

## Naseeruddin Shah Autobiography

In this highly acclaimed book of conversations with Nasreen Munni Kabir, Waheeda Rehman speaks about her life and work with refreshing honesty, humour and insight: from detailing her personal triumphs and tribulations to giving enthralling accounts of working with cinematic personalities like Guru Dutt, Satyajit Ray, Raj Kapoor and Dev Anand. Against all odds, she successfully made a life in cinema on her own terms. Filled with compelling anecdotes and astute observations, this is a riveting slice of film history that provides a rare view of a much-adored and award-winning screen legend.

'Divya writes of difficult times with candour and heart-rending simplicity' Shabana Azmi Capturing the beauty of a mother–daughter relationship, Divya Dutta in this moving memoir celebrates her mother's struggles to turn her into the woman she is today. Divya walks us through the most intimate memories of her life, those that strengthened her relationship with her mother. The incredible bond she forged with her mother helped her through tragedies and difficulties, discouragements and failures and led her to become an award-winning actor of stature, both in the Hindi as well as the Punjabi film industry. *Me and Ma* is a celebration of Divya's exemplary achievements. It is also an honest, intimate and heartfelt tribute to the force behind her success—her mother.

Director of the cult 1980s film *Chashme Baddoor* and critically acclaimed movies such as *Sparsh* and *Saaz*; seasoned Marathi theatre personality; winner of three National Film Awards and two Filmfare Awards; recipient of the Padma Bhushan – Sai Paranjpye has many feathers in the patchwork quilt of her creative life. Sai started her career at All India Radio, later graduating from the National School of Drama and making her way into theatre, television, documentaries and movies, working with some of the most highly regarded names of the Hindi film world. She met with success in the world of books too, her Marathi translation of Naseeruddin Shah's memoir winning her the Sahitya Akademi award in 2019. Frank, forthright, full of anecdotes and written with a flair for recounting her multifarious journey in lively detail, *A Patchwork Quilt* is Sai Paranjpye's memoir that looks back on a life well lived.

Asha Parekh was to the movies born. Ever since she was knee-high, she faced the camera as a child artiste, while performing simultaneously at dance fetes. An alumna of Bombay's The J. B. Petit Girls' High School, she devoted after-school hours to learning classical dance from exacting gurus. Given a break as a leading lady by Filmalaya Studio's Sashadhar Mukherjee, she debuted opposite Shammi Kapoor in the romantic entertainer *Dil Deke Dekho*. Instantaneously, the audience and the critics agreed: "A star is born." Followed a concatenation of silver and golden jubilee hits, which established her as the quintessential Hit Girl. Possessed of all the requisites of the cinema of the 1960s and the '70s – felicity at instinctive acting, intricate dance skills and the ability to invest conviction into the roles of zestful, glamour-exuding film heroines – she made an impact, too, with parts demanding gravitas. Apart from films in Hindi, she has also acted in films in Gujarati, Punjabi and a film in Kannada. The Mumbai film trade, to date, acknowledges her as one of the heroines with the highest number of successes. Her innumerable dance ballets on stage have earned her untold acclaim, at home and overseas. Among her other facets, she has been involved since decades in running a charitable hospital. She was Chairperson of the Central Board of Film Certification (1998-2001) and has been associated with the Cine and TV Artistes' Associations and other organisations dedicated to the welfare of film industry workers, technicians and actors. She turned producer and director with several top TRP-rated TV serials like 'Kora Kagaz' and 'Palash ke Phool' and programmes like 'Baaje Paayal'. Currently she has chosen to retire from acting, but adds, "Never say never." She lives by the famed Juhu shoreline in Mumbai.

An extraordinary, riveting and no-holds-barred saga studded with fascinating behind-the-scenes revelations, anecdotes and rare nuggets of lessons Anupam Kher's life story is nothing short of a grand masala box office hit. It has drama, comedy, romance and even action! Who knew that a small-town Shimla boy would one day become one of the most recognised actors in the world and go on to win various national and international awards for his contribution in the field of cinema and arts? A powerhouse of talent with over 530 films (and counting) in his repertoire, Anupam Kher stands out not only because of his iconic bald head, but also for his forthright views and opinions, however controversial they may be. He has always been distinct and offbeat. His autobiography is, too . . . for it is not just another chronological account of his life. It is, in fact, also peppered with incredible life lessons that are bound to resonate with every aspiring artiste and, most of all, the common man. Here is a kaleidoscopic peep into the life and times of a true genius and forever entertainer.

Wheeler Thackston's lively new translation of *The Jahangirnama*, co-published with the Freer/Arthur M. Sackler Gallery of the Smithsonian Institution, presents an engaging portrait of an intriguing emperor and his flourishing empire. The Emperor Jahangir is probably best known in the West as being the father of Shahjahan, who built the Taj Mahal. His reign was one of great prosperity, and his passion for art and nature encouraged a flowering that some say rivaled European art during the rule of the Medicis. In penning his memoirs, Jahangir followed a tradition begun by his great-grandfather, the Emperor Babur. Jahangir's memoirs, however, provide not only the history of his reign, but also his reflections on art, politics, and private details about his family including the suicide of one of his wives and selections of poetry written by members of his harem. One of Jahangir's stories describes his astonishment at witnessing the fall of a meteorite, an event that so amazed him that he ordered that a dagger be made from its metal. This book includes a selection of exquisite full-color paintings, drawings, and objects that specifically illustrate the passages they accompany--including a photograph of the Emperor's treasured dagger. A lover of jewels, nature, hunting, drinking, and opiates, Jahangir carried the Mughal empire to artistic and political heights. Refreshingly candid and frank, this splendidly illustrated edition of Jahangir's memoirs is a thoroughly absorbing profile of an emperor and the zenith of his empire.

The definitive saga, at once riveting and revelatory – studded with rare nuggets of information and fascinating anecdotes – that sparkingly brings out the life and times of an internationally acclaimed incredibly versatile singer. Asha Bhosle – a Guinness world record holder plus recipient of the Padma Vibhushan and the Dadasaheb Phalke Award – has held one and all spellbound for six decades now. Her voice, both fluid and flexible, has infused new life into a variety of genres – from the melancholy melody to the rollicking rock-'n'-roll; from the soulful creation to the vibrant disco; from the romantic rhapsody to the rambunctious folk song; from the dainty ghazal to the boisterous qawwali; and from the pathos-filled rendition to the naughty-naughty seductive number. The author – on the strength of his vast and varied exposure and experience – turns the focus on enthralling behind-the-scenes happenings that shaped the advance of this artiste with a remarkable range and a noteworthy body of work. 'The world has no time for losers' has remained Asha's performing credo. This volume captures Asha Bhosle in her numberless shades. It is about how – in her silken rivalry with elder sister Lata Mangeshkar – she moved with panache from O. P. Nayyar to S. D. Burman to R. D. Burman. It is about how she served a galaxy of composers; about how, in the end, she reached the pinnacle all by herself. Against odds that would have driven any other woman into quitting. No quitter ever, Asha Bhosle, as the supernova supreme, just went on to underline the adage: 'No power like woman power'. No more can you stay away from this marvel of a musical biography than you can stay away from the matchless musicality of Asha Bhosle. If she is one of a kind, so is this musical masterpiece capturing all the resonances and nuances going with her piquant persona. Here is a long-awaited career study shedding light on the twists and turns marking the starry-eyed world of Hindustani film music.

Hillary Rodham Clinton's inside account of the crises, choices, and challenges she faced during her four years as America's 67th Secretary of State, and how those experiences drive her view of the future. "All of us face hard choices in our lives," Hillary Rodham Clinton writes at the start of this personal chronicle of years at the center of world events. "Life is about making such choices. Our choices and how we handle them shape the people we become." In the aftermath of her 2008 presidential run, she expected to return to representing New York in the United States Senate. To her surprise, her former rival for the Democratic Party nomination, newly elected President Barack Obama, asked

her to serve in his administration as Secretary of State. This memoir is the story of the four extraordinary and historic years that followed, and the hard choices that she and her colleagues confronted. Secretary Clinton and President Obama had to decide how to repair fractured alliances, wind down two wars, and address a global financial crisis. They faced a rising competitor in China, growing threats from Iran and North Korea, and revolutions across the Middle East. Along the way, they grappled with some of the toughest dilemmas of US foreign policy, especially the decision to send Americans into harm's way, from Afghanistan to Libya to the hunt for Osama bin Laden. By the end of her tenure, Secretary Clinton had visited 112 countries, traveled nearly one million miles, and gained a truly global perspective on many of the major trends reshaping the landscape of the twenty-first century, from economic inequality to climate change to revolutions in energy, communications, and health. Drawing on conversations with numerous leaders and experts, Secretary Clinton offers her views on what it will take for the United States to compete and thrive in an interdependent world. She makes a passionate case for human rights and the full participation in society of women, youth, and LGBT people. An astute eyewitness to decades of social change, she distinguishes the trendlines from the headlines and describes the progress occurring throughout the world, day after day. Secretary Clinton's descriptions of diplomatic conversations at the highest levels offer readers a master class in international relations, as does her analysis of how we can best use "smart power" to deliver security and prosperity in a rapidly changing world—one in which America remains the indispensable nation.

Juno the jackal is suddenly treated like a king after he inadvertently dyes his fur blue.  
'Raat baaki, baat baaki... Hona hai jo, ho jaane do...' Sensuous, glamorous and bold, Parveen Babi set the Hindi cinema screen ablaze during the 1970s and '80s, breaking the 'pious, nice girl' mould of the film heroine and redefining it after her own style. On screen, she sizzled in unforgettable roles in blockbusters like Deewaar, Shaan, Kaalia and Amar Akbar Anthony – while, off-screen, her bohemian and unabashed lifestyle lit up gossip columns, and her appearance on the cover of Time magazine, a first for an Indian, created a stir nationwide. Yet, for all the sensational rumours and films her life inspired, Parveen has remained something of an enigma to generations of fans. In Parveen Babi: A Life, Karishma Upadhyay traces the journey of a shy but ambitious girl from an aristocratic family in Junagadh, Gujarat, to a life of merciless scrutiny that comes with being in the Bollywood spotlight. Exploring with depth and sensitivity the myriad facets of the actress's life, she lays bare little-known details about Parveen's doomed romances, her obsession with the spiritual guide who advised her to quit films, the tumultuous years of battling mental illness and her tragic, untimely demise. Rich with insights from the star's friends, former lovers and colleagues, this compelling narrative captures the nuances of an extraordinary life – the highs and lows of finding fame, love and solace, and then, in the end, losing it all.

And Then One Day A Memoir  
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.

There is a famous saying by the great Irish writer and poet, Oscar Wilde that "Some cause happiness wherever they go; others whenever they go." These people who spread their influence and happiness like the brightness of sunshine on others, wherever they are under whichever circumstances they are, are called 'The Great Personalities'. Here we present more than 250 such great men in the book, Great Personality of the world with their lives, works, achievements, contributions, awards, and also the trivia and failure attached to their lives making it a unique encyclopedia of many legendary figures from across the globe. The book contains all about popular actors, such as Amitabh Bachchan, Elizabeth, Tylor, Marilyn Monroe, Raj Kapoor, Naseeruddin Shah, Shabana Azmi, Aishwarya Rai Bachchan, Shahrukh Khan, Tom Cruise, and many more. There are interesting life histories of more than 50 Renowed artists including names, such as Leo Tolstoy, Michelangelo, M.F. Hussain, Leonardo Da Vinci, Van Gogh, etc. In addition to the above, the book also has exhaustive life histories of great entrepreneurs like Dhirubhai Ambani, G.D. Birla, J.R.D. TATA, Bill Gates, Oprah Winfrey, etc. You can also enrich your knowledge by knowing all about the great historians the legendry musicians the world famous scientists, inventors, physicians and politicians, who made their marks In their lives, created history and inspire us even today.

Naseeruddin Shah's sparkling memoir of his early years, 'from zero to thirty-two', spans his extraordinary journey from a feudal hamlet near Meerut, to Catholic schools in Nainital and Ajmer, and finally to stage and film stardom in Mumbai. Along the way, he recounts his passages through Aligarh University, the National School of Drama and the Film and Television Institute of India, where his luck finally began to change. And Then One Day tells a compelling tale, written with rare honesty and consummate elegance, leavened with tongue-in-cheek humour. There are moving portraits of family members, darkly funny accounts of his schooldays, and vivid cameos of directors and actors he has worked with,

among them Ebrahim Alkazi, Shyam Benegal, Girish Karnad, Om Puri and Shabana Azmi. The accounts of his struggle to earn a living through acting, his experiments with the craft, his love affairs, his early marriage, his successes and failures are narrated with remarkable frankness and objective self-assessment. Brimming with delightful anecdotes as well as poignant, often painful revelations, this book is a tour de force.

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.

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.

All these sketches, except "The Sikh" and "The Drabi," were written in Mesopotamia. My aim has been, without going too deeply into origins and antecedents, to give as accurate a picture as possible of the different classes of sepoy. In Mesopotamia I met all the sixteen types included in this volume, some for the first time. My acquaintance with them was at first hand. But neither sympathy nor observation can initiate the outsider into the psychology of the Indian soldier; or at least he cannot be certain of his ground. One must be a regimental officer to understand the sepoy, and then as a rule one only knows the particular type one commands. Therefore, to avoid mistakes and misconceptions, everything that I have set down has been submitted to authority, and embodies the opinion of officers best qualified to judge--that is to say, of officers who have passed the best part of their lives with the men concerned. Even so I have no doubt that passages will be found that are open to dispute. Authorities disagree; estimates must vary, especially with regard to the relative worth of different classes; and one must always bear in mind that every company officer who is worth his salt is persuaded that there are no men like his own. It is a pleasing trait and an essential one. For it is the sworn confraternity between the British and Indian officer, and the strong tie that binds the sepoy to his Sahib which have given the Indian Army its traditions and prestige. All references and statistics concerning the Indian Army will be found to relate to the pre-war establishment; and no class of sepoy is included which has been enlisted for the first time since 1914. At the outbreak of war the strength of the Army in India was 76,953 British and 239,561 Indian. During the war 1,161,789 Indians were recruited. The grand total of all ranks sent overseas from India was 1,215,338. The casualties sustained by the force were 101,439. Races which never enlisted before enlisted freely, and the Indian Army List when published on the conclusion of Peace will be changed beyond recognition. One or two classes I have omitted. The introduction of the Gujar, Meo, Baluchi and Brahui, for instance, as separate types, would be an error of perspective in a volume this size. It is hardly necessary to differentiate the Gujar from the Jat; the origin of the two races is much the same, and in appearance they are not always distinguishable. The Meo, too, approximates to the Merat. The Baluchi proper has practically ceased to enlist, and the sepoy who calls himself a Baluch is generally the descendant of immigrants. There is also a scattering of Brahuis in the Indian Army. They and the Baluchis are of the same stock, and are supposed to have come from Aleppo way, though in some extraordinary manner which nobody can understand the Brahuis have picked up a Dravidian accent. It is difficult, too, to write of the Madrasi--Hindu, Mussalman, or Christian--as an entity apart. All I know of him is that in the Indian Sappers and Miners and Pioneer regiments, when he is measured with other classes, his British officer speaks of him as equal to the best. To be continue in this ebook

The first and definitive cultural history of screen icon Uttam Kumar's life, work and glorious legacy.

"This is the best autobiography I've read by a prominent American in I don't know how many years. It is endlessly absorbing and I believe this is because it concerns a man who is looking to find a coherent philosophy that will be tough enough to contain all that is ugly in his person and his experience, yet shall prove sufficiently compassionate to give honest judgment on himself and others. Somehow, the author brings this off. Elia Kazan: A Life has that candor of confession which is possible only when the deepest wounds have healed and honesty can achieve what honesty so rarely arrives at—a rich and hearty flavor. By such means, a famous director has written a book that offers the kind of human wealth we find in a major novel." —Norman Mailer In this amazing autobiography, Kazan at seventy-eight brings to the undiluted telling of his story—and revelation of himself—all the passion, vitality, and truth, the almost outrageous honesty, that have made him so formidable a stage director (*A Streetcar Named Desire*, *Death of a Salesman*, *All My Sons*, *Cat on a Hot Tin Roof*, *Tea and Sympathy*), film director (*On the Waterfront*, *East of Eden*, *Gentleman's Agreement*, *Splendor in the Grass*, *Baby Doll*, *The Last Tycoon*, *A Face in the Crowd*), and novelist (the number-one best-seller *The Arrangement*.) Kazan gives us his sense of himself as an outsider (a Greek rug merchant's son born in Turkey, an immigrant's son raised in New York and educated at Williams College). He takes us into the almost

accidental sojourn at the Yale Drama School that triggered his commitment to theatre, and his edgy, exciting apprenticeship with the new and astonishing Group Theatre, as stagehand and stage manager—and as actor (Waiting for Lefty, Golden Boy) . . . his first nervous and then successful attempts at directing for theatre and movies (The Skin of Our Teeth, A Tree Grows in Brooklyn) . . . his return to New York to co-found the Actors Studio (and his long and ambivalent relationship with Lee Strasberg) . . . his emergence as premier director on both coasts. With his director's eye for the telling scene, Kazan shares the joys and complications of production, his unique insights on acting, directing, and producing. He makes us feel the close presence of the actors, producers, and writers he's worked with—James Dean, Marlon Brando, Tennessee Williams, Vivien Leigh, Tallulah Bankhead, Sam Spiegel, Darryl Zanuck, Harold Clurman, Arthur Miller, Budd Schulberg, James Baldwin, Clifford Odets, and John Steinbeck among them. He gives us a frank and affectionate portrait of Marilyn Monroe. He talks with startling candor about himself as husband and—in the years where he obsessively sought adventure outside marriage—as lover. For the first time, he discusses his Communist Party years and his wrenching decision in 1952 to be a cooperative witness before HUAC. He writes about his birth as a writer. The pace and organic drama of his narrative, his grasp of the life and politics of Broadway and Hollywood, the keenness with which he observes the men and women and worlds around him, and, above all, the honesty with which he pursues and captures his own essence, make this one of the most fascinating autobiographies of our time.

On January 15, 1944, film star Prithviraj Kapoor realized a long-cherished dream, and Prithvi Theatres was born. This book is the story of theatre that has become a living legend. This three act book is well conceived and written. It is certainly a welcome addition to the rather sparse collection of books on Indian theatre. - Shyam Benegal in Outlook.

'A riveting resurrection of the city of poets, the city of history, Saif Mahmood's learned and evocative book takes us to the heart of Delhi's romance with Urdu verse and aesthetics.'--Namita Gokhale Urdu poetry rules the cultural and emotional landscape of India--especially northern India and much of the Deccan--and of Pakistan. And it was in the great, ancient city of Delhi that Urdu grew to become one of the world's most beautiful languages. Through the 18th and 19th centuries, while the Mughal Empire was in decline, Delhi became the capital of a parallel kingdom--the kingdom of Urdu poetry--producing some of the greatest, most popular poets of all time. They wrote about the pleasure and pain of love, about the splendour of God and the villainy of preachers, about the seductions of wine, and about Delhi, their beloved home. This treasure of a book documents the life and work of the finest classical Urdu poets: Sauda, Dard, Mir, Ghalib, Momin, Zafar, Zauq and Daagh. Through their biographies and poetry--including their best-known ghazals--it also paints a compelling portrait of Mughal Delhi. This is a book for anyone who has ever been touched by Urdu or Delhi, by poetry or romance.

Growing up in a newly free India, film-maker Arunaraje Patil came to be deeply invested in the idea of freedom - for herself, for those around her and for the society she was growing up in. To be truly independent, though, there was a lot of unlearning and disengaging she had to do: from conversations of the past, from who she knew herself to be and from the image that she had trapped herself in. It was with her fourth film Rihaae (1988) that Patil rediscovered herself and her own creative expression. That movie was a declaration of intent, one that set her on a journey that continues to this day. Freedom: My Story is the chronicle of a radical thinker and film-maker in a male-dominated world, her struggles, her inspirations, the prejudices she had to deal with and, ultimately, the freedom her art offered. This is as much the story of one immensely inspiring life as it is an acute look into a young, changing nation.

Biography of Om Puri, b. 1950, Hindi motion picture actor.

The life of Taj al-Saltana, daughter of the ruler of Iran, Naser al-Din Shah Qajar, epitomized the predicaments of her changing era. Overcoming her limited education within the harem walls, Taj chronicled a thirty-year span in the life of a generation that witnessed a shift from traditional order to revolutionary flux. It is as though she had chosen this moment to recall her personal history--a tale filled with "wonder and anguish"--in order to record a cultural and political leap, symbolic of her time, from the indulgent, sheltered, and often petty world of her father's harem to the puzzling and exposed, yet emotionally and intellectually challenging world of a new Iran. Now almost one hundred years later Taj's memoirs are relevant and qualify her not only as a feminist by her society's standards but also in comparison with feminists of her generation in Europe and America. Beyond her fascination for the material glamors of the West at the turn of the twentieth century--fashion, architecture, furniture, the motorcar--she was also influenced by Western culture's painting, music, history, literature and language. And yet throughout this time she kept her bond with her own literary and cultural heritage and what she calls her "Persianness."

Autobiography of an Indian motion picture actor.

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. From his childhood in the borderlands of what is now Pakistan, to his position today as the foremost teacher of acting – guru of acting – in India, the saga of Shri Roshan Taneja is not only the story of this remarkable man, but of India herself – vision, grit, struggle, and a never ending search for perfection. From his 13 years of teaching at the Film Institute of India, Pune, to today, the list of Taneja-sahib's students reads like a list of honour – Shatrughan Sinha, Jaya Bhaduri, Naveen Nischal, Rehana Sultan, Danny, Shabana Azmi, Mithun Chakraborti, Naseeruddin Shah, Om Puri – these are only a few of his students from the Film Institute; when he shifted to Bombay, he guided such fine actors as Anil Kapoor, Aamir Khan, Ajay Devgun, Govinda, Tina Munim, and so many others. Roshan Taneja speaks of all of these artistes in rich, personal terms – but he also speaks of his struggle in the Hindi-film industry – including doing an impromptu improvisation with Meena Kumari – and, above all, his sojourn to the USA in the early 50's to pursue his dream of learning acting, a dream he pursues even today.

Architect of 'Operation Flood', the largest dairy development programme in the world, Dr Verghese Kurien has enabled India to become the largest milk producer in the world. A man with a rare vision, Dr Kurien has devoted a lifetime to realizing his dream - empowering the farmers of India. He has engineered the milk cooperative movement in India. It was a sheer quirk of fate that landed him in Anand where a small group of farmers were forming a cooperative, Kaira District Cooperative Milk Producers' Union Limited (better known as Amul), to sell their milk. Intrigued by the integrity and commitment of their leader, Tribhuvandas Patel, Dr Kurien joined them. Since then there has been no looking back. The 'Anand pattern of cooperatives were so successful that, at the request of the Government of India, he set up the National Dairy Development Board to replicate it across India. He also established the Gujarat Cooperative Milk Marketing Federation to market its products. In these memoirs, Dr Verghese Kurien, popularly known as the 'father of the white revolution', recounts, with customary candour, the story of his life and how he shaped the dairy industry. Profoundly inspiring, these memoirs help us comprehend the magnitude of his contributions and his multifaceted personality.

In Sach Kahun Toh, actor Neena Gupta chronicles her extraordinary personal and professional journey-from her childhood days in Delhi's Karol Bagh, through her time at the National School of Drama, to moving to Bombay in the 1980s and dealing with the struggles to find work. It details the big milestones in her life, her unconventional pregnancy and single parenthood, and a successful second innings in Bollywood. A candid, self-deprecating portrait of the person behind the persona, it talks about her life's many choices, battling stereotypes, then and now, and how she may not be as unconventional as people think her to be.

In "Romancing with Life," the first-ever full-fledged memoir by a leading Bollywood star, Dev Anand tells his remarkable life story like only he can. Here are tales from Dev's youth in 1930s Gurdaspur and Lahore; his years of struggle in 1940s Bombay; his friendship with Guru Dutt and his doomed romance with Suraiya; his marriage to co-star Kalpana Kartik; his relationships with his brothers Chetan and Vijay Anand, with S.D. and R.D. Burman, with his compatriots Dilip Kumar and Raj Kapoor; to both of whom he was very close, and with his heroines from Geeta Bali, Madhubala, Meena Kumari, Nutan, Vyjayanthimala, Mumtaz and Hema Malini to Waheeda Rehman, Zeenat Aman and Tina Munim, all of whom he launched. Dev Anand has produced an unputdownable book chock-full of bittersweet reminiscences, written in a pacy, effervescent style that carries the reader through sixty of Bollywood's most interesting years. With rare pictures from his personal archive, "Romancing with Life" is the quintessential Dev Anand.

The play is based on the longtime correspondence between British playwright George Bernard Shaw and British actress Mrs. Patrick Campbell.

A brilliant anthology of essays on Mansur Ali Khan Pataudi n Pataudi: Nawab of Cricket, players, writers, editors, actors, friends and opponents reminisce about their association with Mansur Ali Khan Pataudi, one of India's greatest cricketing heroes, highlighting various aspects of the gentleman-cricketer, from his days as an exciting new talent at school and Oxford to his ascendancy as an iconic figure of Indian sport. Including an intimate Foreword by Sharmila Tagore, this extraordinary anthology - brilliantly put together by Suresh Menon, arguably India's best sports writer and journalist - offers a fascinating portrait of a cricketer and a gentleman whose contribution to Indian cricket went beyond the number of Tests he played and the runs he scored.

India's best known boxer, five times World Champion and an Olympic medallist, Mary Kom tells the moving and inspiring story of her life with surprising honesty. 'My years of hard work, the refusal to give up, pushing every boundary there was. The thrill, the joy of winning, the successes. The Olympic bronze, my most prized possession. And boxing, the sport I gave myself to. All of it is real. I was the David who took on the Goliaths in the boxing ring - and I won, most of the time.' Mangte Chungneijang Mary Kom. Queen of the Indian boxing ring. The winner of five World Championships and an Olympic medal. Born to parents who were landless agricultural labour in the state of Manipur, Mary's story is one of relentless struggle and unflagging passion for the sport of boxing. A childhood of hard labour prepared her body for the sport as well as any fitness training might have. Her own will and aggression carried her through the minefield of politics that any sport in India is. Nimble of foot and pulling no punches, the boxing ring was her dominion.

The trademark hat, booming rich baritone, intent smouldering eyes, a towering height, and an imposing presence only a dramatic description would possibly delineate this versatile painter of sinister strokes, who left a tremendous, hypnotic impact on Indian cinema. Amrish Puri, whose voice could send shivers down your spine, while his antics made you chuckle; his costumes could drive you nuts, and his one-liners ranging from Mogambo khush hua to Dong kabhi wrong nahin hota became household parlance. The industry's ace villain was credited with bringing the hitherto mundane villainy into strobe light, and lent it a pride of place on the billboard with his unmatched histrionics. This son of the soil, born in the heart of Punjab in Naushahr, spent his formative years in the hilly regions and trekked miles in the Valley of Simla, the summer capital of British India. He followed his creative instincts in college rather surreptitiously, given the stern scrutiny of a conservative, authoritarian father. Moved to the tinsel town of Bombay in the early 1950s, where his elder siblings Chaman and Madan Puri were already groping in the glamour world and he had to write

his own destiny. After initial heartbreaks, dejected as a hero aspirant, he turned to theatre and created an amazing repertoire essaying some of the most challenging roles under the aegis of stalwarts, like Ebrahim Alkazi, Satyadev Dubey, Vijay Tendulkar, Girish Karnad, Badal Sircar and Mohan Rakesh, among others. But pursuing this innate passion for stage didn't provide for livelihood; bread and butter came from the rigmarole of a clerical job in a government office. And recording advertisement jingles and radio plays extended a little icing on the cake. The providential break on the silver screen came at an age when lesser mortals would be resolving mid-career crisis. And once again, he made a distinct mark in offbeat, parallel cinema of Shyam Benegal and Govind Nihalani, as he subtly transplanted the stark profundity of theatre on to celluloid. But the real litmus test was the commercial viability of his talent, as he could also rake in revenue at the box-office. Here too, he graduated with stunning performances, and became the highest paid villain breathing life into characters as the bald baddie, the cold-blooded don, the ruthless politician, the lecherous viper. The Machiavellian prince evoked the essence of evil and went on to build a treasure of excellence, whether he played a wily father or an affectionate patriarch. This star-actor became a reckoning force in both Hindi and regional films with over 300 titles in his kitty. His brilliant renditions elicited the attention of renowned Hollywood director Steven Spielberg, thus emerging on the international horizon. The book captures poignant moments in the life of a terrific performer with the class act of a chameleon, who depicted an era that encountered the most challenging facet of blending art and commerce, seeking triumph over the paradox of playing the negative and positive, to create cinematic history. Hats off!

Son of a famous father. Father of a famous son. I am the hyphen between them. Only, Rishi Kapoor was and is so much more. Few actors in Hindi cinema have had this sort of a career arc: from the gawky adolescent pining for his schoolteacher (Mera Naam Joker, 1970) to the naughty ninety-year-old (Kapoor & Sons, 2016), Rishi Kapoor has regaled audiences for close to fifty years. He won a National Award for his debut, became an overnight sensation with his first film as a leading man (Bobby, 1973), and carved a niche for himself with a string of romantic musical blockbusters in an era known for its angst-ridden films. He was the youth icon that is still the toast of the satellite TV circuit. The songs he lip-synced are the bread and butter of all radio stations even today. Then there was the second coming after a brief hiatus in the 1990s - as one of the finest actors in mainstream Hindi cinema with powerhouse performances in films like Do Dooni Chaar, D-Day, Agneepath and others. Characteristically candid, Rishi Kapoor brings Punjabi brio to the writing of Khullam Khulla. This is as up close and personal a biography as any fan could have hoped for. He writes about growing up in the shadow of a legendary father, skipping school to act in Mera Naam Joker, the workings of the musical hits of the era, an encounter with Dawood Ibrahim, his heroines (their working relationship, the gossip and the frisson that was sometimes real), his approach to his craft, his tryst with clinical depression, and more. A foreword by Ranbir Kapoor and a stirring afterword by Neetu Singh bookend the warmest, most dil se biography an Indian star has ever penned.

Udayer Pathe, Bimal Roy's first film, revolutionized Indian cinema. Hailed as a pioneer by Satyajit Ray, he was perhaps the first to bring shades of grey to the black-and-white screen. Roy's spare storytelling and nuanced understanding of the human condition are reflected in classics like Devdas, Sujata and Madhumati. His ability to illuminate ordinary characters like Shambhu in Do Bigha Zamin and Kalyani in Bandini, is attested to by their being a part of popular memory even to this day. The Man Who Spoke in Pictures is not just a eulogy to this great director, but also an insight into Roy, the man, the director and his art. The auteur's little-known Bengal phase is chronicled by Mahasweta Devi and Amit Chaudhuri, as well as Tapan Sinha, Amit Bose and other greats of cinema who trace his journey from cinematographer to director. His Bombay years are recorded through a collection of analyses and anecdotes from leading literary and cinematic luminaries, including Nayantara Sahgal, Gulzar, Naseeruddin Shah and Khalid Mohammed. The final section examines Roy from the outsider's perspective, with articles by Meghnad Desai, Rachel Dwyer and Paula Mayhew.

Known to generations of cinema-lovers as the evergreen hero of blockbuster hits like Dil Ek Mandir, Aye Milan ki Bela, Arzoo and Sangam, Rajendra Kumar Tuli was truly the 'Jubilee Star' of Hindi cinema in the 1960s. Jubilee Kumar is the so-far-untold story of the man behind the superstar - one who went from riches to rags early in life, but whose determination, prudence and humility saw him surmount countless hurdles, and win the affection and admiration of colleagues and fans alike. A dispossessed refugee following Partition, Kumar's struggles intensified as he travelled from Sialkot to Bombay to try his luck in films, suffering homelessness and hunger before he got a break as an assistant director. Overcoming both prejudice in the industry and his own insecurities, he eventually rose to unimaginable fame and popularity as a leading man in films and a respected producer. Touching candidly upon his life both on-screen and off it, this intimate account reveals Kumar - often through his own reminiscences and the recollections of others - as a hard-headed businessman, a generous and empathetic senior colleague, a gallant co-star to his female leads, a good-natured rival to peers and, above all, an upright and principled family man who rose above the many temptations of life in the Indian film industry. A riveting tale of struggle and stardom, fame and disillusionment, love, heartbreak and loss, Jubilee Kumar unwraps the many layers of an icon whose achievements and charisma few of his rivals or successors have been able to match.

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