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Life & Style of Stars

Talent Is All Very Fine. But...' 'Being disciplined is also very important.
Payal Kapadia

We Had A Tom And Jerry Relationship
Sutapa Sikdar

Pressure Of Box Office Is Very High
Abhinay Deo

God Gave Me One More Opportunity
Shreyas Talpade

I started taking refuge in our religion
Janhvi Kapoor

'Headlines on My Relationship and Outfits Don't Bother Me'
Janhvi Kapoor

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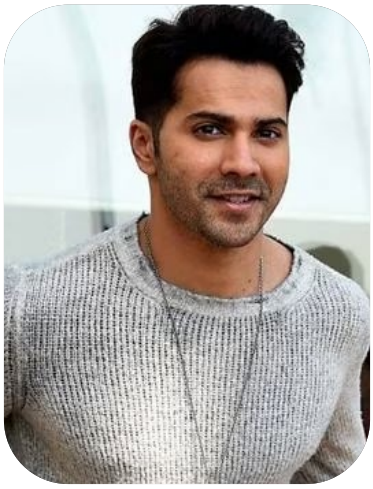

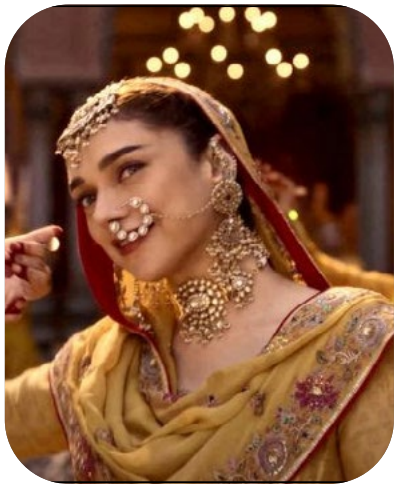

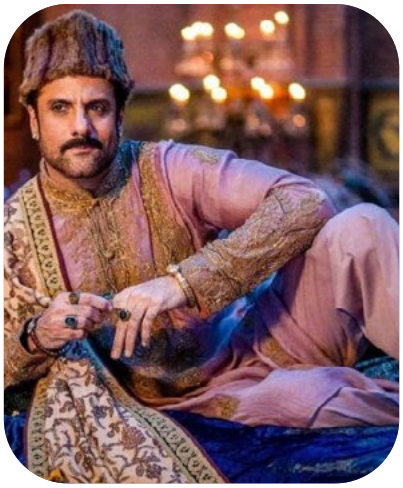

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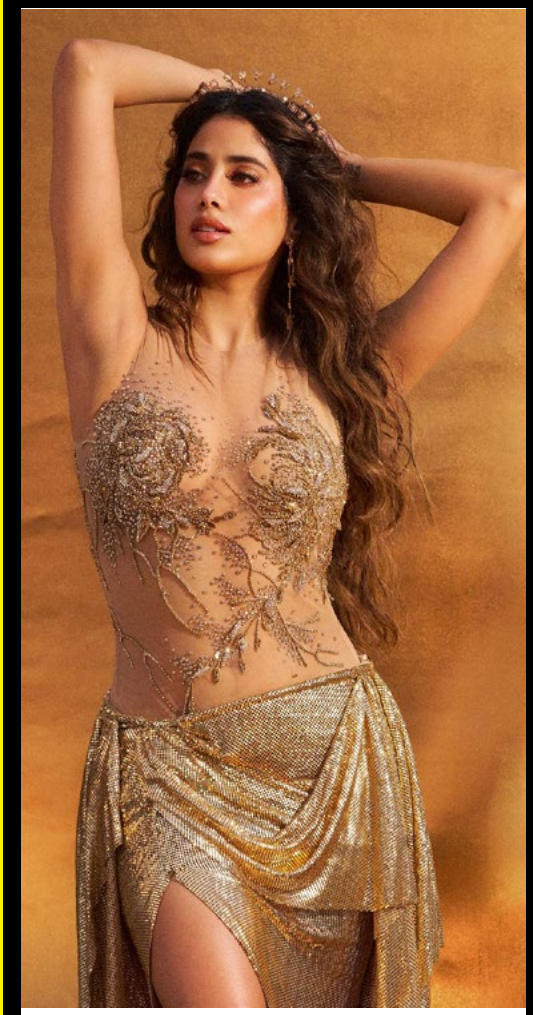
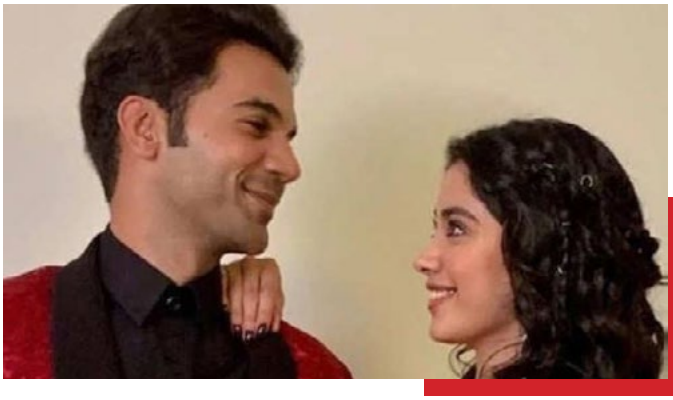


"Janhvi Kapoor" reveals she has become more religious after Sridevi's death: "I started taking refuge in our religion"

Janhvi Kapoor opens up about her spiritual inclination being stronger, and shared how her late mother Sridevi was also devoted to Balaji. Janhvi Kapoor is busy promoting her upcoming release Mr and Mrs Mahi. The actor was in conversation with The Lallantop, where she opened up about how the sudden loss of her mother, actor Sridevi, changed her outlook towards life and made her more religious.What Janhvi said

In the interview, Janhvi talked about Sridevi and said, "She believed in things like, 'certain activities should be done on specific dates,' 'don't cut hair on Fridays as it will prevent Goddess Lakshmi from entering the house,' and 'avoid wearing black on Fridays.' I never believed in such superstitions. However, after she passed away, I started believing in them, maybe even too much. I don't know if I was this religious and spiritually inclined when she was around. [When she was alive] we all followed these practices because Mamma did. But following her demise, the relationship our culture and history have with Hinduism... I think I started taking refuge in our religion a lot more."

She continued, "She used to invoke his name all the time, 'Narayan Narayan Narayan.' She used to visit the temple every year on her birthday when she was working. After her marriage, she stopped going. Following her death, I decided to visit the temple every year on her birthday. The first time I did, I became very emotional, but I also found great mental peace."Janhvi is Sridevi's first child with filmmaker Boney Kapoor. She also has a sister, Khushi Kapoor. Sridevi died in 2018 due to an accidental drowning in a Dubai hotel. Janhvi's debut film, Dhadak, was released in theatres in July 2019. She will be seen playing a cricketer in Mr and Mrs Mahi which hits theatres on May 31.



Janhvi Kapoor opens up about tackling Gossip and Negativity

Janhvi Kapoor and Rajkummar Rao are gearing up for the release of their upcoming film Mr. & Mrs. Mahi. The film is directed by Sharan Sharma and will release in theatres on May 31 this year.

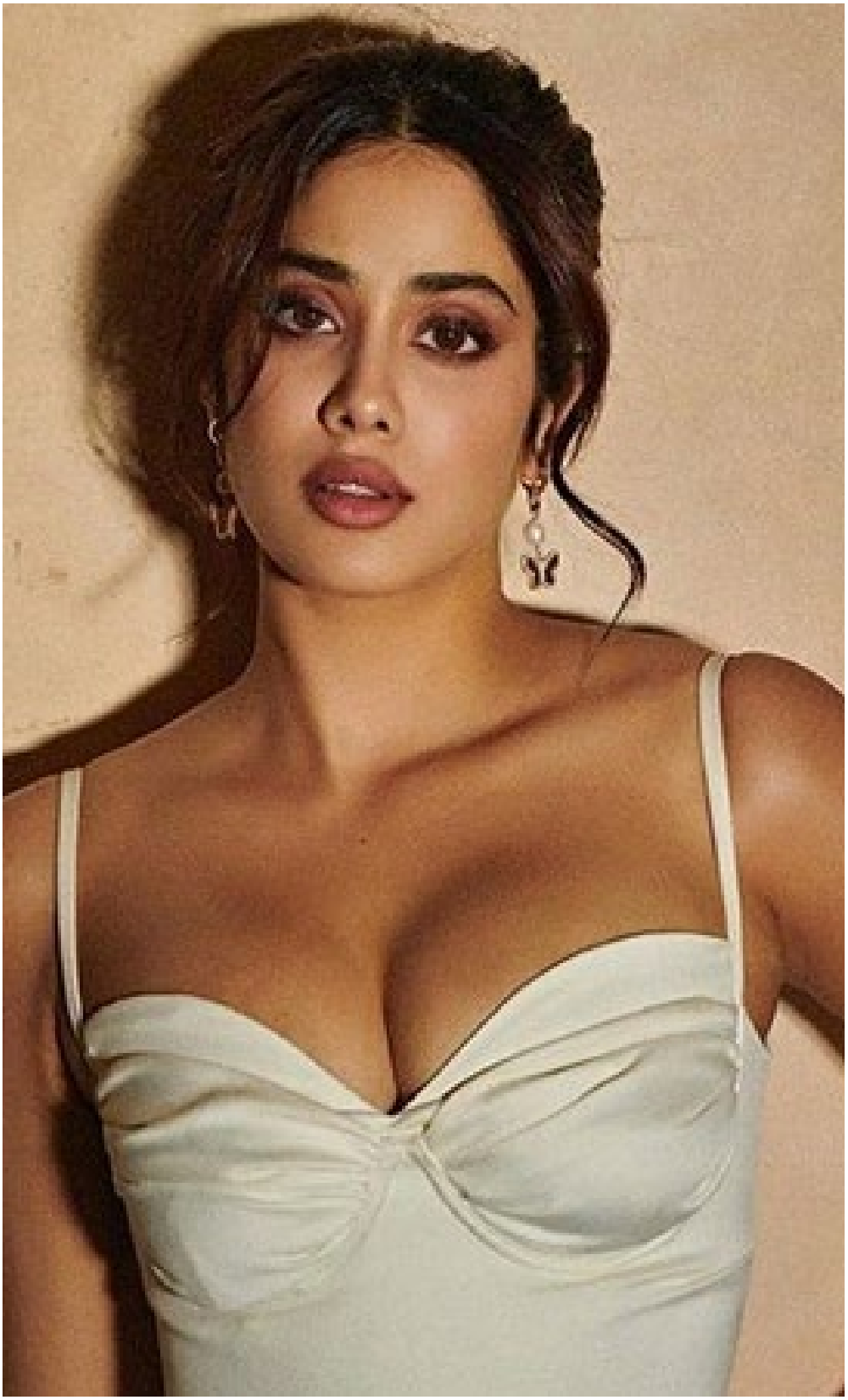
Recently, during Filmfare's interview, Janhvi was asked about whether the gossip written about her bothers her and how she tackles it and the actress went on to say, "No, I don't get upset.

I think there was a point where I would take it very seriously. There was a point where I tried to tell myself 'don't even give any attention to it' but now I'm just like, agar man kiya toh bol do kuch bolna hai toh agar nahi kiya toh mat bolo."

She went on to add, "I think one other thing I'd encourage even the public to understand is that not everything you read is factual." She further added that people are being skewed towards sensationalism.

She concluded her answer by saying, "I'm hoping that the audience, somewhere is also mindful enough to know that ye 50% sahi, 50% hamesha masala hota hai, hamesha."

'Headlines on My Relationship and Outfits Don't Bother Me': Janhvi Kapoor



Actor Janhvi Kapoor will be seen next in Mr and Mrs Mahi. The film backed by Karan Johar, Zee Studios, Hiroo Yash Johar and Apoorv Mehta also stars Rajkummar Rao in the lead. caught up with the actor who shared the advice her mother gave her, weighed in on her relationship and outfits making headlines, spoke about what sets her co-star Rajkummar apart from other actors, not needing validation, and more. Speaking about a piece of advice her mother, Sridevi, gave her that she applies in her career, the actor said, "To with my craft, mom told me, in order to be a good actor you must first be an honest person. If there is any amount of artifice in your personality, in real life then you won't know how to be truthful on camera. Your instincts will be corrupted. You need to protect your instincts and the child in you. That's the most useful and helpful advice she could give me." When asked if she thinks it's fair when focus shifts from work to personal space, the actor said that it is a professional hazard and she doesn't take it seriously. "I am flattered by the interest. I recognise that it is easier to lure people in with frivolous things like my relationship, where I went for a holiday, what I am wearing as that is easier consumption for the audience. To ask them to come and watch my work, requires a lot more investment. I am not hurt about it because I still have the opportunity to do the work I want to. I am not seeking validation that much." She believes that if people watch her movie and like it, if it does the numbers and are moved by the story, she has won.

'Actresses Should Be Paid Same As Actors'

Tamannaah Bhatia and Raashii Khanna are over the moon as their Tamil film Aranmanai 4 is a blockbuster.

As the film continues to make waves in Tamil Nadu, the lead stars, alongside Director Sundar C and his producer wife Khushboo, assembled for a media interaction at a plush multiplex in Mumbai on Wednesday, May 29, to announce the Hindi-dub release of their hit film.

"Films like Article 370, Crew and now our film have proven that women are just like men. Art should be judged by the way it is made and not by who is in it. We should get better pay cheques now, because there is a huge gap. I hope that happens in time," Raashii said. Tamannaah, standing next to Raashii, nodded.

Despite mixed reviews, the latest installment in the popular horror comedy franchise has crossed the Rs 100 crore (Rs 1 billion) mark at the global box office. While Raashii gave chic vibes in a lovely black number at the media interaction, Tamannaah chose power dressing in a caramel shade blazer and a long skirt.

Sundar C, who also acted in the film, said nobody expected Tamannaah to play such a role, but she surprised everyone with her performance.

Tamannaah said she was unsure about playing a mother of two as she thought there were no 'maternal instincts' in her. She ultimately took inspiration from her mother and delved into the process set by her director.

"I am pampered like a baby in the house. I honestly felt that I could not play this character because no maternal instincts have kicked in me.

I took all the inspiration from my mother to portray Selvi," Tamannaah explained. When Sundar C was asked why he acted in Aranmanai 4, he said big heroes refuse to do smaller parts in female-led films.

"Female characters are so strong in the film, there will be something less to do for the male character. Eventually I decided to enact the role myself,"

Watch: Raashii, Tamannaah reveal their scariest horror film.

The Hindi version of Aranmanai 4 released in cinemas on May 31

Varun Dhawan has a message for cinema lovers after watching Fahadh Faasil's hit film 'Aavesham'

Bollywood actor Varun Dhawan is the latest celebrity to get hooked by the recent Malayalam hit film 'Aavesham' starring Fahadh Faasil. The film that turned theatres into stadiums with an electric performance by FaFa is currently streaming on Prime Video. On Monday, Varun Dhawan revealed that he has watched the film and took to Instagram stories with a message for cinema lovers Taking it to his official Instagram handle, Varun Dhawan shared a fun reel of the movie as a story. Moreover, the Baby John actor said, "This movie is a such a ride every cinema lover will love it"

Directed by Jithu Madhavan, 'Aavesham' also stars Ashish Vidyarthi, Mansoor Ali Khan, and Sajin Gopu. The Malayalam movie which became a rage narrates the tale of three teenagers who move to Bengaluru for college and end up in a fight with their seniors. To help survive, they seek help from a local gangster.

Fahadh portrayed a Bengaluru gangster with roots in Kerala and Karnataka. He is dressed entirely in white and sports a thick handlebar moustache.

The acclaimed actor earlier told Manorama Online why he had chosen to play the character. "I have not explored such characters before, so when this story came to me, I said yes. My character is loud in this movie, unlike the ones I did in the past. Also, I speak a mix of Kannada and Malayalam," he said.

Back then, Fahadh had insisted that the movie must be watched in theatres, not on OTT. "There are a lot of off-beat films that are streaming on various OTT platforms. However, Aavesham is very entertaining and definitely needs to be watched in theatres," he had stressed.

Meanwhile, Varun Dhawan, was last seen in the film 'Bawaal'. He is currently gearing up for 'Baby John' co-starring Wamiqa Gabbi and Keerthy Suresh and backed by Atlee. He also has 'Sunny Sanskari Ki Tulsi Kumari' with Janhvi Kapoor and' Citadel: Honey Bunny' with Samantha Ruth Prabhu in the pipeline. 'Citadel' is the Indian adaptation of the American series by the Russo brothers starring Priyanka Chopra in the lead.

Shahid Kapoor and wife Mira buy luxury apartment in Mumbai's Worli for Rs 60 crore

Shahid's new apartment spreads over 6,176 sq ft and is located on the 24th floor of the 360 West project on Dr. Annie Besant Road.

Bollywood superstar Shahid Kapoor and his wife Mira Kapoor are the proud new owners of a swanky new luxury apartment located in Mumbai's plush Worli area. The new address that comes with a mesmerising sea view was purchased at a whopping amount of more than Rs 60 crore including stamp duty charges. As per reports, Shahid and Mira paid a stamp duty of Rs 1.75 crore for the registration. The transaction took place on May 24 as per IndexTap.com.

The apartment spreads over 6,176 sq ft and is located on the 24th floor of the 360 West project on Dr. Annie Besant Road. Earlier, Shahid and Mira had purchased a duplex on the 42nd and 43rd floor of the same tower in 2018 that was priced at Rs 58.57 crore.

Kapoor purchased the house from Chandak Realtors and as a part of the deal, he will also own a parking slot for three cars in the tower.

Shahid and Mira got married on July 7, 2015, in an intimate wedding in Delhi. The duo had an arranged marriage. They are doting parents to daughter Misha and son Zain. Misha was born in 2016 while Shahid-Mira welcomed Zain in 2018.

Meanwhile, on the film front, Shahid was recently seen in 'Teri Baaton Mein Aisa Uljha Jiya'. Written and directed by first-time filmmakers Amit Joshi and Aradhana Sah, 'Teri Baaton Mein Aisa Uljha Jiya' features Shahid as a man who falls in love with a robot, named Sifra (Kriti Sanon). The film opened to mixed reviews. The film also has veteran stars Dharmendra and Dimple Kapadia.

He will be next seen in the action thriller film 'Deva' which also stars Pooja Hegde in the lead role. The film is being helmed by Rosshan Andrrews, known for Malayalam films like 'Salute' and 'Kayamkulam Kochunni'. It is being produced by Siddharth Roy Kapur and Zee Studios. 'Deva' will be released in theatres on Dussehra 2024.

Shahid is also set to headline the mythological drama 'Ashwatthama-The Saga Continues'. It delves into the legend of the immortal warrior Ashwatthama from the Mahabharata, believed to walk among us even today. Set in the present era marked by rapid technological advancements and humanity's remarkable capabilities, Ashwatthama confronts the challenges of modernity, facing off against formidable adversaries in a high-octane, action-packed narrative. As the mystery of a legendary figure thrust into the chaos of the present day unravels, the film explores the inner psyche of an immortal being, revealing how he perceives the world he has witnessed for thousands of years.

'I'm The OG Pan India Superstar!'

'I am always rocking.'
'I am a rockstar.'
'That's the way the world will always see me.'

Madhoo was among the leading heroines of the 1990s, starring in her most memorable role in Mani Ratnam's Roja (1992).

After a mid-career hiatus in the early 2000s and most of the 2010s, Madhoo is now trying to re-establish herself.

Starring in last year's well-received Tamil series **Sweet Kaaram Coffee**, Madhoo's performance garnered her some positive attention.

Her next is Director Soham Shah's Kartam Bhugtam, which also stars Shreyas Talpade and Vijay Raaz.

"One day I was at a family lunch with Hemaji (Hema Malini, her paternal aunt) when she was planning her film Tell Me O Kkhuda, and she told me, 'Come for a family holiday and do this little role for me'. I said, okay. I wore makeup and knew that I had to be back in the movies again,"

Are you choosy with the kind of films and roles you do?

I follow the principle of not running or chasing.

I want to live the life of an artist and keep myself busy doing what I love. I don't even have a PR agency to represent me.

People who come to me with good stories and who really want me, who like me, who have faith in my ability, that's what excites I don't want to be busy for 365 days. When a good opportunity comes, I will accept it happily.

Since Kartam Bhugtam is about good and bad karma, do you believe in the saying what goes around comes around?

Yeah. But I don't believe that in a negative way because the theory of karma and destiny is not so simplistic.

I believe strongly in destiny and that is why I don't have any insecurity.

I put my best foot forward in any situation. I'm very calm and peaceful in my life.

What was the reason behind quitting movies? What kept you busy during that time?

I was doing a lot of good work in Tamil, Kannada, Telugu, Malayalam.

If you see my filmography, you will know.Since I was born and brought up in Bombay, I wanted to do more Hindi films.

But at that time, I felt that somehow I was not getting the roles I wanted. I felt it was the universe's way of telling me that I should do something different. This was the time when I fell in love and got married. I became a full-time mother and did what I needed to do. Then I missed acting so I came back.

Now, I'm busy again doing what I love.

How challenging was it to re-enter the industry? Did you actively seek film-makers for roles?

You won't believe me, but I didn't get in touch with anybody.
One day, I was with Hemaji (Hema Malini, Madhoo's paternal aunt) for a family lunch when she was planning her film Tell Me O Kkhuda, and she told me, 'Come for a family holiday and do this little role for me.' I said, okay.

I wore makeup and knew that I had to be back in the movies again. Then one thing led to the other.

A lot of people said that the industry is not the same as before and I will have to make calls to people for work.

But till today whatever opportunities I am getting are all coming from people on their own. When I was not in the industry, I felt I would always be an actor whether I act or not.

That is why when I'm back here, every role and every movie, however little or big, I do with so much joy.

You were one of those few actors who would balance Hindi and South films quite efficiently.

Yes, I'm the OG pan India superstar!

Do you think this sudden love for South films and actors was long overdue?

It is a reflection of the integration of the world.

Whether it is Hollywood or Bollywood or South industries, everything has become one.

Today, we watch all kinds of films: Turkish, Korean, Japanese. This was unheard of before.

A Hindi person is saying that they saw my Tamil show, and some Tamil person is saying they saw my Hindi show.

It is not only in the movie business, it is also in the world

that separation is becoming less and less. The world is becoming one.

But there's also a downside to it.

Earlier, we used to have remakes of one big hit in five different languages. Nowadays, one film is made and it is being seen everywhere. When Madhuri's (Dixit) Beta happened in Hindi, so many movies were made on that one big hit.

Beta (the Hindi remake of the Tamil film Enga Chinna Rasa) was amazing but I also got to do my version of Madhuri's role in Kannada (Annayya, 1993), and that was a super hit.

Today, you will never get a chance to do that because if a Pushpa is a hit, everybody has already seen it and you can't make another Pushpa with somebody else.

Did you recently watch anything in Hindi that you wish to do?

I want to do movies like Crew. I am very proud and happy to see that a female-oriented film was so successful. I want to be a part of something like that.

Now I am watching Sanjay Leela Bansaliji's Heeramandi and loving it. There are women of all ages looking beautiful in that show and Manisha (Koirala) is fabulous! I think I am ready for that.

Do you think the industry lacks imagination in writing characters for female actors of a certain age?

Basically, our industry is driven by numbers. If the numbers are reflective of what the audience wants to see, then other people will venture into it.

Crew has become a hit so I am hoping more stories will get made. In the end, the audience has to support it. If a female-oriented film is successful, it is encouraging for other female actors to do something like that.

After all these years of experience in this industry, what are the things that the actor in you is still struggling with?

I still don't understand the power of PR. I know it, but I don't think I will execute it or follow it. I don't attend the right parties. I don't meet the right people. I still believe my talent will attract the work I deserve.

Although everybody is telling me that there is a whole power of PR today, I am still struggling with that idea.

Your Instagram holds these two lines, 'Fake it till you make it' and 'Hurt In Private, Heal In Silence, Glow In Public'. Can you explain their significance in your life?

I will never tell you that I am struggling, or I am in pain, or I am crying.

I am always rocking. I am a rockstar.

That's the way the world will always see me. No one can help me in my low period. It is only me, and my God is there with me.

I have a very good support system. I have a very good family who allow me to lean on them. And they love me.

Whatever negative or sad moments are there, I shall heal quietly in private and I will always glow in public. That's my promise to myself.

Retrospectively, are there any professional decisions that you will take differently today?

I wish I had attended more parties, where all the industry people came together.

I wish I had called up a few producers saying that 'Sir, I want to work with you.' Maybe these things would have gotten me one or two extra films.

I haven't changed too much in that aspect; I didn't do this then and I still cannot do it.

I will understand the value of maintaining a public image. I will make one extra effort to stay connected with the industry people and my fans.

I am not a very connected human being otherwise.

These would be one of the biggest changes if I were to bring in myself.

‘You Can Be Ice Cold Evil’

‘You don’t have to be screaming and making faces to be evil.’

"The experiences of life contribute to a performance. I have a bank of emotions now and understand life much more deeply now,"

"I see through people. The complexities of human behaviour are more comprehensible to me. There is an empathy I feel to everything around me. Of course, with time, life's pain and suffering, I think I've become a better person.

"But it doesn't always work that way. A lot of people become bitter rather than better after suffering. I don't want to be bitter, resentful or vengeful.

"From a young age, it has been my constant effort to not hurt anyone. I wish I had been careful about not hurting myself. It has been a conscious effort for me to retain my innocence and vulnerability. I don't want to be a person who knows it all."

Manisha's Mallikajaan in Sanjay Leela Bhansali's Heeramandi: The Diamond Bazaar is fetching rave reviews.

Their association goes back a long way.

"I first met him (Bhansali) during the shooting of Vidhu Vinod Chopra's 1942: A Love Story. Then he directed Khamoshi. Honestly, I am in awe of the man. He has evolved a lot. He makes grandeur look so cool. Not too many people talk about Khamoshi now, but the same subject was made in Hollywood two years ago (Sian Heder's CODA) and that film got an Oscar.

"Khamoshi is very special. It is sensitive and poetic. Every character -- Helenji, Seema Biswasji, Nana Patekar, Salman and me -- were so beautifully written. He created a beautiful world in Khamoshi.

"Heeramandi has so much grandeur. If Sanjay can make a very intimate Khamoshi, he can also make a lavish Heeramandi. His range is staggering."

Manisha admits that she has evolved over the years.

"I have changed a lot. I am no longer what I was. When I was younger, I was more impulsive. I was very instinctive in my acting. It was almost like God was guiding me to do what the director wanted without me working hard. It didn't feel like I was putting in too much preparation.

"Nowadays, I love to prepare for my role. I don't want to do anything that I have done before. I could just mimic myself and be done with it. But no. I want to be an original, better version of who I was. At least, I want to try to be different in each and every film."

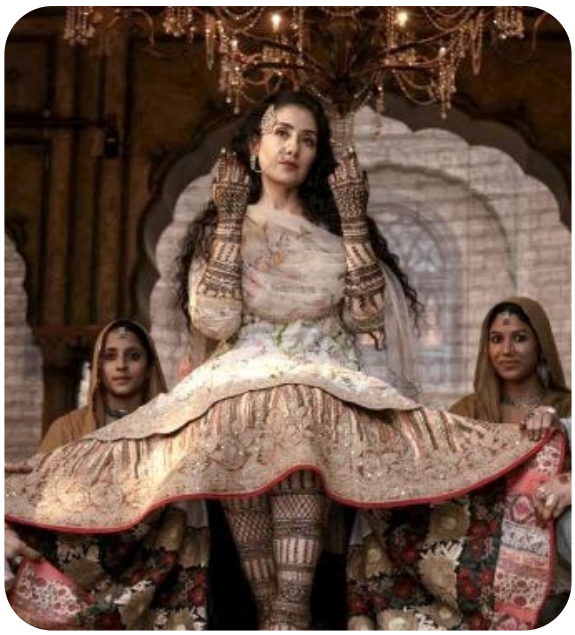
She reveals she prepared profusely for Heeramandi.

"You must have noticed the change in my voice? I worked really hard on it. A dear actress friend of mine asked if Rekha had dubbed for me in Heeramandi. I was thrilled she thought so. It meant that I wasn't sounding like Manisha Koirala. I worked very hard on my diction and voice modulation.

"Sanjay gave me a very good diction coach named Muneera Suratiji All the Heeramandi actors worked with her. I worked the maximum with her. I knew my nukhtas and the spoken Urdu were not perfect. I wanted my weak point to be my plus.

"Sanjay Bhansali was always there to guide and restrain me. He is a director who believes in God being in the detailing. His expertise was invaluable."

Manisha discusses her dancing skills in Heeramandi: "As far as the body language was concerned, Mallikajaan was the huzoor of all the tawaifs. She had to be larger-than-



life. She had evidently learnt Kathak and Hindustani classical singing during her childhood. She reminded me of my Daadi who was a Bharata Natyam and Manipuri dancer. My mom was a Kathak and Bharata Natyam dancer. We used to have dance and music get-togethers at home.

"Sitarabua (Kathak exponent Sitara Devi) came to my apartment when she was very old. She would sit in the chair and dance with her eyes and hands. Pandit Birju Maharaj was my mom's teacher. Renowned Bharata Natyam dancer Chandrashekharji was a family friend.

"So I have grown up in an environment of classical dancing and singing. I copied the graceful postures of my Mom and Daadi. I tried to remember how they talked and walked."

Manisha discusses Mallikajaan: "I drew a backstory of her mental landscape. She must have been scared at a very young age.

"I drew inspiration from Meryl Streep's The Devil Wears Prada, how casually evil she could be. She would say evil words and then casually move away while her juniors would be shattered.

"I also saw Peaky Blinders as a reference. You don't have to be screaming and making faces to be evil. You can be ice cold evil. That's what I wanted Mallikajaan to be. These were my role models.

"I don't know how much I've succeeded. Knowing how scared Mallikjaan was at a young age, and the fire that she had in her belly to rule at any cost, the whole environment in the Kotha is such that women don't have too many choices. It's a cut-throat world.

"A few days before shooting, I had gone on the sets and spent hours trying to absorb what it feels like to rule in this place. I took in everything. With the help of my brilliant director and the team, everything fell into place for me. Sanjay decided her clothes and her jewellery, but I had to interpret Mallikajaan's inner world with his guidance.

The emotions don't necessarily come from a personal space.

"As actors, we have to act and not necessarily go deep within ourselves to bring out the emotions. What I really had to is understand Mallikajaan's psyche, what her childhood must have been like, what her sister must have done to her, the fear and trauma...

"After her child was born, it was taken away with her. I had to understand what she does, and why. Her value system had to be understood. She is just not evil. She is also a mother. She has that protective instinct. But she will also throw any person out like a fly in milk. I constantly had discussions with Sanjay to understand the character thoroughly."

At this stage of her career, Manisha is still looking for new challenges.

"I want to play characters I have never done before, and I want to do them with flair and finesse.

I want to do characters who are alien to me. Before I die, I want to play a character the way Balraj Sahniji did, so effortlessly. He played a sophisticated man in Anuradha and a rickshaw puller in Do Bigha Zameen equally well.

"I want to be that kind of an actor who can play anyone equally well -- where people don't see Manisha Koirala. They only see the character.

"I hope I get such a role, but it's not in my hands. I want sensitive directors like Sanjay Bhansali, Mani Ratnam and Vidhu Vinod Chopra to work with me again."

'I'm Somebody You Don't Mess With!'

Alankrita Sahai joins the long list of beauty pageant contestants, who made their way to Bollywood.

She began her acting career with the Vicky Kaushal starrer Love Per Square Foot and subsequently appeared in films like Namaste England and Jabariya Jodi.

After a brief sabbatical, Alankrita gears up for the release of Tipppsy.

"If you do not learn the power of a 'No', how will you learn the excitement of a 'Yes'?"

What's the fun thing about shooting with an all female cast: Natasha Suri, Kainaat ArorAa, Nazia Hussain and Sonia Birje?

It's been a fun, adventurous ride.

'You treat me like eye candy and I will leave you like you're a wrapper.'

Of course, shooting with five women is not easy.

It's like we were the Charlie's Angels of (Director) Deepak Tijori.

It's quite eventful when all the women come together with our qualities and vulnerabilities and get together to make a film.

There are five girls in this film. Did you fear getting lost in the crowd?

I don't fear being lost in a crowd of hundred women because I know I stand out. I love myself and make other women stand out with me.

I would never diss another woman until she's harrowed me or hated the idea of women being successful together. Then, of course, that woman is not my friend.

I make other people shine with

me and don't take away anybody's thunder.

Also, in this film, every girl is different. Our outfits, hair and makeup and everything is different.

You were a beauty pageant holder before you stepped into showbiz. Was acting always on the cards?

I wanted to be an IFS (Indian Foreign Service) officer. I had no intent of being a beauty queen or actor.

I was preparing for something totally different when this happened in my life and God presented me with a new opportunity to represent India.

I won seven titles for India on the international platform.

It was a humbling experience to realise that I've come so far and there's much more that I have to do in life ahead.

Were your parents okay with your career decision?

They were shocked but very, very happy for me.

They know that I'm a level-headed kid and won't do something wrong.

I moved to Bombay in 2013.

I had a corporate job in New Delhi before the beauty pageant happened. Later, I started doing TV commercials and shoots.

But it came with a lot of baggage because extended family members try to pull you down. I've faced a lot of backlash in terms of the drama created by the maternal side of my family.

Sometimes, your worst enemies are in your family -- not your parents but your aunties and uncles.

My parents stood their ground for me.

Did you have to fight preconceived notions about your modelling background?

Everybody thinks that when you're a model, it's very hard for you to act.

There's a stereotype that we're stiff or can't represent ourselves in different characters with depth and substance.

In modeling, you use your eyes for every emotion, whether on the stage or in front of a still camera. In acting, you get to play with your entire face and body.

For me, it was a gradual process from modelling to Miss India, then to TV commercials, films and music videos. I feel like I am here to break the stereotypes.

I'm here to change those norms and shackles that they have about women.

We have great examples of Priyanka ma'am (Chopra), Sushmita Sen, Aishwarya Rai, who have made a name for themselves.

They have paved the path for women like us to have dreams..

You made your film debut with Love Per Square Foot. Were you disappointed that the film's success did not translate into more opportunities?

Well, the film's success did translate into another film called Namaste England with Arjun Kapoor. Unfortunately, that film didn't do that well but it got me a lot of attention.

Another film of mine Dead Girls Don't Talk is set to release. Our director succumbed to cardiac arrest after the film was complete.
That was a setback for the production company and the team because the director's vision got stalled.

I lost my dad to cardiac arrest too, and so I took a sabbatical.

I didn't want to work.
I didn't want to do anything.

These two, three years were tumultuous for me.

I lived with my father throughout my Miss India journey. After he passed away in Shimla, I just couldn't come back to Mumbai. It was very hard for me.

In 2022, I finally came back to Mumbai and started hustling.

I started working in the Punjab industry. That was a healing process for me because I was constantly working.

People expect you to have this journey after doing big films but everybody has their own journey and kismet.
All I can do is be patient and work hard.

I am very comfortable in my skin if for two or three years, I did not work.

People often say 'out of sight is out of mind' in this business. How challenging was it to make your comeback in the industry?

I did a Web series with JioCinema and after that, people started calling me. I am not great at reaching out to people, except casting directors who I've worked with.

I cannot go to parties.
I've not very social with people from the industry. I'm not a person who markets herself the way I should.

You once said that a producer behaved inappropriately which led you to quit the film. As a young actor who is still finding her own path in this industry, what are the non-negotiables for you?

I left the film before the film started. He was a fairly new producer. He was somebody who probably got some money and wanted to become a producer.

He thought women can be taken for granted in this industry. But little did he know that I'm a badass. I'm somebody you don't mess with.

For me, an opportunity lost but respect gained and dignity kept intact is more powerful than losing my moral grounds. You treat me like eye candy and I will leave you like you're a wrapper.

The fact is that good looking women will be hit on. You will have men chasing you or have uncanny behaviour with you but you have to draw those boundaries. I have no patience for bullshit. I don't like disrespect for a man or a woman in any sort.

Does this attitude come with a price? Because when you are a woman with strong principles, people label you as 'difficult'.

Oh yeah. If we say anything, we're labelled.

'She is difficult.'
'She has an attitude.'
'She is spoiled.'

Women are labelled regardless.
If we wear a bikini, we are slut-shamed. If a woman who's voluptuous and chubby, she's shamed for being fat. I'd rather be difficult than easy, you know? A right amount of healthy ego is good for your respect, so bring it on.

How do you keep yourself motivated in the face of rejection?

I just keep going. I have this attitude of never giving up.

Rejection is what? That I probably don't look good for you?

I don't fit the bill for you?
I don't look the character?
I didn't act well?

All these things give me an opportunity for growth.

Earlier, I used to get hurt because you're young and don't know how to deal with rejection. But if you do not learn the power of a 'No', how will you learn the excitement of a 'Yes'?

How expensive is it to be an actor?

Oh, damn expensive, honey! (Laughs) Mumbai is an expensive city, just the rent is so expensive.

But it is a place for all.

I always say that Mumbai is a place that embraces you if you're meant to stay here.

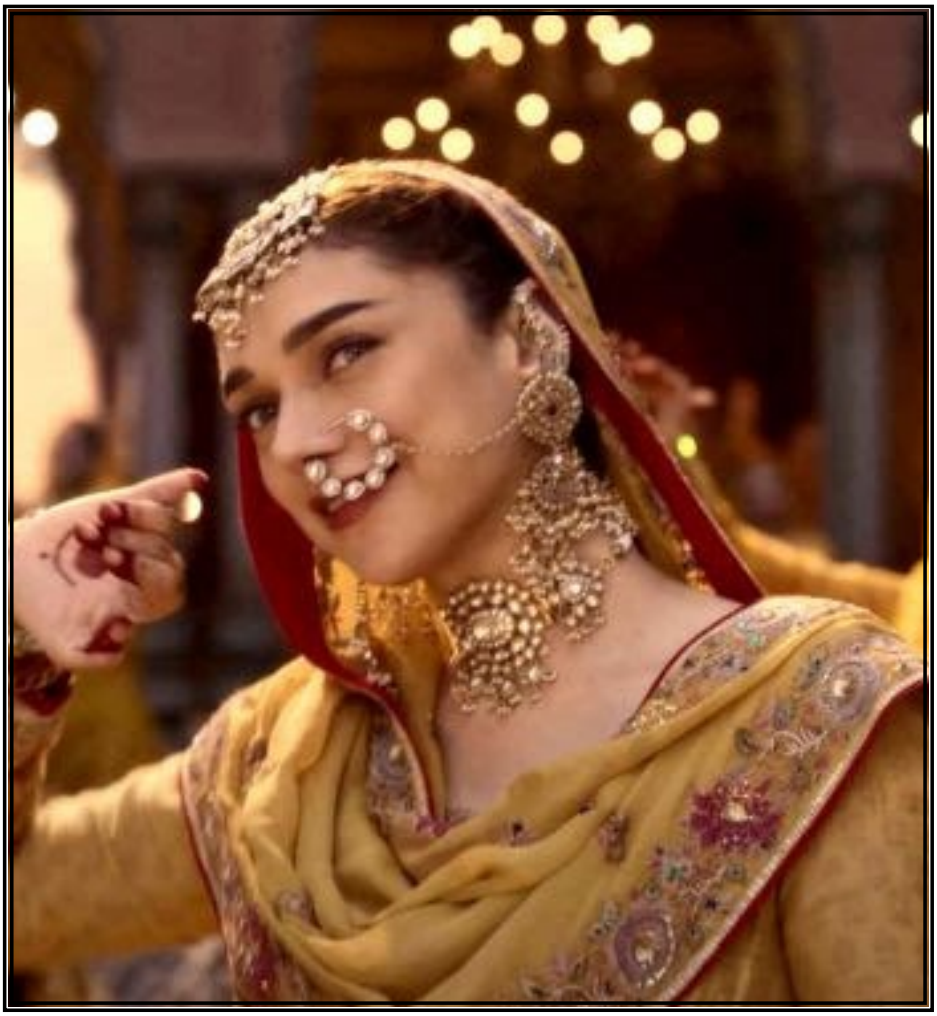
Being an actor is expensive because you have to take care of your nutrition, health, well-being, diet, mental health, your physicality, clothes...

To look your best is not easy.
Especially in today's age, with the fast pace of Instagram and the kind of judgments we have... The most important thing to maintain is your mental capacity so that you can get through life.

You have to have a great set of friends who you can fall back on. I've been very fortunate with the kind of people I have in my life.

‘The Songs Have Already Become A Craze’

> ‘When it was confirmed that I would do the song, Manishaji walked up to me and asked, “Please Vijayshree, tell me how are you planning to do the song. Give me a rough idea so that I am mentally prepared”.’



By choreographing two captivating songs in Sanjay Leela Bhansali’s Netflix series Heeramandi: The Diamond Baazaar, renowned classical dancer **Vijayshree Chaudhary** has showcased her talent on the screen for the first time.

When she first met Bhansali on the sets of Devdas with her guru Padma Vibhushan Pandit Birju Maharaj, she had no idea she would go on to collaborate with the master storyteller some 22 years later.

As the eight-episode series continues to garner rave reviews, “Bhansali Sir is such a talented artist that I fall short of words when someone asks me to describe my experience of working with him.”

Heeramandi has two songs choreographed by you, and is receiving glowing reviews. How does it make you feel?I am elated.

The songs have already become a craze among the audience and now that the series has also received love, it makes me extremely happy. The first song that Bhansali Productions released was Sakal Ban.

I created the entire Kathak choreography along with a Kathak bandish for the song.

How was it working with Sanjay Leela Bhansali?

He is such a talented artist that I fall short of words when someone asks me to describe my experience of working with him.

Working with him felt like a dream. It took me a couple of days to believe that, okay, I am working with him, or that he is asking me to do this work.

Did you learn anything from him?

Yes. See, I come from a classical background, so we always consider ourselves as students. I am always open to learning anything new that comes my way.

This was my first work with him, my first big work in the industry. I consider myself to be extremely lucky that I got to work with him. It's all because of my guru's blessings.

How did you become a part of it?

Sharmin Segal used to come to me, on and off, for Kathak classes. I think Heeramandi had been green-lit, so she started coming to the classes regularly.

During these classes, Bhansali sir saw me teaching her. One day I got a call from his office, saying that he wanted to meet me. I went to the sets where he made me listen to the entire song. When he said that he wanted me to do the Kathak choreography, I could not believe my ears.

Bhansali is known to be a tough taskmaster. How was the environment on set like?

We all know that a perfectionist does not compromise on anything. If he wants something, you have to work hard and deliver it no matter what.

I cannot say if he is a taskmaster or not, but the thing is that many of us, at times, are not able to envision what he can and hence find it difficult to match up to his expectations.

His imagination starts from where most people's imagination ends.At times, he pulls you up and then guides you for your own betterment. It's his mastery to take the best out of you.

Tell us about the second song that you have choreographed in the series.

The second song that I have choreographed is called Azaadi.

There are two Azaadi songs in the series -- one has been released and the other one you see in the series.

Do you recall your first meeting with Sanjay Leela Bhansali?

My guru Pandit Birju Maharajji has done songs like Kahe Chhed Chhed Mohe and Mohe Rang Do Laal with Bhansali sir.

I had just returned from abroad when Devdas was happening. I was posted at the Indian embassy in Indonesia.

The Government of India had sent me there as a cultural ambassador to promote Kathak.

Maharajji took me to the sets of Devdas. That's where I met Bhansali sir for the first time. It was a brief encounter, limited to just 'Hi', 'Hello'. The second time I met him was in Pune during a cultural programme organised in honour of Maharajji.

Is Heeramandi the first big project you were approached for?

Yes. We don't see Kathak or other classical dance forms being used in our films or television shows much.

There is a very limited scope for artists like us in the medium. Having said that, I have trained Miss India contestants for eight years.

I have trained the winners of Miss India who later go on to participate in international pageants. I have done Dance India Dance for a few seasons, along with a few ads with Shoojit Sircar.

Frankly, I have never been inclined towards films or TV. But if any opportunity presented itself, I did not say no to it.

When Bhansali sir approached me, I had to do it. Who can do justice to a classical dance form like Kathak like him? Nobody else.

The song Sakal Ban features the entire female cast of the show. How was it choreographing seasoned actresses like Manisha Koirala to newer actors like Sharmin Segal?

They are such big starsm but extremely down-to-earth. They know the importance of the work they do. As outsiders, we often get to read about cat-fights and two actresses not getting along well. But I did not come across any such thing. On the sets, there used to be more than half a dozen actresses at any given time. They were all having fun, eating food together, etc.

I would like to praise Manishaji in particular. When it was confirmed that I would do the song, she personally walked up to me and asked, 'Please Vijayshree, tell me how are you planning to do the song. Give me a rough idea so that I am mentally prepared.'

She even shared a Reel on her Instagram where we were discussing the song.

Richa would also ask for suggestions to perfect her shot.
There is a particular shot in the song where she lifts her eyes so aesthetically. They are brimming with sadnessM but, at the same time, you can also see the naughtiness of a tawaif in them.

Aditi Rao Hydari and Sanjeeda Shaikh are already trained dancers.

The Girl From Laapataa Ladies, Heeramandi

'I joined Heeramandi's shoot right after completing Laapataa Ladies.'
'When I landed on the Heeramandi sets, I was like, "Oh my God!" because this was for the first time I was seeing such a huge set in my life.'

It's a remarkable breakout year for **Pratibha Ranta.**

She encountered a sliver of fame with Kiran Rao's Laapataa Ladies and then some more in Sanjay Leela Bhansali's Heeramandi: The Diamond Bazaar.

For the 23-year-old actor from Shimla, her transition to the big league is preceded by television.

"I used to carry this big bag and roam around Aaram Nagar (in Andheri, north west Mumbai, where most auditions happen). It had different sets of costumes -- Indian, Western, sportswear, whatever was required for the auditions. I would knock door-to-door, asking if any audition was happening,"

What new changes are you experiencing after Laapataa Ladies?

The film has brought a very beautiful change in my life. It has given me the opportunity to grow as an artist.

I am reading different scripts, and choosing what to do and what not to. Now whatever scripts are coming my way, they are the same level as Laapataa Ladies.

Also, the script used to come with 'for casting' written on it.
But after Laapataa Ladies, the scripts have 'For Pratibha Ranta' written on them.

It means that they must have discussed about me and that's why the script is coming to me. It really means a lot to me.

How was the transition from Laapataa Ladies to Heeramandi's opulent sets?

I joined Heeramandi's shoot right after completing Laapataa Ladies.

When I landed on Heeramandi's sets, I was like 'Oh my God!' because this was for the first time I was seeing such a huge set in my life. And the costumes were so brilliant!

If you are a part of an SLB project, it is a given that you will witness something larger-than-life. The best thing is that you will get to know Sanjay sir's vision and how he functions.

Each scene, each line is well thought out by him.

Mazaa aa gaya!

How did you land this role?

Sanjay sir was looking for someone to play this character, but he couldn't lock anyone for one year.

I sent my audition tape and he really liked it.

He called me to his office.
You hear so many things about him that he is a taskmaster, he is very strict.

But he is like that only at work.

When you meet him off work, he is very sweet.

This same thing I also noticed with Kiran ma'am. She never tried to intimidate us. She always made us feel very comfortable, so that we could open ourselves creatively in front of her.

It's amazing how you got to work with accomplished directors at the beginning of your career.

Now I won't be satisfied with substandard work.

I want perfection.
Both Kiran ma'am and Sanjay sir are perfectionists. I approach my work thinking how they would react to my take.

I noticed that there are absolutely no tantrums on Sanjay sir's sets. You have to be there as a raw actor.

You can't expect that things will work according to you, and this is what brings grace in your performance in his films.

Did you feel starstruck on Heeramandi's sets?

I was more starstruck looking at the set, actually.

Each department was giving its 100 per cent on sets, and that was very beautiful to watch.

The first day I walked in I saw Manisha (Koirala) ma'am, Richa Chadha, Aditi Rao Hydari, Sonakshi Sinha, Sharmin (Segal), Sanjeeda (Sheikh)...

I initially thought they wouldn't talk much and they would just wrap up their work and leave.

But it was very nice that they made me feel included in the cast. All of them made me so comfortable.

This is a thing about a Sanjay Leela Bhansali set. Nobody is seen as a star there, everyone is treated as an actor.

What was your learning lesson as an actor while working on these two films?

It is very important to learn and unlearn for an actor to understand the vision of the director.

What I learnt on the Laapataa Ladies sets, I had let go of it so that I can learn something with Sanjay sir.

It is very important to listen to what your director is saying. That really works for your growth.

You once said that your audition for Laapataa Ladies felt like it was made for you. Can you elaborate on that?

When I first auditioned for Jaya's part, I was given the climax scene where she

tells her life story. I could totally relate to that.

When I was in Shimla, I was also trying to convince my family about my acting aspirations.

For them, it was a far-fetched thought because you don't get to see shootings in Shimla. My family was a little scared.

They were saying things like, 'You are so young', 'You are so naïve', 'People will cheat you'.

I have realised in life that you grow only when you step out of your comfort zone.

So when I was mouthing Jaya's dialogues about her life and family, that felt really right. To play Jaya's character was challenging but it is also very close to my heart.

What conversations did you have with Kiran Rao and Aamir Khan about this character?

I remember meeting Aamir sir on the very first day of my dialect training.

He was simplifying what the dialect coach was explaining to me.

Sometimes a director talks in their language and it takes time to process that. Because Aamir sir is an amazing actor himself, he was talking to me in the language of an actor.

Kiran ma'am does very good acting, too. She would come to us and enact the scene for us to show how it can be done.

We used to talk a lot about how Jaya should look and speak like. She is from a village, but she has a mind of her own.

What was your parents' reaction like when they saw you on the big screen?

My entire family came down from Shimla. When they saw the film, they were so happy.

My dad was so happy. In some way or the other, even he wanted to be an actor.

I did not see the film with my family because I knew they would get emotional. I saw the beginning with them and then came back at the end. All of them were crying, and I was like, 'Control guys!' (Laughs)

I felt so nice because I used to behave so rebelliously back in Shimla. When you are so stubborn, you feel you must have disrespected your family.

After the screening, I felt it was all worth it.

They were happy, I was happy.
Now they constantly ask me what is next. They love coming to Mumbai for premieres.

When did you come to Mumbai and how did you navigate through the initial challenges?

We have an apple business in Shimla and my parents live there in the farm house. I was brought up by my grandparents.

I told them I am going to Mumbai for further education after my 12th class.

I came to Mumbai in 2019 for my graduation, but my main ambition was to pursue acting here.

The initial period was spent just to understand how things work in this city.

I used to carry this big bag and roam around Aaram Nagar (in Andheri, north west Mumbai, where most auditions happen). It had different sets of costumes -- Indian, Western, sportswear, whatever was required for the auditions. I would knock door-to-door, asking if any audition was happening.

This continued until I landed a TV show. That gave me financial stability because TV pays really well.

This financial independence also took off the stress of my family and they stopped complaining about my acting dream.

Did you enjoy working in television?

Yes, there was so much to learn.
TV teaches you to be on your toes.

Your learning power improves a lot. When I auditioned for Laapataa Ladies, I was given long scenes of eight pages. Somehow it didn't feel like a problem.

I understood and memorized my lines and then gave my audition.

This is where TV helps you a lot; it strengthens your memory. You learn your lines well and can perform with full focus.

What's the best compliment you received for Laapataa Ladies?

It was from Piyush Mishra sir.

I love his songs and we used to listen to his songs early in the morning while going for our shoots.

I was surprised when he texted me on WhatsApp saying, 'What a lovely performance Pratibha, you completely nailed it.' He texted my co-stars also.

The premiere night was quite overwhelming.

Konkona (Sen Sharma) came to us and she had tears in her eyes! She said, what magic you have created, guys.

Do you see Aamir Khan and Kiran Rao as your mentors?

Of course! I always used to think that my first break would happen with Aamir Khan Productions.

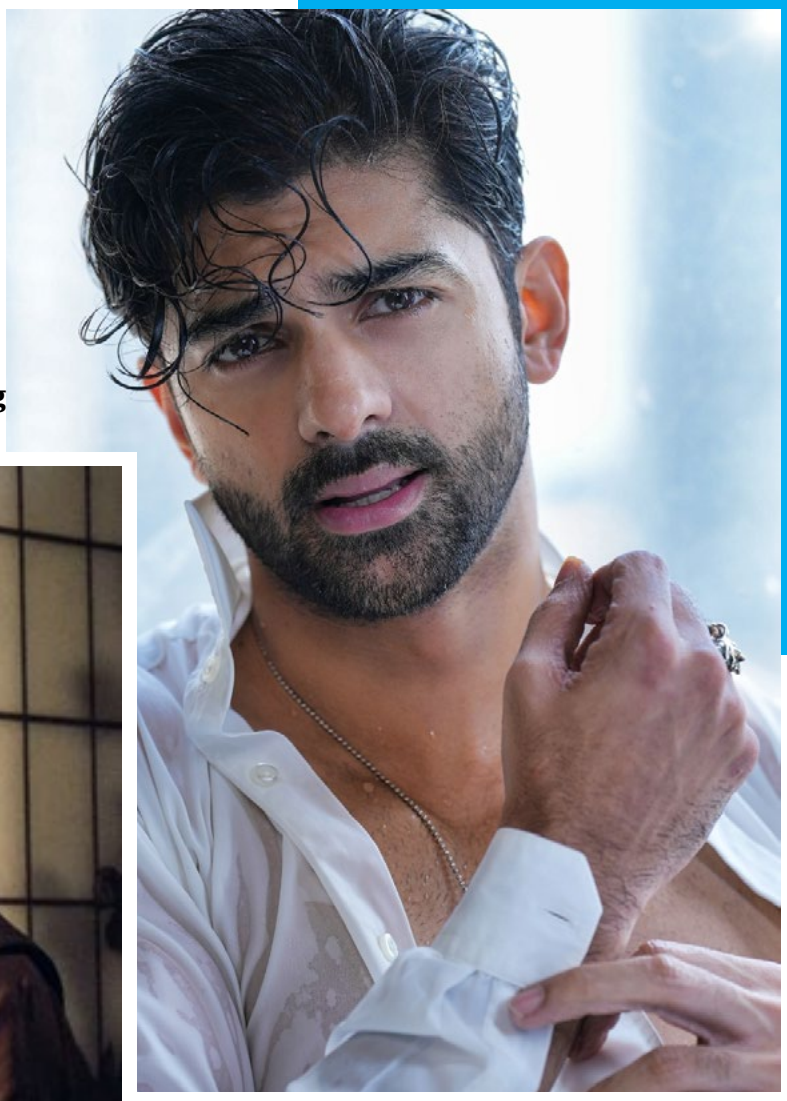
I had seen Dangal, Secret Superstar...
Aamir sir believes in the talent of newcomers and trusts them with good scripts.

Even now I ask him what I should do next, how I should groom myself. He has different tips for all of us.

I also share a warm equation with Kiran ma'am because there is great comfort with her. I don't hesitate to ask her about anything.

'SOMETIMES SANJAY SIR WOULD BE ON FIRE'

'For him, the frame needs to be beautiful and then the actors come in.'
'If he doesn't like the outfits of the background artists, he will get it changed. Sometimes, in an entire day, we haven't taken a single shot because of that.'
'Every day was a new day. He goes according to his mood.'



"Only a man like Sanjay Bhansali can take somebody who's a nobody and put him in such a prestigious role, a role that can redefine one's career,"

The actor, who has worked in the Hindi film industry for 12 years, finally gets a central role in the Web series, Heeramandi: The Diamond Bazaar, as he romances the innocent Shamin Sehgal.

The sweet romance provides a respite from the burning vendetta the two leading ladies, Manisha Koirala and Sonakshi Sinha, have against each other.

How did you get Heeramandi?

I have been in this industry for the past 12 years.

When I saw my old interviews from 10 years ago, I was asked a question: Which director do you want to work with?

There was only one name, and it was Sanjay sir's name. So I would say it's a good thing to dream. This dream has come true. vI had a friend named Tushar and we must have called (casting director) Shruti

(Mahajan) ma'am so many times that she must have got annoyed.

We would ask her to let us give just one audition. But we never knew when it was going to happen. When the news came out that this project is going to be made, I reached Shruti ma'am's office and basically begged her to give me any role. I think after almost 15 months of chasing, she said, okay, do this audition. It was a three-day role. That was also fine by me. I just needed Sanjay sir to just see what I could put across and if he sees something in me, then if not in this project, maybe in the next project, he might give me something. So I signed the contract for the three-day role. Suddenly, after two or three weeks, I get a call from Sanjay sir's office, saying he wants to meet me.

How did you react?

I was shocked. Why does he want to meet me for a three-day role? But it would be an honour to meet him, so I went to his office. I sat down, waited for him. He came and sat down.

I think he was just looking at me for a couple of minutes. That was quite intimidating, to be honest.

Then he said, what have you done? So I told him, sir, I have been doing work for the past 10-12 years. He replied, you have done a lot of work, but no one knows you. I said, yes! Then he told Shruti to give me Balraj's role instead (Balraj is a revolutionary in the series). I said, fine, I'd be happy to do that as well. I went for the look test. After two weeks, I was working on the contract again.

But you don't play Balraj in the series.

Suddenly, I got a call again.

Now after all the years that I've been working, I know that whenever something good happens to me, something or the other goes wrong and I don't get the role. So I thought something similar had happened here. The caller said, Sir has changed his mind. I'm sorry. I said, Okay, it's my fate. When I went to meet him, I almost fell on my knees and apologized if I had made any mistake. I said, please don't take away this role because it's my biggest dream and I have already told my mom. If I tell her I lost it, she would get sad.

He asked me to sit. So I did. Then he said, I saw your audition. I want you for the lead. I think at that time, my ears went deaf. I thought it was a joke. He asked me to come for a look test. When I went out of his room and closed the door, that's when it dawned on me that this had actually happened and I'm going for the look test of Tajdar. The first thing I did was call my mother. It was a surreal feeling for him to even consider me. You know, from a three day role to Balraj, and then to Tajdar.

Only a man like Sanjay Bhansali can take somebody who's a nobody and put him in such a prestigious role, a role that can redefine my career.

What's it like working with Sanjay Leela Bhansali?

Before every scene, he would play two or three songs over and over again, especially when Sharmin and I would shoot, because it invoked his emotion.

One of the songs was from The Last Samurai.

Everything is in rhythm for him. If he doesn't have that rhythm in place, then something is off. As my character Tajdar is concerned, I felt that somewhere it was resonating with how Sanjay sir would react to a certain situation. Initially, I was very scared to sit next to him in front of the monitor. Until the day came when he said, why don't you come and sit next to the monitor? I said, I didn't know I was allowed to. So he said, come. Then he would explain on screen, here, I would like you to do this.

I'm the kind of actor who rehearses a lot. In that kind of preparation, you have to find the magic when something goes wrong. For him, the frame needs to be beautiful and then the actors come in. His aesthetic sense is unmatched.
Even his dialogue has a certain poetry to it. If he feels something is not right, he will immediately replace it. If he doesn't like the outfits of the background artists, he will get it changed. Sometimes, in an entire day, we haven't taken a single shot because of that.

It's an elaborate process, but the man is so minutely involved. If a photo frame in the background is not rightly placed, he will want to get it right.

He has a keen vision. Very rarely, he would act out a scene for his actors, and I would observe him with eagle eyes. Every day was a new day. He goes according to his mood.

Sometimes he would come on set and would be on fire. Sometimes he would say, you guys take care of it.

'I DIDN'T EXPECT TO BE AWAY FOR 12 YEARS'

'Personal reasons required me to take some time off.'

"When you've been away for so long, you have all these fears and insecurities of whether people care to want to work with you or if they are even interested. Then suddenly you get this call. It was all like a dream," The "call" was an offer to play a role in Sanjay Leela Bhansali's Web series, Heeramandi: The Diamond Bazaar.

Fardeen will be seen as Nawab Wali Mohammed, stepping into a period zone he has never attempted before. As the actor returns to acting after 12 years, he tells us just what the experience was like.

How did you land a role in Heeramandi?

As you're probably aware, I've been away for a long, long, time. I get a call one day from (casting director) Shruti Mahajan. She had seen me at an award function -- I was at IIFA -- and she said she'd like me to go and meet Mr Bhansali.
I initially couldn't believe what I was hearing.
Any actor worth his salt would give an arm and a leg to work with Mr Bhansali. Just the way he presents his characters, the way he writes his characters and the complexity of the emotions that he writes his characters with. It's an actor's dream.When you've been away for so long, you have all these fears and insecurities of whether people care to want to work with you or if they are even interested. Then suddenly you get this call. It was all like a dream.

So I went over to Mr Bhansali's office and had a meeting with him. Of course, I have met him over the years, but I hadn't met him in a long time. He took a look at me and thought I would suit one of the characters called Wali Mohammed.

We did a look test. Then, a call comes in: 'Fardeen, you're on, you've passed the look test.' I still didn't believe what I was hearing. I still didn't believe my luck. I was so, so, so grateful. At the same time, I was extremely nervous by the prospect of working with him, working in this epic saga that he had envisioned.

I was very grateful for the opportunity to work again after such a long time with probably the best film-maker we have today. And probably the only film-maker who can present a project like this on this scale.

Wasn't it daunting?

Daunting would be an understatement (laughs). You're working with this man, this creative genius, who's given us some of the most memorable films and characters and who strives for perfection. That is one aspect of it.

For me personally, I'm stepping into a world I have never done before -- a period drama. The first day, just stepping on the set, I was so overwhelmed.

You're stepping into another world! That's the first time you're hit by the scale and scope and magnitude of the task ahead.

So it is extremely daunting. But Mr Bhansali works really closely with his actors.

If he's not happy with a shot, he will spend the whole day doing it. So you feel that comfort that he's looking out for you.

For example, there was a scene with Aditi (Rao Hydari) and me. We went, I think, Take 12, Take 13 but something was not working.

Eventually, he realised there was something wrong in the dialogue. So he tweaked the dialogue and started all over again, and everything just fit into place perfectly.

What is Sanjay Leela Bhansali like?

He is the most intuitive director I have worked with. He knows what he wants but he has to feel it.

He has his own process. Music plays an important part in the way he conceives scenes. Even his editing patterns are all done musically. He uses that to invoke his emotions. Until he actually feels it on set, he doesn't let go.

It's not like he is true to the written word. If he thinks something is not working, even if he's written it himself, he has that confidence and humility to himself say, Hey, this is not working. Let's try it differently again.

He listens to his gut. As an actor, you just have to surrender to his process.

It takes a certain degree of courage to be able to do that because you're just there bare and vulnerable, and that is what he tries to capture. That is why you rarely see the performances he extracts in any other project.

On one level, you have your own ambition to excel and your own standard, and you try to achieve that and then you see this auteur work in every aspect of film-making, whether it is set designing, choreography, music, writing, editing... you do not want to disappoint him.

I have never worked with anyone who was so knowledgeable and passionate about every little pixel that you see on screen.

Did you miss being in the movies? Why did you quit?

Of course, I missed it a lot.

Personal reasons required me to take some time off.

'We Had A Tom And Jerry Relationship'

'I believed that no matter what happened, I would be there to take care of him.'
'He believed it too and even when he fell ill, he had total faith in me, ki main sab theek kar doongi.'
'I tried, I really tried, but I fell short and he went away.'

On Irrfan's fourth death anniversary on April 29, his wife Sutapa Sikdar said she can still feel his presence.

There are so many stories from the late actor's life that still need to be said.

"We would have heated fights because he thought I was too hyper. He would say, 'Sutapa, why can't you control your voice?' And I would retort, 'Why can't you control your smoking?'

There is a scene in The Namesake in which holding his young son's hand, Irrfan's Ashoke Ganguli walks down a long path at the end of which there is nothing but the ocean, and, as he says later, nowhere left to go.

Realising that he has forgotten to bring his camera, Ashoke tells Gogol he will now have to carry the picture in his head...

It's strange that we hardly clicked any pictures either.

We had a video camera, but even those were not digitised. That's why today when I am asked for photographs, I hardly have any.

So do you carry pictures of moments with him in your head like Gogol?

Yes, I do and the moment which really lives on in my mind is one we didn't click. I clearly remember standing with him on the terrace of our house in Jaipur.

I was uncomfortable because it was so hot.

Noticing this, Irrfan told me that I would have to to find a way to beat the oppressive heat without relying on air-conditioners.

Stripping off his shorts, he said, 'Thodi der kaadi raho, body ko aadat padh jayegi. (Just stand for a while, the body will get accustomed to the heat).'

Then, as he calmly stood beside me, bare bodied, it suddenly became cloudy.

He smiled. Within half an hour, it started to rain. (Beaming) That was my Kodak moment.

Wow! (Smiles) Irrfan always had a connection with rain.

More recently, when I was at the Jaipur Lit Fest, there were unseasonal torrential showers during our session. Even at the Kanha National Park, it rained the night we reached.

These recurring signs convince me that that he lives, telling us that if we believe in the things he did, life will okay.

What is the one thing which was really important to him?

Honesty.
In today's time, it's very difficult to be honest to your craft.

There were times when he would be in doubt and I would tell him that he shouldn't do it if he wasn't convinced.

I believed that no matter what happened, I would be there to take care of him.

He believed it too and even when he fell ill, he had total faith in me, ki main sab theek kar doongi (that I would make everything okay).

I thought I could too.
I tried, I really tried, but I fell short and he went away.

That is my one big regret.
Today, when our kids rely solely on me, I sometimes wonder if he still has the same faith in me or if he is thinking, 'Yeh kar payegi ki nahin? (Can she really do this?)'

Temperamentally, you were very different personalities, right?

At the core, we were alike, but on the surface, we were completely different.

We functioned at a different pace too.

When he woke up, Irrfan would not want to hear any sounds.

He would do his meditation and yoga, then step out of the bedroom to my saptam wali awaaz.

He did not like it that I panicked over things like the cook not turning up.

We would have heated fights because he thought I was too hyper.

He would say, 'Sutapa, why can't you control your voice?'

And I would retort, 'Why can't you control your smoking?'

We had a Tom and Jerry kind of relationship.

I was never quiet; I always had an answer to counter anything he said.

Irrfan would sit quietly for some time, then come with his own master stroke.

(Laughs) Even when we were giving each other back, we had a different rhythm.

Yet, you were married for 25 years.

I gave him the comfort to live his life the way he wanted.

(Laughs) Even when his relatives dropped by, Irrfan would tell me to go the living room and attend to them while the lazy man finished four-five pages of the book he was reading in the bedroom before joining what to him was the same mundane conversation.

My friends would sometimes reprimand me for giving up on my ambitions and creativity but there was so much I learnt from him.

Our journey began as a physical attraction between two 20 year olds and grew into a spiritual bonding at the end.

We grew together, he in leaps and bounds, and I from walking beside him.

Had my partner not evolved the way Irrfan did, life would have been so boring.

He had so many varied interests.

Like what?

Well, he was keenly interested in astronomy.

He loved watching documentaries on different subjects which he would then discuss with me.

Then, there was agriculture.

He didn't want to remain in showbiz for too long.

He wanted to earn a lot of money, then leave films and the city.

He wanted to get into organic farming.

(Laughs) I didn't have to enroll for any of the classes that keep popping up on my Instagram feed.

Every day, there was a workshop happening at home, which I could attend free of cost.

He thought highly of you, as a writer...

(Laughs) I don't think so, he once made me rewrite a scene for Banegi Apni Baat seven times.

But yes, he trusted my opinion.
He would read out every line to me.
He would not take a single step without me reading the script.

Of course, the final decision to do a film was his even when I wasn't entirely convinced.

From Hindi Medium onwards, he understood what people wanted and was trying to find a way to tell them a new story in their language.

When I complained something was too illogical, he would urge me to go by the emotions inherent in the scene.

(Laughs) But right from our first meeting, I had the power to raise doubts in him with my questions and as a result, the Hindi Medium climax was rewritten five times by five different people.

You must have had many creative discussions?

Loads of them on every film, except the ones I didn't really care for.

He approached a scene like an actor while I looked at it through the eyes of the writer. We would discuss the minutest of details, like why 'but' and not 'then'.

Thanks to his training in Hollywood where they are very specific about the choice of words, he understood when I told him that I had a problem with him dropping a particular word during a shot because the writer must have used it with some something specific in mind.

By going away too soon, Irrfan did miss out on a lot of opportunities. Top directors, both at home and in Hollywood, were thinking to taking him in their projects.

But when work resumed after the COVID-19 pandemic, everything had changed so much that I don't know how much he would have enjoyed himself in this world of lies, falsities and social media obsession.

I keep telling him he's lucky he is no longer around.

What are the qualities your sons have picked up from the two of you?

Today, everyone has anxiety issues and since Ayaan was much younger when he lost his father, it really affected his mental health. But he's grown up to be as calm and balanced as Irrfan.

(Laughs) And as methodical when it comes to finance as his mother.

Like Babil, is he planning to follow in his father's footsteps too?

No, Ayaan is getting into music production.

(Laughs) During the interview, when he was asked if he wanted to work on stage and off it, pat came his answer, 'Off stage!'

Like Irrfan, Ayaan doesn't like shooshah or the social media. He's like, 'Mujhe kahin chhupa lo! (Hide me somewhere!)' But at the same time, whenever I have a problem, Ayaan is the one I turn to for an answer.

What kind of a problem?

It could be something related to day-to-day life or work.

When he sees me getting anxious, Ayaan will ask me to take a deep breath and think what is the worst that can happen if I didn't do what I didn't want to.

Just thinking about it relaxes me and finally, when I say, we will simply lose a lot of money, he will reply, unperturbed, 'So, it's not all that bad, is it? Neither you, Babil bhai or I will die. We are just going to lose some money.'

After I lost Irrfan, I wonder who I would talk to.

Ayan is that person now.

He's an old soul, a 20 year old in a 40-year-old body who can help me deconstruct my thoughts.

After Irrfan, I couldn't sleep for two-three years, the kids didn't want me to take sleeping pills.

Now, I just have to speak to Ayaan for half-an-hour, and I can sleep peacefully.

What's Babil like?

Babil has inherited my spontaneity, he's also as social as I am.

He has his father's work ethic, for him work is worship too.He's also learnt from Irrfan that it's important to be a good human being, love everybody irrespective of class, creed and colour which is why his team is most important to him.

Finally, he knows when to surrender

'GOD GAVE ME ONE MORE OPPORTUNITY'

> **'You suddenly realise that in this entire big scheme of things, you're just one speck.'**

Shreyas Talpade is on the road to recovery after experiencing a **major health scare** in December.

As he resumes his professional commitments, the actor says he is overwhelmed with the love and blessings coming his way.

"The love, adulation, blessings and prayers that I have received in these last four or five months, since the time it happened, is phenomenal. I don't think I'll be able to repay that debt in this lifetime and the next," **How are you feeling now?**

I am better now. Just taking one day at a time. I am happy that I'm back on sets, where I belong.

The support from the industry, friends, family and childhood friends has been truly overwhelming. The love, adulation, blessings and prayers that I have received in these last four or five months, since the time it happened, is phenomenal.

I don't think I'll be able to repay that debt in this lifetime and the next.

Is there anything in your life that you see differently now?

Your priorities change. You suddenly realise that in this entire big scheme of things, you're just one speck.

You are doing your best to make a difference and make your mark and create some valuable things around you. But at the end of the day, what really matters is your family and your health.

It just takes one split second to change things.

We should not take our family or our bodies for granted to the extent where it just pushes you in a corner and you have no choice.

How's your work helping you in your healing process? Are you back on the Welcome 3 sets?

My doctors suggested that I should start working. They said, the more you are in a happy state of mind, the better the recovery will be.

Yes, there are certain limitations, but my team is really accommodating

There's a line in the trailer of your film Kartam Bhugtan: 'Sab likhit hain.' Do you believe in that?

Yeah, absolutely. We've been taught since childhood that if you do something good, something good will happen to you. This is something that I believe in.

Sometimes we see certain people not doing the right thing, and yet succeeding. And you wonder how that is possible. But we don't know what they're going through.

The richest of individuals to the poorest of people, everyone goes through some issues, some problems.

We keep talking about how this happened to someone like you who is into fitness and diet and no addictions whatsoever. There are certain things which are written and are supposed to happen in a certain way.

My wife at that point did everything in her capacity to save me, which she did. I guess in that respect, touch wood, it was written that God would give me one more opportunity.

You are doing an intense role after a series of comedy films. As an actor, which genre is closer to you?

As an actor, you want to explore different aspects of every character as well as your own personality.

You want to test yourself and keep challenging yourself. Whether it is Kaun Pravin Tambe? or Golmaal Again, or for that matter, Pushpa (as the Hindi dubbing artist for Allu Arjun), you have to enjoy it and believe in it. Only then can you do 100 per cent justice to it.

Having said that, humour comes naturally to me.

You became a director in 2017 with Poster Boys. Why did you not return to the director's chair after that?

That was not planned. I was only going to produce that film and act in it.

When I went to narrate it to Sunnypaaji (Deol), he was the one who suggested that I should direct it.

When it happened, I enjoyed it.

(Next time) I feel I will not want to act in the same film that I am directing. I would rather focus on direction.

But I have done another film that I have directed and acted in. It is called Sarkar Ki Seva Mein. We are looking at a good date to release it.

You started your acting career

in Marathi television and films before finding success in Hindi films. Is Bollywood your main focus now?

Nothing like that. I did Hee Anokhi Gaath with Mahesh Manjrekar.

We shot it earlier, but released it this March. It did very well in the Marathi sector.

We are in the process of producing another Marathi film this year.

I will be acting in one that will be released next year.

In times when regional cinema is becoming mainstream, why is the Marathi film industry lagging behind? Why don't we have a

Kantara or a Manjummel Boys?

Honestly, it boils down to one thing: Content.

Sairat was not a big budget film. The songs were great, the film was shot on a particular budget, maybe slightly higher than a normal Marathi film, but it made a business of some Rs 100 crore (Rs 1 billion).

Even Ritesh's (Deshmukh) film (Ved) had a nice story. It was nicely executed and people loved it, and it did a business of some Rs 80 crore (Rs 800 million).

The same with Baipan Bhaari Deva: An all female cast, no action, and yet people connected with the film and it did a business of some Rs 50 crore-Rs 60 crore (Rs 500 million-Rs 600 million).

It is the concept and storytelling that matters. That is all we need to make films and subjects that will connect with our audience.

We cannot ignore the fact that the emotional core is the crux of everything because that is what we Indians thrive on. If that is lacking, I think there's a problem.

You had a fantastic lead turn in Iqbal, but the films that came after that didn't do very well. How did you cope with that phase in your career?

Life teaches you. When the going is good, the picture is rosy until the bad patch hits you.

Suddenly, films don't work, the offers start declining.

There is a lot of frustration when things don't work the way you want them to. You stop believing in yourself and start doubting your ability.

This is when your family support comes to your rescue. They make you realise that it is just a phase and this shall pass.

But that is easier said than done.

You keep thinking of changing your career, but then you realise that there is nothing else that you can really do.

You have given so much of time, money, energy, everything to this, and this is all that you can do to the best of your ability.

So you hang on till the time starts changing because that's how nature operates.

Everything that goes up comes down goes up as well.

Who would you credit as your mentors from the industry?

I give more credit to my family than anybody else.

Of course, there have been a lot of fantastic directors that I've worked with, from Nagesh Kukunoor to Rohit Shetty, Farah Khan, Shyam Benegal sir...

I got the opportunity to work with some of the best in the industry, and that has greatly influenced my craft in becoming better and better.

How are you coping with the loss of Sangeeth Sivan with whom you were making the film Kapkapiii?

He was a lovely, lovely human being, and an excellent director to work with.

The off-screen chemistry and bond that we shared reflected in our on-screen work as well.

I remember when I started my career, my wife and I were contemplating buying a house and we were worried about the loan, EMI, and other things.

He was that first person who gave me the confidence to take that leap of faith. He said this is just the beginning of your career, there's a long way to go, you have a bright future.

And we did it.

My wife and I have a very special place for him in our hearts. We have been a part of his family, he's been a part of ours.

I feel shattered.

I met him a couple of days before he passed away. We were dubbing for Kapkapi and he was not keeping well. So I said, 'Why have you come today? You should have rested.'

He said, 'No, you were dubbing, I wanted to be here.'

Then, in a couple of days, we learnt that he was hospitalised.

I went to the hospital; the doctors said he was critical. So we kept praying.

By evening, he had given up the fight.

More than director, it's the loss of a family member. I really miss him.

It is a huge loss for the industry, and for me personally.

‘WE NEED THOUSANDS OF GANDHIS NOW’

The world needs Gandhi now more than any other time in history.’

Nothing succeeds like success. Ask **Pratik Gandhi** whose career received a boost after Hansal Mejta's OTT series for SonyLiv, Scam 1992: The Harshad Mehta Story.
Before switching over to acting in Gujarati plays and films, Pratik worked in corporate India for several years.

In 2016, he decided to quit his job to accelerate his acting career.

This year, Pratik was unanimously praised for his diverse roles in the madcap comedy, Madgaon Express and the romantic drama, Do Aur Do Pyaar.

Pratik reunites with Hansal Mehta for their ambitious project on Mahatma Gandhi, the shooting for which is underway in London.

"This is the biggest character and project of my life,"

From playing a hero's friend to protagonist, how would you describe your Bollywood journey?

It's been very, very satisfying.
I'm fortunate enough that I have seen each and every phase step by step, and never jumped anything.

Did you always want to venture into the Hindi film industry?

It was in my subconscious that one day, I want to work in mainstream cinema and reach out to the whole country.

It was a dream since I started as an actor in theatre. But I didn't know how to approach it, whom to meet, where to go. Frankly speaking, I never chased it that way, madly.

You had a successful corporate career before you switched to acting. What drove your instincts during that time?

I started acting on stage from Standard 4. It was a part of my life, and almost become my second nature to create characters and tell stories, be it theatre, radio, short stories or just reading plays and poetry recitals.

I was equally passionate about engineering. I was working in consultancy profile, which was a mix of production engineering and management.

At one point, I started seeing that there is a loss of opportunities happening at both places.

I was getting good offers from the corporate world. I could have switched jobs and gone abroad as a consultant or done something else.
I also started getting more offers in Gujarati theatre and films.

Beyond a point, I could not take any of these offers as I had to balance both. In 2016, I decided to become a full time actor.

That was a risky move. What gave you confidence to lean into acting full time?

It was after my first Gujarati film, Bey Yaar, created huge waves in Gujarat. That changed a lot of things for a lot of people.

After that film, I got multiple offers in films and theatre. But acting, as a profession, doesn't guarantee anything.

You have to run the family. There are medical emergencies at home. In the corporate world, you know the salary will come in the first week of every month.

But then my father pushed me. He said, don't ignore your calling. Just go ahead.

My wife supported me. August 2016 was my last month in my corporate office.

I did three-four Gujarati films back-to-back after that. All the films did really well.

Then I did a couple of Hindi films as the hero's friend. In 2018, I started talking about Scam 1992. In 2019, we started shooting.

Once that show released, it gave me a different phase of life.

Were you confident that Scam 1992 would be a game-changer for you?

None of us had any idea that this would become so big.

But one thing was sure that -- and I can say this on behalf of the whole team -- we were very satisfied when we were shooting.

We felt that something really good is happening.

You were already a star in Gujarati cinema. Why did you think of re-introducing yourself in a new industry?

It was very exciting. The moment you work in a pan-Indian series or cinema, it becomes different. The scales are bigger.

There is more money riding on it. But I didn't think much about these things because there is no language of performance.

There is no language of storytelling or emotion.

If I can do it in one language, I should be able to do it in any language.

Was Madgaon Express your attempt at an image-makeover that Scam 1992 previously set in audiences' minds?
Yeah, but not as an image makeover. I have never repeated myself doing the similar genres or characters.

People associate my name and face so strongly with that character (in Scam 1992) that I had to give them something else.

I wanted them to see me in a different light.

You have directed a few plays for the Gujarati stage. Have you thought of directing a film?

In the future, if I feel that urge strongly, I would love to direct.

But I have to learn the technical aspect of film direction. I have to observe more.

What did you observe about Kunal Kemmu's direction?

Kunal has been a big inspiration. It didn't feel like he was directing his first film.

He is very confident, meticulous, calm. He is a multi-talented guy. He has spent most of his life on sets. Whatever he has learnt on the job, he put it to use during Madgaon Express.

What's your approach to acting like? Are you a method actor?

There is always some method that you apply in anything.

I don't know whether to call myself a method actor or not.

I keep things very simple. For example, I don't write anything in my scripts. There are no highlights. I just read my scripts multiple times.

I try to become a character and react. That makes it very organic. It is very real for the audience also.

How do you make sure your natural accent doesn't overlap the characters you play? Especially like the one in Do Aur Do Pyaar, where you portray a Bengali husband.

I have been speaking Gujarati since childhood. These days, we use English in our regular life.

Any Bengali speaking certain words in English will sound Bengali. Any Maharashtrian using certain words in English will sound Marathi.

Same with Gujarati.

We have started treating some words of English as our own words, in our own language.

If I'm performing a character like in Do Aur Do Pyaar who's a Bengali, then I have to think from a Bengali's perspective.

Was the box office outcome of Do Aur Do Pyaar disheartening despite the glowing reviews?

See, these are two different things.

Box office is important for any film because there is money riding on it. It's ultimately a business and people who have put in money should earn, so that they can make another film.

Having said that, box office does not define the quality of the film.

I want more people to watch the film because that is a clear cut statement from the actual audience, rather than a critic or film lover.

If they watch any film, more in numbers, only then can these films be made.

A lot of my friends, who are not from the industry, constantly crib that there are no good films. They say, 'Look at Iranian cinema', 'Look at Hollywood'.

When such films are made here, people don't go to watch them.

This vicious circle can only be broken by the audience. No one else is at fault in this.

Like you said, this is a business. Do you feel like the pressures of being a leading man is a lot to deal with?

I don't think I should take that pressure. If I do, I'm the most egoist guy ever. It would mean puri duniya mere wajah se chalti hain (the entire world runs because of me).

It's not like that. To run a film, all the departments have to come together. So the credit is to everyone, and failure also should be credited to everyone.

The Mahatma Gandhi biopic marks your latest collaboration with Hansal Mehta after Scam 1992 and Modern Love Mumbai. Many people may not know, but you were also seen in Scoop for a brief moment in episode six. What's the story there?

(Laughs) Oh, I went to meet him and he said, 'Passing shot de de (give a passing shot).' So I did.

How's the Gandhi project shaping up?

It's a dream project for everybody,vyaar, including Hansal sir himself.

The world needs Gandhi now more than any other time in history. We need thousands of Gandhis now.

Correct time pe correct project ho raha hain (Correct project is happening at the correct time).

This is the biggest character and project of my life.

You portrayed Mahatma Gandhi in the Gujarati play, Mohan No Masalo. Was it easier for you to slip into this character the second time?

This is a long format, so it has a deeper aspect of Gandhi's life. The journey is from start to finish.

The play was a monologue in three languages, Hindi, English and Gujarati. There, I talk about Mohandas Karamchand Gandhi till the time he was thrown out of the train. Because the journey after that, I assumed, is already known to the world.

But that's not the case. A lot of people don't even know that Gandhi spent 33 years in Africa.

My play is a short timeline of his life. The psyche of the young Mohandas Karamchand that I have created

in the play resonates largely with the character that is written for this series. That is helping me.

If you were to meet Mr Gandhi, what would say to him?

Oh my God, I have so many things to know from him. How a common man from a small village became a Mahatma is something that has always fascinated me. I want to know whatever he did, and what motivated him constantly.

You are sharing screen space with your wife in the show.

Bhamini and I have been working together on stage from a long time now. We have worked together as actors, we have directed each other, we have criticised each other, discussed our performances... We share a very comfortable relationship as colleagues, and that helps us a lot.

She's working with Hansal sir for the first time. I keep saying that Hansal Mehta is an actor's director. His shooting style is so organic, it puts actors in a very comfortable position.

Bhamini is enjoying the same thing equally. She keeps telling me that whatever that I have shared with her about my experience of working with Hansal Mehta, she can feel while working with him.

What also connects you with Mr Mehta is your common love for food. What are your food conversations with him like?

There's a very interesting equation we have. I don't know how to cook, I like to eat. And Hansal sir loves to cook. He's amazing at cooking. He keeps innovating. I just recently came to know that he has made 150 recipes.

We are shooting in London and he has set up his own kitchen here. After the shoot, he sometimes cooks for us. He just promised that when we have a day off, he will cook Chinese food. But since I'm vegetarian, he gets a little limited with me.

You seem to have a very reserved, simple, life that's different from the regular filmi folks. Do you consciously maintain this balance in your personal life?

I don't take pressure of changing the way I think or live. I have always understood that my job is to create characters and tell stories. Apart from that, there has to be a separate personal life.

If I don't do that, it will become difficult for me. Beyond a point, I don't want my family to get unnecessarily bothered with the outcome of what I do as a profession.

My daughter is very young. She is 10 years old. I want her to lead a simple life till the time she is, you know, capable of deciding what to do with her own life.

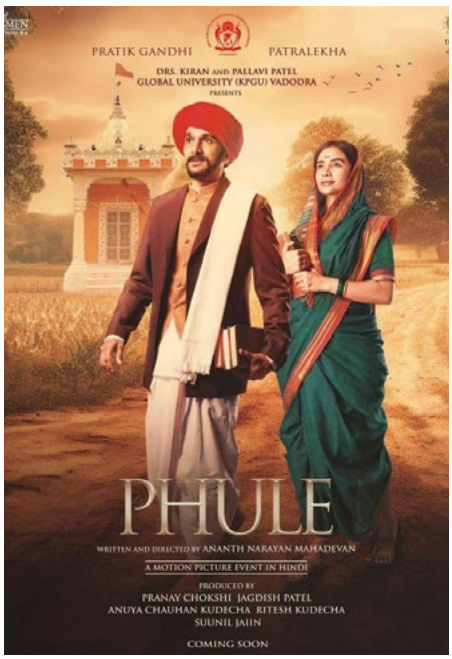
I don't want to keep her under the spotlight, which eventually bothers the young mind.

Is there a part of you that thinks that you are finally getting the opportunities you always deserved?

Yes. I'm very happy that I'm in writers' and directors' minds when they think of new stories. I feel that I've just started. I have a lot more to do.

Who are the film-makers on your wish list?

I want to explore all kinds of different genres. I want to explore regional cinema, international cinema. I want to work with Mani Ratnam sir, Zoya Akhtar, Imtiaz Ali, Vishal Bhardwaj, Sanjay Leela Bansali...



What are your upcoming projects?

Agni with Excel Entertainment. It is directed by Rahul Dholakia. It is a film on firefighters.

I have done a film on Jyotirao Phule that Ananth Mahadevan has directed.

Dhoom Dhaam is an action comedy, produced by Aditya Dhar.

There's Woh Ladki Hai Kahaan with Taapsee Pannu, produced by Siddharth Roy Kapur.

'Bhansali Teaches You Without A Danda'

'When you walk on to a Sanjay Leela Bhansali set, it is complete surrender. You have to become a sponge.'

Aditi Rao Hydari looks even more beautiful as Bibbojaan in Sanjay Leela Bhansali's Heeramandi: The Diamond Bazaar, which will stream on Netflix from May 1.

She worked with the director before in Padmavaat, and counts herself doubly blessed to get repeated in his next.

While she refuses to share what fiance Siddharth thought of Bibbojaan ("I will not tell you that in this interview!"), Aditi gives a glimpse into the shoot:

"One day, Sanjay sir kept me hungry because I had to do a scene which was full of fire.

He said, 'Aaj khana mat khana', and that helped me get that simmering sense of injustice."

How did you get Heeramandi?

It was one of my dreams, growing up, to work with Sanjay sir and I'm lucky I have worked with him before.

But this was incredible because I got so much more time with him. It was like greed being fulfilled of just having Sanjay sir for so much longer.There's a slight back story to when I first got that call.

In between the lockdowns, I went to meet him because I was missing him.

The first thing he said was, 'Kitni patli ho gayi hai, khaana khao!' So he fed me.

A couple of months later, I was travelling for the promotions for a South Indian film that I had done. I had got a call from the producer of that film, saying, 'Congratulations, we have 100 percent occupancy in theatres.'

That was a big deal because this was just after COVID.

10 minutes later, I got another call saying, when are you coming back to Bombay? We need to do a look test (for Heeramandi).

I was like, I don't know what it is about this day, but there's something right. The universe is looking out for me.

I came back to Bombay and went for the look test. And there I was as Bibbojaan. When I see that twinkle in Sanjay sir's eyes, I know everything is going to go as planned.

I've been lucky to work with some incredible directors, but Sanjay sir is one of those people who creates such an immersive environment. He is such a treasure trove of great emotional understanding,

Tell us what it's like working with Sanjay Leela Bhansali.

Our shoot started with the mujra that you see in the first episode.

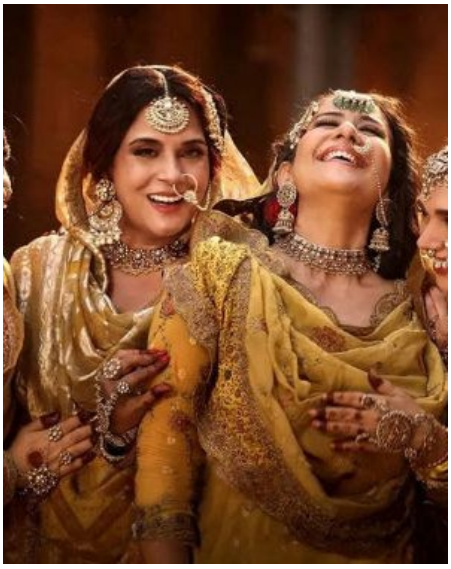
I think on day three, Fardeen (Khan) sir came to set. I was listening to Sanjay sir and trying to follow everything that he was telling me because he knows so much about dance.

At some point, he went to talk to Fardeen sir and was like, I hope you're okay. Fardeen sir was like, this is the first time I'm doing this. I've never worn clothes like this, but I could get used to this because there was a girl (wearing that and) dancing in front of me (Laughs).

There is a musicality in the way he approaches everything. Even his silences have music.There's always music playing in his head and quite often, he gives it to his actors as well when he's directing.

Contrary to popular belief, he gives his actors a lot of space. He wants them to find their magic. He's so inspired by everything around, by human emotion, art, music, dance...that he constantly wants to better himself. So the team is inspired by his vision to keep running with him. He effortlessly manages to push you where you didn't believe you could go.

He teaches you without actually sitting down with a danda!



Bibbojaan is a courtesan, who is also a part of the freedom struggle in the series. She has a lot of fire and grace in her. In real life, you have a royal lineage, and are a trained dancer. How much of Bibbojaan came naturally to you and what did you have to work on?

Since I was little, I have grown up around artists. My mother learned Hindustani classical as well as thumri from Naina Deviji and Girija Deviji.

She got a grant from the Ford Foundation to do research on tawaifs and thumri as a form of singing.

So I have heard a lot of stories. Then, of course, there is my own dancing. I learned Bharatq Natyam from Leela Samson.

I have been exposed to a lot of music, dance and art, but trust me, Sanjay sir comes with some blessing of all these incredible artists. He's very passionate about everything he does.

He's also very knowledgeable.
He has true love for each and every art form that goes into making cinema, and that I find very infectious.

I would say that whatever one comes with in one's blood, when you walk on to a Sanjay Leela Bhansali set, it is complete surrender.

You have to become a sponge. So yes, maybe it has something to do with my upbringing, but it has a lot more to do with Sanjay sir.

I love what you said. Yes, it is this kind of harmonious dichotomy of fire and grace that makes his vision so special.

Also, the way he values women and where he places them to say that a woman is not one-tone.

Just because she is delicate or innocent or kind does not mean she doesn't have a fire within her for a higher purpose, a fire within her to want change, a fire within her to take so many people along with her towards that purpose.

And those can go hand-in-hand. A woman is so much more than just what she is perceived to be. She can live those two realities honestly.

The fact that he can view a woman like that is incredible. So I'm not taking away from my own upbringing but I do believe that as an actor, what he did with me and what he created was his belief in me.

People perceive actors in a particular way. They may be like, Oh, if you blow, she'll just fly away. She's so delicate! But for him, there's more to a person than that.

One day, he kept me hungry because I had to do a scene which was full of fire. He said, 'Aaj khana mat khana', and that helped me get that simmering sense of injustice.

‘Pressure Of Box Office Is Very High’

‘Success is in the hands of the audience. I learn from what they like or dislike, and take the next step further.’

Abhinay Deo’s career defies stereotyping.

Abhinay is the younger son of the late actor couple Seema and Ramesh Deo. Despite coming from a film family he spent over a decade in advertising before taking the plunge into cinema.

Right from his debut in 2011, his approach to film-making was visible in two diverse films: The frisky comedy Delhi Belly and the slick suspense thriller Game.

His credits include the Anil Kapoor television series 24, the Hindi remake of Kiefer Sutherland’s drama, and the 2018 dark comedy Blackmail, featuring Irrfan Khan.

Abhinay reunites with Anil Kapoor in his new film Savi, which stars Divya Khossla in the titular role.

“As a director, I want to tell all kinds of stories -- comedy, thriller, murder mystery, horror. I give my thousand percent to each and every story I tell,”

Savi is an official remake of The Next Three Days. What enticed you about the American thriller for its Indian adaptation?

I loved that it was a film about a very simple family and

very simple people. Simple people who then end up doing very extraordinary things, and all that for love.
There's a very large difference between what the original screenplay was and what ours is. Ours is adapted to the Indian psyche. We have also reversed the character, which is, there it was a male-centric film, here it is a completely woman-centric film.

This actually is a story of Savitri and Satyavan which we tried to give it a new form. Savi is an ordinary woman who has simple aspirations in life, who loves her husband and her kid. When her life is completely destroyed because of one particular incident, she is not going to take that as in her fate. She fights fate and shocks herself with what she does after that.

So yes, it's a story about a woman finding her own strength.

While many directors prefer writing or co-writing their scripts, you have only directed material written by somebody else. Why is that?

There is no hard and fast rule about it.

Shortly after this film (Savi), I am about to make three films which are completely my scripts and my ideas. But I am not a writer; I come up with an idea, then I need a writer to kind of embellish it and make it into a good screenplay. If you see internationally, the directors do their job and the writers do their job. India is one of the few places in the world where many of the jobs kind of start merging. Most writers become directors, directors like to write their own stuff. Many directors also shoot their own films and vice versa. Editors become directors. This kind of crossing the line in job profiles happens a lot in India. And there is nothing wrong with that. Writing is a different skill set. I am an ideas person. I love to come up with thoughts or ideas which are not necessarily scripts. I need a person or people with skill sets who will come and structure my story in the right way. While I am there throughout because it's my idea with them, I still love to have the experts do their job. I think writing is a very tricky business. And it's not everybody's cup of tea. It's the heart and soul of a film. A director can only direct what's written, so the writers must be given their due importance.

You made your directorial debut when you were in your 40s. Why did it take you so long to venture into films?

I'm predominantly an advertising person. But I was an architect before I became an advertising person. I had five years of architecture and post that I joined the world of advertising. This was in the early '90s. It was the golden era of advertising, where globalisation had just hit our country. We were having a great time with various international brands flying into our country. It was a very good period and for the longest time I worked in advertising happily without wanting to really digress into film-making. After almost 12 years of doing advertising, I was feeling the need to work on something which is a longer format. Before I could even start considering it, two films walked up to me, thanks to some of the advertising work that I had done. Those were Delhi Belly and Game, which I made in the two consecutive years. Both films released in the same year, almost three months apart in 2011.

Delhi Belly was a hit and Game flopped. You have a better success rate in comedies than thrillers.

I've never looked at success rate, it is about what is the story I really feel like telling. As a director, I want to tell all kinds of stories -- comedy, thriller, murder mystery, horror. I give my thousand percent to each and every story I tell. I can't really say that a particular genre is the right thing to do or the wrong thing to do. I don't look at my work like that. I look at it as work and storytelling. Success is in the hands of the audience. I learn from what they like or dislike, and take the next step further. But if you ask me what my favourite genre is, I'd definitely say it is dark comedy.

Your parents were prolific actors (Ramesh and Seema Deo) and your brother (Ajinkya Deo) is a well-known name in the Marathi film industry. When you were planning to make a transition from advertising to films, did you ever think that Marathi would be a safer bet to kick-start your career?

I don't believe that language should become a barrier in terms of cinema at all. Cinema is a medium of storytelling and stories don't necessarily get bound by language. I don't think it was a conscious choice (starting his career in Hindi). The first two films that came to me one was English and Hindi. Delhi Belly was an English film and Game was a Hindi film.

Once I did those two films nobody from Marathi has ever come to me to say make a film. (Laughs)

But to be very honest with you, I also have a very strong point of view that if I make a Marathi film, or tomorrow if I make a Tamil film, the reason I would make any of those films is because that story needs to be told in that language. And by the way, I have found a story which should be told in Marathi. The script is being written as we speak. There is a Tamil film that has my own script. It is a half Tamil and half Hindi film. While Tamil is not at all anything that I understand, but the story needs to be partly told in that language.

Do you think the box office is more than ever with OTT entering the picture? Does it change your approach to film-making in any way?

First of all, as film-makers, as storytellers, as technicians, we shouldn't be worried about the versus part. It is one industry. Yes, with the emergence of OTT there is a direct effect on the theatrical which we are all aware of. But it cannot change the way we think about films.

A film-maker is a person who needs to tell the best story without thinking about what format is going to be on. Of course, trade-wise, it's going to make a large difference. The pressure of being a successful film at the box office is very high today. Thanks to the last few years, and the lockdown also adding to it, the consumption pattern of audiences has changed completely.

But, as a film-maker, it's not something that I need to focus on while I'm telling the story. It's somebody else's job. I've already put my entire thousand per cent into telling a good story and entertaining the audience. It is the distributor, the producer, and the broadcaster who need to really put their minds to it. It's their job to figure out the right platform on which it should be viewed

'Talent Is All Very Fine. But...'

'Being disciplined is also very important.'

Payal Kapadia made history by becoming the first Indian film-maker to win the Grand Prix award at the Cannes Film Festival for her film All We Imagine as Light.

Once a student at Pune's Film and Television Institute of India, Payal and her batchmates were part of a 139-day protest against Gajendra Chauhan's appointment as FTII chairperson. Payal was one of 35 students whose name was registered in a complaint by then FTII director Prashant Pathrabe for alleged forcible detention. A few days later, seven students including Payal were arrested by the Pune police and later released.

"There is a vast difference between being talented and being disciplined," Gajendra Chauhan tells **Subhash K Jha** after Payal Kapadia's historic triumph at Cannes.

Payal Kapadia has won the Grand Prix at the Cannes Film Festival. As a former chairperson of her film school, what would you like to say?

I would just like to say, we are all very proud of her. I'd like to congratulate her for her achievement.

She was very vocal against your appointment as FTII chairperson. Yes, the matter is in court now. Let me tell you, Jha Saab, that there is a vast difference between being talented and being disciplined. Talent is all very fine, but being disciplined is also very important.

Do you feel the protests against your appointment at the FTII were unjust?

I do know about film-making although I may not be familiar with Woody Allen and Akira Kurosawa.

But when I was told I was not qualified to head the FTII because I don't know about cinema, it hurt. I am not the kind of person who would take on a job without being knowledgeable. There are so many parliamentarians who don't even attend Parliament. No one points an accusing finger at them.

Was disciplinary action taken against Ms Kapadia?

I don't remember correctly if her name was on the charge-sheet.

But a large group of students had been held and confined, actually hijacked, by then FTII director Prashant Pathrabe. He was diabetic and was held against his will for 12 to 14 hours. I think the court proceedings are on. I have moved on in life.

After my full tenure at FTII, I was chairman of a news channel, Now I am the vice-chancellor of the Pandit Lakshmi Chand State University of Performing and Visual Arts in Rohtak.

Some sections are ridiculing your appointment at the FTII and supporting Payal Kapadia.

Unka kaam hai yehi karna. I pay no attention to such loose talk. They claim I was sacked. Get your facts right before trolling. The truth is, I completed my tenure as the chairperson and then I left.

I was commended by the ministry of information and broadcasting for the good work that I had done. I have the letter which I am sharing with you. Many news outlets continue to claim I had resigned from the FTII. Or that I had been sacked. I neither resigned nor was I sacked. This is the narrative that was spread by those who protested against my appointment.

I am proud of what I achieved at the FTII. I was not an absentee administrator. Now as an educationist, I go to Rohtak for three months at stretch. I have changed the entire educational system at the Lakshmi Chand State University.

At that time when you were appointed FTII chairperson, did you feel persecuted?

Sab koi toot pade hain mujh par. Lekin yeh faisla (of being the FTII chairperson) was not mine.

I think I was chosen for my capability and availability. With due respect to the people who held the post earlier I felt I had more time to give to this job than them.

And I felt those names that are said to have been superseded in my favour (Gulzar, Anupam Kher, Shyam Benegal, Adoor Gopalakrishnan) were way too eminent and busy to devote ample time to the FTII.The same is true of those who held the post after me, Shekhar Kapur and Madhavan. The job needs a person who can take up the challenges that face the FTII.

'THE HOPE IS ABOUT FRIENDSHIP'

Hope is about being more accepting of each other, the kind of solidarity and friendship that even our families may not be able to give.'

Until a few weeks ago not many people in India knew Payal Kapadia's name. She had fans -- students, film journalists and film buffs who followed her 2017 short Afternoon Clouds, which played at the Cannes Film Festival's Cinéfondation section. That lovely chamber piece about a middle-aged woman and her maid followed Kapadia's 2021 documentary A Night of Knowing Nothing, where she tracked students strikes and protests at the Film and Television Institute of India (Kapadia graduated from the FTII in 2018), and similar voices of those studying at other public funded institutions in India, including the Jawaharlal Nehru University and Jamia Milia Islamia University. A Night of Knowing Nothing won the L'Œil d'or, the Cannes festival's top documentary award. Then it was announced that Kapadia's surprise new film All We Imagine as Light would play in Cannes 2024's main competition section. This was the first Indian film to be selected in the main competition after a gap of three decades. The film is a co-production from India, France, The Netherlands and Luxembourg. On May 23, 2024, All We Imagine as Light received an 8 minute-long standing ovation at its premiere screening at the Grand Theatre Lumiere. The buzz at Cannes was strong, and two days later on May 25 evening the film won the Grand Prix -- the second highest award presented at the festival. And now suddenly everyone is celebrating Payal Kapadia. Prime Minister Narendra D Modi congratulated her on the social media site X. Lyricist and scriptwriter Javed Akhtar congratulated Kapadia and wrote that he and Shabana Azmi would love to host her for a meal. Meanwhile, Oscar winning sound recording Resul Pookuty posted on social media that next month Kapadia would be in court because of a lawsuit filed against her by FTII for her role in the student protests in 2015. All We Imagine as Light is the story of three nurses in Mumbai two from Kerala and one from Maharashtra, their hopes, aspirations, struggles, their loves gained and lost. The film stars Kani Kusruti (Girls Will Be Girls), Divya Prabhu (Ariyppu) and Chhaya Kadam (Laapataa Ladies).In her acceptance speech Kapadia said, "This film is about the friendship between three very different women. And oftentimes women are pitted against each other. This the world, the way our society is designed, and that's really unfortunate. But for me friendship is an important relationship because it can lead to greater solidarity, inclusivity and empathy to each other. These are the values we should all be striving for."

Hello Payal, there was something I have been meaning to ask you for some time. I am curious about the titles you give to your films. They have such poetic, lyrical titles. They are lovely titles, but you never use one word.

What are the thoughts that go into it? And how do you expect audiences around the world and in India to get the titles, especially if this film will open in India?

We will use the Malayalam title in India.

Not Hindi? And what's the Malayalam title?

My Malayalam is very bad. But towards the end a man says, 'You try to imagine light, but you cannot.' That line is in the Malayalam title. When I make films, it takes a long time. So over the years, some lines get stuck in your head. A Night of Knowing Nothing was the title of a poem. All We Imagine as Light is actually the title of one of my mother's paintings (Payal's mother Nalini Malini is a well-known painter.). It stayed with me for a long time and I thought it really resonated with my thoughts in this film. So I borrowed it from her.

It is a beautiful, perfect title.

She also has really good titles for her paintings.

In an interview you talked about a nurse from Kerala who was taking care of your grandmother. But if you are looking for immigrant stories in Mumbai, why did you settle on two nurses from Kerala? Did you consider writing about cab drivers from Bihar or UP?

They are also there in the film (she laughs). When I started writing this film, I was still a student and in the final year of FTII. At that time my grandmother had a fall and there was a nurse who took care of her. But also my father was in hospital a lot. So I was doing a lot of hospital duty, one side for my grandmother and the other side, actually in the hospital. If you look at a hospital space. It's like a microcosm for the country. I wanted to make a film about a hospital as a space. That started as a diploma idea. I met this nurse and we talked about what it was like being a trainee nurse and coming to a new city. I was at an age where I was planning to move back from Pune to Mumbai. I had this fear about going back and to be able to work in Mumbai.

You were born in Mumbai?

I was born in Mumbai, but I mostly lived out. I went to Rishi Valley School in Andhra Pradesh. Mumbai is a place that I keep coming back to. It is my home, and I would see around me my friends who were starting to work and becoming professional. I wanted to make a film about women and working in a city like Mumbai, which has so many contradictions. It's a place which is a little bit easier for women than many other parts of the country. But it's also a really expensive city and you can't have a comfortable life if you don't have money. This is the kind of contradiction I wanted to explore in the film. It became much more than my diploma.

I am wondering about the hope of Mumbai. Is it still there with you? Does the hope still hold at the end of the film?

The hope is about friendship. Hope is beyond the city. Hope is about being more accepting of each other, the kind of solidarity and friendship that even our families may not be able to give. I hope our friends can be that family.

You start All We Imagine as Light with what I believe are real immigrants' voiceovers. So it's very much like a documentary. And even The Night of Knowing Nothing was a documentary, but it was laced with fiction. In your new film with documentary and fiction, where does one end and where does the other form of storytelling begin?

How does it work in your mind? Do you say I will just sit down and write a fictional narrative?

That's how we started off with fiction. I did a residency in Paris and then

writing in India as well. But I think I love nonfiction so much that I can't stay away from it. So it sort of crept into this film as well. And I think when you stay with the film for so long, you grow as a person. We change and film also keeps changing.

I agree. The definition of film doesn't have to be rigid, especially when you are coming from film school. You were at FTII during troubled times.

There are always troubled times. There were protests against the fee hike. And the students went on hunger strike, demanding the fees should not be increased and the institute should be accessible to all deserving students. And it wasn't successful to some extent. But for me it is great to have so many people from my class doing well.

Maisam Ali was in my class and his film In Retreat is here at Cannes as well. And also the short film by Chidanand Naik won in the La Cinef category. He's an FTII student.

I am curious about the training you received in the film school. How rigorous was that and how did you evolve your own language as a film-maker, and a writer? At what stage did you free yourself from the school and its training?

The reason I went to FTII was because I had gone to a film festival called Experimenta India. It used to take place in Mumbai. Now it has moved to Bangalore. They would sometimes show FTII student films. So I saw these films and I thought 'What is this place where they are making such films? I have never seen films like this before.' So I wanted to go to FTII because of that. The good thing about the school was that one did a lot of different exercises there and those exercises forced you, challenged your mind. When you have restrictions, you are able to try different things. My nonfiction project was mostly a documentary. It was a time we were moving from celluloid to digital. The school had restrictions on the cards you could use for digital cameras. It was difficult to shoot, so I started recording audio. We planned my documentary because I knew I had one card and that became the film. So I started thinking that way, and that became my practice for the next three, four years. Sometimes there are restrictions in the film school, and you start thinking differently and try new things.

Tell me about the casting of All We Imagine as Light. You have three wonderful women actors. And you also cast Hridhu Haroon in a small role.

Casting took a lot of time. I wanted to work with people who understood the film and not just came and did their part. And I met three very unique women. It was a delight to work with them, not just because they are talented, but they are also very committed to cinema and to a project. I found it to be very collaborative, although I don't speak Malayalam.

Did you sometimes feel they had a secret language and they spoke about you?

I am sure they did (she laughs). I also had two dialogue writers Robin Joy and Naseem. Both are Malayali. Without them I couldn't have done it. So we all worked together. And for one month before the shooting we lived together and practiced a lot. We would do workshops and improvised a lot. We would shoot the improvised scenes and then watch them to see how we could create scenes. So on the set we were very sure how we wanted to look at the characters. For people like them to give me this much time, it was really nice, very collaborative.

I have seen Kani, Divya and Chhaya in quite a number of films and they are really committed to the art of film-making. They were obviously not just there for the money.

There was no big money in this film.

Just being selected at Cannes is such an achievement. Peter Bradshaw gave it a five-star rating in The Guardian. IndieWire barely gives any film a rating above B grade and they gave you an A. You were hardly known in India until now. Your documentary A Night of Knowing Nothing for which I interviewed you in 2021 was barely seen in India other than at some festivals like MAMI and DIFF.

There were a lot of screenings in universities and colleges.

Yes, but I am talking about on a larger scale.

Documentaries never get released in India. But this film will definitely be released in India.

That's great. There is some minor nudity that will have to be cut.

Woh to karna hee padega. This is India. I shot those scenes in such a way that it would not affect the narrative.

But my question was more about you being on the same platform as Francis Ford Coppola. People must be wondering, who is this person?

Our film industry is really self-contained. The Tamil, Malayalam and Bengali industries have well-known film-makers. But the English media barely covers them. It's a very niche thing. There are amazing films being made in India and the media often just focuses on the clothes the stars wear. I don't want to sound flippant saying this, but just think that in India, there are various other landmark film-makers. So many directors are doing such good work. There's not always a need for Western validation. And everything should exist together. Why not?

So congratulations Payal. I was so blown away by the film. I am very happy for you.

'A Film Is Bigger Than Me Or Anyone Else'

'I am ready to go an extra mile if I have to. My pain or personal problems don't matter.'

Acting, directing, producing -- **Divya Khossla** has experienced a wide spectrum of cinematic activity.

At this juncture of her career, Divya is more keen about acting and coming up in theatres on Friday, May 31, is Director Abhinay Deo's action thriller, Savi: A Bloody Housewife.

Co-produced by her husband Bhushan Kumar's T-Series company, Divya plays the title role in the film that shows her in a completely different light."There's a lot of untapped potential within me," "It is still to come out."

You once spoke about not getting a chance to prove yourself as an actor. Do you see Savi as that opportunity?

I am grateful for each and every opportunity in my career.

Of course, in Savi, I am playing a very different character.

In my last film Yaariyan 2, I played this cute, bubbly, girl. That's how I am in my real life.

In Savi I am playing a housewife whose life turns upside down after a tragedy and how she finds strength within herself and goes against the entire British judicial system.

When I heard that Mukesh sir (Bhatt, the film's co-producer) was planning this film, I pleaded with him to give me the chance to play this character.

What are your quirks as an actor on sets?

I totally believe in not spending time in a vanity van. I stick around on the sets till all my shots are complete. I have been a director myself so I am aware of the hassles that a director typically goes through during the shoot. I am an actor who would make my director feel very comfortable.

Something you learned from the direction that you apply in your craft as an actor?

I strongly feel that a film is bigger than me or anyone else.

I am ready to go an extra mile if I have to. My pain or personal problems don't matter, because it is not an easy task to make a film.

For this film (Savi) especially, my director Abhinay Deoji was very good. We worked non-stop for 45 days in the UK in extreme weather, but he made it seem easy for all of us.

You've donned multiple hats in your career. What's been the most satisfying role for you?

I am a creative person, so being on the sets makes me very happy. It is literally my happy place.

I can't pick just one role, my work in general has been very satisfying to me.

You are married to one of the most influential men in the Hindi film industry. Do you think people take your achievements for granted? Does it ever bother you?

It is always difficult for women to prove themselves.

When I got married, my husband was not this successful. He had his own journey and I am on my own journey. We have become successful through hard work.

It might look easy from the outside to people, but ultimately it is your journey.

My mother taught me as a child that to become extraordinary you have to put in extraordinary efforts.

I have always put in all my efforts, and my work will always speak for itself.

Is there a talent of yours that you think is still unproven?

There's a lot of untapped potential within me. It is still to come out.

I have a lot of hunger within me, and that's what keeps me on my toes all the time.

Are you open to doing films outside your home banner?

All the films that I have done were outside productions. It's just that T-Series produces 90 percent of films in the market.

I did Satyamev Jayate 2 with Nikkhil Advani's Emmay Entertainment.

Yaariyan 2 was with Rao and Sapru Films.

Savi is Mukesh Bhatt's production.

(The aforementioned films were co-produced with T-Series.) I am looking forward to my next, which is a Telugu film, **Hero Heroine**, produced by Prerna Arora.

Meet The Khatron Ke Khiladi 14 Contestants

Fear Factor: Khatron Ke Khiladi, the adrenaline-pumping reality show hosted by Rohit Shetty, returns with its 14th season, promising more thrills, chills and heart-stopping stunts.

01 Niyati Fatnani

Best known for her roles in popular television shows Yeh Moh Moh Ke Dhaagey, Channa Mereya and Tere Ishq Mein Ghayal, Niyati steps out of her comfort zone to embrace the challenges of Khatron Ke Khiladi. The 33 year old says, 'The new season of Khatron Ke Khiladi will mark my debut in the realm of reality shows, and I couldn't be more thrilled. I am confident that this show will give me that perfect opportunity to overcome my fears, push my limits, and learn new skills. 'With a background in dance, I've gained flexibility, which I intend to leverage to the fullest during the show.'

02 Asim Riaz

An established model, Asim is best known to the television audience for his stint in Bigg Boss. He was a runner-up on season 13, which saw the late actor Siddharth Shukla winning the trophy. The 30 year old has a large fan following on his social media handles where he shares content related to fitness and Talking about joining the new season, Riaz says in a statement, 'I am thrilled about overcoming challenges and testing my limits on Khatron Ke Khiladi 14. This show makes contestants braver and I am sure I will learn a lot about life from this show.'

03 Krishna Shroff

Jackie Shroff's daughter Krishna Shroff is set to showcase her fearless spirit on the Khatron Ke Khiladi stage.

The 31 year old is a fitness enthusiast and that makes her a formidable contender. Confirming her participation, Krishna stated, 'I am super grateful for this opportunity and the fact that I get to experience something this unique! I love challenging myself, so what better way than seeing how far I'm able to push myself both physically and mentally through my journey at Khatron Ke Khiladi?'

04 Aditi Sharma

Aditi is a popular face on television, who has starred in Kaleerein, Yehh Jadu Hai Jinn Ka and Rabb Se Hai Dua.

The 27 year old is set to add a dash of glamour to KKK.

'Being an actor has been about pushing the boundaries and testing my limits. I get to do exactly that at an entirely new level with Khatron Ke Khiladi,' she says.

'For years, I've poured my heart and soul into bringing characters to life on the screen. But now, as I step aboard Khatron Ke Khiladi, the audience will witness a side of me that has remained largely unexplored -- the raw, unfiltered version of who I truly am.

'On this journey, there will be no scripts and no rehearsals. The fears, the doubts, and the moments of exhilaration will be laid bare before the world. This show is my chance to connect with the audience on a deeper, more authentic level.'

05 Karan Veer Mehra

Karan began his acting career with the youth-based show Remix and went on to play pivotal parts in Twinkle Beauty Parlour, Pavitra Rishta and Woh Toh Hai Albelaa.
He has also been a part of Bollywood movies Ragini MMS 2, Mere Dad Ki Maruti and Blood Money.

Karan says, 'As someone whose life revolves around the pursuit of fitness and adventure, I am super excited to be part of the adrenaline-packed ride that is Khatron Ke Khiladi 14.

'This opportunity is a dream come true, a chance to push the boundaries of my physical and mental limits in a way that few experiences can rival. With the legendary Rohit Shetty sir at the helm, guiding us through this uncharted territory, I will face my fears head on.'

06 Abhishek Kumar

Abhishek Kumar is a TV actor, YouTuber and social media influencer, who first became popular for his role in Colors' hit drama show Udaariyaan.
It was his participation on Bigg Boss 17 that made him known among Hindi audiences.

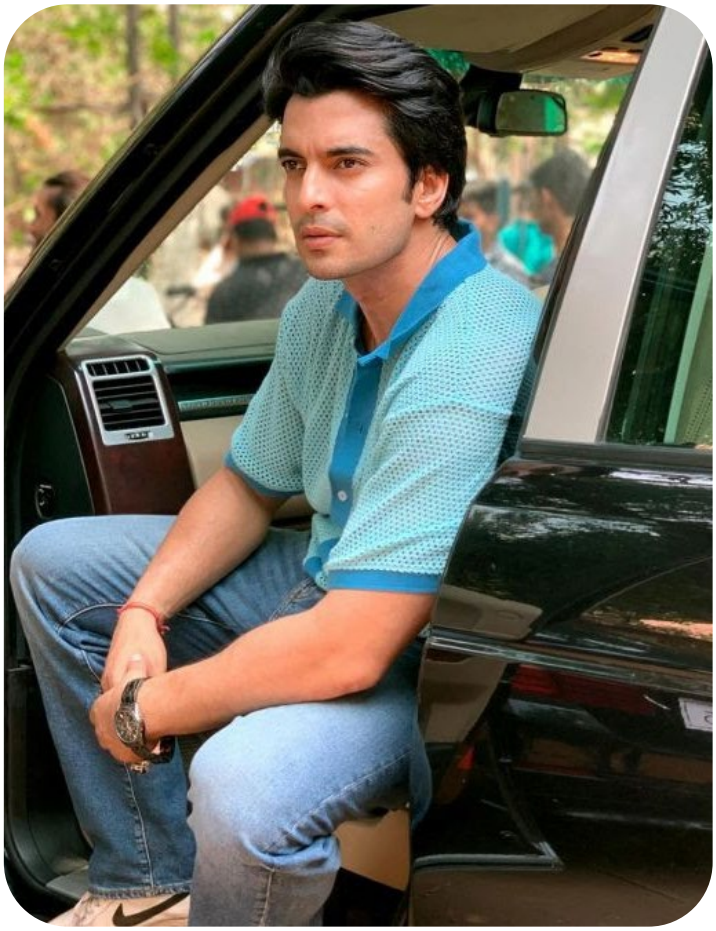
'I have got a lot of love through Bigg Boss and I am honoured to be collaborating with the channel once more for Khatron Ke Khiladi 14,' the 28 year old says.

'I am claustrophobic and this show will allow me to overcome my fear.'

07 Samarth Jurel

Known for his sting in Bigg Boss 17, Samarth is a budding actor and model.

The 23 year old says, 'My journey on Bigg Boss last year taught me lessons about resilience, adaptability and the importance of staying true to oneself in the face of adversity. Khatron Ke Khiladi presents an entirely different challenge: one that demands not only mental strength but also physical prowess.'



08 Gashmeer Mahajani

Gashmeer has proved his mettle in the Hindi and Marathi entertainment space.

The 38 year old is the son of veteran actor Ravindra Mahajani, a popular figure in Marathi cinema.

Gashmeer gained fame with his debut Marathi film, Carry On Maratha (2015), which won him a Filmfare Award Marathi for Best Male Debut. His successful television shows in Hindi include Imlie and Tere Ishq Mein Ghayal.

Khatron Ke Khiladi 14 will air soon on Colors.

'Won't Allow Severe Cuts, It Will Destroy The Film'

'The chances of The Shameless passing through the censorship board in India are slim to none.'

Konstantin Bojanov tutored Anasuya Sengupta, who won the Best Actress award in the Un Certain Regard Section at the 77th Cannes Film Festival, from scratch as she had no experience at all in acting. Bojanov, known for his earlier films Avé and Light Thereafter, describes Anasuya as "a natural talent". "Above all, she understood the character immediately.

I held two weeks of table readings and workshopping the scenes with all the lead actors during the prep, and that made my work on set immensely easier as we shot the film at a breakneck pace," "I tend to listen to my gut when it comes down to selecting my actors.

It's how I found Angela Nedialkova for Avé two weeks before we began production and after a year of searching for the lead.

It is also how I found Barry Keoghan for Light Thereafter. It was his first lead role." Speaking of The Shameless, Bojanov says , "The Shameless is a love story between a young woman and a young girl nestled inside a crime story like a Russian doll."

It is about a young woman on the run to save her life after killing a cop in a brothel on Delhi's GB Road. She changes her identity and enters a small community of sex workers where she hopes to find a temporary shelter.

She falls in love with a young girl from across the street, and that becomes a major impediment to her escape.

Shooting for The Shameless was no cakewalk for Bojanov. "I walked the tightrope all along.

The odds were stacked against me, and the possibility of failure was immense. For a variety of reasons, one of them being the red tape you mentioned, the other being our low budget, we couldn't shoot the film in India and shot it in Nepal."

"I worked with the Parag Mehta agency in Mumbai for the casting.

It is how I found Omara. She was one of the couple hundred young actresses who auditioned for the second lead, Devika. Even here, I trusted my gut," says Bojanov.

"I saw something in her when I first looked at her pictures. Of course, I couldn't be convinced that she was the right choice before I saw her auditions and before I tested her with Anasuya.

"She's a classical dancer by training and holds a degree in journalism, I'd seen Tanmay Dhanania in several films and liked his work and versatility.

We also have friends in common. Auroshikha Dey was proposed to me by the same agency.

I was very impressed by her auditions and chose her over some better-known actresses.

"I watched Rohit Kokate in Lovefucked (this is the international Netflix title) and knew that I wanted to work with him right away.

knew some of Mita Vashisth's early films, and that was a no-brainer."

In Bojanov's cinema we perpetually encounter marginalised people being targeted.

"I have a strong affinity to characters that live on the edge of society, transgress social boundaries, and live according to their own moral code.

"If there was one arching theme in my films, that is escape -- escape from difficult circumstances, and sometimes from oneself.

They are about characters striving to reinvent themselves and gain control over their lives.

I try to put my characters in situations where they face complex and near-impossible moral dilemmas."

Anasuya Sengupta dedicated her award at Cannes to the LGBTQ community. Bojanov feels strongly on this subject.

"In many parts of the world, the LGBTQ community has very few rights and protections.

In some countries, homosexuality is illegal.

Even in economically industrial countries, where people should know better, one often finds rampant homophobia," he says.

"It's time to put an end to this gross mistreatment and injustice.

The Shameless is not an overly political film.

Still, it touches on so many hot topics, such as women's rights, LGBTQ rights, sex workers' rights, and the global rise of the far right and religious fundamentalism, that the political discourse becomes inevitable.

I welcome it.

"Here, I would like to emphasise that I am a big proponent of sex workers' rights.

They are a marginalised and stigmatized community, which we tend to ignore, leaving them vulnerable to trafficking and unspeakable abuse, not to mention the societal hypocrisy."

The director doubts The Shameless would make it into Indian cinemas.

"I think the chances of The Shameless passing through the censorship board in India are slim to none."

"I will not allow severe cuts as that will completely destroy the film. In any event, you would probably need to cut out one-third of the film to stand any chance for distribution under the current rules, but that's just my opinion.

"The reality on the ground might be very different.

Obviously, I would love for the film to be distributed in India, and I'm confident it will happen someday."

He is now preparing to shoot his next.

"I'm preparing an art heist thriller, again with a female protagonist, which we plan to shoot next spring.

I'm also discussing with Ankush Saikia a slow-burn psychological thriller set in north east India."

10 SUMMER SKINCARE TIPS FROM DERMATOLOGISTS

Every season of the year comes with different environmental conditions that can affect your skin one way or another. Therefore, if you want to take the best possible care of your skin, you need to tweak your routine a little according to the season.
While in winter, skin dryness and flushing can be your worst enemies, in summer, you should fear dark patches, oily or dry skin, and rushes.

Here, we will give you some summer skincare tips that will help your skin cope better with the hottest months of the year and, why not? make it look more radiant during the whole summer.
In our opinion health and beauty go hand in hand, thus these summer skincare tips from dermatologists won't be only focusing on skin beauty. Some of them are destined to remind you of basic skin health tips that people often don't know or just forget with time.

01 Check Your Moles

One in a while, especially if you are a beach addict, it is recommended to visit your dermatologist and get a full-body exam. Your doctor will examine your moles and marks and see how they evolve over time, so you will know how careful you should be with sun exposure, according to your specific skin condition. Knowing that you are melanoma-free will make you feel safer and enjoy the summer more. Moreover, keeping those moles in check will prevent having problems in this regard in the future.

Always visit your dermatologist if a mole changes its appearance or grows bigger.

02 Meet the SPF Minimums

Telling you that you should wear sunscreen in summer may seem obvious but knowing the minimum SPF required to prevent skin problems is not that easy. While according to the FDA (Food and Drug Administration) SPF 15 is the minimum you should wear to prevent skin cancer, both the European Academy of Dermatology and Venereology (EADV) and the American Academy of Dermatology (AAD) recommend SPF 30 or higher. Besides, in order to prevent dark patches and skin photoaging, our advice is to use SPF 50+ during summer every time you are exposed, not only when you are on the beach.

03 Apply Sunscreen 30 or 15 min Before Sun Exposure and Reapply Every 2 Hours

You should always apply your sunscreen before sun exposure to give it time to penetrate the skin and create that invisible shield that is going to protect you. Also, SPF numbers are tested on how sunscreen protects for 2 hours, so there is no guarantee of the cream being as effective after that time. In addition, we recommend reapplying sunscreen after a swim. Most sunscreens are water-resistant nowadays, which means you can stay in the water playing or doing sports for longer without having to worry about skin burn. Nevertheless, once you get back to your towel and the skin has dried, it is better to reapply again in case some of the cream has been washed out.

04 Stay in the Shade

If you spend a day on the beach, bring an umbrella or seek shelter. Sun has some important health benefits but spending hours under it is way too much. If you are spending a long time on the beach, bring an umbrella with you or seek shelter in the beach bar or under a tree. Plus, we are not only worried about sunburn here; if you want to prevent sun-induced wrinkles and dark patches, extra care is a must.

05 Moisturize Your Skin after the Beach

Sun exposure, sand, and salty water can highly dehydrate your skin. To compensate for the drying effects of these external elements and bring balance to your skin, we recommend applying a highly moisturizing body lotion and face moisturizer after the shower.

06 Take cool showers

Hot showers can dry your skin more, so it is always better to use warm or cool water for your skin. Besides, cool water is also better for blood flow and skin microcirculation. All in all, turning the water temperature a little bit down has great benefits for the body and skin.

07 Change your clothes after outdoor exercise

Staying in sweaty or wet clothes for a long time creates a bacteria-friendly microenvironment. It can cause skin rashes or even lead to a skin condition called folliculitis, in which the skin follicles get infected and cause inflammation and red pimples around the follicle. Preventing folliculitis is as easy as changing and washing your clothes after sweaty physical activity.

08 Revitalize your skin once a week

Revitalizing masks are great tools for restoring skin balance, bring extra moisture, and enhance skin elasticity. Choose a mask that helps to repair and strengthen the skin barrier. Remember that the skin barrier helps to keep the skin balance and protects it from external stressors, including bacteria, pollution, ROS, etc. Your skin barrier can weaken due to excessive sun exposure, so boosting its recovery by using a mask once a week will improve your skin defenses, texture, and appearance.

09 Use antioxidants

UV radiation is an important source of Free Radicals. These feared elements damage our tissues and cause premature skin aging (you can learn how free radicals work here). To help your skin protect from their damaging effects, you can add antioxidants to your diet and skincare regime. All foods rich in vitamin C will provide your body with antioxidants. Its cosmetic form, Ascorbic Acid, will do the trick as well; it will go directly to your skin, so it will be more specific to prevent photoaging. Specific serums and free-radical scavenging peptides can be very helpful. When it comes to preventing Oxidative Stress, every precaution must be taken. Using antioxidants can significantly slow down skin aging.

10 Repair your skin after sun damage

Wait for the fall to follow this tip. If you have been extra careful, probably summer hasn't damaged your skin a bit, but it sounds very utopic. Usually, after summer we find out that our complexion is uneven and the skin drier than normal. So, fall is a great time to go for a facial, enjoy a soft peel to renew your skin and fade those dark spots. Let your aesthetic doctor pamper your skin once the beach days are over!

Top 10 Destinations for an International Summer Holiday

This summer, don't just Google for the top destinations for an international summer holiday but pack your bags and leave for one. It's time you pack your bags and leave to a far-off place that does not offer you heat and humidity but pleasant mornings, lush green orchards to spend your evenings, a casual café for you afternoons or even a hill station with perfect panoramic views of snow-capped peaks.

01 Switzerland

Why Should You Visit Switzerland?
If we are talking about the top destinations for an international summer holiday, how can we not start the list with Switzerland? The fondues, Swiss chocolates and most importantly the Swiss Alps, you are in for a perfect summer vacation this year. Switzerland offers one of the most perfect weather conditions for an Indian traveller and arrives as an ideal host to your travel goals.

What are the Best Places to visit in Switzerland?
You have the incredibly photogenic Lake Geneva, where you can indulge in some paddle boarding, the Rhine Falls, where you can experience the roar of the gigantic waterfalls up close and personal with the cruise boats and ferries, explore a range of castles, or just hop into the Bernina Express. One of the most fascinating aspects of the Bernina Express is its speed.

What to Eat?
Switzerland is one of the top destinations for an international summer holiday for a reason. Once you are done with sightseeing in Switzerland, you can always sit down for a delightful brunch with Swiss wines and cheese. If you are a couple who loves to know a little more about your wine and preferences, you can always book a visit to a vineyard, where you can get firsthand information on how your favourite wines are made. Apart from the cheese and wines, you need to lay your hands on rosti, raclette, bircher muesli and cheese fondue.

How to Reach?
Switzerland is well connected with major Indian cities like Mumbai, New Delhi, Chennai, Kolkata, Bangalore and more. You can find frequent flights to Zurich, Geneva and Bern and book tickets according to your preferences.

Visa Details
You need to apply for a Schengen visa to enter Switzerland. To apply, you need to have a passport that is valid at least for the next six months, return flight tickets, IT returns documents and other supporting documents as requested by the consulate.

02 Bhutan

Why Visit Bhutan?
If your summer is all about your intentions to be happy, we recommend the world's happiest country – Bhutan. Bhutan is the perfect neighbour for the summer and that brings Bhutan to our list of top destinations for an international summer holiday.

Bhutan is such a beautiful place probably because of the sense of mysticism that fills the air there.

It could be the mighty Himalayas that always cast a magical spell amongst visitors, the umpteen number of monasteries that help us connect to our inner selves or just the friendly locals, where all you could see are their adorable smiles and compassion.

What are the Places to See in Bhutan?
So when you are here, you can

. Trek to the Tiger Hill (for which we recommend you be a little fit) to catch the monastery nestled at the edge of a cliff
. Phuentsholing, the neatly organized border town of Bhutan
. Visit Thimpu and Punakha
. And finish your trip with Paro.

You can indulge in activities like river rafting, bungee jumping, monastery hopping, trekking, hiking, or participate in yogic healing or spiritual awakening sessions.

What to Eat?
One of the top destinations for an international summer holiday, Bhutan is ideal for both vegetarians and non-vegetarians. When here, you should definitely try out ema datshi (an everyday food), kewa datshi, shamu datshi, shakam paa, sikam paa, goep and more.

How To Reach?
The best way to reach this top destination for an international summer holiday is by taking a flight from your city to Paro. This will help you save time and get you started with sightseeing. If you are an adventurous soul, you can reach Jaigaon by train or road and cross the border by private cab.

Visa Details
You don't need a visa to enter Bhutan because of the friendly relations between the two countries. However, you need to carry documents like a passport or a government approved ID card, the complete itinerary of your stay, photographs, and hotel vouchers.

03 Hamburg, Germany

Why Should You Visit Germany?
With photogenic places aplenty and perfect weather conditions, Hamburg in Germany is an ideal vacation spot for all kinds of tourists. Rated as one of the top destinations for an international summer holiday, Hamburg is also known as the gateway to the world because of its prominence as an international trading port.

What are the Places to See in Hamburg?
Apart from the Port of Hamburg, where you must visit as part of your summer getaway, some of the other places you should head to in Hamburg include St. Michael's Church, Miniatur Wunderland, Kunshtalle Hamburg – a world-renowned art gallery – International Maritime Museum, the picturesque Great Lakes and more.

As you know, Germany is also known for its beer houses and breweries. So while you are here, you could probably go on a brewery hopping tour, trying to understand and appreciate more about the country's indigenous brews from stout to pale ales.

What to Eat in Hamburg?
Mashed potato is one of the all-time favourites and a crowd puller here. Apart from it, you should try out

. Schnitzel
. Sauerbraten
. Pretzel
. Rouladen
. Potato salad
. Bratwurst
. Crepes
. Marzipans and more.

How To Reach?
Airways is the only medium to reach Germany. You can take a direct flight from a major Indian city like Mumbai, New Delhi, Kolkata, Chennai or others and reach Hamburg. If you want to see more places in Germany, you can also club Berlin with your trip.

Visa Details
You need to apply for a Schengen visa for entry.
Check out our Europe tour packages for the best holiday experience in Germany for your upcoming summer holiday.

04 Iceland

Why Should You Visit Iceland?
Raw, wild, uncaged and filled with a myriad of terrains and ecosystems like steaming volcanos, gushing fishing areas, canyons, vodka bars, and natural hot water springs, this island in Scandinavia is nothing less than a landmass straight out of a fantasy novel. All these come together to make Iceland one of the top destinations for an international summer holiday. The weather conditions are perfect and complementing for the summers.

What are the Places to visit in Iceland?
You can visit the Blue Lagoon – the country's most popular tourist location to start your Iceland tour. Once here, you would know why this is one of the top destinations for an international summer holiday. You can also head next to the idyllic Gullfoss Waterfall that cascades through a scenic landscape to give you a true view of the Icelandic landscape.

You can also visit Reykjavik, the country's capital, Akureyri, Selfoss – another enchanting waterfall – Keflavik and more. One of the top destinations for an international summer holiday, the place is known for its Northern Lights phenomenon.

What to Eat in Iceland?
For the ambitious souls out there, you can try fermented sharks or hakarl when you are in this top destination for an international summer holiday. You can also eat Brennivin, hot spring rye bread, svio or sheep's head, hardfiskur or dried fish and more.

How to Reach Iceland?
Keflavik is home to the country's only international airport. You can find frequent flights from major Indian cities like Mumbai, Chennai, Kolkata, New Delhi and more to Keflavik.

Visa Details
You need to apply for a Schengen visa.

05 Bali

This is one of the top destinations for an international summer holiday that is quite close to home. Name a setting or an activity that you would like to see or indulge in and you would find it in Bali. From volcanoes, coral reefs, or mountains to temples, you will find them all.

What are the Places to Visit in Bali?
When in Bali, you can indulge in water sports like jet skis, banana boats, scuba diving, snorkelling, go on hiking or trekking tours to the mountains, spend time with yourself with yoga retreats or just enjoy your solivagance by the beach.

Bali is also home to world-renowned temples – many of mythological origins – and forests. The place is also famous for the idyllic views of the sunset. Apart from the places of attractions, Bali is also a place you can shop till you drop and expect an exhilarating nightlife. In short, the place is a blend of a party town and rich cultural heritage that will help you appreciate the world better and have fun while doing it.

What to Eat in Bali?
Try your hands on nasi goreng, nasi campur, gado gado, sate lilit, lawar and more.

How to Reach Bali?
From India, one of the best ways to reach Bali is by taking a flight to the Denpasar International Airport or the Ngurah Rai International Airport. If you are in any other part of Southeast Asia like Jakarta, you can also go on a cruise ship.

Visa Details
Bali follows a visa on arrival procedure for Indians. The approximate cost of the visa is Rs. 2,000. You need to have all the necessary funds, travel plans, hotel vouchers and a passport valid for six months to obtain the visa

06 Nepal

Why Should You Visit Nepal?
Nepal makes it to our list of top destinations for an international summer holiday because of the presence of the Himalayas. The scenic mountains majestically welcome you to their land, where all you can see and experience are pleasant mornings, chilly nights and occasional snowfall. Ideal for a summer vacation isn't it?

What are the Places to See in Nepal?
When you are in Nepal, you can visit Kathmandu, Pokhara, Chitwan National Park, Bhaktapur and more. Nepal is also home to several temples and monasteries of prime significance such as Bodhnath Stupa, Amarnath, Swayambhunath, and others. You can also indulge in high altitude trekking to places like the Everest Base Camp, Annapurna circuit, the Langtang region and more.

What to Eat in Nepal?
Some of the popular dishes in Nepal include momos, aloo tama, dal bhat, chaku, baji, and kwati.

How to Reach Nepal?
You can reach this one of the top destinations for an international summer holiday by road and flight. However, the most ideal way to cross the border is by taking a flight from a major Indian city to Kathmandu. It is both time-saving and easy on the health.

Visa Details
Indians do not need a visa to enter Nepal. You need to carry a valid Indian identification card to enter.

07 Singapore

Why Should You Visit Singapore?
Singapore is one of the most well-planned countries in the world that offer one of the best holiday experiences to an Indian traveller. The weather is pleasant and ideal and you have tons of things to see and experience in Singapore. Plus, it is also one of the most cost-effective places in India you can visit. That makes Singapore one of the top destinations for an international summer holiday.

What are the Places to See in Singapore?
You can go to

. The Sentosa Island
. The Universal Studios
. Chinatown Heritage Center
. Marina Bay Area
. Singapore river cruise
. Clarke Quay and more.

You can also visit the night safari at the Singapore Zoo.

What to Eat in Singapore?
Singapore is rich in its diversity. So you can find cuisines from all over the world like Chinese, Indian, Japanese, Italian and more. You can try Hainanese chicken rice, laksa, chilli crab, nasi lemak, rojak and more.

How to Reach Singapore
There are daily flights operating from major Indian cities to Singapore. If you book in advance, you can get the best deals for your journey.

Visa Details
Singapore requires applying for a visa before you start your trip. You can visit Singapore's official website to find out the documents required for the visa and follow the procedure accordingly.

08 Japan

Why Should You Visit Japan?
It's a country that is not just advanced in terms of technology and lifestyle but is also one that is incredibly rooted in its cultures and tradition. When in Japan, you would see and experience ethnicity at its best and get to know a lot about their way of life. From learning new qualities as humans to experiencing the cherry blossom, Japan during summer makes it to our list of top destinations for an international summer holiday.

What are the Places to See in Japan?
You can visit the cherry blossoms at most places in Japan. Apart from this, you can visit Koyot, Mount Fuji, Nagasaki, Tokyo, Disneyland, the Universal Studios, Koya-san, Ishigaki, Kanazawa and more.

What to Eat in Japan?
Obviously, you should not miss their sushi and teppanyaki. Apart from these two delicacies, you should try their seafood tempura, sashimi, sukiyaki and more.

How to Reach Japan?
Japan is best reached by flights. There are multiple operators flying to Japan on a daily basis. You can choose a major international airport close to your home and reach Japan conveniently. You cannot reach Japan by road or ship.

Visa Details
Japan also requires you to apply for a visa before you enter. With proper documents, bank details and valid passports, you can get a Japanese visa within 7 to 10 business days.

09 The United States of America

Why Should You Visit America?
To live your American dream probably. One of the most popular countries in the world, the US is accommodating and has myriad places and experiences to offer. If you didn't know, it snows in the northern states of the US during the summer and makes it ideal for you to visit the country.

What are the Places to See in the US?
When in one of the top destinations for an international summer holiday – the US -, you can visit New York City, home to umpteen number of movies and television shows, Philadelphia, San Francisco, the Grand Canyon, Hawaii, The Niagara Falls, Yosemite National Park, Las Vegas and more.

What You Should Eat in the US?
The US is famous for its American fried rice, Charleston red rice, Hawaiian haystack, hamburgers, fried chicken, chips and dip, steaks and more.

How to Reach the US?
You can reach the US only by flight. Depending on which states you intend to cover and what place you want to see first, you can reach the respective international airport from some of the major Indian cities. The earlier you book, the better deals you would get.

Visa Details
The US is very stringent when it comes to its visa policies. You need to have a round-trip air ticket, hotel vouchers, invitation letters, bank statements and sufficient funds, IT returns and more to apply for a US visa. The price depends on the type of visa you apply for

10 Austria

Why Should You Visit Austria?
Another European delight and yet another top destination for an international summer holiday! Austria is a picturesque country with rich cultural heritage and a sound music legacy. It is home to architectural marvels from the medieval period and is also home to the Central Eastern Alps, which means your summer is sorted!

What are the Places to See in Austria?
One of the first places to visit in Austria is the Belvedere followed by places like the Alps, Zillertal, Innsbruk, Vienna, Hochosterwitz Castle, Imst, the Gothic Clocktower, Hallstatt and more.

What to Eat in Austria?
When you are in Austria, one of the top destinations for an international summer holiday, you need to definitely try out their apple strudel, tafelspitz, sachertorte, boiled beef, Salzburger Nockerl, Linzer torte, Danish pastry and more.

How to Reach Austria?
Taking a flight is the only way to reach Austria. The only international airport is in Vienna and you need to plan your schedule from and to Vienna for your journey. There are multiple airlines operating from India to Vienna.

Visa Details
You need to apply for a Schengen visa to enter Austria.

June 2024

TAROT

Loveena Crystal Gaze
(Tarot card Reader, Numerologist)

ARIES
(March 21- April 19)

Something that you have been wishing for is on its way to you now. Finances are highlighted. Work is interesting and full of Surprises. Lucrative deals will be Signed.

Angel msg- Angels will manifest miracles in your life.

TAURUS
(April 20- May 21)

Positive time ahead, let Universe bring Changes in your Career. Relax... and just breathe..what's meant to be for you is on its way to you now. Just Open your heart and let it in. Keep going, magical energy is Surrounding you.

Angel msg- Embrace your hearts desire, Be happy.

GEMINI
(May 22- June 20)

Happy and joyous moments will delight you in the next few days. Keep charging ahead. Move to new location is indicated.

Angel msg- Soar with happiness, Angels are guiding you.

CANCER
(June 21-July 22)

Seize Opportunities that come your way as only Success lies ahead of you. Your 'Aura ' is energized for financial gains. A longed for wish comes true.

Angel msg- **Shift to a new home is possible, Angels are blessing you.**

LEO
(July 23- Aug 22)

You will soon have reason to Celebrate as some very good news is on its way to you now. Angels of prosperity are Sending out blessings of great abundance.

Angel msg- Release all unnecessary fears , as a happy outcome is assured.

VIRGO
(Aug 23- Sept 22)

Universe is working behind the scenes to help you, prayers have been heard, Doors will open for you. Think positive and Visualise a favorable outcome.

Angel msg- Major changes for the better is in the works for your Career.

LIBRA
(Sept 23- Oct 22)

Universe is being generous with you. Expect the unexpected. welcome the new dawn in your life .Vibrant Career Opportunities will bring financial gains in your Career.

Angel msg- Angels will manifest miracles in your life.

SCORPIO
(Oct 23- Nov 22)

Miraculous Solutions will appear in your life, your troubles and Setbacks are over. Pursue your dreams.Have patience. Happiness awaits you now.

Angel msg- Stay positive, Spread your wings.

SAGITTARIUS
(Nov 23- Dec 21)

Dreamt of projects will manifest, Sudden travel plans are foretold. Relax, and flow with joy. Expect the best. Release your doubts to heaven. Deals will be Signed.

Angel msg- keep charging ahead, positive energy surrounds you.

CAPRICON
(Dec 22- Jan 20)

There's no need to rush things, all will happen in divine order as and when it's supposed to happen. Prepare to welcome new people in your life who are positive.A 'yes' from a client is the good news you have been waiting to hear.

Angel msg- Ask and you shall receive from Universe.

AQUARIUS
(Jan 21- Feb 18)

Celebration period begins, Rejoice. Worst is behind you now. Dreams will be fulfilled. You are protected from all harm. Have patience. Health will be good.

Angel msg- Universe is being generous with you and always blessing you.

PISCES
(Feb 19- March 20)

Let new energy come in your life, growth is indicated in your Career. Take advantage of divine timing and make your move. Deals will be Signed.

Angel msg- Happiness and joy surrounds your Career and family.

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Acting Classes

1 Month Crash Course
3 Months Diploma
6 Months Diploma

Course Curriculum

- Acting for cinema
- History of film
- Silent & Method Acting
- Yoga & Meditation
- Martial Art
- Ramp Walk
- Western & Bollywood Dance
- Audition training and practices
- Monolgue and Scenework
- Diction & Speech
- Observation & Imagination
- Dubbing
- Voice Modulation & Diction
- Improvisation
- Characterization

Film-Making Classes

3 Months Diploma
6 Months Diploma
1 Year Diploma

Course Curriculum

- Introduction to Filmmaking
- Scriptwriting
- Pre-production
- Cinematography
- Directing
- Editing
- Sound Design
- Production
- Advanced Filmmaking Techniques
- Industry Insights
- Project Work

Video Editing & VFX Classes

3 Months Diploma
6 Months Diploma
1 Year Diploma

Course Curriculum

- Advanced Editing Techniques
- Editing Software :
  Premiere Pro, Final Cut Pro
  DaVinci Resolve,After Effects etc
- Workflow and Efficiency
- Visual Effects (VFX) Fundamentals
- Motion Graphics
- Production Integration of VFX and Editing
- Advanced VFX Techniques
- Project Work

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