

Conversations With Mani Ratnam Buy Conversations With

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.

Here's a quiz. If you answer all the questions right, you do not need this book.

1. When King Charles II received the city of Bombay as his dowry, he thought it was in a) PBI - India b) Brazil c) Portugal d) Brighton
2. Every resident of this city speaks only one language. That city is a) Patna b) Thiruvananthapuram c) Panjim D) Diu
3. Mamola Bai ruled from this city, for almost fifty years. Of course, she did it in purdah, but she ruled it nevertheless. a) Patna b) Tangiers c) Lalalajpatnagarameshwar d) Bhopal
4. With which PBI - Indian city is Marks & Spencer, the famous department store, associated? a) Madras b) Kolkata c) Shillong d) Frootinagar

Answers at the bottom of this page. Okay, so you need this book. In this book you will find a lot of info on twelve PBI - Indian cities. There is also some fun stuff like a begum slapping a British officer, a dead body swinging about and telling the future, a man who made art out of stuff people threw away, and a bowl of boiled beans. And if that's not enough, then there's a

whole bunch of writers who have written about their favourite cities. Thank you, and here come the names in alphabetical order: Alexander Frater, Amit Chaudhuri, Amitava Kumar, Anita Nair, Ashok Vajpeyi, C.S. Lakshmi, H. Masud Taj, Kaumudi Marathe, Kynpham Sing Nongkynrih, Nayantara Sahgal, Vinod Mehta, William Dalrymple. Answers 1 z 2 & 4 * 5 u Ha. Like we're going to give you the answers. If you want to know what they are, you buy a book, read it and find out. Warning: You will develop itchy feet after reading this book. Do not wash with antiseptic. Just plan your next holiday to one of these cities and explore it with this book in hand. Age group: 12+

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. 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.

The Story of a Girl among the Stars

Unscripted

Thurgood Marshall

The Insider

Dispatches from the Wall Corner

On Location in Kollywood

A firsthand look inside the world's largest film industry examines the world of Bombay, India, films, following the making of a Bollywood version of Othello, examining the vast popularity of Hindi movies, detailing the unique rituals and culture of the Bollywood moviemaking industry, and profiling key actors, directors, musicians, and others.

Original.

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. Starting in Wazir Bagh, a small mohalla in Kashmir, Vidhu Vinod Chopra's life has been well and truly unscripted. Over the last thirty years, he has blazed a trail in Hindi cinema-even going on to direct a film in Hollywood. From someone who once released his student film though it was incomplete, because he ran out of money and film stock, he now has the distinction of heading one of the key production houses in India, VVC Films. The company has made some of the biggest blockbusters in recent times. Not only is he a film-maker par excellence, but he has also nurtured some of the brightest talents in the Hindi film industry, including directors Rajkumar Hirani, Pradeep Sarkar and Sanjay Leela Bhansali. In Unscripted, Vidhu Vinod Chopra speaks to his long-time collaborator and scriptwriter Abhijat Joshi about his exceptional journey. Engaging and illuminating, the book provides a glimpse into the mind, method and madness of one of contemporary Hindi cinema's best film-makers.

Kadal(Penguin Petit)Penguin UK

Conversations with Scorsese

The Rajnikanth Phenomenon

Bollywood's Top 20

The Authorized Biography of A.R. Rahman

Return to India

A Marriage Knot

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.

Returning to 1960s' India after decades beyond its borders, Ved Mehta explores his native country with two sets of eyes: those of the man educated in the West, and those of the child raised under the Raj. Travelling from the Himalayas in the east to Kerala in the west, Ved Mehta's observations and insights into India and some of its most interesting figures - including Indira Gandhi, Jaya Prakash Narayan and Satyajit Ray - create one of the twentieth century's most thought-provoking travel memoirs.

Presents India's greatest film-maker on the art and craft of films. *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 *Pathar Panchali*, and her remarkable attention to details.

Almost all show-world success stories in India appear the same. What sets individuals apart is the approach and the attitude once they reach the top. No one can resist a rags-to-riches story. It is every common man's dream. But Rajinikanth's story is irresistible. He continues to be an enigma to both his fans and contemporaries. He is simple Shivaji Rao Gaekwad who, by way of luck and hard work became a superstar, and continues to remain on top notwithstanding the vagaries of time. His starrer *Muthu* gave him an enviable identity globally, and sky seemed the limit after its unprecedented success in Japan. His latest, *Shivaji* has further spread his

charisma globally. One can love Rajinikanth as millions do, one can hate him, as his detractors do, but the fact also remains no one can ignore him. None can shrug away his presence unless he or she is extremely insensitive to the film world. The book painstakingly seeks to record every nuance of Rajinikanth's life: the joys and sorrows, the pains and ecstasies, loves and betrayals. It also does not shy away from underlining the two extremes that have remained an intrinsic part of his highly eventful career: the human and the divine. The book tells the essential truth about Rajinikanth that has thus far remained unknown to his vast fan following.

Reel World

Portrait of India

A.R. Rahman: The Spirit of Music

The Stories of Songs

Deep Focus

Memoirs of an East Indian immigrant.

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.

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, 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.

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 Munni 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 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.

Love Over Coffee

Conversations with Mani Ratnam_8 Pp (106-107), 16 (234-235) Colour

Superstars of Indian Cinema

Justice for All

A Journey Through Indian Cinema

The Musical Storm

The story of Beero and his motley group friends is set against the impending partition of India. Beero's passage through adolescence is told through a series of vignettes involving characters who are each more eccentric than the next—wrestler, quack, prostitute; Hindu, Muslim, Sikh. But when partition becomes a reality, in a time of terror and carnage, the insane turn out to be the only ones sane.

Novel set against the contemporary political situation in India.

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 person's life. Bakshi's interviews turn into deep and intimate conversations: Imtiaz Ali's 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 Gowariker's disappointment at faring poorly in his board exams and being forced to 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 cinema's 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. Anima burns her diaries which record the long period of grief and mourning that followed Siddharth's death in the Bombay riots. Bold lines of black on a blank canvas lead Ashesh to start a new painting. Sharada sings her own composition in the noon raag Shuddh Sarang at an evening concert. Crowfall unobtrusively follows an eventful year in the lives of a group of friends—a journalist, a teacher, a musician and three painters—in Mumbai. Like the cycle of seasons, love and violence and heartbreak and joy pursue each other. And it is friendship that provides uncompromising solace amidst the ravaging pressures of life in the big city. Steeped in sensuous detail, Crowfall takes in art and identity, music and communal madness, and the clash of the old and the new to etch a finely nuanced portrait of contemporary Mumbai.

Shoes of the Dead

Crowfall

Talk of the Town

The Krishna Key

Modern Science and the Puranic Universe

Conversations with Mani Ratnam

The Puranas, as suggested by their name, describe events deep in the earth's past. Finding a complete cosmology in the ancient Puranic texts that is mostly aligned to the view of cutting-edge science is almost incredible. This book attempts to do so – through an exploratory analysis. The narrative is pieced together by exploring familiar stories from the Puranas in great depth. In the well-known story of the Descent of Ganga, the extra-terrestrial origin of Earth's waters has been described in amazing detail. The story of the birth of the Sun God Martanda bears a striking resemblance to the origin of the sun. The Churning of the Milk Ocean recounts the re-appearance of the Moon. The book delves into many such stories along with external evidence to come up with a compelling chronicle of our Universe. The book shows the Puranic texts in a fascinating new light. It also serves as a primer to the general interest reader by tackling some of the questions that modern science is grappling with in its study of the cosmos.

Crushed by successive crop failures and the burden of debt, Sudhakar Bhadra kills himself. The powerful district committee of Mityala routinely dismisses the suicide and refuses compensation to his widow. Gangiri, his brother, makes it his life's mission to bring justice to the dead by influencing the committee to validate similar farmer suicides. Keyur Kashinath of the Democratic Party—first-time member of Parliament from Mityala, and son of Vaishnav Kashinath, the party's general secretary—is the heir to his father's power in Delhi politics. He faces his first crisis; every suicide in his constituency certified by the committee as debt-related is a blot on the party's image, and his competence. The brilliant farmer battles his inheritance of despair, the arrogant politician fights for the power he has received as legacy. Their two worlds collide in a conflict that pushes both to the limits of morality from where there is no turning back. At stake is the truth about 'inherited' democratic power. And at the end, there can only be one winner. Passionate and startlingly insightful,

Shoes of the Dead is a chilling parable of modern-day India.

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 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.

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. From the Beginning of Time

50 Films That Changed Bollywood, 1995-2015

A Novel

Speaking of Films

Was It Heaven or Hell

Sister of My Heart

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

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.

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.

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, 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.

Notes of a Dream

Fantasies of a Bollywood Love Thief

The Road to Their First Film

Conversations on Life and Cinema

Advantage Hollywood

Rendezvous with Hindi Cinema

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.

Neha is a young, simple and smart girl with a master's degree in Finance. She has endured heartbreaking tragedy in her childhood and hopes the future would be more kind to her. But, due to a strange turn of events, she ends up in a marriage of

convenience with Arjun, an attractive and adventurous entrepreneur. They both agree to be married for just a year. Their carefully laid plans shatter during the one year of marriage. Arjun discovers Neha is not as conventional and plain as he believed. There lurks a strong-minded, intelligent girl beneath the plain exterior which captures his attention. Neha, on the other hand, catches a glimpse of an amazing person in Arjun who just takes her breath away. Do they get the divorce that they had both desperately wanted? Or does life have something else in store for them? This is a lighthearted, happy, romantic book which will make you fall in love all over again.

Forty of Justice Marshall's opinions ruling on such issues as civil rights, education, abortion, and capital punishment are introduced by a law professor who highlights the issues and illuminates the workings of an astute legal mind

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 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.

Reflection On Indian Cinema

A.R. Rahman

Directors' Diaries

A Tangled Love Story

My Days with Baasha

The Definitive Biography

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

A spectacular collection that celebrates Bollywood's most enduring superstars Hindi cinema has wielded a hypnotic charm over viewers for close to a century, with its melodious music, colourful drama and lively plotlines. But at the heart of its mystique is the galaxy of stars who continue to mesmerize audiences. Bollywood's Top 20 is a definitive collection of original essays, paying tribute to the biggest stars of all time—from Ashok Kumar, Dilip Kumar, Dev Anand, Raj Kapoor, Nargis and Madhubala to Rajesh Khanna, Amitabh Bachchan, Aamir Khan, Shah Rukh Khan, Kajol and Kareena Kapoor. Each piece offers unique insights into the struggles and triumphs, downfalls and scandals, and the inscrutable X factor of these talented actors that turned them into demigods and divas.

A Memoir

Standing on an Apple Box

Kadal

The Name is Rajinikanth

The Broken Mirror

Rajinikanth