

Deep Focus Satyajit Ray

James Monaco discusses the elements necessary to understand how a film conveys its meaning, and, more importantly, how the audience can best discern all that a film is attempting to communicate.

Satyajit Ray is India's greatest filmmaker and his importance in the international world of cinema has long been recognised. Darius Cooper's study of Ray is the first to examine his rich and varied work from a social and historical perspective, and to situate it within Indian aesthetics. Providing analyses of selected films, including those that comprise The Apu Trilogy, Chess Players, and Jalsaghar, among others, Cooper outlines Western influences on Ray's work, such as the plight of women functioning within a patriarchal society, Ray's political vision of the 'doubly colonised', and his attack and critique of the Bengali/Indian middle class of today. The most comprehensive treatment of Ray's work, The Cinema of Satyajit Ray makes accessible the oeuvre of one of the most prolific and creative filmmakers of the twentieth century.

Satyajit Ray, 1921-1992, motion picture director from West Bengal, India.

Twentyone extraordinary stories from a master storyteller For several decades now, Satyajit Ray's tales about unusual happenings and bizarre characters rooted in familiar surroundings have both regaled and terrified his readers, young and old alike. Here finally are the very best of his short stories, available together for the first time between two covers. In these pages, you will encounter— •The Hungry Septopus, a carnivorous plant with a monstrous appetite • Barin Bhowmick, a kleptomaniac who is taken back several years by a chance encounter on a train • Patol Babu, an amateur actor for whom a walkon part in a movie turns into the ultimate challenge • Bipin Chowdhury, who seems to be suffering from a most disagreeable bout of amnesia • Bonku Babu, a mofussil schoolteacher who is visited one night by a friendly and somewhat awkward alien • Ashamanja Babu's Dog, who bursts out laughing one morning • Anath Babu, a ghost hunter who finds himself being stalked by his terrifying quarry and many, many more unforgettable characters This collection features four new stories, translated specially for this volume, including 'Pikoo's Diary', Ray's masterpiece about a small boy's perception of his mother's adulterous affair, written as a child's diary. It also contains all eight short stories that Satyajit Ray translated himself into English. Hilarious and sinister by turns, this is perfect bedtime reading for those who like their terror seasoned with a pinch of humor, and a collector's item for all Ray aficionados.

Matinee idol Arindam Mukherjee is on his way by train from Calcutta to Delhi to receive a national award. He encounters Aditi Sengupta, who runs a magazine for modern women. During the conversation, Arindam slowly sheds his carefully put together image of glamour and easy-living, revealing his insecurities and haunting regrets. Based on an original screenplay by Satyajit Ray, Nayak is a marvellous portraiture of the life of a superstar. The 1966 film, with unforgettable performances by Uttam Kumar and Sharmila Tagore, went on to win several awards. This novelization by Bhaskar Chattopadhyay will remind readers of Ray's enduring genius.

An anthology of short stories that master film-maker Satyajit Ray adapted into films. A rich zamindar has a dream that his daughter-in-law is an incarnation of Kali; a clerk's life turns upside down when he stumbles upon a magical stone which can turn any base metal into gold; a housewife steps out of her lowermiddle-class household into the big city to work as a salesgirl, and is awestruck by its labyrinthine ways; blessed with three magical boons from the king of ghosts, Goopy and Bagha fight the evil plans of the king of Halla and save the kingdom of Shundi; a group of friends run into a self-proclaimed ageless sage who claims to have been friends with Plato, Jesus and Buddha. With short stories from legendary writers like Tagore, Prabhat Kumar Mukhopadhyay, Rajshekhar Basu and Premchand, Fourteen is a beautiful collection of tales Satyajit Ray transformed into films, that have endured and become classics we all love and admire.

For those who know their Indian cinema, Shatranj Ke Khilari is film-maker Satyajit Ray's only feature film in Hindi/Urdu and also his most expensive film, employing lavish stage design and stars of both Mumbai and Western cinema. A period piece set in nineteenth-century Lucknow, capital of the state of Oudh, the film revolves around the court of the flamboyant artist-king Wajid Ali Shah against the backdrop of the East India Company's avaricious annexation of Oudh in 1856. Jindal, Ray's young and artistically committed producer of Shatranj Ke Khilari, looks back on the gripping story of how Ray came to direct the film despite his unequivocal declaration that he would never write and direct a film that was not in Bengali. Quoting extensively from Ray's fascinating unpublished letters to Jindal, it evokes the driving passion, original historical research and trademark devotion to detail that Ray brought to every aspect of the production.

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.

'3 Rays is like exploring the Mother Earth, and finding the rare treasures'-Gulzar, poet, lyricist and film-maker 'Satyajit Ray's work is like a beautiful scene from nature, and that's the reason we get lost in his beautiful art' -Shoojit Sircar, film-maker 'Ray's magic, the simple poetry of his images and their emotional impact, will always stay with me'-Martin Scorsese, film director, producer, screenwriter and actor 'Satyajit Ray's artifice and honesty set him apart from other film directors'-The Guardian 'Satyajit Ray's world of restless watchfulness and nuance'-The New York Times 'The quiet but deep observation ... have impressed me greatly'-Akira Kurosawa, film-maker The most anticipated book on the centenary birth anniversary of Satyajit Ray An amazingly brilliant collection of Satyajit Ray's previously unpublished autobiographical writings, illustrations, fictions and non-fictions A collector's item, 3 Rays is a source of delight for every reader Satyajit Ray (1921-1992), through his life, philosophy and works offered a unique aesthetic sensibility, which took Indian cinema, art and literature to a new height. An ace designer, music composer, illustrator and a gifted writer, Ray gave us the awe-inspiring sleuth Feluda, and the maverick scientist, Professor Shonku-two iconic characters loved and revered by millions of readers. On the occasion of his centenary birth anniversary, 3 Rays: Stories from Satyajit Ray, the first book in The Penguin Ray Library series, opens a window to the brilliance of this Renaissance man. With more than forty stories and poems along with many unpublished works, autobiographical writings and illustrations by Ray, this volume offers a unique glimpse into Ray's creative genius.

The incredible story of a film that was never madeIn the 1950s, when Satyajit Ray asked Pandit Ravi Shankar to compose the music for the Apu Trilogy, he conceptualized a film on the legendary sitarist. He also worked out a detailed storyboard for the film. However,for reasons unknown till now, the film was never made and the project was forgotten. Now, for the first time,Ray's storyboard is available. Together with interviews by both Ray and Ravi Shankar on various aspects of their collaboration and a scholarly introduction, this is truly a collector's edition.

It is unusual to come across a life so rich in varied experiences as the one that Bijoya Ray, wife and constant companion to the renowned film-maker Satyajit Ray, has lived. Despite being closely related, Satyajit—'Manik' to his friends and family—and Bijoya fell in love and embarked on a life together years before Ray's groundbreaking film Pather Panchali was made, and their long, happy married life lasted right until Ray's death in 1992. Bijoya Ray never felt the urge to write her memoirs, but was finally persuaded to pick up the pen when she was well into her eighties. Manik and I brims over with hitherto unknown stories of her life with Satyajit Ray, told in candid, vivid detail.

Satyajit Ray, known to his intimates as Manik-da, remains India's most respected name in international film circles. This book reveals in its simplicity the ease and camaraderie between Satyajit Ray, one of India's finest film-makers, and Nemai Ghosh, photographer extraordinaire. Manik-da is the latter's endeavour to depict the man behind the director's mask. Ghosh first worked with Ray on Goopy Gyne Bagha Byne, and Ray immediately found in him a kindred spirit who intuitively understood his requirements - and whom he understood. Thus was formed a partnership that spanned over a quarter of a century. In the process, Ghosh was able to photograph Ray at work and play, capturing on film the many moods of the master director. This nuanced and lucid translation from the Bengali original, which includes a perceptive Foreword by Sharmila Tagore, presents to the English reader Ghosh's thoughts on Ray with over fifty exquisite, never-before-seen photographs.

India is the largest film producing country in the world and its output has a global reach. After years of marginalisation by academics in the Western world, Indian cinemas have moved from the periphery to the centre of the world cinema in a comparatively short space of time. Bringing together contributions from leading scholars in the field, this Handbook looks at the complex reasons for this remarkable journey. Combining a historical and thematic approach, the Handbook discusses how Indian cinemas need to be understood in their historical unfolding as well as their complex relationships to social, economic, cultural, political, ideological, aesthetic, technical and institutional discourses. The thematic section provides an up-to-date critical narrative on diverse topics such as audience, censorship, film distribution, film industry, diaspora, sexuality, film music and nationalism. The Handbook provides a comprehensive and cutting edge survey of Indian cinemas, discussing Popular, Parallel/New Wave and Regional cinemas as well as the spectacular rise of Bollywood. It is an invaluable resource for students and academics of South Asian Studies, Film Studies and Cultural Studies.

A boy who can recall his past life. A hint of hidden treasure. An adventure in the desert of Rajasthan . . . In one of their most hair-raising escapades ever, Feluda and Topshe set out for Rajasthan on the trail of the parapsychologist Dr Hajra and Mukul, a boy who claims he remembers his previous life. On the way they meet Jatayu, an author of popular crime thrillers, who decides to accompany them. After numerous adventures, including an impromptu camel ride across the desert, they reach Mukul's Golden Fortress, where Feluda unravels the many strands of a complex case.

Collects the Indian filmmaker's famous commercial artwork and graphic designs.

An NPR Best Book of the Year A dazzling debut novel following the lives of three groundbreaking women--Marlene Dietrich, Anna May Wong, and Leni Riefenstahl--cinema legends who lit up the twentieth century At a chance encounter at a Berlin soirée in 1928, the photographer Alfred Eisenstaedt captures three very different women together in one frame: up-and-coming German actress Marlene Dietrich, who would wend her way into Hollywood as one of its lasting icons; Anna May Wong, the world's first Chinese

American star, playing bit parts while dreaming of breaking away from her father's modest laundry; and Leni Riefenstahl, whose work as a director of propaganda art films would first make her famous--then, infamous. From this curious point of intersection, *Delayed Rays of a Star* lets loose the trajectories of these women's lives. From Weimar Berlin to LA's Chinatown, from a bucolic village in the Bavarian Alps to a luxury apartment on the Champs-Élysées, the different settings they inhabit are as richly textured as the roles they play: siren, victim, predator, or lover, each one a carefully calibrated performance. And in the orbit of each star live secondary players--a Chinese immigrant housemaid, a German soldier on leave from North Africa, a pompous Hollywood director--whose voices and viewpoints reveal the legacy each woman left in her own time, as well as in ours. Amanda Lee Koe's playful, wry prose guides the reader dexterously around murky questions of identity, complicity, desire, and difference. Intimate and clear-eyed, *Delayed Rays of a Star* is a visceral depiction of womanhood--its particular hungers, its oblique calculations, and its eventual betrayals--and announces a bold new literary voice.

In this new work, John W. Hood makes a thoroughly informed critique of all twenty-nine feature films of Satyajit Ray. Structured along themes which the author has identified in Ray's movies, this reassessment analyses each film on the basis of its individual merits and lapses. Having taken us through the two ends of the spectrum of excellence and mediocrity that comprise Ray's work, Hood concludes his incisive study by affirming that what makes Ray ascend into the realms of the great is his profound sense of humanity. A highly accessible work on arguably the finest filmmaker India has ever produced, this book will engage not only serious readers of cinematic texts but also be a valuable leaning resource for students of film studies, all over the world.

Profiles the life of the Indian director, and discusses the making of each of his films

The Definitive Study Of The Life And Work Of India S Greatest Filmmaker Satyajit Ray Was India S First Filmmaker To Gain International Recognition As A Master Of The Medium, And Today He Continues To Be Regarded As One Of The World S Finest Directors Of All Time. His First Film *Pather Panchali*, Made When He Was In His Thirties, Catapulted Him Into The Forefront Of Young Directors Worldwide When In 1956 The Cannes Film Festival Honoured It As The Best Human Document Of The Year. Several Other Films By Ray, Like *Aparajito*, *Jalsaghar*, *Charulata*, *Nayak*, *Aranyer Din Ratri*, *Shatranj Ke Khilari*, *Ghare Baire* And *Agantuk*, Made Over A Career Spanning Five Decades, Are Considered Classics Of Contemporary Cinema. In 1992, Ray Was Awarded The Oscar For Lifetime Achievement By The Academy Of Motion Pictures Arts And Science And, In The Same Year, Was Also Honoured With The Bharat Ratna. First Compared With Robert Flaherty For His Lyrical Use Of Nature And Locations, Ray Is Now Regarded As One Of The Great Neo-Realist Directors. From The Beginning He Rejected The Established Path Of Indian Film Production, Declaring At The Age Of Six: I LI Go To Germany And Come Back And Make Films. He Absorbed A Remarkably Broad Culture From His Family Which Had Interesting Literary, Artistic And Musical Inclinations. With His Extraordinary Persistence And Capacity For Work, He Simultaneously Equipped Himself With Such Thoroughness That He Was Able To Create A Masterpiece In His Very First Film. Marie Seton S Classic Study Of Ray, The Product Of Thorough Research And A Long And Close Association With The Ray Family, Is The Most Detailed Examination Available Of Ray S Work As Musician, Scenarist And Director. First Published In 1971, It Was Last Updated In 1978, Some Fourteen Years Before Ray Passed Away. This New And Revised Edition Includes Unpublished Pieces From The Author S Further Writings On Ray, And An Afterword That Takes The Story Forward To Ray S Last Film. It Will, Hopefully, Re-Introduce The Genius Of Ray To A Whole New Generation Of Readers And Film Aficionados.

The irreverent, brilliant memoirs of the legendary filmmaker James Ivory In *Solid Ivory*, a carefully crafted mosaic of memories, portraits, and reflections, the Academy Award-winning filmmaker James Ivory, a partner in the legendary Merchant Ivory Productions and the director of *A Room with a View*, *Howards End*, *Maurice*, and *The Remains of the Day*, tells stories from his remarkable life and career as one of the most influential directors of his time. At times, he touches on his love affairs, looking back coolly and with unexpected frankness. From first meeting his collaborator and life partner, Ismail Merchant, at the Indian Consulate in New York to winning an Academy Award at age eighty-nine for *Call Me by Your Name*; from seeing his first film at age five in Klamath Falls, Oregon, to memories of Satyajit Ray, Jean Renoir, *The New Yorker* magazine's film critic Pauline Kael (his longtime enemy), Vanessa Redgrave, J. D. Salinger, George Cukor, Kenneth Clark, Bruce Chatwin, Ruth Praver Jhabvala, and Merchant—Ivory writes with invariable fluency, wit, and perception about what made him who he is and how he made the movies for which he is known and loved. *Solid Ivory*, edited by Peter Cameron, is an utterly winning portrait of an extraordinary life told by an unmatched storyteller.

Presents The Memoirs Of Mrinal Sen, Who Hardly Needs An Introduction. He Has Based Them On All The Material That He Had Plus His Memory. 17 Chapters, The Last Being Entitled As I Never Say I Will Retire For I Am Always Being Born...An Epilogue And An Annexure Also.

Satyajit Ray in 100 Anecdotes is a gorgeously illustrated, one-of-a-kind book to introduce the genius of Satyajit Ray to readers young and old. · A collector's edition to celebrate the 100th birth anniversary of Satyajit Ray on 2 May 2021 · The book is an easy introduction to the genius of Satyajit Ray with short anecdotes presented in a wonderful package · The book has gorgeous line arts that complement the text to create an engaging book that readers will enjoy reading Tracing his magnificent life with 100 little-known and inspiring incidents as well as unusual trivia, this collectible edition pays homage to the maestro on his 100th birth anniversary. A master filmmaker, a remarkable auteur, a writer par excellence and an artist of immense reach and range, Satyajit Ray was an indefinable genius. This book is a classic tribute that celebrates his many accomplishments across literature, music, art and more.

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

One of India's Finest Actors Talks His Most Iconic Roles Soumitra Chatterjee became internationally famous with his debut in Satyajit Ray's *Apur Sansar*. In an era when Uttam Kumar ruled the minds and hearts of Bengali film audiences, Chatterjee carved a niche for himself, emerging as one of the finest actors, not only in India, but also in the world. Beyond Apu - 20 Favourite Film Roles of Soumitra Chatterjee looks at the cinematic life of this thespian through twenty of the most iconic characters he has essayed. Handpicked by the star himself, and brimming over with vintage anecdotes, this is a fascinating read on the art and craft of a master at work. Including insightful essays on his theatre and other artistic achievements, this book not only introduces the reader to an icon of Indian cinema but also offers a unique insight into the mind of a genius.

Satyajit Ray, one of the greatest auteurs of twentieth century cinema, was a Bengali motion-picture director, writer, and illustrator who set a new standard for Indian cinema with his Apu Trilogy: *Pather Panchali* (*Song of the Little Road*) (1955), *Aparajito* (*The Unvanquished*) (1956), and *Apur Sansar* (*The World of Apu*) (1959). His work was admired for its humanism, versatility, attention to detail, and skilled use of music. He was also widely praised for his critical and intellectual writings, which mirror his filmmaking in their precision and wide-ranging grasp of history, culture, and aesthetics. Spanning forty years of Ray's career, these essays, for the first time collected in one volume, present the filmmaker's reflections on the art and craft of the cinematic medium and include his thoughts on sentimentalism, mass culture, silent films, the influence of the French New Wave, and the experience of being a successful director. Ray speaks

on the difficulty of adapting literary works to screen, the nature of the modern film festival, and the phenomenal contributions of Jean-Luc Godard and the Indian actor, director, producer, and singer Uttam Kumar. The collection also features an excerpt from Ray's diaries and reproduces his sketches of famous film personalities, such as Sergei Eisenstein, Charlie Chaplin, and Akira Kurosawa, in addition to film posters, photographs by and of the artist, film stills, and a filmography. Altogether, the volume relays the full extent of Ray's engagement with film and offers extensive access to the thought of one of the twentieth-century's leading Indian intellectuals.

Satyajit Ray is acknowledged to be one of the world's finest film-makers. This book brings together 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 tribute 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. 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.

In the three decades since Smita Patil died—at the impossibly young age of thirty-one—she has unwaveringly been one of Indian cinema's biggest icons. That is unusual enough for a 'parallel cinema' actor, rendered more remarkable in a career that spanned a mere ten years. Patil, one of the leading lights of the New Indian Cinema of the mid-1970s, has a body of work that would make veterans proud. *Smita Patil: A Brief Incandescence* tells her remarkable story, tracing it from her childhood to stardom, controversial marriage and untimely death. Her close friends remember 'Smi' as outspoken and *bindaas*, not beyond hurling abuses or taking off on bikes for impromptu joyrides. Film-makers like Shyam Benegal and Jabbar Patel, and co-stars Om Puri and Shabana Azmi talk about Patil's dedication to her craft and her intuitive pursuit of that perfect take. From the difficult equation she shared with her mother to her propensity for 'wrong' relationships, about which she was always open unlike other stars of the time, this is a complex and honest exploration of Patil's life. The book also includes a sharp critique of the films that defined her. They read like a roster of the best of New Indian Cinema: *Bhumika*, *Mandi*, *Manthan*, *Umbartha*, *Bhavni Bhavai*, *Akaler Sandhane*, *Chakra*, *Chidambaram* and *Mirch Masala* among them. Maithili Rao also examines Patil's many unfortunate forays into mainstream commercial cinema. Incisive and insightful, *Smita Patil: A Brief Incandescence* is an invaluable addition to film studies in India, bringing alive an entire era when cinema in India was truly different. It is also the definitive biography of a rare talent and a haunting life.

Indian film industry is the largest in the world. It releases 1000 plus movies annually. Most films are made in South Indian languages (viz., Telugu, Tamil and Malayalam). Nevertheless, Hindi films take the largest box office share. India has 12,000 plus cinema halls and this industry churns out 1000 plus films a year. This book gives a brief history of the world's most exciting industrial enterprise. It gives the details, facts and vital sets of data of Indian cinema with amazing finesse. Its simple style and low cost enable all reader genres to read it. Renu Saran has penned this book for the lovers of Indian cinema. She has given many good books to our valued readers. She has worked very hard to collect data and analyze information sets. That is why this book has become one of the best in its genre.

Why does a director choose a particular script? What must they do in order to keep actors fresh and truthful through take after take of a single scene? How do you stage a shootout—involving more than one hundred extras and three colliding taxis—in the heart of New York's diamond district? What does it take to keep the studio honchos happy? From the first rehearsal to the final screening, *Making Movies* is a master's take, delivered with clarity, candor, and a wealth of anecdote. For in this book, Sidney Lumet, one of our most consistently acclaimed directors, gives us both a professional memoir and a definitive guide to the art, craft, and business of the motion picture. Drawing on forty years of experience on movies that range from *Long Day's Journey into Night* to *Network* and *The Verdict*—and with such stars as Katharine Hepburn, Paul Newman, Marlon Brando, and Al Pacino—Lumet explains how painstaking labor and inspired split-second decisions can result in two hours of screen magic.

Satyajit Ray was a master of science fiction writing. Through his Professor Shonku stories and other fiction and non-fiction pieces, he explored the genre from various angles. In the 1960s, Ray wrote a screenplay for what would have been the first-of-its-kind sci-fi film to be made in India. It was called *The Alien* and was based on his own short story "Bonkubabur Bandhu". On being prompted by Arthur C. Clarke, who found the screenplay promising, Ray sent the script to Columbia Pictures in Hollywood, who agreed to back it, and Peter Sellers was approached to play a prominent role. Then started the "Ordeals of the Alien" as Ray calls it, as even after a series of trips to the US, UK and France, the film was never made, and more shockingly, some fifteen years later, Ray watched Steven Spielberg's film *Close Encounters of the Third Kind* and later *E.T.: The Extra-Terrestrial*, and realized these bore uncanny resemblances to his script *The Alien*, including the way the ET was designed! A slice of hitherto undocumented cinema history, *Travails with the Alien* includes Ray's detailed essay on the project with the full script of *The Alien*, as well as the original short story on which the screenplay was based. These, presented alongside correspondence between Ray and Peter Sellers, Arthur C. Clarke, Marlon Brando, Hollywood producers who showed interest, and a fascinating essay by the young student at Columbia University's Graduate School of Journalism who broke the Spielberg story, make this book a rare and compelling read on science fiction, cinema and the art of adaptation.

"I can never forget the excitement in my mind after seeing 'Pathar Panchali'", noted Akira Kurosawa. Satyajit Ray's three films about the boyhood, adolescence and manhood of Apu, 'Pathar Panchali' (1955), 'Aparajito' (1956) and 'The World of Apu' (1959) - collectively known as *The Apu Trilogy* - are established classics of world cinema. The Trilogy was the chief reason for Satyajit Ray's receiving a Hollywood Oscar for lifetime achievement in 1992, just before his death. This book by Ray's biographer and world authority Andrew Robinson is the first full study of the Trilogy. Robinson - who came to know the director well during the last decade of his career - covers the literary and cultural background to the films, their production, their music composed by Ravi Shankar, their aesthetic value, and their complex critical reception in the East and the West, from 1955 up to the present day. Extensively and beautifully illustrated and a pleasure to read, 'The Apu Trilogy' will appeal to anyone captivated by the unique world created by Satyajit Ray.

Deep Focus
Deep Focus
Reflections on Cinema
Columbia University Press

A quintessential fan tribute and a celebration of Feluda on the occasion of the sleuth's fiftieth anniversary In 1965, Satyajit Ray, drawing from the detective tradition made popular by characters such as Sherlock Holmes and Hercule Poirot, created a character who would go on to influence Bengalis of an entire generation: Feluda. And when Soumitra Chatterjee played the dapper

detective in the film *Sonar Kella*, a cult was born. Fifty years later, the cult endures. Every new *Feluda* film has the box office in a tizzy. *Feluda@50* seeks to explore the phenomenon. What makes *Feluda* tick? What is it that we love about this man? Why is it that every *Feluda* film continues to run to packed houses for weeks and months on end in an otherwise struggling Bengali film industry? What is the way forward for the franchise in the years to come? What role do *Feluda*'s sidekicks, *Topshe* and *Lalmohan-babu*, play? The book also delves deep into Ray's motivations for keeping *Feluda* cocooned from contemporary politics and never allowing him to have a love interest. Also including in-depth interviews with the three stars who have played *Feluda* onscreen, this is the quintessential fan tribute and a celebration of *Feluda* on the occasion of the sleuths fiftieth anniversary.

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.

Pather Panchali placed Indian cinema on the world map in 1955: this is a simple statement of fact, no hyperbole. In the sixty years since, the movie has acquired cult status, and its sketchbook mythical proportions. Believed to have been forever lost after the film-maker donated it to the Cinematheque Francaise archives, the sketchbook is now available as a book, along with other fascinating and previously unseen material on the film: parts of the draft scenario, reviews, recollections, posters and illustrations. For film and Ray enthusiasts, this is a treasure trove, and for a whole new generation of filmgoers, including those who might not even have seen the film yet, it will reveal a process unfolding, a mind at work. As for connoisseurs of the graphic form, Ray's sketches are legend, and the novelistic qualities of this particular sketchbook have been the matter of intense discussion. As much a chronicle of the work of a genius as it is a handbook for aspiring film-makers, this collector's edition of *The Pather Panchali Sketchbook* is a must-have for every film lover's library.

Peppered with heartfelt accounts and charming anecdotes, Urdu film magazines were in great favour with the public from the 1930s through the 1990s – a considerable period of seven decades. Unfortunately, as Urdu got progressively marginalised in later years, these magazines were not archived, for the most part; leading to their inevitable disappearance from popular imagination. Tracking down these lost publications, *Yasir Abbasi* followed leads – some futile, some fruitful – to obscure towns and people's homes in a last-ditch effort to save valuable records of Indian cinema. As challenging as it was to locate faded issues and original texts, he managed to uncover and translate many fabulous memoirs covering a wide gamut of our favourite old artistes at their candid best. A gloom-laced piece on *Meena Kumari* by *Nargis*, a rollicking description by *Raja Mehdi Ali Khan* of an eventful evening with *Manto* (not to mention a mysterious woman and a house on fire), *Jaidev* writing about his chequered career, *Balraj Sahni* introspecting about the relevance of Hindi and Urdu in films – it's a rich mix of engrossing narratives brought back from oblivion.

Nineteen gripping tales of suspense and mystery For readers who enjoyed the adventures of *Feluda* in Volume 1, this second omnibus volume holds more delights. Accompanied by his cousin *Topshe* and the bumbling crime writer *Lalmohan Ganguly* (*Jatayu*), *Feluda* travels from *Puri* to *Kedarnath*, from *Kathmandu* to *London* in his pursuit of culprits; he tracks down *Napoleon's* last letter, a forgotten painting by *Tintoretto* and a stolen manuscript.

Frank and funny, these stories written originally for the Bengali children's magazine *Sandesh*, are an essential read for all Ray enthusiasts as well as those who want to know Ray, the writer and film-maker, better. In this volume, Ray also shares some of his experiences while shooting *Pather Panchali*—his epic debut, and subsequent films, particularly for children. He describes how an entire field of *kaash* flowers was eaten up by cows before he could shoot his famous scene with the train in *Pather Panchali*; and how a circus tiger let loose in a bamboo grove chased away a group of curious onlookers in the blink of an eye.

The Apu Trilogy is the fifth book written by influential film critic *Robin Wood* and republished for a contemporary audience. Focusing on the famed trilogy from Indian director *Satyajit Ray*, *Wood* persuasively demonstrates his ability at detailed textual analysis, providing an impressively sustained reading that elucidates the complex view of life in the trilogy. *Wood* was one of our most insightful and committed film critics, championing films that explore the human condition. His analysis of *The Apu Trilogy* reveals and illuminates the films' profoundly humanistic qualities with clarity and rigor, plumbing the psychological and emotional resonances that arise from Ray's delicate balance of performance, camerawork, and visual design. *Wood* was the first English-language critic to write substantively about Ray's films, which made the original publication of his monograph on *The Apu Trilogy* unprecedented as well as impressive. Of late there has been a renewed interest in North America in the work of *Satyajit Ray*, yet no other critic has come close to equaling the scope and depth of his analysis. In his introduction, originally published in 1971, *Wood* says reactions to Ray's work were met with indifference. In response, he offers possible reasons why this occurred, including social and cultural differences and the films' slow pacing, which contemporary critics tended to associate with classical cinema. *Wood* notes Ray's admiration for Western film culture, including the Hollywood cinema and European directors, particularly *Jean Renoir* and his realist films. Assigning a chapter to each *Pather Panchali* (1955), *Aparajito*, (1957), and *The World of Apu*, (1959), *Wood* goes on to explore each film more thoroughly. One of the aspects of this book that is particularly rewarding is *Wood's* analytical approach to the trilogy as a whole, as well as detailed attention given to each of the three films. The book, with a new preface by *Richard Lippe* and foreword by *Barry Keith Grant*, functions as a master class on what constitutes an in-depth reading of a work and the use of critical tools that are relevant to such a task. *Robin Wood's* *The Apu Trilogy* offers an excellent account of evaluative criticism that will appeal to film scholars and students alike.

Indian cinema completed a century in 2013. The centenary was marked by special events celebrating cinema over the last century. Books were written and films like '*Bombay Talkies*' were made to celebrate the achievements and growth of Indian cinema. Given this background there are no quiz books to celebrate the centenary journey of Indian Cinema. The idea behind this book is to create more interest about the journey of Indian films and recognize the work of eminent directors and actors.

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