

#TRIED&TASTED

Winter Salads So Good!

Try these DIY, delicious and quick salads that make for a wholesome treat.

Winter is when we feel like indulging in fried samosas and tikkis. But how about giving a healthy spin to your diet this winter? As more and more people have started to adapt to a healthy lifestyle, we thought why not replace plain, boring salads with some classic winter veggies that are not only refreshing but filling too. So if you are in the mood for some mouth-watering salad recipes, we have some help for you.

Try these DIY, delicious and quick salads that make for a wholesome treat.

Beetroot Tartare Salad



- Ingredients**
For Walnut and Mooli Curd
1/2 cup - Hung curd
5ml - Fresh lemon juice
1tbsp - Grated radish
4 no - Crushed walnut
Salt to taste
- *Mix all the ingredients together For Beetroot Tartare
2 no - Large red beets
3tsp - Walnut oil
2tbsp - Apple cider vinegar
1tsp - Pepper
- 1tsp** - Madras curry powder
1tbsp - Vinegrette dressing
- Preparation**
For the Beets
1. Blanch the beets in water, vinegar, salt, sugar.
2. Dice it into small cubes.
3. Temper with madras curry powder and walnut oil.
- For Avocado and Cashew For Beetroot Tartare
1. Blend ripe avocado and hydrated cashews into a paste. Add salt, pepper, lemon.
2. Serve the tartar with a help of a mould. Add pea shoots, pine nuts, vinaigrette, and cracked black pepper.

Carrot and Moong Salad



- Ingredients**
1/4th cup - moong dal boiled
1/4th cup - boiled chickpeas
2 cups - shredded carrots
2 teaspoons - olive oil
1/2 teaspoon - black pepper
1/2 teaspoon - lemon juice
1/2 teaspoon - honey
- Preparation**
1. In a bowl add oil, and then put moong dal, carrots and chickpeas. Mix well.
2. Next, add black pepper, lemon juice and honey. Give the salad a good mix.

Warm Sprouts Salad



- Ingredients**
100g - Beans sprouts
30g - Bell pepper juliennes
30g - Carrot juliennes
20g - Green onion juliennes
5g - Ginger
Light soya sauce to taste
5g - Sugar
10ml - Sesame oil
Crushed black pepper to taste
5ml - Lime juice
- White sesame seeds for garnish
- Preparation**
1. Heat sesame oil in a wok, add ginger, carrot and bell peppers. Sauté for few seconds then add the sprouts and stir well.
2. Add in soya sauce, sugar, crushed black pepper and toss well on high flame.
3. Add green onions and give it a toss.
4. Finish with lime juice and white sesame seeds garnish.



Arunaraaje Patil



Ratnottama Sengupta

Song of Freedom

#STORY OF ARUNARAJE PATIL

Lux Beauty Soap & Actresses go hand in hand - be it in Hollywood, Bollywood, Tollywood, Mollywood, Nollywood... since 1925! Why? Because the makers found out that when its glamour quotient was implied by the association of screen divas, the sales zoomed; after the advent of International Women's Day, when Lux was marketed as the 'Soap for Every Woman', the sales dropped and - before the new era dawned in 2021, it had to be replaced in fancy stores by Dove.

Filmmakers have, since - or perhaps even before - realised that the soft presence of a feminine body does lots to lift the spirits of the viewers and the box office buzz too. So, in so many films, our leading ladies have done anything but lead. Yet, surprising as it may sound, so few have gone behind the camera, either to produce films or to direct; even fewer have exchanged their onscreen roles for technical ones.

Thus, we have had instances from early years of a Kanan Devi or a Jaddan Bai producing films; of Arundhati Devi or Aparna Sen, an Asha Parekh or Hema Malini sit in the Director's chair but scarcely has an actress worn the mantle of a DOP, an Editor, or a Sound Designer. Meena Kumari wrote lovely poems but even her writer-director (ex-husband did not bestow on her the

dignity of a 'lyricist'. Suhasini Maniratnam famously came from behind the camera to teach by example a starlet who just was unable to deliver. Aruna Rajee had trained in Editing at the FTII and then co-directed Shaque with her then husband Vikas Desai. Farah Khan started as Dance Director and graduated into a full-fledged Director. Revathy, Deepthi Naval, Nandita Das, Konkona Sen Sharma, Pooja Bhatt, Satarupa Sanyal all made their mark as actresses and then donned the Director's hat.

But did anyone ever wonder why Zoya Akhtar never followed her brother Farhan's example and turn from direction to acting? Meghna Gulzar had her mother's dazzling looks but once she got into the director's shoes, did she ever think of taking to acting? Mira Nair, Deepa Mehta, Kalpana Lajmi, Reema Kagti, Gauri Shinde - will any one of these eminent names ever lead the cast of any film? No, because they are not in the marquee for adding glamour quotient to



Arunaraaje graduating FTII.

When it came to making featuring films, she found that scripting was the easier part of making a film: finding finances - a producer, in short - was the more difficult part. Often money was not in question, but their aesthetics would not match. She recounts the story of casting for Shaque as an instance: "We did a screen test with Waheeda Rehman, and we wanted to cast Amitabh Bachchan opposite her. But the producer flatly refused to that because all his films till then had flopped at the box office." So Vinod Khanna was brought on board but his pairing with Waheeda Rehman did not work! That's where the seasoned actress showed her magnanimity. "Aanewale log jaanewale ke liye intezaar nahin kartey," she said, asking the debut directors to move ahead without glancing back. "So we took Shabana Azmi who had just done Ankur."

the screen. So, no, ladies with glamorous looks will continue to perform in the individualistic niche of acting where they don't have to take responsibility for what they do: they will not worry about lighting the sets, nor soil their hands by physically 'cutting' a film. Carrying a camera on your shoulders is a thankless job, so much more easy to smile into the camera.

Fear of the Industry

Arunaraaje Patil, then perhaps 20 - had gone to the Film and Television Institute of India to train to be an actor. Encouraged by her mother to watch matinee shows three to five times a week since she was a school going kid, her heart was in that stream. With her siblings she would do all kinds of play acting at home: Sometimes they were pirates on high seas fighting with wooden sword; sometimes they would sing and dance. Why she had also recruited herself well in intercollegiate plays and brought home awards for acting! That was why, despite studying medicine purely on merit, she quit Bombay's Grant Medical College after a year.

Today Aruna herself encourages more girls to join "at every level of filmmaking and film studies too," to set right the inequity that she witnessed. Even in FTII, "for years, there was no woman teacher," she remembers. Perhaps to correct the gender ratio, Aruna has taken to imparting the knowledge she has garnered over the years to young aspirants of the art as the Dean of Acting in Whistling Woods, a film school in Haryana, as much as Guest Lecturer at her alma mater.

As for the editing part? Whether in Mumbai or Mysore, the industry people felt that filmmaking cannot be taught in a school. Aruna recounts one experience of editing the Kannada movie Vamsha Vriksha that remains vividly etched in memory. "We reached Madras and found that the laboratory in Mysore had printed the RR print out of sync. Promptly they blamed me!" They beamed as they



A still from Rihaae, starring Hema Malini, Naseeruddin Shah and Vinod Khanna.



arunaraaje song of freedom by Ratnottama Sengupta.

thought they had scored a point against film school training. "In reality, they had mismatched the standard leaders on the picture and sound negatives while printing," Aruna's technical knowledge saved the poor producer as she "got the sound on a magnetic track, and matched that with the picture."

Cut and Show

Vamsha Vriksha (1972) was the first feature assignment she had got outside FTII as an editor. Directors Girish Karnad and B V Karanth had faith in the editor who was equipped with training, but they were unnerved when she showed up in a wheelchair, having met with a major accident that had left her with broken legs and a badly damaged face with a broken nose! The entire unit's opinion of women technicians changed when they saw Aruna eat sleep and work in the lab on the first floor because she could not negotiate the stairs. "For six months I was in the wheelchair, and then I learnt to walk with crutches..."

Shekhar Kapur, a good friend, would often accompany Aruna when she went to teach media studies at Sophia College or elsewhere. When he directed Masoom, for

only mastered the new technology, she re-oriented herself to the brave new world.

Sound Recording

Aruna speaks about the changes that have come in sound recording too. "In the earliest films an orchestra played sitting in front of the screen. The playback came, and music was recorded by orchestras in huge sound-proof rooms - all the musicians playing at one go. Today music recordings take place in small cubicles where the musicians are recorded one at a time and the layering is done later!"

In the early years when she was fresh out of FTII AD films came in plenty to the duo of Aruna and Vikas, who were by then husband and wife. "We were seen as some whiz kids," she gleams. For between them they were shouldering the responsibilities of script writing, editing, and directing, advertisement films and documentaries. Acting too was not outside the ken of their expertise! Because Aruna was enriched by three-fold experience - as an avid viewer since her childhood, encouraged by her mother; as a student trained in every department of filmmaking; and, by this time, a practitioner of the art.



Firebrand, the latest film directed by Arunaraaje, is a Netflix release.

Celebration Of Life Month

It's the beginning of a new year, and that makes it the perfect time to start appreciating the lives that we lead, and the blessings that come to us every day. Part of that recognition is appreciating the physical carriage that is our bodies, and preparing to celebrate the year ahead. Celebration of Life Month is the perfect opportunity for you to unwind from the holidays, take a few days to rest, and prepare yourself for the next journey around the sun.



Girish Karnad speaking at the launch of Freedom My Story.

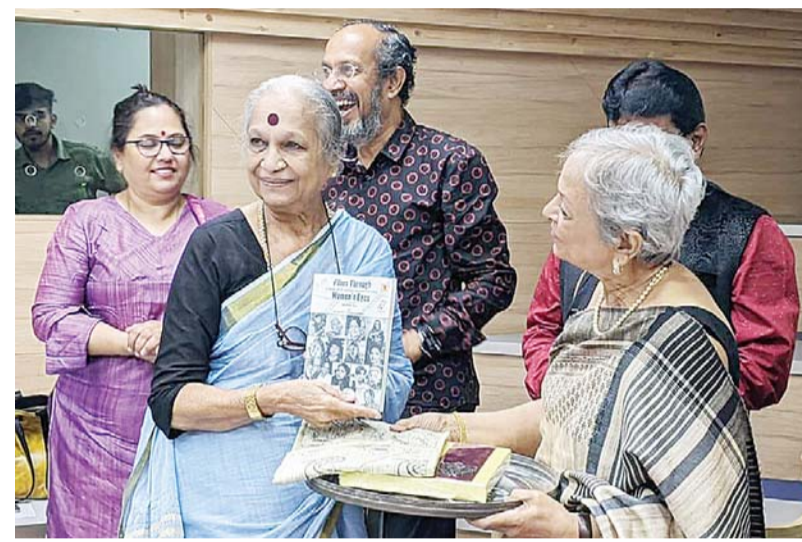


Aruna at the editing table.

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If this sincerity and commitment towards her work made people look upon her as if she were a 'Stunt Queen', it was over Vinod Khanna. They struck such a bonding that a journalist had asked, "Do you expect us to believe that Vinod



Vijaya Rao with Arunaraaje Patil releasing Films Through Women's Eyes in October 2022.

their expression, their freedom," she realised when the film released. Quite naturally, women who saw the film were happy to find a voice' but men protested vociferously. "Our women are not like that!" they asserted. "You are spolling our world and depict it with as much authenticity as you can muster. Some of her subjects, like the renowned dancer Mallika Sarabhai, are empowered women who shine brightly in the firmament to show the path to millions of wanderers. Some live condemned lives in Red Light areas. Some, like the protagonists of The New Paradigm (2002), Behind the Glass Wall (2015) and Firebrand (2019) are bipolar, or schizophrenic, or autistic who find release for their frustration in dancing or acting. Has she then shifted from being a creative artiste to being an activist? "Truth is where the camera is," Aruna asserts. So, if her belief in the characters she has shifted focus to makes her an activist, so be it.

Her efforts have started to yield result, and not only in the form of multiple National Awards. In a male-oriented industry that did not fancy taking orders from women, one where she had to work several times harder, both at home and on the sets, to prove that she knew her job as much as Vikas Desai did,

Empowerment

Aruna always wanted women to be seen as an equal but how can two creatives created differently by nature be equal? "Only if they are given equal opportunities," she concludes. "You simply cannot treat them as less than animals!"

Aruna would love to continue to empower women - "that's the only way to make a difference." And cinema to her is a mode of empowerment. For, she knows from decades of experience now, "if you can tell a story well, you can reach anyone anywhere." So, whatever the story that structures her narrative, she ensures that the characters are as real as flesh-and-blood men and women. "Characters are sacred" to the filmmaker who was born to a mother who engaged in social work and a father who opened a

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school in their Karnataka village that became a college.

Aruna, naturally, has steered towards making not only films but also documentaries. Because? In fiction you create the reality, while in documentaries you enter their world and depict it with as much authenticity as you can muster. Some of her subjects, like the renowned dancer Mallika Sarabhai, are empowered women who shine brightly in the firmament to show the path to millions of wanderers. Some live condemned lives in Red Light areas. Some, like the protagonists of The New Paradigm (2002), Behind the Glass Wall (2015) and Firebrand (2019) are bipolar, or schizophrenic, or autistic who find release for their frustration in dancing or acting. Has she then shifted from being a creative artiste to being an activist? "Truth is where the camera is," Aruna asserts. So, if her belief in the characters she has shifted focus to makes her an activist, so be it.

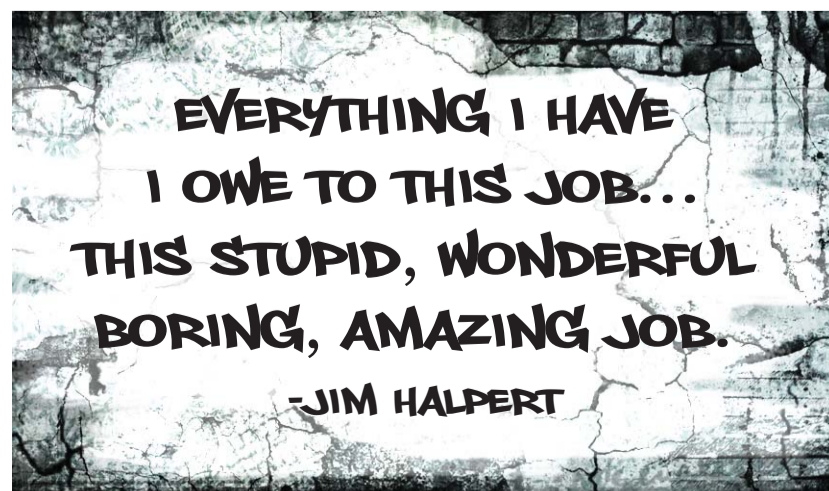
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Originally published in Films Through Women's Eyes - A Study of 17 Women Director's of India, published by the Bangalore-based Suchitra Film Society looks at the life and works of 17 women filmmakers. Silhouette presents the chapter Arunaraaje: Song of Freedom, written by Ratnottama Sengupta. Excerpted with permission from Suchitra Film Society and Maithilli Rao.



(L to R) Jemima, FTII student who did a presentation on Screenplays by Nabendu Ghosh; Aruna Rajee Patil, FTII Alumini and Lecturer; Anjum Rajabali, screen writer; Ratnottama Sengupta, media Analyst and daughter of Nabendu Ghosh; Soumil, HoD, after the Smarananjali organised by FTII to commemorate the Nabendu Ghosh Centenary in 2018.

THE WALL

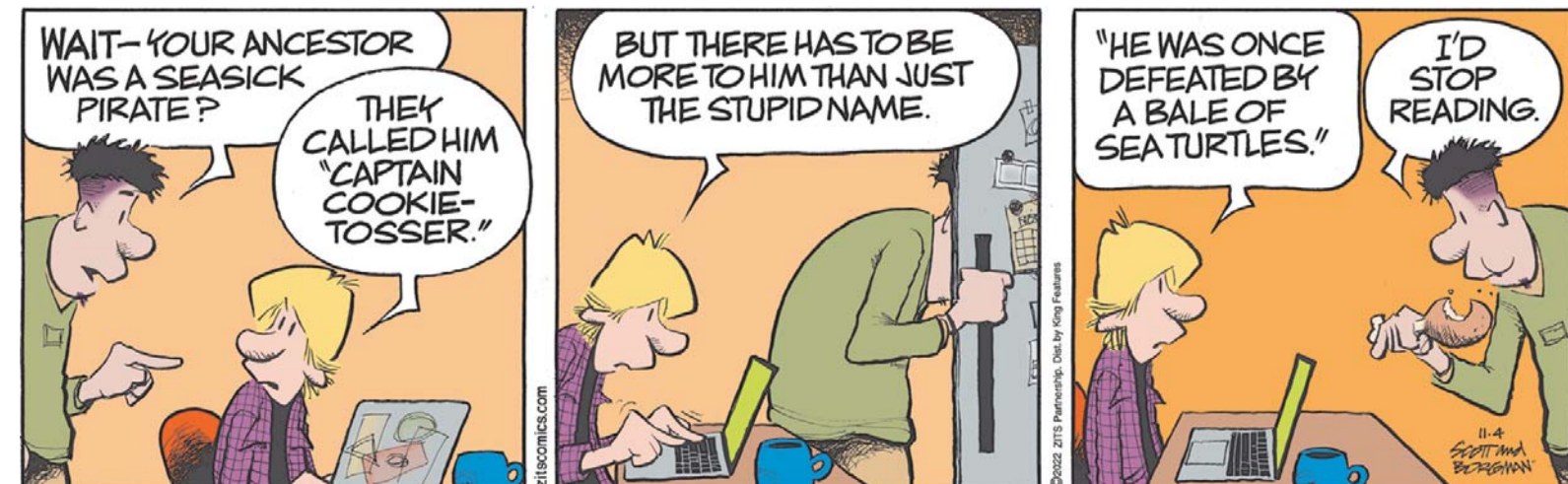


BABY BLUES



By Rick Kirkman & Jerry Scott

ZITS



By Jerry Scott & Jim Borgman