

## #E-CIGARETTES

### Dangerous Second-Hand Vapour

Children, who were exposed to e-cigarette second-hand vapour, showed significantly higher levels of metabolites, linked to chemicals found in e-cigarette liquids compared to their unexposed peers.



Children, living in households where e-cigarettes are used, are unintentionally inhaling substances that could harm their developing bodies, according to a new study. The research sheds light on the often-overlooked danger of second-hand e-cigarette vapour, particularly its effect on children.

For years, electronic cigarettes have been marketed as a safer alternative to traditional smoking. But as these devices gain popularity among adults, there is growing concern over the unintended consequences for children exposed to the exhaled vapours.

The study implemented a unique approach to data collection, that combined the traditional use of blood tests with less invasive saliva and exhaled breath tests, to determine the exposure of children to hazardous substances.

The results were telling. Children, aged 4 to 12 years, who were exposed to e-cigarette second-hand vapour showed significantly higher levels of metabolites, linked to chemicals found in e-cigarette liquids compared to their unexposed peers.

These metabolites interfere with the body's normal operations by disrupting dopamine levels and causing inflammation and oxidative stress. Oxidative stress leads to cellular damage throughout the body and is linked to numerous diseases, including diabetes, heart disease, and cancer.

"Many people who smoke have switched to using e-cigarettes, thinking it's safer for them and others nearby," says Jeannie Rodriguez, associate professor at Emory University's School of Nursing and lead author of the study. "However, there are chemicals in the liquids, used in a vape that are hazardous for you and those whom you care about, who

are exposed to the vapours you exhale." The outcomes of the analyses were shared with parents to highlight the risks linked to exposing children to the by-products of e-cigarette vapour. Surprisingly, many parents were unaware of the risks.

In focus group discussions with Emory researchers, more than half (11 of 19) of parents revealed that they considered vaping around their children a minor concern, if a concern at all. This alarming disconnect underscores the need for education on the subject of second-hand vapour.

Health experts like Rodriguez stress the importance of equipping parents with the knowledge to make informed decisions. By understanding the tangible evidence of harm, parents might be more inclined to put down their vaping devices for good.

However, quitting is not straightforward. The study also unveiled that despite understanding some risks, the addictive grip of nicotine and the belief that vaping is less harmful than traditional smoking complicate parents' decision to stop. This highlights the nuanced challenges in combatting the 'vaping epidemic' and the critical role that healthcare professionals play in guiding families towards healthier choices.

"If you do vape and are ready to quit, talk to your healthcare provider and your family and friends," says Rodriguez. "You may need the support of those around you to be successful. Think of past attempts to quit not as failures, but as training opportunities for you to eventually successfully quit. Don't give up."

As vaping continues to cast a shadow over public health, especially among the youth, the findings from the study are clear. While the vapour from electronic cigarettes may be invisible after it disperses through the air, the effects on children are not.

## THOSE MESMERISING EYES AND BEAUTIFUL LIPS

Nimmi in *URBAN CHAATOLA*

She equally slipped into lead roles in films that became thumping hits. This was a time when leading ladies would never even consider a supporting character. She did this for Mehboob Khan's lavishly mounted film *Aan* (1952), which marked the debut of Nadira as the heroine in an Indianized costume drama, inspired by *The Taming of the Shrew*, which was one of the biggest lavishly mounted and expensive colour films of the time.

The script wrote that her character had to die half-way through but because the audience loved her, the director decided to lengthen her role with a song-dance number and she died much later than the script wrote. But, because she was in great demand as a 'tragedienne,' her other talents like romance, comedy, were not tapped and she became a cliché side heroine in soppy, sentimental tear-jerking characters which, however, the audience happened to love her in.

**Dr. Shoma A. Chatterji**  
Film scholar, journalist & author

Only the very old Hindi film buffs will remember *Nimmi* today. Though, she had earned a lot of fame for her acting in some memorable films over her long career, sadly, few seem to remember her or even her films. This is the sad story of yesteryear stars of 'Hindi cinema,' who just fade away from public memory as if they never existed, in real life or in films.



Nimmi, singing song in the movie 'Aan'.

lost her mother, when she was only eleven years of age. When India was partitioned in 1947, her maternal grandmother moved from Abbottabad near Rawalpindi to Bombay to settle with another daughter, Jyoti, who was married to G.M. Durrani, who was a music director and singer in films.

She met Raj Kapoor on the sets of Mehboob's *Andaz* at Central Studios on an invite. Raj Kapoor, then working on *Barsaat*, was on a lookout for a second lead, where Nargis was leading lady. He invited her to the sets for an impromptu audition. She said, "After giving my first shot, I saw sweets being distributed on the sets and so I asked the assistant about the reason for the celebrations. He told me that I had been selected for the role and have passed my screen test." Raj Kapoor rechristened her by changing her name from *Nauwab Banoo* to 'Nimmi'.

I saw her twice but only from afar and carried her lovely smile away with me when I left. The first time was on one of the floors of R.K. Studio in Chembur, where she was waiting for her call to come. I was hardly 12 at that time and though, she waved at me and flashed her charming smile, I was

too awe-struck to respond to that wave of her hand. I was meeting a film star, up close for the first time in my life.

Years later, I saw her again sitting on the beautiful circular balcony of her spacious flat at Worli Sea Face. She was the neighbor of old-timer New Theatres' actress Leela Desai and my mother and I were visiting her. As I walked down, on reflex, I found this lovely lady with those magnetic eyes, looking down at me. She smiled and like that first time, waved at me asking me to come up. I smiled but did not go up. I was a young college girl then but was scared to meet stars up front. I wish I was bolder and had listened to her. But I did not have the faintest inkling that one fine day, I would become a film journalist.

Those two small sightings of the star never quite left me, which I realized only when I read of her passing away on 26th March 2020. Worli Sea face has changed today and so has the cultural matrix of the city of Mumbai, including the film fraternity. No longer can one meet the warmth that one did in those old days, when actors like Nargis, Shyama, Paro, did not

## #NIMMI

flash toothpasty smiles at fans like they do today. She was very petite, had large, very expressive eyes, a flat nose and thick lips. She was not very fair complexioned but was good at her work. In those days, beauty of the figure, that is the demand these days, was not even known. But the heroines needed to be reasonably slim but not as slim as we find the actresses today with zero figures.

I watched *Barsaat* many years later. The first film I saw that starred Nimmi was *Uran Khatoa*, which was a tragic love story where the lovers are united as spirits after they die. The surrealistic scenes in the climax where the heroine comes on a chariot amidst clouds and unites with her lover played by that eternal lover, Dilip Kumar, who was her co-actor in five films during her very successful career.

Her uniqueness lay in her ability to pull the audience even in supporting roles, when she equally slipped into lead roles in films that became thumping hits. This was a time when leading ladies would never even consider a supporting character. She did this for Mehboob Khan's lavishly mounted

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*Bhai* (1956), *Kundan* (1955), *Mere Mehboob* (1963), *Pooja Ka Phool* (1964), *Akashdeep* (1965), and *Basant Bahar* (1956). She performed a double role as mother and daughter in Sohrab Modi's *Kundan*, roughly inspired from *Les Misérables*, the famous French classic that was made into several films in different adaptations. Her realisation of a school girl in uniform was quite convincing. Nimmi received the 'critics' award' for best actress for her role in *Bhai Bhai*. In many of her films, she was asked to portray the third angle of a love triangle and she loses her love to the other woman, the leading lady.

Nimmi refused two very important films that would have taken her career on a different path and would have changed her screen image of the innocent, naive, village girl, crazily in love with the hero or the villain. These two films were B.R. Chopra's *Sadhna* and Raj Khosla's *Woh Kaun Thi*, which she took Vajyanthimala and Sadhana to great heights in their careers. She also refused *Saraswatichandra* though her costumes were ready.

She confessed, when asked, that she wanted to marry and settle down. She had pinned all her hopes

on K. Asif's *Love and God*, in which she was cast opposite Guru Dutt and she felt it would take her to the heights like *Mughal-e-Azam* took Madhubala. But first Dutt died and shooting had to stop and then K. Asif, broke by then, also passed away and the film happened many years later with Sanjeev Kumar but flopped on its face. Nimmi was no longer a part of it.

Her marriage to writer, scriptwriter, S. Ali Raza is said to have been arranged by one group while others say that it was a love marriage. Nimmi retired completely from films soon after she got married and the marriage, despite the age difference, was a happy one. But when Raza passed away in 2007, Nimmi became alone. Her only company for some time was her younger sister's son, who later migrated to England. Nimmi had brought him up when his mother died young and she took it in. But he was not beside her when she passed away. She was nicknamed 'the unkissed girl' because when the entire team of *Aan* had gone to London, Errol Flynn was charmed by her beauty and wanted to kiss her. She refused.

Other memorable films Nimmi featured in are *Sazaa* (1951), *Bhai*

### World Laughter Day

Everybody knows that laughing feels good, but few realize how valuable these simple tools can be in improving our everyday wellness and wellbeing. Laughter cannot heal or solve anything, but it can help to heal and dissolve everything. That's what *World Laughter Day* is for! It's a day where people can relieve some stress and laugh. Discover a new happiness workout and learn about what happens during World Laughter Day! It boosts your mood, and even lengthens your life. Watch your favourite comedy, read a funny book, or gather some friends to tell jokes and get your diaphragm working.

## #EVENT

# OF PAIN, POETRY & PERSISTENCE

During a recent session of *Qissewale* in Jaipur, poet Rithvik Singh Rathore shed light on the profound link between pain and poetry. In conversation with Radheka Kumari, he underlined the intricate interplay between personal pain and poetic expression, illustrating how his verses serve as both a mirror to his own struggles and a ray of hope for others, navigating similar emotional landscapes.



Tusharika Singh  
Freelancer writer and city blogger



My intention is not to sell, but rather to connect with those experiencing heart-break or grief, offering solace through my poetry," says Rithvik Singh Rathore, who, with over 5 lakh readers on Instagram, is one of India's most followed writers. The poet was recently in Jaipur for a session of *Qissewale: A series of kahaani*, filled conversations, by *Siyahi*, in partnership with Hyatt Regency Jaipur, Mansarovar. With a degree in English Literature from Hansraj College, University of Delhi and well-versed with the nuances of classical poetry, Rithvik chooses *free verse poetry* to express himself. His videos reach over 40 million people, every month. He's the author of the National Bestselling poetry collection, *I Don't Love You Anymore*, that he initially self-published and has recently been acquired by Penguin Random House India, along with his first poetry collection, *Warmth*.



He keeps his content short because today's youth lack the attention span to read a book but still deserves to have their sentiments acknowledged and their experiences validated. Rithvik helps challenge the notion that poetry, that uses simple colloquial language and brevity to reach its audience, is without literary merit or that such poetry can never really be 'good.'

Rithvik began the event by prefacing to the crowd why he writes in a free verse. "I opt to craft my poetry in a manner that resonates with a wide audience, rather than catering solely to a specific group," says Rithvik. The readership of his poems is mostly young adults, teenagers and youth, who are just on their way to college. His poetry speaks to this age group, who is for the first time experiencing intense emotions like pain, grief, and love.

**Brevity over Literary Labyrinth**

Refusing to conform to traditional poetic structures, he emphasizes, "There is no meter to measure grief. You cannot put a number to it." However, he embraces the art of alliteration, contrast, and rhyme in

**Power of Poetry**

Reflecting on his publishing journey, he recalled writing his first book at just 15, read only by his mother and sister. Despite his sizable Instagram following of 2 lakh, his first works did not sell. Taking a break, he returned two years later with renewed vigour. His subsequent book, *"I Don't Love You Anymore"*, sold over 25,000 copies in 10 days. This success highlighted the necessity of 'patience' in the writing world.

**Social Media Struggles**

Speaking about the significance of writers' online presence in the realm of social media, he emphasized the need to consistently engage with the internet to maintain reach. "To ensure the reach stays up, one needs to show up on the internet every single day," he stressed, adding humorously, "It takes a lot of work to build an online presence, when you don't know how to dance." He highlighted the importance of tailoring content for clarity and understanding, noting that brevity is key to conveying messages effectively online. "To make someone pause, watch, and reflect is a huge task," he concluded, underscoring the challenges and rewards of engaging with online audiences.



### THE WALL

### BABY BLUES

### ZITS

By Rick Kirkman & Jerry Scott

By Jerry Scott & Jim Borgman