

Conversations With Mani Ratnam

Memoirs of an East Indian immigrant.

'When I'm on the mat, I am so filled with this awareness that the slightest touch feels like electricity to my body, and my body reacts to that the same way it would have reacted if I touched a livewire.' Wrestling, kushti, rules the farmlands, as it has for centuries. It had pride of place in the courts of Chalukya kings and Mughal emperors. It was embraced by Hinduism and its epics, and has led its own untroubled revolution against the caste system. The British loved it when they first came to India, then rejected it during the freedom struggle. No, wrestling has never been marginal -- even if it is largely ignored in modern-day narratives of sport and culture. From the Great Gama to Sushil Kumar -- whose two Olympic medals yanked the kushti out of rural obscurity and on to TV screens -- and the many, many pehalwans in between, Enter the Dangal goes behind the scenes to the akharas that quietly defy urbanization. It travels to villages and small towns to meet the intrepid women who fight their way into this 'manly' sport. Beyond the indifferent wrestling associations and an impervious media is an old, old sport. Enter the dangal, and you may never leave.

Hindi cinema was trapped in formulaic cliches for decades: lost-and-found themes, sacrificing mothers, brothers on opposite sides of the law, villains lording over their

dens, colourful molls, six songs, the use of rape as a plot pivot, and cops who always arrived too late. It hit an all-time low in the 1980s. Then, in 1991, came liberalization, and a wave of openness and aspiration swept across urban India. Dilwale Dulhania Le Jayenge was released in 1995 - and Hindi cinema became Bollywood. A new crop of film-makers began to challenge and break away from established rules. Over the next twenty years, a number of Hindi films consistently pushed the envelope in terms of content and technique to create a new kind of cinema. Among other innovations, film-makers came up with ways of crowd funding a film (Ankhon Dekhi), did away with songs if the narrative did not need them (Gangaajal), addressed different sexual preferences (My Brother ... Nikhil) and people with special needs (Black) like no one had ever done before. As film critic with the Indian Express, Shubhra Gupta has stayed the course these twenty years and more and experienced the transition first-hand. In 50 Films That Changed Bollywood, 1995-2015, she looks at the modern classics that have redefined Hindi cinema - from DDLJ and Rangeela to Satya and Dev D to Queen and Bajrangi Bhaijaan. Gupta offers a fascinating glimpse into how these films spoke to their viewers and how the viewers reacted to them - and, ultimately, how they changed us and how we changed them.

World Cinema: A Critical Introduction is a comprehensive yet accessible guide to film industries across the globe. From the 1980s onwards, new technologies and increased

globalization have radically altered the landscape in which films are distributed and exhibited. Films are made from the large-scale industries of India, Hollywood, and Asia, to the small productions in Bhutan and Morocco. They are seen in multiplexes, palatial art cinemas in Cannes, traveling theatres in rural India, and on millions of hand-held mobile screens. Authors Deshpande and Mazaj have developed a method of charting this new world cinema that makes room for divergent perspectives, traditions, and positions, while also revealing their interconnectedness and relationships of meaning. In doing so, they bring together a broad range of issues and examples—theoretical concepts, viewing and production practices, film festivals, large industries such as Nollywood and Bollywood, and smaller and emerging film cultures—into a systemic yet flexible map of world cinema. The multi-layered approach of this book aims to do justice to the depth, dynamism, and complexity of the phenomenon of world cinema. For students looking to films outside of their immediate context, this book offers a blueprint that will enable them to transform a casual encounter with a film into a systematic inquiry into world cinema.

If It's Monday It Must Be Madurai

Directors' Diaries

The Boy who Loved

A Personal History

The Authorized Biography of A.R. Rahman

Following Fish

In a coastline as long and diverse as India's, fish inhabit the heart of many worlds — food of course, but also culture, commerce, sport, history and society.

Journeying along the edge of the peninsula, Samanth Subramanian reports upon a kaleidoscope of extraordinary stories. In nine essays, *Following Fish* conducts rich journalistic investigations: among others, of the famed fish treatment for asthmatics in Hyderabad; of the preparation and the process of eating West Bengal's prized hilsa; of the ancient art of building fishing boats in Gujarat; of the fiery cuisine and the singular spirit of Kerala's toddy shops; of the food and the lives of Mumbai's first peoples; of the history of an old Catholic fishing community in Tamil Nadu; of the hunt for the world's fastest fish near Goa. Throughout his travels, Subramanian observes the cosmopolitanism and diverse influences absorbed by India's coastal societies, the withdrawing of traditional fishermen from their craft, the corresponding growth of fishing as pure and voluminous commerce, and the degradation of waters and beaches from over-fishing. Pulsating with pleasure, adventure and discovery, and tempered by nostalgia and loss, *Following Fish* speaks as eloquently to the armchair traveler as to lovers of the sea and its lore.

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Can technology and human beings coexist in a mutually beneficial way? In this ground-breaking book, N. Chandrasekaran, chairman of Tata Sons, the holding company and promoter of more than 100 Tata operating companies, presents a radical reimagining of the future of technology and reveals how it has the potential to solve the world's biggest challenges. He imagines 2030- India is among the world's top three economies, with all Indians using advanced technology to do their job or get their job done, and having access to quality jobs, better healthcare and skill-based education. And he says- this reality is possible. It is within reach. With Bridgital. To the coming disruption of artificial intelligence, he proposes an ingenious solution- to use it as an aid. Instead of taking jobs away, AI can generate them. Instead of replacing workers, AI will assist them. Chandrasekaran and his co-author, Roopa Purushothaman, chief economist of the Tata Group, show how the Bridgital model can address our divide between rich and poor, skilled and unskilled, and can provide better service delivery in health, transport, law and education. It could create and impact millions of jobs around the world. One of the country's foremost industry leaders and pioneers, N. Chandrasekaran brings his expertise of over thirty years with the Tata Group to offer India as a blueprint for building a prosperous planet where digital and physical worlds work together and everyone is included in the growth story. It's a

powerful vision for the future. Foreword by Ratan N. Tata

Satyajit Ray is acknowledged as one of the world's finest film-makers. His films changed the way the world looked at Indian cinema. But Ray was not only a film-maker. He was also a bestselling writer of novels and short stories, and possibly the only Indian film-maker who wrote prolifically on cinema. This book brings together, for the first time in one volume, some of his most cerebral writings on film. With the economy and precision that marked his films, Ray writes on the art and craft of cinema, pens an ode to silent cinema, discusses the problems in adapting literary works to film, pays tributes to contemporaries like Godard and Uttam Kumar, and even gives us a peek into his experiences at film festivals, both as a jury member and as a contestant. Published in association with the Society for the Preservation of Satyajit Ray Films, and including fascinating photographs by and of the master, *Deep Focus* not only reveals Ray's engagement with cinema but also provides an invaluable insight into the mind of a genius.

Who really is A.R. Rahman? We know the music. But do we know the man? For the first time, our national pride--winner of National Film Awards, Academy Awards, Grammys and hearts--opens up about his philosophies: hope, perseverance, positivity and love. From his early days as a composer of

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advertisement jingles to his first big break into feature films, from his keenness to integrate new technology with a good old-fashioned music score to the foundation of his music school, from his resounding entry on to the international stage to his directorial debut, from his philanthropy to his inner life, Notes of a Dream captures the nostalgia, the drama and the extraordinary success story of A.R. Rahman with all the rhythm and melody, the ups and downs, of a terrific soundtrack by the man himself. Featuring intimate interviews with the soft-spoken virtuoso, as well as insights and anecdotes from key people from his life, this balanced, uplifting and affectionate book is the definitive biography of A.R. Rahman: the man behind the music--and the music that made the man.

Dictionary of Hindustani Classical Music

Travels through India's Wrestling Landscape

A Memoir

Reflection On Indian Cinema

The Book of Devi

Centrestage

His Nayakan is among Times 100 Best Movies Ever; and Roja launched A.R. Rahman. This book, unique for Indian cinema, illuminates the genius of the man behind these and eighteen other masterly films. For the first time ever, Mani Ratnam opens up here, to Baradwaj Rangan,

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about his art, as well as his life before films. In these freewheeling conversations, candid, witty, pensive, and sometimes combative, many aspects of his films are explored. Mani elaborates in a personal vein on his choice of themes, from the knottiness in urban relationships (Agni Natchatiram) to the rents in the national fabric (Bombay); his directing of children (Anjali); his artful use of songs; his innovative use of lighting, as also his making films in Hindi and other languages. There are fond recollections of collaborations with stalwarts like Balu Mahendra, P.C. Sreeram, Thotta Tharani, and Gulzar, among many others.

Draws on intellectual interviews to assess the life and work of the iconic filmmaker, providing coverage of such topics as his youth in mid-20th-century Little Italy, his lesser-known films and his semi-autobiographical works. By the award-winning author of *The Disney Version*.

Includes discography (p. 250-258) and index.

What is it like to travel with others for adventure, lust and god? This delightful travelogue, in which Srinath Perur embarks upon ten conducted tours, is full of rich experiences: hanging on to a camel in the Thar Desert, joining thousands on a pilgrimage in Maharashtra, crossing living root bridges near Cherrapunji, rediscovering music while on the trail of Kabir, and a lot more. As much about people as it is about places, the book is also a reflection of the nature of popular travel today, which is marked by the packaging of experiences, the formation of tourist economies and compulsive picture-taking. How this influences tourists comes across vividly: in their creation of a mini India on a bus as they race through treasured sights in Europe; in their perfunctory devotion as they hop from temple to temple in Tamil Nadu; and in their ‘enjoying’

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with sex workers far away from home. Ironic, and often comic, *If It's Monday It Must Be Madurai* is an idiosyncratic portrait of India and her people.

Deep Focus

Dispatches from the Wall Corner

The Musical Storm

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The Definitive Biography

Standing on an Apple Box

India's Greatest Film-Maker On The Art And Craft Of Films Exactly Fifty Years Ago, In 1955, The Release Of Pather Panchali Heralded The Arrival Of A Master In The World Of Cinema. Over The Next Forty Years, Satyajit Ray Came To Be Regarded As One Of The World's Finest Film-Makers Ever. Today, More Than A Decade After His Death, He Continues To Be India's Most Respected Name In International Film Circles. Apart From His Achievements As A Director, Ray Was Also A Prolific Writer Of Novels, Short Stories, And Essays On Cinema. Speaking Of Films Brings Together Some Of Ray's Most Memorable Writings On Film And Film-Making. With The Masterly Precision And Clarity That Characterize His Films, Ray Discusses A Wide Array Of Subjects: The Structure And Language Of Cinema With Special Reference To His Adaptations Of Tagore And Bibhuti Bhushan Bandopadhyay, The Appropriate Use Of Background Music And Dialogue In Films, The Relationship Between A Film-Maker And A Film Critic, And Important Developments In Cinema Like The Advent Of Sound And Colour. He Also Writes About His Own Experiences, The Challenges Of Working With Rank Amateurs, And The

Innovations Called For When Making A Film In The Face Of Technological, Financial And Logistical Constraints. In The Process, Ray Provides Fascinating Behind-The-Scenes Glimpses Of The People Who Worked With Him The Intricacies Of Getting Chhabi Biswas, Who Had No Ear For Music, To Play A Patron Of Classical Music In Jalsaghar; The Incredible Memory Of The Seventy-Five-Year-Old Chunibala Devi, Indir Thakrun Of Pather Panchali, And Her Remarkable Attention To Details. This First-Ever Translation Of Bishay Chalachitra, A Seminal Collection Of Essays On Cinema, Speaking Of Films Retains The Lucidity And Simplicity That Is A Hallmark Of Ray S Writing, And Gives An Invaluable Insight Into The Mind Of A Genius.

Director, dancer, goodwill advocate for the United Nations: Aishwaryaa Rajinikanth Dhanush is so much more than the daughter of a legendary actor, or the wife of southern cinema's biggest star. Growing up in Bangalore and then Madras, in a household that resolutely kept out any hint of her father's superstardom, she was a quiet, introverted child whose greatest pleasure was a visit to Marina Beach and an occasional meal out. It was not cinema but law that became a preoccupation when she started thinking about college and career - but fate, and her mother, had other plans for her. Aishwaryaa writes with disarming honesty about life as Rajinikanth's daughter, of falling in love and raising two boys with Dhanush, of fighting her own demons and finding satisfaction in a career of her choice. She reflects on the many roles a woman has to juggle at home and outside - in her case, under the watchful gaze of cameras and celebrity-watchers. Intensely personal, but also inspirational, Aishwaryaa's memoir is an unusually frank insight into growing up in cinema-land. A playful meditation on the joys and difficulties of being a woman in this age, Standing on an Apple Box is as much a celebration of individual fulfilment as it is of family.

Mani Ratnam's Nayakan is among Time's '100 Best Movies Ever'; and his Roja launched A.R. Rahman. For the first time ever, Mani Ratnam opens up here, to Baradwaj Rangan, in a series of freewheeling conversations--candid, witty, pensive, and sometimes combative--and looks back at these and nineteen other masterly films. With Rangan's personal and impassioned introduction setting the Tamil and national context of the films, and with posters, script pages and numerous stills, Conversations is a treat for serious lovers of cinema as well as the casual moviegoer looking for a peek behind the process.

Get set to discover Goa Daadu Dolma, Mishki and Pushka are off to explore Goa. Join them as they find out how Vasco da Gama changed Goa forever. Explore incredible beaches. Step into Goan homes and take a whiff of what they eat. And simply feel Goa for yourself. So get your backpack ready and plunge right in!

First Day First Show

Bridgital Nation

Writings from the Bollywood Trenches

Rajinikanth

Off to Goa (Discover India)

A Journey Through Indian Cinema

Since Bollywood's earliest days, women have played a part in its success, both in front of the camera and away from it. It has taken more than half a century for women to assert their presence in significant numbers in Bollywood. Today, Hindi cinema relies on a record number of women who work tirelessly, sometimes invisibly, to keep the world's largest dream factory buzzing. This book tells the story of twenty incredible women, many with no

prior 'connections' in the industry, who have carved successful careers despite significant challenges. They often work away from the public gaze-as studio heads, producers, directors, make-up artists, stylists, script writers, lyricists, editors, choreographers, stunt artists, set designers, and in the many other jobs that support the making of a movie. These women deserve to be applauded and their journeys acknowledged, as they succeed in transforming Bollywood and in the process, create a new India.

Concrete Structures provides an easy-to-understand, integrated and comprehensive treatment of the behaviour, analysis and design of reinforced concrete and prestressed concrete structures. Concrete Structures is the definitive Australia textbook on concrete structures for students and professionals.

The legendary lyricist, poet and filmmaker tells us of the art and stories behind the making of his best songs--some of the finest and most popular of Hindi Cinema--from 1963 to the present. A legend of Hindi cinema, Gulzar is among the Subcontinent's finest poets and lyricists, whose songs have touched millions. He remains as popular today, and as sensitive a chronicler of our emotions, as he was half a century ago. And throughout, his work has been gloriously distinctive--especially for the unforgettable images and the intimacy he brings to his songs. In this book of conversations with the acclaimed author and documentary filmmaker Nasreen Munnis Kabir, Gulzar speaks about the making of his most enduring songs--from 'Mora gora ang lai le' (Bandini; 1963) and 'Dil dhoondta hai' (Mausam; 1975) to 'Jiya jale' (Dil Se; 1998) and 'Dil toh bachcha hai ji' (Ishqiya; 2010). He also discusses the songs of other greats, like Shailendra and Sahir Ludhianvi; his favourite music directors, like SD and RD Burman, Hemant Kumar and AR Rahman; and several

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playback singers, among them, Lata Mangeshkar, Mohammed Rafi, Asha Bhosle, Vani Jairam, Jagjit Singh and Bhupinder Singh. Full of insight, anecdote and analysis--and containing over 40 songs, in roman script and English translation--this book is a treasure for students and lovers of Hindi cinema, music and poetry.

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Concrete Structures

Enter the Dangal

Speaking of Films

100 Bollywood Films

Return to India

Indian Directors Speak

Over the last century, films have changed the way we imagine ourselves and experience the world around us. But what happens to life when the real world begins to look and feel so much like the reel one? And what about those countless craftsmen who make this happen, toiling each day to turn ordinary moments into elements of a cinematic world? In this dazzlingly original and enthralling book, Anand Pandian trails some of the

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most renowned figures in the New Wave of contemporary Tamil cinema, from the studios of Chennai to Switzerland and Kuala Lumpur. His gripping stories reveal how their films come together and sometimes fall apart—the pitched scripts and rickety sets, their stormy fights and digital marvels, the joy of a hit tune and the heartbreak of box-office disaster. Reel World maps the frenzied highs and lows of this extraordinary creative process, offering rich insight into a frenetic world where the real and the reel mesh seamlessly.

The family consisted of four persons: Margaret Lester, widow, aged thirty six; Helen Lester, her daughter, aged sixteen; Mrs. Lester's maiden aunts, Hannah and Hester Gray, twins, aged sixty-seven. Waking and sleeping, the three women spent their days and night in adoring the young girl; in watching the movements of her sweet spirit in the mirror of her face; in refreshing their souls with the vision of her bloom and beauty; in listening to the music of her voice; in gratefully recognizing how rich and fair for them was the world with this presence in it; in shuddering to think how desolate it would be with this light gone out of it. By nature—and inside—the aged aunts were utterly dear and lovable and good, but in the matter of morals and conduct their training had been so uncompromisingly strict that it had made them exteriorly austere, not to say stern. Their influence was effective in the house; so effective that the mother and the daughter conformed to its moral and religious requirements cheerfully, contentedly, happily, unquestionably. To do this was become second nature to them. And so in this peaceful heaven there were no clashings, no irritations, no fault-finding, no heart-burnings. In it a lie had no place. In it a lie was unthinkable. In it speech was restricted to absolute truth,

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iron-bound truth, implacable and uncompromising truth, let the resulting consequences be what they might. At last, one day, under stress of circumstances, the darling of the house sullied her lips with a lie and confessed it, with tears and self-upbraidings. There are not any words that can paint the consternation of the aunts. It was as if the sky had crumpled up and collapsed and the earth had tumbled to ruin with a crash. They sat side by side, white and stern, gazing speechless upon the culprit, who was on her knees before them with her face buried first in one lap and then the other, moaning and sobbing, and appealing for sympathy and forgiveness and getting no response, humbly kissing the hand of the one, then of the other, only to see it withdrawn as suffering defilement by those soiled lips.

When composer A.R. Rahman's first film *Roja* was released in 1992, his astonishing music with its other-worldly melodies, tonal texture, pulsating rhythms made an instant impact in India. His abundantly flowing talent has given life to the scores of over a hundred films, including *Dil Se*, *Bombay*, *Lagaan*, *Warriors of Heaven and Earth*, *127 Hours* and *Jodhaa Akbar*. According to a recent estimate by the BBC, 150 million copies of his albums have sold worldwide. A.R. Rahman has won a host of awards, together with a Golden Globe, a Bafta, two Oscars and two Grammys for his score in *Slumdog Millionaire*. In 2010, he received the Padma Bhushan, the third highest civilian honour, awarded by the Government of India. Despite all his great success, Rahman remains a deeply private person, shying away from the glitz and glamour of show business. A.R. Rahman: The Spirit of Music is in the form of biographical conversations between the composer and Nasreen Munni Kabir in which we hear of Rahman's amazing journey

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from modest beginnings to an assured place in world music history.

Kadal(Penguin Petit)Penguin UK

Conversations with Scorsese

World Cinema

Solving Technology's People Problem

(Penguin Petit)

A Critical Introduction

A Conducted Tour of India

ISRO pioneer R. Aravamudan narrates the gripping story of the people who built India's space research programme and how they did it - from the rocket engineers who laid the foundation to the savvy young engineers who keep Indian spaceships flying today. It is the tale of an Indian organization that defied international bans and embargos, worked with laughably meagre resources, evolved its own technology and grew into a major space power. Today, ISRO creates, builds and launches gigantic rockets which carry the complex spacecraft that form the neural network not just of our own country but those of other countries too. This is a made-in-India story like no other.

Devi, Mother and Protector of the World, is one of the most loved figures of Hindu iconography. In her various incarnations, Devi is warrior, mother, faithful wife, and the fount of knowledge, delivering all that her devotees ask of her. Bulbul Sharma tells the fascinating story of Devi in this book, drawing upon the many strands of

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myth and legend contained in ancient scriptures and also in folklore. She looks at how these stories were created, how they changed down the ages, and the vision of the world they uphold. Rich in drama and symbolism, these stories live today with the same intensity as they did when they were first told.

Bollywood film is the national cinema of India, describing movies made in Mumbai, distributed nationally across India and with their own production, distribution and exhibition networks worldwide. This informative screen guide reflects the work of key directors, major stars and important music directors and screenplay writers.

Historically important films have been included along with certain cult movies and top box office successes. No guide to Hindi film would be complete without discussing: Mother India, the national epic of a peasant woman's struggle against nature and society to bring up her family; Sholay, a 'curry western' where the all-star cast sing and dance, romance and kill; Dilwale Dulhania le jayenge, the greatest of the diaspora films, in which two British Asians fall in love on a holiday in Europe before going to India where they show their elders how to incorporate love into family traditions; Junglee, showing how love transforms a 'savage' (junglee) who yells 'Yahoo!' before singing and dancing like Elvis, creating a new youth culture; Pyaasa, dramatically shot in black and white film with haunting songs as the romantic poet suffers for his art in the material world; Fans of Bollywood film can debate Rachel Dwyer's personal selection of these 101 titles while those new to the area will find

this an invaluable introduction to the best of the genre.

Is Narendra Modi's government innovative and free of vote-bank politics? How did Narendra Modi bring 24-hour, three-phase domestic power supply to 18,000 villages in Gujarat? How did Modi turn the forlorn Kutch into a top tourist destination? One of the most hotly debated topics in this general elections has been the development and governance of Narendra Modi's government in Gujarat. In Centrestage, Uday Mahurkar tries to present a balanced assessment of Narendra Modi's government by uncovering and analysing the Modi mantra of governance. With chapters on energy, technology, agriculture, finance, and innovation to name a few, Mahurkar aims at understanding and revealing the ground reality through facts and research beyond the media hype. Has Gujarat really made progress under Narendra Modi? Is Narendra Modi really a visionary and a good administrator? Read Centrestage to find out and get an insider's view of Narendra Modi's governance from a man who has followed him closely for the past three decades.

Was It Heaven or Hell

A.R. Rahman: The Spirit of Music

Advantage Hollywood

ISRO

Love Over Coffee

Jiya Jale

Rajinikanth is, quite simply, the biggest superstar cinema-crazy India has ever seen. His stylized dialogues and screen mannerisms are legion, and his guy-next-door-cum-superhero image has found a hysterically appreciative following among millions of moviegoers. Naman Ramachandran's marvellous biography recounts Rajini's career in meticulous detail, tracing his incredible cinematic journey from Apoorva Raagangal (1975) to Kochadaiyaan (2013). Along the way, the book provides rare insights into the Thalaivar's personal life, from his childhood days to his times of struggle—when he was still Shivaji Rao Gaekwad—and then his eventual stardom: revealing how a legend was born.

The only thing you cannot plan in life is when and who to fall in love with . . . Raghu likes to show that there is nothing remarkable about his life--loving, middle-class parents, an elder brother he looks up to, and plans to study in an IIT. And that's how he wants things to seem--normal. Deep down, however, the guilt of letting his closest friend drown in the school's swimming pool gnaws at him. And even as he punishes himself by hiding from the world and shying away from love and friendship, he feels drawn to the fascinating Brahmi--a girl quite like him, yet so different. No matter how hard Raghu tries, he begins to care . . . Then life throws him into the deep end and he has to face his worst fears. Will love be strong enough to pull him out? The Boy Who Loved , first of a two-part romance, is warm and dark, edgy and quirky, wonderfully realistic and dangerously unreal.

From the award-winning author of Mistress of Spices, the bestselling novel about the extraordinary bond between two women, and the family secrets and romantic

jealousies that threaten to tear them apart. Anju is the daughter of an upper-caste Calcutta family of distinction. Her cousin Sudha is the daughter of the black sheep of that same family. Sudha is startlingly beautiful; Anju is not. Despite those differences, since the day on which the two girls were born, the same day their fathers died--mysteriously and violently--Sudha and Anju have been sisters of the heart. Bonded in ways even their mothers cannot comprehend, the two girls grow into womanhood as if their fates as well as their hearts were merged. But, when Sudha learns a dark family secret, that connection is shattered. For the first time in their lives, the girls know what it is to feel suspicion and distrust. Urged into arranged marriages, Sudha and Anju's lives take opposite turns. Sudha becomes the dutiful daughter-in-law of a rigid small-town household. Anju goes to America with her new husband and learns to live her own life of secrets. When tragedy strikes each of them, however, they discover that despite distance and marriage, they have only each other to turn to. Set in the two worlds of San Francisco and India, this exceptionally moving novel tells a story at once familiar and exotic, seducing readers from the first page with the lush prose we have come to expect from Divakaruni. *Sister of My Heart* is a novel destined to become as widely beloved as it is acclaimed.

Pandit Amarnath was regarded as a musicians' musician and the foremost interpreter of the Indore Gharana. In this book, he demystifies the many terms associated with Hindustani classical music for the common man interested in this art form. From crucial terms such as *avaart* and *kharaj bharna* to musicological terminology like *moorchhana* and *shrutee* to short profiles of stalwarts in the field and telling musical

'proverbs' and sayings of the great masters, this is a pathfinder to the otherwise closed traditions of Hindustani classical music whose secrets and philosophies have been restricted to masters and connoisseurs. Pandit Amarnath reveals the terms in both their etymology as well as their implications in musical practice and listening. First published twenty-five years ago to great critical acclaim and now being updated by Rekha and Vishal Bhardwaj, this will be a must-read for music lovers and musicologists, musicians and students, linguists and historians alike.

On Location in Kollywood

Rendezvous with Hindi Cinema

Changemakers: Changemakers-Twenty Women Transforming Bollywood from Behind the Scenes

The Road to Their First Film

Sister of My Heart

A.R. Rahman

Mani Ratnam's Nayakan is among Time's '100 Best Movies Ever'; and Roja launched A.R. Rahman. This book, unique to Indian cinema, illuminates the genius of the man behind these and eighteen other masterly films. For the first time ever, Mani Ratnam opens up here, to Baradwaj Rangan, about his art, as well as his life before films. In these freewheeling conversations—candid, witty, pensive, and sometimes combative—many aspects of his films are explored. Ratnam elaborates in a personal vein on his choice of themes, from the knottiness in urban

relationships (Agni Natchatiram) to the rents in the national fabric (Bombay); his directing of children (Anjali); his artful use of songs; his innovative use of lighting; as also his making of films in Hindi and other languages. There are fond recollections of collaborations with stalwarts like Balu Mahendra, P.C. Sreeram, Thotta Tharrani and Gulzar, among many others. And delectable behind-the-scenes stories—from the contrasting working styles of the legendary composer Ilaiyaraaja and Rahman to the unexpected dimensions Kamal Haasan brought to the filming of Nayakan to what Raavan was like when originally conceived. In short, like Mani Ratnam’s films, Conversations surprises, entertains and stimulates. With Rangan’s personal and impassioned introduction setting the Tamil and national context of the films, and with posters, script pages and numerous stills, this book is a sumptuous treat for serious lovers of cinema as well as the casual moviegoer looking for a peek behind the process.

Indian cinema hasn’t been as much talked about worldwide since probably the first works of Satyajit Ray which were shown at the Cannes Film Festival in the 1950s-1960s. Renewed interest for the biggest film industry in the world doesn’t mean its complexity is well understood abroad or even inside India itself. Bollywood especially seems to have taken over all the other industries as if to become the only representative for Indian cinema; and Hindi cinema struggles to be

known as anything else than Bollywood. Still, you'd probably have to go back to the 1970s to see, in Bombay films, such uproar and desire to give the audiences a more diverse cinema, either by renewing the song-and-dance formula, or by simply negating it. In this interview-based book, Hindi film technicians, artists and industrialists from all horizons and all age groups speak in detail about their work, and give their input on the present situation of Hindi cinema as well as its future. Whether this future will really be bright or not, one could not say; but that Hindi cinema is now living fascinating times definitely cannot be denied. Filmmaking is a chance to lead many lifetimes Robert Altman Director: the invisible, omnipotent presence in cinema; a word that holds spaces inaccessible to most people. In Directors Diaries, Rakesh Bakshi demystifies that figure through the voices of twelve of the most iconic film-makers of our time. In doing so, he happens upon the greater questions of destiny and chance and how sometimes random encounters end up determining the course of a persons life. Bakshis interviews turn into deep and intimate conversations: Imtiaz Alis transformative experience as a reader during summer vacations, locked in a room; Govind Nihalanis visits with his father to temples in Udaipur, which influenced him as a cinematographer and filmmaker; Ashutosh Gowarikers disappointment at faring poorly in his board exams and being forced give up his dream to study architecture, which led him to seek

avenues in theatre, folk dance, group singing, elocution contests in college, eventually leading him to cinema. Farah Khans passion for dance as a child and how she stopped dancing for almost fourteen years because her father did not like it and began doing so only after he passed away. How cinema became Subhash Ghais great escape, whenever his parents argued, he would run away to watch a film. How Vishal Bhardwaj composed his history lessons as songs so he could memorize them, and how he accompanied his friend on the harmonium at food festivals in Pragati Maidan to earn a livelihood. An invaluable record of Hindi cinemas old and new voices, and a study of the changing face of it, Directors Diaries is also an inspiring account of people battling great odds to achieve their dreams.

Not Just Bollywood

The Story of a Girl among the Stars

Inside the Narendra Modi model of governance

Kadal

The Stories of Songs

Notes of a Dream