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He is a retired Theoretical Physicist. He has been watching Hindi movies since 1952, has been collecting Hindi songs, movies and magazines since 1969, and has been writing about these things since 1996.

He has had a website since 1999,

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

rec.music.indian.misc

RMIM Articles:

2. About Films

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DEDICATION

Friends [including from (but not limited to) both the classic RMIM and the new RMIM] who encouraged me to keep up my craziness for films, specially Hindi films of the 30s and 40s

ACKNOWLEDGMENTS

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

A big thanks to my wife Harmesh, and three children, Jai, Libby, and Raja, and, special huggable thanks to Benjamin, for always being there for me.

Professor Surjit Singh

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CONTENTS

PREFACE	6
Making of Mughal-e-Azam's songs.	7
Audio of Mughal-e-Azam	10
Anil Biswas and "CHHOTI CHHOTI BAATEIN"	12
Music of Ragini	13
Madan Mohan's Jahan Ara	14
Ek Hi Film Ke Geet - 1 - "Benazir"	16
Ek Hi Film Ke Geet - 2 - "Insaan Jaag Utha"	19
Ek Hi Film Ke Geet - 3 - "Durgesh Nandini"	22
Ek Hi Film Ke Geet - 4 - "Raahi"	25
Ek Hi Film Ke Geet - 5 - "Bhabhi Ki Choodiyan"	28
A Year in Hindi Films	31
Scintillating favourites from 1960s (part 1)	133
Scintillating favourites from 1960s (part 2)	136
BINACA GEETMALA	138
FILMFARE AWARDS: MDs	141
FILMFARE AWARDS: Female Playback	143
FILMFARE AWARDS: Male Playback	144
FILMFARE AWARDS: Lyricists	145
Best MD Filmfare Award in 1960	146
FILMFARE – BEST MD AWARDS	149
ABOUT THE COMPLIER	156
OTHER BOOKS BY THE PUBLISHER	157

PREFACE

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

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

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

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

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

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

In preparation for the big Omnibus, I looked at the material. It turns out that we have generated thousands of relevant posts, hundreds of articles, thousand of song lyrics, hundreds of quizzes like Rim Jhim Geeton Ki, Chitrahhar, etc, and dozens of individual series like A Sher A Day, Abhi To Main Jawan Hoon, Fill in the Blanks, to name a few. All this would have come to thousands of pages. What I plan to do is a series of books on different topics, about 200-300 pages each. I will make the pdfs available for free to download and also have the paperbacks to buy on Amazon and Pothi.

I am starting with the Articles, there will be 3-4 books on Articles, this one is on Films and Their Songs.

RMIM Archive Article Number: "59"

Making of Mughal-e-Azam's songs.

(compiled from two separate postings)

Posted by: Satish Subramanian¹ (subraman@cs.umn.edu) - first part

Umesh Garg (garg@neon.helios.nd.edu) - second part

Authors: Part 1: Roshmila Mukherjee Part 2: Umesh Garg

Here is an interesting piece from a Filmfare article on the making of Mughal-e-Azam. I am just extracting the pieces that relate to the making of the music and songs of Mughal-e-Azam. The contents of the other portions of this Filmfare article have been more or less covered by Umesh Garg in his recent posting on Mughal-e-Azam. (this article by Umesh is also appended below). It is interesting to note, from this article, the involvement of Naushad in various departments of the movie, along with movie's director K.Asif. -

Madhubala was an unforgettable Anarkali. And her portrayal of Radha in "mohe panghat pe nandala chhed gayo re" continues to mesmerise movie-goers. Surprisingly, the song was almost edited out. "It's bakwas.. it'll ruin the film," thundered noted director Vijay Bhatt after the recording. "Why show Akbar celebrating Lord Krishna's birth?" Music director Naushad argued that with Jodhabai present in the Mughal court, it wasn't all that illogical. After discussions with the panel of script writers, a line was incorporated in Anarkali's introduction scene to Prince Salim. A courtier was made to say "Aaj Krishna janmashtami hai aur Radha ke liye Anarkali theek rahegi." The song went on to become piece-de-resistance. K.Asif wanted the best choreographer for the song. Naushad suggested Lachchu Maharaj. And the great Kathak exponent burst into tears the minute he heard the song. Asif was baffled. "Why is he crying," he asked Naushad. "Tell him to start dancing." Naushad took the dancer aside and asked him why he was weeping. Lachchu Maharaj confided that his father, Alkaji Bindadin, had been Nawab Wajid Ali Shah's darbari dancer. And "mohe panghat pe nandala" with nawab playing Krishna, was his favourite composition. "Hearing the number after all these years, I was overwhelmed. It reminded me of baba". It took Lachchu Maharaj five days to choreograph the number. His Radha was lovely..but she was no classical dancer. So the camera would zoom in on Madhubala for the close-ups. And one of Lachchu Maharaj's boys doubled for the actress in the long shots. On every one of those five days, there was an important visitor across the border of the sets - Zulfikar Ali Bhutto. He would drive down from Worli to Mohan Studio and spend the day there raptly watching the song being picturised. For Salim and Anarkali it was love-at-first-sight. It's a moon-lit night. The prince is caressing her cheek with a feather. "No dialog," decided Asif. "Just a song playing in the background." Tansen singing "prem jogan ban jaoo.." in raag Sohni. A purely classical number which only an ustad could render. Naushad suggested Bade Ghulam Ali Khan. But Ustadji didn't sing for films. Asif was convinced he could make him change his mind. One Sunday morning he drove down to the Ustad's house with Naushad. Ustadji hated Asif on sight. He took Naushad aside and whispered, "Who is this man smoking so arrogantly? Doesn't he know this is a musician's house? I can't sing for him." But the director wasn't stymied. Flicking ash on the floor he said, "You will sing. Just name your price." Affronted, the Ustad mentioned a staggering sum, "Rs 25000!" Asif immediately handed him Rs 10000 and promised to pay the rest on the day of the recording. Bade Ghulam Ali Khan would sing! On the day of the recording, he was there at the Mehboob Studio on the dot. Glancing around the studio he thundered, "Where is the gadda, chaddar, takiya? I can't sing like this!" Within minutes, the studio was transformed into a baithak. The Ustad started in the gamak taan but it sounded too heavy for a romantic scene.

¹Source: Part 1: Filmfare

When Asif suggested something softer, Ustadji called for pack-up. "Show me the scene first, only then I will sing," he said before leaving the baithak. Fortunately the scene had already been shot. It was edited overnight and Bade Ghulam Ali Khan saw it the next morning. One look and he was fida over Madhubala. "Anarkali kaafi khubsoorat hai. Shehzada bhi kaafi khubsoorat hai. The scene's been photographed well," he nodded approvingly. He rendered the number four times and each time the film had to be rewound and played. At the end of the marathon session, all he had to say was, "Take whatever you want.. Just see that it's good.". However, K. Asif was not finished with the Ustad yet. Salim was returning home after 14 years. Jodhabhai sends word to Tansen to sing in a raag which would make Salim forget the sound and fury of the cannon blasts. And Tansen meant going back to Bade Ghulam Ali Khan. Another Rs 25000! "Shubh din aayo re" was recorded. And only 15 second segment from it was retained! Almost 20 songs were recorded for Mughal-e-Azam at the price of Rs 3000 each. Each one was a classic. And yet, almost ten of them were left out, including "Husn ki baraat chali" sung by Lata, Shamshad Begum and Mubarak Begum because the scene where Salim comes to the boathouse to give away awards to the court singers was deleted from the film. So were "akele mujhe chhod ke kahan chale re" and "aai ishq yeh duniyawale bekaar ki baaten karte hain". Another hummable Shamshad Begum song "chala ja re nami chhalakte hua" was also never heard again because Anarkali never did send her prince a love letter in a floating lotus. There were times when Naushad wondered why he'd taken on the project. He almost hadn't the first time K.Asif had approached him. "I was upstairs in my music room. The family had strict instructions that I was not to be disturbed," Naushad reminisces. "But who could stop Asifsaab? He entered the room and announced, 'I'm making Mughal-e-Azam.' Immersed in my work I didn't hear him. He repeated himself. I didn't react. Then he threw a bundle of notes on my harmonium. I was livid. I glared at him. He still insisted that I should compose the music for his film." Meanwhile Rs 75000 lay scattered in the room. When the servant came up with a trayful of tea, he was horrified. He rushed to the music director's begum with the news that currency notes were scattered all over. She shrugged, "Maybe they're counterfeit." He insisted that they were real. She finally gathered the notes unnoticed by her husband. Today Naushad talks of the Mughal-e-Azam experience fondly. "I remember composing "pyar kiya to darna kya". We had been experimenting all day and rejected two lyrics. It was almost midnight when I remembered a folk song of East UP, "prem kiya kya chori kari hai". It didn't take Shakeelsaab long to convert that into a beautiful ghazal. By the time, we had the song wrapped up it was 6am".

Making of Mughal-e-Azam - Part II.

Actually, colored sequences (and, in fact, full color movies) had been around in Indian cinema for quite a while before Mughal-e-Azam came around (MOTHER INDIA and NAVRANG, for example!). Mughal-e-Azam was made on such a grand scale that the producers decided they could not afford to shoot it fully in color (there were no color film processing facilities in India at that time and the prints had to be sent to London for processing). An example of the "scale" of the movie is the sequence when Queen Jodha-bai grabs the pearl-string "curtain" and distributes the pearls among her maids when prince Salim arrives to meet her-the "motiyon kee ladiyon ka pardaa" was reported to have cost Rs 1 lakh (in the fifties!). There is also a very interesting aside to the filming of the song "Pyaar kiya to Darnaa kyaa". They constructed this very elaborate "Sheesh Mahal" set for the song (at the cost of several lakhs of rupees) but it was not clear how to set-up the lighting to film the sequence. It seems the producers consulted some leading western directors, including Sir David Lean, who told them that it was absolutely impossible to film the sequence as the director had in mind. Predictably the producers/financiers were mad. The director, K. Asif, the story goes, closeted himself with the photographic people on his unit and came up with a way they thought might work. they went ahead and shot the scene (both in color and in black and white). They could see the results on the B&W version right away; they were OK but not very impressive. The color film was dispatched to London and arrived a month later. A very private screening was held with only the producer, director, director of photography, the main financiers and the main distributors of the movie present. Every one waited with nervousness and trepidation but once the

scene unfurled, there was joy all around. The main distributor is reported to have said something to the effect that "hang the movie; just give me this song and I will collect a crore of rupees just with it". And the rest, as they say, is history. By the way, there was another color sequence in the movie too which depicted the last evening that Anarkali spends with Salim (the song associated with that sequence was "Jab raat hai aisee matwaalee, to subah ka aalam kyaa hoga.." -Umesh

RMIM Archive Article Number: "281"

Audio of Mughal-e-Azam

Posted by: Vish Krishnan (vishk@visigenic.com)

Addendum by Satish C Kalra

----- There were at least 2 movie prints in circulation (from the mid-late '70s), one with the two Lata songs, and one without. There are in fact several audio releases, and most of them DO NOT have "Ai ishq..." and "humein kaash tumse...". The 4 audio releases I recall are:

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

A few odd facts re. the above releases: Releases 2 and 4 are NOT equal. In fact, 2 follows the movie sequence. It even starts with "main Hindustaan hoon. Himaala meri sarhadon ka... etc etc". The recording quality of 2 is a little questionable. I have never seen the second cassette of Release 2, and so can't say if this release has all songs. However, Release 2 does have more sitar interludes. In particular, it features a "Madhyami" piece. This raaga, according to Abdul Halim Jaafar Khan, is his own creation. He played it at a campus concert back when I was in engg school. Had not seen the movie until then, and then, when I did get around to watching it in a theatre, it was a pleasant discovery. I don't believe Release 4 has this much sitar, but I should really listen to it again. Release 3 has two problems: it is missing 3 songs (the 2 Lata songs under discussion here, and "prem jogan ban ke."), AND the song versions featured are NOT complete. Release 4 has, by and large, more complete versions of ALL songs, but even so, they are NOT completely complete!! In particular, 2 songs on this release cause some disappointment. First, "pyaar kiya to Darna kya.." has a kathak piece right in the beginning, painstakingly (and some accounts even say painfully) choreographed on Madhubala. Then the song starts as "insaan kisi se..". This initial dance piece is missing in Release 4. The LP (Release 1) has it. Second, at the end of "jab raat hai aisi matwaali..", the movie features the dance of death, a really nice Malkauns interlude choreographed and danced by Lachhu Maharaj (or is it Birju Maharaj?). Release 4 did away with it while the LP has included it. The dialogues featured in Release 4 have me wondering. It is a well known fact that song versions in movies are very often different from those released on audio. But I found that at least some of the conversation in 4 is not how I remember it from the movie. Particularly, there is a scene where Murad (Mansingh) says "agar in dastaavezon par imkaanaat jaari nahin kiye gaye, to sooba-e-ajmer mein badghamni phailne ka andesha hai..". I remember this line only because it sounded very funny at that time. Now, in this CD release, Murad says something else, not totally different, but different enough. I have a feeling that this was unintentional, and that EMI/HMV->RPG AND the movie industry have a version control problem in general. And finally, about my real favourite song from the movie ("khudaa nighahbaan ho.."), the song does actually have a preamble + 2 stanzas, but I have never heard one single version of the song that features all pieces. Releases 1,2,4 and also the movie have the preamble + the stanza "uThey janaaza...". And here is where Release 3 scores a point. The song here has both stanzas, but not the preamble. That elusive verse goes something like:

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

zaraa mohabbat se kaam le lo In the early '60s, when Vividh Bharati went overboard playing these songs, they always aired the Release 3 version. I did not know about the preamble until I saw the movie some time in the '70s. So one day I got the bright idea of splicing the two versions together to make a my very own copy of the "complete" song. No luck. The two recordings are not on the exact same key. Release2 is about a quarter-note lower. I suppose that when they cut the master discs for the two releases, the sources were playing at slightly different speeds! cheers vish dialogues. -----

Addendum from Satish Kalra

Without going into the various releases mentioned above, I know one fact for sure - and that is that in the days of the release of MEA, the songs used to be released on 78 rpm discs only, which had a time limit of 3-1/2 minutes, maximum. To accommodate the time cap, the songs used to be "edited" by HMV, by soetimes deleting some music (orchestra) or at others some words or stanzas from the audio versions. Later on, in the early sixties, when the vinyl LP albums began to be made in India also, the LP album for MEA was also made, in various releases such as above. In the one where they have both the stanzas, they probably chose to eliminate the pre-mukhda lines. In the movie itself, even when it was released originally in 1960, the song had only one stanza. A few months later, when the movie collections began to falter, they added the two Lata songs, and eliminated the Rafi chorus number "Zindabad, Zindabad, ai mohabbat zindabad". This, though, was not the first instance where a song was initially there in a movie and later cut. As fas as I know, my first known instance of such a song being deleted from a movie after its intitial release is from "Paying Guest", where the Geeta Dutt number "Aha ha ui, la la ui, maza aa gaya aha ha" was in the movie when I saw it on the release day, but only three days later when I saw the movie again, it was gone! Further, it is a well known fact that in the pre-mid-fifties, the songs had to be recorded twice, once for the movie and second time for the records (78 rpm), again because of the time constraint. In the early 78 rpm record of the song "Chaand phir nikla", one of the antaras has the words "jala gaye tan ko baharon ke saaye, main kya karun haye ke tum na gaaye", where as in the movie and the later released LP album, the words are "ke tum yaad aaye"! There are numerous such instances from those "good old days" that I can recount. Satish C. Kalra. -----

RMIM Archive Article Number: "92".

Anil Biswas and "CHHOTI CHHOTI BAATEIN"

Posted by: vishk@cup.hp.com (Vish Krishnan)

The more interesting film for me is CHHOTI CHHOTI BAATEIN, Motilal's last as well as Anil Da's last movie. With this, the grand composer left Bombay for good, and now lives in South Extension New Delhi with his wife and one of my favourite singers of all time - Meena Kapoor). Of course, once Anil Biswas moved to Delhi, he focussed his attention on documentaries, Indian Films Division productions (he was the main music director there for a few years), and at least one DOORDARSHAN serial (HUM LOG, was it?). CHHOTI CHHOTI BAATEIN is actually quite a nice movie. Depressing? Yes. But the music does bring out the best elements of Anil Biswas' work. In addition to the Mukesh-Lata duet ("Zindagi Ka Ajab Fasaana Hai") that borders on Nand Kalyan, there are 3 other songs. The Lata solo "Meri Baali Re Umariya, Ab Kaise Beete Ram" brings back fond memories of older Lata-Anil Biswas classics. Mukesh sings the farewell song "Zindagi Khwaab Hai", an apt homage to Motilal Rajvansh. The veteran actor died around this time, I think. I believe the JAAGTE RAHO original was written by Shailendra, as is this song. My favourite CHHOTI CHHOTI BAATEIN song is by Meena Kapoor. The husband-wife partnership is reminiscent of the eternal Khaiyyaam-Jagjit Kaur pair. Meena Kapoor of course started her career a bit earlier than Jagjit Kaur. Further, she has sung movie songs for quite a few other music directors (SD, CR, Roshan, Madan Mohan to name a few) unlike Jagjit Kaur, who, to the best of my knowledge, has sung for Ghulam Mohammed and perhaps Madan Mohan - that is all. The Meena Kapoor song I refer to is

Kuch Aur Zamaana Kehta Hai, Kuch Aur Hai Zid Mere Dil Ki

Main Baat Zamaane Ki Maanoon, Ya Baat Sunoon Apne Dil Ki In its own way, the song is a nostalgic trip. While the composition has a strong Gaud Saarang structure, it is delivered with utmost simplicity. There are strong Gaud Saarang precedents in Anil Da's earlier work. The HAMDARD ragamala "Ritu Aaye Ritu Jaaye" starts with a Gaud Saarang piece. Also, the Indo-Russian venture PARDESI (Balraj Sahni, Nargis) gives us the gem of a taraana by Lata ("Naadira Deem, Tanna Dere Naa"). That genre of music has disappeared from the face of the earth. Only the recordings and the memories remain. Anil Biswas, the tiger of Barisal (Bengal), freedom fighter, super composer, and mentor to a generation of music directors we know and love, turned 80 in July 1994. The Lata Mangeshkar award institute presented him with the 1994 Lata award for remarkable achievement in music! vish

RMIM Archive Article Number: "233"

Music of Ragini

Posted by: "Rajan P. Parrikar"

Author: Rajan P. Parrikar

Namashkaar! Recently, I got hold of the soundtrack of a 1956 Kishore Kumar phillum, "Raagini." The following is a song-by-song commentary. OP Nayyar scored the music and my overall grade for the album is A+. Q: Who plays the female lead? 1) piyA maiN hooN patang tu dor - KK&Asha Lyric: Jan Nissar Akhtar (JNA) A typically-OPish racy, swinging duet. Kishore's voice takes on a soft, mellow timbre and Asha is the lively girl that she was at the height of OP's powers. 2) maine rAt guzArI tAre geen-geen ke - Asha Lyric: JNA Throughout this album, Asha's voice displays a clarity and crispness that is out of the ordinary. A fine dholak-based number this is. The ghungroos in the background are suggestive of a dance. 3) muD muD hum ko dekhtA jhuk jhuk nazre - KK&Asha Lyric: JNA OP works up magic again with his Punjabi Keharva on the dholak. I would imagine this to be at the "volcano eruption and hot lava gushing forth" stage of the phillum. 4) maiN bongAli cHokrA karuN pyAr ko nomoshkAram maiN MadrAsi cHokri mujhe tumse pyAram - KK&Asha Lyric: Qamar Jalalabadi Most of you have seen this one on Chayageet. Kishore and Asha are old hats at these pyAr me ribbing games. 5) iss duniyA se nirAlA hooN - Asha and Geeta Dutt Lyric: JNA The fella who fathered the "Asha-Geeta Dutt" list here on RMIM please take note. 6) man morA bANwarA nisdin gAye geet milan ke - Mohamaad Rafi Lyric: JNA A decent bandish set to teentAl. 7) cHoTA sa bAlmA akHiyan neeNd churA le gayo ratiyan neeNd na aay - Asha Lyric: Qamar Jalalabadi Superb bandish in teentAl. In particular, Asha exhibits a slithery slide on the "aay" in the transition between two adjacent notes. A very difficult vocal exercise executed effortlessly. Something she no doubt picked up from her great father's style. 8) mujhko bAr bAr yAd nA aa bewafA O bewafA - KK&Asha Lyric: Qamar Jalalabadi A lazy duet complete with yodelling, hiccups etc that go with the drunken act. The surprising thing is that Asha is drunk too! I don't know of any other song that has also the female character in drunken stupor. Ooops, I didn't mean to give ideas to would-be list pioneers. 9) mere dil ki pAyal bAje saiyya - Asha Lyric: Qamar Jalalabadi Melodious dance number. OP/dholak/Keharva and you get the idea. 10) dil toDne wAle batA ke ja maine terA kyA kiyA - Asha Deewaana is playing hard-to-get and wants sundari to get wet up to her ears crying out her dil. This song satisfies the boundary condition. ***** To my great delight, the following two compositions came in for the ride! I wasn't even aware of their existence. It is hard for me to imagine Kishore lip-singing a bandish of Amir Khansahib. Someone please confirm. 11) jogiyA mere ghar aaye - Amir Khansahib Bandish in Raga Lalit/TeentAl. Superb. What else do you expect of AK-Sahib? 12) cHeD diye mere dil ki tAr - Amir Khansahib and BGAK(?) The tape lists only Amir Khan but this is a duet in Raga Kamod. The quality of the recording quality isn't good and I suspect that the co-singer is Bade Gulam!(for Ashok Kumar?). Someone please confirm. In any case, I came back with two AK recordings hitherto unknown to me. I want to see this phillum! Someone who has, puhleez write about it. Rajan Parrikar email: rajan@anteng.ssd.loral.com

parrikar@mimicad.colorado.edu

RMIM Archive Article Number: "280".

Madan Mohan's Jahan Ara

Posted by: Ashok Dharieswar (adhareswar@worldbank.org)

Author: Ashok Dharieswar

----- Jahan Ara perhaps falls in the second echelon (next to great) of films with music by Madan Mohan films and also in the pantheon of films with lyrics by Rajinder Krishan. It came out in 1964, by which time twilight had already descended on the golden era of Hindi film music and the songs were not as successful commercially as they would have been in the earlier era. It is perhaps the most Talat-intensive of Madan Mohan films, followed by Chhote Babu and Ashiyana. Talat is featured in three solos and one duet. Two of the solos were included in Sami's RJGK- 23 and you should read his comments:

phir wohi shaam, wohi gham, wohi tanahaai hai

dil ko samajhane teri yaad chali aai hai and

mai.n teri nazar ka suroor hu.n, tujhe yaad ho ke na yaad ho The first solo and the duet below were perhaps the most popular songs from the film. The third solo is also equally good, but less well-known:

teri aankh ke ansoo pi jaau.n, aisi meri taqdeer kaha.n

tere gham me.n tujh ko behalaau.n, aise meri taqdeer kaha.n The Talat-Lata duet was also quite popular. The orchestration is interesting and quite pleasing, but somewhat on the rich side:

ae sanam aaj ye qasam khaae.n (2)

faasalaa pyar ke mi'Ta Daale

aur duniya se door ho jaae.n The ending of the song ('ishq kyo.n paidaa kiya') pushes Talat's frail voice almost to the limit, but not quite. It does remind me of the ending of the Lala Rukh song ('aanaa hi paDega') where Khayyam perhaps pushed it a bit beyond the limit. (You can find the lyrics for the latter song in a recent posting by Neeraj.) There were two Lata solos in the film. Both are upto the high standards one has to come expect in Madan Mohan-Lata songs. You'll find the better-known one ('Wo chup rahe') in Ajay's posting, with full lyrics. I found the other one also quite appealing:

haal-e-dil yu.n unse sunaayaa gayaa

aankh hi ko jubaa.n banaayaa gayaa The song received hardly any radio play and is virtually unknown. I wonder whether the reason was competition from a similar song that was released at about the same time: 'Haal-e-dil unko suaanaa tha, sunaayaa na gayaa' by Suman Kalyanpur in Fariyad (MD: Snehal Bhatkar). This one became quite popular, but I am not sure of the relative timing. My personal favorite from the film is, in fact, none of the above. It is the very long, slow-paced Rafi-Suman duet:

baad muddat ke ye ghaDi aayi

aap aaye to zindagi aayi

ishq marmal (?) ke kaamyaaab hua

aaj ek zarra aafaaab hua It's lovely. It brings to mind a similar (in style and mood evoked) duet by the same singers from Shama: 'Yaas ke dar pe jhukaa jaataa hai sar, aaj ki raat' (MD: Gulam Mohammed). Then, there is a standard Rafi solo:

kisi ki yaad me.n duniyaa ko hai bhulaae hue

zamaanaa gujaraa hai apna khayaal aae hue. It's quite similar to a few other Madan Mohan-Rafi songs of the period, e.g. 'mai.n nigaah.e.n tere chehare se ha'Taa.u.n kaise' (Aap ki Parchhaaia.n?) Musically the least appealing song is perhaps the next (and the last) one: a typical court-dance song by Lata and Asha:

jab jab tumhe bhulaayaa, tum aur yaad aae. It does have an interesting feature: Before the dance part gets going, there is a long prelude where Lata sings in tarannum substantial parts of the second Talat song, 'main teri nazar ka.' (Does this feature make the two songs ham-radeef?!) Hope the above gives you a feel for the music of Jahan Ara. In order to inform you about Madan Mohan's music in general, it would have to be a different medium (a book, at least) and a different auteur (someone far more competent than I). Ashok -----

RMIM Archive Article Number: "275"

Ek Hi Film Ke Geet - 1 - "Benazir"

Posted by: malhotra@bedford.progress.com (Neeraj Malhotra)

Author: Neeraj Malhotra

For a while (well over a year), I have been toying with this idea of the songs of those films that are not easily available on audio. Queries on RMIM + articles from some other netters brought memories of many such movies. I started writing about 'Usne Kaha Tha' but then found out that a CD had been released. So the idea went on a back burner. Then someone asked about the songs of 'Benazir' - a movie I had on video. Sat on the keyboard - but never really did finish. I enjoy music a lot but I am not much of a writer about music - we have on RMIM a lot of talent in that area. So my intention is just to bring the songs of these movies to RMIM. Hopefully, if you like the idea, will post more movies every few weeks.

EK HI FILM KE GEET - I BENAZIR Meena Kumari, Ashok Kumar, Haveli, Nawaabs, Mujra, Ghazals... and a movie name like BENAZIR somehow bring the name of ROSHAN being the MD behind. No, the music director is S.D. Burman. Somehow his name did not fit with the theme of the movie. It also turned out to be a very atypical movie for the maestro. The picturizations in some instances just don't go well with the music (of course IMHO) and this is from someone who loves SDB music. Will get into as to why as we go through the songs. Asst. MD btw is RDB. No singer info was in the credits - I know of one song by Lata & another by Rafi. A couple songs may be by Asha B. Bimal Roys's creation starts with an earthquake, a lost toddler watching one of those old fasshioned dancer 'guDiya' that shakes her head when touched. Someone who has lost his daughter rescues this child & next we know she is Meena Kumari dancing on Stage and we have our first song... The slow lines:

F. 'main barkha huun, zamaane pe baraste hain mere aansoo

khud apne muhn se apna gham kaha nahiin jaata' The mukhaDa

F. 'ae mere dilruba, aa mere paas aa

ye jii chaahata hai tere gale lad jaaon'

M. 'o meri aarzoo....' You can enjoy the song listening to it, but is not one of those that will stay with you once the movie is over. What is more, they are dressed very much in a typical 'Hindu' style prince & princess with Mukut, baajuband etc... BUT the lyrics are in Urdu. Seemed very odd. Of course if you hear the song on audio - it is a perfectly ok song. This is also one of those rare movies that you will see Meena Kumari dancing - and you can tell why she did not try this more often. Next we have Meena Kumari in a typical Mujra style singing at Ashok Kumar's residence to celebrate his son's 'chathi'. (He of course is in love with her & doesn't have a care for his wife Nirupa Roy.) This time the music & the atmosphere & the lyrics have a perfect fit and we have a wonderful song by Lata ...

bahaaro.n ki mehfil suhaani rahegi

zubaa.n par khushi ki kahaani kahegi

chamakte rahenge muhobbat ke taare

khuda ki agar meharbaani rahegi Meena Kumari also recites - in tarranum (learnt this term on RMIM :)

some shers after this which I am almost sure are in her own voice. I don't know if she has recited shers like this in any movie that I have seen so far. ENTER... Shashi Kapoor (Ashok K's younger brother) and we have a twist ! Meena Kumari's eyes light up and we find that SHE never was in love with Ashok K. She completes her sher...

dekhe jo khwaab dil ne

tasveer ye hai unki

humko bhii zindagi ka

ab aetbaar aaya We have one more heroine to add to this story. Tanuja ! Love at first sight ... Shashi K & Tanuja (who is Nirupa Roy's sis) Very sweet & soft Rafi starts this song :

aaj sheeshe mein baar baar unhen

dil ki surat dikhai deti hai

apni surat nazar nahiin aati

meri surat dikhai deti hai and then as you were expecting this to turn into a lovely song we get..

'dil mein ik jaane tamanna ne jagah paai hai

aaj gulshan mein nahiin, ghar mein bahaar aayi hai' Somehow, I never associated this song with SDB. It does not sound like his music at all. Average, as far as SDB + Rafi go. We have Meena Kumari singing again - perhaps the only well known song from this movie.

husn ki bahaaren liye, aaye the sanam

kaisi badnasiibi hui, mil sake na hum She is singing literally for Shashi K. who does come to her place but she does not get to meet him. In the meantime Shashi Kapoor is engaged to Tanuja - which in the filmworld calls for a qwaali (I am more and more thinking - this should have been a Roshan movie). SDB & QWAALI - Hmmm. Does someone have a good example ? This one is forgettable..

hum unko dekhte hain nazaara kiye bagair,

parde mein chup gaye hain, parda kiye bagair Through twists & turns of a typical story - the engagement is off :(Tanuja & Shashi K still love each other. See we have not had a 'birah' song yet ! So here is Tanuja & once again - it is a nice song but somehow the picturization seems totally off. She is on her 'cHat' singing a very classical based song which neither suits her nor her walking around singing it..

'Jaane jaana, mil ja aaaaa mil jaaa aaa mil jaaa re' I think this one is in Asha's voice. Meena Kumari is back in the story - she saves Shashi's life - so Shashi decides to marry her - in the meantime whatever happened to break up Tanuja & Shashi has been fixed and the marriage is ON again. Ashok Kumar is trying to convince Shashi to marry Tanuja BUT Shashi has promised Meena K. Now she has to do something - we have another song by her on stage - The scene starts out in a court - a Mughal scene - She has been asked to drink poison (which she really drinks) and sings the last song of the movie - Once again - a very nice song but it sounds too contemporary a tune to fit the scene. Perhaps these are the reasons that the songs though nice did not become that popular. If you have heard this song before then you know why it does not fit the scene :

gham nahiin gar zindagii veeran hai

ishq par ye jaan bhii kurbaan hai~~

gham nahiin gar zindagii veeran hai The lyrics are by Shakeel. Assistant Director is Gulzar. The one thing I never figured out - what was the relevance of the first scene ? The earthquake. They don't even show how that kid grew up to be a dancer. I have a better movie of SDB in mind for next time - INSAAN JAAG UTHA has some wonderful songs. Till then. - Neeraj M.

RMIM Archive Article Number: "276".

Ek Hi Film Ke Geet - 2 - "Insaan Jaag Utha"

Posted by: malhotra@bedford.progress.com (Neeraj Malhotra)

Author: Neeraj Malhotra

MD : S. D. Burman

LYRICS : Shailendra

SINGERS : Asha, Geeta and Rafi

*ING : Sunil Dutt, Madhubala, Meenu Mumtaz, Nazir Hussain & ?

(The actress in ? has an important role in the movie so if someone knows who the actress is, please let me know. She appeared in a lot of movies as a dancer, but with a significant part)

[Compiler's note: I believe that question-mark actress is Nishi.]

'Ho... Mehnat kar insaan jaag utha, lo dharti ke bhaag jage,

bhai wah wah wah,

vo mitti sona ho jaaye, jismein humara haath lage,

bhai mehnat ka,

har khel hai sara,

mehnat ka,

saccha hai sahara, mehnat kaa,

apna to hai naara,

mehnat ka,

..... A song full of life (can belong to that 'teaching song category') starts out with great instrumentals and pretty much sums up the message of the movie. There is another song in this very category - OPN's 'saathi haath baDana' from Naya Daur. The stories of villages and village folk are pretty much history in the hindi film world. This movie brings nostalgia back. Songs in my book are some of all time greats of SDB, but then that is personal opinion. What leaps out in these songs at you are the instrumentals. Wish I could describe them - but I am no classical music person, I can just say that the interludes are different and make up a lot of the appeal of the songs. Add to that the crisp voices of Asha, Geeta and Rafi - and its GOOD MUSIC ! + there is a lot of LIFE to the songs. Reminds me of the songs of USNE KAHA THA which were also full of life ! That brings us to a lesser known song of ASHA picturized on that? actress of the village - she is trying to get Sunil Dutt's attention with ulterior motives :

'aankhen chaar hote hote, ho gaya pyaar hote hote,

teri bhi o, o, o, meri bhi o, o, o,

teri bhi o~oo~o~ meri bhi ooooo~~' 'The voice is very seductive and so is the part teri bhi o~oo~o~ meri bhi ooooo~~' which is sung in a different andaaz every time. There is one piece in the song where the dancing boys with this girl add CLAP CLAP to the instrumental - a very nice touch. Sunil Dutt's interest of course is Madhubala... Here is one actress who can look as sophisticated as she wants - AMAR for example, a timeless beauty in MUGHAL-E-AZAM, an absolute silly looking belle in PHAGUN and here we have her as a simple fallen in love with Sunil Dutt. Her friend is Meenu Mumtaz.... So we have a perfect FEMALE DUET from then in the voices of GEETA DUTT & ASHA BHONSLE... These two do sing well together as they have given us a number of gems !

ASHA : 'Jaanu jaanu re, kaahe chanke hai tora kangana

GEETA: main bhii jaanu re, chup ke kaun aaya tore yangna..

jaanu jaanu re... That 'tore yangna' is so typical of Geeta Dutt as she blends tore & angna together. Hemant K. does the same too in some songs. She does however say 'Angana' very clearly where there is a break between tore & angana. Interludes in this song are really wonderful... This song has its unique touch too as the lines

'koi kyaa kare baaje jab paaon ki ' and we have both the girls tap their feet to give you jhankaar - rather than sing 'payaliya'. The song finishes with the payal... jhankaar rather than a complete sentence. This movie has been my favorite perhaps because of this song. Saw it as a kid and we had to leave in the middle for some reason - this song was playing and I was a reluctant kid with my head still turned to the screen - in my mind thinking ... can't we wait till the end of this song ! - being pulled by an adult to leave the hall. Did not know there was more treasure yet to come. We are back to the local drinking 'Hotel' with our ? actress. Sunil Dutt has been appointed in charge of those heavy fork lifts.. So that calls for Song & Dance of course...

haaye haaye malai, haaye haaye malai..

(yes that is right - we have 2 locals starting off :)

zu zu zu zoooo zu zu zu zuuuu

baharon se, nazaron se, ye dekho kyaa

ishare hai....n

kisi ke ho bhii jaao ae dil waalon

din tumhaare hain..

ha ha ha ... Once again that ha ha ha is sometimes sung as ha~~ha or ha ha ha with a different touch ! The same ASHA who just sang 'jaanu re jaanu re' in a very folksy voice is here in her 'Masti bhari aawaz'. Nice whistle in this song as in one part the boys and the dancer whistle the entire mukhaDa twice. We have a village so the hay song has to come but first we have that Fork Lift. That gives a new touch to the scenery specially if Madhubala has been tricked to step in, floating above and Sunil Dutt at the controls... RAFI helping him to steal Madhubala's heart ..

'dekho re dekho log ajooba ye beesawon sadi kaa

aasmaan ke chaand ko choone nikala chaand zameen ka

o logo

ye chanda Roos ka, na ye jaapan ka, na ye amreekan pyaare

ye to hai hindustaan ka~~~~ ye chanda roos ka..! And that brings us to perhaps the most famous song of this movie - Yes the famous hay pile is tehre too... in RAFI & ASHA's voices :

NaTkhaT taaroN hameN na nihaaro

hamri yeh preet nayi

ChaaNd sa mukhDa kyooN sharmaaya

aaNkh mili aur dil ghabraaya

chaaNd sa mukhDa That is it for this time. - Neeraj Malhotra. -----

RMIM Archive Article Number: "277"

Ek Hi Film Ke Geet - 3 - "Durgesh Nandini"

Posted by: malhotra@bedford.progress.com (Neeraj Malhotra)

Author: Neeraj Malhotra

MD : Hemant Kumar ASST MD: Ravi LYRICS : Rajender Krishan

SINGERS : Lata, Asha and Hemant Kumar

*ING : Bina Rai, Pradeep Kumar, Nalini Jayawant, Ajit

Based on the Novel 'Durgesh Nandini' by Bankim Chandra. Adapted by Helen Devi. Dialogs interestingly are by Qamar Jalalabadi. I usually see his name under 'Lyrics'. A note of thanks for the Singers (as they were missing from the credits) to Preetham G. and general help and suggestions to both Preetham and Sami.

'Aapke paas Durgesh Nandini ka cassette hai ? '

'Ye kaun si picture hai ji ?

humne to kabhie naam bhii nahiin suna' That was my first attempt to find these songs years ago in India. I had my doubts too because it was just a memory from the past when radio was part of your school and college years. Actually I remembered this movie from childhood having seen it with my Dad and both of us humming songs on the way back. So I checked with him - Do you remember Durgesh Nandini ? You remember we loved those songs ? He nodded 'Yes'. So my hunt went on everytime I went to India - and no luck :(Then I discovered RMIM :).... Hey there were people here who not only knew the movie but knew the songs as well !!! and finally I found a video of the movie. The story is historic involving Akbar, Raja Maan Singh - his daughter Durgesh Nandini played by BINA RAI, Raja Maan Singh's enemy Raja Birendra Singh - his son Kumar Jagat Singh played by PRADEEP KUMAR. Now inspite of Maan Singh & Birendra Singh being enemies, they along with Akbar are on one side & we have yet another enemy ! their enemy - Hey .. ye rajaaon ki kahaani hai... lots of enemies here :) Katloo Khan is their enemy and his daughter is Ayasha played by NALINI JAYAWANT & AJIT is either his son or a prominent & brave soldier. Couldn't figure it out. With that background in mind we come to the beautiful songs of the movie : Bina Rai is on her way for her yearly pooja at the Shaileshwar Mandir, She and her 'sakhyaan' are in boats enjoying with a very pleasant background music.... Pradeep Kumar shows up on the horse of course, the friends are playing with a 'pushpmaala' with Bina Rai and when she tosses it back, it lands up on Pradeep Kumar... He tosses it back to her and the eyes meet and we have our first song sung by the friends. Interestingly all that background music - a good 3 - 4 minutes continues in the song - gives a feeling of that scene leading to the song very beautifully.

> 1. chandan ki naiyya pe, hoke sawar gori, kar ke singaar

dekho chali us paar, dekho chali us paar

SINGER : ASHA. The 'hoke sawar gori, kar ke singaar, dekho chali us paar' has an eerie similarity to 'tujh pe sawar hai jo, mera suhag hai vo' from the song 'O pawan veg se udane waale ghode' from Rani Roopmati. The song does not end there. We have Pradeep Kumar leaving the scene singing the same song in HEMANT's voice with no accompanying instruments whatsoever... He sings only 1 stanza but the entire scene from the friends singing to Pradeep is very enjoyable. AJIT is around too to capture Bina Rai, Pradeep Kumar saves her. She is back in her Fort safe and sound sleeping .. dreaming ... of Pradeep Kumar (A mystery yet to be figured

out ! What was it about Pradeep K ? getting to play lead with these talented and beautiful ladies) The most famous song of the film perhaps . > 2. kaha.n le chale ho, bata do musafir, sitaro.n se aage, ye kaisa jahan hai LATA has rendered one of her sweetest voice for this movie, perhaps she does with almost all of the Hemant K's movies, besides C. Ramchandra. Next comes a holi song. This one has a long prelude also. The dance is this song is filmed beautifully with Bina Rai & her friends. The scene is shot from above and is very well done. The dance, the music pick up a tempo and then... very softly LATA opens > 3. mat maaro shaam pichkaari, mori bheegi chunariya saari re

mat maaro sham pichkaari Somewhere in the middle, the tempo picks up again; and before you notice, the tune changes. Interestingly the CHORUS sings the line first and then LATA followed by HEMANT K.

LATA: pyaar ke rang mein saiyaan mori rang de chunariya

HEMANT: khel na dil ki holi teri baali hai umariya

LATA: pyaar ke rang mein saiyaan mori rang de chunariya A wonderful effect, not to mention the aerial view of synchronised dancing - lovely ! Well all this happy singing and dancing has to come to an end specially when AJIT is around.. Durgesh Nandini (Bina Rai) is now captive and through twists and turns so is Pradeep Kumar. Enter Nalini Jaywant into the picture. She too is heads over heal in love with Pradeep K. (sigh !) Bina Rai of course is very sad and breaks into this sad song .. You can definitely feel the pain in LATA's voice. > 4. kaise main aaoon piya paas tumhaare

chaand bhii hai bairi mera,

pata na bataaye tera, raah na dikhaaye ye sitaare Nalini Jaywant of course wants to help Pradeep Kumar, so she comes up with the age old scheme of song and dance to distract the sipahiis guarding the prison so he can escape. So we have a fast paced song picturised on an actress I have seen in many old movies (the same who sang 'le ke pehla pehla pyaar; bhar ke aankhon mein khumar in CID) > 5. raat andheri dar laage, akeli mohe choD na jaana ji~~ dekho ji dekho more saiyaan, ke dil mera toD na jaana ji~~~~~. The ji~~~~~ part is very noticable, sung in a very curvey tune. The interludes match it too. A catchy song.

SINGER : ASHA Well, they are caught ! Ajit is smarter than they all think :(As the story progresses, Nalini Jaywant's character becomes prominent. She has let Pradeep know that she loves him and also realizes that he loves Bina Rai. The only song by Nalini in the movie. SINGER : LATA

> 6. chaand nikalega jidhar, hum na udhar dekhe.nge jaagate sote, teri raah guzar dekhe.nge Another sad rendition and emotions come through The sadness progresses The only way to save Pradeep's life it seems is that Bina Rai marries the Sultan - Nalini's father. She agrees reluctantly. The music in the next song changes to a middle eastern touch. Once again, she is surrounded by dancers and Bina in LATA's voice starts out slowly : > 7. jo tera pyaar na milata, to kyon jiye hote sada hii maut ki hum aarzoo kiye hote mila tHa ek hi dil, vo bhii de diyaa tujhako hazaar dil bhii jo hote, tere liye hote Those last two lines are so simple and yet say a lot ! The scene stops here as Pradeep K enters and talks to the Sultan. It of course never occurs to him (as is in our movies) that she might be marrying the Sultan to save him. He leaves in a huff and Sultan wants the music to continue. So the song continues breaking into this beauty by LATA.

meri majbooriyo.n pe jahaan chup raha, ye zameen rahi, aasmaa.n chup raha

(The mukhaDa is very similar in tempo and notes to

'salaam-e-hasrat kabool karlo, meri muhobbat kabool kar lo'

from BABAR - MD Roshan - Singer Sudha Malhotra) The music stays middle easternish. The dancers are still dancing but on a slow pace to match the song. The interludes are very spell binding too matching the aerial view of dancers again. I did not catch the choreographer's name in the credits. Has done a wonderful job. The story continues but we don't have any more songs in the movie. Next - I can continue with our eastern music directors.. Anil Biswas's Raahi or switch to west (India of course) with Roshan's Malhar. Till then. - Neeraj M. -----

RMIM Archive Article Number: "278"

Ek Hi Film Ke Geet - 4 - "Raahi"

Posted by: malhotra@bedford.progress.com (Neeraj Malhotra)

Author: Neeraj Malhotra

MD : ANIL BISWAS

LYRICS : PREM DHAWAN

*NG : NALINI JAYWANT, DEV ANAND ACHALA SACHDEV (She is listed as only Achala in the credits), MANMOHAN KRISHAN, BALRAJ SAHNI, DAVID Based on a Novel by Mulk Raj Anand. PRODUCED & DIRECTED by K.A. ABBAS.

Could not help noticing the name 'Mohan Rathore' as the Editor :) The singers list is missing because there wasn't any in the credits. So will have to rely on our RMIM junta to fill-in. A couple chitrahars ago - Kalyan included a song from this movie, thanks to him -> which in turn thanks to Vish for suggesting this movie to Kalyan, I re-discovered some old memories as well as more gems. The music of this movie is in one word - mesmerizing ! The story is set in ASSAM Tea Plantations and represents a message against the British rule and their poor treatment of the workers. The music is true to the Assami folk music and lyrics true to the voice of the 'junta'. The entire story is interwoven with the music that the songs becomes an integral part of the story. I won't go deep into the story this time, because I think many of you would like to see this one - if interested in Anil Biswas's music.

ye zindagi hai ek safar, kabhi idhar kabhi udhar,

jaha.n talak hai dum mein dum, karo na gham,

chale chalo, chale chalo...

ye zindagi..

SINGER: I am assuming - Hemant Kumar. This is the opening background song as the credits go by and we see Dev Anand coming into focus.. somewhat like the opening of Platoon. The song is like one of those marching songs that were sung around 26th Jan. years ago. Perhaps they are still played on AIR but not living there any more, I don't know. Has a patriotic feel to it. A very smooth flowing voice. As Dev Anand is going through this village... you hear a few lines of local singing here and there just as you would if you had gone to a real village. You also get a glimpse of a beautiful lori to come later. That is another thing special in this movie, you get these glimpses, and you say to yourself, oh why did that stop ? Why not continue and give the whole song..

chaand so gaya, taare so gaye, so jaa mere laal, saare so gaye

Achala Sachdev (A young Achala here) is singing to her baby

prob. in MEENA KAPOOR's voice. That is all you hear - longing for the rest - which comes much later. Another scene opens - morning - all the workers are in the 'bagans' Not only the music is superb, the lyrics in this song say it all - as to what the movie is all about.

A Chorus song with 3 female singers.

LATA, MEENA KAPOOR & ? NALINI JAYWANT' (LATA's voice) opens this beauty describing the beautiful scenery and how the tea leaves are part of their life -

ye ik kaliyaan do patiyaan, jaane humari sab batiyaan

humari sab batiyan, ho rama sab batiyaan.

ye ik kaliyaan do patiyaan, jaane humari sab batiyaan

bagiya mein lehraaye aanchal pawan chali matwari

ho rama re raama

..... And with the beautiful scenery, the reality sinks in too as ACHALA joins in MEENA KAPOOR's (?) voice

mere man ki bagiya chooti, kabki roothi kabki

..... humari phir wohi durgatiyaan

(The sound was very poor in this section so I could not get all the words)

ek ek lafz is gaane ka sunane laayak hai...

music stops. In a slow pace, Another local joins in the song

3RD FEMALE VOICE

ek kali aur do patiyaan, jaane humari sab batiyaan

kyaa kyaa julam hum pe dhaaye re bidesiya.. The song takes another turn here.. Part of Dev Anand's job is keep these people in check and working. He uses a whip here and there if needed as ordered by his British employers. As he cracks a whip... An older person - in a very hoarse voice - the song changes : In a very slow tune...

Zulam dHa le, tu sitam dHa le,

humaare bhi to din hain aane waale

(The voice is very similar to 'tan jale man jalta rahe'

from MADHUMATI) The tempo picks up in ANOTHER MALE voice and another actor.. who has somewhat of a leader role amongst the workers.

lagaaye ja tu koDe humein tan tan ke

har ek ghav bolega zubaan ban ke

hothon pe rahenge, kab tak taale

humaare bhi to din hain aane waale

Zulam dHa le, tu sitam dHa le,

humaare bhi to din hain aane waale. NALINI joins in too (LATA again)

ye kali kali tere liye khaar banegi

ye patti patti tez talwar banegi

ye daali daali leke aayegi bhaalen

humaare bhii to din hain aane waale Needless to say the mood changes here - the lyrics are superb and so is the music ! You get engrossed in the scene and the workers plight comes right through. We move on to glimpses of

'ek pal ruk jaana, ho, jaane wale raahi,

ek pal ruk jaana, ruk jaana ho' and the workers at night singing together with a dholak and dancing - not a song per se - but a typical gathering for some folk music voicing their dissatisfaction with these phirangees. The night time also brings back the complete lori

'chaand so gaya, taare so gaye' There are two versions of 'ek pal ruk jaana' in the movie, one somewhat fast and another slow. I personally liked the slow version more. The fast one comes up next with a romance developing between Dev and Nalini. The slow is sung later - Dev at one point decides to leave his naukri and is packing. It is a beautiful song with very little orchestra in the background. One of those that you rewind over and over again. LATA's voice is very soft and very crisp at the same time. Holi is here and the villagers start with a typical folk song of Holi - There is also folk dancing to go along with. MALE voice starts it - LATA joins later

holi khele.n nandlaala biraj mein, holi khele nandlaala

holi hai... In between these lines - you also hear the women singing "ye ik kaliyan do patiyaan, jaane humri sab batiyaan" but to a different tune. This is what catches you in this movie - the songs, the music it seems is part of these people's lives and gives a very realistic picture. NALINI (LATA) joins ..

ramba kaahe ko bajaaye, tarsaaye jiyara, rambhaa kahe ko What they are playing is 'dhaphli' as I know it. Perhaps rambha is another word for it. A wonderfully choreographed chorus song. Back to business at hand - The British have stopped the water because of the workers' protests. Another couplet is presented to you with that leader playing 'kind of a tabla beat' on his empty stomach..

bhookh ka maara pet humaara, maange roti roti bhai maange roti roti aur jab na pet mein roti ho to,
saari baatein khoti ab na chakka chaale humse, ab na gaiyaan haale tu zulam dHa le, tu
sitam dHa le,

humaare bhi to din hain aane waale We have more of the above song later as their group voice against the British which is also the last song of the movie. Definitely worth watching both for the movie and the music.
Neeraj Malhotra

RMIM Archive Article Number: "279"

Ek Hi Film Ke Geet - 5 - "Bhabhi Ki Choodiyan"

Posted by: malhotra@bedford.progress.com (Neeraj Malhotra)

Author: Neeraj Malhotra

MD : SUDHIR PHADKE (Appears as just SUDHIR in credits)

LYRICS : NARENDRA SHARMA

ORCHESTRA AND BACKGROUND MUSIC : ANTHONY GONSALVES

(Yes, he has a whole screen to himself in the credits - so it must be important in those days) Now, part of the credits were missing - as if the beg part of the tape was cut.

*NG : MEENA KUMARI, BALRAJ SAHNI.

Supported by a very sweet child actor (missing credits) Om Prakash, Durga Khote.

The movie introduced SHAILESH KUMAR which I am assuming to be Balraj Sahni's younger brother in the movie. PLAYBACK: LATA, ASHA & MUKESH Bhabhi Ki ChooDiyan, brings one song to everyone's mind immediately. jyoti kalash chalke, jyoti kalash chalke One can never say enough about it's beauty, the simplicity and LATA's immortal voice. One of those songs for which one can say :

'sangeet ke ittihaas ke paano.n mein ye geet suvarn aksharo.n mein

likha jaayega'. It definitely has also made Sudhir Phadke's name to be remembered always. He has given exquisite music for this film. I wonder why he did not get many assignments. The movie itself is very sweet and simple at least for the first half. A simplistic BALRAJ SAHNI bringing up his young brother (prob. a 10 11 year old) played by a talented child actor. All the young kid wants is a BHABHI who can give him a mother's love that he has never had. On one of the evenings together, they go next door to attend a wedding. The scene unfolds with a lovely song with all the 'gali muhalla' people sitting around - 3 women playing harmonium, dholak and singing, some dancing with that 'horse' - you must have seen it in folk dances - a dancer with the horse outfit - The whole scene reminds you of a simpler world - a simple wedding ceremony - simple lyrics - traditions. It was very nostalgic -

ASHA and chorus:

ghoDa nachave mera laDla gambhi ke dwaare (2)

gambhi humaara baDe pyaar se, gaj moti vaare

saat suhaagan sang sang,

aai aai sang gori

sone ka lota gangajal paani,

chaandi ki thali mein katori

teeka lagaaye, koi mere lal ki, najar utaare

ghoDa nachaave mera laDla... You see what I mean by simple words, traditional sentiments.. Well, a friend of Balraj Sahni fixes his marriage; but the little kid wants to first _approve_ his bhabhi :). So Balraj Sahni sends him off to check his bhabhi out alone ! Meena Kumari's father is utterly amused with the situation and the scene is so sweet with the kid being nervous, the father with a mused look and Meena Kumari coming to view dead serious about the situation ! Now the kid is staring at Meena K, and she at him and finally the smile that exchanges between them - rarely seen in movies - such simplistic way to say so much. So he has his Bhabhi and we have the immortal

 jyoti kalash chalke, jyoti kalash chalke

 hue gulabi, laal sunehre, rang baadal ke

jyoti kalash chalke It is a background song while Meena Kumari is doing the regular morning chores like making a 'rangoli', tulsi pooja etc... The kid is of course enamored with her charm - who wouldn't be ? Meena Kumari is just so beautiful ! Most of the story is concentrated between the love of this little devar and his bhabhi. Once accidentally he breaks one of her chooris and she tells him that it is not considered good to break bangles - so he buys her new bangles - and hence the name 'Bhabhi ki choodiyan'. The movie turns more to the common theme when the kid grows up and marries - that of young devraani wanting new ways of life and the traditional bhabhi that her husband adores. We do have 4 more songs in this movie : One sung by Meena Kumari (LATA) :

 lo lagaati, geet gaati,

 deep huun main preet baati

 nayno.n ki kaaman,

 praanon ki bhavana

 pooja ki jyoti bankar

 charnon mein muskaati A lesser heard song, but none the less another classical beauty. If you have heard it before, you won't forget the tune. If not it is definitely worth hearing. Another light hearted song - sung by the Devar's bride-to-be. ASHA giving the playback this time :

 chaand tu yaha.n hai aur chaand tu waha.n

 itna bus bata de mujhe, man mera kaha.n,

 man mera kaha.n An ASHA MUKESH duet - the newly wed young couple :

 kaha.n uD chale hain, man praan mere

kise khojate hain, madhur gaan mere Both the songs are a pleasure to hear. What surprised me was that I knew all these songs, just did not know they are from the same movie as 'jyoti kalash chalke' And finally we have another one - Meena Kumari singing to her giridhari ... I don't know how many movies have her praying to 'Giridhari' !

LATA :

 meri laaj raakho giridhaari,

main laakh jatan kar haari re,

meri laaj raakho giridhaari A feather in Sudhir Phadke's cap ! - Neeraj M.

RMIM Archive Article Number: "137" and more

A Year in Hindi Films

Posted by: Surjit Singh, dussh@ttacs.ttu.edu

1931- A Year in Movies

The year 1931 will be remembered for the year in which the first Hindi talkie was released. The movie was AALAM AARA with the following "P-stats":

Producer: Imperial Movietone, Bombay

Director: Ardeshir M. Irani

Music: Pirojshah Mistry

Lyricist: unknown

Screenplay: A. M. Irani

Dialogs: Joseph David

The main actors were

1. Master Vitthal as hero,
2. Zubeida as Aalam Aara, the heroine,
3. Zilloo,
4. Prithviraj Kapoor as the villain,
5. W. M. Khan as the singing faqeer,
6. Jagdish Sethi (the bad guy in "Phir Subah Hogi," with a typical Panjabi accent, who bothers Mala Sinha).

Some day, when I have time, I will post the story of the movie!

The movie had seven songs and ran for seven weeks.

The very first song in the movie was the very first song in any Hindi movie. The whole song is,

"de de khudaa ke naam pyaare taaqat ho gar dene ki,
kuchh chaahe agar to maang le mujhse himmat ho gar lene ki."

It was sung by Mr. W. Z. Khan, the first singer of a Hindi movie song.

The movie was released on March 14, 1931 in Majestic cinema, Bombay.

A total of 24 talkies were released in 1931, with names like "Devi Devyaani", "Draupadi", "Harishchandra", "Heer Ranjha" (which has music by Master Ali Baksh, father of Meena Kumari), two "Laila Majnu's", "Romantic Prince" (in which Mehboob was one of the actors), two "Shakuntalaa's", the Calcutta version having the largest number of songs, 42, so far, "Sheereen Farhaad" (the second Hindi talkie, released on May 31, along which the audience was treated to the first comedy short film in Gujarati, "Mumbayi Ni Shethaani"), "Noorjahaan", a historical, which was the first Indian film in English, "Third wife" and "Trapped" (which had Durga Khote who sang three songs, really sang, not mouthed).

Seventeen of these movies were produced in Bombay (or should I type Mumbai, smiley,) and seven in Calcutta by one producer, Madan theaters. Surjit Singh, a movie fan period.

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1932- A Year in Movies

A total of 60 Hindi talkies were made in 1932. Apart from Calcutta and Bombay, there were movies from Kolhapur, Poona, Lahore and Hyderabad this year. Many famous movies were released.

Most famous of these was perhaps the first talkie from Prabhat Film Company, Kolhapur, "Ayodhya Ka Raja" starring Durga Khote and Govind Rao Tembe who also provided the musical score. The Marathi

version was the first Marathi talkie. It was directed by V. Shantaram. Another film, "Zarina", directed by Ezra Mir, starring Jal Merchant and Zubeida (the heroine of the first talkie) has the most screen kisses before kissing was "voluntarily" renounced by the movie producers in the mid-thirties on the ground that "Indians do not kiss in public". As everybody knows kissing was restored in Hindi movies by Raj Kapoor in "Satyam Shivam Sundaram" released on March 22, 1978. The fabulous K. L. Saigal was introduced in "Mohabbat Ke Ansu" and acted in two more movies, "Subah Ka Tara" and "Zinda Laash". All three had music by R. C. Boral and were produced by New Theaters, Calcutta.

And then there was "Indrasabha" which has the distinction of having the largest number of songs, 71. The songs were set to tunes by Wazir Khan and Nagar Das Nayak recorded them for the movie apparently using only harmonium for the purpose. Typical songs:

Challa hamara yaad rakhna,
Kati raat maze mein saari,
Kab se khadi hun tere dwara,
Chaman ko yun mere saqi ne maikhana bana dala,
Dil de diya hai unko dekhen wo kya karenge,
Maharaj se neha lagaibe, hamaar koi ka karibe.

Some other movies and their distinctions:

Bilwamangal - The first colored Indian film printed abroad.

Hathili Dulhan - based on Taming of the Shrew.

Heer Ranjha - First talkie by A. R. Kaardar, made in Lahore.

Raadhe Shyam - Rajkumari was a child artiste.

Shikari - First talkie for Jairaj.

Shyam Sunder - First movie by Shahu Modak, starring as a young Krishan.

Shanta Apte was Radha.

Surjit Singh, a movie fan period.

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1933 A Year in Hindi Talikes

A total of 75 movies were made. The ones memorable for one reason or another are listed below:

Aab-e-Hayat - K. C. Dey's first as a music director.

Aawaaraa Shaahzaadaa - The first movie to have a double role.

Shahu Modak played both "Rajkumar" and "Bholaram".

Tabla was played by Ahmed Jan Thirakawa.

Chaar Darvesh - Kanan Devi's first talkie. She was given

Dadasahib Phalke award in 1976.

Id Ka Chand - The first movie for Sardar Akhtar, wife of Mehboob.

Karma - The first to have an English song, "Now the moon her light has shed", sung by Devika Rani, who got the first ever Phalke in 1969 and this was also the first movie jointly produced by India and another country, England in this case.

King For A Day - Akhtari Faizabadi (Beghum Akhtar) sang many songs, including, "Wo asire-dame-bala hun jise chain tak bhi na aa sake".

Mirza Sahiban - The first talkie based on the famous story, Bachu was Mirza and Noorjahan (the older one, not the other one who was "Baby" Noorjahan at this time).

Pooran Bhagat - Director Debaki Bose's first Hindi film. Had famous K. C. Dey numbers like, "Kya karan hai ab rone ka" and "Jawo jawo ai mere sadhu". This was music director R. C. Boral's first hit Hindi movie. One day, another

music director, Harishchandra Bali, told Boral about a young man, a typewriting machine salesman at Rs. 80/- a month, who wanted to act in the movies. So Boral fixed a date to "test" him. In the meantime he heard a young man singing near a cigarette stall, but could not contact him. Next day, Bali brought his typewriter salesman. Boral was surprised to see that it was the singer he heard the previous day. The whole world knows the young guy, who was hired in the New Theaters Company at Rs. 200/- per month, as Saigal. Boral got the Phalke in 1978. Saigal did not really act in this movie. He came on the stage, sang four songs, "Bhajun main to bhav", "Din neeke beete jat hain", "Awsar beeto", "Radhe rani de daro" while they filmed him.

Sairandhari - The first color film which was developed in India, but the prints were made abroad.

Yahudi Ki Ladaki - First for Pankaj Mullick. Saigal acted and sang, "Nuktachin hai", "Lag gayi chot", "Lakh sahi ab pi ki", "Ye tasarruf alla alla".

Surjit Singh, a movie fan period.

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1934 A Year in Hindi Movies

The number of movies crosses one hundred, 121 were made this year. Two of them deserve special mention.

The Mill - The story and dialogs were written by the famous Hindi and Urdu author Munshi Premchand. It took one lakh Rupees to make. It was the first Hindi talkie to be banned by the British rulers of India. The ban was lifted

and it was reissued as Gharib Parwar and released on May 9, 1936. Munshiji wrote the story and dialogs for another movie Sevaasadan in the same year.

Seeta - Prithviraj Kapoor was Rama, Durga Khote was Seeta, Govind Ram Tembe was Balmiki and Mukhtar Beghum was Dharatimata. S. D. Burman sang a few songs. Director was Debaki Bose and music was by K. C. Dey. This was the first film to win an international award. It won the Gold Medal at the Third International Exhibition of Cinematographic Art in Venice, Italy in 1935.

Other notable movies were:

Amrit Manthan - The first talkie to celebrate silver jubilee.

The first silent movie to do so was "Kapaal Kundala" in 1925.

Chandidas - Another hit from R. C. Boral. Saigal, Uma Shashi and

Pahadi Sanyal sang the nine beautiful songs.

Unfortunately, only two are generally available.

"Prem nagar mein banaungi ghar" by Shashi and Saigal and "Tadpat beete din rain" by Saigal.

Dharti Kamp - It has the traditional song, "Sanwariya re kahe mare najariya". Music was by Moolraj Kapadaia and Sagir, but in spite of monumental efforts by "Hamraaz" the singer remains unknown. The song was sung later in "Panna" released in 1944, by Rajkumari under the musical direction of Amir Ali. This is the version that many of us enjoyed so much in the "recent" movie Mirch Masala, in

which Nasiruddin Shah and his wife acted.

Rooplekha - Saigal sang a Surdas bhajan, "Sab din hot na ek saman".

Sant Tulasidas - Professor G. N. Joshi was hero and Gajanan

Jagirdar, B. A. provided the lyrics.

Shahar Ka Jadu - Motilal's first movie.

Vaaman Avtaar - The future music director Jaidev was

Nard Muni in this movie. His first as an actor.

Veer Bharat - Jaidev acted and sang two songs, "Rakkho jo aag

daman mein" and "Prayi peed jane veer bharat ho to aisa ho"

Noor Mahal - One of the earliest movies in which Jeewan,

the villain in many Dev Anand movies acted. He was

known as O. K. Dar Kashmiri or simply Dar

Kashmiri in those days.

Surjit Singh, a movie fan period.

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1935 - First female MD in the world

152 movies are produced this year. Three deserve special mention.

(Note: I have been using the transliteration as given in the Encyclopaedia, which is copied from the one given by the producers of the movie. It is quite arbitrary, ad hoc and confusing. From now on in all my postings, as much as possible, I will use the transliteration scheme of Avinash Chopde, a scheme which is simple, logical and sensible. Wouldn't it be wonderful if everybody adopts it?)

1. The movie "dhuup chhaa.Nv or bhaaGY chakr"

Produced by New Theaters, Calcutta, directed by Nitin Bose.

Music by R. C. Boral and Pankaj Mullick, lyricist Pandit Sudarshan.

There were 10 songs, 5 by K. C. Dey:

baabaa man kii aa.Nkhe.n khol

terii ga'Tharii me.n laagaa chor

aaj mero ghar mohan aayo

jiivan kaa sukh aaj prabhu mohe

a.ndhe kii laa'Thii tuu hii hai

(The last two were also recorded by Saigal as "version" songs.)

But playback singing was introduced with the chorus song

mai.n khush honaa chaahu.N, khush ho naa sakuu.N

sung by Parul Ghosh (wife of the famous flutist Panna Lal

Ghosh and a sister of Anil Biswas), Suprova Sarkar, Harimati and others.

In the movie the song was presented as a stage song of a Drama company.

2. The movie "talaash\ -e\ -haq"

Produced and set to music by Jaddanbai for her own company

called Sangeet Films and directed by C. M. Luhar. Another name for the

movie was "Search for Truth". Jaddanbai was a popular and renowned

singer of her day. She thrilled her listeners with her thumris and

daadraas over the Radio and through gramophone records. In 1918, she was

admitted for an operation in Lucknow, where she met a brilliant medical

student from Rawalpindi, Uttamchand Mohanchand, and, folks, this is

1918!, they fell in love! He was converted to Islam by Maulana Azad and

married her. Their daughter called Fatima Rashid was born on June 1, 1929

in Calcutta. With the screen name of Baby Raani, she appeared in this

movie, which turned out to be the first movie in the whole world to have

a female music director.

[Compiler Note: This is now known to be wrong. The first female MD was Ishrat Jehan Bibbo.]

The baby grew up to debut in Mehboob's "taqdiir"

at the tender age 14, with the name Nargis, against her wishes. She

really wanted to be a doctor like her father. But the movie was so successful that etc. etc.

3. The movie "devdaas"

This is by all accounts Saigal's best movie. Produced by New Theaters and directed by P. C. Barua, this movie debuted the music director Timir Baran. The lyrics were by Kedar Sharma. It had Saigal, Jamuna, Rajkumari (kalkattewali, the other one is banaaraswaali), K. C. Dey, Pahadi Sanyal, Nemo and Sitara. There were 10 songs, 3 by K. C. Dey, Saigal and Sanyal each, one by Rajkumari.

According to Kedar Sharma, these two famous songs were set to music by Saigal himself, even though they are generally credited to Timir Baran:

baalam aae baso more man me.n

duHkh ke din ab biitat naahii.n

The songs were, however, recorded by Timir Baran Bhattacharya, who died on March 29, 1987 at age 83. Saigal also sang a thumri

piyaa bin aavat naahi.n chain

without any accompanying music. Timir Baran learnt sarod from Ustad Amir Khan and Ustad Allaadin Khan and was awarded the Sangeet Natak Academy prize in 1950. In 1939, on a request from Subhash Chandra Bose, he set "Bande matram" (which, incidentally is our national song) to music in Rag Durga. This was broadcast from The Radio Station Singapur. He gave music in about 10 Hindi and some Bengali movies.

Some other movies released in 1935 are:

"After the Earthquake" or "inqlaab" Raj Kapoor's first movie; he was a child actor at age 11. In the lead were his father and Devika Rani.

"anaarkali" First time this name was used for this famous story.

"Barrister's wife" Possibly the first filmi qawwali

"nazariya tane hai tiir kamaan, jaane legi yah kis kis kii jaan"

written by Pandit Narayan Prasad Betaab, music by Rewa Shankar Marwadi and Banne Khan, fimed on Noor Mohammad "Charlie" (clone of Chaplin) and friends.

"dharam kii devii" First complete film by Anil Biswas alone. He acted as a beggar and sang three songs. His first ever is

"kuchh bhii nahi.n bharosaa duniyaa hai aanii jaanii"

"javaanii kii havaa" Saraswati Devi's first film. She missed out being the first female MD, but as far as I can tell, she is the second female MD in the world.

"majnuu.n 1935" Harold Louis's movie after which he was universally known as majnuu.n\. He made many movies with I. S. Johar in the tradition of Bob Hope and Bing Crosby. "Children" may remember the Shammi Kapoor vehicle "ham sab chor hai.N" (1956), in which the pair performed the famous "yogi dance" and mouthed the Rafi-Durrani number "hamako ha.nste dekh zamaanaa jaltaa hai".

"naagaanand" The first movie of Ramchandra Narhar Chitalkar as an actor.

His first as an MD was the Tamil movie "jayagu.Dii", date unknown.

He played harmonium in "pukaar" (1939) and his first Hindi movie as an independent MD was "sukhii jiivan" (1942). The first song he ever set to music as an independent MD was Iqbal's famous, "saare jahaa.n se achhaa", which, by the way, is a very famous patriotic song.

"nigaah\ -e\ -nafarat" Shobhana Samarath (Nutan's mom) debuted.

It is clear from the length of this file (about 6k) that I will some times have to split the coming years into at least two parts.

published by Guinness Books in 1988.

Surjit Singh, a movie fan period.

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1936 Ashok Kumar begins carrear

Born on October 13, 1911 at Bhagalpur, Bihar, as Kumudlal to a famous lawyer, Kunjlal Ganguly, whose family migrated from Nadia to Khandwa some hundred years ago, Ashok Kumar was a brilliant student, who after finishing his B. Sc. from Robertson College, Jabalpur, went to study law at Presidency College, Calcutta so that, according to him, "his granpa's books may be used". As a science student, he developed a flair for photography and really wanted to become a technician. He used to visit New Theaters, Calcutta, and left Calcutta in 1934, to get a letter of recommendation from the world famous Himanshu Rai, who gave us, "Light of Asia" and "Karma". Himanshu persuaded Ashok to learn film photography from Josef Wirsching, the talented German cameraman for Bombay Talkies. Thus began the cine journey of Ashok.

He had a small role in "Jawani ki Hawa (1935)", but he was the male lead opposite Devika Rani in "Jeevan Nayya (1936)". Ashok did not want to be an actor and had his hair mercilessly trimmed to avoid shooting on the first day. Himanshu forgave him and waited for two months so that Ashok's hair would grow back. In the very first shot, Ashok had to perform the usual chore of every hero, jump through the window and save the lady from the clutches of the villain. Ashok did it with such enthusiasm that villain's leg was broken, and Himanshu had to wait for another four months!

His next movie "Achhut Kanya" proved to be hit, 20 weeks at the newly constructed Roxy, Bombay and 59 weeks at Calcutta. The movie had 9 songs, 4 of which became immensely popular, perhaps because of the music by the talented Saraswati Devi:

mai.n ban kii chi.Diyaa ban ke ban ban - Ashok, Devika

kit gaye ho khevanhaar - Saraswati Devi

kise karataa muurakh pyaar, pyaar, pyaar - Ashok

piir piir kya karataa re - Ashok

Lyrics were by Jamuna Swaroop Kashyap "Naatwaan". Even Ashok's father liked the movie and Ashok was a genuine star now. We will pick up his career later.

Some other movies of 1936 were:

bandit of the air or havaaii daakuu - K. N. Singh's first as a hero

deccan queen - Surendra's first, had his first song

"yaad na kar dil\ -e\ -hazii.n bhuulii huii"

honhaar - Leela Mishra's first film to be released, she started acting

with ga.ngaavataraN (1937).

jiivan nayya - Ashok's first in which he sang

"koi hamdam na rahaa, koi sahaaraa na rahaa"

S. N. Tripathi sang his first song, set to music by himself:

"erii dayyaa lachak lachak chalat mohan aave"

millionaire or karo.Dapatii - a song by Saigal and Pahadi Sanyal says

something about post-high school education:

"jo naukarii dilaa de, B. A. banaane vaale, biga.Dii huii banaa de"

miss frontier mail - perhaps the first parody song by Minu the Mystic

and party,

"gaao gaao ai mere saadhuu, sab hii bhulao Gam"

prem bandhan - perhaps the first song by Sahir,

sojaa sojaa nanhe.n sojaa, miiThiii\ -miiTHii nindiyaa"

sunaharaa sa.nsaar - K. N. Singh gave his first shot for this movie, but

it was released later than "bandit of the air (1936)"

Surjit Singh, a movie fan period.

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1937 - A Year in Movies

Once again more than 100 Hindi movies were released this year. I would like to "single" out two of them.

naujavaan - In the era of the talkies this was the first songless movie which as produced by Wadia Movietone as an experiment. The story took place in a 24 hour span and was basically about crime, suspense and fighting. But in many cinema halls people shouted that they had been cheated and there were reports of the usual riots. Background music was by Master Mohammad and direction was by Aspi.

president - This was a very successful Saigal vehicle, music by R. C.

Boral and Pankaj Mullick. The story was used later in "bahaare.n phir bhii aaye.ngii." Saigal sung 5 of the 8 songs, ek raaje kaa betaa, rahegii naa badariyaa chhaaii, ik ba.ngalaa bane nyaaraa, naa koii prem kaa rog lagaaye, by himself and, prem kaa hai is jag me.n pa.nth niraalaa with Pahadi Sanyal. There is a scene in the movie when veteran actor Prithviraj says to Saigal, in a meaningful voice, words to the effect that he likes his work very much and is proud of him. I can't get it out of my mind that it was a case of an actor praising a fellow actor-singer, and not just the movie characters. The second name of this movie was " ba.Dii bahan".

Some other movies of this year were:

eshiyaaii sitaaraa - It had a song, "bhaiyyaa aan pha.nsii ab ban me.n", a parody of "baalam aay baso more man me.n"

duniyaa naa maane - Directed by V. Shantaram, this is the first and the only movie to dispense with the concept of artificial background music entirely. Only natural sounds were used. Whenever there was music or songs, their source could be seen and identified.

The only other movie I know that used natural sounds is "The Virgin Spring" directed by the famous Swedish director Ingmar Bergman, released in 1959, full 22 years later. By using the fallacious argument that if B did something after S, B must have copied from S, we get the result that Bergman got the idea from Dr. V. Shantaram.

kisaan kanyaa - India's first completely color film, although experiments in partial color were done before.

mahaagiit - This was the first time playback singing was introduced in a film made in Bombay, great master Anil Biswas was the MD.

two women - India beats Sophia Loren, whose movie with the same name came much later. My tongue is in my proverbial cheek.

vidyaapatii - hit movie, hit songs from K. C. Dey, Kanan Devi and Pahadi Sanyal. I have been told that whenever K. C. Dey's "panaghaT pe kanhaiyaa aataa hai" was played, sachmuch me.n dhoom mach jaatii thii.

zambo, the ape man - Because of copyright law scare, this could not be called Tarzan, although this was the first of a series of Tarzan movies made in India. It was also the first movie appearance by David Abraham, LL. B., hailing from a Jewish family settled in India in the fifteenth century. He got Rs. 75 for this movie. Before acting in this movie, he had been variously, a clapper-boy, a continuity-boy, assistant director and a production manager. He won the Filmfare award for his role as "John Chacha" in Raj Kapoor's Boot Polish.

Surjit Singh, a movie fan period.

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1938 - Kamaal Amrohi starts career

The number of Hindi talkies drops to 88 this year. The big event is the entry of Kamaal Amrohi.

Born in a rich landlord family in Amroha near Moradabad U. P., Sayyad Ameer Hyder Kamaal "Amrohi" died on February 11, 1993 at age 76. From childhood he liked to write stories. He went to Madan Theaters, Calcutta, but did not get anywhere. So he went to Bombay Talkies and wrote a story. He recited it to Sohrab Modi, who decided to let the young man write the lyrics and dialogs for the movie "Jailor (1938)" based on his story. Next year, he gets to write "Pukar", which was much praised for its dialogs involving the king, Chandramohan and, minister, Sohrab Modi. These two movies established Kamaal as a writer.

Producer Ashok Kumar wanted to cast Meena Kumari in Mahal (1949), but Kamaal did not like her that much. He insisted on Madhubala and Ashok finally gave in. The first mystery suspense Hindi movie was a slickly directed by Kamaal and was hugely successful in establishing Madhubala. A much younger Meena Kumari, on the other hand, saw a picture of the director of Mahal and fell in love with him. He was a poet, she was a poet. He knew her as one of the three daughters of Master Ali Baksh and had rejected her for a child role in "Jailor" already. One day while travelling from Mahabaleshwar to Bombay, Meena was involved in a car accident, and while she was in a hospital in Poona, Kamaal used to go to see her. Apparently, he liked her now and they got married quietly on February 15, 1952.

We will pick up their careers later.

Some other movies in 1938 were:

abhaagin - first movie for Chaman Puri, older brother of Madan Puri.

baaGbaan - Naushad recorded a song as an assistant for Mushtaq Hussain.

bahaadur kisaan - First Hindi movie for Bhagwaan as director.

brahmacharii - In her very first film as heroine, Meenakshi Shirodkar

becomes the first heroine to wear a swimming suit, bathe in
cold water and sing a song, "jamunaa biih khelu.N khel,
akeli kyaa, saajanaa, lehare.n hilore khaatii". It was
very controversial, but she was married and her husband,
Pandurang Yashvant Shirodkar, did not mind!

gramophone singer - Anil Biswas records Zohrabai Ambalewali's first

song: "piyaa ghar naahi.n akeli mohe Dar laage" written by
Pandit Sudarshan.

industrial India - Naushad is assistant again for Mushtaq.

miithaa zahar - naushad is assistant to MD B. S. hoogan

street singer - Kanan Devi sings 6 wonderful songs. Two beautiful songs

by Saigal. A must-see movie available on video. The famous music
director Khemchandra Prakash (Mahal fame) provides the male voice
in a comedy song: "lo khaalo madam khanaa, kyo.n itanii der lagaaii"

vatan - Anil Biswas uses a tune created by Kazi Nazrul Islaam in the

song, "ragge ja.n se Ku.n uchhal pa.De jis pe jaaye jal"

zamaana - a beautiful song from this movie "ai dard zaraa dam le,

karavaT to badalane de" sung by Amirjan, later known as Amirbai

Karnataki was played in the background on the Radio in the

1948 movie "ghar kii izzat" starring Dilip Kumar.

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1939 - Meena Kumari starts in Hindi movies

Meena Kumari (real name: mahazabii.n) was born on August 1,
1932 to Iqbal Begum, actress and master Alibaksh, music director. She
and her two sisters, Khursheed Junior, actress (older sister), and

Baby Madhuri (younger) used to throw stones into Naushad's house, who was their neighbor in Dadar, Bombay. Naushad complained to their father, and, according to Naushad, the three sisters were taken to task by him. Meena's first movie was Leather Face or Farzand-e-watan (1939) produced by Prakash Pictures and directed by Vijay Bhatt. She got 17th billing just before a horse (Bahadur) and a dog (Tiger). She played the role of Jairaj's daughter, and, whose sweetheart she would play in Maghroor (1950). In her early days she did playback for her sister Madhuri and sang her own songs in many films. After working in about 15 pictures as a child, she got her first grownup role in Bachchon Ka Khel (1946). Then Homi Wadia cast her in a mythological called Veer Ghatotkach (1949) and she became a chhota goddess and acted in a series of those - Hanuman Patal Vijay (1951), Laxmi Narayan (1951), etc. But she established herself as a star in Prakash Pictures Baiju Baawara (1952), as everybody knows.

Other notable movies of 1939:

aadamii - Probably the first one to have a song in Gujarati, Panjabi, Telugu, Tamil and Bangla which was sung by Shanta Hubalikar. It was directed by V. Shantaram and had a Marathi version called maaNuus.

braa.nDii kii botal - written by the famous Marathi P. K. Atre, it was the first one to have the flag song, jha.NDaa uu.Nchaa rahe hamaaraa.

dushman - had four songs, all by Saigal.

Gaazii salaauddin - first movie for Khemchandra Prakash of Mahal fame.

Gariib kaa laal - had a song, tujhe bibbo kahu.N yaa sulochanaa, umaa shashii kahu.N yaa ki jamunaa. This is the first time that names of popular artists of the day are used in a song. The whole song

is full of popular names. You don't know any of these gals?

Well, that is why I call you "kids."

ka.ngan - Pandit Pradeep makes a debut by writing four songs, among

which is "mai.n to aartii utaaru.n raadheshyaam kii re" sung by

Leela Chitnis, Pradeep and chorus. A very successful movie

starring Ashok Kumar and Leela Chitnis, it ran for six months in

Bombay. Music was by Saraswati Devi and Ramchandra Pal.

kapaal ku.NDalaa - Pankaj Mullick sang and set to music probably his

most famous composition, "piyaa milan ko jaanaa" .

pukaar - hit movie that established Kamaal Amarohi as a writer. Had

excellent music by Mir Sahib. I just love "zindagii kaa saaz

bhii kyaa saaz hai" sung beautifully by Nasseem Bano, Dilip

Kumar's mother-in-law. It was about the famous justice system of

Jahangir (played by Chandramohan), who used to say, "jaan kaa

badalaa jaan", or, if you kill someone, the system will kill

you. Well, his wife kills a poor dhobi by mistake. But he

loved his wife too much, so instead of awarding a death sentence

to Noorjahan, he said that the dhobi's wife (played by Sardar

Akhtar, director Mehboob's wife) should take revenge by killing

Noorjahan's husband. Dhoban is ready to kill, but the clever

minister (Sohrab Modi) intervenes (he has motives of his own)

and, in a classic copout, offers her lots of riches. She accepts

the money and everybody is happy. Dhobi is said to have died not

in vain but for a good cause!

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1940 - Naushad's first movie all by himself

Great Naushad gave music for the movie Prem Nagar by himself, after being an assistant MD for many years. There were 13 songs including 4 choruses, a style for which he is justifiably famous. Songs were written by Dina Nath Madhok. There are excellent articles on Naushad available on the RMIM automailer, get numbers 16, 41 and 44. I will just quote his opinion on the comparison between classical and movie music.

Dr. B. V. Keskar became minister of information and broadcasting in 1952. He was a devotee of classical music and wanted to "force" it on the Indian public. He hated film music and in 1954, which is smack in the middle of the golden age of film music, said that "except for raw and immature people like children and adolescents, householders in general detested film music." He greatly reduced the time given to film music, and, banned the mentioning of the name of the movie saying that that amounts to advertising! Movie industry protested.

I am paraphrasing what Naushad said in 1956. Classical sangeet has never been the province of the masses. It was born in sacred temples and flourished in the courts of Rajas and Nawabs. The attempt to make this highly specialized music a part of everyday environment was an artificial imposition. To many millions of Indians it was almost as remote as the music of British string ensembles. The film music, on the other hand, a spontaneous and exuberant growth, emerging from much older folk music traditions and adapting itself to a new era and its influences was the real folk music of modern India.

As everybody knows, Radio Ceylon flourished due to lack of film music on All India Radio. Of course the government gave in later by establishing Vividh Bharati, a channel devoted almost entirely to film music.

The number of Hindi movies produced in 1940 remained below 100 for the third year in a row. Some notable ones are:

aflaatuun aurat - It has an English song that begins, "My dear Indian

ladies no mind no brain ..." It was written by Munshi Aziz

Nagpuri. I don't know what happened to him.

aurat - This was the famous Mehboob movie that was remade in color as

Mother India later. Kanhayyalal played exactly the same role in

both versions.

bandhan - a very popular movie strring the pair Ashok Kumar, Leela

Chitnis. Has beautiful songs by Pandit Pradeep. "Chal chal re

naujavaa.n" was the big hit and my grandmother still sings,

"chane jor garam baabuu mai.N laayaa mazedaar".

nartakii - has the almost modern numbers, "madabharai rut javaan hai" and

"ye kaun aayaa savere savere" by inimitable Pankaj Mullick.

zindagii - Saigal shines again. Sings an absolutely enchanting lori, "so

jaa raajakumaarii so jaa", a lori that Lata used to practice as a

child. Two more songs are famous, "mai.N kyaa jaanu.n kya jaaduu

hai, in do matavale ...", and, "diivaanaa hu.N diivaanaa hu.N,

raahat se mai.N begaanaa hu.N". This was his 18th movie, he will

make 10 more.

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1941 - Mukesh acts and sings!

This note on Mukeshachand Zoraavarachand Maathur should be read alongside the wonderful info already available on the

RMIM Automailer maintained by Prince Kohli and Satish

Subramanian; get the articles 1, 2, 60 and 78.

Mukesh was born on July 22, 1923. One of the ten siblings, the handsome young man came to Bombay in 1940 to become an actor. His bosom buddy Tara Harish gave him a chance as a hero in "nirdosh" (1941) opposite Nalini Jayawant in her third movie. His first song was, "dil hii bujhaa huaa ho to fasle bahaar kyaa", a solo and he also sang two duets with Nalini Jaywant. The MD of the movie was Ashok Ghosh. On his death in 1976, Anil Biswas said that he lost one of his sons.

He sang the largest number of songs, 93, for Kalyanji-Anandji in 60 movies. In the golden age of Hindi movie music, 1951-1960, he was one of the popular male singers used by the MD's. Here are the numbers of songs sung by popular male singers in the period 1951-1960:

Rafi	- 1236
Talat	- 306
Mannadey	- 300
Hemant	- 182
Mukesh	- 167
Kishor	- 165

Interestingly, in the previous decade, the platinum age, 1941- 1950, the numbers for male singers are:

Rafi	- 270
Mukesh	- 148
Talat	- 20
Kishor	- 13

Hemant - 7

The present age is, of course, the iron age, or kaliyug. As I have mentioned in an earlier post, the total number of all songs of any kind, including other languages, nonfilmi stuff etc. recorded by Mukesh is 994.

Here are some other things that happened in 1941.

chitralekhaa

Bharat Bhushan makes a debut as a disciple in an ashram, (he was listed at 17 in the credits) in this historical, first major hit of director Kedar Sharma, who also provided the screenplay and lyrics. The music was by Jhande Khan and A. M. Gyani.

jhuulaa

Bombay Talkies's third hit in a row starring Ashok Kumar and Leela Chitnis, after kangan (1939) and bandhan (1940). Sarasvatii devii provided a number of hit songs, including, "na jaane kidhar aaj meri naav chalii re (Ashok)", "aaj mausam salonaa salonaa re (Ashok)", and the fast-paced hilarious song, "mai.n to dillii se dulhan layyaa re ai baabuu ji (Arun Kumar and Rahmat Bano)".

kanchan

Even though prem nagar (1940) was released first, Naushad Ali recorded his first ever song for a movie all by himself for this movie. The song, "bataa do koi kaun galii more shyaam", lyrics by D. N. Madhok and sung by Leela Chitnis.

Kazaanchii

A big hit from Pancholi Art Pictures, Lahore, Panjab, with the famous producer-director-actor S. D. Narang as hero. Music by Gulaam haidar and lyrics by valii saahib. It had 9 popular songs, all featuring Shamshad Begum, in six solos, one duet and two choruses. I have heard two of them, the duet, "nayano.n ke baaN kii riit anokhii" and my grandma's favorite movie song that is not a bhajan, "saavan ke nazaare hai.n." According to Narang Films, owned by the two sons of S. D. Narang, this was the first Hindi Golden Jubilee Film.

lagan

Saigal and kaanan devi had 10 hit songs, music by R. C. boraal, lyrics by aarazuu lakhanavii. You may have heard, "kaahe ko raaD machaaai", "ye kaisaa anyaay daataa", "mai.n sote bhaag jagaa duu.ngaa" by saigal and "madabharii madabharii matavaarii phulavaarii kyaa nyaarii", "hamarii laaj nibhaao svaamii" by kaanan.

pa.Dosi

A movie on national integration before this phrase became a cliché, directed by inimitable Dr. Shantaram, in which the role of a Muslim was played by gajaanan jaagiirdar and the role of his Hindu best friend was played by mazhar Kaa.N.

raaj nartakii

The famous bengali dancer sadhona bose danced and husband, modhu bose directed. The movie was the first multilingual movie as some characters spoke Hindi, others

Bengali and English. This was a new thing, because so far many producers had made monolingual versions of the same movie.

sika.ndar

Sohrab Modi directed and played king porus, who said to sikandar, played by prithviraj kapoor, "buddy, you treat me as one king treats another", after the brave Indian king lost everything, and, sikandar had asked how he should be treated. Astonishingly, according to the Encyclopaedia Britannica, there are no references to sikandar's invasion or this famous verbal exchange in the Indian sources. All of our info about this famous invasion comes from records kept by sikandar's companions, whose records are, "fanciful" and "make for better fiction than history", still quoting the Britannica. Has one famous song that the Greek soldiers sing in Hindi, "zindagii hai pyaar se pyaar main bitaaye jaa", main voice is Khan Mastana.

taajamahal

Suraiyya debuts as baby suraiyya, more about her later. In contrast, baby noorjahan has already made six films, and, rajesh khanna and amitaabh have probably been conceived and will be born in 1942!

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1942 - Suraiya Sings!

Born at Lahore on June 15, 1929, Suraiya Jamaal Shekh was educated at the New High School for Girls, Bombay. On a holiday from school, she went, with her uncle character actor Zahur, to Mohan Studios to see the shooting of Taj Mahal. A child actor was needed and out of fun, she agreed. Director Nanubhai Vakil liked her very much. But she went on with her education and kept taking parts in All-India Radio's children's programs along with another child-actor Raj Kapoor. Everybody was amazed at the ease with which she reproduced the popular movie songs of the day.

She sang her first song, "buuT karuu.n mai.n polish baabuu, buuT karu.N mai.N polish" written by tanviir naqavii and set to music by Naushad, in the film naai duniyaa. G. M. Durrani was an assistant MD. Other songs were sung by Rajkumari and Durrani. Apart from naai duniyaa, Suraiya did playback singing in station master (1942), shaarada (1942), sanjog (1943), kaanuun (1943) and jiivan (1944), all for Naushad. All of these movies made her very popular.

She sang for herself for the first time in hamaarii baat (1943) where she got seventh billing and Raj Kapoor, who acted as a peon, was mentioned at number 13, the last one in the credits! She sang 4 songs: 3 duets with arun kumaar and one chorus. In the very next movie, ishaaraa (1943) she was cast opposite Prithviraj Kapoor. She never looked back after that. The movie magazines dubbed her the "chocolate charmer" of the Indian screen. She

experienced the greatest thrill of her life when Saigal saw her rehearsing a song for Director Jayant Desai's samraaT chandragupta (1945). Saigal liked her lilting voice and suggested to Desai to cast her as a heroine in tadabiir (1945) opposite him. She was thrilled. They acted in two more movies, umar Kayyaam (1946) and paravaanaa (1947). We will pick up her career later.

There were many other firsts in 1942. Here are some of them.

Filmistaan studios is formed by a group of people, including S. Mukherji and Ashok Kumar, who were dissatisfied with the management of Bombay Talkies.

Abdul Rasid Kardar forms his Kardar studios.

V. Shantaram breaks away from Prabhat Studios and starts his Rajkamal Kalamandir (named after his parents, raajaaraam and kamal vaNakudre) on the former Wadia Movietone premises.

Homi Wadia starts Basant Pictures.

Mehboob starts his own production company with the famous hammer and sickle logo.

Here are some other movies released in 1942.

basant

Baby mumataaz, later known as Madhubala, acts in her first movie; she gets 10th billing. She lipsynched the very popular, ik chhoTii sii duniyaa re, sung by Parul Ghosh, with a tune created by Parul Ghosh's brother, Anil Biswas. More about Madhubala later.

bhakta kabiir

When Kedar Sharma saw Bharat Bhooshan, he said that that was

the kabiir he was looking for. The moviegoing public agreed and made him a star. Has the very popular song, bhaj man raam rahiimaa, bhaj krishaN kariimaa. The Mayor of Calcutta presented BB with a silver souvenir.

bhakta suurdaas

Another excellent movie by Saigal. Has many of his famous bhajans. One is madhukar shyaaam hamaare chor, another is maiyyaa morii mai.n nahi.n maakhan khaayo. His younger brother Mahendra Saigal was Krishan in the movie and his voice can be heard saying "suurdaasaji" in the song, nis din barasat nain hamaare. He recorded the song, nainahiin ko raah dikhaa prabhu, 14 times, but still not satisfied with his performance, cried openly and bitterly. After a while he gained his composure and recorded what turned out to be nothing less than a masterpiece. While reporting on this incident in an article in Listeners' Bulletin, Har Mandir Singh writes, echoing every music-lover's sentiments, "sangit saadhanaa kaa aisaa tapasvii phir kab milegaa."

bharat milaap

Vijay Bhatt's first epic movie based on the Ramayana. Credits include dozens of literary sources, historians and curators.

javaab

Kanan Devi sang her way to fame in this movie directed by P. C. Barua. Kamal Dasgupta provided the music for hit numbers like, tuufaan mel, ai chaand chhup naa jaanaa, kuchh yaad rahe to sun kar jaa.

Kaanadaan

Mainly a Noorjehan vehicle in which she sings 8 songs, one a duet with Shamshad. Produced by Pancholi Pictures, music by Gulam Haider. Four songs are available in the Rare Gems series by HMV.

muqaabalaa

The first film to have many new special-effects techniques by co-director Babubhai Mistry, who ruled this genre for fifty years. He was a consultant to the hit TV serial Ramayana of the 80's.

roTii

Mehboob's classic movie comparing capitalism and communism. Popular music was provided by Anil Biswas. A rare appearance by the "malikaa-e-Gazal" Begum Akhtar, who was known as Akhatari Faizabadi then. She sang 6 songs. Satyajit Ray's jalasaaghar (1958) was her last movie. She died in 1974.

sukhii jiiwan

The first Hindi movie for C. Ramchandra. More about him later.

zami.ndaar

Qamar jalaalaabaadii wrote his first song, duniyaa mai.n Gariibo.n ko aaraam nahii.n milataa, sung by Shamshad, music by Gulam Haider. This was a sequel to the hit movie Kazaan-chii by Pancholi.

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Formatted by SS=Satish Subramanian

1943 - The Year of Qismat

Qismat was the first movie to run for the longest period, 3 years and 8 months, in one theater, at Roxy, Calcutta in this case. No other movie in the whole world had done this at that time. The two others to do something similar many years later were also Hindi movies. Amazingly, all three had music by Bangla MD's. Qismat had music by the maestro Anil Biswas whose best known movie this became. It had 8 memorable songs. Here they are:

aaj himaalaya kii cho'Tii se - amiirbaaii karnaaTaki, others

dhiire dhiire aa re baadal - amiirbaaii

ab tere sivaa kaun meraa - amiirbaaii

dhiire dhiire aa re baadal - amiirbaaii, aruN kumaar

ham aisii qismat ko kyaa - amiirbaaii, aruN, others

tere dukh ke din phirenge - aruN

papiihaa re, mere piyaa se - paarul ghosh, aruN

ai duniyaa bataa hamane bigaaDaa hai kyaa teraa,

ghar ghar mai.N diivaalii hai

mere ghar mai.N andheraa - amiirbaaii

I was first startled and then delighted when I overheard an elderly khaasii (one of the three biggest tribes in Meghalaya, the others are gaaro and jaintia) gentleman singing this last song on a diivaalii night at Laitumkhrah Market, Shillong in 1980. He did not know much Hindi, but he told me in English that he saw this movie 15 times at Roxy, Calcutta.

qismat was produced by Bombay Talkies, directed by gyaan mukerjii, starred Ashok Kumar and Mumtaaz Shanti. The most shock-

ing thing for the audiences was that the hero was a pickpocket. But he had a golden heart and really belonged to a good family, from whom he got separated. All ends well with the usual family portrait. The then popular film magazine, Filmindia, said, "Kismet is another money-making clap-trap. Ashok Kumar gives another good performance. Good music sustains audience interest." This magazine typically reviewed 50 movies each year, declaring 32 to be poor, 13 as indifferent and 5 to be good. So you see even in the the good old days all movies were not all good.

Some of the other movies of 1943 are as follows.

hospital

Excellent songs by kaanan devii: "merii majaburiyo.n ne chaak kar Daalaa", "zaraa naino.n se nainaa milaay jaao re".

MD was kamal daasgupta.

kaanuun

Suraiya sang her famous song,"ek tuu ho ek mai.N hu.N aur nadii kaa kinaaraa ho" for mehataab with Naushad as MD.

mahaasatii anasuuyaa

The first movie for avinaash vyaas as MD. He gave music for about 50 Hindi and 150 Gujarati movies. His most famous Hindi song may very well be,"tere dvaar khaDaa bhagavaan" sung and written by pradiip for vaaman avataar (1955).

meraa Kwaab

First movie for Ghulam Mohammad of Paakiizaa fame.

najamaa

First movie by Mehboob for Mehboob Productions, was a muslim melodrama.

nurse

Had the famous song, "vo gaye nahi.n hame.n mil ke", by Rajkumari, MD gyaan dutt. You may have heard the record in the recent movie mirch masaalaa.

prithvii vallabh

Big budget costume drama produced and directed by Sohrab Modi based on a story by K. M. Munshi. Was not as successful as his earlier movies, Pukar (1939) and Sikandar (1941).

raamaraajya

The most successful movie produced and directed by vijaya bha'TT. prem adiib was raam, shobhanaa samarth was siitaa. The music was by Shankar Rao Vyas. The most famous song is, "bhaarat kii ek sannaaarii kii ham katha sunaate hai.n" sung by raam aapTe and madhusuudan, and written by the famous Hindi poet ramesh guptaa, who died in 1992.

shakuntalaa

The first movie produced and directed by V. Shantaram for his own studio proved to be a major hit running for 104 weeks at the Swastik Theater, Bombay. Shakuntala was played by VS's second wife, jayashree kaamulakar, who sang her own songs. I have the delightful, "jiiivan kii naav naa Dole". Madan Mohan is mentioned in the credits at number 10.

taansen

One of Saigal's best-known films in which khurshiid matched him in acting as well as singing. It is a must-see movie available on video. Music by Khemachandra Prakaash. Has 13 songs, among which are,

"kaahe gumaan kare", - Saigal

"rumajhum rumajhum chaal tihaarii," - Saigal

"baag lagaa du.n sajanii", - Saigal

"sapt suran tiin graam", - Saigal

"diyaa jalaao" - Saigal

"ghaTaa ghanghor ghor", - khurshiid

"ho dukhiyaa jiyaraa", - khurshiid

"baraso re baraso kaale badaravaa" - khurshiid

And the famous duet,

"more baalaapan ke saathii chhailaa bhuul jaiyo naa".

taqdiir

Baby Fatima, 14, just wanted to see Motilal acting on the sets of his latest picture. But Mrs. Mehboob started plucking her eyebrows, preened her hair, dressed her in a saarii, and gave her high-heeled sandals that made her feel like walking on a tight-rope. She was persuaded to deliver a few lines of dialogue against Chandramohan. Then Mehboob Khan told her that she was the heroine of the movie! She wanted to become a doctor like her father, but Mehboob just told her that he would suffer a great loss if she refused because some shots have already been taken. The teenager believed him and agreed to do only one film. This is how Nargis told the story of her debut as a heroine. She got third billing after Motilal and Chandramohan. Her songs were sung by Shamshad Begum with Rafiq Gazanavi as MD. The movie was a hit.

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Formatted by SS=Satish.

1944 - Dilip Kumar!!!

The following is based on the book, "Star-Portrait". Born at Peshawar on December 11, 1922, he was brought to Deolali at age 6. His father Ghulam Sarwar Khan was a successful fruit trader and had 12 children, of which the child at number 3 was named Yusuf Khan. As a school kid, he liked to play football and chess. In 1936, he came to Bombay and went to the Anjuman-e-Islam High School near VT Station. He was very good in sports but mediocre in studies. A friend of his used to get the exam questions by some mysterious method, and shared these with him. Both of them passed many exams this way. Yusufbhai does not know even now how his friend managed to get the questions!

After passing from high school, he joined Wilson College and excelled in Football and English. In one of his essays on "Christmas" preserved by one of his friends, Yusuf wrote, "In Xmas the special movie attractions help to remove the rest of the money from one's pocket." Amazingly, he saw only two Hindi movies, Mehboob's Ek Hii Raastaa and Bombay Talkies's Basant before he debuted in jvaar bhaaTaa in 1944.

After college, he went to Poona and took up the job of a canteen manager with the British Army. He started at Rs. 35 a month but was making Rs. 800 in the third month because he became a successful contractor.

In the meantime, Bombay Talkies under the guidance of Devika

Rani was looking for new young talent. She met Yusuf through a mutual friend and was so impressed by him that she hired him on the spot even without the usual screen test, for BT's new venture jvaar bhaaTaa opposite another newcomer Mridulaa. For many reasons, many screen names were proposed for him including, jahaa.ngiir, vaasudev and diliip kumaar, the last by the famous Hindi writer BhagavatiicharaN Varmaa.

After the movie was released, one reviewer wrote, "do not give up your business yet". But veteran Motiilal told him that he is quite good and should make acting his career. He was given a two-year contract at Rs. 625 a month. The two pictures in which he was universally admired and established him as a box-office star were jugnuu (1947) and shahiid (1948).

He created new fashions among youth and the famous Dilip Kumar hair-style, with his zulfe.n falling over his forehead and blowing freely in the wind. The reviewers made fun of his hair-style but the audiences adored it. This was explicitly referred to in a famous song much later, "u.De.n jab jab zulfe.n terii kanvaariyon kaa dil machale". Here is what he said about his zulfe.n in 1956, "the much-maligned Dilip Kumar hair-style is more a creation of necessity than any new-fangled vogue of fashion". To illustrate his point to the interviewer he combed his hair in different ways, but little later the zulfe.n fell into their place as if by magic!

Thanks to his reputation as a "dukhii aadamaai" (his own words) his fans usually did not bother him in the early days. Once a 50 year old lady approached him for an autograph and he politely asked where the shy teenager who was the real owner of

the autograph book was. The woman replied blushing that she was the owner of that little autograph book and was a big fan of his! We will surely pick up his career later.

Some other movies of 1944 are as follows.

bha.nvaraa

Directed by Kedaar Sharma, music by Khemchandra Prakaash.

Saigal sings six songs among which are, "diyaa jisane dil luT gayaa vah bechaaraa", "muskaraate huye yu.N aa.Nkh churaayaa naa karo", "ham apanaa unhe.n banaa naa sake" and a duet with amiirbaaii and chorus, "kyaa hamane bigaa.Daa hai kyo.n hamako sataate ho".

bharatharii

Music by Khemchandra Prakaash, lyrics by Pandit Indra, has many famous songs. The most popular was the duet by surendra and amiirbaaii, "bhikshaa dede maiyyaa pingalaa, jogii kha.Daa hai dvaar". I have heard two others by amiirbaaii, "moraa dhiire se ghuunghaT haTaaye piyaa," and, "chandaa desh piyaa ke jaa". Another was used in the recent movie mirch masala, "kuukat koyaliyaa kunjan me.n", by kajjan.

chal chal re naujavaan

First movie from the newly-established Filmistaan Limited, directed by gyaan mukherjii, music by ghulaam haider, lyrics by pradiip. "A story of friendship over two generations, the earlier one told in flashback in the manner of 'Citizen Kane' (which is a great and a famous debut picture by Orson Welles)" so says an article in Filmindia, a contemporary

magazine. Not a very big hit. I have two pleasant duets by Ashok Kumar and nasiim baano, "mujhe madhur lagataa hai unase pyaar chhupaanaa" and, "chamako chamako bijaliya.N haa.N bijaliyaa.N".

chaa.Nd

First movie by two brothers, husnalaal and bhagataraam, sons of MD panDit amaranaath. It was a hit movie with songs by G. M. durraanii and ziinat begam. The most popular was, "do dilo.n ko ye duniyaa milane hii nahii.n detii" by ziinat. durraanii sang, "ai dil mujhe rone de" in two parts. They had even bigger hits later in pyaar kii jiit (1948) and ba.Dii bahan (1949). husnalaal was the more famous of the two; he personally taught music to lataa mangeshakar for six years. Like many others, he could not adjust to the commercialism in Hindi movies and came to live in Delhi, where he died on December 28, 1968. On the other hand, bhagataraam stayed in Bombay and had to work in the orchestra of his earlier music assistants, Laxmi-Pyare to earn a living. He died in November 73.

dost

Sajjaad Hussain gave music and Noorjehan sang at least 5 out of 9 songs. Two are quite well-known, "badanaam muhabbat kaun kare" and, "ab kaun hai meraa".

iraadaa

Hemant Kumar sang his first song for panDit amaranaath. The words of his first song are not known.

merii bahan

Another hit from Saigal, music by pankaj mullick. There are

8 songs, 4 by Saigal, "do nainaa.n matavaare", "chhupo naa chhupo naa ai pyaarii sajaniya", "haay kis but kii mohabbat mai.n", "ay qaatibe taqadiir mujhe itanaa bata de". Overshadowed were 2 beautiful songs by utpalaa sen, "mai.N in phuulo.n sang Doluu.n re", "jal jaane do is duniyaa ko".

pagalii duniyaa

First movie for Bulu C. Rani (full name bulo chanDiiraam raamchandaanii), all by himself. He started his career as an assistant to Khemchandra Prakaash in 1941. His best known movie is jogan (1950) which has 12 hit songs by Geeta Dutt.

pannaa

Hit songs by raajakumaarii, MD was amiir alii. The popular, "saa.Nvariya re kaahe maare" can be heard in the recent movie mirch masala. Another one is, "jo ham pe guzaratii hai".

ratan

Extremely succesful movie which established naushaad's reputation as a first-rate MD. All ten songs were written by diinaa naath madhok.

Here they are:

rumajhum barase baadarvaa	- zoharaabai, chorus
akhiyaa.n milaa ke	- zoharaa
paradesii baalam aa saavan	- zoharaa
jab tum hii chale parades	- karan diivaan
anga.Daaii terii hai bahaanaa	- maN^juu
saavan ke baadalo, unase ye	- zoharaa, kaaran diivaan
aaii diivaalii, aaii diivaalii	- zoharaa

o jaane vaale baalamavaa - amiirabaaii, shaamakumaar

mil ke bichha.D gaii - amiirabaaii

jhuuThe hai.n sab sapan - maN^juu

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1945 - Many firsts

LATA MANGESHKAR, born on September 28, 1929 at Indore, sings

and acts for the first time in a Hindi movie, called ba.Dii

maa.N, produced by prafull pictures, Bombay, directed by

vinaayaak, music by dattaa koragaa.nvakar. The movie starred

Noorjahan, Ishwarlaal and Lata was mentioned at the end at

number 11. The movie had 10 songs, 4 by Noorjahan, 3 by baby

Alkaa, one by Miinaakshii. The two songs which Lata sang

were:

maataa tere charaNo.n mai.n ham chho.D ke

with others,

written by ziyaa sarahadii,

janani janmabhuumiitum maa.N ho ba.Dii maa.N

with miinaakshii and others,

written by anjum piilibhiitii,

These are the only songs by Lata that are in movies released

in 1945. Her total numbers of songs for the next few years are

1946 - 5, 1947 - 5, 1948 - 54,
1949 - 161, 1950 - 147, 1951 - 225,

the last of which (1951 - 225) is her largest number of songs in any given year. Her first song ever was a playback song in the maraaThii movie kitii hasaal (1942), MD sadaashivaraav nevarekar, "gaDe kheLuu saarii, manii haus bhaarii". She has acted in 5 maraaThii and 5 hindii movies.

Quite a lot of info on her and many other singers is already available on the RMIM Automailer. For the sake of comparison, I mention the following.

RAFI

was born in koTalaa sultaan sinha on December 14, 1924 and sang first for the panjaabii movie, gul baloch (1944) under the music direction of shyaam sundar. In hindii, he sang and acted for the first time in lailaa majanuu (1945), with svarNalataa and naziir. The song was a qavvaalii:

teraa jalavaa jisane dekhaa vo diivaanaa ho gayaa

with baatish and others,

written by tanaviir naqavii,

music by gobindaraam.

Apparently his name was not mentioned in the credits at all. Curiously, he sang two male duets, "tum dillii mai.n aagaare mere dil se nikale haay" and, "ek baar unhe.n milaa de phir merii taubaa maulaa" with shaam, in the movie pahale aap, which was released earlier in

1944, had music by naushaad and lyrics by d. n. madhok.

It may be presumed that the song from lailaa majanuu was recorded earlier. In this movie too his name is not mentioned in the credits. His name appears for the first time in the credits of arab kaa sitaaraa (1946) at number 4, right after the famed dancer Cuckoo, whose second movie this was, her first being circus king (1946). Unfortunately, no info on the singers of any of the 10 songs of arab kaa sitaaraa is available.

MANNA DEY

sang for the first time in a hindii movie in 1942 for the movie tamannaa, with music by his uncle K. C. Dey. But even he does not remember which of the 10 songs it was! Interestingly, he does remember that "baby" surayyaa sang a duet with him in the same movie and that she had to stand on a stool! He became famous after he sang, "tyaagamayii tuu gayii terii amar bhaavanaa" in the all-india hit movie raam raajyaa (1943), music by shankar raav vyaas, lyrics by ramesh guptaa.

HEMANT

sang his first songs for a hindii movie in 1944 for MD amarnaath in the movie iraadaa, produced by indrapurii studios, Calcutta. He sang two solos, "phir muhabbat ke pyaam aane lage", and, "aaraam se jo raate.n kaaTe.n vo ashq bahaanaa kyaa jaane.n" written by aziiz kaash-miirii, and a duet with raadhaaraanii, "nit nit ke ruuThane vaale saajan, tum diip bano".

MUKESH

shot to fame with two movies released in 1945. His first ever playback song was, "badariyaa baras gayii us paar," with hamiidaa and khurshiid for the movie muurtii (1945), starring khurshiid and motiilaal. According to the music director Bulo C. Rani, the song was so popular that in a "faramaishii" radio program of 20 minutes, this song was played again and again for about 16 minutes. In pahalii nazar (1945), he again gave playback for his cousin motiilaal and sang two duets and two solos, of which, "dil jalata hai to jalane de" with lyrics by Dr. Safadar "Aah" and music by Anil Biswas has become a classic.

TALAT MEHMOOD

sang two solos, "jaago musaafir jaago" and, "tuu sun le matavaale" and acted (name mentioned at the last, eleventh place in the credits) in the movie raaj lakshamii (1945) produced by M. P. Productions, Calcutta. MD was either robin chatterji or dhiren mitra, lyrics were by suresh chaudharii. These two appear to be his first two songs for a hindii movie. Before joining the film business, he was already an established radio singer of Gazals of Galib, iqabaaL, daaG and others. He sang from the radio stations in Delhi, Lahore, Peshawar and others. His first musical broadcast was in 1939 from All India Radio, Lucknow.

Following in the footsteps of vish, it may not be out of

place here to record the early history of radio in India.

All of the info below on radio comes from, The Limca Book of Records, 1993.

1921:First broadcast was from Bombay, in English and it was a music program.

1924:First regular service of two and a half hours daily, by the Madras Presidency Radio Club. It lasted until 1927.

1927:First broadcasting company was the Indian Broadcasting Company, Calcutta.

1936:The name All India radio is adopted.

1942:The maharaja of Mysore called his radio station aakaashavaaNii. The AIR took this name in 1958.

1957:Vividh Bharati starts on October 3.

1967:The first commercial service of AIR starts.

1970:Appropriately, the first sponsored radio program was called "saridon" ke saathii, started on May 3. Some kids may know that "saridon" is a headache medicine.

A discussion on radio in India cannot be complete without mentioning Ameen Sayani, whose elder brother Hameed was a bit actor. [You can see Hameed in Taxi Driver (Dev, Kalpana) as the guy who performs magic tricks for Kalpana Kartik and, quite naturally, gets into trouble with his wife.] Ameen started his radio career in 1951. He has compered over 10,000 commercial radio programs and produced over 38920 publicity programs for movies. He has participated in more than 52700 radio programs of all kinds.

At the end of 1945, the score is as follows: Lata 2 songs,

Mukesh 14 songs, Manna Dey 15 songs, Rafi 12 songs, Talat 2 songs, Hemant 4 songs. Kishor and Geetadutt are still waiting in the wings, as are Asha, Usha and Mina.

Here are some more movies that happened in 1945.

dhannaa bhagat

Baby mumtaaz, later Madhubaalaa sang two duets, "merii mayyaa mai.n gayyaa.n charaaui.N", "manamohan bansii vaare re" with brijalaal, MD Khemchandra Prakash, lyricist Pandit Indra.

hamaraahii

First hindii movie by Bimal Roy, starred raadhaamohan bhaTTacharya, binataa bose. Music by Raichandra Boraal, lyrics by munshii zaakir hussain. It was a remake of his banglaa movie udayer paathe (1944).

kurukshetra

Saigal sings four solos, which include, "kidhar hai tuu ai merii tamannaa" and "muhabbat ke gul haay tar guundhataa hui.n", music by Pandit gaNapat raav, lyrics by jamiil mazaharii.

laakhaaraanii

Gurudutt appears for the first time, he is mentioned at number 9. Much more about him later.

nala damayantii

Nutan debuts as a child actress, in a movie directed by her father kumaarsen samarth starring her mom shobhanaa samarth and prithviiiraaj kapoor. She is not mentioned in the credits even though a bird called raajahans is.

Everybody knows the important role played by a swan in this mythological story.

phuul

K. Asif directs his first movie, he made only two in his life time and the third was completed in 1986.

tadabiir

Saigal and surayyaa sing their hearts out. He sang six solos which include "janam janam kaa dukhiyaa", "mai.n qismat kaa maaraa bhagavaan". She sang 3 solos which include "jaag o sone vaale", and "tumane naa sunaa jisako jo hamane sunaanaa thaa". They sang a popular duet, "raanii khol de apane dvaar milane kaa din aa gayaa". Songs were written by svaamii raamaanand and music was provided by laal muhammad.

village girl

Noorjahan shines brightly under the musical direction of shyaam sundar and sings 4 songs, "ye kaun hansaa kisane sitaaro.n ko hansaayaa", "sajan paradesii balam paradesii man ko sataaye", "kis tarah bhuulegaa dil unakaa Kayaal aayaa huaa" and "baiThii huu.N terii yaad kaa le kar ke sahaaraa". Lyricist was valii saahib. Rafi durraanii and chorus sing, "mai.n kheto.n kaa panchhii."

ziinat

This was a very popular movie starring Noorjahan, Yakub and Bibbo. Noorjahan sang 4 solos including the classic, "bulabulo mat ro yahaa.N aa.Nsuu bahaanaa hai manaa" and "naacho sitaaro nacho ab chaa.Nd nikalane vaalaa hai", "aa.Ndhiyaa.N Gam kii yuu.N chali.n baaG

uja.D ke rah gayaa", "aa jaa rii aa nindiyaa". The music director for these solos was hafiiz Kaa.N. The center-piece of the movie was the first all-female qavvaalii for a hindii movie, "aahe.n naa bharii shikave naa kiye" by kalyaaNii, zoharaabaaii and Noorjahan. It was written by nakshab and MD was again hafiiz Kaa.N. A very young shashikalaa and Baby Khurshiid, later known as shyaamaa can be seen in this qavvaalii.

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1946 - So many firsts!!!

This was the year of the firsts. Nirupa Roy, Geeta Bali, Geeta Roy, K. A. Abbas, Ravi Shankar, Balraj Sahani, Damayanti Sahani, Mina Kapoor, Sudhir Phadke, P. L. Santoshi, Dev Anand, Rahaman, Rehana, Chitragupt, Ram Ganguly, Abhi Bhat-tacharya, Chetan Anand, Uma Anand, Kamini Kaushal, Hans Raj Bahal, Majrooh, S. D. Burman, and, Kishore Kumar started their career in Hindi movies in 1946.

Here a summary of the various firsts of Hindi cinema that happened this year. Some of the details will be provided later.

amar raaj

This was the first Hindi movie to be released, starring

Nirupa Roy, the goddess of the silver screen. She was born as Kokila on Jan. 4, 1931 in Bulsar (Gujarat). She married Kishorechand Lallubhai Bulsara in 1945 and they came to Bombay. She was so successful in the gujarati picture, "guNasundarii" that she soon became a top-notch gujarati star. Her husband gave her the screen name, Nirupa Roy, and changed his name to Kamal Kishore Roy. After the monumental success of "har har mahaadev" (1950) in which she played paarvati to shiv played by Trilok Kapoor, Prithviraj's younger brother, she was a goddess in dozens of movies.

badanaamii

A solo dance in this movie introduced Geeta Bali. She was born in Amritsar on Nov. 30, 1930 to Sardar Kartar Singh, a well-known Sikh missionary preacher. Geeta, whose real name was Harikirtan Kaur, took dancing lessons and did stage shows and sang on the Radio as a child artiste. She shot to fame in Kedar Sharma's "suhaag raat" (1948) with bhaarat bhuushaN as the hero. She hit the headlines after her marriage to Shammi Kapoor and their son Mickey (aadityaraaj) made his debut at the age of four months in the arms of Prithviraj Kapoor in the popular stage production, "kisaan".

bhakta prahlaad

Geeta Roy (later Dutt) made her debut in a song in this movie, under the musical direction of Hanuman Prasad. She was 16 at the time. She became famous with her songs in "do bhaaii" (1947) with S. D. Burman (a god)

as MD. She married Guru Dutt (another god) in 1953 and died in July 1972.

dharatii ke laal

K. A. Abbas (director), Ravi Shankar (MD and a god), Balraj Sahani (hero) and his wife, Damayanti Sahani (heroine) got a break in this movie, although Balraj had a small role in "insaaf" (1946). Was the first of the three movies backed by Indian People's Theatre Association (IPTA), a leftist drama company, this year. Abbas, a grandson of the well-known Urdu poet, haalii, was born in Panipat (Harayana) in 1914. Was a journalist who ran the longest running weekly political column, the Last Page, in the Bombay Chronicle and Blitz (1941-86). Sold his first screenplay "nayaa saar" (1941) to Bombay Talkies. He brought Amitabh Bachchan into Hindi movies.

Ravi Shankar, the famous sitarist known all over the world, also gave music for "niichaa nagar" (1946), "anuraadhaa" (1960), "godaan" (1963) and "miiraa" (1979). Other well-known classical musicians who gave music for Hindi movies include, Panna Lal Ghosh, Ali Akbar Khan, Alla Rakha Qureshi, Ustad Vilayat Khan, Professor Nararayan Rao Vyas, Gyan Prakash Ghosh, Vijaya Raghav Rao, Anand Shankar, Raghunath Seth, Shiv Kumar Sharma and Hari Prasad Chaurasia.

Balraj Sahani was born at Rawalpindi (Pakistan!) on May 1 (!), 1913 to a staunch Arya Samaji Harbans Lal Sahani. At D. A. V. College Rawalpindi, two things

happened. One of his teachers, Prof. Jaswant Rai, transformed him into a leftist and, secondly, he started to play female roles in college dramas. (Don't laugh, one of my uncles, Om Prakash Rahi Jamalपुरi, a keshadhari Sikh, despite the name, played female roles in his drama club as late as 1956.) He married Jaswant Rai's daughter, Damayanti, who may have been one of the first few girls in Panjab to act in dramas in those days. He took no interest in the family business and became a writer of short stories in Hindi. Later, in 1937, he and his wife landed in Calcutta in search of a suitable career. He ran out of money. His father sent him a hundred rupees (like lakhs now) and ordered him to come home. He went to Shantiniketan and landed a job as a teacher of Hindi and English. Here, Tagore (also a god) told him something that he never forgot. He said that if you, a panjabi, do not care for your mother-tongue, nobody else will. In 1940, he took up a job in the Indian service of BBC in London. He came back to India in 1947. Damayanti died in 1947. More later.

eight days

Mina Kapoor, who married Anil Biswas (also a god), made her debut by singing a solo, "kisii se merii priit lagii ab kyaa karu.N", written by Gopal Singh Nepali and MD'd by S. D. Burman.

gokul

Sudhir Phadke's first Hindi movie all by himself as an MD. Produced by Prabhat, lyrics by Qamar Jalalabadi,

had five songs, sung by G. M. Durrani, Mohanatarra
Ajinkya and Manik Varma.

hum ek hai.n

Pyare Lal Santoshi (director), Dev Anand, Rahman,
Rehana debuted with this movie. Santoshi started his
career as an assistant to Jaddan Bai and later estab-
lished himself as a lyricist in "basant" (1942). He
also wrote a Hindi qavaalii, " mai.N musaafir huu.N
merii subah kahi.n shaam kahi.n" in the Marathi movie,
"dhanaJNjay" (1966).

For Dev Anand, see Intro to Chitrahara 8, coming soon.

Rahman was a popular hero at one time, changed to char-
acter acting later. Rehana did not act in too many
movies, I will mention some later.

lady robinhood

The first Hindi movie as an independent music director
by Chitragupt. He used to entertain his friends by
singing songs when he was a college student in Bihar.
After finishing his M. A. he came to Bombay vowing to
himself that if he did not get work in 365 days, he
would go back to Bihar. He sang in a chorus under Hari
Prasann Das and acted as assistant to S. N. Tripathy
before landing his own film. His complete filmography
is available from the RMIM automailer maintained by
Prince and Satish.

mahaaraaNaa prataap

Music director Ram Ganguli made his debut in this
movie. Songs were written by Swami Ramanand and sung

mostly by Khurshid. He became famous with Raj Kapoor's "Aag" (1948). He was born on Aug. 5, 1928 and learnt music from Ustad Allaudin Khan. At age 17, he played sitar in an All India Congress Function. He was assistant to R. C. Boral and gave music for many dramas of Prithviraj Kapoor's theater company.

milan

Abhi Bhattacharya's first Hindi movie, was also a turning point in Dilip Kumar (another god)'s career. He says that before this movie, acting for him was, 'turn this side', 'smile', 'heave a sigh of relief', 'laugh heartily' etc. Nitin Bose taught him a new conception of acting which Dilip has not forgotten to this day.

niichaa nagar

Another IPTA-backed film, launched the careers of Chetan Anand, his wife Uma, and Kamini Kaushal. Chetan, the elder brother of Dev, and of the young kid of the family Vijay (nicknamed Goldie), was born in Lahore (like so many other famous people) in 1915. He worked for BBC, played the leading man in Abbas's "Zubaida", a stage play directed by Balraj Sahani. "Niichaa nagar" was the first Indian movie to be given the prestigious Grand Prix (French for Grand Prize) at the first Cannes film festival in 1946. More about him later. Kamini Kaushal (real name Uma Kashyap) was also born in Lahore on Feb. 24, 1927 to Rai Bahadur S. R. Kashyap, Dean of the University of Punjab. She played leading roles in college dramas and married B. S. Sood, an Engineer with

Bombay Port Trust. Chetan, who was an old family friend from Lahore, asked her to play an important role in his first movie. She did. She shot to fame in Filmistan's "shahiid" (1948) with Dilip Kumar and Bombay Talkies "ziddii" (1948) with Dev Anand. Kids may remember her as the mother of Manoj Kumar (one of a number of people who, early in their career, were influenced by Dilip Kumar's acting) in many movies.

Soon, I will post Part II of this post, where references will be provided.

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1946 - So many firsts!!!

This is the second part of my earlier writeup on 1946.

 pujaarii

The first movie of the well-known MD, Hans Raj Bahal. He was born on Nov. 19, 1916. Learnt music from Pandit Chunilal of Ambala and opened a music school in, where else, Lahore. Also made some records for HMV. He was an assistant to Gobind Ram, Rashid Atre and Khemchandra Prakash, before landing "pujaarii".

Baby Mumtaaz (later Madhubala, a goddess) sang a song, bhagavaan mere pyaar ke diipak ko jalaa de, under his

direction in this movie. He gave music to many famous panjabi movies in which Hindi-movie-singers sang. Some of them are, "lachchhii" (1949), "chhaii" (1950), "juganii" (1953), "bhanga.Daa" (1959), "do lachchhii.n" (1960) and "pinD dii ku.Dii" (1963).

Asha Bhosle sang her first song in a chorus in 1948 and, her first solo in 1949, for ha.Ns raaj bahal.

shaahajahaa.n

The first movie for the lyricist, Majrooh Sultanpuri. Has excellent music by Naushad (yet another god). It appears that Naushad managed to get extremely succesful songs out of Saigal without Saigal having to touch even a drop of ethyl alcohol. Saigal told Naushad, kaash, aap mujhe pahale mile hote. Perhaps the most famous Saigal song, jab dil hii TuuT gayaa, written by Majrooh is from this movie. There was, and still may be, a radio program from the Ceylon Broadcasting Company's foreign service. It was called puraani filmo.n ke giit and started at 7:30 a.m. On every weekday, at exactly three minutes and fifteen seconds before eight, a Saigal song erupted on shortwave radios all over India. Most of the time, it was, jab dil hii TuuT gayaa. This tradition of having a Saigal song to end the program was started by the announcer, Vijay Kumar Dubey in 1954. After Rafi died, they replaced Saigal by Rafi, on the day of his death once each year. Much info on Majrooh is available on the automailer.

shikaarii

The first Hindi movie by S. D. Burman (real name Kumar Sachin Dev Burman) and Kishor Kumar, one of the trinity of the latter-day singing gods of Hindi movies. SDB's father, Nabdev Chandra Dev Burman Bahadur, Raja of Tripura state, was an accomplished singer and sitarist. SDB was born on Oct. 10, 1902 in Komilla (Bangladesh) and his gurus were K. C. Dey and Badal Khan. He sang in many music programs and became music director of bangali dramas around 1932. He gave his first radio program and first ever musical direction, in a bangali movie "raajashree" in 1937. He gave music for four more bangali movies before doing Hindi movies. It appears that he seldom sat down with a harmonium to compose music. He used to roam around on the roads to get inspiration for his tunes. He got lost once and composed, *jaaye.n to jaaye.n kahaa.n*. Looking through a window on a moonlit night, he gave us, *ye raat ye chaa.ndanii phir kahaa.n*. Looking far away at nothing in particular, as if looking for some lost treasure, he gave us the treasure, *tum naa jaane kis jahaa.n me.n kho gaye*. More about him later.

Kishore Kumar was born on Aug. 4, 1929 at Khandwa (M.P.), the youngest of the three Ganguly brothers, the other two being Ashok and Anup. His father wanted him to become a lawyer. He went to college at Indore and carried a harmonium singing, imitating his brother Ashok Kumar's voice. After finishing college, he went to Bombay and announced to Ashok that he wanted to become a famous stunt-movie actor. Ashok consulted his horoscope and told him that he could never be

an actor of any kind. Nevertheless, he got acting jobs and his first was in "shikaarii" (1946). He was listed at number 7, his brother was the hero. He gave his first sound test for Khemchandra Prakash to sing for "ziddii" (1948) and was allowed to sing only after his brother approved too. In "ziddii" he sang for Dev Anand. His very first songs, a solo, *marane kii duaae.n kyo.n maa.ngu.n*, and a duet with Lata, *ye kaun aayaa re kar ke ye solah singaar*, became immensely popular. He appears uncredited in "ziddi" a few times as a gardener, makes a funny remark or two and then disappears. He sang and appeared in many movies but his biggest break as an actor came with AVM's "la.Dakii" (1953) with Vyjayantimala. It was a box office hit. He made many hit movies after that, but kept giving playback for Dev Anand. More later.

Some other movies of 1946 now follow.

subhadra

Lata, a newcomer sang with an established Shanta Apte, in a duet, *mai.n khilii khilii phulavaarii*. She did quite well.

anamol gha.Dii

Another top-notch movie produced by Mehboob, with music by Naushad. Had immensely popular songs. Four solos by Noor Jahan:

aa jaa merii barabaad mohabbat ke sahaare,
mere bachapan ke saathii mujhe bhuul naa jaanaa,

javaa.n hai mohabbat hasii.n hai zamaanaa,

kyaa mil gayaa bhagavaan tumhe.n dil ko dukhaa ke,

three solos by Surayya:

mai.n dil me.n dard basaa laaii,

man letaa hai ang.Daaii,

sochaa thaa kyaa kyaa ho gayaa,

two solos by Surendra:

kyo.n yaad aa rahe hai.n guzare huye zamaane,

ab kaun hai meraa,

and a duet by Surendra and Noor Jahan,

aavaaz de kahaa.n hai,

a solo by Rafi:

teraa khilaunaa Tuu'Taa balak,

and, finally, a duet by Shamshaad and Zoharabai,

u.Dan kha'Tole pe u.D jaauu.n.

All songs were written by tanaviir naqvii, except kyaa mil
gayaa bhagavaan, which was by anjum piiliibhiitii.

doctor ko'Taniis kii amar kahaani

The third movie produced by IPTA in 1946. It is based on a
novel, "And One Did Not Come Back" by Abbas, and tells the
story of Dr. Dwarkanath Kotnis (V. Shantaram) who went to
China to help the chinese against the Japanese invaders, and
got married to a chinese girl (Jayashrii).

hamajolii

Noor Jahan sang 6 out of 10 songs. Among them are:

raaz khulataa nazar nahii.n aataa,

dukh dard se jag me.n koii azaad nahii.n hai,
ye desh hamaaraa pyaaraa hindustaan jahaa.n se nyaaraa.
Music was by Hafiz Khan (Khan Mastana) and lyrics by anjum
piilibhiitii. Mehboob, who did not direct this movie, sang
a song, jag kii sevaa kar le bande.

jiivan yaatraa

Lata appears in the movie and is mentioned at number 5. She
sang one solo, chi.Diyaa bole chuu.n chuu.n chuu.n. Music by
Vasant Desai and lyrics by diivaan sharar.

nargis

First of the four original Hindii movies I know that are
named after their stars. Kids, name the other three now.
Nargis was the heroine and Rahaman the hero. The duo Husnlal
-Bhagtram provided the music. Most of the songs were sung by
amiirbaai, who also played a role.

umar Kayyaam

Second movie pairing Saigal and Surayya. Music by Lal
Mohammad and lyrics by Dr. Safdar Aah. 7 songs, three by
Saigal and 4 by Surayya.

Posted by Surjit Singh, a movie fan period.

surjit_singh@yahoo.com

PS: I finally learnt how to format my posts.

1947 - Part A: Saigal and Noorjahan gone.

Saigal was born on April 4, 1904 and learnt singing from his mother Mrs. Kesar Kaur. Made just 28 movies and sang about 250 songs, including non-filmi songs. The legendary singer died on January 18, 1947. His last movie was paravaanaa, his third and last with suraiyaa. Baby khurshiid, later known as shyaamaa played one of his siblings. The music was by khurshiid anvar and lyrics were by madhok. Saigal sang five songs,

TuuT gaye sab sapane mere,

ai phuul hans ke baag me.n kaliyaa.n khilaaye jaa,

kahii.n ulajh naa janaa,

muhabbat me.n kabhii aisii bhii haalaat paaii jaatii

hai,

baabul moraa maayakaa,

all classics. Suraiyaa matched him with equally great songs,

paapii papiihaa re,

aa jaa baalamaa rain andherii Dar laage,

jab tum hii nahi.n apane,

mere munDere naa bol.

There was another excellent song by raajakumaarii,

saiyaa.N ne unglii marorii re raam qasam sharamaa gaii

mai.n,

a song that is regretfully missing from the available video.

Excellent articles on Saigal are available in the RMIM automailer.

A four-part article by Vish on Lata and Noorjahan, also available on the RMIM Automailer is a must-read for all. The

legendary music director Sajjaad used to consider only Lata and Noorjahan as singers, excluding all others, male or female. In return, on Sajjaad's death on July 21, 1995, Noorjahan said, "mai.n to ye sun kar bilkul bardaasht nahii.n kar sakii aur rone lag gaii. ye log aise log hai.n jo roz paidaa nahii.n hote. mai.n apne ko khushanasiiib samajhatii huu.N ki mai.n-ne sajjaad ke saath gaayaa hai. hum to ab sirf yaado.n me.n rah ga-e hai..\" Last two movies of Noorjahan in India were juganuu and mirzaa saahibaan. During the filming of juganuu, she married the director s. h. rizvi. This movie is distinguished by diliip's natural acting, a famous rafi-Noorjahan duet,

yahaa.N badalaa vafaa kaa,
appearance of rafi as a college student in the chorus,
vo apanii yaad dilaane ko,
and a very young shashiikala mouthing the roshanaaraa begam number,

desh kii puraqaif rangii.n sii fizaan me.n kahii.n.
Noorjahan also sang the famous songs,

umange.n dil kii machalii.n,
aaj kii raat saaze dile puradard naa chhe.D,
tum bhii bhulaa do,
and the last one which has her coughing,

hame.n to shaame Gam me.n kaaTanii hai zindagii apanii.
In a dance sequence in a cultural program of the college was filmed the song,

luuT javaanii phir nahii.n aanii, biit gayii to ek
kahaanii,

(sung by shamashaad) which goes on to show how "forward" movies during your parents' time were! The music was by firoz nizaamii, B. A. and the lyrics by M. G. adiib and asaGar sarahadii. Sulochana (real name Ruby Myers) was the incharge of the girls' hostel. Kids, we shall meet more Sulochanas soon, very soon.

mirzaa saahibaa.N had music by amaranaath, the father and his two sons, husnalaal and bhagataraam. Lyrics were by qamar jalaalaabaadii and aziiz kaashamiirii. Every single song was a hit. The 10 songs include, two Noorjahan solos,

kayaa yahii teraa pyaar thaa,

aa jaa tujhe afasaanaa judaaii kaa sunaa.e.n.,

two Noorjahan-Durrani duets,

haath siine pe jo rakh do to qaraar aa jaaye,

tum aankho.n se duur ho,

a Durrani solo,

khaayegii Thokare.n ye javaanii kahaa.n kahaa.n,

two choruses with main voices of Noorjahan, Zohra and shamashaad,

haaye re u.D u.D jaaye,

rut rangiilii aayii,

one Zohra-shamashaad duet,

suno merii sarakaar javaanii kyaa kahatii hai,

a chorus featuring shamashaad,

aaj miyaa.n jii ko cha.Dh jaaye buKaar,

and, lastly, a solo by Zohra,

saamane gali me.n teraa ghar hai.

As the superbly-talented Noorjahan was leaving India,

many other people were coming to India. Among them was my father with his wife and a male child, me.

Some other remarkable events of 1947 will make the second part of this article to be posted very soon.

Posted by Surjit Singh, a ``die-hard" movie fan period.

Die-hard because I am recovering from a (five-fold) coronary artery bypass graft surgery, the most common surgical procedure done on Americans, an estimated 350000 will undergo it this year. The operation went very well and I am recovering normally. It will take about two months for me to become fully active in my work, but I can be active in my hobbies much sooner! I will get my American citizenship in October, but as far as I am concerned, this surgery makes me a true American already!

The fact that I needed an operation was a total surprise to me and everybody else who knows me. I am a lacto-vegetarian, do not drink, do not smoke, have no family history of heart disease and have the typical Indian ``whatever will be, will be" attitude toward life, without any unusual stress in my life. So why did it happen to me? Because, I did not do any exercise whatsoever. So kids, give up smoking, give up drinking, give up meat, give up stress, adopt a heart-disease-free family, have a medical checkup annually once you reach 40, and for RMIM's SAKE, START DOING EXERCISE NOW!
My e-mail is surjit_singh@yahoo.com.

1947 - A Year in Hindi Movies: Part B

Here is the second part of my post on the year 1947. We see many people starting their life in Hindi movies and many others approaching milestones. As usual, the name of the movie is followed by my remarks.

aapakii sevaa me.n

Incomparable Lata sang her first three playback songs for MD dattaa Daavajekar, the only three she ever sang for him. The debut song is

"paa laaguu.n kar jorii re, shaam mose naa khelo horii".

The movie has a Rafi solo and a Rafi duet with mohanataaraa. All eight songs were written by mahiipaal.

Let us talk about him. Born in Jodhpur on November 24, 1919, mahiipaal chandra bhaNDaarii, B. A., started out as a poet and an actor in college. He was chosen as the hero of the first maaravaa.Dii language film "nazaraanaa", but the movie, which also had a Hindi version, flopped. V. Shantaram gave him a chance to write lyrics and thus he had the unique honor of becoming the first lyricist for Lata's playback singing career. Subsequently, he played the roles of kaamadev, vishhhNu, naaraad, but found fame and fortune as krishhhNa in Homi Wadia's "shrrii gaNesh mahimaa (1950)", for which he was paid Rs. 600 a month. More about him later.

Back to Lata. She sang 5 songs in 1947. The fourth was her first duet,

"chalo ho gaii taiyaar, zara Thaharo jii"

with our own Rafi, in the movie, "shaadii se pahale" written by mukharaam sharmaa for the MD's P. ramaakaant and karnaadD.

The fifth song was the railway number,

"javaanii kii rel chalii jaay re",

a chorus with main voices of Lata, Geeta and Chitalakar, who also provided the music for this pyaare laal santoshii song from the movie, "shahanaaii". Let us talk about this movie.

shahanaaii

This hit musical produced by Filmistan, starring rehaanaa and naasir Kaa.N had 9 songs of which two others are still remembered. Everybody has heard the two-part,

"aanaa merii jaan merii jaan sunday ke sunday",

the first by miinaa kapoor and chitalakar and the second by shamashaad and chitalakar. Amirbai sang,

"maar ka Taarii mar jaanaa".

It was Kishor Kumar's second movie and he is mentioned at number 11 in the credits. He played a police inspector but still did not sing.

andho.n kii duniyaa, matavaalaa shaayar raamajoshii

manamohan krishhNa was born on August 11, 1922, in khevii, Panjab and started his public life, just like me, as a lecturer in physics, at Govt. College, Lahore. He met V. Shantaram in 1945 in Bombay and got to play hero in raajakamal kalaamandir's "andho.n kii duniyaa" with liilaa chiTanis, munavvar sultaanaa and mahiipaal in the cast. He sang a song,

"tujhe aap bitaanaa hai apnaa jiiwan",

under Vasant Desai. But he really shone in the Hindi version of matavala shaayar where he sang 6 choruses and 3 duets with zoharaabaai, also under Vasant Desai. The movie is remembered as a famous classical (Marathi) tamaashaa musical starring hansa vaaDakar.

chittau. D vijay, niil kamal, dil kii raanii, jail yaatra

Raj Kapoor acted in all 4 movies, with Madhubala in the first 3 and Kamini Kaushal in the fourth, in which he sang a song,

"piya milane navelii jaaye re"

under MD niinuu majuumadaar. niil kamal was the first major picture for Raj and Madhubala and was moderately successful.

In the cast, at number 15 is mentioned Dilip Kumar, who had just 2 movies this year. The only movie out of these 4 that

I have seen is "dil kii raanii" which is a hilarious comedy

with the pair in the lead and the famous MD shyaam sundar as

Raj's friend. The music for the movie was given by S. D.

Burman and the movie opens with Raj doing his own playback on a radio station with,

"o duniyaa ke rahane vaalo bolo kahaa.n gayaa chitachor".

Listening on the radio is goddess Madhubala, who looks

extremely beautiful. There are 10 songs in all, 4 solos by

shayaam sundar, 3 solos by Geeta. In 1947, Dev Anand had two

movies, "aage ba.Dho" with Khursheed, music by Sudhir

Phadke, male songs by Manna Dey, and "mohan" with

hemaavatii, music by husnalaal-bhagataraam.

dard

uma devii sang her first song,

"afasaanaa likh rahii huu.N dile beqaraar kaa"

for naushaad, lyrics by shakiil, picturized on munavvar sultaanaa, and shot to fame. Very few people have done that with their debut song. Later, she developed an eating disorder and was reduced to playing TunaTun. The movie had 10 memorable songs, 4 solos by suraiyaa, 2 more by umaa, 2 by shamashaad, of which,

"ham dard kaa afsaanaa"

is well-known, and one duet by umaa and suraiyaa,

"betab hai dil darde muhabbat ke asar se".

do bhaaii

This is the movie that made Geeta Roy famous. It had 9 songs, but two solos by Geeta,

"meraa sundar sapanaa biit gayaa",

"yaad karoge yaad karoge ik din hamako yaad karoge"

written by raajaa mahadii alii Kaa.N and MD'ed by Burman will be remembered for ever. She sang 2 more solos and 2 duets. Kamini Kaushal was the heroine and Ulhas and Rajan Haksar were the two brothers.

giit govind

Manna Dey is remembered for singing,

"jhan jhan jhan jhan paayaliyaa baje",

"jug jug le avataar",

"ham kyaa jaane terii maayaa",

"jaya jagadiish hare",

in this devotional movie based on the famous work by the 12th century Bengali poet jayadev. prem adiib was the hero and MD was gyaan datt.

janataa

Rajendra Krishan started his career by writing the song,

"gorii ghuu.ghaT ke paT khol"

for the MD harishachandra baalii.

miiraa and miiraabaaii

The first one starred M. S. subbulakshmii and raadhaa. Music was by S. V. venkaTaramaN, raamanaath and naresh bhaTTaachaarya. Lyricist was poetess miiraabaaii, who penned all 18 songs, 15 of which were sung by M. S. It was directed by Ellis R. Duncan, Tamil director and American cinematographer born in Ohio in 1908. Came to India to sell camera equipment in 1935 and stayed until 1952 making several major Tamil films, including "satii liilaavatii" introducing MGR.

The second movie was directed by W. Z. ahamad with his wife niinaa (real name shaahidaa) as heroine. Music was provided by S. K. paal, with lyrics by miiraabaaii again. All 13 songs were sung by sitaaraa of kaanapur. The director produced 5 pictures in all, always as his wife as heroine. Both went to pakistan, where she died in April 1990. By the way, this sitaaraa should not be confused with the kathak

dancer sittaraa born in Calcutta, who was married to K. Asif
(her second marriage) and who is an aunt (mausi) of Gopi
Krishan.

naii baat

Starring rehaanaa and amar, this was the first movie of
the famous trumpeteer and MD pa.NDit raam prasaad sharmaa,
who died on August 22, 1995 at age 95. He had 6 sons of whom
4 are music directors: pyaarelaal (half of LP), mahesh,
aanaand and gaNesh. I have heard only one song composed by
him. It is by suraiya,

"kaalii ghaTao jaao, sajan ko samajhaao",
from the movie "shakti (1948)", in which he collaborated
with aazam beg. He gave music for 7 movies, the last of
which was "magic carpet" released in 1964, when one of his
sons became famous for the music of dostii.

piyaa ghar aajaa

Bulo C. Rani directed the music while Meena Kumari sang
6 solos and 2 duets with Karan Divan, the hero.

tuufaanii savaar

This was the first Hindi movie of manahar desaii
(real name Malcolm). He starred in his first movie in
gujaraatii, "Gun Sundari" with Nirupa Roy and the pair
became successful gujaraatii stars. He became well-known in
mythological pictures like Shivaratrii, satii madaalasaa and
naag panchamii.

Posted by Surjit Singh, a die-hard movie fan
period.

surjit_singh@yahoo.com

1948 Part A: ASHA and KISHOR

To get information about these two giants of the Hindi movie playback scene, get article numbers 11 and 12 for Asha and article numbers 7, 8, 9 and 10 for Kishor. The articles can be obtained by sending e-mail to pkohli@cc.gatech.edu with the subject rmim article n, where n is the article number. To get the list of articles, send the subject rmim article list.

Asha has sung the largest number of songs (about 7595 until 1994) for Hindi movies, and, she has said in interviews that she also sang the largest number of songs for Marathi movies. The definitive reference book "svaraashaa" on Asha may be obtained from

Mrs. Vasanti Nerurkar,

2/15 Kailash Parwat, Gilbert Hill

Andheri, Bombay, 400058 India.

Phone number is 022-624-3587.

This 400 page book, has the first lines, music directors, lyricists, other singers, movie, year of release of all her Hindi movie songs, and also has about 40 pages of pictures. In addition, it has many valuable lists. I have not received my copy yet.

She sang her first line in a chorus, "saavan aaya (3) re", from chunariyaa (1948), MD Hans Raj Bahal and lyricist Mulk Raj Bhakhari. She sang only the words, "bahanaa khush ho ke sagan manaaye". The other singers were Zohraa and Giitaa. Her first solo was, "hai.n mauj me.n apne begaane" in the movie raat kii raanii (1949), MD bahal and lyrics aarzuu lakhahnavii. The first song of Asha that I have heard is from baavare nayan (1950), a duet with rafii written by Kedar Sharma, MD Roshan. The duet is, "muhabbat ke maaro.n kaa haal ye duniyaa me.n hota hai".

In this Platinum Decade (1941-50), she sang just 51 songs. Some other female singers and their numbers for this decade are:

Zoharaabaaii - 1229

Lata - 383

Geeta - 340

She will surpass all female singers in the next Golden Decade and in every decade after that.

Kishor started his playback singing career with the solo, "marane kii duaaye.n kyo.n maa.nguu.N" and a duet with Lata, "ye kaun aayaa re" for Dev in the movie ziddii (1948), MD Khemchandra Prakash and lyricist Professor Jazbii for the solo and prem dhavan for the duet. The movie was directed by shaahid latif, also well-known as a story and a dialog writer. Latif was born on June 11, 1913 in Chandausi, UP; graduated from Aligarh Muslim University; joined Bombay Talkies in 1940. He collaborated on the scripts of jhuulaa (1941), basant (1942) and, qismat

(1943). He directed movies like *aarzuu* (1950), *buzdil* (1951), *sona ki chidiya* (1958), *baharein phir bhi aayenge* (1966). His wife was the noted Urdu writer Ismat Chughtai.

The ziddi duet was Kishor's first duet with Lata, they will sing 320 more duets. Kishor was not mentioned in the credits, but he played a gardener, who made several witty remarks to the audience. Once he helps Dev get out of a ditch and speaks to him. The ziddi songs are the only two songs he sang in 1948. In 1949, he sang 3, in 1950, 10, for a total of 15 songs in Platinum Decade.

Asha and Kishor sang their first duet, "ek do, teen, chaar, baagon mein aayii bahaar", from the movie *muqaddar* (1950), MD James Singh, lyricist Bharat Vyas. I "downloaded" it from Radio Ceylon in 1976 or so. It is quite good and reminds one of their mastii - bhare duets in the Golden Decade.

Here are excerpts from my favorite interview of Kishor that appeared in *India Today* of May 15, 1985. It was given to Sumit Mitra and happened when he announced his retirement from show-biz. At that time, he was 56, had had two heart attacks, four marriages, an unending string of playback hits, charging about Rs. 35,000 for one movie song.

IT: Which of the following are you first - director, actor, singer?

KK: Actor. I am an actor who sings off the screen for another actor. ...

IT: But if you're constantly acting as a singer, don't

you think that you run the risk of losing a consistent singing style?

KK: Who cares for singing styles in films really. K. L.

Saigal had the best style, but today's audiences will not accept the unreality of a ceremonial piece of music every now and then. We playback singers develop a lot of vanity. We tend to think of ourselves as singers independent of the script.

IT: Aren't you handicapped by not being a trained musician?

KK: Very little. I have a good memory, and that helps. ...

IT: Is it not abhorrent that songs should be an integral part of Indian commercial cinema ... ?

KK: Who am I to object to songs? It is my livelihood. But its responsibility lies with the filmmakers who, after 50 years of sound film, have not been able to give cinema an identity of its own. ...they'll put the blame on the audience. But the film-goers have been conditioned to expect a boy and a girl to burst into song when they meet. When a man and a woman roll over each other on velvet grass in Kashmir valley, you expect them to make love - not sing in the voices of Kishore Kumar and Lata Mangeshkar.

IT: People here talk of your aloofness towards other singers - like the late Rafi, and Lata Mangeshkar.

KK: That is utterly baseless. I had great regard for Rafi, a singer of rare calibre. Lata is the goddess of singing; she fully knows about my admiration for her. I think what is more frequently criticised is not my attitude to colleagues but my attitude to singing for films. Playback singing is

fun and good money. But it's not a big art really; only the film and record people glorify it with all those gold and silver discs given to singers. I wish I could take all of them to the goldsmith and draw the metal out.

IT: Has Indian playback singing any future?

KK: Commercially, yes. Artistically, no. You don't expect music to be brilliant when the films are so bad. Actually, the B-grade movies that are doing good business now cater to an audience which wants a lot of noise to fill the soundtrack and a lot of feminine flesh to fill the optical track. Jeetendra, Sridevi ... what kind of music do you expect with these ingredients? The industry is full of shopkeepers who're out to make money - not art.

IT: Who is the best music director you worked with?

KK: S. D. Burman. I owe everything to him.

IT: And the worst?

KK: I'll tell you after I reach Khandwa (his hometown where he wants to retire.)

The second part of 1948 - A Year in Hindi Movies will posted soon.

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

1948 A year in Hindi Movies Part B

chandralekhaa

This all-India success took 5 years and Rs. 30 lakh to make. It was produced and directed by the first Indian movie

mogul, Thiruthuraipundi Subramania Srinivasan, S. S. Vasan to you. He was born on March 10, 1903 and died on August 26, 1969. His father died when he was young, and he could not complete his education. He began procuring ads for magazines and bought Ananda Vikatan, a poorly-selling weekly, which he made into a success. He bought a film studio in an auction and so Gemini Films was born. He became a director with chandralekhaa, a trilingual. This movie was one of those costume dramas, starring T. R. Rajkumari, Ranjan and M. K. Radha. In a most memorable sequence, Rajkumari performs an elaborate dance on drums, out of which Radha's soldiers burst out. Then follows the longest sword duel in Indian cinema. The movie was more than 3 hours long. The longest Indian movie is meraa naam joker (1970), which was 4 hrs and 15 mts long, which pales in comparison with 85 hrs of the longest movie ever made, The Cure for Insomnia (US 1987). The music of chandralekhaa, provided by S. Rajeshwar Rao, was influenced by Carnatic, Hindustani, Bharatnatayam, Latin American, Portuguese folk music and a Strauss waltz.

Other countries

The first Pakistani movie, terii yaad, (in Urdu) produced by Dewan Pictures, directed by Dawood Dewan, starring Asha Posley and Nasir Khan was released this year. The first bangladeshi movie was mukh o mukhosh (1956) directed by Jabbar Khan. The first Nepali movie was Harishchandra (1951) and first Sri Lankan movie was Banda Nagarayata Pemineema (1953).

Back to some more Indian happenings in 1948.

aag

The first production of R. K. Films, directed by Raj Kapoor, starring himself and three popular heroines of the day, Nargis, Kaamini Kaushal and Nigaa. This was the first movie of Inder Raj Anand who wrote the story. Before this, he wrote plays like *Diivaar* and *Gaddaar* for Prithvi Theaters. The movie has some beautiful songs and music by Ram Ganguly. My favorites are

kahiin kaa diipak kahiin kii baati - Shamashaad and Shailesh

kaahe koyal shor machaaye re - Shamashaad

zindaa huu.N is tarah ki - Mukesh

the first two by Bahazad Khan and the third by Majaruih.

Anokhaa Pyaar

This movie has 2 of the first 3 Lata-Mukesh duets [the third one MD'ed by Gulaam Haidar being, "ab Darane kii koi baat nahii.n, angarezi chhoraa chala gayaa" in *Majabuur* (1948), a movie that also features the first Lata-Geeta duet, "har shai pe javaani hai"]. Starring Dilip Kumar, Nargis and Nalini Jayawant, *Anokhaa Pyaar* was the first movie to have records featuring Lata in 10 out of 11 songs. Out of these, 5 songs were sung by the MD Anil Biswas's wife Minna Kapur, who fell ill during the recording of the discs, lucky break for the young Lata. I just love all the songs; here they are:

1. gha.Dii gha.Dii puuchho naa jii - lata
2. mere phuulo.n me.n chhipii hai javaanii - lata
3. mere liye vo Game intazaar chh.D gaye - lata/miinaa
4. ai dil merii vafaa me.n koi asar - lata/miinaa
& iraa
naagarth
5. ab yaad na kar bhuul jaa ai dil vo - lata/miinaa
& mukesh
6. yaad rakhanaa chaa.Nd taaro is suhaanii - lata/miinaa
7. yaad rakhanaa chaa.Nd taaro is suhaanii - lata &
mukesh
8. jiivan sapanaa TuuT gayaa - lata
9. jiivan sapanaa TuuT gayaa - mukesh
10. bholaa bhaalaa rii moraa balamaa naa - lata
11. ek dil kaa lagaanaa baaqii thaa - lata/miinaa

The lyricists were nepaalii for number 1, bahazaad for 2,3,
shams aziimaabaadii for 4,5, ziyaa sarahadii for the rest.

anokhii adaa

Mehboob produced and directed this love triangle
starring prem adiib, surendra and nasiim, who gets amnesia
in a train accident. I like prem adiib's carefree acting and
all the 13 songs by naushaad. I constantly hum the 3 mukesh
solos,
manzil kii dhun me.n jhuumate gaate chale chalo
ye pyaar kii baate.n ye safar bhuul naa jaana
kabhii dil dil se Takaraataa to hoga,
the 2 duets

bhuul gaye kyo.n de ke sahaaraa - shamashaad,
 mukesh
 kyo.n unhe.n dil diyaa, hay ye kyaa kiya - shamashaad,
 surendra
 and 2 umaa devii solos
 kaahe jiyaa Dole ho kahaa nahii.n jaaye
 dil ko lagaa ke hamane kuchh bhii naa paayaa
 all written by shakiil. At one point in the movie, surendra
 says, with a twinkle in his eye, to nasiim, "mai.n usase
 kahii.n achchhaa gaa sakataa huu.n" referring to adiib who
 mouths the mukesh songs.
 aazaadii ke raah par

saahir ludhianaavii wrote possibly his first 4 songs
 for this movie, "jaag uthaa hai hindustaan", "mere charakhe
 me.n jiivan kaa raag sakhii", "badal rahii hai zindagii",
 "bhaarat jananii terii jay ho, vijaya ho". The movie had 2
 more songs, "dil fidaa karate hai.n, qurbaan jigar karate
 hai.n" by the famous freedom fighter raam prasaad bismil
 and, "jha.N.Daa uu.Nchaa rahe hamaaraa" by shyaam laal gupt.
 do kaliyaan

The first hindi movie directed by the famous Marathi
 director, Rajaram Dattatreya Paranjape was a remake of his
 Marathi "balidaan". An excellent actor and director, he was
 born on April 24, 1910 in Miraj. Starting as a stage actor,
 he joined Natyamanvantar in 1934. His first screen acting
 role was in Baburao Painter's Savkari Pash (1936). He was

the "Paul Muni" of the Indian cinema. In other words, he totally absorbed himself in the roles he played.

ghar kii izzat

Nice social starring Dilip and Mumtaz Shanti, with Jivan playing the poor brother of the heroine. Music by Gobind Ram is pleasing. I enjoy

baaG me.n koyaliya yahii gaaye re - shamshaad & zoharaa

merii duniyaa ke Gariibo jaago, jaago jaago - shamshaad & chorus

vaah re zamaane kyaa rang dikhaaye - rafii

the last sung by Dilip when he is sad and takes to drinking.

Apparently the following song was hurriedly inserted after naathuuraam killed our father:

saarii duniyaa ke sarataaj, teraa amar - shamshaad, miinaa, chorus

Well, we reached the g's today. Soon we will continue with the rest of the alphabet. Enjoy!

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

1948 A Year in Hindi Movies Part C

This is the final part of my post on 1948. Next time 1949. I goofed in the posting about aag (1948). My thanks to all who pointed out the 2 errors, the first was Satish. Here

is the complete entry on aag from the Geet Kosh:

aag

Produced by R.K. Films, Bombay, directed by Raj Kapoor,

MD raam ga.Nguli, lyricists, bahazaad laKanavi, sarasvati

kumaar diipak, majaruuh sultanapuri.

Players: Raj Kapoor, nargis, kaamini kaushal, nigaar, kamal

kapuur, indumati, premanaath, vishva meharai, b. m. vyaas,

shashiraaj.

Songs:

1. rab mere, araj sun meri - mukesh,

shailesh, chorus

2. kahii.n kaa diipak - shamashaad,

shailesh

3. zinda huu.N is tarah - mukesh

4. raat ko jii chamake.n taare - shamashaad,

mukesh

5. naa aa.Nkho.n me.n aa.nsuu - shamashaad

6. kaahe koyal shor machaaye re - shamashaad

7. solah bars kii bhaii umariyaa - shamashaad,

rafi, chorus

8. dil TiuuT gayaa jii chhuuT gayaa - shamashaad

The lyricist for 1 and 2 is diipak, for 4 is majaruuh and

bahazaad for all the rest.

gajare

Starring suraiyaa and motilal, it was MD'ed by

anil bisvaas. I have heard 3 songs, "duur papiihaa bolaa",

"jalane ke sivaa aur kyaa hai yahaa.N", by suraiyaa and
"kab aavoge baalamaa, baras baras badalii bhii bikhari gaii"
by lata.

gunjan

The last movie directed by Virendra Chimanlal Desai,
husband of Nalini Jaywant. He directed 9 movies, among which
are Saigal's Gramophone Singer (1938), Mukesh's Nirdosh
(1941). In gunjan, Nalini Jaywant sang 6 out of 9 songs
under Ashok Ghosh's music direction.

hiir raanjhaa

The first movie of Kayyaam, in which he collaborated
with varmaajii to give music for 6 songs out of 11. Among
the songs are, "shahar-o-n me-n se shahar sunaa thaa, shahar
sunaa laahor" by umaa devii and chorus, and "dil bujhaa
jaataa hai, naashaad huaa jaataa hai" by Geeta. Use the
automailer for more info on him.

jharanaa

Produced and directed by Protima Dasgupta, Hindi
actress, producer and director, educated in England and
Shantiniketan. This movie was banned by Morarjibhai for what
he opined were sexually explicit scenes, upon which the
movie flopped and Protima retired from the cinema.

kalpanaa

Produced and directed by Uday Shankar (brother of Ravi

Shankar), the most well-known modern dancer of India. It took 4 years and was shot in the Gemini Studios, where chandralekhaa was also made. The choreography became a model for the dream sequence in Awara (1951) and many others. Padmini, one of the famous Travancore trio (other 2 are Ragini and Lalitha), debuted in this movie.

khi.Dakii

Santoshi's social was the first time Lata sang with shamashaad, mohanataaraa and chorus in the song, "Kushiya.N mana-en kyo.n naa ham". CR gave the music.

mandir

When nandaa's father vinaayak died, Dinkar D. Patil finished the movie. Lata and nandaa both acted in the movie, but shantaa aap'Te was the star.

mela

Has 12 beautiful songs by naushaad and shakiil. Their best film this year starred Dilip and Nargis. I can listen to these for ever.

1. dharatii ko aakaash pukaare - shamashaad, mukesh
2. dharatii ko aakaash pukaare - shamashaad
3. parades balam tum jaaoge, kaho merii - shamashaad
4. Gam kaa fasaanaa kisko - shamashaad
5. mohan kii muraliyaa baaje, sun Thees - shamashaad
6. taqdiir banii ban kar biga.Dii - shamashaad

7. aai saavan rut aai, sajan moraa - shamashaad,
mukesh, chorus
8. mai.n bhanvraa tuu hai phuul - shamashaad,
mukesh
9. meraa dil to.Dane vaale mere dil kii - shamashaad,
mukesh
10. gaaye jaa giit milan ke, tuu apanii - mukesh
11. phir aah dil se nikalii - zoharaabaaii
12. ye zingdagii ke mele, duniyaa me.n - rafi
nadiyaa ke paar

I like this Dilip-Kaushal starrer directed by Kishor Sahu for Filmistan. This was the last movie of Kayoum Mamajiwala Gohar, the star of silent screen, born in Lahore in 1910, died in 1985. She was a child star. Later lived together with Chandulal Shah, the famous mogul of Ranjit Movies. Lata and Chitalkar had their first duet, "o gorii o chhorii kahaa.N chalii ho" for this movie. The most famous song is, "more raajaa ho, le chal nadiyaa ke paar" by Rafi and Lalita Deulkar, future wife of sudhiir pha.Dake.
pyaar kii jiit

Wow, another hit musical from the team of husnalaal-bhagataaram, starring suraiyaa. The first movie of director O. P. Dutta, father of J. P. Dutta of Gulaamii (1985) fame. When I listen to these songs on my car cassette player, the tape gets worn out.

1. kabhi panaghaT pe aajaa - suraiyaa,

miinaa, surinder kaur, chorus

2. rut rangiilii hai suhaanii raat hai - suraiyaa,

miinaa, surinder kaur, chorus

3. tere naino.n ne chorii kiya - suraiyaa

4. o duur jaane vaale vaadaa naa - suraiyaa

5. koi duniyaa me.n hamaarii tarah - suraiyaa

6. mai.n apne dil ke haatho.n - surinder kaur,

raam kamalaanii

7. ik dil ke tuka.De hazaar hu-e - rafii

8. itane duur hai.n huzuur, kaise - surinder kaur

Wow again. The last solo was surinder kaur's first Hindi movie song.

rangiin zamaana or ajiit

Produced and directed by Mohan Dayaram Bhavnani, it was India's second color film. It was, however, the first to be shot on Kodachrome 16mm film and blown up to 35mm in US. Bhavnani, born in 1903, studied at the College of Technology in Manchester, then at UFA in Berlin. He worked with Kohinoor and Imperial before forming his own companies. After this movie, he joined Information Films of India (later Films Division) and directed many documentaries. By the way, this was the first movie as a hero for premanaath, Raj's saalaa. Bhavnani made no more features after ajiit. secharaa

The first movie for the MD, S. Mohinder. It featured in the leading roles the singing pair nirmalaa (Govinda's mom)

and aruN ahujaa (Govinda's pop). They sang 2 duets, she sang 5 solos. Even Mohinder Singh sang a song, "ai dil u.Daa ke le chal". Nirmalaa, who was also the mother of producer-director kiirti kumaar, was born on June 7, 1928 and died on June 15, 1996. She debuted in K. B. Lal's saveraa (1942) in which shobhanaa smarth and aruN ahujaa were stars. She learnt singing from her father and then from ba.De Gulaam ali Kaan. She became known as a famous Thumarii gaayikaa after she retired from movies in 1959.

shahiid

Dilip excels as the rebel hero, with kaaminii kaushal as heroine. Lila Chitnis played mother for the first time here. Has good songs by Gulaam haidar, the most memorable being, "aa jaa bedardii baalamaa koi ro ro pukaare" by Geeta and, "badanaam naa ho jaaye muhabbat kaa fasaana" by surinder kaur. A duet with lata and madan mohan was recorded but not used in the movie.

shikaayat

jaa.N nisaar aKtar wrote songs for the first time for this movie. I do not know which.

suhaag raat

giitaa baali became a famous movie star after this movie directed by Kidar Sharma. She plays a suffering village maiden, who is delightfully unsophisticated. Bharat Bhooshan, who had earlier shot to fame as Bhakt Kabir was

saved from starvation because of this movie. People wanted him to do more dhaarmik movies after kabiir and he refused, thus leaving him a very poor married man.

vidyaa

Great music by S. D. Burman in this Dev-Suraiyaa social. I enjoy the suraiyaa solo, "kise maalum thaa do din me.n saavaan biit jaayeegaa", the suraiyaa-mukesh duet, "laaii Kushii kii duniyaa, hansatii huii javaanii", the lailta solo, "pyaar ban ke mujh pe koi chhaa gayaa, chhaa gayaa re", and the amiirbaai numbers, "jiiivan jyoti bujhatii jaaye", "bhagavan tere sansaar ke hai.N khel niraale", "merii muniyaa.n kii akhiyan me.n tuu aa jaa". The biin effect in the last song, a lori, is very soothing. I never listen to it when I am driving.

Thus ends 1948. My sources are the usual, with one new one: Directory of Indian Film-Makers and Films, compiled and edited by Sanjit Narwekar, published by Greenwood Press in 1994. Excellent first-hand source on Indian directors.

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

1949: The Golden Age Begins: A

By definition, the golden age of Hindi film music is a period of time that satisfies two conditions. You must be mad about 75% or more of the songs that you have heard. And you must fall in love with any previously unheard songs that you hear for the first time, with a probability of 0.75 or more.

How can you tell if you are mad about a song? My

grandfather repeatedly went to see Saigal's devadaas (1935) because he wanted to hear "dukh ke din ab biitat naahii.n". Well-known singer raaj kumaarii saw daasii (1944) 15 times to listen to songs sung by ziinat begam and MDed by amaranaath, elder brother of husnalaal-bhagataram. A certain student wore out a record by playing his gramophone all night under a quilt in a hostel. I keep two copies of every golden (and platinum) age song I have, one for archival purposes and another for wearing out the cassette tapes and for repeatedly dirtying heads and capstans.

I have heard only 95 songs (out of about 9000) from the thirties and about 700 (out of 11000) from the forties. For me the golden age begins and ends with lataa. From 1945 to 1948, she sang only 66 songs, but in 1949, she sang 161, out of which I have heard and love 63. There is no doubt in my mind that I will instantaneously fall in love with the remaining $161-63=98$ should I happen to hear them.

On the other hand, let us take a typical year from kaliyug, 1979. She sang 66, I remember hearing 12, of which I could listen to a few just once. Perhaps, "baaho.n me.n terii mastii ke ghere" from kaalaa patthar (1979) twice. Not one song I will hum again and again or risk ruining my cassette player for. If you think some song from 1979 (it was 18 years ago) is a classic, please let me know.

Let us get right down, in alphabetical order, to the 11 movies in 1949 in which lataa shines.

1. andaaz

Featuring a love triangle, produced and directed by mahabuub, starring nargis, diliip and raaj, had music by naushaad and lyrics by majaruuh, was a major musical hit and formed the basis of raaj's sangam (1964). All 4 mukesh solos are classics. Nos. 9 and 10 by lata can be heard forever. No. 2 was the first lata-shamashaad duet. Naushaad gave music for 4 movies, andaaz, chha.Ndanii raat, dulaarii, and dillagii, his peak in a single year. He did the same just once more in 1944 with giit, jiivan, pahale aap and ratan.

1. ham aaj kahii.N dil kho baiThe mukesh
2. Dar naa muhabbat kar le lata, shamashad
3. tuu kahe agar jiivan bhar mukesh
4. koi mere dil me.n Kushii ban lata
5. TuuTe naa dil TuuTe naa mukesh
6. jhuum jhuum ke naacho aaj mukesh
7. yuu.n to aapas me.n biga.Date lata, rafi
8. merii laaDalii rii banii hai lata, chorus
9. uthaaye jaa un ke sitam aur lata
10. to.D diyaa dil meraa tuune are lata

2. ba.Dii bahan

Story of the sacrifice of a ba.Dii bahan (suraiyaa) for her chhoTii bahan (giitaa baalii), had everlasting music by husnalaal-bhagataraam; they did it again! The two ladies were at the peak of their popularity this year, suraiyaa acting in 11 and giitaa in 10 movies. Giitaa baalii acted in 10 movies again in 1952. The music-duo were also at their peak, giving music for 9 movies in 1949 and again in 1950.

Streetsingers sing song 1 when rahamaan is lovingly eyeing suraiyaa. I adore so many songs of lataa that it is impossible for me to make a top ten list for her. But if forced at gun point, I will have to include this duet, her only one with premalataa, in the list of my top ten favorite female duets of lataabaaii, for the year 1949. Lyricist of songs 1, 3, 4, 6 and 7 is raajendra krishan and for the rest it is qamar jalaalaabaadii. All 4 suraiyaa solos are well-known to her fans. The tune for song 4 was the inspiration for "daaman me.n aag lagaa baiThe" dhuul kaa phuul (1959).

1. chup chup kha.De ho zaruur koiï lata, premalataa
2. vo paas rahe.n yaa duur rahe.n suraiyaa
3. chale jaanaa nahii.n nain milaa lata
4. jo dil me.n Kushii ban kar aa-e lata
5. tum mujhako bhuul jaaoo suraiyaa
6. likhane vaale ne likh dii suraiyaa
7. muhabbat ke dhokhe me.n koiï rafi
8. biga.Dii banaane vaale biga.Dii suraiyaa

3. barasaat

A super film by raaj kapoor, contrasting two different ideas about love, starring himself, nargis, his real-life brother-in-law premanaath and introducing nimmii, shankar-sinh raghuwanshi-jaikishen dayabhai panchal, iqbal hasarat jaipuri and shailendr. All songs are classics.

1. havaa me.n u.Dataa jaa-e lata ramesh
2. jiyaa beqaraar hai chhaaii bahaar lata hasarat
3. barasaat me.n, hamase mile tum lata, chorus

shailendr

4. prem nagar me.n basane vaalo lata hasarat
5. o o o o mujhe kisii se pyaar ho lata jalaal
6. merii aa.Nkho.n me.n bas gayaa lata hasarat
7. tirachhii nazar hai patalii kamar lata, mukesh

shailendr

8. mai.n zindagii me.n haradam rotaa rafi hasarat
9. ab meraa kaun sahaaraa lata hasarat
10. chho.D gaye baalam mujhe haay lata, mukesh

hasarat

11. bichha.De hu-e paradesii ik baar lata hasarat

Navaab baanuu, daughter of the famous movie star and singer vahiidan baaii [remember the surendr-vahiidan song, "ham aur tum aur ye Kushii" from aliibaabaa (1940), MD aniladaa, lyrics Dr. aah siitaapurii] was born at Agra, came to Bombay after the 1947 tragedy and met mahabuub, an old family friend, for work. Raj saw her at mahabuub studios while working on andaaz (1949) and selected her to be the tragedienne in barasaat. He also gave her the stage name, nimmi, after the name of his dreamgirl in aag (1948). With the success of her first picture, she was able to fulfil her lifelong dream of owning a Cadillac.

Shankar was born in Hyderabad and Jaikishen in Bulsar, Gujarat. They, met Raj Kapoor when they were orchestra musicians for Prithvi Theaters, assisted Ram Ganguly in aag (1948). Shankar used to play tabalaa and Dholak for husna-laal-bhagatraam. I adore most of their songs from early days and some from later times, but they gave music to so many

films that the percentage of great songs fell well below 75% too soon. I remember, when I was in primary school, my uncle (10 years older) and his drama party friends arguing endlessly whether naushaad or SJ or whether OPN or naushaad is better. In my college days, I remember friends coming to blows over naushaad and SJ, again. So, kids, this thread has been there for a long time.

SJ were undoubtedly the most popular MD's in the suvarN and the rajat yugas. Did they just cater to or actively contribute to the decreasing sensitivity to great music? This question is as old as art itself, you know the endless debate about high art and popular art and is algebraically the same as the discussion about whether people who can sing opera masterfully are better than others who have no training to do so but can excite the masses into buying their CD's. This question can never be really settled. This is why. If you extrapolate all such arguments backwards to their logical beginnings, they boil down to two or three basic axiomatic opinionated positions. It is impossible to decide among axioms. Still, discussions are the life of RMIM, and should be encouraged as long as they are clean, full of experimentally verifiable data and do not fall into logical fallacies.

Iqabaal husain, whose naanaajii fidaa husain fida was an accomplished poet, studied urduu and faarsii, and left jaipur for Bombay in 1940. To pay the bills, he remained a bus conductor for 6 years and then met Raj Kapoor. According to hasarat jaipurii, most of his songs were written for

jaikishen. Unfortunately, I do not have much info on Shailendar.

The violin piece that Raj Kapoor plays in the movie is "Anniversary Song" from The Jolson Story (1946).

4. baazaar

A social movie directed by K. Amarnath, MD shyam sundar, lyrics qamar jalaalaabaadii, starring nigaar, shyam and gop. Kids probably have heard number 10, which was chosen by lata to be singled out in a recent book. I, of course, love the 11 songs that I am lucky to have.

1. raam qasam mai.n ghua' T ke raajakumaarii,
satiish batraa
2. basaa lo apanii nigaaho.n lata
3. chhallaa de jaa nishanii terii shamashaad, rafi,
batraa
4. o jaane vaale chaa.Nd zaraa rafi
5. yah hai duniyaa kaa baazaar rafi
6. ai muhabbat unase milane kaa lata, rafi
7. nazar se mil hii jaayegii nazar ?
8. pii aa-e aa kar chal bhii di-e shamashaad
9. zaraa sun lo ham apane pyaar lata, raajakumaarii,
chorus
10. saajaan kii galiyaa.N chho.D lata
11. mere bhagavaan tuu mujhako rafi
12. apanii nazar se duur vo lata, rafi
13. ai dil unako yaad naa karanaa lata
14. maa.Ng rahaa hai hindustaan rafi

15. pii aa-e aa kar chal bhii diye durraanii, chorus

16. shahiido tumako meraa salaam ?

5. dulaarii

A girl-kidnapped-and-found-later story, by kaaradaar,
had music by naushaad, lyrics by shakiil, starring
madhubaalaa, suresh, giitaa baalii, jayant, and shyaam
kumaar. Madubaalaa acted in 9 movies in 1949, her peak year.
The most famous song is the rafi solo. When I get to play
songs from this movie on my car stereo, the cassette stays
there for months and months.

1. do din kii bahaar pyaare do din lata, chorus

2. taqadiir jagaa kar aa-ii huu.n lata

3. ai dil tujhe qasam hai tuu himmat lata

4. aa.Nkho.n me.n aa jaa dil me.n lata

5. naa vo ham se judaa ho.nge lata

6. muhabbat hamaarii zamaanaa hamaaraa lata

7. kaun sune fariyaad hamaarii lata

8. raat rangiilii mast nazaare lata, rafi

9. mil mil ke gaa-enge ho do dil lata, rafi

10. suhaanii raat Dhal chukii rafi

11. chaa.Ndani aa-ii ban ke pyaar shamashaad

12. naa bol pii pii more anganaa shamashaad

6. jiit

A dev-suraiyaa samaaj-sudhaaro-type movie, directed by
mohan sinhaa. Lyricist was prem dhavan and music was given
by anil bisvaas for all songs except 1, 5, 9 and 10 for

which shyaam baabuu paaThak was used. Madan puri was the westernized brother, who is to be sudhaaroed by dev. You should resign from the suraiyaa fan club if you have not heard her solos 3 and 8. The two lata solos were amazing.

1. ban jaa-o hindustaanii suraiyaa, chorus
2. chaahe kitani kaThin Dagar ho suraiyaa, shankar
daasguptaa
3. tum miit mere tum praaN mere suraiyaa
4. hans le gaa le o chaa.Nd mere lata
5. suno suno banavaarii more giitaa
6. mast pavan hai chanchal dhaaraa lata
7. kuchh phuul khile aramaano.n ke suraiyaa
8. tum man kii pii.Daa kyaa samajho suraiyaa
9. kaam karo bharii kaam karo suriyaa, chorus
10. kaam karo bharii kaam karo giitaa, vinod

We are nowhere close to finishing the first year of the Golden age. Next part will follow soon.

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

1949: The Golden Age Begins: B

First, let me add a few things to Part A. Full names of the lyricists of barasaat are ramesh shaastrii for song 1 and jalaal malihaabaadii for 5. Barasaat is reported to have collected nearly a crore (10 million) rupees during its initial release.

Continuing the info on 1949, more movies in which lata excelled follow:

7. laahaur

A social starring nargis, karan diivaan and kuladiip kaur was a musical hit by MD shyam sundar (for songs 3, 4, 6, 8 and 9) and vinod (for the rest). Lyrics are by raajendra krishan except for 2, which is written by aziiz kashmiiri. This is another cassette I have worn out. I am lucky to have songs 1, 2, 4, 5, 8, 9 and 10. The two duets of lata with karan diivaan compare with the best duets of any kind. Lata's 3 solos that I have heard send me to nuur-jahaanland. Mannaa De's complaint asking where god is probably brought god out from hiding.

1. duniyaa hamaare pyaar kii lata, karan diivaan
2. sun lo sajan merii baat lata, karan diivaan
3. ham jahaa.N me.n aa-e hai.n karan diivaan
4. bahaare.n phir bhii aa-e.ngii lata
5. TuuTe hu-e aramaano.n kii ik lata
6. hamane sarakas me.n naukarii kar durranii
7. ummiid ke rangii.n jhuule me.n lata
8. duniyaa to yah kahatii hai insaan manaa De, chorus
9. vahii rotaa hu-aa ik dil karan diivaan
10. us dil kii qismat kyaa kahiye lata

8. mahal

A complicated ghost story suspenseful psychodrama, extremely successful debut by kamaal amarohii and produced by Bombay Talkies is a genuine classic of Hindi cinema. It starred Ashok (his only movie in 1949 since he was busy

governing Bombay Talkies), madhubaalaa, vijaylaxmi and kumar, had haunting music by khemachandra prakaash and lyrics by naKshab jaarachavii mostly (see later). Ashok and madhu are at their career best in serious roles. This movie was a turning point in her career and her fame sky-rocketed making her the front-rank star.

According to the Encyclopaedia of Indian Cinema, song 1 was a turning point in lata's career. I disagree. I believe that the songs of barasaat played this role. The other lata solo is considered one of her best. The 3 raajakumaarii solos are classics and the duet is simply mesmerizing as is the dancing during its picturization. The choreography was by lachchhuu mahaaraaj and deep focus photography by the German cameraman Josef Wirsching.

Ashok Kumar wanted miinaa kumaarii to play the lead, but amarohii insisted on madhu. According to kamaal amarohii (in an interview with Har Mandir Singh) he wrote the opening lines of song 1 (Kaamosh hai zamaanaa etc.), naKshab wrote the rest. On song 4, he said that he wrote the opening line and the rest of the song whereas aarzuu lakhanavii wrote the para "is jiine me.n sau dukh hai.n", even though naKshab's name is mentioned as a writer in all sources.

1. aayegaa 3, aayegaa aane vaalaa lata
2. ye raat phir naa aayegii zoharaa,
raajakumarii
3. mushkil hai bahut mushkil lata
4. ghabraa ke jo ham sar ko raajakumaarii
5. mai.n vo ha.nsii huu.N lab pe jo raajakumaarii

6. ek tiir chala, dil pe lagaa raajakumaarii

7. dil ne phir yaad kiya lata

9. namuunaa

An almost incestuous story of an illegitimate child turned motorvaalii-rich girl kaaminii kaushal, refugee-poor-M.A. student dev and rich philanthropist barrister kishor saahuu, had music by c. raamachandra and lyrics by pyaare laal santoshii (songs 1, 2, 7, 8), naKshab jaarachavii (3, 6), A. aah shikaarapurii (4), gulashan jalaalaabaadii (5) and raajaa me.hadii alii Kaa.N (9). The lata-rafi duet should be a classic. Lata solos are typical CR creations. CR was at his peak this year giving music to 9 hindi movies.

1. do gharo.n kii aag me.n ghar shamashaad, chorus

2. mhaarii galii maa.N aav jo re lata

3. jiyaa moraa Dole shamashaad, chorus

4. aanaa balam more aanaa shamashaad

5. ta.Dapaa ke mujhe ab chho.D diyaa lata, rafi

6. ik Thes lagii lata

7. TamaTam se jhaa.nko naa ranii jii shamashaad

8. ajii sambhal ke aanaa ho laalaa lata

9. mujhako sazaa-en de ke kisii ke lata

10. patangaa

One of the three pre-anaarakalii musical marvels by CR, the other two being sagaaii and albelaa (both 1951), a social starring nigaar, shyaam and gop. Reportedly, this was the first movie of the future jubilee kumar, raajendra

kumar, although I could not find him. Lyrics were by raajendra krishan. Kids must remember the Tailiifuun song, but lata fans can never forget the 3 solos. Shamashaad seems to be in full swing in the usual CR light-hearted nok-jhonk songs.

1. gore gore mukha.De pe gesuu jo shamashaad

2. duniyaa ko pyaare phuul aur shamashaad

3. o dil vaalo dil kaa lagaanaa shamashaad,
chitalakar

4. mere piyaa ga-e ra.nguun kiya shamashaad,
chitalakar

5. pyaar ke jahaan kii niraalii lata, shamashaad,
chorus

6. namaste 4, pahale to ho ga-ii mohanataaraa,
shamashaad, chitalakar, rafi, chorus

7. bolo jii dil loge kyaa kyaa doge shamashaad, rafi

8. dil se bhulaa do tum hame.n lata

9. o jaane vaale tuune aramaano.n kii lata

10. kabhii Kaamosh hoo jaanaa lata

11. shaayar

Yet another triangle involving village girl suraiyaa, city girl kaaminii kaushal and poet dev. The music is by Gulaam muhammad and lyrics by shakiil. The best known song is the lata-mukesh duet, but the other songs are equally great gems that need to be discovered and appreciated by lovers of the music from the golden age. Video is available.

1. aaj koii hai aane vaalaa suraiyaa

2. kyaa chiiz hai muhabbat suraiyaa
3. tuu duur hai aa.Nkho.n se lata
4. dil kii duniyaa uja.D gaii suraiyaa
5. muhabbat par bahaar aatii lata
6. o o more baalamaa kaahe maarii shamashaad, rafi
7. hame.n tum bhuul baiThe ho suraiyaa
8. do bichha.De hu-e dil lata, durraanii
9. ye duniyaa hai 3, yahaa.N dil lata, mukesh
10. o qismat teraa ho buraa suriyaa

Some other movies of 1949 follow.

aaiye

mubarak begam acted and sang for the first time in this movie for MD shaukat haidarii, lyrics (all except one, see below) by naKshab. Her first song was a solo,

mohe aane lagii a.nga.Daaii, aajaa aajaa balam harajaaii

She had one more song in the movie with lata and chorus,

aaiye ahaahaa ahaahaa aao chale.n chale.n vahaa.N

written by shamasul hudaa bihaarii.

chaa.Ndani raat

Starring nasiim, shyaam and david, had wonderful music by naushaad and lyrics by shakiil. Here are all the songs:

1. chaa.Ndani raat hai umaa devii, chorus
2. aa.Nkh milii dil chala gayaa shamashaad
3. chhiin ke dil kyuu.N pher shamashaad, rafi

4. kaise baje dil kaa sitaar shamashaad, rafi
5. haay chhore kii jaat ba.Dii lata, durraanii
6. Kabar kyaa thii ki Gam khaanaa shamashaad, rafi
7. do din kii Kushii raas naa shamashaad
8. chhaayaa merii ummiid kii duniyaa shamashaad
9. saiyya.n se bichhu.D ga-ii ho more amiirabaaii, saadat
10. dil ho unhe.n mubaaraq jo rafi

dillagii

A musical hit by kaaradaar, MD naushaad, lyricist shakiil, starring suraiyaa, shyaam, shaam kumaar. The first actor shyaam was just that. He starred in many popular movies in the late forties-early fifties.

The other actor shayaam kumaar (real name:sayyad gul haamid) was a hero (in 5 movies), a villain (in many movies) and a playback singer of hindi movies. His songs were never picturized on him. In 1942, bhagavaan gave him a role in sukhii jiivan (1942). Apart from dillagii, some other movies for which his playback singing is remembered are namaste (1943), ratan (1944) and chaachaa chaudharii (1953). As a villain kids may remember him from johny meraa naam (1970).

What a great music this movie has and there is no lata. I just love every single one of the 11 songs, kamaal kar dii naushaad miyaa.N.

1. muralii vaale muralii bajaa suraiyaa
2. le ke dil chupake se kiiyaa suraiyaa
3. merii pyaarii patang chalii uma,shamashad,chorus

4. duniyaa kyaa jaane meraa afsaanaa suraiyaa
5. tuu meraa chaa.Nd mai.n terii suraiyaa, shyaam
6. teraa Kayaal dil se bhulayaa naa suraiyaa
7. is duniyaa me.n ai dil vaalo rafi
8. chaar din kii chaa.Ndani phir suraiyaa
9. niraalaa muhabbat kaa dastuur suraiyaa
10. tere kuuche me.n aramaano.n kii rafi
11. zaalim zamaanaa mujhako tumase suraiyaa, shyaam

duniyaa

This is the first movie for which the lyricist asad
bhopaalii wrote songs alongwith 4 others. Music was by C.
Ramchandra. I have heard only one wonderful suraiyaa solo
mere dil me.n aavo aur bas jaavo
lyricist unknown.

ek thii la.Dakii

A suspense drama was a major hit by ruup k. shorii,
starring his wife miinaa shorii (real name: Kurshiid), motii
laal, i. s. jauhar and kuldiip kaur. I have heard two songs,

laaraa lappaa laaraa lappaa laaii rakhadaa
by lata, durraanii, rafii and chorus and a lata-rafii duet
ab haale dil yaa haale jigar kuchh naa puuchhiye

The MD was vinod and lyricist aziiz kashmiirii. Because of
the popularity of the first song, miinaa shorii was forever
known as the laaraa lappa girl.

iraan kii ek raat

The last hindi movie directed by the legendary pramathesh chandra barua. It starred jamunaa [paaro of devadaas (1935)] and naara.ng [kanval of Kazaanchii (1941)]. He was born on October 24, 1903 in gouripur (bangladesh) as the son of the local mahaaraajaa and died on November 29, 1951 in Calcutta. Another brilliant scholar from the Presidency College, he obtained B. Sc. with honors in mathematics in 1924 (I did the same from Govt. College, Ludhiana, another famous college, in 1966). He was the first Indian producer to use artificial lighting for indoor shooting in aparaadhii (1931, silent) with Krishna Gopal as cameraman. He directed 9 bengali and 12 hindi movies. He is best remembered as the devadaas (1935) in the bengali version.

We will continue the saga of 1949 in the last part of this post.

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

The First Decade: summing up

The Thirties - The first decade

The first decade can be summed up as the decade of the big studios and their popular stars. And they did practically everything that could be done. I will try to bring in some of the things I failed to mention in the previous ten posts.

The first Persian language talkie, "Dokhtar-e-Lor" was made in India in 1933 by Ardeshir Irani of Aalam Aaraa fame. Bombay Talkies made, perhaps, the first officially commissioned ad film for Dalda vanaspathi for Lintas ad agency in 1938. In 1935, the first Indian cartoon picture, "lafangaa languur" or "The Merry Monkey" produced by H. B. Gutschwager in Hindi, was shown along with the main feature, "svapana svayambar" at the Majestic Cinema, Bombay. In 1937, Wadia Movietone made history by synchronizing Hindi songs and dances with the extremely popular American silent movie called "Thief of Baghdad" starring Douglas Fairbanks, Sr. They called the dubbed version "Sulemani Shetranji".

Majority of the popular and well-established stars (32 in all) were mentioned in the following song from the almost-end-of-the-decade movie "Gharib Ka Lal (1939)". The lyricists of the movie were Rafi Kashmiri and Munshi Qabil, the MD was Saggiir Aasif. The entire song is

"tujhe bibbo kahu.N ki sulochanaa,
umaashashii kahu.N yaa ki jamunaa
tujhe motii kahu.N ki biliimoriyaa,
tujhe saigal kahu.N yaa ki baravaa
tujhe kajjan kahu.N yaa ki shaantaa,
ratanabaii kahu.N mahataab kah duu.N yaa ki maadhurii
merii bimalaa merii kaanan merii jaddan merii rozii,
tujhe gauhar kahu.N ki sabitaa
devikaaraanii kahu.N ki lalita,
durgaa khoTe kahu.N ki zubedaa
tujhe ghorii kahu.N diikshit kahu.N
yaa tujhe chaarlai kah duu.N
kahu.N mirzaa musharraaf
yaa tujhe mai.n kaabulii kah duu.N
tujhe surendra kahu.N yaa ki vaastii,
mai.n kumaar kahu.N yaa ki Gazanavii"

[A side remark - Umaa Shashi mentioned in this song is the Umaa who sang with Saigal. Umaa Devii whom Naushad introduced in Dard (1947), who became an overnight sensation with her very first song "afsaanaa likh rahii hu.N", who later, unfortunately, developed an eating disorder and became a comedic actress known as TunTun, was an entirely different person.]

Apart from the ever popular songs by Saigal, K. C. Dey, Pankaj Mullick and others, this decade also gave us the following:

"uTh jaag musaafir bhor bhaii,"
From "saliimaa (1935)"; my grandma sang it to me when I was a child.

"kabhi ai haqiqate ras bharii, nazar aa libaase sharaab me.n"

A delightful parody of a famous Iqbal poem, written by Kidar Sharma for "Millionaire (1936)" a Saigal movie.

"jan gaN man adhinaayak"

Our national anthem was for the first time used in the movie "insaani yaa shaitaan (1933)".

"Dongaa Dongaa Dam Dam Daakaa aadam bokaa masanam maakaa"

The first song with nirarthak (meaningless) words written by G. R. seThii and set to music by maaadhulaal daamodar master for the first part of the 4-part "haatimataai (1933)".

"tilachaT'Taa haai tilachaT'Ta chhipakalii ne pakaD liyaa"

A tribute to the everlasting cockroach, lyricist mercifully unknown, set to music by harishachandra baalii for "bhi-khaaran (1935)".

"bhaalo baashii tomaay aamii taav kii khule bolate hobe"

The first Bangla song in a Hindi movie, "muflia aashiq (1932)" produced, naturally, by maadan theaters, Calcutta.

"mohammad mohammad pukaare chala jaa, yu.N hii diino-duniyaa sa.nvaaree chala jaa"

The first among very rare songs to have the name of the Prophet in them, was in the movie "nuure islaam (1934)".

"yaa ilaahii miT naa jaaye darde-dil"

A song that Mehmood keeps mispronouncing in "aarzuu (1965)" was from the movie "billii (1938)", sung by kaanti laal and suniitaa devii, written by P. L. santoshii, MD was gyaan dutt.

"saare jahaan se achchhaa saabun banaa hamaaraa, ham kishtiyaa.n hai.n isakii"

The first parody of a national song, in the movie "sunaharaa sa.nsaar (1936)", written by vijay kumaar, B. A. and set to music by K. C. Dey.

Most of the info comes from the following:

"The Encyclopaedia of Hindi Film Songs," vols. I-IV, compiled by Mr. Har Mandir Singh "Hamraaz", published by Mrs. Satinder Kaur.

"The Indian Film," perhaps the first Ph. D. thesis in India on the subject of movies. The writer, Miss Panna Shah, was awarded the Ph. D. degree working with the eminent Professor G. S. Ghurye of the University of Bombay in 1950. Reprinted by Greenwood Press, Westport, Connecticut in 1981.

"Encyclopaedia of Indian Cinema," by A. Rajadhyaksha and P. Willemen, published by Oxford University Press in 1994. Excellent effort, the only book of its kind. Some obvious errors even in articles on recent movies could have been easily avoided by watching the movies just once! I am sure the planned second edition would be even better.

Surjit Singh, a movie fan period.

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Common list of references to this series:

1. The Hindi Film Geet Kosh, 5 volumes, compiled by Mr. Har Mandir Singh "Hamraaz", published by Mrs. Satinder Kaur, his wife.
2. Listener's Bulletin, a monthly, edited by Hamraaz Saahib and published by the Secretary, the Flying Listener's Club, Kanpur.
3. Limca Book of Records, 1993 edition, edited by Vijaya Ghose, published by Bisleri Beverages Limited.
4. The Guinness Book of Movie Facts & Feats, by Patrick Robertson, published by Guinness Books in 1988.
5. Star-Portrait, by Harish S. Booch and Karin Doyle, published by The Lakhani Book Depot, Girgaon, Bombay in 1962.

RMIM Archive Article Number: "196"

Scintillating favourites from 1960s (part 1)

Posted by: Snehal B. Oza"

Author: Snehal B Oza Hello All, I have been posting a song every alternate day from the golden era of film music since some time now. Those who read the introduction knows that it will cover gems from 40s and 50s only. Recently a RMIMER said that it's not true that every thing that was recorded after 1960 is bad. Here is an attempt to draw attention to some rare gems of 60s period. I am afraid that this may turn out a kind of "Bhule-Bisre-Geet"; as many of the songs are very obscure. Nevertheless they are all in a group; which is collector's pride. The reason for only 60s' is that "traditionally" it's accepted that golden period was 50s *and* 60s. In my opinion it should be 40s and 50s though. But it's debatable. So here we start with a 1963 film called Bhutnath with music of Vedpal. He composed music of Aayi Fir Se Bahar(1960) with the name of Vedpal Sharma too. The film has two rare gems of Lata Mangeshkar, forgotten in the ever expanding realm of time. One penned by Yusuf

'Tum Na Aaye Sanam, Shamma Jalati Rahi

Raat Dhalati Rahi, Dil Tadapata Raha,

Shamma Jalati Rahi' and an absolute beauty in

'Bhule Se Kar Liya; Ho Bhule Se Kar Liya Pya~~r

Ho Gayi Nadani De Ke Jiya Anmol' written by Keshav Trivedi. At around same time came Jadu Nagari (1961) with music of a master composer S. N. Tripathi. The film has a song which is among the top ten of Lata's own list of her best songs (according to a knowledgeable friend). Whatever that may be; song is par excellence when you compare it with any other song. Lata sings it with rare touch and tune/music is classic. The song I am talking about here is

'Nigahon Me Tum Ho, Khayalon Me Tum Ho,

Jidhar Dekhati Hun Nazar Aa Rahe Ho

Mere Dil Ki Dhadkan Ye Batala Rahi Hai,

Khushi Ki Baharon Ko 'Tum La Rahe Ho' Easily among the greatest songs of Lata by any standard. This song sounds more and more beautiful as you go on listening and on repeated listening. Lyrics are by Hasrat Jaipuri. Let's turn to 1966. Here we have a song unparalleled by it's interludes that uses only piano. The composer is same S. N. Tripathi. The song uses only two instruments, piano and tabala! But what a song

'Pyar Ke Palchhin, Bite Hue Din,

Ham To Na Bhule 'Tu~~m Bhul Gaye'

This must be a rare occasion in films where piano in western classical style is played and mixed (a kind of fusion) with 'gayaki' based on pure hindustani classical. The above song was by a great poet from UP, Shailendra. The film has one good Mukesh song 'Ai Mere Dil, Sun Meri Jaan, Reh Gaye ...' If I recall correctly, the above Lata solo was sung by Talat too. But for a different S. N. Tripathi film. That was in 1960 for Alibaba. Haven't heard yet, that version though. S. N. Tripathi had a string of films in late 50s and early 60s with some very

good songs. Other film that I recall is Kavi Kalidas. The Lata solo 'Sham Bhayi Ghamshyam Na Aaye' (by Pt. Bharat Vyas) is still as fresh as it was then. And who would not remember his music for Rani Rupmati? One more of his film that is known for one single song by Lata and Mukesh, written by Pt. Bharat Vyas in Bhojpuri, is Veer Durgadas. And the song:

'Thane Kajaliyo Banalun, Mhare Hirdey Se Lagalun

Aaj Palakaa Me Band Kar Rakho ...

Gori Palkya Me Neend Kaiya Aveli' I guess, he was among few music directors who could make a song of a language, other than Hindi/Urdu/Panjabi, popular. Only other occasion I recall is from a Bhojpuri film, Vidyapati, in mid 60s composed by V. Balsara, an able assistant of Shankar Jaikishan, who had Lata singing for him the song 'More Naina Sawan Bhadon' and Rafi's bhajan 'Mose Ruth Gayo Banwari' in Todi. S. N. Tripathi's other notable film was Jai Chittod (1961). The Lata solo 'Sanjh Ho Gayi Prabhu Tum Hi Prakash Do' is Lata's other 'Allah Tero Naam'! Last but not least, I must talk about Chandramukhi (1960). Very good Manna De and Mukesh songs. Manna De song that I am trying to recall is 'Manbhavan Sangit Suhaavan'. Mukesh sung a good solo 'Nain Ka Chain Chura Kar Le Gayi; Kar Gayi Neend Haram'. In the year 1966, the vintage music director Bulu C. Rani produced two unforgettable songs through Lata and Mahendra Pran (lyricist). The first one

'Mangane Se~~ Jo Maut Mil Jaati~~ Kaun Jita Is Zamaane Me~~' Song has one excellent antara

'Ansu-on Ke, Janaze Ko Leke Kandhe Pe Ham Ghume~~~ (2)

Chal Ke Manzil Jo Aayi Milane~~~, Ham Hi Na Rahe Is Zamaane Me' And Lata sings it great pathos. Other song is 'Na Baaz Aya Mukaddar Muze Mitaane Se'; equally good. I really doubt the story; that says that Lata was not singing well during mid 60s and her confidence was shaken around that time until Hemant Kumar convinced her to sing Bis Sal Baad song; when I hear all these songs. And when we are talking about some great songs how can we ever forget some of those great music directors who called it a day in sixties. First Sajjad Hussain His film Rustam Sohrab(1963) has three gems, one each by Lata, Talat and Suraiya Lata's 'Ai Dilruba, Ai Dilruba, Nazaren Bichha' will go a long way when the historians will take a note of Sajjad's work. Talat came with yet another beautiful song for Sajjad in 'Majandra, Majandara' and Suraiya really served an ace when she sung 'Ye Kaisi Ajab Dastan Ho Gayi Hai, Chhupate Chhupate Bayan Ho Gayi Hai'. And with all these gems around, naturally reminds me two kings of the film music Anil Biswas and Roshan. Anil-da produced some great classical based songs in Angulimal (1960) and Sautela Bhai (1962) and Chhoti Chhoti Baaten (1965). Particularly 'Aayi Aayi Basanti Bela' by Lata, Meena Kapoor, Sandhya Mukherjee and Manna De is one his best creation in classical arena. (I guess it's based on Bahar.). The film also has one very good song by Aarti Mukherjee: 'Chanda Dhire Chire Dhal Re Chanda'. And of course when 'Ja Mein Tose Na Hi Bolun' plays anytime (from Sautela Bhai), your all activities stops and you just find yourself mesmerised by the great classical rendition by Lata. I suppose there are few such renditions (nearly pure classical) by Lata. I can recall just few. One in Shankar Jaikishan's Seema in 1955 and other to some extent, in same year by unfortunately, unrecognised-but-very-good-composer S. Mohindar in Naata, a production of Madhubala. I will talk about Naata in ATMJH soon. And finally from Anil Biswas's last film CCB. We have Meena Kapoor, Mukesh and Lata Mangeshkar singing in a same film. Three people whom he has loved the most. Instead of giving any detail on the songs of this film, I will direct readers to have a look at Vish Krishnan's excellent article of the film. Next, Roshan. Talking of him, a composer beyond match for his light-soft music, takes my memory to 1960 and 1961. Two films Nai Umar Ki Nai Fasal, where Neeraj penned some very good lyrics and Maine Jeena Sikh Liya. Mohammad Rafi's 'Swapna Zare Phul Se' is all time classic Rafi solo by Roshan Lal besides a great song in Chandani Chowk (1954). MJS� has one very good Mukesh song, forgotten by many of us today.

"Tere Pyar Ko Is Tareh Se Bhulana,

Na Dil Chahata Hai, Na Ham Chahate Hain

Jo Sach Tha Use Ik Fasana Banana,

Na Dil Chahata Hai, Na Ham Chahate Hain' And how can I afford to miss Hemant-Lata's divine singing in Mamata; "Chhupalo Yun Dil Me Pyaar Mera, Ke Jaise Mandir Me Lau Diye Ki'. Mamata has one good Lata solo in 'Vikal Man Mora' too. It starts in a great style but then fails to hold you. Still a good song anyway. Finally as late as in 1968 he came with Mukesh (his compatriot all the time since 1949; through whom he saw many leaps) and chorus for that Anokhi Raat song. The other day I was listening to 78rpm of the song, after my player was brought from Vadodara. I was lost in the beauty of the song. The chorus effect in the beginning is nothing but superb. And Mukesh sings it marvelously well. In films there are less songs that tells you this kind of philosophy. Indivar has produced wonderful lyrics. Roshan came with one exquisite Lata solo for Zindagi Aur Ham(1962) 'Tu Hamko Dekh Aur Hamari Nazar Se Dekh, Pyaari Ada Se Dekh'. Lata voice sounds very pure, refined and makes the rendition very sweet. While remembering Mukesh, I can talk of two songs of Matlabi Duniya(1960) too. 'Kanton Me Rehane Wale' and 'Wafayen Dekh Li...Sab Pyar Ki Baaten Karate Hain' still reminds of his olden days of early 50s and late 40s. These are some of his evergreen songs. If I remember correctly the tune was set by Jayanti Joshi. And let me point out to two little known music directors and their two songs, one by each of them. First one I am going to talk about is Dilip Dholakia. This man has produced some excellent music in Gujarati films. His compositions sung by himself and Geeta Roy are popular today even after 40 years. Let me mention Geeta's three songs here on the fly:

'Bhabhi Tame Thoda-Thoda Thao Varanagi'
Vyas ?) and

(Or was this by Avinash

"Taalo Na Taale Gori Garabe Ghumi..." and finally a superb Geeta song in "Mangal Fera"

'Aj Maari Nanadi E Mhenu Maryun' Let's come back to Hindi songs. Dilip Dholakia has given music in 3/4 films (Hindi). One of them Private Secretary (1961) has one very good Lata solo:

'Mile Nain Gaya Chain Piya Aan Molo Re' His other films are Saugand(1961), Bagdad Ki Raten(1962), Teen Ustaad(1961). Finally let me talk about another man from Gujarat, Ajit Merchant. He too, has more than one films to his credit. Film I chose today is 1964 film Challenge and the song 'Main Bhi Hun Majabur Saajan, Dil Bhi Hai Majabur' sung by Mukesh and Asha Bhonsle. One of the best Mukesh duets ever. Asha sings it extremely well. Listening to this and all those above, gives you enough evidence that 1960s was not a bad period for music in Hindi cinema and they are no less gems than those which were recorded in 1950's decade. It was just the scheme of the Almighty and Time that these ones came later in 1960s. Well, these were some random thoughts on glory of 60s. Will come back with second part and with more from other music directors. -----

RMIM Archive Article Number: "197".

Scintillating favourites from 1960s (part 2)

Posted by: Snehal B. Oza"

Author: Snehal B Oza

Here is the second, and concluding part of the article. Last time we talked about some songs of early 60s. In this article I will try to cover from '61 to '68. Let's first talk about a very talented master, who produced very few songs in a musical career spanning over 3 decades, Late Jaidev. His 1963 film Kinare Kinare had all songs by Nyaal Sharma and all very good poetically. Well known songs from the film are Jab Gam-E-Ishaq Satata Hai (Mukesh), Dekh Li Teri Khudai (Talat) and Lata's Har Aas Ashq Baar Hai. But there are two more Lata songs, which destiny decided to keep in a not-so-popular-songs basket. But they are THE songs:

'Sulag Uthi Dil Ki Lagi Jalate Hain Parwaane

Roti Hai Takdiren, Hansate Hain Afasaane' and second 'Aaj Achaanak Kyon Tun Gaye Man Veena Ke Taar'. These songs will remain Jaidev's most melodious numbers besides Reshma Aur Shera songs. While speaking of melody, my attention turns to Chitragupta. He brought a very popular singer of South (Tamil), P. B. Srinivasan in Main Bhi Ladki Hun (1964) to sing a lovely song with Lata 'Chanda Se Hoga Wo Pyara, Phulon Se Hoga Wo Nyaara'. I haven't heard any other song of this singer; but can tell here that he possesses a very good voice. In 1961 Chitragupta composed Tel Malish Boot Polish. One song worth mentioning is 'Mehalon Me Rehane Wali Dil Hai Garib Ka'; a duet by Talat and Lata. Here Talat sounds very different. One reason could be I heard a bad 78rpm ;), or/and other as I guess is Talat was giving indications by then of his wearing out. Of course his songs with Asha Bhonsle for Apsara (1961, MD Pt. Husnalal Bhagatram), 'Haradam Tumhi Se Pyar Kiye Ja Rahi Hun Main', Bahaana (1963, MD Madan Mohan) 'Teri Nigahon Me Teri Hi Bahon Me', Suhagan (1964, MD Madan Mohan) 'Tumhi To Meri Puja Ho' still show the same glitter of 1950s. This last one was with Lata. And yes, 1962's Burma Road (MD Chitragupta) gave us 'Mausam Ye Pukare Masti Me Le Chal' with Lata singing with him. Let me spell out here some more gems of Talat from this period. First Pathan. This unknown film has one great song by him (solo). 'Chand Mera Baadalon Me Kho Gaya Meri Duniya Me Andhera Ho Gaya'. Music by Jimmy (?). Don't know who was/is this person. But truly great number. Second one was a duet with Asha for Insaaf (1966, Chitragupta)

'Do Dil Dhadak Rahe Hain Aur Awaaz Ek Hai

Nagme Juda Juda Hain Magar Saaz Ek Hai' Before I move on to other songs, one more gem of Chitragupta from Bezuban(1962): Diwaane Ham Diwaane Tum, Kise Hai Gam Kya Kahe Ye Zamaana' (by Lata) can not be forgotten. This melody reminds me two Shankar Jaikishan marvels. One in 1961 Karodapti. A very good Jaikishan composition by Lata in 'Sainya Na Chhedo Dil Ke Taar'. Lata does a very good job there. And second for Ek Phul Chaar Kante (1960) for the following song:

Banwaari Re Jine Ka Sahaara Tera Naam Re

Muze Duniya Walon Se Kya Kaam Re I wonder, how long Lata continued with this sweetness after this? With Shankar Jaikishan, comes in the mind, another pair, Kalyanji Anandji. Their Bluff Master (1963) has one good Lata solo:

Bedardi Dagabaaz Ja Tu Nahi Balamaa Mora

Ja Ja Jare Ja Bana Na Batiyan..... And I can never forget their melody for Dilhi Junction (1960). Lata's evergreen 'Zaalim Zamaane Ne Itana Sataaya Hai, Rone Lagi Zindagi Gam Muskaraya Hai' written by Gulshan Bawara is immortal. With all this talk on melody let me make a quick visit to C. Ramchandra, whose output had declined in quantity significantly compared to early 1950s, and his two films, Bahurani (1963) and Payal Ki Zankar (1968). Bahurani has one exquisite Hemant-Lata duet 'Umra Hui Tum Se Mile Jaane Fir Bhi Kyun, Aise Lage Jaise Pehali Baar Ho Mile'. Great song indeed. Hemant Kumar has turned virtually every thing into a gold, he has touched! A remarkable musical legend, as he was. Another song of Lata under CR for the second film listed above is probably amongst the last creation reminding glory of Lata & C. Ramchandra combination.

Tu Aye Na Aye Magar Jaane Waale Teri Yaad Aakar Rulaya Karegi In fact, this song reminds me a gem of a song from Mehmaan (1953, Anil Biswas), again by Lata: Tu Aye Na Aye Magar Jaane Waale Teri Yaad Is Ghar Me Aati Rahegi. Now let me take a note of a veteran music director, equally known in Marathi circle, Vasant Desai. His 1961 Sampurna Ramayan has two Lata numbers with great melody. 'Baadalon Baraso Nayan Ki Or Se' and 'San Sanan Sanan Sanan Jaari O Pavan, Dur Des Le Ja Sandesh, Jahan Base Mere Sajan' peened by Pt. Bharat Vyas. He also produced the best from fading Lata sweetness in 1967 for Ram Rajya 'Dar Laage Garaje Badariya, Saawan Ki Rut Kajaraari Kari Chamake Bijuriya' is perhaps still as famous. Used to hear a lot on Radio in my childhood. But the song where Lata does an excellent work is 'Rain Bhai Soja Re Panchhi, Bhor Bhaye Ud Jana Hai'. Lata is really found in oneness with the song. Really wonder what happened to the people in the field then, that they suddenly forgot the art of melody-making ?! (Of course with exceptions :) To conclude, let me take a flying reference to the following numbers that I like for various reasons: Hiya Jarat Rehat Din Rain - Godan(1963), Mukesh, Anjan, Pt. Ravi Shankar Chand Dhhalane Laga Dil Machalne Laga Aa Abhi Ja

Amrit Manthan(1961), Lata, S. N. Tripathi Dil Dhhundhhata Hai Sahare Sahare - Kala Aadami (1961), Mukesh, Dattaram (An excellent song) Babam Babam Bam Bam Lehari Lehar Lehar Nadiya Gehari Ramu Dada (1960), Mukesh, Chitragupta Jeevan Jyot Jale Grahasthi (1963), Asha Bhonsle, Ravi (A classical number, par excellence) Tumako Piya Dil Diya Kitane Naaz Se Shikari (1963), Lata-Usha, G. S. Kohali Ghunghat Hata Na Dena Goriye Ke Chanda Sharam Se Dubega Sapan Suhane (1961), Lata-Chorus, Salil Chowdhary Mana Mere Hasin Sanam Tu Rashq-E-Mahataab Hai Adventures of Robinhud (1961), Mohd. Rafi, G. S. Kohali and finally a Mukesh number for Flat No9 (1961), MD Usha Khanna

Ga Diwaane Zumake, Raat Ki Palake Chum Ke

Dil Bhi Hai Dildaar Bhi Hai, Mausam Bhi Hai Pyar? Bhi Hai I know, I must have missed many more.... But than time limits everything :(May be future is holding on, a possible, third article in the series ! :-) Not necessarily by me, but by any of us!! Cheers, Snehal

RMIM Archive Article Number: "22"

BINACA GEETMALA

Efforts of: Kunal N. Taravade (taravade@ecn.purdue.edu) ('53 to '77)

Shyamkumar Rajaram Surthi (srs6016@tam2000.tamu.edu) (1977 to 1993)

Shalini Razdan (cassette info of Binaca Geet Mala series) -----

---- One of the most popular Hindi music programs back in India was the Binaca Geetmala broadcast by Radio Ceylon, and hosted by Amin Sayani. Started in 1953, it ranked the most popular hindi film songs on a yearly basis. Although it was only a barometer of the popularity of songs and by no means a definitive measure of the quality of music associated with the songs, the program still provided a fascinating survey of the evolution of Hindi film music over the years. It is still going strong and the only change has been with its name which is now Cibaca Geetmala. The program bases its outcomes on the popular tastes of the people. If we see the songs which ended up at the top of the charts in the golden years of Hindi film music, some striking features come to mind. The fact that music directors such as Laxmikant-Pyarelal and Shankar-Jaikishen ended up with the bulk of the top songs showed that the popular taste did not really appreciate good quality music. How else do you explain the fact that songs from Guide, Pakeezah, Mere Mehboob, Kashmir ki Kali, Abhimaan, Amar Prem, Anand, Adalat, Chori Chori did not ever finish at the top? Even the songs of some like S.D., SJ, LP that did make it to the top were definitely not their best efforts (eg SJ's Chori-Chori, Teesri Kasam, Anadi and LP's Dosti, etc. did not make it but some mediocre efforts like Suraj (SJ), Shagird (LP) made it to the top). Music directors like Naushad, S.D. Burman and O.P. Nayyar had only 2-3 songs that made it to the top. Anyway, I now give a list of the Binaca toppers from 1953 to 1977 (the golden age of Hindi film music- first 25 years) and you can draw your own inferences.

YEAR	SONG	FILM	SINGER	MUSIC
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1953	Too ganga ki mauj	Baiju Bawra	Rafi	Naushad
1954	Man dole mera tan dole	Nagin	Lata	Hemant Kumar
	Jayen to jayen kahan	Taxi Driver	Talat	S D Burman
1955	Mera Joota Hai Japani	Shree 420	Mukesh	Shankar-Jaikishen
1956	Eh dil hai mushkil jeena..	CID	Rafi	O.P. Nayyar
1957	Zara samne to aao..	Janam Janam Ke Fere	Lata, Rafi	S.N. Tripathi
1958	Hai apna dil to awara	Solva Saal	HemantKumar	S.D. Burman
1959	Haal kaisa hai janaabka	Chalti k.n. Gaadi	Kishore, Asha	S.D. Burman
1960	Zindagi bhar nahin..	Barsaat ki Raat	Rafi	Roshan
1961	Teri pyari pyari surat ko	Sasural	Rafi	Shankar-Jaikishen
1962	Ehsan Tera Hoga Mujh Par	Jungle	Rafi	Shankar-Jaikishen
1963	Jo wada kiya wo nibhana	Taj Mahal	Rafi, Lata	Roshan
1964	Bol radha bol sangam	Sangam	Mukesh	Shankar-Jaikishen
1965	Jis dil men basa tha	Saheli	Mukesh	Kalyanji-Anandji
1966	Baharo Phool Barsao	Suraj	Rafi	Shankar-Jaikishen
1967	Sawan ka mahina	Milan	Lata, Mukesh	Laxmikant-Pyarelal
1968	Dil vil pyaar vaar	Shagird	Lata	Laxmikant-Pyarelal
1969	Kaise rahoon chup	Inteqam	Lata	Laxmikant-Pyarelal
1970	Bindiya chamkegi	Do Raaste	Lata	Laxmikant-Pyarelal
1971	Zindagi Ek Safar Hai	Andaaz	Kishore	Shankar-Jaikishen
1972	Dum Maro Dum	Hare Rama hare Krishna	Asha	R. D. Burman
1973	Yari Hai Iman Mera	Zanjeer	Manna Dey	Kalyanji-Anandji

1974 Mera jeevan kora kagaj Kora Kagaz Kishore Kalyanji-Anandji
 1975 Mehangai Maargayee Roti Kapada Makan Lata, Mukesh Laxmikant-Pyarelal
 1976 Kabhi Kabhi Mere dil .. Kabhi Kabhi Mukesh Khayyam
 1977 Husn Hazir Hai Laila Majnu Lata Madan Mohan

Courtesy: Geetanjali Radio program collection, India Student Association,
 Purdue University.

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More additions from Shyamkumar. (Now the list contains till 1993. The
 program was discontinued after 93.).

YEAR	SONG	FILM	SINGER	MUSIC
1978	Ankhiyon ke zarokon se...(Akhiyon ke Zarokon se)		Hemlata	Ravindra Jain
1979	Sheesha ho ya dil ho...(Aasha)		Lata	??
1980	Dafaliwale dafali baja...(Sargam)		Lata, Rafi	Laxmi-Pyare
1981	Mere angane me...(Laawaris)	Amitabh,	Alka	Kalyanji-Anandji
1982	Angrezi me kahate hai...(Khuddar)		Kishore,Lata	Rajesh Roshan
1983	Shayad meri shadi ka khayal...(Sautan)		Kishore,Lata	Usha Khanna
1984	Main tera jaanu hu, tu meri...(Hero)		Manhar,Lata	Laxmi-Pyare
1985	Sun sayaba sun...(Ram Teri Ganga Maili ho Gayi)		Lata	Ravindra Jain
1986	Yashoda ka nandlala...(Sanjog)		Lata	Laxmi-Pyare
1987	Chitti aaye hai...(Naam)		Pankaj Udhas	Laxmi-Pyare
1988	Papa kahate hai...(Qyamat se Qyamat tak)		Udit A	nand-Milind
1989	My name is lakhan...(Ram-Lakhan)		Mohd. Aziz	Laxmi-Pyare
1990	Gori hai kalayian...(Aaj ka Arjun)		Lata, Shabbir	Bhappi Lahiri
1991	Dekha hai paheli baar...(Saajan)		SPB, Alka	Nadeem-Shravan
1992	Maine pyar tumhi se...(Phool aur Kaante)		Sanu,Alka	Nadeem-Shravan
1993	Choli ke peeche kya hai...(Khalnayak)		Ila arun, Alka	Laxmi-Pyare

HMV's Binaca Geetmala Cassette

Posted by Shalini Razdan

HMV has come out with yearly compilations based upon the Binaca Geetmala countdowns. The cassettes are called HMV Geetmala Hit Parade, and as far as I know there are at least 10 volumes already in the market. There might be more,...but I personally haven't been able to find them! I would highly recommend this collection to all golden-oldies afficionados. Apart from the great songs, these tapes are chockful of fascinating trivia imparted by the presenter Ameen Sayani and various famous music and movie personalties. In any case, here are the song listings for the first 2 volumes.

Volume 1: (Pre-1954) This cassette just contains some popular songs of the early fifties, before Binaca Geetmala came out with their popularity ratings.

Side A:

Song: Bade armanon se rakha hain (1951)Lata-Mukesh
 Movie: Malhar MD: Roshan Lyrics: Indeevar
 Song: Dekho jadu bhare more nain (1952)Geeta Dutt
 Movie: Aasman MD: O. P. Nayyar Lyrics: Prem Dhawan
 Song: Meri yaad mein tum na ansoo bahana(1951)Talat
 Movie: Madhosh MD: Madan Mohan Lyrics: Raja Mehdi Ali Khan
 Song: Kahe jadoo kiya (1953)Shamshad Begum
 Movie: Nagma MD: Nashad Lyrics: I. Nakshab
 Song: Tu ganga ki mauj (1952) Rafi, Lata, chorus
 Movie: Baiju Bawra MD: Naushad Lyrics: Shakeel
 Song: Woh pass rahe ya door (1949) Suraiya
 Movie: Badi Bhaen MD: Husnalal Bhagtram Lyrics: Qamar Jalabadi

Side B

Song: Yeh raat yeh chandini (1952)Hemant
 Movie: Jaal MD: SD Burman Lyrics: Sahir
 Song: Ae gham-e-dil kya karoon(1953)Asha Bhosle, Talat separate versions
 Film: Thokar MD: Sardar Malik Lyrics: Tandon
 Song: Aa mohabbat ki basti (1953) Lata-Kishore
 Movie: Fareb MD: Anil Biswas Lyrics: Majrooh
 Song: Dharti kahe pukar ke(1953) Manna-Lata
 Movie: Do bigha zameen MD: Salil C. Lyrics: Shailendra
 Song: Hum tujhse mohabbat kar ke (1951)Mukesh
 Movie: Awara MD: Shanker-Jaikishen Lyrics: Hasrat Jaipuri
 Song: Yeh zindagi usiki hai (1953) Lata
 Movie: Anarkali MD: C. Ramchandra Lyrics: Rajendra Krishan

 VOLUME 2: Top 8 of 1954

SideA

(8) Kaise koi jiye (Geeta-Hemant)
 Movie: Badban MD: Timir Baran &S. K. Pal
 Lyrics: Indeevar
 (7)Man ki been matwari (Rafi-Lata)
 Movie: Shabab MD: Naushad Lyrics: Shakeel
 (6)Chanda mama door se(Asha)
 Movie: Vachan MD: Ravi Lyrics: Ravi Shankar Sharma
 (5)Rahi matwale (Talat)
 Movie: Waris MD: Anil Biswas Lyrics: Qamar Jalabadi
 (4)Insaf ka mandir hai ye (Rafi)
 Movie: Amar MD: Naushad Lyrics: Shakeel

Side B

(3)Yeh lo main hari piya (Geeta)
 Movie: Aar paar MD: O. P. Nayyar Lyrics: Majrooh
 (2)Man dole tera tan dole (Lata)
 Movie: Nagin MD: Hemant Kumar Lyrics: Rajinder Krishen
 (1)Jayen to jayen kahan(Talat)
 Movie: Taxi Driver MD: SDB Lyrics: Sahir

FILMFARE AWARDS: MDs

Posted by: ashok_s@pavo.concordia.ca (SINGH, ASHOK²)

Best Music Director

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1953	NAUSHAD	Baiju Bawra
1954	S.D. BURMAN	Taxi Driver
1955	HEMANT KUMAR	Nagin
1956	SHANKAR-JAIKISHAN	Chori-Chori
1957	O.P. NAYYAR	Naya Daur
1958	SAIL CHOUDHURY	Madhumati
1959	SHANKAR-JAIKISHAN	Anari
1960	SHANKAR-JAIKISHAN	Dil Apna Aur Preet Parai
1961	RAVI	Gharana
1962	SHANKAR-JAIKISHAN	Proffessor
1963	ROSHAN	Taj Mahal
1964	LAXMIKANT-PYARELAL	Dosti
1965	RAVI	Khandaan
1966	SHANKAR-JAIKISHAN	Suraj
1967	LAXMIKANT-PYARELAL	Milan
1968	SHANKAR-JAIKISHAN	Brahmachari
1969	LAXMIKANT-PYARELAL	Jeene Ki Raah
1970	SHANKAR-JAIKISHAN	Pehchan
1971	SHANKAR-JAIKISHAN	Mera Naam Joker
1972	SHANKAR-JAIKISHAN	Be-Imaan
1973	S.D. BURMAN	Abhimaan
1974	KALYANJI-ANANDJI	Kora Kagaz
1975	RAJESH ROSHAN	Julie
1976	KHAYYAM	Kabhi Kabhie
1977	LAXMIKANT-PYARELAL	Amar Akbar Anthony
1978	LAXMIKANT-PYARELAL	Satyam Shivam Sundaram
1979	LAXMIKANT-PYARELAL	Sargam
1980	LAXMIKANT-PYARELAL	Karz
1981	KHAYYAM	Umrao Jaan
1982	R.D. BURMAN	Sanam Teri Kasam
1983	R.D. BURMAN	Masoom
1984	BAPPI LAHIRI	Sharaabi
1985	RAVINDRA JAIN	Ram Teri Ganga Maili
1988	ANAND MILIND	Qayamat Se Qayamat Tak
1989	RAAM LAXMAN	Maine Pyar Kiya
1990	NADEEM-SHRAVAN	Aashiqui
1991	NADEEM-SHRAVAN	Saajan
1992	NADEEM-SHRAVAN	Deewana
1993	ANU MALIK	Baazigar
1994	R D BURMAN	1942 A Love Story
	(1994 R D Burman award to A R Rahman for "Roja")	
1995	A R RAHMAN	Rangeela
1996	NADEEM-SHRAVAN	Raja Hindustani

²Source: Filmfare

(1996 R D Burman award went to Vishal Bharadwaj for "Maachis")
1997 UTTAM SINGH Dil To Pagal Hai
VIJU SHAH (best background score) Gupt
(1997 R D Burman award went to Karthik Raja for "Grahan")

There were no awards given between 1986-87.

FILMFARE AWARDS: Female Playback

Posted by: Ashok Singh³ (asingh@VAX2.CONCORDIA.CA)

Before 1967 there were no separate awards for playback singer. Only one award was given to the best singer, either male or female.

FILMFARE's Best Female Playback singer

1958	LATA MANGESHKAR	Aaja re pardesi - MADHUMATI
1962	LATA MANGESHKAR	Kahin deep jale kahin dil - BEES SAAL BAAD
1965	LATA MANGESHKAR	Tumhi mere mandir tumhi meri pooja - KHANDAAN
1967	ASHA BHOSLE	Garibon ko suno - DUS LAKH
1968	ASHA BHOSLE	Parde mein rehne do - SHIKAR
1969	LATA MANGESHKAR	Aap mucche acche lagne lage - JEENE KI RAAH
After 1969 Lata Mangeshkar asked not to be nominated for any more awards.		
1970	SHARDA	Baat zara - JAHAN PYAR MILEY
1971	ASHA BHOSLE	Piya tu aab to aaja - CARAVAN
1972	ASHA BHOSLE	Dum maro dum - HARE RAMA HARE KRISHNA
1973	ASHA BHOSLE	Hone lagi hai raat jawaan - NAINA
1974	ASHA BHOSLE	Chain se humko kahin - PRAN JAYE PAR VACHAN NA JAYE
1975	SULAKSHANA PANDIT	Tuhi sagar hai - SANKALP
1976	HEMLATA	Tujo mere sur mein - CHITCHOR
1977	PREETI SAGAR	Mere gaon kadhapaane varo paane - MANTHAN
1978	ASHA BHOSLE	Ye mera dil pyar ka deewana - DON
1979	VANI JAIRAM	Mere to gridhar gopal - MEERA
1980	NAZIA HASSAN	Aap jaisa koi - QURBANI
1981	PARVEEN SULTANA	Hume tumse pyar kitna - KUDRAT
1982	SALMA AGHA	Dil ke armaan - NIKAAH
1983	ARATI MUKHERJI	Do naina ek kahani - MASOOM
1984	ANUPAMA DESHPANDE	Sohni chanab di - SOHNI MAHIWAL
1985	ANURADHA PAUDWAL	Mere man baje mridang - UTSAV
1988	ALKA YAGNIK	Ek do teen - TEZAAB
1989	SAPNA MUKHERJEE	Oye oye, tirchi topiwale - TRIDEV
1990	ANURADHA PAUDWAL	Nazar ke samne - AASHIQUI
1991	ANURADHA PAUDWAL	Dil hai ke manta nahin - DIL HAI KE MANTA NAHIN
1992	ANURADHA PAUDWAL	Dhak dhak karne laga - BETA
1993	ILA ARUN\ALKA YAGNIK	Choli ke peeche kya hai - KHAL-NAYAK
1994	KAVITA KRISHNAMURTHY	dil ne kaha chupke se - 1942 A LOVE STORY
1995	KAVITA KRISHNAMURTHY	mera piya ghar aaya o ram ji - YAARANA
1996	KAVITA KRISHNAMURTHY	aaj main upar - KHAMOSHI: The Musical
1997	ALKA YAGNIK	- PARDES

There were no awards given from 1986-87.

Before 1967 there were no separate awards for playback singer. Only one award was given to the best singer, either male or female.

³ Source: Filmfare

FILMFARE AWARDS: Male Playback

Posted by: Ashok Singh⁴ (asingh@VAX2.CONCORDIA.CA)

Before 1967 there were no separate awards for playback singer. Only one award was given to the best singer, either male or female.

FILMFARE's Best Male Playback Singer *****

1959	MUKESH	Sab kuchh seekha humne - ANARI
1960	MOHAMMED RAFI	Chaudhvin ka chand - CHAUDHVIN KA CHAND
1961	MOHAMMED RAFI	Chashme buddoor - SASURAL
1963	MAHENDRA KAPOOR	Chalo ek baar phir se - GUMRAH
1964	MOHAMMED RAFI	Chahunga mein tujhe sanjh savere - DOSTI
1966	MOHAMMED RAFI	Baharon phool bharsao mera mehboob - SURAJ
1967	MAHENDRA KAPOOR	Neele gagan ke tale - HUMRAAZ
1968	MOHAMMED RAFI	Dilke jharokemein tujhe bithake - BRAHMACHARI
1969	KISHORE KUMAR	Roop tera mastana - ARADHANA
1970	MUKESH	Sabse bada nadaan - PEHCHAN
1971	MANNA DEY	Ay bhai zara dekh ke chalo - MERA NAAM JOKER
1972	MUKESH	Jai bolo - BE-IMAAN
1973	NARENDRA CHANCHAL	Beshak mandir masjid - BOBBY
1974	MAHENDRA KAPOOR	Aur nahin bas aur nahin - ROTI KAPADA AUR MAKAAAN
1975	KISHORE KUMAR	Dil aisa kisine mere toda - AMUNUSH
1976	MUKESH	Kabhi kabhi mere dil mein - KABHI KABHIE
1977	MOHAMMED RAFI	Kya hua tere waada - HUM KISISE KUM NAHIN
1978	KISHORE KUMAR	O khaike paan banaras wala - DON
1979	YESUDAS	Dil ke tukde tukde - DADA
1980	KISHORE KUMAR	Hazaar rahen mudke dekhin - THODISI BEWAFAI
1981	AMIT KUMAR	Teri yaad aa rahi hai - LOVE STORY
1982	KISHORE KUMAR	Pag ghungroo bandh - NAMAK HALAAL
1983	KISHORE KUMAR	Agar tum na hote - AGAR TUM NA HOTE
1984	KISHORE KUMAR	Manzilein apni jaga hai - SHARAABI
1985	KISHORE KUMAR	Saagar kinare - SAAGAR
1988	UDIT NARAYAN	Papa kehte hain - QAYAMAT SE QAYAMAT TAK
1989	S.P. BALASUBRAMANIAM	Dil deewana bin sajana - MAINE PYAR KIYA
1990	KUMAR SANU	Ab tere bin - AASHIQUI
1991	KUMAR SANU	Mera dil bhi - SAAJAN
1992	KUMAR SANU	Sochenge tumhe - DEEWANA
1993	KUMAR SANU	Yeh kaali kaali ankhen - BAAZIGAR
1994	KUMAR SANU	Ek ladki ko dekha to - 1942 A LOVE STORY
1995	UDIT NARAYAN	Mehndi laga ke rakna - DILWALE DULHANIYA LE JAYENGE
1996	UDIT NARAYAN	Pardesi pardesi jaana - RAJA HINDUSTANI
1997	ABHIJEET	Main koi aisa geet gaaon - YES BOSS

For some reason there were no awards given in 1986 and 1987.

⁴ Source: Filmfare

FILMFARE AWARDS: Lyricists

Posted by: Ashok Singh⁵ (asingh@VAX2.CONCORDIA.CA)

The FILMFARE Files : (Best Lyricist)

1958	SHAILENDRA	'Yeh mere deewanapan'	YAHUDI
1959	SHAILENDRA	'Sab kuchh seekha hamne'	ANARI
1960	SHAKEEL BADAYUNI	'Chaudhvin ka chand'	CHAUDVIN KA CHAND
1961	SHAKEEL BADAYUNI	'Husn tera jawab nahin'	GHARANA
1962	SHAKEEL BADAYUNI	'Kahin deep jale kahin dil'	BEES SAAL BAAD
1963	SAHIR LUDHIANVI	'Jo vaada kiya woh'	TAJ MAHAL
1964	MAJROOH SULTANPURI	'Chahunga main tujhe sanjh savere'	DOSTI
1965	RAJENDRA KRISHNA	'Tumhi mere mandir'	KHANDAAN
1966	HASRAT JAIPURI	'Baharon phool barsao'	SURAJ
1967	GULSHAN BAWRA	'Mere desh ki dharti'	UPKAR
1968	SHAILENDRA	'Main gaon tum so jao'	BRAHMACHARI
1969	NEERAJ	'Kaal ka pahiya'	CHANDA AUR BIJLI
1970	VARMA MALIK	'Sabse bada nadan'	PEHCHAN
1971	HASRAT JAIPURI	'Zindagi ek safar'	ANDAZ
1972	VARMA MALIK	'Jai bolo be-imaan ki'	BE-IMAAAN
1973	GULSHAN BAWRA	'Yaari hai imaan mera'	ZANJEER
1974	SANTOSH ANAND	'Main na bhulunga'	ROTI KAPADA AUR MAKAAAN
1975	INDIVAR	'Dil aisa kisine mera toda'	AMANUSH
1976	SAHIR LUDHIANVI	'Kabhi kabhi mere dil mein'	KABHI KABHIE
1977	GULZAR	'Do deewane shaher mein'	GHARAONDA
1978	ANAND BAKSHI	'Aadmi musafir hai'	APNAPAN
1979	GULZAR	'Aanewale pal'	GOL MAAL
1980	GULZAR	'Hazaar rahen mudke dekhin'	THODISI BEWAFAI
1981	ANAND BAKSHI	'Tere mere beech mein'	EK DUJE KE LIYE
1982	SANTOSH ANAND	'Mohabat hai kya cheez'	PREM ROG
1983	GULZAR	'Tujse naraaz nahin'	MASOOM
1984	HASAN KAMAL	'Aaj ki awaaz'	AAJ KI AWAZ
1985	VASANT DEV	'Dil kyon behka'	UTSAV
1988	GULZAR	'Mera kuch samaan'	IJAAZAT
1989	ASAD BHOPALI	'Dil deewana bin sajana ke'	MAINE PYAR KIYA
1990	SAMEER	'Nazar ke samne'	AASHIQUI
1991	GULZAR	'Yaara seeli seeli'	LEKIN
1992	SAMEER	'Teri umeed tera intezaar'	DEEWANA
1993	SAMEER	'Ghunghat ki aad se'	HUM HAI RAHI PYAR KE
1994	JAVED AKHTAR	'Ek Ladki ko'	1942 A LOVE STORY
1995	ANAND BAKSHI	'Tujhe dekha to ye'	DILWALE DULHANIA LE JAYENGE
(1995 R D Burman award went to MEHBOOB for 'Tanha tanha' from RANGEELA)			
1996	JAVED AKHTAR	'Ghar se kikalte hi'	PAPA KEHTE HAIN
1997	JAVED AKHTAR	'Sandesh aate hain'	BORDER

There were no awards given from 1986-1987.

⁵ Source: Filmfare

Best MD Filmfare Award in 1960

Posted by: Satish Subramanian (subraman@cs.umn.edu)

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Best MD Filmfare Award in 1960

"Filmfare Awards in 1960 were rigged!" says the Naushad fan because Mughal-e-Azam didn't win the music award for that year. Is the allegation entirely true?

Well, we can't really find out if the awards were rigged or not, but lets look at some of the movies that SJ's "Dil Apna aur Preet Parai" was competing with in the year 1960 for the best music award, and then decide whether it was fair to give the award to that movie.

Here is a list of movies (classified wrt Music directors) that were released in the year 1960, that had good music. (Most of the movie info is taken from a book called "Glorious Years of Indian Cinema").

1. Music director Ravi had

- Chaudavin Ka Chaand!! (Guru Dutt, Waheeda) with the songs:
 - `chaudavin kaa chaand ho yaa aaftab ho' [Rafi]
 - `mili khaak main mohabbat jala dil ka aashiyaanaa' [Rafi]
 - `bedardi mera sainya shabnam toh kabhi shole' [Asha]
 - `balam se milan hoga' [Geeta]
 - `sharma ke yeh kyon sab parda nashiha tan ko savaraa karte hai' {qawwali} [Asha, Shamshad Begum]
 - `dil ki kahaani rang laayi hai' [Asha]

2. Roshan gave all that he had for his

- Barsaat Ki Raat!! (Bharat Bhushan, Madhubala)
 - `zindagi bhar nahi bhoollegi woh barsaat ki raat' [Lata, Rafi]
 - `na to kaarvaan ki talaash hain na to hamsafar ki talaash hai' {qawwali}
 - [Rafi, Asha, Manna, Batish, Sudha]
 - `garjat barsat saawan aayo re.' [Suman Kalyanpur, Kamal Barot]
 - `maine shayad tumhen kahin dekhaa hai.' [Rafi]
 - `mujhe mil gaya bahana teri deedh ka' [Lata]
 - `nigahen naaz ke maro ka haal kya hoga..' [Asha]
 - `ji chahta hain choom loon' {qawaali} [Asha, Sudha]

3. Naushad had two movies that year, both with Dilip Kumar.

- Kohinoor! (Dilip Kumar, Meena Kumari)
 - `madhuban mein raadhikaa naachche re' [Rafi]
 - `do sitaaron ka zameen par hain milan aaj ki raat' [Rafi, Lata]
 - `dil mein bhaji pyar ki shahnayiaan' [Lata]
 - `tan rang lo ji' [Rafi, Lata]
 - `jaadugar qaatil haazir hain mera dil' [Asha]
 - `zara man ki kewadiya khol' [Rafi]
 - `challengey teer jab dil par' [Rafi Lata]
 - `yeh kya zindagi hain' [Lata]

- Mughal-E-Azam!! (Dilip Kumar, Madhubala)
 - `pyar kiya toh darna kya' [Lata]
 - `mohe panghat pe nandlaal chheD gayo re' [Lata] {raag gaara}
 - `mohabbat ke jhooTi kahaani pe roye'[Lata]{raga darbari Kanada}
 - `bekas pe karam kejiye sarkare madina' [Lata] {raag kedar}
 - `khuda nighban ho tumhara' [Lata] {raga yaman}
 - `jab raat hai aisi matwaali' [Lata] {raga jaijaiwanti}
 - `teri mehfil mein qismat aazmaakar ham bhi dekhenge'
 - {qawwali} [Lata, Shamshad]
- 4. S.D.Burman and Dev Anand had three block-busters that year.
 - Bambai Ka Babu (Dev Anand, Suchitra Sen)
 - `deewanaa mastanaa hua dil' [Asha, Rafi]
 - `dekhne mein bhola hai' [Asha]
 - `saathi na koi manzil' [Rafi]
 - Kaala Bazaar (Dev Anand, Waheeda)
 - `khoya khoya chaand' [Rafi]
 - `apni toh har aah ek toofan hai' [Rafi]
 - `rim jhim ke taraane leke aayi barsaat' [Rafi, Geeta]
 - `such huve sapne tere' [Asha]
 - `jo main hoti raaja.' [Asha]
 - `na main dhan chahoon, na watan chahoon' [Geeta Asha]
 - Manzil (Dev Anand, Nutan)
 - `na banao batiyaan haTo kaahe ko jhooTi' [Manna]
 - `chupke se mile pyaase pyaase kuch hum kuch tum'[Rafi, Geeta]
 - `yaad aa gayi woh nashile nigahen' [Hemant Kumar]
 - `hum dum se gaye humdum ke liye humdum ki' [Manna]
 - `chaand aur main aur tu' [Manna, Asha]
- 5. Salil Choudhry had
 - Parakh! (Sandhya)
 - `ooo sajnaa barkhaa bahaar aayi ras ki puhaar layi' [Lata]
 - Usne Kaha Tha (Nanda, Sunil Dutt)
 - `aha rim jhim ke ye pyaare pyaare geet liye' [Lata, Talat]
 - `machalhti aarzoo' [Talat?]
- 6. Shankar Jaikisan had two hits
 - Dil Apna aur Preet Parai (Meena Kumari, Raj Kumar)
 - `ajib daastan hai ye kahan shuru kahan khatam' [Lata]
 - `dil apna aur preet parai.' [Lata]
 - `andaz mera mastana.' [Asha]
 - `mera dil ab tera o sajana'
 - [some more?]
 - Jis Desh Mein Ganga Behti Hai (Raj Kapoor, Padmini)
 - `aa ab lout chaley.' [Mukesh, Lata]
 - `o basanti, pawan paagal' [Lata]
 - `honthon pe sacchai rehetee hai' [Mukesh]
 - `mera naam raju' [Mukesh]
 - `hai aag hamare seene mein'
 - `begani shadi mein..' [Lata]
- 7. Sardar Mallik gave his masterpiece:
 - Saaranga!!
 - `haan deewanaa hoon main' [Mukesh]
 - `saaranga tere yaad mein' [Rafi/Mukesh]

- `chali re chali main toh' [Asha]
8. Madan Mohan had
- Bahanaa
`ja re badra bairi ja ja ja re' [Lata]
`teri nigahon mein' [Asha, Talat]
9. S.N.Tripathi had
- Lal Qilla
`na kisi ki aankh ka noor hoon' [Rafi]
10. Kalyanji-Anandji
- Dil Bhi Tera Hum Bhi Tere
`mujhko is raat ki ranhaayi mein awaaz na do' [Mukesh]
--

Well.., It is a pity that only one of these movies could get the top spot. Most of the above songs are gems and each one of them deserved an award. It is sad that nowadays there is no lack of awards but there is a dearth of songs that really deserve them.

Well, coming to the controversy, "Dil Apna Aur Preet Paraai" does seem puny in front of this strong line up of movies from the masters. Agreed that the Lata's songs in "Dil Apna Aur Preet Paraai" were very melodious and suited to the mood of the movie, but it is doubtful whether even all of them put together will ever capture the magic found in Salil and Lata's `o sajnaa barkha bahaar aayi' from "Parakh" - leave alone the rest of the songs in the above list.

Don't know if the awards were rigged or not, but definitely "Dil Apna Aur Preet Paraai" doesn't seem deserving of the award.

My vote for the best music award will definitely go to Roshan for his grand "Barsaat ki Raat".

The reason why SJ got so many awards may have been because SDB was way ahead of his time and Naushad was presenting the quintessence of age old classical music, but SJ were the only ones who embraced the music of their times, from all over the world, and captured the imagination of the then music lovers. Agree? Well, it is just an opinion.

Anyway, popular choices have seldom been predictable and easy to comprehend.

"ajeeb daastaan hain yeh, kahaan shuru kahaan qatam
yeh manzilen hai kaun si, na woh samajh sake na hum"

- Lata in DAAPP.

FILMFARE – BEST MD AWARDS

Posted by: Ketan⁶

Seeing the utter confusion about dates and movies currently present, I dug out an old copy of Filmfare, which lists the awards in every category, and the nominees for that award. For the sake of RMIM I shall limit this post to only music related awards.

All opinions expressed above, on and after this line are IMHO. Am crossposting on RAMLI, in the belief that people there might be interested too. I apologize if it is out of place.

If the movie got an award in 1965, it means that it was released in 1964. I will give the winner, the nominees and the other musically notable movies in that year(NOT NOMINATED), the last being subjective ofcourse. The Burman slant is unavoidable simply because they were the best. No apologies there. :))

BEST MD AWARD.

In 1954 the award went to Naushad for Baiju B, and in '55 to SDB for Taxi Driver. There were no nominees, although Do Bhiga Zameen(Salil), Aar Paar(OPN) and Patita(SJ) could be considered instead of Baiju Bawra, and Jagriti(HemantK) and Boot Polish(SJ) in place of Taxi Driver.(Yes, it's me, Ketan, saying that). Baiju Bawra was in direct competition with Anarkali(CR), and Baiju Bawra won. Thanks to Ashok for pointing this one out to me.

In '56 the award went to Nagin(Hemant K) and the other nominees were Udan Khatola(Naushad) and Azaad(CR). Other notable movies not considered are Munimji(SDB), Shree 420(SJ), House 44(SDB), Mr & Mrs 55(OPN).

In '57 the award went to Chori Chori(SJ) and the nominee was (only one) C.I.D(OPN). Other notable movies were Seema(SJ), Devdas(SDB), Jagte Raho(Salil), Jhanak Jhanak Payal Baje(Vasant Desai) and Basant Bahar(SJ).

In '58 the award went to Naya Daur(OPN) and the nominee was Aasha (CR). Other movies were Mother India(Naushad), Paying Guest(SDB), Dekh Kabira Roya(MM), Nau Do Gyarah(SDB), and Pyaasa(SDB).

In '59, the award went to (thank GOD!)-Madhumati, and the nominees were Phagun(OPN), & Yahudi(SJ). Other movies were Kala Pani(SDB), Phir Subah Hogi(Khayyam), Lajwanti(SDB), Adalat(MM), Solva Saal(SDB) and Howrah Bridge(OPN).

In '60 the award went to Anari(SJ), and the nominees were Sujata(SDB) and Chhoti Bahen (SJ). Other movies were Navrang(CR).

In '61 the award went to (Oh my GOD!) Dil Apna Aur Preet Parayi(SJ), and the nominees were Mughal-E-Azam(Naushad) and

⁶Source: various, Filmfare

Chaudvin Ka Chand(Ravi). Other movies were Parakh(Salil C), Kala Bazar(SDB), Kohinoor(Naushad), Bambai Ka Babu(SDB) Barsaat Ki Raat(Roshan) and Saraswati Chandra(KA), Anuradha(Pt. Ravi Shankar).

In '62, the award went to Gharana(Ravi) and the nominees were Ganga Jamuna(Naushad) and Jis Desh Main Ganga Behti Hai(SJ). Notable movies were Hum Dono(Jaidev), Shola aur Shabnam(Khayyam), Jab Pyaar Kisise Hota Hai(SJ--I don't think much of it, but the songs were popular), Sanjog(MM).

In '63 the award went to Professor(SJ). The nominees were Bees Saal Baad(Hemant K) and Anpadh(MM). Other notables were Sahib Biwi aur Ghulam(HemantK), Ek Musafir Ek Hasina(OPN), Baat Ek Raat Ki(SDB).

In '64 the award went to (thank God!) Taj Mahal(Roshan). The nominees were Mere Mehboob(Naushad--tough luck, but Taj Mahal is better), and Dil Ek Mandir(SJ). Notable movies were Bandini(SDB), Mujhe Jeene Do(Jaidev), Gumrah(Ravi), Tere Ghar ke Samne(SDB), Meri Surat Teri Aankhen(SDB), Dil Hi to Hai(Roshan), Phir wohi Dil Laya Hoon(OPN).

In '65 the award went to Dosti(LP) (YUCK!). The nominees were Woh Kaun Thi(MM), and Sangam(SJ). Other notables were Leader(Naushad), Kohraa(HemantK), Kashmir Ki Kali(OPN), Chitralekha(Roshan), Door Gagan Ki Chaon Main(KK--God's gift to all things living)

In '66 the award went to Khandaan(Ravi). The nominees were Himalay Ki God Main(KA), Arzoo(SJ--sounds like a sneeze, and the music is worth being sneezed at). Notable movies are Waqt(Ravi), Mere Sanam(OPN) and Teen Deviyen(SDB).

In '67 occurred the GHOR PAAP, second only to the Holocaust, IMHO. The award went to *SOB*, Suraj(SJ). The nominees were Guide(SDB--God's gift to life on earth) and Do Badan(Ravi). Now consider the movies Suraj beat out, and judge for yourself, whether popularity or manipulation got it the award. This one award contributes significantly to my dislike (note: dislike, not hatred) of SJ. We start with Amrapali(SJ), Teesri Kasam(SJ--yes even this is better), Anupama(HemantK--too good), Mamta(Roshan-Brilliant), Baharen Phir Bhi Aayengi(OPN) and Mera Saya(MM). IMHO, the award should have gone to Guide, but if not than my next choice would have been the highly creative, innovative music of Teesri Manzil(RDB--God's gift to all things dead, alive or yet to be born). I rest my case. U decide if popularity alone wins the award.

In '68 the award went to Milan(LP--The songs were popular, although they are okayish). The nominees were Upkar(KA), Humraaz(Ravi). Other movies were Jewel Thief(SDB--far, far better, and this is my reason for disliking LP), Baharon Ke Sapne(RDB)

In '69, the award went to Brahmachari(SJ), and the nominees were Ankhen(Ravi) and Diwana(SJ). Notable movies were Raat Aur Din(SJ), Pyar Ka Mausam(RDB).

In '70, the award went to Jeene Ki Raah(LP), and the nominees

were Aradhana(SDB) (need I say further on the lunacy levels of the committee?), and Chanda aur Bijli(SJ). Notables include, Ek Phool Do Mali(Ravi).

In '71 the award went to Pehchan(SJ), and the nominees were Talash(SDB), and Do Raaste(LP). Notables include Prem Pujari(SDB), Dastak(MM) and Heer Ranjha(MM).

In '72 the award went to Mera Naam Joker(SJ), and the nominees were Caravan(RDB) and Andaz(SJ). IMHO, I love Caravan, but thanks, only to Mukesh's singing, I personally, think MNJ as not a bad choice. However, it becomes a bad choice, when one considers, that some of the other movies were Anand(Salil), Guddi(Vasant Desai), Tere Mere Sapne(SDB), and my favourites Sharmilee(SDB) and Kati Patang(RDB).

In '73 the award went to Be-Iman(SJ--possibly a movie made on the way they got some of their awards), and the nominees were Pakeezaah(GM only--Naushad was not nominated as a co-MD), and Shor(LP). The notables are Anubhav(Kanu Roy), Bawarchi(MM), Safar(KA), Lal Patthar (SJ), and brace yourself-- Hare Rama Hare Krishna(RDB), Amar Prem(RDB), Jawani Diwani(RDB), and Mere Jeevan Saathi(RDB).97, 98, 99, 100. Ok, I finished beating my head against the wall. I am left positively speechless by this, which is a good thing, since what might come out might be, er.. profane.

In '74 the award went to (naturally) Abhimaan(SDB), and the nominees were Zanjeer(KA), Bobby(LP), Daag(LP), and Yaadon Ki Baarat(RDB). Notables are Aa Gale Lag Ja(RDB), Namak Haram(RDB), Hanste Zakham(MM)

In '75 the award went to Kora Kagaz(KA) and the nominees were Roti Kapda aur Makaan(LP), Aap Ki Kasam(RDB), Premnagar(SDB), Resham Ki Dori(SJ--Who's that?). Notables are Ajnabee(RDB).

In '76 the award went to Julie(RR), and the nominees were Dulhan(LP), Khel Khel Main(RDB), Sholay(RDB), Sanyasi(SJ--although, by now I think it should be only a S, right?). Notables are Amanush(S. Mitra), Aandhi(RDB), Khushboo(RDB), Mili(SDB), Chupke Chupke(SDB).

As an aside RDB was one of the nominees for Best Male Playback for Mehbooba, Mehbooba for Sholay. The award went to KK for Dil Aisa Kisine Mera Toda(Amanush).

In '77 the award went to Kabhi Kabhi(Khayyam) and the nominees were Bairaag(KA), Mausam(MM), Mehbooba(RDB), and Chitchor(Ravindra Jain). Don't remember any musically good movies right now, but if junta can come up with names, I could check.

In '78 the award went to Amar Akbar Anthony(LP), and the nominees were Alaap(Jaidev), Hum Kisise Kum Nahin(RDB), Kinara(RDB), and Swami(RR). Notables are Gharonda(Jaidev), Doosra Aadmi(RR--this lost to Swami as a nominee?), Anurodh(LP)

In '79 the award went to Satyam Shivam Sundaram(LP), and the nominees were Don(KA), Shalimar(RDB), Des Pardes(RR), Ankhiyon ke Jharokon se(Ravindra Jain). Notables are Muqaddar Ka Sikandar(KA), Trishul(Khayyam), Kisme Vaade(RDB), Ghar(RDB).

In '80 the award went to Sargam(LP), and the nominees were

Noorie(Khayyam), Jaani Dushman(LP), Kala Patthar(RR), and Mr. Natwarlal(RR). Notables are Gol Maal(RDB), Meera(Pt. Ravi Shankar).

I bring thee, Part II of the Flimflam--oops Filmfare awards for Best Music Director for the years 1981-1996. For those who came in late, if the movie recd an award in 1981, it was released in 1980. My purpose in saying this, is to elicit responses from people, who might know of other movies with good music, that came out in that year. I also recd some messages regarding the year of release of the movie. I subsequently found that Filmfare, Times of India, HMV/RPG tapes and CD's and the Encyclopaedia of Indian Cinema can all differ. So all flames to be directed at people who have electric coiled stoves. Comments, suggestions are welcome though. As before, I shall try to be unbiased(TRY being the operative word).:)) Since my knowledge of movies in the 80's-90's is rather limited, I shall look to people better informed than I, to pitch in with comments.

Lastly, as usual, all comments in this post are IMHO. I would like to be only SIGHTED and not CITED or SLIGHTED. :)

We begin with 1981. The award went to Karz(LP) and the nominees were Qurbani(KA only), Thodisi Bewafai(Khayyam), Asha(LP), and Shaan(RDB). Surprisingly, Biddu was not nominated, although Nazia Hassan won for her rendition of "Aap jaisa koi". Other movies were Khubsoorat(RDB) and Abdullah(RDB)

In 1982, the award went to Umrao Jaan(Khayyam), and the nominees were Ek Dujhe ke Liye(LP), Love Story(RDB), Silsila(Shiv-Hari) and Armaan(BappiL). The other movies were Baseraa(RDB), Laawaris(KA), Rocky(RDB). The surprises were Yaarana(RR) and Kudrat(RDB) not even being nominated, and "Rambha Ho!" being considered ahead of it. IMHO, the award should have gone to Silsila. I remember, the joy I felt, on hearing for the first time, THE VOICE, singing "Taaron se yeh maang sajaa doon". While the music of UJ is great, I would say it is Asha who contributes more to the songs, than does Khayyam(would be quite happy to hear some other viewpoints on this).

In 1983, the FFC (FilmFare Committee), finally acquired taste for the first time since 1974. The award went to Sanam Teri Kasam(RDB), and the nominees were Namak Halal(BappiL), Bazaar(Khayyam), Prem Rog(LP), and Nikaah(Ravi)--bad news here--Salma Agha won for "Dil ke Armaan". Other movies were Shaukeen(RDB), Bemisaal(RDB), Teri Kasam(RDB), Namkeen(RDB), Star(Biddu--believe me ye, the songs were a huge hit, thanks to Nazia). IMHO, the award was incorrectly given(see I am unbiased). It should have gone to a movie which, I really am surprised, should have been considered way ahead of Sanam Teri Kasam. I speak of Yeh Wada Raha(RDB). Adjectives fail me in describing the music, but stupendous, would be fair start.

In 1984, the award went to Masoom(RDB), and the nominees were Razia Sultan(Khayyam), Betaab(RDB), Hero(LP), and Souten(Usha

Khanna). Other than Himmatwala(BappiL), there don't seem to be any other movies which had popular music in that year.

In 1985 the award went to Sharabi(BappiL--well deserved), and the nominees were Sohni Mahiwal(Anu Malik), Kasam Paida Karnewaale Ki(BappiL--can anyone lists some songs please?), Tohfa(BappiL) and Jawani(RDB). No idea of musically good movies released in 1984. Names welcome, shall check.

In 1986, since RDB seemed to be the only great MD around, they decided to do away with the awards altogether. :)) Any idea why they were not given?

In 1987, the award went to N00000---Ram Teri Ganga Maili(Ravindra Jain). Yes, you will yell too when u see the nominees--Meri Jung(LP), Pyaar Jhukta Nahin(LP), and Sur Sangam(LP--very very good) and boohoooo--Saagar(RDB). I think the award should have gone hands down to UTSAV(LP). Looks like they spent the whole year taking classical music lessons, what with Utsav and Sur Sangam. :)) Only other movie, I can think of is Saaheb(BappiL).

In 1988 since the VOICE of GOD and his son,the loRD was no more, the industry which was grief stricken, in a state of shock, and inconsolable, could not produce a single movie, with songs or music, hence there were no awards.:) Any ideas why no award?

In 1989, the award went to Qayamat Se Qayamat Tak(Anand-Milind), and the nominees were Tezaab(LP), and Khoon Bhari Maang(RR). If you ask me, and I am extremely serious here, there seems to be underhanded skullduggery here. Why only 3 nominees? Why deny even a nomination to a fabulous piece of work such as Ijaazat(RDB)? Disgusting, is the word that springs to mind, on the FFC's behaviour.

In 1990 the award went to Maine Pyaar Kiya(RaamLaxman--BAH! Lousy, mostly copied music).(Anger still carried over from '89 awards). The nominees were Tridev(KA--again no Vijay Shah for "Tirchi topiwaale"), Ram Lakhan(LP), and Chandni(Shiv-Hari--they should have got it). Only other movie I can think of is Parinda(RDB).

In 1991, the award went to Aashiqui(Nadeem-Shravan--decent music). The nominees were Baaghi(AnandM), Dil(AnandM), Aaj ka Arjun(BappiL). Other movies were Ghayal(BappiL?). Could someone please tell me what the "bidaai" song from Aaj Ka Arjun is. It's beautiful, and my memory is taking a spring break.

In 1992 the award went to Saajan(NadeemS) and the nominees were Lekin(HridaynathM--should have got it), Saudagar(LP), Phool Aur Kaante(NadeemS). Other movies were Dil Hai Ke Maanta Nahin(NadeemS?), Henna(?), Lamhe(Shiv-Hari). Again big disappointment was Hum(LP) not even being nominated.

In 1993 the award went to Deewana(NadeemS), and the nominees were Beta(AnandM), Jo Jeeta Wohi Sikandar(Jatin-Lalit). Any other good movies?

In 1994, the award went to Baazigar(Anu Malik), and the nominees were Rudaali(Bhupen Hazarika--great music, which is why it's no surprise he lost), Khalnayak(LP), Hum Hain Rahi Pyaar Ke(NadeemS) and Darr(Shiv-Hari--there is a conspiracy against them too).

Please to provide other movie info, folks?

In 1995, the award went to 1942 ALS(RDB), and the nominees were Main Khiladi Tu Anari(Anu Mailk), Yeh Dillagi(Dilip-Sameer Sen), Hum Aapke Hain Koun(RaamLaxman--thank GOD, it did not win), and Mohra(Viju Shah). Only other movie whose music, I liked was Andaz Apna Apna(?) but then I am an OPN fan. :)

In 1996, the award went to Rangeela(A R Rahman--did I get the spelling right?), and the nominees were Akele Hum Akele Tum(Anu Malik), DDLJ(JatinL--Oh come on, it's too long a name to type), Raja(NadeemS) and Karan Arjun(RR). Any others?

Here therefore is a table of the winners/nominees, not including the awards for 1997.

A total of 41 awards have been given out in the Best MD category. These awards have been given out to 20 MD's. SJ top the list with 9, followed by LP with 7. The 3rd place is shared by RDB and ARRRGHH! Nadeem Shravan with 3 each and in 5th place are SDB, Ravi & Khayyam with 2 each.

Besides the 41 winners, a total of 111 other movies have been nominated. These nominations have been distributed between 28 MD's. LP top the list here with 18 nominations, followed by RDB with 14, and SJ with 11. KA come in 4th place with 7, followed by RR with 6 nominations.

There have been only 3 MD's who have won an award but never been nominated again. They are SalilC, Roshan and (so far) AR Rahman. (Was ARR nominated in 1997?)

There are 11 MD's who have been nominated and have never won. In 1st place are MM and Shiv-Hari with 3 nominations, followed by CR and Jatin-Lalit with 2 each.

Below, I present the table.

MD	Awards Won	of Other Nominations
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Shankar-Jaikishan	9	11
Laxmikant-Pyarelal	7	18
Rahul DevBurman	3	14
Nadeem-Shravan	3	3
Sachin DevBurman	2	5
Ravi	2	5
Khayyam	2	4
Kalyanji-Anandji	1	7
Rajesh Roshan	1	6
Bappi Lahiri	1	5
Naushad	1	4
Anu Malik	1	3
Anand-Milind	1	3
O P Nayyar	1	2
Ravindra Jain	1	2
Hemant Kumar	1	1
RaamLaxman	1	1
Salil Chowdhury	1	0
Roshan	1	0

RMIM ARTICLES: FILMS

A R Rahman	1	0
Madan Mohan	0	3
Shiv-Hari	0	3
C Ramchandra	0	2
Jatin-Lalit	0	2
Ghulam Mohammad	0	1
Jaidev	0	1
Hridaynath Mangeshkar	0	1
Bhupen Hazarika	0	1
Usha Khanna	0	1
Dilip Sen-Samir Sen	0	1
Viju Shah	0	1

ABOUT THE COMPLIER

Professor Surjit Singh, a diehard movie fanatic, period. He is a retired Theoretical Physicist. He has been watching Hindi movies since 1952, has been collecting Hindi songs, movies and magazines since 1969, and has been writing about these things since 1996. He has had a website since 1999,

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

OTHER BOOKS BY THE PUBLISHER

For more information please visit

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- 1 Edwina: An Unsung Bollywood Dancer of the Golden Era, by Prof Surjit Singh (2015)
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