

Sholay Making Of A Classic Wordpress

Hollywood may define our idea of movies, but it is the city of Bombay on the west coast of India that is now the centre of world cinema. Every year, the Indian film industry produces more than 1,000 feature films; every day, 14 million Indians go to a movie in the country; a billion more people a year buy tickets for Indian movies than for Hollywood ones. The rise of Bombay as the film capital of the world has been both remarkable and amazing. Bollywood movies themselves are a self-contained world with their multiple song and dance routines, intense melodrama, and plots that contain everything from farce to tragedy, but always produce a happy ending. The men and women who created these movies are even more remarkable; and it is this fantastic, rich, diverse story, a veritable Indian fairyland, that Mihir Bose, a native of Bombay, tells with vivid brilliance in the first comprehensive history of this major social and cultural phenomenon.

The dramatic, entertaining story of the dream team that pioneered the Bollywood blockbuster Salim Khan and Javed Akhtar reinvented the Bollywood formula with an extraordinary lineup of superhits, becoming game changers at a time when screenwriting was dismissed as a back-room job. From Zanjeer to Deewaar and Sholay to Shakti, their creative output changed the destinies of several actors and filmmakers and even made a cultural phenomenon of the Angry Young Man. Even after they decided to part ways, success continued to court them—a testament not only to their impeccable talent and professional ethos, but also their enterprising showmanship and business acumen. Fizzing with energy and brimming over with enough trivia to delight a cinephile's heart, Written by Salim-Javed tells the story of a dynamic partnership that transformed Hindi cinema forever.

Sholay (1975): Gabbar chops off Thakur's arms with a sword in each hand. Karz (1980): Kamini murders her husband by ramming him repeatedly with a jeep. Mr. India (1987): Mogambo kills hundreds of innocent citizens. No, you don't want to meet these Bollywood baddies in a dark alley; you may not escape with your life if you do. In Pure Evil, Balaji Vittal examines, in delicious detail, the misdeeds of the gangster, the sly relative, the corrupt policeman, the psychopathic killer... A rollercoaster ride, looking at the changing face of the Hindi film villain.

Based on Hamlet, Haider is the third film in the Shakespearean trilogy written and directed by Vishal Bhardwaj. The screenplays of Okara and Maqbool will also be published by HarperCollins India at the same time. Shot in Kashmir, the film faced protests from the locals but was able to complete its schedule. The film stars Shahid Kapoor, Tabu, Shradha Kapoor, Kay Kay Menon and Irrfan Khan. Shahid Kapoor is co-producing Haider along with Bhardwaj and UTV. Vishal Bhardwaj's stunning interpretation of Hamlet.

Best from Bollywood

The Definitive Visual Guide

Bikini Murders

Helen

Lights, Camera, Masala

40 Retakes

It is now over two decades since the Hindi-film heroine drove the vamp into extinction, and even longer since the silver screen was ignited by the true Bollywood version of a cabaret. Yet, Helen – nicknamed 'H-Bomb' at the height of her career – continues to rule the popular imagination. Improbably, for a dancer and a vamp she has become an icon. Jerry Pinto's gloriously readable book is a study of the phenomenon that was Helen: Why did a refugee of French-Burmese parentage succeed as wildly as she did in mainstream Indian cinema? How could otherwise conservative families sit through, and even enjoy, her 'cabarets'? What made Helen 'the desire that you need not be embarrassed about feeling'? How did she manage the unimaginable: vamp three generations of men on screen? Equally, the book is a brilliantly witty and provocative examination of middle-class Indian morality; the politics of religion, gender and sexuality in popular culture; and the importance of the song, the item number and the wayward woman in Hindi cinema.

About the Book Every success story has its price to pay. So did Shatrughan Sinha (SS) who achieved the impossible twice over. The youngest and the most pampered in a family of academics and doctors where four sons were named after the four brothers of the Ramayan, SS stood out defiantly different. He was born for applause and the limelight; he was besotted with Raj Kapoor and cinema. In the face of stiff opposition from disciplinarian father Bhuvaneshwar Prasad Sinha, mother Shyama Devi's chhutki bauwa (little darling) set out for the Film Institute of India (now FTII) in Poona. Bombay was the next logical destination. Without Kapoorian good looks or any connection with the Hindi film industry, the unknown scarface from Patna went on to create history on celluloid. In politics too, with no known surname or family to power his entry, he set a record as the first film star from India to be sworn-in as a Cabinet Minister. Quotes Anything But Khamosh: The Shatrughan Sinha Biography, is a rivetingly honest read that retraces the hurrahs and heartaches of India's most popular Bihari Babu. "Do not attempt to change him. Of the 1.25 crore people of India, he stands out as unique" – Amitabh Bachchan, superstar, Hindi cinema "They used to call me the Shatrughan Sinha of the South" – Rajinikanth, superstar, Tamil Nadu "I became an actor because of Shatrughan Sinha" – Chiranjeevi, superstar & Congress-I leader, Andhra Pradesh "Ours is an Eklavya-Dronacharya story. He is my guru" – Ambareesh, superstar & Minister for Housing, Karnataka "A person who joined the Jan Sangh or the BJP when it was in the Opposition, had to be gutsy. Shatrughan is" – LK Advani, Senior Leader, BJP "I would give him sanyam ki salaah (advice on patience)" – Sushma Swaraj, Minister for External Affairs "I find there's no chaploosi (sycophancy) in him. Our doors are open 24/7 to him" – Lalu Prasad Yadav, Leader, RJD "If the Bihari Babu is hurt, the whole of Bihar is hurt" – Nitish Kumar, Chief Minister, Bihar "If we had Shatrusaab on our side, we wouldn't need anybody else on our team" – Nawaz Sharif, Prime Minister, Pakistan About the Author Renowned columnist, critic and author Bharathi S Pradhan has written both fiction and non-fiction. Mr Bidi – the life story of an industrialist; Heartfelt: The inspirational story of Medha Jalota; Colas, Cars & Communal Harmony on secularism and Valentine Lover, an adult novel, are some of her well-received books. She scripted a documentary on Mughal-e-Azam and ideated for Balaji Telefilms. She has been Chairperson, National Awards (for best writing on cinema), and has been on the jury of diverse awards committees. She was also on the jury of the Indian Panorama of IFFI 2015. Bharathi has edited a variety of magazines and contributed to several publications that include Reader's Digest, Mid-

day, Savvy, Femina and Movie. She continues to be a Sunday columnist with The Telegraph. She lives in Mumbai with Sanjaya, her Chartered Accountant husband and Siddhesh, her son who is currently studying Law.

A visual tour of the glamour and color of Indian cinema in the only comprehensive illustrated guide to the world of Bollywood movies. Mumbai's charming movies, with glittering costumes and epic song-and-dance productions, have captured hearts all over the world since the early 1900s. Bollywood features film stills, plot timelines, star and producer profiles, plus historical insights, lesser-known facts, and behind-the-scenes gossip on such iconic movies as Mother India, Mughal-e-Azam, Sholay, Dilwale Dulhania Le Jayenge, and Bajirao Mastani. A colorful, glittering cover makes it stand out on any home library shelf, and it is the perfect package for gift-giving.

Step into the world of cinema and discover everything there is to know about movies, directors, genres, and styles. Profiling more than 100 of the most significant films ever made, and the world's most influential directors, The Film Book will take you on a journey through the changing landscape of cinema. Discover the behind-the-scenes stories about timeless classics like Citizen Kane and The Godfather, and take a front-row seat at lavish blockbusters like Star Wars or Titanic. Covering every national school of film-making from Hollywood to Bollywood, The Film Book has something for everyone. Top 10 and What to Watch boxes will inspire your next movie night. Test your knowledge with the essential trivia section - how much do you know about Oscar winners, biggest flops, banned films, and more? From the birth of cinema right up until the present, The Film Book is essential reading for movie lovers everywhere.

The Untold Story of India's First Superstar

The Making of Don

Writings from the Bollywood Trenches

Sacred Games

Rajesh Khanna

A Complete Guide to the World of Movies

This book gives elaborate details of 30 films which the author perceives as brilliant in terms of direction, soulful music, production values and performances.

In the 1980s, an unheralded Hindi movie, made on a budget of less than Rs 7 lakh, went from a quiet showing at the box office to developing a reputation as India's definitive black comedy. Some of the country's finest theatre and film talents - all at key stages in their careers - participated in its creation, but the journey was anything but smooth.

Among other things, it involved bumping off disco killers and talking gorillas, finding air-conditioned rooms for dead rats, persuading a respected actor to stop sulking and eat his meals, and resisting the temptation to introduce logic into a madcap script. In the end, it was worth it. Kundan Shah's Jaane Bhi Do Yaaro is now a byword for the sort of absurdist, satirical humours that Hindi cinema just hasn't seen enough of. This is the story of how it came to be despite incredible odds - and what it might have been. Jai Arjun Singh's take on the making of the film and its cult following is as entertaining as the film itself.

The untold story of Hindi cinema's first superstar Obsessed female fans routinely sent him love letters written in blood. Hysterical crowds camped outside his house to catch a glimpse of the superstar. And the frenzy unleashed by his public appearances was enough to give law-enforcers a nightmare. In the 1970s, Rajesh Khanna achieved the kind of fame that no film star had ever experienced before—or has since. But having climbed to the pinnacle of success, he then saw it all vanish. And through it all, he remained a fighter till the very end. In this riveting biography, journalist Yasser Usman examines Rajesh Khanna's dramatic, colourful life in its entirety: from little-known facts about his childhood to the low-down on his relationships and rivalries, from his ambitious hopes to his deep-seated insecurities. What emerges is a tantalizingly written, meticulously researched chronicle of a fascinating and mercurial man—one who was both loved and feared by those closest to him. It is a story that encapsulates the glittering, seductive, cut-throat world of Bollywood at its best and its worst.

The Life and Times of India's Greatest Tragedienne Vinod Mehta's riveting account of Meena Kumari's life begins with her death, weeks after the release of her swan-song Pakeezah. He goes back in time to Meetawala Chawl in Dadar East, where she was born, and to the flats and mansions she lived in, the studios where she worked, the hospital where she died and the cemetery she was cremated in. Having never met the star, Mehta talks to all those who were close to her - her much-maligned husband Kamal Amrohi, her sisters, her in-laws, her colleagues and co-stars - to create a complex portrait of a woman who carefully cultivated the image of someone 'unfairly exploited and betrayed by her lovers and lady luck'. It was a picture that blended with her on-screen persona. The media had, after all, already anointed her Hindi cinema's 'great tragedienne'. First published in 1972, this revised edition comes with a fresh introduction by the author and introduces a legend of Indian cinema to a new readership.

Bollywood Baddies

Looking for the Big B

The Bad Men of Bollywood

Howling at the Moon

Written by Salim-Javed

Dilip Kumar

'Jessica,' he pronounced, 'you have known me for seven years. My life has changed seven times. You will never finish this book.' There is no reason why Amitabh Bachchan and I should appear in the same sentence. He is India's most legendary film star - a mixture of Clint Eastwood, Al Pacino and Elvis. In

India where film stars are treated as gods, Bachchan is the über-god, the Big B. As for me, I am English, almost thirty, and not in the least bit famous. Yet here I am in Bombay about to start writing his story. How did I get here? Why did I get here? Can I pull it off? Bombay is mayhem and Bollywood is maddening. The Big B is strangely aloof, the magazines are full of lies, and no one is talking. I want to write a book that explodes the myths surrounding India's most famous man. But what will I find?

A Delightful History Of The Hindi Film Song And Its Hold Over Popular Psyche & De De Khuda Ke Naam Pe; Sang Wazir Mohammed Khan In Alam Ara (1931), Giving Birth To A Phenomenon—The Hindi Film Song. Over The Years, The Hindi Film Song Has Travelled A Long Way, Influencing And Being Influenced By Popular Taste. Considered Downmarket Not So Long Ago, It Is Undoubtedly The Most Popular Musical Genre In India Today, Pervading Almost All Aspects Of Indian Life—Weddings, Funerals, Religious Festivals, Get-Togethers And Political Conventions—And Emerging As A Medium To Articulate Every Shade Of Joy And Sorrow, Love And Longing, Hope And Despair. Bollywood Melodies Traces The Evolution Of The Hindi Film Song To Its Present Status As The Cultural Barometer Of The Country, Through An Evaluation Of The Work Of Over Fifty Outstanding Composers, Singers And Lyricists—From K.L. Saigal To Sonu Nigam, Naushad To A.R. Rahman, Sahir Ludhianvi To Javed Akhtar. Placing The Song In The Social Context Of The Times, Ganesh Anantharaman Looks At The Influences That Shaped It In Each Era: Rabindra Sangeet In The 1930S, The Folk-Inspired 1940S, The Classical Strains Of The Following Decade And The Advent Of Western Beats In The Late 1960S. The Author Also Chronicles The Decline Of Music In Hindi Films Over The Next Twenty Years Before A New Crop Of Musicians And Singers Gave The Film Song A New Lease Of Life. Erudite Yet Lively, And Including Insightful Interviews With Icons Like Lata Mangeshkar, Dev Anand, Gulzar, Manna Dey And Pyarelal, Bollywood Melodies Is Not Only A Treasure Trove Of Information For Music Lovers But Also An Invaluable Guide To Understanding The Nation's Enduring Love Affair With The Hindi Film Song.

Genre-wise synopses of selected Hindi motion pictures from 1949 to present.

A remarkable insight into the films and times of India's greatest star-actor In an industry where fashions change every Friday, Amitabh Bachchan has been synonymous with cinematic entertainment for over thirty years. But beyond the labels of 'one-man industry' and 'star of the millennium', a number of issues pertaining to the star, his films and his era remain largely unaddressed. What is it that makes Amitabh Bachchan the star he is? Is it his undeniable genius as an actor, his ability to connect with the masses and the classes alike, or is it his writers and directors who project him in varied roles? Did his films in his heyday reflect the angst of his time, or did they ferment the spirit of anger and rebellion in the first place? Was he really the rebel as his 'angry young man' image suggests, or was there, behind all the sound and fury, a conformist subtext that called for restoration of the status quo? How relevant is Amitabh Bachchan today? In Amitabh: The Making of a Superstar, Susmita Dasgupta answers these and other questions that lie buried in the trail of glory the star blazed. In a warm and insightful analysis, the author traces the world-view and philosophy that have shaped the films of Amitabh Bachchan—from the angry young man of Zanjeer, the tragic antihero of Deewar and the entertainer of Amar Akbar Anthony to his more conservative turns in Mahabbatein and Kabhi Khushi Kabhie Gham. In the process, she not only chronicles the star's journey from a flop actor to a national icon but also brings to life a period in the history of Indian cinema which altered forever the economics of film-making in the country.

King of Bollywood

First Day First Show

Bollywood Sounds

Mughal-E-Azam

In Conversation with the Stars

A Journey Down Melody Lane

Show biz memoir at its name-dropping, bridge-burning, profane best: the music industry's most outspoken, outrageous, and phenomenally successful executive delivers a rollicking memoir of pop music's heyday. During the 1970s and '80s the music business was dominated by a few major labels and artists such as Michael Jackson, Bruce Springsteen, the Rolling Stones, Bob Dylan, Billy Joel, Paul Simon, Barbra Streisand and James Taylor. They were all under contract to CBS Records, making it the most successful label of the era. And, as the company's president, Walter Yetnikoff was the ruling monarch. He was also the most flamboyant, volatile and controversial personality to emerge from an industry and era defined by sex, drugs and debauchery. Having risen from working-class Brooklyn and the legal department of CBS, Yetnikoff, who freely admitted to being tone deaf, was an unlikely label head. But he had an uncanny knack for fostering talent and intimidating rivals with his appalling behavior—usually fueled by an explosive combination of cocaine and alcohol. His tantrums, appetite for mind-altering substances and sexual exploits were legendary. In Japan to meet the Sony executives who acquired CBS during his tenure, Walter was assigned a minder who confined him to a hotel room. True to form, Walter raided the minibar, got blasted and, seeing no other means of escape, opened a hotel window and vented his rage by literally howling at the moon. In Howling at the Moon, Yetnikoff traces his journey as he climbed the corporate mountain, danced on its summit and crashed and burned. We see how Walter became the father-confessor to Michael Jackson as the King of Pop reconstructed his face and agonized over his image while constructing Thriller (and how, after it won seven Grammys, Jackson made the preposterous demand that Walter take producer Quincy Jones's name off the album); we see Walter, in maniacal pursuit of a contract, chase the Rolling Stones around the world and nearly come to blows with Mick Jagger in the process; we get the tale of how Walter and Marvin Gaye—fresh from the success of "Sexual Healing"—share the same woman, and of how Walter bonds with Bob Dylan because of their mutual Jewishness. At the same time we witness Yetnikoff's clashes with Barry Diller, David Geffen, Tommy Mottola, Allen Grubman and a host of others. Seemingly, the more Yetnikoff feeds his cravings for power, sex, liquor and cocaine, the more profitable CBS becomes—from \$485 million to well over \$2 billion—until he finally succumbs, ironically, not to substances, but to a corporate coup. Reflecting on the sinister cycle that left his career in tatters and CBS flush with cash, Yetnikoff emerges with a hunger for redemption and a new reverence for his working-class Brooklyn roots. Ruthlessly candid, uproariously hilarious and

compulsively readable, *Howling at the Moon* is a blistering *You'll Never Eat Lunch in this Town Again* of the music industry.

Yash Chopra's 1975 film, *Deewaar*, one of the most iconic and influential works of superstar Amitabh Bachchan, has been (to borrow a line from the film itself) the 'lambi race ka ghoda', enjoying a nearly unrivalled popularity in the long history of Hindi cinema. Its remarkable plot, crisp dialogues and epic narrative structure, revolving around the familiar story of two brothers whose paths diverge and lead to a fatal collision, have endeared it to millions. And its most famous line, 'Mere paas ma hai', has been endlessly imitated, parodied and referenced in cinematic and cultural works. However, as Vinay Lal demonstrates in his study of *Deewaar*, the film lends itself to much more complex readings than is commonly imagined. Examining it in the context of the history of Hindi cinema, the migrations from the hinterland to the city, and the political and socio-economic climate of the early 1970s, he draws attention to *Deewaar*'s dialectic of the footpath and skyscraper, the mesmerizing presence of the tattoo, the frequent appearance of the signature and the film's deep structuring in mythic material. In doing so, he assesses *Deewaar*'s unique space in popular Indian culture as much as world cinema.

A brilliant study of one of the greatest epics of Indian cinema *Mughal-e-Azam* (1960) embodies grandeur in Indian cinema like no other film. The imagination and hard work of the makers is evident in every scene. The gigantic setting, the great performances, the poetic language, the brilliant technical quality and the sublime music contribute to its enduring appeal. However, *Mughal-e-Azam* is much more than just lavish entertainment. The movie takes a historical legend and converts it into a film epic that is enriched by several artistic and cultural traditions. The film also corresponds to the progressive ideas that defined the first decade of independent India. In *Mughal-e-Azam: Legend as Epic*, film-maker and scholar Anil Zankar unravels its cinematic strength through an understanding of the script, mise en scene, music and the nature of the conflict in the film.

Bollywood Sounds focuses on the songs of Indian films in their historical, social, commercial, and cinematic contexts. Author Jayson Beaster-Jones takes readers through the highly collaborative compositional process, highlighting the contributions of film directors, music directors (composers), lyricists, musicians, and singers in song production. Through close musical and multimedia analysis of more than twenty landmark compositions, *Bollywood Sounds* illustrates how the producers of Indian film songs have long mediated a variety of musical styles, instruments, and performance practices to create a uniquely cosmopolitan music genre. As an exploration of the music of seventy years of Hindi films, *Bollywood Sounds* provides long-term historical insights into film songs and their musical and cinematic conventions in ways that will appeal both to scholars and to newcomers to Indian cinema.

Dilwale Dulhania Le Jayenge: (The "Brave-Hearted Will Take the Bride")

Haider

Making Movies in Mumbai

The Life and Times of A Bollywood H-Bomb

The Essential Guide to Bollywood

Amitabh

The Hindi film song has held millions spellbound for nearly eight decades. In this unputdownable 'labour of love', India's leading film song historian, Raju Bharatan, delves deep into his treasure trove to tell us how singing is all about romancing, how composing is all about feelings, how the twain, stardom and songdom, do meet to make the vintage film number a part of the nation's psyche. He reconstructs song happenings over the last sixty years or so to condense the emotion and passion going into legendary star hook-ups, showing us how with the pairing comes the vibe, with the vibe comes the tune, and with the tune unfolds cinema that is a 'Madhuballad' all the way. This volume also describes the creative inputs of music directors, lyricists and singers that go into the making of a Hindi film song. It is a compendium that no one can afford to miss! Raju Bharatan is popularly recognized as the last word on film music in India – as the only one physically there 'on the scene' through the decades. His knowledge of Hindustani cinesangeet is matched only by his grip on Indian cricket. He now packs fifty years of musical lore into a work sure to command a niche on your bookshelf.

Discover historical insights, lesser-known facts, and incredible photography of iconic movies including *Mother India*, *Mughal-e-Azam*, *Sholay*, and *Bajirao Mastani* with this gorgeous celebration of the world's biggest film industry. *Bollywood* charts the world of Hindi cinema year-by-year from the pioneering studios of the 1930s, through the Golden Age, to the age of Big Money in the 21st century and its biggest modern stars. With over 1,000 films produced every year, the glitter and charm of Bollywood is unrivalled anywhere else in the world. *Bollywood* takes you on a behind-the-scenes tour of Hindi cinema's biggest blockbusters, with stunning film stills and plot timelines, as well as insightful biographies of iconic stars including Dev Anand, Amitabh Bachchan, Deepika Padukone, and Shahrukh Khan. Bring the spectacle home and be enchanted by the glamour and colour of Indian cinema with this glittering homage to Bollywood!

Bollywood Baddies is the first-of-its-kind book-length narrative of villainy in Hindi films. It discusses villains, vamps, and henchmen of Bollywood cinema, and also the actors who essayed such characters over the decades. The author discusses not just villains but also the evaluation of villainous characters vis-à-vis sociopolitical conditions in the country. The narrative begins with Ashok Kumar's negative role in *Kismet* as early as 1943, and goes up to the *Agneepath* remake (2012), where Sanjay Dutt plays Kancha Cheena, earlier essayed by Danny Denzongpa in the original. In between, it discusses all major villains, from Lala Sukhram (*Mother India*) to Gabbar (*Sholay*) to "Lion" Ajit (Kalicharan) to Mogambo (*Mr. India*), and many others. While keeping villains in the focus, it also discusses popular henchmen and vamps, like M B Shetty, Sharat Saxena, Nadira, Bindu, Helen, among others, to understand the dimension of the villains' empire. After all, it's our villains who make our protagonist the hero we all admire. An engrossing read, this book is for every film buff.

Dilwale Dulhaniya Le Jayenge opened to huge popular acclaim in India in 1995. This work points out that it is a paradoxical film which affirms old-fashioned values of pre-marital chastity and family authority, affirming the idea that Westernization need not affect an essential Indian identity.

Bollywood

A History of the Hindi Film Song

Pure Evil

The Odyssey of a Monstrous Music Mogul in an Age of Excess

Bollywood: A History

50 Indian Film Classics

National Award Winner: 'Best Book On Film' Year 2000 Film Journalist Anupama Chopra Tells The Fascinating Story Of How A Four-Line Idea Grew To Become The Greatest Blockbuster Of Indian Cinema. Starting With The Tricky Process Of Casting, Moving On To The Actual Filming Over Two Years In A Barren, Rocky Landscape, And Finally The First Weeks After The Film'S Release When The Audience Stayed Away And The Trade Declared It A Flop, This Is A Story As Dramatic And Entertaining As Sholay Itself. With The Skill Of A Consummate Storyteller, Anupama Chopra Describes Amitabh Bachchan'S Struggle To Convince The Sippys To Choose Him, An Actor With Ten Flops Behind Him, Over The Flamboyant Shatrughan Sinha; The Last-Minute Confusion Over Dates That Led To Danny Dengzongpa'S Exit From The Film, Handing The Role Of Gabbar Singh To Amjad Khan; And The Budding Romance Between Hema Malini And Dharmendra During The Shooting That Made The Spot Boys Some Extra Money And Almost Killed Amitabh.

A Place in My Heart is a many-splendored thing. It is a listicle. It is a celebration of the power of storytelling. It is also an account of a life lived in the Bollywood trenches. National Award-winning author, journalist and film critic Anupama Chopra writes about fifty films, artistes and events that have left an indelible impression on her and shaped her twenty-five-year-long career. Shah Rukh Khan is here. So are Super Deluxe and the Cannes Film Festival. A Place in My Heart is a blend of recommendations and remembrances, nostalgia and narratives. It is a smorgasbord of cinematic delights, written, as Marie Kondo would say, to 'spark joy.' Above all, it is a testament to Chopra's enduring love for all things cinema.

Who is Johnson Thhat? And how has he managed to escape justice for so long, even when in jail? In a Kathmandu casino, retired Inspector Pradhan nabs the notorious serial-killer who has eluded him for twenty-five years. But did Pradhan just get lucky or is there a larger plan at work? Why would Thhat risk coming to Nepal though he is still wanted there for an American girl's murder? What is the message he now desperately wants to get across to the American government? Pradhan tries to piece the puzzle together from what Thhat tells him - and leaves out. About the beginning of his career in crime as a teenager in France; the search for his Indian father; being drawn into the world of diamond smuggling; his 'chemistry' with his accomplice, the ravishing Ravina, together with whom he drugged, robbed and killed tourists in Thailand and India, before being caught and sent to Tihar. Did Thhat mastermind his own long imprisonment? Is he behind an international double-cross, involving the Taliban, his prison connections with Pakistani terrorists, and the CIA? Has Thhat finally been made to pay for his crimes - or is he just playing the biggest con of his life?

Here is the astonishing true story of Bollywood, a sweeping portrait about a country finding its identity, a movie industry that changed the face of India, and one man's struggle to become a star. Shah Rukh Khan's larger than life tale takes us through the colorful and idiosyncratic Bollywood movie industry, where fantastic dreams and outrageous obsessions share the spotlight with extortion, murder, and corruption. Shah Rukh Khan broke into this \$1.5 billion business despite the fact that it has always been controlled by a handful of legendary film families and sometimes funded by black market money. As a Muslim in a Hindu majority nation, exulting in classic Indian cultural values, Shah Rukh Khan has come to embody the aspirations and contradictions of a complicated culture tumbling headlong into American style capitalism. His story is the mirror to view the greater Indian story and the underbelly of the culture of Bollywood. "A bounty for cinema lovers everywhere." --Mira Nair, Director, The Namesake and Monsoon Wedding "King of Bollywood is the all-singing, all-dancing back stage pass to Bollywood. Anupama Chopra chronicles the political and cultural story of India with finesse and insight, through fly-on-wall access to one of its biggest, most charming and charismatic stars." -- Gurinder Chadha, director of Bend it Like Beckham "The "Easy Rider Raging Bull" of the Bollywood industry and essential reading for any Shah Rukh Khan fan." --Emma Thompson, actress "Anu Chopra infuses the pivotal moments of Shah Rukh Khan's life with an edge-of-your-seat tension worthy of the best Bollywood blockbusters." --Kirkus

The Film Book, New Edition

Jaane Bhi Do Yaaron : Seriously Funny Since 1983

The Truth (almost) about Bharat

The Story of Hindi Cinema's Greatest Screenwriters

The making of a superstar

Meena Kumari

The gods of poetry and death descend on a house in India to vie for the soul of a wounded monkey. A bargain is struck: the monkey must tell a story, and if he can keep his audience entertained, he shall live. The result is Red Earth and Pouring Rain, Vikram Chandra's astonishing, vibrant novel. Interweaving tales of nineteenth-century India with modern America, it stands in the tradition of The Thousand and One Nights, a work of vivid imagination and a celebration of the power of storytelling itself. 'A dazzling first novel written with such originality and intensity as to be not merely drawing on myth but making it.' Sunday Times

An enormously satisfying, exciting and enriching book, Vikram Chandra's novel draws the reader deep into the lives of detective Sartaj Singh and Ganesh Gaitonde, the most wanted gangster in India. Sartaj, the only Sikh inspector in the whole of Mumbai, is used to being identified by his turban, beard and the sharp cut of his trousers. But 'the silky Sikh' is now past forty, his marriage is over and his career prospects are on the slide. When Sartaj gets an anonymous tip off as to the secret hideout of the legendary boss of the G-company, he's determined that he'll be the one to collect the prize. This is a sprawling, epic novel of friendships and betrayals, of terrible violence, of an astonishing modern city and its underworld. Drawing on the best of

Victorian fiction, mystery novels, Bollywood movies and Vikram Chandra's years of first hand research on the streets of Mumbai, this novel reads like a potboiling page-turner but resonates with the intelligence and emotional depth of the best of literature.

When Chandra Barot set out to make Don, it was not with the idea of giving birth to one of India's most iconic thrillers but to make a good film for a good cause. No one involved with the making of the film foresaw the kind of overarching impact it would have, not only in terms of its success at the box office but in spawning a cult phenomenon that would stay strong more than three decades later-with its slick theme, fantastic music and unforgettable dialogues, that is what Don became. The journey of Don was not an easy one. Shot over four years, it faced several hurdles before making it to the theatres. While the casting and music of Don have now acquired legendary status, there were some close shaves before it all came together: Iftikhar's role of the cop was eyed by a big star of the 1960s; getting Kalyanji-Anandji to compose the score called for a delicate balancing act; it was only thanks to the shrewd advice of a mentor that the super-successful 'Khai ke paan Banaras wala' was included at the very last minute. And, wonder of wonders, it was not Amitabh Bachchan who was paid the most for the film! Through a fast-paced narrative born out of interviews with the cast and crew, and supplemented with rare photographs from the director's archives, The Making of Don tells a tale that is as compelling as the one that finally made it to the big screen. Engaging and captivating, this is the story of one of Bollywood's most memorable classics.

An authentic, heartfelt and compelling narrative – straight from the horse's mouth – that reveals for the first time numerous unknown aspects of the life and times of one of the greatest legends of all time who stands out as a symbol of secular India. Dilip Kumar (born as Yousuf Khan), who began as a diffident novice in Hindi cinema in the early 1940s, went on to attain the pinnacle of stardom within a short time. He came up with spellbinding performances in one hit film after another – in his almost six-decade-long career – on the basis of his innovative capability, determination, hard work and never-say-die attitude. In this unique volume, Dilip Kumar traces his journey right from his birth to the present. In the process, he candidly recounts his interactions and relationships with a wide variety of people not only from his family and the film fraternity but also from other walks of life, including politicians. While seeking to set the record straight, as he feels that a lot of what has been written about him so far is 'full of distortions and misinformation', he narrates, in graphic detail, how he got married to Saira Banu, which reads like a fairy tale! Dilip Kumar relates, matter-of-factly, the event that changed his life: his meeting with Devika Rani, the boss of Bombay Talkies, when she offered him an acting job. His first film was Jwar Bhata (1944). He details how he had to learn everything from scratch and how he had to develop his own distinct histrionics and style, which would set him apart from his contemporaries. After that, he soon soared to great heights with movies such as Jugnu, Shaheed, Mela, Andaz, Deedar, Daag and Devdas. In these movies he played the tragedian with such intensity that his psyche was adversely affected. He consulted a British psychiatrist, who advised him to switch over to comedy. The result was spectacular performances in laugh riots such as Azaad and Kohinoor, apart from a scintillating portrayal as a gritty tonga driver in Naya Daur. After a five-year break he started his 'second innings' with Kranti (1981), after which he appeared in a series of hits such as Vidhaata, Shakti, Mashaal, Karma, Saudagar and Qila.

The Substance and the Shadow

Villains, Vamps and Henchmen in Hindi Cinema

Bollywood Classics You May Have Missed

Bollywood, Bachchan and Me

The Cosmopolitan Mediations of Hindi Film Song

Bharat aka Vishwantha, aka Tarzan-teenage philosopher, general practitioner and heartbroken victim of unrequited love, takes some time off to chronicle his life An amazing saga of tender hearted dacoits, heroic medics and gorgeous women. A quirky tale of youth set in contemporary India. Lights, Camera, Masala is a joyous celebration of over five decades of mainstream Hindi cinema popularly known as Bollywood from the 1950s to the present day. Written in an engaging and accessible style, the book documents the process of making a commercial Hindi film.

An eclectic collection of essays by the winner of the National Award Swarna Kamal for Best Film Critic 1997 With more than a thousand films produced annually in over fifteen languages India is acknowledged as the largest producer of motion pictures in the world.50 Indian Film Classics provides detailed critical accounts of the most important Indian films beginning with Prem Sanyas (1925) to Rang De Basanti (2006) in languages ranging from Bengali and Hindi to Manipuri and Malayalam and representing a whole gamut of themes: from the 1930s mythological Sant Tukaram to the politically radical Calcutta '71, from art-house favourites like Uski Roti and Mukhamukham to blockbusters like Sholay and Lagaan. These perceptive essays introduce the reader to the many moods that inform Indian cinema, the austerity of Pather Panchali, the lavishness of Hum Aapke Hain Koun...!, the solemnity of Samskara and the fun and frolic of Amar Akbar Anthony. Illustrated with rare posters and stills this is an invaluable guide to the most significant cinema India has ever produced.

In 1998, Satya opened to widespread critical acclaim. At a time when Bollywood was still rediscovering romance, Ram Gopal Varma's film dared to imagine the ordinary life of a Mumbai gangster. It kicked off a new wave of Hindi gangster films that depicted a vital, gritty side of Mumbai, rarely shown in mainstream cinema until then. More than two decades later, it has become an iconic film. When it was released, the regular moviegoer would have been hard-pressed to recognise more than a couple of names in the film's credits. Today, it reads like an honour roll - Anurag Kashyap, Manoj Bajpayee, Vishal Bhardwaj, Saurabh Shukla. Speaking to the people who made Satya a landmark film, Uday Bhatia tells the incredible story of how it all came together, how it drew from the gangster and street film traditions, and why it went on to become a modern classic.

Sholay, the Making of a Classic

Bullets Over Bombay

Red Earth and Pouring Rain

Bollywood Melodies

Deewar : The Foothpath, The City And The Angry Young Man

A Place in My Heart