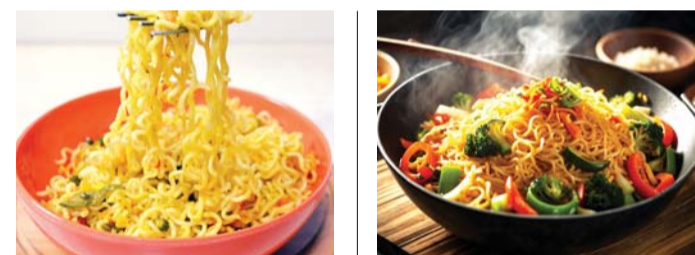


#FOOD-TALK

5 Types Of Maggi Eaters You Need To Know About, Which One Are You?

Maggi can be enjoyed in various ways. Read on to find out about the different types of eaters and see which one resonates with you the most.

Who doesn't enjoy indulging in a bowl of hot Maggi? This iconic snack has been a go-to for many of us since childhood and continues to be a favourite to this day. While Maggi tastes



The One Who Likes It Dry

For this type of Maggi eater, extra liquid is a big no-no. When making it, you ensure that all the water evaporates until only dry Maggi is left. The drier your Maggi is, the better it tastes to you. If you find extra liquid while eating, you don't hesitate to strain it out before enjoying your meal.

Veggies? Yes, Please!

Many people aren't fans of eating veggies, but then, there are those who seize every opportunity to add them to their Maggi! For this group, Maggi is best enjoyed with a blend of different vegetables. Whether it's carrots, bell peppers, onions, or any other favourites, they make sure to include them all!

The One Who Likes It Extra Soupy



Unlike dry Maggi eaters, you prefer your Maggi extra soupy. If it has a drier consistency, you wouldn't enjoy it as much. To avoid this, you make sure to add an ample amount of water while cooking. If it evaporates, you add more to achieve that 'distinct soupy texture' that you absolutely love.

Ketchup + Maggi



For this type of Maggi eater, ketchup is a must-have. You can't imagine enjoying this snack without it on the side. The combination of spicy Maggi with tangy tomato ketchup makes your taste buds tingle. If others judge you for this preference, you're determined to change their minds about it.

The One Who Likes To Experiment

This last category of people is the most creative, always embracing every opportunity to experiment. It's almost as if your inner chef comes alive when making Maggi. Whether it's cheese, herbs, or even meat, you don't hesitate to add them to your Maggi. Which type of Maggi Eater are you? Is there any other way you like to enjoy it?



Raj Kapoor was born in Peshawar on December 14, 1924. His birth place was in a four-storey heritage mansion in Peshawar's *Bholaram Di Gully*, where his paternal grandfather, Basheshwarnath Kapoor, who headed the family, quit his job with the police force to enjoy the ancestral wealth that his father had bequeathed. When his wife predeceased him, he married again but was known as a womanizer of notoriety. Born as a *Hindu Kshatriya*, he liked to introduce himself as a *Pathan* because his huge build and handsome looks fit this introduction quite aptly. He was so notorious for his 'womanizing' that the story goes that when he visited his friends, they would at once ask the women to hide in the inner quarters lest his eye fell on them.

The Man We Love To Love



Dr. Shoma A. Chatterji
Film Scholar,
Journalist & Author

Raj Kapoor will celebrate his 100th birth anniversary on December 2024. We talk about Raj Kapoor often in the present tense because of the footprint that he has left behind, with his rich contribution to cinema for several decades. His death anniversary on June 2nd is also celebrated in his memory by the entire Kapoor family because his charisma is immortal in the annals of Indian cinema, and in a certain sense, even international cinema.

He is also nicknamed "The Greatest Showman of Indian Cinema," a title that suits him aptly, and would not lend itself so well to anyone else other than Raj Kapoor. He was one man who had the rare talent of creating a beautiful garland of films through an ideal harmony as producer, director, actor, editor, within the annals of Indian cinema for all time.

As the son of Prithviraj Kapoor, who ran his own theatre company, *Prithvi Theatres*, and produced, directed and also acted in many plays, it was not natural for him to slip into the film industry because in those days, theatre formed the right platform and background to step into films. Prithviraj Kapoor was a member of the IPTA (Indian People's Theatre Association), founded in 1942, with the aim of using theatre as a platform for communists to participate in India's struggle for freedom.

Among its prominent members was the late Kishwa Ahmed Abbas, basically a journalist and a film critic. This gentleman developed such a strong influence on Raj Kapoor, when he properly stepped into films, that in course of time, Abbas became the writer and director for several of his films. Among these are *Anaara* (1951), *Anhonee* (1952), *Jagte Raho* (1956), *Char Dil Char Rahen* (1959), which was never released, *Mera Naam Joker* (1970), *Bobby* (1973) and *Henna* (1991). *Char Dil Char Rahen* was, perhaps, the

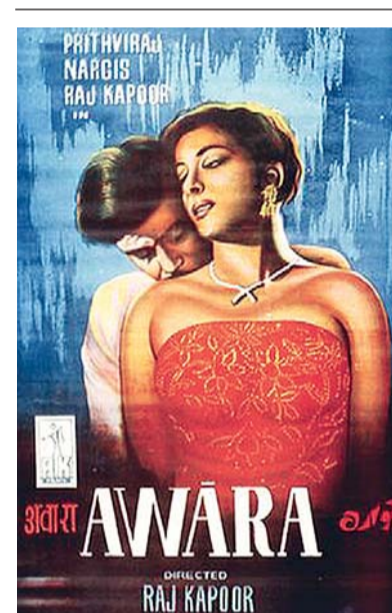
first anthology in Indian cinema, which presented a bouquet of four different stories within a single film.

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The story goes that the ten-year-old, blue-eyed boy, when the family came down to Kolkata at Hazra Road, kept on gazing at beautiful maidens, perhaps having inherited his grandfather's genes as seen when he grew up and fell in love with many of his leading ladies. His original name was Srishtinath or Chisto or Ranbir Raj Kapoor or Raju. The last he borrowed for many of his films when he played the hero. In Calcutta, Prithviraj Kapoor was employed as an actor with New Theatres and the family lived in a spacious flat in Jadu Bhattacharya Lane. In 1939, Prithviraj Kapoor came back to Bombay to work in films. The teenage Raj was just not interested in academics except English. But he was a gifted orator and had a natural flair for comedy. He was rumored to fall in love with a new girl every week and his mother, Ramsarani, said that he was like this because he had inherited this trait from his grandfather. But he had also inherited the wonderful complexion, soft skin and blue eyes from his mother, so, he grew up to become one of the handsomest young men around. As Prithviraj was too busy with his theatre and films, for the Kapoor children, the mother was their entire world.

Abbas has reportedly gone on to say, "Raj Kapoor evolved into the cultural ambassador and global messenger of post-colonial Indian cinema." According to Abbas, Raj Kapoor, through his films, had inspired the war-torn victims of

war to learn to dream and also to believe in those dreams. Actually, there were two Raj Kapoors. One was the private person devoted to his mother and ever desirous of beautiful women and the other is the pillar of Hindi cinema that he shaped up to become and ruled the film industry for four long decades.



As a young man, Raj Kapoor often felt dwarfed by the massive personality of his father, as he had not inherited either the height, or the booming baritone or the personality of Prithviraj Kapoor. He was a slightly built, extremely fair, and pink-cheeked young man. Friends in school would tease him, calling him 'Dabba,' or comparing him unfairly with his father. Instead of reacting negatively to the constant teasing by his friends, Raj turned the joke upon himself, and created fun lines surrounding his own persona. He would turn an itty bitsy role in a play around in such a way that the audience would forget the hero and burst into laughter with his fun lines. From the time he was just a kid, Raj Kapoor would get bit parts in plays, courtesy his father.

He would often land up with tiny parts, and did not get any help or guidance from his father. In 1935, Kapoor made his debut at the age of 10 in Debaki Bose's *Inquilab*. A few years later, he joined his father's company, Prithvi Theatre, where he

was crying, the young actor said, "Violence does not invoke pain, sir, tenderness does." A very young Madhubala was the leading lady. After the thumping commercial success of *Neel Kamal*, Raj Kapoor started his own film company 'RK Films,' whose emblem is still the most-talked about and relevant to his 'love-life' until this day. However, his kids have decided to sell off the huge studio premises and this emblem will also be demolished and a part of Bombay's cinema history will turn into ashes.

He became the youngest director of his time after establishing his own production, R.K. Films, in 1948. At 21, he had already directed and acted in his first major film *Aag*. Its success established him as a force to be reckoned with. It also gave him an impetus to produce *Barsaat*, one of the most successful films of the decade. The popularity of its song,

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#RAJ KAPOOR

His father would often ask him to engage in mundane chores like sweeping the studio floors, pulling trolleys, including small chores linked to production. He became the third assistant to Kedar Sharma. When asked to fetch the clipboard, Raj Kapoor would first freshen up in front of the mirror and then go to fetch the clipboard, and they would call him a 'Narcissist.' Once, he used the clapstick so much by mistake that it stripped the actor of his fake beard.

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Be Kind to Humankind Week

Be Kind to Humankind Week was founded in 1988 by a woman named Lorraine Jara from Toms River, New Jersey. Now, more than 35 years later, the event continues to be celebrated with the purpose of bringing kindness and hope to make the world a better and happier place for all human beings on the planet. One aspect of *Be Kind to Humankind Week* is that it uses each day of the week to address a different aspect of how to be kind to those in the surrounding community.



elaborate sets, and dramatic lighting to complete the mood set by the music. He introduced actresses like Nimmi, Dimple Kapadia, and Mandakini, as well as launching and reviving the careers of his sons, Rishi, Randhir and Rajiv. Rishi Kapoor became one of the most outstanding actors of his time. Randhir was also a very good actor, but he surrendered to alcoholism and spoiled his career while Rajiv passed away too soon.

With Kapoor's films, Hindi cinema's popularity peaked in the USSR. Nimal Ghosh's *Chinnamul* was the first film to be released there, but it was the *Chaplinesque* roles of Kapoor that struck a chord with the audience. Throughout his socialist oeuvre, Kapoor became a symbol of optimism for the audience. With his comical walk and goofy smile, he portrayed innocent do-gooders and hopelessly romantic characters, be it in *Shree 420* (1955) or *Jis Desh Mein Ganga Behti Hai* (1960), or the several others he directed or acted in.

Of his directorial ventures, two remain milestones in Hindi cinema. In *Mera Naam Joker* (1970), Kapoor experimented with the narrative style and the end result was a film that was close to over four hours (including two intervals). In *Bobby* (1973), a launch vehicle for his son, Rishi Kapoor, Kapoor ended up creating a formula for love stories that followed till date.

Several of his other directorial ventures were oddly seen both, as progressive and commercialised, due to his depiction of romance and sensuality. He changed his style and perspective of choosing his narratives from ones that made the heroine sensational and treated the body of the heroine into an object of titillation. From *Vijayanthimala*, seducing her husband in *Sangam* to a saree-clad *Mandakini*, dancing about a waterfall in *Ram Teri Ganga Maali*, Kapoor was unabashed in the way he filmed his female leads. He faced criticism that beneath the thin veneer of progressive attitude towards sex and nudity was a filmmaker's commercial desire to titillate his audience. However, Kapoor's films, despite their obvious 'showcase' element, never shied away from projecting the realities of the society.

Raj Kapoor's name has also become legendary for his long romance with his heroine, Nargis, which could not culminate in matrimony because Raj Kapoor was already a married man with five children. So, Nargis continued to stay in a small bungalow, placed in the compound of the large RK Studios complex. She was always dressed in white because that was his favourite colour and his wife, Krishna, also wore white, right through her life.

They worked together in 18 films. When a few of Raj Kapoor's films like *Jagte Raho* flopped commercially, Nargis took up acting assignments beyond the RK banner to save the production house from financial collapse. Among these films was Mehboob's *Mother India*. There was a scene of a terrible fire during the shooting of *Mother India*, in which Nargis was critically trapped. It was Sunil Dutt, who played her son in the film, rescued her from a severe accident and later, they got married. The long relationship between Raj Kapoor and Nargis came to an end. His wife and children bore all this very silently and with great dignity.

He was called 'The Clark Gable of the Indian film industry.' In 2022, he was placed in Outlook India's '75 Best Bollywood Actors' list. A postage stamp, bearing his face, was released by Indian Postal services to honour him on 14 December, 2001. A brass statue of his was unveiled at Walk of the Stars at Bandra Bandstand in Mumbai in March 2012. Kapoor had received many awards throughout his career, including 3 National Film Awards, 11 Filmfare Awards and 21 nominations. His films, *Anaara* (1951) and *Boot Polish* (1954), were nominated for the Palme d'Or at the Cannes Film Festival. His acting in the former was rated as one of the 'Top Ten Performances of All Time in World Cinema' by Time magazine. His film *Jagte Raho* (1956) also won the Crystal Globe award at the Karlovy Vary International Film Festival.

The legendary Raj Kapoor breathed his last on June 2, 1980. He collapsed on the stage while receiving the *Dadasaheb Phalke Award* and was immediately rushed to the hospital. He fought with life and death for the next month, but soon passed away at the age of 83. He would say that he wanted his epitaph to read,

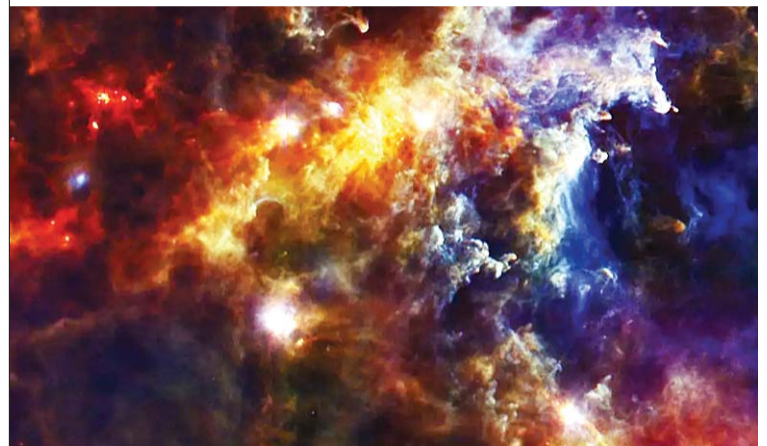
"Here's a man who only wished to love."

rajeshsharma1049@gmail.com

#SPACE

Vast Array of Star Nurseries

Only at infrared wavelengths can we look deep into these clouds, studying the stars in the making



Astronomers know that stars form when clouds of gas and dust collapse under their own gravity, but they do not fully understand the many details of the process. How many stars are born out of a cloud? How big are they? How many stars will have planets?

Meingast and his team of astronomers set out to answer these questions by five star-forming regions in our galactic vicinity using the VISTA telescope's VIRCAM. With VIRCAM's infrared capabilities, they were able to capture the light coming from deep inside clouds of dust.

Stefan Meingast is the lead author of the study and is an astronomer at the University of Vienna. "The dust obscures these young stars from our view, making them virtually invisible to our eyes. Only at infrared wavelengths can we look deep into these clouds, studying the stars in the making," explains Alena Rottensteiner, co-author, in a press statement. Rottensteiner is a PhD scholar at the University of Vienna.

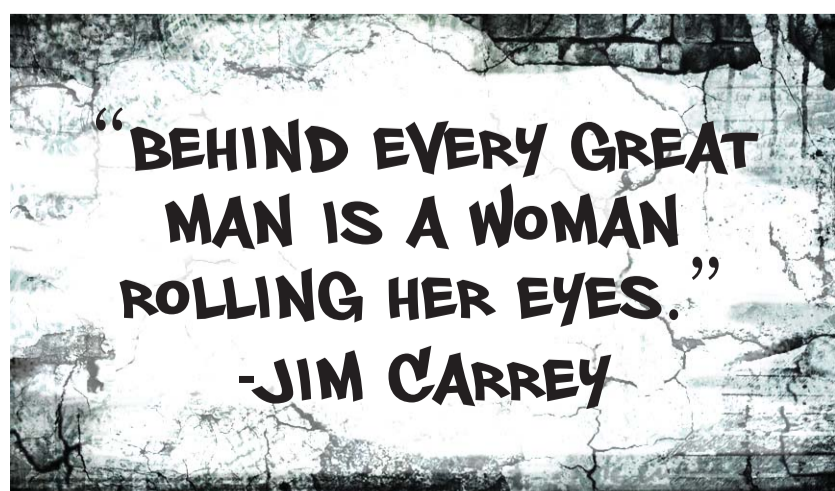
The survey is called VISIONS and it observed star-forming regions in the constellations of Orion, Ophiuchus, Chamaeleon, Corona Australis and Lupus. According to ESO, these regions are less than 1,500 light-years away and are so large that they take up a large part of the sky as we see it. Interestingly, the diameter of VIRCAM's field of view is as wide as three full Moons.

Over a period of five years, the astronomers took more than one million images of these star-forming regions. These images were then pieced together into a large mosaic, creating the landscape in the image above.

Since the same regions of the universe were observed repeatedly, VISIONS data also allowed astronomers to study how young stars move. This is not an easy task. The distances that these stars drift, as apparent from Earth, is as small as the width of a human hair seen from ten kilometres away.



THE WALL

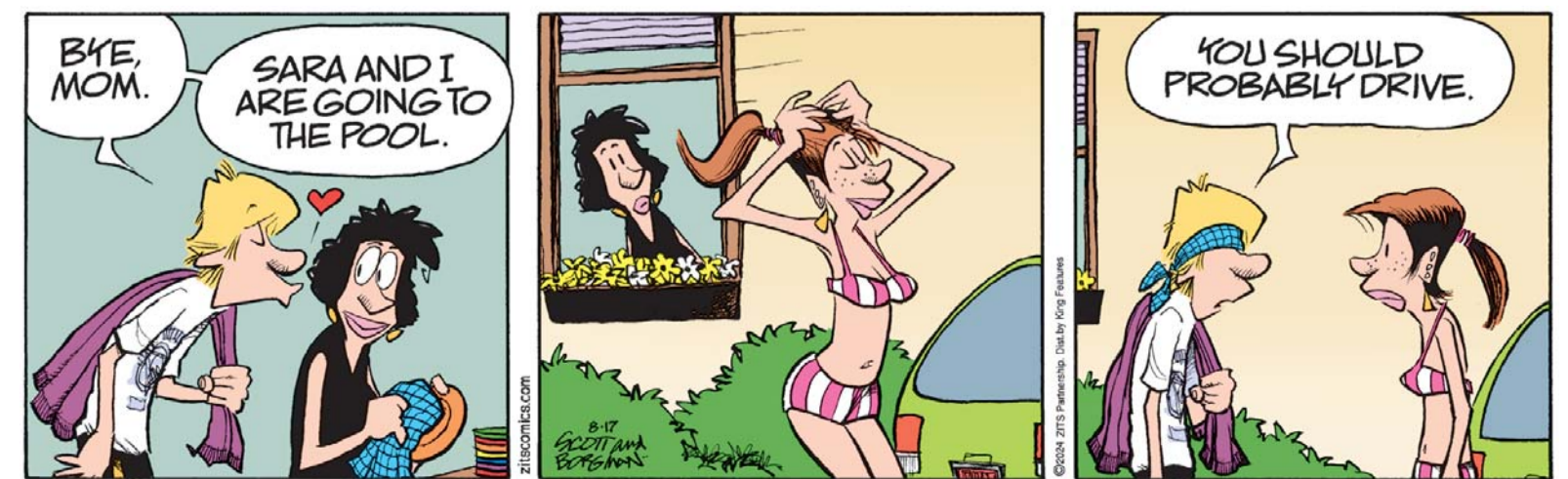


BABY BLUES



By Rick Kirkman & Jerry Scott

ZITS



By Jerry Scott & Jim Borgman