



'FILM HI FILM' 1st row— Vyjayantimala, Nutan, Parveen, Amitabh, Dilip, Raj Kapoor, 2nd row: Beena Rai, Sadhana, Mala Sinha, Manoj, Dev and Rajkumar.

His 8th death anniversary was on July 14

MADAN MOHAN

Creator of eternal melody

DURING the middle of the year 1947, a handsome, short-statured, well-built youth landed in Bombay with the intention of making a career in films as an actor. Perseverance paid him, in the beginning, in a small way. He got the opportunity to act in a film, titled 'Purdah' (curtain) but the curtain never rose on that film.

The youth's name was Madan Mohan, the famous 'Prince of Composers', who died on 14th July 1975. He had composed music for more than 80 films. In 1970 he won the national award for music for the film 'Dastak'. In every film of his, he left his imprint.

Born in Baghdad in 1924, his father, Rai Bahadur Chunnilal was once Accountant General in Iraq Police. Madan Mohan spent the first five years of his life in the Middle East. He returned to Punjab when he was five, and attended school there for the next six years. After passing Senior Cambridge examination at 17, he entered the Indian Army but left it after two years. His father got Madan, now a technically qualified man, a post in the Lucknow Station of All India Radio. But without even informing his father, he left that post as well because he was away from the music section and assigned to a desk job. He had to borrow the train fare to come to Bombay

in 1947. The son of a film magnate, Rai Bahadur Chunnilal had still to struggle to get a footing in films, but it was Chunnilal's wish that his son should make his own name in films. Later, Madan secured a part-time job at the Bombay Station of All India Radio.

First chance

One day, he met Shekhar, an old associate, who was on the threshold of his screen life. Shekhar introduced him to Devendra Goel who gave Madan his first break as a music director for 'Ankhen', which turned out to be a musical hit. Madan's genius was further revealed in 'Railway Platform', 'Bhai Bhai', 'Madhosh', 'Mastana' and 'Adalat'.

Madan did not specialise in only one type of music. He composed highly polished and popular tunes in the classical Indian style as well as in the light modern one. That is one reason why he composed music to suit various story themes and succeeded in making almost every tune of his a hit. Madan was not 'King of Ghazals' alone. He was good at everything he composed. His gay songs have the same appealing quality as his serious songs. Besides ghazals, his bhajans had a devotional ring of his own. He did not compose any bhajans, but not even one sounded empty or shallow. 'Mat bhool are insaan' (Rafi in 'Mastana') and 'Prabhu dwar chahi prabhu ki dassi' (Manna Dey in 'Sheroo') are some examples.

He had no set method of composition and believed that no creative musician should have one. "Songs have a way of coming individually—each one has its own method; its own individuality; its method of gestation. One may take a month, another may take even longer, or an inspired hit may pop out in a matter of minutes". The hit song of 'Ashiana' 'main pagal mera man pagal' took one month to compose. On the other hand his song from 'Bhai Bhai'—'Kadar jaane na'—was composed in only five minutes.

Particularly food of the sitar, the sarod and the sarangi, and of Yaman, Bhairavi, Jhajhoti, Darbari and Khammaj, among the ragas, Madan had no inhibitions about employing Western music in his composition. According to him "the foreign system of music has done us a lot of good".

Madan's favourite song writers used to be Raja Mehdi Ali Khan, Rajinder Krishna, Majrooh, and Kafi Azmi, in particular. In most of his songs, Lata was the chief element. Laxmikant of the Laxmikant-Pyarelal duo played instruments under Madan's baton—a fact Laxmikant acknowledged in public.

His favourite

Most of Madan's songs were sung by Lata. Noteworthy among them are: 'Ek baat poochti hoon' (Suhagan),

Ek Raat Ki, 'Na tum bewafa ho' (Ek Kali Muskayee), 'Aaj socho to' (Hanste Zakhm), not to speak of her 'Dastak'; 'Baiyan na dharo' and 'maai ri'. The other singers Madan employed were Asha, Shamshad and Geeta Bai.

Mohammad Rafi, Mukesh, Manna Dey and Kishore Kumar too, have excelled under Madan's baton—Rafi in 'Meri Awaaz Suno' (Naunihal), 'Mere Mehboob na jane' (Noor Mahal), and 'Tujhe kya sunaon main dilruba' (Aakhri Dao), Mukesh in 'Preet lake' (Ankhen), 'Hum chah rahe the' (Duniya Na Mane) and 'Bhuli hui

yaado' (Sanjog), Manna Dey in 'Kaun aya mere man ke dwaare' (Dekh Kabira Roya), 'Prabhu dwar chahi' (Sheroo), Kishore in 'Mera naam Abdul Rahman' (Bhai Bhai), 'Zaroorat hai' (Manmouji) and 'Simti Si sharmisi si' (Parvana).

Much has been said about the classical base Madan gave to his music. But any such base came unconsciously, for he was not a trained musician. He was a musician by instinct, not design. With him the tune came first, the 'raag' afterwards. That is to say, he was not classical for the sake of being classical—like Naushad, Vasant Desai and S.N. Tripathi. His classicism sprang spontaneously from the tune like C. Ramachandra and Roshan.

Madan Mohan's musical creations, his ghazals specially, will always echo in one's ears, reminding us of Madan's musical—rather spiritual presence.

By Nitish S. Rale

'Nadiya Ke Paar'

Poetic appeal!

Rajshri's sagging morale will definitely receive a welcome boost because of this movie. It's a neat and slick family entertainer with excellent production values.

Story concerns with two brothers whom fate brings face to face with the same girl. One brother's involvement with her is emotional while the other's is a social obligation. How the two deal with the situation forms the gist of the delicately woven theme.

The story, concept, situation as well as the dialogues are characteristically North Indian. That's why people from MP, UP Bihar etc. will identify with the goings-on on the screen and relish the film.

Full credit goes to director Govind Moonis who has succeeded in lending a poetic touch to the film. The film holds viewers interest till end and you leave the hall with satisfaction.

New comers Sadhana Singh, Sheela David and Inder Thakur give a good account of their acting prowess. Sachin is confident. Music keeps pace with the mood of the story. Rural atmosphere has been imaginatively captured on film.



'SOUTEN' Padmini and Rajesh

'Tarzan the Ape man'

Tarzan goes mod!

The popular comic strip has now been put on the celluloid. Tarzan, the jungle hero has won hearts of many kids but 'Tarzan the Ape man' is not for kids at all.

Based on the writing of Edgar Burrough, this is the first adult film on Tarzan. Shot on location in the deep jungles of Africa, 'Tarzan' on the whole is a good entertainer, except for the last scene.

Jane Baker arrives in Africa and finds her long lost father who is an explorer in the dark jungle of Africa. In nights, cries of Tarzan are heard while Jane's father keeps on telling 'I am going to hunt that ape man and put his skin on the entrance'.

Tarzan is depicted as a savage who does not speak the human language. He speaks to animals and his best friends are the chimpanzees, elephants and wild animals who seem to

expedition, June (Bo Derek) is swimming in the sea, when a lion appears at the beach. Tarzan had been following the golden-haired girl and see's the danger. He rescues her, and in the attempt he gets exhausted. The shot when the animals rescue Tarzan is enjoyable.

The expedition party is captured by a group of cannibal headhunters, and here Jane's father (John Phillip Law) is killed by a tusker, while Jane is stripped. Just then cries of Tarzan are heard and he appears on the scene.

There ensues a fight during which Tarzan kills the chief of the cannibals. Jane and Tarzan (Richard Harris) live happily ever after in the jungle. The movie provides good entertainment, but does not live upto the peoples expectations of Tarzan's heroic acts.