

Glowing tributes to Madan Mohan

(Continued from Page 1)

file and wanted the regular general body meeting of the association to be held as soon as possible.

Naushad, who is chairman of the committee, first noticed his ill-health and told him to go home. But he sat through the meeting till 2 p.m. Naushad helped him climb down the steps of the Famous building. That was the last Naushad and other music directors saw Madan Mohan alive.

SHOOTING CANCELLED

When the news of his death spread, many producers cancelled their shootings and song recordings. (On the following day also all song recordings were cancelled). And a large number of film personalities — producers, music directors, singers, lyricists and stars — rushed to Madan Mohan's Juhu residence where the body was taken.

The funeral took place at 8 p.m. at the Vile Parle crematorium. The pyre was lit by his son Sanjeev. Artists Jairaj, Sunil Dutt, Rajendra Kumar, Amitabh Bachchan, Shashi Kapoor, Vinod Khanna, Kabir Bedi, Vinod Mehra and Manmohan, Music Directors C. Ramchandra, Jaidev, Kalyanji, Laxmikant, R. D. Burman, Sapan, Jagmohan, Rajesh Roshan, and Sahi Choudhary, singers Mohammad Rafi, Mukesh, Bhupendra and Amit Gangoli were among those who were present at the crematorium.

Also present were Producer S. Mukherji, who was the partner of Madan Mohan's father, the late Rai Bahadur Chunilal, in Filmistan, Devendra Goel (who gave a break to the composer), Ramanand Sagar, Chetan Anand (for whom Madan gave music for many films), Rajinder Singh Bedi, Ram Dayal, N. C. Sippy, Rajaram, Sultan Ahmed, Narendra Bedi and Ved Rahi. Play-back singer Asha Bhonsle and other film and women called on the bereaved family at Juhu.

The Chautha ceremony was held at 5 p.m. on Thursday at the residence of Mrs. Mahendru.

HAUNTING TUNES

During his 25-year career as a music director, Madan Mohan had given music to about 70 films. He had built up a reputation for providing haunting melodies with a style of his own. He deeply believed in Indian classical music and every tune of his had a classical touch. There was no equal to him in film and in composing ghazals, a fact admitted by all.

The first recognition for using Indian classical music in films came from Sur Singh Samsad, whose Swami Haridas award Madan Mohan won twice for "Naino men badra chaye" ("Mera Saya") and "Maine rangali aaj chunaraya" ("Dulhan Ek Raat Ki").

Madan Mohan also won the best music director award at the National Films Award in 1970 for Rajender Singh Bedi's "Dastak".

At the time of his death he was giving music to Harindranath Chattopadhyaya's "Kurban", Shankar B.C.'s two films, "Laila Majnu" and another yet untitled, Chetan Anand's "Sahib Bahadur" and Hema Pictures' "Sharafat Chhod Di Maine".

QUIT ARMY JOB

Rai Bahadur Chunilal was deadly against his son Madan joining films. He was born in 1924 and had his education in Bombay. After passing Senior Cambridge from St. Mary's High School, at his father's instance, he joined the Indian Army. With the end of the Second World War, however, he resigned.

Back in civil life, he joined All India Radio as in-charge of its Lucknow station, when he was only 21 years old. During the period he was associated with great musicians like Ustad Faiz Khan, Abdu Waheed Khan, Ali Akbar Khan and Roshanara Begum. He served at the Delhi Station of AIR also.

Two years later, an opportunity knocked at his door when Devendra Goel was about to produce his film, "Anken", he signed Madan Mohan who gave in his very first film hitting tunes for songs like "Preet lagake maine ye phal paya," sung by Mukesh, and "Mori atariya pe kage bole", crooned by Meena Kapoor.

HIS BESTS

Among the moving numbers in the earlier films of Madan Mohan that made his image as a composer of no mean merit may be counted the following: "Meri yaad mein tum na ansoo bahana," sung by Talat Mahmood in "Madhusud", "Mere karar leja mujhe bekar kar ja" and "Main pagal mere manva pagal" sung, respectively, by Lata and Talat for "Ashiana"; "Basti basti parbat parbat gaata jaye banjara," rendered by Mohammad Rafi for "Railway Platform"; "Kaun aaya mere man ke dware," sung by Manna Dey, and "Hum se aaya na gaya tumse bulaya na gaya," sung by Talat, for "Dehki Kabira Roya"; and "Bada hai C.I.D. hai woh neeli chatrivala," for "Chandan".

In one of the articles written by him, Madan recalled other tunes he composed that became hits — "Naina barse rim zhim rim zhim" ("Woh Kaun Thi"), the title song of "Mera Saya"; "Preet de darasa dikeba" and "Aap ki nazaron samjha pyar ke kabil muhe" ("Anpadh"); "Mera naam, Abdul Rehman" ("Bhai Bhai") and "Phir wohi shyam" ("Jahan Ara").

Other films from which many of his songs became equally popular were "Adalat", "Mastana", "Jailor", "Gateway of India", "Sanjog", "Sharabi", "Haqeeqat", "Suhagan", "Manmouh", "Chacha Zindabad", "Rishte Nae", "Naunihal", "Nirmohi", "Neend Hamara Khwab Tumhare", "Jab Yaad Kisi Ki Aati Hai", "Haste Zakham" and the just completed "Mausam".

Madan Mohan always believed that cheap and obvious western type of music would not help elevate Indian film songs. He deplored dependence on western music when many a music director switched over to it.

DISCONSOLATE

The film music world in Bombay was disconsolate at the death of Madan Mohan at such a comparatively young age.

Composer Naushad said: "With the death of Madan Mohan there is none in the field of ghazal compositions". When he heard two songs composed by Madan for "Anpadh", Naushad went to the latter's home and told him that he (Naushad) would sacrifice all his work for the songs. Madan was very happy at the compliment, the veteran recalled.

"A gifted composer is gone," was what Music Director Vasant Desai said. "Few have harnessed our precious thumris and ghazals as he did".

"Although he looked tough outwardly, in his heart he was a soft

man; he used to cry like a child on hearing personal tragedies of friends", recalled Music Director Jaidev in a tribute to the human side of the late composer. "No wonder his music had tender, enduring appeal", he added.

OWN GHARANA

"Madan Mohan had a gharana of his own in Hindi film music", said Composer R. D. Burman. "It is a lesson to youngsters like me that he had used Indian classical music as the base for his tunes and made them popular".

"With the death of Madan Mohan the melody in film music is gone", said Music Director Laxmikant, who once used to play instruments under the baton of Madan Mohan.

Asha Bhonsle, who knew Madan Mohan right from his first film, "Ankhen", for which she sang a song, said: "He appeared to be a bit hot tempered but he was really very soft-hearted. Whenever I called him 'Madan Bhaiya', he always used to respond with 'Kya hai beti' so loving as if an elder brother was speaking.

"He had his own style of teaching songs. He had a deep understanding of the ghazal and 'rag-dar' and in his compositions there used to be plenty of musical flourishes like 'harikat' and 'taan' and we had to be very alert at his rehearsals. Sometimes I used to get irritated and ask him 'Bhaiya, are we machines that you just tune and we register?' He would just laugh.

"His light tunes were as good as his classical compositions. He had a different style of praising. If I

was singing he never used to tell me that I was performing well. I would look at others. And the expression on his face conveyed a message. His departure is an irreparable loss to the world of music".

Talat Mahmood recalled his association with Madan Mohan when he was singing on All India Radio from the Lucknow station. Talat said: "He was always conscious of his health. His sudden death has come as shocking news to me, especially because, despite being his friend, had to learn the news from television. No one told me". (Incidentally, Talat has sung a number of songs under the baton of Madan Mohan and, when Talat was forgotten by the industry, it was he who tried to bring him back to "Jahan Ara", despite opposition). "Madan Mohan never made any compromise in his life and every tune that he produced then was newness", Talat added.

RAFI IN TEARS

Mohammad Rafi, just back from his concert tour of the Gulf area, was moved to tears on hearing Madan Mohan's death. The singer knew the late composer for over three decades. They began their music career together in the early 'Forties' when both sang at the Delhi station of AIR. Rafi, who was particularly drawn to Madan's classical music based songs and had sung in all the films scored by the late composer starting from his very first, "Ankhen", said that in all his many concert tours he was flooded with requests for Madan Mohan-tuned songs.

"It is a big tragedy. Very few could equal Madan Mohan in the field of music", said Mukesh who was associated with the composer for a long time.

In a homage to the late composer, Mr. N. B. Kamat, president of the Indian Motion Picture Distributors' Association, recalled his association with Madan Mohan for the last 30 years and recalled the time when Madan was playing bit roles with Shekhar in films made by Safarali, who subsequently migrated to Pakistan. "Madan Mohan's contribution to the film music will be remembered for years to come", he added.