During the 2009 Golden Globe Awards, Indian Muslim megastar Shah Rukh Khan was introduced to the American audience as the “King of Bollywood.” Presenting the nomination of Slumdog Millionaire, Khan warmly greeted the slightly bewildered audience with an offer to do a “pelvic Indian dance.” Lack of recognition showed a different face a few months later when Khan’s name surfaced on an alert list and he was detained and interrogated at Newark’s Liberty International Airport by US Customs and Border Protection authorities. Khan was ironically on his way to promote the film My Name is Khan, a story of a Muslim American with Asperger Syndrome who is racially profiled as a terrorist after 9/11. Outrage flooded the subcontinent and diaspora as the “King of Bollywood” was “mistaken” for a potential terrorist. The crossing trajectories of Shah Rukh Khan and Slumdog Millionaire indicate the multiple and simultaneous globalizations occurring through varied and stratified flows. The cinematic world in which Shah Rukh Khan is adored by millions of fans, if not recognized by over a billion people, encounters the world of Hollywood and Homeland Security in moments of high friction. Anna Tsing poses globalization as characterized by moments of friction that are the “awkward, unequal, unstable, and creative qualities of interconnection across difference” (4). In this moment at the Golden Globes and Liberty International, where different flows coincided and where racialized Eurocentrism continued to employ state power, the visibility of alternative and “invisible” globalizations embedded in racialized citizenship also became momentarily visible.