths about Rishiji. Like he doesn't negotiate his price. They were right. He said, "I charge so much. For this film I will give you a 20 percent discount because it's a different



for some scenes I took too many shots. But mostly I knew my edit. I told him that he wasn't a mix of the two types of actors. He was like a new actor, who wanted to do his best in his first film. And God he did.

Two moments stand out during the 27-day schedule. Every shoot was tough days for various reasons. Sometimes for the money involved, sometimes for a rare resource. The team is aware of that and keep their fingers crossed for the day. On one such day, Rishiji reported sick first thing in the morning. It could have cost us a lot of money. He didn't have much to do that day. But he certainly was needed. He sent me a message, "If I feel better at all, I'll be there." He did make it during the second



HE WAS RAJ KAPOOR'S SON. PRITHVIRAJ KAPOOR'S GRANDSON. HE BECAME A STAR WHEN HE WAS IN HIS TEENS AND REMAINED SO FOR THE NEXT 50 YEARS UNTIL HE DIED. BUT YOU'LL REMEMBER RISHI KAPOOR FOR HIS OWN LEGACY AND NOT FOR THE FAMILY HE CAME FROM

half of the day. That was nice of him. The other thing was that he hated location sound, especially wearing the mic. We were preparing for a scene when I heard him shout at the team on the set. He took off his mic before

storming off. My sound designer, Kaamod, was certain that he'd cajole him into wearing it. I said, "If he doesn't care about the film... let him be." I walked away hurt and upset. An hour later, I saw Rishiji being helped by

the sound team in wearing the mic. I was still hurt and said, "Why sir, don't wear it na, you said you will not wear it again." He said, "Kamaal aadmi ho aap. Woh toh tab kaha tha ki nahin pehnunga. Ab pehen toh raha hoon." That was Rishi Kapoor. His response defines him for me.

I'd often chat with him while he was under treatment in New York. Then I sent him the trailer of Article 15. He didn't think much of it. He believed I was repeating myself. "Arrey theek hai bhai, kuchh happy banao ab." Weeks later he called me to say his family was raving about the film. "I'm so happy for you, I'll catch it soon," he said. Months later, I saw him at Amitabh Bachchan saab's Diwali party. I hugged him from behind. I was so happy to meet him. So was he. "Is the shooting of Thappad over? I want to do a passing shot in it," he said. We laughed and hugged each other. He said, "Let's work again. Ab aa gaya hoon main."

Our dream of working together again remains unfulfilled. I miss that one more with him in my filmography. He was Raj Kapoor's son. Prithviraj Kapoor's grandson. He became a star when he was in his teens and remained so for the next 50 years until he died. But you'll remember him for his own legacy and not for the family he came from. Love you Chintuji. Something tells me he's a happy man up there... laughing, cracking jokes with his Black Label. Keep laughing sir!

“HE WAS A CUTE TEDDY WITH A FROWN”

TAAPSEE PANNU REMEMBERS THE LATE RISHI KAPOOR FOR HIS ENDEARING AND SEARING HONESTY. RAGHUVENDRA SINGH LISTENS IN...



Mulk

It was a hot afternoon in Goa while we were shooting *Chashme Baddoor* (2013). This not so tall but largely intimidating personality, sitting in front of the monitor with his reading glasses resting on his nose, looked up nonchalantly and said, “You’re a Sardarni! How come you started in the South then?” Anyone who knows Rishiji (Kapoor), knows that everything he says can sound like an accusation given his assertive Punjabi tone. I explained to him that I was already 10 films old as we sat talking. Gradually, a warm bond developed between us, which turned sweeter and sweeter just like a Punjabi dessert. Yes, he didn’t have the obvious complimenting

tone. His biggest problem with me was why I’d lost so much weight between *Chashme Baddoor* and *Mulk*. When he saw me working out in the gym, while we were in Lucknow shooting for *Mulk*, he showed me my picture from *Chashme Baddoor* saying, “This is how you should be.” His concern was so endearing that I didn’t want to tell him that my weight hadn’t changed, only my age had.

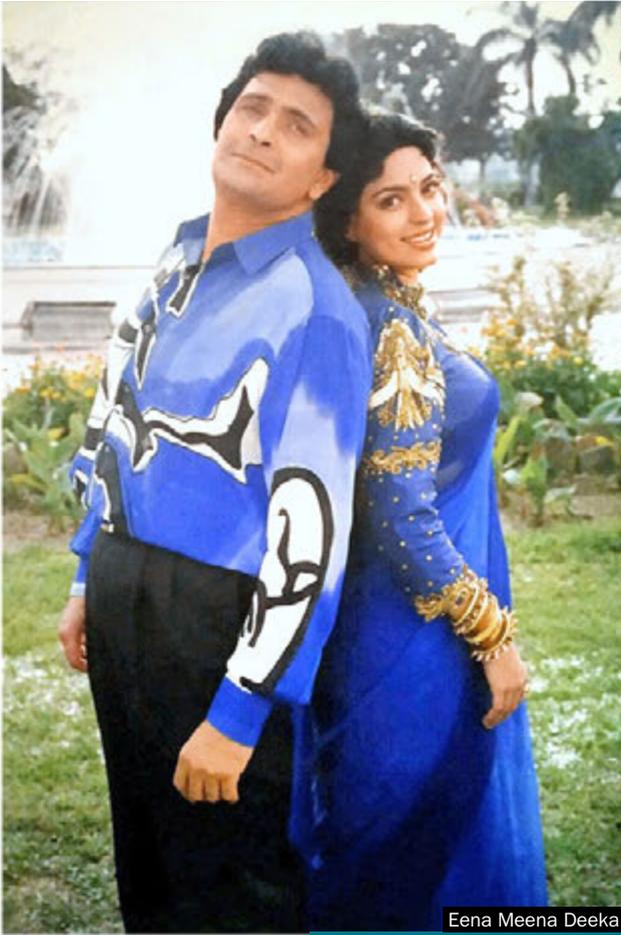
Breakfast with him, at times, was an aggressive affair because he had a strong take on things and a lot of imposing suggestions about my career. Being around him was like being around an elderly family member, who meant the best for you but had an intense way

RISHIJI’S SENSE OF HUMOUR COULD BE TAKEN FOR BULLYING. BUT IT WAS MOST HARMLESS IF YOU KNEW THE MAN. HIS HONEST LOVE AND CRITICISM MADE HIM THE ONLY ACTOR, WHO COULD BE MORE BRUTALLY HONEST THAN ME ON THE SET

of communicating it. His sense of humour could be taken for bullying. But it was harmless if you knew the man. His genuine love and criticism made him the only actor, who was more brutally honest than me on the set. His stories and the way he narrated them are my most cherished memories of him. For me he was this cute teddy with a frown on his face and a joke on his tongue.

It’s hard for me to

believe he isn’t around. It’s hard for me to believe I won’t get to work with him again after two successful collaborations. It’s hard for me to not hear someone complain about me working out too much or eating too little or not drinking in the evenings. I will miss his big bear hug, the honest compliments which meant so much. It’s hard not to miss that aura he brought along in the room with him. ■



Eena Meena Deeka



Juhi Chawla and Rishi Kapoor on the set of Sharmaji Namkeen

“FOR ME HE’LL ALWAYS REMAIN ALIVE”

JUHI CHAWLA GOES INTO FLASHBACK MODE AS SHE REMINISCES ABOUT HER LATE CO-STAR RISHI KAPOOR. **SUMAN SHARMA** TAKES NOTES

The first time I met Rishiji (Kapoor), it was at the music launch of Qayamat Se Qayamat Tak (1988). Producer Nasir Hussain saab had invited him as a chief guest that night. He was a top star, while we (Aamir Khan and I) were newcomers. Aamir and I were formally introduced to him. The first film I did with him was Kalptaru’s Rishta Ho To Aisa (1992). Jeetuji (Jeetendra) was part of it too. We were shooting in Kamalistan Studio. I had a scene with him at a police station. I was extremely nervous. But

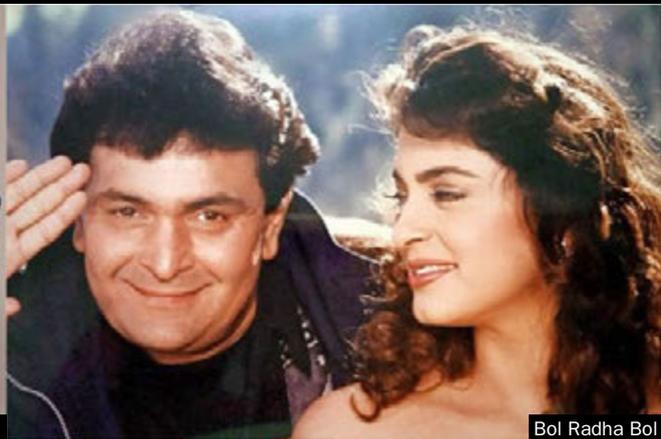
AS A CO-STAR RISHIJI WAS WARM AND FRIENDLY. HE WAS FULL OF LIFE. HIS SHARP WIT AND HUMOUR MADE HIM AMUSING COMPANY. I GREW EXTREMELY FOND OF HIM. HE WAS GENUINELY HIMSELF. HE NEVER PRETENDED TO BE ANYONE ELSE

he didn’t throw any star tantrum. He was quick to do his job and leave for the next shift.

Then on, we went on to do many films together including Bol Radha Bol (1992), Ghar Ki Izzat (1994) and Eena Meena Deeka (1994). Rishiji being my senior, my equation with him was different from what I shared with Shah Rukh Khan or Aamir Khan. It was full of respect.

People liked our jodi.

The scripts were good too. He was so natural and made the scenes work. He was easy to work with and easy with his craft. He’d never get into big discussions about a scene or ask for 200 rehearsals. He’d be like ho jayega sab kuch. His acting was flawless. He was a secure actor. Unlike us younger actors, he never ran to the monitor to check himself. Often, I’d check my hair and make-up on the



monitor. Then I'd quickly run back and do the shot again. Rishiji would say, "What's this bad habit? It shows you're insecure as an actor. The monitor is not for all of you. It's for the director."

As a co-star he was warm and friendly. He was full of life. His sharp wit and humour made him amusing company. I grew extremely fond of him. He was genuinely himself. He never pretended to be anyone else. Yes, he was short-tempered and a little impatient. But it was always for small things. Like if a shot took too long, he'd be edgy. That trait remained till the end.

At times you felt he was scolding you. But that was actually his warmth. Because I'd grown to know him, I'd burst out laughing. He was fire without fury, a missile without destination. At heart, he was a caring person. We would often shoot in Ooty for our films. We used to stay at Savoy Hotel. During the time we were shooting Bol Radha Bol (1992), an elderly gentleman, Mr

UNLIKE US, RISHIJI NEVER RAN TO THE MONITOR. OFTEN, I'D CHECK MY HAIR AND MAKE-UP ON THE MONITOR. THEN I'D QUICKLY RUN BACK AND DO THE SHOT AGAIN. RISHIJI WOULD SAY, 'WHAT'S THIS BAD HABIT YOU ALL HAVE? IT SHOWS YOU'RE INSECURE AS AN ACTOR. THE MONITOR IS NOT FOR YOU. IT'S FOR THE DIRECTOR'

Bijlani, would visit the hotel for dinner. He'd come alone, eat quietly and leave. We too would be having dinner at the same time. Rishiji would go across and sit with him. He'd call out to me saying, "Come sit here. Let's give him company." Rishiji understood he was lonely. Often, we'd look back and talk about Mr Bijlani. Some time ago, we got to know that he'd passed away.

This last film that Rishiji and I shot for is Sharmaji

Namkeen (directed by Hitesh Bhatia and produced by Excel Entertainment) this

February. I couldn't help observing him. He was so effortless in his expressions and dialogue. He seemed to be getting better and better. Once he mentioned, "I don't know how people do ads. I tried once but I just couldn't." I was surprised and said, "You're just expected to say a line about a product." He said, "I never merely say the lines. I always dwell on the emotion." I was like OMG! I always considered the line first and then the emotion. But for him, emotions came first. That's why he was such a natural. The last sequence we shot for Sharmaji Namkeen was shot in a dhaba in Delhi. It

was a heart-to-heart kind of conversation. It was cute. It was funny. It had undertone of emotions. He spoke the lines so meaningfully. He looked in your eyes and said them. He didn't merely deliver the dialogue. He felt the moment. It was not a technical thing for him. He flowed with the actual feeling. I thought I'd adopt that in my takes as well.

Then I heard that he was unwell. I sent him a lifestyle advice about including beneficial herbs in his daily diet. I urged him to practise yoga. He said, "Hey, but I can't do your difficult yoga. I don't like complicated poses." Then in early March, I sent him a message asking about his health. He replied, "Yeah yeah come to the hospital." We went there to meet him. Neetuji (Kapoor) was there too. The doctor came in for a check-up. That was the first time I sensed a bit of concern in Rishiji's tone as he asked the doctor about a few things. I had no clue ki yeh sab hoga. It's so difficult to talk about him in the past tense. For me he'll always remain alive. ■

Farewell Irrfan

(January 7, 1967 - April 29, 2020)

IRRFAN KHAN PASSED AWAY ON APRIL 29, AFTER BATTLING NEUROENDOCRINE CANCER. **DEVESH SHARMA** LOOKS BACK WITH AFFECTION

Irrfan Khan was born in Jaipur on January 7, 1967. He was a talented cricketer as a youngster, though he couldn't make it to the national team. Irrfan was studying for an MA degree, when he earned a scholarship to study at the National School of Drama (NSD) in New Delhi in 1984. He moved to Mumbai after passing out and acted in numerous television serials, including Chanakya,

Bharat Ek Khoj, Sara Jahan Hamara, Banegi Apni Baat, Chandrakanta, Shrikant and Sparsh.

He made his big-screen debut with the Academy Award-nominated film *Salaam Bombay!* (1988) directed by Mira Nair. He was also seen in the acclaimed art film *Ek*

He became a known face in the West when London-based director, Asif Kapadia, gave him the lead in *The Warrior* (2001). It won acclaim at several film festivals abroad

PHOTOGRAPHS: VISHESH VERMA
ART DIRECTION BY MEETESH TANEJA
COURTESY: FEMINA





PHOTOGRAPH: MEETESH TANEJA

With the Filmfare trophy



With sons Babil and Ayan and wife Sutapa Sikdar



The last journey

Doctor Ki Maut (1990). He became a known face in the West when London-based director Asif Kapadia gave him the lead in *The Warrior* (2001), which won acclaim in several film festivals abroad. He went on to act in several prestigious projects in the West like *The Namesake* (2006), *The Darjeeling Limited* (2007), the Academy Award-winning film *Slumdog*

Millionaire (2008), *New York, I Love You* (2009), *The Amazing Spider-Man* (2012), *Life Of Pi* (2012), *Jurassic World* (2015) and *Inferno* (2016).

Films like *Haasil* (2003) and *Maqbool* (2004) brought him mass acceptance in India. He won the Filmfare Award for Best Villain for *Haasil*. Besides that, he has won the Filmfare Best Supporting Actor trophy

for *Life In A... Metro* (2007), Best Actor Critics' for *Paan Singh Tomar* (2012) and the Best Actor trophy for *Hindi Medium* (2017).

He got his first lead role in a commercial film with *Rog* (2005). His other commercial hits include *The Lunchbox* (2013), *Haider* (2014), *Gunday* (2014), *Piku* (2015) and *Talvar* (2015). His Hindi *Medium* (2017) became a

Films like *Haasil* and *Maqbool* brought Irrfan mass acceptance. He won the Filmfare Award for Best Villain for *Haasil*. He won the Filmfare Best Supporting Actor trophy for *Life In A... Metro*, Best Actor Critics' for *Paan Singh Tomar* and the Best Actor trophy for *Hindi Medium*

superhit in both India and China earning crores.

In February 2018, Irrfan was diagnosed with neuroendocrine tumour. He travelled to London for treatment and returned after one year. He began shooting for the sequel to *Hindi Medium*, called *Angezi Medium* (2020). It was released on March 13 to largely positive reviews but it fell victim to the lockdown imposed after COVID-19 pandemic. It had a digital release later.

Irrfan lost his mother, Saeda Begum, on April 25. He could not attend her funeral in Jaipur due to the nationwide lockdown. He was hospitalised due to a colon infection on April 29, 2020 and died of subsequent complications. Irrfan is survived by wife Sutapa Sikdar and two sons, Babil and Ayan. ■

THE BEST OF THE BEST

DEVESH SHARMA RECOMMENDS THE BEST HINDI FILMS OF THE LATE IRRFAN KHAN

Irrfan Khan is no more. In a career spanning over 30 years and around 50 films in Hindi cinema, Irrfan Khan received numerous awards, including four Filmfare trophies. Critics, contemporaries and cineastes consider him to be one of the finest actors in Indian cinema. Nothing was conventional about him – his art nor his physicality. He focussed on his acting skills and that combined with his natural flair, he rewrote the rules of acting. He was only 54 when he passed away... but not without attaining immortality as an actor through his seminal work. Looking at his finest performances in Hindi cinema...



PHOTO COURTESY: TIMESCONTENT



HAASIL (2003)

Director: Tigmanshu Dhulia

Cast: Jimmy Sheirgill, Hrishita Bhatt, Irrfan Khan and Ashutosh Rana

Raw and violent, Haasil shows the ugly face of student politics, where student leaders often get power-mad and become a law unto themselves. Sometimes, the only solution to eradicate such people is to become like them. That's what happens with Anirudh (Jimmy Sheirgill), who wants nothing better in life than to get married to Niharika (Hrishita Bhatt). He becomes involved in the tussle between student leaders

Gaurishankar Pandey (Ashutosh Rana) and Ranvijay Singh (Irrfan Khan). When he shoots Niharika's cousin accidentally, Ranvijay helps him escape. When Anirudh finds out that Ranvijay plans to marry Niharika, he joins hands with slain Gaurishankar's brother to eliminate him. Irrfan's villainous turn was much applauded. He won the Filmfare Best Actor In A Negative Role Award for it.



**THE TWO
LOVERS,
PLAYED BY
IRRFAN AND
TABU, ARE
TRAGICALLY
KILLED WHEN
THE OPPOSITION
UNITES AGAINST
THEM. TABU
AND IRRFAN
LEND AN
UNFORGETTABLE
SENSUALITY TO
THEIR
ONSCREEN
CHEMISTRY IN
MAQBOOL**

MAQBOOL (2004)

Director: Vishal Bhardwaj

Cast: Pankaj Kapur, Irrfan Khan, Tabu, Om Puri and Naseeruddin Shah

The film was an adaptation of William Shakespeare's Macbeth. Maqbool (Irrfan Khan) is the right-hand man of Jahangir Khan (Pankaj Kapur), a powerful don. Like the three witches of Macbeth, two

corrupt cops, (Om Puri and Naseeruddin Shah) predict that one day Maqbool will rebel and claim the throne for himself.

Nimmi (Tabu), is Jahangir Khan's mistress and Maqbool's secret lover. She instigates him to kill Jahangir. One day, he murders his mentor in cold blood. But murder hangs heavy on his soul and he keeps seeing visions of Jahangir's ghost. Nimmi too is eaten by guilt and loses her mental equilibrium. The two lovers are tragically killed when the opposition unites against them. Tabu and Irrfan lend an unforgettable sensuality to their onscreen chemistry.

ROG (2005)

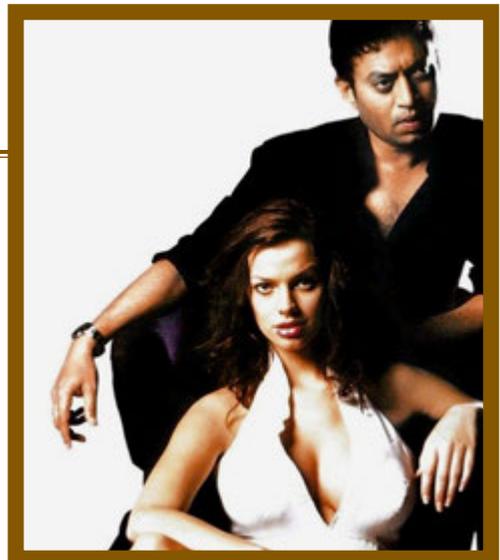
Director: Himanshu Brahmbhatt

Cast: Irrfan Khan, Ilene Hamann and Himanshu Malik

Irrfan Khan essayed his first lead role in a commercial set up. The film's plot is based on the Hollywood hit Laura (1944). Uday Singh Rathod (Irrfan) is a brilliant, overworked

cop, who takes his job too seriously. He's entrusted to solve the murder of a supermodel Maya Solomon (Ilene Hamann). He becomes obsessed with her life in the

process. Things get complicated when she turns out to be alive. The duo has a fling. That sets up a chain of events where her life is threatened once again.





LIFE... IN A METRO (2007)

Director: Anurag Basu

Cast: Dharmendra, Nafisa Ali, Shilpa Shetty, Irrfan Khan, Konkona Sen Sharma and Kangana Ranaut

Set in Mumbai, the film follows a multi-narrative format and presents different facets of love. Irrfan meets a girl, Shruti (Konkana Sen Sharma), through a matrimonial site. He fails to impress her at first but later they become friends. They begin to confide in each other. She tells him she loves him on the day he's about to get married to someone else. That leads to a merry chase. Through the end credits, we come to know that they do get married and have a kid. Irrfan won the Filmfare Best Supporting Actor Award for his performance.

BILLU (2009)

Director: Priyadarshan

Cast: Irrfan Khan, Lara Dutta, Shah Rukh Khan and Om Puri

The film is director Priyadarshan's take on the parable of Sudama and Krishna. It was an official adaptation of the Malayalam film Kadha Parayumbol. Billu (Irrfan Khan) is a poor barber, who lives with his wife Bindiya (Lara Dutta) and their two children, Gunja (Mitali Mayekar) and Ronak (Pratik Dalvi) in the village of Budbuda. His life takes a turn when

Bollywood superstar Sahir Khan (Shah Rukh Khan) comes to the village for a shoot. Billu had shared a friendship with Sahir when they were kids. Hence his wife and children, as also fellow villagers, urge him to introduce them to Sahir. When he doesn't do so, people dismiss him as a fraud. On the last day, Sahir makes a speech and mentions how Billu had helped him start a new life. That's when people realise their mistake and start believing in him again.



PAAN SINGH TOMAR (2012)

Director: Tigmanshu Dhulia

Cast: Irrfan Khan, Mahie Gill, Vipin Sharma & Nawazuddin Siddiqui

Paan Singh Tomar is a biographical film based on the life of middle-distance and steeplechase runner Paan Singh, who was forced by circumstances to become a dacoit. He was a seven-time national steeplechase champion in the '50s and '60s and

represented India at the 1958 Asian Games. In the film, Paan Singh gets involved in a land dispute in his village and has to take up arms in order to defend himself. He kills nine villagers avenging his brother's death. Consequently, the 'baaghi' is a wanted

man by the police. He's betrayed by a former gang member-turned-police informer and dies a violent death at the hands of the police. Irrfan was praised for his understated performance and won the Filmfare Critics' Award for Best Actor for the film.





SAHEB, BIWI AUR GANGSTER RETURNS (2013)

Director: Tigmanshu Dhulia

Cast: Jimmy Sheirgill, Mahie Gill, Irrfan Khan and Soha Ali Khan

In this sequel, while Jimmy Sheirgill and Mahie Gill retain their roles as Sahib and Biwi, Irrfan has been cast as Gangster. Sahib is now wheelchair-bound but still hasn't given up the dream of regaining lost grandeur. He falls in love with Soha Ali Khan's character and wants to make her his second wife. She

however is in love with impoverished prince, Irrfan. Now begins a deadly game of chess where equations keep changing. While the plot seems exhaustive, the film is saved by the performances of the ensemble cast. Irrfan, in particular, stands out as a silky-smooth prince, who has his own axe to grind with Sahib.



THE LUNCHBOX (2013)

Director: Ritesh Batra

Cast: Irrfan Khan, Nimrat Kaur and Nawazuddin Siddiqui

This is a poignant tale, of two souls who get united, thanks to a goof-up by Mumbai's famous dabbawalas. Ila (Nimrat Kaur) is a married woman seeking to spice up her marriage. She hits upon the

idea of putting notes inside her husband's (Nakul Vaid) lunchbox. Due to a mix-up, the lunchbox gets delivered to Saajan Fernandes (Irrfan Khan), an accountant. They both begin to write

to each other and draw close. Ila wants to meet him face-to-face but sensing her relative youth, Saajan keeps his distance. She decides to leave her husband and settle elsewhere. At the last moment, Saajan decides to look for her. The film is buoyed by nuanced performances by both the leads.

THE LUNCHBOX IS A POIGNANT TALE OF TWO

SOULS, WHO GET UNITED THANKS TO A GOOF-UP BY

MUMBAI'S FAMOUS DABBAWALAS. THE FILM HAS

NUANCED ACTS BY IRRFAN KHAN AND NIMRAT KAUR



PIKU (2015)

Director: Shoojit Sircar

Cast: Amitabh Bachchan, Deepika Padukone, Irrfan Khan, Moushumi Chatterjee and Jisshu Sengupta

Piku Banerjee (Deepika Padukone) is an architect living in Delhi. She loves her father Bhaskhor Bannerjee (Amitabh Bachchan), even though she's irritated by his eccentricities. He suffers from acute constipation and tends to relate everything in his life to his bowel movements. He wants to visit his ancestral home in Kolkata. Piku reluctantly

agrees to take him there. She takes the help of Rana Chaudhary (Irrfan Khan), who runs a taxi business. As no driver is available, Rana drives them to Kolkata himself. They experience several misadventures on the way. Rana is irked by Bhaskhor's eccentric ways but soon begins to see past the exterior. He begins to like Piku as well. Irrfan gives a natural performance as a proprietor, caught between two different extremes and yet manages to find a middle way. His chemistry with both Amitabh Bachchan and Deepika Padukone is on point.



TALVAR (2015)

Director: Meghna Gulzar

Cast: Irrfan, Konkona Sen Sharma and Neeraj Kabi

Talvar is allegedly a gritty re-examination of the Noida double murder case in 2008. The film treats us to a multi-narrative format and gives all sides of the story with regards

to the sensational murder. Irrfan plays Ashwin Kumar, the man in charge of the final investigation. Ashwin has a backstory in the film. His marriage is on the rocks. He's also thoroughly

disgusted by the inept system. He dissects the various layers of the case like an expert and comes closest to knowing the truth. But interdepartmental rivalries kind of derail his investigation. Irrfan's rock-solid performance was much praised by the critics.



QARIB QARIB SINGLE (2017)

Director: Tanuja Chandra

Cast: Starring Irrfan Khan and Parvathy Thiruvothu

This was Tanuja Chandra's comeback film of sorts and the Hindi film debut of South actor Parvathy Thiruvothu. It's

a part-road-part-romantic film. Parvathy plays a 35-year-old widow Jaya, who's urged by friends and acquaintances to let

go of her past and start dating again. She lists her name on a popular dating site and agrees to meet Yogi (Irrfan Khan), a poet and a happy-go-lucky person. In a bid to impress her, he tells her that he's still on good terms with his past three girlfriends. She wants to test that and agrees to go on a trip with him to Dehradun, Jaipur and Gangtok. They get to know each other better on the way and eventually fall in love. Irrfan comes out with flying colours in this rom-com.

HINDI MEDIUM OFFERS

A HARSH CRITIQUE ON THE FRAILTIES OF OUR EDUCATION SYSTEM. IRRFAN KHAN WON THE BEST ACTOR FILMFARE TROPHY FOR HIS POWERFUL PERFORMANCE IN THE FILM

HINDI MEDIUM (2017)

Director: Saket Chaudhary

Cast: Irrfan Khan and Saba Qamar

Raj Batra (Irrfan Khan) is a saree shop owner, who lives in Delhi with wife Mita (Saba Qamar). They have a five-year-old daughter, Pia (Dishita Sehgal). Mita wants their daughter to study in a prestigious school of Delhi. But their lack of spoken English gets them rejected in the interview rounds. They hit upon the idea of getting their daughter admitted through the Right To Education scheme, where children from the economically backward sections can also secure admission in good

schools. They move to a poorer neighbourhood and make friends with Shyam (Deepak Dobriyal) and his wife Tulsi (Swati Das). While their daughter gets admitted to a posh school, Shyam's son doesn't get in. When Shyam finds out that they were only pretending to be poor, he wants to expose their lie. The film offers a harsh critique on the frailties of our education system. Irrfan won the Best Actor Filmfare trophy for his powerful performance in the film.





KARWAAN (2018)

Director: Akash Khurana

Cast: Irrfan Khan, Dulquer Salmaan and Mithila Palkar

Death unites us all. It's when we come face to face with the reality of the final journey that we realise the true value of life. Avinash (Dulquer Salmaan) loses his father in a road accident up North. Tanya (Mithila

Palkar) loses her grandmother during the same accident but the coffins get swapped. Avinash travels from Bangalore to Kochi in friend Shaukat's (Irrfan Khan) van and picks up Tanya on the way. The trio keeps

getting into one misadventure after another. Irrfan had played an unwilling driver before in Piku. The difference here is that, along with carrying eccentric passengers, he's also carting a dead body around this time. He gets the best lines and his deadpan delivery fetched him great praise.



BLACKMAIL (2018)

Director: Abhinay Deo

Cast: Irrfan, Kirti Kulhari, Divya Dutta, Arunoday Singh, Omi Vaidya, Pradhuman Singh and Anuja Sathe

The film is a deliciously dark comedy centring around crime and punishment. Dev (Irrfan Khan) is a man, bored out of his skull, working out strategies for promoting toilet paper. One day, on the advice of his friend Anand (Pradhuman Singh), he returns home early from work only to find his wife Reena (Kirti

Kulhari) in bed with Ranjit (Arunoday Singh). He loses it and starts blackmailing his wife's lover, leading to misadventures for all concerned. Irrfan holds the film on his able shoulders. He's the everyman bewildered by what's happening around him and conveys it all with a subtle touch.

RADHIKA AND IRRFAN LOOK LIKE REAL-LIFE FATHER AND DAUGHTER IN ANGREZI MEDIUM. THE BOND THEY SHARE IS PALPABLE. YOU ROOT FOR THEM AND WANT THEM TO SUCCEED



ANGREZI MEDIUM (2020)

Director: Homi Adajania

Cast: Irrfan Khan, Kareena Kapoor Khan, Radhika Madan and Deepak Dobriyal

Hindi Medium (2017) was a path-breaking film about a couple's desire to get their daughter admitted to a good school. They try all sorts of loopholes to get that done. Angrezi Medium takes the idea forward and applies it to higher education on foreign shores. It's about a daughter's (Radhika Madan) dream to study in a premier college in

London and a father's (Irrfan Khan) determination to see the dream through. Radhika and Irrfan look like real-life father and daughter. The bond they share is palpable. You root for them and want them to succeed. You overlook the complete absence of a plausible plot just because of the emotional quotient they lend to their characters.

THE GLOBAL CANVAS

DEVESH SHARMA LISTS THE SIGNIFICANT INTERNATIONAL FILMS OF THE LATE IRRFAN KHAN

Irrfan Khan wasn't just revered as an actor in India, he was admired internationally as well for seamlessly getting under the skin of each character he essayed. He burst into the international scene with Asif Kapadia's *The Warrior* (2001), which won the Alexander Korda Award for Best British Film at the BAFTA Awards. In 2018, he acted as the romantic lead in *The Puzzle*. He was never considered a romantic lead in India and it was something he often joked about.

As Mira Nair put it, "(For Americans) Irrfan's in the realm of Jean-Paul Belmondo or Marcello Mastroianni or Omar Sharif... from some other culture but having great appeal." A review of his significant international films...



THE WARRIOR (2001)

Director: Asif Kapadia

Cast: Irrfan Khan, Anupam Shyam, Puru Chibber and Damayanti Marfatia

It has a Buddhist parable-like quality in the sense that it features a warrior, who vows to give up the sword upon having a moment of epiphany. Lafcadio (Irrfan Khan) is

an enforcer in the employ of a cruel Raja from Rajasthan. He's sent to teach a lesson to villagers, who don't pay taxes. His men kill, rape and loot. Suddenly, Lafcadio has had

enough and doesn't want to lead such a life any more. His employer now wants him dead. With a young killer hot on his trail, Lafcadio wants to return to his village in the Himalayas. Accompanying him is an orphaned thief (Noor Mani), whose family he may have

killed and a blind woman (Damayanti Marfatia), who is on a pilgrimage to a holy lake.

This was the film which introduced Irrfan to the West and made him secure an international footing. His natural acting was much praised by the critics.



THE NAMESAKE (2006)

Director: Mira Nair

Cast: Tabu, Irrfan Khan, Kal Penn, Zuleikha Robinson, Jacinda Barrett and Sebastian Roché

This coming-of-age tale is based on the novel, *The Namesake*, by Jhumpa Lahiri. It features Kal Penn as Gogol, a teenager who's born to Indian parents in America and who can't come to terms with his Bengali roots. Irrfan plays his father Ashoke, who has a PhD in fibre optics and

is a university professor in America. He hasn't forgotten his Indian, or more particularly, Bengali roots. There is a strange disconnect between the father and son, as he fails to understand his son's Americanised ways. It's only after his death due to a heart attack that

the son begins to miss his father. The film ends with the son reading his father's favourite author, Nikolai Gogol, after whom he was named.

Apparently, Irrfan patterned his Ashoke on Jhumpa Lahiri's father, a librarian. He fashioned his accent to assume a Bengali flavour. The film is also remembered for the earthy chemistry between Irrfan and Tabu.. showcasing the seasons of love.



SLUMDOG MILLIONAIRE (2008)

Director: Danny Boyle

Cast: Dev Patel, Freida Pinto, Madhur Mittal, Anil Kapoor and Irrfan Khan

The film is a Hollywood version of Salim-Javed films. When Jamal (Dev Patel), a youth living in Mumbai slums begins to answer all the questions in a game show with big prize money, the show host Prem Kumar (Anil Kapoor) becomes suspicious. He wants the police to interrogate him. Irrfan plays the police inspector, who listens to the stories behind each correct answer. He finds them to be plausible and clears Jamal of the cheating charges. Jamal eventually wins the competition and is also united with his long-lost love through it.

SLUMDOG MILLIONAIRE IS A HOLLYWOOD VERSION OF SALIM-JAVED FILMS. A BOY (DEV PATEL) FROM THE SLUM TAKES PART IN A GAME SHOW. IRRFAN PLAYS THE POLICE INSPECTOR, WHO CLEARS THE BOY OF CHEATING CHARGES AND HELPS HIM WIN THE COMPETITION



THE DARJEELING LIMITED (2007)

Director: Wes Anderson

Cast: Owen Wilson, Adrien Brody, Jason Schwartzman, Anjelica Huston and Irrfan Khan

This comedy stars Owen Wilson, Adrien Brody and Schwartzman as three estranged brothers, who agree to meet in India a year after their father's funeral. During the course of their adventures, the

three leads rescue three young boys from drowning. However, one passes away. They bring the body to the village. Irrfan plays the dead boy's father. They attend the funeral. It takes them to

the memory of their own father's funeral. It makes them visit their mother, who has become a nun in a convent in the Himalayas. The family enjoys a brief moment of reconciliation and closure.



NEW YORK, I LOVE YOU (2009)

Director: Mira Nair

Cast: Natalie Portman and Irrfan Khan

This episodic film has some 11 directors and a multitude of actors offering stories that reflect on the multiculturalism of New York.

Irrfan Khan acts in the section directed by Mira Nair. It also stars Natalie Portman. Both play diamond

merchants. She's a Hasidic Jewish diamond broker Rifka and Irrfan is her supplier, Mansuhkhai, a devout Jain from India. She has beautiful hair, which he admires. In between the business banter, she confides that she's going to cut

her hair before her wedding, as required by her faith.

He's a little taken aback. He confides that this practice is followed in India as well as people offer their hair to God as a mark of devotion. It's a tender piece containing a medley of intimate emotions as they flirt with their cultural beliefs.



LIFE OF PI (2012)

Director: Ang Lee

Cast: Suraj Sharma, Irrfan Khan, Tabu, Adil Hussain, Rafe Spall and Gérard Depardieu

Based on a novel written by Yann Martel carrying the same name, the film narrates the story of an Indian man named Pi Patel. He tells a novelist about how at 16 he survived a shipwreck and was adrift in the Pacific

Ocean on a lifeboat with a Bengal tiger for company. The tiger and the boy become uneasy companions at best. The boy learns that caring for the big cat is helping him keep sane. The duo has many adventures before he drifts off

the coast of Mexico and is rescued. The tiger escapes into the jungle. The question is, was the animal real or was it a figment of the boy's imagination? Irrfan plays the adult Pi and the de facto narrator of the film. The underlying message was of all life being about 'letting go' and sometimes without a farewell.

THE AMAZING SPIDER-MAN (2012)

Director: Marc Webb

Cast: Andrew Garfield, Emma Stone, Rhys Ifans, Denis Leary, Campbell Scott, Irrfan Khan, Martin Sheen and Sally Field

In this superhero origin film, Irrfan had a small but important role – that of Rajit Ratha, who is Dr Curt Connors' (Rhys Ifans) supervisor. Connors is working on a limb regeneration serum using lizard DNA and is pressured by Ratha to hasten the process. He injects himself with the serum and becomes The Lizard. He wants to convert the whole of humanity into man-lizard hybrids and plans to release the serum into the air. How Spider-Man (Andrew Garfield) and Gwen (Emma Stone), his love interest and fellow science buff, stop that from happening forms the crux of the story.

THE UNDERLYING MESSAGE IN LIFE OF PI WAS OF ALL LIFE BEING ABOUT 'LETTING GO' AND SOMETIMES WITHOUT A FAREWELL



JURASSIC WORLD (2015)

Director: Colin Trevorrow

Cast: Chris Pratt, Bryce Dallas Howard, Vincent D'Onofrio, Ty Simpkins, Nick Robinson, Omar Sy, BD Wong and Irrfan Khan

Set 22 years after the events of Jurassic Park, Jurassic World takes place on the same fictional Central American island of Isla Nublar. It's located off the Pacific coast of Costa Rica, where a theme park of cloned dinosaurs

has operated for a decade. The park plunges into chaos when a transgenic dinosaur escapes and goes on a rampage. Irrfan Khan plays the park's rich owner, Simon Masrani, who has learnt nothing from the park's history. He orders a new hybrid dinosaur to be created. This Indominus Rex is indestructible. The dinosaur predictably goes on a rampage. It takes a combination of the old T-Rex and the park's Mosasaurus to put a stop to the carnage.

PUZZLE (2018)

Director: Marc Turtletaub

Cast: Kelly Macdonald, Irrfan Khan, David Denman, Bubba Weiler, Austin Abrams and Liv Hewson

This remake of the Argentine film Rompecabezas (2009), centres around a bored housewife named Agnes (Kelly Macdonald). He discovers that her passion for completing jigsaw puzzles offers a way

out of her humdrum life. Irrfan Khan plays a wealthy, eccentric inventor Robert, who's intrigued by her unorthodox ways of puzzle-solving. He makes her his partner and the duo is content to spend long hours in each



INFERNO (2016)

Director: Ron Howard

Cast: Tom Hanks, Felicity Jones, Irrfan Khan, Omar Sy, Ben Foster and Sidse Babbett Knudsen

A billionaire (Ben Foster) feels humanity is sucking the world dry and wants to cull 50 per cent of the world's population. He rejigs the Black Death virus to get to his final solution. Just in case something happens to him before he releases the virus, he gets

together a set of clues to help his followers reach the secret resting place of the virus bomb.

Somehow, after his death, the breadcrumbs end up attracting Dr Robert Langdon, who traipses the Renaissance trail in a now-familiar fashion. He outwits the bad guys in the end, despite

suffering from retrograde amnesia. Irrfan Khan plays Harry 'The Provost' Sims, head of a super-secret, privately funded organisation called The Consortium. Khan is in full Bond villain mode here, dapper and well-clad, carrying a variety of vintage knives and asking rhetorical questions to his assistants. He's the real flesh and blood character in the film, starting as a bad guy and after realising his mistake, willing to make the ultimate sacrifice for the greater good of humanity. Khan plays Sims with consummate ease.

IRRFAN KHAN IS IN FULL JAMES BOND VILLAIN

MODE IN INFERNO, DAPPER AND WELL-CLAD,

CARRYING VINTAGE KNIVES AND ASKING

RHETORICAL QUESTIONS TO HIS ASSISTANTS

other's company. His charisma, his sense of humour attracts her and the two end up sleeping

together. They kind of complete each other. Their bond helps her come out of her

shell and discover herself. Though, in the end, Agnes decides not to be with him when he calls her to Brussels for an international championship, choosing to go her own way.

Irrfan got a lead role in a mainstream American film. His easygoing chemistry with Kelly Macdonald was much lauded by the critics.





Nikhil Advani with Rishi Kapoor

I first met Rishiji (Kapoor) at RK Studio for Patiala House (2011). He said, “Achcha so you made Chandni Chowk To China (2009). After watching the trailer, I told the whole world that this guy is the next Ramesh Sippy. It was a mind-blowing trailer! But when I saw your film I was so upset. You made me sound like a c*****a.” My relationship began with him on that note. Recently, when he saw the trailer of Batla House (2019) he said it’s ‘fantastic’ adding, “Tu

**RISHI
WOULD SAY,
‘PLEASE STOP
REFERRING
TO A FILM AS
‘FIRST HALF’
AND ‘SECOND
HALF’. IT’S
ONE STORY.
THIS ‘FIRST
HALF’ AND
‘SECOND
HALF’ IS
BECAUSE
PEOPLE WANT
TO SELL
SAMOSAS.’**

“RISHIJI WAS FULL OF LIFE”

NIKKHIL ADVANI FONDLY REMEMBERS ACTOR AND FRIEND RISHI KAPOOR. **RAGHUVENDRA SINGH** REPLAYS THE EMOTIONAL TRIBUTE IN THE DIRECTOR’S OWN WORDS

trailer hamesha achcha hi kaatta hai.” I started laughing. He spoke bluntly. He’d say, “I don’t need to be diplomatic.”

After working with Rishiji in Patiala House, I grew close to him. So I went to him with the role of Nassar sir (RAW Chief Ashwini Rao) in D-Day (2013). He said, “Pagal ho gaya hai tu. I’m not a supporting actor. Give me a leading role!” Then he showed me some rushes of his character Rauf Lala from Agneepath (2012). That made me believe he could play Iqbal Seth aka Goldman (the character was reportedly based on a gangster) in D-Day. He did the look test and agreed to doing the film.

Irrfan played the role of an undercover intelligence officer Wali Khan, who captures Goldman Iqbal and brings him to India in D-Day. Both of them came from different schools of acting. One was from

the National School of Drama. Irrfan struggled a lot as an outsider to make his mark in the industry. Rishiji had grown up on father Raj Kapoor’s film sets. He had also seen actors like Balraj Sahni and Dilip Kumar perform. He believed in the old school of acting like, ‘I’ll stand on my mark. What’s my cue?’ He didn’t like live sound. He preferred dubbing. Irrfan loved sync sound. When I told Rishiji that we would have to do sync sound, he said, “What nonsense. I’ll dub my portions because I enhance my performance while dubbing.” Irrfan was easy-going. He didn’t take his craft as seriously as Rishiji.

Irrfan began shooting for D-Day after Life Of Pi. There was already this talk of the film winning an Oscar. He was also associated with films like The Namesake and Slumdog Millionaire. Of



Arjun Rampal, Rishi Kapoor and Irrfan Khan in D-Day



Patiala House

“MR KAPOOR WAS A BRAT AND A STAR. BUT HE ALWAYS ACCORDED RESPECT TO ACTORS... EVENTUALLY, IRRFAN GOT TO KNOW RISHIJI WELL. THEY USED TO HANG AROUND THE BONFIRE AT NIGHT. IRRFAN LOVED OLD MUSIC, RAJ KAPOOR SAAB’S FILMS..”

course, Mr Kapoor was a brat and a star with a certain aura. But he always accorded respect to actors. There’s a scene in D-Day where Irrfan’s son asks him on the phone, “Abba aap aaoge na?” Irrfan improvised the scene on the spot. Rishiji was stunned by his take. He got up and hugged him saying, “Kya baat hai!” Eventually, Irrfan got to know Rishiji well. They used to hang around the bonfire at night. Irrfan loved old music, Raj Kapoor saab’s films... They would talk about those things.

After their demise a particular scene from D-Day went viral. We had taken a three-hour drive from our hotel to the location in Kutch to shoot the scene. Anyway, we finished the shot, we got into the car to drive back to the hotel. The camera was rigged onto the car. Irrfan said, “Keep the camera on. Let’s see if we get something interesting between us here.” That’s how the scene, which went viral, came about (in that Irrfan laughs as Rishi holds

his stern, no-nonsense demeanour even though he’s captured). Irrfan’s biggest contribution as an actor was that he’d always take out something from nothing. Just as this delicious moment of irony between the two great actors. Like Rishiji, I too tend to be brutally honest. But I haven’t achieved the kind of success he had. So the bluntness can come across as arrogance. I have to be a bit diplomatic. Another thing I learned from him is that we filmmakers should show our films to everyone. He’d say, “Raj Kapoor saab

showed his films to people and would ask for feedback. He believed he made films for people, not for himself.” Another thing Rishiji would say was, “Please stop referring to a film as ‘first half’ and ‘second half’. It’s one story. This ‘first half’ and ‘second half’ is because people want to sell samosas.”

Rishiji was a big foodie himself. Once in a while he’d get food from his house like yakhni pulav, mirchi ka salan, tawa gosht... He loved Chinese food from China Garden. He’d call up chef Nelson (Wang) and say yeh bana mere liye.

Be it up-down, hit-flop, good times-bad times... for Rishiji it was always about living life to the fullest. Joie de vivre was his hallmark. I didn’t get the opportunity to meet him often after he fell ill. But I believe he was the same till the end... full of life. ■



“IRRFAN WAS A MODERN-DAY SUFİ”

NIKKHIL ADVANI LOOKS BACK WITH AWE AND ADMIRATION AT THE LATE **IRRFAN KHAN**. **RAGHUVENDRA SINGH** REPLAYS THE CHAT IN THE FILMMAKER'S OWN WORDS...

My relationship with Rishi Kapoor started as that between an actor and a director. It gradually turned into a friendship. But with Irrfan Khan my relationship remained that of an actor and director. I can't claim to be his friend. What I have for his is overwhelming respect. He was one of India's best actors.

I wanted Irrfan to play the role of RAW agent, Wali Khan, in D-Day (2013). But Irrfan knew of me as the director of commercial films like Kal Ho Naa Ho (2003), Salam-E-Ishq (2007) and Chandni Chowk To China (2009). I didn't seem to be his kind of a filmmaker. He had no idea about my connection with Sudhir (Mishra) bhai and that I had co-written the screenplay of Is Raat Ki Subah Nahin (1996) and assisted during the film. Or my creative connections with Anurag Kashyap and Vikramaditya Motwane. I had to get Anurag and Sudhir bhai to talk to him about me. Anurag was also writing portions of D-Day at that point. So I made Anurag speak to him. He fixed our meeting at his old office in Aram Nagar in Andheri. I met him over there. Both of them were rolling cigarettes and chatting. When I told Irrfan that Rishi Kapoor would be part of D-Day, he immediately exclaimed,

“Dekha, maine bola tha na yeh Kal Ho Naa Ho hi banayega.” I explained, “Sir, Rishiji is a powerful actor. It will be interesting to have him because nobody expects him to play such a character like gangster Goldman Iqbal.” Irrfan said, “You guys are saying that I'm the bloody hero of the film. But the hero of the film is Goldman. He's the hero from the entry to the exit.” Then I showed him Rishi Kapoor's look test. He liked it and got interested in the film. Eventually, he came on board.

Few know this. But Irrfan was the first choice for my production Airlift (2016). During the last few days of the shooting of D-Day, I took the Airlift script to him. Director Raja Krishna Menon wanted Irrfan to play the protagonist. Irrfan loved



WHEN IRRFAN HEARD THAT RISHIJI WOULD BE PLAYING GANGSTER GOLDMAN IQBAL IN D-DAY, HE SAID, 'YOU GUYS ARE SAYING THAT I'M THE BLOODY HERO. BUT THE HERO OF THE FILM IS GOLDMAN... FROM THE ENTRY TO THE EXIT'



Nikkhil Advani

the script. He called me afterwards and said, “Nikkhil it's a brilliant script. But I can't do it. I don't have shoulders broad enough to carry this film. You should make this film only with a star.” That was Irrfan Khan.

Irrfan was a modern-day Sufi. He came from simple background, from a simple family. Somewhere he discovered the things that he started living by. What I'll miss most about

Irrfan is the mangoes he sent me each year from the time we did D-Day till now. He wanted to be a farmer. He was interested in organic farming. He had worked with great talents like Tom Hanks, Ang Lee, Mira Nair... but at heart he remained a rustic guy.

The present scenario in politics disillusioned him. He'd say who decides that I'm a Muslim or a Hindu. Just because I'm born into a Muslim family why make me a Muslim. He questioned that. That's why he removed Khan from his name. He kept only Irrfan for a while.

As an actor, his performance in Haasil (2003) was electrifying. As also in Maqbool (2003) and The Lunchbox (2013). It's said one of the best shots in Hindi cinema is that of Amitabh Bachchan dying in the arms of Dharmendra in Sholay (1975). Yet one of the best shots I've ever seen is of Irrfan waving out to Tabu in The Namesake (2006). It's a silent sequence but it says it all. ■



(January 14, 1919 - May 10, 2002)

PHOTO COURTESY: TIMESCONTENT

THE ROMANTICIST

WHAT SET **KAIFI AZMI** APART FROM OTHER POETS/LYRICISTS WAS HIS SHEER ROMANCE WITH LIFE. **FARHANA FAROOK** PAYS A TRIBUTE TO THE SUBLIME SONGSTER

Amongst lyricists like Hasrat Jaipuri, Shakeel Badayuni, Sahir Ludhianvi and Majrooh Sultanpuri, who infused Urdu poetry into Hindi lyrics, would also be the late Kaifi Azmi. One of the few realms where Urdu still lives on is retro Hindi music. But that was just one facet that defined Kaifi. His early contempt for oppression led him to join the Communist Party Of India. The sighs and the sweat of the labourer found resonance in his poetry just as the disdain for religious fundamentalism and a reverence for women. A patriot, his Kar chale hum fida jaanon tan saathiyo remains one of the most rousing refrains. His socialist leanings led him back to his native village Mijwan in Uttar Pradesh and helped turn it into a 'model' hamlet with educational and skill-developing prospects for girls. And all this despite having suffered a stroke, which had rendered his left side incapacitated. There was nothing defeatist or cynical about Kaifi. He remained a romanticist, besotted by life, even as he was conversant with its shenanigans. Someone who remained as possessive about his Montblanc pens as he was proud of his Communist Party membership card. "This is my most precious capital," he would quip of the card that reportedly was buried with the bard...

PRODIGIOUS POET

Kaifi was born as Sayyed Athar Hussain Rizvi in January 1919, in the village of Mijwan in Azamgarh, Uttar Pradesh. At age 11, the remarkable boy, wrote his first ghazal Itna to zindagi mein kisi ki khalal pade and recited it at a mushaira. The ghazal became a rage. It was later sung and rendered eternal by legendary ghazal singer, Begum Akhtar. Born into a Shia family, Kaifi was well-versed with the martyrdom of Imam Hussain in the battle of Karbala. That early sense of angst against oppression and injustice veered a 20-year-old Kaifi into joining the Communist Party of India (CPI).

Later, Kaifi joined Ali Sardar Jafri in writing for the party's paper, Qaumi Jung in Mumbai. A member of the Progressive Writers' Movement, Kaifi also worked with the labour union movement. His compassion for the marginalised found expression in his poetry. He wrote against communalism, religious



Kaagaz Ke Phool



Heer Ranjha

S D Burman and Kaifi Azmi created the poignant Waqt ne kiya kya haseen situm. There was no situation for the track in Kaagaz Ke Phool. But Guru Dutt loved the song so much that he incorporated it in the film



Anupama

fundamentalism and for the rights of women. His first collection of poems, Jhankar, was published in 1943. His best-known poems are Aurat, Makaan, Daaera, Sanp and Bahuroopni. He was the All India President of the Indian People Theatre Association (IPTA). He

even acted in plays with other leftists such as Balraj Sahni.

LYRICS AND FILMS

Kaifi Azmi wrote his first film lyric, Rote rote guzar gayi raat, for Shahid Lateef's Buzdil (1951) thanks to the benevolence of Urdu writer Ismat

Chughtai. She urged her husband Lateef to take on Kaifi as he had to keep the kitchen fires burning. Kaifi went on to write the lyrics for Yahudi Ki Beti (1956), Parvin (1957), Miss Punjab Mail (1958) and Id Ka Chand (1958). Kaifi's big break came with Guru Dutt's *Kaagaz Ke Phool*

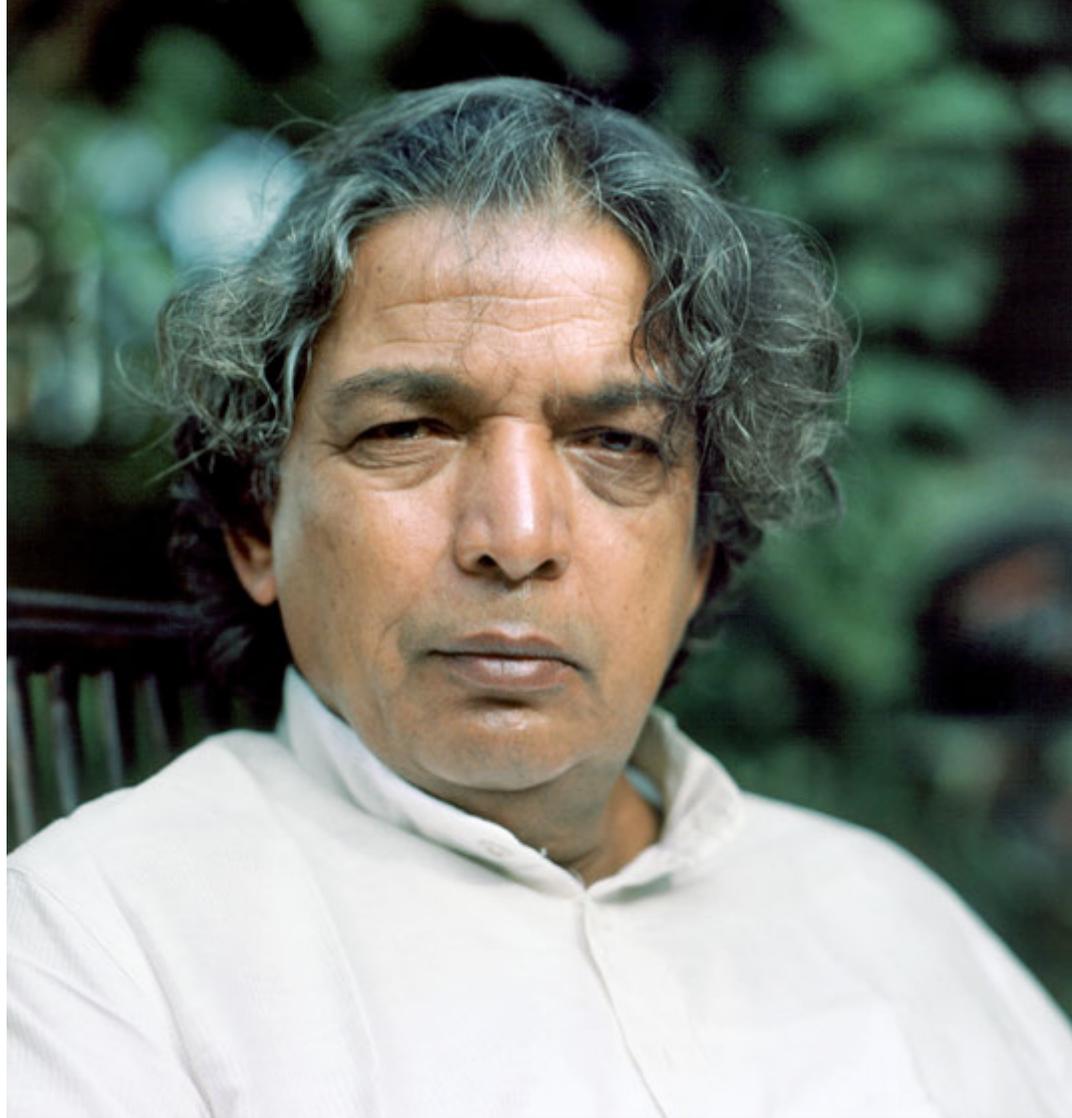
Kaifi's magnum opus was Heer Ranjha (1970), where the entire dialogue of the film was written in verse. The album had hit songs like Yeh duniya yeh mehfil and Milo na tum to hum ghabraye

(1959). S D Burman and he created the poignant Waqt ne kiya kya haseen situm. It's said, there was no situation for the track. But Guru Dutt loved the song so much that he incorporated it in the film.

Next came Ramesh Saigal's Shola Aur Shabnam (1961), which had melodious songs like Jaane kya dhoondti rehti hain and Jeet hi lenge baazi hum tum. But the film didn't do well. Hence Kaifi's efforts met with little recognition.

Kaifi began to be considered 'unlucky'. So when filmmaker Chetan Anand asked him to write the lyrics for Haqeeqat (1964), the poet reportedly told him, 'My stars don't favour me.' Chetan said that the same was said about him as well and perhaps, two negatives could make a positive. Haqeeqat is remembered for songs like the pathos-filled Main yeh sochkar uske dar se utha tha and the patriotic Kar chale hum fida, set to tune by Madan Mohan.

Then on Kaifi and Madan went on to collaborate in Chetan's Hanste Zakhm and Hindustan Ki Kasam



(both in 1973), creating enduring melodies. But their magnum opus was Heer Ranjha (1970), where the entire dialogue of the film was written in verse – an extraordinary feat by Kaifi. It's said the hours and hours of devoted work took a toll on his health. The album had hit songs like Yeh duniya yeh mehfil, Meri duniya mein tum aayee and Milo na tum to hum ghabraye.

The song Meri aawaaz suno (Naunihal 1967), sung by Mohammad Rafi, attained immortality when it was played along the funeral procession of the late Prime Minister of India, Jawaharlal Nehru.

His other notable lyrics were for films like Kohra, Anupama, Parwana, Bawarchi, Pakeezah, Hanste Zakhm and Sankalp (between the '60s-'80s).

Kaifi also won acclaim for the script, dialogue and lyrics of M.S. Sathyu's classic Garm Hawa (1974), based on a story by Ismat Chughtai. Starring Balraj Sahni, the film brought out the alienation of Muslims, who chose to stay back in post-Partition India. It won Kaifi, the Filmfare Awards for Best Dialogue, Best Screenplay (with Shama Zaidi) and Best Story (with Ismat Chughtai).

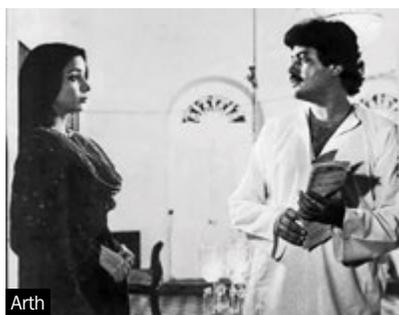
Kaifi went on to play a

compelling role in Saeed Akhtar Mirza's award-winning film Naseem (1995). It was a tale of a Muslim family that witnesses the communal frenzy post the demolition of the Babri Masjid. He wrote the dialogue for Shyam Benegal's Manthan (1976) and Sathyu's Kanneshwara Rama (1977) as well.

Mahesh Bhatt's Arth (1982) was another milestone for Kaifi. Sung and composed by ghazal maestro Jagjit Singh, the lyrics of Arth captured its heartwrenching theme of faith and betrayal. Tum itna jo muskura rahe ho and Koi yeh kaise bataye are



Haqeeqat



Arth



Kohra



Hanste Zakhm



Shola Aur Shabnam



Pakeezah



Garm Hawa

KAIFI AZMI'S FINEST SONGS

Waqt ne kiya kya haseen situm

KAAGAZ KE PHOOL

Jane kya dhoondhti rehti hai

SHOLA AUR SHABNAM

Kuchh dil ne kaha

ANUPAMA

Yeh nayan dare dare

KOHRA

Main yeh soch kar

HAQEEQAT

Meri duniya mein tum aayee

HEER RANJHA

Chalte chalte

PAKEEZAH

Betaab dil ki

HANSTE ZAKHM

Tum jo mil gaye ho

HANSTE ZAKHM

Maula Saleem Chisti

GARM HAWA

Jhuki jhuki si nazar

ARTH

Tu hi sagar hai tu hi kinara

SANKALP

Shaukat Azmi met Kaifi first at a mushaira in Hyderabad. Kaifi recited his feminist poem Aurat, which had the lines, "Uth, meri jaan! Mere saath hi chalnaa hai tujhe..." leaving Shaukat mesmerised by the chivalry of his thought

not mere ghazals – they define the tenor of the film. Kaifi's last song was for the unreleased Chand Grahani (1997).

SHAUKAT'S KAIFI

The late actor Shaukat Azmi met Kaifi first at a mushaira in Hyderabad in 1947. Kaifi recited his feminist poem Aurat, which had the lines, "Uth, meri jaan! Mere saath hi chalnaa hai tujhe (Come, my beloved! With me, you must walk) ..." leaving Shaukat mesmerised by the chivalry of his thought. It debunked the patriarchal mindset where a woman was confined to the grime of the kitchen.

Rather Kaifi, in the poem, viewed his beloved as a comrade, a co-traveller. After the mushaira, while girls surrounded Kaifi for autographs, an impish Shaukat turned towards poet Sardar Jafri instead. When she finally came to Kaifi, he got back at her playfully by scribbling some gibberish. The romance began on this teasing note.

The initial years of their marriage were tough. They survived on the party stipend and lived in a commune-like apartment with three families. They turned parents to daughter Shabana (Azmi) and son Ahmer (cinematographer

Baba Azmi) The children witnessed financial constraints but also enjoyed the security of being loved by parents, who loved each other immensely as well.

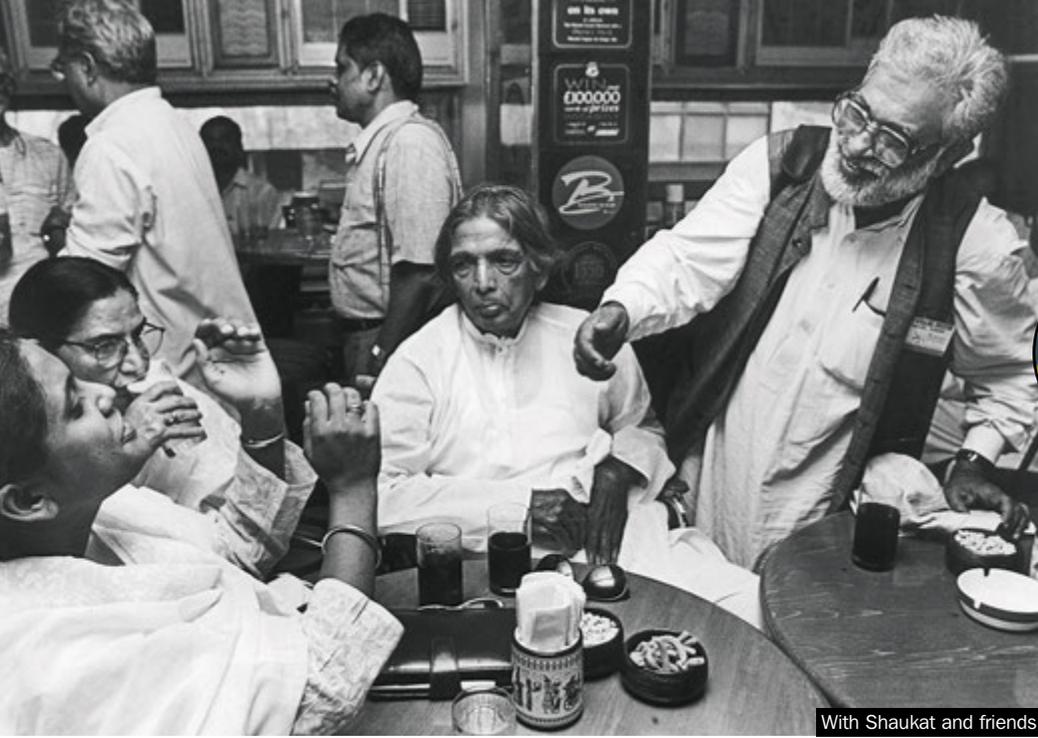
Shaukat recalled that Kaifi was supportive of her career as an actress. He

would sit up with her and give her cues, while she rehearsed her lines. Their little cottage in Juhu's Janki Kutir was a kind of a sanctum sanctorum for artistes. It witnessed the august presence of poets Josh Malihabadi, Faiz Ahmad Faiz, Firaq Gorakhpuri and singer Begum Akhtar. It was a hub where India's rich culture was cherished and celebrated.

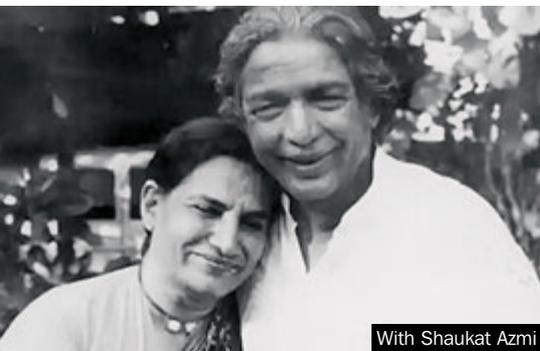
As a tribute to their association, Shaukat wrote Yaad Ki Rehguzar, an account of her life with Kaifi, which was adapted as the play Kaifi Aur Main (Kaifi and I). It premiered in Mumbai in 2006 on the fourth death anniversary of Kaifi and was enacted by Javed Akhtar and Shabana.

MESSIAH OF MIJWAN

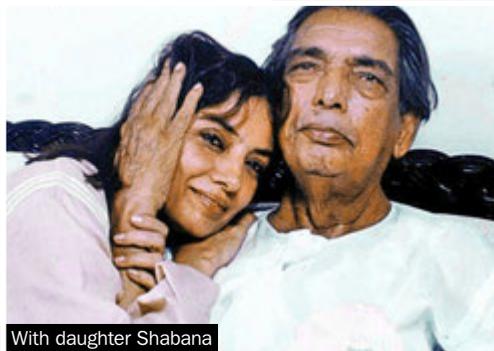
In the early '70s, Kaifi suffered a brain haemorrhage, which rendered his left leg and hand incapacitated.



With Shaukat and friends



With Shaukat Azmi



With daughter Shabana

LYRICIST IRSHAD KAMIL ON KAIFI AZMI



"Kaifi Azmi saab's poetry is deeply visual. It conjures up rich images. And what you can visualise, you can remember. He could create a painting with words. Today we have diluted the purity of the language. Earlier lyricists came from a literary background. The producers and the directors understood poetry. Kaifi saab preserved the purity of the language rather than playing with it. He came in when there were legendary lyricists around. But he joined their league because of his earthy writing. If there was a hint of folk in Shailendra's verses, then Sahir Ludhianvi's works were steeped in romantic philosophy and Shakeel Badayuni's verses had imprints of academic perfection... but Kaifi saab remained the poet of the common man."

Fighting the sense of despair, Kaifi pulled himself together and dedicated himself to the upliftment of Mijwan, his birthplace.

He set up the Mijwan Welfare Society in the obscure village, which didn't even have a pin code then. In 1993, he set up Mijwan Welfare Society (MWS) for the girl child and women in rural India and made education and skill training its pivot. MWS today runs the Kaifi Azmi High School for Girls, Kaifi Azmi Inter College for Girls, Kaifi Azmi Computer Centre and Kaifi Azmi Sewing and Tailoring Centre. In recognition of his efforts,

Kaifi and Shaukat's cottage in Juhu's Janki Kutir was a sanctum sanctorum for artistes. It witnessed the presence of poets Josh Malihabadi, Faiz Ahmad Faiz, Firaq Gorakhpuri and singer Begum Akhtar. It was a hub where India's rich culture was cherished

the U.P. government named the road leading to Mijwan, as Kaifi Azmi Road and the highway as Kaifi Azmi Highway. A train from Delhi to Azamgarh was named as Kaifiyaat Express. Mijwan stayed Kaifi's pet project till he passed away, at 84, on May 10, 2002.

As the President of Mijwan, Shabana

Azmi has taken her father's dream forward. The chikankari (hand embroidery of Awadh) done by Mijwan's women has today reached the glamour world under the tutelage of Manish Malhotra. The Mijwan Fashion Show is a hi-profile event held annually.

On Kaifi's centenary,

son Baba Azmi premiered the film Mee Raksam as a tribute to the man and his message. Shot in Mijwan, it's about a girl, whose passion for dance is encouraged by a liberal father.

Kaifi may have left behind a rich legacy in terms of his poetry. But what's even more priceless is the philosophy he practised. "When you're working for change... that change might not occur within your lifetime... change will come, even if it does so after you are gone," he once told Shabana. Mijwan is a proof of that. ■

your say

reader's reviews, box-office, celebrity column & more

The two shining stars have joined the heavens. We go through some memories of the late Rishi Kapoor and Irrfan Khan shared by their friends and colleagues. The legends will remain as timeless as their art...

INSTA LIKE

Dear Departed

Check out what your favourites are upto on Instagram...



aliaabhatt love you

Alia Bhatt shares a great bond with Neetu Kapoor. Here, she left an affectionate comment below the Rishi-Neetu retro picture.



priyankachopra

My heart is so heavy. This is the end of an era. #Rishisir your candid heart and immeasurable talent will never be encountered again. Such

a privilege to have known you even a little bit. My condolences to Neetu maam, Ridhima, Ranbir and the rest of the family. Rest in peace Sir. #rishikapoor
Priyanka Chopra Jonas pays a tribute to the late Rishi Kapoor via this picture with Neetu Kapoor and him in New York, where he was being treated.



iamsrk My friend...inspiration & the greatest actor of our times. Allah bless your soul Irrfan bhai...will miss you as much as cherish the fact that you were part of our lives. "पैमाना कहे हे कोई, मेखाना कहे हे दुनिया तेरी आँखों को भी, क्या क्या ना कहे हे" Love u.
From one Khan to another. Shah Rukh pays an emotional tribute to Billu actor, the late Irrfan.



aishwaryaraibachchan_arb
So much love for you...and from you my dearest Chintu uncle...ALWAYS... so heartbroken...May your Soul Rest in Peace God Bless...
Aishwarya posts a picture of the time when Abhishek Bachchan and she visited the Kapoors in New York.



neetu54
End of our story
Neetu Kapoor posted a picture of late husband Rishi Kapoor, which captures him in his true and cheery 'spirit'.



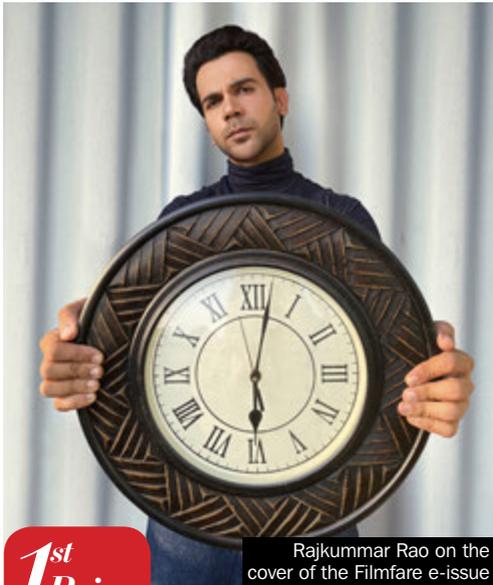
Readers send in their feedback pg 64

Shatrughan Sinha's racy rejoinders pg 66



IN THE MAIL

READERS WRITE AND BITE BACK... WITH LOVE AND AFFECTION



Rajkummar Rao on the cover of the Filmfare e-issue

1st Prize
₹1500

↑ TIME IS KING

The unique idea of shooting the Filmfare May cover with Rajkummar Rao was a smart move. The cover was creatively shot and well styled. Of course, credit goes to Rajkummar's ladylove Patralekhaa, who did

a fab job for her beau. Thematically apt, situationally perfect... Rajkummar beating the clock and the blues made a philosophic statement. The interview, giving insights about how the duo is spending their quarantine, was fun to read. Eat, play, love... seems to be their motto.

Parineeta Pal, Delhi

→ WOMEN ON TOP

The article in the Filmfare May issue on women in Hindi cinema playing meaningful roles was interesting. No longer is the Hindi film heroine a pushover. Rather she's a mover and a shaker. She's the pivot, who drives the narrative reflecting the shifting paradigm and perspective in society. Vidya Balan can well be labelled as the pioneer, who shed off both inhibition and vanity, to play authentic characters.

Devina Goel, Amritsar

2nd Prize
₹1000

→ BRAVE NAFISA ALI

Cancer survivor and actress Nafisa Ali opened up about her ongoing struggle with leukoderma recently. It's a type of skin disorder characterised by discoloured patches, possibly an after-effect of chemotherapy. The actor, who's in Goa, due to the lockdown wrote on social media, "Such is life... You win some and lose some." Nafisa joins actors such as Sonali Bendre, Lisa Ray and Manisha Koirala, who have spoken about their fight with cancer.

Zain Khan, Mumbai



Saif Ali Khan and Kareena Kapoor Khan

→ KAREENA'S 'SAIF' CHOICE

Kareena Kapoor Khan is one actor, who's enjoying every phase of her life. She's balanced her life beautifully. There's no desperation to hang on to her stardom post marriage. Rather, she's experimented with TV and radio along with doing roles that suit her age. As a mother too, she comes across as 'cool' and not overprotective. A lot of credit would go to husband Saif Ali Khan, who seems to have rubbed the wisdom of his years and his worldview on her.

Niyati Ghosh, Kolkata



Irrfan Khan



Rishi Kapoor

→ BLACK WEEK

Bollywood had a disastrous week amidst lockdown as two stalwarts, Irrfan Khan and Rishi Kapoor, passed away on April 29 and

April 30 respectively. The vacuum is hard to fill. But there comes a sense of solace from the fact that both were so much loved by their families and fans. Wife Neetu Kapoor

didn't leave Rishi's side from the moment he was diagnosed with leukaemia, through his treatment in the US and finally back home. Irrfan was suffering from neuroendocrine tumour, for which he was treated for a year in Britain. His wife Sutapa Sikdar too was his pillar of strength. Both Rishi and Irrfan have left behind loving families, who're only richer with their memories.

Hema Saraswat, Sangli



Salaam Bombay

Irfan had a big part in his debut Salaam Bombay (1988). But given his lanky frame, director Mira Nair reduced it to a one-scene cameo.

Julian Pinto, Bandra

Taimur Ali Khan is a delight to follow on social media. A big thankyou to him for blowing away the lockdown blues.

Joyce Pinto, Goa

Online streaming could be an option for producers, who can't delay the release of their films any longer. The virus has changed the business of cinema.

Mazhar Khan, Hyderabad

Salman Khan, along with beauties Jacqueline Fernandez, Iulia Vantur and Waluscha De Sousa, has been doing a lot of charity from his Panvel farmhouse. Kudos!

Sohail Pathan, Pune

→ THE GOOD WIFE

She was a top actress when she quit it all to marry her first love – Rishi Kapoor. From the devoted girlfriend she became the devoted wife. Her cherubic face and almond eyes may hide the roller-coaster life she led with late husband Rishi Kapoor. But theirs was a relationship nurtured by commitment and unconditional love. Leaving the skirmishes behind, Neetu stood rock-like through all the phases in Rishi's life. She's a real-life heroine. Neetu Kapoor has quietly proved that.

Bindiya Kapila, Chandigarh



→ A PRECIOUS MEMORY

I was going through the late Rishi Kapoor's old Filmfare interview when I came across this

quote of his where he unabashedly praised wife Neetu Kapoor. He said, "This is the first time I am saying it in print... Whatever I am

in life, apart from my mother (Krishna Raj Kapoor), is because of Neetu – my work, my being, my family bonds, I owe it all to her. She's the reason behind my mental stability. For an actor to remain sane, the ambience at home has to be peaceful. I value the way she has groomed my kids and her unstinting love towards my family - especially my mother."

Nayan Chauthela, Delhi

→ SEX-ICON

The late Irfan Khan, with his intensity and gravitas, was dubbed as the 'thinking woman's sex-icon'. The actor's chemistry with Tabu in *Maqbool* and *The Namesake* is worth a mention. His take with Konkona Sen Sharma was exceptional in *Life... In A Metro*. He once commented on being a

'thinking woman's sex-icon' in Filmfare saying, "I am flattered. I love it though I don't know whether I am one. I was deeply influenced by film romance. It's engraved in my soul. That's why I became an actor. But love doesn't happen the way it's shown in films... Romance is a search." Well said.

Divya Nathani, New Delhi



Maqbool

→ FIERY CHEMISTRY

On a ridge overlooking the tumultuous sea, Nimmi (Tabu) trains a revolver on *Maqbool*. She won't retreat unless he calls her, 'Meri jaan'. At first scared and later enjoying it, he says the words. The passion is hard to miss. Vishal Bhardwaj's *Maqbool* unleashed the Irfan-Tabu chemistry like never before. Illicit, forbidden, insane... yet authentic. No one did romance like Irfan Khan.

Razia Pathan, Bandra



Madhubala

→ MADHUBALA LIVES ON

The late Madhubala is a sensation on social media and in the hearts of her fans. Even gen-now is impressed with her body of work and legendary beauty. It's sad that the supposed biopic on Madhubala, to be directed by Imtiaz Ali, has been shelved due to familial opposition. Madhubala is a narrative that must be told. Hers is a tragedy of epic proportions.

Lizia Gomes, Goa

→ A PLATINUM INNINGS

Hats off to Kamini Kaushal, who at 90-plus, gave an inspiring performance in Kabir Singh. As Shahid Kapoor's grandmother she brought in a rare sensitivity to her performance. She loves her grandson, yet cannot carry his burden of suffering. In real life too, Kamini Kaushal has embraced every phase with optimism. She's an actor for all seasons. Wishing her health as she completes 75 years in films.

Rana Hijab, Lucknow

Post your reviews to



Send us your views, opinions and suggestions to:

Email: filmfare.gallery@wmm.co.in **Fax:** 022 - 22731585

Mail: Reviews, Filmfare, The Times of India Bldg.,

4th floor, D N Road, Mumbai 400 001, INDIA

(Please mention your full name and address)



SMS: FI PAA <space>
<your review> <your name>
to **53636**



PHOTOGRAPH: MEETESH TANEJA

Shatrughan Sinha's Rapid fire

The coronavirus pandemic has brought the entire world and political parties together in a display of solidarity. Why do we need a calamity to show brotherhood?

Kabir, New Delhi

Don't you understand that it's human nature to realise such things only when there's a do or die situation? Then we all happily unite to fight it.

Mobiles keep men away from staring at girls in public. Do you agree?

Lalitkumar Kumpalath, Mumbai

Yes, I do agree. Thank God for your astute observation. Well, I'm sure this seems to be the easiest and readily available solution and option.

With women-centric films like Thappad, Panga, Judgemental Hai Kya and others not doing well at the box-office, what would be the formula for such films becoming a hit?

Aftab Alam, New Delhi,

You should ask this question to the astrological chart-makers, who seem to have the pulse of the people. Jokes apart, there's no formula for making a hit film. Every product is a gamble.

COVID 19 will affect the film industry as cinema halls have been shut.

The state and central governments should give a bailout package to the industry as is given to the agricultural and other sectors. Agree?

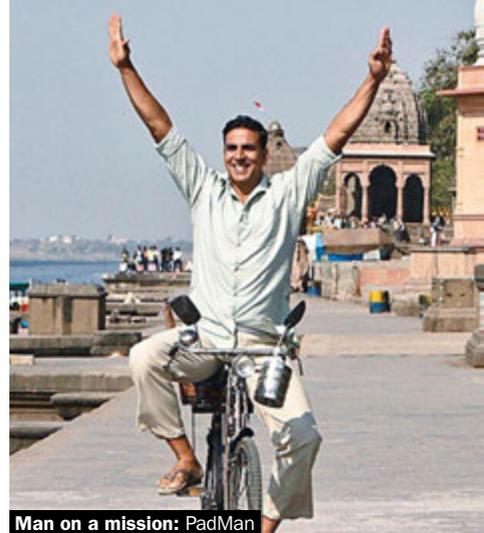
Rishi Vij, Nagpur

With the logic that farmers don't make as much money as the film industry, some may beg to differ. But in my view when calamity hits and every trade suffers, the government should do their best in terms of incentives and packages to provide relief. I'm sure they'd take care of the film industry as well.

Films like PadMan, Toilet: Ek Prem Katha, Badhaai Ho and now Shubh Mangal Zyada Saavdhan are doing their bit in tackling taboo topics. But how much are we doing as individuals?

Abhijeet Sharma, Faridabad

Kudos to Akshay Kumar for making PadMan and Toilet: Ek Prem Katha. It's a huge risk making



Man on a mission: PadMan

such films but he pulled it off. Films like Shubh Mangal Zyada Saavdhan and Badhaai Ho do have the power to change social behaviour. But it's also up to the individual what he/she takes from them.

What is one thing Indians are not tolerant of?

Karan Nangia, Gurgaon

There are several things – such as patience, good behaviour and even intellectuals.

Why do politicians keep changing parties like a game of musical chairs?

Karan Nangia, Gurgaon

If they don't, they won't reach the first position. It could be because of their lust and greed to get that extra pound of flesh.

From climate change to data harvesting, rising nationalism to a slowing economy, how will you analyse India's prospects in the decade ahead?

Abhijit Ghosh, 24 Parganas (North)

If you could add the COVID 19 pandemic to it... you won't have to look for answers.

Bihar has intelligent people, cheap skilled labour and also abundant



Secular is sacred: Amar Akbar Anthony

minerals like bauxite in Munger, mica in Gaya, dolomite, glass sand and cement mortar in Rohtas and so on. Yet it is one of the poorest states in India - why?

Rajesh Ranga, New Delhi

The joke is on the politicians, who never seem to realise the state's potential.

Of late, more films on LGBT themes are made in Hindi. Has the audience become more tolerant and accepting of it as a fact of life?

K. S. Sundaram, on email

They have become both – tolerant and accepting of things with timely social awareness.

Should Amar Akbar Anthony be remade to give the message of

secularism in today's times?

Santosh Mohan Joshi, Miraj

Amar Akbar Anthony made by Manmohan Desai is just one example. There are many such films and stories, which can be remade and followed as an example in today's times. It will greatly benefit our society.

In today's fast-paced world, kindly share five tips for a happy and healthy life.

Nusrat Ara, Arrah

For a healthy and happy life:

- Appreciate each other's individuality
- Have faith in the Almighty
- Gain a sound education
- Practise yoga
- Wash your hands regularly

1st Prize

Do you have any idea why most people fear death and not God?

Rehoboam Lester Makang, Imphal

These days they say even the gods seem to be scared. Or gods seem to be avoiding people. All the temple doors are closed. Death seems to be the omnipotent God.

2nd Prize

How could religion be kept separate from politics for communal harmony in India?

Hena Jabeen, New Delhi

Preach and practise secularism with sarva dharma sambhav.

The men in blue failed to fire in the World Cup semi-finals. The women in blue displayed no fire in the World Cup Finals. Can you suggest a remedy to get out of these game blues?

Lakshmi Kamalakar, Hyderabad

The only remedy for the time being, seems to be 'the end' (of the coronavirus). We have bigger problems than gaining victory in sports right now.

In present times, weddings last longer than marriages. What has made your marriage last so long?

Lalitkumar Kumpalath, Mumbai

Touchwood! My marriage has lasted for a long time

because my wedding was a one-day affair. And also because I married only one woman at a time.

Why do some people get arrogant when they become successful?

Pankaj Goyal, Ambala

Kam, krodh, moh, maya, ahankar... success gives you the opportunity to indulge in these vices. But I'm someone, who's always cool, calm and composed. That's because I practise yoga and meditation.

(Feature co-ordinated by DEVESH SHARMA)

Please note: The column doesn't reflect Shatrughan Sinha's political or personal views. His answers are given in jest and humour.

Win!
CASH PRIZES

1st prize

₹3000

2nd prize

₹2000

Send Your Question to



Readers may send in their questions to:
Email: filmfare.askme@wmm.co.in Fax: 022-22731585
Mail: Sawaal Jawaab, Filmfare, The Times of India Bldg,
4th floor, D N Road, Mumbai 400 001, INDIA
(Please mention your full name, contact number and address)

or



SMS: FI <space> SJ
<space> <your question>
<your name>
to **53636**

YOUR QUESTIONS WILL BE FORWARDED TO: Shatrughan Sinha, who insists his answers do not reflect his political and social views.

Terms & Conditions Apply

- Winner will bear all applicable taxes
- Original products may differ from the one shown in the picture & will be as per supplier's/manufacture's terms & conditions
- The magazine will not be responsible for the product.

DIGITAL REVOLUTION

A war of words has erupted between theatre chains and film producers ever since it was announced that several films would be released directly on the OTT platforms in June. These include Amitabh Bachchan and Ayushmann Khurrana starrer *Gulabo Sitabo* and the *Shakuntala Devi* biopic starring Vidya Balan.

As we know, producers borrow finances with high rates of interest for their projects. With no end in sight with regards to the lockdown, they're understandably worried about the escalating costs. Right now, their main aim is to survive. If releasing their films on OTT platforms ensures their survival, then they are within their rights to do so.

During the '80s and the '90s the rise of the video-cassette recorder (VCR) proved to be a disaster for the film industry. There was rampant piracy. There was even a black market for popular titles. The VCR put power in the hands of the viewers. It gave them the luxury of watching their favourite films at their will. It also meant they could record and make copies of the films. This became a well-organised business. And if you couldn't afford to own a video player - no problem! You could rent one from your



Gulabo Sitabo



Shakuntala Devi

neighbourhood video parlour.

It was the advent of multiplexes that made people return to the theatres again. The seats became better and more comfortable, the AC system was made mandatory, Dolby and surround sound systems were put in place. The better viewing experience made people flock to the theatres again. And multiplex meant better viewing choices. You were able to watch a Hollywood movie, a Hindi film, even a regional film under one roof. And most of these cinemas were attached to malls. That meant you could shop, eat and watch a movie along with your loved ones... all under one roof. Movie watching became an extended family outing. The single-screen cinemas kind of suffered because of all these changes. But no one seemed to mind.

Well, the same things that made movie-watching into such a huge

business are going against it in the current scenario. Like it or not, the coronavirus isn't going to go away on its own. We have to follow the social distancing norms for our own safety and that of our loved ones. If that means not visiting malls or theatres then so be it for some more time. During that period, if some producers want to go ahead and release their films on the digital platforms, then it seems to be the safest solution for all. What if actual profits can be made through this model? That's sure going to be worrisome for the theatre owners in the future. America has the maximum number of households hooked to digital streaming. Yet its box-office figures are booming more than ever. So maybe it's possible for both the worlds to co-exist. Let's hope for the best.

jitesh.pillai@wmm.co.in
Twitter: @jiteshpillai

DOWNLOAD YOUR FAVOURITE MAGAZINES FOR FREE!

Stay Indoors. Stay Safe.

