



was added to the Filmfare Awards. The next year, Shailendra won the award, for *Sub kuch seelha humne* in "Anari."

For the Awards function, 1963, Shailendra specially composed a song on the golden jubilee of Indian films. It was sung on stage by Surendra. In Bimal Roy's "Parakh," Shailendra tried his hand at dialogue writing too. In the last years of his life, he turned producer with "Teesri Kasam."

Shailendra died on December 14, 1966, aged 43. His film career covered 18 years. It has a sequel: his eldest son Shaily has now started writing film lyrics.

MOHAMMED RAFI

MOHAMMED Rafi who wins a Filmfare trophy for the song *Main gaon tum so jao* in "Brahmachari" is undoubtedly the most versatile male playback in Hindi films. Rafi had earlier won the award four times: the title song in "Chaudhvin Ka Chand" (1960), *Teri pyari pyari surat ko* ("Sasural," 1961), *Chahunga main tujhe* ("Dosti," 1964) and *Baharon phool barsao* ("Suraj," 1966).

Rafi's voice was first heard on



Filmfare April 25, 1969

the screen in 1941—he was hardly 16 years old then—in the Punjabi film "Gul Buloch," and the composer who gave him the break was the late Shyam Sunder. But the song which made him famous was the "Jugnu" (1947) duet *Yahan badla wafa ka* which he sang with Noorjehan. *Ek dil ke tukde hazaar hue* ("Pyar Ki Jeet") and *Main zindagi me hardum rota hi ruha hoon* ("Barsaat") are two other very popular songs of Rafi's early career.

To date Rafi has sung over 9,000 songs in films alone; he has also recorded hundreds of non-filmic numbers. He has often gone abroad on recital tours besides singing at functions at home, often for various charities. He was awarded the Padma Shri in 1967.

ASHA BHOSLE



ASHA Bhosle wins the Best Female Playback Singer award for the second time since the institution of separate awards for male and female playback singers last year. Asha won her first Filmfare Award last year for the "Dus Lakh" song—*Garibon ki suno*.

She wins this year's trophy for the lively *Parde me rehne do* number from "Shikar." Incidentally Asha has also won two more awards this year: from the Maharashtra Government and the Sur Singar Samsad.

Ranked among top playback singers Asha, ironically, never wanted to be one. Yet she had a good voice and a flair for singing from childhood. She had grown up in an atmosphere of music, being the daughter of the illustrious singer and Marathi stage actor Master Dinanath Mangeshkar. But Asha never took up singing seriously nor did she have any formal training in music. Instead she preferred

marriage at an early age, against the wishes of her parents.

Later, however, she was forced to take up playback singing as a career. It was not a smooth take off. Among the first composers to recognise Asha's talent was O. P. Nayyar. He gave her moral support and encouragement. Barring a few exceptions, Nayyar has employed Asha's voice for most of his songs.

Asha has long been regarded as one of the most versatile singers. She has a rich voice and a distinctive style. She sings *ghazals*, *naat* and *qawali* as effortlessly as she puts over *geets*, *bhajans*, *abhangs* and *bhavgeets*.

G. SINGH

CINEMATOGRAPHER G. Singh is a veteran whose film career spans nearly 35 years and over a hundred films. His more recent films include "Hong Kong" (his first colour film), "Mere Mehboob", "Raaj Kumar", "Jahanara", "Arzoo", "Around The World" and "Ankhen" for which he wins the award for Best Colour Photography. "Around The World" gave him the opportunity to go around the world as many as four times, which makes him the most widely travelled Indian cameraman.

G. Singh (who rarely uses his first name, Gurbachan) was born in 1915 in Lahore where his father was a businessman. He left studies after two years in Science college and went to Calcutta seeking a career in films. He owned an 8 mm movie camera as a student and films had always fascinated him.

His uncle, an assistant commissioner of police in Calcutta, helped him to join the then famous Madon Theatres as assistant cameraman. G. Singh learnt fast under Madon's foreign technicians and cranked his first independent film in



1935: "Satya Pathay" (Bengali). In quick succession came other films like "Jawani Ka Nasha", "Mr. & Mrs. Bombay" and "Mandir". Those were the days when they used to complete a film in 25 days, shooting some 5,000 feet per day.

After photographing dozens of films in Calcutta, G. Singh went to Lahore in 1940 and worked on several films for Pancholi, including "Shehar Se Door" and "Shirin Farhad." Earlier, he had also photographed several Telugu films for Andhra Cinetone. After the Partition he moved to Bombay where his first film was "Raat Ki Rani." Ever since, he has been one of the busiest and most proficient cameramen.

NARIMAN A. IRANI



NARIMAN Ardeshir Irani who wins the award for Best Cinematography (Black and White) for "Saraswatchandra," has been in films for over 20 years. The 41-year-old cameraman was born and educated in Bombay. He has two sons (twins) and a daughter.

It was the film "Andaaz" that kindled the young Nariman's interest in photography. He approached veteran Faredoon Irani, a distant relation, for advice and guidance. Faredoon put him in touch with the Mistry brothers—Fali and Jal, who were then attached to the Famous Studios. Nariman joined them as an apprentice and at the end of three years was made first assistant.

Two years later director Shaheed Lateef gave him his first independent assignment in "Darwaza." Since then Nariman has photographed 17 films, including "Chaudhvin Ka Chand," "Sone Ki Chidiya," "Manzil," "Phool Aur Patthar" and "Taqdeer." Currently, he is the cinematographer for "Talaash," "Balidan" and "Mah-rajah"—all in colour.