



In the Kitchen Creations By Anita Singh

Black Eyed Bean Vada or Fritters

Preparation time: 15 minutes **Cooking time:** 25 to 30 minutes **Serves:** 6 to 8

INGREDIENTS

- 1 cup pre-cooked black eyed beans
- Dried chillies - 2 (presoaked in warm water for about 30min)
- ½ tsp cumin seeds
- Salt according to taste
- 1 to 2 tbsp lime juice
- 1 big onion, finely chopped
- 5 green chillies, chopped
- 1×1 inch fresh ginger
- 2 cloves
- Oil to deep fry

METHOD

1. Grind the beans, ginger, cloves, salt and green chillies into a coarse batter in a food processor or mixer without adding water.
2. Just before removing the batter, add finely cut onion pieces, grind once more, and then remove the batter. The batter must be solid, if you make a ball with it, it must hold the shape. Do not add water while grinding the

3. beans.
3. Place the batter in a vessel and use your hands or small piece of cotton cloth to make vadas. Take small amount of batter in a ball shape, put that ball on your left palm and flatten it lightly and make a hole in the middle.
4. Drop gently into hot oil from the side of the kadai or pan and fry until golden brown on both sides.

Enjoy with mint chutney or tomato sauce.

Recipe submitted by a reader

BARBECUE MUSHROOMS



INGREDIENTS

- Mushroom 300 grams, oyster or flat ones
- 1 tbsp oil
- 1 tbsp lemon juice
- Salt and pepper to taste
- 1 tbsp coriander

METHOD

1. Mix the mushrooms with all the ingredients except the coriander.
2. Keep aside for about 30 minutes.
3. Pre-heat the oven to 200 degrees and put the mushrooms on a wire rack and cook for 10 minutes, basting occasionally.

Serve hot.

To submit your recipe along with original picture, write to info@citymasala.com.



CityMasala Book Club

BOOK REVIEW By: Sheniz Janmohamed

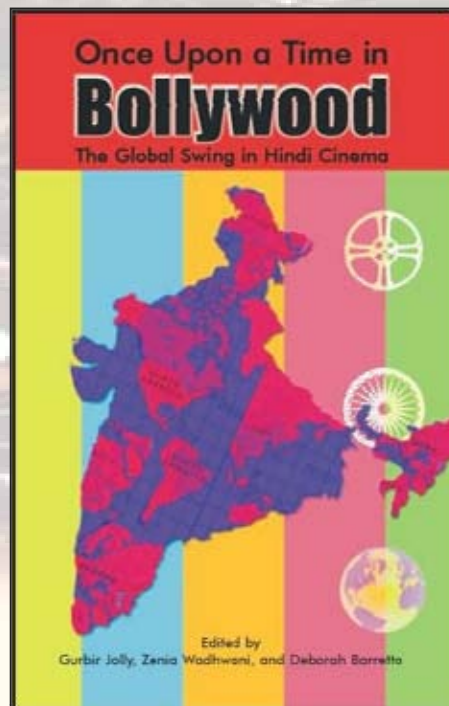


Once Upon a Time in Bollywood: The Global Swing in Hindi Cinema Edited by: Gurbir Jolly, Zenia Wadhvani & Deborah Barretto

"Once Upon a Time in Bollywood: The Global Swing in Hindi Cinema" is a fascinating exploration of the industry of Bollywood and its impact on the political/social landscape of India and the Indian diaspora.

The collection of essays provide an in depth look at trends in Bollywood, as well as takes on specific case studies of films. The introduction by Gurbir Jolly is beautifully written, "Engaging in this kaleidoscopic range of steadily intensifying influences always risks pushing the envelope of sensory and imaginary overload, which is why watching Bollywood films, with their grand, spiraling, rollercoaster-like narratives, so often makes you feel like you are spinning in some hypervivid dream."

One of the most interesting discussions in the book is Jenny Sharpe's "Gender, Nation and Globalization in Monsoon Wedding and Dilwale Dulhania Le Jayenge" Sharpe has some enlightening observations that avid Bollywood movie watchers might overlook. In her study of Mira Nair's "Monsoon Wedding", she notes the types of television programs the children are allowed to watch (Baywatch, popular American shows) and cites this as a sign of increased globalization



in India. She also makes a comparison of "Monsoon Wedding" and "Dilwale Dulhania Le Jayenge", stating that the two are not as far

apart in genre as they appear to be. Additionally, Sharpe addresses the concepts of Indian traditionalism and Western modernism in the film "Pardes".

Nitin Deckha's essay, "From Artist-as-Hero to the Creative Young Man: Bollywood and the Aestheticization of Indian Masculinity" documents the representations of the Indian male on screen, and how these representations have evolved throughout the history of Bollywood. Deckha pays careful attention to the 'creative' or 'artistic' man, examining the characters "Nikhil" from "Salaam Namaste" and "Sid" from "Dil Chahta Hai".

Another section of the book approaches the film "Bandit Queen" and its impact on the world of Indian cinema. It throws into question the right to tell 'real' stories, and the ramifications of doing so. The section includes a letter from Phoolan Devi as well as an interview with director Shekhar Kapur.

Overall, this collection is ideal for the reader who enjoys Bollywood films but also has a keen desire to learn about the theories and concepts that make the industry what it is.

Purchase this book at: www.tsarbooks.com.