



## @PanchamTimes

Welcome to the e- Edition of Pancham Times, after the 7 Print Editions to date. Prevailing circumstances imply that we cannot print & circulate the newspaper since it's not possible to gather for our Panchammagic show this time. So this is our Special Edition exploring some exclusive content in PDF format. It surely will be an interesting experience, though we will be missing the feel of the 'newspaper in hand'.

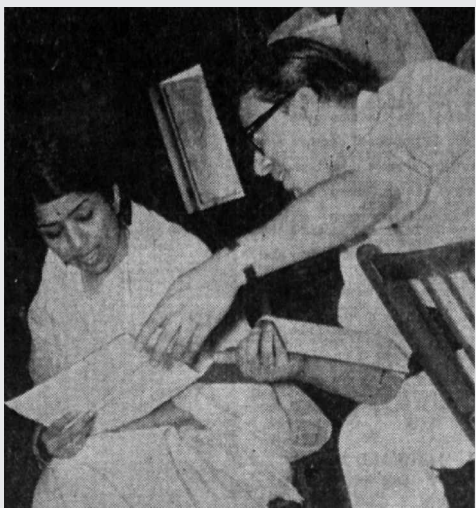
This edition carries Swarlipi of Dada Burman's 'Mere Shyam Mere Nandalala', Bhoot Bangla's innovative press campaign and a rare interview of Pancham about Pantera. Without any specific 'time span' from those years, unlike our print editions, this is an exciting blend of 'news & events' from Pancham's musical expedition.

Panchammagic show too, goes 'online' today in this 'Social Distancing' period. New format gives us scope to appreciate Pancham's music in a different way and Panchammagic, as usual, has explored various possibilities to bring an interesting mix of Audio- Video clips with the available technology.

As Pancham himself would have said.

एक राह रुक गयी तो और जुड़ गयी  
मैं मुड़ा तो साथ साथ राह मुड़ गयी...

## The Nightingale rehearsing with RD



Music Director Rahul Dev Burman rehearses Lata Mangeshkar for a Nasir Hussain Films' 'Baharon Ke Sapne' making progress in Bombay.

## THE CHHOTE NAWAB ALL SET TO SET MUSIC TO CHHOTE NAWAB



Photographed at the song recording session of Mumtaaz Films' Chhote Nawab are (from left) leading man Mahmud, Director S.A. Akbar, Mohammad Rafi, Composer R. D. Burman and Producer Usman Ali (younger brother of Mahmud).

## GOLD DISCS PRESENTED

The Gramophone Company of India presented gold discs to Producer-Director Nasir Hussain and his unit members of "Hum Kisise Kum Nahin" at a felicitation program held in Bombay on February 26 in appreciation of the outstanding sales of the movie's long-playing records, which exceeded one lakh within a year.

The recipients of the gold disc from among the unit members included besides Nasir Hussain, Music Director R. D. Burman, Lyricist Majrooh Sultanpuri, Playback Singers Mohammad Rafi, Kishore Kumar, Asha Bhonsale and Sushma Shreshtha, artists ZeenatAman, Rishi Kapoor, Tariq and Kajal Kiran and Sound

recordists Kaushik and Robin Chatterjee. Nasir Hussain, R. D. Burman and Kajal Kiran were the only ones who personally came to

receive their awards. The discs were presented by A. K. Sood, managing director of the company.

### R. D. Burman: Second Generation Maestro

Young, effervescent and bubbling with vitality, Rahul Dev Burman has already distinguished himself in the highly competitive world of Indian film music. With the great musical talent of his father,

S. D. Burman, Rahul Dev had to more than prove himself. And he did, with fantastic musical delights in TEESRI MANZIL, KATI PATANG and CARAVAN, to name a few.

R. D. Burman's music is very varied and contrasting—it can throb with pulsating beat and rhythm, or it can be soothing, tender, and lulling. His music appeals to all generations because it has in it the basic warmth and passion of life.

Rahul Dev's latest musical scores for HARE RAMA, HARE KRISHNA and AMAR PREM have become a tremendous success throughout the country.

HMV is privileged to have taken the phenomenal talent of R. D. Burman to the lovers of music through a vast network of over a thousand dealers in India and through an unequalled distribution system, the world over.

HMV's creative collaboration with the great musicians of the film industry enriches and extends contemporary cine-musical horizons. HMV's precision-engineered records take the best in Indian film music to listeners in five continents.



Taking the phenomenal talent of R. D. Burman to the world on HMV records.



THE GRAMOPHONE COMPANY OF INDIA LIMITED  
One of the Big Five of the World.  
INTERNATIONAL TRADE IN RECORDS, RECORDS AND INSTRUMENTS.







# कारवाँ

## ‘नाचो, गाओ, मौज मनाओ’ फिल्म

नासिर हुसैन की सभी फिल्मों की तरह कारवाँ भी तथाकथित जनता-जनार्दन के मनोरंजन के लिए बनायी गयी फिल्म है। उनकी सभी फिल्मों की तरह यह फिल्म भी काल्पनिक-साफसाफ काल्पनिक दिखायी देने वाली घटनाओं, दुर्घटनाओं, चक्कर पे चक्कर, खलनायक की क्रूरता, नायक की सज्जनता, नायिका की बेबसी और हंसने-गाने-नाचने के बेहिसाब भरे पिटारे का ही और एक नमूना है, इसलिए शायद इस चित्र की कहानी के बारे में कोई तार्किकता या स्वाभाविकता की बात उठाना व्यर्थ है। वैसे कहानी घर से भागी हुई एक ब्याहता की है, जिसे मालूम हो जाता है कि धन के लोभ में उसके पति ने उसके पिता की हत्या की थी और अब वह उसे भी मौत के घाट उतार देगा। पिता, जो कि चित्र का क्रूर खलनायक है, अपने आदमी देश के कोने-कोने में (वाह!)

नायिका के अपहरण के लिए छोड़ देता है और नायिका इत्तफाक से एक बनजारों के कारवाँ के साथ फिरने वाले एक अडियल लारी के अकड़ू नौजवान मालिक के साथ हो लेती है। बाकी बातें तय हैं कि नौजवान को बनजारों की टोली की लड़की प्यार करती होगी और जले-भुनेग, खलनायक नायिका को प्राप्त कर के मौत के घाट उतारना चाहेगा और नायक उसे बचाएगा, उसे बचाने में वह खुद भी जान की बाजी लगाएगा, वगैरह वगैरह... और अंत में गरीब नायक के पीछे अमीर नायिका घर छोड़ कर चल निकलेगी...

मात्र मनोरंजन के लिए चित्र बनाना सिद्धांततः कोई बुरी बात नहीं है, एक तो इसलिए और दूसरे इस चित्र के आसामान्य रूप से कर्णप्रिय संगीत और उत्तेजक नृत्य-संयोजन के लिए इस चित्र की तारीफ करनी ही पड़ेगी। राहुल देव

संयोजन में कमजोर नहीं है। खासकर ‘दिलबर दिल से प्यारे’, ‘बाहों को बाहों में रहने दे ए साजना’, ‘मोनिका ओ माई डार्लिंग’ और ‘चढ़ती जवानी मेरी चाल मस्तानी’। इत्तफाक से नृत्य संयोजन में भी ये चारों बाकी गीतों के मुकाबले बेहतर रहे हैं, सुरेश भट्ट को दिलवर, मोनिका और दैय्या ये मैं कहां आ फसी के लिए बधाई देनी पड़ेगी। दर्शक जो शुल्द मनोरंजन की तलाश में सिनेगृह तक जाता है, बाकी सब भूलकर सिर्फ इन गीतों और नृत्यों के लिए कारवाँ देखने जा सकता है। उसे निराशा नहीं होगी।

इस चित्र के संदर्भ में हालांकि यह बात बेजगह है, मगर राहुल की सूझ-बूझ ही मुझे यह कहने पर मजबूर करती है। कि पाश्चात्य संगीत की अपनी विशेषताएं हैं, तो भारतीय संगीत की अपनी अलग. काश! कोई राहुल को भारतीय संगीत का नशा भी चढ़ा दें, क्योंकि यह नशा चढ़ेगा तो चढ़ते चढ़ते ही, इसके लिए काफी मेहनत भी शायद करनी पड़ेगी, मगर इससे भारतीय दर्श को खासा फायदा पहुंचेगा और जाहिर है, बदले में राहुल को भी।

चित्र के कलाकारों में अपने अस्वाभिक ही सही, मगर तेज-तरार पात्र को बड़ी दिलदारी से निबाहने के लिए अरूणा का नाम सब से पहले उल्लेखनीय है। रवींद्र कपूर के लिए यह फिल्म उन्हें दुबारा स्थापित करने वाली फिल्म होगी, उन्होंने अपने शराबी हंसोड़े के पात्र से दर्शकों की पूरी

सहानुभूति जीती है। जितेंद्र और आशा पारेख हमेशा की तरह हंसने खेलने के कामें माफिक बैठे हैं, इससे ज्यादा कुछ नहीं। कृष्ण मेहता से जो उम्मीद थी, वे पूरी करते हैं, और हेलेन से जो उम्मीद थी, वे उससे ज्यादा ही पूरी करती हैं।

अपने सभी तकनीकी मूल्यों में चित्र अच्छा-खासा है और निर्माण गुणवत्ता में भारी भरकम. चित्र का सुबोध मुखर्जी वाला मजाक हमारी समझ में नहीं आयाय निर्माताओं का व्यक्तिगत मामला रहा होगा. चित्र की नामावली अंग्रेजी में देने का मामला तो मगर व्यक्तिगत नहीं कहा जाएगा. महाशय.

टी.बी. फिल्मस प्राइवेट लिमिटेड की कारवाँ.

निर्माता : ताहिर हुसैन

निर्देशक : नासिर हुसैन

संगीतकार : राहुल देव बर्मन

गीतकार : मजरूह

पार्श्वगाय : लता मंगेशकर, आशा भोंसले, किशोर कुमार, मोहम्मद रफी

छायाकार : मुनीर खान

संकलन : बाबू लोखंडे तथा गुरूदत्त

कलाकार : आशा पारेख, जितेंद्र, अरूणा ईरानी, कृष्ण मेहता, रवींद्र कपूर, मदनपुरी, मनोरमा, मुराद, अनवर अली, संजना, शिवराज, महमूद जूनियर, हेलेन आदि.



कारवाँ की दिलदार बनजारिन अरूणा ईरानी और जाँबाज़ लारी वाला जितेंद्र



## ABOUT STARS & STUDIOS



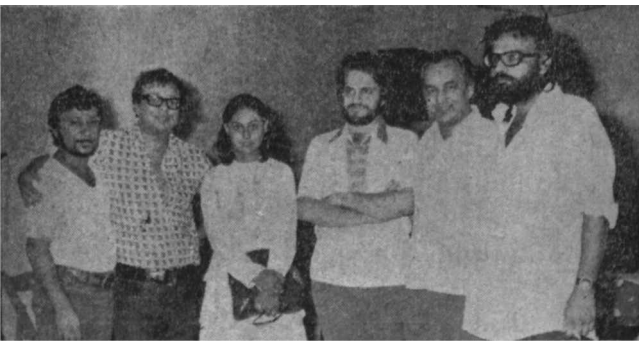
Photographed at the recording of a song for Bobby Enterprises Kaalia are (from left) Director Tinu Anand, singer Asha Bhonsle, dialogue writer Inder Raj Anand and Music Director R. D. Burman. The song was written by Majrooh Sultanpuri.



Writer-director-producer Nasir Hussain listens as his music director Rahul Dev Burman explains a point during the recording of the background music for Nasir's 'Baharon Ke Sapne', which opens in Bombay today. The film, with an off-beat theme has Asha Parekh and Rajesh Khanna in the leads.



At the song recording of Rajguru Film Makers' Savera in colour at Famous Cine Laboratory recently are, from left, Director V. K. Sharma, Majrooh Sultanpuri, Lata Mangeshkar, Music Director R. D. Burman and Producer Gurnam.



At the recording of a song for Bubber Films' 'Dusari Seeta' in Bombay, singer Niting Mukesh (third from right) poses proudly for a photograph with his famous father, Mukesh and some members of the film's unit. On Nitin's right are leading lady Jaya Bhadurim maestro R. D. Burman and recordist Shashank and on his left are Mukesh and director Gogi Anand.



At the recording of song for the film, Producer Vasu Menon is flanked by Composer R. D. Burman and singer Mohammad Rafi. The picture has photography by Balkrishna.



At the recording of the first song in Bombay of Kiran Productions' 'Paraya Dhan', singer Kishore Kumar is flanked by music director Rahul Dev Burman and producer Rajendra Bhatia. Sudhendra Ray is the director of the movie.

Lata Mangeshkar and Music Director R. D. Burman photographed before the recording of two songs for Shivalaya Films' colour movie, Ankhon Ankhon Mein, which stars Mala Sinha and Biswajet and is being directed by Hirishikesh Mukharjee.



R. D. Burman with Shakti Samanta and Rakesh.



Producer Tahir Hussain started his film 'Anamika' starring Sanjeev Kumar and Jaya Bhaduri, with the recording of a song. Photographed at the recording session are Producer Tahir Hussain (right) who is offering floral tribute to the singer Asha Bhonsle and music director R. D. Burman. The initial shooting schedule is in progress in Simla.





## R. D. BURMAN 'MY GOD, THAT'S MY TUNE'

R. D. Burman with Latin American composer Jose Flores.

WHENEVER an Indian achieves a milestone abroad, he instantly gets more recognition in his own country. Perhaps it's the colonial hangover that still makes us believe that they are always right over there. In this case however, the distinction is not going to make any difference as the person gaining it is already a household name here.

Rahul Dev Burman, who has given music for 225 Hindi films, has made it to the New York hit parade with a song titled *In every city*. He is all set to launch the album 'Pantera' in India. Two people have been responsible for getting him there - his father Sachin Dev Burman who was the only member of the family willing to let him enter films, and Pete Gavankar, a friend of thirty years who goaded him into seeking new pastures and has financed the album.

Intrigued, we decided

to find out just how the international album had come about and while we were at it, also gauge just how much R. D. had already packed into his life of 45 years. It turned out to be much more than we had thought as we had to have several sittings before we were through. But R. D. was patient himself. His partner Sapan Chakraborty was there to help out R. D. who, whenever got stuck scratched his forehead and asked, *Woh kaunsa gana tha or an occa-sional Qui bolche?* We also met Pete Gavankar. Pantera began when R. D. and Asha Bhosle met Pete and his wife in Las Vegas in 1975. Pete, a microchip genius who's made millions after migrating to America 25 years ago, told Pancham (as R. D. is known to all and sundry) that he had to move out of India to progress. R. D. hesitated. Making a record in America is a long process - anything

from three to four months. According to R. D., Pete was really excited about it all. He said "*He'd arrange the whole thing*". Anyway Pete had said, "*Even if the record flopped, it was his money*".

Finally when Pete visited India in 1980-81 he took 15 tunes from

The composer recently made it on the New York hit parade with a song titled *In every city*.

In an interview R. D. Burman talks about his craft.

- V. S.Gopalakrishnan & MeeraPandya

R. D. They had taken him just seven days to compose. Pete handed over the cassettes to his sister Nilu, who knew many pop groups in San Francisco, and she in turn played them for Jose Flores, an up coming musician. Jose liked five numbers, mixed them with Latin-American

music and recorded them. The result? "*It sounded terrific*", says R. D. "*It wasn't even a professional recording, just done in a hall, yet it sounded good*".

After listening to the cassette Pete had sent him, R. D. decided to go to San Francisco and record the songs. The day



The 'Pantera' team, among others R.D. Burman (centre), Jose Flores and (far right) Pete Gavankar.



after Pancham landed in San Francisco was carnival day, May 15. The atmosphere inspired him; he composed the 'carnival' number on the album then and there. Later that evening they visited a disco where R. D. and Jose's joint number 'In every city' was played. An excited R. D. related what passed: *"The number began with a bang, New York city, Chicago, LA, San Francisco and Bombay. All the people there started dancing. At the climax all were clapping. I was so moved I almost cried"*.

At a get-together later Pete asked, *"How long it would take to brush up the whole thing"*, R. D. went on. I said about four days. For the sound mixing Pete managed to wangle the services of Patrick Gleason, a master synthesiser who worked with Francis Ford Coppola on 'Apocalypse Now'. They also used Gleason's studio which has the most sophisticated equipment.

Gleason uses a digital synthesiser which can create any sound,

including animal calls. For the Pantera number we tried to get the actual sound from the zoo but as the recording wasn't satisfactory we finally had the synthesiser produce the sound - and it's perfect. To Gleason's astonishment we cut the album comprising six songs in a marathon ten days.

For this new album of Latin-American-Indian music only raw talent was chosen. All the artistes were budding youngsters, the vocalists were even from different backgrounds, a Japanese, a Puerto-Rican and a Negro. Pete was euphoric about the cooperation and wonderful teamwork they experienced. *"There was such complete synchronisation"*, Pete says. *"Even as a producer, I wasn't there just to provide the money. It was sheer teamwork that made us a success. We worked out a strategy and we've made it big"*. How else could R. D. Burman and Jose Flores have featured on the same radio programme as Paul

McCartney, Michael Jackson and Lynda Ronstadt?

The late S. D. Burman had first realised his son was musically inclined when he heard him play the harmonica at a school function. Obviously 'Dada', as the industry knew him, was ignorant of his son's achievements since he himself stayed at Bombay and Pancham at Calcutta.

Prior to this, R. D. had been to Bombay for a short period. There they first stayed in a Borivli chawl and later shifted to a one-room home which the Burmans shared with Harindranath Chattopadhyaya's family. Realising how hard up Dada was, R. D.'s grandmother whisked him back to Calcutta saying she'd bring him up. On one of his visits to Calcutta, Dada was made the chief guest at a school sports function. He even handed over a prize to Pancham for cycling. R. D. positively blushed while relating this incident.

The same evening Dada discovered his son's



R. D. with S. D. Burman (left).

talent. The next morning my father asked me, *"how long I'd been practicing and what my aim was"*.

I replied that *"I'd been having a go for the past eight months and wanted to be a better music director than he. My answer must have surprised him"*.

Dada set about the task of moulding his son. First he put Pancham under tabla maestro Brajen Biswas who taught him the basics of rhythm and after that under Ali Akbar Khan and later Ashish Khan to learn the sarod.

*"This was around 1950-51. My father explained that before you compose you must know the range of the instruments at your command to get the best out of them. I spent over four years with that family and learnt the basics of classical music from them. Even today when I work on a film that has a classical base ('Kinara') I am subconsciously influenced by that period in my life"*.

*"I was very bad in studies and my grandmother used to complain constantly. My father was in Calcutta one day when*

he made the decision to take me to Bombay. My grandmother objected saying the industry would be a bad influence on me. Father however was adamant". He said, "My son is not a good student, I am getting old, I must take him to Bombay and groom him. In ten years I may be able to make something of him".

*"A quarrel ensued and father left Calcutta. Before leaving he asked me if I'd composed anything. I played the 15 tunes I had ready"*.

*"A year later, while watching the film 'Funtoosh' I suddenly heard one of the tunes I'd composed. I blurted out aloud - "My God, that's my tune". I wrote and accused my father of flicking my tune and he admitted he had." The song was "Ae meri topi palat ke aa" - a big hit in its time"*.

*"In December 1955 Guru Dutt came to Calcutta for the shooting of 'Pyaasa'. He was close to my father and I asked him to use his influence to get me to Bombay. It worked. 'Pyaasa' was the first film I helped my father with. I not only*



R. D. Burman with Kishore Kumar.





R. D. Burman with father S. D. Burman and Lata Mangeshkar.

composed one of the songs but also played the mouth organ and some other instruments at the recording. Seeing me work like this my mother's fears were laid to rest and she was convinced I was in the rightline".

"From then on my father started grooming me. He taught me how to mould a song to the satisfaction of a producer or director. For instance if someone narrates a 'situation' you immediately compose a tune to fit it - today after having done it for 25 years it's become a habit. If the situation is bad you have to come up with the best you can. Of course you can try suggesting a change in situation but you don't always succeed".

"Another thing my father inculcated in me was never to get over-excited about what I composed. He had a habit of composing the mukhada and passing on the antara to his two assistants (Jaidev Verma, Surit Kaur) and me. A sort of healthy compe-

tion prevailed while we tried to outdo each other".

"My father would choose the best and sometimes I scored too. If I felt happy about it, he'd snub me and call the servant and ask his opinion. The moral of this was: simple is beautiful. While composing, he used to say, we can get carried away and add a bit of everything which finally makes it less appealing".

"He also advocated introducing new sounds. The producer or director may not immediately take to it but a novel idea can click in a big way. When a situation was narrated to him my father would visualise it and even dance it out. In the song Chhod do anchal zamana kya kahega ('Taxi Driver') by just adding that "Aa ha" in the beginning he changed the whole complexion of the song. He explained that's how a girl will react when the hero teases her. An important tip I learnt from my father was picking up cues. When you heard a bird chirp and started humming you thought of

a particular aspect of life - you had the situation and the tune that went with it. When I told him that I sometimes dream tunes, he asked me to immediately get up and either hum it into a tape recorder or jot down the notations. The next morning, he said you can improvise on it. The tunes of Kanchi re kanchire ("Hare Rama, Hare Krishna"), Turn bin jaun kahan ("Pyar Ka Mausam") and Duniya main logon ko ("Apna Desh") have all come to me in my dreams".

"That the film industry is full of fair-weather friends I came to know in 1961 when my father had a heart attack. At that time he'd already composed about five songs for Guru Dutt's 'Baharen Phir Bhi Aayegi'. My parents told Guru Dutt that I was capable of getting the songs recorded but he declined and said sorry but he couldn't wait. After that one by one all the producers left my father. The only one to stick with him was Dev Anand - he told my father not to worry, that he'd delay the film. That's

something nobody will ever do for a music director today".

"Five months later, when my father had recovered, we finished all the 'Guide' songs in five days and will you - believe it, at the first session Dev Anand okayed four tunes? Shailendra even penned three songs right there - Aaj phirjeene ki tamanna hai, Din dhal jaye and Tere meresapne".

"My father was at last proud of me. One day, returning from his morning walk he said: 'Today I'm very happy with you. Till now I was recognised as S. D. Burman but today someone pointed me out and said - There goes R. D. Burman's father".

R. D.'s first break as a music director came through Guru Dutt. The latter signed him as music director for 'Raaz'. "My father wasn't in favour of this. He feared that since I'd only put in two years in the industry a successful film would go to my head. But Guru Dutt was adamant".

"Unfortunately, after two songs were recorded, the film was shelved. I was thoroughly dejected.

I pleaded with the director that it was my first film but he said, "Sorry, apne ko jum nahin raha", Mehmood, a friend of mine, heard about this and offered to take the songs but Guru Dutt refused to part with the recorded ones. The unused ones, among them Ghar aaja ghiraye badara sanwariya, Mehmood used for 'Chote Nawab'. This was in 1957-58 and that was when Lata first sang for me. She came for a session, heard the song, rehearsed it and blessed me. That was one of the important moments in my life".

"When Nasir Husain was on the look out for a new music director Majrooh Sultanpuri recommended me. The film was 'Teesri Manzil' directed by Goldie Anand. The catch came when Shammi Kapoor replaced Dev Anand in the film. I believed my chances of doing the film were kaput then as Shammi at that time was king, behaved like one and had his own group. But Jaikishen, whom Shammi approached to come in as music director, convinced him that I was good and should be given a chance. Shammi



Recording a song for "Kati Patang" with the late Mukesh (left). At centre, Rajesh Khanna.



relented. He came over one day and ordered "Eh Pancham, gana sunao".

"I began a Nepali folk song. After I'd hummed two lines, Shammi completed the song for me. He said, *"Aage chalo, ye song mein Jaikishen ko denewala hoon"*. After that I knew the going wasn't going to be smooth. One by one I started all the songs composed for 'Teesri Manzil'. "Diwana mujhsa nahin", "Oh hasina", "O mere sona re sona", "Aaja aaja".

"After listening to all of them Shammi turned to Nasir Husain and said, *"Pancham says he has 150 tunes, hear them and take what you like"*. To me he said, *"I don't want to hear any more songs, you've passed. From now on you're my music director"*.

"Somewhere along the way I developed a taste for jazz. I used to accompany friends to their sessions. The musicians just take a sign line and improvise. This brings out your creativity. If a music director doesn't know jazz, he knows nothing. That's how I feel. Spontaneous improvisation is the hallmark of a good musician".

"Coming back to my career. Till the end of 1964 I didn't have much work. 'Teesri Manzil' was the only big hit to my credit. It was only after I assisted my father in 'Aradhana' that producers thought "Pancham ko bhi kaam dena chahiye". Shaktida who had seen me work in 'Aradhana' gave me his 'Kati Patang'. My assignments started picking up then on. R. D. recalls his first meeting with Lata

Mangeshkar and Kishore Kumar. He was surprised by both. "I met Lata at Kardar Studio in 1950 when my father was recording for 'Naujavan'. I saw a very thin girl in a simple sari enter. Nati si ek ladki aage aayi".

"I thought she was a pilot singer. Then my father introduced us. I've been a fan of hers ever since. She has a special high frequency suitable for dynamic micro phones. She sounds totally different without a mike".

"Again one day, sitting on a wall of the same studio, I saw a man wearing a muffler and cap and holding a black stick. He was imitating everyone who passed, just like a monkey. When we went into the studio the man jumped off the wall and came into the recording room. Jo jo gana gatey the unka satyanash karte hue woh khud gana gane lage. When I asked him why he was doing it he said, *"I am an orphan. Nobody looks after me. Please give me a chance"*. Amused at the recollection".

R. D. gave a hearty laugh. The man on the wall was Kishore Kumar who, according to R. D., is the best male singer we have. "He is flexible. He can sing a classical song better than any of the others. I know because I've worked with all of them. He can sing a funny song or a sad song, nobody can beat him in versatility. He has never learnt any music but his ability to grasp is the secret of his success. He observes the music director and mimics".

"Several songs which proved great hits were originally rejected by

producers. "Dum maro dum" ('Hare Rama Hare Krishna') Dev Anand had said sounded funny and wouldn't run. I persuaded him to keep it in the album as it was a situational song and useless for any other film. Kora kagaz tha ('Aradhana') had been disapproved by Shaktida, Kaka everybody. So was "Kaaton se kheench ke" ('Guide') by Dev Anand. Goldie filmed it only because they were already on location. All the tunes of 'Amar Prem' had earlier been. At song recording with S. D. Burman (left) and Lata Mangeshkar. Recorded for a Bengali film 'Raaj Kumari' which flopped miserably".

R. D. confessed ruefully that sometimes tunes are rejected just to make the music director work more. But frankly, he says, "The first spontaneous inspiration is always the best. It's true of my tunes at least. Ninety per cent of my tunes have come to me within two or three minutes of listening to the situation".

Does the way it is filmed play a part in the success of a song? "Of course. 200 per cent. The song Na mein dhan chahun ('Kala Bazar') sounded very good when recorded and might have helped the film. It was a key song in the film but was filmed very badly, the placement was wrong and didn't sound good at all. In 'Mehbooba' all the songs were badly filmed and harmed the film. Shakti Samanta is of course good, but in this case he missed the bus. Before this film was released the songs could be heard blaring from loudspeakers but two

weeks after the release they too were rejected by the audience.

"Pre-release exposure of songs usually helps the film. Care should only be taken that the situation justifies the song and it is visually beautiful. Sometimes our judgement also goes haywire. For instance all the songs in 'Lovers' were destined to be big hits, we thought. The film was sold just on the basis of the songs. The audience rejected the film on the first day".

What songs does he consider milestones in his career? Ghar aaja ghiraye ('Chote Nawab'), "O mere sona re", "Aaja aaja" (both 'Teesri Manzil'), "Dum maro dum" ('Hare Rama Hare Krishna'), "Piya tu ab to aaja" ('Caravan' and "Mera naam Shabbo" ('Kati Patang'). Some of the films he has enjoyed working in are 'Aradhana', 'Kati Patang', 'Aandhi', 'Parichay', 'Amar Prem', 'Aap Ki Kasam', 'Betaab' and 'Agar Tum Na Hote'.

How does he react to allegations that he has stolen western tunes? "In the past two years I haven't copied any. 'Betaab', 'Masoom' have both been totally Indian."

But he used to 'borrow'

tunes from Abba, for instance. "If I like a particular line I take it but after that I improvise. I only borrowed eight bars from Abba's Mama Mia." Any copyright problems? "Not really. If you copy in to you may have trouble. Again, there are common phrases in music too and two people using the same may just be a coincidence".

What should be the equipment of a good composer? "He should be well-versed in classical music. This is an absolute must. Some knowledge of jazz and orchestration also helps. He must also have the instinct of picking up cues say from a car horn or the ringing of a bell".

R. D. believes a singer can bring out the best in a song. "When we compose we know who will be sing it. Whether it will suit a male or female voice". Among the new crop of singers he feels Amit Kumar will make good after 'Jawani'. Shabbir Kumar and Penaaz Masani are also sure to go far. On the personal front R. D. is a twice married man. He first took the plunge in 1960 and was divorced in 1974. He married Asha Bhosle in 1981.



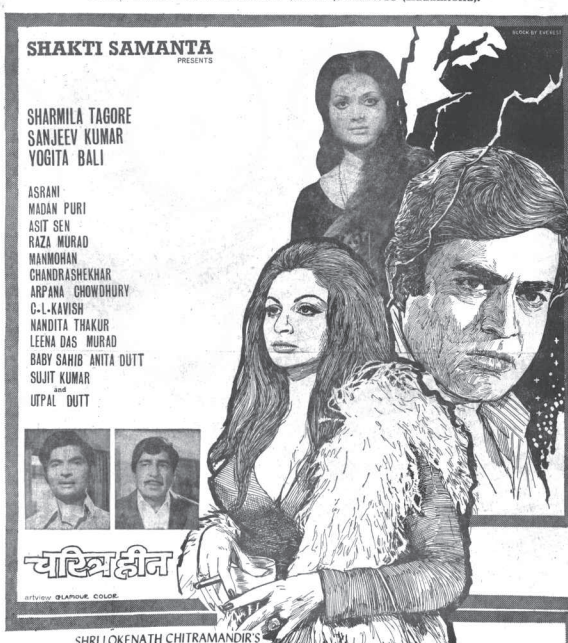


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 PICCADILLY (Salkia), SERAMPORE TALKIES, SERAMPORE NEW TARUN (Baranagar),  
 CHAMPA (Barrackpore), GUDBULI (Asansol), CHITRALAYA (Durgapuri), RAJANI (Jagadal),  
 APSARA (Hourkela), SANDHYA (Ranchi), SHANTI (Kadamtolla).

**SHAKTI SAMANTA**  
PRESENTS

**SHARMILA TAGORE  
SANJEEV KUMAR  
YOGITA BALI**

ASRANI  
MADAN PURI  
ASIT SEN  
RAZA MURAD  
MANMOHAN  
CHANDRASHEKHAR  
ARPANA CHOWDHURY  
C.L. KAVISH  
NANDITA THAKUR  
LEENA DAS MURAD  
BABY SAHIB ANITA DUTT  
SUJIT KUMAR  
and  
UTPAL DUTT




SHRI LOKENATH CHITRAMANDIR'S  
**CHARITRA HEEN**  
EASTMANCOLOR by NAVEANG LAB

PRODUCED BY SHAKTI SAMANTA • DEBESH GHOSH • R. D. BURMAN • ANAND BAKSHI • VRAJENDRA GAUR  
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SAJJAN MURAD BHAGWAN SINHA  
TARUN GHOSE KANWAR AJIT  
SHAIKAT  
&  
SUJIT KUMAR**



Wait  
Until  
Dark...  
**The Time  
For  
Decision**


noorjahan films:  
**Parchhaiyan** FILM COLOR BY FILMCENTER

PRODUCED BY ZAIIDI & AZAD  
DIRECTED BY SHARAN KUMAR CHAND RAHUL DEV BURMAN  
MUSIC BY RAHUL DEV BURMAN

STORY & SCREENPLAY BY BISHWANATH ROY PHOTOGRAPHY BY K. C. RAJA EDITOR SUJIT KUMAR  
 DIALOGUE BY SUJIT KUMAR CASTING BY SUJIT KUMAR COSTUME DESIGNER SUJIT KUMAR  
 MAKEUP ARTIST SUJIT KUMAR HAIR DESIGNER SUJIT KUMAR PRODUCTION DESIGNER SUJIT KUMAR  
 EXECUTIVE PRODUCERS: SHRI LOKENATH CHITRAMANDIR, BANGALORE. PRODUCED BY: SHAKTI SAMANTA, BOMBAY. DIRECTED BY: DR. BISWANATH ROY, BOMBAY. CASTING BY: SUJIT KUMAR, BOMBAY. COSTUME DESIGNER: SUJIT KUMAR, BOMBAY. HAIR DESIGNER: SUJIT KUMAR, BOMBAY. MAKEUP ARTIST: SUJIT KUMAR, BOMBAY. PRODUCTION DESIGNER: SUJIT KUMAR, BOMBAY. EXECUTIVE PRODUCERS: SHRI LOKENATH CHITRAMANDIR, BANGALORE. PRODUCED BY: SHAKTI SAMANTA, BOMBAY. DISTRIBUTED BY: NOORJAHAN FILMS, 128, Arun Chambers, Tardoo, Bombay-34.

**RELEASING IN FEBRUARY AT BOMBAY**


**GEMINI**  
Presents



**SANJOG**  
EASTMANCOLOR

PRODUCED & DIRECTED BY S. S. BALAN  
 MUSIC BY R. D. BURMAN  
 LYRICS BY ANAND BAKSHI  
 PHOTOGRAPHY BY K. H. KAPADIA  
 DIALOGUE BY PT. MUKHRAM SHARMA

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 ANNAPURNA, RADHASREE, PRAPULLA, NEELA, RAJANI, RAMKRISHNA SUBHASHI (Asansol), BICHITRA (Baranagar) & Other Theatres.



**Vinod Mehra  
Asha Sachdev  
Kashiyalal  
Kumud Choudhary  
Coen Coles  
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Ashok Kumar**

**HIFAZAI**  
EASTMAN COLOR BY GEMINI

PRODUCTION BY KSR DAS MUSIC BY R. D. BURMAN PRODUCED BY R. VENKATESWARULU  
 LYRICS BY MAJROOH DIALOGUE BY PREM KAPUR COSTUME DESIGNER V. S. R. SWAMY HAIR DESIGNER B. SUSHILA DEVI  
 MAKEUP ARTIST B. SUSHILA DEVI



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U. P.: APSARA (Bhadoji), VASANT (Ghazipur), PAKISTAN (Meerut), RADHAKANTH (Agra), DARPAN (Saharanpur), NEW TAJ (Musaffarnagar).  
AMBIER (Meerut), ANAND (Lucknow), NOVELTY (Kanpur), PICTURE PALACE (Meerut), SAROJ (Moradabad), NISHAT (Aligarh), NANEED (Raipur),  
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MUSIC BY ANAND BAKSHI B. H. BUKHARI LYRICS BY ANAND BAKSHI B. H. BUKHARI SCREENPLAY & DIALOGUE BY DARANG ENGINEER  
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AVM PRODUCTIONS

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KRISHNA (Bhandup), PRATAP (Thane), ALLWYN (Kalyan), REGENT (Ulhasnagar).

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AGY SEN  
SHYAMA  
CHANDRIMA BHADURI  
TUN TUN  
DAISY IRANI  
MASTER ALANKAR  
MAHISMA  
RANDEEER  
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MAHES  
KAMAL & I. S. JODHA  
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LYRICS BY MAJROOH

SCREENPLAY BY RAJ MARBROS CAMERA BY SHYAM RAO EDITOR DAS DHAIMADE ART BY T. K. DESAI DIRECTOR OF PHOTOGRAPHY P. HARI KISHAN  
Issued by:- MERCURY PRODUCTIONS, Shree Sound Studios, Dadar, Bombay-14.



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WHAT IS ALL THIS NONSENSE  
ABOUT GHOSTS?  
DON'T YOU KNOW IT IS ALL RUBBISH....  
THEY SIMPLY EXIST  
IN PEOPLE'S IMAGINATION.....  
IF YOU DO NOT BELIEVE ME,  
COME AND SEE MY FILM  
AND I PROMISE  
TO PROVE IT TO YOU."

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YES, YES. -- BELIEVE ME  
CHILDREN,  
YOU CAN'T ENTER  
-- IT'S FOR  
ADULTS  
ONLY!

PLEASE, PLEASE,  
UNCLE  
CAN'T WE  
COME IN?

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SO HELP ME GOD.

I HAVE NOT MADE A CLASSIC  
OR AN AWARD WINNER.....  
I DO, HOWEVER, MAKE  
A SOLEMN PROMISE TO GIVE  
YOU TWO AND A HALF HOURS  
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AND GOOD, CLEAN FUN,  
AND SUSPENSE.

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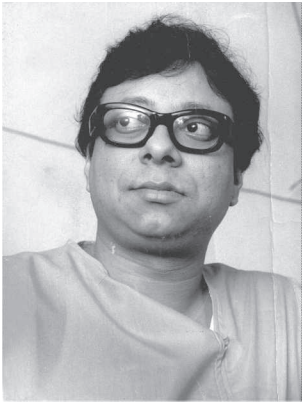
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गीतकार : राजेंद्रकृष्ण

फिल्म : पड़ोसन

लिपिकार : सुनीता केंकरे



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## मेरे सामने वाली...

मेरे सामने वाली खिड़की में एक चांद का तुकड़ा रहता है।

अफसोस ये है के वो हमसे कुछ उखड़ा उखड़ा रहता है।

जिस रोज से देखा है उसको हम शमां जलाना भुल गए।

दिल थाम के ऐसे बैठे है कहीं आना जाना भुल गए।

अब आठ पहर इन आँखों में वो चंचल मुखड़ा रहता है।

बरसात भी आकर चली गयी बादल भी गरजकर बरस गए।

पर उसकी एक झलक को हम हुस्न के मालिक तरस गए।

कब प्यास बुझेगी आँखों की दिन रात ये दुखड़ा रहता है।

X इस चिन्ह से स्थायी दोहराइये.

दुसरा अंतरा पहले जैसा दोहराइये और स्थायी पूर्ण दोहराइये.







**GLIMPSES  
OF THE  
VISUALS**  
which  
couldn't  
see  
the light  
of the  
release  
day...

**DEVANAND PRESENTS**

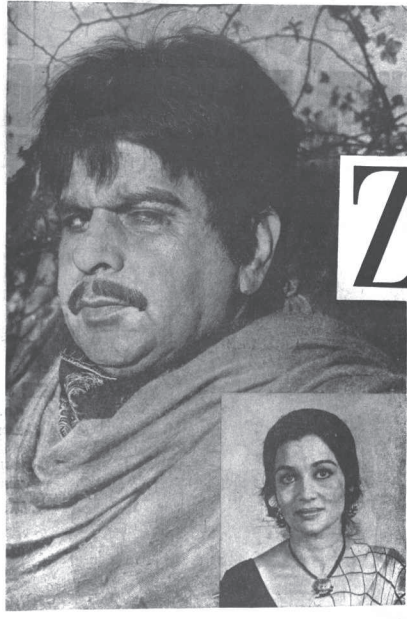
**DEVANAND  
HEMA MALINI  
YOGITA BALI**  
S.P. APPEARANCE  
**MEHMOOD  
BABY GEETA**

PRODUCED BY  
**SUNEIL ANAND**  
MUSIC  
**R.D. BURMAN**  
LYRICS  
**NIDA FAZLI**  
WRITTEN BY  
**SURAJ SANIM**  
ART  
**T.K. DESAI**  
PHOTOGRAPHY  
**K.K. MAHAJAN**  
DIRECTED BY  
**GOGI ANAND**



**NAVKETAN (1978)'S  
HUM TEENO**

AND NOW  
**NASIR HUSAIN**  
PRESENT'S  
**DILIP KUMAR**



**ZABARDAST**  
IN CINEMASCOPE AND  
STEREOPHONIC SOUND

**SHARDA** **ASHA PAREKH**  
**AMJAD KHAN** **RISHI KAPOOR** **TINA MUNIM**  
**KAJAL KIRAN** **RAJ KIRAN**

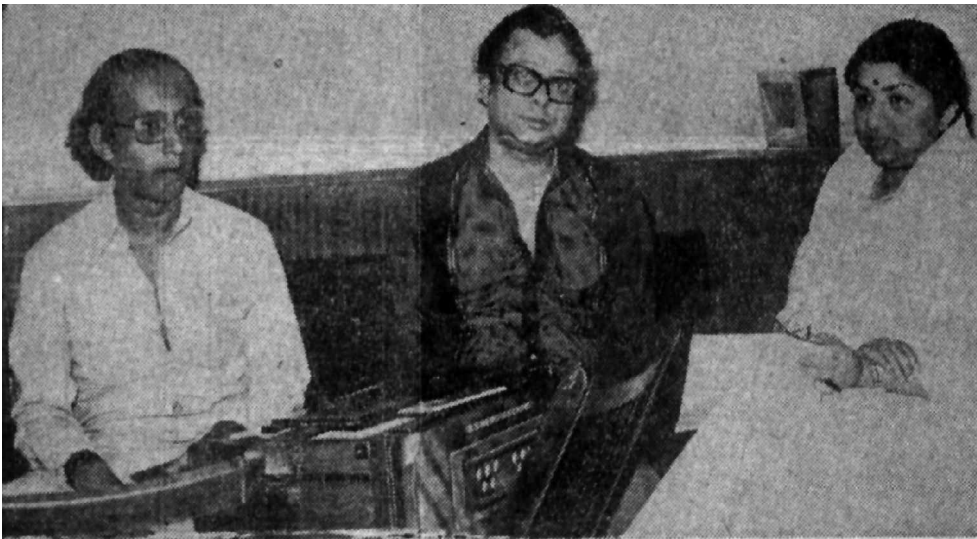
ALONG WITH  
KADER KHAN  
OMSHIV PURI  
DEBU MUKERJI  
ROOPESH KUMAR  
SHAMMI  
RAVINDER KAPOOR  
JALAL AGHA  
YUNUS PARVEZ  
YOUSUF  
SUHAIL KHAN

WRITTEN BY **SACHIN BHOWMICK** ART **SHANTI DAS**  
MUSIC **R.D. BURMAN** DANCE **SURESH BHATT**  
LYRICS **MAJROOH** EDITING **BABU LAVANDE**  
CAMERA **MUNIR KHAN** SOUND **MANNA LADIA**

PRODUCED & DIRECTED BY  
**NASIR HUSAIN**

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Photographed at the first song recording session of Sonnar Films' Waapsi in Bombay recently are Lyricist Nida Fazli, Music Director R. D. Burman and singer Lata Mangeshkar. The film is being directed by Surendra Mohan for Producer Sam Sugnu Jethwani.



Lata Mangeshkar rendered an "aarti" for Actor-Producer-Director Sanjay Khan's 'Abdullah' recently. She is seen here with Sanjay and Music Director R. D. Burman.



Photographed at the St. Pancras Town Hall in London, where Music Director S. D. Burman sang some of his selected composition under the auspices of the India Film Society and the India Arts Society of the India League during his recent tour are the Burmans and Johar.



# The Musing Royalty !

### Neetu Singh's hot favourites!



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# Tublu's Day Out!

- Hemant Karambelkar

He was pained deeply and grieved. And extremely depressed. What has world come to... Anywhere you go anywhere you see there is just pain, sorrow, dejection... And for him who had lived every moment of his life fully and for whom life was celebration all the way it was surreal and unacceptable. It was in his nature to be depressed. He thought all his life was one big, grand and joyous musical soiree. But he paused and some scenes flashed across his mind. And ever restless Tublu once again set out... On a path, a new journey

## Uttamsingh's residence,

Uttamsingh, his eyes closed, is sitting in his music room alone. It gives him peace to sit and think about music with all the world coming to a standstill due to corona virus. To get out of the depression, he comes to the music room and gets solace. Just thinking about music. Somewhere in the hall radio is on. (Door to music room opened and he entered and closed the door). "Aye tum yaad mujhe" is being played. Uttamsingh's eyes fill with tears. He can still see the scene vividly (Recording for the song was on. Kishore Kumar

behind the mic, dada in the console room and Pancham here and there. Pancham was worried man then dada was not in good health and it troubled Pancham a lot. And suddenly dada collapsed. Everyone rush to console room. Dada was admitted to the hospital and he was in coma. Pancham was almost always at his bedside even when Kishore came and assured dada that he will sing the song perfectly. Everyone prayed for recovery of dada but fate had something else in mind. He passed away on 31st October 1975). Tears started streaming down Uttamsingh's cheeks. (There lay Dada motionless. Room was filled with all the stars of hindi film industry. Though everyone was sorrowful Uttamsingh knew Pancham & Kishore were grief stricken most. There lives were going to change the most. After the rituals, Uttamsingh while leaving patted Pancham on the back and mumbled "Samhalo aapne aap ko" and left hurriedly.) Uttamsingh is overcome with grief. Memories of Pancham's loss and pain torment him. And suddenly he feels as if someone is patting his back and saying "Samhalo aapne aap ko". Confused he

looks around. And wait. The voice is well known to him. Is it really him? And a thin smile appears on his lips.

## Marylands – 6.00 pm

Sudam is squatting in front of the sofa in the hall, as if awaiting some order from his Saab. 27th June is not an ordinary day for Sudam. Ever since he came to Saab's house for job, every day, every moment was extraordinary but 27th June was even more. And even after 25 years or more it is still special for Sudam. And so now on this day he is sitting there lost in the memories of the glorious past. But today god knows why but painful memories kept on surfacing. And he remembers the incidence, perhaps the worst day for Saab, after Dada's demise of course... (Sudam was busy with household chores. He had just served Saab with his morning tea in the hall. Suddenly he heard Saab shouting "xxxx yeh kya kiya isne?" Sudam rushed to the hall. Saab was enraged. He had never seen Saab so angry. Saab was spluttering with rage. "kya hua Saab?" he asked. Saab just waved the paper he was holding & threw at Sudam. "padh ye" Saab had roared in anger. Unable to comprehend Sudaam had stood there

with paper in his hand.) His reverie is broken as he senses some movement around him. He sees no one but is sure he has sensed some movement. His eyes are transfixed at Saab's photo. Saab looked royal in red shirt & white suit. The sofa is still there. ("kya hua Saab? "he asked once again. "oos xxxxx ne who picture doosre ko de di xxxx xxxxx". A barrage of expletives followed. Sudam couldn't fathom the reason why Saab was enraged for losing one movie. He had stuttered "toh kya hua Saab". "Arey xxxxxx xxxxx oos xxxxxx itni bhi tameez nahi ke pehle mujhe batayen. Aaj paper se muje samaj raha hain. Xxxxx xxxxx yeh bilkul galat hain". And suddenly Sudam realised. This was not anger. This was pain. Deep pain. Pain of the insult inflicted, the treatment meted out to him and the injustice. And he perfectly understood. For a large and kind hearted person like Saab name & fame didn't matter. The work that he did was enough reward of being alive. And suddenly when someone treated him like this he was unable to bear it. Saab collapsed on the sofa dejectedly) Sudam is crying. He can still see that day clearly. Of all the memories he had of his Saab this one was etched bit more deeply on his mind. Perhaps because this was the only one or first one of the memories where he

remembered Saab as sad, angry and depressed. (Sudam rushed forward to console. And all he could do was offer a glass of water. What could he do? What could he say? And he remembered all he could say was hota hain, hota hain) with his head between his knees Sudam is weeping uncontrollably. And suddenly he looks up surprised. He hears words reverberating softly "hota hain, hota hain.. His eyes go up from sofa to the photo and sees Saab smiling and once again he feels as if someone just left the room. Sudam smiles with tears in his eyes.

## Dr. Mukesh Hariyawala office – 11.15 pm

Dr. Mukesh is reclining in his chair in his office. He is listening to the radio. Ek hi filmse programme is going on. "O Manjhi R" was his favorite number. He is depressed. For a world renowned cardiac surgeon turned actor cum model three months lockdown has proved to be an ordeal. And he is pandering whether this was the right decision to leave medicine & turn to acting. But then he has no regrets. Acting is his passion and he is done with medicine. Now acting is his profession and medicine is hobby. Being a cardiac surgeon he has operated on scores of noted personalities from all over the world. The door to his cabin being opened and closed

Cont...



goes unnoticed to doctor lost in his thoughts. **Tublu's Day Out!...**

Amongst all the patients he had operated some patients had remained in his memories forever. He remembered the first meeting. A music director R.D.Burman from India had come to consult. He had never met a person so lively, jovial and a gentleman. He had even wondered for a happy go lucky person like him had got heart trouble. But perhaps these very attributes had proved

to be RD's weak spots. As a doctor he knew he must have kept all his pains suppressed in his heart. He had operated on RD and he was kept in post operation ICU room. One day he had accompanied Rajesh Khanna to the glass window to look at RD lying on his bed. And he was surprised to see Rajesh Khanna transfixed at RD's bed looking intently. A chair created as if someone sat on it. Doctor briefly looked up and then once again

got lost in his thoughts. Doctor followed Rajesh Khanna's gaze and what he saw surprised him. He saw RD almost unconscious oblivious to his surroundings drumming his fingers on the bed. As if creating a melody, a beat or music to come conceived in his dreamland. Doctor realised here was a man whose every breath, every beat was music and music only. Only an extremely passionate man can think of music

in such a semicamatoose state. He felt sad. He came to india and then he came to know about RD. Doctor is pleased. Though ignorant at least he had good fortune to treat such a nice human being and an extremely talented music director. He is holted out of his thoughts with Asha's singing BEchara Dil Kya Kare. Suddenly Doctor looks up surprised to her "Gaon Gaon ghume re jogi, rogi changay kare". Not in Asha's voice but a familiar male voice. He shakes his head to get

off the daze.

An ever optimistic cheerful person he is, he gets over his dejection. Mere words can change his mood and he sets off on his journey singing "Ghume re jogi, rogi changay kare"

*This is a work of fiction only. There is no intention to offend sentiments of any person and written for entertainment purpose only.*



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Producer: **NARENDRA KUMAR**  
Director: **AMIT BOSE**  
Music: **R. D. BURMAN**  
Lyrics: **ANAND BAKSHI**  
Photographer: **SHARAD G. KADVE**

Starring: **NANDA, SAMEER, RANJEET**  
IN GLORIOUS  
**GEVACOLOR**  
NEGATIVE TYPE 6.55

Processed at  
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VIRUGAMBAKKAM, MADRAS 87

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