

rec.music.indian.misc

The RMIM

Minibus

(1992 and Beyond)

PROFESSOR SURJIT SINGH

The RMIM Minibus (1992-)

A Compendium of Selected Writings About Indian Films,
Their Songs and Other Musical Topics
From a Pioneering Internet Discussion Group

Editor

Professor Surjit Singh

Happy 25th!

Surjit S. A
April 2017

July 21-23, 2017

Copyright © 2017 Professor Surjit Singh

All rights reserved.

ISBN-13 978-1539957515

ISBN-10 1539957519

Photo Credits: Images used in the quiz have been provided by the RMIM members. The author is grateful to all of them.

Disclaimer: Copyright of the articles and the posts rests with the original authors. The first print run for this book was made by Chetan Vinchhi and Ashok Dhareshwar for the sole purpose of gifting it to the participants of the Silver RMIM Meet, April 8-9, 2017.

Cover Design: By the Editor based on a design by Libby Taggart Singh

Glossary: It has been customary in books on India to include a glossary of the Indian terms. RMIMers do not need it and others can get the information from the Internet at the click of a mouse or the flick of a finger.

Other books by the same author:

Edwina: An Unsung Bollywood Dancer of the Golden Era (2015)

Indurani: An Unsung but Unforgettable Star of Early Hindi Talkies (in preparation)

By professor toofaanii publishers

DEDICATION

This book is dedicated to the late Satish Kalra (1942-2007), whose knowledge and passion of films is irreplaceable.

“His style was unassuming and simple. He spontaneously exuded a brand of humility that can only come from benign self-assuredness, total command over the subject, and true inner strength. In our thoughts, he will always remain witty, funny, kind, generous and altogether uplifting.” - Vish, the Doyen of RMIM

ACKNOWLEDGMENTS

Immense debt is owed to the pioneers, the regulars, the lurkers, the posters, the warriors, the fanatics, the contributors of articles, photos, videos, and songs, the maintainers, the moderators, the meet holders, the meet attenders, the commemorative preparers, the quizzers, the photographers, the videographers, the airport drivers, the behind-the-sceners, the software writers, and other forgotten RMIMers.

Special thanks to Chetan Vinchhi and Ashok Dhareshwar for printing and distributing copies of the book to the participants of the RMIM Silver Jubilee meet held in Bangalore, April 8-9, 2017.

On the personal side, a big thanks to my wife Harmesh, and three children, Jai, Libby, and Raja, and, special huggable thanks to Benjamin, for always being there for me. Extra thanks to Libby, a professional designer, researcher, and illustrator who designed the original cover, which served as a template for the present one.

Professor Surjit Singh

San Diego, CA

April 2017

Table of Contents

PREFACE.....	1
INTRODUCTION.....	2
THE SECOND POST.....	3
MAIN ARTICLES.....	4
Manna Dey Interview by Shekhar.....	4
Lata & Noorjehan Part 1 by Vish Krishnan.....	7
Lata & Noorjehan Part 2 by Vish Krishnan.....	10
Lata & Noorjehan Part 3 by Vish Krishnan.....	13
Lata & Noorjehan Part 4 by Vish Krishnan.....	18
Suman Part 1 by Ashok Dhareshwar.....	21
Composers' Wives & Singing by Vish Krishnan.....	24
Khurshid Anwar by Surjit Singh.....	26
Adinarayana Rao by Sreenivas Paruchuri.....	27
Meeting Anil Biswas by Kalyan Kolachala.....	30
MDs Copying Each Other by Satish Subramanian.....	35
MD Salaries by Surjit Singh & A S Chandel.....	38
Sahir Socialistic or Sufi by guri.....	39
Shailendra by Amla.....	43
Ghazal Definition by Abhay Avachat.....	45
MDs First Films by Ketan Dholakia, Arun Verma & Vish Krishnan.....	48
Mughal-e-Azam Audio by Vish Krishnan & Satish Kalra.....	51
RIM JHIM GEETON KI.....	54
THE CHITRAHAAR SERIES.....	55
THE ITRANS SONG BOOK.....	60
LATE SATISH KALRA (1942-2007).....	63

LATE KEVIN IYER (1986-2003).....	65
A TYPICAL THREAD.....	67
OTHER ITEMS OF INTEREST.....	72
Websites.....	72
Sister Groups.....	72
Threads.....	72
RMIMemes and other tidbits.....	72
VIGNETTES FROM MY MEMORY	74
QUIZ.....	76
NAME INDEX.....	77
ABOUT THE AUTHOR.....	87

PREFACE

In the early days of the Internet, I used to read news and other stuff about India on the Yahoo portal and its directories. One day, one of my Indian students told me about Mailing Lists. So, I started reading some of those, e.g. soc.culture.indian. From there I discovered rec.music.indian.misc, which I learnt how to read on Deja News.

This was early 1995 and I was teaching at the Texas Tech University, Lubbock, TX. I read the FAQ, the articles, and lurked for a while. I noticed that apart from the lyrics, the most common questions appeared to be about the movie cast, and the list of songs. So, my early posts were on helping people using the now legendary and pioneering Hindi Film Geet Kosh (HFGK) by Har Mandir Singh “Hamraaz”. I also helped with the identification of lesser known characters in the movies, specially some of whom had famous songs picturized on them.

The lyrics writing became so popular that Avinash Chopde invented his famous ITRANS (Indian Transcription) system (in 1992) for the express purpose of being able to display and print the lyrics, indeed any ITRANS roman text, in most Indian languages.

I learned a lot from some very knowledgeable RMIMers, e.g. Vish Krishnan, Rajan Parrikar, guri, Ashok Dhareshwar, Chetan Vinchhi, and the late Satish Kalra, to name a few. I and Harmesh enjoyed participating in the quizzes. From 1995 to now (2017) a good part of my waking hours have been spent on the Web, and a big chunk of that has been devoted to interacting with fellow RMIMers.

Another huge benefit was making a lot of friends with similar interests. I hit a bonanza with Srinivas Ganti, who introduced me to Khawar Siddiqui, who was friends with two famous record collectors, the late Allahdad Khan and A R Qureshi, who were willing to share thousands of songs that were made available to RMIMers.

A few years ago, Suresh Chandvankar, the Honorary Secretary of the Society of Indian Record Collectors, asked me to contribute an article on RMIM for the Society’s magazine, The Record News. I started to write slowly and carefully taking my own time, but soon realized that there was no way to write briefly about RMIM. So I asked him if he could devote a whole issue of the magazine to RMIM! He said that magazine was no longer being published, but why don’t I write a book on RMIM. It was an excellent suggestion, because so much original valuable content has been generated by RMIMers that it should be collected before it disappears. So on the Facebook RMIM group, I started to collect pdf files of various posted articles. It is a work in progress and is continuing.

In the meantime, January 1, 2017 was the 25th anniversary of RMIM. I thought about writing a mini version of the book to go with the Silver Jubilee meet being planned for Bangalore, India. But there was not enough time and I was discouraged. Then, Pavan Jha asked if I was going to attend and Anup Pandey mused that it would be great if I could release the book during the meet. That was enough incentive to get to work. There was no way to include everything, so I had to select. Result is in your hands. The big book is called Omnibus, I decided to call this version the Minibus :)

I decided to keep the book a surprise. I had to have an accomplice from Bangalore to distribute the book at the meet. I chose Chetan Vinchhi, he agreed readily. But when I finished the ms on April 2 and asked my US and Indian printers if they could print and deliver 50 copies to Bangalore by the 7th evening, they said no way. Again Chetan came to the rescue, and he, along with Ashok Dhareshwar, was able to keep the secret and deliver the book on time. Amazing people we have in RMIM!

Since I was teaching in a University, people started addressing me as Professor and because of my rabid interest in the 30s and 40s, one RMIMER called me Toofaanee Taarzan. That explains the name of the publisher. I had a heart surgery in June 1996, so I started using the following byline, and it is appropriate that I end this ‘post’ thus:

Surjit Singh, a die-hard movie fan(atic), period.

INTRODUCTION

RMIM stands for rec.music.indian.misc, which is a Usenet (users' net) newsgroup. The Usenet is one of the earliest discussion systems still working. Early on it was available through one's Internet service providers or one could access it via one of the many newsreaders. One of the most popular ones was Deja News, which was bought by Google (in 2001) who runs it as Google Groups. These days there exist many other discussion systems, e.g. blogs, Facebook groups. I have called the original RMIM the Classic RMIM, which is fairly active at Google. However, most of the original members have moved to the Facebook RMIM group, the Modern RMIM (since 2011).

The discussion begins with a post by a subscriber to the group, to which others may post replies. The replies are threaded in the sense that they are split into many other replies, which may be split further, often going in all kinds of directions, even off-topic. In the Classic version, one cannot post multimedia. However, links are allowed, so the members put their attachments on other sites, e.g. YouTube.

Most of the posts are 'simple' questions or proposals, but others are in the form of articles from various books, magazines, newspapers, and websites. A small number are based on original research by the poster, many of high enough quality to be publishable in newspapers or journals.

The RMIM discussions are usually very lively, specially if they involve one's favorite film, music director, singer, lyricist, actor etc. For example, in the early days it was customary to have an annual Rafi-KK 'war', the two parties being the Rafians and the KKKlaners, respectively. There were also discussions on the P-stats, or, the first something of somebody, or, how many songs Lata or Rafi has sung. P-stats (originally called Preetham-stats) are named for Preetham Gopaldaswamy, who popularized the practice of listing information about a song, film, year, music director, lyricist, singer/s.

Apart from the more than 300 article posts, the major contribution of the group is the ITRANS Songbook. This is an online book of more than 11,000 song lyrics, mostly Hindi films. The lyrics are in roman script but transliterated from Hindi (Devanagari script) and can be viewed on screen and printed. The scheme and the software were developed by Avinash Chopde. The Songbook has now been transported into a website giitaayan.com, maintained by Vinay Jain and Pavan Jha.

Most early songs were added to the Songbook by people who posted their favorite songs. Eventually many series were started to add more songs to the book in a thematic basis, e.g. Lata songs, sixties songs. As usual, people noticed that the Songbook was not perfect, it had missing stanzas, incomplete or wrong P-stat info, or bad transliteration. So another series was started to Fill In the Blanks. There were many feeder series to feed lyrics into the Songbook.

As if all this was not enough, a series of online quizzes was begun. The questions were posted, the answers were to be emailed within a stipulated time, the results were announced. There were lively discussions about the quizzes during and long after their end. The two most popular ones are, Rim Jhim Geeton Ki based on words from within the lyrics and some hints, and, Chitrahaar based on song picturizations and added hints.

Pretty soon people decided they should actually meet in person and so started the tradition of RMIMeets. In the early days they were held in US, alternatively on the East Coast or the Bay Area/Denver. Now they are held in India also. There is plenty of good food, and local hosts usually provide lodging and transportation. Usually there is a special guest, related to the movies in some way. A Commemorative cassette tape, audio CD or mp3 CD is usually distributed. Of course, there are quizzes, the most diabolical being the guri nightmare!

There were always some spam, advertising, and irrelevant posts, and their frequency increased with time. The idea of making the group moderated was toyed with but was not appealing to most members. Given that and the fact of being able to post only text, and, the rising popularity of Facebook finally persuaded most key members to abandon Google groups and create a new group on Facebook. The Classic group has about 1,700 members and 50,000 messages.

This, my fellow members, is a brief introduction to our beloved group.

THE SECOND POST

The group was formed with the efforts of Ketan Dholakia, Prince Kohli, Rajan Parrikar, Samiuddin Mohammed, and Preetham Gopalaswamy and others. They tried hard to get the word film into the name but were not successful. In any case, the first post, on January 1, 1992, was just the announcement that the group has been formed. Regular posts started the next day. Here is the second post.

Article 2 of rec.music.indian.misc:
From: (Ramasubramanian Ramakrishnan)
Subject: film songs based on classical music
Date: 2 Jan 92 23:32:11 GMT
Organization: Purdue University Engineering Computer Network

I am interested in initiating discussions on film songs based on classical music on this net. I am not sure about the internet of this misc news group. But, I think it is more appropriate to discuss film songs and their classical basis on this .misc net rather than on .classical net.

Can some one please clarify about the intent of this newsgroup?

I have compiled a list of tamil film songs and the ragas they are based on. However, I am not sure about the accuracy of the ragas since I did not have any training in classical music. Are there any takers to perfect that list?

Thanks.

Subu

MAIN ARTICLES

Hundreds of articles were posted by RMIMers on all kinds of topics. All of them are available on the giittaayan site. Here I have selected some articles that I believe are representative.

Manna Dey Interview by Shekhar

Hi, RMIMers

It was an exhilarating experience meeting Manna Dey - it always is. I had done one earlier interview for a local newspaper (here in Dubai), but at least a third of its actual length never got into print, so outspoken is the man in his off-the-record comments. This one was no different, but I've tried to cover all the questions RMIMers sent me. Please note, comments within asterisks are my own, not part of the interview.

This first lot of questions were posed by Satish Subramanian

Q: Your uncle K. C. Dey was undoubtedly a major influence on your singing career. Has K.C. Dey given music to any Hindi films?

A: Yes, he did. Now let me see. There was "Aandhi", "Tamanna" and "Justice".

(*In an aside I must mention here that "Tamanna" (1942) marked Manna's debut song, a duet with Suraiya - then Baby Suraiya - called "Jaago aai usha, panchi bole jaago" I read a post by Ashok quoting Manna as being unable to remember the exact title of his first song, but this little factoid was told to me by Manna Dey himself on an earlier visit to Dubai*)

Q: Was S.D. Burman working under K.C. Dey or learning from K.C. Dey?

A: Burman and uncle never worked together although Burman was learning music from him.

Q: What about your own association with S.D. Burman? Did you work under him as assistant music director?

A: That I did, in several films. For "Mashaal" the producer asked me (prompted by Burman) to compose some songs, and so I was credited as associate music director.

Q: A reader wonders why the song "saanjh dhali dil ki lagi" from "Kaala Pani" was assigned to you by S.D. Burman, rather than to Rafi, who sang all the other songs. Any reason for this?

A: That kind of decision is generally taken by the music director. Although I can't recall why that happened in "Kaala Pani", Dev Anand certainly objected to my voice being used for the title 'qawwali' song from "Chhupa Rustom" years later. Burman stood firm, but I still wonder why Dev made a fuss. After all, he was not born a Dev Anand, just a normal human being. Although (*eyes twinkling*) I'm not so sure now.

Q: You sang many of R.D. Burman's early songs. What was your impression of him? How long did you know him?

A: I knew him from the day he was born. He was definitely one of the most creative and innovative of our music directors. My first song for him was "Allah jaane main hoon kaun, kya hai mera naam" from "Pati Patni". The combination of R.D, Mehmood, and myself was particularly good, because we had such fun in the recording room. I did whatever vocal gags I thought were

THE RMIM MINIBUS

appropriate, and sometimes the three of us would just fall down laughing. But underneath all the playfulness Pancham was a serious and dedicated music director. Did you know he was well trained in classical music?

Q: I've read that he was. Tell me, have you given music for any Bengali films?

A : Oh, many. Offhand I can think of "Ram Dhakka", "Babu Moshai"... there are others.

Q: The reader, Mr. Satish, now wants to know if you can add to this list of films for which you were music director or assistant: Hum Bhi Insaan Hai (1948, with H.P. Das) Jaan Pehchan (1950, with Khemchand Prakash), Mashaal (1950, with S.D. Burman), Shree Ganesh Janma (1951, with Khemchand Prakash), Chamkee, and Tamasha (1952, with Khemchand Prakash), Naina and Shuk Rambha (1953, with Khemchand Prakash), Maha Puja (1954, with Shankar Rao Vyas and Bharat Vyas), Jai Mahadev (1955), Gauri Puja (1956) Naag Champa (1959) and Sonal (1973). Were there others?

A: Goodness, that seems to be a complete list! Who are the people asking these questions?

Q: (*At this point I had to break to explain what a newsgroup was, and the die-hard music buffs that constitute RMIM*)

A: I can think of a film called "Kadambari" and another, "Sati Toral", both in the '40s with Hari Prasanna Das.

Q: You sang "Maanase maine varoo" in the Malayalam film 'Chemmeen', for Salil Choudhury. The beginning of the tune appears similar to "Seema"'s "Tu pyar ka saagar hai". Was there any connection?

A: (*Tilts head back, eyes closed, and hums 'Maanase maine varoo'*) No, I think it was just a coincidence.

This next lot of questions came from Prince Kohli

Q: Who in your opinion was the music director most fun to work with?

A: As I've already said, R.D. Burman.

Q: The most capable?

A: It depends on what you mean by capable.

Q: I suppose it refers to a music director who was thoroughly able to give the film's director exactly what he wanted, in terms of the song situation in the film.

A : That would be Shankar-Jaikishan. There were absolute in delivering the goods exactly the way the director wanted.

Q: And the strictest?

A: C. Ramachandra. C. Ramachandra and Naushad are both hard taskmasters and knew how to extract work from a singer, and there was no fooling around with them. (*Another aside. In a previous meeting I had asked Manna Dey why although both he and Naushad were inclined towards classical music, there had been hardly any collaboration between them I could only think of "Dukh bhare din" from "Mother India", and a duet with Rafi in "Palki". He seemed reluctant to discuss it, but told me that even though sound recordist Minoo Katrak had strongly recommended him to Naushad, the maestro preferred Rafi over Manna for his compositions, for whatever reason. Still, Manna holds Naushad in great esteem as one of our supreme music directors*)

This question from Chetan Vinchhi

Q: In songs based on classical music which require a singer to perform a few complicated phrases or taans, typically what

fraction of these in pre-composed? How much is the singer allowed to do impromptu? Is the singer asked to emulate classical artists or styles? What happens if the artist is not familiar with the raag?

A: There is always scope for improvisation, and a good music director will always be receptive to suggestions. I can confidently say that in all my songs, my own contribution has been at least 25%. Yes, we were asked occasionally to imitate the styles of great classical singers, but I've never done it.

Q: Does this mean that the taans at the end of "Laaga chunri mein daag" or "Phulgendwa na maaro" were yours?

A: That's Roshan! No, never with the likes of Roshan or Naushad. For those two songs Roshan had the whole thing down pat and I just did what I was told. What a composer! The question of improvising on such a masterwork never even arose.

Gautam Choudhury asks this question

Q: In India famous playback singers continue to sing past their ability to sing properly or correctly. A good example was Hemant. Towards his last days he could never say 'No' and the results were terrible. And now it's happening with Lata. Would you stop when you think you're unable to perform the way you did, or continue, saying 'My fans want me to sing'?

A: I have completely stopped singing for Hindi films, but it's not because of any inability. I think I'm in good voice, and my riyaz keeps me in tune for my stage programmes. I just don't fit in with the present crop of music directors. But if I were to be approached with a good song, meant for filming on a character-actor, then perhaps I would still consider it.

By now Mannada was a little tired, so I decided to slip in just one question of my own

Q: You sang 'Ketaki gulab juhi champak', with Bhimsen Joshi, in 'Basant Bahar'. What was the experience like?

A: Haven't I told you that story? It's interesting. At first the film's hero Bharat Bhooshan didn't want my voice. After the success of 'Baiju Bawra' Rafi was understandably his first choice. But Shankar, ever my supporter, prevailed upon him, and some tact was called for since Bhooshan's brother was the film's producer. The first song recorded was 'Sur na saje', and that won Bharat Bhooshan over completely. Next came 'Nain mile chain kahan'. Then Shankar called up and said, "I need you for a duet. The film's situation calls for the hero to sing with a music ustad, and defeats the ustad in the process". I said "Sure. When do we do it?", confident that my co-singer would be Rafi or another playback singer. "Well, we're trying to get either Pt. Bhimsen Joshi or Ustad Aamir Khan for the ustad's voice", Shankar said. (*Eyes wide open, thunderstruck*) My heart sank. ME? Sing with Bhimsen Joshi? And 'defeat' him in a duet? I tried at once to get out of it. "Why don't you get two classical singers for the duet", I asked him. Shankar's firmness could cut both ways - he lost no time in pointing out that after two songs had already been recorded, I was now the established voice of the hero, and who was going to explain to Bharat Bhooshan why another voice was now being used? I went home depressed, and told my wife, "Pack! We leave Bombay tonight and return only after six weeks". When I told her why, she chided me and said "Shame on you! It is after all, a playback song". After much arguing and convincing I finally decided to take it up as a challenge. I

THE RMIM MINIBUS

made Shankar give me the song a full four weeks in advance. We has two rehearsals, and Bhimsen Joshi's voice was incredible. Standing next to him in the recording booth was an experience. But then I was also appreciated, especially for my 'entry' in the song, with an alaap in a single long breath.

That was it. Manna Dey had spoken for almost two hours, and I hope I've covered most of the ground based on the questions sent to me. Sadly, some more questions arrived too late, but since Mannada is expected again in Dubai on a private visit next month, I'll try and get those answered too, and post them later, along with his 'ten best', which he told me about two years ago. I asked him whether he ever considered writing his autobiography, or at least a memoir, but he said that would open up a whole Pandora's box. Anyway, I trust you all enjoyed the interview.

Regards, Shekhar.

Lata & Noorjehan Part 1 by Vish Krishnan

Lata and Noor Jehan - Parallel Lines Meet

This rambling set of notes I made to myself are in a large part inspired by a posting some days back by Sami. I have been wanting to write this chronology for a long time now. It needed a catalyst somewhere. The following article is in 4 parts only because it is much too long to be just 1 or even 2 postings. But that is what it is - just one chapter.

The '30s and '40s represent the time of grand entrepreneurship for Indian cinema. I have attempted to bring to light, some of the great personalities that played their parts in the making of Lata and Noor Jehan, and gave a lot of their own lives to the cause. Perhaps it was selfless, and perhaps it was also motivated by business goals. On balance, the beneficiaries are you and me.

Here is Part I.

cheers
vish

Part I - The Early Years

Noorjehan was born in the Kasur area of Punjab on September 21 1929. There are some arguments about the year in which she was born. If 1929 is indeed right, then that would make her senior to Lata Mangeshkar by a grand 7 days.

Lata came along on September 28 1929 in the Holkar city of Indore - a place that now remembers the grand dame through the Lata Mangeshkar award instituted in 1984. For me personally, Indore brings back fond childhood and teenage memories.

While Lata was initially tutored by her father Dinanath, Baby Noorjehan was put to work under the tutelage of Ustad Ghulam Mohammed Khan. She pursued that training through her childhood years. By contrast, Lata's childhood was less stable. After Master Dinanath's death, she was adopted by Vinayak Damodar Karnataki, a close personal friend of the Mangeshkar family, godfather to the 5 siblings, and a rather famous moviemaker in his own right (better known as

Master Vinayak, and also father of movie star Nanda).

Master Vinayak would play a key role in helping Lata and Asha get started with their careers. And further, he would one day bring the two sisters and Noorjehan together in a single movie.

I had read somewhere that Noorjehan moved to Calcutta where she became a stage actress at the rather tender age of 6. But it was also around that time that Punjabi movie makers like K.D. Mehra were looking to staff their Lahore productions with the right kind of people. I may be stretching this a bit, but perhaps people like Mehra can take credit for bringing the stage child of Calcutta to Lahore cinema.

The years 35-37 were to have bit parts for the child in movies like GAIBI GOLA (her first?), MISAR KA SITARA, AAZADI, NARIRAJ, FAKHR-I-ISLAAM etc.

During this period, Lata was taught by a series of accomplished musicians. She was still a child oblivious to the machinations of the movie world, and still unsure as to her real mission in life. She could be a singer or an actress. Indeed, both Lata and Noorjehan did just that - act and sing for movies. Lata acted her last movie role in the early '50s. Noorjehan made her career out of it.

Enter Mr. Dalsukh M. Pancholi. This (perhaps forgotten) moviemaker was doing roaring business in those days, especially in the arena of importing movie technology from the US. He had a fairly stable operation with Pancholi Studios, Lahore. And he will go down in history as the man who provided Baby Noorjehan with her first prominent role as well as a stable job in a series of Punjabi movies. People really took notice of the glamour girl in the Punjabi hit GUL-E-BAKAVLI(1939). I do wonder sometimes if our National Archives still have prints available for movies of this age.

More about Pancholi Studios. A young and ambitious director/story writer who called himself Shauqat Hussain Rizvi had become a close friend of Mr. Pancholi. He showed tremendous promise, and would not have any trouble finding employment with Pancholi OR with other studios. I suppose he came in looking for a job one day, and instead, he met Noorjehan, quite possibly on the sets of GUL-E-BAKAVLI, or soon thereafter.

The Punjabi bit parts continued with movies like HEER SYAL, SASSI PUNNU, YAMLA JAAT, CHOUDHURY etc. But after GUL-E-BAKAVLI, there was someone in Noorjehan's life. Three years after she had her first break, Shauqat Hussain made his directorial debut with Pancholi Studio's KHAANDAAN (1942). It was also around this time that Shauqat Hussain and Noorjehan got married. I am not sure as to the year, but from everything I have read, she may well have been dallying with her first teenage year when the wedding took place.

KHAANDAAN was a reasonably big hit. Starring Noorjehan and Ghulam Mohammed, it followed the two previous Pancholi hits KHAZANCHI and ZAMINDAR (1941-42). While these 2 movies did not star Noorjehan, they represented a distinguished gathering of stars like Shanta Apte, Ghulam Mohammed, Mohammed Ismail, Ramola, and a budding S.D. Narang.

But they were best known for their music by Master Ghulam Haider, by then a Pancholi standard. Master Haider was a close associate of Dalsukh M., and a big name in Lahore and Bombay alike. And he was already a big Noorjehan fan. While she was doing her bit parts in Pancholi's Punjabi productions, Master Haider was there, quietly setting the very same movies to music. But KHANDAAN was different. Here was the leading lady, the born-again GUL-E-BAKAVLI,

THE RMIM MINIBUS

singing what Master Haider himself would deem his best songs. The handful of Noorjehan songs in KHANDAAN are classics starting with "Ud Jaa Panchhi Ud Jaa", and moving on to "Shokh Sitaaron Se Hilmil Hum Khelenge", "Mere Liye Jahaan Mein Chain Naa Qaraar Hai", and my favourite

Tu Kaun Si Badli Mein Mere Chaand Hai Aa Ja
Tar Hain Mere Zakhm-E-Jigar, Dil Mein Samaa Ja

The interlude and following stanzas flow into some beautiful Patdeep phrases the likes of which are seldom heard in movies.

KHAANDAAN was the first big movie in Noorjehan's life. It put her name right alongside the blockbuster names of the '40s. Another piece of trivia. The story for KHAANDAAN was written by Urdu playwright Imtiaz Ali Taj. Known and famous for his 1922 play ANARKALI (made into several stage productions of that era), he too would figure again in Noorjehan's life after 1947.

It was 1942.

For Noorjehan and Shauqat Hussain, there was only one more world to conquer. They had not yet come face-to-face with the glitter of Bombay cinema. Even as it was all one country, it must have seemed far. One thing was clear though. Pancholi Arts, huge as the studio was, had become a small place to contain their ambitions. They knew they would try Bombay out. It was only a matter of getting the first offer.

It was about now that Master Vinayak, a movie giant in his own way, was planning his exit from Navyug Chitrapat, a movie studio he had helped create. He was no stranger to this business, having started with Kolhapur Cinetone in 1933. His acting style had evolved from the stage medium to Shantaram's early Prabhat Studio films. It was during this period that he came under the influence of Marathi intellectuals such as P.K. Atre, C. V. Joshi and V. S. Khandekar, a rare breed that broke away from feudal social genre movies, and introduced what may be a major contribution of Marathi cinema of that age - modern Indian satire.

It was time for Master Vinayak to move out and create his own place with his own personal signature. Huns Pictures was born in 1936. The distinct political satire transported through the characters of Gundyabhau and Chimarrao (always played by Vishnupant Jog and Damuanna Malvankar respectively) became a Marathi movie phenomenon whose wit and sarcasm has been perpetuated by more recent literary personalities like P.L. Deshpande, Ram Gabale, G.D. Madgulkar, Raja Paranjape et al.

But in 1936, that is what it was. Four years of creative fun at Huns Pictures. Master Vinayak moved on again, this time to create Navyug Chitrapat. The time was around 1940. Now, in addition to the movie studio, he had the responsibility of his godchildren. It would be a good two years into Master Vinayak's Navyug career before anyone would notice Lata Mangeshkar.

Two events of 1942 are relevant here. First, Master Vinayak started his last Navyug Chitrapat movie PAHILI MANAGALAGAU, and ensured a bit part for 13-year old Lata. This, from all records, is Lata's first stint with movies. The music was created by Dada Chaudhkar, but to the best of anyone's knowledge, there was no Lata in any of the songs. Curiously enough, around the same time, a 9-year old Mumtaz Jehan Begum was making her debut as a singer with Bombay Talkies' BASANT. She did not know then that she would go on to epitomize glamour and become Madhubala, but would never sing again. Nor did Lata have an inkling that she would go on to epitomize glamour of a different kind.

Master Vinayak started PAHILI..., but due to a new business project, he would not stay long enough to complete it. Colleague R.S. Junnarkar finished the job, just in time before Navyug closed down.

But before all that, Master Vinayak put in a word with Vasant Joglekar, a script-writer/assistant director at Navyug who was working on his very own

KITI HASAAL. His efforts at getting Lata to sing for PAHILI MANAGALAGAUR did not succeed, but with KITI HASAAL, he was almost adamant. Finally, one day, music director Sadashivrao Nevrekar brought the shy 13-year old into the recording studio.

The Marathi song "Naachu Ya Gade Khelu Saari Mani Haus Bhari" stands as Lata's first recording. The movie was KITI HASAAL, and the year was 1942. The song never saw the light of day. But Master Vinayak must have been at least a bit gratified. Perhaps he sensed that the foundation had been laid for a new standard in good female singing.

In the 1942-43 period, Master Vinayak launched Prafulla Pictures, his third and last motion picture studio. He would make 6 movies under this banner. Additionally, he would direct one movie under Shantaram's Rajkamal Kalamandir, and he would also act in Shantaram's DR. KOTNIS KI AMAR KAHANI. Of the 7 total movies created by the Master in the remaining 4 years of his life (1943-47), the first 3 were Marathi productions, and the remaining Hindi. Thus, before he departed, Master Vinayak made sure that Lata's entry into Bombay's Hindi medium, if not clear, was at least visible and within reach. The rest would be up to her. In his scheme of things, his beautiful god-daughter was destined to be a great movie star and a great singer. Right or wrong, that was his belief, and he tried everything within his power to lay that groundwork. All 7 movies made during the 1943-48 period were to star Lata Mangeshkar, although not in particularly significant roles.

Lata & Noorjehan Part 2 by Vish Krishnan

Lata and Noor Jehan - Parallel Lines Meet

Part 2 - The Grand Migration

It was now 1943, and business was booming between Bombay and Lahore. The give-and-take had been going on for a long time, and one man who knew the Bombay-Lahore connection really well was V.M. Vyas. Universally acknowledged today as the father of the Gujarati film industry, Vishnukumar Maganlal Vyas was not even 20 years old in 1922-23, when he started freelancing his scripts to moviemakers in the 2 big cities. His own first directorial break arrived in 1930, and by 1943, he was well established. Now was the time to try something totally radical.

Following the great success of Pancholi movies like KHAZANCHI, ZAMINDAR and Noorjehan's KHAANDAAN, V.M. Vyas decided that it was high time Noorjehan made a movie in Bombay cinema. He was ready to bring the star to Bombay. To this day, Vyas seems an unlikely candidate for this pioneering act. But he was ready with his script for DUHAAI at Sunrise Pictures, and moreover, Noorjehan was ready to make the move. Shanta Apte, the famous actress-singer of the pre-playback age, starred with Noorjehan and opposite leading man Kumar (anyone remember the "Sang-taraash" from MUGHAL-E-AZAM and the song "Zindabaad, Zinda-baad"?).

THE RMIM MINIBUS

DUHAAI became Noorjehan's first Bombay movie, and a hit at that. It is an interesting aside that V.M. Vyas thought about doing a movie called NOORJEHAN, some time in the early '50s. The script was started, Madhubala was slated to play the role and Chitalkar agreed to do the music. The project never got off the ground. Veteran Vyas is still alive as I write these lines, a grand nonagenarian among a handful of people still around from those times. I wonder what he thinks about the NOORJEHAN opportunity now. Of course, the movie was to be about a Mughal legend, not about our melody queen - although it can be, now!

Close on the heels of DUHAAI, Sunrise Pictures delivered NAUKAR, yet another Noorjehan hit with a different flavour. It was a tragic theme based on a story by Sadat Hasan Manto, a famous Urdu novelist of that time. The movie also starred Shobhana Samarth, Chandramohan and Yakub. And it was the first directorial break for Shauqat Hussain in the Bombay context. It would not be his last.

NAUKAR and DUHAAI had one more thing in common. Their music was done by Rafique Ghaznavi, a man who (one might suggest) was rediscovered in NAJMA, the first ever Mehboob studio movie. He would also do the music for TAQDEER, the second movie under the Mehboob banner. But his biggest claim to fame was the deep, resonating voice with which he rendered the lines

Muddai Laakh Buraa Chaahe To Kya Hota Hai

Wohi Hota Hai Jo Manzoor-E-Khuda Hota Hai

Every Mehboob production started with those lines (credited to Agha Hashr Kashmiri, a Farsee-Arabic-Urdu scholar from the the turn of the century whose Shakespeare translations into Urdu have become legendary). With that, Rafique Ghaznavi has attained immortality.

The Bombay of 1943 did one more thing for Noorjehan. It brought her in touch with one of her most ardent devotees of all times, music director Datta Koregaonkar. The Zia Sarhadi-directed movie NADAAN was made at Jyoti studio, and it featured Noorjehan and Masood. It is K Datta's first Noorjehan movie, and the glory of those songs can never diminish. One is led to believe that Jyoti Studio was the place where Mehboob was introduced first-hand to the phenomenon that was Noorjehan. He had nothing to do with the movie, but he was a big fan of K. Datta's musical talents. At any rate, perhaps the most famous NADAAN song was "Ek Anokha Gham Ek Anokhi Museebat Ho Gayi", along with other gems like "Roshni Apni Umangon Ki Mitaa Kar Chal Diye", "Dil Doon Ke Na Doon, Baaton

Pe Unka Kya Bharosa", "Ab To Nahin Duniya Mein Kahin Apna Thikaana" and a couple more.

Noorjehan went on to create several fans from the elite set of Bombay's music directors. The temperamental Sajjad Husain was among them. His 1944 DOST was another Noorjehan starrer that carried the movie based on her voice and Sajjad's music. The DOST song

Koi Prem Ka De Ke Sandesaa, Haay Loot Gayaa

Tha Ye Naazuk Mere Dil Ka Sheesha, Haay Toot Gayaa

reminds me of some old Lata songs from the late '40s. Another DOST song that goes "Badam Mohabbat Kaun Kare, Aur Ishq Ko Ruswa Kaun Kare" is also available on record in standard EMI releases. In the same year, Bombay produced LAL HAVELI, yet another Noorjehan movie, this time with music by Mir Saheb, a veteran of big Minerva Movietone smashers like PUKAAR and SIKANDAR. But LAL HAVELI also had a cameo musical appearance by C. Ramchandra.

There are quite a few songs in this movie that stars Surendra and Noorjehan. But only the song "Aao Mere Pyaare Saanwaria" (sung by Noorjehan) is credited to C. Ramchandra - a rare combination there.

By the mid-40's, Master Vinayak's Prafulla Pictures had finished its quota of Marathi productions. None of the 3 movies, CHIMUKLA SANSAR, MAZE BAL and GAJABHAU did terribly well at the box-office. Further, his quest for getting Lata a singing breakthrough was not meeting with much success either.

Finally, music director Datta Davjekar who composed for MAZE BAL and some other Vinayak movies would ultimately relent. The same script-writer/director Vasant Joglekar who did KITI HASAAL was now directing the Hindi movie AAP KI SEWA MEIN in 1945. It was outside the Vinayak framework, but it was still Prafulla Pictures.

AAP KI SEWA MEIN took more than 2 years to get released, but its place in history was secured when Datta Davjekar announced the successful recording of

Paa Lagoon Kar Jori Re,

Shyam Mo Se Na Khelo Hori Re

the first released Lata song for any Indian movie in any language. The time was 1945.

Victorious as he might have been, Master Vinayak was now in deep financial trouble with Prafulla Pictures. Partly due to circumstances and partly because he had an eye on Hindi cinema for his god-children, he proceeded to make what would be his first Hindi movie. Somewhere in the deep recesses of the world beyond, the Gods applauded this move. Master Vinayak was about to set the stage for a great meeting.

BADI MAA is a remarkable checkpoint. Here is where for the first time, a 16-year old Lata comes face-to-face with her own awe-inspiring ideal in 16-year old Noorjehan. They were contemporaries by age, but in experience, there was a world of difference. Noorjehan had already seen the world she was to operate in for the rest of her life. Lata on the other hand was still to be weaned off the protective shell that was Master Vinayak.

The movie starred Noorjehan and a host of big names. At the bottom of the page, two names were mentioned in fine print - actresses Lata and Asha Mangeshkar!

Once again, Datta Koregaonkar did the music, and it brought back memories of NADAAN. One of the greatest Noorjehan songs ever

Diyaa Jalaa Kar Aap Bujhaaya

Tere Kaam Niraale, Dil Tod Ke Jaane Waale

is from here. The restrained classical structure is admirably executed by the teenage Noorjehan. Also worth possessing are "Aa Intezaar Hai Tera, Dil Beqaraar Hai Mera" and "Tum Hum Ko Bhula Baithe Ho". Finally, the Dhaani- Bhimpalasi ghazal

Kisi Tarah Se Mohabbat Mein Chain Paa Na Sake

Lagi Hai Aag Jo Seene Mein, Woh Bujha Na Sake

touches heights of greatness. BADI MAA probably holds the greatest collection of Noorjehan songs in a single movie. And hidden among these Noorjehan gems, there is a beautiful devotional song sung by Lata ("Maata Tere Charnon Mein"). The piece almost went unnoticed, almost more because it was sung by an almost unknown little girl called Lata Mangeshkar on an even lesser known 12-year old called Asha Mangeshkar.

"Maata Tere Charnon Mein" came close to making history. It was almost the first Lata recording to be released. Datta Davjekar just edged past it with his own AAP KI SEWA MEIN.

BADI MAA marked the beginning of a great friendship between Lata and Noorjehan that is alive to this day. It also marked the last time K. Datta would get to write music for Noorjehan. The man savoured his 2 movies with real enthusiasm, and never got over the turmoil of post-Partition India. But to be fair, we should state that he got a fair compensation. BADI MAA introduced K. Datta to the emerging voice of a new sensation. He lost one, and he gained one, and then some more.

Lata and Noorjehan would never do another movie together, nor would they ever sing together. In fact, their paths hardly crossed for nearly the next four decades, except through that extra-sensory mutual admiration that had a way of transcending geographical separation. In that respect, Lata and Noorjehan never lost touch with each other.

Noorjehan went on to complete BHAAIJAAN and VILLAGE GIRL, both in 1945. Pandit Shyam Sunder could not believe the skill with which she sang his VILLAGE GIRL compositions like "Baithi Hoon Teri Yaad Ka Le Kar Ke Sahaara, Aa Jao Ke Chamke Meri Kismat Ka Si-taara" and "Kis Tarah Bhoollega Dil, Unka Khayaal Aaya Hua".

And then was ZEENAT, another big musical success for the actress-singer. ZEENAT is credited with the first qawwali for Hindi movies. I could not say if this right, but regardless of the statistic, the Noorjehan-Zohrabai-Shamshad Begum trio excelled in

Aanhein Na Bhareen, Shikwe Na Kiye

Kuch Bhi Na Zubaan Se Kaam Liya

and made major headlines. As popular as the qawwali was, ZEENAT was another collection of exquisite Noorjehan solos. The lullaby

Aa Ja Ri Nindiya, Tu Aa Kho Na Jaa

Nanhi Ki Aankhon Mein Ghul Mil Jaa

is a most gentle Piloo creation of that age. Another gem of a song is

Aandhiyaan Gham Ki Yoon Chaln, Gaaon Ujad Ke Reh

Gayaa

Samjhe The Aasra Jise, Woh Bhi Bichhad Ke Reh Gayaa

Noorjehan also sings "Naacho Sitaarona Naacho, Ab Chaand Nikalne Waala Hai" and she wraps it up with the tremendous Darbari structure of

Bulbul-O Mat Ro Yahaan Aansoo Bahaanaa Hai Manaa

In Qafas Ke Qaidiyon Ko, Gul Machaana Hai Manaa

The composer was Hafiz Khan, and if I am not mistaken, he went to score at least one other movie. Was it MERA SALAAM that had the fabulous Asha-Talat duet "Haseen Chaand Sitaaron Ka Vaasta Aa Ja"?

Lata & Noorjehan Part 3 by Vish Krishnan

Lata and Noor Jehan - Parallel Lines Meet

Part 3 - Mehboob and Beyond

Another phenomenon was now in the works. Ramjankhan Mehboob Khan, the little man from the Cutch area of Gujarat, was riding high with his own personal banner of Mehboob Studios. Already, his NAJMA, TAQDEER, and above all, the grand epic HUMAYUN were the talk of the industry. He had been watching the two singing-acting talents of Noorjehan and Suraiyya Jamal Sheikh. And after a little break, he was ready to recall Surendra, his own discovery from his Sagar Movietone days.

Mehboob had been experimenting with music directors like Rafique Ghaznavi and Ghulam Haider, but he missed the stability of an Anil Biswas, his permanent musical companion from Sagar and National Studios. A new partnership was to be forged. This one would stay until Mehboob's dying day - May 28 1964.

As great as her successes had been so far, Noorjehan herself could not predict her own next conquest. Unparalleled to this day in her movie world stands ANMOL GHADI, a 1946 Mehboob Khan classic. It marked the beginning of his A-movies (ANMOL GHADI, AILAAAN, ANOKHI ADA, ANDAAZ, AAN, AMAR) - I do take some liberty with spelling AILAAAN in my own way.

Of all of Noorjehan's hits, not just in Bombay cinema but overall, ANMOL GHADI was the biggest name. It started and perpetuated the Mehboob-Naushad partnership. With a couple of understandable exceptions, all Mehboob movies would now feature Naushad Ali. ANMOL GHADI also rejuvenated the languishing career of actor-singer Surendranath B.A. LL.B. This was NOT his first movie with Noorjehan. They had starred together in Mir Saheb's LAL HAVELI. He would go on to make AILAAAN and ANOKHI ADA, both with Mehboob Khan, his Bombay godfather. But for Noorjehan, this would be the first and last Mehboob movie.

ANMOL GHADI was also a great hit for Suraiyya Jamal Sheikh. We forget but Suraiyya has 3 good songs including "Main Dil Mein Dard Basaa Laayee". But they were surrounded by the overpowering Noorjehan aura. There really was no match for "Kya Mil Gya Bhagwan", "Mere Bachpan Ke Saathi", "Jawaan Hai Mohabbat" and above all, "Aawaaz De Kahaan Hai" - all of them among the best remembered Noorjehan creations.

Above all, the runaway success of ANMOL GHADI got the Shauqat Hussain-Noorjehan team convinced of one thing. They could do it on their own. This was really just their fourth year in Bombay, and just about every Noorjehan movie had been a gold mine. The idea of a Shauqat Hussain movie banner had been brewing for a while. It was really after ANMOL GHADI that they gained the kind of confidence and financial capital they needed for the jumpstart. Noorjehan was still on contract to finish S. F. Hasnain's DIL and Ismail Memon's HUMJOLI.

The time was 1946.

Things were slowing down a bit for Master Vinayak. He had just turned 40. It had been a busy life. From Prabhat to Huns to Navyug to the present financial mess of Prafulla Pictures, he had seen a lot of the good and bad times. In parallel, he was playing family man, and almost single-handedly managed the upbringing of the Mangeshkar siblings. His biggest achievement, as history would bear out, was not Lata Mangeshkar the teenage actress, but Lata, the upcoming master singer whose first recording had already been released under the auspices of Prafulla Pictures. And now he was tired.

BADI MAA had kicked off the Hindi production sequence for Vinayak. In 1946, he would direct his second Hindi movie. SUBHADRA is notable for a couple of reasons. First, it introduced Lata Mangeshkar to Vasant Desai, a mainstream MD already on the payroll of Shantaram's Rajkamal Kalamandir. And more interestingly, singer-actress Shanta Apte sings a beautiful duet with Lata. I am still trying hard to locate "Main Khili Khili Phulwaari".

In the same year, Master Vinayak finished the last movie of his life. It was only appropriate for him to end his career with V. Shantaram, the man who gave Vinayak his first break in the 1932

THE RMIM MINIBUS

Marathi production AYODHYECHA RAJA. But our movie here is JEEVAN YATRA, a Rajkamal production directed by Master Vinayak, set to music by Vasant Desai, and enacted by an ensemble of big names like Nayanantara, Yakub, Pratima Devi and of course, one small name - Lata Mangeshkar. Her solo "Chidiya Bole Choo Choo" is now an antique - a rare gem that would make any collector proud.

The big war in Europe was now over. The Firangi had announced their intent. They would leave soon. But somewhere in the hal-lowed government buildings of Whitehall and Downing Street, Rt. Honourable Sir Cyril Radcliffe was at work with his scalpel over a drawing that looked roughly like the map of 1946 India. He looked for easy boundaries like rivers and mountains, but nature was not helpful. It would force him to use his judgment. Noor-jehan had seen both sides of the new border, Lata had had just the Bombay view of it, and Judge Radcliffe had never set foot on the subcontinent.

So as Noorjehan was savouring her success with ANMOL GHADI and Lata was not quite over the euphoria of her first recording, India was being split in two.

Master Ghulam Haider had left Pancholi Arts in 1943 after some great box-office successes like KHAZANCHI, ZAMINDAR and POONJI. His Noorjehan movies were also done for Pancholi. Starting with the Punjabi creations GUL-E-BAKAVLI, YAMLA JAAT and CHOUDHURY, he takes the credit for KHAANDAAN, Noorjehan's first Hindi movie in a lead role, and a great one.

In 1944, Master Haider left Lahore and came to Bombay. It was only a year after Noorjehan and Shauqat Hussain had made their move. In Master Haider's case, the sponsor was the newly formed Filmistan - a breakaway enterprise from the parent Bombay Talkies. The break was engineered by heavyweights like Ashok Kumar, director Gyan Mukherji, producer-director S Mukherjee and the money-man Rai Bahadur Chunnilal Kohli, whose 20-year old son Madan Mohan was still at war somewhere in Europe. The first Filmistan movie CHAL CHAL RE NAUJAWAAN was set to music by veteran Ghulam Haider, and perhaps its most memorable contribution is the patriotic Ashok Kumar song "Bolo Har Har Mahadev Allah-O-Akbar".

Master Haider would stay on in the hope of finding his place in Bombay cinema. Mehboob's last pre-Naushad movie HUMAYUN was a big hit, but not so much because of Ghulam Haider's music. He was looking for that something that would make him stay. And we can be sure he longed for that one movie that would partner him again with that voice - one that caused him to leave Lahore in the first place.

It was not to be. Noorjehan and husband Shauqat Hussain had already started Shauqat Art Productions in Bombay, and rumour had it that they had started work on their first film. It was also discovered that they had recruited the little-known 24-year old Yusuf Khan to play the lead role opposite Noorjehan. Maestro Feroze Nizami was recruited to score the music. The movie was JUGNU, and looking back now, it was almost as big a hit as ANMOL GHADI. While the Rafi-Noorjehan duet "Yahan Badla Wafaa Ka" became synonymous with JUGNU's success, Noorjehan's 3 solos defined its very soul. The song "Umangen Dil Ki Machlin, Muskurayee Zindagi Apni" comes from vintage stock. And as for the other two ("Aaj Ki Raat Saaz-E-Dil-E-Purdard Na Chhed" and "Tum Bhi Bhula Do, Hum Bhi Bhula Dein"), together, they constitute the hard-hitting realization that Lata Mangeshkar's early influence was rooted in Noorjehan's voice. This is especially

true for "Tum Bhi Bhula Do...". Close your eyes and listen carefully. This could be Lata Mangeshkar singing for Feroze Nizami.

JUGNU was released in 1947. But already, the Lahore immigrants (Master Haider and Noorjehan) were starting to have second thoughts. The British plans for India's future were no big secret.

Dalsukh M. Pancholi, the grand film distributor of Lahore was seeing the writing on the wall. He had given both Noorjehan and Ghulam Haider their first major break in Lahore cinema. In 1946-47, he too packed his bags and came to Bombay, leaving the giant Pancholi Art Pictures to its Lahore fate. It must have hurt to just walk away from an Empire, possibly the most modernized studio in all of South Asia. Pancholi never got over the depression.

India was free. The key Noorjehan protagonists, Pancholi, Ghulam Haider, Shauqat Hussain, and Noorjehan herself, were now all in Bombay.

Master Vinayak was no more. His last project was conceived as the movie MANDIR. Lata would act in it and sing as well.

Vasant Desai would score the music for it, but Master Vinayak would not be part of it. Long term Navyug associate D.D. Patil completed the movie. What would be Vinayak's last turned out to be Patil's first. The new guard had arrived.

Dinkar Dattajirao Patil, an 80-year old grand master today, wrote Master Vinayak's biography in the early '70s. A well-deserved tribute that is. Vinayak was a great man. Amidst controversy, he kept all his family promises without compromising his professional zeal and output. Through his life, there was innuendo to the effect that he had secretly married Lata's mother after friend Dinanath passed on. We will never really know. All that mattered in 1947-48 was that with a handful of bit parts and less than a dozen songs in her resume, 18-year old Lata Mangeshkar was an orphan all over again.

Life was also in a state of turmoil for Noorjehan and Shauqat Hussain, although their battle was on a different front. Even with her raging successes of the last 5 years, Bombay seemed liked a strange land. With Shauqat Arts still in its infancy (albeit with one success), they decided to move again, this time back to Lahore. There was one more movie to finish. Offering yet another musical treat from Pandit Amarnath and Husnlal Bhagatram, MIRZA SAHEBAAN marked the end of what V.M. Vyas's DUHAAI had started - Noorjehan's glorious Bombay years.

Once again, MIRZA SAHEBAAN was a popular hit. Noorjehan's solos like "Kya Yehi Tera Pyaar Tha, Mujhko To Intezaar Tha" and "Aa Ja Tujhe Afsaana Judaai Ka Sunnayen, Jo Dil Pe Guzarti Hai, Woh Aankhon Se Bataayen" were sweet. But for a change, the most popular songs of the movie were sung by the happy trio of Noorjehan, Shamshad Begum and Zohrabai Ambalewali.

It was now 1947-48. At the musical helm of Bombay cinema were stalwarts Datta Koregaonkar, Sajjad Husain, Naushad Ali, Anil Biswas, Khemchand Prakash, and the Lahori Filmistan recruit Master Ghulam Haider. And not far away, a 29-year old Ramchandra Narhar Chitalkar was already creating trouble with his quest for the new swing sound. The classicists would frown first, and then give in. But for now, they were all united in the quest for the next generation female voice.

Lata's Vasant Desai movies, her K. Datta connection and her exposure to Rajkamal Kalamandir had all collectively made an impact.

THE RMIM MINIBUS

She was known in some circles as the little girl with some promise, but none were willing to take a chance, EXCEPT Ghulam Haider. It was in 1948 when Master Haider, perhaps with a nostalgia for Noorjehan's voice, worked hard to get Lata her first few breaks in the post-Partition, post-Vinayak age. Three movies are notable in this range - MAJBOOR, PADMINI and for the record, Filmistan's SHAHEED. I believe that MAJBOOR ranks as Lata's first breakaway from the Master Vinayak cocoon. The song "Dil Mere Todaa, Hai Mujhe Kisi Ka Na Chhoda" is clearly a take-off on the Noorjehan style. It was also Lata's first choice in her 1985 MY FAVOURITES release a 4-cassette collection with songs spanning the 1948-1981 period. Also in 1948, the Padmini song "Bedard Tere Dard Ko Seene Se Lagaa Ke" became popular. And the Noorjehan-soundalike package started to become known. Ghulam Haider was elated at the result. It was part of his nostalgia. It was also the last straw. He would some day go back to the real thing. But for now, he was infatuated with this new voice.

Ghulam Haider had a few new projects. One was PATJHAD, a movie that Pancholi, his old benefactor, had salvaged while essentially on the run from Lahore. Together, they finished it in the same year (1948). The other movie was Filmistan's SHAHEED. The studio had already employed Kumar Sachin Varman (as the titles of those movies used to state) as their music director starting with AATH DIN, but had not forgotten the pioneering start they had received from Master Haider. After a brief hiatus, they recalled him, this time to do the music for SHAHEED.

In an interesting incident that Lata herself narrates in her "I remember Madanmohan release" (1993), Master Haider insisted on recording a SHAHEED song featuring Lata's voice. It was to be a brother-sister song that went "Pinjre Mein Bulbul Bole, Mere Chhota Sa Dil Dole". To the utter rage of Filmistan's boss-man Rai Bahadur Chunnilal Kohli, the brother's voice was to be supplied by his own 24-year old son Madan Mohan whose good-for-nothing playboyish ways around the studio were getting on daddy's nerves. Both parties had it their way. Master Haider completed the recording of the Lata-Madan duet, and Rai Bahadur dropped it from the movie and from the album. The question is: who won?

I know I did. But for that meeting, my growing days would have been without the wonderful gift of ADAALAT songs, among a host of other beauties.

On balance, the Lata-Ghulam Haider partnership did not produce too many songs. That was not its purpose anyway. Strongmen Anil Biswas, Khemchand Prakash, and soon after, Naushad and Chitalkar picked up on this voice. And she had already met her future brother Madanmohan. Lata needed no more help. Ghulam Haider's job was done. He had picked up where Master Vinayak left. He would do a few more movies for Bombay cinema. Notable among them was KANEEZ, a Munawwar Sultana hit with songs mainly by Shamshad and Geeta Roy. But the background music for the movie was composed and conducted by a new Pancholi associate - Omkar Prasad Nayyar. That was OP's first musical opportunity for Hindi movies. For now, Master Haider must have felt a great sense of achievement. With that, he quietly began folding up his belongings and by 1950, he was back in Lahore.

For Lata Mangeshkar, the rest of history is on record. For the most part, anyway.

Back in 1947-48, Noorjehan and Shauqat Hussain finished MIRZA SAHEBAAN, their last Bombay project, and left for what was now

Pakistan. For the next 4 years, there was nothing for her to do. Big fans like K. Datta were Sajjad H. were languishing on this side of the border waiting for a miracle about to happen. Other MDs like Ghulam Ahmed Chishti, Khurshid Anwar, Rashid Attre, Firoz Nizami and Master Haider were all somewhere in transit. In 1951, she co-produced and acted in CHANWAY, a Punjabi movie under the Shauqat Arts banner. But the music was just not there. In retrospect, the Lata years took a long time to shape up. When they did, they stayed. For Noorjehan, the Partition was a big blow. It would be a couple of years before she would get back in the groove. In 1952, the new Lahore studio Film Asia produced DUPATTA, and once again, Feroze Nizami delighted the world with Noorjehan songs like

Saanwariya Tohe Koi Pukaare

Aa Ja Re Soye Chaand Sitaare

This one makes my top-10 list for Noorjehan.

By this time, Master Haider was back in the swing of things. He started his own production company along with some friends, and made one movie there. I lose track of Ghulam Haider's work at this point, but the story has a good ending. He was finally reunited with his GUL-E-BAKAVLI. It had been 10 years since KHANDAAN, Noorjehan's first Hindi movie in a lead role, and her last Ghulam Haider movie of the '40s. In 1953, Noorjehan would star in GULENAR and LAILA. The script and direction for GULENAR was undertaken by intellectual movie-man Imtiaz Ali Taj who, along with Sadat Hasan Manto and a host of others had also moved to Lahore after the Partition. The other movie (LAILA) was scripted and directed by husband Shauqat Hussain.

Both movies were scored by Master Haider. They were also his last. The 45-year old master music composer died in 1953.

With everything in the world going her way starting 1948, there was no stopping Lata Mangeshkar. And with all the job offers coming in from the most unpredictable sources, she found the time for a couple of new activities. In 1950, she would team up again with Dinkar Patil and actually score the music for his movie RAM RAM PAHUNE. She would team up again with Dinkar Patil to found Surel Productions in 1952.

So, a couple of years after Noorjehan's production CHANWAY, Lata produced WADAL (1953). And as Ghulam Haider was preparing deliver his last few Noorjehan movies in the 51-53 period, Datta Koregaonkar, the old Noorjehan fanatic was creating 3 musical gifts (DAAMAN, GUMASTA and RISHTA), all to be sung largely by his new love - the voice of Lata Mangeshkar.

And again, just as Noorjehan's DUPATTA was hitting the scene in Pakistan, Lata would do her last acting role in the Hindi-Marathi dual release, the C. Ramchandra-scored CHHATRAPATI SHIVAJI. She would never act again, or score music under her original name. Noorjehan, to the best of my knowledge, never took credit for any musical scores.

Lata & Noorjehan Part 4 by Vish Krishnan

Lata and Noor Jehan - Parallel Lines Meet

Part 4 - The last 40 years

After the passing of Ghulam Haider, Noor Jehan was, in a way, temporarily orphaned. The new front of music makers was still regrouping. She would star in around 10 more movies between 1955

THE RMIM MINIBUS

and 1963. I wonder if any of her Pakistani movies of that age (PATEY KHAN, LAKHT-E-JIGAR, QAIDI, INTEZAAR, NOORAN, CHHO MAN-TAR, ANARKALI, PARDESAN, NEEND, KOEL, GHALIB, BAJI) made it big. I have lost track of Noor Jehan's movies following 1963. Did she even do any?

The Pakistani music scene of the '50s was dominated by the old stalwarts - first Master Haider, and later, Rashid Attre, Chishti and Khurshid Anwar. The research is still on, and it may take a couple of years to collect all this data.

For now, I will ramble on just a bit about Noor Jehan's post-Partition work.

Rashid Attre's classic song "Mujh Se Pehli Si Mohabbat Mere Meh-boob Na Maang" is from QAIDI, a mid-'50s movie. To this day, I think of this song as Noor Jehan's best. There is at least one other Rashid Attre song I remember, another smashing classic.

Set in a loose Bageshri framework, Noor Jehan sings:

Lat Uljhi Suljha Re Baalam, Main Na Lagaaongi Haath Re
Chaand Se Mukhde Ko Naagin Zulfen, Chaahe Dasein Saari
Raat Re I will never tire of it.

Another master classicist was Khurshid Anwar, who did very few pre-Partition movies for Bombay cinema (notable are NISHANA, an Ashok Kumar-Madhubala-Geeta Bali starrer of 1950, and SINGAAR, and 1949 musical treat starring Madhubala and Suraiyya). From the '50s, I recall 3 Noor Jehan songs by Khurshid Anwar, and they are all cast in a classical mould. The Miyan Ki Todi rendition of "Jis Din Se Piya Dil Le Gaye, Dukh De Gaye" perhaps does not match up to our standards of virus-free and domesticated classical singing, but it has its place. And to top it, the Jaijaiwanti song "Dil Ka Diya Jalaaya Toone" is a must-have. And then in a style that almost completely describes the latter-day Noor Jehan, she sings Khurshid Anwar's wonderful Tilak Shyam composition

Saagar Roye, Leheren Shor Machaayen,
Yaad Piya Ki Aaye, Naina Bhar Aaye

There was also this nostalgic treat from G.A. Chishti's LAKHT-E-JIGAR ("Chanda Re Chanda Mere Daaman Ko Thaam Re"). Hazrat Chishti, in his pre-47 days was a colleague of Pandit Amarnath, and for a while, had the charge of Khaiyyaam's tutorship. In a weak nostalgic moment, Noor Jehan put in a half-song for Bombay. The time was 1955. OP Nayyar, a giant personality then as he is now, was in trouble with the music directors' association. The movie was MUSAFIRKHANA, and it starred Shyama and Karan Diwan. For Rafi, the MUSAFIRKHANA duet

Jhoote Zamaane Bhar Ke,

Jadu Kaisa Daar Gaye Mo Pe, Neechi Nazar Kar Ke
must have been a replay of the JUGNU dream all over again. In his own words, he owed his first big popular break to JUGNU and its protagonists.

One wonders why Noor Jehan did that crazy thing, just a bit appearance. My guess is the Pancholi connection. Mr. Dalsukh M. Pancholi who gave Noor Jehan her first real movie also provided OP with his first full assignment in his own AASMAAN, may have brought Noor Jehan over for one last time. For OP, it came at a time when he needed all the support he could get. He would never forget that gesture. Pancholi himself died in 1959, four years after what

I think was Noor Jehan's last Bombay song. He had just turned 50. The '50s and early '60s of the Pakistan movie scene gave us a new breed of musicians like Nazir Ali, Nazar Hussain, Mohammed Ali

Mannu, Niaz Ahmed, Mohsin Razaa, Salim Iqbal and on. They worshipped that voice and they still do. One song I can never forget is (and I have no idea as to the composer):

Nighaahen Milaa Kar Badal Jaane Waale,
Mujhe Tujh Se Koi Shikaayat Nahin Hai
Ye Duniya Badi Sangdil hai, Yahaan Par
Kisi Ko Kisi Se Mohabbat Nahin Hai

The lyrics of this song are catchy, apt and almost funny (although the song does not mean to be). At one point, Noor Jehan says

Karoon Khud Main Fariyaad Apni Zubaan Se
Girein Toot Kar Bijliyaan Aasmaan Se
Main Ashqon Mein Saare Jahaan Ko Bahaa Doon,
Magar Mujh Ko Rone Ki Aadat Nahin Hai

And then there is the world of Noor Jehan's Punjabi songs. O what a treat it is! I really do not know if these songs are from movies. But they are a lot of fun. In one song, Noor Jehan sings:

Sannu Neher Waale Pul Te Bulaa Ke,
Te Kore Maahi Kitthe Reh Gayaa
Saddi Akkaan Vichho Nindraan Udaa Ke
Te Kore Maahi Kitthe Reh Gayaa

And in other beautiful rendition in Madhyamaad Sarang, she says:

Ja ja We, Tainu Dil Ditta, De Ditta, Alla Vaaste

The list goes on, but I will stop with two of my current favourites:

Seyoni Mera Maahi Mere Paag (Bhaag) Jagaawan Aa Gayaa
Mainu Heer Banaawan Aa Gayaa and
Sun Vanjali Di Mithdi Taan Re,
Main Ta Ho Ho Gayi Qurbaan Re

Noor Jehan's musical output diminished after the mid-'60s. Some time in the believe Noor Jehan has recorded a few pieces of that serial. But other than that, she has been in semi-retirement for a few years now.

The Mailika-E-Tarannum has released several ghazals on record in the last 30 years. The Indian recording industry is gradually bringing the gems over. Perhaps some day I will write an addendum.

In the early '80s, upon invitation from Bombay's old fans, the melody queen visited India for that grand concert where Lata met her long-time friend in person. It had been a few years. People who attended the evening came back with their eyes a bit teary from the experience.

In the mid '80s, our very own Asha Bhonsle took a turn from her usual R.D. Burman fare, and decided to experiment with the ghazal for a while. Was it the Khaiyyaam influence of Umrao Jaan? Just a guess. In any event, she released 3 albums. One was a joint collection with A. Hariharan, the second was with Ghulam Ali (Meeraj-E-Ghazal) and third one, titled KASHISH was a tribute to Noor Jehan. In this collection, she sings some Noor Jehan originals.

I am tempted to suggest that Asha does really well in some songs. My favourites from this album (as my favourites from the corresponding Noor Jehan originals) are:

Nazar Hussain's

Gul Khile Chaand, Raat Yaad Aayi

Aap Ki Baat, Baat Yaad Aayi

and Mohsin Razaa's

Neeyat-E-Shauq Bhar Na Jaaye Kahin

Tu Bhi Dil Se Utar Na Jaaye Kahin

Epilogue

It is in the context of this album that I make my last point of this dissertation. Noor Jehan's originals were all rendered in the '60s and '70s. And they all have a sense of pristine and raw quality about them. This is a different Noor Jehan we hear from her days in Bombay. The Asha homage by contrast is highly normalized, and I might suggest, tame.

I would hazard the suggestion that in 1947, Lata was trying to get close to Noor Jehan's voice-control. In the next 20 years, the two movie industries diverged in many ways, but one point is relevant here. Lata's trainers, especially Anil Biswas and Khemchand Prakash, wanted a domesticated, classicized, well-modulated voice that would never stray into savage territory.

I don't believe anyone put Noor Jehan through that kind of scrutiny in the early '50s. She was the undisputable queen. They wouldn't dare tell her what to do. On the other hand, Lata was the great rookie of 1948.

By the early '60s, the contrast was stark. In 1947, when Noor Jehan delighted us with "Tum Bhi Bhula Do, Hum Bhi Bhula Dein" (JUGNU), it seemed as though Lata's ideal singer was right there. But the germs of voice-demodulation were present. They always are. In Lata's case, these were carefully checked and almost clinically removed by master surgeons like Anil Biswas. It appears that in Noor Jehan's case, the demodulation went unchecked, and grew almost wildly. The musical handling of the words, the pronunciation, the control, and just the overall delivery all too often added up to a certain raw-ness. Certainly age had something to do with it. But there was also the environment.

In a Nazim Hussain-composed song from the '60s, Noor Jehan sings:

Kyoon Chhoda Tumne Saath Hamaara Jawaab Do

Khaamosh Kis Liye Ho, Khudaa-ra Jawaab Do

As she throws her voice out, the lines almost start to sound like "Jawaab Dau", and "Khaamaush Kis Liye Hau".

Perhaps this is a feature, not a bug. And perhaps it was a disservice to the Indian audience committed by Surgeon General Anil Biswas and his distinguished colleagues of the late '40s that forever rendered Lata (and Asha) incapable of this pristine-ness. But what do I know? I grew up believing that the Lata modulation was the best there was, and then I heard the latter-day Noor Jehan BEFORE I heard the Noor Jehan of the '40s. Maybe it was for the best. Lata and Asha have their place with their masters and their proteges - as does Noor Jehan.

Suman Part 1 by Ashok Dhareshwar

Suman Kalyanpur Part -I

by

Ashok Dhareshwar

In getting a reading on Suman's quality output, it would be interesting to use some P-statistical criteria (kind of high-pass filter) and see if any song comes through:

1. Composed by an acknowledged maestro, known for great Lata songs.
2. Did not use Suman under duress (example of use under duress would be: the MD or the producer or the male singer for a duet had a tiff going

with Lata at the time). Can't be sure of this criterion for the mid-60s when Rafi and Lata weren't singing together.

3. There should be Lata songs in the film.

4. Suman's songs should be picturized on the heroine.

Please note, these criteria are by no means necessary conditions for the emergence of a great Suman song! Most of her best songs violate one or more of these criteria. (I wonder if these conditions might, however, be sufficient for a great song! Gets into murky territory, such as whether a S-J composition meets the first criterion.:))

* Unfortunately, couldn't think of many songs that meet all the conditions! The clearest case that does meet them is the film 'Noorjehan', with music by Roshan and lyrics by Shakeel. Interestingly, the film has more songs by Suman (2) than Lata (1)! They are picturized on Meena Kumari. The Suman solo from the film is one of the finest ever for the singer:

sharaabi sharaabi ye saavan ka mausam
khudaa ki qasam khoobsoorat na hota
agar is me.n rang-e-mohabbat na hota

Although it's from the late 60s, by which time Suman's voice had thickened and lost its earlier sweetness, Suman sounds very young and fresh here.

As you are captivated by the song, from the relatively less open way of singing, you can tell it is not Lata. Looks like as clear-cut a case as we are ever going to get of an MD preferring Suman over Lata for a song. The other song in the film, by Suman and chorus, is also very nice:

aai baad-e-bahaari le ke dard jawaani
allah allah kitane pyaare din aa gaye

Let me remark that the sole Lata song in the film is very good, as we would expect from Roshan:

raat ki mehfil sooni sooni
aankh pur nam, dil naakaam

* The next song to meet all the criteria is the Mukesh-Suman duet from 'Meri Soorat Teri Aankhen' (SDB, Shailendra): "ye kis ne geet chheDaa". Suman comes in for just this song, Lata handling the rest.

* The final example is similar to the above. In 'Saathi', Naushad brought Suman for the duet with Mukesh "mera pyar bhi tu hai", but Lata for the other songs.

I hope RMIMers will come with more examples that meet the criteria.

* If we relax the conditions, other songs come through. In 'Dil Hi To Hai', Roshan has a lovely sad solo by Suman and a happy duet by Mukesh and Suman. Interestingly, both songs have very similar tunes!

yu.n hi dil ne chaaha thaa rona rulaana
and

chura le na tum ko ye mausam suhaana
khuli vaadiyo.n me.n akeli na jaana.

As far as I know, there are no Lata songs in 'Dil Hi To Hai.'

* Then there is the wonderful Suman-Kamal Baarot duet that Roshan composed for 'Barsaat Ki Raat': "garajat barasat saawan aayo ri". I think, Suman's voice is on Shyama. Anyway, Lata is used for Madhubala and Shyama in the film.

* Madan Mohan has this superb slow-paced Rafi-Suman duet in 'Jahan Ara':

baad muddat pe ye ghaDi aai
aap aae to zindagi aai
ishq marmar (?) ke kaam_yaab hua
aaj ek zarra bhi aafataab hua

It does meet the other conditions, but the song is from the mid-60s and one doesn't know if the choice of Suman was forced.

* Two of Khayyam's 60s films, 'Shagoon' and 'Mohabbat Isko Kehnte Hain' have no Lata songs, but are loaded with Suman gems. Two topnotch Rafi-Suman duets from these films would head the hit parade:

parbato.n ke peDo.n par shaam ka baseraa hai

THE RMIM MINIBUS

surmayi ujaala hai, chamkayi andhera hai ('Shagoon')

and

Thehariye hosh me.n aa lu.n, to chale jaayiega (MIKH)

I think these songs came in the no-Lata-Rafi-duets period, but I like the tunes and the singing so much that I have no incentive to speculate on how they would be with Lata. In any case, Khayyam used Suman for many solos in these films:

bujha diye hai.n khud apane haatho.n ('Shagoon'),

zindagi zulm sahi, jabar sahi, Gam hi sahi (")

and

jo ham pe guzarti hai(muddled about words here) (MIKH).

* You can read about the Suman K. gems composed by Ghulam Mohammad for his last film 'Shama', in the RJGK 32 answers post.

* There are a couple of instances of very good Suman songs from MDs who perhaps used Suman because they had fallen out with Lata at that time. Two great Suman songs came from C. Ramchandra, perhaps the greatest MD for Lata songs, in a 1960 film, 'Aanchal.' One is a marvellous solo, which has two versions (lyrics by Pradeep):

saawariyaa re, apani meera ko bhool na jaana

The other one is one of the best group-dance songs I have heard. It is sung by Asha, Suman K. and chorus:

naache re, naache re, naachere, raadha naache

sakhiyaa.n naache, gopiyaa.n naache

naache kanhaiyaa ke gaao.n me.n

sarbhar kar bijaliyaa.n paao.n me.n

Another CR film of the same period was 'Amar Rahe Yeh Pyar' (incidentally, a very good film, with Nalini Jaywant, Rajendra Kumar, and Nanda), which had the following song, sung by Pradeep and Suman K.:

mai.n teri koi nahi.n re, beTa

(Not a proper duet. Pradeep sings the prelude and Suman K., the main song.)

My guess is that CR would have used Lata for these songs under normal conditions.

* A similar case is perhaps SD Burman's 'Miya Biwi Raazi.' It has two exquisite Suman K. solos:

khuli hai aankh magar, khwaab hai wahi ka wahi

and

chhoDo, chhoDo more baiyaa.n, saaware

"Baat Ek Raat Ki" with "na tum hame.n jaano" perhaps falls into this category also.

* Finally, this intriguing song is from V. Shantaram's 'Ladki Sahyadri Ki' with music by Vasant Desai. The film is perhaps a dub from Marathi and the tune also has that flavour:

tohri ungali se krishna, kaise jhar rahi rakt ki ye dhaara

**

In order to strike the really rich vein of Suman hits, one will have to abandon condition 1 above, and go for the relatively obscure MDs. I'll mention just a few favorites, but before that let me quickly dispose of the murky territory. I'm sure mediocre MDs like Chitragupta, S-J, L-P, K-A, Ravi, and Usha Khanna have a bunch of Suman hits; I'll leave it to the fans of these MDs to dig them up. (I'll offer to do Chitragupta.:))

*Nashad

One of the earliest Suman K. (Suman Hemmadi then) songs I have heard is this duet with Talat from 'Darwaza' (1954, I think):

ek dil do hai.n talab_daar baDi mushkil hai

kashmakash me.n hai meraa pyar baDi mushkil hai.

He later composed this catchy solo from 'Rooplekha':

tu ne churaai mere maathe ki bindiyaa

beimaan rasiyaa o beimaan rasiyaa

*Babul

One of the all-time great songs of Suman K. is this much-neglected gem from

"Sara Jahaan Hamaara':

ye phoolo.n ka gajaraa, ye meraa singaar
ho koi leke aaya hai sapane hazaar
o phoolo.n ka gajaraa o o

He also composed this delightful Manna Dey-Suman duet for 'Reshmi Rumaal':

aankh me.n shokhi, lab pe jaadu
chaal qayaamat, toba toba

*Sardar Malik

Here's an example which would meet all the conditions above, if we agree to consider him great, which he certainly was for this film, at least. Yes, the superb soundtrack is enriched by this lovely Suman song, slow-paced, contemplative:

likh de piyaa ka naam, sakhi ri

He also composed a lovely Mukesh-Suman duet, of the calibre of the SDB and Naushad ones mentioned above, for 'Madan Manjari':

sun more rasiyaa, sun man basiyaa, chhoD ke ab nahi.n jaana
pyar nibhaaunga, dil se na jaaunga, mai.n to tera hi deewaana

*Robin Bannerjee

I am not sure I want to have anything to do with a film, with the title "Rocket Tarzan", except that surprisingly good songs can be lurking in any Hindi film. This one has one of the earliest songs penned by Yogesh GauD, where he seems to have drawn inspiration from Rajinder Krishan's "Adalat" song. Be that as it may, the song is an absolute beauty:

un ko ham se baDi shikaayat hai
pyar karanaa hamaari aadat hai

I wanted to include this song in RJGK 28, but don't remember any stanzas!

*Ajit Merchant

A Manna Dey song from 'Sapera' did get included there. But the film is chockful of lovely Suman songs:

bairi chheD na aisi raag,
jis se laage dil ko aag.
????? kya hoga
o re piyaa, mora taDape jiya

and

bolo bolo bolo piya, kyo.n liyaa mera jiya.

Also a duet with Manna Dey:

raat ne gesu bikharaae, mera dil mujh ko taDapaae
kis ne chheena hai bolo mere chaand ko

*Dattaram

He certainly was better than his masters here. Witness the lovely solos:

beete hue din kuchh aise hi hai.n
yaad aate hi dil machal jaae ('First Love')
kehti hai jhuki jhuki nazar ('Zindagi Aur Khwab')

and

itani baDi jahaa.n me.n apna bhi koi hota
ham bhi to muskurate, apana use banaate ('Dark Street')

Ashok

Composers' Wives & Singing by Vish Krishnan

[Context: follow-up to "Lata and her female co-singers article"]

Particularly interesting were the stats for Lata's songs with composers' wives, the ones present as well as the ones not shown.

Among the rare occurrences that showed up on your list were

Ira Nagrah (Roshan's wife), and Lalita Dewoolkar (nee Phadke, Sudhir Vinayak Phadke's wife whose most popular song was probably the Rafi duet "More Raaja Ho, Le Chal Nadiyaa Ke Paar").

The other rare ones that should show somewhere are Bela Mukherji

THE RMIM MINIBUS

(Hemanta Mukherji's wife) and Pallavi (Mariwalla) Panchal (Jaikishan's wife). About the latter, I have only heard from some "insiders" that she sang a low profile part in some duet with Lata while keeping a weather eye cocked on the goings on around her husband. I beg the reader's forgiveness for even bringing this up.

Also, I don't recall a Lata-Bela Mukherji song, but am quite sure there is one.

And here are some curiosities.

What is the Lata-Suman song? I have 2 "bad" tapes of rare songs, and they both (mistakenly) show a couple of duets to be sung by the two. One is a Gaud Saarang tribute from the movie CHANDRAMUKHI. The song "Chaandni Jhilmil Kare, Taaron Bhari Ye Raat Hai" is in reality by Lata and Sudha Malhotra. Likewise, there is an obscure song from Hemanta Mukherji's CHAAND ("Kabhi Aaj Kabhi Kal Kabhi...") that is also labelled as sung by Lata and Suman.

Sounds more like Lata and Usha. So my question remains.

I realize that Lata and Sabita Banerji (later Chowdhury) never sang together. Interestingly enough, every Lata song that had the grand Calcutta choir in the background managed to do without Sabita's voice. Either there was no such solo voice in the background (e.g. PARAKH, MAAYA), or Lata herself generated that effect (e.g. HONEYMOON, HALF TICKET etc). The MAAYA song "Ai Dil Kahaan Teri Manzil" is interesting. For Dwijen Mukherji, Sabita C. provided the high contralto support (just an approximation). When Lata sang the same, Salil Da decided not to include Sabita's voice, but maintained the choir in the background.

By contrast, Asha would not have that problem. She has sung more than one song with Sabita Chowdhury. The one I remember is a rare Assamese piece from MADHUMATI ("Kaancha Ri....").

But the same does not hold for Jagjit Kaur. Again, Asha has a couple of songs with her. And I do believe that Lata's wedding solo from KABHI KABHI ("Surkh Jode Ki Ye Jagmagaahat...") is couched in a folksy Punjabi shell provided by 2 voices. I will guess one of them to be Jagjit Kaur, and the other?

Pamela Chopra, maybe (??) (isn't she Yash Chopra's wife?). Perhaps these 2 names should be on the list.

One could make the argument that certain duets have that heterogeneous quality about them whereby the various voices featured sing their own distinct pieces that are also disjoint, and for that reason, such songs are not really "duets". If that measure were to be used, perhaps the above KABHI KABHI song would not qualify. But if it were to qualify, then all of a sudden, we have to make room for at least 2 more songs that can both incidentally be described as borderline Carnatic presentations.

First, there is PYAAR KI PYAAS, where Vasant Desai wraps up 10 different languages in one song ("Kiskaa Desh"). Each piece is distinct. The Marathi, Marwari, Gujarati, Punjabi and Kashmiri verses are sung by Lata, the Hindi introduction is by Manna Dey and Raanoo Mukherji, the sweet Bengali "Sonar Bangla" component is done by Geeta Dutt, the Tamil incantation is by ML Vasanthakumari, and I don't recall the rest. Next, there is NEW

DELHI, where some unidentified, uncredited South Indian Carnatic singer provides uncompromising vocal support for Vyjayanthimala's Thillana prior to the song "Murli Bairan Bhayee". For that matter, Madhubala's BAHUT DIN HUYE has quite a few classical

songs by Lata (mostly composed by Veer Vidwaan Eemani Sankara Sastry) that have some other solo voices as yet uncredited.

Enough hairsplitting.

Finally, I can hardly let go without saying something about Meena Kapoor (she is the daughter of Bikram Kapoor, a character actor from the '40s, whose friendship with Ninoo Majumdar (assistant to Anil Biswas) is what led to the first meeting between this future husband-wife team, and the rest is remembered through some wonderful Anil Biswas compositions!).

The 3 Lata-Meena Kapoor songs I remember are all forgotten classics. Foremost is the SAUTELA BHAI mujraa "Laagi Naahi Chhoote Raama, Chaahe Jiyaa Jaaye" - the song represents the last time the 2 sang together. Meena Kapoor's performance here is exemplary. It also makes me sad that she did not get to sing more. The other 2 Lata-Meena songs are both from ANGULIMAAL, a collection of truly great compositions by Anil Da. Rabindra Sangeet oriented people will recognize the playful Bahaar song:

Aayee Aayee Basanti Belaa,
Lagaa Re Lagaa Phoolon Kaa Ban Ban Melaa
Magan Man Jhoom Rahaa
Jhoom Rahaa, Jhoom Rahaa, Jhoom Rahaa
Aayee Aayee....

This one also features Manna Dey's voice.

Finally, the same movie has a Piloo favourite of mine that goes "Jaa Ri Naa Bataaon Main To Naam Chitchor Kaa". The glory of the '50s and '60s remains, but only in memory. cheers
vish

Khurshid Anwar by Surjit Singh

Khurshid Anwar - Music Director of Parwaana
A Brief Life Story

He started his career as the Producer-in-charge of the music division of the All India Radio. His first film was the Panjabi film "Kudmai" released in 1941. Actors in this film were Jagdish Sethi, Waasti, Jeevan, Radharani, Ram Avatar etc. His first Hindi film was "Ishara" (1943), lyrics by D. N. Madhok. Popular songs from this movie are

Panghat pe muraliya baje - Surayya
Shabnam kyon neer bahaye - Gauhar Sultana
Dil deke dagha nahin dena - Vatsala Kumathekar

Some of his other Hindi films are
Parakh - 1944 (with Saraswati Devi)
Yateem - 1945 (with K. Dutta)
Aaj Aur Kal - 1947
Pagdandi - 1947
Parwaana - 1947

which was the last movie in which K. L. Saigal acted, as a married man who falls in love with Surayya, the other woman. Baby Khursheed, later known as Shyama had a small role as sister. The movie is available from Atlantic Video, Dallas. One song has been cut from the movie: it is "Sayyan ne ungali marori re" by Rajkumari.

Singaar - 1949

He got a "Best Music Director" award, my sources are silent on from whom. Four songs can still be heard:
Dil aane ke dhang niraale hain - Surinder Kaur
Chanda re mein teri gawahi - Surinder Kaur

THE RMIM MINIBUS

Naya nainon mein rang - Surayya
Wo din kidhar gaye - Surayya
Nishaana - 1950
had songs by Geeta Roy (Dutt) and Shamshad
Neelampari - 1952
had the popular
Jab tak chamken chand sitare - Geeta and G. M. Durrani
Raat chandani kare ishare - Geeta

After partition, he went to Pakistan like many other good people we know. Some of his Pakistani movies are

Ghoongat
Chingari
Koyal
Shauhar
Heer Ranjha
Intezar,

which had the popular Noor Jahan numbers
Jis din se piya dil le gaye (Qateel Shifai)
Ghazab kiya tere wade pe (Daag Dehalawi ?)

He got the awards called the "Hyderali Award" and the "Pride of Performance Award" from the Pakistani government in 1979.

Died on October 30, 1984 at Lahore, age 70.

Some excerpts from Vish Krishnan's article on Noorjehan:-
Another master classicist was Khurshid Anwar, who did very few pre-Partition movies for Bombay cinema (notable are NISHANA, an Ashok Kumar-Madhubala-Geeta Bali starrer of 1950, and SINGAAR, and 1949 musical treat starring Madhubala and Suraiyya). From the '50s, I recall 3 Noor Jehan songs by Khurshid Anwar, and they are all cast in a classical mould. The Miyan Ki Todi rendition of "Jis Din Se Piya Dil Le Gaye, Dukh De Gaye" perhaps does not match up to our standards of virus-free and domesticated classical singing, but it has its place. And to top it, the Jaijaiwanti song "Dil Ka Diya Jalaaya Toone" is a must-have. And then in a style that almost completely describes the latter-day Noor Jehan, she sings Khurshid Anwar's wonderful Tilak Shyam composition

Saagar Roye, Leheren Shor Machaayen,
Yaad Piya Ki Aaye, Naina Bhar Aaye

Adinarayana Rao by Sreenivas Paruchuri

(There are many Indian music directors who have worked only in a few films. Yet very few have managed to leave such a unique signature on Indian film music as P. Adinarayana Rao has. Consider the fact that in a long career spanning over three and a half decades he scored music for less than thirty films. And it is a no mean accomplishment to capture the hearts of Hindi film audience with just two films. 25th January marks his (6th) death anniversary of this great master who gave us such gems as "anaar-kali", "suvarNa sundari" and "bhakta tukaaraam"

Regards, -Sreenivas)

=====

Adinarayana Rao was born in 1915 in Kakinada (some sources place his year of birth in 1918, in Vijayawada). He was introduced to the stage at a very young age of six, playing the role of "naarada" in the play: "Savitri" under Rajarajeswari Naatya Mandali's baton. He went on to study classical music under

Patrayani Sitarama Sastry, a prominent personality of those days, in Saluru, a major center for music in the early decades of this century. Later he completed his matriculation from Kakinada. At age 12, with an impressive talent to play many instruments, and literary interests, he started working as a music composer and a play writer.

He was highly popular in Kakinada theatre circles and was affectionately called "abbaayi gaaru", a name which he retained even after entering films. "Veedhi Gaayakulu", "Black Market", "Vasanta sena" were some of his plays. Starting his career at Burmah Shell Amateurs Troupe, he blossomed in to a big artist at the well-known, now almost forgotten, Young Mens Happy Club, which had given famous artistes like Gandikota Jagannatham, S.V. Ranga Rao, Relangi Venkata Ramayya, Anjali Devi to Telugu Cinema/stage. It was here that he met his future wife, Anjali, who was under his tutelage and later went on to become a leading actress of the Indian silver screen.

His first attempt to join the film field was in 1941.

Chittur V. Nagayya, the legendary actor, director and music composer was ruling the Telugu film field supreme with his compositions in films like "vandEmaataram" (1939), "sumangaLi" (1940), "dEvata" (1941). Highly influenced and mesmerized by his music, Adinarayana Rao wanted to work under the maestro. He was introduced to Nagayya by film star A. S. Giri (of "sumangaLi" fame). He was asked to come after 1-2 months, but somehow he did n't go to Madras and remained away from film field till mid-40s.

The following composition by him written for the play: "Veedhi Gaayakulu" in 1944, shows his admiration and respect for Nagayya:

naagayya naTanalo naaNyamerungaka
#Saigal# naTanakai sambhramEla

It is in veteran film maker B V Ramanandam's, "varudhini" (1946) he got his first break in films. The opportunity came through S.V. Ranga Rao, nephew of Ramanandam and a YMHC member (incidentally this was the debut film for Rangarao too). Although he was initially assigned to write lyrics and compose music, professional differences led to the abrupt ending of the project after recording just two songs, and he returned to Kakinada.

Later he worked for a couple of films writing lyrics and/or composing music, which include C. Pullayya's (another native of Kakinada), the highly successful, "Gollabhama" (1947, co-MD: Dinakara Rao), in which Anjali made her debut. The songs/verses from Gollabhama are a real delight to hear; chandamaama andamaina, priyatamaa!, bhoopati jampitin, valapu teniyalu, etc. They are in my opinion ahead of their time in terms of pace (can be compared to the ones from 60s! It would be of great interest to me to know, who composed which song).

Its through "palleToori pillu" (1950), a film based on Sheridan's play: "Pijjaro", he became a full-fledged music director, thanks to his friend B A Subba Rao, who was making his directorial debut and went on to make a highly successful career. His adaptation of Spanish tunes - "dheera kampanaa" - with superb orchestration, and usage of Telugu folk melodies set new trends. Songs like: chiTapaTa chinukula duppaTi taDisenu, Saanta vanTi pillu lEdOyi (young Pithapuram Nageswara Rao singing this beautifully) were treats to music lovers. His next venture; "tilOttama" (1951) was a disappointment. Its music reached very few people since it was neither a commercial success at box-office nor were the songs released on records.

In 1949 he founded "Aswini Pictures" with Akkineni Nageswara Rao

THE RMIM MINIBUS

and makeup artist K. Gopala Rao, producing "maayalamaari" (1951, Tamil: Mayakkaari). Though it ran for 100 days, the music was only a moderate success. So was "annadaata" (1954), made on the same banner. He wrote some lyrics for "palletoori pillai" and "annadaata" too. "annadaata" also heralded the beginning of the successful team with himself, ANR & Anjali (in lead cast) and Director Vedantam Raghavayya, which continued unbroken for more than a decade.

In 1951 he separated from Aswini banner and founded his own production house; "Anjali Pictures" making "paradESi" (1953, Tamil: Poongottai, with songs like: pilichindi kaluva puvvu - jikki, nEnenduku raavaali - Jikki, Pithapuram, etc.) under the direction of L. V. Prasad. The superb compositions in big budget "anaarkali" (1955) and "suvarNna sundari" (1957) that followed under this banner brought him tremendous recognition. Volumes can be written on these two great musicals. Though a couple of tunes were partly based on Ramachandra Chitalkar's tunes from Hindi version of "Anarkali" (1953) rest showed his enormous creative talents. The rest showed his enormous creative talents. The song "raajasekharai nee pai moju teera ledurai" still lingers on every one's tongue. So are: kalise nelaraiju kaluva chelini - Ghanta-sala, Jikki, sOjai raajakumari - A. M. Rajah.

Suvarna Sundari was the high point in his career. It was a blockbuster hit running to full houses at all the places it was released for over 6 months. Described as the "Bible to box-office laws" by film critics, it showed the way to later day "formula" filmmakers. It had all the elements, in proper dosage, to attract all sections of film goers. "piluvakurai alugakurai, haayihaayigai aamani saage, bommalamma bommalu, Erai manapai theerulevarurai" remain ever-green hits. The raagamaalika set to four Hindusthani Ragas made him very popular and won him many awards and recognition all over India! Some critics unfairly accused him of plagiarising "piluvakurai" and "haayi haayigai" tunes from Vasant Desai's milan hon kaise ("Dhwaan" 1953) and Anil Biswas's ritu aaya, ritu jaiya ("Hamdard" 1953) respectively. But there is very little truth in that. No one can deny the creative prowess in his works.

Riding high on the success, he embarked on his second Hindi production: "Phoolon Ki Sej" (1964), based on Gulshan Nanda's novel: "andheri biran", with big starring. It turned out to be his last hindi film. This film virtually led the couple to ruins, losing whatever they earned over 17 years. It was a major setback especially at a time when Anjali was considering her retirement from the films after acting in 100 films. Even melodious songs like: aa tu jaraa dil mein (Lata, Mukesh), abhin jaa rasiya (Lata, Manna), pyar ko madhur madhur (Asha, Rafi), taron ki aankhon ka (Lata) could not stop the disaster.

It took nearly a decade for the next 'big' hit from Adinarayanarao's house; "bhakta tukaram" (1973), portraying the life-story of saint-composer Tukaram. This is yet another gem from the master with memorable songs like: ghanaa ghana sundaraa - Ghantasala, poojaku vELaayerai - P. Susila, unnaavaa asalunnaavaa - Ghantasala, sari sari vagalu telisera - P.Susila etc. "alluuri seetaraama raju" (1974), the life-story of revolutionary freedom-fighter, followed soon, making his name well-known to the next generation of Telugus, gaining fame to both the producer/actor Krishna and Adinarayana rao himself. The whole audience waited along with the heroine for seetaramaraju while she was singing "vastadu naa roju" (P. Susila). SriSri's "telugu

veera levaraa deeksha booni saagaraa" was immortalised by his tune and has become a classic patriotic song. He never worked for any other production houses in the later period, except for film actor Krishna's productions. His creation "mahaakavi kshEtrayy" (1978) is a testimony to his quest for perfection and authenticity. He travelled through the coastal districts of Andhra Pradesh, along with well known Telugu poet, historian and film-writer Arudra, interviewing several dEvadaasis, who have been singing kshEtrayya padam-s for centuries. Unfortunately such thorough fieldwork, and compositions like: ashTa vidha naayika varNana, Sreepati sutu baariki (Ramakrishna), chedero naa saamiki (swapna sundari, famous danseuse) could not guarantee the film's commercial success. Certainly we can not forget his other films like; "adutta vittu penn" (1959, Tamil, with P B Sreenivas's solo "Vaadaada malar"), "Runaanubandham" (1960, "andamain baava aavu paala kova", "nindu punnami nela"), "swarNa manjari" (1962, madhuramaina guru deevana - Nagayya, P. Susila, raavE naa praNaya roopiNi - Ghantasala), "satee sakkubayi" (1966, ranga rangaa rangayanandi - Ghantasala). The last one was also dubbed in to Marathi as "sakhu ali pandarpura" (1969), winning critical acclaims in Maharashtra too. "ammakOsam" (1971), "agni pareeksha" (1970, (konDapai ninDugaa koluvunna maa talli kanakadurga - Ghantasala), "kalyaana man-Dapam" (1971), "pedda koDuku" (1973), "kannavaari yillu" (1978) are his other films.

Apart from his own compositions he left his imprint on the music field indirectly too. Later highly successful music directors; Totakura Venkata Raju (a.k.a T V Raju), Satyam and Lakshmikanth-Pyarelal duo (Phoolonki Sej) worked as his assistants.

An "unusual influence of Hindusthani classical music and Marathi Natya Sangeet" on Telugu film music is attributed to him. Early Marathi (and Parsi) touring drama troupes left their indelible mark on Telugu stage by the end of 19th century. It is a no surprise since Adinarayanarao who followed the music styles keenly and heard the music of legendary artists of Telugu stage like Tungala Chalapati Rao, K. Raghuramayya, Jonnavittula Seshagiri Rao, C.S.R. Anjaneyulu, et al grasped these styles as well.

His exposure to classical music and stage music from early years at Saluru and Vijayanagaram certainly helped him in better understanding of Hindustani music. Well known music critic V.A.K. Rangarao credits Adinarayana Rao for introducing Hindustani music in contemporary flavour and simplified orchestration, and thereby impressing both laymen audience as well cognoscenti. It is this music that survives him enthralling all the music lovers.

Meeting Anil Biswas by Kalyan Kolachala

Finally the workload has eased off for me to be able to write the long delayed report of my meeting with Anil Biswas. Because of the delay I might not remember a lot of the details. All that I remember later will be mailed later. I've also mailed a copy of the report to Atul Gupta, who was with me at the meeting, so that he could make additions/corrections.

Once again thanks to Malini for getting Anil Biswas' phone number that started off the whole thing. I called him up to set up an appointment and he agreed to meet me on the 10th of Nov. On reaching Delhi I called him up and he remembered the appointment (and surprisingly my name) but he mentioned it was Diwali and he

THE RMIM MINIBUS

had guests etc and so it would be impossible to meet me. I asked him about the 11th and he said at most he could give me 15 minutes as he would be busy on 11th as well. And here was the worse part. He said he won't tell me to leave after 15 minutes and I should leave on my own. He specified 9:30 AM as the time. It sounded great. 15 min. was better than nothing. It however meant that I had to stay one more day in Delhi. The IA flight to Raipur had been cancelled and I had other things to do so I decided to stay one more day.

For my part I had prepared by reading articles by Vish and Ashok and listening to all of his songs that I could get hold of. I had a list of questions of my own and those of others. Snehal had mailed me a list of about 50 questions. And there was a gift - the commemorative cassette on "Rare classical songs from films" from the RMIMmeet in the west coast. Thanks to Chetan for mailing me the cassette despite the short notice. Besides making a nice gift it also gave me an opportunity to talk about RMIM and the following he has in it. I went to his place with Atul, ex-colleague, friend, RJGK partner and my host in Delhi.

Enough of peripheral stuff and onto the main topic. I had noted the address wrong leading to a delay of about 15 min in reaching his place. In a way my time was over! In any case after running around in south ex for a while I was there standing in front of the great man.

Despite his age (82 years) he is still in fine form. His voice is clear and crisp. He remarked that I had already run out of my time and he let us in. He regretted he couldn't give us more time as he was involved in too many things. We introduced ourselves and talked in brief about RMIM, the websites, email discussions and the following and regard we have for him in RMIM. He is aware of the internet etc so it wasn't difficult explaining all that. He seems fully in touch with the present and leads an active life. Having demonstrated to him that I represent a number of RMIMers and that we are fairly knowledgeable about his music (my homework came in handy) I retreated into the background and let him reminisce. This approach was somewhat forced as I had run out of my time and any hopes of an extended conversation rested on talking on topics that interested him. Thus I dropped the question and answer idea and it was more of a chat where he was doing most of the talking. I was dropping in topics whenever I had the chance to. Fortunately after a while he got animated enough and the meeting lasted about an hour and a half and at the end he regretted he couldn't give us more time. Following are some of notes from the meeting in no particular order. I'll add more info when I remember it. Some of the notes are my paraphrasing of what he told me or my inferences from what he talked. Sorry for the disconnected narrative. Also due to the delay some of the details are hazy and added to it a deterioration in my skills in framing even simple sentences.

- He mentioned that he was the seniormost person alive in the music industry. He felt that at 82 he may not have much time left so he wants to share all the memories.

(This was while talking about his memoirs to be published soon and repeated a number of times while talking of fans meeting him etc).

- I started off in Hindi and he has a faint Bangla accent. When it was clear that he's more comfortable in English I switched over to English. His English is very good. As mentioned earlier his voice is very good, clear and crisp. You can see that he was a singer once.

- In the beginning I mentioned that in addition to his excellent music we regard him highly for his pioneering work in the industry (such as the first orchestra, first playback etc) and also being the mentor of several MDs and singers. I hoped he would talk about the mentoring but he simply nodded to it and didn't add to it. Since it wasn't a question and answer format I didn't push further. He did reminisce about the "pioneering part". In that context he also talked of his close friendship with SD Burman and Saigal. Those days he was the composer and SDB and KLS were singers. Those days Meena Kapoor was a small girl and used to play in Sehgal's lap. That suggests AB's acquaintance with Meena Kapoor was earlier than we thought.

- He is in touch with what's happening around both in contemporary music as well as with personalities from the past. Also he hasn't been really forgotten. He has people meeting him and he goes to lots of events/functions as the chief guest etc. He leads a fairly active life and he mentioned he has a fairly hectic schedule. Both he and Meena Kapoor no longer sing, Meena Kapoor stopped only recently. He has a very clear memory of his films/songs and the music of that era and he corrected me a couple of times. I guess one reason he stays in Delhi (despite the pollution etc) is because he still leads an active life. He mentioned that he doesn't spend the winters in Delhi as he can't stand the cold.

- Meena Kapoor was out with some relatives (AFAIR) so we couldn't meet her.

- Probably the most important info I got was about his autobiography/memoirs that is going to be published soon. I mentioned about Vish's articles and his interest in a biography and asked him if any such thing has been published. He then talked about the book being written by Sharad Dutt. It isn't really an autobiography - he said "I can't dare to do that. In an autobiography you have to be truthful about everything you did and I can't report everything honestly". The words aren't exactly his. He mentioned it'll be in an "as told to" format. He mentioned that there have already been about 40 sessions and the author is compiling the info from the 40 odd tapes. He mentioned that some more sessions are needed and that keeps him very busy. Details of the book: Author: Sharad Dutt, Publisher: Saarangsh - owned by Mr Mohan Gupta. Title: "Ritu aaye, ritu jaaye". A Manna song I think in one of his films. He mentioned he alongwith Manna Dey was invited to a function somewhere in Maharashtra (Pune?) and some schoolchildren sang this song on stage in what was a moving performance.

Sharad Dutt is also the producer/director of some serial in door-darshan. He is a big fan of Anilda and Hindi music. Anilda mentioned that Sharad Dutt corrects him whenever something he mentions is wrong or reminds him if he cannot remember a name/song etc. So we should expect a fairly exhaustive and in-depth book. Atul said he'll try to get in touch with Sharad Dutt and find out more.

- Anilda is a mild-mannered and an intense man. He mentioned that he leads a simple life. He mentioned that he doesn't worry too much and think ill of others and that is one of the reasons he's in good health even today. He mentioned he had an operation on his lungs(?) and has some other minor problems.

- Looking at his house and the location (South Extension II) it's clear that he's doing well. The living room was neat and mostly empty except for a sofa set, two paintings and a clock. Which

THE RMIM MINIBUS

reminds me - he was looking at the clock every now and then. When he went in for a short while, Atul mentioned that maybe he wanted us to leave as he might have other things to do. When he was back I mentioned that and told him that though I very much wanted to talk to him for hours but I didn't want him from other things. He said he could spend some more time with us and he would let us know when it was time.

- That was a relief. I mentioned I had some questions and started off with the one on Rafi. Why did he have so few songs with Rafi? I mentioned the films as Heer, Sanskaar and Beqasoor, the list courtesy Snehal. He corrected me saying that as far as he remembers it's only Heer. The Rafi songs in Beqasoor are by Hansraj Behl. (the Beqasoor CD credits a Rafi/GM Durrani duet to AB). As for not using Rafi he said it was simply because he didn't suit his style.

- While on this I asked him about his work with other MD's like Beqasoor with Hansraj Behl. While on this I used the term "Co-MD". He felt very strongly about that and said he never co-MDed with any MD like SJ combination etc. There were two instances he said of his having shared a film with another MD, one each with HB and CR. In both the cases he left the film midway because of differences with the producer and the other MD took over. The only case of partnership with somebody was in the case of Pardesi with the MD on the Russian side, who had been an assistant of Tchaikovsky (sp?) or something like that. While on that he mentioned his only sources of inspiration have been Indian classical music and folk music of India. He mentioned that early on in his career he had toured India and learned a lot about folk music. He added he hadn't even remotely copied from anybody in India or abroad.

- I mentioned I like his songs with Suraiya in Gajre, Jeet, Do sitare, waris etc a lot. He talked about Suraiya and said though she's a reclusive person she makes it a point to meet him whenever he's in Bombay.

- I mentioned it must have been great working Qazi Nazrul Islam and asked him if he had any met Gurudev Tagore. He didn't talk much about Qazi Nazrul but he talked about his relationship with Tagore. He mentioned that he was fortunate to have touched Gurudev's feet and being blessed by him. He mentioned that he had composed music for Gurudev's work in a format that wasn't done earlier (here he used some terms and references in classical music that I did not understand and do not remember). Gurudev was very pleased with his work, thought highly of him and underlined some of the lines from Anilda's work. Anilda mentioned that a copy of that would be used in the inside cover of the book to be published.

- I asked him about his work after leaving Hindi films. He said though "Choti choti baatein" was released in 1965, work was completed in 1963 and that was the year he joined AIR and shifted to Delhi. In addition to Hum Log he mentioned two other serials Baisakhi and "Phir wohi talaash" by Lekh Tandon. He said there were some more but that he left many of those serials midway because of interference from the producers.

- He mentioned that he keeps getting a lot of fan mail both from India and abroad and requests for autographed photograph. I added that this was great because it was inspite of HMV not releasing most of his songs and that we fans can only access most of his songs by recording from friends or video cassettes. He regretted that HMV had most of Hindi film music heritage and was letting it

die. He said RPG and others' nowadays are interested in crores and old and rare music has no place in their scheme of things. I mentioned that presence of Sanjeev Kohli might help things. He informed me that because of what Sanjeev was doing he has been banished to London to an ineffective position. He mentioned the first thing SK did on joining HMV was release the CD titled "Evergreen Anil Biswas" and mailed him a complimentary copy. Anilda is also in touch with many others like Harminder Singh "Hamraaz" and recently released a volume of the "Geet Kosh" at a function.

- I told him about the RMIM meets and our meeting with Pt. Batish. He said "Oh S.D Batish! Do you know that I discovered him!" He went on to discuss the "Laadli" song. He didn't know Pt. SDB was in the US. I updated him briefly about Pt. SDB and the institute. Anilda mentioned he had been in the US sometime back and had been in LA among other places. He said he would be willing to come of the US if there would be a musical function/event/competition etc and if he were invited. More on this later.

- He mentioned that he was the guest in the final of "TVS Sa re ga ma". It is to be telecast sometime in April. He was very impressed with the one he judged the winner (someone named Sanjeev, could it be Sanjeev Rambhadrans?). The show was specially recorded in Delhi (instead of Bombay) so as to have Anilda. While on that he said he was very much impressed with singing talent available nowadays. He mentioned that in his days (I guess he meant early days) film industry wasn't considered respectable and he had to make do with the likes of Amirbai and Shamshad Begum. He said if he had access to talent as is available today he could have produced much better music.

- You might have noticed that there isn't that much of info in the report so far, not many specific answers. One reason is that Anilda spent a significant part of the chat talking in an abstract and philosophical manner, talking less about specifics and looking back at the bigger picture. While all that he said was great stuff it is difficult to report

and is best to listen

to him in his own words. My big regret is that I didn't record the conversation. On hindsight I feel he would have agreed to it.

- He talked at length about his contribution but mostly in general terms. He mentioned that people like Naushad, OPN etc have called him their gurus. He mentioned that in a function where lots of legends of Marathi music had assembled, legends like Sudhir Phadke, Datta G (who he mentioned gave Lata her first song) etc while on stage referred to him as their guru.

- While on OPN he called O.P. Nayyar the "Proudest man in the industry". He said "Lata didn't sing for him and despite that look what he achieved." I wish Vish was there. He felt OPN calling him his guru is an honour for him as their styles are very different.

That's pretty much what I remember at the moment. Both I and Atul had a photograph taken with him and before leaving touched his feet and took his blessings. He again regretted that he couldn't give us more time. There was too much left unasked and undiscussed but I guess that was to be expected in such a short meeting with someone who has contributed so much to Hindi film music.

For those interested in writing to him or asking him questions his address is K 11-12, South extension II, New Delhi.

One thing he alluded to repeatedly was that he would come to the

US if he was invited for some function/event etc. Wouldn't it be great to have the great man with us for a few days? And it wouldn't be all that expensive. Most people I've talked to feel it's impractical. I hope not. There are so many functions organized all around the year by Indian organizations and Anilda is fairly well known so I feel something might come through. Stranger things have happened.

--

During the chat I voiced Vish's opinion that "Raahi" was his best and most original effort. He agreed with that and fondly remembered some of the songs including the holi song "Holi khele nand-lala" and the sequence when the English girl get coloured. I mentioned about the extensive collection of his music that Vish and others have. I also referred to some rare photographs. I talked about the one where many great MD's have assembled at Anilda's place and also the one where Lata was in Anilda's kitchen. He remembered the latter and mentioned that in that picture he was cooking during the lunch time. He mentioned that Lata had been through tough times and used to have lunch at his place in her early days. He also talked about "Anokha pyaar" and how Lata had recorded some songs for the LP versions and Meena Kapoor for the film version. I mentioned that the CD has both versions. He mentioned that he was the head of the Music Directors Association till he left the industry.

Overall he was modest about his achievements and that was one reason I couldn't get much specific info about his music. I would speak highly about his achievement or some aspect of his music and he really wouldn't respond to it. But he spoke with great pride of what the other MD's thought of him. I guess praise from one's peers is the highest honor for an artist.

There have been some encouraging responses to the idea of inviting Anil Biswas to the US. Let me elaborate on what was discussed. It all came up when I referred that his fans would love to meet him and to that he said he would come to the US if he were invited. Wouldn't it be great to have Anilda with us for a few days. Here is a man who been active in the industry for about 3 decades (mid 30's to mid 60's), did a lot of pioneering work, been mentor to a number of great MD's and singers and above all gave us great music. In addition he is very articulate and has a vivid memory of those days. And he's among a few of the musical legends we have left.

One possibility I envision (however impractical it may be) is that of a grand RMIM meet (of RMIMers from all over US) spanning more than a day with Anil Biswas as the chief guest. It could be preferably in a long weekend. The main expense is plane tickets for two. I hope it's not dismissed as "irrational exuberance":) Kalyan

MDs Copying Each Other by Satish Subramanian

[Context: A discussion in one of the RMIM meets about songs sounding similar to each other]

> After much pushing and prodding from Ashok, here for your reading
> pleasure is an account of two episodes from the RMIMeet that were
> neglected in earlier commentaries.
> The Trial by Jury [...] in order to differentiate photocopying someone
> else's work from merely glancing at it over one's shoulder. First on
> the stand were:

> 1. tu pyaar ka saagar hai (Seema, Manna Dey, Shankar Jaikishan)
> 2. maanasa vaire vare (Chemmeen, Manna Dey, Salil Chowdhury)
> SalilC was found innocent of all charges. Except for a couple of
> snatches here and there, no cause was found to declare 2 to be a copy
> of 1. Satish Subramanian who imagined some similarity in these songs
> was asked to pay costs to both the parties. Sami wrote a dissenting
> note to this judgment when he said that there was a definite flow of
> inspiration from 1 to 2 which came as a surprise to those who were
> familiar with this jury member's ideological leanings.

Alright!:) Let's assume that I did imagine some relation between the songs. Now what did you 'imagine' when you wrote "snatches here and there"; what did Sami 'imagine' when he said there was a "flow of inspiration"; and what did Pradeep 'imagine' when he wrote "Salil song starts off sounding similar to the SJ song"? Also I never said Salil had copied the "Seema" song. This is what I wrote:

> "Chemmeen" had another great song by Manna Dey which is based
> on a Shankar-Jaikishan's tune. It was the bhajan tune from the
> movie "Seema"- 'tu pyaar ka saagar hai, teri ik boondh ke
> pyaase hum'. Sung again by Manna Dey. (Even the strongest of
> SJ-haters on RMIM, if you recall, had openly admitted to
> liking this song. No wonder even Salil liked it:).

(Hey, I even got Sami's musical leanings right:.)

I am beginning to wonder if the "pushing and prodding from Ashok" was just to give a start to this article or...?:) Anyway, with a hung jury, who passed that premature judgement? Hope it is taken back. Hmm, what was that motto - "Have many convictions, but never get convicted," was it?:)

> 1. kya mil gaya Bhagwaan tumhein (Anmol GhaDi, Noorjehan, Naushad)
> 2. de di humein aazaadi bina khaDg (Jagriti, Asha, Hemant Kumar)
> "Hemant copied", he said. And that was also the unanimous verdict of
> everybody present although we didn't use such strong language. I
> felt it was a tribute from one talented composer to another.
Going by "snatches here and there" definition, I think the song from "Bazaar" (MD: Shyam Sunder) "apne nazar se door ho" (Lata-Rafi) has something in common with the song "socha tha kya kya ho gaya" (Suraiyya; Anmol Ghadi). And the similarity between "tera khilona TooTa balak" (Rafi; Anmol Ghadi) and "yeh hai duniya ka bazaar" (Rafi; Bazaar again) was mentioned by Chandel recently on RMIM. I am sure Naushad must be overwhelmed by all these 'tributes' for his "Anmol Ghadi"!

Talking about 'tributes', not so long ago Ikram wrote in a "MDs copying each other" thread:

> Even Naushad pays tribute (probably unconsciously) to SC's Aja re o
> pardesi in Guddu's song "Selena" {Wow, ek hi song meN tribute to
> SalilC and tejano singer Selena bhi??:)}. The stanzas have some
> notes at the very end which are similar to the aja re o pardesi
> song. mHo. Most probably I would say that Naushad must have liked
> that song greatly and it came out naturally from his sub-conscious.
There is unmistakable similarity between the songs "hum do panchhi uDe gagan mein.. Selena.." (Guddu; Naushad) and "aja re pardesi" (Madhumati). The tunes are similar in the stanzas of the two songs, esp. in the lines:

"aao chalen aakash ke peechhe
jungle parbat paaon ke neechhe
uDte rahen ham ankhen meechhe"

(Sanu and Devki in "hum do panchhi")

In the movie "Papa Kahte Hai" too Rajesh Roshan uses the "aja re pardesi" tune a little bit in the lines:

"gajra sajaaye mehkaaye aanchal

aankhon mein leke sapnon ka kaajal"

(Sanu and Poornima in "aaha ham dulhan waale")

Talking about "Guddu" and "Papa..", how can one forget "Guddi", where the entire Madhumathi song was replayed? Why was it included verbatim? They had a nice line before the song, to justify its inclusion, "Sing a film song, only those are popular nowadays" or something to that effect. I am sure there are more songs that belong to the family of songs inspired by the "Madhumati" song.

Talking about family of songs, perhaps the most famous (at least on RMIM) is the "saagar kinaare" family. It starts with S.D.Burman's "thandi hawaayen leharake aaye" (Lata, Naujawan). This SBD tune was taken by Roshan to make his "rahe na rahe ham mehka karenge" (Lata, Mamta). R.D.Burman once wrote about this song in an article:

Roshan said to me "You know what I've done? I've taken the metre of Dada's Naujawan composition, 'thandi hawaayen lehra ke aaye', just changed the tune and turned it into 'rahen na rahen hum'!".

What a beautiful tune! Yet the metre had been provided by Dada! The same metre appeared in Madan Mohan's "yehi hai tammana tere ghar ke saamne" (Rafi, Haqeeqat). This then became RDB's "hamen raaston ki zaroorat nahin hai" (Asha, Naram Garam) which Pradeep mentioned recently on RMIM. Finally (?) it was used again by R.D.Burman in "saagar kinaare dil ye pukaare" (Kishore, Saagar). Another well-known pair is Sajjad's "yeh hawa yeh raat yeh chandni" (Talat, Sangdil) and Madan Mohan's "tujhe kya sunaon mein dilruba" (Rafi, Aakhri Dao). Ravi's "zara sun haseena ai nazneen" (Rafi) from "Kaun Apna Kaun Paraya" also seems to be inspired by this Talat-Sajjad song. In his career, Sajjad had just a handful of songs, yet that didn't stop the other MDs from looking for inspiration there. Doesn't Naushad's "gham ki andheri raat mein" (Rafi-Talat duet) sound a little similar (at least at the beginning) to Sajjad's "dil mein samaa gaye sajan" (Talat, Lata; Sangdil)? The "Papa Kehte Hain" song "mujhse naraaz ho to ho jaao" (Sonu Nigam), was based on Madan Mohan's "baad muddat ke ye ghaDi aayi, aap aae to zindagi aayi" (Suman, Rafi; Jahan Ara). Before using it in "Papa Kehte Hain", Rajesh Roshan had already used the same tune in "paas ho tum magar qareeb nahin" (Lata; Lootmaar). So you have another family of songs there.

C. Ramchandra's "eena meena deeka" (Asha) inspired a bunch of songs, like CAT cat maane.. in "Dilli Ka Thug". Then there is the Muqabla family of songs ('Mukaala Muqabla laila', 'O jaaneman chehra tera jadoo', 'Muqabla hai pyar ka', 'Mukkala muqabla hoga'). Apparently the song "Channa jor garam baabu" also has a set of related songs. Anyone with the details?

Madan Mohan's "main nigaahen tere chehre se hataoon kaise" (Aap Ki Parchaiyaan) seems to have the same tune as Jaidev's "kabhi kud pe kabhi halaat pe rona aaya" (Hum Dono).

A Filmfare reader wrote about a program on Vividh Bharati which used to play similar sounding songs back-to-back, without mentioning which was the original. The reader mentioned some of the songs that were played in that program which I repeat here without verifying (I just added the year of the film where ever possible).

1. Roshan's "gusse se jo" - Dil Hi To Hai - 1963 - Mukesh
Chitragupta's "muft hue badnaam" - Baraat - 1960 - Mukesh
 2. Bappi Lahiri's "saiyaan bina" - ? - Lata, Bhupindar
R D Burman's "tere bina jiya" - Ghar - 1978 - Lata
 3. Hemant Kumar's "kahan le chale" - Durgesh Nandini - 1956 - Lata
Shankar-Jaikishan's "kahan ja raha hai" - Seema - 1955 - Rafi
- Looks like there are many 'tributes' to SJ's "Seema"!

In recent times it is not rare to find two different songs on the same top-ten list to have the same or similar tune!

To end, here is one interesting case of a 'flow of inspiration' going from S.D.Burman's "sar jo tera chakraaye" (Rafi; Pyaasa) to Anu Mallik's "ruk ruk ruk" (Alisha; Vijaypath).

Alisha's song goes:

ruk ruk ruk,
arre baba ruk
o my darling,
gimme a look!

While Rafi sings (a few lines after the start of the song):

sun sun sun,
arre raja sun
is champee mein,
baDe baDe gun!

:)

-

bye

satish

MD Salaries by Surjit Singh & A S Chandel

Hi Fellow Music Lovers:

Recently, there was a discussion about the money paid to MD's in the golden age. Here is some info from my files. It comes from the book, "The Economic Aspects of the Film Industry in India" by Dr. Rikhab Das Jain. It is based his Ph. D. thesis on the same subject submitted by him to Agra University during 1960. The info occurs in Table XLVII on page 134. Here is the Table in its entirety.

Years 1955-56

Amount per film Names of the MDs

50K to 60K Naushad, CR, Shankar-Jaikishan

35K to 45K S. D. Burman

30K to 35K Anil Biswas, O. P. Nayyar

10K to 15K Ghulam Mohamad, Madan Mohan, Roshan, S. N. Tripathy, Bulu C. Rani, Chitragupt, Nashad

During April 1958

Amount per film Names of the MDs

100K to 110K O. P. Nayyar

50K to 75K S. D. Burman, Shankar-Jaikishan, CR

40K to 55K Naushad, Anil Biswas

12K to 15K Madan Mohan, Nashad, Vinod, Roshan

8K to 12K S. N. Tripathy, Bulu C. Rani,

Chitragupt, Ghulam Mohamad

I hope that you find this info helpful in your discussions.

Surjit Singh, a diehard movie fan(atic), period.

From: "Dr. Surjit Singh, a CALTECH dad"

Subject: 1949 delayed: MD's get a pay raise

The year 1949 is taking longer than I thought. It will be ready soon, very soon! In the meantime, enjoy the following from my boxful of newspaper and magazine cuttings.

When Dalsukh Pancholi's Khazaanchii became a super musical hit, he made a lot of money. He asked the MD, Ghulam Haider to ask anything he wanted. The MD asked for a Rayleigh Bicycle. Pancholi was surprised

but bought the bike, which cost him Rs. 80 in those days. Ghulam Haider must have realized that he could have asked more, much more. A few years later, when K. Asif asked Haider to quit Lahore to give music for his phuul (1945), Haider said, "For creating music for your film, if you promise to give me Rs. 25,000, I will leave Lahore and come to Bombay." Asif agreed and Haider did.

It is generally believed that that's how MD's started demanding and getting equal or more money than stars. For example, in 1955, the highest paid stars were Dilip Kumar, Prithviraj Kapoor, Meena Kumari, Raj Kapoor and Nargis, who got anywhere from Rs. 60,000 to 100,000 per acting job. Next in line were, Dev Anand, Madhubala and Nimmi, who were given an amount ranging from Rs. 50,000 to 70,000. On the other hand, the best paid music directors in 1955 were Naushad, C. Ramchandra and Shankar Jaikishan who got from Rs. 50,000 to 60,000 per assignment. Next was S. D. Burman, with Rs. 35,000 to 45,000 and Anil Biswas and O. P. Nayyar with Rs. 30,000 to 35,000. I will type in the full list at a later date.

Surjit Singh, a diehard movie fan(atic), period.

Posted by:

Author: A S Chandel

Very interesting and informative piece. I would like to add to this few rumours that I had read/heard during my time.

To start with the blockbuster of 40s RATAN cost only Rs75,000 to make but the producer received more than 100,000 just from the records.

From this one can guess how much Naushad got as a composer.

When Azad (*ing Dilip Meena) was announced, as usual for Dilip movie, Naushad was signed as MD. The producer wanted Naushad to compose all 11 songs in 2 weeks which Naushad refused. When the Producer went to C.Ramchandra he said " I can give you all 11 songs in 11 days, however you have to pay me the same as you offered Naushad". well Producer gave in and paid Rs100,000.

another story is that C.Ramchandra was favoured by South and composed for PPs SHARDA (Singing Raj Kapoor and Meena K)CR was also signed for "Chhoti Bahen" which was being planned then. After the debacle of Sharda music, PP wanted CR out and signed SJ instead. CR was promised Rs85,000 for Chhoti Bahen while SJ were given only Rs75,000. Well it was a big jump for SJ from Rs75/month as instrumentalist with Prithvi Theatre in late 40s.

In 1964 I had read the following rates for stars.

Dilip Kumar-800,000 (for Leader)

Raj Kapoor-500,00

Shammi Kapoor-400,000

Rajendra Kumar-400,000

Suneel Dutt-250,000

Pradeep Kumar/Bharat Bhooshan/Ashok Kumar 80,000

Among Heroines: Vyjantimala and Nutan were highest paid at Rs300,000.

During late 50s OPN became highest paid MD, but by early 60s SJ were getting Rs500,000.

If you consider the inflation, then these were princely sums. The best inflation indicator is that my father bought 400sq.yd plot in posh area of Agra in 1957 for Rs3,200 only, same is now over Rs1,000,000.

Sahir Socialistic or Sufi by guri

The guy who wrote:

zindagi sirf mohabbat nahi kuchh aur bhi hai

zulf-o-rukhsaar ki jannat nahi kuchh aur bhi hai

bhookh aur pyaas ki maari huyi is duniyaa mein
ishq hi ek haqeeqat nahiN kuchh aur bhi hai
found it quite natural, at one time, to get immersed in a 'revolution'
of his own design...a war against injustice of 'all' kinds as he
perceived it, be it the injustice done to him by people like his
father/his beloved's father, or that perpetrated by other perceived
oppressors against the man on the street. Sometime in the early
sixties, Sahir's pen seemed to become his sword in this war, and he
wrote:

ham amn chaahte haiN magar zulm ke khilaaf
gar jang laazmee hai to phir jang hi sahi
zaalim ko jo na rokay vo shaamil hai zulm mein
qaatil ko jo na Tokay vo qaatil ke saath hai
ham sar-ba-kaf uTThay haiN ke haq fatehyaab ho
keh do usay jo lashkar-e-baatil ke saath hai
is Dhang par hai zor to ye Dhang hi sahi
[sar-ba-kaf=hatHeli par sar lekar
haq=truth
fatehyaab=victorious
lashkar-e-baatil=jhooTh ki senaa]

Very quickly, of course, these 'socially-conscious' pieces brought the poet himself a label of 'the socialist'...all kinds of movements of a similar nature readily owned Sahir as their spokesman, and Sahir wrote more:

zulfm phir zulfm hai, baDtaa hai to miT jaataa hai
khoon phir khoon hai, Tapkegaa to jam jaayegaa
zulfm ki baat hi kyaa, zulfm ki auqaat hi kyaa
zulfm bas zulfm hai, aagaaz se anjaam talak
khoon phir khoon hai, sau shaql badal saktaa hai
aesee shaqlen ke miTaaon to miTaaayee na bane
aese sholay ke bujhaao to bujhaayee na bane
aese naaray ke dabaao to dabaayee na bane!

kuchh din tak chaltaa rahaa ye pravaah 'zulm' ke khilaaf 'jang' ke jazbaat ka...Pdt. Nehru died...1965 ki Indo-Pak conflict apnay saath jang ki us bhayaanak shaql ko lekar saamne aayi jisme apnay roobaroo apnay khoon ko bemaqsad behtay dekh kar Sahir ko apni hi likhi huyi usi ghazal ki akhri do laayineN jaise yaad aa gayiN

tum agar aaNkh churaaO to ye haq hai tumko
maine tumse hi nahiN, sabse mohabbat ki hai
^^^^^^^^^^^^^^^^^^^^^^^^^^^^

baat to vohi mohabbat se shuroo huyi tHi, jang-0-khoon meiN kaise aTak kar reh saktee tHi?

He wrote:

khoon apnaa ho ya paraayaa ho
nasl-e-aadam ka khoon hai aakhir
jang mashriq mein ho ke magHrib mein
amn-e-aalam ka khoon hai aakhir
jang to khud hi ek mas_alaa hai
jang kyaa mas_aloN ka hal degee
aag aur khoon aaj bakhshagee
bhookh aur ehtiyaaaj kal degee
[mas_alaa=samasyaa
ehtiyaaaj=needs]
isliye ae shareef insaano
jang Taltee rahe to behtar hai
aap aur ham sabhi ke aaNgan mein
shammaa jaltee rahe to behtar hai
bartaree ke suboot kee khaatir
khooN bahaanaa hi kyaa zarooree hai?

ghar ki taareeqiyaan miTaane ko
ghar jalaanaa hi kyaa zarooree hai?
[bartaree=baDappan]

Sufi-poets usually equate ISHQ with IBAADAT, and many a time therefore, oppose organised religion and organised conflict (war) of all kinds. They also talk about love with the beloved being the same as love with God as well as with all of His creation. They consider this kind of love to be, sometimes, a difficult, yet the only way to 'get there'. Previous sufi-poets who have left a huge treasure of kalaam (usually sung, not recited...a lot of it in the form of Qawwalis / KaafiyaaN / Dohay / Rang) etc. They express a close affinity to all the popular love-ballads: Heer-Ranjha, Laila-Majnu, Sassi-Punnu, Dhola-Maaru, Shirin-Farhaad, even Radha-Krishna and Seeta-Ram. Sahir was never very far from this preoccupation with ishq...he had written earlier in 'TalkhiyaaN':

mere sarkash taraane sun ke duniyaa ye samajhtee hai
ke shaayad mere dil ko ishq ke nagHmoN se nafrat hai
[sarkash=revolutionary]
magHar ae kaash dekheN vo meree pursoz raatoN ko
main jab taaroN pe nazreN gaaDkar aaNsoo bahaataa hooN
maiN shaayar hooN mujhe fitrat ke nazzaaroN se ulfat hai
meraa dil dushman-e-nagHmaa-saraayi
ho nahiN saktaa
[fitrat=nature
nagHmaa-saraayi=geet gaanaa]
mujhe insaaniiyat ka dard bhi bakhshaa hai qudrat ne
meraa maqsad faqat sholaa-nawaayi ho nahiN saktaa
[faqat=sirf
sholaa-nawaayi=aag barsaanaa]

The late-sixties saw a number of sufiyaanaa stuff from Sahir in the movies.

When he talked about the fundamentals of sufism in...

Barsaat Ki Raat / Roshan:

ishq azaad hai, hindu na musalmaan hai ishq
aap hi dharm hai, aur aap hi imaan hai ishq
Allah aur Rasool ka farmaan ishq hai
yaani Hadees ishq hai, Quraan ishq hai
Gautam ka aur Maseeh ka armaan ishq hai
Ye qaaynaat jism hai, aur jaan ishq hai
ishq Sarmad, Ishq hi Mansoor hai
ishq Moosaa, Ishq Koh-e-toor hai
khaq ko but, aur but ko devtaa kartaa ishq
intehaa ye hai ke banday ko Khudaa kartaa hai ishq!

And, BTW, the following couplet in this qawwali is 'inspired' by the famous Sufi Amir Khusrau:)

Sahir:

bahut kaThin hai dagar panghaT ki
(ab) kyaa bhar laaooN maiN jamunaa se maTakee
maiN jo chali jal jamunaa bharaN ko
(dekho ri sakhi ri)
maiN jo chali jal jamunaa bharaN ko
Nand ko chhoro mohe rok-ke chhaaRo
(to) kyaa bhar laooN maiN jamunaa se maTakee
(ab) laaj raakho mere ghooNghaT-paT kee

Khusrau:

bahut kaThin hai dagar panghaT ki
kaise maiN bhar laaooN madhwaa se maTakee
paniyaa bharan ko maiN jo gayi tHee
dauR jhapaT moree maTakee paTakee

Khusrau nizaam ke bal-bal jaayiae
laaj raakho mere ghooNghaT paT kee
Back to Sahir...he talked about the khokhlaapan of organised religion
and man-made divisions of this planet in ...

Dhool Ka Phool / N. Dutta:

achhaa hai abhi tak teraa kuchh naam nahiN hai
tujhko kisi mazhab se koyi kaam nahiN hai
jis ilm ne insaan ko taqseem kiya hai
us ilm ka tujh pe koyi ilzaam nahiN hai !
maaliq ne har inssan ko insaan banaayaa
hamne usay hindu ya musalmaan banaayaa
qudrat ne to bakhshae thee hameN ek hi dhartee
hamne kahiN Bharat kahiN Iran banaayaa
nafrat jo sikhaaye vo dharam teraa nahiN hai
insaan ko roNday vo qadam teraa nahiN hai
Quraan na ho jisme vo mandir nahiN teraa
Geeta na ho jisme vo haram teraa nahiN hai

And he put ishq-o-mohabbat above takht-o-taaaj in...

Tal Mahal / Roshan:

aap daulat ke taraazoo mein dilon ko toleN
ham mohabbat se mahabbat ka silaa dete haiN
takht kyaa cheez hai aur laal-o-jawaahar kyaa hai
ishq waale to khudaayi bhi luTaa dete haiN

And he questioned the sin-virtue concept pushed by organised religion
in...

Chitralkha / Roshan:

ye paap hai kyaa, ye punya hai kyaa ?
reetoN par dharm ki mohreN haiN
har yug mein badalte dharmoN ko
kaise aadarsh banaaoge ?

And when he came back to the love with khudaayi, this time he compared
God with baabul in...

Dil Hi To Hai / Roshan:

bhool gayi sab bachan bidaa ke
kho gayi main sasuraal mein aake
koree chunariyaa aatmaa moree
mael hai maayaa jaal
vo duniyaa more baabul ka ghar
ye duniyaa sasuraal
jaa ke babul se nazareN milaaon kaise, ghar jaaon kaise
laagaa chunaree mein daag chhupaaon kaise

He wrote plenty of love-songs, plenty of zamaanaa-khilaaf songs, plenty
of insaan-ki-insaan-se-mohabbat songs...most of this stuff had couplets
that relate to the concept of sufism (which may comment on
'pre-occupation' with material things, and may disagree with putting
'daulat' ahead of 'dil' but does not have an 'unconditional' problem
with the use/enjoyment of material things as such) a lot more than to
the narrower concept of anti-capitalism...understandably I guess,
because when he found himself in the midst of success and 'capital' the
guy did not abstain from an extravagant personal life-style himself !

He supported it thus:

ye bhog bhi ek tapasyaa hai
tum tyaaag ke maare kyaa jaano
ham janm bitaa kar jaayenge
tum janm gaNvaa kar jaaoge !

guri

Shailendra by Amla

Some years ago a tribute to Shailendra was written by his daughter Amla Mazumdar, who lives and works as an airline executive in Dubai. On the occasion of the poet's 31st death anniversary, the article is reproduced here with permission from Amla, who has also added a favourites list for RMIM (from what she remembers Shailendra telling her as being among his best lyrics).

Remembering Shailendra
by
Amla Mazumdar

Sunsets are beautiful, as long as it is not your own sun that you see sinking slowly over the horizon. December 14 1966 saw one such sunset, for my Baba left us that day, never to return. Today I still wonder at my inability to get over it.

Baba was born Shankardas Kesrilal Shailendra in Rawalpindi on August 30 1923, the eldest of four sons of my grandmother Parvati Devi. My grandfather Sri Kesrilal originally hailed from Bihar, and already had a son and daughter from a previous marriage. Some time during Baba's childhood the family moved to Mathura.

Calamity struck when he was still quite young, when he learnt that his mother was dying. He often recalled the moments when he walked barefoot in the scorching sun, his body sunburnt and his feet blistered, praying for her survival. The day she died, however, he felt deeply disillusioned and let down, causing him to turn atheist for practically the rest of his life.

While training in Agra for employment in the Indian Railways, Baba met and fell in love with the woman who was to become his wife (and my mother). His affections were returned, but while wooing her he was generally disapproved of by all her family except my nanaji, her father. Nanaji took a strong liking to him and sanctioned their wedding on the same day that my mother's elder sister was due to be married. After the wedding Baba made my mother return expensive sarees and jewelry that she had brought from her father's, saying he would provide for her in his own way, once he was able to stand on his own feet.

His first full-fledged job with the railways brought him to Bombay in 1947, when India's struggle for freedom from British rule was at its peak. Technical aspects of his job did not suit his artistic nature, and he would much rather spend time writing poetry than toil in the workshop. His colleagues often advised him against absconding from work to write 'senseless ramblings', but to no avail.

He actively joined the freedom struggle and during one public meeting his fiery poem "Jalta hai Punjab", when read out aloud, caught the attention of a film-maker in the crowd - Raj Kapoor. He wanted to buy the poem and also wanted Baba to write for his new production. Baba refused to sell the poem, but with the birth of his first child, a son (my eldest brother Shailey) came responsibility, and things changed. Baba approached Raj Kapoor and agreed to write for "Barsaat" if the offer was still open. It was, and the rest is history. Success brought wealth, and with wealth came a retinue of servants and the influence of Western culture. Yet he never allowed us to boss the servants around - he once rebuked me for allowing a servant to carry my books home from school.

Baba's best known work is with Shankar-Jaikishan, but he was also a favourite with the other musical giants of those days, like Salil Chaudhury (Madhumati), S. N. Tripathy (Sangeet Samrat Tansen),

S.D. Burman (Guide and Bandhini, among so many others), Pt. Ravi Shankar (Anuradha). He won the Filmfare Award for Best Lyricist in 1958 (Ye mera deewanapan hai, from "Yahudi"), in 1959 (Sab kuch seekha hamne, from "Anari") and in 1968 (Main gaaun tum so jao, from "Brahmachari").

Baba was a true poet for whom simply being alive was poetry, and life itself a poem. He derived much inspiration for his more serious work from long walks on Juhu beach early in the morning, but was equally adept at writing the most profound lyrics for ordinary film situations. Those lyrics were vibrantly alive, in the sense they went far beyond the context of the film situation for which they were intended, and lived on long after the film itself had passed from memory. For me there is a Shailendra song for any emotion, any situation, from birth

to death, such was his versatility. Millions of listeners feel this way about his work.

At the back of his serious work was the deep-rooted dejection he felt at his mother's death. Lyrics like

Lau aayi sada meri takrake sitaron se
Ujdi hui duniya ki sunsaan kinaron se
("Madhumati")

Ilahi tu sun le hamari dua
Hamen sirf ek aasra hai tera
Teri rehmay raah roshan kare
Salamat rahe saaya maa baap ka
("Chhote Nawab")

and

Maata o maata jo tu aaj hoti
Mujhen yun bilakta agar dekhti
Tera dil toot jata
("Ab Dilli Door Nahin")

hardly sound like they were written for mere film situations, with Baba not actually reliving the agony of his mother's death.

Yet he was a true professional, and behind his success as a writer was his ability to write for a film situation irrespective of his personal views. For example, in spite of his misgivings about religion he wrote the rapturously beautiful Bhay bhanjana vandana ("Basant Bahar"). And there are the witty, fun-loving ones like Laal chadi ("Janwar"), Sooku sooku ("Jungle"), Nakhrewali ("New Delhi"), Sambhal ke karna, jo bhi karna, and Matwali naar ("Ek Phool Char Kaante").

Whenever I'm down in the dumps I take heart from these words he wrote for a song during the freedom struggle:

Tu zinda hai, tu zindagi ki jeet pe yakeen kar
Agar kahin hai swarg to utar la zameen par
Ye gam ke aur char din situm ke aur char din
Ye din bhi jaenge guzar, guzar gaye hazaar din

Yet the spectre of death always haunted him. He was obsessed by death. There was no fear involved, but a kind of helplessness drew him towards it. He saw death even in the most romantic moments, as in this verse from the song Holi aayee pyari pyari ("Pooja"):

Ek baras mein ek din holi jag do din ka mela
Tan ka pinjra chhod ke ek din panchi jaae akela
Do ghadi muskaaye phir jeevan hi phulwari.

And then there's my favourite:

Ke mar ke bhi kisi ko yaad aaenge
Kisi ke aansuon mein muskuraenge
Kahega phool har kali se baar baar
Jeena isi ka naam hai
("Anari")

THE RMIM MINIBUS

The story of how his producing "Teesri Kasam" led to various problems and his untimely end is well known, but what bothered him was not the film's failure at the box-office, but that his investment in friends he trusted and loved went wrong. After a particularly bad bout of despondency my mother could take it no more, and on December 13 1966 he was to be admitted to the Northcote Nursing Home. On the way he and my mother stopped at the famous cottage at the RK Studios to call on Raj Kapoor, and Baba promised Raj that he would complete the lyrics for Jeena yahan once the December 14 tamasha (Raj's birthday celebration) was over. That was one promise he never kept, for he died on Raj's birthday.

Baba loved the seashore. He wrote, "I am the early morning light. I cast no shadows, I leave no shadow behind. The sun is my father..." The world has his poetry, but I would much rather have him.

Shailendra's favourites, as told to Amla at various times:

Mat ro maata | (Bandhini)

Ab ke baras bhejo | (Bandhini))

Koi lautade mere beete hue din (Door Gagan Ki Chhaon Mein)

Sajanwa bairi ho gai hamar | (Teesri Kasam)

Sajan re jhoot mat bolo |

Jin raaton ki bhor nahin hai (Door Gagan Ki Chhaon Mein)

Aaj phir jeene ki tamanna hai (Guide)

Aawara hun (Aawara)

Mera joota hai japani (Shri 420)

Sub kuch seekha hamne (Anari)

Dharti kahe pukar ke (Do Bigha Zameen)

Do send your comments, if any, to me at
pass them on to Amla (I don't have her e-mail contact handy)

Regards

Shekhar

Ghazal Definition by Abhay Avachat

Hi,

After my article on Madanmohan and Khayyam, some nettors asked me to clearly say, which poem can be called Ghazal. And also because of some statements I made in that article, I think it's my duty to give the 'definition' of Ghazal. Although, many would be knowing this, for some this information can be new, for some this will mean precise description of some general terms.

This article has become "technical", but I hope it's not boring. And I also hope, this is helpful for the Ghazal fans.

Instead of giving my personal views, I thought of quoting somebody who is an authority. There is book/dictionary/collection of Sher's titled "Aaina-e-ghazal", which IMHO is a treasure for every Ghazal fan. In this there is a long essay - "Ghazal kya hai ?" by Dr.Arshad Jamaal. The essay is written in Hindi, and is about History of Ghazal, its development, its milestones, important Shayar's etc. One part of it describes the definition of Ghazal. The following is loosely based on that. The essay talks only about what IS a Ghazal. To that I have added in the following, what is NOT a Ghazal. So any mistakes in these parts, are mine. [These are enclosed in square brackets like this.] Also one thing should be kept in mind that, this is not mathematics. So "preciseness" of the "definition" should not be questioned.

Classical Definition of Ghazal

=====

Ghazal in short, is a collection of Sher's which follow the rules of

'Matla', 'Maqta', 'Beher', 'Kaafiyaa' and 'Radif'. So to know what Ghazal is, it's necessary to know what these terms mean.

To understand these terms easily, we will take an example.

1. koi ummid bar nahin aati
koi surat nazar nahin aati
2. aage aati thi haale dil par hasi
ab kisi baat par nahin aati
3. hum wahan hain, jahan se humko bhi
kucch hamaari khabar nahin aati
4. kaabaa kis muh se jaaoge 'Ghalib'
sharm
tumko magar nahin aati

What is a Sher ?

It's a poem of two lines. This definition is deceptively simple. Please note that, every Sher is a poem in itself ! A Sher does not need, anything around it, to convey the message.

All the 4 stanzas in our example are independent poems, Sher's. So Ghazal is necessarily a collection of two-line-poems called Sher. [So the Rafi solo "rang aur noor ki baaraat kise pesh karu" is NOT a Ghazal, as every stanza is of 3 lines, and not 2.]

What are other restrictions ? Many, and important ones.

[Any collection of Sher's is not Ghazal. Some good examples are ; the famous Mukesh song from Yehoodi, "yeh mera deewaanaapan hai" ; and the title song of "dil apana aur preet parayi". Each stanza in these songs can be considered as an independent Sher, but they are NOT Ghazal's. To understand, why, we have to wait till 'Kaafiyaa', 'Radif'.]

What is 'Beher' ?

'Beher' is the 'meter' of the Sher's. It can be considered as the length of the Sher. Both the lines in the Sher *MUST* be of same 'Beher'. And all the Sher's in one Ghazal *MUST* be of the same 'Beher'. There are 19 (!) kinds of 'Beher'. But in simple terms, 'Beher' is categorized in 3 classes. Short, medium, long. [The examples in [] are my additions, from Hindi Films.]

Small:

ahale dairo-haram reh gaye
tere deewane kam reh gaye
[Also Talat song, "dil-e-nadan tuze hua kya hai"]

Medium:

umr jalwo me basar ho, ye zaruri to nahin
har shab-e-gam ki seher ho, ye zaruri to nahin
[And by Gulzar, "ruke ruke se kadam, ruk ke baar baar chale"]

Long:

ai mere humnashin, chal kahin aur chal, is chaman me ab apanaa guzaaraa nahin
baat hoti gulon ki, to seh lete hum, ab to kaaton pe bhi haq hamaaraa nahin
[The filmfare winner, "Manzile apani jagah hai" !! Yes ! It IS a Ghazal. And the Shayar is Prakash Mehra !! surprise, surprise !!]
So Ghazal is a collection of Sher's of SAME 'Beher'.

What is 'Radif' ?

In a Ghazal, second line of all the Sher's *MUST* end with the *SAME* word/s. This repeating common words is the 'Radif' of the Ghazal. In our example, the 'Radif' is "nahin aati". [Sometimes, the Ghazal becomes known by its 'Radif'. eg. "jaraa aahista chal" sung by Pankaj Udhas. On RMIM we all know one Ghazal by the 'Radif' as "aahista aahista", don't we ? or is it 2 or 3 ?:-)]

What is 'Kaafiyaa' ?

'Kaafiyaa' is the rhyming pattern which all the words before 'Radif' *MUST* have.

In our example the 'Kaafiyaa' is "bar", "nazar", "par", "magar" etc. This is a necessary requirement. Something which is followed even in

the exceptions to all these rules.

So Ghazal is a collection of Sher's of same 'Beher', ending in same 'Radif' and having same 'Kaafiyaa'.

[That's the reason, why "yeh mera diwanapan hai" etc. are NOT Ghazals. There is no common thing which can be called 'Kaafiyaa' and 'Radif'.]

What is 'Matla' ?

The first Sher in the Ghazal *MUST* have 'Radif' in its both lines. This Sher is called 'Matla' of the Ghazal and the Ghazal is usually known after its 'Matla'. There can be more than one 'Matla' in a Ghazal. In such a case the second one is called 'Matla-e-saani' or 'Husn-e-matla'.

In our example, the first Sher is the 'Matla'.

What is 'Maqta' ?

A Shayar usually has an alias ie. 'takhallus' eg. Mirza Asadullakhan used 'Ghalib' as his 'takhallus' and is known by that. Other examples are

,

'Daag' Dehlvi, 'Mir' Taqi Mir, Said 'Rahi', Ahmed 'Faraz' etc.

There is a Sher in a Ghazal, the last one, which has the Shayar's 'takhallus' in it.

[A Shayar, can use the 'Maqta' very intelligently. He can "talk to himself" like one in our example. I have lots of favourite Sher's which are 'Maqta' of some Ghazal. Some gems are
koi nam-o-nishan puchhe to ai kaasid bataa denaa,
takhallus 'Daag' hai, aur aahiqon ke dil me rehte hai
and

jab bhi milte hain, to kehte hain, "kaise ho 'Shakil'",
iske aage to koi baat nahin hoti hai

The first one uses the meaning of the 'takhallus' to create the magic, and the second one is just simple, simply beautiful.]

To summarize, Ghazal is a collection of Sher's (independent two-line poems), in which there is atleast one 'Matla', one 'Maqta' and all the Sher's are of same 'Beher' and have the same 'Kaafiyaa' and 'Radif'.

EXCEPTIONS AND IMP. POINTS TO NOTE

=====

1. Ghazal is just a form. It is independent of any language. eg. in Marathi also, there can be (and there are) good Ghazals.
2. Some Ghazal's do NOT have any 'Radif'. Rarely. Such Ghazal's are called "gair-muraddaf" Ghazal.
3. Although, every Sher, should be an independent poem in itself, it is possible, that all the Sher's are on the same theme. What famous example can be other than "chupke chupke raat din aasun bahaanaa yaad hai".
4. In modern Urdu poetry, there are lots of Ghazal's which do NOT follow the restriction of same 'Beher' on both the lines of Sher. [My example in 'Maqta', the Sher by Shakil, is one.] But even in these Ghazal's, 'Kaafiyaa' and 'Radif' are present.
5. The restriction of 'Maqta' is really very loose. Many many Ghazal's do NOT have any 'Maqta'. [I think 'Maqta' was used in the earlier times, as a way to keep the credit. But since this is traditional, many Ghazal's do have a 'Maqta' just for the sake of it. Sometimes the name of the Shayar comes unnaturally in the last Sher of the Ghazal.]

So that's my long essay on Ghazal:-)

I hope it helps in clearing some doubts, and I also hope that at least for some, the information was interesting and new.

- Abhay.

Ghazal rudaad hai naakaamiyon ki,
Ghazal mehrumiyon ki daastaan hai |
Ghazal riste hue zakhmon ka marham,
Ghazal ek chaaraa-e-dard-e-nihan hai |
Ghazal ka husn hi hai, husn-e-aalam,
Ghazal ka noor hi noor-e-jahan hai |
- Jagdish Bhatnagar 'Hayaat'

MDs First Films by Ketan Dholakia, Arun Verma & Vish Krishnan

S D Burman: Shikari (Eight Days(aath din) was also in 1946).
Naushad Premnagar (1940).
Madan Mohan Aankhen (1950)
O P Nayyar Aasmaan (1952).
Hemant Kumar Anandmath (1952).
Rajesh Roshan Kuwara Baap (1974).
Jaidev Joru Kaa Bhai (1950)
R D Burman Chhote Nawab (1961)
Anil Biswas Dharm ki devi (1935).
C Ramchandra Bhaktaraj (1943).
Roshan Neki aur Badi (1949).
Khayyam Footpath (1953).
Ravi Ayodhyapati (1956).
Vasant Desai Shobha (1942).
Salil Do Bigha Zameen

Vish Krishnan further writes:

: SDBurman: Eight Days(aath din) or Shikari both in 1946
: [though Shikari is considered his first].

On a broader base, Kumar Sachin Dev's musical breaks may well have happened under the auspices of Calcutta's New Theatres. He was already a reasonably well known Bhatiyali singer then, and may even have sung some songs for a movie or two. My notes are vague on this, but some filmography publication out at the National Centre of the Performing Arts (Bombay) suggests that his songs for YAHUDI KI LADKI (early '30s) may have been re-recorded by the great Narendranath (aka Pahaadi) Sanyal.

Also influenced by the genius of Kazi Nazrul Islam, the almost 30-year old rookie went on to borrow a few of the master's musical phrases in his later movies.

Burman Dada has definitely done the music for a couple of Bengali movies in the late '30s or early '40s. These were clearly NOT New Theatres movies (the holy trinity of Rai Chand Boral, Pankaj Mullick and TBB were pretty much standard with that company), but they may have been financed by the studio. I am thinking of productions like RAJGEE, JAKHER DHAN etc.

: Madan Mohan Aankhen (1950)

Out of curiosity, didn't Madan Mohan do a couple of movies under the name Mohan Junior? Could they have been prior to AANKHEN?

: OP Nayyar Aasmaan (1952).

After working with Jullundhur Radio for a while, OP's first movie break was with Dalsukh Pancholi's KANEEZ, a popular Munawwar Sultana movie from the late '40s. Ghulaam Haider did the mainstream music for it, but the background was by Omkar Prasadji. AASMAAN was also produced by Pancholi, and though Dalsukh M. died in 1959, one of the satellite offshoot companies ended up producing the forgettable BIN MAA KE BACHCHE in the late '70s - interesting only because the company thought of and recruited OP at a time when the man was totally out of work, living completely

on royalties.

: Hemant Kumar Anandmath (1952).

Like so many of his contemporaries from the state of Bengal (although he was not born there), Hemanta da's first musical foray was in liberal Bengali cinema. Even as a strapping teenager, he had made his name as a Rabindra Sangeet singer. It must have been the late '30s then. His early breaks were not as a composer, but rather as a traditional Bengali singer first, and then as a singer of Hindi movie songs. Can't remember the songs or the movies.

In the late '40s, after doing his first 2 solo MD assignments for the movies PURBARAAG and ABHIYAATRI, he just happened to meet the liberal IPTA crowd. The Indian People's Theatres Association may have self-destructed under its own burden of bitter in-house politicking, but while it was on, it attracted only the very best. Veterans like Balraj Sahni, directors Zia Sarhadi and Khwaja Ahmed Abbas, the intellectual couple Shahid Lateef and Ismat Chughtai, Prem Dhawan, Shailendra etc only to name a few. And my top favourite IPTA personalities were director Hemen Gupta (a staunch anti-British freedom fighter who spent hellishly long periods in jail), producer-director Bimal Roy, and the man without a musical parallel as yet, Sir Salil Chowdhury.

Salil Da's music is well known to have rallied the countryside together behind the people's cause. Hemanta Da was on the more serious Rabindra Sangeet of the world, but the two met for but a brief 4 years. Director Hemen Gupta made 3 IPTA movies in the late '40s or early '50s period starting with BHULI NAI, and going on with "1942" (a Bengal famine story), and then the Bankim Chandra adaptation ANAND MATH. All 3 movies are credited to Hemanta Da, but Salil Da was around. It was here that Hemanta Da formed his musical roots in cinema. Soon after that, he did the music for FERRY, one of 7 Dev-Geeta Bali movies, also directed by Hemen Gupta. It is a slow, boring movie, very unlike the more catchy Dev-SD pairings, but it is worth renting just for the Hemant-Geeta Dutt songs (e.g. "Yehi Hai Mere Sapnoon Ka Sansaar" and "Rangeeli, Sajeeli, Chhabili Raani Nindiyaa; Aa Mere Raaaja Ki Aankhon Mein Aa").

: Jaidev Hum Dono (??).

There were at least 4 movies made by Jaidev before HUM DONO. JORU KA BHAI, ANJALI, and SAMUDRI DAAKOO are all from the '50s, and I do believe KINAARE KINAARE was recorded before HUM DONO. It may have released later.

: Salil Chowdhury Do Bigha Zameen

Again, Salil Da's movie music break happened in the Bengali medium. Even before that, he was closely identified with left-wing liberal movements, and admittedly borrowed some of his motifs from Communist marching tunes (e.g. the DO BIGHA ZAMEEN song "Dharti Kahe Pukaar Ke" is adapted from a Soviet Red Army propan-da song).

He began his musical solo career with two Bengali movies - PARI-BARTAN and BARJAATRI, before his first (Bimal Roy) Hindi film DO BIGHA ZAMEEN.

Listening to Salil Da talk gives one the feeling of being in divine presence. I had the honour of saying a couple of words to him at an IIT Bombay concert. He and assistant Kanu Ghosh (no mean musician he) were together at some classical evening affair. While he was passionately involved with harmonic variations (an addiction he picked up from his doctor brother's Western classical collection of albums) he never allowed his music to stray

from the Indianness that he so grandly and eloquently personifies. Some of his folk experiments (e.g. the Bhangra in USNE KAHAA THAA and the Laavani song from CHAAND AUR SOORAJ) create a seamless mixture of clearly Western counterpoint into basic Punjabi and Marathi folk.

Not only has Salil Da worked with some of the greatest movie makers of our times (Bimal Da, Tapan Sinha, Mrinal Sen, Ritwik Ghatak, and who was it that made CHEMMEEN.... I forget), but he also holds the distinction for composing songs for just about every Indian language there is. Nobody else comes close. I would imagine Chitalkar to be a distant second on that score.

Quite early in his career, Salil Da wrote a long article for some Indian publication. He chose English as his communication medium, and titled it "Modern Bengali Music in Crisis". I believe the NCPA library (Bombay) has a copy of it.

: Many thanks to Ketan Dholakia and Arun Verma for the answers.

: Some additional information (provided by Ketan):

: C Ramchandra Bhaktaraj (1943).

Anna's first few movies actually happened in the South. His first solo MD-ship came from Tamil and Telugu films like JAYAKKODI, VANAMOHINI and Master Bhagwan's (perhaps only) Tamil directorial assignment NAARAD NARADI.

It is strange that the man should have ended his movie career with another Southern production, the Telugu movie AKBAR SALEEM ANARKALI (late '70s) - imagine N.T. Rama Rao playing Akbar!!!. But I think Chitalkar badly wanted to make this movie. He has sort-of recycled some of his ANARKALI immortals in through this movie, and the songs exploded into popularity.

C. Ramchandra is clearly one of 3 Bombay music makers whose influence on the South is there to stay. The other two would be of course Salil Da, and possibly Vasant Desai.

Chitalkar probably made HANSO HANSO AI DUNIYA WAALON and SUKHI JEEVAN before doing BHAKTARAJ, but I am not sure about that.

: Roshan Neki aur Badi (1949).

I guess the Kidar Sharma-Geeta Bali connection stayed together for a while.

: Khayyam footpath (1953).

Again, Khaiyyaam may have done a few movies prior to working on Zia Sarhadi's lightly radical FOOTPATH. After struggling under Ghulam Ahmed Chishti's tutelage, he drifted for a while doing odd jobs. He acted in Nargis' ROMEO AND JULIET, and probably also sang in at least one movie of that time.

It was really the Aziz Khan-Pandit Amarnath connection that lent some basic confidence to the young man's faltering faith in Bombay cinema. Credit is also due to Bulu C. Rani, an almost 3rd generation Ranjit Movietone standard. After stalwarts like Jhande Khan, Banne Khan and Rewashankar Marwadi moved on, assistants like Gyan Dutt took over the musical reins, and following that, Bulu(chand) Chandiram Ramchandani came on the scene. It is hard to describe Khaiyyaam as the fourth-generation Ranjit Movie-toner. That was never the main production company in his realm. For some strange reason, he adopted the pseudonym Sharmaji. The first few movies, five perhaps, were done by Sharmaji. The very first of the bunch was HEER RANJHA. Curiously enough, perhaps Khaiyyaam's first recording was a Punjabi folk song. That influence has stood the test of time! What is even more odd is that Lata Mangeshkar sang for Khaiyyaam before she sang for Anil Biswas, SJ or Khemchand Prakash. The HEER RANJHA song "Kaahe Ko Deenhi Bides" is a traditional Avadhi song now credited to Ameer

Khusro. Lata sang it then, and Jagjit Kaur repeated it in UMRAAO JAAN - more than 30 years later!

Other Sharmaji movies are PYAAR KI BAATEIN, PARDAA, BIWI and GUL SANOBAR (Shammi Kapoor's first movie?). A recent CD of Rafi's solo's features the wonderful BIWI song "Akele Mein Woh Ghabraate To Honge". The music there is credited to Khaiyyaam. It was then that Khaiyyaam got to work with Zia Sarhadi on FOOTPATH.

Just for more trivia, the background of the movie is credited to Timirbaran Bhattacharya.

: Vasant Desai Shobha (1942).

Oddly enough, Vasant Desai's first break WAS in Hindi cinema. I do suspect that he may have done quite a bit of solo work for his early Prabhat Studios apprenticeship, and never gotten credited with any of it.

Prabhat and New Theatres, though they represented practically opposite ends of India's film geography, had one striking resemblance. They were both musically held by their respective Holy Trinities. Vasant Desai's own self-proclaimed gurus were the famous Govindrao Tembe, Keshavrao Bhole and Master Krishnarao Phulambikar. Not only did he get his basic musical foundation from them, but he may also have acted and sung in some of the early Shantaram productions like AYODHYECHA RAJA. Here is where he met Master Vinayak, and we can safely attribute some of Lata's early songs to this meeting. Three out of 4 of Master Vinayak's Hindi medium creations (JEEVAN YATRA, SUBHADRA and MANDIR) have Lata's first few solos. The odd movie out (BADI MAA) was done by Datta Saheb Koregaonkar, and that was no less great.

Much in the Salil Chowdhury style, Vasant Desai was steeped in the Marathi folk tradition, working a lot with the GRAAMEEN CHITRAPAT medium of the countryside. In one of his more uncompromising moods, he wrote a fiery article for a Marathi movie weekly. The title is "Bas Zhaali Sangeetachi Ghulamgiri", also available at the NCPA (Bombay), I hope. His passion for the Laavani and Powwada genres is evident in some of his folksy Marathi productions like LOKSHAIR RAMJOSHI.

cheers

vish

Mughal-e-Azam Audio by Vish Krishnan & Satish Kalra

There were at least 2 movie prints in circulation (from the mid-late '70s), one with the two Lata songs, and one without. There are in fact several audio releases, and most of them DO NOT have "Ai ishq..." and "humein kaash tumse....".

The 4 audio releases I recall are:

1. The LP
2. A 2-pack EMI cassette release with dialogues and movie background music (lots of sitar pieces by Abdul Halim Jafar Khan). Don't recall the title.
3. An EMI CD Release titled "Selected Hits From ANAARKALI - MUGHAL-E-AZAM (Serial Number CD PMLP 5112).
4. The new CD release mentioned by Guri is titled "Classic Films - MUGHAL-E-AZAM" (Serial number CDF 130075 ADD, as per Guri's message).

A few odd facts re. the above releases:

Releases 2 and 4 are NOT equal. In fact, #2 follows the movie sequence. It even starts with "main Hindustaan hoon. Himaala meri sarhaden ka... etc etc". The recording quality of #2 is a little questionable. I have never seen the second cassette of Release #2, and so can't say if this release has all songs.

However, Release 2 does have more sitar interludes. In particular, it features a "Madhyami" piece. This raaga, according to Abdul Halim Jaafar Khan, is his own creation. He played it at a campus concert back when I was in engg school. Had not seen the movie until then, and then, when I did get around to watching it in a theatre, it was a pleasant discovery. I don't believe Release #4 has this much sitar, but I should really listen to it again.

Release #3 has two problems: it is missing 3 songs (the 2 Lata songs under discussion here, and "prem jogan ban ke.."), AND the song versions featured are NOT complete.

Release #4 has, by and large, more complete versions of ALL songs, but even so, they are NOT completely complete!! In particular, 2 songs on this release cause some disappointment. First, "pyaar kiyaa to Darnaa kyaa.." has a kathak piece right in the beginning, painstakingly (and some accounts even say painfully) choreographed on Madhubala. Then the song starts as "insaan kisi se..". This initial dance piece is missing in Release #4. The LP (Release 1) has it.

Second, at the end of "jab raat hai aisi matwaali..", the movie features the dance of death, a really nice Malkauns interlude choreographed and danced by Lacchu Maharaj (or is it Birju Maharaj?). Release #4 did away with it while the LP has included it.

The dialogues featured in Release #4 have me wondering. It is a well known fact that song versions in movies are very often different from those released on audio. But I found that at least some of the conversation in #4 is not how I remember it from the movie.

Particularly, there is a scene where Murad (Mansingh) says "agar in dastaavezon par imkaanaat jaari nahin kiye gaye, to sooba-e-ajmer mein badghamni phailne kaa andeshaa hai..". I remember this line only because it sounded very funny at that time. Now, in this CD release, Murad says something else, not totally different, but different enough. I have a feeling that this was unintentional, and that EMI/HMV->RPG AND the movie industry have a version control problem in general.

And finally, about my real favourite song from the movie ("khudaa nighahbaan ho.."), the song does actually have a preamble + 2 stanzas, but I have never heard one single version of the song that features all pieces. Releases 1,2,4 and also the movie have the preamble + the stanza "uThey janaaza...". And here is where Release 3 scores a point. The song here has both stanzas, but not the preamble. That elusive verse goes something like:

hai waqt-e-rukhsat galey lagaa lo,
khataaei.n bhi aaj baksh Daalo
bichhaDne waale ka dil na toDo
zaraa mohabbat se kaam le lo

In the early '60s, when Vividh Bharati went overboard playing these songs, they always aired the Release 3 version. I did not know about the preamble until I saw the movie some time in the '70s.

So one day I got the bright idea of splicing the two versions together to make a my very own copy of the "complete" song. No luck. The two recordings are not on the exact same key. Release #2 is about a quarter-note lower. I suppose that when they cut the master discs for the two releases, the sources were playing at slightly different speeds!

cheers

vish

dialogues.

Addendum from Satish Kalra

Without going into the various releases mentioned above, I know one

THE RMIM MINIBUS

fact for sure - and that is that in the days of the release of MEA, the songs used to be released on 78 rpm discs only, which had a time limit of 3-1/2 minutes, maximum. To accommodate the time cap, the songs used to be "edited" by HMV, by sometimes deleting some music (orchestra) or at others some words or stanzas from the audio versions. Later on, in the early sixties, when the vinyl LP albums began to be made in India also, the LP album for MEA was also made, in various releases such as above. In the one where they have both the stanzas, they probably chose to eliminate the pre-mukhda lines. In the movie itself, even when it was released originally in 1960, the song had only one stanza. A few months later, when the movie collections began to falter, they added the two Lata songs, and eliminated the Rafi chorus number "Zindabad, Zindabad, ai mohabbat zindabad".

This, though, was not the first instance where a song was initially there in a movie and later cut. As far as I know, my first known instance of such a song being deleted from a movie after its initial release is from "Paying Guest", where the Geeta Dutt number "Aha ha ui, la la ui, maza aa gaya aha ha" was in the movie when I saw it on the release day, but only three days later when I saw the movie again, it was gone! Further, it is a well known fact that in the pre-mid-fifties, the songs had to be recorded twice, once for the movie and second time for the records (78 rpm), again because of the time constraint. In the early 78 rpm record of the song "Chaand phir nikla", one of the antaras has the words "jala gaye tan ko baharon ke saaye, main kya karun haye ke tum na gaaye", where as in the movie and the later released LP album, the words are "ke tum yaad aaye"! There are numerous such instances from those "good old days" that I can recount.

Satish C. Kalra

RIM JHIM GEETON KI

This quiz series was started by Sami.

From:

**** "Rmim"-Jhim Geeton Ki ****

Hi Rmim sangeet premio!

Here is a quiz of a different kind. Before I go into the details, let me request you NOT TO POST YOUR ANSWERS ON THE NET. Instead, Please e-mail them directly to me. I will post the results and the answers in a couple of weeks.

This is based on the idea of Kumara Thirumalai who suggested that we have a quiz on the net and have the answers e-mailed directly "so that it can be graded and we can just have friendly competition....." I will grade the responses and post the results on the net in 2 weeks. And remember, you must get at least a B in order to be guaranteed further support on Rmim:-)

OK, so here's how the quiz goes: You don't need to name a singer, actor, lyricist, MD etc. All you have to do is to IDENTIFY the song. The clues given below are lines occurring somewhere in the song (not necessarily the opening stanza or the opening line of any other stanza). Eg:

Clue: "Logon ko aatay hain do nazar ham magar....."

Ans: This is, as you all must've guessed, part of the song from Sholay. Hence the correct answer would be "Ye dosti hum nahin chhoRengay....."

Simple, isn't it ? So lets go ahead without any further ado..... There are 15 clues listed in increasing order of difficulty (acc. to me).

Good luck and may the best guy/gal win....

Sami Mohammed (A Naushad fan)..... who hopes that you'll enjoy the quiz!

**** CLUES ****

1. Door rahti hai tu, kabhi paas aati nahin.....
2. Aur sooni si lagay tumhay, jeevan ki ye dagar.....
3. Meethi chhuri (=knife) se hua halaal.....
4. Naam likhdi hai zindagi teray, tujko apna banaey baithay hain.....
5. Raaton se bhi lambay, ye pyaar ke kissay, aashiq sunatay hai jafa-e-yaar ke kisse
6. Phoolga ek phool, khilega pyaar hamara.....
7. Jo roz yunhi jaaogi, to kis tarah nibhaogi, ke zindagi ki raah me....
8. Phool tum gulab ka, kya jawab aapka, jo ada hai lajawab hai.....

Now for some slightly more difficult ones...

9. Aaj mere sangh tu, goonjay dil ki aarzoo.....
10. Yun to hasinon ke, mahjabeenon ke, hotay hain roz nazaray.....
11. Kehnay ko to duniya may, maiKhaney hazaron hai.....
12. Ke saaqi ne lub se meray cheen kar, kisi aur ko jaam kyun day diya.....
13. Jhat nainan may kajra laga baithi.....
14. Ye phool chaman me kaisa khila, maali ki nazar me pyaar nahin.....
15. Usay ek khoobsoorat mod (turn) dekar chhoRna achha.....

Now for the tie-breaker (in case of a tie, this will be decider)...

16. Paayal ke ghamon ka ilm nahin, jhankar ki baaten kartay hai.... (HINT: Its from a very famous Naushad movie)

Looking forward to receiving some interesting responses

THE CHITRAHAAR SERIES

This quiz series was started by Abhay Avachat.

Hello world,

A long time back RMIM had a lot of quizzes. Sami's RJGK is in existence right from the Big Bang. But there were other quizzes also. There was this Jasjit Singh's "Fill in the Blanks" quiz. Others also came up with nice ideas. Chetan Vinchhi started a wonderful quiz, in which one was given dialogues before the songs as clues. Then there were some trivia quizzes. All in all, RMIM had a lot of question papers worth answering.

This trend is missing nowadays. Of course, the Flo Jo quiz is being revived again, but lesser mortals like me cannot participate, as I have only email, and no other fancy Internet facilities.

So to make life more quizzy, I am trying to start a new quiz series. I tried starting this a long long time ago, but could not continue it due to lack of time. Let's hope I can manage it for a couple of times, and then hopefully someone can take over.

The quiz is as follows.

AIM :

The same old one. To guess the song. ie. its "mukhada".

CLUE :

Instead of some lines from the lyrics, other aspects of the song are given. You can say that RJGK pertains to the lyrics, while this quiz, Chitrahar as I would like to call, pertains to the Pstats. Or in other words, if RJGK pertains to the audio part of a film song then Chitrahar pertains to the video aspects of it.

Mostly the song situation as it occurs in the movie, would be given. Some cryptic and hopefully funny description can also be given. Here is an example.

This "friendly" song is from a Mega-Mega-Hit multistarrer movie. Amitabh and Dharmendra are going on a mobike, which has a funny and detachable sidecar. Of course, the famous 'coin' also plays a small and humorous role here.

If this is the clue, then it is clear that the song is from Sholay, "ye dosti, hum nahiN chhodenge".

WHY :

Why this quiz ? Well my record in RJGK proves that I need some other quiz to score 100% :-) On a serious note, just to have fun :-)

So here is the first quiz. I sincerely hope, that you enjoy it. But as this is being done for the first time, do give me your feedback. And do participate in the quiz to make it a success. The first one may not be very attractive, but your feedback will ensure that the subsequent quizzes are attractive.

And of course, please remember the Golden Rule of RMIM Quizes

PLEASE DO NOT POST YOUR ANSWERS ON THE NET.

SEND THEM TO Abhay Avachat AT THE ADDRESS

Abhay.Avachat

I will post the results on 1st July 1995. So send in your entries before 30th June 1995, 1700 IST.

That finishes the introduction. Let's move on to the quiz.

Some tips about this first quiz :

1. There is really no intended theme of this first quiz. Perhaps in future, next quizzes can be based on certain themes. But as far as this quiz goes, it's a "khichadi".
2. It may help you if you try to narrow down on the name of the movie, and then guess the song. But as I said, it MAY help, ie. no guaranty.
3. The ordering does not mean anything. I am experimenting, so I am not sure about the relative and absolute difficulty level of the songs. I have tried my best to keep it simple, and at the same time, I have tried to make sure that getting 100% answers is not easy. But this is all very subjective. So do participate and help in making the next ones attractive.
4. For each clue you have to guess the "mukhada" of the song. Completion of Pstats is not needed.
5. Each correct answer carries 1 point. No tie-breakers. I don't mind joint winners.

1.
How many songs start at the top of Qutubminar and end at the bottom of it ? You don't need to know the answer to this question, to say that the best of such songs is this Rafi solo for Devsaab, under the music direction of SDB. Oh yes, the actress is Nutan.

2.
Meenakumari was an expert in such roles. :-) She loves Raajkumar, but he has married Nadira. To celebrate their wedding, the Hospital staff goes on boating in perfect moonlight. Mennakumari wonders about this "queer story" (which actually is quite common) and sings this wonderful Lata solo. SJ's use of chorus is amazing.

3.
Many movies become immortal due to the MD alone. How else a movie having pathetic direction and starring Bhagwan as hero runs house full even today ? It's indeed because of the great C.Ramachandra ! Lata and CR himself sing this last song from the movie. A fantastic rhythm to keep "the fire burning and the heart beating".

4.

The theme on which Manmohan Desai became a famous film-maker was first presented by none other than B. R. Chopra. In this multistarrer he gave the message that "time" can change one's fate like anything ! Before the heroes Raajkumar, Sunil Dutt and Shashi Kapoor enter the story, we have a famous qawwali by Manna De. Superb lyrics for the elderly man Balraj Sahni by of course Sahir. The MD Ravi has also done a nice job.

5.

Why does Bharat Bhushan get Rafi to sing and Madhubala to act with ? This mystery can very well feature in some Reader's Digest compilations. Here the MD is Madanmohan, lyrics by Rajendrakrishna. The entire movie revolves around the Beauty Queen, and unfortunately Bharat Bhushan makes the guest appearance but fortunately to sing this lovely Rafi-Lata duet. The song is a wonderful argument-counterArgument on loosing one's heart.

6.

Naushad-Rafi-Shakeel-Dilip ! What a combination ! But it's not a solo. Add Vaijayantimala to act and Lata to sing this awesome composition in Raag Lalat. And at the backdrop is Taajmehal. Extraordinary lyrics, which perhaps prompted Sahir to come up with a counter-argument in some other movie.

7.

He is a Junglee Janwar for sure. He is also a Loafer. But he is no less than any Raajkumar. And this is what he is in this movie, although the title is in English. He is singing, of course a Rafi solo as usual, in a party, where the villian Ajit is competing with him for Vaijayantimala. The 'firat' in Rafi's voice can send shivers down the KKKlan's spine :-)

8.

Don't worry KKKlan, we will have a KK song also. It's for the first superstar of Bollywood, Rajesh Khanna. Can you guess the song ? No ? OK. Sharmila is the actress. Got it ? Still no ? Here is another clue. The lyrics are by Sahir and MD are LP. Still no ? Don't tell me. OK, here is the last clue. It's from a Yash Chopra movie, where a twist in the tale has forced the couple RajeshK and Sharmila, to behave as strangers. But they do get a chance to have an outing in heavy snowfall, and presto, comes up this fanatastic song.

9.

Dharmendra is a perfect Hindi Film Hero in this movie. He is good at everything. He is a Robinhood kind of thief, he is a philanthropist and what not. Currently he is flying a plane, chasing Prem Chopra and Hema, who are in another helicopter. He sings a KK solo, which Hema and Prem, both can hear ! Through the communication channel of course. But still, a nice filmi idea :-). The MD is SDB, if you insist.

10.

It may come as a surprise to many, but a lot of Mukesh gems are with the duo K-A, whom this group unfortunately prefers to ignore. Here it's Manoj Kumar trying to convince Saira Bano, that be it East or be it West, he will always wait for her.

11.

A mastibhari chhed-chhad ! Here it's between a 'flower' and one of the two 'gardeners' of it. Sanjaykhan is telling Sadhana, that he is a lover and no stranger, so there is no need for "sharmaanaa". She counters with

the threats of "meri maa ke dande", but finally it's a Hindi movie. So in the end, she accepts his love.

12.

Rishi-Neetu pair is one of the many famous pairs on the silver screen. In this movie Rishi plays a "liar", but Neetu is double crossing him. They start singing a song in the middle of the night, when the two hands of the clock meet each other. Some symbolism !

13.

Another famous pair is Mehmood-Shubha Khote ! Yes !! They had a lot of presence in some movies, and some nice songs too. Here Mehmood is trying to deceive Shubha's family, and is dressed like an Ustaad. They are singing a superb semi-classical duet by Rafi-Suman Kalyanpur. MD are Sami's favourite :-) Song is truly awesome.

14.

This song is a favourite of Antakshari wizards. Jeetubhai and Leena Chandavarkar are playing badminton. It's late in the evening, and while still playing, they sing this duet, with the punctuation mark music provided by the sounds of the racket hitting the shuttle.

15.

Kishore Kumar was an interesting personality. One of the stories goes like, he insisted on chewing a "paan", while recording this song for the Big B. Kalyanji-Anandji had to oblige !

16.

I wonder why a director like Hrishikesh Mukherjee chose a dumbo like Navin Nishchal ! And I am sure, if KK had seen the actress before, then he would have refused to sing this fantastic RDB creation, praising her beauty, which never existed, even in anybody's "khaab" :-)

17.

Sanjeev Kumar was quite justifiably Gulzar's favourite. Here is seeing his past, when he and Sharmila were singing a Bhupindra - Lata duet. Nice picturisation. MD is Madanmohan.

18.

For some reasons, I don't like Dadamuni much. But in this movie, he has nice songs because of SDB. He is playing a grotesque singer, who was abandoned by his parents in his childhood. He is singing a superb classical solo by Rafi on stage (but in darkness), while Asha Parekh dances. Her lover Pradeep Kumar is in the audience.

19.

Vaijayantimala has done an incredible job of standing still like a statue in this song. More so, as in front of her is KK - singing a characteristic song and making faces ! MD surprisingly are SJ !!

20.

Hema Malini had a double role in this movie. One of her two heroes was Sanjeev Kumar. They are singing a superb Kishore-Asha duet. The director has tried his best to have a different picturisation. So he made them both go skating down a hill road.

21.

Shammi and Amita are going in a "Ghodagadi" after a fight. Who can be the MD ? It's anybody's guess. OP Nayyar ! A superb Rafi solo, full of

THE RMIM MINIBUS

life. Typical, really typical song in all aspects.

22.

This title song of a Basu Chatterjee movie was composed in his typical style by the great Salil Chaudhari. This movie was also a big break to Amol Palekar and Vidya Sinha. Common now, the clue contains all those small things to guess the song.

23.

Picturisation of some songs can tell you the entire story of the movie. All you have to do is extrapolate on your experience and knowledge about Hindi movies ! See this song to understand what I mean. PradeepK is singing a Rafi solo in a party. He is angry as he is thinking that, MeenaK has deceived him. But throughout the song, the director makes sure that he doesn't get to know that she is handicapped. Clever, na ? Anyway, it's a "Roshan-Sahir combo" as Sami would call it.

24.

You may wonder, why I am including this song with the Golden Oldies. But it's director like Manirathnam and MDs like Rehman, who make us feel confident about the future of Indian movies. The picturisation and the music go hand in hand in this song, the first one from their first hit together. Dubbed in Hindi, I admit, but the song is great enough to be included with other great songs. A solo by Chitra.

25.

The last one has to be a Rafi solo. Keeping with the tradition, it's in Raag Bhairavi. It's also the last song in this movie. So, what if, this makes it a second song of the dumbo Bharat Bhushan in this same quiz. After this song Bharat Bhushan kills himself by cutting his tongue and Nimmi dies during the song. Do you know that SJ finished this movie full of great songs in just one month ?

Hushsh ! It's over at last !!

Hope you enjoy the quiz. Do participate and give me your feedback about how to make this quiz more attractive.

And once again, remember this golden rule of RMIM

PLEASE DO NOT POST YOUR ANSWERS ON THE NET.

SEND THEM TO Abhay Avachat AT THE ADDRESS

Abhay Avachat

THE ITRANS SONG BOOK

One fine day (July 9, 1992) Avinash Chopde made the following post:

Just stumbled onto this newsgroup; all these songs being posted, in english...with just a little additional work on the part of the posters, it should be possible to pass the song thru a pre-processor to generate the actual hindi script.

I would like to open up a discussion regarding this transliteration format:

Vowels:

a
aa or A
i
ii or I
u
uu or U
R^i (as in R^ishi - "rishi")
e
ai
o
au
aM
H (visargha)

Consonants:

k kh g gh ng

ch chh j jh jn

T Th D Dh N

t th d dh n

p ph b bh m

y r l v sh shh s h ld ksh gy

(consonants with a .(dot) under them):

(k kh g j p D Dh)
q K G z f .D .Dh

(accents/special symbols)

.n (anuswara)
.c (chandra)
.C (chandrabindu)

The above is the transliteration scheme used in the ITRANS package (i am the author, it is available as freeware). Thus, songs posted in the above scheme could be easily printed by persons who use the ITRANS package. Of course, the key is whether the readability is maintained...

THE RMIM MINIBUS

Someone with access to a good FTP storage facility,
and some means of indexing the songs, could maintain a repository
of all such songs posted, it would be sort of a
frequently-asked-lyrics list...

Here's what a song would look like (I copied this verbatim from the
ITRANS package, all that is really required is the text between
the \hindi \endhindi markers):

----- start of sample ITRANS song -----
% Devanagari Example
%---
% Credit:
% This song was taken off soc.culture.indian, without permission
% It was posted by: Srinivas Kandala sr.

% *** Thanks to Anurag Shankar for making lots of spelling corrections
% in the original document I wrote... [abc]

% abc: modified it to work with the itrans program
%---

% define a function that loads in the font..
/devn22 {
 22 normalfont % get the normal devnagri font, at 22 point size
} def

\hindiifm=dvnc.ifm
\hindifont=devn22

\hindi
hama aapakii aa.Ckho.n me.n, isa dila ko basaa de.n to
hama muu.Cda ke palako.n ko, isa dila ko sazaa de.n to
hama aapakii aa.Ckho.n me.n, isa dila ko basaa de.n to

ina zulfo.n me.n guu.Cde.nge, hama phuula muhabbata ke
zulfo.n ko jhaTaka kara hama, ye phuula giraa de.n to
ina zulfo.n me.n guu.Cde.nge, hama phuula muhabbata ke
zulfo ko jhaTaka kara hama, ye phuula giraa de.n to

hama aapakii aa.Ckho.n me.n, isa dila ko basaa de to

hama aapako khvaabo.n me.n, laa laa ke sataaye.nge
hama aapakii aa.Ckho.n se, nii.nde.n hii uDaade.n to
hama aapako khvaabo.n me.n, laa, laa ke sataaye.nge
hama aapakii aa.Ckho.n se, nii.nde.n hii uDaade.n to

hama aapakii aa.Ckho.n me.n, isa dila ko basaa de.n to

hama aapake kadamo.n para, gira jaaye.nge Gasha khaa kara
isa para bhii na hama apane, aa.nchala kii havaa de.n to
hama aapake kadamo.n para, gira jaaye.nge Gasha khaa kara
isa para bhii na hama apane, aa.nchala kii havaa de.n to

hama aapakii aa.Ckho.n me.n, isa dila ko basaa de.n to
hama muu.Cda ke palako.n ko, isa dila ko sazaa de.n to
hama aapakii aa.Ckho.n me.n, isa dila ko basaa de.n to
hama muu.Cda ke palako.n ko, isa dila ko sazaa de.n to
hama aapakii aa.Ckho.n me.n, isa dila ko basaa de.n to
\endhindi

So, what do you think ?

So started the ITRANS Songbook in which hundreds of members contributed song lyrics. The lyrics were posted to the group and were discussed for spelling, missing stanzas, and other corrections.

It was all going at usual pace when V S Rawat, a maverick RMIMer decided to write down the lyrics of hundreds of songs and add that to the Songbook. Some people did not like the massive infusion, others were happy to see it grow.

Eventually the Songbook was transitioned into a dedicated website maintained by Vinay Jain, mainly. At this time it has more than 11,000 songs available both in ITRANS and Devanagari. They are classified by film, singer etc.

LATE SATISH KALRA (1942-2007)

He was a few years older than me and had started seeing films at a young age. He remembered everything, the cast, the songs, the scenes. He knew about missing stanzas. He knew about wording change due to the censorship. He knew famous lines from old movies. In fact, he watched even the latest movies and knew about the young stars and starlets.

He came to RMIM around 1996 and was one of the most active members, participating in discussions, quizzes, and, he attended meets with his wife Saroj Kalra. Here is what Vish wrote about him,

Dear RMIM,

Our dear friend is no more. I have been in touch with Guri for the better part of today. Kalra saaheb's last few moments in this world passed without prolonged pain or discomfort.

I know I speak for the RMIM family. Our prayers and support will always be with Saroj-ji and the whole family. Their strength and forbearance have been at once gut-wrenching and inspirational.

I would not presume to describe the depth and extent of Kalra saaheb's knowledge and his passion for the art. That is a thesis unto itself, and has come to be an RMIM axiom for eternity. But it went way beyond knowledge and passion. His style was unassuming and simple. He spontaneously exuded a brand of humility that can only come from benign self-assuredness, total command over the subject, and true inner strength. In our thoughts, he will always remain witty, funny, kind, generous and altogether uplifting.

It seems difficult to have humility and majesty all in one persona. But that, Kalra saaheb, is how we will remember you. You have left an immortal trail of goodwill. And you probably never truly realized the oft-healing nature of the things you said and the things you wrote, on and off this forum. Your extended RMIM family will continue to think and talk about you.

*regards
vish*

PS: The Kalras never missed an RMIM meet in Denver or California over the last so many years, despite their schedule and his failing health. I spent a little bit of time gathering up memories from a few such get-togethers. You can view the pictures at

<http://memoriesofkalrasaaheb.shutterfly.com/action/?a=8RYsnLVk4Yc4>

PROF SURJIT SINGH

You will need to be a Shutterfly member, I believe. Also, the album is password-protected (case-sensitive password: kalrasaaheb). I have left the album open to additions (pictures and comments are welcome).

vish

He wrote a few articles in the Listeners' Bulletin.

I met him and his wife Saroj Kalra regularly in the meets. He was quite good at the quizzes and people always wanted to be in his team. He was pleasant and very friendly person. In fact his byline was a happy one, so

Happy Listenings, Satish ji, wherever you are!

LATE KEVIN IYER (1986-2003)

Kevin Iyer was a 17 year old kid who loved old Hindi film music, discovered RMIM on his own, attended the Denver 2003 meet in Guri's house with his father, Hari, and elder brother, Matthew. He sang his favorite Mukesh songs and enthralled everybody. Here is obituary from a local newspaper

Kevin Krishnan Iyer, 17, of Fort Collins died Saturday, Nov. 29, 2003, while hiking with his brother, Matthew, and his close friend, Nathan Hand. Kevin, born Sept. 28, 1986, was a junior at Fort Collins High School and attended classes at Colorado State University as well.

Kevin was a talented and intelligent individual who enjoyed school, music, athletics and outdoor adventures. He dedicated himself to his schoolwork and worked hard to maintain good grades. He also participated in the high school orchestra, jazz band and the Larimer County Youth Orchestra. He learned to play the violin, viola, clarinet and piano, which was clearly his favorite. In addition, Kevin enjoyed listening to and learning to play Hindi music. He was a dedicated member of the Fort Collins High School cross country team and also enjoyed hiking and biking.

Kevin was very outspoken, straightforward and independent. Although very simple and logical, he had a special talent for making people laugh with his unique sense of humor. Most of all, he was extremely creative in anything he undertook.

Kevin is survived by his parents, Pam and Hari Iyer; brothers, Matthew and Geoffrey; sister, Kristin; and nephew, Scott, all of Fort Collins.

A memorial gathering for Kevin will be at 3:30 p.m. Saturday in Room A-101, Clark Building on the CSU campus. (Parking is available directly south of Clark Building.) In lieu of flowers, contributions to set up a scholarship fund for a Fort Collins High School student can be made in care of Bohlender Funeral Chapel, 121 W. Olive St., Fort Collins, CO 80524.

Soon after the Denver meet and about 2 months before he passed away, Kevin posted this message:

Dear RMIM,
My family and I would like to thank all of you for the excellent meeting last weekend. We had a great time talking to all of you and attempting to participate in the quizzes. Thanks to everyone who put together the 4-CD collection of Asha songs, it must have been very difficult to find many of the ones on there. Specially thanks to Guri for hosting us. Sorry about the bad singing on my part, I will practice hard to perform well next year.

Kevin Iyer

to which Vish replied:

Hello Kevin,
I wonder if you can really fathom what you and Matthew managed to do last weekend at Guri's place. You may have, in some ways, defined the tone of future RMIM Denver get-togethers. I particularly enjoyed your keyboard renditions. Both of you did

PROF SURJIT SINGH

more than just play. The little harmonic nuances that even seasoned listeners tend to miss, you had down, in detail, and with embellishment. Stuff like that does not just happen. Whatever it was that possessed you to do the "name that tune" quiz on the spur of the moment, was absolutely worth it. And how long did you say you have been singing Hindi songs? One year? Less? Your initiative and single-mindedness to get in touch with the organizers, and then to get the whole family enthused about coming to the meet, that right there was a great checkpoint in the history of RMIM meets. Just one more thing. You must try and get a hold of Salil Chowdhury's Hindi film compositions. The selections can actually be filtered on parameters of your choice, e.g. for starters, Mukesh songs in a minor key, composed by Salil C :-)

Once again, thanks to you, Matthew and family for making the time and for making our collective RMIM Denver experience so much more enjoyable. Welcome to the family and see you next year.

cheers
vish

It was a tragic personal loss for me because just before he died he communicated with me. His father is a big Mukesh fan and his birthday was coming up. Kevin wanted to surprise his dad by giving him a copy of the Mukesh Geet Kosh by Harish Raghuvanshi. He contacted me and, since I could not get a copy for him from India on such a short notice, I mailed him my own copy. He packaged it nicely and hid it in order to surprise his dad. Unfortunately, he died before he could do so. His father found the gift-wrapped book in Kevin's room.

Heart breaking.

A TYPICAL THREAD

From a recent RMIM Post

Pradhyapak Surjit Singh

November 19, 2016

Please collect your favorite RMIM stories in this thread. Recalling randomly:

1. Parrikar and Preetham on Lata songs
 2. Vish article copied
 3. Neha Lata site copied
 4. Two Vishes, Dara Singh and ICM
 5. many Nehas, Vandanas etc.
 6. Preeti and Neeraj emails
 7. My Rafi thing
 8. Rawat onslaught
 9. The Wars
 10. Some stuff happening at Meets (will get from meet reports)
 - 11 Gantis and Arunabhas reports
 12. Guri's
 13. Biggest donation to hamraaz
- One chapter on Denver Hari's son, Mukesh fan who died in an accident.

11 साकिव जुत्शी, Anup Pandey and 9 others

Comments

Pradhyapak Surjit Singh 14. RMIMers marrying each other.

Like · Reply · 3 · November 19, 2016 at 8:44am

„Kalyan Kolachala And the ones that didn't happen 😊:)

Like · Reply · 2 · November 19, 2016 at 9:43am

„UVR Hmm!

Like · Reply · November 19, 2016 at 3:41pm

Pradhyapak Surjit Singh Kalyan Kolachala Pray tell 😊:)

Like · Reply · 1 · November 19, 2016 at 7:08pm

„Kalyan Kolachala Let's keep that exclusive to the book so that more people are tempted to buy it 😊:)

Like · Reply · 1 · November 19, 2016 at 9:37pm

▪

Pradhyapak Surjit Singh 15. Jay's mint condition and crystal clear posts.

Like · Reply · 3 · November 19, 2016 at 8:45am

▪

Pradhyapak Surjit Singh 16. Hamraaz talks via phone in a meet for te first time

Like · Reply · November 19, 2016 at 8:48am · Edited

▪

Pradhyapak Surjit Singh 17. RMIM meet interviews on the British Radio by Bhagwant Sagoo

Like · Reply · November 19, 2016 at 8:49am

▪

Pradhyapak Surjit Singh 18. An International meet by audio chat, Google chat I think.

Like · Reply · November 19, 2016 at 8:51am · Edited

„UVR Also, a meet with live video participation for remote attendees over Google hangouts (last one in

Portland)

Unlike · Reply · 2 · November 19, 2016 at 9:44am

■Sri Ganti That report is right here <http://shaam-e-mausiqi.blogspot.in/.../bees-saal-baad...>

Bees Saal Baad - RMIM meets conquer newer frontiers

The 2014 meet as it unfolded, augurs to be a watershed moment in history of RMIM meets. Here's a look back into the magical and mystical ...

shaam-e-mausiqi.blogspot.com

Unlike · Reply · Remove Preview · 2 · November 19, 2016 at 9:59am

■Jamal Akbar Not sure if it's worthy of inclusion or if anyone was aware but a Naseem Begum song (Us Bewafa Ka Shaher Hai) almost ended up on the Noor Jehan commemoration CD.

Unlike · Reply · 2 · November 19, 2016 at 9:49am

Pradhyapak Surjit Singh Please relate the full story.

Like · Reply · November 19, 2016 at 10:18am

■Jamal Akbar Pradhyapak Surjit Singh The start of the story is related in the 'Noor-e-Tarannum: baa.Nwarii chakorii' post by Abhay Ji. I sent him three tapes of songs, some of which ended up on the CD. Before the selection was finalised Abhay Ji sent me a list of songs that he was trying to get details on like film name, music director etc.. and one of the songs on the selection list was Us Bewafa Ka Shehr Hai 😊😊. I gave he details of all the other songs and said that this song was actually Naseem Begum and not Noor Jehan so should be removed from the selection. I might still have the email exchanges on my old computer 😊😊 He was glad I told him as it would have been featured on the commemoration CD.

Like · Reply · 1 · November 19, 2016 at 3:38pm

Pradhyapak Surjit Singh Jamal Akbar Thanks, Worth including. No need for actual emails.

Like · Reply · 1 · November 19, 2016 at 4:38pm

■Pavan Jha Tribute to Satish Kalra ji and Amazing stories of His memory

Like · Reply · 4 · November 19, 2016 at 10:32am

Pradhyapak Surjit Singh I have allocated one chapter to Satish kalra already.

Like · Reply · 1 · November 19, 2016 at 12:55pm

■Sudarshana Bhat How about an article on KGB?

Like · Reply · 1 · November 19, 2016 at 10:34am

Pradhyapak Surjit Singh Yes, probably a chapter each on who passed away.

Like · Reply · November 19, 2016 at 10:42am

■Sudarshana Bhat I am confused about UVR's comment ending with "history"

- who did he know first, Siva or Shashi?

-who did he lose touch with when that person went to the USA, Siva or Shashi?

- whose music interests did he think matched his, Siva or Shashi?

- who did he send an email to, Siva or Shashi?

- what is the history being referred to? I have no clue. I think this calls for a chapter of its own

Like · Reply · November 19, 2016 at 12:48pm

Hide 38 Replies

■UVR That comment was in a different thread. I'll cut and paste it below to see if someone else can figure out the answers to your questions. RMIM provides reading comp. lessons for free 😊:D

Like · Reply · 1 · November 19, 2016 at 3:44pm

■UVR (contd. [cut and paste])

"Ok, here goes. Shashkanti Joshi urf Pintu Diwana's fake identity was actually very well known to me in India, but I had lost touch with Siva when he moved to the USA. Imagine my surprise when I saw his ID on RMIM. But something didn't compute. How had I known him for years and still not known that he (a) knew

Hindi as well as Pintuji did, and (b) was "into" all these same songs as I. How had these things remained totally unbeknownst to me for the entire length of time we had been friends? Then I sent him an email. The rest is history."

Like · Reply · November 19, 2016 at 3:45pm

■Sudarshana Bhat U.V. Ravindra Sorry for thread-hopping. Smartphone sometimes makes me dumb (on laptop right now) 😊;-)

■*Like · Reply · November 19, 2016 at 3:46pm*

U.V. Ravindra Sudarshana Bhat - An RMIM-style zinger just came to me in response, but I'm going to refrain from "saying it out loud" here.

Like · Reply · November 19, 2016 at 3:47pm

■Sudarshana Bhat U.V. Ravindra Thanks for the pardon (though it is four days early?) 😊;-)

Like · Reply · 1 · November 19, 2016 at 4:29pm

■Vijay Kumar So is Siva the same person as Shashikant Joshi? Or have I got an acute attack of dyslexia?

Like · Reply · 1 · November 19, 2016 at 5:10pm

■Sudarshana Bhat Vijay Kumar Sooner or later, UVR might zing everyone here 😊;-)

Like · Reply · November 19, 2016 at 5:11pm

■UVR Vijay Kumar - iska jawaab jaanne ke liye paRhein RMIM kaa jaasoosi upanyaas "Pintu Diwaana Kaun Tha!"

Like · Reply · 1 · November 19, 2016 at 5:12pm

■Sudarshana Bhat BTW, I hope Sirji includes the article describing Daud by PRSPD (even though technically it should not belong to RMIM). Forget about ROTFL and LOL, I had a real laughing fit when I was reading it.

■*Unlike · Reply · 1 · November 19, 2016 at 5:30pm*

Pradhyapak Surjit Singh Sudarshana Bhat I will have a look and decide.

■*Like · Reply · 1 · November 19, 2016 at 6:37pm*

Pradhyapak Surjit Singh Vijay Kumar LOL!

Like · Reply · 1 · November 19, 2016 at 6:37pm

■Sudarshana Bhat Pradhyapak Surjit Singh To be honest, I'm wondering which of the schizophrenic Vijay Kumars this guy is 😊;-)

■*Like · Reply · November 19, 2016 at 6:41pm*

Pradhyapak Surjit Singh Lives in Manchester UK. I know Vijay Kumar ISB wala moomchhwala, and Saigal Master Madan Pragya wala, and Ludhiana Wala (not RMIMer)..

Like · Reply · 1 · November 19, 2016 at 6:43pm

■Sudarshana Bhat Pradhyapak Surjit Singh So you know four in all?!!

■*Like · Reply · November 19, 2016 at 6:44pm*

Pradhyapak Surjit Singh Three, not sure about UK wala, does not even have a profile photo 😊;-)

Like · Reply · 1 · November 19, 2016 at 6:45pm

■UVR Wasn't there was one more Vijay Kumar, who attended the DC '96 meet at Ashok's house? Ketan or Chetan might recall. AFAIK Vijay Kumar UKwallah is also Vijay Kumar ALUPwallah. The Saigal Madan Akhtaribai Seattlwallah is Pragyapati. ISBwallah is Bankwallah and aajkal India mein rahnewala. I'm not sure of it, but I know UKwallah ALUPwallah is Punjabwala, and hence there is a good chance he is Ludhianewala.

So, a total of four, but three for sure.

■*Like · Reply · 2 · November 19, 2016 at 6:54pm · Edited*

Pradhyapak Surjit Singh No, Ludhianaewala I friended on Facebook only. He was a friend of friend to the nth, so I saw his posts on Ludhiana memories, from about the same time when I was there too. So, I friended him. I better add him to RMIM to add to the pleasant confusion 😊;-).

Like · Reply · 2 · November 19, 2016 at 6:57pm

■Sudarshana Bhat This is now getting more intriguing than Pintu Diwana 😊;-)

Like · Reply · November 19, 2016 at 6:59pm

Pradhyapak Surjit Singh Oh, he is already a member, probably oblivious of what? 😊)

Like · Reply · November 19, 2016 at 6:59pm

UVR maza to tab aayega when Europewallah turns out to be from Ludhiana too.

Unlike · Reply · 1 · November 19, 2016 at 6:59pm

Pradhyapak Surjit Singh I tried to add Vijay Kumar, FB showed me 4 already members!

Like · Reply · November 19, 2016 at 7:00pm

U.V. Ravindra Haha! See? This needs to be in the list of frequent RMIM discussions too! Gabbar: *अरे ओ सांभा आदमियों की छोड़, पहले ये बता, कितने* Vijay Kumar थे!!!*See Translation*

Unlike · Reply · 1 · November 19, 2016 at 7:04pm

Pradhyapak Surjit Singh U.V. Ravindra Yes, so many Nehas, Vandanas!

Like · Reply · 1 · November 19, 2016 at 7:07pm

Sudarshana Bhat U.V. Ravindra New movie candidate: sequel to 'woh kaun thi' 😊;-)

Like · Reply · 1 · November 19, 2016 at 7:08pm

UVR Rahim *चाचा: इतने* Vijay Kumar *क्यूँ हैं, भाई?**See Translation*

Like · Reply · November 19, 2016 at 7:09pm

Pradhyapak Surjit Singh BTW in the first meet I attended, one young lady said, I am Vandana. Immediately, 3 people said, Which ONE?

Like · Reply · November 19, 2016 at 7:12pm

Pradhyapak Surjit Singh And I met one Vandana at Guri's house in one of the meetings. Vish mentioned that she is married to Rajan Parrikar. I said, you have my sympathies. She understood 😊)

Like · Reply · November 19, 2016 at 7:14pm

Archana Gupta U.V. ndra Sab Vandanas ko competition dene ke liye (itne VK...) 😊;-)

Like · Reply · November 19, 2016 at 7:14pm

Sudarshana Bhat U.V. Ravindra: Looks like there are no takers for original question ... unless you are waiting for late wakers in India to respond 😊;-)

Like · Reply · November 19, 2016 at 7:35pm

UVR Dr. Singh, the "Vandana married to Rajan" is actually not a Vandana. That's Veena.

Like · Reply · November 19, 2016 at 7:55pm

UVR Sudarshana Bhat - RMIM reply, "what was the original question"?

Like · Reply · 1 · November 19, 2016 at 7:56pm

Pradhyapak Surjit Singh U.V. Ravindra I plead old age.

Like · Reply · 1 · November 19, 2016 at 8:16pm

UVR Dr. Singh -- anything that increases the tribe of Vandanas on RMIM is excusable. Nay, applauded.

Like · Reply · November 19, 2016 at 8:35pm

Pradhyapak Surjit Singh U.V. Ravindra New phrase. RMIMisms.

Like · Reply · November 19, 2016 at 8:47pm

UVR Pradhyapak Surjit Singh - That's no phrase. It's a sentence (both ways).

Unlike · Reply · 1 · November 19, 2016 at 8:47pm

Vijay Kumar LOL! Just to clarify (or confuse further), UVR got me down pat except that Professor sahib is right, I am not Ludhianawaala 😊😊 I think this whole exchange deserves a chapter 😊😊

Like · Reply · 2 · November 20, 2016 at 2:00am

Vijay Kumar Satishji's nephew who attended one or two meets is also Vijay Kumar....I am the ISB/SBI/Back to India wallah

Like · Reply · 2 · November 20, 2016 at 4:45am

THE RMIM MINIBUS

■Sudarshana Bhat Vijay Kumar You mean ISB/SBI/B2I 😊;-)

Like · Reply · 1 · November 20, 2016 at 5:02am

■Vijay Kumar Back in the 1990s, IIRC, there were only two Vijays and we both posted with the deja account ID. The only subtle difference was that one used 'the hyphen' and the other 'the underscore' for the ID. Something like 'my-deja' v/s 'my_deja'. The other Vijay was a lot more prolific on RMIM but the confusion between the two threw Ashok in a tizzy. That was the first time that I volunteered to use ALUPwallah after my name to help out Ashok. But soon, there were another half a dozen and it all became redundant. Now, I think I am the only Vijay who uses the Facebook provided silhouette as my 'photo', so easy to identify me at least.

Like · Reply · November 20, 2016 at 5:17am

■Sudarshana Bhat So you are the recognizable anonymous one 😊;-)

Unlike · Reply · 2 · November 20, 2016 at 6:32am

■Ketan Dholakia There was a thread on how women were portrayed in songs and examples provided were of women who were portrayed songs. I believe the contributors were Vandana (both of them), Veena, Neeraj Malhotra and many others. Narada muni Ashok had a field time skewering them all.

Like · Reply · 1 · November 20, 2016 at 2:37pm

Pradhyapak Surjit Singh Thanks. Will look for it.

Like · Reply · November 20, 2016 at 2:38pm

■UVR Irfan Moinuddin had a series of posts on the Ghazals sung by Begum Akhtar.

Like · Reply · November 20, 2016 at 2:44pm

Pradhyapak Surjit Singh Thanks. Will find.

Like · Reply · November 20, 2016 at 2:45pm

OTHER ITEMS OF INTEREST

In this Chapter, I am including items that do not fit elsewhere, are too short or are not important enough to have a dedicated Chapter.

Websites

Perhaps the earliest websites associated with RMIM were the sites of Prince Kohli and Satish Subramanian, where the FAQ and the articles were deposited. Samiuddin Mohammed's site was another one for archiving his own and other interesting articles. Avinash Chopde dedicated a site for his ITRANS and lyrics, which were also hosted at many other sites. In the end, all the lyrics ended up at the giitaayan site where links to other sites were given and some of the material was also collected.

Sprouting from the discussions of plagiarism of songs in Indian films, Karthik S put up a site with detailed lists of such inspired songs, lately including samples of both the original and the inspiration. The latest avatar is itwoofs.com

The RMIM FAQ mentions many others which may or may not be active now.

Sister Groups

Our members are active in many other groups. Three of the active and overlapping USENET groups are ALUP (alt.lang.urdu.poetry), RMIC (rec.music.indian.classical) and RAMLI (rec.arts.movies.local.indian). Another notable one is Sangeet Ke Sitaare, which allows posting of text, audio and video etc. There were and possibly still are groups dedicated to various artists in which our members have been active. The most comprehensive is perhaps the Hamara Forum series.

Threads

Many posts are inquiries, opinions and articles. Occasionally, we had no-holds-barred discussions called Wars, the most frequent being the Rafi-KK wars between the Rafians and the KKKlaners. There were others such as Lata vs Asha, Lata vs others, R D Burman vs older MDs.

RMIMemes and other tidbits

For veterans no explanation needed. Newbies, search the Classic RMIM.

Lopsided duet

Tandem songs

Tin-eared philistine

Mint condition

Rafian

KKKlaner

LoRD Burman

s

g

Maha Chor

heRD

Lata Bhakt

Asha Waadi

happy listenings, (Kalraji's signature)

Mukesh's voice is better than it sounds (Preeti's signature)

Burman Fan(atic) (Ketan's signature)

Vazan

Desert Island (collection/soundtrack)

Rahmaniac

Emperor

nitpicking

RaDdi

"Keep smiling" was Nita's signature?

IMJ

ITAB

BCSP

Jay's habit of asking your age, bona fides and listening experience.

Sami started the term Shanky-J, Rajan started Robby Tags for Rabindranath Tagore, Aloo ji for Ustad Ali Akbar Khan and Pandit Kishore Kumar Ganguly, Grand Khalifa of the Khandwa gharana.

"bhool chook leni deni"

HFGK, AB, MM, RSB, RS, JV, SJ, SDB, RDB, KK, Mkaps, MD, LM, AB, GD, SB, SK

There was the series titled Pankha Road Se Pintu Diwana, which used to be posted by Shashikant Joshi from the borrowed mail ID of Sivakumar Ravada.

Kalyan Kolachala posted as Rebela Gopinath. He once posted the Golden era intro by Vish as Gopinath and promised that a part 2 is coming soon. That article was posted at many sites along with the part 2 promise. For so many years, Gopinath would get mails, some angry, asking about part 2 of the intro.

Kalyan tells a story involving a long email exchange between Preeti Ranjan Panda and Neeraj Malhotra. During the entire exchange, Preeti thought Neeraj was male while Neeraj thought Preeti was female.

VIGNETTES FROM MY MEMORY

Here are some of memories of RMIM, in no particular order.

oooooo

So, Lata entered the Book of Records and the first four volumes of Hindi Film Geet Kosh were published by Hamraaz. In one of the earliest memorable exchanges, Rajan Parrikar thundered, “This is hand waving, Janaab. Put your balls on the table and then we'll talk; i.e., let's see the article proving # of Asha songs # of Lata songs.” So Preetham Gopalaswamy posted an article by Punita Bhatt from Filmfare (June 1-15, 1987) detailing the info based on HFGK, which contradicted the article by Raju Bharatan also from Filmfare (March 12, 1971).

oooooo

Many Rafi fans kept claiming that he had sung many more songs than any one else. Rafi even wrote to the Book Record guys. I had three books that showed otherwise. I got tired. So, I offered rewards in dollars for finding new songs not mentioned in any book. This got some publicity in India and was reported in Hindi and English newspapers; gaane bataao Dollar jeeto. A reporter from the Indian Express interviewed me and somewhere along the line I was declared the “paramukh” of RMIM! Sadly, very few new Hindi film songs by Rafi have been found, mainly the ones that are only available in the films, not on records.

oooooo

People kept calling the 50s the Golden Age of Hindi film music. Being a fan of the music of the 30s and the 40s, I had to do something, so I declared the Archaeological Eras thus: 30s Titanium, 40s Platinum, 50s Golden, 60s Silver, 70s Bronze, 80s Iron, 90s Wood, 00s and later Dirt.

oooooo

For a long time only two songs of Master Madan were commonly available, yuun na and hairat se. Hamraaz had written in his Listeners' Bulletin that he saw 8 songs in the All India Radio, Delhi offices and noted down the information. Later when he went to have an audio tape made, they said the records were broken. Much later, Vijay (guess which one) went to attend a program where he met Jyoti Pande who gave him all the songs, which he distributed in a meet. Turns out that Pande has gotten the songs from Satish Chopra, who, in turn, had been given the songs by Promod Dwivedi, who searched through the streets of Shimla to find them.

oooooo

Khwaja Irfan Anwar is the only person closely related to the film industry that I am friends with. I had written a brief article on his father, late Khawaja Khurshid Anwar, but he opened up his vaults and gave us many rare treasures.

oooooo

My BFF Dr Manohar Lal Kapur knew me from before RMIM, because of a letter to the Editor of India Abroad detailing how many songs Lata had actually sung. He also provided the RMIMers with rare songs from his collection.

oooooo

I have never met her but I read about Dr Helen Abadzi in RMIM. She wrote many articles pointing out the influence of Hindi films (Madhubala e.g.) and their MDs (Naushad e.g.) on the Greek culture. She attended many meets and held quizzes. Eventually she wrote a book, *Abadzi, Helen and Emmanuel Tasoulas. 1998. “Indoprepon Apokalypsi” (Hindi-style Songs Revealed). Athens: Atrapos.* It was because of her articles that I became interested in the influence of Indian film music on various other cultures, e.g. Russian, Trinidadian, Indonesian etc.

oooooo

Another RMIMer I am indebted to forever is Srinivas Ganti who introduced me to Dr. Khawar Siddiqui from Bahawalpur, who, in turn, introduced me to the two famous record collectors, late Allahdad Khan and A R Qureshi, who also generously contributed thousands of rare songs for RMIMers to enjoy.

oooooo

Narsingh D Agnish helped convert hundreds of audio tapes of late Amarjit Singh Anand, searched the Web, mainly YouTube, to find thousands of songs for us. In addition, he gave Hamraaz the largest monetary reward to assist in his work on Hindi films.

THE RMIM MINIBUS

oooooo

From Bengal, Dr Guha has been helping us with valuable info about Hindi and Bengali films made in Calcutta. He has also sent me valuable and rare songs.

oooooo

I normally don't care for version songs because I can just listen to the original. But in one of the meets we were treated to many Rafi and Talat version songs by Sanjeev Ramabhadran. For the first time in my life I enjoyed version songs. After he finished I walked over to him to shake his hand and congratulate him profusely for a job well done. Later I found out that he had actually given a playback to a Hindi song in a Woody Allen film!

oooooo

In one of the meets in guri's magnificent house, my quiz was to identify lesser known character artists from their pictures. Only late Satish Kalra did great, others not so much. I put up the answers on my website and that caught the attention of memsaab Greta Kaemmer, who linked to it on her blog and started Artist Galleries of her own, which led her to befriend Edwina Violette, who became the first unsung celebrity featured in my first ever book on Hindi films.

oooooo

By the way, the idea of having a website of my own resulted from the Classic RMIM being text-based. I wanted to provide a platform where people could share their songs, photos, videos etc. The site itself was inspired by a very popular, the first of its kind, site by late Amarjit Singh Anand, who posted rare songs.

oooooo

In the very first meet I attended in guri's mansion, I had hardly taken off my shoes and put down my luggage, people crowded around me saying that they had to ask me a very important question. I took a samosa plate and sat down on the sofa to listen. The question was whether musaafir hoon yaaro or yaaron is correct. I replied instantly, yaaron is absolutely, completely and totally incorrect!

oooooo

In one of the posts a Vish from the East Coast expressed interest in Dara Singh films and wanted to exchange films. We were all surprised as to when Vish went to the East and when he became a fan of Dara Singh, not that there is anything wrong with that :) Mystery was cleared up by late Satish Kalra who pointed out that this Vish was an old friend of his and not the Vish of Classical Music expert/Lata-Noorjehan articles fame. Later I met Vish (Dara Singh fan) in a meet and he handed over a bunch of old filmi magazines, which showed up on my website.

oooooo

At another time, the same Vish came to my house with a blank hard disk which I filled with all the Hindi films I had. I asked him to follow two rules. 1. He must not make money from them. 2. He should freely share the collection with any other deserving person and mention the two rules. He, in fact gave a copy of the films to Sheo Khetan, who is now one of my 20 assistants working on an important project based on the collection.

oooooo

Another dedicated RMIMER I befriended is M V Surender who spent months in the Indian Express office in Hyderabad to obtain clippings of items about films, they ended up on my website. He also maintains a website of information and songs of K L Saigal, Pankaj Mullick and K C Dey.

oooooo

Another memorable event was when Hamraaz phoned in to a meet in, where else, guri's house and fielded questions. In the meet in Dr Manohar Lal Kapur's house, there was a live interview of some of the meet participants by Bhagwant Sagoo for one of the British Radio programs, to which guri famously said, where will this insanity lead to. Well, we have a meeting on Google hangouts. I am sure many more interesting things will keep happening in this group.

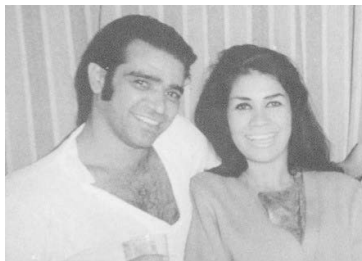
oooooo

Vish's wonderful series on Lata and Noorjehan was blatantly copied by a Financial Express reporter. Very bad. Neha Desai had put together a great site on Lata. Some guy basically mirrored the site and got more popular. Umpteen songs from my website are being sold as DVDs of rare mp3 songs. Someone is selling posters made from the photos from my website. I guess this is the Information Age!

QUIZ

Who are these?

Hint: Their names are in the Name Index.



NAME INDEX

A		Anjali Devi	28
A R Qureshi	1, 74	Anjaneyulu	30
A R Rehman	59	Anu Malik	38
A S Chandel	36, 38, 39	Anup Pandey	1, 67
A. Hariharan	20	Anurag Shankar	61
A. M. Rajah	29	Archana Gupta	70
Abdul Halim Jafar Khan	51	Arshad Jamaal	45
Abhay Avachat	45, 55, 56, 59	Arudra	30
Abhay Phadnis	68	Arun Verma	48, 50
Adinarayana Rao	27, 29, 30	Asha Bhosle	
Agha Hashr Kashmiri	11	Asha	8, 12, 13, 20, 21, 23, 25, 29, 36, 37, 58, 65, 72, 74
Ahmed 'Faraz'	47	Asha Parekh	58
Ajit	57	Ashok Dhareshwar	1, 21, 31, 35
Ajit Merchant	24	Ashok	36, 71
Akkineni Nageswara Rao	28	Ashok Kumar	15, 19, 27, 39
Alisha Chinoy	38	Dadamuni	58
Allahdad Khan	1, 74	Atul Gupta	30
Amarjit Singh Anand	74, 75	Avinash Chopde	1, 2, 60, 72
Amir Khusrau	41, 42, 50	Aziz Khan	50
Amirbai Karnataki	34	Azurie	76
Amita	58	B	
Amitabh Bachchan	55, 58	B V Ramanandam	28
Amla	43, 45	B. R. Chopra	57
Amol Palekar	59	Balraj Sahni	49, 57
Anil Biswas	14, 16, 21, 26, 29, 30, 34, 35, 38, 39, 48	Bankim Chatterjee	49
Anilda	32-35		

PROF SURJIT SINGH

Banne Khan	50	D.D. Patil	16
Bappi Lahiri	37	Daag Dehlvi	27, 47
Basu Chatterjee	59	Dada Chandekar	9
Begum Akhtar	71	Dalsukh Pancholi	38
Bela Mukherji	24, 25	Dalsukh M.	48
Bhagwan	50, 56	Dalsukh M. Pancholi	8, 16
Bhagwant Sagoo	67, 75	Pancholi	8, 10, 15-17, 19, 38, 48
Bharat Bhooshan	6, 39	Damuanna Malvankar	9
Bharat Bhushan	57, 59	Dara Singh	67, 75
Bharat Vyas	5	Datta Davjekar	12
Bhimsen Joshi	6, 7	Datta G (misprint?)	34
Bhupindra	37, 58	Dattaram	24
Bikram Kapoor	26	Dev Anand	4, 39
Bimal Roy	49	Dev	49
Birju Maharaj	52	Devsaab	56
Bulo C. Rani	38, 50	Dharmendra	55, 57
C		Dilip Kumar	39
C. Pullayya	28	Dilip	39, 57
C. Ramchandra	5, 11, 12, 16-18, 23, 29, 37, 39, 48, 50	Yusuf Khan	15
CR	23, 33, 38, 56	Dinanath	7, 16
C. V. Joshi	9	Dinkar Patil	18
Chandramohan	11	Dr Guha	75
Chetan Vinchhi	1, 5, 31, 55	Dr Manohar Lal Kapur	74
Chitra (Singer)	59	Dwijen Mukherji	25
Chitragupta	23, 37, 38	E	
Chittur V. Nagayya	28	E Sankara Sastry	25
Cyril Radcliffe	15	Edwina Violette	75, 76
D		Emmanuel Tasoulas	74
D. N. Madhok	26	F	

THE RMIM MINIBUS

Feroze Nizami	15, 18	Har Mandir Singh	1, 34, 75
G		Hari Prasanna Das	5
G. M. Durrani	27, 33	Harish Raghuvanshi	66
G.D. Madgulkar	9	Harmesh Kaur	1
GA Chishti		Helen Abadzi	74
Chishti	18, 19, 50	Hema Malini	57, 58
Gandikota Jagannatham	28	Hemant Kumar	36, 37, 48, 49
Gauhar Sultana	26	Hemant	6, 36, 37, 48, 49
Gautam Choudhury	6	Hemanta Mukherji	25
Geeta Bali	19, 27, 49, 50	Hemen Gupta	49
Geeta Dutt	25, 49, 53	Herman Benjamin	76
Geeta Roy	17, 27	Hindi Film Geet Kosh	1, 34, 74
Ghalib	46, 47	Hrishikesh Mukherjee	58
Ghantasala	29, 30	Husnlal Bhagatram	16
Ghulaam Haider	48	I	
Ghulam Ali	20	Imtiaz Ali Taj	9, 18
Ghulam Haider	8, 14-18, 38, 39	Ira Nagrath	24
Master Haider	8, 9, 15-19	Irfan Moinuddin	71
Ghulam Mohammed (Actor)	8	Ismail Memon	14
Ghulam Mohammed (MD)	23, 38	Ismat Chughtai	49
Greta Kaemmer	75	J	
Gulshan Nanda	29	Jagdish Bhatnagar 'Hayaat'	48
Gulzar	46, 58	Jagdish Sethi	26
Guri	1, 2, 39, 42, 51, 63, 65, 67, 70, 75	Jagjit Kaur	25, 51
Gyan Dutt	50	Jaidev	37, 48, 49
Gyan Mukherji	15	Jamal Akbar	68
H		Jasjit Singh	55
Hafiz Khan	13	Jeetendra	58
Hansraj Behl	33	Jeevan	15, 26, 50, 51, 54

Jenny Richardson	76	Khemchand Prakash	5, 16, 17, 21, 50
Jhande Khan	50	Khwaja Ahmed Abbas	49
Jikki	29	Khwaja Irfan Anwar	74
Jonnavittula Seshagiri Rao	30	Khwaja Khurshid Anwar	
Jyoti Pande	74	Khurshid Anwar	18, 19, 26, 27, 74
K		Kidar Sharma	50
K Datta	26, 51	Kishore Kumar	37, 58, 73
Datta Koregaonkar	11, 12, 16	KK	2, 57, 58, 72, 73
K. Datta	13, 16, 18	KL Saigal	26, 28, 32, 69, 75
K. Asif	39	Krishan Kumar	76
K. Gopala Rao	29	Krishna (Telugu Actor)	29
K. Raghuramayya	30	Kumar	10
K.C. Dey	4, 75	Kumara Thirumalai	54
K.D. Mehra	8	L	
Kalyan Kolachala	30, 67, 73	Lachchu Maharaj	52
Kalyanji Anandji	23, 57	Lalita Dewoolkar	24
Kalyanji-Anandji	58	Lata	2, 6-18, 20-26, 29, 34-37, 50-53, 56-58, 67, 72, 74, 75
Kamal Barot	22	Laxmikant Pyarelal	
Kanu Ghosh	49	L-P	23
Karan Diwan	19	Lakshmikant	30
Karthik S	72	Leena Chandavarkar	58
Kazi Nazrul Islam	48	Lekh Tandon	33
Ketan Dholakia	3, 48, 50, 71, 73	M	
Kevin Iyer	65	M V Surender	75
Hari Iyer (Father)	65	Madan Mohan	15, 17, 22, 37, 38, 48
Matthew (Brother)	65	Madanmohan	17, 45, 57, 58
Khaiyyam	19, 20, 50, 51	Madhubala	9, 11, 19, 22, 25, 27, 39, 52, 57, 74
Khayyam	22, 23, 45, 48, 50	Malini (AB phonewali)	30
Khawar Siddiqui	1, 74	Mangeshkar siblings	14

THE RMIM MINIBUS

Manirathnam	59	Nalini Jaywant	23
Manmohan Desai	57	Nanda	8, 23
Manna Dey	4, 5, 7, 24-26, 32, 36	Nargis	39, 50
Manna	4-7, 24-26, 29, 32, 36, 57	Narsingh D Agnish	74
Manoj Kumar	57	Naseem	68
Masood	11	Nashad	23, 38
Master Krishnarao	51	Naushad	5, 6, 14-17, 22, 24, 34, 36-39, 48, 54, 57, 74
Master Madan	74	Navin Nishcal	58
Master Vinayak	7-10, 12, 14-17, 51	Nayantara	15
Meena Kapoor	26, 32, 35	Nazar Hussain	19-21
Meena Kumari	22, 39, 59	Nazir Ali	19
Meenakumari	56	Neeraj Malhotra	71, 73
Mehboob	11, 13-15	Neetu Singh	58
Mehmood	4, 58	Neha Desai	75
Minoo Katrak	5	Nehas	70
Mir Saheb	11, 14	Niaz Ahmed	20
Mir Taqi Mir	47	Nimmi	39, 59
ML Vasanthakumari	25	Ninoo Majumdar	26
Mohammed Ali	19	Nirmala Devi	19
Mohammed Ismail	8	Noorjehan	7-18, 22, 27, 36, 75
Mohan Gupta	32	Mailika-E-Tarannum	20
Mohsin Razaa	20	Noor Jehan	7, 10, 13, 18-21, 27, 68
Mrinal Sen	50	Nutan	39, 56
Mukesh	22, 24, 29, 37, 46, 57, 65-67, 73	O	
Munawwar Sultana (Actress)	17, 48	OP Nayyar	19, 48, 58
Murad	52	O P Nayyar	48
N		O. P. Nayyar	38, 39
N. Dutta	42	OP	17, 19, 48, 58
Nadira	56	OPN	34, 39

Oscar	76	Punita Bhatt	74
P		Q	
P B Sreenivas	30	Qateel Shifai	27
P. Susila	29, 30	Qazi Nazrul Islam	33
P.K. Atre	9	R	
P.L. Deshpande	9	R.D. Burman	4, 5, 20
Pahadi Sanyal	48	Burman	73
Pallavi Panchal	25	LoRD Burman	72
Pamela Chopra	25	Pancham	5
Pandit Amarnath	16, 19, 50	R D Burman	37, 48, 72
Pankaj Mullick	48, 75	R.D.Burman	37
Pankaj Udhas	46	RDB	37, 58, 73
Patrayani Sitarama Sastry	28	R.S. Junnarkar	10
Pavan Jha	1, 2, 68	Raajkumar	56, 57
Pithapuram Nageswara Rao	28	Raanoo Mukherji	25
Pradeep	23, 37, 59	Rabindra Tagore	33
Pradeep Dubey	36	Radharani	26
Pradeep Kumar	39, 58	Rafi	2, 4-6, 15, 19, 22-24, 29, 33, 36-38, 46, 51, 53, 56-59, 67, 72, 74, 75
Pragya	69	Rafique Ghaznavi	11, 14
Prakash Mehra	46	Rai Bahadur Chunnilal	15, 17
Preetham Gopalaswamy	2, 3, 74	Rai Chand Boral	48
Preeti Ranjan Panda	73	Raj Kapoor	39, 43, 45
Prem Chopra	57	Raja Paranjape	9
Prem Dhawan	49	Rajan Parrikar	1, 3, 70
Prince Kohli	3, 5, 72	Rajendra Kumar	23, 39
Prithviraj Kapoor	39	Rajesh Khanna	57
Promod Dwivedi	74	Rajesh Roshan	36, 37, 48
Protima Devi	15	Rajinder Krishan	24, 57
Pt. Ravi Shankar	44	Rajkumari	26

THE RMIM MINIBUS

Raju Bharatan	74	Sajjad Husain	11, 16
Ram Avatar	26	Sajjad	11, 16, 18, 37
Ram Gabale	9	Salil Choudhury	5, 66
Ramola	8	Salil	48
Rashid Attre	18, 19	Salil Chaudhari	59
Ravi	23, 37, 48, 57, 70	Salil Chaudhury	43
RB Sheridan	28	Salil Chowdhury	36, 49, 51
Rebela Gopinath	73	Salil Da	25, 49, 50
Relangi Venkata Ramayya	28	Salim Iqbal	20
Rewashankar Marwadi	50	Samiuddin Mohammed	3, 72
Rikhab Das Jain	38	Sami	7, 36, 54, 55, 58, 59, 73
Rishi Kapoor	58	Sanjay Khan	57
Ritwik Ghatak	50	Sanjeev Kohli	34
Robert	76	Sanjeev Kumar	58
Robinhood	57	Sanjeev Ramabhadran	34, 75
Roshan	6, 22, 24, 37, 38, 41, 42, 48, 50, 59	Saraswati Devi	26
S		Sardar Malik	24
S Mukherjee	15	Saroj Kalra	63, 64
S. F. Hasnain	14	Saroj Khan	76
S. N. Tripathy	38, 43	Satish Chopra	74
S.D. Narang	8	Satish Kalra	1, 51, 52, 63, 68, 75
S.V. Ranga Rao	28	Kalraji's signature	72
Sabita Banerji	25	Satish Subramanian	4, 5, 35, 36, 72
Sadashivrao Nevrekar	10	Satyam Rajesh	30
Sadat Hasan Manto	11, 18	SD Batish	34
Sadhana	57	SD Burman	23, 32
Sahir	39-42, 57, 59	Kumar Sachin Varman	17
Said 'Rahi'	47	S D Burman	48
Saira Bano	57	S. D. Burman	38, 39

PROF SURJIT SINGH

S.D. Burman	4, 5, 44	Shubha Khote	58
S.D.Burman	37, 38	Shyam Sunder	13, 36
SDB	22, 24, 32, 34, 48, 56-58, 73	Shyama	19, 22
Selena	36	Baby Khursheed	26
Shahid Lateef	49	Snehal Oza	31
Shailendra	22, 43-45, 49	Sonu Nigam	37
Parvati Devi	43	Sreenivas Paruchuri	27
Sri Kesrilal	43	Srinivas Ganti	1, 74
Shailey Shailendra	43	Srinivas Kandala Sr	61
Shakeel Badayuni	22, 57	SriSri	29
Shammi Kapoor	39, 51, 58	Subu	3
Shamshad Begum	13, 16, 17, 27, 34	Sudarshana Bhat	68-71
Shankar Jaikishan	36, 39	Sudha Malhotra	25
Jaikishan	25	Sudhir Phadke	24, 34
S-J	22, 23	Sulochana Kumaran Dey	6
Shankar	6	Suman Kalyanpur	21
Shankar-Jaikishan	5, 36-38, 43	Hemmadi	23
SJ	33, 36, 37, 39, 50, 56, 58, 59, 73	Suman	21-25, 37, 58
Shankar Rao Vyas	5	Suman	58
Shanta Apte	8, 10, 14	Sunil Dutt	39, 57
Sharad Dutt	32	Suraiya	4, 33
Sharmila Tagore	57	Suraiyya	13, 14, 19, 27, 36
Sharmila	58	Surayya	26, 27
Shashi Kapoor	57	Surajit Bose	
Shashikant Joshi	68, 69, 73	S	72
Shauqat Hussain	8, 9, 11, 14-18	Surendra	12, 14
Shekhar	4, 7, 45	Suresh Chandvankar	1
Sheo Khetan	75	Surinder Kaur	26
Shobhana Samarth	11	Surjit Singh	1, 2, 6, 26, 38, 39, 66-71

THE RMIM MINIBUS

T	Vandana	70
Talat 13, 23, 37, 46, 75	Vidya Sinha	59
Terence Lyons 76	Vijay Kumar (I give up)	69-71
Timir Baran 48, 51	Vijay Kumars, so many	
Tungala Chalapati Rao 30	Vijay (guess)	74
TV Raju	Vijay Kumar	69-71
Totakura Venkata Raju 30	Vinay Jain	2, 62
U	Vinod	38
Usha Khanna 23	Vish Krishnan	1, 7, 10, 13, 18, 24, 27, 32, 48, 51, 66
Usha mangeshkar	Vish	31, 35, 70
Usha 23, 25	Vish Vishwanathan	
Ustad Amir Khan 6	Vish	75
Ustad Ghulam Mohammed Khan 7	Vishnupant Jog	9
UVR 67-71	Vyjayanthimala	25
V	Vaijayantimala	57, 58
V S Rawat 62	Vyjantimala	39
V Shantaram	W	
Shantaram 9, 10, 14, 23, 51	Waasti	26
V. S. Khandekar 9	Woody Allen	75
V.A.K. Rangarao 30	Y	
V.M. Vyas (Director) 10, 11	Yakub	11, 15
Vandana, one of them	Yash Chopra	25, 57
Vandana 70	Yogesh	24
Vandanas 70	Z	
Vasant Desai 14-16, 23, 25, 29, 48, 50, 51	Zia Sarhadi	11, 49-51
Vasant Joglekar 10, 12	Zohrabai Ambalewali	13, 16
Vatsala Kumathekar 26	स	
Vedantam Raghavayya 29	साकिव जुत्शी	67
Veena, actually		

THE RMIM MINIBUS

ABOUT THE AUTHOR

Professor Surjit Singh, a diehard movie fanatic, period. He is a retired Theoretical Physicist. He has been watching Hindi movies since 1952, has been collecting Hindi songs, movies and magazines since 1969, and has been writing about these things since 1996. He has had a website since 1999,

<http://hindi-movies-songs.com/joomla/>

The RMIM Minibus (1992 and Beyond)

by Professor Surjit Singh

A Compendium of Selected Writings About Indian Films, Their
Songs and Other Musical Topics From a Pioneering Internet
Discussion Group

"This is the place to ask for lyrics to a song you have heard and share your thoughts on either the poetry of the words or how "hot" you think the stars who sing them are. There's a FAQ posted every month that will point you toward archived song lyrics, sound files, a film and music trivia quiz and other Internet resources, such as the newly created alt.movies.indian newsgroup."

RMIM in "Netguide", Vol. 2, #8, p. 101, August 1995.

Professor Surjit Singh is a retired Theoretical Physicist. He has been watching movies since 1952, has been collecting Hindi songs, movies and magazines since 1969, and has been writing about these things since 1996. He has maintained a website since 1999, URL <http://hindi-movies-songs.com/joomla/>