

Know All About
Bollywood
(Indian Film Industry)

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Chapter-1

Introduction to Bollywood

Bollywood is the informal term popularly used for the Hindi-language film industry based in Mumbai, Maharashtra, India. The term is often incorrectly used to refer to the whole of Indian cinema; it is only a part of the total Indian film industry, which includes several regional film industries sorted by language. Bollywood is the largest film producer in India and one of the largest centers of film production in the world.

Bollywood is formally referred to as **Hindi cinema**, though frequent use of poetic Urdu words is fairly common. There has been a growing presence of Indian English in dialogue and songs as well. It is common to see films that feature dialogue with English words phrases, or even whole sentences.

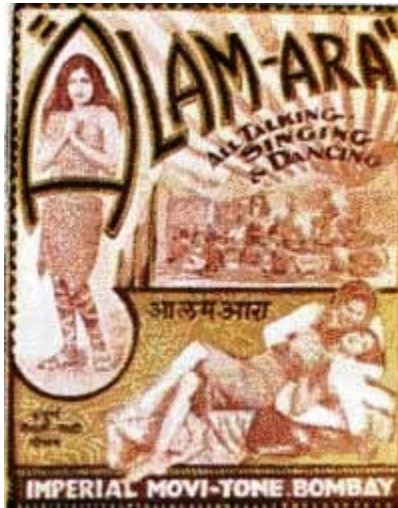
Etymology

The name "Bollywood" is derived from **Bombay** (the former name for Mumbai) and **Hollywood**, the center of the American film industry. However, unlike Hollywood, Bollywood does not exist as a physical place. Though some deplore the name, arguing that it makes the industry look like a poor cousin to Hollywood, it has its own entry in the *Oxford English Dictionary*.

The term "Bollywood" has origins in the 1970s, when India overtook America as the world's largest film producer. Credit for the term has been claimed by several different people, including the lyricist, filmmaker and scholar Amit Khanna, and the journalist Bevinda Collaco.

The naming scheme for "Bollywood" was inspired by "Tollywood", the name that was used to refer to the cinema of West Bengal. Dating back to 1932, "Tollywood" was the earliest Hollywood-inspired name, referring to the Bengali film industry based in Tollygunge, which rhymed with "Hollywood" and was the center of the cinema of India at the time. The name "Bollywood" later arose as the Bombay-based film industry overtook the one in Tollygunge as the center of the Indian film industry.

History



Film poster for first Indian sound film, Ardeshir Irani's *Alam Ara* (1931)



Nargis and Raj Kapoor in *Awaara* (1951), also directed and produced by Kapoor. It was nominated for the Grand Prize of the 1951 Cannes Film Festival.

Raja Harishchandra (1913), by Dadasaheb Phalke, was the first silent feature film made in India. By the 1930s, the industry was producing over 200 films per annum. The first Indian sound film, Ardeshir Irani's *Alam Ara* (1931), was a major commercial success. There was clearly a huge market for talkies and musicals; Bollywood and all the regional film industries quickly switched to sound filming.

The 1930s and 1940s were tumultuous times: India was buffeted by the Great Depression, World War II, the Indian independence movement, and the violence of the Partition. Most Bollywood films were unabashedly escapist, but there were also a number of filmmakers who tackled tough social issues, or used the struggle for Indian independence as a backdrop for their plots.

In 1937, Ardeshir Irani, of *Alam Ara* fame, made the first colour film in Hindi, *Kisan Kanya*. The next year, he made another colour film, *Mother India*. However, colour did not become a popular feature until the late 1950s. At this time, lavish romantic musicals and melodramas were the staple fare at the cinema.

Golden Age

Following India's independence, the period from the late 1940s to the 1960s are regarded by film historians as the "Golden Age" of Hindi cinema. Some of the most critically-acclaimed Hindi films of all time were produced during this period. Examples include the Guru Dutt films *Pyaasa* (1957) and *Kaagaz Ke Phool* (1959) and the Raj Kapoor films *Awaara* (1951) and *Shree 420* (1955). These films expressed social themes mainly dealing with working-class urban life in India; *Awaara* presented the city as both a nightmare and a dream, while *Pyaasa* critiqued the unreality of city life. Some of the most famous epic films of Hindi cinema were also produced at the time, including Mehboob Khan's *Mother India* (1957), which was nominated for the Academy Award for Best Foreign Language Film, and K. Asif's *Mughal-e-Azam* (1960). *Madhumati* (1958), directed by Bimal Roy and written by Ritwik Ghatak, popularized the theme of reincarnation in Western popular culture. Other acclaimed mainstream Hindi filmmakers at the time included Kamal Amrohi and Vijay Bhatt. Successful actors at the time included Dev Anand, Dilip Kumar, Raj Kapoor and Guru Dutt, while successful actresses included Nargis, Meena Kumari, Nutan, Madhubala, Waheeda Rehman and Mala Sinha.

While commercial Hindi cinema was thriving, the 1950s also saw the emergence of a new Parallel Cinema movement. Though the movement was mainly led by Bengali cinema, it also began gaining prominence in Hindi cinema. Early examples of Hindi films in this movement include Chetan Anand's *Neecha Nagar* (1946) and Bimal Roy's *Two Acres of Land* (1953). Their critical acclaim, as well as the latter's commercial success, paved the way for Indian neorealism and the *Indian New Wave*. Some of the internationally-acclaimed Hindi filmmakers involved in the movement included Mani Kaul, Kumar Shahani, Ketan Mehta, Govind Nihalani, Shyam Benegal and Vijaya Mehta.

Ever since the social realist film *Neecha Nagar* won the Grand Prize at the first Cannes Film Festival, Hindi films were frequently in competition for the Palme d'Or at the Cannes Film Festival throughout the 1950s and early 1960s, with some of them winning major prizes at the festival. Guru Dutt, while overlooked in his own lifetime, had belatedly generated international recognition much later in the 1980s. Dutt is now regarded as one of the greatest Asian filmmakers of all time, alongside the more famous Indian Bengali filmmaker Satyajit Ray. The 2002 *Sight & Sound* critics' and directors'

poll of greatest filmmakers ranked Dutt at #73 on the list. Some of his films are now included among the greatest films of all time, with *Pyaasa* (1957) being featured in Time magazine's "All-TIME" 100 best movies list, and with both *Pyaasa* and *Kaagaz Ke Phool* (1959) tied at #160 in the 2002 *Sight & Sound* critics' and directors' poll of all-time greatest films. Several other Hindi films from this era were also ranked in the *Sight & Sound* poll, including Raj Kapoor's *Awaara* (1951), Vijay Bhatt's *Baiju Bawra* (1952), Mehboob Khan's *Mother India* (1957) and K. Asif's *Mughal-e-Azam* (1960) all tied at #346 on the list.

Modern cinema

In the late 1960s and early 1970s, romance movies and action films starred actors like Rajesh Khanna and Dharmendra, and actresses like Sharmila Tagore, Mumtaz, Leena Chandavarkar and Helen. In the mid-1970s, romantic confections made way for gritty, violent films about gangsters and bandits. Amitabh Bachchan, the star known for his "angry young man" roles, rode the crest of this trend with actors like Mithun Chakraborty and Anil Kapoor, which lasted into the early 1990s. Actresses from this era included Hema Malini, Jaya Bachchan and Rekha.

Some Hindi filmmakers such as Shyam Benegal continued to produce realistic Parallel Cinema throughout the 1970s, alongside Mani Kaul, Kumar Shahani, Ketan Mehta, Govind Nihalani and Vijaya Mehta. However, the 'art film' bent of the Film Finance Corporation came under criticism during a Committee on Public Undertakings investigation in 1976, which accused the body of not doing enough to encourage commercial cinema. The 1970s thus saw the rise of commercial cinema in the form of enduring films such as *Sholay* (1975), which solidified Amitabh Bachchan's position as a lead actor. The devotional classic *Jai Santoshi Ma* was also released in 1975. Another important film from 1975 was *Deewar*, directed by Yash Chopra and written by Salim-Javed. A crime film pitting "a policeman against his brother, a gang leader based on real-life smuggler Haji Mastan", portrayed by Amitabh Bachchan, it was described as being "absolutely key to Indian cinema" by Danny Boyle. The most internationally-acclaimed Hindi film of the 1980s was Mira Nair's *Salaam Bombay!* (1988), which won the Camera d'Or at the 1988 Cannes Film Festival and was nominated for the Academy Award for Best Foreign Language Film.

During the late 1980s and early 1990s, the pendulum swung back toward family-centric romantic musicals with the success of such films as *Qayamat Se Qayamat Tak* (1988), *Maine Pyar Kiya* (1989), *Hum Aapke Hain Kaun* (1994) and *Dilwale Dulhania Le Jayenge* (1995), making stars out of a new generation of actors (such as Aamir Khan, Salman Khan and Shahrukh Khan) and actresses (such as Sridevi, Madhuri Dixit, Juhi Chawla and Kajol). In that point of time, action and comedy films were also successful, with actors like Govinda and Akshay Kumar and actresses such as Raveena Tandon and Karisma Kapoor appearing in films of this genre. Furthermore, this decade marked the entry of new performers in arthouse and independent films, some of which succeeded commercially, the most influential example being *Satya* (1998), directed by Ram Gopal Varma and written by Anurag Kashyap. The critical and commercial success of *Satya* led

to the emergence of a distinct genre known as *Mumbai noir*, urban films reflecting social problems in the city of Mumbai. This led to a resurgence of Parallel Cinema by the end of the decade. These films often featured actors like Nana Patekar, Manoj Bajpai, Manisha Koirala, Tabu and Urmila Matondkar, whose performances were usually critically approved.

The 2000s saw a growth in Bollywood's popularity in the world. This led the nation's filmmaking to new heights in terms of quality, cinematography and innovative story lines as well as technical advances in areas such as special effects, animation, etc. Some of the largest production houses, among them Yash Raj Films and Dharma Productions were the producers of new modern films. The opening up of the overseas market, more Bollywood releases abroad and the explosion of multiplexes in big cities, led to wider box office successes in India and abroad, including *Lagaan* (2001), *Devdas* (2002), *Koi... Mil Gaya* (2003), *Kal Ho Naa Ho* (2003), *Veer-Zaara* (2004), *Rang De Basanti* (2006), *Lage Raho Munnabhai* (2006), *Krrish* (2006), *Dhoom 2* (2006), *Om Shanti Om* (2007), *Chak De India* (2007), *Rab Ne Bana Di Jodi* (2008), *Ghajini* (2008), *3 Idiots* (2009), *My Name is Khan* (2010), *Raajneeti* (2010) & *Dabangg* (2010) delivering a new generation of popular actors (Hrithik Roshan, Abhishek Bachchan, Ranbir Kapoor) and actresses (Aishwarya Rai, Preity Zinta, Rani Mukerji, Kareena Kapoor and Priyanka Chopra), and keeping the popularity of actors of the previous decade. Among the mainstream films, *Lagaan* won the Audience Award at the Locarno International Film Festival and was nominated for Best Foreign Language Film at the 74th Academy Awards, while *Devdas* and *Rang De Basanti* were both nominated for the BAFTA Award for Best Foreign Language Film.

The Hindi film industry has preferred films that appeal to all segments of the audience, and has resisted making films that target narrow audiences. It was believed that aiming for a broad spectrum would maximise box office receipts. However, filmmakers may be moving towards accepting some box-office segmentation, between films that appeal to rural Indians, and films that appeal to urban and overseas audiences.

Influences for Bollywood

Gokulsing and Dissanayake identify six major influences that have shaped the conventions of Indian popular cinema:

- The ancient **Indian epics** of *Mahabharata* and *Ramayana* which have exerted a profound influence on the thought and imagination of Indian popular cinema, particularly in its narratives. Examples of this influence include the techniques of a side story, back-story and story within a story. Indian popular films often have plots which branch off into sub-plots; such narrative dispersals can clearly be seen in the 1993 films *Khalnayak* and *Gardish*.
- Ancient **Sanskrit drama**, with its highly stylized nature and emphasis on spectacle, where music, dance and gesture combined "to create a vibrant artistic unit with dance and mime being central to the dramatic experience." Sanskrit dramas were known as *natya*, derived from the root word *nrit* (dance),

- characterizing them as spectacular dance-dramas which has continued Indian cinema. The theory of *rasa* dating back to ancient Sanskrit drama is believed to be one of the most fundamental features that differentiate Indian cinema, particularly Hindi cinema, from that of the Western world.
- The traditional folk **theatre of India**, which became popular from around the 10th century with the decline of Sanskrit theatre. These regional traditions include the Yatra of Bengal, the Ramlila of Uttar Pradesh, and the Terukkuttu of Tamil Nadu.
 - The **Parsi theatre**, which "blended realism and fantasy, music and dance, narrative and spectacle, earthy dialogue and ingenuity of stage presentation, integrating them into a dramatic discourse of melodrama. The Parsi plays contained crude humour, melodious songs and music, sensationalism and dazzling stagecraft."
 - **Hollywood**, where musicals were popular from the 1920s to the 1950s, though Indian filmmakers departed from their Hollywood counterparts in several ways. "For example, the Hollywood musicals had as their plot the world of entertainment itself. Indian filmmakers, while enhancing the elements of fantasy so pervasive in Indian popular films, used song and music as a natural mode of articulation in a given situation in their films. There is a strong Indian tradition of narrating mythology, history, fairy stories and so on through song and dance." In addition, "whereas Hollywood filmmakers strove to conceal the constructed nature of their work so that the realistic narrative was wholly dominant, Indian filmmakers made no attempt to conceal the fact that what was shown on the screen was a creation, an illusion, a fiction. However, they demonstrated how this creation intersected with people's day to day lives in complex and interesting ways."
 - Western **musical television**, particularly MTV, which has had an increasing influence since the 1990s, as can be seen in the pace, camera angles, dance sequences and music of 2000s Indian films. An early example of this approach was in Mani Ratnam's *Bombay* (1995).

Influence of Bollywood

In the 2000s, Bollywood began influencing musical films in the Western world, and played a particularly instrumental role in the revival of the American musical film genre. Baz Luhrmann stated that his musical film *Moulin Rouge!* (2001) was directly inspired by Bollywood musicals. The film incorporated an Indian-themed play based on the ancient Sanskrit drama *The Little Clay Cart* and a Bollywood-style dance sequence with a song from the film *China Gate*. The critical and financial success of *Moulin Rouge!* renewed interest in the then-moribund Western musical genre, and subsequently films such as *Chicago*, *The Producers*, *Rent*, *Dreamgirls*, *Hairspray*, *Sweeney Todd*, *Across the Universe*, *The Phantom of the Opera*, *Enchanted* and *Mamma Mia!* were produced, fueling a renaissance of the genre.

A. R. Rahman, an Indian film composer, wrote the music for Andrew Lloyd Webber's *Bombay Dreams*, and a musical version of *Hum Aapke Hain Koun* has played in London's West End. The Bollywood musical *Lagaan* (2001) was nominated for the

Academy Award for Best Foreign Language Film, and two other Bollywood films *Devdas* (2002) and *Rang De Basanti* (2006) were nominated for the BAFTA Award for Best Foreign Language Film. Danny Boyle's *Slumdog Millionaire* (2008), which has won four Golden Globes and eight Academy Awards, was also directly inspired by Bollywood films, and is considered to be a "homage to Hindi commercial cinema". The theme of reincarnation was also popularized in Western popular culture through Bollywood films, with *Madhumati* (1958) inspiring the Hollywood film *The Reincarnation of Peter Proud* (1975), which in turn inspired the Bollywood film *Karz* (1980), which in turn influenced another Hollywood film *Chances Are* (1989). The 1975 film *Chhoti Si Baat* is believed to have inspired *Hitch* (2005), which in turn inspired the Bollywood film *Partner* (2007).

The influence of Bollywood *filmi* music can also be seen in popular music elsewhere in the world. For example, Devo's 1988 hit song "Disco Dancer" was inspired by the song "I am a Disco Dancer" from the Bollywood film *Disco Dancer* (1982). The 2002 song "Addictive", sung by Truth Hurts and produced by DJ Quik and Dr. Dre, was lifted from Lata Mangeshkar's "Thoda Resham Lagta Hai" from *Jyoti* (1981). The Black Eyed Peas' Grammy Award winning 2005 song "Don't Phunk with My Heart" was inspired by two 1970s Bollywood songs: "Ye Mera Dil Yaar Ka Diwana" from *Don* (1978) and "Ae Nujawan Hai Sub" from *Apradh* (1972). Both songs were originally composed by Kalyanji Anandji, sung by Asha Bhosle, and featured the dancer Helen. Also in 2005, the Kronos Quartet re-recorded several R. D. Burman compositions, with Asha Bhosle as the singer, into an album *You've stolen my heart - Songs From R D Burman's Bollywood*, which was nominated for "Best Contemporary World Music Album" at the 2006 Grammy Awards. *Filmi* music composed by A. R. Rahman (who would later win two Academy Awards for the *Slumdog Millionaire* soundtrack) has frequently been sampled by musicians elsewhere in the world, including the Singaporean artist Kelly Poon, the Uzbek artist Iroda Dilroz, the French rap group La Caution, the American artist Ciara, and the German band Löwenherz, among others. Many Asian Underground artists, particularly those among the overseas Indian diaspora, have also been inspired by Bollywood music.

Genre conventions

Bollywood films are mostly musicals, and are expected to contain catchy music in the form of song-and-dance numbers woven into the script. A film's success often depends on the quality of such musical numbers. Indeed, a film's music is often released before the movie itself and helps increase the audience.

Indian audiences expect full value for their money, with a good entertainer generally referred to as *paisa vasool*, (literally, "money's worth"). Songs and dances, love triangles, comedy and dare-devil thrills are all mixed up in a three-hour-long extravaganza with an intermission. Such movies are called *masala* films, after the Hindi word for a spice mixture. Like *masalas*, these movies are a mixture of many things such as action, comedy, romance etc. Most films have *heroes* who are able to fight off villains all by themselves.



Melodrama and romance are common ingredients to Bollywood films. Pictured *Achhut Kanya* (1936)

Bollywood plots have tended to be melodramatic. They frequently employ formulaic ingredients such as star-crossed lovers and angry parents, love triangles, family ties, sacrifice, corrupt politicians, kidnappers, conniving villains, courtesans with hearts of gold, long-lost relatives and siblings separated by fate, dramatic reversals of fortune, and convenient coincidences.

There have always been Indian films with more artistic aims and more sophisticated stories, both inside and outside the Bollywood tradition. They often lost out at the box office to movies with more mass appeal. Bollywood conventions are changing, however. A large Indian diaspora in English speaking countries, and increased Western influence at home, have nudged Bollywood films closer to Hollywood models.

Film critic Lata Khubchandani writes, "...our earliest films...had liberal doses of sex and kissing scenes in them. Strangely, it was after Independence the censor board came into being and so did all the strictures." Plots now tend to feature Westernised urbanites dating and dancing in clubs rather than centering on pre-arranged marriages. Though these changes can widely be seen in contemporary Bollywood, traditional conservative ways of Indian culture continue to exist in India outside the industry and an element of resistance by some to western-based influences. Despite this, Bollywood continues to play a major role in fashion in India. Indeed some studies into fashion in India have revealed that some people are unaware that the changing nature of fashion in Bollywood films which are presented to them are often influenced by globalisation and many consider the clothes worn by Bollywood actors as authentically Indian.

Cast and crew

Bollywood employs people from all parts of India. It attracts thousands of aspiring actors and actresses, all hoping for a break in the industry. Models and beauty contestants, television actors, theatre actors and even common people come to Mumbai with the hope and dream of becoming a star. Just as in Hollywood, very few succeed. Since many Bollywood films are shot abroad, many foreign extras are employed too.

Stardom in the entertainment industry is very fickle, and Bollywood is no exception. The popularity of the stars can rise and fall rapidly. Directors compete to hire the most popular stars of the day, who are believed to guarantee the success of a movie (though this belief is not always supported by box-office results). Hence many stars make the most of their fame, once they become popular, by making several movies simultaneously.

Only a very few non-Indian actors are able to make a mark in Bollywood, though many have tried from time to time. There have been some exceptions, one recent example is the hit film *Rang De Basanti*, where the lead actress is Alice Patten, an Englishwoman. *Kisna, Lagaan*, and *The Rising: Ballad of Mangal Pandey* also featured foreign actors.

Bollywood can be very clannish, and the relatives of film-industry insiders have an edge in getting coveted roles in films or being part of a film's crew. Industry connections are no guarantee of a long career: competition is fierce and if film industry scions do not succeed at the box office, their careers will falter. Some of the biggest stars, such as Dharmendra, Amitabh Bachchan, and Shahrukh Khan have succeeded despite total lack of show business connections.

Sound

Sound in Bollywood films is rarely recorded on location (otherwise known as sync sound). Therefore, the sound is usually created (or recreated) entirely in the studio, with the actors reciting their lines as their images appear on-screen in the studio in the process known as "looping in the sound" or ADR—with the foley and sound effects added later. This creates several problems, since the sound in these films usually occurs a frame or two earlier or later than the mouth movements or gestures. The actors have to act twice: once on-location, once in the studio—and the emotional level on set is often very difficult to recreate. Commercial Indian films, not just the Hindi-language variety, are known for their lack of ambient sound, so there is a silence underlying everything instead of the background sound and noises usually employed in films to create aurally perceivable depth and environment.

The ubiquity of ADR in Bollywood cinema became prevalent in the early 1960s with the arrival of the Arriflex 3 camera, which required a blimp (cover) in order to shield the sound of the camera, for which it was notorious, from on-location filming. Commercial Indian filmmakers, known for their speed, never bothered to blimp the camera, and its excessive noise required that everything had to be recreated in the studio. Eventually, this became the standard for Indian films.

The trend was bucked in 2001, after a 30-year hiatus of synchronized sound, with the film *Lagaan*, in which producer-star Aamir Khan insisted that the sound be done on location. This opened up a heated debate on the use and economic feasibility of on-location sound, and several Bollywood films have employed on-location sound since then.

Bollywood song and dance



Songs in Bollywood are sung by professional playback singers, rather than actors, who lip-sync the lyrics. Pictured here is Mukesh, a famed playback singer.



Bollywood dances usually follow *filmi* songs

Bollywood film music is called *filmi* music (from Hindi, meaning "of films"). Songs from Bollywood movies are generally pre-recorded by professional playback singers, with the actors then lip synching the words to the song on-screen, often while dancing. While most actors, especially today, are excellent dancers, few are also singers. One notable exception was Kishore Kumar, who starred in several major films in the 1950s while also having a stellar career as a playback singer. K. L. Saigal, Suraiyya, and Noor Jehan were also known as both singers and actors. Some actors in the last thirty years have sung one or more songs themselves.

Playback singers are prominently featured in the opening credits and have their own fans who will go to an otherwise lackluster movie just to hear their favourites. Going by the quality as well as the quantity of the songs they rendered, most notable singers of Bollywood are Lata Mangeshkar, Asha Bhosle, Geeta Dutt, Shamshad Begum and Alka Yagnik among female playback singers; and K. L. Saigal, Talat Mahmood, Mukesh, Mohammed Rafi, Manna Dey, Hemant Kumar, Kishore Kumar, Kumar Sanu, S.P.Balasubramanyam, Udit Narayan and Sonu Nigam among male playback singers. Mohammed Rafi is often considered arguably the finest of the singers that have lent their voice to Bollywood songs, followed by Lata Mangeshkar, who, through the course of a career spanning over six decades, has recorded thousands of songs for Indian movies. The composers of film music, known as music directors, are also well-known. Their songs can make or break a film and usually do. Remixing of film songs with modern beats and rhythms is a common occurrence today, and producers may even release remixed versions of some of their films' songs along with the films' regular soundtrack albums.

The dancing in Bollywood films, especially older ones, is primarily modelled on Indian dance: classical dance styles, dances of historic northern Indian courtesans (*tawaif*), or folk dances. In modern films, Indian dance elements often blend with Western dance styles (as seen on MTV or in Broadway musicals), though it is usual to see Western pop *and* pure classical dance numbers side by side in the same film. The hero or heroine will often perform with a troupe of supporting dancers. Many song-and-dance routines in Indian films feature unrealistically instantaneous shifts of location or changes of costume between verses of a song. If the hero and heroine dance and sing a duet, it is often staged in beautiful natural surroundings or architecturally grand settings. This staging is referred to as a "picturisation".

Songs typically comment on the action taking place in the movie, in several ways. Sometimes, a song is worked into the plot, so that a character has a reason to sing. Other times, a song is an externalisation of a character's thoughts, or presages an event that has not occurred yet in the plot of the movie. In this case, the event is often two characters falling in love. The songs are also often referred to as a "dream sequence", and anything can happen that would not normally happen in the real world.

Previously song and dance scenes often used to be shot in Kashmir, but due to political unrest in Kashmir since the end of the 1980s, those scenes have since then often been shot in Western Europe, particularly in Switzerland and Austria.

Bollywood films have always used what are now called "item numbers". A physically attractive female character (the "item girl"), often completely unrelated to the main cast and plot of the film, performs a catchy song and dance number in the film. In older films, the "item number" may be performed by a courtesan (*tawaif*) dancing for a rich client or as part of a cabaret show. The actress Helen was famous for her cabaret numbers. In modern films, item numbers may be inserted as discotheque sequences, dancing at celebrations, or as stage shows.

For the last few decades Bollywood producers have been releasing the film's soundtrack, as tapes or CDs, before the main movie release, hoping that the music will pull audiences into the cinema later. Often the soundtrack is more popular than the movie. In the last few years some producers have also been releasing music videos, usually featuring a song from the film. However, some promotional videos feature a song which is not included in the movie.

Dialogues and lyrics

The film script or lines of dialogue (called "dialogues" in Indian English) and the song lyrics are often written by different people.

Dialogues are usually written in an unadorned Hindi or Hindustani that would be understood by the largest possible audience. Some movies, however, have used regional dialects to evoke a village setting, or old-fashioned courtly Urdu in Mughal era historical films. Contemporary mainstream movies also make great use of English. Some movie scripts are first written in Roman alphabet. Characters may shift from one language to the other to express a certain atmosphere (for example, English in a business setting and Hindi in an informal one).

Cinematic language, whether in dialogues or lyrics, is often melodramatic and invokes God, family, mother, duty, and self-sacrifice liberally.

Music directors often prefer working with certain lyricists, to the point that the lyricist and composer are seen as a team. This phenomenon is like the pairings of American composers and songwriters that created old-time Broadway musicals (*e.g.*, Richard Rodgers and Oscar Hammerstein II, or Alan Jay Lerner and Frederick Loewe). Song lyrics are usually about love. Bollywood song lyrics, especially in the old movies, frequently use Arabo-Persic Urdu vocabulary. Another source for love lyrics is the long Hindu tradition of poetry about the mythological amours of Krishna, Radha, and the gopis. Many lyrics compare the singer to a devotee and the object of his or her passion to Krishna or Radha.

Finances

Bollywood films are multi-million dollar productions, with the most expensive productions costing up to 100 crores rupees (roughly USD 20 million). Sets, costumes, special effects, and cinematography were less than world-class up until the mid-to-late

1990s, although with some notable exceptions. As Western films and television gain wider distribution in India itself, there is an increasing pressure for Bollywood films to attain the same production levels, particularly in areas such as action and special effects. Recent Bollywood films have employed international technicians to improve in these areas, such as *Krrish* (2006) which has action choreographed by Hong Kong based Tony Ching. The increasing accessibility to professional action and special effects, coupled with rising film budgets, has seen an explosion in the action and sci-fi genres.

Sequences shot overseas have proved a real box office draw, so Mumbai film crews are increasingly filming in Australia, Canada, New Zealand, the United Kingdom, the United States, continental Europe and elsewhere. Nowadays, Indian producers are winning more and more funding for big-budget films shot within India as well, such as *Lagaan*, *Devdas* and other recent films.

Funding for Bollywood films often comes from private distributors and a few large studios. Indian banks and financial institutions were forbidden from lending money to movie studios. However, this ban has now been lifted. As finances are not regulated, some funding also comes from illegitimate sources, such as the Mumbai underworld. The Mumbai underworld has been known to be involved in the production of several films, and are notorious for their patronisation of several prominent film personalities; On occasion, they have been known to use money and muscle power to get their way in cinematic deals. In January 2000, Mumbai mafia hitmen shot Rakesh Roshan, a film director and father of star Hrithik Roshan. In 2001, the Central Bureau of Investigation seized all prints of the movie *Chori Chori Chupke Chupke* after the movie was found to be funded by members of the Mumbai underworld.

Another problem facing Bollywood is widespread copyright infringement of its films. Often, bootleg DVD copies of movies are available before the prints are officially released in cinemas. Manufacturing of bootleg DVD, VCD, and VHS copies of the latest movie titles is a well established 'small scale industry' in parts of South Asia and South East Asia. The Federation of Indian Chambers of Commerce and Industry (FICCI) estimates that the Bollywood industry loses \$100 million annually in loss of revenue from pirated home videos and DVDs. Besides catering to the homegrown market, demand for these copies is large amongst some sections of the Indian diaspora, too. (In fact, bootleg copies are the only way people in Pakistan can watch Bollywood movies, since the Government of Pakistan has banned their sale, distribution and telecast). Films are frequently broadcast without compensation by countless small cable TV companies in India and other parts of South Asia. Small convenience stores run by members of the Indian diaspora in the U.S. and the UK regularly stock tapes and DVDs of dubious provenance, while consumer copying adds to the problem. The availability of illegal copies of movies on the Internet also contributes to the piracy problem.

Satellite TV, television and imported foreign films are making huge inroads into the domestic Indian entertainment market. In the past, most Bollywood films could make money; now fewer tend to do so. However, most Bollywood producers make money, recouping their investments from many sources of revenue, including selling ancillary

rights. There are also increasing returns from theatres in Western countries like the United Kingdom, Canada, and the United States, where Bollywood is slowly getting noticed. As more Indians migrate to these countries, they form a growing market for upscale Indian films.

For an interesting comparison of Hollywood and Bollywood financial figures, see chart. It shows tickets sold in 2002 and total revenue estimates. Bollywood sold 3.6 billion tickets and had total revenues (theatre tickets, DVDs, television etc.) of US\$1.3 billion, whereas Hollywood films sold 2.6 billion tickets and generated total revenues (again from all formats) of US\$51 billion.

Advertising

Many Indian artists used to make a living by hand-painting movie billboards and posters (The well-known artist M.F. Hussain used to paint film posters early in his career). This was because human labour was found to be cheaper than printing and distributing publicity material. Now, a majority of the huge and ubiquitous billboards in India's major cities are created with computer-printed vinyl. The old hand-painted posters, once regarded as ephemera, are becoming increasingly collectible as folk art.

Releasing the film music, or music videos, before the actual release of the film can also be considered a form of advertising. A popular tune is believed to help pull audiences into the theaters.

Bollywood publicists have begun to use the Internet as a venue for advertising. Most of the better-funded film releases now have their own websites, where browsers can view trailers, stills, and information about the story, cast, and crew.

Bollywood is also used to advertise other products. Product placement, as used in Hollywood, is widely practiced in Bollywood.

Bollywood movie stars appear in print and television advertisements for other products, such as watches or soap. Advertisers say that a star endorsement boosts sales.

Awards

The Filmfare Awards ceremony is one of the most prominent film events given for Hindi films in India. The Indian screen magazine *Filmfare* started the first Filmfare Awards in 1954, and awards were given to the best films of 1953. The ceremony was referred to as the *Clare Awards* after the magazine's editor. Modelled after the poll-based merit format of the Academy of Motion Picture Arts and Sciences, individuals may submit their votes in separate categories. A dual voting system was developed in 1956. Like the Oscars, the Filmfare awards are frequently accused of bias towards commercial success rather than artistic merit.

As the Filmfare, the National Film Awards were introduced in 1954. Since 1973, the Indian government has sponsored the National Film Awards, awarded by the government run Directorate of Film Festivals (DFF). The DFF screens not only Bollywood films, but films from all the other regional movie industries and independent/art films. These awards are handed out at an annual ceremony presided over by the President of India. Under this system, in contrast to the National Film Awards, which are decided by a panel appointed by Indian Government, the Filmfare Awards are voted for by both the public and a committee of experts.

Additional ceremonies held within India are:

- Stardust Awards
- Star Screen Awards

Ceremonies held overseas are:

- Bollywood Movie Awards - Long Island, New York, United States
- Global Indian Film Awards - (different country each year)
- IIFA Awards - (different country each year)
- Zee Cine Awards- (different country each year)

Most of these award ceremonies are lavishly staged spectacles, featuring singing, dancing, and numerous celebrities.

Film education

- Film and Television Institute of India
- Satyajit Ray Film and Television Institute
- Asian Academy of Film & Television

Popularity and appeal

Besides being popular among the India diaspora, such far off locations as Nigeria to Egypt to Senegal and to Russia generations of non-Indian fans have grown up with Bollywood during the years, bearing witness to the cross-cultural appeal of Indian movies. Over the last years of the twentieth century and beyond, Bollywood progressed in its popularity as it entered the consciousness of Western audiences and producers.

Africa

Historically, Hindi films have been distributed to some parts of Africa, largely by Lebanese businessmen. *Mother India* (1957), for example, continued to be played in Nigeria decades after its release. Indian movies have also gained ground so as to alter the style of Hausa fashions, songs have also been copied by Hausa singers and stories have influenced the writings of Nigerian novelists. Stickers of Indian films and stars decorate taxis and buses in Northern Nigeria, while posters of Indian films adorn the walls of tailor

shops and mechanics' garages in the country. Unlike in Europe and North America where Indian films largely cater to the expatriate Indian market yearning to keep in touch with their homeland, in West Africa, as in many other parts of the world, such movies rose in popularity despite the lack of a significant Indian audience, where movies are about an alien culture, based on a religion wholly different, and, for the most part, a language that is unintelligible to the viewers. One such explanation for this lies in the similarities between the two cultures. Other similarities include wearing turbans; the presence of animals in markets; porters carrying large bundles, chewing sugar cane; youths riding Bajaj motor scooters; wedding celebrations, and so forth. With the strict Muslim culture, Indian movies were said to show "respect" toward women, where Hollywood movies were seen to have "no shame". In Indian movies women were modestly dressed, men and women rarely kiss, and there is no nudity, thus Indian movies are said to "have culture" that Hollywood films lack. The latter choice was a failure because "they don't base themselves on the problems of the people," where the former is based socialist values and on the reality of developing countries emerging from years of colonialism. Indian movies also allowed for a new youth culture to follow without such ideological baggage as "becoming western."

Bollywood is also popular among Somalis and the Somali diaspora, where the emerging Islamic Courts Union found a *bete noire*. Chad and Ethiopia have also shown an interest in the movies.

Several Bollywood personalities have availed to the continent for both shooting movies and off-camera projects. The film *Padmashree Laloo Prasad Yadav* (2005) was one of many movies shot in South Africa. *Dil Jo Bhi Kahey* (2005) was shot almost entirely in Mauritius, which has a large ethnically Indian population.

Ominously, however, the popularity of old Bollywood versus a new, changing Bollywood seems to be diminishing the popularity on the continent. The changing style of Bollywood has begun to question such an acceptance. The new era features more sexually explicit and violent films. Nigerian viewers, for example, commented that older films of the 1950s and 1960s had culture to the newer, more westernized picturizations. The old days of India avidly "advocating decolonization ... and India's policy was wholly influenced by his missionary zeal to end racial domination and discrimination in the African territories" were replaced by newer realities. The emergence of Nollywood, Africa's local movie industry has also contributed to the declining popularity of Bollywood films. A greater globalised world worked in tandem with the sexualisation of Indian films so as to become more like American films, thus negating the preferred values of an old Bollywood and diminishing Indian soft power.

Asia

Bollywood films are widely watched in South Asian countries, such as Bangladesh, Nepal, Pakistan and Sri Lanka.

Many Pakistanis watch Bollywood films, as they understand Hindi (due to its linguistic similarity to Urdu). Pakistan banned the legal import of Bollywood movies in 1965. However, a thriving trade in pirated DVDs and illegal cable broadcasts ensured the continued popularity of Bollywood releases in Pakistan. Exceptions were made for a few films, such as the 2006 colorized re-release of the classic *Mughal-e-Azam* or the 2006 film *Taj Mahal*. Early in 2008, the Pakistani government eased the ban and allowed the import of even more movies; 16 were screened in 2008. Continued easing followed in 2009 and 2010. The new policy is controversial in Pakistan. It is opposed by ardent nationalists and representatives of Pakistan's small film industry; it is embraced by cinema owners, who are booking large profits after years of poor receipts.

Bollywood movies are also popular in Afghanistan due to the country's proximity with the Indian subcontinent and certain other cultural perspectives present in the movies. A number of Bollywood movies were filmed inside Afghanistan while some dealt with the country, including *Dharmatma*, *Kabul Express*, *Khuda Gawah* and *Escape From Taliban*. Hindi films have also been popular in numerous Arab countries, including Palestine, Jordan, Egypt and the Gulf countries. Imported Indian films are usually subtitled in Arabic upon the film's release. Since the early 2000s, Bollywood has progressed in Israel. Special channels dedicated to Indian films have been displayed on cable television. Bollywood films are also popular across Southeast Asia (particularly the Malay Archipelago) and Central Asia (particularly in Uzbekistan and Tajikistan).

Some Hindi movies also became big successes in the People's Republic of China during the 1940s and 1950s. The most popular Hindi films in China were *Dr. Kotnis Ki Amar Kahani* (1946), *Awaara* (1951) and *Two Acres of Land* (1953). Raj Kapoor was a famous movie star in China, and the song "Awaras Hoon" ("I am a Tramp") was popular in the country. Since then, Hindi films significantly declined in popularity in China, until the Academy Award nominated *Lagaan* (2001) became the first Indian film to have a nationwide release there in decades. The Chinese filmmaker He Ping was impressed by *Lagaan*, especially its soundtrack, and thus hired the film's music composer A. R. Rahman to score the soundtrack for his film *Warriors of Heaven and Earth* (2003). Several older Hindi films also have a cult following in Japan, particularly the films directed by the late Guru Dutt.

Europe

The awareness of Hindi cinema is substantial in the United Kingdom, where they frequently enter the UK top ten. Many films, such as *Kabhi Khushi Kabhie Gham* (2001) have been set in London. Bollywood is also appreciated in France, Germany, the Netherlands, and the Scandinavian countries. Various Bollywood movies are dubbed in German and shown on the German television channel RTL II on a regular basis.

Bollywood films are particularly popular in the former Soviet Union. Bollywood films have been dubbed into Russian, and shown in prominent theatres such as Mosfilm and Lenfilm.

Ashok Sharma, Indian Ambassador to Suriname, who has served three times in the Commonwealth of Independent States region during his diplomatic career said:

The popularity of Bollywood in the CIS dates back to the Soviet days when the films from Hollywood and other Western countries were banned in the Soviet Union. As there was no means of other cheap entertainment, the films from Bollywood provided the Soviets a cheap source of entertainment as they were supposed to be non-controversial and non-political. In addition, the Soviet Union was recovering from the onslaught of the Second World War. The films from India, which were also recovering from the disaster of partition and the struggle for freedom from colonial rule, were found to be a good source of providing hope with entertainment to the struggling masses. The aspirations and needs of the people of both countries matched to a great extent. These films were dubbed in Russian and shown in theatres throughout the Soviet Union. The films from Bollywood also strengthened family values, which was a big factor for their popularity with the government authorities in the Soviet Union.

The film *Mera Naam Joker* (1970), sought to cater to such an appeal and the popularity of Raj Kapoor in Russia, when it recruited Russian actress Kseniya Ryabinkina for the movie. In the contemporary era, *Lucky: No Time for Love* was shot entirely in Russia. After the collapse of the Soviet film distribution system, Hollywood occupied the void created in the Russian film market. This made things difficult for Bollywood as it was losing market share to Hollywood. However, Russian newspapers report that there is a renewed interest in Bollywood among young Russians.

North America

Bollywood has experienced a marked growth in revenue in North American markets, and is particularly popular amongst the South Asian communities in large cities as Chicago, Toronto and New York City. Yash Raj Films, one of India's largest production houses and distributors, reported in September 2005 that Bollywood films in the United States earn around \$100 million a year through theater screenings, video sales and the sale of movie soundtracks. In other words, films from India do more business in the United States than films from any other non-English speaking country. Numerous films in the mid-1990s and onwards have been largely, or entirely, shot in New York, Los Angeles, Vancouver and Toronto. Bollywood's immersion in the traditional Hollywood domain was further tied with such films as *The Guru* (2002) and *Marigold: An Adventure in India* (2007) trying to popularise the Bollywood-theme for Hollywood.

Oceania

Bollywood is not as successful in the Oceanic countries and Pacific Islands such as New Guinea. However, it ranks second to Hollywood in countries such as Fiji, with its large Indian minority, Australia and New Zealand.

Australia is one of the countries where there is a large South Asian Diaspora. Bollywood is popular amongst non-Asians in the country as well. Since 1997 the country has

provided a backdrop for an increasing number of Bollywood films. Indian filmmakers have been attracted to Australia's diverse locations and landscapes, and initially used it as the setting for song-and-dance sequences, which demonstrated the contrast between the values. However, nowadays, Australian locations are becoming more important to the plot of Bollywood films. Hindi films shot in Australia usually incorporate aspects of Australian lifestyle. The Yash Raj Film *Salaam Namaste* (2005) became the first Indian film to be shot entirely in Australia and was the most successful Bollywood film of 2005 in the country. This was followed by *Heyy Babyy* (2007) *Chak De! India* (2007) and *Singh Is Kinng* (2008) which turned out to be box office successes. Following the release of *Salaam Namaste*, on a visit to India the then Prime Minister John Howard also sought, having seen the film, to have more Indian movies shooting in the country to boost tourism, where the Bollywood and cricket nexus, was further tightened with Steve Waugh's appointment as tourism ambassador to India. Australian actress Tania Zaetta, who co-starred in *Salaam Namaste*, among other Bollywood films, expressed her keenness to expand her career in Bollywood.

South America

Bollywood movies are not influential in South America, though Bollywood culture and dance is recognised. In 2006, *Dhoom 2* became the first Bollywood film to be shot in Rio de Janeiro, Brazil.

Plagiarism

Constrained by rushed production schedules and small budgets, some Bollywood writers and musicians have been known to resort to plagiarism. Ideas, plot lines, tunes or riffs have been copied from other Indian film industries or foreign films (including Hollywood and other Asian films). This has led to criticism towards the film industry.

In past times, this could be done with impunity. Copyright enforcement was lax in India and few actors or directors ever saw an official contract. The Hindi film industry was not widely known to non-Indian audiences (excluding the Soviet states), who would not even be aware that their material was being copied. Audiences may also not have been aware of the plagiarism since many audiences in India were unfamiliar with foreign films and music. While copyright enforcement in India is still somewhat lenient, Bollywood and other film industries are much more aware of each other now and Indian audiences are more familiar with foreign movies and music. Organizations like the India EU Film Initiative seek to foster a community between film makers and industry professional between India and the EU.

One of the common justifications of plagiarism in Bollywood is that producers often play a safer option by remaking popular Hollywood films in an Indian context. Screenwriters generally produce original scripts, but due to financial uncertainty and insecurity over the success of a film many were rejected. Screenwriters themselves have been criticised for lack of creativity which happened due to tight schedules and restricted funds in the industry to employ better screenwriters. Certain filmmakers see plagiarism in Bollywood

as an integral part of globalisation where American and western cultures are firmly embedding themselves into Indian culture, which is manifested, amongst other mediums, in Bollywood films. Vikram Bhatt, director of films such as *Raaz*, a remake of *What Lies Beneath*, and *Kasoor*, a remake of *Jagged Edge*, has spoken about the strong influence of American culture and desire to produce box office hits based along the same lines in Bollywood. He said, "Financially, I would be more secure knowing that a particular piece of work has already done well at the box office. Copying is endemic everywhere in India. Our TV shows are adaptations of American programmes. We want their films, their cars, their planes, their diet cokes and also their attitude. The American way of life is creeping into our culture." Mahesh Bhatt has said, "If you hide the source, you're a genius. There's no such thing as originality in the creative sphere".

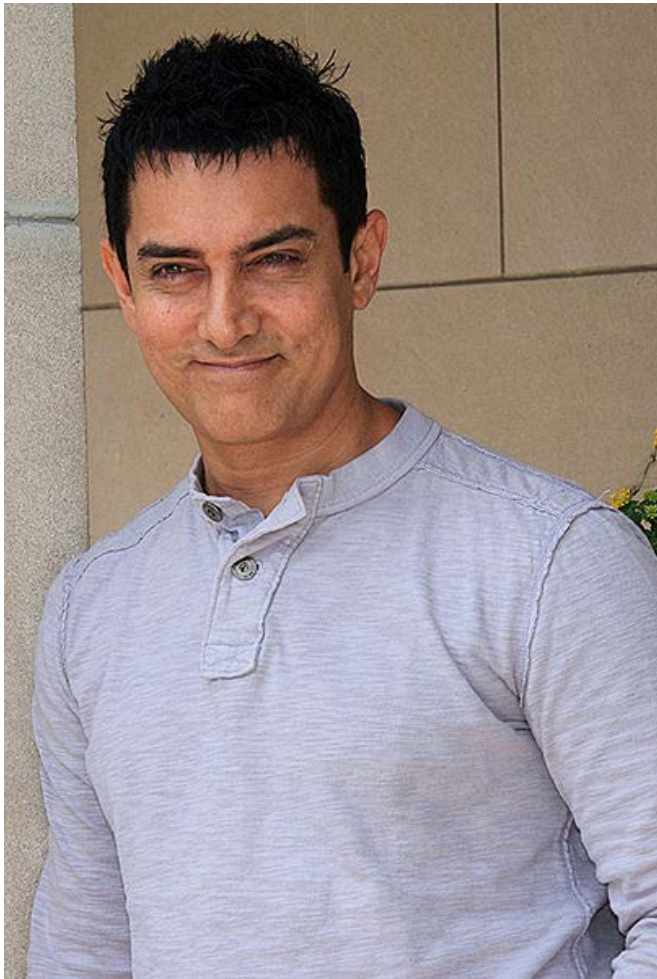
There have been very few cases of film copyright violations taken to court because of serious delays in the legal process, and due to the long time they take to decide a case. There have been some notable cases of conflict though. The makers of *Partner* (2007) and *Zinda* (2005) have been targeted by the owners and distributors of the original films, *Hitch* and *Oldboy*. American Studio Twentieth Century Fox brought the Mumbai-based B.R. Films to court over its forthcoming *Banda Yeh Bindaas Hai*, allegedly an illegal remake of its 1992 film *My Cousin Vinny*. B.R. Films eventually settled out of court by paying the studio at a cost of about \$200,000, paving the way for the film's release. Some on the other hand do comply with copyright law, with Orion Pictures recently securing the rights to remake the Hollywood film *Wedding Crashers*.

Chapter-2

Famous Bollywood Actors and Actresses

Aamir Khan

Aamir Khan



Khan at the 2010 Toronto International Film Festival.

Born Aamir Hussain Khan

14 March 1965 (age 45)
Mumbai, Maharashtra, India

Occupation Film actor, producer, director and writer

Years active 1973–1974, 1984, 1988–2001, 2005–present

Spouse Reena Dutta (1986–2002)
Kiran Rao (2005–present)

Aamir Khan (Hindi: **आमिर खान**, Urdu: **آمیر حسین خان**), pronounced **Aamir Hussain Khan** on 14 March 1965) is an Indian film actor, director and producer who has worked in a number of critically and commercially successful films, and has established himself as one of the leading actors of Hindi cinema.

Starting his career as a child actor in his uncle Nasir Hussain's film *Yaadon Ki Baaraat* (1973), Khan began his professional career eleven years later with *Holi* (1984) and had his first commercial success with his cousin Mansoor Khan's film *Qayamat Se Qayamat Tak* (1988). After seven previous nominations during the 1980s and 1990s, Khan received his first Filmfare Award for Best Actor for his performance in the major grosser *Raja Hindustani* (1996) and later earned his second *Best Actor* award in 2001 for his performance in the National Film Award-winning *Lagaan*. The film marked the debut of his own production company and became the third Hindi-language film to be nominated for the Academy Award for Best Foreign Language Film.

Following a four-year break from acting, Khan made his comeback with Ketan Mehta's *Mangal Pandey: The Rising* (2005), and later won a Critics Award for Best Performance for his role in *Rang De Basanti* (2006). The following year, he made his directorial debut with *Taare Zameen Par*, for which he received a Filmfare Award for Best Director. This was followed by *Ghajini* (2008), which became the highest grossing film of that year, and *3 Idiots* (2009), which became the highest-grossing Bollywood film of all-time, unadjusted for inflation. The Government of India honoured him with the Padma Shri in 2003 and the Padma Bhushan in 2010 for his contributions towards Indian cinema.

Early life

Khan was born in Bandra's Holy Family Hospital, Mumbai, India, to a Muslim family that has been actively involved in the Indian motion picture industry for several decades. His father, Tahir Hussain, was a film producer while his uncle, Nasir Hussain, was a film producer as well as a director and an actor.

He is a descendant of the Muslim scholar and politician Maulana Abul Kalam Azad and a second cousin to former Chairperson of Rajya Sabha Dr Najma Heptullah.

Film career

Actor

Khan began his film career as a child actor in a home production, made by Nasir Hussain, titled *Yaadon Ki Baraat* (1973) and *Madhosh* (1974). Eleven years later, he made his adult acting debut in a role that went quite unnoticed in Ketan Mehta's *Holi* (1984).

Khan's first notable leading role came in 1988 in the film *Qayamat Se Qayamat Tak* which was directed by his cousin and Nasir Hussain's son Mansoor Khan. This film was a breakthrough commercial success, effectively launching Khan's career as a leading actor. Having the typical 'chocolate hero' looks, he was publicised as a teen idol. He also starred in critically acclaimed film *Raakh*, for which Khan got his first National Award for Special Jury Award. After that, he went on to appear in several other films in the late '80s and early '90s: *Dil* (1990), which became the highest grossing film of the year, *Dil Hai Ke Manta Nahin* (1991), *Jo Jeeta Wohi Sikandar* (1992), *Hum Hain Rahi Pyar Ke* (1993) (for which he also wrote the screenplay), and *Rangeela* (1995). Most of these films were successful critically and commercially. Other successes include *Andaz Apna Apna*, co-starring Salman Khan. At the time of its release the movie was reviewed unfavorably by critics, but over the years has gained a cult status.

Khan continued to act in just one or two films a year, an unusual trait for a mainstream Hindi cinema actor. His only release in 1996 was the Dharmesh Darshan directed commercial blockbuster *Raja Hindustani* in which he was paired opposite Karisma Kapoor. The film earned him his first Filmfare Best Actor Award, after seven previous nominations, and went on to become the biggest hit of the year, as well as the third highest grossing Indian film of the 1990s. Khan's career had seemed to hit a plateau at this point of time, and most of the films to follow for the next few years were only partially successful. In 1997, he co-starred with Ajay Devgan and was paired opposite Juhi Chawla in the film *Ishq*, which performed well at the box office. In 1998, Khan appeared in the moderately successful *Ghulam*, for which he also did playback singing. John Mathew Matthan's *Sarfarosh* (1999), Khan's first release in 1999, was also moderately successful, gaining an above average box office verdict. The film was highly appreciated amongst the critics and Khan's role as a dedicated, honest and uncorrupted cop engaged in fighting border terrorism, was well received, as was his role in Deepa Mehta's art house film *Earth*. His first release for the new millennium, *Mela*, in which he acted alongside his real-life brother Faisal Khan, was both a box-office and critical bomb.

In 2001 he appeared in *Lagaan*. The film was a major critical and commercial success, and received a nomination for Best Foreign Language Film at the 74th Academy Awards. Additionally, the film gathered critical acclaim at several international film festivals, in addition to winning numerous Indian awards, including the National Film Awards. Khan himself won his second Filmfare Best Actor Award. The film continues to be one of the most popular Hindi films in the west.

The success of *Lagaan* was followed by *Dil Chahta Hai* later that year, in which Khan co-starred with Akshaye Khanna and Saif Ali Khan, with Preity Zinta playing his love interest. The film was written and directed by the then newcomer Farhan Akhtar. According to critics, the film broke new grounds by showing Indian urban youth as they really are today. The characters depicted were modern, suave and cosmopolitan. The film did moderately well and was a success mostly in urban cities.

Khan then took a four year break citing personal problems, and returned in 2005 with Ketan Mehta's *Mangal Pandey: The Rising* playing the title role of a real-life sepoy and a martyr who helped spark the Indian Rebellion of 1857 or the 'First War of Indian Independence'.

Rakeysh Omprakash Mehra's award-winning *Rang De Basanti* was Khan's first release in 2006. His role was critically acclaimed, earning him a Filmfare Critics Award for Best Performance and various nominations for *Best Actor*. The film went on to become one of the highest grossing films of the year, and was selected as India's official entry to the Oscars. Although the film was not shortlisted as a nominee for the Oscar, it received a nomination for Best Foreign Film at the BAFTA Awards in England. Khan's work in his next movie, *Fanaa* (2006) was also appreciated, and the film went on to become one of the highest grossing Indian films of 2006.

His 2007 film, *Taare Zameen Par* was also produced by him and marked his directorial debut. The film, which was the second offering from *Aamir Khan Productions*, starred Khan in a supporting role as a teacher who befriends and helps a dyslexic child. It opened to excellent responses from critics and audiences alike. Khan's performance was well-received, although he was particularly applauded for his directing.

In 2008, Khan appeared in the movie *Ghajini*. The film was a major commercial success and became the highest grossing Bollywood movie of that year. For his performance in the film, Khan received several *Best Actor* nominations at various award ceremonies as well as his fifteenth Filmfare Best Actor nomination.

In 2009, Khan appeared in the commercially and critically acclaimed film *3 Idiots* as Ranchodas Chanchad. The film became one of Bollywood's highest grossing films and won multiple Filmfare awards including *Best Picture*.

Producer

In 2001 Khan set up a production company known as Aamir Khan Productions. Its first film was *Lagaan*. The movie was released in 2001, starring Khan as the lead actor. The film was selected as India's official entry to the 74th Academy Awards in the Best Foreign Language Film category. It was eventually chosen and nominated in that category but lost to *No Man's Land*. The film won numerous awards at several Indian award functions such as Filmfare and IIFA, and won the National Film Award for Most Popular Film, an award shared between Khan and the film's director, Ashutosh Gowariker. Khan later commented on the loss of *Lagaan* at the Oscars: "Certainly we

were disappointed. But the thing that really kept us in our spirits was that the entire country was behind us".

In 2007 he produced the drama *Taare Zameen Par* which marked his directorial debut. Khan also played a supporting role in the film, sharing the screen with the debut of child actor Darsheel Safary. The film was initially conceived of and developed by the husband and wife team, Amole Gupte and Deepa Bhatia. It was a story of a young child who suffers in school until a teacher identifies him as dyslexic. The movie was critically acclaimed, as well as a box office success. *Taare Zameen Par* won the 2008 Filmfare Best Movie Award as well as a number of other Filmfare and Star Screen Awards. Khan's work won him two awards at the Filmfare, the Best Movie and the Best Director awards, which established his status as a competent filmmaker in Bollywood.

In 2008, Khan launched his nephew Imran Khan's debut in the film *Jaane Tu Ya Jaane Na* under his production house. The film was a big hit in India, and eventually earned Khan another nomination for Best Movie at the Filmfare. His latest home production is "Dhobi Ghat".

Filmography

Actor

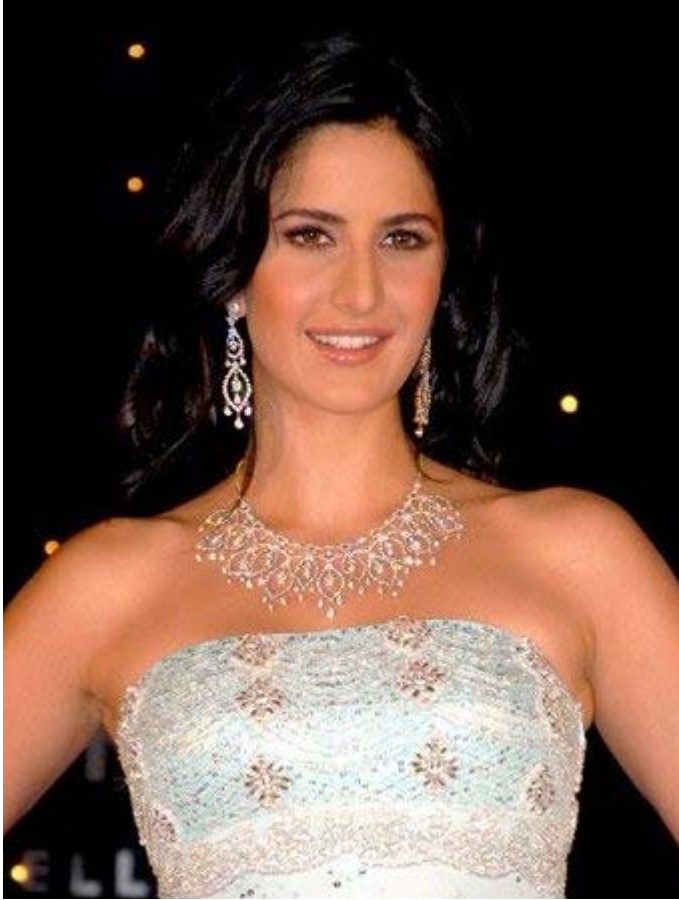
Year	Film	Role	Notes
1973	<i>Yaadon Ki Baaraat</i>	Young Ratan	
1974	<i>Madhosh</i>	Child artist	
1984	<i>Holi</i>	Madan Sharma	
1988	<i>Qayamat Se Qayamat Tak</i>	Raj	Winner , Filmfare Best Male Debut Award Nominated, Filmfare Best Actor Award
1989	<i>Raakh</i>	Aamir Hussein	Winner , National Film Award - Special Jury Award Nominated, Filmfare Best Actor Award
	<i>Love Love Love</i>	Amit	
1990	<i>Awwal Number</i>	Sunny	
	<i>Tum Mere Ho</i>	Shiva	
	<i>Dil</i>	Raja	Nominated, Filmfare Best Actor Award
	<i>Deewana Mujh Sa Nahin</i>	Ajay Sharma	

	<i>Jawani Zindabad</i>	Shashi	
1991	<i>Afsana Pyaar Ka</i>	Raj	
	<i>Dil Hai Ki Manta Nahin</i>	Raghu Jetley	Nominated, Filmfare Best Actor Award
	<i>Isi Ka Naam Zindagi</i>	Chotu	
	<i>Daulat Ki Jung</i>	Rajesh Chaudhry	
1992	<i>Jo Jeeta Wohi Sikandar</i>	Sanjaylal Sharma	Nominated, Filmfare Best Actor Award
1993	<i>Parampara</i>	Ranbir Prithvi Singh	
	<i>Hum Hain Rahi Pyar Ke</i>	Rahul Malhotra	Nominated, Filmfare Best Actor Award
1994	<i>Andaz Apna Apna</i>	Amar Manohar	Nominated, Filmfare Best Actor Award
1995	<i>Baazi</i>	Inspector Amar Damjee	
	<i>Aatank Hi Aatank</i>	Rohan	
	<i>Rangeela</i>	Munna	Nominated, Filmfare Best Actor Award
	<i>Akele Hum Akele Tum</i>	Rohit	
1996	<i>Raja Hindustani</i>	Raja Hindustani	Winner , Filmfare Best Actor Award
1997	<i>Ishq</i>	Raja	
1998	<i>Ghulam</i>	Siddharth Marathe	Nominated, Filmfare Best Actor Award Nominated, Filmfare Best Male Playback Award
1999	<i>Sarfarosh</i>	Ajay Singh Rathod	Nominated, Filmfare Best Actor Award
	<i>Mann</i>	Dev Karan Singh	
	<i>Earth (1947)</i>	Dil Navaz	
2000	<i>Mela</i>	Kishan Pyare	
2001	<i>Lagaan</i>	Bhuvan	Winner , Filmfare Best Actor Award
	<i>Dil Chahta Hai</i>	Akash Malhotra	Nominated, Filmfare Best Actor Award
2005	<i>Mangal Pandey: The</i>	Mangal Pandey	Nominated, Filmfare Best Actor

	<i>Rising</i>		Award
2006	<i>Rang De Basanti</i>	Daljit Singh 'DJ'	Winner , Filmfare Critics Award for Best Performance Nominated, Filmfare Best Actor Award
	<i>Fanaa</i>	Rehan Quadri	
2007	<i>Taare Zameen Par</i>	Ram Shankar Nikumbh	Nominated, Filmfare Best Supporting Actor Award
2008	<i>Ghajini</i>	Sanjay Singhania	Nominated, Filmfare Best Actor Award
2009	<i>Luck by Chance</i>	Himself	Special appearance
	<i>3 Idiots</i>	Rannchoddas Shamaldas Chanchad (Rancho)/ Phunsukh Wangdu	Nominated, Filmfare Best Actor Award
2011	<i>Dhobi Ghaat</i>	Arun	Post-production
	<i>Delhi Belly</i>		Guest appearance

Katrina Kaif

Katrina Kaif



Born	16 July 1984 (age 26) Hong Kong
Nationality	British Indian
Occupation	Model, Actress
Years active	2003 – present

Katrina Kaif (born 16 July 1984) is an actress and former model who appears in Indian films, mainly in the Hindi-language film industry. She has also appeared in Telugu, and Malayalam films.

Early life

Kaif was born in Hong Kong to an Indian Kashmiri father, Mohammed Kaif, and an English mother, Suzanne Turquotte, both of whom are British citizens. Her parents

divorced when she was very young. Kaif has seven siblings. She was raised in Hawaii and later moved to her mother's home country, England.

Career

Kaif began her modeling career at the age fourteen; her first job was for a jewelry campaign. She continued modeling in London under a contract with the Models 1 Agency and did campaigns for houses such as La Senza and Arcadius, and even walked on the London Fashion Week.

Kaif's London modeling-work led to her discovery by London-based filmmaker Kaizad Gustad, who gave her a part in his film *Boom* (2003). She moved to Mumbai and was offered a number of modeling assignments. However, filmmakers were initially hesitant to sign her because she could not speak Hindi.

Kaif saw moderate success with the 2005 film *Sarkar*, where she played the bit part of Abhishek Bachchan's girlfriend, and *Maine Pyaar Kyun Kiya* (2005), where she was paired opposite Salman Khan.

In 2007, Kaif appeared in her first major hit movie, *Namastey London*, wherein she starred as a British Indian girl alongside Akshay Kumar for the second time after the box office letdown *Humko Deewana Kar Gaye* (2006). Her run of hit films continued with *Apne*, *Partner*, and *Welcome*.

In 2008, she played the villain role for the first time in Abbas-Mustan's hit action thriller *Race*. She played the role of Saif Ali Khan's secretary who is secretly in love with his hostile stepbrother (played by Akshay Khanna). Kaif's second release of the year was Anees Bazmee's production *Singh Is Kinng*, opposite Akshay Kumar. The film was a big success at the box office. Kaif's final release of the year, Subhash Ghai's *Yuvvraaj*, was a commercial failure, but its script has made its way into the Library of the Academy of Motion Picture Arts & Sciences for artistic merits, original screenplay with a substance, and the film as a whole.

Kaif's first release for 2009, *New York*, with John Abraham, was a critical and commercial success. Kaif's performance was highly regarded. Wrote critic Taran Adarsh, "Katrina gives you the biggest surprise. Known for her glamour roles, Katrina proves that she can deliver if the director and writer offer her a role of substance. She's outstanding. In fact, people will see a new, different Katrina this time."

She next played a bit role as a biker chick in the multi-starrer action film *Blue*, popularly known as India's first underwater thriller, which performed decently at the box office. The film was not successful.

At the year's end, she appeared in *Ajab Prem Ki Ghazab Kahani*, with Ranbir Kapoor, and *De Dana Dan* with Akshay Kumar. Both films were commercial successes.

Kaif's first film of 2010 was *Raajneeti*, where she appeared opposite Ranbir Kapoor. The film did extremely well at the box office, receiving a *blockbuster* status. She is currently filming Farah Khan's *Tees Maar Khan* with Akshay Kumar. The film is set to be released on 24 December 2010. Her popularity led her to be named as one of Bollywood's six top actresses in a September 2010 article, alongside actresses Kareena Kapoor, Priyanka Chopra, Aishwarya Rai, Deepika Padukone and Kangna Ranaut.

Awards

Winner

- 2006: Stardust Breakthrough Performance Award (Female), *Maine Pyaar Kyun Kiya*
- 2006: Idea Zee F Awards, Fashion Diva of the Year
- 2008: Zee Cine Awards, British Indian Actor Award
- 2008: IIFA Awards, Style Diva of the Year
- 2008: Sabsey Favourite Kaun Awards, Sabsey Favourite Heroine, *Singh Is Kinng*
- 2008: Apsara Film Producers Guild of India Awards, Style Diva of the Year
- 2009: Rajiv Gandhi Award
- 2009: Golden Kela Awards, Dara Singh Award for the Worst Accent
- 2009: Sabsey Favourite Kaun Awards, Sabsey Favourite Heroine
- 2009: ASSOCHAM Award, Performing Excellence
- 2010: Star Screen Awards, Entertainer of the year
- 2010: Stardust Awards, Best Actress - Popular Award for *New York & Ajab Prem Ki Ghazab Kahani*

Filmography

Year	Film	Role	Notes
2003	<i>Boom</i>	Rina Kaif/Popdi Chinchpokli	
2004	<i>Malliswari</i>	Princess Malliswari	Telugu film
2005	<i>Sarkar</i>	Pooja	
	<i>Maine Pyaar Kyun Kiya</i>	Sonia	
	<i>Allari Pidugu</i>	Shwetha	Telugu film
2006	<i>Hum Ko Deewana Kar Gaye</i>	Jia A. Yashvardhan	
	<i>Balram vs. Taradas</i>	Supriya	Malayalam film
2007	<i>Namastey London</i>	Jasmeet Malhotra (Jazz)	
	<i>Apne</i>	Nandini	

	<i>Partner</i>	Priya Jaisingh	
	<i>Welcome</i>	Sanjana Shetty	
2008	<i>Race</i>	Sophia	
	<i>Singh Is Kinng</i>	Sonia	
	<i>Hello</i>	The Storyteller/God	Cameo
	<i>Yuvvraaj</i>	Anushka Banton	
2009	<i>New York</i>	Maya	Nominated, Filmfare Best Actress Award
	<i>Blue</i>	Nikki	Cameo
	<i>Ajab Prem Ki Ghazab Kahani</i>	Jennifer (Jenny)	
	<i>De Dana Dan</i>	Anjali Kakkad	
2010	<i>Raajneeti</i>	Indu Pratap	
	<i>Tees Maar Khan</i>	Anya	Filming
2011	<i>Zindagi Na Milegi Dobara</i>		
	<i>Mere Brother Ki Dulhan</i>		Filming
	<i>Dostana 2</i>		Pre-Production
	<i>Aasman</i>	Nikki Malhotra	Announced

Madhuri Dixit

Madhuri Dixit



Madhuri Dixit on *Nach Baliye* (2007).

	Madhuri Shankar Dixit
Born	May 15, 1967 (age 43) Mumbai, Maharashtra, India
Occupation	Actress
Years active	1984–2002 2007
Spouse	Shriram Nene (1999–present)

Madhuri Dixit (Marathi: **माधुरी दीक्षित**) (born **Madhuri Shankar Dixit** on 15 May 1967) 1967) is an Indian Bollywood actress. Throughout the late 1980s and 1990s, she established herself as one of Hindi cinema's leading actresses and accomplished dancers. She appeared in numerous commercial successes and was recognised for several performances as well as dance numbers in various films. Dixit is often cited by the media as one of the most prominent female actresses in Bollywood. In 2008, she was awarded the Padma Shri, India's fourth-highest civilian award by the Government of India.

Early life

Madhuri Dixit is a native of Mumbai, India. She was born **Madhuri Shankar Dixit** to Shankar and Snehlata Dixit, of a Marathi Brahmin family. Dixit attended Divine Child High School and Mumbai University and wanted to be a microbiologist. She is an accomplished Kathak dancer and trained for eight years.

Film career

Madhuri Dixit made her acting debut in *Abodh* in 1984. After a few minor and supporting roles in movies like *Dayvaan* and *Vardi*, she landed the lead female role in *Tezaab* (1988), which shot her to stardom, and for which she received her first Filmfare nomination. She then starred in a number of hits that included *Ram Lakhan* (1989), *Parinda* (1989), *Tridev* (1989), *Kishen Kanhaiya* (1990) and *Prahaar* (1991). After working in these films with Anil Kapoor, both became good friends.

In 1990, Dixit starred in Indra Kumar's romantic-drama *Dil*, alongside Aamir Khan. She played the role of Madhu Mehra, a rich and arrogant girl who falls in love with Raja, played by Khan, and later leaves her house to marry him. The film became one of the biggest box-office hits of the year in India, and Dixit's performance earned her the first Filmfare Best Actress Award of her career.

She followed *Dil* with another line of hits, including *Saajan* (1991), *Beta* (1992), *Khalnayak* (1993), *Hum Aapke Hain Kaun...!* (1994), and *Raja* (1995). Dixit's performance in *Beta*, that of a woman married to an illiterate, well-meaning man who exposes her scheming mother-in-law, won her a second Filmfare Award for Best Actress.

Hum Aapke Hain Kaun...! became one of the biggest grossers ever in the history of Hindi cinema. It went on to collect over Rs. 650 million in India and over Rs. 150 million overseas, and won Dixit her third Filmfare Best Actress Award. In that same year, Dixit was also nominated in the same category for her performance in *Anjaam*, which won her critical acclaim.

After an unsuccessful year in 1996, Dixit appeared as Pooja in Yash Chopra's *Dil To Pagal Hai* (1997). The film was a major national success, both critically and commercially, and Dixit won her fourth Filmfare Best Actress Award. In that same year, Dixit starred in Prakash Jha's critically acclaimed *Mrityudand*. The film was known for straddling the boundary between a commercial and an art film. It won the Best Feature Film award at the Cinéma Tout Ecran in Geneva and the Bangkok Film Festival. Dixit's performance in the film landed her the Best Actress award at the annual Star Screen Awards.

Dixit is not only known for her acting skills, but for her dancing skills as well. Her dance sequences, accompanying famous Bollywood songs such as "Ek Do Teen" (from *Tezaab*), "Humko Aaj Kal Hai" (from *Sailaab*), "Bada Dukh Deenha" (from *Ram Lakhan*), "Dhak Dhak" (from *Beta*), "Chane Ke Khet Mein" (from *Anjaam*), "Didi Tera

Devar Deewana" (from *Hum Aapke Hain Kaun...!*), "Choli Ke Peechhe" (from *Khalnayak*), "Akhiyan Milaun" (from *Raja*), "Mera Piya Ghar Aaya" (from *Yaraana*), "Kay Sera Sera" (from *Pukar*), "Maar Daala" (from *Devdas*), among others, have received abundant critical acclaim.

In 2002, she starred in Sanjay Leela Bhansali's *Devdas* with Shahrukh Khan and Aishwarya Rai. Her performance was applauded and earned her a Filmfare Best Supporting Actress Award. The film attracted worldwide attention and was featured at the Cannes Film Festival.

The following year a film named after her, *Main Madhuri Dixit Banna Chahti Hoon!*, was released in which a woman (played by Antara Mali) aspires to become the new Madhuri Dixit by trying her luck in the Bollywood industry.

On 25 February 2006 she performed on stage for the first time in six years at the Filmfare Awards to music from her last movie *Devdas*. Her performance was choreographed by Saroj Khan.

Madhuri Dixit has been the muse for the famous Indian painter M.F. Husain who considers her the epitome of womanhood. Hence he made a film named *Gaja Gamini* (2000) in which Madhuri acted. The film was intended as a tribute to Dixit herself. In this film she can be seen portraying various forms and manifestations of womanhood including the muse of Kalidasa, Leonardo's Mona Lisa, a rebel, and an incarnation of musical euphoria.

On 7 December 2006, Dixit returned to Mumbai with her husband and sons to start filming for *Aaja Nachle* (2007). The film released in November 2007 and, despite the critics panning it, Dixit's performance was highly appreciated, with the *New York Times* commenting about her that "she's still got it".

On Women's International Day in 2007, Dixit topped Rediff's list of the Best Bollywood Actresses Ever. In May 2008, she was given a tribute by Indian Film Festival at Los Angeles. In March 2010, *The Economic Times* named Madhuri Dixit in the list of the "33 women who made India proud".

Awards

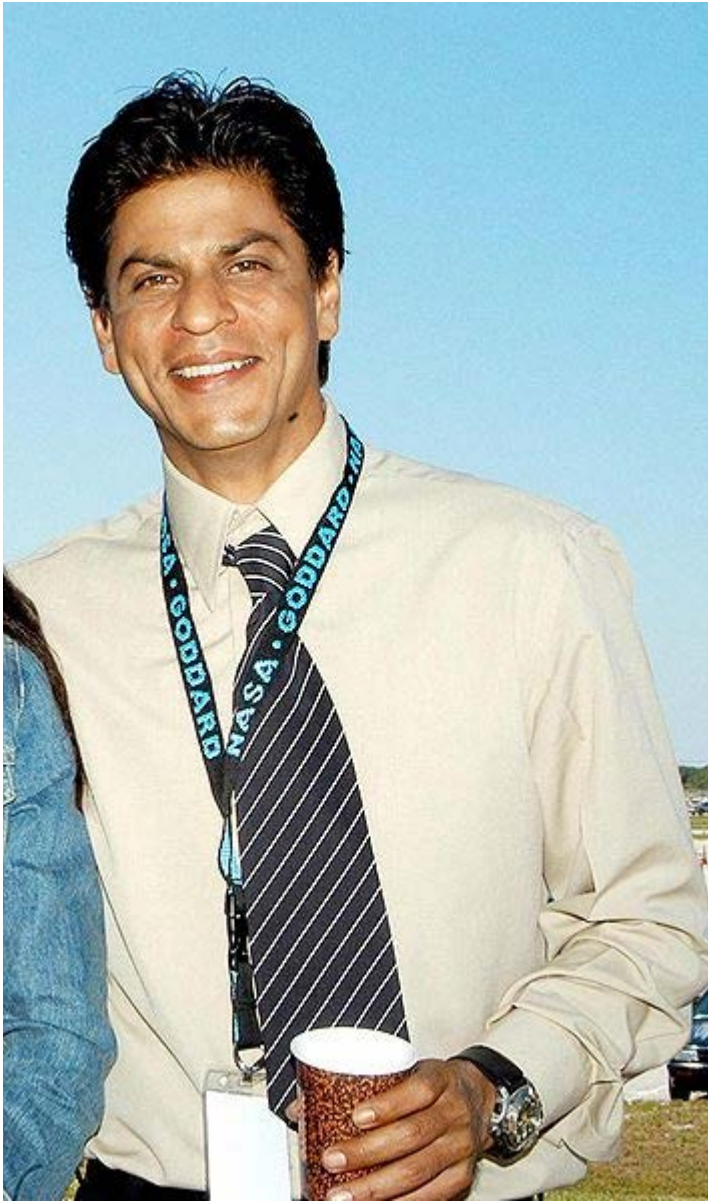
Filmfare Awards

Won

- 1991: Filmfare Best Actress Award for *Dil*
- 1993: Filmfare Best Actress Award for *Beta*
- 1995: Filmfare Best Actress Award for *Hum Aapke Hain Kaun...!*
- 1998: Filmfare Best Actress Award for *Dil To Pagal Hai*
- 2003: Filmfare Best Supporting Actress Award for *Devdas*

Shahrukh Khan

Shahrukh Khan



Khan during filming at Kennedy Space Center in Cape Canaveral USA in 2004

Born	2 November 1965 (age 45) New Delhi, India
Other names	Shah Rukh Khan, King Khan, SRK
Occupation	Actor, producer, television presenter

Years active	1988–present
Spouse	Gauri Khan (1991–present)

Shahrukh Khan (Urdu: شاہ رخ خان, Hindi: शाहरुख़ ख़ान; born 2 November 1965), sometimes credited as **Shah Rukh Khan**, is an Indian film actor and a prominent Bollywood figure, as well as a film producer and television host. Khan began his career appearing in several television serials in the late 1980s. He made his film debut in *Deewana* (1992). Since then, he has been part of numerous commercially successful films and has earned critical acclaim for many of his performances. Khan has won thirteen Filmfare Awards for his work in Indian films, seven of which are in the Best Actor category, thus establishing himself as one of the leading actors of Hindi Cinema. In 2005, the Government of India honoured him with the Padma Shri for his contributions towards Indian Cinema.

Khan's films such as *Dilwale Dulhania Le Jayenge* (1995), *Kuch Kuch Hota Hai* (1998), *Chak De India* (2007), *Om Shanti Om* (2007) and *Rab Ne Bana Di Jodi* (2008) remain some of Bollywood's biggest hits, while films like *Kabhi Khushi Kabhie Gham* (2001), *Kal Ho Naa Ho* (2003), *Veer-Zaara* (2004), *Kabhi Alvida Naa Kehna* (2006) and *My Name Is Khan* (2010) have been top-grossing Indian productions in the overseas markets, making him one of the most successful actors of India. Since 2000, Khan branched out into film production and television presenting as well. He is the founder/owner of two production companies, Dreamz Unlimited and Red Chillies Entertainment. Khan is today considered to be the world's most successful movie star, with a fan following numbering in the billions and a net worth estimated at over Rs 2500 crore (US\$ 540 million). In 2008, *Newsweek* named him one of the 50 most powerful people in the world.

Biography

Khan was born in 1965 to Muslim parents of Pathan descent in New Delhi, India. His father, Taj Mohammed Khan, was an Indian independence activist from Peshawar, British India. According to Khan, his paternal grandfather was originally from Afghanistan. His mother, Lateef Fatima, was the adopted daughter of Major General Shah Nawaz Khan of the Janjua Rajput clan, who served as a General in the Indian National Army of Subash Chandra Bose. Khan's father came to New Delhi from Qissa Khawani Bazaar in Peshawar before the partition of India, while his mother's family came from Rawalpindi, British India. Khan has an elder sister named Shehnaz.

Growing up in Rajendra Nagar neighbourhood, Khan attended St. Columba's School where he was accomplished in sports, drama, and academics. He won the *Sword of Honour*, an annual award given to the student who best represents the spirit of the school. Khan later attended the Hansraj College (1985–1988) and earned his Bachelors degree in Economics (honors). Though he pursued a Masters Degree in Mass Communications at Jamia Millia Islamia, he later opted out to make his career in Bollywood.

After the death of his parents, Khan moved to Mumbai in 1991. In that same year, before any of his films were released, he married Gauri Chibber, a Hindu, in a traditional Hindu wedding ceremony on 25 October 1991. They have two children, son Aryan (b. 1997) and daughter Suhana (b. 2000). According to Khan, while he strongly believes in Allah, he also values his wife's religion. At home, his children follow both religions, with the Qur'an being situated next to the Hindu deities.

In 2005, Nasreen Munni Kabir produced a two-part documentary on Khan, titled *The Inner and Outer World of Shah Rukh Khan*. Featuring his 2004 Temptations concert tour, the film contrasted Khan's inner world of family and daily life with the outer world of his work. The book *Still Reading Khan*, which details his family life, was released in 2006. Another book by Anupama Chopra, *King of Bollywood: Shahrukh Khan and the seductive world of Indian cinema*, was released in 2007. It describes the world of Bollywood through Khan's life.

Film career

Background

Khan studied acting under celebrated Theatre Director Barry John at Delhi's Theatre Action Group (TAG). In 2007, John commented thus on his former pupil that, "The credit for the phenomenally successful development and management of Shahrukh's career goes to the superstar himself." Khan made his acting debut in 1988 when he appeared in the television series, *Fauji*, playing the role of Commando Abhimanyu Rai. He went on to appear in several other television serials, most notably in the 1989 serial, Aziz Mirza's *Circus*, which depicted the life of circus performers. The same year, Khan also had a minor role in the made-for-television English-language film, *In Which Annie Gives it Those Ones*, which was based on life at Delhi University and was written by Arundhati Roy.

1990s

Upon moving from New Delhi to Mumbai in 1991, Khan made his Bollywood movie debut in *Deewana* (1992). The movie became a box office hit, and launched his career in Bollywood. His performance won him a Filmfare Best Male Debut Award. He went on to star in *Maya Memsaab*, which generated some controversy because of his appearance in an "explicit" sex scene in the movie.

In 1993, Khan won acclaim for his performances in villainous roles as an obsessive lover and a murderer, respectively, in the box office hits, *Darr* and *Baazigar*. *Darr* marked his first collaboration with renowned film-maker Yash Chopra and his banner Yash Raj Films, the largest production company in Bollywood. *Baazigar*, which saw Khan portraying an ambiguous avenger who murders his girlfriend, shocked its Indian audience with an unexpected violation of the standard Bollywood formula. His performance won him his first Filmfare Best Actor Award. In that same year, Khan played the role of a young musician in Kundan Shah's *Kabhi Haan Kabhi Naa*, a performance that earned

him a Filmfare Critics Award for Best Performance. Khan maintains that this is his all-time favourite among the movies he has acted in. In 1994, Khan once again played an obsessive lover/psycho's role in *Anjaam*, co-starring alongside Madhuri Dixit. Though the movie was not a box office success, Khan's performance earned him the Filmfare Best Villain Award.

In 1995, Khan starred in Aditya Chopra's directorial debut *Dilwale Dulhania Le Jayenge*, a major critical and commercial success, for which he won his second Filmfare Best Actor Award. In 2007, the film entered its twelfth year in Mumbai theaters. By then the movie had grossed over 12 billion rupees, making it as one of India's biggest movie blockbusters. Earlier in the same year he found success in Rakesh Roshan's *Karan Arjun* which became the second biggest hit of the year.

1996 was a disappointing year for Khan as all his movies released that year failed to do well at the box office. This was, however, followed by a comeback in 1997. He saw success with Subhash Ghai's social drama *Pardes* — one of the biggest hits of the year — and Aziz Mirza's comedy *Yes Boss*, a moderately successful feature. His second project with Yash Chopra as a director, *Dil to Pagal Hai* became that year's second highest-grossing movie, and he won his third Filmfare Best Actor Award for his role as a stage director who falls in love with one of his new actresses.

In 1998, Khan starred in Karan Johar's directorial debut, *Kuch Kuch Hota Hai*, which was the biggest hit of the year. His performance won him his fourth Best Actor award at the Filmfare. He won critical praise for his performance in Mani Ratnam's *Dil Se*. The movie did not do well at the Indian box office, though it was a commercial success overseas. Khan's only release in 1999, *Baadshah*, was an average grosser.

2000s



Khan at the Zee Carnival in Sun Tech City, Singapore, in 2008

Khan's success continued with Aditya Chopra's 2000 film, *Mohabbatein*, co-starring Amitabh Bachchan. It did well at the box office, and Khan's performance as a college teacher won him his second Critics Award for Best Performance. He also starred in Mansoor Khan's action film *Josh*. The film starred Khan as the leader of a Christian gang in Goa and Aishwarya Rai as his twin sister, and was also a box office success. In that same year, Khan set up his own production house, *Dreamz Unlimited* with Juhi Chawla (see below). Both Khan and Chawla starred in the first movie of their production house, *Phir Bhi Dil Hai Hindustani*. His work with Karan Johar continued as he collaborated on the family drama *Kabhi Khushi Kabhie Gham* which was the second biggest hit of the year. He also received favorable reviews for his performance as Emperor Asoka in the historical epic, *Asoka*, a partly fictionalised account of the life of Ashoka the Great (304 BC–232 BC).

In 2002, Khan received acclaim for playing the title role in Sanjay Leela Bhansali's award-winning period romance, *Devdas*. It was the third Hindi movie adaptation of Sharat Chandra Chattopadhyay's well-known novel of the same name, and surfaced as one of the biggest hits of that year. Khan also starred opposite Salman Khan and Madhuri Dixit in the family-drama *Hum Tumhare Hain Sanam*, which did well at the box office.

In 2003, Khan starred in the moderately successful romantic drama, *Chalte Chalte*. That same year, he starred in the tearjerker, *Kal Ho Naa Ho*, written by Karan Johar and directed by Nikhil Advani. Khan's performance in this movie as a man with a fatal heart disease was appreciated. The movie proved to be one of the year's biggest hits in India and Bollywood's biggest hit in the overseas markets.

2004 was a particularly good year for Khan, both commercially and critically. He starred in Farah Khan's directorial debut, the comedy *Main Hoon Na*. The movie did well at the box office. He then played the role of an Indian officer, Veer Pratap Singh in Yash Chopra's love saga *Veer-Zaara*, which was the biggest hit of 2004 in both India and overseas. The film relates the love story of Veer and Pakistani woman Zaara Haayat Khan, played by Preity Zinta. Khan's performance in the film won him awards at several award ceremonies. In that same year, he received critical acclaim for his performance in Ashutosh Gowariker's drama *Swades*. He was nominated for the Filmfare Best Actor Award for all three of his releases in 2004, winning it for *Swades*.

In 2006, Khan collaborated with Karan Johar for the fourth time with the melodrama movie *Kabhi Alvida Na Kehna*. It did well in India and much more so in the overseas market, becoming the biggest Bollywood hit in the overseas market of all-time. His second release that year saw him playing the title role in the action film *Don: The Chase Begins Again*, a remake of the 1978 hit *Don*. The movie was a success.

Khan's success continued with a few more highly popular films. One of his most successful works was the multiple award-winning 2007 film, *Chak De India*, about the Indian women's national hockey team. Earning over Rs 639 million, *Chak De India* became the third highest grossing movie of 2007 in India and won yet another Filmfare Best Actor Award for Khan. The film was a major critical success. In the same year Khan also starred in Farah Khan's 2007 film, *Om Shanti Om*. The film emerged as the year's highest grossing film in India and the overseas market, and became India's highest grossing production ever up to that point. It earned him another nomination for *Best Actor* at the Filmfare ceremony. Khan's more recent films include the 2008 release, *Rab Ne Bana Di Jodi* which was a huge box office success, and his only 2009 release was *Billu* which failed at the box office.

Khan's next film, *My Name Is Khan*, was released on 12 February 2010. While on one shoot in Los Angeles, along with his wife Gauri and director Karan Johar, he took a break from filming to attend the 66th Golden Globe Awards, held in Los Angeles, California, on 11 January 2009. Khan introduced *Slumdog Millionaire* along with a star from the film, Freida Pinto. He is currently filming for Anubhav Sinha's science fiction *Ra.One* opposite Kareena Kapoor, which is due for release on June 3, 2011.

Filmography

Film actor

Year	Film	Role	Notes
	<i>Deewana</i>	Raja Sahai	Winner , Filmfare Best Male Debut Award
1992	<i>Idiot</i>	Pawan Raghujan	
	<i>Chamatkar</i>	Sunder Srivastava	
	<i>Raju Ban Gaya Gentleman</i>	Raju (Raj Mathur)	
	<i>Dil Aashna Hai</i>	Karan	
	<i>Maya Memsaab</i>	Lalit Kumar	
	<i>King Uncle</i>	Anil Bhansal	
	<i>Baazigar</i>	Ajay Sharma/Vicky Malhotra	Winner , Filmfare Best Actor Award
1993	<i>Darr</i>	Rahul Mehra	Nominated, Filmfare Best Villain Award
	<i>Kabhi Haan Kabhi Naa</i>	Sunil	Winner , Filmfare Critics Award for Best Performance Nominated, Filmfare Best Actor Award
1994	<i>Anjaam</i>	Vijay Agnihotri	Winner , Filmfare Best Villain Award
	<i>Karan Arjun</i>	Arjun Singh/Vijay	
	<i>Zamana Deewana</i>	Rahul Malhotra	
	<i>Guddu</i>	Guddu Bahadur	
1995	<i>Oh Darling! Yeh Hai India!</i>	Hero	
	<i>Dilwale Dulhania Le Jayenge</i>	Raj Malhotra	Winner , Filmfare Best Actor Award
	<i>Ram Jaane</i>	Ram Jaane	
	<i>Trimurti</i>	Romi Singh	
	<i>English Babu Desi Mem</i>	Vikram/Hari/Gopal Mayur	
	1996	<i>Chaahat</i>	Roop Rathore
<i>Army</i>		Arjun	Cameo
<i>Dushman Duniya Ka</i>		Badru	
<i>Gudgudee</i>			Special appearance
	<i>Koyla</i>	Shankar	
1997	<i>Yes Boss</i>	Rahul Joshi	Nominated, Filmfare Best Actor Award
	<i>Pardes</i>	Arjun Saagar	
	<i>Dil To Pagal Hai</i>	Rahul	Winner , Filmfare Best Actor Award

	<i>Duplicate</i>	Bablu Chaudhry/Manu Dada	Nominated, Filmfare Best Villain Award
1998	<i>Achanak</i>	Himself	Special appearance
	<i>Dil Se</i>	Amarkant Varma	
	<i>Kuch Kuch Hota Hai</i>	Rahul Khanna	Winner , Filmfare Best Actor Award
1999	<i>Baadshah</i>	Raj Heera/Baadshah	Nominated, Filmfare Best Comedian Award
	<i>Phir Bhi Dil Hai Hindustani</i>	Ajay Bakshi	
	<i>Hey Ram</i>	Amjad Ali Khan	
	<i>Josh</i>	Max	
2000	<i>Har Dil Jo Pyar Karega</i>	Rahul	Cameo Winner , Filmfare Critics Award for Best Performance
	<i>Mohabbatein</i>	Raj Aryan Malhotra	Nominated, Filmfare Best Actor Award
	<i>Gaja Gamini</i>	Himself	Special appearance
	<i>One 2 Ka 4</i>	Arun Verma	
2001	<i>Asoka</i>	Asoka	
	<i>Kabhi Khushi Kabhie Gham...</i>	Rahul Raichand	Nominated, Filmfare Best Actor Award
	<i>Hum Tumhare Hain Sanam</i>	Gopal	
2002	<i>Devdas</i>	Devdas Mukherjee	Winner , Filmfare Best Actor Award
	<i>Shakti: The Power</i>	Jaisingh	Special appearance
	<i>Saathiya</i>	Yeshwant Rao	Cameo
	<i>Chalte Chalte</i>	Raj Mathur	
2003	<i>Kal Ho Naa Ho</i>	Aman Mathur	Nominated, Filmfare Best Actor Award
	<i>Yeh Lamhe Judaai Ke</i>	Dushant	
2004	<i>Main Hoon Na</i>	Maj. Ram Prasad Sharma	Nominated, Filmfare Best Actor Award
	<i>Veer-Zaara</i>	Veer Pratap Singh	Nominated, Filmfare Best Actor Award
	<i>Swades</i>	Mohan Bhargava	Winner , Filmfare Best Actor Award
	<i>Kuch Meetha Ho Jaaye</i>	Himself	Special appearance
	<i>Kaal</i>		Special appearance in song <i>Kaal Dhamaal</i>
2005	<i>Silsilay</i>	Sutradhar	Cameo
	<i>Paheli</i>	Kishenlal/The Ghost	
	<i>The Inner and Outer World of Shah Rukh Khan</i>	Himself (Biopic)	Documentary directed by British-based author and director Nasreen Munni Kabir
2006	<i>Alag</i>		Special appearance in song <i>Sabse</i>

	<i>Kabhi Alvida Naa Kehna</i>	Dev Saran	<i>Alag</i> Nominated, Filmfare Best Actor Award
	<i>Don - The Chase Begins Again</i>	Vijay/Don	Nominated, Filmfare Best Actor Award Nominated, Asian Film Award for Best Actor
	<i>I See You</i>		Special appearance in song <i>Subah Subah</i>
	<i>Chak De India</i>	Kabir Khan	Winner , Filmfare Best Actor Award
2007	<i>Heyy Babyy</i>	Raj Malhotra	Special appearance in song <i>Mast Kalandar</i>
	<i>Om Shanti Om</i>	Om Prakash Makhija/ Om Kapoor	Nominated, Filmfare Best Actor Award
	<i>Krazzy 4</i>		Special appearance in song <i>Break Free</i>
2008	<i>Bhoothnath</i>	Aditya Sharma	Cameo
	<i>Rab Ne Bana Di Jodi</i>	Surinder Sahni/Raj	Nominated, Filmfare Best Actor Award
	<i>Kismat Konnection</i>	Narrator	
2009	<i>Luck by Chance</i>	Himself	Guest appearance
	<i>Billu</i>	Sahir Khan	
	<i>Dulha Mil Gaya</i>	Pawan Raj Gandhi (PRG)	Extended appearance
2010	<i>My Name Is Khan</i>	Rizwan Khan	
	<i>Shahrukh Bola Khoobsurat Hai Tu</i>	Himself	Guest appearance
	<i>Koochie Koochie Hota Hain</i>	Rocky (voice)	Post-production
2011	<i>Ra.One</i>		Filming
	<i>Don 2 - The Chase Continues</i>	Don	Pre-production

Chapter-3

Bollywood Film Directors

Hindi film directors

- Dilip Gautam
- Akash Kumar
- Raj Kanwar
- Nikhil Advani
- Shaad Ali
- Abrar Alvi
- Lakh Tandon
- Chetan Anand
- Mukul S. Anand
- Siddharth Anand
- Vijay Anand
- Farhan Akhtar
- K.Asif
- Mudassar Aziz
- Sooraj R. Barjatya
- Nabhkumar 'RAJU'
- Shyam Benegal
- Sanjay Leela Bhansali
- Mahesh Bhatt
- TK Rajeev Kumar
- Pooja Bhatt
- Vikram Bhatt
- Amjad Khan
- Madhur Bhandarkar
- Manish Pandey
- Vishal Bharadwaj
- Sachin Bhowmick
- Hyder Bilgrami
- K. C. Bokadia
- Abbas Burmawalla
- Mustan Burmawalla
- Suneel Darshan
- Manmohan Desai
- J.P. Dutta
- Guru Dutt
- Franz Osten
- Subhash Ghai
- Ashutosh Gowariker
- Gulzar
- Rajkumar Hirani
- Nasir Hussain
- Prakash Jha
- Sanjay Jha
- Karan Johar
- Raj Kapoor
- Shashi Kapoor
- Shekhar Kapur
- Manish Yadav
- Anurag Kashyap
- Farah Khan
- Kabir Khan
- Mansoor Khan
- Mehboob Khan
- Raj Khosla
- Kunal Kohli
- Nagesh Kukunoor
- Anand Kumar
- Manoj Kumar
- Rajendra Kumar
- Shirish Kunder
- Bappi Lahiri
- Kavitha Lankesh
- Kalpana Lazmi
- Faisal Saif
- Prakash Mehra
- Aziz Mirza
- Shantanu Moitra
- Hrishikesh Mukherjee
- Ravikant Nagaich
- Govind Nihalani
- Rakeysh Omprakash Mehra
- Priyadarshan
- Himanshu Rai
- Rajiv Rai
- Mani Ratnam
- Sridhar Rangayan
- Rakesh Roshan
- Bimal Roy
- Ramanand Sagar
- Shakti Samanta
- Rajkumar Santoshi
- Fahim Chaudhary
- Pradeep Sarkar
- Arjun Sablok
- Yogesh Dattatraya Gosavi
- Partho Sen-Gupta
- Shakti Samanta
- Shankar
- Anil Sharma
- Kundan Shah
- Tapan Sinha
- Ramesh Sippy
- G. P. Sippy

- Tanuja Chandra
- Basu Chatterjee
- Aditya Chopra
- Baldev Raj Chopra
- Ravi Chopra
- Vidhu Vinod Chopra
- Yash Chopra
- Bhagwan Dada
- Dharmesh Darshan

- Ram Gopal Varma
- Venkatesh Naidu
- Nipun Patel
- Niddhish Puuzhakkal
- Pankaj Shukla
- Harry Baweja
- Dibankar Baneerjee
- Bharat Gaur
- Manmohan Singh
- Gurbir Singh Grewal

Subhash Ghai

Shubhash Ghai



Ghai in 2007

Born	24 January 1945 (age 65) Ludhiana, Punjab
Occupation	Film director, producer, Actor, screenwriter
Years active	1970 - present
Spouse	Mukta Ghai

Subhash Ghai (born 24 January 1945 in Ludhiana, India) is an Indian film director, producer and screenwriter. His most notable films include *Kalicharan* (1976), *Karz* (1980), *Hero* (1983), *Meri Jung* (1985), *Karma* (1986), *Ram Lakhan* (1989), *Saudagar* (1991), *Khalnayak* (1993), *Pardes* (1997) and *Taal* (1999). He launched 'Mukta Arts', a film production company in 1982, and is known as the "showman" of Bollywood, for making epic films that portray grandeur and a very rich theme.

Early life

Subhash Ghai belongs to a Punjabi family born in nagpur to a dentist father who practiced in Delhi, Subhash did his Higher secondary in Delhi, and thereafter graduated in Commerce from Rohtak, Haryana. Next he moved to Pune, Maharashtra to join the Film and Television Institute of India (FTII). After attaining a diploma, he started working in the Indian film industry in 1970.

Career

Actually he started his career as a hero in the 1970 film *Umang*, which did not do well at the box office.

He started his career in Hindi cinema as an actor with small roles in six films, like *Taqdeer* (1967), followed by *Aradhana* (1969). His directorial debut was the film *Kalicharan* (1976) which he obtained through a recommendation by Shatrughan Sinha. *Kalicharan* was one of the biggest hits of its time. As of 2005, he has written and directed 15 movies out of which 13 were highly successful. In 1982, he started Mukta Arts Private Limited which, in 2000, became a public company, with Subhash Ghai as its chairman and managing director.

His most notable films in the 1980s were *Karz* (1980), *Vidhaata* (1982), *Hero* (1983), *Karma* (1986) and *Ram Lakhan* (1989). He went onto win a Filmfare Best Director Award for *Saudagar* (1991) which pitted legendary actors Dilip Kumar and Raaj Kumar against each other. His 1993 release *Khalnayak* which was known for its controversies at the time for its use of the popular song *Choli Ke Peeche Kya Hai* and its star Sanjay Dutt's breakthrough performance.

Two of his films in the late 1990s, *Pardes* (1997) (Foreign) and *Taal* (1999) (The Beat) were released internationally and featured in the Top 20 movies in the U.S. Box office charts for several weeks. His following films, *Yaadein* (2001) and *Kisna* (2005) were box office and critical failures.

He then took a break from directing and turned producer having success with producing box office hits such as *Aitraaz* (2004), *36 China Town* (2006) and *Apna Sapna Money Money* (2006).

As a producer, most of his films were average except for *Iqbal* (2005) which was brilliantly written by Vipul K Rawal. In 2006, he set up his own state of the art film

institute Whistling Woods International in Mumbai. The institute trains students in various aspects of film making - production, direction, cinematography, acting, animation etc. Like Alfred Hitchcock he is also known to give brief cameos in his own directorial ventures.

After a three year hiatus from directing he returned in 2008 with *Black & White* released on 7 March 2008, and later *Yuvvraaj* also released in 2008, which was a flop at box office; incidentally the song *Jai Ho* was to be part of this film, but Ghai felt it was unsuitable for the actor Zayed Khan to perform onscreen, later it was used in film *Slumdog Millionaire*, after his Oscar win, A. R. Rahman revealed in an interview that it was Ghai who had asked him to use words *Jai Ho* in a song.

Filmography

1. Yuvvraaj (2008)- The musical extravaganza
2. Black & White (2008)
3. Om Shanti Om (2007) ... Special appearance in song, *Om Shanti Om* Of Karz
4. Good Boy, Bad Boy (2007) (producer)
5. Apna Sapna Money Money (2006) (producer)
6. Shaadi Se Pehle (2006) (executive producer)
7. 36 China Town (2006) (producer)
8. Iqbal (2005) (producer)
9. Kisna: The Warrior Poet (2005)
10. Aitraaz (2004) (producer)
11. Joggers' Park (2003) (producer)
12. Yaadein (2001)
13. Taal (1999)
14. Pardes (1997)
15. Trimurti (1995) (producer)
16. Khalnayak (1993)
17. Saudagar (1991)
18. Ram Lakhan (1989)
19. Karma (1986)
20. Meri Jung (1985)
21. Hero (1983/II)
22. Vidhaata (1982)
23. Krodhi (1981)
24. Karz (1980)
25. Gautam Govinda (1979)
26. Vishwanath (1978)
27. Kalicharan (1976)
28. Aradhana (1969)... as Suraj's (Rajesh Khanna) friend Prakash

Awards

Filmfare Awards

- 1992: Best Director: *Saudagar*
- 1998: Best Screenplay: *Pardes*

Mani Ratnam

Mani Ratnam



	Gopalaratnam Subramaniam.
Born	June 2, 1956 (age 54), Madurai, Tamil Nadu, India
Residence	Alwarpet, Chennai, India
Occupation	Film Director Film Producer Screenwriter
Years active	1983–present
Spouse	Suhasini (1988-Present)
Children	Nandhan

Mani Ratnam (Tamil: **மணி ரத்னம்**) (born 2 June 1956 in Madurai, Tamil Nadu, India) is an Indian filmmaker, screenwriter and producer. His directorial debut was the Kannada film *Pallavi Anu Pallavi* starring Anil Kapoor in 1983. Directing landmark films such as *Mouna Raagam* (1986), *Nayagan* (1987), *Anjali* (1990), *Thalapathi* (1991), *Iruvar* (1997), *Alaipayuthey* (2000), *Kannathil Muthamittal* (2002), *Yuva* (2004), *Guru* (2007), and his "terrorism trilogy" consisting of *Roja* (1992), *Bombay* (1995) and *Dil Se* (1998), Ratnam is widely credited with having revolutionised the Tamil film industry and altering the profile of Indian cinema. Ratnam has won multiple National Film Awards, five Filmfare Awards (South), four Filmfare Awards (Hindi), and twelve international film festival awards. His Tamil movie *Nayagan*, Satyajit Ray's Apu trilogy and Guru Dutt's *Pyaasa* are the only Indian films that have appeared in *TIME Magazine's* All-Time 100 Greatest Movies. His film *Roja* was the only Indian film to feature in *TIME Magazine's* "10 Best Soundtracks" of all time.

Personal life and education

Mani Ratnam was born in Thanjavur, Tamil Nadu, India, to Tamil brahmin parents. His actual name is Gopala Ratnam Subramaniam. He did his schooling at Vidya Mandir Senior Secondary School. After graduating with a degree in Commerce from Vivekananda College, University of Madras, and an MBA from Jamnalal Bajaj Institute of Management Studies, he embarked on a career as a management consultant before becoming a filmmaker. He got into film direction with the help of his late brother, film producer G. Venkateswaran. Ratnam married actress Suhasini in 1988. They have a son named Nandhan Mani Ratnam.

Ratnam lives in Alwarpet, Chennai, where he runs his production company Madras Talkies.

Career

Ratnam is particularly known for his eye for technical detail in the art of film making, having worked with and also introduced some of the best music directors, cinematographers, art directors, dialogue writers and editors in India. Several international papers and books have been published on his critically acclaimed movies. He has worked with many of India's superstars, including Rajinikanth, Kamal Haasan, Karthik, Shah Rukh Khan, Prabhu, Anil Kapoor, Akkineni Nagarjuna, Mammooty, Mohanlal, Vikram as well as up-coming superstars Surya, Madhavan.

1980s

Mani Ratnam's directorial debut was in 1983, through the Kannada film *Pallavi Anu Pallavi*, starring Anil Kapoor. Mani Ratnam managed to persuade acclaimed director and cinematographer Balu Mahendra to serve as his cinematographer. The film boldly explored the nature of a relationship between a young man and an older woman. The film

did not perform well at the box office but its brilliant score by Ilaiyaraaja became hugely popular. His following efforts were the Malayalam film *Unaru* (1984), which starred Mohanlal, and then two Tamil films, *Pagal Nilavu* and *Idaya Kovil*. All these films were average performers although they had strong music scores by Ilaiyaraaja, which became hits.

In 1986, Mani finally attained commercial success in Tamil Nadu through the Tamil language romantic drama *Mouna Ragam* with Revathi and Mohan. The film told the story of the friction between a newly-wed couple, and remains famous to date as a relevant and realistic portrayal of romance among urban Tamils. Its score by Ilaiyaraaja became a huge success upon release. It was subsequently dubbed into Telugu under the same title and went to become a hit in Andhra Pradesh as well. Mani's status was elevated further a year later writing *Nayagan*, directing the versatile Tamil actor Kamal Hassan for the film, which went on to become a legendary success in the industry. Many Indian critics dubbed it as India's answer to the cult *The Godfather*. The film, which tells the story of an orphaned slum dweller and his rise to top of the Mumbai underworld hierarchy, was included in *TIME Magazine's* All-Time 100 Greatest Movies. The story was inspired by the real life story of underworld king Varadarajan Mudaliar.

Late 1980s and early 1990s

With commercial success coming back to back, Ratnam wrote and directed *Agni Natchathiram*. The film was notable for use of new techniques in terms of camera framework, especially during the shoot of songs in the film. The film had a successful run in the box office. Mani later returned to familiar territory of winning critical acclaim through his next film made in Telugu, named *Geethanjali*. The film which starred Nagarjuna in the lead role told the story of an ill-fated couple who are both suffering from terminal diseases. Ratnam maintained a momentum of making emotional stories of undeserved people through the Raghuvaran starring Chennai release *Anjali* in 1990. The film told the story of an autistic child and how she changed the lives of people in colony. Mani later made another underworld-themed Tamil film with *Thalapathi* in 1991 starring Rajnikanth and Mammooty. With a theme of friendship between a local don and a slum king, *Thalapathi* earned both critical acclaim and commercial success upon release. *Thalapathi*, based on the legend of Mahabharata, ran into trouble when news leaked that the character of Karna, portrayed by Rajinikanth, would die in the end. The climax was altered to appease the fan base of the superstar.

With *Thalapathi*, Mani ended his association with music Ilaiyaraaja, bringing in debutant music director A. R. Rahman to score his Tamil epic *Roja*. It turned out to be Mani's greatest find, as Rahman would go on to become a musical legend on his own right in the annals of Indian cinema. *Roja*, a romantic film, tackled themes of terrorism in the regions of Kashmir. The film – starring Arvind Swamy and Madhoo – was released in 1992 and nominated for the Golden St. George Award at the Moscow International Film Festival; it became so popular that it was dubbed into other languages and met similar success in other regions. Mani then took a more light-hearted approach with his next film – *Thiruda Thiruda*. Scripted by Ram Gopal Varma, the film saw the exploration of comedy action, a

departure from the norm for Ratnam, and fared less well at the box office. In 1994, a retrospective of his Tamil films was shown at the Toronto International Film Festival. Meanwhile, Ratnam again teamed up with Ram Gopal Varma to provide the screenplay for the latter's Telugu film *Gaayam*, a socio-political film loosely based on *The Godfather*. In 1995, Ratnam returned to Tamil language drama. *Bombay* starring Arvind Swamy and Manisha Koirala told the story of a Hindu-Muslim couple in the midst of the 1993 religious Bombay riots and bombings. The film was met with controversy and censorship upon release. However *Bombay* was financially very successful and well appreciated by the critics. It won the Special Award from the Political Film Society, the Wim Van Leer In Spirit of Freedom Award at the Jerusalem International Film Festival and the Gala Award at the Edinburgh International Film Festival.

2000–present

Ratnam's following effort, *Kannathil Muthamittal* saw him tackling adoption through the eyes of a Tamil refugee from Sri Lanka searching for her biological mother. The film was a critically lauded commercial success, winning six National Film Awards, Ratnam's second Filmfare Award South for directing, his second In Spirit for Freedom Award at the Jerusalem Film Festival and an award at the Indian Film Festival of Los Angeles. In 2004, Mani made his second Hindi language effort with *Yuva*. The film, which tells the story of three different youths and how one incident sends their three lives on a collision course, received positive reviews and was a hit in the box office. Ratnam also made the film simultaneously in Tamil as *Aayutha Ezhuthu*, starring Surya Sivakumar, R. Madhavan and Siddharth replacing Ajay Devgan, Abhishek Bachchan and Vivek Oberoi respectively. The film was an average at the Tamil box office, but critics favored the Tamil version over the Hindi version. Ratnam also had his first heart attack during shooting for *Yuva*.

2007 saw Ratnam direct the Madras Talkies production *Guru* starring Abhishek Bachchan. It became one of 2007's biggest hits. In 2010 Ratnam worked on a big-budget bilingual being made in Tamil and Hindi. The films are titled *Raavanan* in Tamil and *Raavan* in Hindi. The Tamil version was dubbed into Telugu as *Villain*. The film released worldwide on June 18, 2010.

The film is loosely based on the Hindu epic "Ramayana" and happened over a period of 14 days where the character Beera kidnaps the wife of a cop to avenge his sister's death. The Tamil version received better reviews than the Hindi version, based mainly on the lead's performance. The Hindi version of the film received mostly negative reviews and was a failure at the box office. The film received critical acclaims in America, Europe and southern part of India. The NY times called the movie a "critics' pick". Bollywood reviewers overall rated the movie very poorly, Taran Adarsh said 'On the whole, RAAVAN is a king-sized disappointment, in terms of content' and Rajiv Masand said '...is a crushing bore of a film, a disappointment on virtually every count' while another reviewer Raja Sen commented 'It's profoundly sad to see a filmmaker of Ratnam's calibre reduced to this'. The Tamil version was declared a box office success. The contrasting response to the same film on the either side of the vindhya is not surprising, as many

films in the past, that have followed this trend. This can be attributed to different expectations and tastes of the audiences. Some reviewers (National Award Winning Baradwaj Rangan) found this to be Mani's best work thus far.

Mani Ratnam received the Jaeger-LeCoultre Glory to the Filmmaker Award at the 67th Venice Film Festival on September 6, 2010. The ceremony was followed by a screening of Raavanan in Tamil. His wife, Suhasini Mani Ratnam and actor Vikram Kennedy were also present at the ceremony.

Filmography

The following is the list of films directed by Mani Ratnam. Many of his films have been dubbed or remade in several languages. For many of his films, Mani Ratnam is also credited with the story, screenplay and production.

As a director

Year	Title	Language	Notes
1983	<i>Pallavi Anu Pallavi</i>	Kannada	Won , Karnataka State Film Award for Best Screenplay.
1984	<i>Unaru</i>	Malayalam	
1985	<i>Pagal Nilavu</i>	Tamil	
1985	<i>Idaya Kovil</i>	Tamil	
1986	<i>Mouna Raagam</i>	Tamil	Won , National Film Award for Best Feature Film in Tamil Won , National Film Award for Best Actor - Kamal Haasan.
1987	<i>Nayagan</i>	Tamil	Won , National Film Award for Best Cinematography - P. C. Sriram. Won , National Film Award for Best Art Direction - Thotta Tharani
1988	<i>Agni Natchathiram</i>	Tamil	Won , Tamil Nadu State Film Awards - Best Film.
1989	<i>Geethanjali</i>	Telugu	Won , National Film Award for Best Popular Film Providing Wholesome Entertainment
1990	<i>Anjali</i>	Tamil	Won , National Film Award for Best Feature Film in Tamil.
1991	<i>Thalapathi</i>	Tamil	
1992	<i>Roja</i>	Tamil	Won , National Film Award for Best Feature Film on National Integration. Won , Filmfare Awards (South) for Best Movie (Tamil) and Best Director (Tamil). Won , Tamil Nadu State Film Award for Best

			Director. Nominated, Golden St. George for Best Film at Moscow International Film Festival
1993	<i>Thiruda Thiruda</i>	Tamil	Won , National Film Award for Best Feature Film on National Integration. Won , Filmfare Critics Award for Best Movie. Won , Special Award at the Political Film Society Awards.
1995	<i>Bombay</i>	Tamil	Won , Wim Van Leer In Spirit of Freedom Award at the Jerusalem Film Festival Won , Gala Award at the Edinburgh International Film Festival Won , Filmfare Awards (South) for Best Movie (Tamil).
1997	<i>Iruvar</i>	Tamil	Won , Best Film at Belgrade International Film Festival.
1998	<i>Dil Se</i>	Hindi	Won , NETPAC Award (Special Mention) at Berlin International Film Festival.
2000	<i>Alaipayuthey</i>	Tamil	Won , National Film Award for Best Feature Film in Tamil. 6 more National Film Awards Won , Filmfare Awards (South) for Best Movie (Tamil) and Best Director (Tamil). Won , Tamil Nadu State Film Award for Best Director. Won , Best Feature Award at Jerusalem Film Festival.
2002	<i>Kannathil Muthamittal</i>	Tamil	Won , ITFA Best Director Award Won , Audience Award for Best Feature Film at Indian Film Festival of Los Angeles. Won , Audience Choice Award for Narrative Competition at RiverRun International Film Festival. Won , Best Picture at Zimbabwe International Film Festival. Won , Audience Award, Jury Award and Special Award at Film Fest New Haven. Won , Best International Film at Westchester Film Festival.
	<i>Aayutha Ezhuthu</i>	Tamil	
2004	<i>Yuva</i>	Hindi	Won , Filmfare Critics Award for Best Movie Won , Filmfare Best Screenplay Award. Nominated, Star Screen Awards for Best

2007	<i>Guru</i>	Hindi	Director and Best Screenplay. Nominated, Filmfare Best Director Award. Nominated, Filmfare Best Movie Award.
2010	<i>Raavanan</i>	Tamil	
	<i>Raavan</i>	Hindi	
Unknown	Idayathai Thirudathe	Tamil	

Farhan Akhtar

Farhan Akhtar



Farhan Akhtar at *Luck By Chance* launch

Born	January 9, 1974 (age 36) Mumbai, India
Occupation	Actor, director, producer, playback singer, lyricist, screenwriter, television host
Years active	1991—present
Spouse	Adhuna Akhtar
Children	Akira Akhtar, Shakya Akhtar

Farhan Akhtar (Hindi: फ़रहान अख़्तर; born 9 January 1974) is an Indian filmmaker, script writer, actor, playback singer, lyricist, film producer, and television host. He works primarily in Hindi cinema.

His directorial debut *Dil Chahta Hai*, was highly praised. He made his acting debut with *Rock On!!*.

Personal life and background

Farhan Akhtar was born in Mumbai to screenwriters, Javed Akhtar and Honey Irani. He did his schooling from Maneckji Cooper School, Juhu, and later joined H.R. College, for a degree in Commerce, though he left it, in the second year.

His stepmother is the actress Shabana Azmi. He is also the grandson of Urdu poet Jan Nisar Akhtar and the cousin of Bollywood film director and dance choreographer Farah Khan. His twin sister, Zoya Akhtar, recently made her directorial debut with *Luck By Chance*, in which Farhan was the main lead. Farhan is married to Adhuna Bhabani Akhtar, a hairstylist who runs BeBlunt Salon with her brother. They have two daughters: Shakya and Akira.

Career

Farhan Akhtar started his career by working as an apprentice with cinematographer-director, Manmohan Singh at age 17, for films like *Lamhe* (1991); before going on to assist director, Pankaj Parashar in film *Himalayputra* (1997), followed by working in a television production house for three years, doing various jobs.

He made his writing and directorial debut in Hindi cinema with the 2001-hit, *Dil Chahta Hai*, produced by Excel Entertainment Pvt. Ltd., a production company he co-established along with Ritesh Sidwani in 1999. The movie told the story of three friends (played by Aamir Khan, Saif Ali Khan and Akshaye Khanna), recently graduated from college and dealing with issues of love and friendship. It was a critical and commercial success, especially popular among the younger generation. It earned quite a few nominations at various award shows, including for Best Screenplay, Direction and Film. It won that year's National Film Award for Best Feature Film in Hindi.

Akhtar then moved onto his next project, *Lakshya* (2004), a movie about an aimless youngster finally setting a goal for himself, starring Hrithik Roshan and Preity Zinta. Though the movie did not do as well at the box-office, it won him much critical acclaim. The script of the movie was authored by his father Javed Akhtar. Meanwhile, he also wrote lyrics for Gurinder Chadha's 2004 Hollywood film, *Bride and Prejudice*.

He then directed a remake of the 1978 Amitabh Bachchan film, *Don* titled *Don - The Chase Begins Again* which starred Shahrukh Khan in the title role. The film released on 20 October 2006. Though the movie was critically hammered, it proved to be a great success at the box office, grossing over 50 crores, and being the fifth biggest hit of the year. In 2007 he produced the film *Honeymoon Travels Pvt. Ltd.* which performed fairly well at the box office.

In 2007, he directed, *Positive*, a 12-minute short film on HIV stigma and the need for family support for the patient. Shot in Mumbai, it was part of 'AIDS JaaGo' (*AIDS Awake*), a series of four short films, directed by Mira Nair, Santosh Sivan, Vishal Bhardwaj and Farhan Akhtar, in a joint initiative of Mira Nair's Mirabai Films and voluntary organisations Avahan and the Bill & Melinda Gates Foundation. The film stars, Boman Irani, Shabana Azmi and a debutant actor, Arjun Mathur.

In 2008, Akhtar made his acting debut in *Rock On!!*. It was critically acclaimed as well as a box office hit, doing exceptionally well particularly in the metros. He also appeared as the male lead in his sister Zoya's directorial debut, *Luck By Chance*. His latest film is *Kartik Calling Kartik*. Two more movies are scheduled to release in 2010: *Dhruv* and *Gulel* (his only acting venture which is not his production too).

Akhtar also made his singing debut in *Rock On!!*, singing in most of the movie's songs. He was even supposed to sing a song for *Blue*, which has music by A. R. Rahman. However this could not happen as Akhtar was shooting for *Kartik Calling Karthik* then and could not find the time.

He has appeared as a judge on a few shows on television, including the first season of the dance-reality show, *Nach Baliye* (2005), and the beauty pageant, Femina Miss India (in 2002). He is also a TV host on NDTV Imagine with his show: *Oye! It's Friday!*.

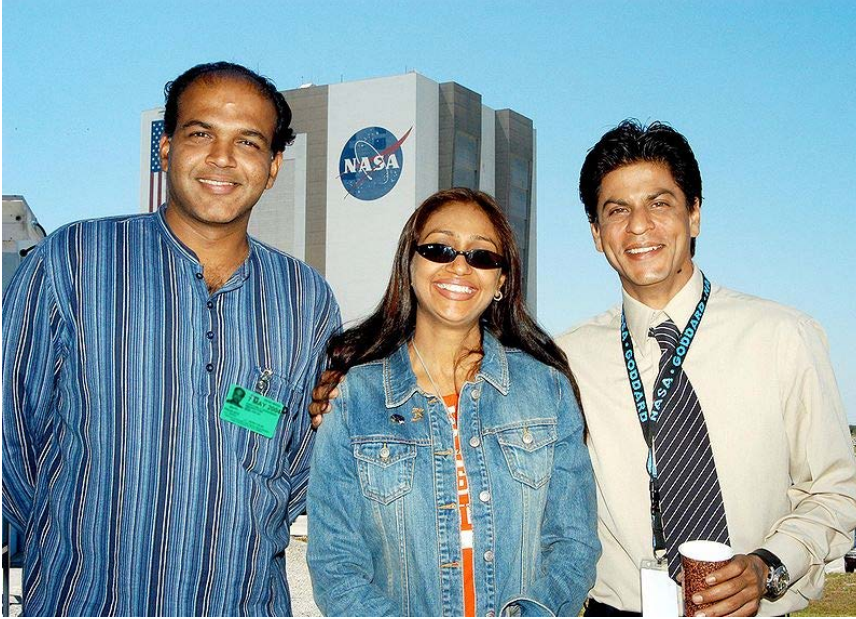
Filmography

Director

- *Dil Chahta Hai* (2001)
- *Lakshya* (2004)
- *Don - The Chase Begins Again* (2006)
- *Positive* (2007)
- *Don 2 - The Chase Continues* (In Production)

Ashutosh Gowariker

Ashutosh Gowariker



Ashutosh Gowariker on the left, with Shahrukh Khan on the right.

Born	15 February 1964 (age 46)
Occupation	Director, Producer, writer
Years active	1984-present

Ashutosh Gowariker (Marathi: **आशुतोष गोवारिकर**) (born 15 February 1964) is an Indian film director, actor, writer and producer. He is known for directing the films *Lagaan* (2001), *Swades* (2004) and *Jodhaa Akbar* (2008). He was nominated for an Academy Award and European Film Award, and has won a number of other awards, including a National Film Award, five Filmfare Awards, and seven international film festival awards. He also became a voting member for the Academy Awards in 2005.

Early life

Gowariker was born in Mumbai in a Maharashtrian Brahmin family. He is married to Sunita and they have two sons.

Career



Ashutosh Gowariker (in white) posing with directors of the other nominated foreign films at the 74th Academy Awards.

Ashutosh Gowariker started his career as an actor, making his debut in 1984 in director Ketan Mehta's movie, *Holi*. After that, he acted in several television serials, including *Kachchi Dhoop* (1987), *Circus* (1989), *C.I.D.* (1998) and several films, including *Naam* (1986), *Chamatkar* (1992), and *Kabhi Haan Kabhi Naa* (1993).

The 1993 movie, *Pehla Nasha* (inspired by Brian De Palma's Hollywood movie, *Body Double*) marked Gowariker's directorial debut. It was a failure at the box office. His second movie, *Baazi* (1995), starring Aamir Khan, was a "below average" grosser at the box office. Gowariker also acted in a weekly horror show, "Woh", on Zee TV, which was critically acclaimed.

In 2001, Gowariker directed the period epic movie, *Lagaan*, produced by and starring Aamir Khan. *Lagaan*, the story of a cricket match between British officers and Indian villagers in the late 19th century, was released to great critical acclaim at home and abroad. In India, it won the National Film Award for Best Popular Film Providing Wholesome Entertainment, an award shared between Gowariker and Khan. Abroad, the film won a number of awards at international film festivals and was nominated an Academy Award for Best Foreign Language Film. It ranked third among 2001's Indian movies in terms of gross revenue.

In 2004, Gowariker directed *Swades*, starring Shahrukh Khan. *Swades* also received high critical acclaim. It was popular overseas, but it did not do well at the box office in India.

Gowariker is known as an "actor's director". At the time of writing (2008), all of his male stars have won either the Filmfare Best Actor Award or the Critics' Best Actor Award.

Jodhaa Akbar, another period epic starring Hrithik Roshan and Aishwarya Rai, was released on 15 February 2008. It received widespread acclaim in India and overseas.

Historical love epic "Jodhaa Akbar" swept the 10th International Indian Film Academy (IIFA) awards in Macau, China, on 15 June 2009 taking home trophies for best picture, best director and best actor.

Gowariker's latest film *What's Your Raashee?*, a romantic comedy starring Priyanka Chopra and Harman Baweja released on 25 September 2009.

Filmography

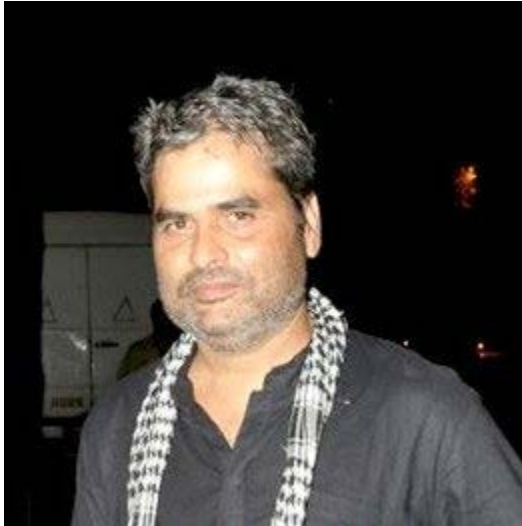
Director

Year	Film	Language	Cast	Awards
1993	<i>Pehla Nasha</i>	Hindi	Deepak Tijori, Raveena Tandon, Pooja Bhatt	
1995	<i>Baazi</i>	Hindi	Aamir Khan, Mamta Kulkarni	
2001	<i>Lagaan</i>	Hindi	Aamir Khan, Gracy Singh, Rachel Shelley, Paul Blackthorne	<p>Won, National Film Award for Best Popular Film Providing Wholesome Entertainment.</p> <p>Won, Filmfare Awards for Best Director, Best Film and Best Story.</p> <p>Won, IIFA Awards for Best Director and Best Movie.</p> <p>Won, Star Screen Awards for Best Director, Best Film and Best Screenplay.</p> <p>Won, Zee Cine Awards for Best Director, Best Film and Best Story.</p> <p>Won, Jury Award at Bergen International Film Festival.</p> <p>Won, Audience Awards at Leeds and Locarno International Film Festivals.</p> <p>Won, Audience Award at NatFilm Festival.</p> <p>Won, Best Film at Portland International Film Festival.</p>

				Nominated, Academy Award for Best Foreign Language Film. Nominated, European Film Award for Best Non-European Film.
2004	<i>Swades</i>	Hindi	Shahrukh Khan, Gayatri Joshi	Won , Star Screen Award Special Jury Award Won , Zee Cine Awards for Best Director (Critics' Choice) and Best Story. Nominated, Filmfare Best Director Award. Nominated, Star Screen Awards for Best Director and Best Story. Nominated, Zee Cine Awards for Best Director and Best Screenplay.
2008	<i>Jodhaa Akbar</i>	Hindi	Hrithik Roshan, Aishwarya Rai	Won , Filmfare Best Director Award. Won , Filmfare Best Movie Award. Won , Star Screen Award for Best Director. Won , Audience Award for Best Foreign Language Film at São Paulo International Film Festival. Won , Best Film at Golden Minbar International Film Festival (Kazan, Russia). Historical love epic "Jodhaa Akbar" swept the 10th International Indian Film Academy (IIFA) awards in Macau, China, on 15 June 2009 taking home trophies for best picture, best director and best actor.
2009	<i>What's Your Raashee?</i>	Hindi	Harman Baweja, Priyanka Chopra	
2010	<i>Khelein Hum Jee Jaan Sey</i>	Hindi	Abhishek Bachchan, Deepika Padukone	

Vishal Bhardwaj

Vishal Bhardwaj



Born	4 August 1960 (age 50) Bijnor, Uttar Pradesh, India
Occupation	director, producer, screenwriter, film score composer, playback singer
Spouse	Rekha Bhardwaj

Vishal Bhardwaj (born 4th of August 1960) is an Indian film director, writer, screenwriter, music composer and playback singer.

Early life

Vishal Bhardwaj was born and raised in Bijnor, Uttar Pradesh to Ram Bhardwaj, a popular poet and lyricist. As a young man, Vishal moved to Delhi. He pursued his graduation in the famous Hindu College of Delhi University where he nurtured his talents and also met his wife, Rekha Bhardwaj.

Career

Vishal Bhardwaj started playing harmonium for little known *ghazal* singers at the various food festivals in Delhi's Pragati Maidan. He was later introduced to R.V. Pandit, who offered him a job in his CBS music company in Delhi.

Music Director

Vishal Bhardwaj was recommended by a friend to the filmmaker Gulzar, with whom he successfully collaborated on TV serials such as *Jungle Book*, *Alice in Wonderland* and *Gubbare*. Vishal composed the music for *Maachis*, a film directed by Gulzar. The musical score for *Maachis* was received to critical and commercial acclaim and earned Vishal the Filmfare R D Burman Award in 1996. In 1999, Vishal received the Rajat Kamal award for Best Music Director at the National Film Awards for his critically acclaimed score in *Godmother*. Since then, Vishal has scored music for several Hindi films such as *Satya*, *Chachi 420*, *Omkaara*, *Kaminey*, *Ishqiya* and a host of other popular projects.

Director

Vishal Bhardwaj came to Mumbai to become a music composer, he took to directing movies only to create the opportunity to compose music. His interest in film direction kindled after watching the retrospective of Polish director Krzysztof Kieślowski during a film festival in Kerala. His first directorial debut was children's film *Makdee* which was critically acclaimed. He then made the first of his Shakespearean adaptation, *Maqbool*, based on *Macbeth*. This was followed up by another children's film, *The Blue Umbrella* based on Ruskin Bond's story of the same name. This film also met with critical acclaim throughout. *Omkaara* marked the second of Vishal's Shakespearean endeavours, this time an adaptation of *Othello*. *Omkaara* was a great success internationally and a musical hit, affirming his status as a music director as well.

He is known for his collaborations with Gulzar, who had Vishal as his music composer in all his directorial ventures since *Maachis*. And Gulzar provided lyrics to all of Vishal Bhardwaj's films.

He also did some second unit work for the legendary Francis Ford Coppola on the latter's film *Youth Without Youth*.

His next directorial release was *Blood Brothers*, a 11-minute short film, which is part of Mira Nair's series of HIV-AIDS awareness films. Guillermo Navarro is the cinematographer on this film. He has also done music direction in the film *No Smoking*

Kaminey, starring Shahid Kapoor and Priyanka Chopra, released on 14 August 2009, met with early commercial success and critical acclaim.

Ishqiya, (not as a director, but as a producer, writer and composer), starring Naseeruddin Shah, Arshad Warsi and Vidya Balan, received mostly positive reviews earning more than 15 crores in the first two weeks of its release.

Future projects

He has recently completed filming of his next venture *Saat Khoon Maaf*. The film revolves around Priyanka Chopra and her seven husbands; Naseeruddin Shah, John Abraham, Neil Nitin Mukesh, Irrfan Khan, Annu Kapoor, Naseeruddin Shah's youngest son Vivaan Shah and Russian actor Aleksandr Dyachenko, will be playing the roles of the seven husbands. The film is currently going through it's post-production stage, and is scheduled to release on 18 February 2011.

Recently, it was rumoured that he has started working on his next venture *Dream Sequence*, starring Priyanka Chopra as one of the female leads. The other heroine and the male lead, are yet to be finalized.

Earlier, he had also announced a film with Hrithik Roshan in the lead.

Filmography

Year	Film	Role	Notes
2011	<i>Saat Khoon Maaf</i>	Director, Composer, Writer (Dialogue & Screenplay)	Post-production
2010	<i>Ishqiya</i>	Composer, Writer, Producer	
2009	<i>Kaminey</i>	Composer, Director, Writer (Dialogue & Screenplay)	Nominated, Filmfare Best Director Award Nominated, Filmfare Best Music Director Award
2008	<i>Haal-E-Dil</i>	Composer	
	<i>U, Me Aur Hum</i>	Composer	
	<i>No Smoking</i>	Composer, Producer	
	<i>Nishabd</i>	Composer	
2007	<i>Dus Kahaniyaan</i>	Writer (Dialogue & Screenplay)	
	<i>Blood Brothers</i>	Director, Writer (Dialogue)	
	<i>Migration</i>	Writer (Dialogue)	Winner , National Film Award - Special Jury Award Nominated, Filmfare Award for Best Director
2006	<i>Omkaara</i>	Composer, Director, Writer (Dialogue & Screenplay)	Winner , Cairo International Film Festival, Best Artistic Contribution in Cinema of a Director Winner , Kara Film Festival, Best Music Director Nominated, International Indian Film

			Academy's Popular Award for Best Dialogue, Best Director, Best Music Director, Best Screenplay (shared) & Best Story
2005	<i>The Blue Umbrella</i> a.k.a <i>Chhatri Chor</i>	Composer, Director, Producer	Winner , National Film Award for Best Children's Film, shared with Ronnie Screwvala
	<i>Ramji Londonwale</i>	Composer	
	<i>Bhagmati</i>	Composer	
2003	<i>Maqbool</i>	Composer, Director, Producer, Writer (dialogue & screenplay)	Winner , International Indian Film Academy's Technical excellence award for Best Dialogue & Best Screenplay (shared with Abbas Tyrewala) Nominated, Golden Kinnaree Award for Best Film at Bangkok International Film Festival Winner , Zee Cine technical Award for Best Dialogue and Best Screenplay Nominated, Zee Cine Award for Best Director & Best Story
	<i>Paanch</i>	Composer	
	<i>Chupke Se</i>	Composer	
	<i>Danav</i>	Composer	
	<i>Kagaar: Life on the Edge</i>	Composer	
2002	<i>Makdee</i>	Composer, Director, Producer, Writer (Story & Dialogue)	Winner at 2nd Place, the Adults Jury Award, at the Chicago Children's Film Festival in the 'Live-Action Feature Film or Video' category
2001	<i>Mulaqat</i>	Composer	
	<i>Love ke liye kuch bhi karega</i>	Composer	
	<i>Choo Lenge Akash</i>	Composer	
2000	<i>Dil Pe Mat Le Yaar</i>	Composer	
	<i>Hu Tu Tu</i>	Composer	
1999	<i>Godmother</i>	Composer	Winner , National Film Award for Best Music Direction
	<i>Jahan Tum Le Chalo</i>	Composer	
1998	<i>Daya</i>	Composer	Malayalam film
	<i>Chachi 420</i>	Composer	

Satya Composer
Sham Ghansham Composer
1997 *Betaabi* Composer
Tunnu Ki Tina Composer
1996 *Maachis* Composer
Sanshodhan Composer
1995 *Fauji* Composer

Winner, R D Burman Award for New
Music Talent

Chapter-4

Bollywood Playback Singers

Lata Mangeshkar

Lata Mangeshkar



Mangeshkar in 2008

Background information

Born	September 28, 1929 (age 81) Indore, Madhya Pradesh, India
Genres	Film music (playback singing)

Occupations	Singer
Instruments	Vocals
Years active	1942–present

Lata Mangeshkar (Marathi: **लता मंगेशकर**; born September 28, 1929) is a singer from India. She is one of the best-known and most respected playback singers in India. Mangeshkar's career started in 1942 and has spanned over six and a half decades. She has recorded songs for over a thousand Bollywood movies and has sung songs in over thirty-six regional Indian languages and foreign languages, but primarily in Hindi. She is the elder sister of Asha Bhosle and brother Hridayanath Mangeshkar and sisters Usha Mangeshkar and Meena Mangeshkar. She is the second vocalist ever to have received the Bharat Ratna, India's highest civilian honour.

Mangeshkar was featured in the *Guinness Book of World Records* from 1974 to 1991 for having made the most recordings in the world. The claim was that she had recorded no less than 25,000 solo, duet, and chorus-backed songs in 20 Indian languages between 1948 to 1974 (30,000 songs between 1948 and 1987, according to the 1987 edition). Over the years, while several sources have supported this claim, others have raised concerns over its veracity, claiming that this number was highly exaggerated and that Mangeshkar's younger sister, Asha Bhosle, had more song recordings than she had.

Early life

Lata Mangeshkar was born in a Marathi family in Ushaganj, Indore, in the State of Madhya Pradesh. Her father, Pandit Deenanath Mangeshkar who belonged to a Marathi-speaking Kalavant family from Goa, was a classical singer and theater actor. Her mother Shudhhamati, who was from Thalner, Maharashtra, was Deenanath's second wife. The family's last name used to be Hardikar; Deenanath changed it to Mangeshkar in order to identify his family with his native town, Mangeshi in Goa. Lata was named "Hema" at her birth. Her parents later renamed her Lata after a female character, Latika, in one of her father's plays, *BhaawBandhan*. Lata is the eldest child of her parents. Asha, Hridayanath, Usha, and Meena are her siblings in sequence.

Mangeshkar took her first music lessons from her father. At the age of five, she started to work as an actress in her father's musical plays (*sangeet naatak* in Marathi). On the first day in the school, she started teaching songs to other children. When the teacher stopped her, she was so angry that she stopped going to the school. Other sources cite that she left school because they would not allow her to bring Asha with her, as she would often bring her younger sister with her.

Early movie career in the 1940s

In 1942, when Mangeshkar was 13, her father died of heart disease. Master Vinayak (Vinayak Damodar Karnataki), the owner of Navyug Chitrapat movie company and a close friend of the Mangeshkar family, took care of them. He helped Lata get started in a career as a singer and actress.

Mangeshkar sang the song “Naachu Yaa Gade, Khelu Saari Mani Haus Bhaari,” which was composed by Sadashivrao Nevrekar for Vasant Joglekar's Marathi-language movie *Kiti Hasaal* (1942), but the song was dropped from the final cut. Vinayak gave her a small role in Navyug Chitrapat's Marathi movie *Pahili Mangalaa-gaur* (1942), in which she sang “Natali Chaitraachi Navalaai,” which was composed by Dada Chandekar. Her first Hindi song was *Mata Ek Sapoot Ki Duniya Badal De Tu* for the Marathi film, *Gajaabhaau* (1943). Mangeshkar moved to Mumbai in 1945 when Master Vinayak's company moved its headquarters there. She started taking lessons in Hindustani classical music from Ustad Amanat Ali Khan Bhendibazaarwale. She sang “Paa Lagoon Kar Jori” for Vasant Joglekar's Hindi-language movie *Aap Ki Seva Mein* (1946), which was composed by Datta Davjekar. Mangeshkar and her sister Asha played minor roles in Vinayak's first Hindi-language movie, *Badi Maa* (1945). In that movie, Lata also sang a *bhajan* (religious song), “Maata Tere Charnon Mein.” She was introduced to music director Vasant Desai during the recording of Vinayak's second Hindi-language movie, *Subhadra* (1946).

Following the partition of India in 1947, Ustad Amanat Ali Khan Bhendibazaarwale migrated to newly formed Pakistan, so Mangeshkar started to learn classical music under Amanat Khan Devaswale. Pandit Tulsidas Sharma, a pupil of Ustad Bade Ghulam Ali Khan, also trained her.

After Vinayak's death in 1948, music director Ghulam Haider mentored her as a singer. Haider introduced Mangeshkar to producer Sashadhar Mukherjee, who was working then on the movie *Shaheed* (1948), but Mukherjee dismissed Mangeshkar's voice as “too thin.” An annoyed Haider responded that in the coming years the producers and the directors would “fall at Lata's feet” and “beg her” to sing in their movies. Haider gave Lata her first major break with the song “Dil Mera Toda,” from the movie *Majboor* (1948).

Initially, Mangeshkar is said to have imitated Noor Jehan, but later she developed her own style of singing. Lyrics of songs in Hindi movies are primarily composed by Urdu poets and contain a higher proportion of Urdu words, including the dialogue. Actor Dilip Kumar once made a mildly disapproving remark about Mangeshkar's Maharashtrian accent while singing Hindi/Urdu songs; so for a period of time, Lata took lessons in Urdu from an Urdu teacher named Shafi.

“Aayega Aanewaala,” a song in the popular movie *Mahal* (1949) was composed by music director Khemchand Prakash and lip-synced on screen by actress Madhubala).

The 1950s



Mangeshkar as a young woman

In the 1950s, Mangeshkar sang songs composed by various music directors of the period, including Anil Biswas (in films such as *Tarana* and *Heer*), Shankar-Jaikishan, Naushad, S. D. Burman, C. Ramchandra, Hemant Kumar, Salil Chowdhury, Khayyam, Ravi, Sajjad Hussain, Roshan, Kalyanji-Anandji, Vasant Desai, Sudhir Phadke, Hansraj Behl, Madan Mohan, and Usha Khanna.

Mangeshkar sang many raga-based songs for Naushad in movies such as *Baiju Bawra* (1952), *Mughal-E-Azam* (1960), and *Kohinoor* (1960). *Ae Chorre Ki Jaat Badi Bewafa*, a duet with G. M. Durrani, was her first song for composer, Naushad. The duo, Shankar-

Jaikishan, chose Mangeshkar for *Aag, Aah* (1953), *Shree 420* (1955), and *Chori Chori* (1956). Before 1957, composer Sachin Dev (S. D.) Burman chose Mangeshkar as the leading female singer for his musical scores in *Sazaa* (1951), *House No. 44* (1955), and *Devdas* (1955). However a rift developed between Lata and Burman in 1957, and Lata did not sing Burman's compositions again until 1962.

Mangeshkar won a Filmfare Best Female Playback Award for Salil Chowdhury's composition "Aaja Re Pardesi," from *Madhumati* (1958).

In the early fifties, Lata Mangeshkar's association with C. Ramchandra produced songs in movies such as *Anarkali*, *Albela*, *Asha*, *Pehli Jhhalak*, *Shin Shinkai Bublao*, *Boo*, *Azad* and *Amardeep*. For Madan Mohan, she performed for films like *Adalat*, *Railway Platform*, *Dekh Kabira Royo* and *Chacha Zindabad*.

1960s

In 1960, Mangeshkar's song *Pyar Kiya To Darna Kya* from *Mughal-E-Azam* (1960) was composed by Naushad and picturized on Madhubala. The Hawaiian-themed number *Ajeb Dastaan Hai Yeh* from *Dil Apna Aur Preet Parai* (1960) was composed by Shankar-Jaikishan and picturized on Meena Kumari.

In 1961, Mangeshkar recorded two bhajans, *Allah Tero Naam* and *Prabhu Tero Naam*, for Burman's assistant, Jaidev. In 1962, she was awarded her second Filmfare Award for the song *Kahin Deep Jale Kahin Dil* from *Bees Saal Baad*, composed by Hemant Kumar.

On June 27, 1963, against the backdrop of the Sino-Indian War, Mangeshkar sang the patriotic song *Ae Mere Watan Ke Logon* (literally, "Oh, the People of My Country") in the presence of Jawaharlal Nehru, then the Prime Minister of India. The song, composed by C. Ramchandra and written by Pradeep, is said to have brought the Prime Minister to tears.

In 1963, Mangeshkar returned to collaboration with S. D. Burman. She also sang for R. D. Burman's very first film *Chhote Nawaab* and later for his films such as *Bhoot Bangla* (1965), *Pati Patni* (1966), *Baharon ke Sapne* (1967) and *Abhilasha* (1969). She also recorded several popular songs for S. D. Burman, including *Aaj Phir Jeene Ki Tamanna Hai*, *Gata Rahe Mera Dil* (duet with Kishore Kumar) and *Piya Tose* from *Guide* (1965), and *Hothon Pe Aisi Baat* from *Jewel Thief* (1967).

During the 1960s, Lata Mangeshkar continued her association with Madan Mohan which included the songs *Aap Ki Nazron Ne Samjha* from *Anpadh* (1962), *Lag Ja Gale* and *Naina Barse Rim Jhim* from *Woh Kaun Thi?* (1964), *Woh Chup Rahen To* from *Jahan Ara* (1964), and *Tu Jahan Jahan Chalega* from *Mera Saaya* (1966).

The 1960s also witnessed the beginning of Mangeshkar's association with Laxmikant-Pyarelal, the music directors for whom she sang the most songs in her career.

She also sang several playback songs for Marathi films, composed by Marathi music directors including Hridaynath Mangeshkar, Vasant Prabhu, Srinivas Khale, Sudhir Phadke and herself (under the name Anandghan). During the 1960s and 1970s, she also sang several Bengali songs, composed by music directors like Salil Chowdhury and Hemant Kumar.

Lata Mangeshkar has recorded duets with Mukesh, Manna Dey, Mohammed Rafi, and Kishore Kumar. From the 1960s, she was not on good terms with Mohammed Rafi over the issue of royalty payments to singers. Mangeshkar wanted Rafi to back her in demanding a half-share from the five percent song royalty that the film's producer conceded to select composers. But Rafi took a diametrically opposite view, and believed that a playback singer's claim on the filmmaker ended with the payment of the agreed fee for the song. During the recording of the song *Tasveer Teri Dil Mein* (Maya, 1961), Mangeshkar lost her cool with Rafi in a certain passage of the song. Rafi felt belittled, as the music director Salil Chowdhury chose to back Mangeshkar. The situation worsened as Lata Mangeshkar declared that she would no longer sing with Rafi. Rafi stated that he was only as keen to sing with Mangeshkar as she was with him. Later, at the insistence of S.D.Burman, the two decided to make up and sing duets, but on a personal level, they were not on good terms.

1970s

In 1972, Meena Kumari's last film, *Pakeezah* was released. It featured popular songs including *Chalte Chalte* and *Inhi Logon Ne* sung by Lata Mangeshkar, and composed by Ghulam Mohammed. She recorded many popular songs for S. D. Burman's last films, including *Rangeela Re* from *Prem Pujari* (1970), *Khilte Hain Gul Yahaan* from *Sharmeelee* (1971), and *Piya Bina* from *Abhimaan* (1973).

Lata Mangeshkar's most notable songs in 1970s were composed by Laxmikant-Pyarelal (Laxmi-Pyare) and Rahul Dev Burman. She recorded several songs composed by Laxmi-Pyare in 1960s and 1970s, many of them written by the lyricist Anand Bakshi. She also recorded many hit songs with Rahul Dev Burman in the films *Amar Prem* (1972), *Caravan* (1971), *Kati Patang*(1971), and *Aandhi* (1975). The two are noted for their songs with the lyricists Majrooh Sultanpuri, Anand Bakshi and Gulzar.

In 1973, she won the National Film Award for Best Female Playback Singer for the song *Beeti Na Bitai* from the film *Parichay*, composed by R. D. Burman, and written by Gulzar. In 1975, she again won the same award, this time for the song *Roothe Roothe Piya* from the film *Kora Kagaz*, composed by Kalyanji-Anandji.

From 1970s onwards, Lata Mangeshkar has also staged many concerts in India and abroad, including several charity concerts. Her first concert overseas was at the Royal Albert Hall, London, in 1974. She also released an album of Mirabai's bhajans, *Chala Vaahi Des*, composed by her brother Hridayanath Mangeshkar. Some of the bhajans in the album include *Saanware Rang Raachi* and *Ud Jaa Re Kaaga*. In the early 70s, she released other non-film albums, such as her collection of Ghalib ghazals, an album of

Marathi folk songs (koli-geete), an album of Ganesh aartis (all composed by her brother Hridaynath) and an album of abhangs of Sant Tukaram composed by Shrinivas Khale.

In late 1970s and early 1980s, she worked with the children of composers she had earlier worked with. Some of these composers included Rahul Dev Burman (son of Sachin Dev Burman), Rajesh Roshan (son of Roshan), Anu Malik (son of Sardar Malik), and Anand-Milind (sons of Chitragupt).

1980s onwards

1980s onwards, Lata Mangeshkar worked with music directors including Shiv-Hari, Ram Laxman, and A. R. Rahman. She also recorded some non-film songs, including ghazals with Jagjit Singh. In 1981, she recorded her first duet with S P Balasubrahmanyam for the film *Ek Dujhe Ke Liye*.

In 1990, Mangeshkar launched her own production house for Hindi movies which produced *Lekin*. She won her third National Film Award for Best Female Playback Singer for her song *Yaara Sili Sili* from the film. During the 1990s, she recorded with music directors including Jatin-Lalit and Nadeem-Shravan. She has sung for Rajshri Productions also, including *Maine Pyar Kiya* (1989) & *Hum Aapke Hain Kaun* (1994).

Mangeshkar has sung for almost all the Yash Chopra films, and films from his production house Yash Raj Films, including *Chandni* (1989), *Lamhe* (1991), *Darr* (1993), *Yeh Dillagi* (1994), *Dilwale Dulhania Le Jayenge* (1995), *Dil To Pagal Hai* (1997) and later on *Mohabbatein* (2000), "Mujhse Dosti Karoge" (2002) and *Veer Zaara* (2004).

A. R. Rahman recorded a few songs with Mangeshkar during this period, including "Jiya Jale" (*Dil Se*, featuring Preity Zinta), "Khamoshiyan Gungunane Lagin" (*One Two Ka Four*), "Ek Tu Hi Bharosa" (*Pukar*), "Pyara Sa Gaon" (*Zubeidaa*), "Lukka chuppi" (*Rang de Basanti*) and "O Paalanhaare" (*Lagaan*).

In 1999, *Lata Eau De Parfum*, a perfume brand named after her, was launched.

In 1999, she was nominated as a member of Rajya Sabha. However, she did not attend the Rajya Sabha sessions regularly, inviting criticism from several members of the House, including the Deputy Chairperson Najma Heptullah, Pranab Mukherjee and Shabana Azmi. She stated the reason for her absence as ill-health; it was also reported that she had not taken a salary, allowance or a house in Delhi for being a Member of Parliament.

In 2001, Lata Mangeshkar was awarded Bharat Ratna, India's highest civilian honor. In the same year, she established the Master Deenanath Mangeshkar Hospital in Pune, managed by the Lata Mangeshkar Medical Foundation (founded by the Mangeshkar family in October 1989). In 2005, she designed a jewellery collection called *Swaranjali*, which was crafted by Adora, an Indian diamond export company. Five pieces from the collection raised £105,000 at a Christie's auction, and a part of the money was donated

for the 2005 Pakistan earthquake relief. Also in 2001, she recorded her first Hindi song with the composer Ilaiyaraaja, for the film *Lajja* (2001); she had earlier recorded Tamil and Telugu songs composed by Ilaiyaraaja.

In 2000s, Lata Mangeshkar, along with other residents of the Peddar Road area in Mumbai, opposed the construction of a flyover in the area. She believed that construction of the flyover would increase air and noise pollution in the area, and threatened to quit the city if the flyover was built. In 2006, it was reported that she and her sister Asha Bhosle had purchased apartments in Parel and were planning to move out of Peddar Road.

Lata Mangeshkar's song *Wada Na Tod* is in the film *Eternal Sunshine of the Spotless Mind* (2004) and on the film's soundtrack.

On June 21, 2007, she released an album *Saadgi*, featuring eight ghazal-like songs written by Javed Akhtar and composed by Mayuresh Pai.

Hariharan

Hariharan



Background information

Born	April 3, 1955 (age 55) Thiruvananthapuram, Kerala, India
Genres	Ghazal
Occupations	Singer
Years active	1977–present

Hariharan is an Indian playback singer in Hindi, Tamil, Malayalam, Kannada, Marathi and Telugu movies, an established *ghazal* singer, and one of the pioneers of Indian fusion music. His melody is strongly appreciated by the film fraternity. In 2004, he was honoured with the Padma Shri by the Government of India.

Early life

Born in Thiruvananthapuram (Kerala) he grew up in Mumbai in a Tamil speaking Iyer family, and has bachelor degrees in science and law. He did his collegiate studies from S.I.E.S.College. The son of renowned Carnatic vocalists, Shrimati Alamelu and the late H.A.S. Mani (full name:Anantha Subramani Iyer), he inherited his parents' musical talents. Alamelu was Hariharan's first *guru* (mentor). From here he picked up Carnatic music skills. He was also exposed to Hindustani music from a young age. In his teens, inspired by the songs of Mehdi Hassan and Jagjit Singh, Hariharan developed a passion for *ghazals* and started training in Hindustani music from Ustad Ghulam Mustafa Khan. He used to put in nine hours of singing practice everyday. The committed Hariharan also put heart and soul into learning Urdu when he decided to become a *ghazal* singer.

Career

Film career

At the start of his career, Hariharan did the concert circuit and also performed on TV. He sang for a number of TV serials (e.g., *Junoon*). In 1977, he bagged the top prize in the "All India Sur Singaar Competition" and was promptly signed on by the late music director Jaidev to sing for his new Hindi film Gaman (1978). His debut song "*Ajeeb Saane He Mujh Par Qarar*" in that movie became such a hit that it won him an Uttar Pradesh State Film Award, as well as a National Award nomination.

Hariharan entered the world of Tamil films in 1992 introduced by debutant music director A.R. Rahman with the patriotic song "Thamizha Thamizha" in Maniratnam's film *Roja*. He was judged best male playback singer in the 1995 Tamil Nadu State Government Film Awards for his soulful rendition of the song "Uyire Uyire" also by music director A.R Rahman in Maniratnam's *Bombay* (Hariharan sang the song with K.S. Chitra). Hariharan has been one of the most trusted singers of Rahman and has sung many songs for him in long list of movies that includes *Muthu*, *Minsara Kanavu*, *Jeans*, *Indian*, *Mudhalvan*, *Taal*, *Rangeela*, *Indira*, *Iruvar*, *Anbe Aaruyire*, *Kangalal Kaithu Sei*,

Sivaji, *Alaipayuthey*, *Kannathil Muthamittal*, *Guru*, etc. In 1998, Hariharan won the national award for the best playback singer for the soulful rendition of the song "Mere Dushman Mere Bhai" from the Hindi movie *Border*, composed by Anu Malik. Hariharan got another National Award for the Marathi song *Jiv Rangla* from *Jogwa*, set to tune by Ajay Atul in the year 2009.

He has sung more than 500 Tamil songs and nearly a thousand Hindi songs. He has also sung hundreds of songs in Malayalam, Telugu, Kannada, Marathi and Bengali languages. He also sang an unusual composition by Ilayaraja for the Malayalam film *Katha Thudarunnu*.

Hariharan has acted in a Tamil film with Khushboo, *Power of Women*, and played cameo roles in the Tamil film *Boys* and the Malayalam film *Millennium Stars*.

Ghazals

Hariharan is one of the foremost Indian ghazal singer and composer who has more than thirty albums to his credit. In his early career, he cut several successful *ghazal* albums, writing most of the scores himself. One of Hariharan's first *ghazal* albums was *Aabshar-e-Ghazal* with Asha Bhonsle, which went gold in sales. Another outstanding *ghazal* album was *Gulfam*, which not only hit double platinum in sales but also fetched Hariharan the Diva Award for the Best Album of the Year in 1994. The other major *ghazal* albums by him are *Hazir* (1992), *Jashn* (1996), *Halka Nasha* (1996), *Paigham* (1997), *Kaash* (2000) and *Lahore Ke Rang Hari Ke Sang* (2005). His live concert recordings, *Hariharan in Concert* (1990), *Saptarishi* (album) (1996) and *Swar Utsav* (2001) were run away successes. His latest *ghazal* album is *Lafzz...* (2008). Hariharan worked with tabla maestro Zakir Hussain on his album *Hazir*. The album *Lahore Ke Rang Hari Ke Sang* with renowned *ghazal* composers from Pakistan won him rave reviews and critical acclaim inside and outside India.

Colonial Cousins

The year 1996 was a career milestone; he formed the band **Colonial Cousins** with Bombay-based composer and singer Leslie Lewis. Their first album, *Colonial Cousins* was a fusion album and was the first Indian act to be featured on *MTV Unplugged*. It won a string of awards including the MTV Indian Viewers' Choice award. By this single album, Hariharan established himself as one of the pioneers of Indian fusion music. The next albums by this band were *The Way We Do It* (1998) and *Aatma* (album) (2001) but were fairly noticed. 2009 Tamil film *Modhi Vilayadu* had score and soundtrack composed by Colonial Cousins. "Chiku Bukku" Tamil movie songs are going to be released on Aug 13th.

Recent years

In 2004, he was awarded the prestigious Padma Shri and Yesudas Award for his outstanding performance in music.

Hariharan collaborated with Pakistan based band Strings for a track called "Bolo Bolo". He released an album called *Destiny* with Punjabi / bhangra artist Daler Mehndi. He also coined the terminology "Urdu Blues" with his fairly successful album *Kaash* which featured musicians like Anandan Sivamani the percussion maestro, Ustaad Rashid Mustafa on tabla, Ustad Liyaqat Ali Khan on sitar and Ustad Sultan Khan on sarangi.

He is currently appearing in a music show in Jaya TV named Hari Yudan Nan which is aired every Thursday, Friday and Saturdays at 9PM.

Filmography

This list includes some of the major film songs sung by Hariharan in Tamil languages.

- *Thamizha Thamizha*
- *Konja Naal*
- *Nila Kaikirathu*
- *Vidu Kadhaiya*
- *Rosaappu Chinna Rosaappu*
- *Kathala Kathala*
- *Hai Rama*
- *Kuchi Kuchi Rakkamma*
- *Uyire Uyire Vanthu Yenodu*
- *Maname Thottal*
- *Oru Theathi Paarthal*
- *Kannil Kannil*
- *Poomalai Aagamal*
- *Kathali Kathali*
- *Kathala Kathala Kathalal*
- *Nilavonnu Pattikichu*
- *Tele Phone Mani Pol*
- *Inbathai Karuvakkinal*
- *Malargale Malargale*
- *En Manathai Kollai*
- *Un Uthatora*
- *Udaiyaatha Vennila*
- *Neeyillai Ninaivillai*
- *Vaalibha Vayasukku*
- *Romeo Aattam Potta*
- *Nee Irunthal Naan Iruppaen*
- *Kannaikatti*
- *Oru Mani Adithal*
- *Kanji Pattu Selai*
- *Aval Varuvala*
- *Engengae Engengae*

- *Thigu Thigura...*
- *Yaaro Azhithathu Poll*
- *Chandiranai Thotadhu Yaar*
- *Aalps Malai*
- *Konjum Manjal*
- *Minal Oru Kodi*
- *Taj Mahale*
- *Sindhmani Sindhmani*
- *Nagomo Yeai Sugamo*
- *Vennilavae Vennilavae Vinnai*
- *Cha Cha Kadalicha*
- *Kathal Solla Vaarthai*
- *Poothirukkum Vanameh*
- *All The Best*

Jagjit Singh

Jagjit Singh



Jagjit Singh performing at Symphony Hall, Birmingham, 12 September 2008

Courtesy: HAE Live UK

Background information

Born	February 8, 1941 (age 69) Sri Ganganagar, Rajasthan, India
Genres	Ghazal, Classical, Devotional, Folk

Occupations Composer, Singer, Music Director, Activist, Entrepreneur

Instruments Vocals, Harmonium, Tanpura, Piano

Years active 1966–present

Labels EMI, HMV, Saregama, Universal Music, Sony BMG Music
Entertainment, Polydor, TIPS, Venus, T-Series

Jagjit Singh (Punjabi: ਜਗਜੀਤ ਸਿੰਘ, Hindi: जगजीत सिंह, Urdu: ہگنسن تی جگجگ) (born February 8, 1941) is a prominent Indian Ghazal singer, composer, music director, activist and entrepreneur. Popularly known as "The Ghazal King" he gained acclaim together with his wife, another renowned Indian Ghazal singer Chitra Singh, in 1970's and 80's, as the first ever successful duo (husband-wife) act in the history of recorded Indian music. Together, they are considered to be the pioneers of modern Ghazal singing and regarded as most successful recording artistes outside the realm of Indian film music. He has sung in Punjabi, Hindi, Urdu, Bengali, Gujarati, Sindhi and Nepali languages. He was awarded India's third highest civilian honour, the Padma Bhushan, in 2003.

Widely credited for the revival and popularity of Ghazal, an Indian classical art form, through his music in landmark films such as *Prem Geet* (1981), *Arth* and *Saath Saath* (1982), and TV serials *Mirza Ghalib* (1988) and *Kahkashan* (1991), Jagjit Singh is considered to be the most successful ghazal singer and composer of all time, in terms of both critical acclaim and commercial success. With a career spanning over four decades and a repertoire comprising 50 albums the range and breadth of his work has been regarded as genre-defining. He is the only composer and singer to have composed and recorded songs written by an incumbent Prime Minister - Atal Behari Vajpayee, also a critically acclaimed poet - in two albums, *Nayi Disha* (1999) and *Samvedna* (2002). India's current Prime Minister Manmohan Singh and his wife Gursharan Kaur are known to be his avid admirers.

On May 10, 2007, in a milestone joint session held in the historic Central Hall of India's Parliament (Sansad Bhawan), Jagjit Singh rendered the last Moghul Emperor, Bahadur Shah Zafar's famous ghazal "*Lagta nahin hai dil mera*" to commemorate the 150th anniversary of India's First War of Independence (1857). President A P J Abdul Kalam, Prime Minister Manmohan Singh, Vice-President Bhairon Singh Shekhawat, Lok Sabha Speaker Somnath Chatterjee, Congress President Sonia Gandhi and dignitaries including former Prime Ministers, Members of Parliament, Foreign Ambassadors and High Commissioners were in attendance.

Jagjit Singh is the first Indian composer, and together with his wife Chitra Singh the first recording artist in the history of Indian music to use digital multi-track recording for their (India's first digitally recorded) album, *Beyond Time* (1987). He is regarded as one of India's most influential artistes. Together with sitar legend Ravi Shankar and other leading figures of Indian classical music and literature, Singh has voiced his concerns over politicisation of arts and culture in India and lack of support experienced by the

practitioners of India's traditional art forms, particularly folk artists and musicians. He has lent active support to several philanthropic endeavors such as the library at St. Mary's School, Mumbai, Bombay Hospital, CRY, Save the Children and ALMA.

Early years and background

Jagjit Singh was born in Sri Ganganagar, Rajasthan to Amar Singh Dhiman, a government employee, a native of Dalla village in Punjab (India) and his mother, Bachan Kaur from Ottallan village, Samrala. He had four sisters and two brothers and he is known as Jeet by his family. He was raised as a Sikh by religion.

He went to Khalsa High School in Sri Ganganagar and then studied science after matriculation at Government College, Sri Ganganagar and went onto graduate in Arts at DAV College, Jalandhar. He is a post-graduate in history from Kurukshetra University in Haryana.

Jagjit Singh's association with music goes back to his childhood. He learnt music under Pandit Chaganlal Sharma for two years in Ganganagar, and later devoted six years to learning Khayal, Thumri and Dhrupad forms of Indian Classical Music from Ustad Jamaal Khan of the Sainia Gharana school.

Career

Early career

The Vice-Chancellor of Punjab University and Kurukshetra University, Late Professor Suraj Bhan encouraged his interest in music. He arrived in Mumbai in 1965 in search of better opportunities for being a musician and singer. His early struggle in the music industry, though not too harsh by his own account, still had its share of trials and tribulations. He lived as a paying guest and his earlier assignments were singing advertisement jingles or performing at weddings and parties.

First Entry Into Movies

Jagjit Singh was first offered to sing in a Gujarati Film. "**Dharati Na Chhoru**" produced by Mr. Suresh Amin, famously known by Jagjit Singh as "Jholi Vaaley Baba": known so, because he carried a Red Shoulder Bag wherever he went. Mr Suresh Amin was from Baroda-Gujarat and was associated with Scad Consultants Pvt Ltd. When, Mr Suresh Amin died in 1998 and Scad Consultants, Baroda, Organized a Live Concert by Jagjit Singh in December 1998 - Jagjit Singh [Famously Called by friends as Maharaj] paid a special Tribute to Mr Suresh Amin and dedicated the Scad Consultants Concert to Mr Suresh Amin by Singing the song " Chitthi Na Koi Sandesh ", the perfect song to match his unawareness of Suresh Amin's Death.

Rise to fame

During 1970s, the art of ghazal singing was dominated by well-established names like Noor Jehan, Malika Pukhraj, Begum Akhtar, Talat Mahmood and Mehdi Hassan. However, he was able to make his mark and carve out a niche for himself. In 1976, his album *The Unforgettables* (On HMV LP Records) hit music stores. Essentially a ghazal album, its emphasis on melody and Jagjit's fresh voice was a departure from the prevalent style of ghazal rendition, which was heavily based on classical and semi-classical Indian music. Skeptics had their own reservations, purists scorned it but it was widely successful among listeners and the album set new sales records.

In 1967, Jagjit met Chitra, also a singer. After a two year courtship they got married (1969). They epitomize the first successful husband-wife singing team. Jagjit and Chitra Singh have made immense contributions to 'Ghazal' music and the Indian music industry in general.

Successful releases of the duo include *Ecstasies*, *A Sound Affair* and *Passions*. While these albums were breezy, *Beyond Time* released in the opening years of 1990s was an experimentation with sounds and conveyed a feeling that was beyond space and time.

Around this time the duo was struck by grief, when their only son, Vivek (21), met an untimely death in a road accident on 28 July 1990. Their subsequent album 'Someone Somewhere' was the last album with ghazals sung by both. The album is a tour of the soul, ethereal, conscientious and introspective. These ghazals have a moving quality to them since they embody a feeling of deep personal loss. After that Chitra Singh quit singing.

Jagjit Singh's later albums, including *Hope*, *In Search*, *Insight*, *Mirage*, *Visions*, *Kahkashan* (meaning "Galaxy"), *Love Is Blind*, *Chirag* (meaning "Lamp"/"Flame") also achieved success. *Sajda* (an Urdu word meaning "prostration"), which has ghazals sung by Jagjit and Lata Mangeshkar was another brilliant release and made its mark as a classic Ghazal album. The combined successes of his many albums made him the number one ghazal singer in India. The audience wanted more and Jagjit Singh obliged with his Punjabi albums. Ebullient, effervescent and bubbly, his Punjabi songs are pleasant as well as joyous. His enchanting ghazals use the choicest poetry by renowned poets including Mirza Ghalib, Firaq Gorakhpuri, Qateel Shifai, Shahid Kabir, Ameer Meenai, Kafeel Aazer, Sudarshan Faakir and Nida Fazli, and contemporary writers like Zaka Siddiqi, Nazir Bakri, Faiz Ratlami and Rajesh Reddy.

Jagjit also sang (as playback singer) for various songs in Bollywood films including *Arth*, *Saath Saath*, and *Premgeet* (all from 1980s). These scores remain popular even today. In fact, all the songs of film *Premgeet* were composed by Jagjit. His compositions for the TV serial *Mirza Ghalib* (based on the life of the poet Mirza Ghalib), remain extremely popular among ghazal aficionados. The exclusive element of Ghalib's poetry was sensitively and wonderfully brought out in the soulful compositions of Ghalib's ghazals by Jagjit Singh. The album could veritably be called a magnum opus.

Compared to his earlier ghazals (sung during 70s and 80s) his later ghazals have acquired a more soulful and poignant demeanour, as in albums such as *Marasim*, *Face To Face*, *Aaeena*, *Cry For Cry*. But all through this, romance never took a backseat! The journey to the soul is punctuated by romantic pauses like *Dil Kahin Hosh Kahin*. A testimony to his popularity is his ghazals in recent Bollywood flicks like *Dushman*, *Sarfarosh*, *Tum Bin* and *Tarkeeb*.

Most of the earlier albums of Jagjit Singh had English titles. Later, these had Urdu names like *Sahar* (meaning "Dawn"/"Morning"), *Muntazir* (meaning "In waiting"), *Marasim* (meaning "Relation"/"Relationship"/"Affinity") and "Soz" (meaning Pathos). The switchover may not be deliberate but marks a milestone in his singing. These new albums show a far better selection of lyrics and his singing has scaled new peaks.

Besides ghazals, Jagjit Singh has also sung Bhajans and Gurbani (Hindu and Sikh devotional hymns respectively). Albums such as *Maa*, *Hare Krishna*, *Hey Ram...Hey Ram*, *Ichhabal* and also *Man Jeetai Jagjeet* in Punjabi, put him in the league of Bhajan singers such as Mukesh, Hari Om Sharan, Yesudas, Anup Jalota and Purushottam Das Jalota. The soothing effect that Jagjit's voice has on frayed nerves has prompted psychiatrists in metros (as large cities in India are called) to prescribe them as stress relievers.

Song for films

Film Name	Year	Details
Pyar Kare Dis : Feel The Power of Love	2007	
Umar	2006	playback Singer: "Khumari Chaddh Ke Utar Gayi"
Baabul	2006	playback Singer: "Kehta Hai Baabul"
Kasak	2005	lyrics
Veer-Zaara	2004	"Tum Paas Aa Rahe Ho" lyrics
Dhoop	2003	playback singer: "Benaam Sa Ye Dard", "Har Ek Ghar Mein Diya", "Teri Aankhon Se Hi" lyrics
Joggers' Park	2003	"Bari Nazuk Hai" lyrics
Aapko Pehle Bhi Kahin Dekha Hai	2003	"Aisi Aankhen Nahin Dekhi"
Leela	2002	"Dhuan Uttha Hai", "Jaag Ke Kati", "Jabse Kareeb Ho Ke Chale", "Tere Khayal Ki"
Vadh	2002	"Bahut Khoobsurat"
Deham	2001	"Yun To Guzar Raha Hai"
Tum Bin	2001	Koi Fariyaad
Tarkieb	2000	Kiska Chehra ab mai dekhun... Tera chehra dekhkar
Shaheed Udham Singh	2000	
Bhopal Express	1999	is duniya mein rakha kya hai

Sarfaroosh	1999	"Hosh Walon Ko"
Dushman	1998	"Chhitti Na Koi Sandesh"
Khudai	1994	"Din Aa Gaye Shabab Ke", "Ulfat Ka Jab Kisis Ne Liya Naam", "Ye Sheeshe Ye Rishte"
Mammo	1994	<i>hazaar baar ruke ham, hazaar baar chale</i> by Gulzar
Khal Nayak	1993	"O Maa Tujhe Salaam"
Nargis	1992	"Dono Ke Dil Hai Majboor Pyar Se", Main Kasie Kahoon Janeman
Billoo Badshah	1989	
Aakhri Kahani	1989	
Doosra Kanoon	1989	TV
Kaanoon Ki Awaaz	1989	
Mirza Ghalib	1988	TV Hit Serial Directed by Gulzar
Rahi	1987	
Aashiana	1986	"Humsafar Ban Ke Hum" "Ishq Hai Loko"
Long Da Lishkara	1986	"Main Kandyali Thor Ve" "Sare Pindch Puare Paye"
Phir Aayee Barsat	1985	"Na Mohabbat Na Dosti Ke Liye"
Ravan	1984	"Hum to Yun Apni Zindagi Se Mile" "Main Gar Mein Chunariya"
Bahuroopi	1966	
Bhavna	1984	"Mere Dil Mein Tu Hi Tu Hai"
Kalka	1983	
Tum Laut Aao	1983	
Zulf Ke Saye Saye	1983	"Nashili Raat Mein" "Jhuki Jhuki Si Nazar" "Koi Yeh Kaise Bataye"
Arth	1982	"Tere Khushboo Mein Base Khat" "Too Nahin To Zindagi Mein Aur Kya Reha Jayega" "Tum Itna Jo Muskura Rahe Ho" "Pyar Mujh Se Jo Kiya Tumne" "Tum Ko Dekha To Yeh Khayal Aaya"
Saath Saath	1982	"Yeh Bata De Mujhe Zindagi" "Yeh Bata De Mujhe Zindagi" "Yeh Tera Ghar Yeh Mera Ghar" "Yun Zindagi Ki Raah Mein" chitra singh
Sitam	1982	
Prem Geet	1981	Hontho se chhoo lo tum
Ek Baar Kaho	1980	Koi Gesu Koi Aanchal Hamein Aawaaz na De (music: Bappi Lahiri) (genre: nazm)

Griha Pravesh	1979
Avishkaar	1973
Heena	1999 TV Serial
Neem Ka Ped	1994 TV Serial ("Muunh ki baat sune har koi (Title Song)")
Hello Zindagi	19** TV Serial ("Hai Lau Zindagi(Title Song)")

Kavita Subramaniam

Kavita Krishnamurthy Subramaniam



Kavita Subramaniam, 2008

Background information

Birth name	Sharada Krishnamurthy
Also known as	Kavita Krishnamoorthy, Kavita Krishnamurti
Born	January 25, 1958 (age 52)
Origin	Delhi, India
Genres	Playback singing, fusion, pop
Occupations	Playback singer, fusion artiste
Years active	1980–present

Kavita Subramaniam née **Kavita Krishnamurthy** (Hindi: कविता कृष्णमूर्ति सुब्रमण्यम; Tamil: கவிதா கிருஷ்ணமுர்த்தி சுப்பிரமணியம்) is one of the most famous Indian film playback singers. She is classically trained and has sung a wide range of classical-based songs. In her career, she has worked with a variety of music composers, including R.D. Burman and A.R. Rahman. She is also the recipient of four Filmfare Best Female Playback Awards, including 3 consecutive awards in the period 1994-1996.

Early life

Born **Sharada Krishnamurthy** in New Delhi, India to T.S. Krishnamurthy, an employee of Education Ministry. She began her music training with her aunt, Bhattacharya, who taught her Rabindra Sangeet. She began her formal training in Hindustani classical music under Balram Puri, a classical singer.

At the young age of eight, Kavita won a gold medal at a music competition. Subsequently, she kept winning many such gold medals as she kept participating in the Inter-Ministry Classical Competition in New Delhi in the mid 1960s.

Performing career

At the age of nine, she got an opportunity to record a Tagore song in Bengali with the legendary Lata Mangeshkar under the auspices of the music composer and singer Hemant Kumar. Although the young Sharada was aspiring to be working with Indian Foreign Services, Kavita moved to Bombay when she was just 14 to try her luck as a playback singer in the Hindi film industry. She is an alumna of St. Xavier's College, Bombay from where she acquired her Ph.D. in Economics. She was also very active in the St. Xavier's Music Group during her college days. During the annual college festival (Malhar), she accidentally met Ranu Mukherjee, the daughter of Hemant Kumar. Ranu took the initiative of reintroducing Kavita to her father. He was impressed by her grounding in music, so he began using her as a singer during his live performances. In one such performance, playback singer Manna Dey spotted her and employed her to sing advertisement jingles. Through her aunt's strong contacts, she met Jaya Chakravarthy, the mother of actress Hema Malini, who later took the initiative of introducing Kavita to the music director Laxmikant (one half of the composer duo Laxmikant-Pyarelal) in late 1976.

Playback singing

Laxmikant gave her an option to work as a dubbing artiste or a career in playback singing later. Kavita chose the former and impressed Laxmikant with her extremely strong grasp of Hindustani classical music. Initially, she used to record songs and cut demos of songs intended for singers like Lata Mangeshkar and Asha Bhosle. In her struggling phase, she received the patronage of music composers Laxmikant—Pyarelal, who backed her so

strongly that she was labelled as a "LP-campwalli" which gave many music directors an excuse to avoid working with her.

In 1980, she first sang the song, "Kaahe Ko Byaahi" in the film *Maang Bharo Sajana*, which featured her singing in her own voice. Unfortunately, the song was dropped from the final cut of the film. In 1985, her career took off with her first major hit, "Tumse Milkar Na Jaane Kyon" from the Hindi film *Pyaar Jhukta Nahin*. Post the success of the song, it opened up various opportunities beyond the Laxmikant-Pyarelal camp. However, "Hawa Hawaii" and "Karte Hain Hum Pyaar Mr. India Se", two popular songs from the equally popular movie *Mr. India* (1987), proved to be a turning point in her career. (The songs were composed by music composers Laxmikant-Pyarelal, the latter being a duet with Kishore Kumar and lip-synced on screen by actress Sridevi). Her collaboration with Laxmikant-Pyarelal produced several hits.

The 1990s thrust Kavita to being known as the undisputed leading female playback singer. In 1994, Kavita became the only female singer after Lata Mangeshkar and Asha Bhosle to sing for R.D. Burman. Her performance as a singer in the film *1942: A Love Story*, composed by R.D. Burman won her a lot of popular acclaim. She went on to work with several music directors of Hindi films of the 1990s, such as Anand-Milind, A.R. Rahman, Ismail Darbar, Nadeem-Shravan, Jatin-Lalit, and Anu Malik. During her stint as a playback singer, she sang duets with the leading male singers of her times like Kumar Sanu, Abhijeet Bhattacharya, Udit Narayan, Mohd. Aziz and Shabbir Kumar.

Post her marriage to violinist Dr. L. Subramaniam in Bangalore on 11 November 1999, Kavita got extremely selective and cut down on her film singing. She started expanding her artistic range to areas which were never explored. She was the main featured soloist in the *Global Fusion* album released by Warner Bros., featuring musicians from five continents. As she actively started exploring fusion music, Kavita travelled around the world including to the US, UK, Europe, Africa, Australia, the Far East, the Middle East and South America. She performed in concert halls like Royal Albert Hall in London, The Kennedy Centre in Washington D.C., Madison Square Garden, The Lincoln Centre in New York, the Zhongshan Music Hall in Beijing, The Esplanade in Singapore, The Putra Jaya World Trade Centre in Kuala Lumpur, and Gewandhaus Leipzig.

Although primarily a playback singer, Kavita has sung with orchestras as a soloist; she collaborated with Western artists from jazz, pop and classical fields. She has lent her voice for many ghazal and devotional music albums. Both as a fusion music singer and as a playback singer, Kavita has performed throughout India.

She became the screen voice of some of the famous bollywood actresses like Sridevi, Madhuri Dixit, Manisha Koirala and Aishwarya Rai.

Awards

Kavita Krishnamurthy has received several awards and honours. She was the recipient of three consecutive Filmfare awards from 1995–1997.

Civilian Awards:

- 2005 - Padma Shri - India's fourth highest civilian honours

Filmfare Awards

- 2002 - Filmfare Best Female Playback Award(shared with Shreya Ghoshal) - *Dola Re Dola* (Devdas)
- 1997 - Filmfare Best Female Playback Award - *Aaj Main Upar* (Khamoshi: The Musical)
- 1996 - Filmfare Best Female Playback Award - *Mera Piya Ghar Aaya* (Yaraana)
- 1995 - Filmfare Best Female Playback Award - *Pyaar Hua Chupke Se* (1942: A Love Story)

Star Screen Awards

- 1997 - Star Screen Award Best Female Playback - *Aaj Main Upar* (Khamoshi: The Musical)

Zee Cine Awards

- 2003 - Zee Cine Award Best Female Playback Singer (shared with Shreya Ghoshal) - *Dola Re* (Devdas)
- 2000 - Zee Cine Award Best Female Playback Singer - *Nimbooda* (Hum Dil De Chuke Sanam)

IIFA Awards

- 2003 - IIFA Best Female Playback Award (shared with Shreya Ghoshal) - *Dola Re* (Devdas)

Other Awards

- Yesudas Award (2008) by Swaralaya, for exceptional contribution to Indian music.
- Kishore Kumar Journalists'/Critics' Award in Calcutta (2002)
- Bollywood Award, held in New York (2002)
- Bollywood Award, held in New York (2000)

Sonu Nigam

Sonu Nigam



Background information

Born	July 30, 1973 (age 37) Faridabad, Haryana, India
Genres	Pop, playback singing
Occupations	Singer, Actor, Music Director, Television presenter, Radio Jockey
Instruments	Vocals
Years active	1985 – present

Website sonuniigaam.in

Sonu Nigam (Punjabi: **ਸੋਨੂ ਨਿਗਮ**; Hindi: **सोनु निगम**; born 30 July 1973 in Faridabad, Haryana, India) is an Indian playback singer whose songs have been featured in numerous Hindi, Telugu, Marathi, Tamil and Kannada movies. He has also released numerous Indi-pop albums and acted in a few Hindi feature films. He has changed the spelling of his last name from 'Nigam' to 'Niigaam' in accordance with numerology, but not getting desired results, he returned to the old spelling 'Nigam'.

Career

Early years and playback singing

Sonu Nigam began his singing career at the age of three, when he joined his father on stage to sing Mohammad Rafi's "Kya Hua Tera Vaada, Wo Kasam Wo Irada." From then on, Sonu accompanied his father on his singing appearances at weddings and parties. In his teenage years, he participated in several music competitions successfully. He moved to Mumbai with his father to begin his Bollywood singing career at the age of 19.

His initial years in Mumbai proved to be a struggle, beginning by singing covers of Mohammad Rafi songs, mainly for a number of "Rafi Ki Yaadein" albums released by T-Series. T-Series promoter Gulshan Kumar played a key role in identifying Sonu's talent by giving him a chance to reach a larger audience. These albums contributed to T-Series for some years although Sonu's singing style was regarded by some to be like that of a "Rafi clone". Nigam's first movie song as a playback singer was in the film Janam (1990), which was never officially released. Sonu also got a break in several radio commercials until he appeared on the popular TV show Sa Re Ga Ma, after which there was no turning back. He was trained by his guru Pandit Ravimaharaj.

Sonu started hosting Sa Re Ga Ma in 1995 with the first episode airing on the 1st of May 1995. Sa Re Ga Ma, television singing talent competition, soon became one of the most popular shows on Indian television. The format of that show gave Sonu a chance to showcase his singing skills as well as his natural charm and audience appeal. Soon after, he sang "Accha Sila Diya" on the album Bewafa Sanam (1995), which was very successful. Singing offers started pouring in thereafter, albeit slowly at first. He rose to fame with the Anu Malik composed song "Sandese Aate Hain," in Border in 1997. Sonu's image as a Rafi clone changed after his rendition of the Nadeem-Shravan composed song "Yeh Dil Deewana" in Pardes in the same year. Since then, he has created a unique style of his own, and has become a role model for emerging vocal talent in India.

Over the years, Sonu has become a major force in the Indian music industry. He has provided playback singing for a large number of Hindi movies and won many awards. His rendition of the title song of the film Kal Ho Na Ho has been highly popular and is considered a modern legend of sorts. He is recognised for his versatile voice, with his voice adapted excellently to the actor he is singing for, as well as his excellent emotion

range, with perfect singing of romantic, rock, sad, patriotic and other songs of various genres. Sonu has sung with clear pronunciations, in many languages besides Hindi, including Bengali, Oriya, Kannada, Punjabi, Tamil, Telugu, English, Bhojpuri, Urdu, Nepali and Marathi. He remains particularly popular in Southern India for his Kannada songs and has won a few awards in this particular industry. His Kannada album called Neene Bari Neene released all over in 2009.

Pop albums and concerts



Nigam in concert

Sonu has released a number of pop albums, in Hindi, Punjabi and Kannada. The most recent addition to the list of Hindi releases is "Classically Mild", a semi-classical album. He has also released several devotional albums, both Hindu and Islamic ones, as well as albums of Mohammad Rafi's songs. These are from the "Rafi Ki Yaadein" collection in his early years, which have been re-released in September 2007 as a 6-disc collection of 100 songs, titled "Kal Aaj Aur Kal", in Mohammad Rafi's memory.. In 2008, soon after releasing "Classically Mild", he released a single Punjabi track called "Punjabi Please", and "Rafi Resurrected", a 2-disc collection of Mohammad Rafi songs with music by the Birmingham Symphony Orchestra. He has contributed to the lyrics of several of his album songs and directed the music for his album Chanda Ki Doli himself. His last album was Neene Bari Neene in Kannada.

He released a single titled "Punjabi Please" in 2008. After the untimely death of Micheal Jackson, of whom Sonu Nigam is a huge fan and who has considerably influenced his singing as is evident in his rendition of "Dil Deewana" in Pardes, Sonu released a tribute song to Micheal in collaboration with his fans on facebook. The song made it to an 18-song global compilation of tribute songs CD titled "The Beat of Our Hearts""Michael Jackson Trubute portrait".

Sonu Nigam is currently working on a new CD with famed Producer Rene van Verseveld at Future Sound Studios in Hollywood.

Over the years. Sonu has given concert performances in many countries, including United States, Canada, UK, France, Germany, Belgium, Holland, Spain, Australia, New Zealand, Pakistan, Nepal, Bangladesh, Russia, Afghanistan, UAE, Kuwait, Saudi Arabia, Thailand, Indonesia, Singapore, Malaysia, West Indies, Suriname, Mauritius, Nigeria and South Africa. In May/June 2007, he participated in a star-studded show in North America called "The Incredibles" in which famed Asha Bhonsle and recent singing sensations, Kunal Ganjawala and Kailash Kher, participated. In September and October, respectively, of the same year, he gave solo concerts titled, "Simply Sonu", in Canada and Germany, (becoming the first Indian singer to perform in the latter country). In April 2008, he did a marathon of concerts in various cities in India, promoting his Punjabi single "Punjabi Please".

In November 2007, at the inauguration of Harvard University's 28th president, Dr. Drew Gilpin Faust, Sonu sang with the Harvard College Sangeet the late Mahatma Gandhi's favorite bhajan, " Vaishnav Jan To Tene Kahiye".

In July 2008, he participated in a three-city tour of the United Kingdom, singing numerous famous Mohammad Rafi songs with the City of Birmingham Symphony Orchestra. This followed the release of these songs by the CBSO and the Indian music company Sa Re Ga Ma in a historic album entitled "Rafi Resurrected".

Amongst several other concerts, he notably participated in a US tour with Sunidhi Chauhan in 2009 called "The Explosion 2009" tour and in a UK tour titled "All Izz Well" in November 2010.

Television, radio and acting

Besides "Sa Re Ga Ma," Sonu Nigam also hosted the TV show "Kisme Kitna Hai Dum" and has appeared as a celebrity talent judge on the show Indian Idol (aired on Sony Entertainment Television) seasons 1 and 2. Sonu returned to Indian Idol in its third and fourth seasons as a judge. He was also a celebrity judge on Amul Star Voice of India in August 2007 in season 1 and in December 2008 in season 2. In October 2007, Sonu returned to the sets of Sa Re Ga Ma Pa (formerly called Sa Re Ga Ma and again hosted by himself) in a historical moment of sorts, this time as a judge along with Suresh Wadkar. This was for the Sa Re Ga Ma Pa L'il Champs International, a children's singing

competition part of the show.. In 2010, he was a judge on Chotte Ustaad on Star TV, another children's singing competition.

In 2006, Sonu also hosted his own radio show called 'Life Ki Dhun With Sonu Niigaam' on Radiocity 91.1 FM, where he had the opportunity to interview several music industry greats, including the legendary Lata Mangeshkar on the last aired episode.

Sonu's acting career started as a child artist in a number of films including 1983's *Betaab*. As an adult, Sonu has acted in a few more films, namely *Jaani Dushman: Ek Anokhi Kahani* alongside Sunny Deol, Manisha Koirala and Akshay Kumar as well as other actors; *Kash Aap Hamare Hote*, where he plays the male lead opposite Juhi Babbar, daughter of Raj Babbar; and most recently, *Love in Nepal* with Flora Saini and Sweta Keswani, where he again plays a leading role. However it is to be said that all three films have not done well at the box-office. although his acting was much better appreciated in his last venture. He has not taken up acting since his last venture *Love in Nepal*, but has recently been said to be involved in another film as a lead actor. The film, called *Ankhon Ankhon Mein* is supposedly about a blind singer.

Future projects

Sonu Nigam has a new album in the pipeline. His future projects also include an English album called *Spirit Unfolding*. He may be acting in a new film called *Ankhon Hi Ankhon Mein*, about a blind singer, although he has not officially signed it yet.

He is working on a unique project called *Time Travel*, wherein his voice will be aligned with erstwhile singers in yesteryear Hindi songs.

Popularity in Karnataka

Sonu Nigam is immensely popular in South India, particularly in Karnataka due to his Kannada songs. He sang his first Kannada song in 1999 for the movie *Snehaloka*. But in 2006, his songs from the movie *Mungaru Male* became chart-busters and Sonu became an overnight star. In the subsequent years he has won Filmfare Awards South for his songs in *Milana* and *Mussanjemaatu*.

In August 2009, he released his first Kannada album *Neene Bari Neene* composed by ace music director Mano Murthy with lyrics by Jayant Kaikini.

Awards and nominations

Following are the awards and nominations for Sonu Nigam

- **National Film Awards**
 - 2004 - **Won** - National Film Award for Best Male Playback Singer - "Kal Ho Naa Ho" - Kal Ho Naa Ho

- **Filmfare Awards**

- 1997 - *Nominated* - Best Male Playback Singer - "Sandese Aate Hain" - Border (with Roop Kumar Rathod)
- 1999 - *Nominated* - Best Male Playback Singer - "Ishq Bina" - Taal
- 2000 - *Nominated* - Best Male Playback Singer - "Tu Fiza Hain" - Fiza
- 2000 - *Nominated* - Best Male Playback Singer - "Panchhi Nadiyaan" - Refugee
- 2001 - *Nominated* - Best Male Playback Singer - "Suraj Hua Maddham" - Kabhi Khushi Kabhie Gham
- 2002 - **Won** - Best Male Playback Singer - "Saathiya" - Saathiya
- 2003 - **Won** - Best Male Playback Singer - "Kal Ho Naa Ho" - Kal Ho Naa Ho
- 2004 - *Nominated* - Best Male Playback Singer - "Do Pal" - Veer-Zaara
- 2004 - *Nominated* - Best Male Playback Singer - "Main Hoon Na" - Main Hoon Na
- 2004 - *Nominated* - Best Male Playback Singer - "Tumse Milke Dil Ka" - Main Hoon Na
- 2005 - *Nominated* - Best Male Playback Singer - "Dheere Jalna" - Paheli
- 2005 - *Nominated* - Best Male Playback Singer - "Piyu Bole" - Parineeta
- 2006 - *Nominated* - Best Male Playback Singer - "Kabhi Alvida Naa Kehna" - Kabhi Alvida Naa Kehna
- 2007 - *Nominated* - Best Male Playback Singer - "Main Agar Kahoon" - Om Shanti Om
- 2008 - *Nominated* - Best Male Playback Singer - "Inn Lamhon Ke" - Jodhaa Akbar
- 2009 - *Nominated* - Best Male Playback Singer - "Shukran Allah" - Kurbaan (with Salim Merchant)

Chapter-5

Hindi Dance Songs and Popular

Hindi dance Songs

Hindi dance songs are now widely heard around the world. They first became popular among overseas Indians and were eventually discovered by others.

The *filmi* music and dances in Bollywood films are a synthesis of formal and folk Indian traditional music and dance traditions, with the infusion of Western techniques. The dances on older Hindi movies represented supposed dances of the common people, although they involved original choreography. The Bollywood dances have evolved as a unique and energetic style. Since they are group dances, they are often used as joyful exercise music.



Bollywood dances usually follow *filmi* songs.

The choreography of Bollywood dances takes inspiration from Indian folk dances, classical dances (like kathak) as well as disco and from earlier Hindi *filmi* dances.

Hindi film choreographers

Some of the greatest choreographers were

- B. Sohanlal ("Sahib Bibi aur Ghulam", "Jewel Thief", "Chaudhvin ka Chand"),
- Lachhu Maharaj ("Mahal", "Pakeezah", "Moghul-e-Azam"),
- Chiman Seth ("Mother India"),
- Krishna Kumar ("Awaara", "Madosh", "Andaaz")

Among the modern choreographers the notable are:

- Shiamak Davar ("Taal", "Bunty aur Bubli", "Dil to Paagal Hai"),
- Saroj Khan ("Baazigar", "Soldier", "Veer Zara"),
- Ahmed Khan ("Rangeela", "Pardes", "Mere Yaar ki Shadi Hai"),
- Raju Khan ("Lagaan", "Krrish"),
- Vaibhavi Merchant ("Dhoom", "Swadesh", "Rang de Basanti"),
- Remo ("Jo Bole So Nihal", "Pyar ke Side Effects", "Waqt"),
- Farah Khan ("Kabhi Khush Kabhi Gham", "Monsoon Wedding", "Dil Chahta Hai").

Classic dance songs

Tu kahe agar Andaz (1949)

The dancer dances in a combination of the Indian and Middle eastern styles, while the hero plays a piano.

Tu kahe agar, tu kahe agar
tu kahe agar jivan bhar
main get sunaata jaaun man biin bajaataa jaaun

If you will ask, if you will ask,
If you will ask, all my life,
I will keep singing
I will keep playing my instrument (video search)

Holi Aai Re Kanhai Mother India (1957)

A blend of classical and folk music and dancing, celebrating the Holi festival of colors. The villages gather in a village square in front of a Shiva shrine.

Holi aai rey kanhai, Holi aai rey
Holi aai rey kanhai, rang chhalkey
Suna dey jara bansuri

Holi has come, Kanhai (affectionate for Krishna)
Holi has come, Kanhai, color is splashed
Play us some flute (video search)

Inhi Logon Ne, Pakeezah (1956-1971)

The lyrics by Majrooh Sultanpuri are in an old form of Hindi, which had become archaic by the time the film was completed. The chaste courtesan Sahibjaan dances in the neighborhood of tawaifs (prostitutes), in the north Indian Kathak style that was preserved by tawaifs.

inhii.n logo.n ne le liinaa dupaTTaa meraa
hamarii na maano bajajavaa se puuchho
hamarii na maano sayyaa.N ... bajajavaa se puuchho
jisane ... jisane asharaafii gaz diinaa dupaTTaa meraa

These people snatched my dupatta,
Dear lord (husband), if you don't trust me, ask the cloth merchant,
who sold the dupatta for a gold coin a yard. Video search Video 1956 version

Modern popular Hindi dance songs

Chaiyya Chaiyya from Dil Se (1998)

The Chaiyya Chaiyya song serves as the opening and close of the recent Hollywood movie Inside Man. The song is known for the A.R. Rahman's music, the words are somewhat mysterious (video search, direct link).

Jinke Sar Ho Ishq Ki Chaaon
Paanv Ke Neeche Jannat Hogi
Chal Chaiyya Chaiyya Chaiyya Chaiyya

Whose head is in the shade of love, heaven is under his feet.
Walk in the shade, remain in the shade,
in the shade, in the shade.

Like the songs of Mirabai or works of several sufi poets, this song is *dvayashraya kavya*, it can be interpreted in two ways; as a worldly love song, or a song for the beloved lord. Note that in India, the sun is often very hot, and thus shade provides comforting shelter.

Nimbooda from Hum Dil De Chuke Sanam (1999)

Nimbooda Nimbooda Nimbooda
Are Kaacha Kaacha Chhota Chhota Nimbooda Layi Do ...
Ja Khet Se Hariyala Nimbooda Layido

Lime! lime! lime!
Get some tart little limes.
Go to the farm and get some green limes. (video search)

The limes are usually called lemons in Indian English. Rajasthani dialect is used for some of the words. The song is supposed to be a dialog between village girls and boys. Limes are often used to ward off evil eye in India.

You Are My Soniya from Kabhi Kushi Kabhi Gham (2001)

Dekha Tum Ko Jabse Bas Dekha Tum Ko Yaara
Tum Se Koyi Achcha Hai Na Tum Se Koyi Pyaara ...
Keh Do Na Keh Do Na You Are My Soniya

Since when I saw you, I just see you,
there is no one better, there is no one more lovely,
Please say, please say, you are mine, Sonia!(video search)

teri mohabbat mein yeh dil deewana hai isme hai meri kya khata
haan yeh dil churane ka achha bahan hai mujhko hai pehle se pata
milne ko humko kitne barso lage hai yaara aisi khushi ke pal to phir na ayeein dobara
keh do na keh do na you are my soniya

Dola Re Dola from Devdas (2002)

he Dolaa re Dolaa Dolaa re Dolaa he Dolaa re ...
haay Dolaa dil Dolaa man Dolaa re Dolaa
lag jaane do najariyaa gir jaane do bijuriyaa

O bridegroom! ..
O briegroom, my heart is shaking, my mind is shaking,
Let my glance hit you, let lightening strike you.(video search)

"Dola" uses shlesha alamkara, initially it means bridegroom (in Rajasthani), and then as a verb "shook".

Maahi Ve from Kal Ho Na Ho (2003)

Maahi Ve Maahi Ve, That's The Way, Maahi Ve
Tere Maathe Jhumar Damke
Tere Kannno Baali Chamke Hai Re

O dear, O dear,
Pendant on your forehead sparkles,
Earrings in your ears shine, (video search)

Maahi Ve is a Punjabi expression, also used in other songs such as in Kaante (2002). It is also the title of a TV reality show Maahi Ve.

Sharara from Mere Yaar Ki Shaadi Hai (2002)

Lehraake Balkhaake Lehraake Balkhaake Balkhaake Balkhaake Aag Laga Ke Dilo Ko
Jala Ke Karoon Main Ishaara Sharara Sharara Sharara Sharara Sharara Sharara Main
Hoon Ek Sharara Sharara Sharara Sharara Sharara Sharara Sharara Main Hoon Ek
Sharara

Shola Hai Yeh Tan Mera Are Dehko Tum Paas Na Aana Shama Ke Jo Pass Aaya Are
Jalta Hai Wohi Parwana Oh Mere Deewano Baat Ko Samjho Door Se Dekho Mera Yeh
Nazara Sharara Sharara Sharara Sharara Sharara Sharara Main Hoon Ek Sharara Sharara
Sharara Sharara Sharara Sharara Sharara Main Hoon Ek Sharara

Bijli Banke Girti Hoon Main Nagin Banke Dasti Hoon Cheene Hosh Jo Sab Ke Main Hi
To Aisi Masti Hoon Rang Jalka Doon Saas Mehka Doon Pal Mein Zadka Doon Main
Yeh Dil Tumhara Sharara Sharara Sharara Sharara Sharara Sharara Main Hoon Ek
Sharara Sharara Sharara Sharara Sharara Sharara Sharara Main Hoon Ek Sharara Sharara
Sharara Sharara Sharara Sharara Sharara Main Hoon Ek Sharara

Lehraake Balkhaake Lehraake Balkhaake Balkhaake Balkhaake Aag Laga Ke Dilo Ko
Jala Ke Karoon Main Ishaara Sharara Sharara Sharara Sharara Sharara Sharara Main
Hoon Ek Sharara Sharara Sharara Sharara Sharara Sharara Sharara Main Hoon Ek
Sharara

Nach Baliye from Bunty Aur Babli (2005)

Aaja odhiye ..chal odhiye... Aaja odhiye...odh vekheyi

Balle balle on a Sunday Sunday Balle balle Balle balle on a Sunday Sunday Balle balle

Aaja odhiye ..chal odhiye... Aaja odhiye...odh vikheyi

Aaja odhiye ..chal odhiye... Aaja odhiye...odh vikheyi

Ooo ranjhe yadhin di gali Aaj Chal naachiye Heera di yadgali aaj chal naachiye Aasi jindh lab li

On the dance floor oh kudhiye Nach baliye Oh chudiyen chara doon nach baliye oh Mehndiya chara doon Nach baliye Ohe jhanjhara pawan doon Nach baliye

Nach baliye

Oh churiyen chara dein Nach baliye Oh mehndian kara dein Nach baliye Oh jhanjara pawan dein Nach baliye

Balle balle on a Sunday Sunday Balle balle Balle balle on a Sunday Sunday Balle balle

har kadam.. Yeh khwaboon ka bechana hai Khel khel yeh jism to khelona hai Daaon lagata per kismat khadi daaon per chaldee

Aaja weh aaja weh ...aaja ni baliye Rajke to nach baliye

Aaja we aaja we ...aaje wehi baliye Rajke to nach baliye

Ooo ranjhe yadhin gali Aaj Chal naachiye Heera di yadigali aaj chal naachiye Aasi jindh lab li

On the dance floor oh kudhiye Nach baliye Oh churiyen chara dein Nach baliye Oh mehndian kara dein Nach baliye Oh jhanjara pawan dein Nach baliye

Nach baliye Oh churiyen chara dein Nach baliye Oh mehndian kara dein Nach baliye Oh jhanjara pawan dein Nach baliye

Raat yahan pe hoti hi nahi hai Yeh sadak to soti hi nahi hai Palko pe chalte hoje bus khwab hai jaagte rehta hai

Aaja we aaja we ...aaja weh baliye Rajke to nach baliye

Aaja we aaja we ...aaja ni baliye Rajke to nach baliye

Ooo ranjhe yadhin gali Aaj Chal naachiye Heera di yadgali aaj chal naachiye Aasi jindh lab li

On the dance floor oh mudiye Nach baliye

Oh churiyen chara dein Nach baliye Oh mehndian kara dein Nach baliye Oh jhanjara pawan dein Nach baliye

Nach baliye Oh churiyen chara dein Nach baliye Oh mehndian kara dein Nach baliye Oh jhanjara pawan dein Nach baliye

Aaja odhiye Balle balle

Aaja odhiye On a Sunday Sunday

Aaja odhiye ..chal odhiye... Aaja odhiye...odh vikheyi

Ooo ranjhe yadhin gali Aaj Chal naachiye Heera di yagali aaj chal naachiye Aasi jindh lab li

On the dance floor oh mudiye On the dance floor oh kudhiye

Nach baliye Oh chudiyen chara doon nach baliye oh Mehdniya chara doon Nach baliye Ohe jhanjhara pawan doon Nach baliye

Nach baliye

Oh chiriyen chara dein Nach baliye Oh mehnidian kara dein Nach baliye Oh jhanjara pawan dein Nach baliye

Pappu Cant Dance From Jaane Tu Ya Jaane Na (2008)

Thirkit Thana Thirkit Thana Thiri Thiri Thana Lets Dance Thirkit Thana Thirkit Thana Thiri Thiri Thana Lets Dance

Hai Muscular, Hai Popular, Hai Muscular, Hai Popular, Spectacular He'S A Bachelor Paapu Ki Gaadi Tez Hai, Pappu Kudiyon Mein Craze Hai Pappu Ke Aankhen Light Blue, Pappu Dikhtha Angrez Hai Rado Ki Ghadi Haathon Mein Perfume Gucci Waala

But Pappu Cant Dance Saala...Pappu Cant Dance Saala Pappu Nach Nahin Saktha When I Am Gonna See You With The Dance In The Hall When I Am Gonna See You With The Dance Sir!! Thirkit Thana Thirkit Thana Thiri Thiri Thana Lets Dance Thirkit Thana Thirkit Thana Thiri Thiri Thana Lets Dance

Paida Pappu Hua To Kismathein Chamke Aur Uske Muh Mein Thi Chandi Ki Chamche Hey Hey Hey Pappu Ke Paas Hai Pyasa, Hey Hey Hey Haathon Ke Meil Ke Jaisa Hey Hey Hey Pappu Yaaron Ka Yaar Hai, Hey Hey Hey Pappu Is Hot And Smart Hai But Pappu Cant Dance Saala...Pappu Cant Dance Saala Pappu Nach Nahin Saktha

Thirkit Thana Na Na Na.... Thirkit Thana Na Na Na.... Thirkit Thana Na Na Na.... Thirkit Thana Na Na Na....

Papa Kehthe Hai Bada Naam Karega; Mera Pappu To Aisa Kaam Karega Hey Hey Hey Pappu Ke Paas Hai MBA, Hey Hey Hey Kartha Hai France Mein Holiday Hey Hey Hey Pappu Ki Car Woh Laatha Hai, Hey Hey Hey Jahan Jaatha Hai Chchaa Jaatha Hai But Pappu Cant Dance Saala... Thirkit Thana Thirkit Thana Thiri Thiri Thana Lets Dance Thirkit Thana Thirkit Thana Thiri Thiri Thana Lets Dance

But Pappu Cant Dance Saala.... Thirkit Thana Thirkit Thana Thiri Thiri Thana Lets Dance Thirkit Thana Thirkit Thana Thiri Thiri Thana Lets Dance When I Am Gonna See You With The Dance In The Hall When I Am Gonna See You With The Dance Sir!! Pappu Nach Nahin Saktha Thirkit Thana Thirkit Thana Thiri Thiri Thana Lets Dance

Filmi

Filmi is Indian popular music as written and performed for Indian cinema, mainly Hindi. Music directors make up the main body of composers; the songs are performed by playback singers and it makes up 72% of the music sales in India.

Filmi music tends to have appeal across India and overseas, especially among the Indian diaspora. Songs are often in different languages depending on the industry, for example in Hindi or Tamil. Playback singers are usually more noted for their ability to sing rather than their charisma as performers. Though these singers may release solo albums, their performances in film soundtracks tend to be more noticed due to the widespread appeal of movies.

At the "Filmi Melody: Song and Dance in Indian Cinema" archive presentation at UCLA, filmi was praised as a generally more fitting term for the tradition than 'Bombay melody' "to suggest that the exuberant music and melodrama so closely identified with the Hindi commercial cinema produced in Bombay (Mumbai) are truly pan-Indian."

Origins

In the earliest years, filmi music was generally Indian (classical Carnatic, Hindustani, and village folk) in inspiration; over the years, Western elements have increased significantly. However, film soundtracks continue to be very diverse, sometimes fusing genres or reverting to entirely classical music. Examples of this can be found throughout the history of filmi music.

Music directors

R. C. Boral, Harishchandra Bali, Pankaj Mullick, Anil Biswas, Naushad, Khawaja Khurshid Anwar and S. Rajeswara Rao were noteworthy music directors of the 1940s. Rao, who scored the 1948 Tamil *Chandralekha*, the first all-India hit, continued music directing in Chennai until the 1980s. The 1950s and 1960s, included music composers like Shankar Jaikishan, S.D. Burman, O.P. Nayyar, Madan Mohan, C. Ramchandra, Roshan, Vasant Desai, Kalyanji Anandji and Khayyam in Hindi film music. K. V. Mahadevan, Vishwanathan-Ramamoorthy, Laxmikant-Pyarelal, G. Devarajan, V Dakshinamoorthy and M. S. Viswanathan were active music directors for more than 35 years from the 1950s. As Indian cinema segued into the 1960s and 1970s, pop artists like

R.D. Burman and duos like Nadeem-Shravan and Jatin-Lalit gave filmi a stronger western flavor with composers Ilaiyaraaja and Raveendran who rose to fame during the 1970s and 1980s in Tamil film music. Major musical forces in the 1990s and 2000s have included A. R. Rahman, Shankar-Ehsaan-Loy, Vishal-Shekhar, Vidyasagar, Harris Jayaraj, M. Jayachandran, Yuvan Shankar Raja, Deepak Dev, Johnson, Anu Malik, Nusrat Fateh Ali Khan, Salim-Sulaiman etc. A. R. Rahman, who was described by *Time* magazine as "India's most prominent movie songwriter", is widely accepted to be the most internationally recognized Indian musician.

Well-known music Composer/ music director include the following:

- Kalyanji Anandji
- Vishal Bhardwaj
- Vanraj Bhatia
- R.D. Burman
- S.D. Burman
- Pritam Chakraborty
- Sandeep Chutta
- Ismail Darbar
- Harris Jayaraj
- Kailash-Naresh-Paresh
- Khayyam
- Nusrat Fateh Ali Khan
- M.M. Kreem
- Hemant Kumar
- Bappi Lahiri
- Jatin Lalit
- Madan-Mohan
- Anu Malik
- Anand Milind
- Amar Mohile
- Shantanu Moitra
- Khawaja Khurshid Anwar
- Naushad
- O.P. Nayyar
- Indian Ocean
- Laxmikant Pyarelal
- A.R. Rahman
- Ananda Raj Ananda
- Illayaraja
- Ram-Lakhan
- Himesh Reshammiya
- Rajesh Roshan
- Vidya Sagar
- Sajid-Wajid
- Salim-Sulaiman
- Viju Shah
- Sandesh Shandilya
- Shankar-Ehsaan-Loy
- Shankar-Jaikisha
- Mithoon Sharma
- Monty Sharma
- Nadeem Shravan
- Siddharth-Suhas
- Raju Singh
- Ades Srivastav
- Amit Trivedi
- Vishal-Shekhar
- Raveendran
- Uttam Singh

Playback singer

A playback singer is a singer who pre-records songs for use in films. The singer records the song and the actors or actresses lip-sync the song in front of the cameras, a form of singing that is characteristic of the Indian subcontinent. The songs of a film, the quality of the music and its music director (composer), lyricist and singer have often determined the success of a film. Film soundtracks are sometimes released before the release of the film itself, resulting in a disparity between the soundtrack and the songs appearing in the film.

Well-known playback singers include the following:

- Kundan Lal Saigal

- Pankaj Mullick
- Kanan Devi
- Juthika Roy
- Khurshid
- Parul Ghosh
- Amirbai Karnataki
- Suraiya
- Shamshad Begum
- Lata Mangeshkar
- P.Susheela
- Mohammed Rafi
- T. M. Soundararajan
- Hemant Kumar
- Asha Bhosle
- Geeta Dutt
- Suman Kalyanpur
- Talat Mehmood
- Mukesh
- Manna Dey
- Noor Jahan
- Kishore Kumar
- Yesudas
- S. P. Balasubrahmanyam
- Udit Narayan
- Kavita Krishnamurthy
- Alka Yagnik
- Kumar Sanu
- Shreya Ghoshal
- Sunidhi Chauhan
- Abhijeet Bhattacharya
- M. G. Sreekumar
- Sonu Niigam
- Hariharan
- Chinmayi
- Sukhwinder Singh
- Shaan
- Krishna Kumar Kunnath

Lyricists

In the 1950s and '60s, lyricists like Shailendra, Hasrat Jaipuri, Sahir Ludhianvi, Raja Mehdi Ali Khan, Rajinder Krishan, Majrooh Sultanpuri, Bharat Vyas, Shakeel Badayuni, Qamar Jalalabadi, Anand Bakshi, Jan Nissar Akhtar and S.H. Bihari wrote lyrics of many classic filmi songs. Lyrics tended towards the literary and drew heavily on contemporary Urdu and Hindi poetry. The south has seen poets like Kannadasan, Vairamuthu and Vaali

rise to prominence, in Tamil poetry and literature along side Vayalar Ramavarma, P. Bhaskaran, O. N. V. Kurup in Malayalam Music Industry

Popularity ratings

Binaca Geetmala, Ameen Sayani's popular Hindi language radio show before satellite television took over in India sometime in the 1990s, gave weekly popularity ratings of Bollywood Hindi film songs (akin to the Billboard Hot 100 list of songs). It ran in various incarnations from 1952 to 1993, and annual lists of the most popular songs were played at year-end. The list was compiled on the basis of record sales in India. Currently, Hindi filmi songs are sold on tape and CD compilations, played as promos and in programs on various television channels and radio stations, with different popularity ratings claiming different songs as being on the top.

Accusations of plagiarism

Because popular music directors score a great many films over the course of a year, accusations of plagiarizing abound. For example, one production number in *Dil* (1990) is based on Carl Perkins' *Blue Suede Shoes*, sung with Hindi lyrics. Of late the Indian film industry has been gaining visibility outside India, and the legal risks of plagiarism have been gaining importance. Some producers have actually paid for the musical rights to popular Western songs, as in *Kal Ho Naa Ho's* song, *Pretty Woman*. Plagiarism has also existed within India, with several music directors in Bombay cinema lifting tunes from other "regional" industries.

There have also been accusations of plagiarism against foreigner musicians borrowing from Hindi filmi songs. For example, "Don't Phunk with My Heart" by The Black Eyed Peas was largely based on two 1970s filmi songs: "Ye Mera Dil Yaar Ka Diwana" from *Don* (1978) and "Ae Nujawan Hai Sub" from *Apradh* (1972). Both songs were originally composed by Kalyanji Anandji and sung by Asha Bhosle. Another example is "Addictive" sung by Truth Hurts, which is lifted from Lata Mangeshkar's "Thoda Resham Lagta Hai" from *Jyoti* (1981). This led to the copyright holders of the original song filing a lawsuit against DJ Quik and Dr. Dre, the producers of "Addictive". *Filmi* music composed by A. R. Rahman (who would later win two Academy Awards for the *Slumdog Millionaire* soundtrack) has frequently been sampled by musicians elsewhere in the world, including the Singaporean artist Kelly Poon, the Uzbek artist Iroda Dilroz, the French rap group La Caution, the American artist Ciara, and the German band Löwenherz, among others.

Wider success for filmi

Filmi is also making converts and exerting influence beyond the usual Desi audiences. Western music stores carry Indian music compilations. Baz Luhrmann showcases the song "Chamma Chamma" from *China Gate* (1998) in his 2001 movie *Moulin Rouge*. Another 2001 film *Ghost World* featured Mohammed Rafi's song "Jaan Pehechan Ho" from the 1965 film *Gumnaam*. Scores from Chennai Tamil films have appeared in

productions such as *Lord of War* and *The Accidental Husband*. A. R. Rahman rose from fame in the Chennai film industry to become one of the most popular current music directors and has had a musical *Bombay Dreams*, playing in London and New York, and scored several projects outside India. Ilaiyaraaja won the Gold Remi Award for Best Music Score jointly with film composer M. S. Viswanathan at the WorldFest-Houston Film Festival for the Tamil film *Vishwa Thulasi* (2005).

The song "Chaiyya Chaiyya", originally composed by A. R. Rahman for *Dil Se* (1998), has also been well received around the world, making several top 10 world music lists and has even been featured in several American movies. The song was in both the opening scene and credits of Spike Lee's *Inside Man*. Rahman's earlier soundtrack for *Roja* (1991) was included in TIME's 10 Best Soundtracks of all time in 2005. Hindi filmi music has reached an even wider global audience due to the success of the *Slumdog Millionaire* soundtrack, also composed by Rahman.