

## A R Rahman Music

The International Who's Who in Popular Music 2002 offers comprehensive biographical information covering the leading names on all aspects of popular music. It brings together the prominent names in pop music as well as the many emerging personalities in the industry, providing full biographical details on pop, rock, folk, jazz, dance, world and country artists. Over 5,000 biographical entries include major career details, concerts, recordings and compositions, honors and contact addresses. Wherever possible, information is obtained directly from the entrants to ensure accuracy and reliability. Appendices include details of record companies, management companies, agents and promoters. The reference also details publishers, festivals and events and other organizations involved with music.

Life and work of an Indian film actor and director.

Sequence of events that went into the making of the Hindi film Lagaan.

Music in Contemporary Indian Film: Memory, Voice, Identity provides a rich and detailed look into the unique dimensions of music in Indian film. Music is at the center of Indian cinema, and India's film music industry has a far-reaching impact on popular, folk, and classical music across the subcontinent and the South Asian diaspora. In twelve essays written by an international array of scholars, this book explores the social, cultural, and musical aspects of the industry, including both the traditional center of "Bollywood" and regional film-making. Concentrating on films and songs created in contemporary, post-liberalization India, this book will appeal to classes in film studies, media studies, and world music, as well as all fans of Indian films.

The book is about a law-abiding common man's journey and what he sees and experiences during his life span, about happenings in various fields like politics, scandal/scams, personalities, sports, achievement/disappointments, Entertainment, and lastly his personal journey. The things are broken into decade-wise chapters. Readers of this book will feel as if it is part of their journey also.

When composer A.R. Rahman's first film Roja was released in 1992, his astonishing music with its other-worldly melodies, tonal texture, pulsating rhythms made an instant impact in India. His abundantly flowing talent has given life to the scores of over a hundred films, including Dil Se, Bombay, Lagaan, Warriors of Heaven and Earth, 127 Hours and Jodhaa Akbar. According to a recent estimate by the BBC, 150 million copies of his albums have sold worldwide. A.R. Rahman has won a host of awards, together with a Golden Globe, a Bafta, two Oscars and two Grammys for his score in Slumdog Millionaire. In 2010, he received the Padma Bhushan, the third highest civilian honour, awarded by the Government of India. Despite all his great success, Rahman remains a deeply private person, shying away from the glitz and glamour of show business. A.R. Rahman: The Spirit of Music is in the form of biographical conversations between the composer and Nasreen Munni Kabir in which we hear of Rahman's amazing journey from modest beginnings to an assured place in world music history.

In Bollywood, anthropologist and film scholar Tejaswini Ganti provides a guide to the cultural, social and political significance of Hindi cinema, outlining the history and structure of the Bombay film industry, and the development of popular Hindi filmmaking since the 1930s. Providing information and commentary on the key players in Bollywood, including composers, directors and stars, as well as material from current filmmakers themselves, the areas covered in Bollywood include: history of Indian cinema main themes and characteristics of Hindi cinema significant films, directors and stars production and distribution of Bollywood films interviews with actors, directors and screenwriters. Anyone interested in, or studying Bollywood cinema will find this a valuable purchase.

The purpose of this book, through its very creation, is to strengthen the dialogue between practitioner and theorist. To that end, a film academic and musicologist have collaborated as editors on this book, which is in turn comprised of interviews with composers alongside complementary chapters that focus on a particular feature of the composer's approach or style. These chapters are written by a fellow composer, musicologist, or film academic who specializes in that element of the composer's output. In the interview portions of this book, six major film composers discuss their work from the early 1980s to the present day: Carter Burwell, Mychael Danna, Dario Marianelli, Rachel Portman, Zbigniew Preisner, and A.R. Rahman. The focus is on the practical considerations of film composition, the relationship each composer has with the moving image, narrative, technical considerations, personal motivations in composing, the relationships composers have with their directors, and their own creative processes. Contemporary Film Music also explores the contemporary influence of electronic music, issues surrounding the mixing of soundtracks, music theory, and the evolution of each composer's musical voice.

BollySwar is a decade-wise compendium of information about the music of Hindi films. Volume 7 chronicles the Hindi film music of the decade between 1991 and 2000. This volume catalogues more than 1000 films and 7000 songs, involving more than 1000 music directors, lyricists and singers. An overview of the decade highlights the key artists of the decade - music directors, lyricists and singers - and discusses the emerging trends in Hindi film music. A yearly review provides listings of the year's top artists and songs and describes the key milestones of the year in Hindi film music. The bulk of the book provides the song listing of every Hindi film album released in the decade. Basic information about each film's cast and crew is provided and detailed music credits are provided. Where available, music credits go beyond information regarding music directors, lyricists and singers, and include the names of session musicians, assistants, programmers, arrangers, mixers, recordists, etc. Where applicable, music related awards are listed. Interesting trivia is listed for most films. This includes information about artist debuts, plagiarised or sampled songs, controversies and stories behind the making of the film and its music. This book is primarily meant as a quick reference for people looking for information related to a Hindi film or a song, but readers can also browse through the book to get an overview of the events that shaped Bollywood music in the decade. Given that Hindi films are a reflection of the Indian society, the reader can also glean insights about the country's socio-political and cultural environment from the book.

Since their beginnings in the 1930s, Hindi films and film songs have dominated Indian public culture in India, and have also made their presence felt strongly in many global contexts. Hindi film songs have been described on the one hand as highly standardized and on the other as highly eclectic. Anna Morcom addresses many of the paradoxes, eccentricities and myths of not just Hindi film songs but also of Hindi cinema by analysing film songs in cinematic context. While the presence of songs in Hindi films is commonly dismissed as purely commercial, this book demonstrates that in terms of the production process, musical style, and commercial life, it is most powerfully the parent film that shapes and defines the film songs and their success rather than the other way round. While they constitute India's still foremost genre of popular music, film songs are also situational, dramatic sequences, inherently multi-media in style and conception. This book is uniquely grounded in detailed musical and visual analysis of Hindi film songs, song sequences and films as well as a wealth of ethnographic material from the Hindi film and music industries. Its findings lead to highly novel ways of viewing Hindi film songs, their key role in Hindi cinema, and how this affects their wider life in India and across the globe. It will be indispensable to scholars seeking to understand both Hindi film songs and Hindi cinema. It also forms a major contribution to popular music, popular culture, film music studies and ethnomusicology, tackling pertinent issues of cultural production, (multi-)media, and the cross-cultural use of music in Hindi cinema. The book caters for both music specialists as well as a wider audience.

Looks at popular culture in India, including television, motion pictures, mass media, sports, literature, and lifestyles.

Who really is A.R. Rahman? We know the music. But do we know the man? For the first time, our national pride--winner of National Film Awards, Academy Awards, Grammys and hearts--opens up about his philosophies: hope, perseverance, positivity and love. From his early days as a composer of advertisement jingles to his first big break into feature films, from his keenness to integrate new technology with a good old-fashioned music score to the foundation of his music school, from his resounding entry on to the international stage to his directorial debut, from his philanthropy to his inner life, *Notes of a Dream* captures the nostalgia, the drama and the extraordinary success story of A.R. Rahman with all the rhythm and melody, the ups and downs, of a terrific soundtrack by the man himself. Featuring intimate interviews with the soft-spoken virtuoso, as well as insights and anecdotes from key people from his life, this balanced, uplifting and affectionate book is the definitive biography of A.R. Rahman: the man behind the music--and the music that made the man.

Allahrakka Rahman (pronunciation (help.info) (born A. S. Dileep Kumar, 6 January 1966)) is an Indian composer, singer-songwriter, music producer, musician, multi-instrumentalist and philanthropist. Described as the world's most prominent and prolific film composer by *Time*, his works are notable for integrating Eastern classical music with electronic music sounds, world music genres and traditional orchestral arrangements. He has won two Academy Awards, two Grammy Awards, a BAFTA Award, a Golden Globe, four National Film Awards, fifteen Filmfare Awards and thirteen Filmfare Awards South in addition to numerous other awards and nominations. His extensive body of work for film and the stage earned him the nickname "the Mozart of Madras" and several Tamil commentators and fans have coined him the nickname *Isai Puyal* (English: Music Storm). In 2009, *Time* placed Rahman in its list of World's Most Influential People. The UK based World Music magazine *Songlines* named him one of 'Tomorrow's World Music Icons' in August 2011. This book is your ultimate resource for A.R. Rahman. Here you will find the most up-to-date information, photos, and much more. In easy to read chapters, with extensive references and links to get you to know all there is to know about A.R. Rahman's Early life, Career and Personal life right away. A quick look inside: 127 Hours, 2010 Commonwealth Games, 2012 Summer Olympics opening ceremony, 3rd Asian Film Awards, A. R. Rahman Jai Ho Concert: The Journey Home World Tour, A. R. Rahman discography, *Alaipayuthey*, *Andrew Lloyd Webber, Bombay (soundtrack)*, *Chaiyya Chaiyya*, *Choreography (album)*, *Continuum (instrument)*, *Couples Retreat (soundtrack)*, *Damian Marley*, *David A. Stewart*, *Dil Se...*, *Divine Intervention (film)*, *Film score*, *Gems (Michael Bolton album)*, *Inside Man*, *Introducing A. R. Rahman*, *Jaidev*, *Jeans (film)*, *Jodhaa Akbar*, *Joss Stone*, *Karuththamma*, *Kizhakku Cheemayile*, *Mick Jagger*, *Muthu (film)*, *Netaji Subhas Chandra Bose: The Forgotten Hero*, *Panchathan Record Inn and AM Studios*, *Rockstar (2011 film)*, *Ron Fair*, *Semmozhiyaana Thamizh Mozhiyaam...and more pages* Contains selected content from the highest rated entries, typeset, printed and shipped, combining the advantages of up-to-date and in-depth knowledge with the convenience of printed books. A portion of the proceeds of each book will be donated to the Wikimedia Foundation to support their mission.

(Piano/Vocal/Guitar Songbook). The winner of eight Academy Awards including Best Picture, Best Original Song, and Best Original Score, *Slumdog Millionaire* was the surprise hit of the 2009 season. The film tells the tale of a Mumbai teen who is accused of cheating after winning the Indian version of "Who Wants to Be a Millionaire?" This songbook matches the soundtrack and includes 9 songs: O, Saya \* Mausam & Escape \* Paper Planes \* Ringa Ringa \* Latika's Theme \* Aaj Ki Raat \* Millionaire \* Dreams on Fire \* Jai Ho. *Focus: Popular Music in Contemporary India* examines India's musical soundscape beyond the classical and folk traditions of old to consider the culturally, socially, and politically rich contemporary music that is defining and energizing an Indian youth culture on the precipice of a major identity shift. From Bollywood film songs and Indo-jazz to bhangra hip-hop and Indian death metal, the book situates Indian popular music within critical and historical frameworks, highlighting the unprecedented changes the region's music has undergone in recent decades. This critical approach provides readers with a foundation for understanding an Indian musical culture that is as diverse and complex as the region itself. Included are case studies featuring song notations, first-person narratives, and interviews of well-known artists and emerging musicians alike. Illuminated are issues of great import in India today—as reflected through its music—addressing questions of a "national" aesthetic, the effects of Western music, and identity politics as they relate to class, caste, LGBTQ perspectives, and other marginalized voices. Presented through a global lens, *Focus: Popular Music in Contemporary India* contextualizes the dynamic popular music of India and its vast cultural impact.

The first volume focusing on film music as a worldwide phenomenon

Hitherto, the academic study of Indian cinema has focused primarily on Bollywood, despite the fact that the Tamil film industry, based in southern India, has overtaken Bollywood in terms of annual output. This book examines critically the cultural and cinematic representations in Tamil cinema. It outlines its history and distinctive characteristics, and proceeds to consider a number of important themes such as gender, religion, class, caste, fandom, cinematic genre, the politics of identity and diaspora. Throughout, the book cogently links the analysis to wider social, political and cultural phenomena in Tamil and Indian society. Overall, it is an exciting and original contribution to an under-studied field, also facilitating a fresh consideration of the existing body of scholarship on Indian cinema.

This study tracks the evolution of 'Bollywood style' in popular Indian cinema between 1991 and 2004. In addressing the social, political and economic implications of this cinematic revolution, Basu finds the frontier of modernisation in the subcontinent today and explains how some features of Bollywood can actually be connected to conservative Brahminical imaginations of class, caste, or gender hierarchies. This comprehensive account of present-day India caught between brave new silicon valleys and farmer suicides will appeal to academics and students alike across a broad range of disciplines, including film, cultural and postcolonial studies.

Offering innovative approaches to thinking about orchestras, *Global Perspectives on Orchestras: Collective Creativity and Social Agency* adopts ethnographic, historical and comparative perspectives on a variety of traditions, including symphony, Caribbean steel, Indonesian gamelan, Indian film and Vietnamese court examples. The volume presents compelling analyses of orchestras in their socio-historical, economic, intercultural and postcolonial contexts, while emphasizing the global and historical connections between musical traditions. By drawing on new ethnographic and historical data, the essays describe orchestral creative processes and the politics shaping performance practices. Each essay considers how musicians work together in ensembles, focusing on issues such as training, rehearsal, creative choices, compositional processes, and organizational infrastructures. Testimonies of orchestral musicians highlight practitioners' views into the diverse world of orchestras. As a whole, the volume discusses the creative roles of performers, arrangers, composers and arts agencies, as well as the social environments supporting musical collaborations. With contributions from an international team of researchers, *Global Perspectives on Orchestras* offers critical insights gained from the study of orchestras, collective creativity and social agency, and the connections between orchestral performances, colonial histories, postcolonial practices, ethnographic writings and comparative theorizations.

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

inch....this work is likely to become a standart work very quickly and is to be recommended to all schools where recorder studies are undertaken inch. (Oliver James, Contact Magazine) A novel and comprehensive approach to transferring from the C to F instrument. 430 music examples include folk and national songs (some in two parts), country dance tunes and excerpts from the standard treble repertoire of Bach, Barsanti, Corelli, Handel, Telemann, etc. An outstanding feature of the book has proved to be Brian Bonsor's brilliantly simple but highly effective practice circles and recognition squares designed to give, in only a few minutes, concentrated practice on the more usual leaps to and from each new note and instant recognition of random notes. Quickly emulating the outstanding success of the descant tutors, these books are very popular even with those who normally use tutors other than the Enjoy the Recorder series.

The musical, whether on stage or screen, is undoubtedly one of the most recognizable musical genres, yet one of the most perplexing. What are its defining features? How does it negotiate multiple socio-cultural-economic spaces? Is it a popular tradition? Is it a commercial enterprise? Is it a sophisticated cultural product and signifier? This research guide includes more than 1,400 annotated entries related to the genre as it appears on stage and screen. It includes reference works, monographs, articles, anthologies, and websites related to the musical. Separate sections are devoted to sub-genres (such as operetta and megamusical), non-English language musical genres in the U.S., traditions outside the U.S., individual shows, creators, performers, and performance. The second edition reflects the notable increase in musical theater scholarship since 2000. In addition to printed materials, it includes multimedia and electronic resources.

Bachelor Thesis from the year 2016 in the subject Business economics - Marketing, Corporate Communication, CRM, Market Research, Social Media, grade: 3.2, University of Dhaka, language: English, abstract: This paper is about personal branding of the world famous music composer A.R Rahman. The theme branding has extended its area in more versatile ways. Some objectives have been set up in the beginning of the research paper. His lifestyle, his unique personality, his struggle, obstacles all these have been elaborated in the literature review chapter. Also A.R Rahman's role as brand ambassador has also been stated in the paper. In general a brand is something which distinguishes itself from the typical factors surrounded by the environment as a whole. In this thesis paper it has been shown that A.R Rahman is a brand personality who has distinguished himself from the existing musical trend and established a new era of music. On the other hand A.R Rahman's past and existing music has also been compared. In the methodology chapter it has been stated that to identify some significant factors regarding A.R Rahman's brand personality 45 respondents have been selected. The responses also assisted in the whole research process. Data analysis and findings have been shown in the research paper properly. At the end of the research paper in the conclusion chapter the objectives have been linked up and it has been shown that they are achieved. Also some recommendations have also been stated in this thesis paper.

A.R.Rahman is an Indian film composer, record producer, musician and singer. His film scoring career began in the early 1990s. He has won twenty five Filmfare Awards, four

National Film Awards, a BAFTA Award, a Golden Globe, two Grammys and two Academy Awards. Working in India's various film industries, international cinema and theatre, by 2003, Rahman, in a career spanning over a decade, has sold more than 100 million records of his film scores and soundtracks worldwide, and sold over 200 million cassettes, making him one of the world's all-time top selling recording artists. Time Magazine has referred to him as the "Mozart of Madras" and several Tamil commentators have coined him the nickname Isai Puyal

The legendary lyricist, poet and filmmaker tells us of the art and stories behind the making of his best songs--some of the finest and most popular of Hindi Cinema--from 1963 to the present. A legend of Hindi cinema, Gulzar is among the Subcontinent's finest poets and lyricists, whose songs have touched millions. He remains as popular today, and as sensitive a chronicler of our emotions, as he was half a century ago. And throughout, his work has been gloriously distinctive--especially for the unforgettable images and the intimacy he brings to his songs. In this book of conversations with the acclaimed author and documentary filmmaker Nasreen Munni Kabir, Gulzar speaks about the making of his most enduring songs--from 'Mora gora ang lai le' (Bandini; 1963) and 'Dil dhoondta hai' (Mausam; 1975) to 'Jiya jale' (Dil Se; 1998) and 'Dil toh bachcha hai ji' (Ishqiya; 2010). He also discusses the songs of other greats, like Shailendra and Sahir Ludhianvi; his favourite music directors, like SD and RD Burman, Hemant Kumar and AR Rahman; and several playback singers, among them, Lata Mangeshkar, Mohammed Rafi, Asha Bhosle, Vani Jairam, Jagjit Singh and Bhupinder Singh. Full of insight, anecdote and analysis--and containing over 40 songs, in roman script and English translation--this book is a treasure for students and lovers of Hindi cinema, music and poetry.

Biography of Allah Rakha Rahman, b. 1966, Indian music director.

If they wanted to go easy on you, you'd be dead... In a future world where modern civilization has deteriorated, six kingdoms of what was once India play a bloody, gladiatorial tournament of chess using living men to decide who among them shall win ultimate power. And, one way or another, all who play the game will learn that the brutality isn't confined to just the chessboards...

The Routledge Companion to Screen Music and Sound provides a detailed and comprehensive overview of screen music and sound studies, addressing the ways in which music and sound interact with forms of narrative media such as television, videogames, and film. The inclusive framework of "screen music and sound" allows readers to explore the intersections and connections between various types of media and music and sound, reflecting the current state of scholarship and the future of the field. A diverse range of international scholars have contributed an impressive set of forty-six chapters that move from foundational knowledge to cutting edge topics that highlight new key areas. The companion is thematically organized into five cohesive areas of study: Issues in the Study of Screen Music and Sound—discusses the essential topics of the discipline Historical Approaches—examines periods of historical change or transition Production and Process—focuses on issues of collaboration, institutional politics, and the impact of technology and industrial practices Cultural and Aesthetic Perspectives—contextualizes an aesthetic approach within a wider framework of cultural knowledge Analyses and Methodologies—explores potential methodologies for interrogating screen music and sound Covering a wide range of topic areas drawn from musicology, sound studies, and media studies, The Routledge Companion to Screen Music and Sound provides researchers and students with an effective overview of music's role in narrative media, as well as new methodological and aesthetic insights.

This is the first book to tackle the diverse styles and multiple histories of popular musics in India. It brings together fourteen of the world's leading scholars on Indian popular music to contribute chapters on a range of topics from the classic songs of Bollywood to contemporary remixes, summarized by a reflective afterword by popular music scholar Timothy Taylor. The chapters in this volume address the impact of media and technology on contemporary music, the variety of industrial developments and contexts for Indian popular music, and historical trends in popular music development both before and after the Indian Independence in 1947. The book identifies new ways of engaging popular music in India beyond the Bollywood musical canon, and offers several case studies of local and regional styles of music. The contributors address the subcontinent's historical relationships with colonialism, the transnational market economies, local governmental factors, international conventions, and a host of other circumstances to shed light on the development of popular music throughout India. To illustrate each chapter author's points, and to make available music not easily accessible in North America, the book features an Oxford web music companion website of audio and video tracks.

Mani Ratnam's Nayakan is among Time's '100 Best Movies Ever'; and Roja launched A.R. Rahman. This book, unique to Indian cinema, illuminates the genius of the man behind these and eighteen other masterly films. For the first time ever, Mani Ratnam opens up here, to Baradwaj Rangan, about his art, as well as his life before films. In these freewheeling conversations—candid, witty, pensive, and sometimes combative—many aspects of his films are explored. Ratnam elaborates in a personal vein on his choice of themes, from the knottiness in urban relationships (Agni Natchatiram) to the rents in the national fabric (Bombay); his directing of children (Anjali); his artful use of songs; his innovative use of lighting; as also his making of films in Hindi and other languages. There are fond recollections of collaborations with stalwarts like Balu Mahendra, P.C. Sreeram, Thotta Tharrani and Gulzar, among many others. And delectable behind-the-scenes stories—from the contrasting working styles of the legendary composer Ilaiyaraaja and Rahman to the unexpected dimensions Kamal Haasan brought to the filming of Nayakan to what Raavan was like when originally conceived. In short, like Mani Ratnam's films, Conversations surprises, entertains and stimulates. With Rangan's personal and impassioned introduction setting the Tamil and national context of the films, and with posters, script pages and numerous stills, this book is a sumptuous treat for serious lovers of cinema as well as the casual moviegoer looking for a peek behind the process.

There was once a young boy who loved nothing more than making music. He dreamt of sharing his music with the world. One day, his dream came true. From a childhood spent strumming away at a guitar in Delhi to one of the most successful music composers in Mumbai: this is the story of Shantanu Moitra. His ebullience and sheer sense of adventure light up this memoir. Finding himself all alone at Jaisalmer station at three in the morning as a schoolboy; days as a client servicing drone in an advertising agency; collaborations with the biggest names in Hindi cinema; the making of Parineeta, his greatest hit; an all-consuming love of astronomy; near-death escapades in the Himalayas; his surreal moment with Diego Maradona at Milan airport - these stories provide a fascinating glimpse of the man behind the music. On the Wings of Music is a collection of reminiscences, anecdotes and self-revelations, embellished by photographs from Moitra's personal albums. These are delightful vignettes that chart the growth of a timid,

self-effacing boy into a music composer of international repute. Charming and compelling.

The Children's Book of Music encourages young people to discover the power of music and be inspired by the music from cultures all over the world. In this clear and lively introduction to music history, the book takes a chronological journey around the world, exploring the sounds and rhythms of different cultures, the development of instruments, and the progression of musical styles. From the beginnings of music for ritual or magical purposes to the technological developments that have taken modern music in new directions, the fascinating history of how music has become an international exchange of ideas. This book simply explains how instruments are played and how composers have written music to express their feelings, and demystifies the language of music. Included are profiles of the fascinating lives, inspirations, and achievements of great composers and international performers, and timelines tracing the influences and roots of classical periods and modern popular music. A deeper appreciation of music is encouraged further, by "try it yourself" activities and suggested lists of music to listen to. Give your child the gift of music with the Children's Book of Music!

Includes discography (p. 250-258) and index.

The Stranger in the Mirror is the memoir of the legendary producer-director, Rakeysh Omprakash Mehra. Co-written by noted marketer-author, Reeta Ramamurthy Gupta, this book chronicles the richly experiential, multi-faceted life of one of India's most celebrated and feted directors who has made critically acclaimed films like Rang De Basanti, Delhi-6 and Bhaag Milkha Bhaag. Though it may seem natural for an autobiography to have a primary narrator, what makes this book truly unique is its many narrators. It is this multi-dimensional, multi-character narration that will enable readers to delve deep and truly understand what it means to be as unselfish as Mehra, a man who gleefully steps back and lets the experts do their job. Peppered with anecdotes from Mehra's life-from the chai-biscuit college days to the popping of the proverbial champagne-it implores readers to pay attention to understand who is narrating, because the plot may have just shifted a little bit, just like his movies. At the end, what really stands out is how effortless the journey has actually been. And herein lies the greatest paradox because there is no lack of perseverance in this journey. The miraculous manner in which things fall into place naturally, like pieces of a pre-ordained puzzle with the universe acting as the 'sutradhar', is the fulcrum around which the joy of this remarkable journey is built.

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