

Edwina: An Unsung Bollywood Dancer of the Golden Era by Professor Surjit Singh

If you are a fan of Hindi movies of the Golden Age, and who isn't, you must have wondered about all those dancers. I don't mean the famous ones such as Helen, Bela Bose, Minu Mumtaz, Laxmi Chhaya and Madhumati. I am talking about the other males and females mostly in the background, who almost never got close-ups, but were seen in almost every group dance.

You may have heard some of their names because, once in a while, they get a famous song or two to show their talents, for example, Herman Benjamin ('jaan pehchaan ho' from the film Gumnam). Or, because some of them become famous Choreographers, for example, Vijay-Oscar or Saroj Khan.

Do you know the long haired lady with a beautiful smile that shows up as the zulfonwaalee in the beginning of the song 'o haseenaa zulfonwaalee' from Teesri Manzil? She is later seen lying down on the crescent moon with her hair flowing and a tiny Helen far away. She is Edwina Violette, known as Edu on facebook, originally from Sankli Street, Byculla, now settled in London, UK.

This is the story of her amazing life, her adventures in Bollywood and her struggles to find happiness in a foreign land.

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/>



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PROFESSOR SURJIT SINGH

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

Professor Surjit Singh

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Photo Credits: Most of the photos used in this book have been provided by Edwina, her family and processed by Tom Daniel. The author is grateful to all of them. For the sake of brevity, inside the book, credit is not mentioned for photos given by Tom, Edwina, and her family. For other pictures, not from them, credits are mentioned in the captions. However, the author must single out Kaustubh Pingle for providing a striking image of the dancer Azurie.

Cover Design: Libby Taggart Singh

Glossary: It has been customary in books on India to include a glossary of the Indian terms. It seems that it is unnecessary to do so in the present Internet Age, when many reliable dictionaries and encyclopedias are online, and available at the click of a mouse or the flick of a finger.

By professor toofaanii publishers

DEDICATION

This book is dedicated to Edu, who has had such a fascinating life that her story had to become widely known, even if she had nothing to do with Hindi movies

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Immense help is appreciated from Greta Kaemmer, Tom Daniel and Madhulika Liddle (Edwina's 'partners in crime', as she calls them), and Edwina's family specially Terence Lyons.

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A big thanks to my wife Harmesh, and three children, Jai, Libby, and Raja for always being there for me. Extra thanks to Libby, a professional designer, researcher, and illustrator who created the cover.

Professor Surjit Singh

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CONTENTS

PREFACE	1
HINDI MOVIE AND ITS ORIGINS	7
Theater before the Modern Era.....	7
Modern Era.....	9
Outline of Hindi Cinema.....	10
DANCE IN HINDI FILMS	15
Shehzadi.....	15
Azurie (Anna or Annette Marie Gueizielor).....	16
Cuckoo Moray, or Cuckoo.....	16
Helen.....	17
Dancer Actresses.....	17
Male Dancers.....	17
Same Sex Dances.....	18
Other Types of Dances.....	18
Backup Dancers.....	18
ANGLO-INDIANS IN HINDI CINEMA	21
A Brief Note on Anglo-Indians.....	21
Anglo-Indians in Theater and Cinema.....	22

EDWINA'S LIFE STORY	23
Early Life.....	24
Movies and Marriage.....	29
Life in the UK.....	34
Some memorable photos.....	39
HEROES, HEROINES AND SUCH	43
Actors.....	44
Mehmood.....	45
Actresses.....	50
Choreographers.....	52
Robert (Surya Kumar) and his brother Tony.....	52
P L Raj.....	54
HER FELLOW GROUP DANCERS	57
Terence.....	57
Philomena.....	59
Teresa and Oscar.....	60
Jennifer.....	63
Marie and Shinde.....	64
Pamela (Bonnici).....	65
Saroj Khan.....	66
Herman (as a dancer).....	67
Vijay (Borade).....	67

EDWINA: AN UNSUNG DANCER

Abe Cohn.....	68
Tony Pereira.....	70
Ahmed.....	71
Bhagwan.....	71
Robert D'Souza.....	72
Other Group Dancers.....	73
HER ADVENTURES IN THE FILM LINE	75
Becoming a Dancer.....	75
Clothes, Hair, and Makeup.....	76
Edu's Hairstyles.....	78
Filming A Dance.....	81
Hip Shaking and Eye Brow Raising.....	82
Some Dance Memories.....	83
The Downside.....	83
CONCLUDING REMARKS	85
FILMOGRAPHY	87
List of Films.....	87
BIBLIOGRAPHICAL REMARKS	95
ALPHABETICAL INDEX	97
ABOUT THE AUTHOR	100
OTHER BOOKS BY THE SAME PUBLISHER	101

Illustration Index

Figure 1: Edu on/in the Moon, image from Greta's blog.....	3
Figure 2: Azurie, image courtesy of Kaustubh Pingle.....	16
Figure 3: Edu in 1963, studio photo.....	23
Figure 4: Edu in 2013.....	24
Figure 5: Mother Elizabeth, Father John and Edu 1941.....	25
Figure 6: L to R. Back: Philomena, Terence, Marie; Middle: Father, Neville, Mother, Edu; Front: Cecelia's daughters, Brenda, Maureen, 1952.....	28
Figure 7: Keith and Edu, wedding day, 1960.....	32
Figure 8: Keith, Edu, Friend, Patricia (Terence's Daughter), Glynis (Irene's Daughter), Andrea (Marie's Daughter), 1960.....	33
Figure 9: Edu as 'May Queen' about 1963.....	35
Figure 10: Keith with Michelle.....	36
Figure 11: Edu at her parents' graves.....	38
Figure 12: Edu and Terence. Brisbane, 1980.....	39
Figure 13: Teresa, Edu and Pamela, 1989.....	39
Figure 14: Edu and Marie, 2008.....	40
Figure 15: Edu's children, Andy, Michelle and Eddie, 1990.....	40
Figure 16: Edu's sons, Nigel and Andy, 2011.....	41
Figure 17: Nigel, Tracy and their son James, 1985.....	41
Figure 18: Keith, Teresa, Shammi Kapoor, Edu.....	45
Figure 19: Mehmood and siblings.....	46

Figure 20: Shakila.....	51
Figure 21: Dedication to Edu.....	51
Figure 22: Krishan Kumar in the song Hans Ke Na Teer Chalaanaa (Beqasoor, 1950).....	53
Figure 23: Cuckoo and Surya Kumar in the song Aree Ho Mohe Chhed Gayaa Singaar (1949).....	53
Figure 24: P L Raj (from an article in indianetzone).....	54
Figure 25: Herman.....	55
Figure 26: With Raj Kapoor in Ek Dil Sau Afsane (1963).....	55
Figure 27: With Sanjay in Dillagi (1966).....	56
Figure 28: With Kumkum in Salaam Mem Saheb (1961).....	56
Figure 29: With Nargis in Adalat (1958).....	56
Figure 30: Edu and Terence in Police (1958).....	57
Figure 31: Terence in Janwar (1965).....	58
Figure 32: Terence in 2010.....	58
Figure 33: Philomena in Poonam (1952).....	59
Figure 34: Philomena in Taxi Driver (1954).....	59
Figure 35: Teresa and Edu.....	62
Figure 36: Terence and Edu.....	62
Figure 37: Oscar and Jenny, from the Facebook group THOSE.....	64
Figure 38: Marie and Edu.....	64
Figure 39: Shinde.....	65
Figure 40: Edu and Pamela.....	66

Figure 41: Saroj Khan in the song Aaiye Meharbaan from Howrah Bridge
(1958), courtesy THOSE.....67

Figure 42: Edu and Abe Cohn.....69

Figure 43: Bhagwan, Ahmed, Helen and Abe.....71

Figure 44: Saroj Khan, Tony, Pamela and P L Raj.....72

Figure 45: Robert.....72

Figure 46: Edu's Hairstyles.....78

PREFACE

Like everybody else from my generation, I started watching Hindi movies when I was a teenager and without letting my parents or teachers know. At first I watched them for the story, the romantic songs, the fights, and overall entertainment. Soon I found myself looking at the details, such as the costumes, the sets, and paying attention to the character artists, the junior artists, the group dancers, and the so-called extras. A lot of these artists were typecast as teachers, temple priests, policemen, moneylenders, henchmen, beggars, lawyers, judges, and regular party goers or court attendees, to name a few. Most fascinating for me were the backup dancers, who did their job very professionally, but most of the time were not even listed in the credits. They were the unknown, the unheralded, the unsung, and the unrecorded, even though movies could not be made without them.

There was one young lady in particular, with beautiful long hair and a bewitching smile. She was in many movies for about a decade beginning in 1957. Nobody seemed to know anything about her, not even her name. At times I felt like Wordsworth who asked, “Will no one tell me what she sings?”, but saying

“Will no one tell me who she is?”

I kept watching movies, later collecting audio video tapes, books, and magazines, but there was no clue about her identity in the film titles, the film magazines, the articles, or the books.

Time passed.

Then the Internet was invented. When searching became somewhat feasible, I started looking for people with similar interests. Luckily, I found the USENET newsgroup `rec.music.indian.misc` or RMIM. The core group is still active (mid 2015) and has now moved to Facebook. Since I had watched lots of movies, and was in possession of many film books and magazines, I began answering questions like who sang what song and who

played what role and so on. It was surprising how many people did not know even the more familiar actors who appeared in many movies playing almost the same role. Finally, I decided to have a website of my own and put up about 225 pictures of such mostly unfamiliar character artists and junior players.

One night in 2010, looking around for who was linking to my website, I found the amazing magical garden of Greta Kaemmer, and her very personal and lively blog, memsaabstory. She said she watched 'bad' movies so that her readers didn't have to. After watching film after film, she also realized that there are many recurring actors and people do not know about more than a handful. In fact, she is just crazily fascinated by these permanent fixtures of Hindi films and is always trying to find out more about them.

In a particularly thrilling example, when she learned that a movie character named Ramu Kaka was an old character actor named Nazir Kashmiri, she declared in her blog,

“I can die now. Or at least get some sleep, after I add him to my galleries.”

Recently in an interview with the Sunday Guardian (February 16, 2013), she declared,

“I love discovering more about the background and character actors who populate Hindi movies... Finding Nazir Kashmiri (Ramu Kaka!) was a watershed moment in my life.”

It turned out that she had linked to my website and had started an Artist Identification Project with decade-wise galleries of photos of artists who had been outed!

I started to follow her blog sporadically, sometimes contributing to the identification discussions. She was always highlighting interesting people in her blog. In one post she wrote about the perennial club band called Ted Lyons and His Cubs. One of the visitors, Steve Lyons, commented thus,

“My Father is Ted Lyons and that was his band in the Bollywood Movies... All my family are were (sic) in the Industry and My Aunty at the time was an up (sic) and coming Choreographer... She worked a lot with a very famous

dancer called Helen and all the well known artist in the 50's and 60's..

I would love to hear back from you.. this is very exciting and Dad was so happy that he saw this website....

His real Name is Terence Lyons...

Thank you for putting this site up...:)”

If Greta was not dead before, she surely died now! And all of her visitors, including yours truly, were left speechless. Steve's aunty turned out to be none other than Edwina Violette (nee Lyons, affectionately called Edu) and she was the mysterious lady from my teen years!

One of Edu's most memorable appearances is in the song, O Haseenaa Zulfonwaalee Jaane Jahaan from Teesri Manzil (1966). Edwina is the one shaking her hair in the beginning of the song and she is the one lying on the crescent Moon!



Figure 1: Edu on/in the Moon, image from Greta's blog

I don't think there is any need to explain why I am writing this book.

Awkward silence.

In case, dear reader, you are curious to learn more, keep reading. Greta immediately contacted Steve Lyons and his father Terence Lyons, and

through them got to know about all of the Lyons clan. She and Edwina became great friends. It was clear that here was a woman who had worked in the inner circles of the Hindi film industry during its Golden Age. Greta convinced her to tell her story before, during, and after her sojourn in Hindi films.

The task was assigned to Tom Daniel, who has immense interest in everything about Hindi movies. He exchanged emails and had telephone conversations with Edu and wrote a five-part blog post based on this interaction. Four parts of this exchange appeared in Madhulika Liddle's blog (Dusted Off) and the fifth, her Mehmood story was posted in Greta's blog (memsaabstory). In the latter blog, you will also find posts on Terence Lyons.

In Tom's blog posts, most of the writing came from Edu's own words, because according to Tom,

“Her vibrant personality just flows through her words and her writing style and I hope it charms you, the reader, as much as it charms me.”

Following Tom's lead, I have liberally sprinkled this book with direct quotations from Edu. I have not altered her writing except to remove extra spaces, to extract relevant portions, and to split it into easily readable paragraphs. Notably, on suggestions from two dedicated readers of an early draft, I have introduced periods into Edu's 'stream of consciousness' narrative to improve readability. The full Edu quotes with Tom's excellent commentary can be read in the blogs mentioned above.

Because backup dancers are rarely mentioned in the credits, it became a favorite and passionate game among Edu's fans to try to find her in Hindi movies. Tom worked hard to find her in umpteen movies and created a YouTube channel of her appearances. Tom also collected her appearances in clips found by others. Another fan, Upendra Samaranayake, created an extensive filmography on the site Rate Your Music (rateyourmusic).

After some time, I suggested to Edwina that she should write a book about her exploits in the Hindi film industry. In the best tradition of managers delegating a task to whoever suggests it, she 'volunteered' me. I immediately got to work and digested all the material written about and by her. I also contacted her by phone and email to gather more information. Edu has that familiar 'convent-educated' English accent and it is always a pleasure to talk to her!

In the very first post of Tom's series mentioned above, he wrote,

“But even had she never been in the movies, she's still a

fascinating woman, I think, and worthy of a write-up.”

And, in her blog Greta wrote,

“Edwina says that she didn’t think much about it all; she was just earning a living and never thought that what she did was that important. Of course I disagree wholeheartedly: what would these songs be without the backup dancers and band members who so enliven them? Her life in those days is one I think many people would covet—I do, anyway!”

I agree wholeheartedly with the sentiments expressed by my fellow Edu fans, Tom and Greta and countless others.

Hence this book.

HINDI MOVIE AND ITS ORIGINS

Like most people I fell in love with the movies with my first one (at age 6). During teen years (50s-60s), I saw mostly Hindi movies. Later I saw and loved English films too, but have remained loyal to Hindi movies. I kept thinking about this fascination but was not able to explain it beyond the obvious reason that I grew up with Hindi movies.

Many years later, when I began teaching in Shillong, Professor A L Basham (who wrote the best-selling book, *The Wonder That Was India*) visited the city and gave an interesting public presentation on the continuity of the Indian mass entertainment from the ancient times to the present. He argued convincingly that Indians have been watching stage plays and the like involving talking, singing and dancing for such a long time that it was in our blood. He predicted that songs and dances would never disappear from Indian films.

This was in 1977, and despite some efforts made to the contrary, there is no sign that songs and dances are going away!

For those who are not familiar, what follows is a brief description of the development of the Indian visual mass entertainment (mainly theater and cinema) from the ancient times to the present.

Theater before the Modern Era

The earliest extant writing on Indian theater is Bharata's *Natyashastra*. He talks about the dramatic theory, the construction of the stage, the conduct of the actors, the arousing of the emotions in the audience, and various kinds of music and dance.

Drama, music, and dance kept on being mentioned in later writings, e.g. the epics the *Ramayana* and the *Mahabharata* and the mythological *Puranas*. In the *Ramayana* we find the terms *Nataka*, *Nat*, and *Nartak*. The epic *Mahabharata* has, in addition, *Gayak* and *Sutradhara*. In the *Harivansha Purana*, we find mention of the actors who staged various stories from the

Ramayana, perhaps the first occurrence of the ubiquitous Ramlila. The Arthashastra, a treatise on the statecraft, mentions that kings used the touring drama workers as spies in the rival kingdoms!

Later works talk about other theatrical necessities such as costumes, make-up, cranes, aerial vehicles, models of chariots and elephants, stage decorations of various kinds, and, sometimes living creatures like monkeys and birds, but also people dressed as such.

These dramas usually began and ended with music. The actors routinely expressed their emotions in song and dance. For example, we might find two maids singing before a king, the heroine might sing and act to please her lover. The dances were usually inserted at suitable intervals to keep the audience on their toes. In talking about the dance, Bharata mentions the positions of various parts of the body, their movements, and facial expressions in detail.

Conversation was mainly in prose and proper emphasis was laid on the delivery, the accent, the modulation, and rhythm. Interestingly, actors playing roles of different social statuses spoke in different dialects, the ones playing the high caste roles speaking Sanskrit.

Since the dramas were mainly based on the stories related to the kings, the roles of the kings and the ministers (and the villains and the heroines) were played by superior actors or stars. Other unsung actors might play stock characters such as comedians, backup dancers, minor relatives of the king, slaves, and space-fillers.

Even though the actors played in front of the kings, were rewarded, and many times even enjoyed their friendship, their social position was not very high. For example, the Manusmriti, a treatise on the social classes, knew about the 'bad' influence the actors' characters could have on people and essentially declared them to be Sudras.

The dramas were divided into five to ten acts and consequently were very long, often running four to five hours. The leading player was usually required to be present in each act. Generally each act depicted at most a day but years might pass between the acts. This was usually announced with a short speech or a song. Also, scenes of an act could take place in different places, even as far apart as the Heaven and the Earth!

The classical Sanskrit theater gradually led to various local folk theaters in different parts of India during the middle ages. The stories about the Gods and the kings finally gave way to stories about local personalities such as the saints. For example, in South India, we have plays based on the lives of the pariah Saint Ramadasa and the story of Naltangi. Some of the new forms that developed are the Jatra of Bengal, the Lalita of Maharashtra, the Bhavai of Gujarat, the Ramlila of North India, the Nautanki of Uttar Pradesh, and the Chhau of Bihar and Orissa.

Modern Era

The modern era started when the locals saw the British plays. It started slowly with the college students doing Shakespeare and then Hindi and Urdu playwrights adapting Shakespeare. Early modern theater developed in Bengal, Madras (Tamil, Telugu, and Kannada languages) and Maharashtra (Hindi, Urdu, Marathi, and Gujarati languages) and to some extent in the Panjab.

The most relevant from our point of view was the Parsi Theater (mainly from 1850s to 1930s). The Parsis are a community of Persian Zoroastrians who emigrated from Persia about a thousand years ago when Islam overran Iran. Many Parsis were involved in ship-building and were very rich. They started theater companies that employed hundreds of workers and staged plays, mainly in Hindi and Urdu languages, in permanent buildings and as touring parties. The Munshis and Pandits (playwrights in Urdu and Hindi, respectively) adapted Shakespeare and reworked old mythological stories. Later they started writing and staging original social dramas.

Some of the notable companies were The Oriental Theatrical Company, The Victoria Theatrical Company, and The Alfred Theatrical Company. Famous dramatists employed by them were Miyan Raunaq Benarasi, Pandit Vinayak Prasad Talib, Pandit Narayan Prasad Betab, Sayyad Mehdi Hassan Ahsan, Agha Hashr Kashmiri, and Pandit Radheshyam Kathavachak. They wrote popular plays like Shirin Farhad, Alibaba, Laila Majnun, Hatimtai, Gopichand, Harishchandra, and adapted Hamlet, Othello, and Romeo and Juliet. These plays were performed and their text versions sold well and went through many re-printings. Some versions of these can still be found being sold on the footpaths of Old Delhi.

In the early days, female roles were usually played by male actors, e.g. Jaishankar Sundri and Bal Gandharva. Some of the other famous actors were Khurshedjee Balliwala, Cawasjee Khatau, Sohrabjee, Jehangirjee, Amritlal Keshav, dancers Miss Khurshid and Miss Mehtab, and, a British lady Mary Fenton. After he played the lead in the Urdu version of Romeo and Juliet, Cawasjee Khatau became known as the Indian 'Irving' (after the famous English actor Sir Henry Irving 1838-1905).

Music used in the stage plays involved both Indian and Western instruments, tunes were generally styled from the Indian singing forms, such as the Ghazal, the Qawwali and the Nautanki. By this time (1905) gramophone had come to India and many songs and instrumental pieces from the plays were issued on records.

We end this section with two quotations. One is a part of the song lyrics used by some drunks in the play Silver King (by Agha Hashr Kashmiri adapted from the original English version)

**kyon chhipaayee laa de bhaee Khaalis whiskey
rang ho jis men Miss kee
aur lazzat ho jis men Kiss kee**

which loosely translates as

**O brother, bring it, why have you hidden pure whiskey
which has the color of a Miss
and which has the bliss of a kiss**

There are many more examples and they show that simple and funny lyrics using rhymes and English words were already being used at that time.

The second one is a quotation from the owner of a theatrical company, when a suggestion was made to improve the literary quality of his plays,

**ham yahaan rupayaa paidaa karne aaye hain, kuchh
saahitya bhanDaar bharne naheen. deshoddhaar aur
samaaj-sudhaar kaa Thekaa ham ne naheen le rakkhaa.
hamen to jismen rupayaa milegaa wahee karenge.**

which means,

**We have come here to make money, not to add to the
literary treasure. Uplift of the country and social
improvements are not solely our duty. We will do what
makes money.**

One can see that even at that time for many of these companies, money-making by producing popular and exciting plays was uppermost in their mind. This trend can be seen throughout history and may in fact be the main factor in production.

Outline of Hindi Cinema

The Silents

Soon after its invention, the silent cinema showed up in India (July 1896) and local amateurs started shooting shorts and showing them. Once again, the early silents were made on the topics of mythology, perennial love stories and fantasy. Socials and comedies followed suit. Shooting was at first done in bungalows but soon proper studios emerged. The stories,

the actors (including the males playing the female roles), and the dancing girls were borrowed from the stage; in fact the earliest silent movies were just stage plays shot into a movie with the camera in a fixed location. In order to compete with the movies from the US and the UK, outdoor shooting, artificial lighting, special effects, sword fighting, and stunts were introduced. The inter-titles were often in multiple languages.

The movies were either shown in the theaters converted to cinema halls or outdoors in makeshift tents by the traveling companies. The musicians on the side of or behind the stage usually provided accompaniment. To give added benefit, live dances were sometimes performed by the well-known dancing girls. In some places like the villages where the audience could not read, hired persons in the hall or near the stage used to shout the inter-titles! One of the complaints about the silent movies was that people could watch stage plays up to 6 hours by spending 2 annas whereas they had to spend 3 annas for a movie running for about an hour only.

The silent era lasted from 1912 to 1934. The major movie making companies in Bombay were Dwarka Das Sampat's Kohinoor, Ardeshir Irani's Imperial, Bhogi Lal Dave and Nanubhai Desai's Sharda, and Chandulal Shah's Ranjit. All of them later continued into making talkies. Among the actors, we find, in no particular order, Patience Cooper, Kaiku Adjania, Zubeida, Prabha, Fatima, Sultana, Zillobai, Gulab, Gauhar, Himanshu Roy, Renee Smith, Sulochana, Prithviraj Kapoor, the Billimoria brothers, Mubarak, Yaqub, Jairaj, Mehtab, Charlie, Ermeline, Master Vithal, Lalita Pawar, Nemo, Sabita Devi, Majnu, Pendharkar, Shantaram, Zebunnisa, Rampiyari, Ashalata, Raja Sandow, and Barua.

Quite a few of these stars smoothly went into talkies, which started in 1931. Some of the Anglo-Indians had problems with Hindi, so they slowly faded away.

The Talkies

In the early days of the talkies (30s-40s) singing stars such as Saigal, Pankaj Mullick, K C Dey, Khursheed, Kanan, Uma Shashi, Shanta Apte, Kajjan, Bibbo, Surendra, Ashok Kumar, Devika Rani, and Leela Chitnis were popular. But after the invention of the playback singing in 1935, the two jobs, singing and acting slowly parted ways. [It may be mentioned in passing that Ishrat Sultana, also known as Bibbo, was the first female music director of Hindi films (*Adal-e-Jehangir*, 1934), contrary to popular belief.]

In the 40s movies with the acting-singing stars continued being made. A few more like Suraiya and Noor Jehan were added to the mix. But the main event was the emergence of the playback singers, Muhammad Rafi, Mukesh, Talat Mehmood, Kishore Kumar, and Manna Dey on the one hand, and Lata Mangeshkar, Asha Bhosle, Shmshad Begum, Geeta Dutt,

Meena Kapoor, Rajkumari and Ameerbai Karnataki on the other.

At first the audience did not quite understand the playback concept and complained loudly in the film magazines, but the producers continued their assault and the public eventually started to love the idea. So much so that the playback singers became stars in their own right. However, in the beginning the record companies did not use the names of the actual singers on the records and used the names of the screen characters instead. This has caused a lot of confusion and has made it difficult to assess how many songs were sung by which playback singer from that era. A few singers like Lata Mangeshkar insisted on their name being used on the records. This ended the old practice of using the names of the characters.

When India gained independence from the British (1947), one of the consequences was that many Western musical bands in Bombay, Goa and elsewhere suddenly found themselves to be out of jobs. They gravitated towards the Bombay film industry, which may have led to the introduction of a few jazz and big band numbers in the films. But the more lasting influence was the introduction of huge orchestras, for example lots of violins. Also many of these musicians became arrangers and conductors. Some of the more famous ones, who were typically billed as assistant music directors are Sebastian D'Souza, Frank Fernand, and Antonio Xavier Vaz (known as Chic Chocolate). Some of these musicians continued working well into the seventies.

In this decade (40s) the movie themes diversified further to include crime, suspense, spying, and stunt. New stars such as Dilip Kumar, Dev Anand, Raj Kapoor and Prem Nath made their debuts. Among the females, Madhubala, Nalini Jaywant, Nargis, Geeta Bali, Nutan, Rehana, Meena Shorey, Swarnlata, and Mumtaz Shanti emerged. In the stunt genre, Fearless Nadia ruled the roost. The lyrics continued to be usually plain, sometimes even 'naughty'.

The Golden Age

In the next decade (50s), which is known as the Golden Age, movies remained a popular mode of entertainment, with the studios finally giving way to the Star System, when films were made, sold and seen on the basis of the names of a few stars. Story lines and themes continued to be influenced by the West, when even more films were adapted from popular Hollywood films. One can find lists of these 'borrowings' in popular film magazines of the day.

Radio stations and film song records started to play big roles. With the coming of the independence, ironically, the freedom of expression took a step backwards when kissing and intimate scenes, which were freely used before, were now routinely censored.

Another trend was the popularity of Indian films in Russia, Middle-East, Africa and Greece. In Greece, a reverse effect happened when they based their film song tunes on popular Hindi film songs! Movies by Raj Kapoor were anticipated eagerly in many countries. Many stars made trips to foreign lands to gather awards and promote their films.

Stars such as Dev Anand, Dilip Kumar, Raj Kapoor, Nargis, Meena Kumari, Nutan and Madhubala continued to shine. Shammi Kapoor, after doing the usual fantasy and the traditional legend films, developed into a rebel hero. India held its first International Film Festival (1952) in which many foreign films were shown. This influenced many directors such as Bimal Roy, V Shantaram and Raj Kapoor. A lot of films were, however, of the family entertainment type where the usual clash of generations or classes/castes provided the conflict. But all was resolved in the end and the movie usually ended with a family photograph!

Music continued its trend of moving away from the traditional music, in no small part due to Western-trained arrangers mentioned above. Heavy orchestra was used in the interludes of songs. Songs based on American, British and other European sources, including Rock n' Roll, increased in numbers. However, most social films continued to have bhajans, beggar songs, mujras, and qawwalis, as the occasion required.

Later Decades

Similar trends continued in the later decades. Color films started to dominate in the sixties and after. Heavy orchestration and borrowing from the west increased even more in music, and plot lines became even more diversified. Romantic films with rebel stars like Shammi Kapoor and Joy Mukherjee made their mark. Manoj Kumar emerged as Mr. Bharat, a maker of ultra-patriotic films, specially after the wars with China (1962) and Pakistan (1965). Stunt films with Jairaj, Nirupa Roy, and Dara Singh held on to their niche, providing ample opportunities for group dances in unusual locations.

The seventies saw violence in films greatly increase just as Hollywood had its Godfather (1972) and the Spaghetti Westerns. In contrast the romantic trend also continued. Disco music made appearance briefly in many films. The popular music scene was somewhat saved by the popularity of the non-film Bhajan and Ghazal singers. More of the same in the eighties, although the so-called parallel cinema flickered for a short time. These art movies won awards but the general public stayed away for the most part.

The next big change was in the nineties after the economy was allowed to move in the Capitalistic direction and money earned by the film producers from non-resident Indians in foreign countries began to increase

substantially. The foreign locations became popular, although, already, a few films in the 60s and 70s were shot in Europe, the US, and the Middle East. Liberalization of public mores brought more vulgarity on screen and in lyrics. Police and politicians were finally allowed to be shown in their true colors, females went on revenge sprees, and horror films showed more gore.

The above-mentioned trends continue to this day, so much so that very few films now look like Indian films, but are more like Hollywood-produced films with Indian actors and Hinglish dialog! The distinguishing feature, as one may guess, still is the prevalence of songs and dances and the continued length of the films (two and a half to 3 hours).

In summary then, one can say that in all the changes that took place over the centuries in the form and content of the mass visual entertainment in India, music and dance have remained an integral part of it throughout and are not likely to go away.

DANCE IN HINDI FILMS

From the time I started watching films, dance has always been fascinating. It is difficult to forget Geeta Bali in *Albela* (1951), Helen in *Howrah Bridge* (1958), Madhubala in *Mughal-e-Azam* (1960), Bela Bose in *Lutera* (1965), Vyjyanthimala in *Sangam* (1964), and Helen again in *Inteqam* (1967).

As mentioned in the previous chapter, dance has been with us from the ancient times, evolving into various regional dance forms as time went on. In the theater, lots of dances were a requirement. Dances were performed in the situations involving festivals, celebrations and even Western clubs. This was also true in the early stages of both silents and talkies. There were group dances and solo dances, solo dances with many backup dancers. Earlier most dances were by females, but later males joined in the dances too.

In the early talkies dances were generally a part of the plot and were filmed in locations connected with the story. In later decades, dances went everywhere, on the street, in/on a train, on top of a bus, in foreign locations, and more and more, without any real connection to the story.

More recently, a sensual and suggestive dance called an 'Item Dance' has become somewhat essential in the selling of the film. In the rest of this chapter, a few of the most important dancers from the various eras are briefly discussed.

Shehzadi

Shehzadi, her mother Fatima Begum and her two sisters (Zubeida and Sultana) were already active in the silents. When the talkies came, Shehzadi took to dancing in stunt films, typically in clubs. She acted in about 45 films from 1932-1948.

Azurie (Anna or Annette Marie Gueizielor)

Azurie was perhaps the first dancer who was considered essential to the success of a film. Born in 1907 as an Indo-German, she learned different dancing styles from many teachers. She started her career in the mid-thirties and continued well into the fifties. She migrated to Pakistan in late 50s and died there in 1998. Good photos of Azurie are hard to find. The author was lucky to get one from Kaustubh Pingle. Here it is for the record.



*Figure 2: Azurie, image
courtesy of Kaustubh
Pingle*

She is reputed to have introduced Cuckoo into Hindi films. She is remembered well for her dances in Shahjehan (1946). One of her dances in Parwana (1947) picturized on the song, Saiyaan Ne Unglee Maroree Re was considered vulgar enough to be banned from the film. She acted in about 50 Indian (Hindi) films from 1934-1960 and a few in Pakistan, most notably in Jhoomer (1959).

Cuckoo Moray, or Cuckoo

Cuckoo was born in 1928 to Anglo-Indian parents. She started appearing in films in the mid-forties (perhaps as a background dancer in Meghdoot, 1945) and continued till late fifties. She was able to acrobatically bend her body at great length and was known as the 'rubber girl'. She was effectively used by Mehboob in films like Anokhi Ada (1948) and Andaz (1949).

In the year 1949 she was featured in over 20 films. She had her biggest role in *Andaz* (1949) as a friend of the heroine Nargis. She served as the possible alternate relationship for Dilip Kumar, once Raj Kapoor entered the scene as Nargis's husband. It was one of the rare times she didn't play a character who was strictly a dancer or a moll.

Cuckoo is said to have introduced Helen to Hindi films. She has acted in about 160 films from 1944-1967 and died in 1981.

Helen

She was born in 1938 as an Anglo-Burman and learned dancing mainly by watching Cuckoo. She started as a backup dancer (in *Awara*, 1951) but soon graduated to solo dances or the lead in group dances. She remained active from the early 50s to the early eighties. After that she was seen in about a movie per year. She acted in about 520 films.

Her sister Jennifer (Jenny) Richardson and brother Roger Richardson were also in the movies.

Dancer Actresses

The first dancer-actress who was formally trained as a dancer was probably Sitara, who came from an illustrious family of Kathak dancers from Benaras. Among others who were not trained heavily but danced anyway, one may count Geeta Nizami, Rehana, Kamini Kaushal, Geeta Bali (she received some training under the maestro Gyan Shankar), and Meena Shorey. Vyjyanthimala was probably the first full-fledged dancer to enter Hindi films. Many times she acted in dance oriented films, such as costume dramas, mythologicals or fantasies. In a first, she danced to 'arouse' her husband when he threatened to go to a cabaret alone (*Sangam*, 1964). This probably opened the floodgates for leading ladies to do sensuous dances usually reserved for 'bad' girls. After this, heroines danced without giving too much explanation. Eventually the lead actresses started dancing in parties, clubs, bedroom, basically anywhere.

Male Dancers

In the early days, the male dancers were few and far between. One famous one was Mumtaz Ali (father of the actor comedian Mehmood) who was employed by the Bombay Talkies and usually danced with a female companion. But he was more of an accessory. Slowly we saw other heroes dancing, e.g. Raj Kapoor in *Dastan* (1950), Bhagwan (Albela 1951), Premnath (Badal 1951). First hero who actually danced was probably Gopi Krishna who started as a dance director in 1952. Eventually most heroes

danced one way or another. People remember Jeetendra and Dharmendra from the 60s and the 70s. These were almost always duet dances with heroines but some well-known solos also happened, e.g. Shammi Kapoor's Yahoo dance in *Junglee* (1961), Dharmendra's dance from *Pratigya* (1975), and Amitabh Bachchan in *Don* (1978).

Same Sex Dances

It happened in ancient times and also in the theater that two females would dance with one dressed as a male. Many examples from the 50s and the 60s can be cited, e.g. Gore Gore O Baanke Chhore or Reshmee Salwaar Kurtaa Jaali Da. Occasionally males dressed as females dance with other males, mainly for comic effect. Often the dresses are perfunctory where one easily recognizes the original sex, but once in a while the costume is elaborate enough to fool the audience temporarily.

Other Types of Dances

The side heroines or 'item' girls (sometimes the leading ladies too) usually dance seductive dances for the hero or the bad guy. At other times the heroines dance for revenge of one kind or another, getting drunk (or pretending to be so), to spoil a party or give the family a 'bad' name. There are also tribal dances, e.g. early Filmistan movies. Often there is a dance towards the end of the film, heightening the climax, for example in many Dev Anand movies or, famously, in *Sholay* (1975).

Once in a while one sees dances in shocking situations, such as Zeenat Aman's seductive dances from *Satyam Shivam Sundaram* (1978), where she is scantily clad while cleaning/helping out in the village temple. Of course, one must not forget the rain dances or dances under a waterfall or in other unusual places, where the main excuse seems to be to get the female (and sometimes the male) body wet for titillating the audience.

Special effects or unusual camera angles are used in dances sometimes. For example, one sees the use of a multi-lens camera, or the dance on the ceiling or the dancer is shown dancing with himself or herself. Among unusual angles, one might mention shooting from very far away or from the ceiling while the dancers make interesting patterns a la Busby Berkeley. Sometimes, for example in the *Invisible Man* type or ghost films, the dancer is completely erased leaving his or her clothes or props to dance by themselves.

Backup Dancers

Lastly, we come to the so-called chorus, group or backup dancers,

without whom, in fact, most of the dance sequences would not be too interesting. The reason is that solo performances by the lead characters are rare and usually occur in formal, classical dance settings. For an average movie-goer, these are not very appetizing. Most of the time, though, the main dancer or dancers have to be embedded in a matrix of backup dancers.

The tradition of having other dancers present when the leads are dancing goes back a long way. In the story of the divine dancing pair Radha-Krishna we have Radha's friends almost always present. In fact, sometimes they are so jealous of Radha that Krishna clones himself such that each of Radha's friends thinks that she is the one dancing with him alone.

Quite a few of the folk dances that grew in the middle ages had other dancers besides the lead, sometimes complementing, sometimes mimicking what he or she was doing. As we have seen many times before, this tradition was continued in the theater, silent films, and finally the talkies.

In the talkies, when the dances moved away from the temple or the court to other locations, a need arose for more dancers. These dancers were, unfortunately, very low in the movie industry hierarchy, just above the extras. The extras are the ones sitting in the cafeterias or in parties. You can actually recognize many of them who are common fixtures sometimes for years. Little bit above them are the unheralded group dancers. They are usually hired by dance directors, sometimes called the dance masters or simply masters. They work in groups, get to know each other and typically do not need much rehearsal. The work is reasonably hard, very enjoyable for those who love dancing and pays well, roughly about 5-10 times a secretarial or low-level desk clerk job.

In the remaining part of the book, we will learn about the adventures of one such dancer, Edwina Violette, and her family and fellow group dancers. But before we do that, it is necessary to learn briefly about Anglo-Indians because being an Anglo-Indian influenced her life greatly.

ANGLO-INDIANS IN HINDI CINEMA

Edu was born and raised as an Anglo-Indian, which usually means 'a person of European descent in the male line'. Anglo-Indians have been present in India from the time when the first British merchants and soldiers arrived here. They have a fascinating history and culture as an important but distinct minority, living mainly in the cosmopolitan areas. To 'understand' Edu's life, it is worthwhile to examine Anglo-Indians and their place in India and their role in Hindi cinema.

A Brief Note on Anglo-Indians

When the East India Company arrived in India, unmarried young men came alone and it was usual for them to marry Indian females and have offspring. Later, the men started bringing their wives. Over the years the Anglo-Indian families socialized with one another and intermarried. They typically maintained their dress, cuisine, music, culture and language, which were English, of course. They were usually employed and given preference in the departments of the military, the customs and excise, the post and telegraphs, the forestry, the railways, and the medical profession.

Unfortunately, they had to face discrimination from two sides. Before independence they were discriminated against by the British, for example, not allowing them to enter the exclusive clubs. On the other side, the fellow Indians didn't get along well with them because of the perception that they were 'collaborators' with the rulers.

There may have been about 800,000 Anglo-Indians in India before 1947, reduced to at most 150,000 in recent years. The main reason for the decline is their emigration to the UK, Canada, Australia, and the US. Due to the efforts of prominent Anglo-Indians like Frank Anthony, there are two reserved, nominated seats for them in the Lok Sabha, the lower house of the parliament.

An average Anglo-Indian family is musically inclined. They typically have a piano and a violin or two at home that the children are expected to learn to play. They participate in the church functions, social dances, and new year parties.

Anglo-Indians in Theater and Cinema

The British brought the English stage to India and performed plays as early as 1776 in Calcutta, according to some accounts. The Anglo-Indians became a part of it because of their familiarity with the English literature. However, they also played a role in the Hindi/Urdu theater. Many stars, especially, female, of silent films were Anglo-Indian. Some of them kept their original names, for example Patience Cooper. Others changed to Hindi names, such as Madhuri (Beryl Claessen), Manorama (Erin Issac Daniels), and Majnu (Harold Lewis).

They also played a role in the field of music and dance. There was one music director Vinod (Eric Robert) who gave many hit Hindi and Panjabi films. Especially after independence, as mentioned earlier, many Anglo-Indians working in the musical bands, joined the Hindi Film industry. They were usually Western instrument players, conductors, and arrangers. Many instrument players were successful recording artists in their own right.

We have already mentioned some of the more famous Anglo-Indian dancers active in the 40s and the 50s. Later when films began to be influenced much more by Hollywood (gangster, criminal, urban), night club dance became an accessory. Apart from the main dancer, usually Helen or Bela Bose, they needed backup dancers who could do those kinds of dances. Edu and her family members fit right in!

EDWINA'S LIFE STORY



Figure 3: Edu in 1963, studio photo



Figure 4: Edu in 2013

Early Life

Like many of Edu's fellow unheralded backup dancers, she came from an Anglo-Indian family. Her grandfather was Irish from County Cork, Ireland, whereas her grandmother was from England. He was in the British Indian army and was posted in Bangalore. This is where Edu's father, John Lyons, was born and brought up. He followed in the footsteps of his father and became a soldier in the army. When John Lyons was posted in Iraq during the second world war, he met her Iraqi mother, Elizabeth (also known as Alice). Her mother was raised as a Catholic and was educated in a Convent.

Edu's first sibling, her eldest sister Cecelia, was born in Iraq after which her parents returned to India. They settled down in Bombay. The remaining children, in order, Irene, Terence, Philomena, Marie, Edwina (Edu) and Neville were born in Bombay. (Edu also had a sister Agnes born after Cecelia, but she died at age 3.) Edu was born in a Military Hospital on July 22, 1941. The matron gave her the name Edwina after Lady Mountbatten, who was later to become the last Vicereine of India. She likes her unusual name, which makes her feel somewhat posh. All her family including her late husband Keith called her 'Edu' (pronounced as ehdo, not ehdyou,

EDWINA: AN UNSUNG DANCER

with a hard D as in David). Most of her friends call her Edu also, although some call her 'Edwina'. Her children call her 'Mum or Mother' or teasingly, 'Edu Girl'.

All her siblings went to Convent schools and spoke English as their first language. They also spoke broken Hindi, but did not like speaking it that much. They did speak Hindi with friends or other visitors who did not speak or understand English. Her parents often spoke in Arabic to each other when they didn't want the children to understand. That lasted until the kids got older and picked up enough Arabic to understand what they were saying!



Figure 5: Mother Elizabeth, Father John and Edu 1941

Edu's father was very strict, especially with his daughters. She says that

her mother was a jewel of a woman and she truly feels that her father did not deserve her. She was very saint-like and loved her family dearly. Edu was educated in the Convent of Jesus and Mary at Byculla, Bombay and Poona and lived in the hostels for a while.

Her school uniform was a white dress with a maroon tie and black shoes with white socks. Outside the home, the women usually wore a western outfit, but once in a while did go out with a saree or a salwar kameez. Men always went out in the western clothes but normally wore lungis at home.

Her family had a Grand Piano in their house that the Lyons children, particularly, Philomena, used to love to play.

Even at a young age, Edu was very independent minded, strong and able to defend herself. She recalls an incident,

“Only took no nonsense or bullying from any teacher who thought they were little Gods!

I knew from day one that I had to fight for My rights. So one day a Practical Science Teacher 'Mrs Fernandes' by name who wore very thick lens Spectacles was writing something on the Black Board when a pupil threw a chalk or something at Her when Her Back was to the classroom & She was furious. She at once assumed it was Me because I had opened the desk about the same time & came charging at Me shouting 'LYONS' as they never called anyone by their first name. I of course got ready to defend Myself

We were on the first floor almost facing the street. We had very Large Low Windows with a Balcony immediately outside. As She came up to Me I caught hold of her & threw Her out of the Window facing Me onto the Balcony outside. She fell forward smashing Her glasses & was in a bad way. Needless to say & I was petrified as well

Course She had to go home & I landed in the Principle's Office. Mother Catherine was a Nun who helped My Mother tremendously as Mum was a Foreigner (Iraqi) & was having difficulty in speaking English & Hindi as

well. I was panicking thinking I was going to be expelled. Anyway I explained the whole story to Mother Catherine & apologised profoundly & to My Good Luck & Honesty I was spared!

Unfortunately My Brother Terence's Daughter Patricia had the pleasure of having the same teacher when it was Her time & I was here in the UK. When I went back home Patricia told Me that She made Her Life one Hell once. She knew that she was a 'Lyons' too. I went to the School & sorted that one out as well & She was not amused! I was definitely no 'Fair Lady' & not by a Long Shot!!!"

Edu has another 'bad' memory from her teen years. She always wore her hair long, in a pony tail or in two braids. On her thirteenth birthday, as a birthday present, her sister Marie gifted her the 'Sabrina Cut' which was fashionable in those days. It was used with effect by Audrey Hepburn in the movie Sabrina (1954), which, by the way, has been remade in Bollywood many times. This was a short layered cut with bangs, almost flat, with a fringe. This hairstyle was also used some years later by the actress Sadhna in Love in Simla (1960) and was emulated by many Indian girls as the 'Sadhna cut'. Edu could not very well refuse the gift and underwent the 'cut' under protest. Edu says that that was her worst birthday ever; she felt lost without her long hair. She was very unhappy and refused to forgive Marie for a while.

She let her hair grow and had it cut only when she was carrying her third child Michelle (1967-68). She realized then that it was becoming difficult to manage and had it professionally cut. The stylist was so nervous to touch such long, beautiful hair that he asked her many times if she was sure. Edu gave the hair to her husband's niece, Priscilla, and she used it to design various hair styles. These days off and on she lets the hair grow to shoulder length.

Just about the time she finished school, her father became ill with lung problems and was unable to work. By this time, Edu's brother Terence and her sister Marie had already been working in the films as chorus dancers for a while. Her sister Philomena had also been doing bit parts. Once in a while Edu would go to the sets with Terence and Marie. That's how she ended up in Poonam (1952) and Faraar (1955). Edu was too young to get a job (around 1957), but she fudged her age on the application and got an office-type job at Glaxo Laboratories. Her future husband Keith was also working

there and they started dating.



Figure 6: L to R. Back: Philomena, Terence, Marie; Middle: Father, Neville, Mother, Edu; Front: Cecelia's daughters, Brenda, Maureen, 1952

Somehow Glaxo found out about her age and let her go after about 4 months. So the question arose as to what she should do. She consulted her parents and Keith about working in films. Her parents had no objection. Keith did not like it, but reluctantly agreed. She started going to the film sets with Terence and Marie and finally got her chance. Philomena, however, was not too keen to work in films, so she got a job in a bank and quit films. Terence and Marie continued working in films for a long time.

It was customary in the Anglo-Indian families for both boys and girls to get jobs. Edu has strong opinions about her Anglo-Indian background. Here is what she has to say,

“... most Anglo Indians in My Opinion just live for the day. ‘One Day at A Time Sweet Jesus’ Tomorrow is

always another day. So no need to stress & Limited almost everything they did in Their Lives. If they passed through High School was more than enough to get by with & not really Ambitious as such. Planning was definitely out of the Question & did Things Mainly on Impulse. Majority of them Anyway!

Yet They were Full of Airs & Graces & Almost felt that They were Superior to Others. & I Personally called Them 'Hard Cases' just a Name instead of calling Them worse. I know that I Am 'Anglo Indian' as well unfortunately! I know that I Worked Very Hard & Still Do but then I Might just be one of the Minority eh! Mind You I am not over the Moon being an A.I. but I cannot help being what I am

We cannot call Ourselves Indian here in India because the Indians would not accept that. The Hindus & Muslims & Others go by Caste System which causes a great deal of Problems among Them. Politics!!!!

Movies and Marriage

Edu started in Hindi films on a regular basis in 1957 or so. She appeared in dances and did small talking and non-talking roles until 1967. There were gaps when she was pregnant or when she spent 4 months in the UK during 1962-63.

Although Keith had given his assent, he was not too happy about it. Edu says,

“My Husband hated Me Dancing & being Handled by other Men especially in the Films because in those Days Women got a Bad Reputation for Earning A Living by Dancing. But it was OK if A Woman sat on the Boss’s Lap in an Office seemed more Becoming! Very Very Narrow Minded Ignorant People who never saw further than their Nose!

Also My Husband did not know how to Dance & must have felt somewhat left out. So I even tried to teach Him to Jive to keep Him Happy. Mind You then again it was alright that He worked in a Firm called 'Glaxo Laboratories Ltd' in Worli-Mumbai Filled with Young Females & only about A Half Dozen Males but that was OK too

He was only there as a Semi Skilled Mechanic who Operated on their Machines in the Factory when they went wrong. I know because that was My First Job that I tried to get when I had to bluff My Age & say that I was 18 when in fact I was just 16 & 4 Months. Later they came to know & retrenched Me. That was when I was compelled to Join the Film Industry to Earn a Living”

Keith's fears were totally unfounded. Edu was raised as a strict Catholic and believes completely in the sanctity of marriage. We will see later that she never let any man take even the slightest advantage of her.

Keith and Edu were engaged in 1959. Then about 10 months before their marriage, an incident happened (January 1960) that seemed to confirm the worst fears Keith had. The future big star Mehmood took a liking to her and while giving her a lift home, asked her to marry him! She, of course, completely rejected the idea and told him so in strong words. (More about this later.) Edu told his fiance Keith everything. She writes,

“Anyway when I got Home to Keith. I very truthfully told Him that I got a lift Home by this Actor Bloke Mehmood which was the Biggest Mistake I made. It caused Keith much Unnecessary Grief & put a great Strain on Our Relationship & later on Our Marriage too! Keith & I were very Young when We Married Keith almost 23 & I 19 Years of age

Because of Our Strict Upbringing We had Our Insecurities & Hangups already without My Brother Terence putting more Pressure on Keith by telling Him that He had to hurry & Marry Me since I was the Last Sister to Marry before He could Marry which to Me was

Rubbish since We were Anglo Indians & no such Rules were laid down by My Father. Keith was under a great deal of Pressure from His Own Mother & Siblings too because I was a Dancer in the Film Line so that made Me Bad! His Mother refused to come to the Wedding Pressure from all sides Made Keith a Mental Wreck Again

He did not know how to Communicate with Me & Bottled everything inside of Him. Keith also left Me Totally Confused!!!

Only lately He opened up & told Me He was so afraid that He was going to lose Me to some Rich Actor Bloke & to the Film Industry Completely. When all He had then was Love to offer Me & felt I needed More. So You can Imagine what taking a Lift from Mehmood could have done to Him eh! We had no Savings & no Home to call Our Own. We lived with Our Parents & then with His & I became Pregnant with Our First Child Nigel who turned 50 Yrs old on 2/11/2011.

Finally the Pressure got to Him & He decided to leave Me with My Mother & go to the UK to make a Home for us as a Family. One of His Spinster Sisters (who did not like Me then) jumped to the idea to set up Home in the UK Herself (she did & died there too) so the Two of Them did. I was already 7 Months Pregnant but could not convince Him to stay back because His Mind was made up. Keith had 5 Sisters in all & was Their Baby Brother and They all claimed to have Mothered Him at some stage in His Life! Poor Man! Having to cope with One Mother is Ample but to cope with Five????????? Any wonder the Man was so Confused to start with? My Mother became My Pillar of Strength & I became a Stronger Woman & got there in the end!"

Her husband Keith's father was born and brought up in Pondicherry. Their family is also Anglo-Indian. Keith and Edu got married on November 26, 1960. His mother and three of the sisters did not approve of their marriage. On the other hand, Edu got along well with the men in the family. Keith's father was very fond of her and was always there to defend her. Still the two sisters accompanied their father and came to the marriage ceremony, even though his mother did not.



Figure 7: Keith and Edu, wedding day, 1960

Keith and Edu had no saved money of their own and did not have

enough money to live independently. So, they first lived with Edu's parents and then with Keith's. In the meantime, Edu became pregnant with their first child Nigel. He was born in November 1961.

As mentioned by Edu above, Keith left for the UK in September 1961. When he felt somewhat settled, he sent them tickets and they went to the UK in October 1962. Here is what she found on reaching there,



Figure 8: Keith, Edu, Friend, Patricia (Terence's Daughter), Glynis (Irene's Daughter), Andrea (Marie's Daughter), 1960

“I did go to the UK when My Son was 11 Months old. It must have been by October 1962. We still did not have

Our Own Home to go to because it was too soon for Keith to have saved up for a House by then. So had to settle for living with an Anglo Indian Family who originally came from Calcutta & settled in Surrey Croydon. Their Names were Albert & Joan Cooper with their children a boy & a Girl. Who were Lovely People & great to live with but not when We had to live in a Tiny Room not large enough to swing a Cat! I just hated the UK & the place where We lived. I felt all closed in like being in Prison for a Crime I did not Commit & wanted out It was Hell!

Coming from a Large Family & Living in a Large House & having a Large Amount of Friends I decided that the UK was definitely not for Me at that stage. Keith's Sister most willingly lent Keith the Fares for the Flight so after 4 Months of Prison Sentence also 3 Months into Pregnancy off I went to My Mother India. My Parents opened their Doors to Us (Nigel My Unborn Baby Edward & I) We felt so safe back in Our Family Home."

After returning to Bombay, Edu went back into the film line to earn a living. This lasted for about another five years. During this time., she also won a Dance Competition and the 'May Queen' award.

In contrast with her husband, her parents did not mind her dancing for a living because they all needed the cash and also two of her siblings (Marie and Terence) had already been in films. Of course, her father did initially accompany her to the studios. Later Terence, her big brother, took over this role with gusto. He thoroughly enjoyed the power he got from it.

Her parents took care of her young children when she went to work and she took care of them and some members of her family financially.

Life in the UK

Keith eventually managed to get a house and asked her to return to the UK. Although she was enjoying her life in India, with her children, parents, siblings, and friends from the film line, she missed her husband more. This was in 1967. In the five years that she was away, he had managed to get a house with 4 bedrooms and high ceilings. Edu felt like she was back in heaven.



Figure 9: Edu as 'May Queen' about 1963

That turned out to be a temporary feeling, however, when she realized that she would need to work to support her family. She would have two more children but kept working throughout. For a while she worked at a major British retailer. She conducted herself well, but, because of racial discrimination promotions were hard to come by. So, in order to get more money she would change jobs, often holding two at a time. In order to get better paying jobs, she joined a night school for adults and kept that up for many years. She learned skills that helped her get jobs like secretarial work, bookkeeping, and accounting.

She worked for a medical group for 8 years. Finally she obtained a job of a Finance Officer at St. Pancras Hospital in London. That was her last

job. Because of ill health, she took early retirement and went on disability.



Figure 10: Keith with Michelle

Her husband too held a number of jobs in the early years but in the end managed a job with the Post Office, working the night shift for many years, finally retiring after 30 years.

When she left India for the UK (in 1967) she left all the letters, photos and other personal stuff in the family home, then in Byculla. She knew that her husband Keith would not like to talk to her about her life in films. So in order to wipe off that part of her life to please him, she left most of her movie mementos in India. Much later, when she asked Terence about all that personal stuff, he told her that everything was burnt in a fire set accidentally by his daughter Patricia. She left it at that.

She is happy that at least she received her parents' blessings while working in the movies. To this day every time she visits India she goes to the cemetery where they are buried to maintain their grave. No other members of her family seem to care.

Eventually the rest of her siblings, Irene, Terence, Philomena, Marie and Neville, all left India. Only Cecelia stayed back in Gujarat with her in-laws. Philomena moved to Toronto, Canada and all the rest to Brisbane,

Australia.

Her sister Cecelia and her husband Clarie O'Hara died in Ahmedabad. Irene died in Brisbane during September or October 2014. She was married two times, first to Hughie Saldanha and then to Ronald White. Both of them passed away in Australia. Philomena was struggling with her health in Toronto and passed away in 2015. Her husband Leo Misquitta had died much earlier.

Brother Terence and his wife Lorna are still going strong in Australia. Sister Marie is also struggling with her health. She lost her husband Bharat Shinde in Brisbane. Edu's husband Keith passed away on May 21, 2012. Their youngest brother Neville has been quite a loner, but did get married eventually and then after six beautiful children got divorced from his Australian wife in Brisbane.

As already mentioned, Edu moved to the UK in 1967 with her two sons, Nigel (b. 1961) and Edward (Eddie) (b. 1963). She had two more children, Michelle (b. 1968) and Andre (Andy) (b. 1971). All her children live in the UK. Nigel lives in Suffolk, Eddie is in Boreham Wood, Michelle lives in Barnet, and Andy is in Edmonton. She has 6 grandchildren, 3 grandsons and 3 granddaughters. There are 3 children from Nigel. 2 from Michelle and 1 from Andre.



Figure 11: Edu at her parents' graves.

Some memorable photos



Figure 12: Edu and Terence. Brisbane, 1980



Figure 13: Teresa, Edu and Pamela, 1989



Figure 14: Edu and Marie, 2008



Figure 15: Edu's children, Andy, Michelle and Eddie, 1990



*Figure 16: Edu's sons,
Nigel and Andy, 2011*



*Figure 17: Nigel, Tracy
and their son James, 1985*

HEROES, HEROINES AND SUCH

Edu is naturally shy. She is not likely to approach stars and introduce herself. In any case, most of the big stars thought very highly of themselves and did not mingle with the junior artists. The female stars were little bit better and Edu did feel more relaxed with them. In Edu's own words,

“Most Actors/Actresses thought they were God’s Gift to the World & maybe they were but only to India. I felt more Relaxed with the Female Artists even though most of them were Very Conceited & thought the Sun Shone from Their Behinds sort of thing. I thought Good Luck to Them

But I let Myself Go with Helen, Bela Bose, Tanuja, Kumkum & My Two Favourites – Mala Sinha & Shakila. They were so Easy Going & made You Feel at Ease too especially If They Liked You as well

It was hard to hold a Flowing Conversation with Them because of the Interruptions by the Make-Up Man – Director – Camera Man & Others but They still fitted You in somehow

I visited Mala Sinha in Her Home as well. But for the life of Me I cannot even remember the address. Mala Sinha even asked Santayana the Choreographer to set a Couple of Dances on Me for Her when I went to Her Home & met Her Parents as well & They were all Lovely People!!!

‘I Truly Miss Those Lovely Days & Years of My Life’. I often wonder if They would ever Remember Me as I do & Will because They are Worth Remembering!!!’

What follows is a brief summary of her interactions with male and female stars.

Actors

As mentioned above, she did not really become too familiar with any of the famous actors. They would usually ask some formal question like the time of the day. She did not feel up to taking any initiative herself. Her natural shyness, catholic upbringing, and devotion to her marriage came in the way. She remembers an occasional greeting from Shashi Kapoor, Pran, Shammi Kapoor, Raj Kapoor, and Dev Anand.

She found Dev Anand to be a very decent human being. His two brothers, Chetan Anand and Vijay Anand were also gentlemen-like in their appearances and behaviors.

Much later Shammi Kapoor was visiting the UK to attend a friend's wedding. He found her phone number and talked to her. He invited them to his home in India. When they got a chance to visit India the next time, Edu, husband Keith and her friend Teresa visited him and his wife Neela in their residence at Malabar Hill. They thoroughly enjoyed the day. That was the only time she ever spoke to Shammi Kapoor for such a long period of time. His wife was very nice too. He told Keith that they were like his family in the film line. While he was alive, they kept in touch from time to time via emails and phone calls. Shammi Kapoor was an early enthusiast of the Internet and maintained an elaborate website devoted to his extended family.



Figure 18: Keith, Teresa, Shammi Kapoor, Edu

Mehmood

The only actor with whom she had a fairly large interaction was Mehmood. Edu is sharing her encounters with him reluctantly, because she is not sure if people will believe her, because she is 'merely a backup dancer'. Mehmood was a very generous human being. He helped a lot of people in their time of financial need. He loved the backup dancers, specially the Western dancers and they loved him back. When she came to know him much better later, her admiration of Mehmood only increased.



Figure 19: Mehmoond and siblings

Late Mehmoond was the son of Mumtaz Ali, a well-known dancer associated with the Bombay Talkies Studios in the 40s. Mehmoond had a few parts in the early 40s as a child actor and did bit roles. Later he became famous as a comedian who used his own blend of verbal and physical comedy. His sister Minu Mumtaz was a dancer actress in the 50s and 60s. The above photo is from the defunct site of his brother Anwar Ali.

Here is their first encounter, which happened probably in 1958, in Edu's words,

“When I first set eyes on Mehmoond the Actor all I ever Recall is that I was in Mahalaxmi Studios for a Shoot perhaps & I was not far from the Entrance Door that I

came in through with My Back to it speaking with some of the Girls when suddenly I felt a Pair of Hands on My Waist & a Voice saying Wow! 'Kya Kamar Hai!' (What a Waist!). Then Twisted Me around to face Him. It was then that I saw Him & immediately behind Him was Suresh Master & some other Guys as well as Companions. Suresh Master I came to know later on. He & Mehmood were as Thick as Thieves & Suresh was Mehmood's Main Choreographer. They got on like a House on Fire! from what I saw

I did not know Mehmood or Suresh before that incident of Him grabbing My Waist & after Turning Me around said 'You're Beautiful!' Then asked if I was Shooting there I just smiled at Him because I became Dumb Struck & Terribly Flattered with this Tall Handsome Hunk of a Man looking down at Me with a Huge Smile on His Face. All His Companions were Smiling too & all walked off Together leaving Me wondering what the Hell was that all about? Nothing like that ever happened to Me before & it took awhile before I came back down to Earth with a Big Thud!!! Wow! I shall never forget that Incident for as long as I Live! I was pretty new to the Line & Mehmood was not all that Famous then. As always I find it hard remembering dates & names of the Films that I worked in of Yester Years especially of the earlier Ones when I first started but certain incidents still come to My Mind quite vividly & just as well eh!"

Later she came to know both Mehmood and Suresh Master better. The latter gave her lots of work in his dances. All three got to talk more whenever they discussed dance moves or other aspects of filming. Both of them called her 'Adu' and repeatedly said 'Solid!' to each other as this was their favorite expression. Suresh used to say to her, "Adu, you will never grow old!". Mehmood on his part would never leave the set before coming up to her to exchange a few words.

Mehmood used to carry a lucky coin in his pocket and would ask her to touch it whenever he went to the races. Edu feels that Mehmood really liked her and she was touched by his charm and kindness. But she had a

fiancé whom she loved deeply, so she was always mindful of not leading him on.

Let us now hear about the time when Mehmood proposed to her.

“Then there was a time & I feel pretty sure that it was before Shriman Satyawadi & in fact before I did any shooting with Our Hero Mehmood for that matter. He was definitely trying to get to know Me better I was personally shooting at Andheri or Chembur Studio quite away from Byculla where I lived & was walking towards the Gate after pack up time late one evening. When this Red Jaguar Convertible Sports Car pulled up beside Me & a voice said ‘Hop in Adu’ & it was Mehmood at the Wheel. He said that the Car was Brand New & that Nobody sat in it yet & that He wanted Me to be the Very First to do just that. I said No because it would not look nice Me getting into the Car with Him so I was going to take Public Transport instead. He refused to take no for an answer & swore (Kasam Say) no Hanky Panky. Nonsense & would not even hold My Hand Said that He was in a hurry to see His Mother who was in the Hospital which was on the way & would only take about 10 minutes & would then Drive Me Home straight after. So I accepted. Byculla was a long way from where We were. So when in the Car He never stopped talking & most of the Conversation were questions about Me & then talk about His Marriage which was on the Rocks at the time. He seemed such a Gentleman that I relaxed & became a Good Listener for a change

When We got to the Hospital He left Me sitting in the Car & shot up the Stairs of the Hospital (cannot even remember the Name of the Hospital or the Place). But it was not that long before He was back in the Driving Seat & Raring to go. We were back on the Road & He picked up where He left off with His Conversation & Confided even more in Me about His Life in general. I felt He just needed someone to talk to & used Me as a Sounding

Board & His Marriage was mainly the Issue at that time. He & His Wife were in the Process of getting a Divorce. When He was relating His Story to Me He did look very Troubled & Sad & My Heart went out to Him! Poor Chap! I thought! When He was talking with Me some Sentences were in Hindi & some in English which is Typical of most Indians eh! By this time I was so relaxed & just could not wait to get Home to My Fiancé Keith who was waiting for Me in My Family Home

Suddenly Mehmood shook Me up when He asked ‘Adu will You Marry Me?’ I replied ‘What? Sorry! No!’

I could never do that because I was already engaged to be Married in November of that Year which was 1960. He then said that I was a Good Girl & hoped that Keith would look after Me properly & left it at that. His Mother died the next day.”

Mehmood's mother died on January 16, 1960.

We have already described what happened when Edu told the whole story to her husband Keith. He was naturally very unhappy and thought that his worst fears were coming true. It was probably there and then that he decided to take his family to the UK after marriage.

They got married as planned and she stopped working when pregnant. During this time, one day she missed her friends and was depressed, she decided to visit Shree Studios where her sister Marie and her friends were shooting. When she reached the studio compound, she ran into Mehmood and his friends. He had not seen her in a while, but seeing that she was very pregnant, he understood. They talked about various things. She mentioned to him that she told her husband about that fateful ride with Mehmood. Mehmood was very surprised and said that they did nothing wrong and she was a good girl. He also said that her husband should not have left her alone in such a condition.

He then put his hand in his pocket and pulled out a thick wad of notes and placed it right into her hands and ordered her to take the next flight to the UK. He then went back to the set and left. Edu was dumb struck by his generosity and quickly put the money in her handbag, lest anyone seeing got the wrong idea.

She met the girls on the set and then slipped out to look for Mehmood. He was doing a take when she signaled him. He came out to see her thinking that she was going home and wanted to say bye. She thrust the bundle of bills into his hand and thanked him profusely. She declared that she would go to the UK only when her husband sent for her. She said bye to him with tears in her eyes and Mehmood said that she was a good girl and anybody else would have taken the money.

She went to the UK but came back to spend another 5 years in the movies. During that time, she kept him a respectful distance away and whenever they met, she just said a casual 'hello'. Of course, Mehmood had earned a big name for himself by then.

Many years later when she was visiting a friend in Andheri, her friend mentioned in passing that Mehmood lived nearby and if Edu would like to visit him. Edu replied that Keith hated the guy and it would be unwise to do so. Her friend said that he was very sick and them going there might cheer him up. They decided to go see him anyway and when they reached there his wife Tracy opened the door. Poor guy was lying on the bed with oxygen tubes in his nostrils. He was surprised to see them and told Edu that she had put on lot of weight. He had also put on lot of weight so Edu said that he should talk! He laughed and told his wife that he was mad about Edu. Then they reminisced about the time he gave her a lift. He said he remembered it very well because his mother died the following day. That was the last time Edu saw him. He died a few years later (2004).

Actresses

In her first quotation of this Chapter, Edu mentioned her interactions with Bela Bose, Tanuja, Kumkum, and Mala Sinha. Shakila had a particular liking for her and gave her a signed photograph! In Edu's own words,

“Shakila for some reason was very taken up with Me & I am not sure on which Set this was ‘Shriman Satyawadi’? Anyway it was while Shooting with Her that We got chatting & because it was in 1960 that I would Imagine that I could have been telling Her about Me getting Married in November of that Year & making small talk like Women usually do. Then to My Surprise the next day on the Sets again We sat to Chat & from across the Table She handed Me Two Photographs of Her & said ‘Look I’ll even Sign it for You’. I remember that so clearly & those Photos never left My Family Album & it is what

over 50 Years now”



Figure 20: Shakila

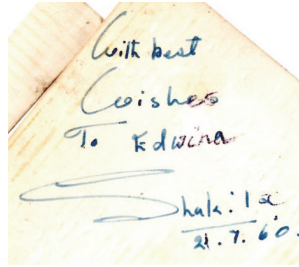


Figure 21: Dedication to Edu

She found Nutan, Meena Kumari, Padmini, Sadhna and Vyjyanthimala very reserved. They kept to themselves.

Dancers Tanuja, Mumtaz, Minu Mumtaz, Asha Parekh, and Laxmi Chhaya were the closest she got to but never really socialized with any of them because they were really very busy people.

She liked Laxmi Chhaya, who was really ever so sweet and friendly. Laxmi Chhaya used to take side roles. She was such a darling and very attractive. She was a very expressive and sexy dancer.□ Bela Bose often complimented Edu on her style of dancing. She prefers Bela Bose doing Indian dancing more than her Western. She really is a lovely person and they got on quite well. Minu Mumtaz was Mehmood's sister. She was lovely to talk to. Edu says that Helen was generally very reserved. However, a few Anglo-Indian girls (e.g. Teresa, Pamela, and Marie) were invited into her room. They were there while the hair dresser tidied her hair and the make-up man retouched her face. In later years, the fame was going to her head.

However, if Helen ever saw one of them, she would always acknowledge at least with a 'Hello'. She also lent Edu one of her tiaras to wear on her wedding day.

Years later, Helen had a concert at The Royal Albert Hall in London. This was before she became Mrs Khan. Oscar Unger, the dancer and choreographer, had a small part in it as well. Edu and family went miles out of their way to see the show. They met with her backstage. Her reception towards them was very casual. That did hurt Edu. She even spoke down to

Oscar. Edu was truly embarrassed because there was Keith and other friends with her.

On the whole Edu liked Helen and thought that her fame was very well-deserved. But incidents like this did bother Edu. She relates what happened another time she tried to renew her contact with Helen:

“Then some Years later when Oscar became a Choreographer I visited & lived with Teresa & Him (as I did this quite often when I came down here on holiday). & they gave Me Helen’s phone No. if I wanted to chat with Her & I accepted. She said a few words & then asked if I would go over & have Lunch with Her at Her Home in Bandra She asked if I would like Chinese & I said it did not matter because a little chat would be sufficient She gave Me directions & what have You for the next day

When We got there with Sylvie (also from the Films) The Gate Keeper gave a Packet of Biscuits & Few Flowers saying it was from Memsaab. Helen saying that She was Sorry but She had to go out on a Very Important Appointment & would not be able to Meet Up with Me after all. I felt so Insulted & was Frothing at the Mouth!!! She could have phoned Me at Oscar’s at least before I ventured out?”

Edu felt sad about the whole thing, because she thought the Helen really was untouchable and deserved all the publicity that she got and is still getting.

Choreographers

Robert (Surya Kumar) and his brother Tony

Usually Cuckoo is credited with bringing into films two Anglo-Indian brothers Tony and Robert, better known as Krishan Kumar and Surya Kumar, respectively. However, Azurie has said in an interview that she picked them up from an orphanage and trained them to be professional dancers. Tony (Krishan Kumar) did a number of films in the late 40s and



Figure 23: Cuckoo and Surya Kumar in the song Aree Ho Mohe Chhed Gayaa Singaar (1949)

early 50s. He was reportedly murdered by rivals.

Above is a screencap of Krishan Kumar (Tony) by the author. It is from the DVD of *Beqasoor* (1950) prepared painstakingly by Tom Daniel. The song is *Hans Ke Na Teer Chalaanaa*, featuring him and Madhubala.

Surya Kumar was a dancer before he became a choreographer. He was active from 1951 to 1985, working in more than 100 films. He is known for his work in *Awara* (1951), *Pyasa* (1957) and *Aradhana* (1969).

Surya Kumar came to Edu's home in London and had lunch with them on a couple of occasions. He complained to Keith how Edu never did take the film line seriously with the amount of chances he and other choreographers gave her. He also said that she could have been another Helen easily. Edu told him that she chose not to. He noticed that she had put on tremendous weight. What she did not tell him was that she was heavily pregnant with her daughter Michelle at the time, as she was slightly embarrassed! He also enjoyed her Indian cooking and home made chili pickle as well. That was the last she saw him.

He ended up losing all his money somehow and died a pauper in 1987.

P L Raj

P L Raj was also an Anglo-Indian, named Devraj Peter Lewis. He was a dancer, who later became Robert's assistant and finally a choreographer himself. Edu became one of his favorites too. He was active from early 50s to 2001 and worked in more than 150 Hindi films.

He is notable for films like *Jungle* (1961), *Chitrlekha* (1964), and *Sholay* (1975). He was fond of ballet type movements.

It was Edu who showed the dance known as the Shake to P. L. Raj after she had returned from the UK. Indeed, the Shake and the Twist were already well known and Edu actually won a competition for both these dances and the Jive at the Byculla Mechanics with her partner 'Walter Dixon' (who was gay and outside the Film Industry). The 'Shake' was first used in *Arzoo* (1966) and was seen after that in many films.



Figure 24: P L Raj (from an article in indianetzone)

HermanHerman is famous for 'singing' the song *Jaan Pehchaan Ho* from *Gumnaam* (1966). Photo from Greta's blog memsaabstory.



Figure 25: Herman

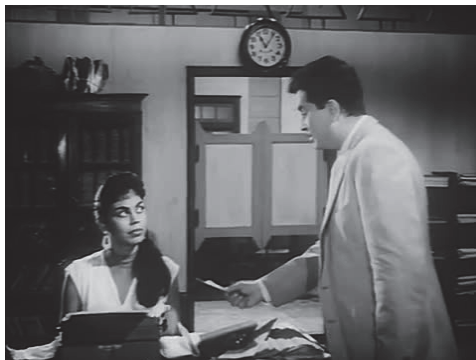
Herman Benjamin was an Israelite Jew, married to Shobha, another dancer and they seemed to have carefree personalities. He did show his arrogance when he became a Dance Master but, according to Edu, was usually alright because he used to be a dancer himself.

Notwithstanding the claims one hears, Herman did not invent the dance called the Shake. As mentioned above, it was Edu who showed it to P L Raj.

Apparently he was a cook in the Navy, and worked his way up from group dancer to choreographer. He was active from early 50s to 1969 when he passed away.

He choreographed many Shammi Kapoor films and is known for *Dil Deke Dekho* (1959), *Jhumroo* (1961), *Teesri Manzil* (1966) and *Upkar* (1967).

His brother Baba Benjamin was also a group dancer, an assistant director, and a choreographer. The two brothers often danced together.



*Figure 26: With Raj Kapoor in Ek Dil
Sau Afsane (1963)*



Figure 27: With Sanjay in Dillagi (1966)



Figure 28: With Kumkum in Salaam Mem Sahab (1961)



Figure 29: With Nargis in Adalat (1958)

HER FELLOW GROUP DANCERS

There were many other dancers who were in group dances with Edu. Here she recounts her memories of some of them. Among her siblings, only elder sisters Cecelia and Irene did not work in films. Her brother Terence and Marie were already in films when Edu entered the line. Her brother Neville did work in the films as a dancer. One can see him as Teresa's partner in *Cha Cha Cha* (1964) in the dance competition.

Terence

Terence started working in films in the mid-fifties, most likely as a talent supplier and a group dancer. Later he formed a band that was called Ted Lyons and His Cubs. This can be seen in many 50s-60s movies. He can be seen playing many instruments, such as a guitar and drums. He quit in the early seventies. He was the 'bad' guy who broke the violin in the film *Bhoot Bungla* (1965) before the song *Jaago Sone Waalo*.



Figure 30: Edu and Terence in Police (1958)



Figure 31: Terence in Janmar (1965)



Figure 32: Terence in 2010

Philomena

Edu's sister Philomena used to sing and play the family Grand Piano. She also did quite a few movies as an extra or a group dancer. Her legs were used for Madhubala's legs in a couple of films. Unfortunately, she did not remember the names of the films. Philomena did remember the actress Madhubala coming to her personally and thanking her for it. Thanks to Tom Daniel, here we see her in two films.



Figure 33: Philomena in Poonam (1952)



Figure 34: Philomena in Taxi Driver (1954)

After quitting films when Philomena worked for a bank, she struck quite a friendship with actor Premnath and his wife Binarai. Edu says,

“Philomena worked for the Mercantile Bank of India mainly as a Telephone Operator but was an all rounder

& helped in other departments as well is what She said to Me. Bina Rai & Husband knew Philomena from the Film Line & were also the Bank's very good Customers & always asked for Philomena's Assistance each time they visited the Mercantile Bank

I think that particular one was in Flora Fountain-Mumbai from what I can remember. She tried to get Me in there as well but I refused! Mrs Rai used to travel a lot & always brought back for My Sister various kinds of gifts like Dress Material & Perfume to say 'Thank You' as both Mr & Mrs Rai were very fond of Her

Just to say that Bina Rai's Husband also because of His frequent traveling abroad used to meet up with Philomena at the Mercantile Bank to exchange rupees for different foreign currencies as Philomena knew someone in the Bank who ran a Black Market Business as well on the quiet. Course Philomena also got Her Reward with perfume & stuff from abroad by Him Getting Foreign Gifts was a big thing for anyone in India anyway! It made Her Happy!"

Teresa and Oscar

Teresa Nazareth was a Goan dancer, 3 years older than Edu. She already knew Terence and Marie. Apparently Teresa and Marie studied in the same school but never got to know each other. They finally got acquainted after joining the film industry. Edu got to know Teresa's mother and younger brother Lionel as well. Ever since she remembers, Teresa was the main bread earner in their house.

EDWINA: AN UNSUNG DANCER

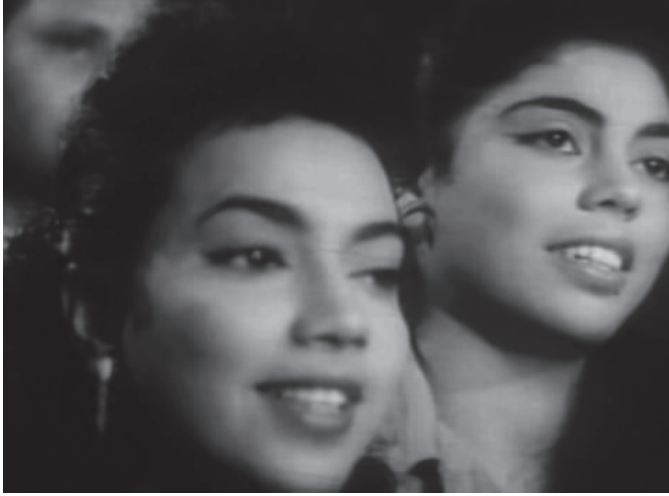


Figure 35: Teresa and Edu

Edu used to visit her each time she went to India. Teresa used to live in Juhu with her husband Oscar Unger, the choreographer. Oscar was first married to Helen's sister Jenny. After getting divorced from her, he married Teresa. They were married for many years and had no children.

Edu knew Oscar long before he joined the film line. He was going steady with a distant cousin of hers called Solve (pronounced Solway) from



Figure 36: Terence and Edu

Colaba. He used to ask Edu to put in a good word for him with the choreographers. Edu is not used to asking for favors, so she had to let him down. But then he attached himself to Terence. It is during this period that Oscar got to know Helen's sister Jenny. Oscar and Edu also became good friends.

After Edu went to live in the UK, whenever she visited India, Edu used to stay with Oscar and Teresa in their house. At times, even some of Edu's family members stayed with them. Later, Edu got her own property in Naigaon. Oscar came to visit them in the UK and told Edu that he married Jenny for a while and they were doing a Cabaret outside the film line in posh places near Gateway of India.

Both Oscar and Vijay Borade (another choreographer) were Navy boys before they joined the line. Oscar became very ambitious and was well in the swing of things. Later, Teresa became Oscar and Vijay's Dance Assistant but when Oscar married Teresa, he made her stay at home. Oscar and Teresa would have been very rich if they had played their cards right. They were always helping people financially. He never ever thought about saving for the future. They would not have owned a flat in Juhu if Teresa had not put her foot down and made him buy it from their landlord.

Jennifer

Jenny (Helen's Sister) or Jennifer was a prominent dancer. She may have felt that Edu was a threat to her because Oscar was extremely fond of Edu, but they were polite to each other. She never really had many friends because she was a 'Misery Guts'. Oscar and Jenny were married in December 1965 and divorced in September 1969. Jenny appeared in films roughly during the period 1962-1966. Here is a photo of Oscar and Jenny. This was posted in the Facebook group, THOSE WHO COUDNT MAKE IT BIG BUT IT WAS NOT POSSIBLE WITHOUT THEM. Here it will be abbreviated as THOSE.



Figure 37: Oscar and Jenny, from the Facebook group THOSE

Marie and Shinde



Figure 38: Marie and Edu

Marie, who was 5 years older than Edu, also worked in the film line from an early age. Bharat Shinde, who came from a Christian family, was never called Bharat by family and friends, always only Shinde. After meeting Shinde in the Studios they fell in love and got married at an early age. Edu's

parents did not approve their marriage for many personal reasons. Shinde's family was Protestant and his father was a Maharastrian Vicar who married them without Edu's father's consent. The Lyons clan did not witness that marriage. In the end, the parents did accept the two as a couple and they married again in the Catholic Church.



Figure 39: Shinde

They have two daughters and a son. After marriage, Marie lived mainly with the Shinde family along with his two brothers and two sisters and their parents. There were also the oldest brother and his wife. Edu is quite fond of that family. When she was young, she visited them often since her school was nearby.

Shinde started out as a short haired modestly dressed dancer but in the late 60s transitioned into a hippie image. He was often seen in the early 60s smoking ganja out of a pipe in hippie clothes or blowing a trumpet.

Shinde used to act the clown in the studios and was very much loved by everyone, especially the dancers. In most dance sequences, the Dance Masters always made him prominent by giving him something extra to do. He always performed well. Marie had a long career going all the way up to 1976 or so. Shinde also kept going strong until 1976-77.

One of the movies where Marie and Shinde both danced is *Tere Ghar Ke Samne* (1959) where Shinde behaves a bit like Jerry Lewis. The women really took to him which kept Marie on her toes most times.

Pamela (Bonnici)

Pamela Bonnici was a family friend of the Lyons clan. Her parents were both Anglo-Indians. Pamela had a younger sister Sylvie and brothers Trevor

and Derek. Sylvie was also in the movies and played minor roles. She married Frank Alphonso and they have six children, 4 daughters and 2 sons. Another son died some time ago. She and her family moved to Danbury, Connecticut in 1994 and she died there in January 2014.



Figure 40: Edu and Pamela

Pamela, who was 4 years older to Edu, went to same convent where Edu's sisters, Philomena, Marie, and Edu were educated. She was closer to Marie who was about the same age. When Edu joined the industry as a dancer, they grew very very close. They were almost inseparable! They visited each others' homes on days off. Later, Teresa also joined the two.

These three, Edu, Teresa and Pamela, worked so well together that their names were always on top of the list for choreographers. They were bread winners for their families, so it was good to be in demand.

According to Edu, Pamela used to be called The Marilyn Monroe of Clare Road Byculla because of her sexy walk and looks. She knew how to use it all.

Saroj Khan

Her original name is Nirmala Nagpal and her first role was child Shyama in Nazrana (1951) at age 3, according to some sources. She worked with B. Sohanlal as a dancer and after assisting him for a while, she became a choreographer herself in Geeta Mera Naam (1974). She has had a very successful career in show business winning many Filmfare and National Awards. Here is an early appearance in the song Aaiye Meharbaan from Howrah Bridge (1958).



Figure 41: Saroj Khan in the song Aaiye Meharbaan from Howrah Bridge (1958), courtesy THOSE

Herman (as a dancer)

Herman was friendly with everyone. He was alright looking. He was pretty rough when leading his partner but pleasing to the eye in his dancing style. Edu and he danced well together. He and Terence never really were compatible. While they were in a shot they let themselves go, laughed and danced freely but after that they went their separate ways. He liked Marie and Edu, but associated more with the other girls. As mentioned before, he also had a brother named Baba Benjamin, who was also a group dancer.

Vijay (Borade)

Vijay is Maharastrian Hindu and has a twin brother Jay. Before joining the films they were in the Navy along with Oscar Unger. Vijay came into the line later than Edu and about the same time as Oscar did. He and Oscar had the same sort of style in dancing. Oscar Unger and Vijay Borade became choreographers and partners about the same time as Saroj Khan. They were all competing to make it to the top. When Edu was in the UK, Vijay and Oscar visited her. She says,

“Vijay & Oscar visited Us here in England a Couple of

Times or so. I remember Vijay Gate Crashing here in England the Day Keith's Sister was getting Married. We were enjoying the Reception when out of no where Our Vijay Appears & Grabs My Hands & the next thing I know I was on the Floor with Him Rocking & Rolling with everyone else cheering us on & that really made My Day Special. Apparently He had come to England on some Shooting or other & made enquiries about My whereabouts from Keith's Niece (who also knew Vijay well) & wanted to Surprise Me & He sure did!!!

We were almost Partners & did some Rehearsals as well to do Cabaret Dancing Outside the Studios but that Never Ever Materialised as I was told by My Brother Terence that it was not becoming since My Husband Keith was away in the UK. Yet it was OK for My Sister Marie to do Cabaret. The Mind still Boggles? Vijay Borade is very happily married and settled with his family now somewhere in Pune India.”

Abe Cohn



Figure 42: Edu and Abe Cohn

Edu's very best friends (and she called them brothers and they called her Sis) were Abe, Bhagwan and Tony. They were frequently her partners in various dance sequences in various movies. Abe even did a duet with her in a song sung by Raj Kapoor with Shakila at the piano in the film *Shriman Satyawadi* (1960). Abe also came to the UK and met Edu,

“Abe Cohen also came to England not long after I came here I would say about 1969/70 to Better Himself. I would Imagine I was out walking not far from where We lived in London & He was walking too right ahead when I noticed Him & softly called His Name (because I was not sure whether it was Him or not) & got the Shock of My Life when He turned around & said ‘Hi Sis’. What Puzzled Me more was that He did not look Shocked & I had the Kids with Me. We said a few words & off He went & I was too busy to think anymore of it. Then not long after He called out to Me from a Black Cab that He was Driving & gave Me a Lift back Home & I had the Kids again & I never even asked Him into the House because again I never gave it a thought. He became a

**Cab Driver. In Those Days I was going about like a
Zombie & was Truly Struggling Physically & Mentally.
Finally I was Working in Marks & Spencer & who should
walk into the Store was Abe again this time with a Young
Jewish Female whom He Introduced to Me as His
Fiancee. He looked Shy & so did She & They took off &
I never ever saw Him again”**

Edu learned later that he died in Hendon London when employed as a cab driver.

Tony Pereira

He was in the habit of drinking and using ganja. Edu remembers an amusing incident,

**“I Remember Our Usual Western Group Dancers were
all having a Break sitting on the Grass Outside RK
Studios. At the Time as We were Shooting for Raj Kapoor
(cannot remember the name of the Film) but was Glad
for the Break. Tony with this Big Grin on His Face
Rolled A Very Well Fed looking Cigarette made with the
Contents of a Black Ball that He Doctored & Tobacco
Mixed Together with Great Perfection then Lit it &
Passed it around. We were Only a Small Group of
Dancers & Each took a Drag of the Stuff & by the Time
the Cigarette was Over We all had quite a Few Drags &
were Flying High Including Me. We were all Laughing &
Giggling & could not Control Ourselves & were Called
on the Set for a Shot but We never stopped Laughing
which drove Raj Kapoor Mad (time was money). So He
Threw Us all Out & told us to come back when We
Sobered Up. He did not have a Clue though as to what
Triggered it all off. He got on with Other Shots that Day.
Raj Kapoor was Very Firm with Any & Everyone who
Worked for Him. I never saw Him Smile on His Set. He
was a Tough Task Master!!!”**

Tony Pereira died in the early 70s after sticking his head out of a train

and hitting a pole.

Ahmed

Ahmed was from Sankli Street, Byculla, not far from where Edu's family lived. He was also one of Terence's rivals. Ahmed was a real good friend to Shinde. Edu and he got on alright.



Figure 43: Bhagwan, Ahmed, Helen and Abe

Bhagwan

Bhagwan (not the famous actor) was happily married and the bread winner of the family. He lived in Dadar, very close to the Shree Sound Studios. Edu has heard that he became an alcoholic and died a pauper on the streets of Dadar.



Figure 44: Saroj Khan, Tony, Pamela and P L Raj

Robert D'Souza



Figure 45: Robert

Robert, also known as Robert Do, or Robert D'Souza was the son of the character artist Samson. He perhaps was the most prolific male dancer of his time and one of the leading partners of the lead dancers (be it Helen or Jayshree T.) during the 70s.

He was of a slightly bigger frame but had a warm presence and charisma that made him a natural and kept him in high demand. Starting in 1959, he danced up till his demise in 1988 in the make-up room of film *Sindoor Aur Bandook* (1989).

Other Group Dancers

Other major dancers of her time include Hameeda, Manjula, Sheela R or Ramchandra, Shirley, Ratna, Srinath or Sayyed, Harbans Pape, Lawrence, and Chandu. Here we briefly mention some of their appearances.

Hameeda is probably the most prolific female dancer after Teresa. She is one of the pot losing girls in *Mother India* (1957).

Manjula started in the early 50s and worked till 1971. Her sister is Leela who was a junior artist till the early 70s. Leela lasted a long time and was even seen in *Hum Aapke Hain Kaun* (1994) dancing in *Didi Teraa Devar*.

Sheela R. is a very beautiful dancer who was active from 1955 (*Shree 420*, *Munimji*) to the early 70s. One of her standout performances is the snake dance in *Guide* (1965) where she faces off against Waheeda Rehman.

Shirley is another beautiful dancer. Perhaps her most iconic appearance was as Tara in *Sun Champa Sun Tara* from *Apna Desh* (1972). She can also be seen in *Didi Teraa Devar* in *Hum Aapke Hain Kaun* (1994).

HER ADVENTURES IN THE FILM LINE

Becoming a Dancer

Dancing is in Edu's blood. According to her brother Terence Edu danced till she dropped, even as a child. She used to grab a chair for a partner and even made the chair swing. She was never trained into any kind of dancing. She regrets not going into more professional dancing. About how she joined the film line, she has this to say.

“My Brother did not actually introduce Me to anyone but He at the time was also a Supplier who took Girls & Boys to whomever was the choreographer. Whomever were able to dance were selected. We were paid by the Day & if it went on for over the hours (say 8 hrs per day) We were given Time & Half. Double Time if it went into the next day & so on & so forth

We also had a Dancers Union & paid Our dues to keep the Union going who took care of Us as well. The Dues were called ‘Chanda’ an Indian Word. I worked for any Choreographer & was Popular with most of them & was always at the top of every list given to the Supplier most times. Just one of the Lucky Ones I suppose

There were so Many of Them in My Time – Robert Master – Satyanarayan – Raj – Suresh – & later on Herman too – more of Western Dancing HiraLal & Sohanlal (both brothers) more of Classical Indian Dancing – whom I was not very Popular with because I looked too Westernised for their Type of Dancing & never really gave Me a chance to prove them wrong ha!

ha! I was Mad enough to do any Dance to earn a Living. Shakti Samanta was One of the Producers who called Me into His Office & asked Me if I was willing to Learn Urdu & that He was ready to get Me Trained if it was what I wanted to do & My Father Answered for Me & said No”

Dance Directors encouraged the girls and boys whom they thought had a flair for being good dancers and stood out from the group. They truly appreciated them and showed them off in a dance sequence frequently.

Mostly she shot in the studios but she did get a chance to shoot outdoors once in a while. She does not remember what film she worked in on her Kashmir shooting or who the stars were either, but she had the pleasure of getting into some of the houseboats and enjoy the beautiful scenery. Besides Kashmir she also shot in Mahabaleshwar. Most other outdoor shootings were on the outskirts of Bombay. Her husband was in the UK and gave her strict orders about not doing outdoor shootings. So he was just not told about these shootings until much later. She needed the money so she went. She wishes she had done more outdoor shootings.

Clothes, Hair, and Makeup

The dancers wore their own clothes and nobody ever told them or dared to tell them what to wear. The only exception was the costume dramas, the mythologicals, or the big dance sequences where they had to be dressed alike. She never had any shower room. They removed their own make-up at pack up time with oil or cream in the make-up room, changed into their own clothes and went home. No special treatment was given to any one and everything supplied was for everybody's use. About make-up, Edu says,

“Also that I have always done My Own Make Up even though there was always a Make Up Man to do Our Make Up for All Dancers but most of Us chose to do Our Own

I did things at Random Personally & only to suit Myself. I hated any Heavy Makeup so would just use a Tube or Pan Stick Foundation to Cover the Face & a Pencil Eyeliner & perhaps some Mascara to suit the Mood I was in at any particular time. No body really bothered with

**Us Dancers & how We looked so whether We retouched
Our Make Up or not was entirely Our Choice**

**I particularly Put My Make Up On & tough if it stayed
on or not. I also start off with a Dark Red Shade of
Lipstick but eventually that too fades off & I might just
retouch that after Lunch & hope for the Best & after that
who cares eh!**

**I found the Indian Dancers were more concerned with
looking Their Best more than the Western Ones & were
forever touching up their Make Up especially before
Shots**

**We Anglo Indians in particular were more of a Hard Case
Lot & just Lived for the Day. Also We never knew how to
Save Financially but the Indians had a Big Fat Bank
Balance because they worked almost around the Clock
while We picked & Choose. While We had a Bit of Cash
in Our Purses to last Us until the next Shoot again. Still
We had a Good Life while it Lasted”**

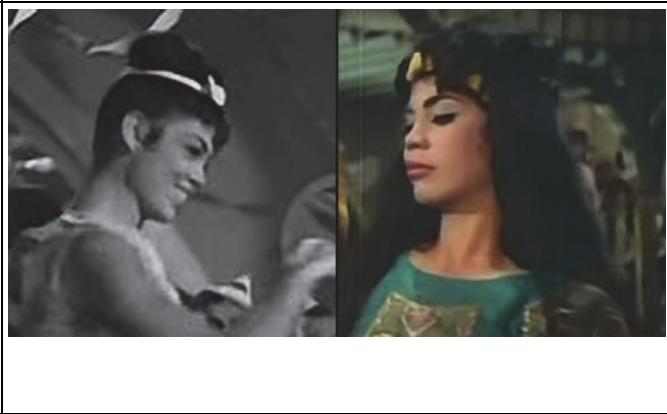
Edu was known for her mad hair styles in her youth and was also known for being unique. She would put half of her hair up and left the rest down because it became quite a weight. Sometimes she put the whole thing up. At no stage had she ever had hair extensions done in her entire life in the movies or otherwise.

Once again, thanks to Tom Daniel, we have some photos of her hairstyles from various movies.

Edu's Hairstyles



Figure 46: Edu's Hairstyles





Filming A Dance

Group dancers were not given the preference the stars were given. Only in some important dance sequences were they given rehearsals composed by choreographers. In the western style dances, the choreographer might say, 'Lets Jive Twist' or 'Shake' or 'Samba' or 'Rumba' or 'Fox Trot'. According to Edu, the choreographer Oscar Unger was very keen to introduce the Tap and the Ballet dancing but somehow it never happened.

Most of the time, they were just shown the steps on the spot and they practiced till they got it right before actually shooting the scene. The group had good dancers so that was never a problem. Even if they slipped up it did not really matter and was overlooked because they were rarely in close-ups. They were only there to decorate the scene.

There were massive studio fans on the sets, powerful enough to blow them all away. There never was any air conditioning. The fans would be switched off during shooting.

Before filming, the song lyrics were to be memorized by all. Some artists might get prompted but mostly not. There could be many retakes and the directors and cameramen just had to bite their tongues and carry on. No boards with the words written on them were provided. No one could hear the actor or actress singing anyway because the playback music was always blaring.

In some songs, some or all of the group dancers also had to move their lips to the lyrics. Edu did not know Hindi well, so 'singing' was a struggle for her and many of her other fellow western dancers. She remembers one funny anecdote about her 'singing',

“Besides the Music was always Blaring so nobody heard even if We were Singing the Words to the Song correctly or not. Of course I sang out Loud making up My Own Words as I went along & who did get Suspicious in One of His Group Dances that both Teresa & I were in was no other but Our Dear Robert Master

He crept up right behind Me while I was well in the Swing of some straight forward Movement & Teresa was immediately in front of Me. He said ‘What the Hell are You Singing’? My reply to Him was ‘I do not know’ ‘You want Me to sing so I am Singing’

By then the Music & Dance was Stopped by Him & He asked Teresa to take Me to a side & teach Me the Words while She was still Laughing. She soon stopped Her Laughing & said to Him that She did not know the Words of the Song either. He looked so disgusted with Us & walked away & I can still Remember that Scene to this day Mind You My Hindi has Improved Tremendously over the Years. With My going to India & back that I do not even need to make any signs with My Hands to make Myself Understood anymore. My Hindi still not Perfect though!!!”

Filming a song and dance took almost forever. Longer sequences with costumes took even longer. If there were larger crowds with bigger stars then even more rehearsals were done and they needed more days for shooting. Sometimes the dancers were given a break if they were not needed in certain scenes, to return again when needed. Sometimes they had just a day or two of shooting if it was a short dance with no rehearsal.

Hip Shaking and Eye Brow Raising

Dances in Hindi movies always have had their peculiar gestures. Even in the classical-indian dance-based songs, the choreographers and the dancers mix up gestures and make up their own. In the club style dances, the gestures are usually based on the Western dance movements. Even there, the gestures are suitably Indianized. Some of them are just fads that come and go, never to be seen again. Here Edu talks about two of the more well-known gestures, shaking of the hips and raising of the eye brows,

“Yes I would imagine that the Hip Shaking & the Top Half of the Body Shaking & any part of the Body Shaking done by The Female Dancers especially in the Film Line is to spell out ‘Sex’ from Beginning to End

Cannot compare Classical Dancing because every movement taken in the Dance has a Meaning (Now do not ask Me to explain because I do not know) & It will be like comparing the ‘Shake’ to ‘Ballet’ or ‘Tap’ to ‘Rock & Roll’ or so on & so forth

Then You ask about 'Eye Brow Raising'? Golly! Never let the Camera get Close Enough to see My Eye Brows ha! ha! No honestly have to lift both Eye Brows at the same time otherwise go all Squint! You are lucky that You can Raise at least One Eye Brow Tom but I will not Envy You for that I can Raise Both! Also I have to be Myself & have to have My Own Style in doing things so definitely did not Copy Helen or anyone else for that matter & especially not in Eye Brow Raising”

Some Dance Memories

She remembers the song *Bade Hain Dil Ke Kaale* from *Dil Deke Dekho* (1959). It was shot in Mahabaleshwar. Towards the end of the song she went missing because she got very ill that day with food poisoning and could not go to the spot where the shooting took place and missed out on the fun. The scene with her sitting at the table with some other character actresses and Aileen Stubert (nee Pringles), another dancer, was because they were supposed to have been Asha Parekh's college friends. She would have preferred to be dancing. At the end of the day she got her money, though.

Talking about the song *Ye Aaj Kal Ke Ladke* from *Dillagi* (1966), she says that she must have gone into the dance towards the latter end because she could have been shooting elsewhere. Any time you see her in any dance towards the final part would be mainly for this reason.

Next she discusses the song *Sanam Tu Chal* from *Maya* (1961). She enjoyed the song and also seeing herself dressed in a *Kasta*. This is a dress worn only by local women in the state of Maharashtra in those days. She also likes the dance of Helen and Agha with her in the *Kasta* as the song and music was lovely and made you want to sing along with them, she says.

The Downside

Being Anglo-Indians did not help the situation that the western type dancing girls found themselves in. Their reputation was that they are very forward and easy. Men on the street were always ogling or catcalling or just passing remarks. Edu has personally slapped many a 'bloke' in her time and thought nothing of it. Most times she pretended that she did not hear but if she was already having a bad day then she saw no danger and just lashed out. She used to be quite a little terror before she became 'My Fair Lady'!

Here is what happened when the famous dance director Satyanarayan

once gave her a ride home,

“Satyanarayan gave Me a lift Home from either Rehearsal or Shooting on the Day because He said that He had to go My Way. But when We reached My Destiny (My Home a Road off the Main Road called Sankli Street Byculla) He would not stop when I asked Him to & carried on to Drive forward ignoring Me. Then I held the Door Handle to the Car & Threatened to Jump Out & that is when He stopped

The Road was quite Narrow & I was well known there anyway because We Lyons lived there. The Locals would have had Him if I did jump out I tell You!!! It was a Muslim Area & they took care of their Womenfolk in Sankli Street Byculla Bombay. I felt safer there than anywhere else!”

Incidents like this, the discouragement from her family and her natural shyness were mostly the reasons why she did not aspire to become a Helen. In my opinion, she could have been as great as Helen and could have been a great choreographer too, if she had so chosen.

CONCLUDING REMARKS

The life story of Edwina (Patricia Magdalene Gertrude Violette nee Lyons, that is her full name) has been a product of many factors. She had to face numerous obstacles, which makes her story very poignant. How she surmounted those hindrances is what makes her story worth telling.

First and foremost, she was born a girl. So, her father had completely planned her life in his mind. Normally, she would have gotten married very soon after school, become a mother, either turned into a stay-at-home mom or worked as a secretary. Early in her life, she showed strength of character when she confronted her teacher who accused her unfairly. She did fall in love, got married, and had children, and even took up a secretarial job soon after school. But she loved dancing and when the opportunity arose, took to it like fish to water. When her husband insisted on her joining him in the UK, she rebelled and returned after only 4 months!

Second handicap was that she was an Anglo-Indian. In India then, and perhaps even now, the Anglo-Indian girls or more generally girls dressed in western clothes are perceived to be 'easy'. To add insult to injury, she worked in the film line where people are assumed to be of low moral character. She was emphatically nothing of the kind. She slapped quite a few fellows ('blokes', as she calls them, or 'eve-teasers' as they are called in India). She vehemently spurned actor Mehmood's proposal. She rejected lucrative offers from the Dance Masters and the producers.

Thirdly, consider the prejudice she faced in her newly adopted country. When she finally settled there, her being from India became a barrier to advancement. Instead of resigning to her fate, she took adult night classes while holding a job and taking care of her husband and children. In short, she never gave up!

Her only regret in life is that she was not able to persuade her husband to stay in India and pursue her love of dancing.

FILMOGRAPHY

Edu's fans have found her listed in the credits of only three films. In *Tere Ghar Ke Samne* (1959), she is credited as Edveena along with Helga who apparently worked only in this film and *Kaise Kahun* (1964). The second film she has been credited in is *Vazir-e-Azam* (1961) as Edvina. In this film the song *Ladne De Nazar Se Nazar* is a solo filmed on her! Finally in *Cha Cha Cha* (1964), she is credited and properly listed as Edwina.

Here is the list of films in which she has been spotted so far. This list was painstakingly prepared by Tom Daniel, who not only watched all the films carefully but also searched YouTube and other sites. Additional roles have been discovered by Upendra Samaranayake. Their hard work is greatly appreciated and acknowledged.

List of Films

1952	Poonam	Jhummak Jhummak Chal Mere Haathee
1955	Faraar	Jee Bhar Ke Pyaar Kar Lo
1958	12 O'Clock	Ajee O Suno To
1958	Adalat	Jab Din Haseen Dil Ho Jawaan
1958	Ghar Sansar	Chhedo Dhun
1958	Karigar	Speaks to Ashok Kumar
1958	Lighthouse	Dancer
1958	Police	Chale Tum Kahaan
1958	Police	Mini Mini Chik Chik
1959	Anari	1956, 1957, 1958...
1959	Bedard Zamana Kya Jaane	Oonchee Edee Waalon Ne
1959	Black Cat	Kaun Tujhe Roke

PROF SURJIT SINGH

1959	Chacha Zindabad	Ae Haseeno Naazneeno
1959	Char Dil Char Rahein	Edwina in a restaurant comic scene
1959	Chirag Kahan Roshni Kahan	Aaye Ho To Dekh Lo
1959	40 Days	Jhoothee Muhabbat
1959	Circus Queen	Dancer
1959	Dil Deke Dekho	Bade Hain Dil Ke Kaale
1959	Dil Deke Dekho	Dil Deke Dekho
1959	Dil Deke Dekho	Do Ekam Do
1959	Do Ustad	Aayaa Tum Pe Dil Aaya
1959	Do Ustad	Rik Rik Tik Tik
1959	Guest House	Girl using Hula Hoop
1959	Kal Hamara Hai	Nurse
1959	Kangan	Office Secretary
1959	Love Marriage	Dil Se Dil
1959	Love Marriage	Teen Kanastar Peet Peet Kar
1959	O Tera Kya Kahna	Majnoo Ke Chhilke
1959	Ujala	Yaaro Soorat Hamaaree
1959	Zara Bachke	Pataa Note Karo Hamaaraa
1960	Basant	Ghoom Ke Aaya Hoon
1960	Bewaqoof	Are Haan Dildaar
1960	Bewaqoof	She Speaks!
1960	College Girl	Hum Aur Tum Aur Yeh Samaa
1960	Dil Apna Aur Preet Parai	Ajeeb Daastan Hai Yeh
1960	Dil Apna Aur Preet Parai	Sheeshaa-e-Dil Itanaa Na
1960	Ek Phool Char Kaante	Tirchhee Nazar Se
1960	Jaali Note	Oh Mister Dil Badee Mushkil Mein

EDWINA: AN UNSUNG DANCER

1960	Love In Simla	Gaal Gulaabi Kiske Hain
1960	Mehlon Ke Khwab	Piyo Piyo Nazar Pilaatee Hai
1960	Nache Nagin Baje Been	Goree Naagan Banake Na
1960	Qanoon	Vijay's Date
1960	Shriman Satyawadi	Ai Dil Dekhe Hain
1960	Shriman Satyawadi	PreSong Dances
1960	Shriman Satyawadi	Rang Rangeelee Botal
1960	Singapore	Dhokaa Khaayegi Na Yaaron Kee Nazar
1960	Singapore	Hai Pyaar Ka Naam
1960	Singapore	Herman and Edwina Dancing in a Club
1960	Tu Nahin Aur Sahi	Girl on the Street
1961	Batwara	Yeh Raat Yeh Fizaayen
1961	Jab Pyar Kisisse Hota Hai	Seeto Peeto Reeto
1961	Junglee	Suku Suku
1961	Krorepati	During Aqua Show
1961	Maya	Sanam Tu Chal
1961	Mem Didi	Club Joiner
1961	Modern Girl	Jo Pehlee Mulaqaat Mein Sharmaataa
1961	Mr. India	Girl at Gas Station
1961	Piya Milan Ki Aas	Picnic Mein Tik Tik Kartee
1961	Ramu Dada	Chalo Mauj Mein Lagan Leke
1961	Salaam Mem Saheb	Abdullaa Meraa Naam Abdullaa
1961	Salaam Mem Saheb	Club dance
1961	Salaam Mem Saheb	Kahnaa Meraa Aaj Maan Le
1961	Sanjog	Do Ghoont Chaay Pee
1961	Suhag Sindoor	Ik Ladkee Se Mujhe Preet Hai
1961	Tel Malish Boot Polish	Lo Aayaa Jaapaanwaalaa

PROF SURJIT SINGH

1961	Vazir-E-Azam	Ladne De Nazar Se Nazar
1961	Zabak	Jaane Kaisaa Chaane Lagaa Nashaa
1962	Baat Ek Raat Ki	Akelaa Hoon Main
1962	Bombay Ka Chor	Naadaan Hai Anjaan Hai
1962	China Town	Yammaa Yammaa Yammaa
1962	China Town	Laakhon Haseenon Se Gulzaar
1962	Half Ticket	Woh Ek Nigaah
1962	Hong Kong	Hong Kong China Mina Singapore
1962	Naqli Nawab	Hum Diwaane Tere
1962	Naughty Boy	Ho Gayee Shaam
1962	Naughty Boy	Nazren Milaake Jo
1962	Neeli Ankhen	Dekhiye Na Is Tarah Jhoom Ke
1962	Oomer Qaid	Dil Wahaan Jahaan Ho Tum
1962	Prem Patra	Arun Plane Helper
1962	Rungoli	Saagar Pe Aaj
1962	Son Of India	Club Dancer
1962	Tower House	Main Khushnaseeb Hoon
1962	Vallah Kya Baat Hai	Vallaah Kyaa Baat Hai
1963	Akeli Mat Jaiyo	Seema's Friend
1963	Bluff Master	Race Track Cheerer
1963	Cobra Girl	Aankh Milee To Dil Dhadkaa
1963	Ek Dil Sau Afsane	She talks to Raj Kapoor
1963	Hamrahi	Dil Tu Bhee Gaa
1963	Pyar Ka Bandhan	Aa Meri Aankhon Kee Gehraayi Mein
1963	Rustom Sohrab	Ae Dilrubaa Nazaren Milaa
1963	Tere Ghar Ke Samne	Dil Kee Manzil
1963	Ustadon Ke Ustad	Haseenon Se To Bas Saaheb
1963	Yeh Rastey Hain Pyar Ke	Aaj Yeh Meree Zindagee

EDWINA: AN UNSUNG DANCER

1963	Yeh Rastey Hain Pyar Ke	Yeh Raastey Hain Pyaar Ke
1964	Aap Ki Parchhaiyan	Club Dancer
1964	Aayi Milan Ki Bela	Birthday Guest/Office Onlooker/Wedding Guest
1964	Cha Cha Cha	Cha Cha Cha Dance Competition
1964	Cha Cha Cha	Dance Scene In Cha Cha Cha
1964	Daal Me Kala	Basketball Game
1964	Sangam	Wedding Guest
1964	Woh Kaun Thi	Tiki Riki Tiki Riki Takoree
1965	Arzoo	Edwina sings Shake Rattle And Roll
1965	Arzoo	Jab Ishq Kaheen Ho Jaata Hai
1965	Bedaagh	Nikolaasaa Nikolaasaa Mere Sang Jhoomle
1965	Bheegi Raat	Uf Uf O Teraa Baankpan
1965	Bhoot Bungla	Aao Twist Karen
1965	Boxer	Tumne Jo Samjhaa Hai
1965	Faisla	Phoolon Kaa Rang
1965	Hum Diwane	Tumne Dekhaa Kyaa Bhalaa
1965	Hum Sab Ustad Hain	Club Dancer
1965	Mere Sanam	Fight In Mere Sanam
1965	Mere Sanam	May I Baby
1965	Poonam Ki Raat	Bhole Piyaa Jaane Kyaa Tumne Kiyaa
1965	Poonam Ki Raat	Kehdo Koyee Bedardee
1965	Teen Devian	Kalpana Dance
1965	Teen Devian	Khwaab Ho Tum Yaa
1965	Teesra Kaun	Achhaa Sanam Kar Le Sitam
1965	Waqt	Party Guest
1965	Zindagi Aur Maut	Zindagee Aur Maut
1966	Aaye Din Bahar Ke	Rachna Party Dancer

PROF SURJIT SINGH

1966	Afsana	Club Attendee
1966	Alibaba And 40 Thieves	Saadagee Mein Shokhee
1966	Baharen Phir Bhi Aayengi	Suno Suno Miss Chatterjee
1966	Biradari	Dance Scene
1966	Biradari	Tum Jo Ho So Ho Lekin Khudaa
1966	Budtameez	Apnee Baahon Se Koe Kaam To Lo
1966	Chale Hain Sasural	Dancer
1966	Dillagi	Tauba Ye Nazaare
1966	Dillagi	Yeh Aaj Kal Ke Ladke
1966	Love And Murder	Dekhne Waale Dekh
1966	Mohabbat Zindagi Hai	Mehfil Mein Dilwaalon Kee
1966	Neend Hamari Khwab Tumhare	Bheegi Hui Is Raat
1966	Pinjre Ke Panchhi	Jhoom Le Ae Matwaale Dil
1966	Sannata	Party Dancer
1966	Tasveer	Denewaalaa Do Dil Detaa
1966	Teesri Manzil	Aaja Aaja
1966	Teesri Manzil	O Haseenaa Zulfonwaalee
1966	Teesri Manzil	Tumne Mujhe Dekha
1966	Saaz Aur Awaaz	Instrumental, Ted Lyons and His Cubs
1966	Smuggler	Bag Deliverer (found by Sudarshan Talwar and Upendra Samaranayake)
1966	Yeh Zindagi Kitni Haseen	Pehle Aankh Ladaaiye
1966	Zimbo Finds A Son	Kaitee Kaitee Neelee Neelee Meree
1967	Humraaz	Dancer
1967	Raat Aur Din	Awaara Ae Meraa Dil
1967	Shagird	Duniyaa Paagal Hai

EDWINA: AN UNSUNG DANCER

1968	Brahmachari	Party Scene
1968	Juari	Dance Before Main Hun Badnaam
1971	Johar Mehmood In Hong Kong	Tumhaare Dil Ko Ulfat Kaa
1971	Woh Din Yaad Karo	Snake Dance
196x	Bahurupiya	Has Kar Hassa

BIBLIOGRAPHICAL REMARKS

The author lays no claim to being a sociologist, an ethno-grapher or even an ethno-musicologist. This book is not a scholarly book and so footnotes, end notes have been avoided. However, to help those readers who are eager to learn more, here is a useful list.

1. The recent *The Oxford Companion to Indian Theatre*, ed. Ananda Lal is good.
2. The above book has information on the Parsi theater. For even more, please see *The Parsi Theatre: Its Origins and Development* by Somnath Gupt, trans. and ed. by Kathryn Hansen.
3. The standard reference for Indian cinema is *Indian Film* by E. Barnouw and S. Krishnaswamy.
4. One may also consult the two encyclopedias, one on Indian cinema edited by Ashish Rajadhyaksha and Paul Willemen, and another on Hindi cinema edited by Gulzar, Govind Nihalani and Saibal Chatterjee. The first is quite comprehensive. The second has interesting interviews.
5. For the recent cross-cultural exchange between Greece and India through Hindi films, see the writings of Dr. Helen Abazdi, e.g. https://www.academia.edu/3805022/Hindi_Films_of_the_50s_in_Greece_Memory_of_interactions_in_a_bygone_era
6. For the relationship between the Parsi theater and early silents and talkies, see *Music of Theatre and Hindi Cinema* by Narendra Shrimali 'Kamal'.
7. For biographies of film people, a very useful site is cineplot. It has a collection of articles from various printed sources.
8. For Anglo-Indians the old book *Britain's Betrayal in India* by Frank Anthony is still good. The Australian Anglo-Indians maintain a site anglo-indians.com, which has more recent news.
9. For more information on the group dancers and other unsung stars, the Facebook group, *THOSE WHO COUDNT MAKE IT BIG BUT IT WAS NOT POSSIBLE WITHOUT THEM*, mainly run by two dedicated enthusiasts Dr. Ramnath Iyer Ashok and Upendra Samaranayke is very valuable.

10. For information on the Hindi films and their music credits, the Gold Standard is the 5-volume Hindi Film Geet Kosh, compiled by Har Mandir Singh Hamraaz (first 4) and Bishwa Nath Chatterjee (volume 5). The website is <http://hamraaz.org/>
11. The author has set up a section pertaining to this book on his site: <http://hindi-movies-songs.com/joomla/index.php/hindi-films/books/250-edwina-violette>

This link will be updated regularly with the Errata, any additional information and any additions to Edu's filmography.

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ALPHABETICAL INDEX

This is a small book and the chapters deal with relatively independent subjects. Here is an index of names that were considered index-worthy.

Name Index

A L Basham	7	Dara Singh	13
Abe Cohn	69	Dev Anand	12, 13, 18, 44
Agha Hashr Kashmiri	9	Devika Rani	11
Ahmed	71	Dharmendra	18
Ameerbai Karnataki	12	Dilip Kumar	12, 13, 17
Amitabh Bachchan	18	Dusted Off	4
Andre	37	Eddie	37, 40
Andy	37, 40, 41	Edu	3, 4, 5, 21, 22, 24, 25, 26, 27, 28, 29, 30, 32, 33, 34, 35, 37, 38, 39, 40, 41, 43, 44, 45, 46, 47, 49, 50, 51, 52, 53, 54, 55, 57, 59, 60, 62, 63, 64, 65, 66, 67, 69, 70, 71, 76, 77, 78, 81, 82, 83, 96
Antonio Xavier Vaz	12	Edveena	87
Asha Bhosle	11	Edvina	87
Asha Parekh	51, 83	Edward	34, 37
Ashalata	11	Frank Anthony	21, 95
Audrey Hepburn	27	Frank Fernand	12
Azurie	16, 52	Gauhar	11
Barua	11	Geeta Bali	12, 15, 17
Bela Bose	15, 22, 43, 50, 51	Geeta Dutt	11
Bhagwan	69, 71	Govind Nihalani	95
Bharat Shinde	37, 64	Greta	2, 3, 4, 5, 54
Bibbo	11	Gulab	11
Bimal Roy	13	Gulzar	95
Binarai	59		
Cecelia	24, 28, 36, 37, 57		
Chic Chocolate	12		
Cuckoo	16, 17, 52, 53		

Gyan Shankar	17	Manorama	22
Har Mandir Singh Hamraaz	96	Marie	16, 24, 27, 28, 33, 34, 36, 37, 40, 49, 51, 57, 60, 64, 65, 66, 67, 68
Harold Luis	22	Marilyn Monroe	66
Helen	3, 15, 17, 22, 43, 51, 52, 53, 62, 63, 71, 72, 83, 84, 95	Master Vithal	11
Helga	87	Meena Kapoor	12
Himanshu Roy	11	Meena Shorey	12, 17
HiraLal	75	Mehmood	4, 17, 30, 31, 45, 46, 47, 48, 49, 50, 51, 85, 93
Irene	24, 33, 36, 37, 57	Mehtab	9, 11
Jairaj	11, 13	memsaabstory	2, 4, 54
Jeetendra	18	Michelle	27, 37, 40, 53
Jenny	17, 62, 63, 64	Minu Mumtaz	46, 51
Kamini Kaushal	17	Muhammad Rafi	11
Kathryn Hansen	95	Mukesh	11
Kaustubh Pingle	16	Mumtaz	46, 51
Keith	24, 27, 28, 29, 30, 31, 32, 33, 34, 36, 37, 44, 45, 49, 50, 52, 53, 68	Nalini Jaywant	12
Kishore Kumar	11	Naltangi	8
Krishan Kumar	52, 53	Nargis	12, 13, 17
Kum Kum	43, 50	Neela	44
Lalita Pawar	11	Neville	24, 28, 36, 37, 57
Lata Mangeshkar	11, 12	Nigel	31, 33, 34, 37, 41
Laxmi Chhaya	51	Nirupa Roy	13
Lorna	37	Noor Jehan	11
Madhubala	12, 13, 15, 53, 59	Nutan	12, 13, 51
Madhulika Liddle	4	Oscar	51, 52, 60, 62, 63, 64, 67, 81
Majnu	11, 22	P L Raj	54, 55, 72
Mala Sinha	43, 50	Padmini	51
Manna Dey	11	Pamela	39, 51, 65, 66, 72
Manoj Kumar	13	Patience Cooper	11, 22

EDWINA: AN UNSUNG DANCER

Paul Willemen	95	Sulochana	11
Philomena	24, 26, 27, 28, 36, 37, 59, 60, 66	Suraiya	11
Premnath	59	Surendra	11
Prithviraj Kapoor	11	Suresh	47, 75
Rajkumari	12	Surya Kumar	52, 53
Ramadasa	8	Sylvie	52, 65, 66
Robert	52, 75, 81	Talat Mehmood	11
Robert D'Souza	72	Tanuja	43, 50, 51
Roger	17	Terence	3, 4, 24, 27, 28, 30, 33, 34, 36, 37, 39, 57, 58, 60, 62, 63, 67, 68, 71, 75
S. Krishnaswamy	95	Teresa	39, 44, 45, 51, 52, 57, 60, 62, 63, 66, 73, 81, 82
Sadhna	27, 51	THOSE	63, 64, 67, 95
Saibal Chatterjee	95	Tom Daniel	4, 53, 59, 77, 87
Saigal	11	Tony	52, 53, 69, 70, 72
Saroj Khan	67, 72	Tracy	41, 50
Satyanarayan	83, 84	Uma Shashi	11
Sebastian	12	Upendra Samaranayake	4, 87, 92
Shakespeare	9	V Shantaram	13
Shakila	43, 50, 51, 69	Vijay Borade	63, 67
Shammi Kapoor	13, 18, 44, 45, 55	Vinod	22
Shamshad Begum	11	Vyjayanthimala	15, 17, 51
Shanta Apte	11	Yaqub	11
Shehzadi	15	Zebunnisa	11
Shyama	66	Zeenat Aman	18
Sitara	17	Zillobai	11
Sohanlal	66, 75	Zubeida	11, 15
Steve	2, 3		

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<http://hindi-movies-songs.com/joomla/>

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