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The Curtain Raiser... 1939-69

@PanchamTimes

To say that he was ahead of his times has proved to be an understatement, for we still live in 'The Times of Pancham'. We rejoice in the feeling that there's no escape from his lovely creations, his sheer brilliance and the unique flavor of this Beyond-Time phenomenon. A newspaper is more about 'now' than nostalgia, and the Boss continues to make news even today. This inspires Panchamagic to proudly launch 'Pancham Times', a first and one of its kind newspaper (with subsequent quarterly 'e' editions) today. We hope this lights up your face just like your morning cup of tea does...



'Bombay to Goa'

After picturising two songs at Madras, outdoor shootings were done in Bangalore and Pondicherry for Mehmoor Productions' 'Bombay to Goa', directed by S. Ramanathan for Producer N. C. Sippy, Kishore Kumar, makes a guest appearance in the film.

The film has Amitabh Bachchan and Aruna Irani in the romantic leads with Mehmood, Lalita Pawar, Anwar Ali, Mukri, Keshto Mukherji, Sundar, Manorama, Randhir, Kamoo, Raj Kishor, Dilip Dutt, Khader, Birbal, Sheikh and Shatrughna Sinha in it.

Music by R. D. Burman, lyrics and dialogue by Rajinder Krishan, cinematography by Jal Mistry and art direction by Ajit Banerji are other credits.

GURU Reveals his well kept 'RAAZ', R. D. Burman

Filmfare, Jun. '59

At Modern Studios three films were on the floor recently. On one of the major stages Producer Guru Dutt had sets for his films "Raaz" and "Kaagaz Ke Phool".

Niranjan, Guru Dutt's assistant, directs "Raaz", and Guru Dutt, Waheeda Rehman and Rehman play leading roles. Waheeda has a double role, portraying a rich, persecuted and mentally unbalanced girl and a westernised young woman.

Rahul, maestro S. D. Burman's son, makes his debut as a full-fledged music director in this film. Before his departure for Europe with his parents recently, Rahul recorded two songs for it. In one, "Soonai Hai

Sejaria" which will be "sung" on the screen by three nautch-girls, the voices of top playback singers Geeta Dutt, Asha Bhosle and Shamsad Begum were used. The song was so melodious and had captured the atmosphere so well that after the recording its writer Shailendra and Burman's assistant, Jaidev, reminisced about the famous Chandani Chowk of Lucknow, home of song and dance.



Rahul Dev Burman (S. D. Burman's son) rehearses playback singer Geeta Dutt for a song sequence in Guru Dutt Films' "Raaz."



Rahul Burman is married

TWENTY-FIVE-YEAR-OLD MUSIC DIRECTOR RAHUL DEV BURMAN, son of Music Director S. D. Burman, was married to Rita, daughter of Mr. Dwarkadas Jivanlal, a business man on Monday last week at the bride's residence on Hughes Road

in Bombay at a simple religious rites. Only a few family members were present at the function, besides actor Mehmood.

A reception to celebrate their marriage was held at the Royal Western India Turf Club at Mahalaxmi last Friday.

'CHHOTE NAWAB' HAS ARRIVED

Jun. '61

"Chhote Nawab" is a director Rahul Dev Burman (son of Music Director S. D. Burman) is one more newcomer in this picture who makes an impressive debut with his compositions which would bring credit triumph for Akbar, who shows promise as a Director. Rahul Burman, whose music has the freshness of youth, and Usman Ali who can be proud of his first production.



Usman Ali, Suresh Bhatt, Mehmood, R. D. Burman and Jyoti Swaroop

It is seldom that in our films one finds a set of so many newcomers showing such promise as they do in Mumtaz Films' "Chhote Nawab," a breezy comedy, released last Friday at the Super and other cinemas in Bombay.

even to a veteran. A couple of songs in the dance sequences are particularly likeable. Lyrics by Shailendra are generally good, choreography pro-ves attractive more for the songs and picturisation, them in its intrinsic quality.

Music : Young Music

RD Scales New Heights with TEESRI MANZIL

Jan. '66



Look hard at that picture. It is the picture of a man whose chubby impish looks and gay habits made it difficult for many to gauge his talents correctly. A deft Tabla player, yes. Also an adept Mouth Organist and a capable arranger, and perhaps that's why his friends called him "Pancham". But music director, no, not he!

His pal, Mehmood, however, thought otherwise, and took him on to create music for "Chhote Nawab". You know the results. And then came "Bhoot Bungla" and much recognition to this only son of the famed maestro S. D. Burman.

Rahul created music in contemporary style: he intermixes the best of the Indian with the latest in International music in a strictly personal formula. The results are refreshingly different.

You would hear more of his creations in "Chandan Ka Palna", "Pati Patni", "Baharon ke Sapne", "Padosan", "Bandagi", and "Abhilasha".

ABOUT STARS & STUDIOS



As Lata Mangeskar is rehearsed by music director Rahul Dev Burman for the first song of "Baharon Ke Sapne," recorded on Friday last at Mehboob Studios, the producer-director of the film, Nasir Hussain is seen in the role of an intent listener.

- Screen, Jul. '65



The intimate study of S. D. Burman, made at a filmland get-together in Bombay, shows the veteran composer with his son, Rahul Buman (right), and one-time assistant Jaidev, both of whom now are composers in their own right.

- Screen, Jun. '62



R. D. Burman listens to his father, S. D. Burman, recording a song in Bengali for an HMV disc to be released during Puja Festival. The tabla player is Maruti Keer.

- Screen, Jul. '65



Maestro S. D. Burman (right) confers with his son, bespectacled Rahul Dev Burman, who is a music director in his own right, and Lyricist Gulzar (left). Amar Jeet's "Teen Devian," for which Burman has composed tunes, opens in Bombay today.

- Screen, May '65



Rahul Dev Burman rehearses Asha and Rafi for "Teesri Manzil" recording.

- Screen, Jan. '65



Posing for a group photograph at the premiere of Mumtaz Films' "Chhote Nawab" at the Super cinema in Bombay last Friday, guest Dilip Kumar (centre, behind Nimmi) and leading man of the film, Mehmood, smile at each other. Others in the picture are (from left), Producer Usman Ali, Minoo Mumtaz, Composer Rahul Dev Burman, Director S. A. Akbar and guest A. R. Kardar.

- Screen, May '61

What makes 'Pancham' tick?

by CHAITANYA D. PADUKONE

- Mid Day, Jul. '83

Be it a blockbuster like Sholay or a disaster like Swami Dada, his musical creations are marked by a brilliant brand of showmanship and an unconventional streak. With a penchant for bold, bizarre tunes, Rahul Dev Burman's compositions are in sharp contrast to those of his father, maestro Sachin Dev Burman, whose classical gems are legendary. Now celebrating his silver jubilee year in Hindi films and also his first ever Filmfare trophy. Pancham (RD's pet name) has often faced the music of his luckless phases.

A rich repertoire that ranges from the sizzling "Dum Maro Dum" (Hare Rama Hare Krishna) to the lively "Jai Jai Shiv" (Aap Ki Kasam) as also the hilarious "Ek Chatur Naar" (Padosan) has asserted his versatile worth. Come disco-wave and Pancham swayed to the times with his swinging super-hits like "Aa Dekhe Zara" (Rocky) and "Jaane Jaan" (Sanam Teri Kasam). When cynics dismissed him as a "jazz juggler" who plagiarised Western sound tracks, he produced classical surprises like "Mere Naina Sawan Bhado" (Mehbooba), "Piya Bawree" (Khoobsurat) and "Huzur Iss Kadar" (Masoom). The cupid sense in him called out warm Serenades like "Humey Tumse Pyar" (Kudrat), "Teri Yaad Aa Rahi (Love Story) and "Jaane Jaan" (Jawani Diwani).

Not content with just composing, Pancham ventured into vocals. Alternating between macho strident and high pitched altos, his innovative melodies are a rage with juvenile buffs. One can't forget that he was 'instrumental' in boosting the images of Rajesh Khanna (Kati Patang and Apna Desh) and even a struggling Amitabh (Bombay To Goa). Singers like Bhupendra and Amit Kumar have won their laurels under RD's baton.

Pancham was supervising background score 'arrangement' for Ravi Chopra's Mazdoor when I met him for this tele-a-tete. An ebullient but sensitive man in his

early 40s, he was devoid of star mannerisms. Affable and self-effacing, he was clad in a casual outfit that knocked several years off his age. After a few drags on his 555 cigarette and sips of coffee, he tunes himself for a conversation:

Excerpts from the interview:

Why was the Filmfare award eluding you for the past 25 years?

Sheer bad luck and a series of miscarriages. Every year I had at least two nominations in the poll and I missed the bandwagon every

fulfilled Sachinda's dream.

Looking back at the Golden days and the present system what major changes do you notice?

In those days, emphasis was given on lyrics and there was a dearth of expert artistes and the whole system was slow and conservative. The songs were first recorded and then accordingly picturised.

Nowadays it's totally different. Before the song is recorded the director explains the whole scenario, the camera movement, the action involved, etc., which

and something usually flows out. I have composed numerous songs in my dreams. Whenever I have woken from this tuneful trance, I have immediately taped it all. Then the next day discuss it with my assistants and I finalise the notations. Folk music has also influenced me a great deal.

You have often plagiarised Western tunes. Isn't that unethical?

In a creative profession, one cannot work in a mental vacuum. But if you carefully observe, I take only the first line and the rest is all my own. I don't have a complex about

added a new dimension to film music but it cannot last, unlike those evergreen immortal hits of yesteryears.

The directors give us the disco sequence and we have to compose. I only lament the loss of lyrical value because of the heavy percussion rhythm and gimmicks that form part of disco music. Until some other mania displaces it, disco will go on. Basically I hate composing for cabarets, Classical music is my forte.

In that case why haven't you tried singing classical songs to supplement your gruffy and altos range?

I have always wanted to have an exceptional style of my own. During my childhood I hated the 'tabla' but admired the voice of Louis Armstrong. Later, I had a tonsil operation which changed my tone. My voice is not rich enough to qualify for classical songs. And my unconventional range has been appreciated by nearly all top Indian playback singers.

Are you allowing materialism to dominate your creative vocations? Your scores of songs have been disappointing. For how many films have you composed so far?

A number of films- well, can you tell me how many grooves are there on an L.P. record (chuckles)? I have realised that the quality of my scores is not consistent. Last year onwards we have decided to draw a line. I am signing a limited number of films to allow me more time for better compositions.

Your background scores have always been praised. What role do they play?

The background music has an audio-visual effect. It enhances the impact of the action on the screen. Good music blends with the scene. For instance, in Sholay we had those ominous wails to bring a creepy feeling when Gabbar was around.



time. I expected the award for films like Amar Prem, Hare Rama Hare Krishna, Yaadon Ki Baarat and Parichay. Maybe it was destined to coincide with my 25 years in films.

Were you expecting it this time? What was your reaction?

I really lost all the hopes and consoled myself by reminding myself that what is more important is rewards and not awards. The winner Sanam Teri Kasam was not exactly one of my best films- it was more of an electronic frenzy. Nevertheless, I was thrilled when I was informed about my trophy. That night, I wept with joy. And also because I had

means a song is like a function of background score and choreography. We have electronic sound recordings and intricate musical arrangements! It is now possible to improve voices and sounds and give them a new identity through computerised processing.

Your father sought inspiration from hunting expeditions. What makes you tick?

Anything goes to inspire me. Honking horns, throbbing mobikes and of course, extensive listening to foreign music. When I am told about the various situations, my subconscious mind keeps humming and I visualise myself in that particular situation

admitting this.

When I went to San Francisco, leading jazz artistes told me that there was lots of melody in Indian classical music which they wished to adapt to their style. They felt that their music lacked euphonic melody. You would be amazed to know that Japanese group has copied the melodies of 'Aradhana' I have their record. But certainly, most of the time you have to be original and develop your own exclusive style.

Do you approve of the disco-wave invasion? Is it just a passing phase?

First it was the rock-n-roll, then the cabaret and now it is disco. I feel it has

- contd on page 5

- contd from page 4

Or in Masoom a recurring haunting theme suggested pangs of guilty conscience of the errant father.

How come Laxmikant played the role of a music director in Teri Kasam for which you have actually scored music?

It so happened that Laxmikant is a good friend of the producer of that film and they were shooting a scene near the former's bungalow and so he was roped in. May I mention here that Laxmikant is a very close friend of mine. Right from the days when we both were unemployed. We both learnt to booze together. But

today, with these hectic schedules we rarely meet. In those days we even composed together.

Why was Rekha's duet in your film Agar Tum Na Hote given undue publicity? Actually, she had already sung for my film Khoobsurat (1980), but this time the producer wanted this gimmick to promote the film. Rekha is very enthusiastic but she can only warble easy, casual notes. Lately, most of the stars have started this trend of using their own voice.

About this gossip talk of your rift with Asha Bhonsale, what are

the facts?

We have always been together like a team and family. It's just that people envy our excellent rapport. When Film Center was closed for a month, it was falsely written that I wasn't recording because Asha had split away from me. After their re-opening we have recorded regularly. Asha has always stood by me in times of triumph and tragedy. She is a fantastic singer with a sense of dedication.

Your disco 'Panthera' is already a chart-buster in South America. When is it coming to India?

I am fascinated by compu-

terised music and digital recording. When I attended the carnival at San Francisco, I met Patrick Gleeson. He was so impressed by my compositions that he took me to celebrity Francis Coppola and we decided to bring out a disc. It involved sophisticated electronic

equipment that one can't even dream of in India. Called 'Panthera' this disc will soon be marketed here. It is an exotic collection of vocals, as Indians we have to show the world- Hum Kisise Kam Nahin. I only hope my fans enjoy it as much as I enjoyed recording it.

हंसना कना है

'भाधुरी' सम्पादन विभागमें एक लाल बुझककड़ है। उस दिन उनके हाथमें 'भूत बंगला' के कुछ चित्र थे : हास्य अभिनेता महमूद और पंचम (राहुल देव बर्मन) के। उधर कहीं लाउडस्पीकर 'भूत बंगला' का ही एक गीत चीख रहा था।

अब 'लाल बुझककड़ बुझिये, और न बुझे कोय' के फार्मुलाके हिसाबसे उन्होंने एक चित्र हाथमें धामा, ध्यानसे बजते हुए रिकार्डकी पंक्ति सुनी और चित्रके नीचे लिख दी। फिर दूसरा चित्र धामा और ध्यान रिकार्डपर लगाया ... परिणाम सामने है —



जुने मेरे प्यार उमाजा, उनके बहार उमाजा



दिल में है तीर तेरा, पाऊं ना खैल



दिल में ये कैसी डकडन, ना जानूं ना जानूं



यागन है प्यासी आंखें, देखें बुझे देखें

STAR-STUDED PREMIERE AT
CALCUTTA 12th JANUARY
.... OPENS FRIDAY 13th BENGAL,
NIZAM, MYSORE CIRCUITS.



MAHMOOD PRESENTS
MUMTAZ • MAHMOOD IN



muntaz films'
**Pati
Patni**

DIRECTED BY S.A. AKBER MUSIC BY RAHUL DEV BURMAN EDITED BY ANAND BAKSHI PRODUCED BY USMAN ALI

'TEESRI MANZIL' THE FALL AND THE RISE

- contd from page 2

The director displays his suspenseful artificer side with some extremely strikingly designed shots - note the scene where Kapoor and Salim are talking inside the former's hotel room, and he suspects somebody's at the door, tip-toes, and opens the door. In a beautifully constructed noir atmosphere, the hero steps out and there's no one there - except a plume of smoke hanging in the air, the terrifying clue of him being stalked. There's more, and each touch adds a dash of shiver to the suspense. How can you miss the cigar-smoking Iftekhar following Anil / Rocky everywhere? Or the ambiguously muddy role that Rocky himself has in Roopa's death? And in classic Agatha Christie style, Vijay Anand begins introducing red herrings in the plot, making you wonder who's on who's side, and who the mastermind actually is. And of course, when he does make the big reveal, he does it in low-key lighting, the killer's identity taking time to sink into your button-sized cinematic eyes.

The third level on which 'Teesri Manzil' works, sparkles, and becomes the ideal candidate for a repeat show is Rahul Dev Burman's music. The composer breaks new grounds in Indian cinema with his brass-tactics and sheen of magnificent orchestration, all layered over compositions that are a new template for shaking up the very concept of vinyl burnt LPs and background scores. Take "O Haseena Zulfon Waali", where, in the company of Mohammed Rafi and Asha Bhosle, Rahul Dev

adds drama and zing to Vijay Anand's vision - Shammi seren-ading Asha Parekh, her flaming eyes on the supposed Rocky - Salim - while the composer brasses his way through the drama, using triangles to introduce what is perhaps one of the most keenly awaited orchestral pauses in film music. Or take "Aaja Aaja", where Rahul Dev's use of surf guitar adds that extra tremulous note to Rafi-Asha's shivering "Aa aaja, aa aaja". There's the sweetly irresistible "O Mere Sona", where the director uses a handbag and its broken strap as a superb prop, and also makes Shammi measure the length of the strap in sync with the singing and the beat. What an amazing touch that is. Or, the mad, crackpot, "Dekhiye Sahibon", where the director, composer, and lyricist (Majrooh Sultanpuri) work in snazzy tandem to create choreographed madness. And of course, the lilting "Tumne Mujhe Dekha", where Rahul Dev and Rafi fog your musical vision with a melody steeped in romantic mist, yearning, and hope. The composer also creates a title music track that kickstarts your nervous system into high gear, and note how beautifully the director blinds you with headlights to announce Nasir Hussain Films, while Rahul Dev uses shivering keyboards to prophesize ominous happenings in the near future. Or, note the leit-motif score for Iftekhar's smoking appearance from the title music track; or, the big reveal score, also from the title track, that begins with the niggling guitar, and then bumps into the brass piece. It's interesting to note the smart credit roll in the

by Vinit Upendra

beginning - Rahul Dev Burman's credits are followed by the lead actors' names, and not the other way around.

And who can ignore Shammi Kapoor's absolutely high-octane, superb performance that lends credence to so much madness and fun, something no other actor could have pulled off? He's marvellous as the hunter and the hunted, shaking and twisting right into your hearts. Asha Parekh is absolutely adorable as the sister who's out to get revenge to the lover who falls heads over heels, to the lover who discovers the true identity of her heartthrob in a melodic twist. And there's Iftekhar, ever spiffy and alert, delivering full justice - to his role and the victims. Helen is tops as Ruby, her chameleon-like turn a nice addition to her impeccable dances, choreographed by Herman Benjamin. And there's the suave Premnath, who is cool as a cucumber, lending complete support to Shammi Kapoor's doomed story. Note how, in Asha Parekh's house, he gets up from his sofa, and in a swift, lithe move, pats Kapoor's cheek - as the latter pleads him to tell the truth about Rocky and Roopa - and whispers, Baad mein ("Later"). It's done so naturally, you want to see Premnath again and again.

'Teesri Manzil' is a must-watch for all noir and music lovers, as it sets a path-breaking trail of innovative directorial and musical techniques. Truly, one of those rare times a fall hits you and then rises high into the cinematic sky of towering achievement.

NOT SO MUSICAL ESCAPADES

- Filmfare, May '59

BY S. D. BURMAN

A devotee of music would seem to live a placid life. But maestro Burman's life has been filled with amusing as well as adventurous....



Music-director S. D. Burman and his son, Rahul, who is now a full-fledged music-director, rehearses a song at home.

I WAS aghast at the thought of what my father would say to me when he came to know that I had been locked up for travelling without ticket!

We were returning to Comilla after winning a

football match at a small town some fifty miles away. The last train for the day was about to leave when we reached the railway station, and all of us jumped into the train without purchasing tickets.

THE FORTNIGHT IN FILMS

"RATON KA RAJA"

22 Jan. '70 - RATON KA RAJA

Seventh and last song for Ranglok Productions' "Raton Ka Raja" in colour was recorded recently at Filmcenter.

The song was written by Majrooh Sultanpuri tuned by Rahul Dev Burman and sung by Lata Mangeshkar. Produced and directed by Amrit Nahata with Dheeraj and Waishali in the lead, the film is nearing completion.

RAJESH KHANNA - TANUJA TEAMED

22 Aug. '70 - MERE JEEVAN SATHI

Producers Vinod Shah and Harish Shah have signed Rajesh Khanna

and Tanuja to play the leading roles in Shilpkar's production no. 2.

To be directed and photographed by Ravee Nagaich, the film will have music by R. D. Burman, lyrics by Majrooh, dialouge by Ramesh Pant, story by Prem Manek and art by Sudhendu Roy.

FIFTH SONG FOR "ADHIKAR"

3 Dec. '70 - ADHIKAR

The fifth song of Kala Enterprises' "Adhikar", Eastmancolor venture of S. Noor, penned by Ramesh Pant, tuned by Rahul Dev Burman and sung by Asha Bhosale, was recorded at Film-center, Tardeo on November 13.

BURMAN ENTERTAINS MUSIC LOVERS



This happy and smiling nine-somes consist of (from left) Mukesh, Majrooh Sultanpuri, Talat Mahmood, S.D. Burman, Lata Mangeshkar, Nargis, Madan Mohan, Mohmamad Rafi and Manna Dey. They were photographed backstage during the Burman Musical Evening, presented by S. D. Burman and held at the Shanmukhananda Hall, under the auspices of the Bharati Kala Manram in aid of its library building fund on April, 29.

- Screen, May '67

A DELIGHTFUL Musical Evening, conducted by maestro S. D. Burman and featuring Lata Mangeshkar, Mohammad Rafi, Mukesh, Manna Dey, Talat Mamood and new singer Bhupindra, was presented by the Bharati Kala Manram at the Shanmukhanda Hall in Bombay on April 29. The soiree was in aid of the Manram's Library building fund.

S. D. Burman was presented with a token from the His Master's Voice Co. The programme started in a novel fashion. Nargis who acted as compere, requested Burman to introduce his assistants.

As the music director in his own affectionate way called out the names, each one stepped forward with his musical instrument in hand, played a snatch of a tune, bowed and went back to his place. After this interesting introduction Burman motioned to the orchestra, and it struck up almost with a bang.

The very first song in the programme was sung



Lata and new play-back singer Bhupindra sing a duet. Beside Lata is S. D. Burman.

by Lata. It was a chorus from 'Guide' led by Lata - "Piya Tose Naina Lage Re..." written by the late Shailendra. This beautiful composition, a blending of folk and classical music with an occasional tintinnabulation of 'Ghoongroos' was an excellent beginning and was highly appreciated by the audience in general.

Rafi, who came next, sang a wistful song from

'Kala Pani' - "Hum Bekhudi Mein Tum Ko Pukare Chale Gaye..." written by Majrooh Sultanpuri, who was also present at the programme.

Majrooh appeared on the stage to introduce a song from Guide sung by Rafi and written by the late Shailendra. He spoke of his lyricist-friend with deep affection, and said that, "though he is no more his lyrics will live."



Naushad introduces Rahul Dev Burman (centre), son of S. D. Burman, to the audience.

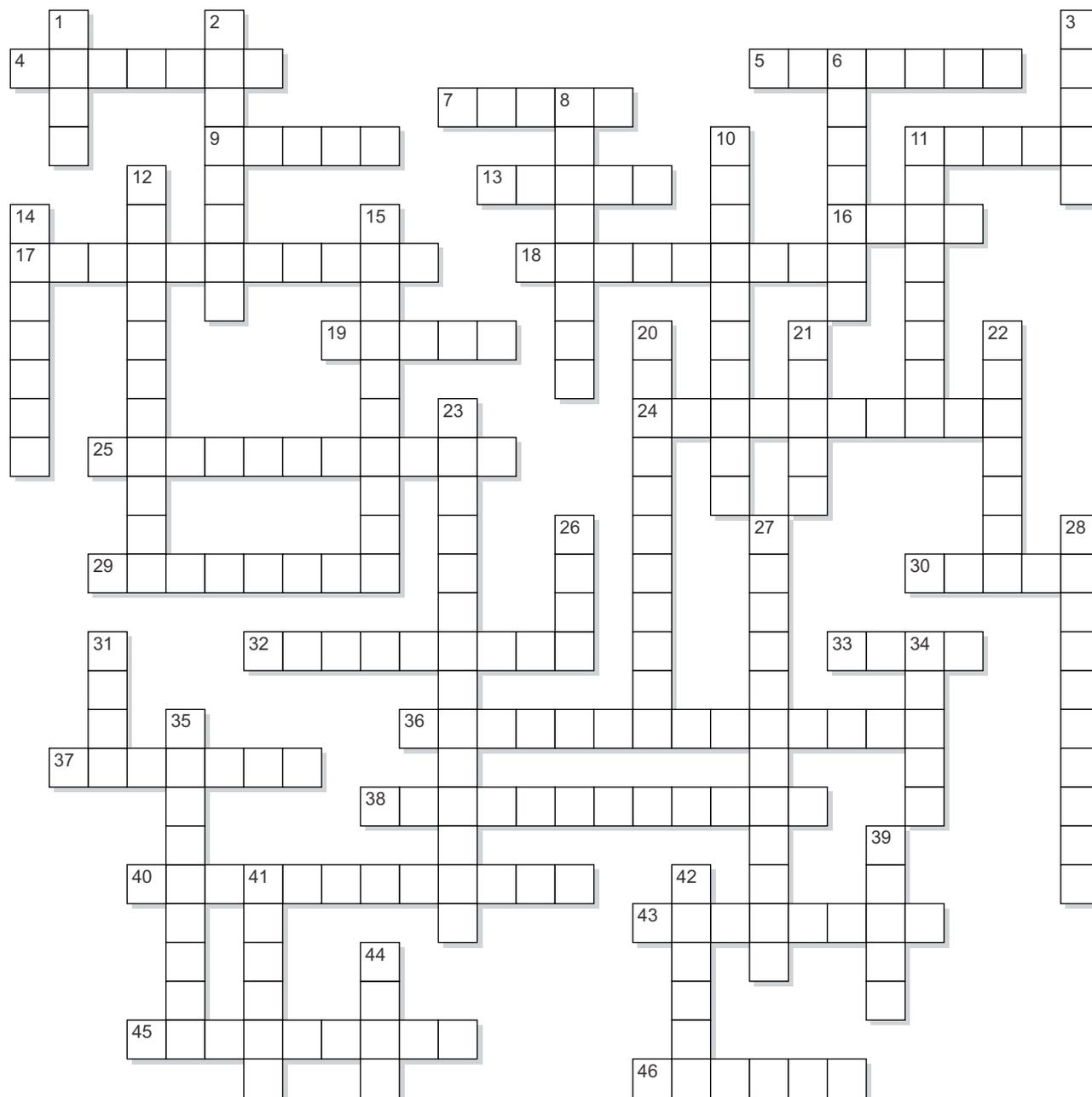
S. D. Burman obliged to the audience demand and sang his popular song "Wahan Kaun Hai Tera..." a beautiful lyric written by Shailendra rendered effectively by Burman with only few accompaniments like sitar, tabla and flute.

Two songs which were wonderfully appreciated were sung by Lata. One was from 'Chandan Ka Palna' (not yet released), composed by Rahul Dev Burman. Music director

Naushad introduced the son of S. D. Burman amidst loud cheers. The young music director himself directed the orchestra for the song.

The song, "O Ganga Maiya..." written by Anand Bakshi and based on a morning raag, thrilled the audience. It was sung in two parts. The programme ended on a gay, exalted note.

DOUBLE CROSS # 1



ACROSS

- 4 The girl next door
5 South Indian Dance Master
7 Producer of 3 of RD's first 4 films
9 Sanjay Khan's 'Abhilasha'
11 Replacement of Bhola RD
13 "Ek Chatur Naar"
16 Guru Dutt's shelved film
17 Pancham's first released film
18 Sanjay Khan - Meena Kumari film
19 Some confuse her for Nightingale
24 Lyricist of Pancham's first film
25 Lyricist of maximum Pancham's songs
29 Lyricist of "Sharm Aati Hai"
30 "Laharaa Ke Aayaa Hai" film
32 Jumping Jack
33 Lead actress of 'Waris'
36 Kaka's first film with Pancham
37 Pancham's favorite male voice
38 Pancham acted in this film
40 Pancham's entry in Nasir Husain's camp
43 Ace saxophone player
45 "Kajare Badaravaa" movie
46 Director of 'Kati Patang'

DOWN

- 1 Assistant of Pancham
2 Pancham twisted his Classical Singing
3 Pancham's pet name
6 Lyricist of 'Bhoot Bangla'
8 Director of 'Abhilasha'
10 Master director of suspense
11 Female voice of "Koi Ane Ko Hai" - (Chhote Nawab)
12 Haunted Place
14 Co-Producer of 'Padosan' who had a long association with Pancham, along with his sons.
15 Pancham's rhythm arranger
20 Director of 'Pyar Ka Mausam'
21 "O Haseena Zulfon Wali"
22 Director of 'Pati Patni'
23 Meena Kumari with He-Man
26 Female singer with maximum Pancham numbers
27 Director of 'Padosan'
28 Shammi sings "Aaja Aaja" to...
31 Panchammagic member from RD's troop
34 Tragedy Queen
35 Ace guitarist, singer and one of Pancham's close friends
39 'Teesra (hero) Kaun?'
41 Rahul _____ Dev Burman
42 Hero of 'Baharon Ke Sapne'
44 Nightingale

भारतीय फ़िल्मों का संगीत दिन-दिन पाश्चात्य प्रभाव ग्रहण करता जा रहा है, इस बात से किसी को इनकार नहीं है तो इस बात पर भी ऐतराज नहीं होना चाहिए कि इस दिशा में संगीत निर्देशक राहुलदेव बर्मन की जोड़ का और कोई दूसरा नहीं. राहुल के साथ अच्छी कहिये या विशेष बात कहियें, वह यह है कि प्रसिद्ध संगीत निर्देशक सचिनदेव बर्मन के पुत्र होने पर भी वे अपने पिता की संगीत शैली के प्रभाव से परे हे. उनके संगीत में सदैव नयेपन के प्रति आग्रह तो रहता ही है, साथ ही ऐसा अनोखापन होता है जो श्रोताओं को बरबस बाँध-सा लेता है, गीत और संगीत में निराले तरीके से ताल-मेल बैठाने की कला राहुल की मात्र अपनी कला लगती है.

“छोटे नवाब”, “पति-पत्नी”, “भूत बंगला”, “चंदन का पलना”, “प्यार की कहानी”, “पड़ोसन”, “तीसरी मंजिल”, “बहारों के सपने”, “अभिलाषा”, आदि फ़िल्मों में राहुल का संगीत पुरानी पीढ़ी और नयी पीढ़ी के संगीत निर्देशकों से अलग हटा हुआ महसूस होता है. प्रसिद्ध संगीत निर्देशक ओ. पी. नैयर का दौर भी इसीलिए उपर चढ़ा था कि उन्होंने अपनी सर्वथा नयी लीक पकड़ी थी. मगर एक लीक बना कर बार-बार उसे पिटना आज के समय में किसी भी संगीत निर्देशक के लिए घातक हो सकता है - राहुल इस बात से पूर्णतया सचेत है. इसीलिए वे निरंतर अपनी शैली को नवीनता प्रदान करते रहते हैं.

विविधता में विश्वास-

“चुनरी संभाल गोरी उड़ी चली जाये रे...” फ़िल्म ‘बहारों के सपने’ का गीत हो या ‘शराबी शराबी...’ वाला ‘चंदन का पलना’ फ़िल्म का गीत हो, “सामने वाली खिड़की में एक चाँद का टुकड़ा रहता है...”, और “वादियाँ मेरा दामन रास्ते मेरी बाहें...” जैसे ही गीत क्यों न हों, राहुल की गहरी सूझबूझ और संगीत की गहरी पैठ को माने बगैर नहीं रहा जा सकता. इसके साथ ही उनके संगीत में खास बात ये भी दिखायी देती है

की वह दुरूह नहीं बन पाया है. जन साधारण के ओठोंपर गुनगुनाहट बन जाने की उसमें पुरी-पुरी क्षमता है.

राहुल इस वक्त के व्यस्ततम संगीत निर्देशकों में है. उनकी पाश्चात्य शैली में ढली धुनें, नयी पीढ़ी के नवयुकों में बेहद लोकप्रियता प्राप्त करती हैं. आर्केस्ट्रेशन की दृष्टि से भी उनके गीत लाजवाब हैं. “ये जो मुहब्बत है...” शीर्षक गीत में सेक्सोफोन का जो मादक प्रयोग किया गया है तथा अन्य वाद्यों

को जिस संतुलित ढंग से छेड़ा गया है, वह वाकई नशे जैसा असर श्रोताओं पर करता है. फ़िल्म ‘कारवाँ’ का “दिलबर दिलबर...” गीत विभिन्न वाद्ययंत्रों के प्रभाव व लता की आवाज़ के सुंदर संयोजन से बहुत ही आकर्षक बन पड़ा है. ऐसे ही सुंदर प्रयोगों की झाँकी राहुल की आनेवाली फ़िल्म ‘हरे राम हरे कृष्ण’ के गीतों में दिखायी देती है. पाश्चात्य संगीत की प्रसिद्ध गायिका उषा अय्यर तथा मधुर गायिका आशा भोसले की आवाज़ों में एक गीत तो लाजवाब है. आशा का एक अन्य

गीत “दम मारो दम...” भी निराले ढंग का है.

पाश्चात्य संगीत से ही राहुल को मोह हो यह बात नहीं. भारतीय लोक संगीत से भी वह बहुत ज्यादा प्रभावित है. फ़िल्म ‘प्यार का मौसम’ का गीत इसकी एक छोटी सी मिसाल है. लोकगीत और पाश्चात्य संगीत का मिलाजुला अनूठापन आज राहुल के संगीत ही झलकता है.

स्वभाव से राहुल बड़ी शांत प्रकृति के व्यक्ति है. मैने उन्हें

रेकार्डिंग करते वक्त कई बार किसी साजिंदे पर बुरी तरह क्रोधित होते हुए देखा है, मगर दूसरे ही पल अपने व्यवहार के प्रति माफी माँगते हुए भी देखा है. मिलन सारिता उनका प्रमुख गुण है, पहनावे में भी वह सादगी बरतते हैं.

राहुल का पता है :

सुर मंदिर, प्लाट नं. ४५६,
१५ वां रास्ता, खार,
बंबई - ५२.

- हरीश तिवारी

लीक छोड़कर चलने वाले राहुल देव बर्मन

माधुरी, नोव्हें. '७१

छाया : जयंत पटेल





पंचम अर्धस
वक्रेण लिखितम्
सर्वस्य हार्दिकम्
उत्सुकम् आत्मीयम्
पठनम् प्रोत्साहयति
सर्वस्य हार्दिकम्

Tublu's day out !

by HEMANT KARAMBELKAR

(He was bored.
Getting bored, perhaps, was his latent talent.
The maverick genius with an unending thirst for "something new", "something hatke"
used to tread unchartered paths.
And so on that spur of moment
He felt let's do "something new" something different.
And he set out on a new path, on a new journey.....)
----- x ----- x -----

20th June – 6.30 pm
Hotel Royalty

Nitin Chabukswar and Mahesh Shinde as was the ritual are struggling to finalise the menu for post programme dinner.
"No, no, Raj doesn't like veg. tikka" moans Nitin.
"Soman likes Russian salad" laconic Mahesh.
("Mutton le le na gxxxxu." he chuckles.)
Flummoxed both stare at each other. They never use foul words.
But then desperate times call for desperate measures.
"Done." Both agree. And so a menu with mutton is finalised.
(He walks out happy and whistling)
----- x ----- x -----

27th June – 645 pm
Tilak Smarak Mandir

(He strolls inside premises and senses the charged atmosphere.)
"Raj Sippyjee is just wonderful"
"And were you there when Shammijee was here ? or

Randhir Kapoorjee?"
"But Gulshan Bawra's programme was the best."
"Yeah and Gulzarjee's also."
(Daddu, Dabbu, Gullu, Safed Kauva familiar names being mentioned brings smile to his lips.)
There is Ram Madchetti standing irritated and irked.
("Kya hua re?" He taps on shoulder.)
"xxxxxxx xxxxxx xxxxxxxxxx xxxxxxxx" A barrage of expletives leave Ram's mouth.
"Waiting for His & Her Highnesses to collect their tickets." Ram quipped.
("Bech de Saale." He roars with laughter and leaves.)
Surprised Ram turns to see Sandeep Kulkarni standing with a quizzical expression.
Sandeep wonders with whom is Ram talking and Ram about the outlandish suggestion from Sandeep .. and that too in hindi .. with Saale..!
----- x ----- x -----

27th June – 7.10 pm
Tilak Smarak Mandir

(He ambles into the jam-packed auditorium. It's pitch black and pin drop silence prevails.)
Ankush Chinchankar gives cue to Ashish Kashikar to start the track.
Ashish frantically tries to play it, tense he looks here and tzzhere,
clicks every possible keys and icons to start the track.
(Suddenly a deep baritone reverberates "Tumi koto jo doore."
The timbre of the voice mesmerizes one and all.)

Relieved Ashish looks at Rahul Pande for salvaging the situation.
Rahul blissfully unaware of the glitch is focused on his laptop. Relaxed Ashish leans back.
Wait! What's this... There's no music accompanying the vocals.
The track ends. Ashish perplexed looks here and there.
----- x ----- x -----
27th June – 8.30 pm
Tilak Smarak Mandir
(He spots an empty chair and sits and enjoys the show.)
Raj Nagul, Mahesh Ketkar and Ashutosh Soman are holding aloft the calendar, declaring it unveiled.
(He is confused. Its 27th June; So why calendar? And then he understands.
Panchammagic starts its year today.
He is so happy and overcome by emotion.)
----- x ----- x -----

27th June – 840 pm
Tilak Smarak Mandir

The calendar is being distributed.
Hemant Karambelkar with a stack in his hand is giving out calendars, moving from aisle to aisle.
Hemant spots a cherubic, somewhat familiar, jovial face dressed flamboyantly smiling at him.
On giving the calendar he looks at it carefully and thanks Hemant and returns it.
(I don't need it dear. Am beyond day, date, time... He thinks and smiles.)
Busy with the task Hemant moves on. Suddenly he stops in his tracks. Looks back surprised.
There's no one there.

Bewildered Hemant moves on, thinks he must be hallucinating.
(He laughs out aloud.)
----- x ----- x -----
27th June – 9.00 pm
Tilak Smarak Mandir
(He is on stage. Wandering here and there impishly.
Soaking the limelight, literally, after ages.)
Cake cutting ceremony is on.
All the Panchammagic members are on stage. "Aati rahengi bahaarein" is being played.
The joyous ceremony underlined with a tinge of sadness ends with "Happy Birthday Dear Pancham."
("Thank you all." He whispers emotionally.)
This time god knows why but a sense of longing and ache fills heart of all the members.
(He retires to a corner chair with satisfaction.)
----- x ----- x -----

28th June – 1.00 am
Tilak Smarak Mandir

(He sits in the front row and watches the post programme activities nearing an end.
Lights slowly dimmed and he smiles. It was a day well spent.
It was after a long time when someone called him Pancham, Punch, RD, Rahul and..... Tublu.
It was as if after a long time he spent a day in his recording room, his home and.....
with his mother. She was the only one who called him "Tublu."
Content he smiles and brushes a tear of happiness from his cheek.)
----- x ----- x -----

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