



PANCHAM TIMES



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1972-75

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Hi Friends,

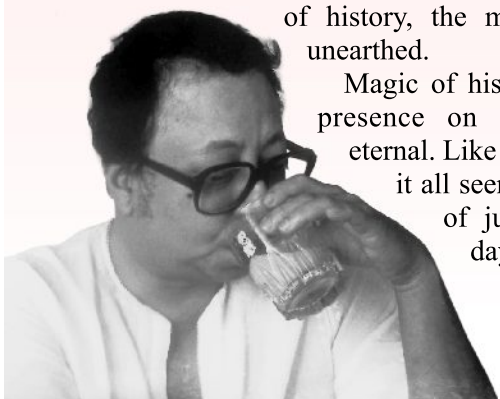
On this chilly winter morning, we welcome you to this hot tea-date with the hottest music director of all times.

72-74 were the golden years for Pancham, as he was churning out chartbusters, one after the other, with his lilting melody, pulsating beats and vivacious energy that no one could match.

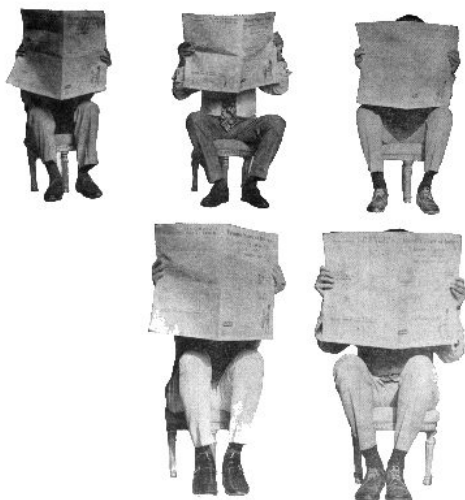
At NFAI and various other sources, searching through the realms of newsprint, we could fetch for you news that featured films having music by our beloved Boss. Headlines of a movie being launched here or a film getting released there or a song being recorded here or picturised there, and so on...

Taking further the concept of Pancham Times, We spent hours & days, marking those 3 magical words, 'Rahul Dev Burman', between millions of lines & tons of papers. Browsing through the pages of history, the magic gets unearthed.

Magic of his magnetic presence on the Time eternal. Like his music, it all seems a thing of just yesterday.



MANU NARANG'S 5 DUSHMAN IN NEWS



RD set to swoon in Gulzar's 'Khushboo'



Tirupati Pictures third venture, 'Khushboo', starring Jeetendra and Hema Malini, was launched with the recording of a song in Bombay last week. Seen here are music director R.D. Burman, writer-director Gulzar, guest Vinod Khanna, Jeetendra and singer Kishore Kumar.



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“O Mere Dil Ke Chain”

by Shirish Prabhudesai

Director Ravi Nagaich—of “The Train”—has come up with his latest offering for Vinod - Harish Shah’s film, a departure from the thriller genre and a foray into the landscape of romance. “Mere Jeevan Saathi” as the film is called, is a roller-coaster romance with ups and downs of the two lovers.

Prakash (Rajesh) is a talented, sensitive artist with no takers for his art. Having given up a lavish lifestyle, all he wishes for is to express himself through his paintings. He also happens to be a gifted singer, something the film provides ample proof of.

Turned away by all he bumps into Kamini (Helen), princess of “Ramgarh”, a socialite who frequents the haunts of the rich & famous only for superfluous pleasures. Smitten by his good looks, she offers to help him with his career. Our hero having realized the futility of avoiding the glamorous world of the rich & the famous when it comes to

promoting his art, thus turns into a sought-after party-hopper.

Jyoti (Tanuja) returns from abroad having completed her medical degree. Her father Lalaji (Nazir Hussain) is ecstatic and wants her return to be celebrated. Entrusted with preparations for a grand party, Prakash, who has seen the beautiful Jyoti at the airport and set sights on her, enters her life with the gusto and calm assurance that befits his “playboy” persona. Crooning away song after delightful song he serenades Jyoti, hoping she sees the real person in him, hoping to make her the “Jeevan Saathi” he so desires.

And boy, how good a job he does! Armed with the baritone of Kishore Kumar and the pulsating beats of the young, post-modern composer son of S D Burman (RD, also called Pancham), his job is made all too easy. Who wouldn’t be swept away in love with that much magic?

Despite a word of caution

from Kamini (Bindu) about Prakash’s philandering ways, Jyoti is inevitably drawn toward him. But on seeing his paintings she realizes that behind the carefree, womanizing Prakash known to the world is his stark reality and soulfulness which makes her finally fall for Prakash, and romance blossoms. But Prakash’s past refuses to leave him and he has to tide over difficulties posed by a jealous Kamini, first convincing Jyoti of his genuineness, and thereafter her father who mistakes him for a cheap socialite, only to be bowled over by a demonstration of virtue which he observes behind Prakash’s back.

Just as things look perfectly rosy the storyline plummets into tragedy and Prakash meets with a near fatal accident which he survives, but loses his eyesight. As fate would have it, he ends up Kamini’s prisoner. Kamini treacherously cooks up a story of his death, and a broken Jyoti leaves with her father for a distant hill-station to start her own clinic and immerse herself into work. In walks Captain Vinod (Sujit) who instantly takes a liking to her and tries to love her as a future wife.

Meanwhile Prakash escapes from Kamini’s clutches only to cross paths with Capt. Vinod, who, sympathizing with his condition takes him home to his parents. Prakash recuperates, but not wanting to burden anyone does not name a single person from his past. Vinod approaches Jyoti to help cure his friend’s blindness, only for Jyoti to realize a bit too late after yielding to her father’s wishes and getting engaged to Vinod, that Prakash is still alive.

What will fate ordain for these three people? Will Prakash-Jyoti finally find each other again?

The film is mostly formulaic with familiar tweaks but there is still a good mix of characters

and enough twists to the storyline. Helen and Sujit Kumar do a decent job essaying their roles. The supporting cast of Bindu, Nazir Hussain, Utpal Dutt et al is properly utilized without ever shifting focus from the lead pair. Rajendra Nath comes in for comic relief.

The lively, no-holds-barred Tanuja convincingly plays Jyoti, who despite being accomplished and independent is in essence an innocent and simple girl. Rajesh Khanna straddles the roles of the playboy and a conscientious man with equal felicity. He breezes through his lines all charm and impishness and endears you to his character. His success is owed though, in no small measure, to the phenomenal music this film has on offer. Indeed the one factor that raises this film quite a few notches and promises to make it a box-office winner should be its music and it would only be apt to dwell on the songs as much as on the plot, cast and acting skills on display therefore.

Kishore wraps Khanna’s persona like a natural foil, and sings as though it were the superstar himself singing. Whether yodeling merrily in “Chalaa jaataa hoon” or crooning the waltzy party number “Kitne sapne”, Kishore lends it a touch that would make anyone fall for the hero’s charms. “Deewana kar ke chhodoge” is a duet with just the perfect amount of spice mated with Lata’s sweetness, while another party song – albeit in an entirely different scenario – “Deewana le ke aayaa hai” – is wonderful! There is also a devotional song, “Aao kanhai” for variety... and finally, there is the soothing “O mere dil ke chain”... Aasha sings the seductive “Aao na, gale lagao na” for Helen and to round up this never ending treat of an album R D Burman himself has beautifully sung the title song “Mere Jeevan Saathi” introducing Khanna as the playboy.

Despite the musical star cast, this writer reserves the highest praise for young

Pancham whose “punchy” work makes the lead character so convincing. This young man is surely here to stay, for so radical is his work and so different the sounds he orchestrates that one is convinced he anything but wears a veneer of assumed style. Just when you begin to stereotype him as yet another strident, brass-blarney, havoc-loving young upstart he showcases his impossible range by delivering a classical or devotional song with such gentle finesse, it would melt the most prudish of old hearts. One even ponders if it is but opportune that the young should be increasingly devoted to this piper in future – for to contain them with the music of old would be a futile quest, and he seems like just the man to keep them from straying from the melody that past generations swear by.

Right from the title song “He is a sexy playboy”, Majrooh, a stalwart himself, perfectly takes on the trend-setter’s role to match RD beat for beat. From “Chalaa jaataa hoon” to “Aao kanhai”, his versatility is on display and he is like the perfect partner in crime to the composer.

The background music also deserves special mention here, especially a scene highlighting the lead pair’s romance with a silken sunset over the hills, the hero painting a portrait of his glowing muse sprawled across the bonnet of his car, and a sadly short-lived but stunningly beautiful, lingering whistling theme that alone qualifies as enough justification for ticket sales!

All in all, “Mere Jeevan Saathi” is a joyride for viewers, but with enough twists & turns to tickle interest. With its set of accomplished actors, a proven director and a musical track that promises to create a long-lasting legacy, this qualifies as one of the films that one must go out and watch for all the good reasons – not least for the ode to love it promises to be!

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RELEASING ON NEXT FRIDAY 22nd SEPT. IN DELHI, U.P.
& ON 29th SEPT. IN BOMBAY & C.P.C.I.



Produced by: SHIRISH. Screenplay: Ravi Nagaich. Music: R.D. Burman. Lyrics: Majrooh, Ramesh, Prem, Suresh, Natunhai Desai. Cast: Rajesh Khanna, Tanuja, Helen, Sujit Kumar, Bindu, Nazir Hussain, Utpal Dutt, Rajendra Nath, Prem Manik, Shameem, Bimal Roy, Suresh Bhatt, Natunhai Desai. Released by: SHIRISH. 132, Arun Chambers, Tardio, Bombay.



Photographed backstage at the Bhonsle-R.D. Burman musical programme, held at the Shanmukhanand Hall in Bombay on March 23, are (from left) guest Nasir Husain, composer R.D. Burman, star singer Asha Bhonsle, guest Shammi Kapoor and Nargis, who introduced the programme. Beside Nargis is Chimpoo, Raj Kapoor's youngest son, who had come along with his eldest brother, Randhir and sister-in law Babita.



Play-back artiste Sabina Yasmin is happy and proud as she poses for a photograph with maestro S.D. Burman, who has spent many years of his early life in Bangla Desh, assimilating its rich folk music.



At the recording in Bombay of two songs for Noor Jahan Films' Production No.2 at Film Center are (from left) director Ramanathan, composer R.D. Burman, producer M. Azad and singer Mohammad Rafi.



Photograph taken at the first song recording of Ambika Chitra's 'Manzil' in eastman colour shows from left, lyricist Yogesh, director Basu Chatterjee, music director R.D. Burman, recordist Kaushik, Lata Mangeshkar and associate producer Rajiv Suri. Amitabh Bachchan and Mausmi Chatterjee play the romantic leads in this film.

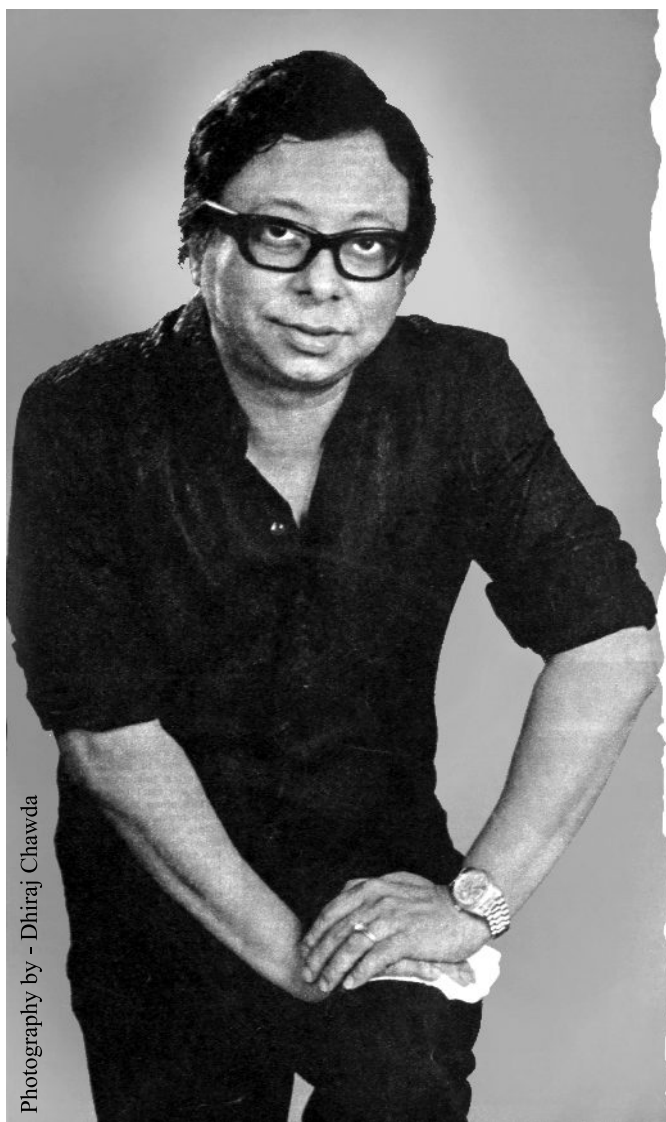
About Star & Studios



Left to right - Rahul Burman, Rajesh Khanna, producer Kabir and Rupesh Kumar at a charity function.



Asha Bhonsle had a Birthday Party - (left to right) Netra Jaykar, Rahul, Gulshan Bawra, Mrs. Ramesh Bahel, Sapan Chaudhury, Asha Bhonsle, Nandu Bhonsle, Varsh (Aasha's daughter), Ramesh Bahel and Mrs. Gulshan Bawra.



Photography by - Dhiraj Chawda

Rahul Dev Burman

The late Guru Dutt discovered R.D. Burman during the making of 'Pyaasa' (he was an unpaid assistant to his father S.D. Burman), and assigned him to score music for a film. It was subsequently shelved but Mehmood liked the tunes young Rahul had composed and gave him a break as a music director for 'Chhote Nawab'.

Pancham, as R.D. Burman is known in the industry (a pet name given by Ashok Kumar), earned recognition early in his career, with Nasir Hussain's 'Teesri Manzil'. Incidentally, that was the first time he realised what a versatile singer Asha Bhosle was. The composer has already completed 65 films and ranks among the top three names in film music.

His score in Hare Rama Hare Krishna will remain a landmark in R.D.'s career. He suffered a slight setback when half dozen films in succession got a lukewarm reception at the box office, though he says his music wasn't to blame.

THERE is general criticism that film composers lift foreign tunes. How do you react?

I don't think there is wholesale copying of foreign tunes, at least I have never done it. But maybe, a good piece of music has inspired me to compose something of my own on the same basis. I don't think there is anything wrong in that, because your creative element is always there. I know a lot of American and British composers who have been very definitely influenced by French composers. And what's wrong in expanding your knowledge, isn't it happening in other fields? Aren't our surgeons copying the latest techniques in

surgery abroad? In fact I am all for regular exchange of music from all parts of the world.

Does it upset you when people criticise you for resorting to Western tunes?

It does, because they totally forget that I also scored music for 'Chhote Nawab', 'Amar Prem', 'Kati Patang' and recently 'Aandhi' and that wasn't Western music.

They say you accept every offer that comes your way. Do you feel that is one way of remaining in competition?

No, I don't accept every film that is offered to me. In that case I would have completed more than 100 films long ago. I have done just about 65 films and that in 15

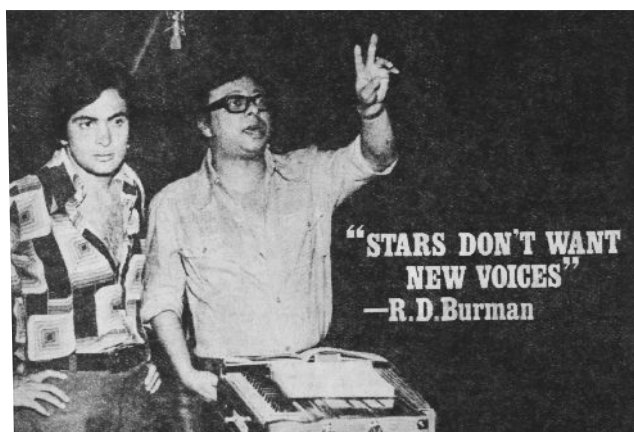
the scope the story offers for songs and music. But very often I have to agree to do a film because the producer happens to be a friend or an old associate, you can't say no.

Will you agree that your compositions in Deewaar were very disappointing?

Yes, I admit I failed to maintain my reputation. As I was saying, this was one of the films I accepted because of my earlier association with the producer Mr. Gulshan Rai. My music for his 'Joshila' wasn't very successful. I believe they were wondering whether to have any songs in 'Deewaar'. They never narrated the story to me till the film was completed and we were doing the background music. Gulshanji used to come to me, we would have a futile discussion, followed by dinner and disperse. At the time of background recording I told him we could have had four good songs. Then Sahir Sa'ab wrote the lyrics and I composed tunes in a hurry.

According to Salim-Javed, who wrote the script of Deewaar, there was no scope for any song. The tempo of the film, they felt, would suffer?

Basically I look for



R.D. Burman with Rishi Kapoor (left) recording a song for 'Khel Khel Mein'.

I am not inclined to contradict Salim-Javed because they are my friends. But I will insist that there could have been a couple of good songs without affecting the film's tempo, if only we had all sat together and planned it. 'Yaadon Ki Baraat' was also written by Salim-Javed and it was also an action film. When I first heard from Nasir Hussain I told him he could only have a theme song because there was no more scope. After six months Nasir Sa'ab narrated the script again and there were six very good situations for songs and everyone will agree that songs and music had a big hand in the success of the film.

'Dharam Karam' is a film which had very limited scope for songs, being an action film, unlike Bobby. But Raj Sa'ab got all of us, me, Randhir and the writer of the film, together for a discussion and now we have six songs instead of three.

Do you agree that only films planned as musicals should have songs?

I don't agree. Hindi films are either musicals or semi-musicals, so films without music will be incomplete and will be bad commercial propositions. A lot of people go to see films only when they have liked the songs. In my school days I went to see 'Shree 420' and 'Awara' because I liked the songs.

In the last two months, half a dozen films for which you scored the music flopped. How far were your compositions responsible for the failure?

You will not believe it

if I say that the sale of discs of all these films was tremendous before the release of the films. When the films flopped the disc sales also went down considerably.

You said you compose for some eight to ten films at a time. Yet you say to be in competition it is necessary to accept 20 films. Don't you think you can concentrate better with fewer films?

I enjoy composing music and the pressure of work helps me if anything. It's a routine for me to sit every morning to compose and if I have fewer films to do I tend to be lethargic.

People generally feel that today's music is just all that much noise made by a 70-piece orchestra. And the lyrics are drowned in the noise. What's your

opinion?

People who say old songs were melodious than today's are a bunch of hypocrites. Once my grandfather asked me why I didn't compose music like the old composers did. But when he heard "Dum maro dum", he said it was like nothing he had ever heard. If anything the heavy orchestration enhances the charm of the song. But that is used only when it is necessary. For instance, in the songs of 'Aandhi' prominence was given to the sentiments expressed, in the lyrics.

Is there any particular reason you composers never encourage new singing talent? Don't you think some day or the other the Mangeshkar sisters have to be replaced?

Given a choice I would have asked you to excuse me from answering this question.

Anyway, you can't blame music directors alone in this case. Very often producers don't want new voices, then sometimes the stars object to our taking new singers. We do have very good new singers but they need to be trained. I can only say the Mangeshkar sisters are fantastic singers. The new people will have to work hard to compete with them.

One last personal question, What is the truth in the report that you are secretly married to Asha Bhosle somewhere in Nepal?

Can't you dismiss it just as rumour? I was married only once. It didn't work, so I got a divorce. Now I am single and happy.

-A.A. KHATIB

Letters to the Editor

Counting flops

Mr. Raju Bharatan once again betrays his contempt for the R.D. - Asha association (May 30). If the writer is sick of this association, we are also fed up with Mr. Bharatan's long winded writings. The most ridiculous part of the artical is counting R.D.B.'s musical flops. Have not Naushad, Madan Mohan and Shankar-Jaikishen

had similar flops?

- Ramaswamy, B.C.
Bangalore

But R.D.'s popular

Mr. S. Vaideeswaran's letter accusing Rahul Dev Burman of having a poor sense of logic, highlights the lack of understanding and tolerance on the part of our critics. Though some tunes of RD are straight lifts from foreign

ones, can we forget the fact that it is we, the public, who are indirectly responsible for such a phenomenon? Except for the unstinted patronage of the audience R.D. Burman would never have stayed at the Western flavour that is a predominant characteristic of RD's compositions, he has also, given us quite a few lilting, soulful melodies.

- K. S. Venkateswaran,
Bombay



THREE LEADING MEN, Rishi Kapoor, Randhir Kapoor and Dev Anand watch with fraternal interest as music director R.D. Burman cuts his birthday cake at a get-together held at his residence in Bombay on June 27. The cake was presented by brother Randhir and Rishi on behalf of R.K. Films, whose newest, about-to-released 'Dharam Karam', has music scored by 'R.D.'



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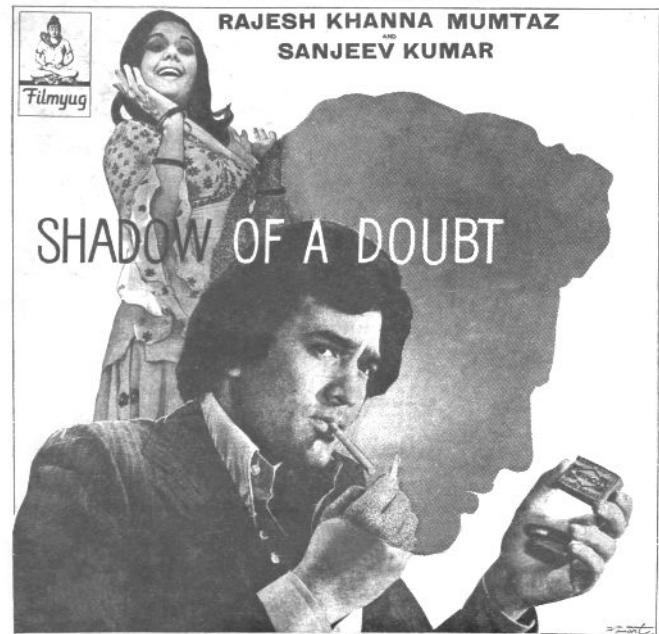


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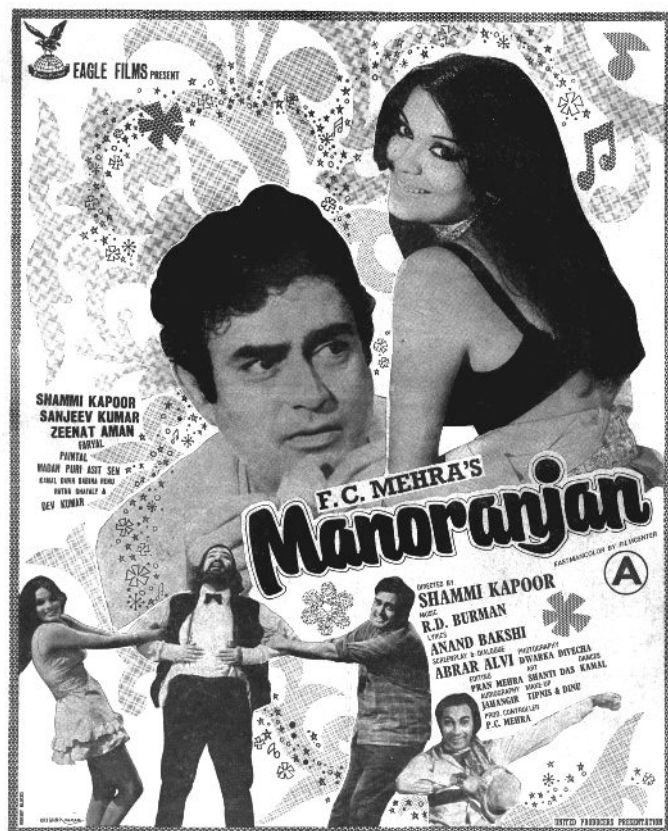
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STORY SURAJ SANIM PHOTOGRAPHY D. K. PRABHAKAR LYRICS MAJROOH MUSIC R. D. BURMAN DIRECTED BY GOGI ANAND

Young man's struggles

Photo Essay 'MAZAAQ'



Can a man look so happy when he is seated like this on rail tracks? Not usually. But Vinod Mehra is, or at least seems to be, in this scene from Indira Films' 'Mazaaq', in colour, which is being released at the Shalimar (in matinee shows) and other theatres in Bombay today. The film, a Geetanjali presentation, is the story of a young man who is a psychiatric case and is later cured. That man is played by Vinod.

There are two girls who come into the life of the educated and emotionally disturbed man.

In the picture at left we have Mousmi Chatterjee, the leading lady of the film, probably seeing a bad daydream.

At right we see a pensive Aruna Irani trying to sort out a problem. She plays the psychiatrist who treats Vinod Mehra in the film.

The movie is produced by Ritesh Mukherjee and Kumar has directed it from his own script.



The film has its moments of high seriousness and comic relief too. At far left Mahmood, a seemingly mad man, makes a request to a surprised Mousumi while Mukri makes a mischievous face.

In the picture at left there is a repetition of the traditional message-giving act. Taking part in it are, from left Paintal, Shubha Khote and Robi Ghosh. The cook at work is Viju Khote.

Director Kumar, making his debut in this film, explains a scene to leading man Vinod Mehra who looks rather amused.

In the picture at right, the fun-loving daughter Mousumi imitates her stern father, played by Iftikhar, in a scene from the movie.

R.D. Burman has scored the music.



Chopra to Direct

Producer V. D. Kalra has signed B. R. Chopra, to direct Roshan films' 'Ghadi Ke Do Haath', which will have Rishi Kapoor, Neetu Singh, Premnath, Asrani and Aruna Irani in its cast. Script by Kamleshwar, cinematography by Dharm Chopra, music by R. D. Burman and edited by Pran Mehra will be other credits.

Devar's 'Raaja'

M. M. A. Chinnappa Devar's 'Raaja' will have

Sansar International's 'Baadshah' to be presented by Ram Aur Shyam Combines. Neetu Singh will be teamed with him and Ranjeet, Bindu and Johnny Walker will be in the supporting cast. Mahesh Bhatt will direct the film from a story by Subhash and Naqi, R. D. Burman provides music.

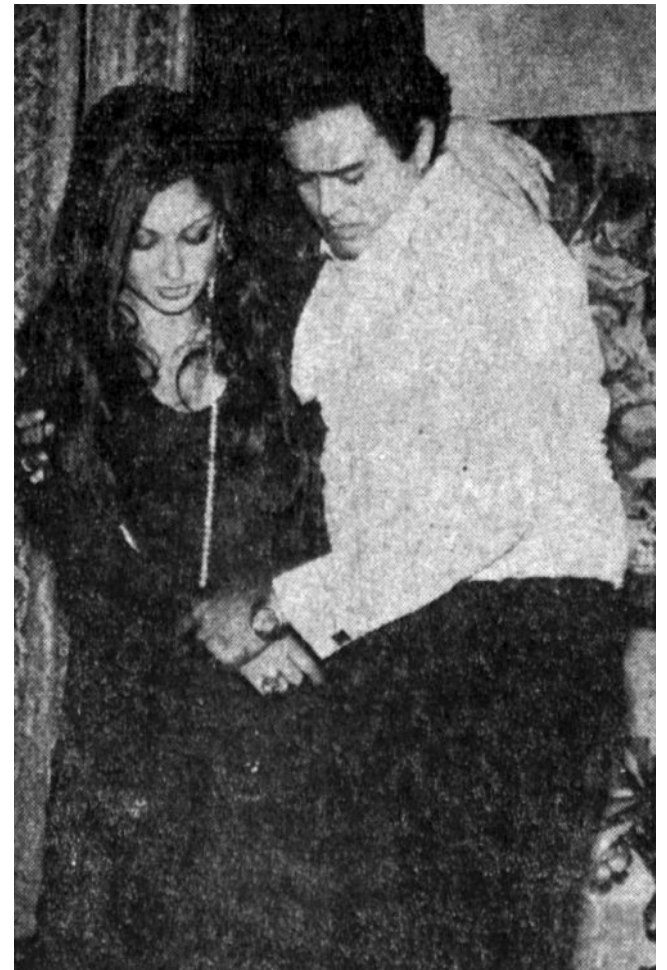
Khushboo Jubilee

Tirupati Pictures Combine's Khushboo is celebrating its silver Jubilee week in Bombay at Apsara in matinee shows. Produced by Prasan

floors soon. Rajendra Kumar and Shabana Azmi are in the leads. The movie is being produced by Manmohan Sabir and K. A. Abbas is the writer-director. Gulshan Bawara's lyrics will be tuned by Rahul Dev Burman and Ramchandra will be the cinematographer.

Lone Release

Geetanjali Films' presentation Indira Films' Mazaaq which starts at the Shalimar (matinee shows), Capital and other cinemas, is the lone



FIRST STEP : Socialite Sharmila Tagore teaches novice Sanjeev Kumar the first steps in dancing - a scene from Shri Lokanath Chitra Mandir's 'Charitraheen' in colour, being directed by Shakti Samanta. Music by R. D. Burman



THE ENGAGEMENT of Rajesh Khanna and Dimple Kapadia was announced on Thursday night last week. It was also announced that their wedding would take place last Tuesday. Here matinee idol Rahesh and Bobby heroine Dimple are photographed with friends (from right Shakti Samanta and R.D. Burman)

its Bombay release in January.

Rishi Kapoor plays a dual role in the film which has Sulakshana Pandit, Prem Chopra, Asrani, Aruna Irani, David, Rita Anchan, Leena Das, Master Tito, Jagdeep and Om Prakash in the cast.

K. Shankar directed the film from the story and screen-play by Devar and dialogue by Inder Raj Anand, Lyrics by Anand Bakshi were tuned by R. D. Burman.

'Baadshah' cast

Vinod Khanna will play the title role in Film

Kapoor, written and directed by Gulzar, based on Saratchandra Chatterjee's novel, it stars Jeetendra, Hema Malini, Durga Khote, Farida Jalal, Asrani with Sharmila Tagore and Om Shivpuri making guest appearances. K. Vaikunth is the cinematographer. Lyrics are by Gulzar set to music by R.D. Burman.

'Jawab Do'

Vijay Arora, Neelam Mehra and Ranjan have been added to the cast of New Era Films' Jawab Do, which is to go on the

release in Bombay today. Produced by Ritesh Mukhurjee and directed by Kumar from his own screen-play, the film narrates the pranks of an unemployed youth, who secures a medical certificate of being mad, and uses it to his advantage. Vinod Mehra, Mousumi Chatterjee, Aruna Irani, Iftikhar and Mahmood play the main roles in the film. R. D. Burman scored the music.

---X---X---

wanted
TEENAGERS
TO PLAY THE LEAD
IN

SHAKTI SAMANTA'S

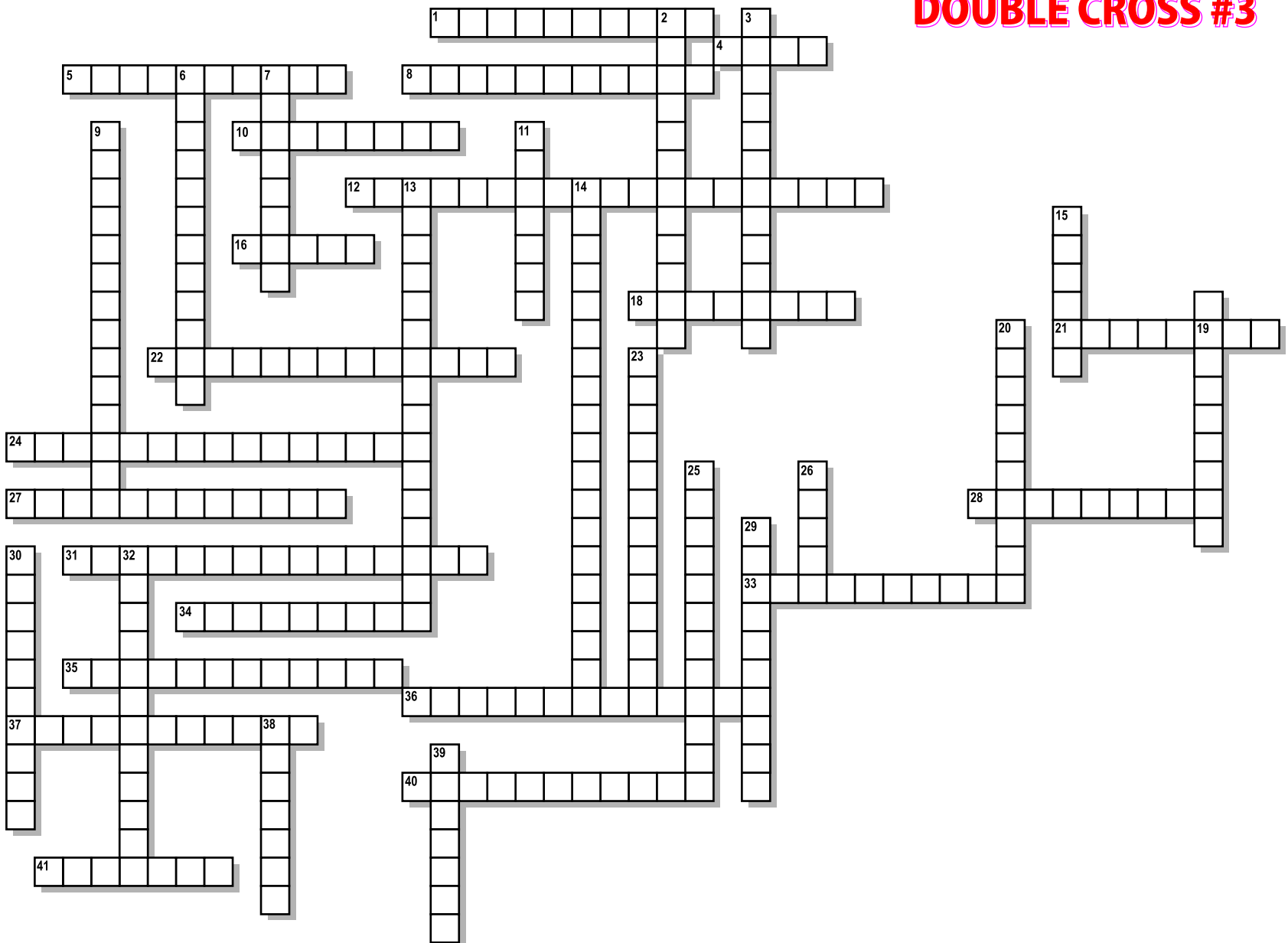
Balika Badhu

DIRECTED BY TARUN MAJUMDAR
MUSIC BY R. D. BURMAN
LYRICS BY ANAND BAKSHI
EASTMANCOLOR

QUALIFICATIONS - GIRLS FROM 11 YEARS TO 15 YEARS • BOYS FROM 15 YEARS TO 18 YEARS.

APPLY WITH PHOTOGRAPHS TO Shakti Films, NATRAU STUDIOS, ANDHERI EAST, BOMBAY-400033

NO PERSONAL INTERVIEWS WILL BE GRANTED

DOUBLE CROSS #3**ACROSS**

- 1 Producer Director of Jheel Ke Us Paar
4 Third female voice of 'Dulhan maike chali' with Lata and Asha
5 Director of Dev Anand starrer Joshila
8 Sanjeev Kumar's Anamika
10 Gulshan Bawra's first released film with Pancham
12 The Producer Duo of Mere Jeevan Sathi
16 Lyricist of Manmohan Desai's second film with Pancham
18 It was later released with title Daulat Ke Dushman
21 Bandhe Hath's Producer Director
22 Ramesh Sippy's first film with Pancham
24 Male voice of 'Mere dil se ye nain'
27 Director of Samadhi
28 Dil Ka Raaja's male lead
31 He penned 'Rimzim rimzim dekho barsa rahi'
33 Female voice of the duet 'Zindag imein aap aaye'
34 Rajesh Khanna's double role
35 Film featuring Asha's song 'Tum bhee jhoote'
36 Sawan Kumar Taak's movie with Pancham
37 He has penned maximum of Pancham songs
40 Film featuring the song 'Tum jaison ko to'
41 Producer of Bombay To Goa

DOWN

- 2 RD won his first filmfare for this director's film
3 Kabir Bedi, Shabana Aazmi in Dev Anand's film
6 Sharmila Tagore - Sanjeev Kumar's film
7 Gulzar's introduction with Pancham
9 Mone pore Rubi Roy was penned by him
11 Male voice of 'Muttu Kulle Kaa Vaaree Galla Aiyyo Muttu'
13 Unusual voice of Benaam
14 He directed two superstars together twice.
15 Pancham film produced by and not directed by Raj Khosla
19 He sang male duet 'Dekho hum donon kee yaari' with Kishore
20 J Om Prakash's first film with Pancham
23 Director of Rampur Ka Laxman
25 Tit For Tat
26 'Are kaise mitti ke maadho se' was from this film
29 A comedian who directed Bada Kabutar
30 Dev Anand crooned on screen with Zeenat and Rakhi for this film
32 A Ramesh Behl Narendra Bedi film
38 Pancham did 2 films of the same title
39 Lyricist of 'Kahin karati hogi who mera intezaar'

नयी शैली निराला संगीत

संलग्न

राहुलदेव बर्मन

नये संगीत निर्देशकों में राहुलदेव बर्मन पिछले तीन चार वर्षों से काफी चर्चित रहे हैं. इस चर्चा का कारण यह नहीं है कि वे प्रसिद्ध संगीत निर्देशक सचिनदेव बर्मन के पुत्र हैं, बल्कि उन्होंने अब तक जितनी भी फिल्मों में संगीत दिया है, वह लीक से हट कर है. राहुल की संगीत शैली सदैव अपने पिता की शैली से अलग रही है, साथ ही अन्य बड़े-बड़े संगीत निर्देशकों के प्रभाव से भी वह मुक्त रहा है. वाद्यवृंदों के चयन में और उनका मिला जुला प्रभावशाली प्रयोग करने में राहुल के संगीत संबंधी असाधारण ज्ञान का पता लगता है.

यूं पहली बार आप राहुल का संगीत सुनें तो महसूस होगा भले ही वह अपने पिता से प्रभावित नहीं हुए हैं, मगर पाश्चात्य संगीत शैली उन पर हावी है, पाश्चात्य शैली से प्रभावित होने की बात से राहुल को भी इनकार नहीं है, मगर इस शैली में बनाये गये उनके गीतों में प्रयोग शीलता की भी झलक साफ-साफ दिखायी देती है, तीसरी मंज़िल, पड़ोसन, द ट्रेन, प्यार का मौसम, अभिलाषा आदि फिल्मों के संगीत में जहां एक निरालापन है वहां लोकसंगीत के प्रति भी राहुल की गहरी रुचि का परिचय मिलता है. स्वरों को विचित्रता के साथ

उठाना गिराना और उनमें कंपन पैदा करना राहुल के संगीत की विशेषता है, इस बात का उत्कृष्ट उदाहरण फिल्म तीसरी मंज़िल का गीत आजा आजा है.

मनमौजी संगीतकर

बचपन से ही राहुल को संगीत का वातावरण मिला है. बड़े होने पर पिता के सहायक के रूप में काम करने लगे. इस दौरान काफ़ी कुछ सीखने का मौका मिला. हास्य अभिनेता महमूद से गहरी दोस्ती थी, जिसका परिणाम यह निकला कि उनकी फिल्म भूत बंगला में संगीत निर्देशन के साथ साथ कमेडियन की भूमिका करने की शर्त भी निभानी पड़ी. इस फिल्म में बतौर कमेडियन उन्होंने क्या किया इसक जिक्र करना यहां बेकार है, मगर इतना जरूर कहना पड़ेगा कि जब इस फिल्म का गीत आओ ट्विस्ट करें, बजने लगा तो काफ़ी समय तक बजता ही रहा.

व्यक्तिगत जीवन में राहुल बड़े मनमौजी किस्म के युवक हैं. बोलते कम हैं काम ज्यादा करते हैं. रेकार्डिंग रूम में होंगे तो देखिये क्या तमाशा करते हैं. साजिंदों को बुरी तरह डांटते नजर आयेंगे मगर कुछ ही पलों में जिस जिसको डांटा उस उससे माफी मांगते और गले लगाते दिखायी देंगे.

शौक राहुल को एक ही है... नये से नये ढंग से सुरों का प्रयोग... विचित्र से विचित्र संगीत की सर्जना!

छाया - जयंत पटेल

Tublu's day out !

by Hemant Karambelkar

Place : ... faraway !

Time : Beyond ... !

He was there, like a king, at the center, apt for his royal lineage, surrounded by his coterie Maruti, Manohari, Basu, Homi, Kersi, Kishore...

He was belting out melodies, Kishore sometimes improvising, some serious, some playful, some mischievous...

The playful banter bordering on chaos & commotion must have amused even the angels.

They must have smiled.

But he was sad...

Perhaps for the first time he was sad to see his near and dear ones with him, around him...

Suddenly he left the sitting and vanished.

-----X-----X-----

Famous Studio - 7:00 pm

The sweeper, old and weary is going through the motions of sweeping the recording room. His mind is lost in the time. And those were the times when the studio was filled with hustle-bustle of the stalwarts ! RD, SD, Lata, Asha, Kishore and many many more...

The sweeper sighs. He knew he will have to leave the studio very soon. He will have to retire.

The door creaks open.(He entered the console room).

The sweeper is too engrossed to notice.

(He was leaning against the padded console room door. A wave of nostalgia

swept over him... there he was sitting at the console. Nerves taut. Lata didi was at microphone. Musicians expectantly awaited his cue. This was the moment. Even though he was just 22 years old, it was the moment when all the genius and the efforts were about to be brought to the fore. On his cue, Lata didi started singing. Pin drop silence prevailed.)

The sweeper deeply engrossed in his menial job, stops in the tracks. He feels his ears ringing. Hears didi singing "Ghar aaja..." He is ecstatic. His mind flashes back to 50-60 years. It is his first day on his job. Being a novice he is shooed away from everywhere. He finally settles himself in a corner unobtrusively and watches a drama unfolding, completely unaware of a history being created.

(As the song ended the entire studio jubilant and thunderstruck erupted in a long round of applause. Everyone congratulated Shailendra, Mahmood and... him. A star was born... An able heir to momentous legacy was born.)

It is beyond the sweeper, why a lad is being congratulated by one and all and how fortunate he is to see the genius un-folding his craft, his talent before the world for the first time.

(He was euphoric. The restlessness that had crammed up inside him all these years finally had got a vent.

It was the first step to shed the tag of being assistant of an immensely talented father whom he idolized and revered. He got up from the console and while getting out of the studio spotted a boy standing unobtrusively and watching the happenings. He laughed at him heartily and asked "Kyon kaisa laga..." & marched onwards without waiting for the reply. That was the moment, a proud moment in his life. He felt such moments make the life worthwhile.)

The sweeper pinches himself. What is this. He starts towards the door with a newfound peace and calm in his heart. He suddenly stops in his tracks at the sound of hearty laugh and strangely familiar voice asking "kyon kaisa laga..."

-----X-----X-----

Famous Studio - 8:30 pm

The watchman hurriedly is going from door to door, checking that they are locked, lights switched off. With duty now over watchman is excited. Memories of his home in a faraway land, his family and his sister are beckoning him.

(He pulls a door open and goes inside.)

With everything in place watchman hurries back and is surprised to see a door ajar and a streak of light coming through.

(His chest had swelled with a pride. What a day it was. Baba was singing a song for him. Baba who had never sung a song for any other composer had acceded to his request. He knew no one else but Baba can give justice to his tune. After initial reluctance Baba had

relented. He knew deep in his heart that Baba loved him. He suddenly remembered Baba placating him when he came to know about Baba using his tune "Ae meri topi..." in 'Funtoosh'. His childish indignation and hurt, Baba had handled very nicely. Or was this a payback for that? For him Baba singing for him was the proudest moment of his life. Nothing else mattered. He was tense, terrified and excited. All eyes including Baba's looked at him expectantly. And he signaled.)

"Doli me bithai ke kahaar..." watchman heard the words and was spell-bound and dumbstruck. The pathos filled voice bought tears to his eye. He could visualize his sister for whose wedding he had taken the leave. He took support of the door to control the emotions.

(Song was over, and he rushed to Baba. Touched his feet. Baba gave his blessings. It was acceptance, recognition & most importantly love. And that was another proud moment of his life.)

Heavy with emotions watchman started back with image of his sister's doli in his eyes.

-----X-----X-----

Munna pan shop - 10:30 pm

This pan shop in Khar (w) is famous. Because it is bang opposite Marylands. The proud owner Munna is busy. Its closing time now. A radio is playing in the background. Munna loved it. And it is like this since last 40-50 years or so. (He ambled on the pavement. He was watching Munna and he smiled wryly. He remembered Munna's father introducing Munna, a boy of 10 years or so then, to him. "Saab yeh Munna, mera beta, aur Munna yeh saab samne rehet hai. Inka khayal rakhna". And Munna had smiled sheepishly. over the time he had grown fond of Munna). "Aur ab suniye film 'Sanam Teri Kasam' ka gaana", radio blared...

"Kitne bhi tu karle sitam..." Munna pleasantly surprised looked up. Flood gates of memories opened up. It was year or two after his father had introduced him to saab. He still remembered each of every thing of saab. What a gem of a person saab was. But amongst all these incidences this was one which really surprised him. His jubilant father had told him "Munna saab ko award mil gaya". At that time it was beyond him to understand why his father was so happy. He now understood why his father was joyous. (He heard the song and smiled wryly. It had come as a bit of surprise. The filmfare award! Not that he didn't like the awards or recognition, only he didn't care. People, food and music were his passion. He genuinely cared about people, liked to cook food for them and he existed only for and due to music, so he had no regrets for not getting any award till now. For him music was life and life was music. So with the award announced, people started streaming in to marylands he was gracious enough to accept the greetings. The festivities went on for whole night. In the wee hours all the guests left. And he went on the balcony with cigarette in one hand and hot cup of coffee in other.) Munna still remembers the next morning of award declaration day. He and his father were busy setting up the shop. He saw saab in balcony smoking and drinking coffee. Saab waved at him and shouted "Kaise ho Munna?" and he felt shy. Wherever and if saab visited shop it was a routine "ek dena", he used to say, no details about pan, cigarette pack, carton. And his father and after that Munna knew what saab wanted (with the scene of celebrations fading from his eyes, he moved to the pan shop with a twinkle in his eye) Munna, jolted from his reverie heard someone say "ek dena"!

-----X-----X-----