

## Main Aur Tum 1987 Hindi Movie

the bangles wrote and performed this song-and-dance number for the hindi film main hoon na in 1987. it was directed by k. asif, who would go on to make both main hoon na and lagaan, and who went on to work with the legendary oscar-winning filmmaker satyajit ray. the music director was the late r. d. burman, who created some of the most memorable songs in indian cinema. he scored the composer for the film, naushad, best known for his work in the 1950s with singer lata mangeskar. nandlal bose and naushad were the artistic power behind the movie mohanlal, which won the golden globe for best foreign film in 1985. but the real star of the film was its lead actor, mohanlal, who was then a struggling actor in kannur, a small town in the far north of india. mohanlal became a star with the mega-hit kalavoorappan in 1985, and the story of his rise to fame is told in one of the film's scenes. if main hoon na is a celebration of hindi cinema, then its also the story of the changing roles of women in india in the 1980s. prior to this period, hindi films were dominated by male actors, whose characters always tended to be strong-willed, ambitious and capable of handling life's challenges. but after 1980, the ranks of successful hindi film actresses began to rise. the film was an early effort to shed light on the increasing commercialisation of cinema, with the heroine nanda (played by faryal) seeming to be the only sensible one. she has a job and a home, but shes also a daughter and a mother. director mani ratnam is one of india's most celebrated film directors. the tamil cinema veteran has directed classics like anbe sivam (2001), dulha mil gaya (1999) and babar (1995). his hindi film dil se was nominated for an oscar in 2006. but in 1987 ratnam made his first full-fledged english-language film, and it would be a watershed moment for the indian cinema industry.

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as the ensemble of actors clamour to get the leading role in manoj bajpai's debut directorial venture, one waits to see what battles will be fought over, how the eventual winner will emerge and even what he does with that leading role. but at the end of the day, its the story of a boy who learns that his success is due to the use of his hands. a well-constructed film and a welcome change from the usual social movies. while some hindi movies are fraught with problems like creative limitations or a directors over indulgence, rajkummar sakr's documentary on indian film star mahavir shah is a worthy case study of how filmmakers can struggle to cover a personal story. the filmmaker finally found his subject in late shah and caught him in mid-way of his life, and in the process put together a quite moving documentary. makers the anurag kashyap helmed prassthanam haunts the premises of yash raj films for years. and with a script that has been virtually crafted by sajid nashatras tanhaji, the past year also marked the tragic realisation that the closed set kannada film no longer flies. there is a palpable unease from yrf and friends - and quite rightly so. love stories are hard to make, even in bollywood, and to make them socially relevant is a whole new ball game. imtiaz ali tackles the issue without ever getting preachy, but it sure turns out a strong story of friendship and a voice of reason at the end. aishwarya rai is never better than she is here, as raunaq Kapoor. in the prelude to the release of danny boyle's sci-fi spectacular, slumdog millionaire, bollywood threw up a film that had an incredibly similar plot. in a chorus of stories, the hindi version of french 1995 film un chant d'amour, complete strangers are put through a series of interviews to answer questions in order to identify someone living in a slum. 5ec8ef588b

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