andle Day is a celebration of warmth, light, and tranquility. Observed by candle lovers worldwide, it highlights the soothing power of candles in creating a peaceful ambiance and uplifting moods. Whether scented or unscented, candles transform ordinary spaces into comforting retreats. The day also marks a popular retail event, where enthusiasts stock up on their favourite fragrances for the season. Beyond their aesthetic appeal, candles symbolize hope, mindfulness, and renewal, reminding us to pause, breathe, and appreciate the small joys that bring light into our everyday lives.

राष्ट्रदुत



"No one falls off" - a small glue brand riding on a big story.



"Ma on screen" - a small part in a national bank film, a big moment at home.



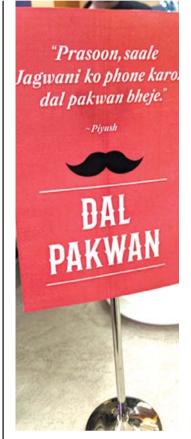
"Even the egg refuses to let go" - exaggeration as the truest kind of brand promise. Jodhpur and Pushkar turning a painter's chart into "my kind of blue".

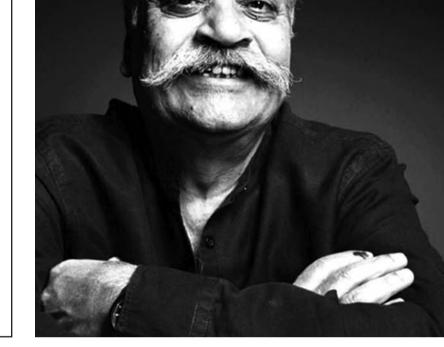




"Talking without talking" - when white stick figures sold networks by making you smile.







How a Jaipur boy with a moustache changed the way India spoke in ads

#"PEOPLE MUST LOVE IT FIRST"

become 'India's answer to the

Warner Brothers.' Life, health and

the sheer success of their existing

work may have delayed that dream

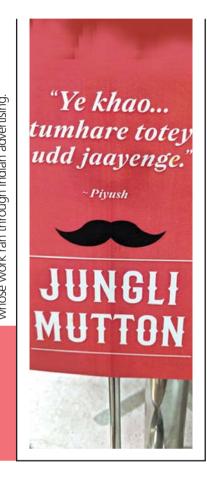
but in another sense, they had

already become something similar

small inheritance.

some of India's most loved ads.

To understand Piyush Pandey's national impact from a Jaipur point of view, you have to see how he and his younger brother Prasoon took an industry dominated by stiff English and glossy sets, and replaced it with Hindi, small towns and ordinary faces - often with Rajasthan as backdrop. Prasoon, also a Xavierite, studied at the National Institute of Design, Ahmedabad, when design and visual communication were still new fields in India. He could have become an architect or product designer; instead, he chose advertising and films, setting up Highlight Films in Mumbai. Agencies like Ogilvy and Lintas trusted him with their biggest jobs. Inside the industry, people joked that even when another agency's logo appeared on screen you could often sense the invisible touch of 'Piyush and Prasoon' in the way a film moved. In one sense, life and health didn't give them the long filmography we all secretly hoped for. In another sense, they already were our Warner Brothers. Together, they changed the visual and emotional language of Indian advertising - across Fevicol, Cadbury, Asian Paints, Vodafone, the polio campaign. Their work was our cinema in miniature, watched between news and serials.





Bhargava (Jaipur-based hoter, writer and chron-

the first part of this remembrance belongs to cricket grounds and college corridors, this one belongs to storyboards, studio floors and edit tables. The tial adman, the mind behind Fevicol. Cadbury's 'Kuch meetha ho jaaye,' Asian Paints' 'Mere Wala Blue,' and the 'Do boond zindagi ki' polio

tache and the even greater instinct for what ordinary people notice, repeat and remember. For the advertising world, he

was a legend. For Jaipur, he remained one of our own:



JAIPUR FOOT - when storytelling and public health pulled in the same direction.

Kishanpole, Khazane Walon Ka Rasta, Xavier's, Stephen's - carried quietly into every boardroom.

Behind several of the most memorable films stood a family partnership. Many ideas were conceived by Piyush and then shot and shaped by his younger brother Prasoon Pandey, also a Xavierite, who became one of India's most respected ad filmmakers. Between them, the brothers helped shift Indian advertising away from stiff. English-only images towards something more recognisably desi.

'Kuch meetha ho jaave.' Cadbury From the beginning, there were moved from being a 'foreign chocoa few simple instincts they shared. late' to being a cousin of mithai. Stars were welcome when the idea demanded them, but they refused to salaries, shy romances and small lean on celebrities as a crutch. victories - captured in the immortal They preferred real faces, real loca-'Pappu pass ho gaya.' The viewer first feels the nervousness, then the tions, real language. As Piyush often said, the punchlines came relief, then the sweetness of the moment. The chocolate bar arrives from the people - from the common man and everyday life - not from a almost as an afterthought. committee or a boardroom.

You can see that clearly in the late joined the mithai tray and the work that defined an era. Take report card. After covid, he designed another brilliant commer-Fevicol. An industrial adhesive. invisible in daily life, became a cial with Shahrukh Khan's voice that could be used by small shops around India to take the name of their shop. Everybody got a chance

> elves using SRK. He uses the oiggest star to use your store. This was another quiet revolution: in the best Pandey-era work, the advertisement was rarely about the product first. Do you recall this Kelvinator advert, with an old man sitting in his easy chair, his dentures resting in a water bowl on the table. Every time the fridge door opened, the dentures began to chatter and dance. The message was clear: that Kelvinator was 'the coolest one' - so cold even dentures

to create and do an ad for them-

khaas hai hum sabhi mein' and

'Kuch khaas hai,' when choco-

Fevicol is about buses and eggs, not chemistry. Cadbury is about Pappu passing, not cocoa percentthat could have existed on its own -

chattered when it opened.

household word through films like and because we love the story, we the legendary overcrowded bus, remember the brand. where passengers hang from every Rajasthani roots are clearest in the possible surface and vet no one Asian Paints 'Mere Wala Blue falls; or the hen that pecks at a Blue City' campaign - shot in Fevicol tin and later lays an Jodhpur and Pushkar, with blue unbreakable egg. The product is tiny; the stories are big. We rememraces turning a shade card into a ber the jokes, the characters, the technically about a colour, but emoimpossible situations - and Fevicol tionally about belonging: everyone tags along in our memory. The same pattern holds with has their own blue, just as everyone Cadbury. With lines like 'Kuch has their own city.

Through it all, he married the vernacular and the modern. The thick moustache, the easy Hindi oneliners, the Rajasthani backdrops - all Lions and ultra-modern campaigns like Vodafone's Zoozoos. Those white, balloon-like characters explained complicated telecom services without a single technical word. They used gesture, timing and simple visuals - proof that charm can sell technology better than jargon.

His work also stepped beyond brands into public life. The 'Do boond zindagi ki' polio campaign, fronted by Amitabh Bachchan, used simple, direct storytelling to help India move towards being polio-free. And there were quieter gestures. In one case, Piyush did a voice-over job and donated the entire fee to Dr. D. R. Mehta's Jaipur Foot, supporting a cause rooted in his home city. In another, his own mother appeared in a State Bank of India fixed-deposit ad, a recognisable Jaipur matriarch suddenly on national television - a reminder that his stories were peopled by

those he loved. A diamond doesn't know your age. 'Heere ko kya pata tumhari umar kya hai.' Piyush Pandey said this line to his mother while gifting her a diamond and Prasoon Pandey turned it into beautiful advertising. Inside agencies, his influence was not just on scripts but on people. Younger writers and filmmakers recall his pre-meeting line

'front foot pe khelo' - and his post presentation verdict, "well played, partner." Many remember being scolded like a strict father and then getting a phone call later that evening, just to make them laugh again. He tried to build teams that argued fiercely about ideas but never forgot that they were humans

first, job titles later.

"LIFE'S FANDA: JUST

HAVE FUN, MAN! He loved simple food - aloo, daal, roti, chawal - and could be, as one friend wrote, a happy man in any corner of the world if those were on the table. He admired Sir Viv Richards, wanted to be friends with Will Smith, and told younger colleagues to work hard, follow their own dreams, and take care of their people.

One friend went so far as to compare him to a Jaipur version of Charlie Chaplin - someone whose work made millions smile, cry and laugh, often without realising how precisely each gesture and pause had been planned. The Ad industry in Mumbai

Piyush's life, sharing his favourite dishes with what Piyush would have said about each dish. PIYUSH's school and college friend, AMRIT MATHUR, who also played cricket with him, reminisced: "BUDDY KEEP YOUR WIFE HAPPY SO THAT I ALWAYS

GET THE BEST JUNGLEE MUT

had an incredible celebration of

TON IN THE WHOLE WORLD." In a conversation with senior journalist Prakash Bhandari, he once spoke about the future with characteristic ambition and was done, he and Prasoon would make feature films together and

(Q&A) "Jaipur's Warner **Brothers That Could Have**

A conversation with senior journalist Prakash Bhandari and Rajesh Sharma, Editor, Rashtradoot Q. For Rashtradoot readers who knew the ads but not the man who was Pivush to you, first of all? Jaipur legend or sur-

name on TV screen? started in the same city lanes many of us grew up in. A tall, middleclass Kanyakubja Brahmin from Paanch Batti, walking the corridors of St. Xavier's Jaipur, going off to St. Stephen's College in Delhi, playing serious cricket and then somehow landing up in Bombay making ads that the whole country laughed with.

Later, the world called him a 'creative chief,' a 'legend,' a 'lionwinner.' But in our circle, the pride was simpler: "Yeh toh apna hi ladka hai - Xavier's ka, Stephen's ka, Jaipur ka." That feeling never left. Q. You've spoken about his school and college days. How did Xavier's and Stephen's shape the person who would

one day rewrite Indian brothers whose frames and lines advertising? ran like a second soundtrack under Xavier's gave him roots; Stephen's gave him wings. At St. Indian life. Beneath the awards and titles. Pivush remained, in many Xavier's Jaipur, there was sport, ways, a Jaipur boy. He grew up in banter, mischief - the real educaour lanes, studied in our schools, tion of listening to jokes, nickplayed for our state, and then names, the different ways people helped an entire country see itself speak and carry themselves. You differently on screen - less stiff, see that later in his work: he never more true to how we speak, laugh, wrote ads in a vacuum; he wrote celebrate and complain. That is no like someone who had really watched people in staff rooms, on "From here to everywhere" - the cricket grounds, at kachori shops. At St. Stephen's, residential life was streets that travelled quietly into as important as the classroom. It wasn't 'a hostel,' it was a training ground in living with people from all over India. Of course, there was cricket. He played for the college XI late 1970s as a wicket-keeper-batsman. There's a story from a match where the team was 53 for 6 and his friend Arun Lal told him, "53/6 is an opportunity for someone who wants to be great." That mindset seeing crisis as opportunity - later

iors: "Front foot pe khelo." So, you can say: Xavier's taught him how ordinary people talk; Stephen's and Ranji taught him how to handle pressure and still enjoy the game. Advertising was just the next field. Q. You've emphasised that he changed not just ads, but the

sound of ads. What, in your view, made his voice different from what came before? **A.** Before his generation, a lot of Indian advertising sounded like it was translated from somewhere else - English first, Hindi later, often stiff and a bit fake. Piyush turned that around. He brought in Hindi, colloquial speech, smalltown humour, and a deep respect for the 'common man.'

He always said that the punch lines came from the people - from conductors, shopkeepers, friends, mothers, not just from brainstorms. Ads like Fevicol and Cadbury didn't feel like lectures; they felt like stories you might hear at a tea stall.

And crucially, he believed that people must love it first,' that was his real test. Long before algorithms and 'engagement metrics,' he would show a film to people around him and simply ask, "Did you like it?" One human to another.

Mele sur mera aur tumhara.' That is very Jaipur, very India: trust vour ear. vour heart.

Q. The Fevicol bus, the Cadbury Pappu pass ho gaya,' the Asian Paints 'Blue City' ... Rajasthan keeps popping up. How consciously did he carry Jaipur and the state into his

A. I don't think he ever sat down

and said, "Now I will put Rajasthan

in this ad." It was more natural

than that - Rajasthan lived inside

him, so, it appeared in his work without costume Look at Fevicol: the overcrowd dusty roads - that visual language is completely at home in Rajasthan. With Asian Paints 'Mere Wala Blue,' they literally went to

scape turned into a national feeling of 'my kind of blue." You can feel home in those frames. And when he uses a line like 'Kuch meetha ho jaave' for Cadbury, he is putting chocolate in the same emotional box as mithai from the neighbourhood halwai. That's a Rajasthani and Indian instinct: the foreign is welcome, but it must find its place on the same

Q. You mention his mother's mantra and his own 'fanda.' his work ethic?

thali as jalebi and barfi.

How did those lines capture A. His mother's line was "Jo soya vo khoya, jo jaaga vo paaya" - whoever sleeps, loses; whoever stavs awake, gains. That wasn't just poetry, it was a habit: waking early, watching people, catching details, staying alert to life.

And then, there was his own one-line philosophy, which he said half in jest, half in truth: "Life's fanda: just have fun, man." From the outside, it sounds casual, but if vou read it with the first line, it makes sense: stay awake, work play. His best ads are exactly that playful on the surface, extremely disciplined underneath. Many younger creatives

speak of him as a mentor.

What, from your vantage point, defined the 'Pandey way' of leading teams? A. There was a small ritual every one remembers. Before a big meeting, he would say: "Front foot pe khelo"- go out there and play on the front foot. After a good presenta-

tion, the line was: "Well played,

partner." Simple, cricketing language, but it instantly made juniors People inside agencies also talk about his 'father mode.' If you mess up, he could really scold you. But Jodhpur and Pushkar; the blue same day - just to crack a joke or walls, alleys, flags - it's our landcheck if you were okay. So, the culture was tough on ideas, soft on people. For someone from Jaipur looking at the ad world from far away

> human, at the same time Q. What do you mean by Pivush and Prasoon are 'India's answer to the Warner **Brothers?**'

that is perhaps the most inspiring

part. He was proof that you could

be firm and kind, demanding and

A. In one of our conversations, when we were talking about the future beyond Ogilvy, he laughed and said that once his stint there was done, he and his younger brother Prasoon would make feature films together and become 'India's answer to the Warner Brothers.' It was half a dream, half a joke - but with them, jokes had a way of com-

To understand Pivush Pandev's national impact from a Jaipur point of view, you have to see how he and his younger brother Prasoon took an industry dominated by stiff English and glossy sets, and replaced it with Hindi, small towns and ordinary faces - often with

Q. Finally, if you had to tell a Rajasthan as backdrop. Prasoon, young reader in Jainur why also a Xavierite, studied at the National Institute of Design. Pivush matters to them beyond awards and job titles Ahmedabad, when design and visual communication were still new - what would you say? fields in India. He could have become an architect or product designer; instead, he chose adver-

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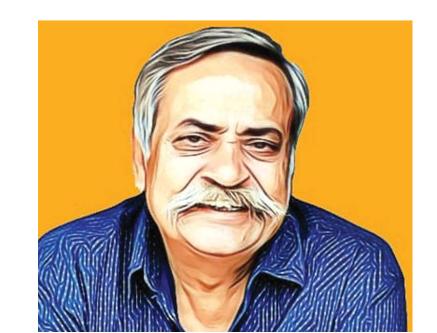
A. I would say this: he shows that you can come from a regular Jaipur family, study at Xavier's, live in a Stephen's residence, play a bit of Ranii, and still go on to change how Highlight Films in Mumbai an entire country talks about itself Agencies like Ogilvy and Lintas trusted him with their biggest jobs. without faking your accent, without disowning your city, without Inside the industry, people joked that even when another agency's

abandoning Hindi. He took the moustache, the adda, the kachori shop, the small often sense the invisible touch of 'Piyush and Prasoon' in the way a frustrations and jokes of ordinary life, and made them the heroes of national campaigns. He proved that n't give them the long filmography the 'common man' is not a prop; he we all secretly hoped for. In another

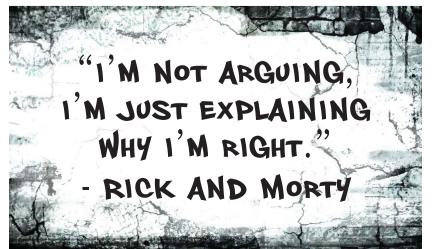
is the main character. For Jaipur, that is a huge thing Warner Brothers. Together, they our humour are not just background - they are good enough for across Fevicol, Cadbury, Asian prime time. And that, I think, is a Paints, Vodafone, the polio camlegacy worth keeping Concluded

rajeshsharma1049@gmail.com

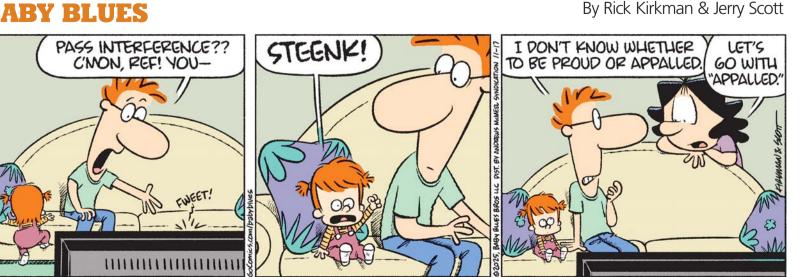




THE WALL



BABY BLUES



ZITS







By Jerry Scott & Jim Borgman