

Conversations With Mani Ratnam Free

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.

The project of Indian art cinema began in the years following independence in 1947, at once evoking the global reach of the term “art film” and speaking to the aspirations of the new nation-state. In this pioneering book, Rochona Majumdar examines key works of Indian art cinema to demonstrate how film emerged as a mode of doing history and that, in so doing, it anticipated some of the most influential insights of postcolonial thought. Majumdar details how filmmakers as well as a host of film societies and publications sought to foster a new cinematic culture for the new nation, fueled by enthusiasm for a future of progress and development. Good films would help make good citizens: art cinema would not only earn global prestige but also shape discerning individuals capable of exercising aesthetic and political judgment. During the 1960s, however, Satyajit Ray, Mrinal Sen, and Ritwik Ghatak—the leading figures of Indian art cinema—became disillusioned with the belief that film was integral to national development. Instead, Majumdar contends, their works captured the unresolvable contradictions of the postcolonial present, which pointed toward possible, yet unrealized futures. Analyzing the films of Ray, Sen, and Ghatak, and working through previously unexplored archives of film society publications, Majumdar offers a radical reinterpretation of Indian film history. Art Cinema and India’s Forgotten Futures offers sweeping new insights into film’s relationship with the postcolonial condition and its role in decolonial imaginations of the future. 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.

An acclaimed novel by the author of *The Mistress of Spices*, and *Before We Visit the Goddess*. Jhumpa Lahiri praises: “One Amazing Thing collapses the walls dividing characters and cultures; what endures is a chorus of voices in one single room.” Late afternoon sun sneaks through the windows of a passport and visa office in an unnamed American city. Most customers and even most office workers have come and gone, but nine people remain. A punky teenager with an unexpected gift. An upper-class Caucasian couple whose relationship is disintegrating. A young Muslim-American man struggling with the fallout of 9/11. A graduate student haunted by a question about love. An African-American ex-soldier searching for redemption. A Chinese grandmother with a secret past. And two visa office workers on the verge of an adulterous affair. When an earthquake rips through the afternoon lull, trapping these nine characters together, their focus first jolts to their collective struggle to survive. There’s little food. The office begins to flood. Then, at a moment when the psychological and emotional stress seems nearly too much for them to bear, the young graduate student suggests that each tell a personal tale, “one amazing thing” from their lives, which they have never told anyone before. And as their surprising stories of romance, marriage, family, political upheaval, and self-discovery unfold against the urgency of their life-or-death circumstances, the novel proves the transcendent power of stories and the meaningfulness of human expression itself. From Chitra Divakaruni, author of such finely wrought, bestselling novels as *Sister of My Heart*, *The Palace of Illusions*, and *The Mistress of Spices*, comes her most compelling and transporting story to date. One Amazing Thing is a passionate creation about survival—and about the reasons to survive.

Enter the Dangal
Reflection On Indian Cinema
World Music: Traditions and Transformations
On Location in Kollywood
Aging, Technology and Health
A Marriage Knot
Disappearing Livelihoods of Tamil Nadu

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.

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

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.

Dating from 1919 to 1940, these letters and telegrams are being published for the first time in English in their entirety. They manage to capture the essence of Tagore and Rolland’s friendship in their struggle with the conflict between nationalism and human conscience. This volume also presents three important conversations the two engaged in at various points in time, as well as letters by Rathindranath Tagore and others, and lays out the journey of these two writers towards the imaging of a different world outside jingoistic politics. This correspondence presents the finest exchange of thought between the East and the West, and scripts the intellectual history of early twentieth century.

The Stories of Songs
The Road to Their First Film
Voices Within Carnatic Music
Reel World
100 Bollywood Films
Not Just Bollywood
The Definitive Biography

Girish Karnad was one of modern India’s greatest cultural figures: an accomplished actor, a path-breaking director, an innovative administrator, a clear-headed and erudite thinker, a public intellectual with an unwavering moral compass, and above all, the most extraordinarily gifted playwright of his times. This *Life at Play*, translated from the Kannada in part by Karnad himself and in part by Srinath Perur, covers the first half of his remarkable life - from his childhood in Sirsi and his early engagement with local theatre, his education in Dharwad, Bombay and Oxford, to his career in publishing, his successes and travails in the film industry, and his personal and writerly life. Moving and humorous, insightful and candid, these memoirs provide an unforgettable glimpse into the life-shaping experiences of a towering genius, and a unique window into the India in which he lived and worked.

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.

Interviews with India’s preeminent film director and creator of the Apu trilogy

In these delightfully candid musings about his life and his cinema, RGV reveals the man behind pioneering Telugu and Hindi films such as *Shiva*, *Rangeela*, *Satya*, *Sarkar*, *Bhoot* and *Company*. Discussing a wide range of subjects, from the influences and circumstances that drew him to films to his cinematic techniques, his successful and unsuccessful films, his Bollywood idols, his relations with the media and the controversies dogging him, *Guns & Thighs* is as much about RGV’s life and philosophy of life as about his films and the Indian film world. Characteristically, he pulls no punches, whether he’s talking about movies, women or the media. Even when it comes to his own films, he embraces his failures as much his successes and dissects them with rare honesty and humility. Refreshingly contrarian and politically incorrect, this book discloses a perspective as colourful and larger than life as Indian films. It is not for RGV fans alone but for all those passionate about cinema and the people associated with it.

Cinemas Dark and Slow in Digital India
Rajinikanth
Concrete Structures
Notes of a Dream
A Journey Through Indian Cinema
This Life At Play
One Amazing Thing

Memoirs of an East Indian immigrant.

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.

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 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.

The Musical Storm
Jiya Jale
Travels through India's Wrestling Landscape
Unscripted
Nine Rupees an Hour
Journey Into Dialogic Pedagogy
Deep Focus

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. 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, in a series of 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 re-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. Sreerama and 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 on film, *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 moviegoer looking for a peek behind the process.

'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. Chalukya kings and Mughal emperors. It was embraced by Hinduism and its epics, and has led its own untrobled revolution against the caste system. The British loved it when they first came to India, then rejected it during the freedom struggle. No, wrestling was 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 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 see the 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 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, travelling theatres in rural India, and on millions of hand-held mobile screens. Authors Deshpande and Chatterjee 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—theorems and practices of 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 world cinema, 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.

A Memoir
Return to India
Conversations with Mani Ratnam_8 Pp (106-107), 16 (234-235) Colour
Memoirs
Conversations with Mani Ratnam
Karmayogi
A.R. Rahman

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.

Karmayogi is the dramatic and inspiring story of E. Sreedharan, the much-admired engineer and technocrat who won accolades for finishing the Delhi Metro project within budget and on time, in the face of severe constraints. Known for his efficiency and discipline and regarded the world over for his productivity standards, Sreedharan has, surprisingly, never spent more than the eight-hour workday in office. This fascinating book looks back on an extraordinary career full of sterling achievements-Sreedharan's years with the Railways, the building of the Kolkata Metro and the Konkan Railway, followed by the Delhi Metro, and the many metro projects he is involved with now. Translated from a bestselling biography in Malayalam, this is the uplifting story of a very private person who has become an icon of modern India because of his uncompromising work ethic.

The author came to the decision to embark on this journey into dialogic pedagogy when he firmly realised that education is essentially dialogic. It is not that pedagogy should be dialogic -- he rather argues that it is always dialogic. This is true whether the participants in it, or outside observers of it, realise it or not -- and even when the participants are resistant to dialogue. This statement is in contrast with views that promote dialogic interaction in the classroom as a form of instruction. This conceptualisation contrasts with views that dialogic interaction or conversational instruction are more effective instructional means in comparison to, let's say, a more monologic genre of instruction such as a lecture or a demonstration. This statement is also in contrast with views that assume dialogue is a pedagogical instrument that can be turned on and off. He argues that whatever teachers and students do (or not do) whether in their classrooms or beyond it, they are locked in dialogic relations.

On life and work of seven exponents of Carnatic music.
Indian Directors Speak
Passing on an Inheritance
Film and History in the Postcolony
Advantage Hollywood
Standing on an Apple Box
Dispatches from the Wall Corner
The Story of a Girl among the Stars

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

Aging, Health and Technology takes a problem-centered approach to examine how older adults use technology for health. It examines the many ways in which technology is being used by older adults, focusing on challenges, solutions and perspectives of the older user. Using aging-health technology as a lens, the book examines issues of technology adoption, basic human factors, cognitive aging, mental health, aging and usability, privacy, trust and automation. Each chapter takes a case study approach to summarize lessons learned from unique examples that can be applied to similar projects, while also providing general information about older adults and technology. Discusses human factors design challenges specific to older adults Covers the wide range of health-related uses for technology—from fitness to leading a more engaged life Utilizes a case study approach for practical application Envisions what the future will hold for technology and older adults Employs a roster of interdisciplinary contributors

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' (jungle) 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.

From jeliya to cha cha chá, Shandong to sean nós, and the Beatles and beleganjur to Bollywood and belly dance, the second edition of World Music: Traditions and Transformations takes students on an exciting global journey of musical and cultural discovery, exploration, and experience. Through clearly focused case studies of diverse musical traditions, Michael Bakan illustrates the transformative life of world musics from traditional folk, ritual, and classical genres to contemporary popular and art musics, jazz, and world beat. Integral connections between particular musics and their historical, cultural, and international contexts are consistently emphasized. The text also includes a globally inclusive introduction to core elements of music and culture that makes its unique and friendly approach accessible to music majors and non-majors alike.

Thurgood Marshall
Conversations on Life and Cinema
Bridging East and West
Satyajit Ray
World Cinema
A Tangled Love Story
Interviews

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.

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 clashing, 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.

This book provides a sustained engagement with contemporary Indian feature films from outside the mainstream, including Aaranaya Kaandam, I.D., Kaul, Chauthi Koot, Cosmic Sex, and Gaali Beeja, to undercut the dominance of Bollywood focused film studies. Gopalan assembles films from Bangalore, Chennai, Delhi, Kolkata, and Trivandrum, in addition to independent productions in Bombay cinema, as a way of privileging understudied works that deserve critical attention. The book uses close readings of films and a deep investigation of film style to draw attention to the advent of digital technologies while remaining fully cognizant of 'the digital' as a cryptic formulation for considering the sea change in the global circulation of film and finance. This dual focus on both the techno-material conditions of Indian cinema and the film narrative offers a fulsome picture of changing narratives and shifting genres and styles.

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 Nihalani's 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.

**The Authorized Biography of A.R. Rahman
A Biography of E. Sreedharan**

**Directors' Diaries
Was It Heaven or Hell
(Penguin Petit)
Justice for All
The Story of My Life**

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.

Conversations with Mani Ratnam Penguin UK

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.

**A Critical Introduction
Conversations with Scorsese
Rabindranath Tagore and Romain Rolland Correspondence (1919-1940)
Art Cinema and India's Forgotten Futures
A.R. Rahman: The Spirit of Music
Kadal**