

**"R.D. Burman"**

(The Bramha of Style & GOAT composer across history & geography)



## **Introduction**

After writing a few books on my personal things & cricketing life, I am now motivated to write some on my other things of interest. The first comes music. & Music for me is 90% R.D. Burman's music. His music was artistic, divine, classy & soulful.

From childhood struggles to youth pleasures to middle age enjoyments, all sessions of my fun & joy have either been contained with music primarily or subsidiarily or ended towards it in the climax. Music is a divine thing. It is a natural language of god & humanity & melody expresses & mediums emotions through words, notes & voice.

R.D. Burman's music was dramatic, creative & playback oriented. Pancham Tantra has given him the right name of 'Playback Composer'. Playback composer means the composer who is able to express the emotions being portrayed in the visual through playback & gives the visual complete expression in audio form.

Music for me is an object of sound medium & doesn't need the support of video or display to make effect. It is a medium of heart to heart connection & impacts the soul directly & completely & is selfsufficient in conveying the message it aims to transmit to the target audience. The words are its soul, tune its body & voice its face. The combination of all these components doesn't leave the requirement of any other sense expression to the enlightened soul. Any other form of sensation is then only a supplement to the expression medium & is just the fulfillment of another requirement.

This subject I have chosen to ink on, as it is very close to my heart, every cell in my body, every drop of blood & every breathe I take is containing music in some quantity & music to the maximal magnitude in India is Pancham music. The matter of music flowing through my body is essential as it elates me, enchants me & energises

me to much extent in a positive, healthy & spiritual way. R.D. Burman's music was capable of moving people by spirits, mobilising businesses worth billions & entertaining the groups of classes & masses. R.D. Burman was a genius in artistic field, like whom none has been born in musical disciplines & who has enmarked the audio sensibility by mounts & depths & who has moved mountains of history, geography, economics & art in hills & rocks. R.D. Burman is Research & Development Burman, Rarest Divinity Burman, RDx, The Bramha of Style, The quintessential sunshine man & The GOAT composer across history & geography. These names which have been given to him are not mere honours & recognitions, but fully deserved & earned respects & glories. This is an endeavour I may be insufficient to comment on, but I am doing it as I want to test my comprehension & have a personal attempt at recording a regardful essay on him. Pancham whom I had discovered in 2001 by accident, became my subject & object of favouritism, fashion & passion of my interest, combo of art & management, a trade of serious work & branch of human operation which is dignity personified, height of creativity & craftsmanship maximised. For me in the core mantle of my heart, Pancham will always remain the artist & entertainer greatest ever & I will say about him just the same thing which Albert Einstein had once said about Gandhiji & Barry Richards about Sachin Tendulkar. Albert Einstein had said that for centuries to come, generations on this earth will surprise that there had ever walked a man like Gandhiji in flesh & blood on this planet. Barry Richards had said the same thing about Sachin that till 700-800 years in this world, the records of Sachin will remain unbeaten & folks will wonder how these records had been set. This I feel the same about Pancham Da - Our lovely Pancham Da & the Sa to Ni of music. His music had more shades than the shades of any other's music & more depth, class & elegance.

My pursuit is only for fun & I aspire to gain ordinary likes & support for my creation more than any high end appreciation or classic acclaim. Through this book I have poured my heart out in praise to what Pancham Da is for me, & my fellow musiclovers & countrymen & how much he is an object of mandatory applause.

Thus, I attempt my lamp on Pancham Da & present by the name which is one of those which has made India one of the most proud all over the world. The name itself is a heavyweight - 'R.D. Burman' sounds sophisticated & massy. It is dense like iron, deep like Pacific, tall like Everest & pure like diamond. How much pride we take in pronouncing this name, it feels something very close to our

heart, something very insidious of us & a part of our integral self. This was the preface to this documentary & now I move on to the table of index listing the contents of this register.

**As Pancham Radio says:**

**#JAI PANCHAM**

## Table Of Contents

Chapter no.	Chapter name	Page no.
1	Musical background	8
2	Royal dynasty	10
3	God's chosen one	12
4	Childhood & classical training	14
5	Early works in films	17
6	Path breaking scores	19
7	Success & rise to largeness	21
8	The turning point & the own decade of '70s	23
9	The magnanimous years of '71 to '73	25
10	The super classical album of "Amarprem"	36
11	The golden partnership with Gulzar	39
12	The versatile range of melody	48
A	Annexure 'A'	53
13	The years of missed awards	56
B	Annexure 'B'	60
14	The films lesser by own standards but higher by world's standards	63
15	The voice of Kishore Da	83
16	The sides of Lataji & Ashaji	87
17	Heroic till the end	90

18	The quintessential team man	93
19	The quintessential sunshine man	96
20	Experiments & special anecdotes	99
21	The giant character that he was	103
22	The unnoticed layer	105
23	The modulated voice	113
24	A pure character of sheer class, beauty, divinity & elegance	115
25	A King of Romance to say the least	118
26	The business provider	120
27	The biggest star of social media today	122
28	The Bramha of style	124
29	The GOAT music director across history & geography	126
30	More western than western & more Indian than Indian	129
31	What other great people say about him	132
32	My discovery of him & brush through the years	136
33	Desperate search, research & fanship	140
34	The time of his that is coming in the future	143
35	Family & relations	145
36	His works make special revelations	149
37	Way ahead of all competitors	152
38	He created pure original music	155
39	He intook a lot of music	157
40	The experimentations of instruments, rhythm & technology	159

41	The human dimension	163
42	Quantity + quality	165
43	Influence on other Bollywood music	170
44	Charm & charisma	173
45	Impact on today's generation	175
46	Unattached with subjects of consumption	177
47	Forever introvert	179
48	Forever young, dynamic & expressive	181
49	RDx	183
50	Institution of values, valour & strength	185

## 1 >> Musical background

Nepotism is considered a bad thing, but some people justify nepotism by their performance & achievement. Pancham Da's case wasn't of nepotism anyway, but he had proved what magic can be spelled if talent is in-born & preequipped. Born to a legendary father, whose respect in the cine industry was of a pure artist & proficient craftsman, & who had composed music in the motion pictures area since almost the time the sound technology had come, & one who was regarded as a senior pro by even the likes of Naushad & Manna Dey, & a mother also who was an occasional lyricist, Pancham Da had music in his flesh & pronounced it since early childhood. His name Pancham had been given by this way only. He was heard weeping in the pancham sur in the very first few days of his birth only by Ashok Kumar, due to which he gave him the name 'Pancham'. The significance of the Pancham sur are many & Pancham Da had spelled all of them since his early days only. This way he had a musical background which he glorified much & brought laurels to. S.D. Burman was a basically classical musician who had Bengali flavours in his classical music. He was a music teacher earlier & came to Bombay to work as a composer in the Hindi film industry. He was 1905 born & he married Meera Dev Burman with whom he had a child this Pancham in 1939. Pancham was the lone child of his parents & was born on 27 June. His birthday comes very close to the International Music Day on 21 June, hence I consider his birthday only as the music day of India. The death anniversary 04 January has been given the name of Eternity Day or Immortality Day by the Pancham researchers. Meera Dev Burman had written a few songs (Lyrics) & had composed a few tunes also. With these musical roots & parentage, Pancham turned up to be a very musically talented child since young age & had skills like playing mouth organ or composing



tunes. He was inclined towards music as natural & had aptitude to do music works.

## 2 >> Royal dynasty

Pancham Da was a prince by birth. His father S.D. Burman ji was son of a Prince of Tripura at that time & his mother Meera Dev Burman was daughter of a princess of Manipur. S.D. Burman's uncles got against him & his family when he married a non-royal girl (This Meera Dev Burman) who was a student of his & had started torturing his father for this. Due to this, S.D. Burman broke ties with that royal family to save his father from the tortures of his uncles. This is the reason Pancham Da didn't remain a royal person after that.

& This is the reason Pancham Da's fans call him a Prince by birth & emperor by work. He was born as a prince, but proved himself to be an emperor by work. His not remaining a prince due to family reasons didn't stop him from becoming & remaining an emperor by work. The empires of work aren't restricted to anyone & they hail anyone who has proved something appreciable. They are open to everyone. Due to this the family constraints couldn't prevent him from being an emperor. This slogan "Prince by birth emperor by work" I had seen describing Pancham Da first by Pancham Radio. It had written on its website's homepage "Prince by birth emperor by work" indicating to him. A few more slogans it has given in his honour which I will mention here. It says in its title music "Pancham ke nagmein sunte hain saare jag mein" & "Hoga tumse pyara kaun humko to tumse hai e pancham are e pancham pyar". It has also taglined in a scroller on its website homepage "When God wanted to show-off, he created R.D. Burman. If you want to see God's magic, listen to his music. Listen to R.D. Burman's music." Netizens have also given Pancham Da names like loRD signifying the RD in his name. Some FB groups have come up with creative names like "Sur, taal aur pancham". I am member of four

FB groups based on R.D. Burman besides following many Youtube channels centered around him.

### 3 >> God's chosen one

As rightly indicated by Pancham Radio Pancham Da was god's chosen one to show his love. He created R.D. Burman to show his art. There are signs that R.D. Burman was God's special child to showcase his artistry. The first one is of Pancham Da being from an uncommon family. The second one is of his being ward of a famous musician parents. The third is of his connections with legendary Bollywood artists like Ashok Kumar. The fourth is of his having musical connections since the beginning (Like those of his crying in musical notes). & The fifth one is of his having musical talents since childhood, like talent of playing mouth organ etc. All these signals indicate that he was a gifted individual & had many skills since before. His body of work is direct proof what talent he was & he has justified all those talents more than enough to show how much responsibility he has discharged from his side. Potentials like him are rarely born & are born once in many centuries & embrace the entire world in their magic & drama. I would say Pancham Da wasn't only a God's special child but also one chosen to spread peace & love in the world & act as a messenger of his to the artloving community & rain flowers on them. This is an undeniable identity of Pancham Da & can't be taken away from him. Each & every persona of his that he has lived in his life, he is 100% of that & has carried out the duties of that to the fullest. Be it the role of a professional music director, a commercial mainstream cinestar, a gentle co-worker of singers & lyricists or a friend of actors like Randhir Kapoor & Rishi Kapoor. He performed every role with full success & dedication & pleased everyone who came his way in the course of his filmy life. He was husband of a vocalist like Asha ji to the least of his stature & executed each department of his life with complete justice. He had a

duty towards Indian public, musiclovers & artlovers also which also he discharged earnestly.

#### 4 >> Childhood & classical training

Pancham's childhood spent in Calcutta where he lived with his parents & he was very much involved in music since the very beginning only. He listened to music of many genres across regions & absorbed their melody & learnt different types of music. He listened to Jazz, Rock, Western classical, Latin, Italian all sorts & prepared his own product from them. His brand of music was fusion as well as pure & he built his melody by combining these trades of various kinds. He had started composing tunes very early, & it was once when he was ten years old, that S.D. ji asked him, what can you do, do you have any skills? He said I can cycle very well. He said, is this any skill? Even I can say like that that I can play tennis very well. But does that mean that I become a tennis player? It should be something serious. He then told that I am able to compose tunes. S.D. ji said tell me some. He played some tunes to him. He liked them & approved of them & then he said to him you can try to become a music director & he said you should try to compose one tune daily so that you have one tune at least at the end of each day & you should compose 5-6 tunes for it daily so that you can choose one from them.

Pancham ji wasn't good at studies & he failed in class VIII twice. S.D. Burman ji then understood that studies aren't his cup of tea & he should be taken to some music mentor from which he can learn music & go in the direction of music work. He took him to Ali Akbar Khan from whom he learnt Sarod & Samta Prasad from whom he learnt Tabla. This way he learnt classical music in a span of three years.

He then started his own music work. He assisted S.D. Burman ji in his music direction work in the beginning in some films by

which he learnt the nuances of filmy music direction. The first tune of his which was played in a film was of the song 'Ae meri topi palat ke aa' which he had composed in 1948. It was included by S.D. Burman in a Dev Anand film 'Funtoosh' in 1956. When he came to know that his tune has been used by his Baba for a song, he enquired him why did he do so. He was told that he wanted to see what the reaction of people was on his work. Then another tune of his was used in S.D. Burman music for the film Pyasa in 1957. This was the song 'Sar jo tera chakraaye to dil dooba jaaye'. By 1958-59 he had got his first break when he was 18-19 years old. But this film got shelved after which he got his final break in 1961 in the film 'Chhote nawaab' which was produced by Mehmoood. Mehmoood was his close friend & he gave Pancham many projects under his producership. Chhote nawaab was a classical music film in which he had given classical music in the song 'Ghar aaja ghir aaye badra saanwariya'. This was sung by Lata ji & it was through this song that one of S.D. Burman's misunderstandings with Lata ji had come to an end. It was in 1959 when S.D. Burman had called Lata ji for a recording & she sent the message that she is abroad & can't come for two months. He didn't understand this & felt bad. He stopped getting songs sung by her then for two & a half years. It was then during the recording of this song 'Ghar aaja ghir aaye' that when she had come to Pancham's house for a work, she said to Pancham, won't Dada come? Won't he pardon me? Then the misunderstandings came to an end & the gap resolved. Lata ji had told once that she had first seen Pancham in 1955-56 during the recording of a song when he had come to the Mahalaxmi studio with his Baba at the age of 15-16. He was wearing half pant & came to her to take autograph. She signed on her book & wrote that I have heard that you are very naughty. Leave naughtiness now & grow up as you are preparing to become a professional musician. Pancham Da's first meeting with Kishore Da is told of at a time when he was ten years old & had come to a studio with his father for recording. Kishore Da was sitting there on a chair facing wall with his legs on the table & was doing some funny things like imitating the people around. Pancham saw this & was very amused. S.D. Burman introduced him to Kishore Da & told that this is my son, he is also aiming to become a music director. Kishore Da was very pleased to see him & said that he is sure he will become a good one. The second film of Pancham also came under the production of Mehmoood in 1965. It was 'Bhoot Bangla' in which he had acted also under a small role of a ghost. It is surprising that he got his second film so late after the first one (Four years). He had been working as assistant music director till then under his father & had done some work in 'Teen deviyaan' also

which was released in 1965. Javed Saheb has told in a documentary that he has a feeling that those people who are a bit too talented, they often get success some late. This is what happened with Amitabh Bachchan & this is what happened with R.D. Burman. R.D. Burman's some close friends from the industry included Mehmood, Randhir Kapoor, Rishi Kapoor & Amjad Khan etc. One incident that has been told about him by music directors Laxmikant-Pyarelal is that they worked under him as assistant music directors for some time around 1963. They had worked as assistant music directors also under Kalyanji-Anandji. It was during this song 'Hai apna dil to awara' of the Dev Anand movie Solvaan saal that Pancham & Laxmikant had played instrument on the same mike. Pancham Da had played mouth organ & Laxmikant had played mandolin. Pancham Da had played the famous piece of mouth organ, one that is there in this song. Laxmikant had said about this later that Pancham Da was a true human, musician & friend. He had worked these 3-4 films till 1965 & had worked mostly as assistant music director under S.D. ji till then.



## 5 >> Early works in films

In the movie 'Bhoot bangla' there were some famous songs like 'Jaago sone waalon suno meri kahani' & 'Aao twist karein' which was sung by Manna Dey. 'Jaago sone waalon' was an appealing song & was sung by Kishore Da. 'Aao twist karein' was a twist song, a form of dance that was popular in the '60s. In the film 'Teen deviyaan' also there were some good scores like 'Khaab ho tum ya koi hakeekat' & 'Are yaar meri tum bhi ho gazab'. This was the time Kishore Da had started becoming popular. The decades of '50s & '60s were mostly of Rafi Saheb & Mukesh. Kishore Da had made debut in 1946 only, but had seen little success as singer till this. He had sung only for Dev Anand & himself till 1965 & his films as an actor & producer were also flopping till 1967-68. Things changed with Padosan in 1967 & then Adhikar, Abhilasha & Pyar ka mausam brought him back. He had thought of leaving work & going back to Khandwa before Padosan. Kishore Da was the voice of Pancham & he had set him up as his main singer since the beginning. This was against the wind & he had to fight with producers & directors to give him songs in his early years. His voice was fit for his type of music & the kind he brought in the new age. His music was revolutionising & started a new era altogether in which energy & strength were the keywords & romance was open. It begun a new period altogether in Hindi films, something which was happening in the society also as a a change. The departments in society are interrelated & the movements in one impact other also. This way Pancham was a revolutionary, a trend-setter & a path-breaker. Rather a path defining. He had given music according to the environment of the films through different decades. His '60s music was a type of traditional as per Indian society, the '70s were romantic & the '80s were grinding as the Indian community was going through a phase of

evolution in that age with the middle class struggling & coming up with establishment.

## 6 >> Path breaking scores

Pancham Da's first success happened in Teesri manzil. It was a career defining point which established him as a revolutionary & new age composer. It has been told that Asha ji had told the producer Nasser Hussain for this film that this composer R.D. Burman that he has taken, he is a new one & he mightn't be able to deliver well. He should go for his trusted composer of the past O.P. Nair. Nasser Hussain told her that he needs youthful music for this film. He has heard Pancham's music, it is youthful & very good & the kind he wants for this film. Hence he will stick to him only. The other story about it is that when the music of this film was prepared, a meeting was scheduled between Pancham & Shammi Kapoor. Shammi Kapoor was to judge the music & give his nod or not. When Pancham played the first song, 'Deewana mujhsa naheen is amber ke neeche', he went berserk hearing the first line only & interrupted him & said this is amazing & he can't believe how good it is. Then when he played the two western songs 'O haseena zulfon wali jaanejahaan' & 'Aaja aaja main hoon pyar tera' he went gaga saying that this is trend-breaking & he can't believe this kind of music can be produced in Hindi films. There is another story, which Asha ji has told herself that it was after the recording of the song 'O mere sona re sona re sona re' when she had gone home she was very tired & hadn't cooked meal for her children also then Burman Saheb called her & said that Asha ji the recording hasn't been perfect & he would like to record once again. She was grieved & said that it is a big thing for her if some music director says that the singing hasn't been good & she can't stand this. She said immediately that Burman Saheb she will come tomorrow only for the re-recording & will correct all the mistakes that are there. She will definitely like to make it perfect. All these stories definitely

tell how great Pancham Da was since the beginning & the track of Teesri manzil was immensely melodious & had eight songs each of which were mesmerising to the hilt. The other great songs include 'Tumne mujhe dekha hoke meherbaan' & a title number.

## 7 >> Success & rise to largeness

Pancham Da didn't look back after the success of Teesri manzil & he attained only bigger & bigger successes after that. The other big successes of '60s after that were Bahaaron ke sapne, Padosan, Adhikar, Abhilasha & Pyar ka mausam. Bahaaron ke sapne was a debut of Rajesh Khanna in 1967 & had an inspiring song in 'Chunri sambhaal gori udi chali jaaye re'. It had motivating plot & lyrics & Pancham Da got it sung very well by Lata ji & Manna Da. As also other songs 'Kya jaanoon sajan hoti hai kya ghum ki shaam' & 'Aaja piya tohe pyar doon'. All these films saw commercial success & brought cash for the film producers & music companies. Adhikar came in 1968 & had golds like 'Waadiyaan mera daaman' & 'Koi maane ya na maane jo kal tak the anjaane'. Waadiyaan mera daaman is an all-time classic by Rafi Saheb & Lata ji & Koi maane ya na maane was rendered very well by Kishore Da & Asha ji. The script of this film had been written by Salim-Javed, it was their first script. Then Abhilasha also came in 1968, which had a beautiful song 'Are pyar hua hai jabse'. It was also sung by Kishore Da. All these songs weren't only melodious, but also had a pattern which showed Pancham Da had brought some entirely new genre, one which was completely owned by him. They made felt of substance & not merely values. Whenever Pancham Da had given classical music, he has given it very well, like his first song 'Ghar aaja ghir aaye badra saanwariya', the songs of 'Amarprem' or 'Mere naina saawan bhaado' of 'Mehbooba'. He has given this genre or semi classical in many films, & all have been very good. His depth & soul in all these have been trougny & hearttouching, & he has shown his versatility across all genres diversely. Pyar ka mausam which came in 1969 had the song 'Tum bin jaaon kahaan' which had four versions of that in the film - Two sung by Rafi Saheb & two of Kishore Da. One

each of both was fast & one slow. The versions of Kishore Da sounded clearly superior & it established how he was the singer of the new age. Javed Saheb has commented this in a program that Kishore Da's voice wasn't only superior to all his competitor male singers, but also all female counterparts. He has given proof of this also. He has said that proof of this comes from this fact that whenever we hear a song of which there are two versions, one of Kishore Da & one sung by another male singer, or one of Kishore Da & the other sung by a female playback singer, our attention always remains more on the voice of Kishore Da. His voice was solid & beautiful, attractive. It had strength & romance filled in it abundantly. These were the initial milestones of his & showcased only what was in store of the people to see.

## 8 >> The turning point & the own decade of '70s

The turning point that came in Pancham Da's career it was also the turning point of the Hindi film music industry. It was the album 'Aradhna' of 1969 & most specially its song 'Mere sapno ki rani kab aayegi tu'. The music of this film was primarily composed by S.D. da, & Pancham was assistant music director under him in that. He had fallen ill at the time of its making & the work had been delegated to & completed by Pancham Da. It isn't known whether Pancham Da had scored any song in this film himself except 'Kora kaagaz tha ye mann mera', but it is rumoured that these two songs 'Mere sapno ki rani' & 'Roop tera mastaana' had been composed by him. They sound like his type also. Anyway, this song was a revolution & turned around the kind of music that was made in Hindi films. It was an energising song which had a powerful prelude in which the voice of Kishore Da had begun with a big throw. That note is unprecedented in Bollywood music & I have heard that kind of throw in prelude only in another song 'Musafir hoon yaaron'. The film established Rajesh Khanna as a superstar & began the journey of his 21 hit films in 1969-71. The film also commenced a tri-partnership of Pancham Da, Kishore Da & Rajesh Khanna which remained very commercially hit. Rajesh Khanna is the actor with the most beautiful songs picturised on & Pancham Da & Kishore Da had contributed much in his success as an actor & romantic image. He had written an article in The Times Of India in 1990 telling how Pancham Da had helped in his success in the films through his career & boosted his image. Pancham Da also had once said that Amitabh Bachchan might be a good actor, but for him Kaka was no. 1. The decade of 1970s belonged to Pancham Da & he ruled in it over the industry like a king undisputed & earned all sorts of laurels like awards, critical acclaim, commercial success & public fame. He is the

emperor of star works for this for me & is the GOAT entertainer as well as creative person.



## 9 >> The magnanimous years of '71 to '73

The period from 1971 to 1973 was in my books one of the most beautiful two-three in Pancham Da's career & he had delivered path-breaking music in these years in the Hindi music industry. He gave music in about 43 films in this period & produced some unforgettable albums of varied genres. But I will mention about some more memorable albums of 1970 before moving on to this as I have missed them in the last chapter. These were Raaton ka raja, The train, Kati patang & Puraskar. Kati patang was a superhit from the point of view of masses & its songs were recognised as common anthems. Raaton ka raja had a mindboggling 'Mere liye aati hai shaam', Puraskar two gems - 'Ae meri jaan chaand sa gora mukhda aapka' & 'Nateerja humari mohabbat ka kya hai', The train had that revolutionising 'Gulabi aankhein jo teri dekheen' & 'O meri jaan maine kaha'. All these songs were pearls of the highest quality & hit the hit button with much hit. The gorgeous songs of Kati patang were 'Pyar deewana hota hai mastana hota hai', 'Ye shaam mastani', 'Ye jo mohabbat hai', 'Aaj na chhodenge tujhe humjoli' & 'Mera naam hai shabnam' & all these had been bountifully rendered by Kishore Da, Asha ji & Lata ji. I consider these four music artists of '70s - Pancham Da, Kishore Da, Lata ji & Asha ji as the golden quartet of this decade. & The golden quartet of '90s were Nadeem-Shravan, Kumar Sanu, Udit Narayan & Alka Yagnik. Lata ji & Asha ji specialised in more songs of their types while Kishore Da sung songs of both types - The Indian & the western. There was another movie in this year 'Saas bhi kabhi bahu thi' in which there was this mesmerising bhajan 'Dukh-sukh mere tere hawaale' that was a Krishna devotional song. It was too good & established just this how Pancham Da was a big force even beyond his popular level. There is an entire layer of such songs

which remained unnoticed at that time & could be discovered only by research in the later years to the surprise of music fans.

The filmography of '71 to '73 I will present now describing what kind of work he had done in this period. There were 32 films in this era of the 43 that I have written earlier at least which had many good songs. The cream of the stock was 'Caravan' which was a genre-defining soundtrack. The type of cabaret songs weren't composed those days, & it was only Pancham Da who introduced this in this phase. Asha ji had told that when this song 'Piya tu ab to aaja' was released, it had become the favourite of all & it was played by all the radio stations after that daily wherever one went. This album had at least seven very good songs each of which were of the 24-carat quality & he got a nomination for this in the Filmfare award although didn't win, although he deserved a nomination for 'Hare rama hare krishna' also at least. He is the music director with most nominations without winning & he has got sixteen nominations in them. The year 1972 was his max & he produced as many as seventeen albums in this period. These were all tracks with multi-faceted genres & he had produced them with utmost merit & perfection. The creams of 1971 included Lakhon mein ek, Mela, Buddha mil gaya, The great gambler & Pyar ki kahani. The great gambler was a Shakti Samant film starring Amitabh Bachchan & Zeenat Aman & had many prizeable songs like 'Do lavzon ki hai dil ki kahani', 'Pehle pehle pyar ki mulaakaatein yaad hain', 'Tum kitne din baad mile' & 'Raqqasa mera naam'. Mela was a village feel special in which the song Gori ke haath mein jaise ye chhalla was a rural fair song with folk theme. Lakhon mein ek again was a Mehmood production which provided Pancham Da the opportunity to present his sensitive side by the song 'Chanda o chanda kisne churaai teri meri nindiya'. It had two versions one each by Kishore Da & Lata ji & Kishore Da has rendered it so well that it isn't easy to tell who has done it better. Kishore Da has sung this with very lovely soft voice. Buddha mil gaya was a classical special with the song 'Aayo kahaan se ghanshyaam' displaying Pancham Da's classical prowess very well. It has very nicely set tune & Manna Da has playbaced it very well. There is a line in its mukhda in which he has set the tune a bit different than what would have been likely in that & has yet come back to the preceding line of the mukhda matching it very well showing he was capable of sounding off-track also very well. This song is a high class classical piece & is something anybody would be proud of, even someone like Lata ji. The other good songs of this film are 'Raat kali ek khwaab mein aai' & 'Bhali bhali si ek soorat'. Both of them have been vocaled by Kishore Da very well, one alone &

one with Asha ji. Pyar ki kahani I didn't know earlier, it was told to me by a member Ms. Madhurika of the Pancham Radio FB group that this film is very good, she is fond of soft social films like those of Anil Dhawan & Jaya Bachchan & this was one film of that category. She told me that there is a song 'Ek khabar aai suno' in it which is very good. I heard it & I found it very interesting, it was a somewhat comic song with sister Farida Jalal of Amitabh Bachchan & Anil Dhawan singing in it for Amitabh Bachchan 'Ek khabar aai suno, Ganga ram is hone wali hai sagai suno' (Ganga ram must be his name in that). Shakti Samant & Nasser Hussain were some of the filmmakers who have worked with Pancham Da in many films & worked with him in most of their films & partnered him as their most trusted music director through his period. They were those who didn't opt for any other music director once they worked with Pancham. The other such were Dev Anand, Gulzar, Hrishikesh Mukherjee & Ramesh Sippy. Now I will come back to those GOAT albums of 1971 of Caravan & Hare rama hare krishna. Caravan had many dance songs & another cabaret number in 'Ab jo mile hain to baahon ko baahon mein rehne de e saajna'. This tune was refreshing & it revealed just his creative genius & also how he could produce two such cabaret numbers in the same film. The other dance songs were 'Chadhti jawaani meri chaal mastaani', 'Daiya ye main kahaan aa fansi' & 'Dilbar dil se pyare'. Chadhti jawaani was revealing & amazing how he could do this in the same film in which he has done 'Piya tu ab to aaja'. The tracks I discovered lately were 'Hum to hain rahi dil ke' & 'Are ho goriya kahaan tera des re'. Hum to hain rahi dil ke is a powershow of simplicity with the USP hidden in a forceful voice of Kishore Da with a simple tune. He has done it so many times - Simple tune, but melodious, & decorated it so well that it seemed seducing. Goriya kahaan tera des is again a folk type with the rural sentiment in its melody. The awards of all three of these years had been won by Shankar-Jaikishan which surprised me. Mera naam joker can still be understood, but the other two of these weren't superior to Pancham Da's creations & one wasn't even close to his magic. Hare rama hare krishna had six great songs: 'Dum maaro dum', the other 'Hare rama hare krishna', 'Foolon ka taaron ka', 'Kanchi re kanchi re', 'O o re ghunghru kya bole' & 'Dekho o deewaano tum ye kaam na karo'. Each was a masterpiece. While Dum maaro dum was a beaty dance number, scored accurately & given the feel of a youthful aspiration much, the other 'Hare rama hare krishna' which begun with the words 'I love you' was also a western item with rock coded to its core. Kanchi re kanchi re, Foolon ka taaron ka, O o re ghunghru & Dekho o deewaano were special melodies evidencing deeply how thorough Pancham Da's capacity of composing new different

melodies was & he could do different things every time he was given a project. The Foolon ka taaron ka was a brother-sister relationship song with two versions of it being there one sung by Lataji when Dev Anand & Zeenat Aman were children & the other by Kishore Da in the adult age of them. In the children songs of Bollywood, normally female singers are given the job of singing for boy actors as children in childhood all have voices like female & she had done it with a specialised child-like pronunciation of the words throughout. The Kishore Da version was as good & he had matched shoulders with Lataji. The prelude & interlude of this had a special humming saying 'Hey ey hey hey ho o ho ho' which was very pretty & there was a piece of flute in them which arrested much. The song 'Kanchi re kanchi re preet meri saanchi' was a level which was a show of sheer melody & class with soulful beauty & powerful tunes with lyrics. Anand Bakshi is the lyricist with whom Pancham Da has worked the most & his collaboration with him has been one of general beauty songs as Bakshi Saheb wrote more of general words. When Dev Saheb heard this song 'Dum maaro dum' he didn't like its 'Dum'. He believed it won't be accepted as it is outrageous. But other people convinced him that it is good & then he approved of it. The music of this film Dev Saheb was earlier wanting to be composed by S.D. Burman but he said, this is a kind of music my son can do very well, you take him. It is youthful music & he does that very well. Dev Saheb wasn't still convinced by it but when he said you try it first, you leave him if you don't like it, then he got convinced. This was a trinity of the films 'Aradhna', 'Kati patang' & 'Amarprem' which Shakti Da had directed in 1969, 1971 & 1972 in which he had seen the magic of Pancham Da. Some people used to say earlier in Pancham Da's primitive years that his father is an established music director, he must be giving him tunes to help him & display by his name to establish him. It is regrettable how such things are said about even great personalities. Coming back to Hare rama hare krishna, the fifth song Dekho o deewaano was a god related song in which Dev Anand was singing to youth the teachings of Rama & Krishna. Some songs of this film had also Nepali touch as the plot was set in Nepal. Pancham Da has given music like many places in India & abroad in many films which demanded music of theres & he has done it very successfully. The O o re ghunghru was a folkly type which had a Nepali tone to it & it had been sung by Lata ji very sweetly. Even in The great gambler there are those genres of Italian, Jazz & Arabian. He could do it all with ease & finesse. This completes my filmography of '71 & I will now switch on to 1972. This was I think Pancham Da's greatest year with the quantity of films in it also the max. There were around

twelve of these albums which were very good & of broad classifications.

The year began with this cult 'Amarprem' in January. This was Shakti Da's third of the trinity with Rajesh Khanna. Amarprem had five such songs which were all classical & having original tunes & this is I think his best work of the classical form. R.D. Burman was once asked, when did your father accept that you have become a big music director. He told that it was after Amarprem. There is this one story about S.D. Burman ji also, that he used to go for morning walk to Juhu Beach every day. One day when he had gone there, he called Pancham Da when he returned very excitedly & told that something miraculous has happened today. He told that often when he went to the beach for walk, some people followed him saying that see S.D. Burman is going, let's see him. Today someone had said 'See R.D. Burman's father is going'. This had elated him that his son had now grown so big that he has now been started to be recognised with his name. This is an incident of around 1971. All the five songs of Amarprem 'Chingari koi bhadke', 'Kuchh to log kahenge', 'Raina beeti jaaye', 'Bada natkhat hai re kishan kanhaiya' & 'Ye kya hua' were cult classics & all were based on different ragas. They were sung by Kishore Da & Lataji one song was sung by S.D. Burman ji. The class of melody was pure beauty & it was divine to the maximal extent & sheer beauteousness. S.D. Burman ji had sung a song in Aradhna also & his voice was also very special suited for folk songs. This Amarprem was I would say the work for which Pancham Da had been deprived of the Filmfare award the most, there must have been some lobby or narrow political interests behind this, otherwise Amarprem could never have been denied the award. It's incredible there can be five songs of this quality together in a film. Pt. Bhimsen Joshi had once said in 1972 only to some journalist interviewing him that the story of Indian music industry can never be complete without R.D. Burman (Indicating to Amarprem). Some songs of Amarprem are also Kishore Da's classics & have been very beautifully written.

Then the next beauty of 1972 which I will tell about is Parichay. This was Gulzar's first work with Pancham as a director & he had chosen him for the project after making one film before it (Mere apne which had Salil Choudhary's music which came in 1971). The team didn't know beforehand what magic they are going to create. The first song of Parichay was 'Musafir hoon yaaron' which was composed on lyrics. Pancham Da had composed its music in the night & finished its recording late night. After which he was so excited seeing the

result which he had produced that he couldn't believe it & went to Gulzar at 01:00 am in the night & asked him to come down to his car. Gulzar was surprised & asked him what the matter was & he said just come to the car first. Then he drove him on the streets of Mumbai whole night & made him listen to the composition he had recorded repeatedly. Pancham Da & Gulzar developed very close friendship after that. The other great songs of this film were 'Beeti na bitai raina' & 'Sare ke sare ga ma ko lekar gaate chale'. Beeti na bitai was a classical piece & Sare ke sare was a children's song. Gulzar had once said that the quality of songs that Pancham Da had composed in children's songs, the few that he has, only such a person can do it who has some childness hidden inside him for that. Be it Lakdi ki kaathi or Aa aa i i ho gai chhutti or Kaayda kaayda aakhir faayda, in all these there has seemed there presence of some inner child inside the composer in all these. Another story related with the song Musafir hoon yaaron is that, when this song was to be made, Pancham Da's musician Bhanu had once come to his house at early morning when Pancham Da was in shower. He started playing his guitar & was playing some rhythm. Pancham Da suddenly screamed from inside 'Bajaate raho bajaate raho rukna mat'. When he came out, he said again, 'Bajaate raho jab tak main aa na jaaon rukna mat'. He had found some rhythm for the song 'Musafir hoon yaaron' & he selected it for that. It is also said that Pancham Da had felt the pain of his broken marriage in this song, he had got divorced the previous year only in 1971 & he was sad about it & this pain of his spilled out in this song. Documentary film maker Bramhanand Singh also, who has made this documentary on Pancham Da, he has named his film 'Mujhe chalte jaana hai'. This was the beginning of a journey with Gulzar which gave us many super pieces of our best savourings.

The third great of that year was 'Mere jeevan sathi'. It was again a Rajesh Khanna film, one that is counted among the best of Rajesh Khanna as well as considered the best for its music. I know six songs of this movie which are audaciously delighting & original. While 'O mere dil ke chain' has been an anthem, 'Deewana leke aaya hai dil ka taraana' is a melody unbounded, 'Kitne sapne kitne armaan laya hoon main' is a fast melody unbounded & Chala jaata hoon kisi ki dhun mein is a note scripted very exquisitely. Aao na gale laga lo na is again a gem from the cabaret section & then there is this title song sung by Usha Uthup which had remained unnoticed for many decades. This is a romantic special & each tune is of different type. The track 'O mere dil ke chain' Sameer has told that he had composed sitting on Piano within five minutes. He was working with Bakshi

Saheb in this & produced the complete result in five minutes. This Javed Saheb has also said that he hasn't seen him composing any song in five minutes. One minute, two minutes, three minutes & he starts singing. This he had told in connection to a song which he had told that he had composed in no time, just singing it immediately after receiving the lyrics. He had said that he feels that as & as time is passing by, people's value of Pancham is going on increasing. Pancham's time isn't going, it is only coming. He had said that always, anywhere in any department of life, at any place, there are some people who are very successful & they are famed much. But with time, they phase out & fade out from people's memory. But there are some people who are timeless & they become immortals. They are never forgotten & are regarded as ageless figures. R.D. Burman was one such personality only. He has done some such work, for which he will never be forgotten & displaced from public memory, but will be valued in every generation of comers. The cabaret 'Aao na gale laga lo na' was again a Helen number & he had shown in this how he could do everything. The title number with Usha Uthup was the theme song & its video isn't available.

The fourth mega album of this year was "Jawaani deewani" which was a western classic. There are four dance numbers in this all of which are in the hall of fame. Each one of them is better than any western music produced in the west. The 'Jaanejaan dhoondhta fir raha' is a rock roared by Kishore Da & Asha ji. Its tune is ravishing & entrancing. 'Saamne ye kaun aaya' & 'Ye jawani hai deewani' are solos of Kishore Da each one very handsome & the fourth, duet between Kishore Da Asha ji is a seductive soundpiece for the youth. The sounds in these, the instrumental pieces all have been worked to full detail & every piece of audio is alluring & appealing. These music aren't just graceful but irresistible. They are rather beguiling & aesthetic.

After these four mega sets, I move on to the other eight albums of this year which I have listed. The first is Do chor. This is a sweet beautiful film about two thieves. Pancham Da has recorded four stunning songs for this film in 'Kali palak teri gori', 'Chaahe raho door chaahe raho paas', 'Meri jaan meri jaan kehna maano' & 'Yari ho gai yaar se lakh tunu tunu'. Every one is an iconic in its own right & is glamourously romantic. Kali palak teri gori is a sensuous duet & Yari ho gai yaar se is again a sensationalising charmer. The other two are powerful by simplicity & clean melody. Then the next is Paraya dhan. I consider any such album great which

has four great songs. Pancham Da has at least fifty such albums to his credit. In Paraya dhan there were these four songs which were melodramatic 'Aaj unse pehli mulaakaat hogi', 'Tu pyar tu preet', 'Dil haaye mera dil tera dil dil se dil mil gaya' & 'Aao jhoomein gaayein'. Each one is a piece of elegance & this is the reason I call Pancham Da the Bramha of style because he could do so many of them & I would say at least 250 of his songs are very good. I had asked Meta AI, how many songs of his would you consider very good. It said there were at least 250 of them. Then there was this Sanjog in which that sweet song 'Roop ye tera jisne banaaya wo' was there. It was as pulchritudinous as ecstatic. At this time, Amitabh Bachchan was emerging as a new star & Kishore Da's heavy voice in this song suited fittingly on his tall stature. Then there were these Seeta aur geeta (With the newly found song Abhi to haath mein jaam hai along with the age old Hawa ke saath saath as also the delicate Koi ladki mujhe kal raat sapne mein mili), Rakhi aur hathkadi (Including the sensual 'Achchhi naheen sanam dillagi dilebekaraar se), Double cross (Covering 'Chaha tumhein pehli baar'), Apna desh (Ranging 'Duniya mein logon ko' & 'Sun champa sun taara') & the Bombay to goa with the new finds 'O mehki mehki thandi hawa ye bata' & the English 'Listen to the pouring rain listen to the pour'. All these jewels were special in many ways & were as decorative as ornaments & provided a large stack of Pancham Da's unique work. I want to write in elaboration about each of them but amn't being able to connect well. I will write some connections yet. Referring the song Abhi to hath mein jaam hai, Bakshi Saheb's son had once told in Pancham Radio's program, that he had once asked Bakshi Saheb, what do you think is the best quality of R.D. Burman. He said if ever someone says to him this song hasn't come out to be good or it didn't reach that standard, he never thinks I am R.D. Burman noone can say like this to me, he always says I will come back with the improvement & goes immediately improvising it. There is a video in Youtube titled 'R.D. Burman composes for Anand Bakshi' which has glimpsed 50 of his compositions for this lyricist each one of which is veteran, showing how large his library was, he has produced fifty invaluable songs for just one lyricist. The feel Achchhi naheen sanam dillagi dilebekaraar se is a sensuourising & different & impacts on the senses immediately. The Chaha tumhein pehli baar is a hammer from the strong voice of Kishore Da & he has a low note in that in every paragraph of it which sounds very stabling. The Koi ladki mujhe kal raat sapne mein mili is an evidence of this how Pancham Da's standards were higher than the world's standards. The lesser performances of his even were taller than the world's good



performances. Today's artists have so many machineries owned by them like PR & marketing operations to popularise their work, but Pancham Da used to do all this without any strategic stunt. His melody sold only on basis of its merit & character. The Apna desh track 'Sun champa sun tara' was a Marathi touch number & it connected well with all the regions. & The Bombay to goa short O mehki mehki showed up his versatile talent, he could create a short type cameo for even situational scenes which demanded special effect & the Usha Uthup jazz Listen to the pouring rain was a shocker he could create even English type songs with complete likelihood. This completes my commentary on the 1972 films & I now move on to the 1973 filmography.

I can count 13 out of the 14 of his films released this year to be of extraordinary quality. While Yaadon ki baaraat was the bestseller, I rate Rampur ka laxman as the album of this decade. There were other one / two very good song films, but there were some four-very good song albums also like Anamika, Jheel ke us paar, Aa gale lag ja & Namakharaam. Rampur ka laxman's music was as sweet as the film. Its story was of a child who had got separated from his parents in childhood due to a train accident & he then lives in a village from where he comes to a city later on growing up for work etc. & falls in love with a girl. Pancham Da has music-programed all this very well & produced many very good songs for each of its stages. From the devotional 'Kaahe apno ke kaam na aaye tu' where Randhir Kapoor answers his mother's questions of why the lord isn't listening to her, he consoles her that god finally does justice & the justice is restored, he who has a faith in Lord rama, who says to everyone that when Lord rama wants everything happens, R.D. has portrayed that character of Laxman of Rampur very well & lived him in his songs. The conversational 'Gum hai kisi ke pyar mein', lusty 'Albela re ruk jaana' & the inspirational 'Pyar ka samay kum hai jahaan' are all super powerful & serve melody in large amounts. Yaadon ki baaraat was a commercial drama which had all types of songs which can be there in a romantic drama & buffeted historic items like the title song, Chura liya hai tumne jo dil ko, Lekar hum deewana dil, Meri soni meri tamanna & Aapke kamre mein koi rehta hai. Each one of these was a different theme & presented the showman capacity of Nasser Hussain through Pancham's music. While Yaadon ki baaraat was a spiritful song being the song by which the three brothers of this film are united & integrated, Asha ji had once said when she was asked her favourite song, she said can a mother tell which of her five children is her favourite? It is the same with songs, each is close to heart, still if I have to mention one, I will say "Chura

liya hai tumne jo dil ko" because it lies between her extremisms of Indian music & modern music. Lekar hum deewana dil was a forceful beat & Meri soni was a romancer's delight. Aapke kamre mein koi rehta hai was an item number, the first of this kind which is there & had very stylish tunes towards the end. Anamika had the hearttouching title song, teasing Kahe ko rootha deewana mera, sensualising Baahon mein chale aao & the cabaret Aaj ki raat koi aane ko hai. Jheel ke us paar had that seductive Haya bichhua das gayo re besides the loveful Kya nazare kya sitare & the teaseful Do ghoont mujhe bhi pila de sharaabi. Aa gale lag ja had a spiritloveful "Ae mere bete sun mera kehna" also besides the traditionally known Tera mujhse hai pehle ka nata koi, the sad "Na koi dil mein samaaya" & the evergreen "Wada karo naheen chhodogi tum mera saath". The last one was so stylish, it even can't be measured. Namakharaam was again a work of art as should have been in a Hrishikesh Mukherjee film. The friendship relationship depicted in the song "Diye jalte hain fool khilte hain" is just as a friendship should be, the tragic "Main shaayar badnaam" is a true display of sorrow & the funny "Nadiya se dariya" is true to its subject.

The other melo albums of the year were Gomti ke kinare containing the loving Khwaab ki tasveer aankhein, Shareef badmaash with three golden units in Tere sau deewaane, Main nikal jaaonga & Neend chura ke raaton mein", Bandhe hath of that distinctive rough track Ye mere bandhe hath, Raja rani with the GOAT song Main ek chor tu meri rani, Joshila for its new catered Jo baat ishaaron mein kahi tum naheen samjhe besides the pre-known Kiska rasta dekhe ae dil ae saudaai & the Jaise ko taisa for its ever-romantic Ab ke saawan mein ji dare.

All these are histories in the chapter of mankind & please his journey better & beautify the experience of life. With so many grand films in a span of three years in the early part of his career, I wonder how much more Pancham Da would have done hadn't he passed away untimely. Reports suggest that he had two thousand more tunes in the music bank of his mind when he died. & Reports have also suggested that he had so much footage of rough music assembled with him while working for final outputs by 1973 only that he could have sit easy & dined on that for the next fifteen years. Any other composer would have done that but Pancham Da was Pancham Da, he does fresh work always. He had been forgotten from public memory in between, but when he was rediscovered, people found him so

extraordinary & brilliant that they couldn't believe there was someone like that earlier only.

I will give collages of the wallpapers of these films (For each of these years) somewhere at a later stage in this book in annexure.

## 10 >> The super classical album of "Amarprem"

In the last chapter I had talked about "Amarprem", in this chapter I will mention its details. There are many points mentionable about this great album which are interesting to the core. Like in the song "Chingari koi bhadke" there was a boat in the visual, in which Rajesh Khanna & Sharmila Tagore were rowing. Rajesh Khanna is moving the pedestal by rotating the 'Chappu'. That movement of 'Chappu' Pancham Da has echoed in his music & made the rhythm in sync with its cycle. There is a beat which goes in a loop exactly like & as the Chappu is rotating. Pancham Da has done many such interesting things in various songs which are tellable & admirable. Like, I hadn't mentioned with the song Wada karo naheen chhodogi that in that song Shashi Kapoor & Sharmila Tagore are skating & they are learning skating. So Pancham Da has set the rhythm on pattern of the way new learners take steps in skating. They move one step forward & then take one step backward. This way they keep going. So the entire tune of this song has been made like this. It seems like a to & fro maintenance of steps. The songs of Amarprem Pancham Da has got sung by Kishore Da in such mesmerising way that Pt. Bhimsen Joshi had gone on to say at its time in 1972 only, that it's thankful that Kishore Da isn't trained in classical music. Otherwise we (He & the other classical singers like him) would have remained of nowhere. His voice is so good that half the job in singing is done by that only. About the song "Kuchh to log kahenge" also there is an information that during the making of this song, Pancham Da wasn't being able to compose on these words given. It was Kishore Da then who came up with this tune, asked Pancham Da to take a break & get refreshed & presented this tune which he had composed himself. This song was then made on this tune. But Kishore Da refused to take the credit. When Pancham Da offered, his name

should be there in the music directors list, Kishore Da said this shouldn't be because the idea of what the tune of this song should be like, was Pancham Da's only & he had presented this idea before on the basis of which only he composed this tune. The song which Sachin Da had sung in this film was "Doli mein bithai ke kahaar". He had got a Filmfare award for the best singer for this also. I consider Pancham Da's genre with Gulzar the best, but his one best album will be Amarprem. Lataji has dedicated many songs of this film in her tweets on Pancham Da's birth & death anniversaries in the late years to him. One of them has been "Raina beeti jaye" & another "Bada natkhat hai re". She has described him as an experimentative talented composer & one very dear to her family. Rajesh Roshan was once asked in a radio show, how does he phase the journey of Bollywood music industry. He said the '50s & '60s were the golden era in which there were classical music based songs much. Then came the '70s in which the ragas got less but the melody was maintained. & Then the '80s onwards since when the deterioration started. This citing of '70s music as the good one even without classical base indicates that there is room for melody even without classical music & this was the room Pancham Da expertised in much along with some of the classical work that he has done. Pancham Da's genres that he has worked most in I will mention Classical, Romantic, Modern, Gulzar, Sad, Ghazal & Lyrical. Lyrical is the music which is more lyrics based & Javed Akhtar's poetry is called lyrical which contains many similies & metaphors & comprises of many nature elements like colour, light & fragrance. Gulzar Saheb's lyrics on the other hand are called much direct hitting. They attack straightaway on the heart in simple & clear terms. Gulzar Saheb had told once how he thinks music directors must be composing music was with the help of the scene that is going to be picturised on it. They would be visualising the image that is going to be filmed in it as has been told to them by the filmmakers & they would think of tunes on the basis of that. Gulzar Saheb was a director & writer also in addition to being a song writer & this way he has worked with more closeness to Pancham Da by adding to him in two fields. One advantage I think both the works of music direction & lyric writing has over each other, is that in music the tunes of both the antaras are same, so the music director has to compose the tune of just one antara & it fits in both, while the lyricist has to write different words for both. While in lyrics there is a stock of language & words for the lyricist to see from, while the composer has to create in an altogether different field of expression, creating in that form of craft for which he has no direct support. But I must also acknowledge this misfortune that people recognise lyricists

less. When they like a song, they ask who is its singer or composer. But they rarely ask who its lyricist is. This is because they find lyrics of a more academic type art which they don't want to take interest in.

Pancham Da has worked with many famous classical Indian musicians of instrument like Pt. Shivkumar Sharma & Pt. Hari Prasad Chaurasia also. They have worked in his direction. I know about one film "Ijaazat" in which Pt. H.P. Chaurasia has played the flute in the song "Khali hath shaam aai hai". They have talked about him in the media also. Pt. Chaurasia has said that he was not a man, he was a storm. He always remained active wherever he was, kept doing something or the other, was involved in things. Pt. Shivkumar Sharma has told in an interview about S.D. Burman ji that when he & Chaurasia ji had come to Bombay in search of work, they met S.D. Burman ji many times in connection with his work. They played music under him. It was in those days when they went to his house, they saw Pancham ji also at times. He was small at that time, but they could see he was a serious person & was focused on work. Gulzar has also told, Pancham could never sit easy. He always played something, whatever was in his hand or in front of him, be it the bonnet of car, or steering or a table. The tea he didn't have patience to drink hot, so he mixed water in it & drank.

## 11 >> The golden partnership with Gulzar

Pancham Da had jewelly partnerships with many artists including singers & lyricists, but the most golden of it was with Gulzar. His combination with Gulzar is considered an entire genre of music & had unearthed the lengths & depths music can transcend. It was a mode of serious music with meaning, sweet melody & soulful substance. I had come to know of this genre when once in 2002 Javed Saheb had come as judge in Sa re ga ma & had asked a contestant to sing a song of this combination in the judge's choice round. He had said to him there are many very good songs of the R.D. Burman-Gulzar duo, he has to sing one such song only whose melody has been composed by Pancham Da & the words have been written by Gulzar Saheb. This struck an alertness in my mind that if he is saying this with so much confidence that this combination was so good, it must be something special. I then started doing much research of this partnership & found much substantial matter. The ocean seemed vast & it took me much time to explore much of it. There are at least 106 songs of Pancham Da lyricised by Gulzar & they are from 19-20 films including some directed by him & some just song-written by him. This genre has an altogether different feel, character & values. It can be called Sufi to clear classification as many of these songs are clearly Sufi. Some are ghazals which can be called filmy ghazals. The ones which have been directed by Gulzar are even more meaningful. One feature of Gulzar Saheb's poetry is this that his words used to be short. Short & precise in line lengths as well as short in entire length. They have given music together in many of Hrishi Da movies also. Gulzar worked as lyricist in specially social, modest films the essence of which was in values, struggle & implication. There were some more makers of that era who made movies of these theme like Basu Bhattacharya, Shyam

Benegal & Raj Khosla. Gulzar was a very good friend also of Pancham Da. They had struck fast friendship.

Whenever some celebratory program is organised on Pancham Da on any media or internet platform, the maximum attention that gets is his songs by Gulzar. Both masses & classes rank him as the top category of Pancham music. These films were essentially values based plotting on the education & middle-class society of India which was developing at that time. Many of these songs were classical & some artists had won big awards for their performance on them like Ashaji had won the National Award for the song 'Mera kuchh saamaan' & Gulzar also for the same song. Gulzar had worked with Salil Choudhary in his directorial debut Mere apne & once in between in Mausam with Madan Mohan. Rest for all his other films I think he had chosen Pancham. He expresses fondness for Pancham even today saying that people adulate him more than him because he is a lyricist & people value music more than lyrics, but he never feels down due to this, because he knows in his heart what place Pancham had for him in his heart. He has lived that relationship of deep friendship with him very closely & he can't forget that. He can't furiate over this that he is signified more due to being a music composer & given higher accolades than a lyricist. Gulzar Saheb is now 90 & Pancham expired at 54. & Their ages were also just five years apart. But he has lived their friendship even after that 54 & still till 90. Gulzar Saheb's birth anniversary is given far more importance on Pancham channels like Radio Pancham than all other artists working with him. I have noticed that on radio channels like Radio Mirchi an entire month used to be dedicated to Pancham, Kishore Da, Lata ji & Asha ji on their birthdays while just a day to Rafi Saheb & Mukesh ji. This speaks volumes of how much superior these four are in music space over any other artists.

I will now tell the story of how I discovered Pancham Da & my initial journey with him. This was in the year 2001 in the month of March when some program was coming on Doordarshan as a series of two episodes of one hour each on a consecutive Saturday & Sunday. Some very good songs were being sung & young artists of Bollywood like Vinod Rathode & Sunidhi Chauhan were singing them. I was listening to it sub-consciously. After listening the first whole episode & towards the end of the second the other day, I felt this was something awesome. This is some artist who has so many great songs to his credit alone. I knew that this was some tributive program which was giving tribute to some yesteryears artist. All the songs were of the same artist. Then I pressed the consciousness



button & searched who this artist was & found it to be R.D. Burman. This was revealing because many of these songs were western. I didn't know there were so many good western songs in old Hindi films also. I then tried to recollect which these songs were to have a memory of them so that I could search them somewhere, but the remembrance had slipped from my mind, although the feel was there. I then started my research. I watched the castings of the films that came on TV & saw the films whose music director was R.D. Burman hear their songs. Wherever I could get any cassette of his, I would obtain that. I searched for radio & TV programs based on him & interviews that would talk about him in newspapers. The big next evolution came in 2003 when this Radio Mirchi channel was launched on Delhi FM & it started a program 'Purani jeans' hosted by Saima which would come for one hour daily on weekdays. The program ran for many months without repeating songs & it revealed many pearly greats of Pancham. The way she presented it, the energy of it, & the enthusiasm with which it was accepted by all, its welcoming, that was trend breaking & it set up what a great character he was. Then in 2004 I started some direct research on Pancham on internet, & found many great anecdotes & information about him there along with his songs. 'Tum aa gaye ho noor aa gaya hai' was a song which hit me the hardest instantly & the first time I heard it I felt sure that it will remain my all time favourite forever & it is till now. The ad breaks when a Pancham program was coming seemed short & the programs seemed slipping out of the hold. Then some points I collected about him from some TV & media bytes centered around him that came on air. One such was "Ye shaam mastaani" which was dedicated to him & his songs were sung in it. Abhijeet, Sudesh Bhonsle & Babul Surpiyo sang songs of three actors Rajesh Khanna, Dev Anand & Amitabh Bachchan for whom he had given the most music. Through this program I came to know that the song 'Kora kaagaz tha ye mann mera' was a composition of Pancham in a film mainly scored by Sachin Da. Then I heard an interview of Pancham Da taken by Ameen Sayani in 1980. In this Ameen Sayani had told how Pancham shied away from him when he saw him in a hotel in Darjeeling in 1980 where he had gone to celebrate his honeymoon where he had also come. Ameen Sayani asked him who were the two biggest people in his life who had contributed to his work. He replied his Baba & Kishore Da. He had learnt most from his Baba & Kishore Da was his main partner. Then there used to come a short program of one song randomly often Star Gold in those days which presented at any time in the day some gold memory of yesteryears & songs of Pancham Da were common in them. Then one source of songs came from the wave of remixes that started around 2003-04. Many music businessmen had

started to see business in remixing his songs & they did that & found exact business & we musiclovers found exact melody & love. The main in these were Kaanta laga, Tu tu hai wohi & Keh doon tumhein. The world was now discovering him at open level. This was many of the people of this generation who hadn't heard of his music till then & they started unurshing them. They realised that a much more genius composer had once come in the past & today's melody was nothing as compaired to his. Melody is a thing which works plainly on merit & doesn't allow bias. People saw clearly how greater Pancham Da was than any composer of this time or recent years. Although I am against remixes but I am thankful to these remixers to bring out these great songs. A movie had come in 2002 'Dil vil pyar vyar' centered around Pancham's music & there were eight of his songs in it recreated by some composer of that time. They had been selected all top songs & sung by different singers. That movie was a big hit & all its songs were superhit. Shaan who had also sung a few songs in it had said that his favourite song of Pancham Da is **Tum bin jaaun kahaan** which he liked best because his voice also resembled a lot like Kishore Da & it was a his kind of a song. Kumar Sanu had told in a byte that he had known that Pancham Da & Kishore Da had this habit that they used to verb very bad abuses out of joy if a recording went very well & were headed down if it didn't happen to be good. This was just a fun thing & they didn't intend to hurt anyone with that. Anu Malik had told that people used to say in the '70s that Kishore Da-Pancham Da relationship was like husband & wife because they were so close & bonded. Many of Kishore Da's best yodellings have come in Pancham Da's songs. Then the final round began with social media pages on Pancham Da & this raised the matter many notches up.

Coming back to Gulzar, the best works of the partnership have come from the films Parichay, Aandhi, Khushbu, Kinara, Ghar, Basera, Maasoom, Ijaazat among the ones directed by him & Namakharam, Golmaal, Buddha mil gaya, Jurmana, Naram garam, Angoor, Naamumkin, Manzil, Saudagar, Zameer & Aanchal among others apart from a private album Dil padosi hai. There were ghazal type songs also in this pair like Jaane kya sochkar naheen guzra, Ek hi khwaab kai baar dekha maine, Thodi si zameen thoda aasmaan & Naam gum jaayega, Sufi songs like Raah pe rehte hain, Musafir hoon yaaron & O majhi re, Classical songs like Mithwa bolein meethe bain, Beeti na bitaai raina & Roz roz dali dali as well as sad numbers like Is mod se jaate hain, Mujhko yoon hi udaas rehne do, Ghar jaayegi tar jaayegi & Bechara dil kya kare. About Aandhi I am often confused whether it is my favourite album or Amarprem. Amarprem is sweet, but Aandhi attracts me with its

genre. There had started a column in TOI in 2007 in which one celebrity wrote every week an article on his favourite music album. Abhijeet had written in it to be Aandhi. The three main songs of Aandhi only are so great that they fall heavy on the best with six songs. Lata ji had made Naam gum jaayega her identity song. She was when asked to sing a signature song of hers, she identified herself most with Meri aawaz hi pehchaan hai. Khushbu & Kinara are two such educationalist stories that only educated people with philosophically trained mindset can appreciate them & realise their true vitality. Such ideas don't appeal to ordinary mortal beings but their music still is comprehensible & appeals to any character with or without mind. About Ijaazat there is a famous dialogue of Gulzar Saheb, that when he had brought the lyric of the song **Mera kuchh saamaan tumhare paas pada hai** to Pancham & asked him to compose song on it, Pancham had said what kind of song is this? Tomorrow you will bring Times of India to me & say to compose music on its lines. Gulzar Saheb had said I have confidence you will do this also. & The rest is history that Gulzar Saheb & Asha ji both had got National Award for it. The experiment that they did with Dil padosi hai was also monumental as they composed fourteen very good songs in it in a span of one or two months. Pancham Da has done extra-mainstream works like composing for some theme songs of Doordarshan & the title sound for Discovery India also. He has given music in some documentary films & some regional films of India also. All this happened at a bulky rate of ten films per year (Going by 331 in thirty three years). Each of the four songs of Ghar were melody scaled & there were solo song films like Jeeva (For Roz roz aankhon tale), Sunny (For Jaane kya baat hai), Devta (For Chand chura ke laya hoon), Kitaab (For Dhanno ki aankhon mein) & Maasoom (For Tujhse naaraaz naheen hoon zindagi & Do naina aur ek kahani). There were off-track compositions like Golmaal hai bhai sab golmaal hai & children's songs like Saare niyam tod do also. Some more mentionable melodies are Piya banwari from Khoobsoorat, Humein raaston ki zaroorat naheen hai & Huzoor is kadar bhi na itra ke chaliye of Maasoom. Some other singers he gave chance were Suresh Wadekar (Who sang Aur kya ahede wafa hote hain), Kavita Krishnamoorty, he had given break to Abhijeet & Kumar Sanu. Abhijeet was the only singer he had given break. About Abhijeet there is this story that someone had once misguided Pancham Da about Abhijeet that he has said some false things about him. He got upset with him for that & sent him out from his office. Later when he came to know about the truth that it was false, he felt very sorry about it & called him back & apologised to him. Sanu had told in the interview with Ameen Sayani that Pancham Da had kissed his forehead after the recording of

the song **Kuchh na kaho** saying if Kishore Da was alive today he would have sung it this way only.

There were some songs of Gulzar in the post-Kishore Da era also like Khaamosh sa afsana & the movie Libaas.

The story of Gulzar doesn't end here & I will cite some songs which I couldn't cover in the chapters. I will narrate any stories associated with them also if I remember. There is this story about the song **Tere bina zindagi se koi** in composing which Panoram Da was feeling much difficulty, he wasn't being able to set with the meter of the lyrics. He asked Gulzar Saheb if the lyrics could be changed. He said no, then he went back home that day unsuccessful at this task, it was then that he struck with the idea of this tune which fitted the job & then this song was created. There is this story about **Mujhko yoon hi udaas rehne do** Amit Kumar was so impressed with this song that he said to Panoram Da that if ever a Bengali version of this song is created, he should give it to him. The Hindi version of this song wasn't released. & The Bengali version was never on the plans. Panoram Da had told him that Bengali version won't be recorded. But it came in 1978 & Panoram Da then remembered that Amit Kumar had said this to him. He called him & told that he can sing this Bengali version & got it sung by him. One feature of Panoram Da's music that used to be there very prominently was the use of murkiyaans, he decorated them very well. The song Roz roz aankhon tale, about this also there is a story that earlier there were only two antaras in this song which were sung by Asha ji. When Sanjay Dutt heard this song, he was so very attracted to it that he said this song is so good, I would request give me also a stanza in this. Then this male stanza was planned & created. About the film Love story there is this story related with Amit Kumar according to which Kishore Da didn't want the songs of this film to be sung by Amit Kumar, but Panoram Da convinced him of this. It dates back to 1970 & 1975 when Rajendra Kumar had deleted two of Kishore Da's songs from his films saying he liked Rafi Saheb more one time & the other time that the recording hadn't happened good. Kishore Da had got fed up after this & pledged that he will never sing for Rajendra Kumar again. The thing then happened in 1980 when the movie Love story was being made. Rajendra Kumar had become fan of Kishore Da by that time & realised that noone can sound even an iota of so good for Kumar Gaurav in this movie as Kishore Da & how immensely great he was at this time. So he went to Kishore Da requesting him to sing for his son. He refused reminding him how he had insulted him two times &

said he should find those better singers whom he considered better than him. Rajendra Kumar was setbacked & he went to Pancham Da requesting him to convince Kishore Da. He believed if Pancham would say, Kishore Da might agree. Pancham said he till try but if Kishore Da is adamant, he can't do anything. Pancham went with his approach to Kishore Da but he told him what the matter is. He then asked can Amit sing these songs. He said no Amit also won't sing. Pancham Da said I will request let Amit sing these songs, because the songs of this film are very good & if Amit sings them & they become hit, he might get a good break. & As far as the misbehaviours of Rajendra Kumar are concerned, I guarantee that if he does something like this this time, I will leave this film & return the signing amount also. Then Kishore Da agreed for it & the songs of the film are history. Pancham & Gulzar have combined for many lesser known films also like Aanchal & Ratnadeep. These songs are also however masterpieces.

With these informations I end this chapter on the best creative partner of Pancham & step up to the twelfth chapter on the versatile range of Pancham Da's melody. This will also be an interesting chapter as Pancham Da's versatility is famous & it is beautiful & attractive to high altitudes.

One mention just I will make about the three main songs of the film Aandhi & especially **Tum aa gaye ho noor aa gaya hai**. This song appears outstandingly cool to me. There is so much calmness & stability in it that it brings peace & tranquility to the mind. The words are as touching & there is a word **Sada** in this song which sounds exact like its meaning. Sada is a sound. A sound of feelings. The feelings may be wishes, blessings or love. But the Sada is a sound of the heart. It is a pukar of the heart. It has been composed tune on so melodiously in this song where it is in the second antara that it sounds as if the Sada word only is giving its character sketch. The song Is mod se jaate hain is also terrifically melodious & I place these two songs before the famous Tere bina zindagi se koi which is world famous. These three songs for me symbolise summit, perfection & everything. If I have to choose one album from all it will be this, & if I have to select one song it will be **Tum aa gaye ho noor aa gaya hai**. If I had to write a TOI column on my favourite album, that would also be on Aandhi. I wonder how the Filmfare award of 1975 was given to Rajesh Roshan for Julie & not Pancham Da for Aandhi while the award for 1972 was also not given to him for Amarprem. The entire logic of juryship in this case is incomprehensible. In 1984 also, the award had been given to Bappi

Lehri for Sharabi while there were many better films of Pancham Da. This clearly points out towards some bias or corruption or the frustration of feeling small in front of him. On my parameters, he deserved at least ten awards including the three that he got. Music is the most important side of films for me & I am very particular about Filmfare awards for the best music director. It hurts much when you give so much value to some recognition & you don't get it on deserving it. It is illogical that the awards these days have been partially based to public voting also. How much does the public understand depth? The public elects wrong governments also, how much will it care about judgeing wrong artists? This I say also about TV programs like Indian Idol that the judgement in them must be based fully on experts' decisions. In music there are technicalities also, besides the common understandings of deep art & philosophy.



## 12 >> The versatile range of melody

The diversity of Pancham Da's music is the widest range ever seen. Gulzar Saheb had once said that there are only seven notes in music, but there are unlimited notes in Pancham Da's music. The explanation of this he had given that on one hand he was heightenedly traditional, he was fully trained in Indian classical music & on the other hand he was heightenedly modern, he was aware of all the experimentations going on in the world of music in the world. He worked with new kinds of synthesisers much enjoying their technology much in the '80s onwards & used to create his own instruments at times with common objects like comb, broom etc. There is an estimate that he had invented around 100 musical instruments in his entire lifetime. Some of them like Reso Reso were just once used & some were based on technology. He invented them as per requirement. These instruments have been told about by some of his instrumentalists who are still alive & have played for him. Some instrumentalists whom he teamed most with & who comprised a core part of his unit, they have become famous now with the tracing of social media & their names & faces have become commonly known. Vishal-Shekhar have said Pancham Da used to be so happy working with those modern synthesisers that were new at that time, he had an enchant for them, that he must have been very delighted to see the computers & technologies that are available today & worked wonders with them.

His versatility had other dimensions also apart from the types of songs composed by him like versatility by region, versatility by instruments, versatility in his own voice & so on. Versatility in his own voice means his voice was of 3-4 types. He took out voices of 3-4 types. One was his natural voice which was



normal. One was that modulated voice of his that he produced & which was very famous. One was another more aggressive level of that modulated voice that he took out in some songs. & One was there one more aggressive level in some songs. He took out these different types of voices in different songs. He had invented this modulated voice very well. This was told by Sudesh Bhonsle in The Kapil Sharma Show. He had got a nomination also for the best singer for one such song **Mehbooba mehbooba** of Sholay. It was so impressive, it sounded like a manly voice. It has been told in a program of Pancham Radio that those good songs of Pancham Da which had a Bengali version & which he had sung himself in the Bengali version, his voice came out even more beautifully in them. One example is the Bengali version **Jete jete pathe holo deri** of **Tere bina zindagi se koi**. He has sung it as solo & he hasn't sounded less sweet than Kishore Da & Lataji. It seems in those songs as if he is singing with a rasgulla in his mouth. My favourite song of his sung in his normal voice is **Ye zindagi kuchh bhi sahi** among Hindi & **Jete jete pathe holo deri** among Bengali. Some of the instruments he had used for percussion from common objects were a comb in Saagar, a broom in Padosan & some glass bottles filled with water to different levels to take out sound in the song **O majhi re**. He had done experiments like this for or with instruments many times to record & he did jobs like recording the sound of rainfall with his taperecorder in his hand to produce the sound of raindrops. Asha ji has told this that he often did jobs like this like to wake up whole night to record such sounds, wait for the rain to come & once when the song **Hum dono do premi** of Ajnabi was to be recorded, sound of train was to be used in that, but there was strike of transport department on that day, there was no mode to go to the railway station. So he sent one of his staff to the railway station with the telephone in hand & he communicated the sound of train running from there through that phone which Pancham Da recorded here in the studio. One versatility of his which must be talked here is the song **Meri nazar hai tujhpe** which was a fusion song including classical & western music in it & the dance on it in the film was also fusion dance displaying classical & western dance. The classical music had been enacted upon by classical dance & the western music had been enacted upon by western dance.

Now I will come to the region-based songs. He had composed songs containing music of different regions of the world as well as different regions of India. He has given Italian Jazz music in **Do lavzon ki hai dil ki kahaani**, Arabian music in **Rakkasa mera naam**, Latin music in **Kya khushi kya gam** of Hare rama hare krishna &

African music in some title music of Discovery channel. In India he has given music of the hills (Aisa sama na hota), Nepali (Kanchi re kanchi re), Goan (Jaanejigar duniya mein tu sabse haseen hai), South Indian in Muttu koi kauwadi hada, Marathi in O mungda mungda, Bengali was his common & even Bihari in one (Her chhori rani hinyaan her chhora raja). All these must have required very thorough understanding of these genres, their absorption, creation from them & completion as per the requirement of the film.

The broad genres classification now I will elaborate. His main genres were soulful, romantic, western, classical & separation. He has musicdirected grosses of songs in each of these categories & then there have been some of other groups also like Qawwali, Comic, Devotional, Motivational & Children's. There was no task in music direction he couldn't do & the harder the challenge, the greater his performance. Some songs of each of these classes I will list here to exemplify a few.

**\*Romantic\***

Gum hai kisi ke pyar mein  
Suno kaho kaha suna  
Ye ladka haaye allah kaisa hai deewana  
Ye ladka zara sa deewana lagta hai  
Chehra hai ya chand khila

**\*Western\***

Jaanejaan dhoondhta fir raha  
Nisha  
Aa dekhein zara kismein kitna hai dum  
Dum maro dum  
O haseena zulfon wali

**\*Soulful\***

Raah pe rehte hain  
Mujhe chalte jana hai

Jaane kya baat hai  
Jaane kya sochkar naheen guzra  
Khali hath shaam aai hai

**\*Classical\***

Raina beeti jaye  
Naam gum jayega chehra ye badal jayega  
Thodi is zameen thoda aasmaan  
Aayo kahaan se ghanshyaam  
Pyar hua chupke se

**\*Separation\***

Sach mere yaar hai  
Kehna hai kehna hai aaj tumse ye pehli baar  
Kya jaanoon sajan hoti hai kya gam ki shaam  
Kya hua tera wada  
Kaisa tera pyar kaisa gussa hai tera

**\*Qawwali\***

Hai agar dushman zamana hum bhi hain kam naheen  
Yaara o yaara ishk ne maara  
Pal do pal ka saath humara  
Ishk mera bandgi hai  
Zamane ko dikhaana hai

**\*Cabaret\***

Monica o my darling  
Ab jo mile hain to baahon ko baahon mein rehne de e saajna  
Aao na gale laga lo na  
Mehboob mehbooba  
Aaj ki raat koi aane ko hai

**\*Folk\***

Gori ke haath mein jaise ye chhalla  
Chunri sambhal gori udi chali jaaye re  
Hum bewafa hargiz na the  
Kahaan se dhoondh ke laai ye mehboob ae mehbooba  
Aisa sama na hota

**\*Seducing\***

Chori chori solasingaar karoongi  
Kya gazab karte ho ji  
Haye bichhua das gayo re  
O sajan beet na jaye saawan  
Kaahe ko rootha deewana mera

**\*Devotional\***

Dekho o deewaanon tum ye kaam na karo  
Dukh-sukh mere tere hawaale o mere ghanshyaam  
Kaahe apnon ke kaam naheen aaye tu  
Raam se bada raam ka naam  
Ek tuhi bharosa ek tuhi sahara

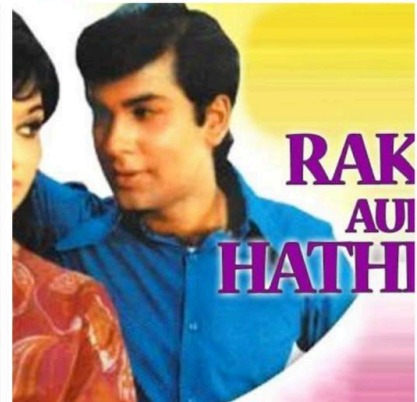
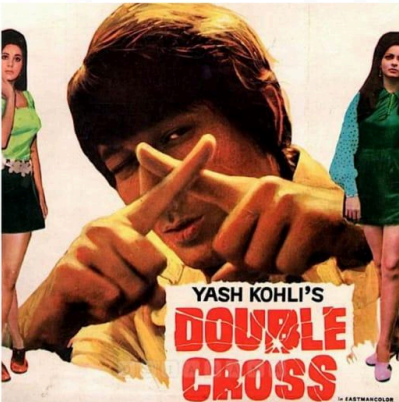
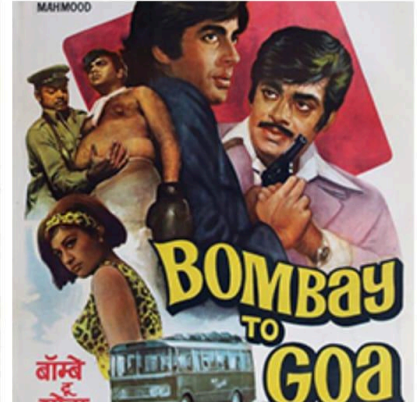
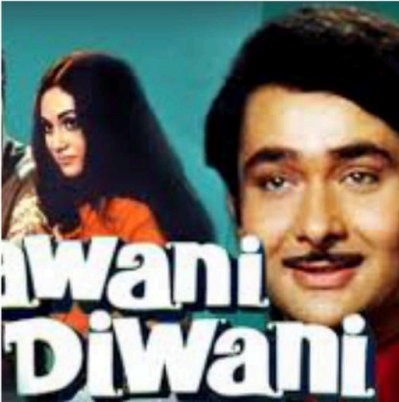
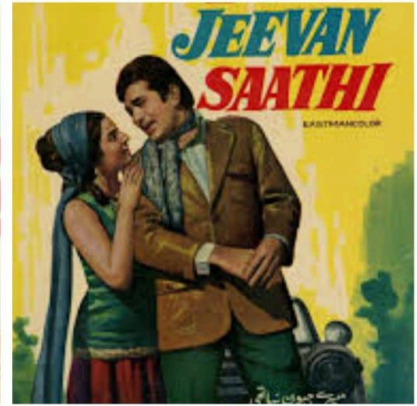
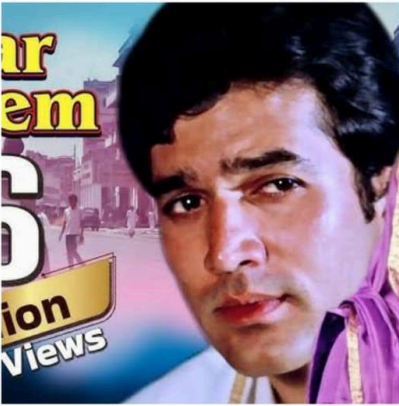
A >> Annexure "A"

(These are the collages of the films from 1971 to 1973 that I had said I will give in the end, I am giving here)

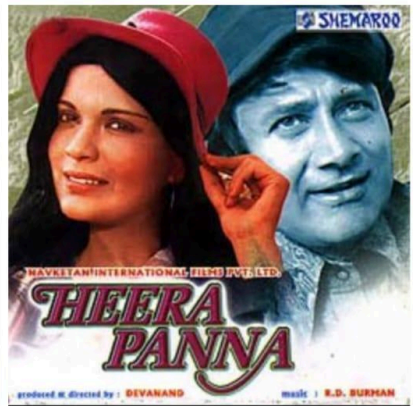
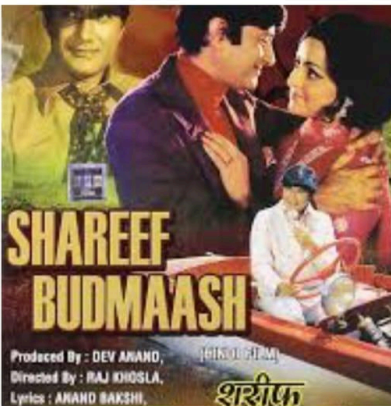
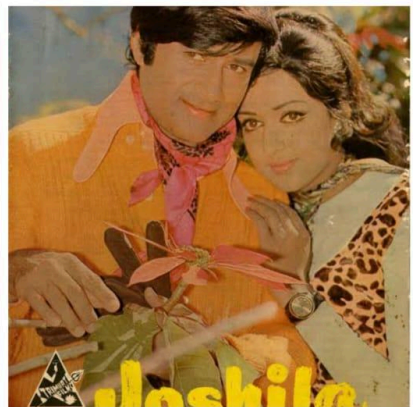
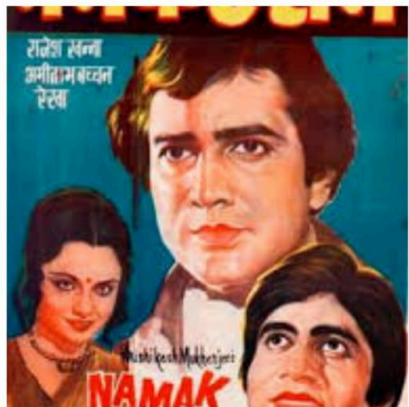
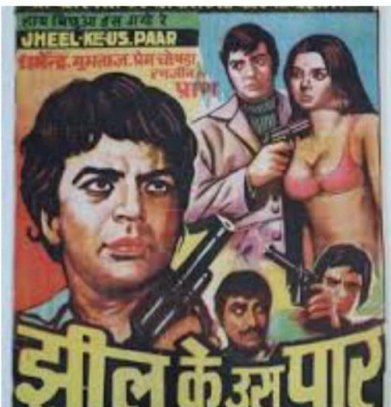
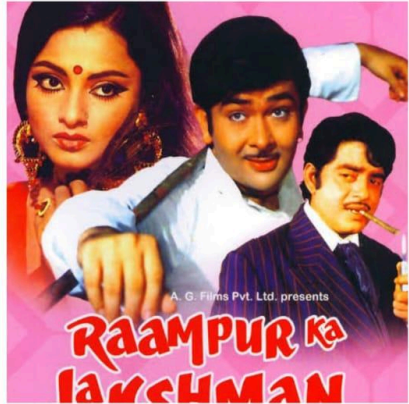
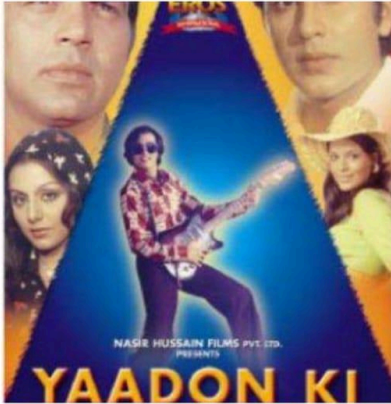
#1971



#1972



#1973



### 13 >> The years of missed awards

This chapter is very important to me because I am very strongly opinioned about this that Pancham Da deserved many more Filmfare awards than he got. He got three in total, was nominated for sixteen & got the first one also very late after delivering the best class music for about one & a half decades. I am very particular about the Filmfare award for the best music director as it is very dear to me. I don't follow any other award as no other private awards I value & National Awards are more of a type of art cinema. Moreover, I don't know other languages films so I can't judge with them. & The Filmfare award for the best music director is the one I give most importance to as music is the best art in Hindi films I like. Since the period when I have started liking the music (1969) & till the year I have liked it (2002) with some years of after that (Just some), I have been very passionate about these awards. There are so many great works done by many music directors which need to be recognised. It's sad many times the jury have gone wrong. It has rather seemed from their choices of winners in those years that the judgement has been casual or politically influenced of biased or lobbied / corrupted. From the award of 1975 going to Julie rather than Aandhi, I can say to the max that there has been no justice to Pancham Da. Music of Aandhi was so superior to Julie or any movie of that year, it's ununderstandable by what criteria the music of Julie is better than Aandhi or even a fraction as good as it. The sounds are clear & self-evident, the only parameter by which the judges of that year can compare it with Aandhi is by this yardstick that it was a youthful music by a new music director & it could have been given as encouragement to him. But that wasn't what it was. Why the only bias against Pancham Da? When he had given youthful music in Jawani



Deewani or Teesri Manzil, it wasn't thought like that & he was declined in case of giving the more substantial type of music in this year. The award of 1971 which went to Shankar-Jaikishan for 'Pehchaan', I don't know what kinds of songs it was, but I haven't heard about it. If it was good it must have come in listening somewhere at least. & The track of Caravan was how much superior to it? Caravan was a path-breaking & era-defining number & no music can be good only by being of the traditional form, without substance in it. I think the album of Pehchaan must have been some of the traditional form due to which the jury must have given it the honour, depriving Pancham Da thinking this that he has brought new kind of music, he shouldn't be respected for that, we should respect our own culture & type. Caravan was also the only Pancham nomination in 1971, Hare rama hare krishna was also too good, it also deserved nomination. I judge the jury was jealous of Pancham Da that he has done something new & was feeling dwarfed by him & rejected him out of frustration. They were feeling ashamed to accept that he has all kinds of weapons in his armoury during these three years from 1971 to 1973 & this is the reason they went on denying him the award despite superlative works like Amarpreem, Yaadon ki baaraat & Rampur ka laxman. The award of 1972 to Mera naam joker is still understandable, but that of 1973 to Shankar-Jaikishan for 'Beimaan' was again irrational, Beimaan being a work not heard of & Pancham Da having done classical work in Amarpreem. The production of western type of music in the beginning might have been belittling for some jury if it was, & could have prompted rejecting gesture towards it. The years of 1971 to 1973 were top class from Pancham Da & some of his works didn't even get nominations which they deserved like Parichay, Mere jeevan sathi, Jawani deewani & Rampur ka laxman. All these music were top class & beautiful. & How did the parameter then change to giving encouragement to youthful music in 1975? This clearly indicates that the jury panel were getting more & more envious of Pancham Da's largeness & the fact that he was producing **every** kind of craft was what was overwhelming them. The word here is 'every'. This is the problem with people who can do every kind of work. They are felt jealous of & biased against. & They didn't get time to do justice with him till 1982 until when it became overbearing. Laxmikant-Pyarelal went on winning it for three years between 1977 & 1980 in this period receiving for Amar Akbar Anthony vs Hum kisise kum naheen, Sargam vs Shaan & Shalimaar, Karz vs Love story, Ghar & Khoobsoorat! What rationale is this? How is Karz compared better than Love story? Khayyam's Kabhi kabhi was better than Mehbooba! Umrao jaan was better than Rocky! Sheer contrast in all these years.

The very basis of voting the award seems to be supporting the Indian music when Pancham Da had given the western type more & encouraging the young junior composers for youthful music when he had given the unbearable heavy Indian type of music. I don't understand do I need to say any more. Every thing is clear & the jury panel is answerable to all this. In 1982 they thought they have done enough injustice, so let's give it this time. In 1983 they wouldn't have understood what face to show even. The only time I think they (Filmfare) have done justice with him is by instituting an award in his name for the new music artists from the year of his death (1994) under the name 'R.D. Burman award for best upcoming talent in music'. Even in 1985, I would say, it is arguable, it is subjective, but I would say Saagar was better than Ram teri ganga maili.

In my judgement Pancham Da deserved ten awards

1971 -> Caravan  
1972 -> Amarprem  
1973 -> Yaadon ki baaraat  
1975 -> Aandhi  
1977 -> Hum kisise kum naheen  
1980 -> Love story  
1981 -> Rocky  
1982 -> Sanam teri kasam  
1983 -> Maasoom  
& 1985 -> Saagar

& Many more nominations like Hare rama hare krishna, Jawani deewani, Paraya dhan, Mere jeevan sathi, Rampur ka laxman, Khushbu, Ghar, Khoobsoorat, Pukar & Mahaan

Aren't my questions justified? I challenge to debate these views openly. & I commit I will apologise if I am proved wrong

The last one won by him **1942: A love story** I feel in my opinion Nadeem-Shravan's Dilwale & Raja were compairable to it, but I won't question the decision given. In my books, it will be Dilwale or Raja in 1994 as I like that kind of music, but I won't challenge the decision given by the authorities

Now as I have interest in the Filmfare awards for the best music director, I will express my opinion on which other music directors & albums deserved the award in my opinion in other years also. Those I am concerned with. I give eight awards to Nadeem-Shravan over their won four. I have mentioned some those films also which have got awards as I vote because I think they are very beautiful, so I decided to mention them

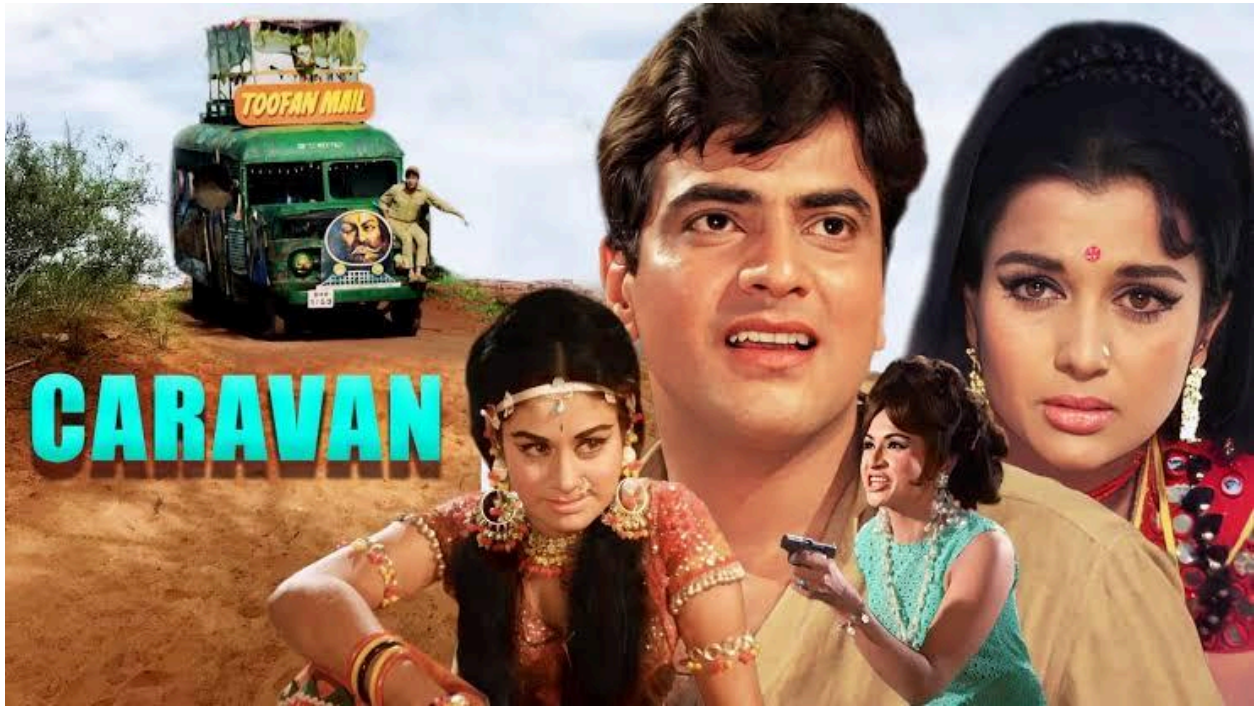
- 1990 -> Nadeem-Shravan for Aashiqui
- 1991 -> Nadeem-Shravan for Saajan
- 1992 -> Nadeem-Shravan for Jaan tere naam instead of their own Deewana
- 1993 -> Nadeem-Shravan for Rang instead of Anu Malik's Baazigar
- 1994 -> Nadeem-Shravan for Dilwale in place of Pancham Da's 1942: A love story
- 1999 -> Nadeem-Shravan for Sirf tum in place of A.R. Rehman's Taal
- 2001 -> Nadeem-Shravan for Ek rishta - The bond of love in place of A.R. Rehman's Lagaan
- 2002 -> Nadeem-Shravan's Dil hai tumhara was far better than A.R. Rehman's Saathiya
- 2006 -> Pritam Chakravorty's Awarapan as against the Rang de basanti of A.R. Rehman
- 2008 -> Vishal-Shekhar's Bachna ae haseeno far more strongly than A.R. Rehman's Jaane tu ya jaane na
- & 2013 -> Aashiqui 2 only which got it (Ankit Tiwari, Mithoon & Jeet Ganguly)

In the sum there would be then, according to this, ten awards of Pancham Da & eight of Nadeem-Shravan in contrast to the won ten of A.R. Rehman, nine of Shankar-Jaikishan & seven of Laxmikant-Pyarelal

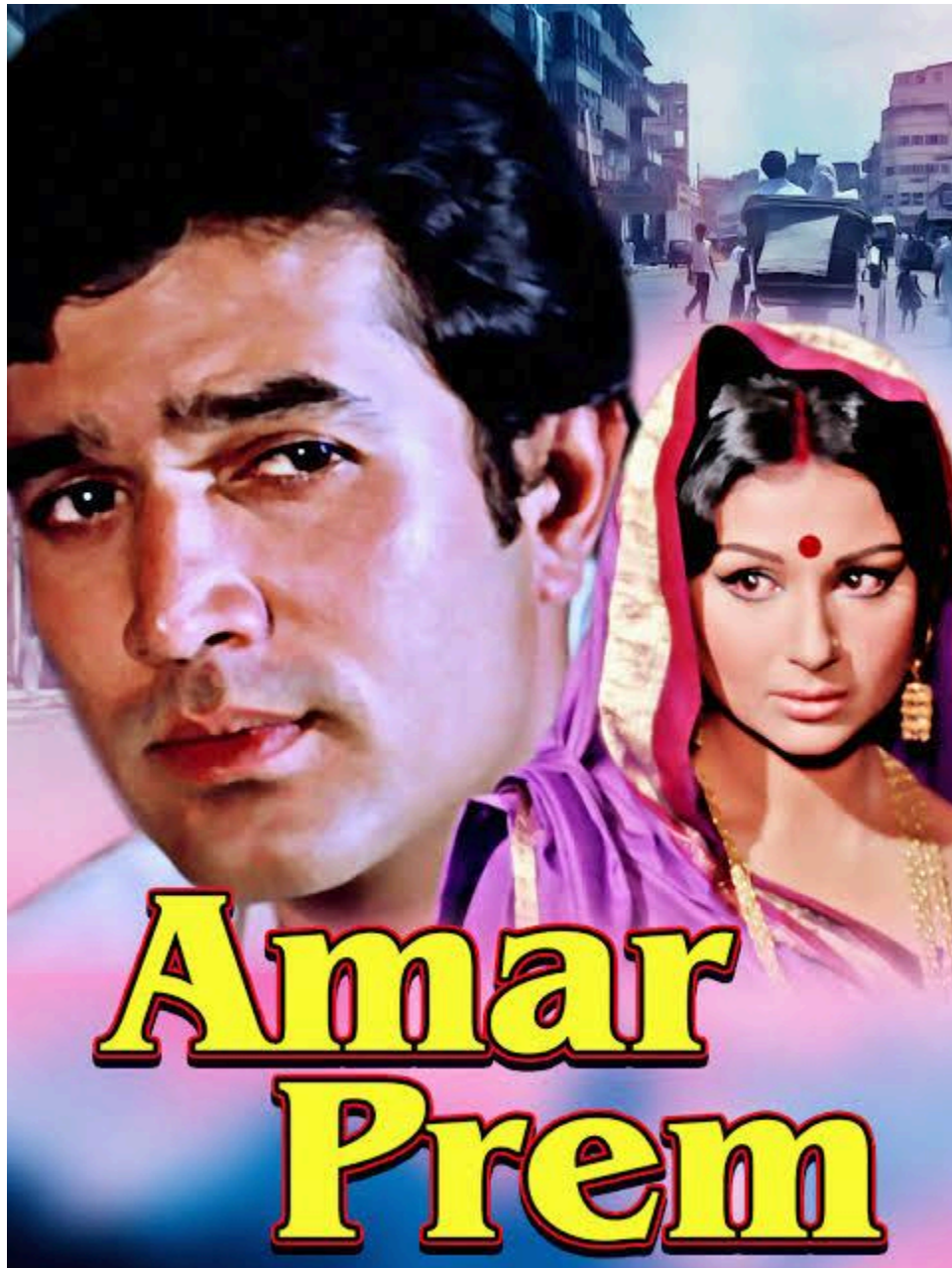
B >> Annexure "B"

(Wallpapers of those three films of the ten award-voted of Pancham da which I rate as the best)

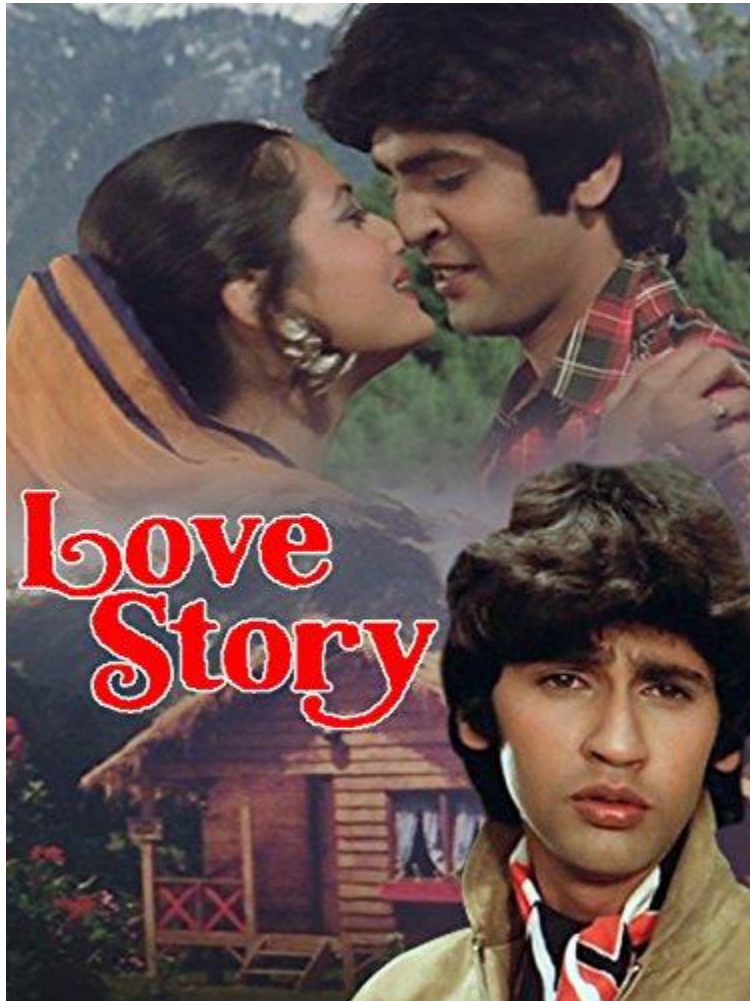
\$1971 =:><<:= Caravan



\$1972 =:><:= Amarprem



\$1980 =:>><<:= Love story



**14 >> The films lesser by own standards but higher by world's standards**

Those people who have higher standards than the common, their average films are hit by common parameter & their higher performances are of another level above the world's yardsticks. They see their work by the criteria of good & bad & the world sees them as normal very good & their very good. Such was the case of Amitabh Bachchan in 1970s when there were two types of hits - Hits & Amitabh Bachchan hits. & Such was the case of R.D. Burman in his era where there were two kinds of hits - Hits & R.D. Burman hits. His own scales were higher than the normal. The products of his which didn't win on his criteria, they were still hits on ordinary measurement & by this way he was a winner anyway in most of these works. These can be called a second grade films of his which were yet very good. I am enlisting nine of my favourite second grade films of his which were lower by his own levels but are very good by commonality. This is the way great people go. They have an edge over the rest. This kind of thing a senior friend of mine had told me when I was in class VII & I had come first in the class but was ahead of the second comer by just a few points. He had told me don't just come first, stay 5-6% ahead of the second comer. It was so motivating, I felt how great it would be if it happens, & I had made this determination in my mind then that I will work like this only in my life. I will present small description about all these films below now & present a wallpaper of each of them also.

**"Teen deviyaan"**

Teen deviyaan was a Dev Anand starrer romantic drama of 1965. It had him pitted against three actresses. Its music was scored by S.D. Burman ji, but it has been reported that many of its songs were composed by Pancham Da who was the assistant music director in this film. The entire album was good, but the two songs which stood out were "Khaab ho tum ya koi hakeekat" & "Are yaar meri tum bhi ho gazab". One voiced by Kishore Da & one dueted by Kishore Da & Asha ji. The Khaab ho tum ya was an essentially simple tune, which was one of those songs which exemplified that simplicity isn't a non-criteria for substance & stuff of any quality can be a meritholder if it has character. Kishore Da had playbaced it very well with husky prelude & a mesmerising match of the voice to the tune. The was a typical Kishore Da kind & a precap of what kind was coming to him. The second one Are yaar meri was a bubbly teasy type of track in which the hero & the heroine were flirting with each other & the scene had beenn set in a rural stage with folk visuals portraying the display. It was again a beautiful romantic number which pleased the audio senses & served the thirsts for a melodious craft experience.



SHEMAROO

# Vintage Black & White CLASSICS

MEMORABLE MELODIES "ऐसे तो जा देखो..." - मोहम्मद रफी  
"अरे धाव मेरी तुम भी हो गज़ब..." - किशोर कुमार और आशा भोसले  
"खिन्ना है तेरी आँसों में..." - लता मंगेशकर और किशोर कुमार  
"स्वाव हो तुम या कोई इकीकत..." - किशोर कुमार

तीन देवियाँ

Nalanda presents

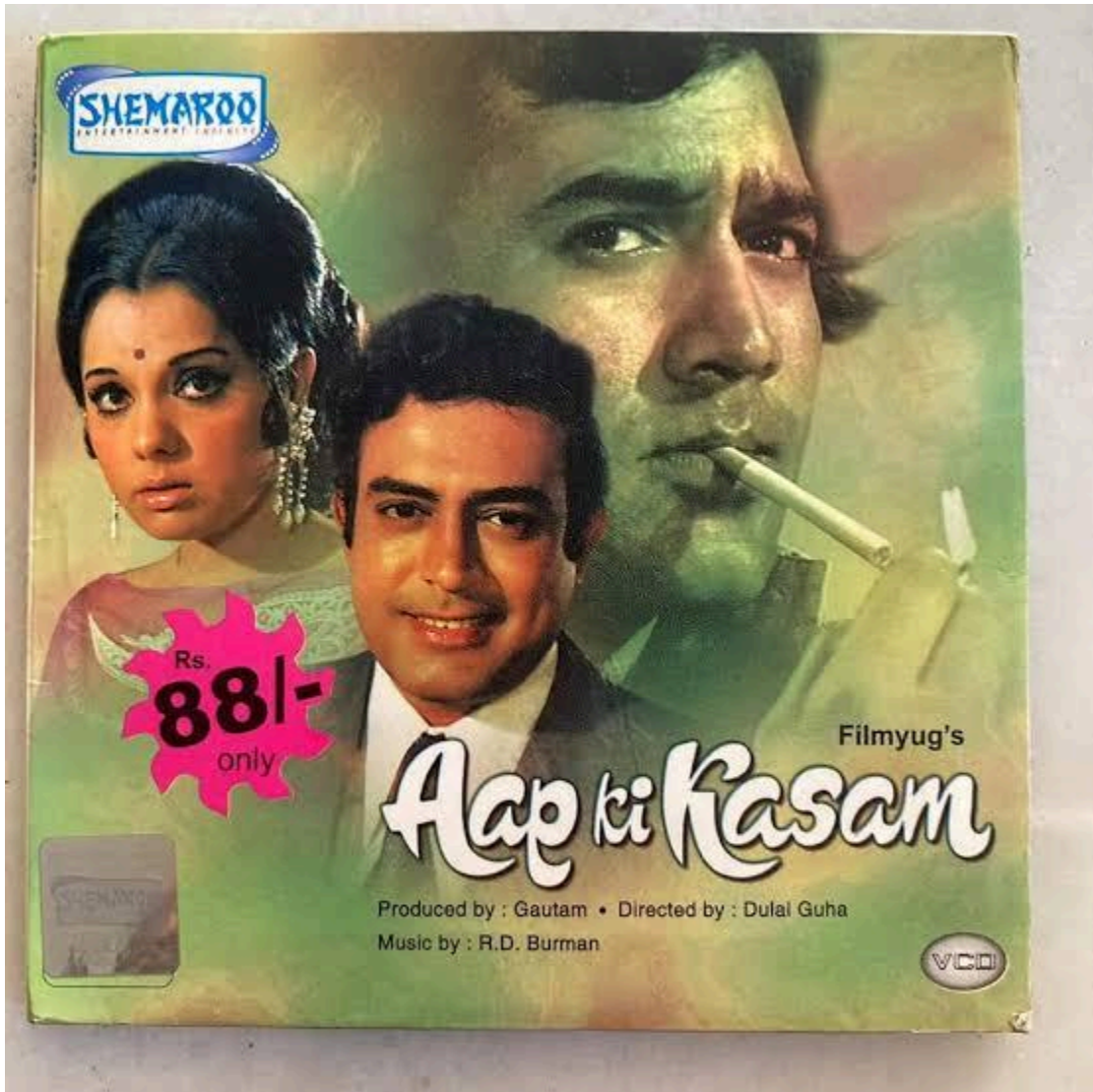
## Teen Devian

Produced & Directed by  
AMAR JEET  
Music by  
S. D. BURMAN  
Lyrics by  
MAJROOH SULTANPURI

## "Aap ki kasam"

Aap ki kasam was a diverse album with rough plot & varied kinds of songs. The idea was some of suspicious nature being in the lead male who rejects his love due to that, & regrets later. It was a typical Pancham film from the point of view of a rough drama being there for which he had composed hard tunes as per the different kinds of songs. The song set had a philosophical "Zindagi ke safar mein guzar jate hain jo makaam" in which the protagonist expresses his regret of suspecting his love & thinks of the kinds of experiences life brings, which was penned very well by Bakshi Saheb & this song Javed Saheb rates as the best for him & he had told that he had asked Bakshi Saheb jokingly to give him the pen with which he had inked this poem. Bakshi Saheb had told that he can't give him that pen as it's a gift, it's given to him by Asha ji but he will definitely give him another good pen. & He had couriered him a beautiful pen the next day. The best song of this album was "Suno kaho kaha suna" which seems like a conversational song. It is a romantic melody & its wordings also are touchy. The solid voice of Kishore Da has beautified this song very decoratively. There are patterns in this song & murkiyaan also. Patterns in both the tune & the lyrics. The third song is "Karvatein badalte rahe sari raat hum" which was a romantic duet between Lata ji & Kishore Da. This is also a lovely one. & The fourth dramatic number is the festive "Jai jai shiv shankar". About these fourth & second songs there are certain anecdotes in my stock. The track Jai jai shiv shankar when it was to be shot, the Pancham Da had told the producer that he has planned for this song, there will be some tribal crowd of people in this song singing along with the hero, who will have a chorus voice of a particular type in the recording also & they will have to be catered to during the shooting. The produced estimated there will be an expenditure of Rs. 50000 in this shooting & he was upset with that concluding that Pancham wasn't a good composer he is making him spend. He insulted him in front of other people & left the recording studio. When the director came to know about this, he was very upset with the producer & said that he will have to spend the money. The produced realised his mistake & apologised. Then when Kishore Da came to know about this, when he was recording this song, he saw this producer coming in at the last time into the office. This was the last part of this song in which the chorus was singing & the picturisation was to happen of a crowded dance. As Kishore Da saw the

producer coming, he shouted sarcastically, "Are bajao re bajao pachaas hazaar kharcha kiye hain". This he said to comment on the producer. People thought the recording has gone wrong & it will have to be done again but the management was done that it will be shown in the crowded dance that Rajesh Khanna had said this to the dholak players that they should drum well, as much money has been spent on this program. The other story is when once Lataji & Ashaji had decided that they won't talk to Kishore Da when he comes for recording before the recording as he make laugh much due to which their voice gets bad & the recording gets bad. This they had practised for a few days but one day when this song was going to be recorded, he told Lataji he has to say something to her. She said no first singing then laughing. He the said listen to this it is related to the song to be recorded today. She then agreed. He told, what the lyrics of today's song were - "Suno kaho kah suna kuchh hua kya abhi to naheen kuchh bhi naheen". He said then imagine, if there is a big house in which I am sitting on the commode in one bathroom & you are sitting on another commode in another bathroom. & We are conversing. I am saying "Suno". You said "Kaho". I said "Kaha". You said "Suna". Then I asked "Kuchh hua kya?" & You replied "Abhi to naheen".



## "Mehbooba"

Mehbooba was a reincarnation theme directed by Shakti Samant in which Rajesh Khanna remembers & meets his love from the past life. It had horror scenes & the two main songs of this film were the classical Mere naina saawan bhado & the rock Jiski jheel si gehri aankhon mein mera dil dooba. The Mere naina was based on raga Shivranjini & the Jiski jheel was a stage number which had set the stage on fire with its solid tune, concrete voice of Kishore Da & romantic acting of Rajesh Khanna. The Mere naina was a tough song & it had two versions - A Kishore Da one & a Lata ji one. When Kishore Da was sent the rehearsal cassette of this song, he said I won't record it first. Let Lata record first, I will listen to her, & learn from her & then sing my edition. The rock number was a very well-picturised & Khanna was shown in red jackets in it with goggles & playing guitar as a rockstar. With these two pearls, this album qualifies for my lesser film of this chapter.



## "Shaan"

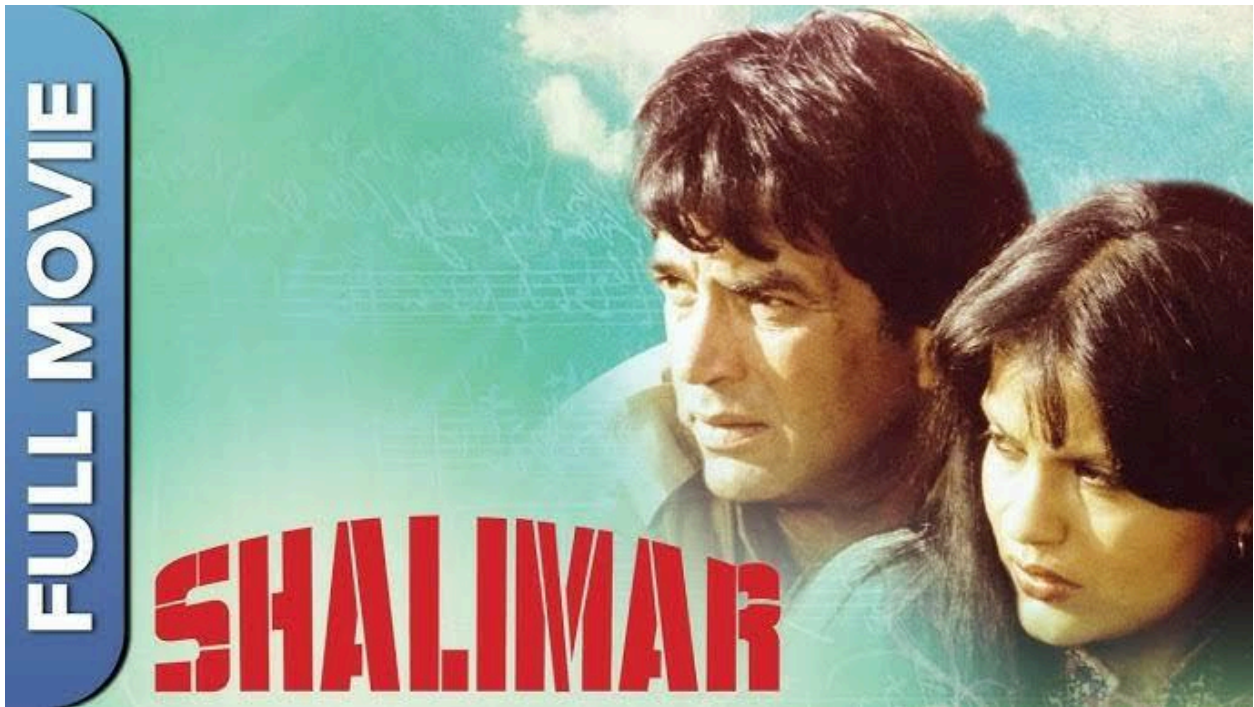
The fourth node of this list is Shaan in which there was this rocking number Yamma yamma which had been dueted by Rafi Saheb & Pancham Da. Rafi Saheb had given voice for Shashi Kapoor & the voice of Pancham Da was his fourth category of the ones I have told. The ultra modulated one. With these heavyweight playbacks the song of Shaan was recorded to be shot soon in 1980. Rafi Saheb's voice that day wasn't very good & the recording hadn't happened very well & Pancham Da & Rafi Saheb had agreed that they will re-record it soon. But Rafi Saheb passed away soon after that & the recording was left imperfect. People suggested that he should get it dubbed by someone better, but Pancham Da showed respect to Rafi Saheb & kept that recording. This is the mark of a true human who prefers sentiments over requirements. There were two title songs in this film one sung by Asha ji Pyar karne wale pyar karte hain shaan se & the other of Usha Uthup Doston se pyar kiya dushmanon se badla liya. The Asha ji song that is, in it there is a prelude in that which is very beautiful & it is filmised on Parveen Bobby who is the actress in it. She does some talking along with this prelude, by which the music gets suppressed. About this an event organiser has said that he liked this prelude of this song very much & was very disappointed that it gets suppressed by Parveen Bobby's voice & dialogues. This was a big statement on the R.D. prelude that he had made it so well that someone misses it due to dialogue.





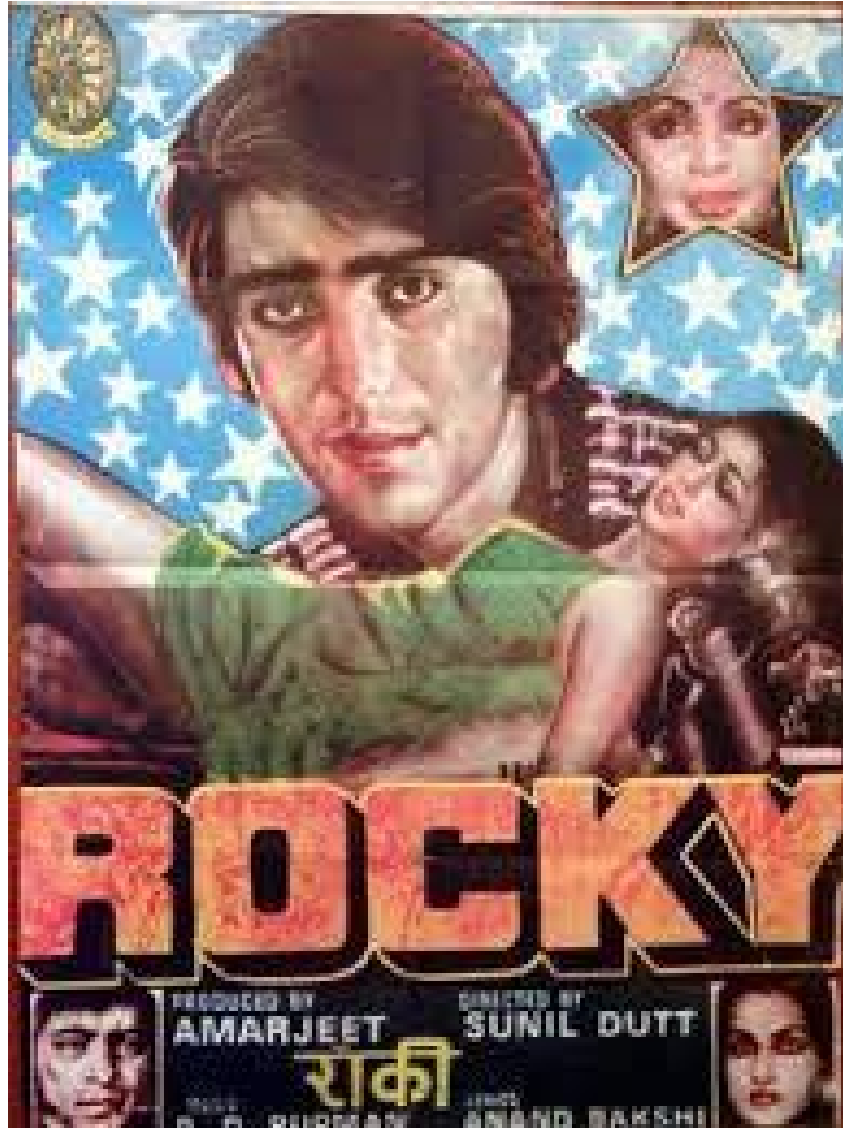
## "Shalimaar"

Shalimaar was a bilingual Indian film which was made in both English & Hindi. It was the only Bollywood film in which English actor Sir Rex Harrison and American actors John Saxon and Sylvia Miles appeared. It starred Dharmendra & Zeenat Aman. It was a thriller in which Dharmendra is on the run & meets tribals in Africa who sing the voce Jhingalala ho jhingalala ho in between the song 'Hum bewafa hargiz na the'. The film had two main songs one this one & one 'Mera pyar shalimaar'. Shalimaar is a kind of stone & the story is founded somewhere around this. Hum bewafa hargiz na the is a Kishore Da cult classic & it recites the pain of rejection of the protagonist which he feels he didn't deserve. It is again a powerful tune on a simple base & the other one Mera pyar shalimaar is an Asha ji Jazz & very well composed & based on the theme subject with the words woven in the melody very well. The film is an example of how music can be independently successful even if the film isn't.



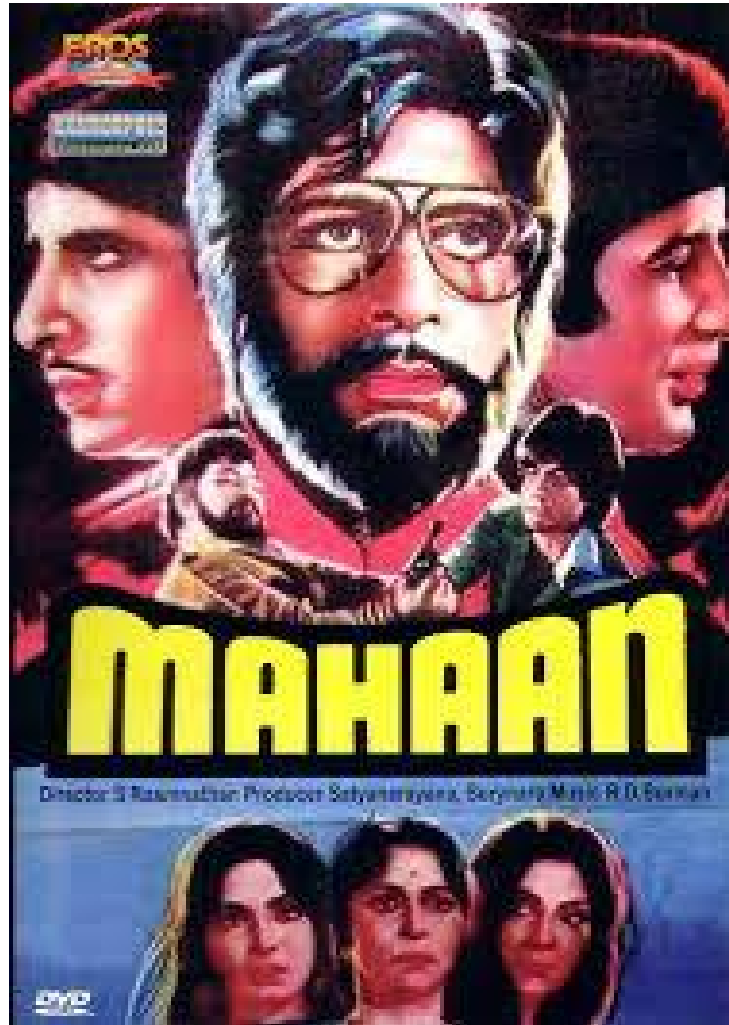
## "Rocky"

Rocky was a youthful romantic story of college birds Sanjay Dutt & Tina Munim. It was Sanjay Dutt's debut attempt. In this he roamed on bike, chilled with friends & sang songs of Pancham Da which were by all means extraordinary gems but fell to this B grade rack due to not being of the standard of his other great classics. The music of college tales can't be better than this & all of the main five songs in it have been extraordinary in different ways & they have this extraordinary story associated with them. The main three songs Rocky mera naam, Kya yehi pyar hai & Kismein kitna hai dum are all hiphop classics of the Bollywood genre & they present how much Pancham Da is a youth at heart & never gets out of this age. Kya yehi pyar hai is a love duet with Lataji with very good instrumentation & Kismein kitna hai dum is a stage number played in a dance competition in which Pancham Da has sung along with the other two singers. Rocky mera naam is the signature song of this film in which Sanjay Dutt announces his identity in the film & then there are two other love numbers Hum tumse mile fir juda ho gaye & Aao mere yaaron aao aao meri jaan bachaao. The Hum tumse mile has a patternful rhythm as well as patternful lyrics with the lines of the mukhda descending & then ascending in the scale very well & the antara having a beautiful melodious romantic tune, & the Aao mere yaaron aao is again a bike number with the hero calling for his friends to save him in love. Each of these five tracks is a party chiller & trends on the lips very well. I don't think any actor can ask for a better debut music.



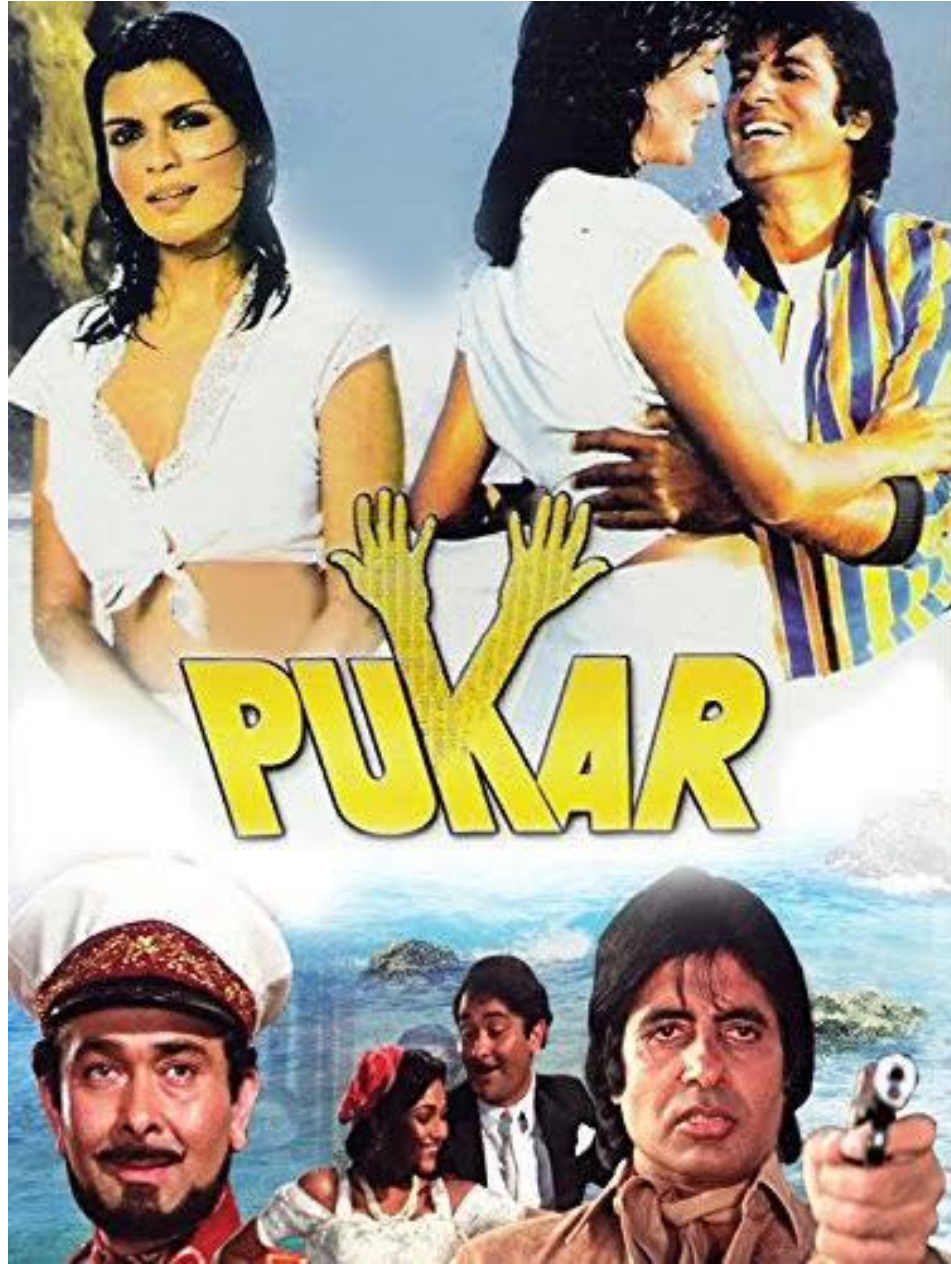
## "Mahaan"

Mahaan was a triple role of Amitabh Bachchan in which he had played a father & his look alike two sons. It was an action film primarily, but Pancham Da leaves his mark everywhere. In the song 'Pyar mein dil pe maar de goli', he has played sound of bullet firing, & there is an interlude with very fast synthesiser is played filling the gaps. The tune of this number is very romantic & the words are charming. Second song 'Ye din to aata hai ek din jawani mein', very well orchestrated & very well presented by Asha ji. The last one is Bihari folk 'Her chhori rani hinyaan her chhora raja' penned by Sameer. It shows Pancham Da's wide range of even folk songs. About this song, once there was happening a discussion between Amitabh Ji, Kishore Da & Pancham Da. Kishore Da was saying there should be made a film in which all three of us are there with the roles reversed. Pancham Da immediately rejected, I amn't good enough for acting, the one time I had done was exception, you both are multi-talented you can do my job but I can't do your job. In this song there is a word 'Hinyaan' which is a pure Bihari word. It is known from this that this song was a Bihari regional.



## "Pukar"

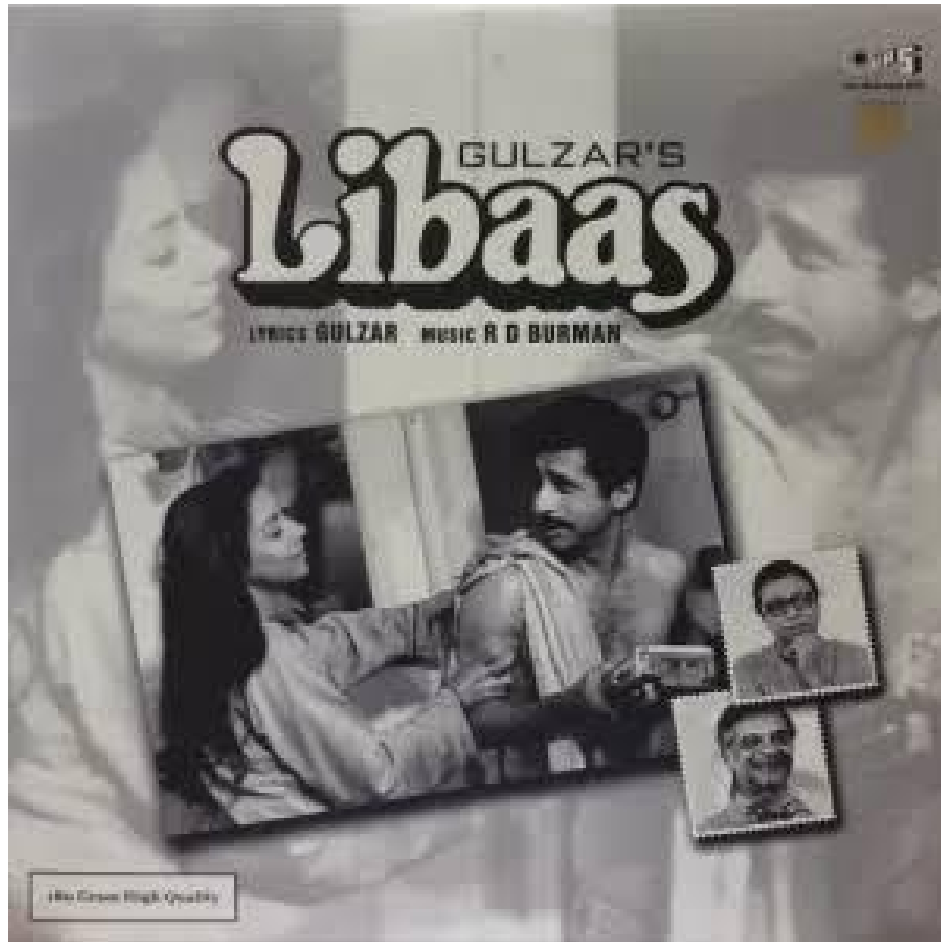
Pukar was a Goan-Portugese melody special. Pancham Da had composed two legendary songs in it based on Goan Music. The story as was set on Goan grounds, he soundepicted that fully perfectly in his audiotracks & made this film a classic of this field. The two songs were Bach ke rehna re baba & Jaanejigar duniya mein tu sabse haseen hai. Both had similar tunes. The instruments were all genred like Trumpet, Electronic guitar & Accordion & Goan feel was there in chorus tunes. The dance was also as based. This was a 1983 venture & it is rumoured there had developed some misunderstanding between Mr. Bachchan & Pancham Da around this film due to which Pancham Da had said he won't work for Mr. Bachchan now. It isn't known what this misunderstanding had been caused by but it seems it was clearly misinfered & they didn't stop working together. The number Jaanejigar duniya mein tu sabse haseen hai is even superior & has more elegant tune & romantic lyrics & co-voice Pancham Da. Two other songs were Samunder mein naha kar aur bhi namkeen ho gai ho chorded by Pancham Da himself & the comic Tu maike mat jaiyo mat jaiyo meri jaan sung by Mr. Bachchan. Both were themed. The movie was a classic about the freedom struggle of Goa & Mr. Bachchan's role in it of a brat young man working for money in a criminal work was very stylish. He played the character very dashingly & presented its coolness in every form including his getup which was marked out with sleeves folded till elbows which presented him as a shrewed trading person.





## "Libaas"

Libaas was a shelved work of Gulzar which he had written & directed himself in 1993. It stars Naseeruddin Shah & Shabana Azmi & has been showcased in two international film festivals in India in 1992 & 2014. It didn't release but its songs have won the hearts. The main song Khaamosh sa afsana is a pearl & there are other mini gems like Sili hawa chhoo gai & Ho sake to jala dil jala. The Khaamosh sa afsana is a proof how much music Pancham Da had in himself even in 1993. The choice of Lata ji as the singer shows he was still in the prime touch & worked with the best singers. The Khaamosh sa afsana is available only in audio form but it makes up for any video or picturisation. There was this Fir kisi shaakh ne also & Lata ji was part of all the four songs. The song Khaamosh sa's lyrics pronounce depth of emotions & inner feelings. The subject of the drama was extramarital affairs & adultery in urban India & there were other character actors like Raj Babbar & Anu Kapoor in it. The title itself suggests of some adult content & was Gulzar Saheb's last work with Pancham both as the director of the film & lyricist. The last as a non director was Hrishi Da's Naamunkin of 1988 in which there were celebrated songs like Sathi aisa lagta hai, Bahut door ho ke bahut paas ho tum, Ae zindagi hui kahaan bhool & a sad version of Ae zindagi hui kahaan bhool. The songs were as meaningful as the film & the music artisans were as able as the director. This brings me to the end of the Lesser films chapter & I shift from here to The voice of Kishore Da.



## 15 >> The voice of Kishore Da

One of the most important achievements of Pancham Da is to recognise the talent of Kishore Da, nurture him & give him the unlimited chances that he gave. The music of before the period of Pancham Da in Bollywood wasn't of the type of Kishore Da, hence he got less chances. The music of Pancham Da was of the type of Kishore Da, & all of his music was of his type, so he got full work in that. & Due to this that Pancham Da revolutionised the kind of music that was made in Bollywood by other music directors also, the works of other composers also started being of his type, so Kishore Da got full opportunities in them also. Pancham Da had to fight with producers & directors in the beginning to give opportunities to Kishore Da. It was a big accomplishment that Pancham Da didn't only bring new kind of music himself, but also influenced the work being done by other composers at that time.

Pancham Da's music was loud & strong. He required heavy, solid voice for that. In which Kishore Da fitted the bill completely. His soulful type of music also was of strong character which exuded confidence, solidity & concreteness. Due to all these reasons, Kishore Da remained the choice in all his genres.

In the time preceding the era of Aradhna, there were two male singers Rafi Saheb & Mukesh Ji who were sought. But from the time of Aradhna, Kishore Da remained the only choice for male singer. In the female department there were two singers Lataji & Ashaji for voicing the two kinds of works that were there, but in the male arena, it was only Kishore Da who did all the roles.

The partnership of Pancham Da & Kishore Da remained the cream of that time & 90% of the good songs that were made were of Pancham Da.



The partnership of Pancham Da & Kishore Da was the most jewelly of that time & it was the best composer-singer combination. The partnerships of Pancham Da with Lataji & Ashaji however also were the top partnerships of those genres to which they belonged. Radio Pancham has said in an episode of its that Lata ji's voice came out the best in Pancham Da's songs.

I have said that Lataji went before doing the job in music what Sunil Gavaskar didn't miss in cricket. Sunil Gavaskar had said after the BGT 2020-21 that this Indian team is the best in history. He established the current set of players as the most able in Indian history. I wished Lataji also would have done this job of declaring that Pancham Da was the GOAT music director of Hindi films. If she had said so, it would have been the highest certificate for him & it would have nailed of him the highest degree. She had always maintained that the senior music directors were more respectable & honourable like Madan Mohan, Naushad Saheb, S.D. Burman ji & Shankar-Jaikishan. & She did it genuinely without any bias towards the composers of '70s. She said so because she believed so that that kind of music was the more carat. One reason for that could have been that there was more classical music in it. But Pancham Da's work was more melodious. I feel she might have realised this in her last years that that kind of work is more melodious, but she never expressed that. In her tweets on other music directors of her time, she expressed that they were superlative. She said about even those like Khayyam etc. who have done less work that they were of the highest class, while she said just this about Pancham Da that he was a talented experimentative composer. She expressed love for him calling him a dear artist of her family & everyone, but never clarified that he was the best. I wish she would have done that. That would have been the biggest stamp on him. & It is important also. It is important to take the blessings of the people of those kinds. Some people may argue that the music of the new generation ('90s onwards) was the second best after Pancham Da's & was better than that of the '50s & '60s but I rate the music of the classical era to be the second & that of the '90s to be the third. It should remain in the saying at least of even those people who don't approve of it. Giving respect to our elders is important. We should place them at the top shelve of our heart's rack even if there are entities better than them. This is what Indian culture has been like. I am not a very big fan of hockey, but when it comes to declaring cricket as the national game of India, now that it has remained much more popular, I refuse. Hockey is related with India's past & history. It is associated with our glory & culture. So we should keep it in the names at the higher position in compairision to cricket. In India we give more importance to values than material success. It's mind over matter & great minds prefer intellectual satisfaction above material gains. As it has been said by Franklin D. Roosevelt also, great minds discuss ideas, average minds discuss events & small minds discuss people. The

discourse should be of ideology & the top priority should be our ethics.

## 16 >> The sides of Lataji & Ashaji

Lataji & Ashaji represent the two sides of human personality, one which is more modest & one which is more glamorous. Together they complete the aspiration of human soul & both are indispensable in the pursuit of greatness. Both are significant & both are incomplete without each other. It is remarkable that the Mangeshkar family produced two such gems in the same house.



Lataji & Ashaji are complete personalities apart from being great artists. Both are in their personal lives like they are in their professional fields. & Pancham Da extracted this very well in his work.

He gave them the kind of work they did, he had those kinds of rooms in his craft & offered them the right artpieces they deserved. He understood the values both these brought very well & had that nature in his heart which had place for both of them. Lataji & Ashaji sang their best songs under his composition. Ashaji he gave a new birth as that kind of music was novice in that time & Lataji although wasn't new in that kind of work but the melodies he gave her were more beautiful than the precedented.

With this Pancham Da completed every field of human ideology that is there in the society & he produced with them the best artworks that have been produced in human, Hindi films & celeb history. He is for me the best celebrity & the best non-cricketing celebrity.



The world has found Virat Kohli after Sachin Tendulkar, it has found Hrithik Roshan after Amitabh Bachchan & it has found Udit Narayan after Kishore Da, but it hasn't found the replacement to fill the shoes of R.D. Burman.

R.D. Burman is the GOAT artist, entertainer, music artist, celebrity & public figure.

## 17 >> Heroic till the end

People tend to become weak in their work when they age physically & after having delivered many years of great service. But Pancham Da's prowess even after thirty three years of business in the film industry was unlimited. He didn't turn down even after the passing of twenty six golden years of potency by 1987. People say his commercial capability dip down after 1987 & he had a series of 29 flop films from 1988 to 1993, but he wasn't down ever. He is so much loved even for his work in the post-1987 period that a web group Muzicalli has been doing the job of airing programs of his songs of after 1985 alone to prove he was eminent even in that period.

One, the reason behind the flopping of those 29 films wasn't he & he had given great music even in them, but the business will run by its earning. & Secondly, the downslide might probably have happened, because he had a brokage in his heart after Kishore Da's expiry in 1987 & he also had a bypass surgery in 1988 that may have affected him physically. The cause of heart attack might have been the sorrow of Kishore Da & that people mistreated him in his low phase. Some filmmakers took back films after promising, like **Qayamat se qayamat tak**, Subhash Ghai had promised **Ram lakhan** but gave it to Laxmikant-Pyarelal eventually. Qayamat se qayamat tak was from the Nasser Hussain camp, who had got scores of superhits from Pancham. All this disregarded Pancham & he was overwhelmed. He had told that he went to Rishi Kapoor in 1993 when he had no work in hand for five months & asked him that he has no work since five months he needs work can you help me. Rishi Kapoor said I would like to but I can't, all the projects which come to me these days have pre-condition that the music should be by Nadeem-Shravan or Anand-Milind. He couldn't help. Then 1942 happened. When he had completed the work of 1942, he

had said now the world will see what stuff R.D. Burman is. He deceased before seeing the result of his work & couldn't know how popular it had been & how much magic it had spelled. The only honour film industry had given to him at that time was of providing him the Filmfare award for the best music director of that year & instituting an award in his name. Vidhu Vinod Chopra had told that when Pancham Da had composed the song 'Kuchh na kaho', it wasn't to his liking. He looked up, there was a photo of S.D. Burman ji on the wall there, he said to him I want something like that. Pancham Da was elated, he said give me seven days, I will produce that. & Then he composed the song that is in record at present. The music of 1942 had been appreciated by the youth much. The absence of Kishore Da could have impacted the quality of music he was producing & he lived like a tiger till the end in 1994 when he finished up with the golden leaf of **1942: A love story**. It is said he had a library of 2000 tunes in the music bank of his mind when he passed away. It is sad that the composer who had seen those days that twentys of producers remained lined up outside his office to meet him, he saw this day also when he had no work.

The day he demised, he had gone to Goa one day before that by car driving alone & was coming back the same day when he had uneasyness in the heart. When he reached home late night he had cardiac arrest. People were taking care of him but he wasn't saved. He was in much pain at that time & died saying "Bahut dard ho raha hai, bahut dard ho raha hai". Asha ji was at his side & he left all of us bereaved. After his will was opened after his death, it had said that he gives all the contents of his locker to his manager. When the locker was opened, it was found there was just a five rupee note. His mother who was a patient of Alzheimer, never came to know that his son had died. She kept thinking till the end of her life in 2007 that he lives in London & works from there. Alzheimer is the disease in which memory is lost. She had developed this disease much ago. People who are the best, God often takes them away from us the most early. This is what happened with Kishore Da, this is what happened with Rafi Saheb, this is what happened with Mukesh Ji & this is what happened with Pancham Da. If Pancham Da had survived that heart attack in 1994, there was need for his kind of music since then, he must have done magic again. The low period of the late eighties & early nineties I think was there not only in his life, but the entire Bollywood as there was going a phase of transition, old artists were going & new ones wer coming. The lowness happened in every department of the industry & the peace was restored later. I

just wonder how much more work he would have done with Gulzar later as is still alive & there was Javed Saheb also who became more active in the lyrics field since then. All his contemporaries like Laxmikant-Pyarelal, Kalyanji-Anandji, Rajesh Roshan & Bappi Lehri lived longer. & All his coworkers from other fields like Lataji & Ashaji also lived longer.

God snatched away from us the heroisms of someone who stayed a hero till the end & deprived us of his heroics.

## 18 >> The quintessential team man

Many of Pancham Da's teammembers, the musicians that worked with him, have become famous now, as stories related to them have come in the social media & they have been found to be good exponents of music. Some of them who are still alive have told tales of their experiences with Pancham Da. They have interesting narrations to tell. The anecdotes are available all across social network & specially on channels like Retro Shahvez, Pancham Tantra & Pancham Radio. Some of those living or demised are Sapan Jagmohan, Bhanu Da, Maruti Keer Rao, drummer Nitin Shankar & harmonica player Ranjeet Kancha Gazmer. Their birth & death anniversaries even are celebrated / homaged & they have become stars in their own rights. There are channels in Youtube specialising in Pancham works & giving tribute to his substreams like title music, background music etc. Background music in those days was composed by the main composer only, now it's done by other scorer. Adbhut Pancham Foundation is a Youtube channel which publishes videos of title tracks of Pancham i.e. his title or theme music of film. It brings the best of them & has put up about 230 of such. Pancham Tantra is another channel that analyses, decodes or unlocks & infers Pancham works & brings out special researches from his work. Madhav Kalra, the runner of that channel has become so famous from doing these works, that he is called to give seminars on lessons from Pancham works now & is invited to unlayer business / management teachings from his work.

All these stories are available in the Pancham documentary "Mujhe chalte jana hai" made by national award-winning filmmaker Bramhanand S. Singh who has produced this film of about 5 & a half hours on him & compiled media bytes & interviews from all sources Pancham's information could be collected from. Due to the teamwork

that Pancham Da did, he managed his team very well, encouraged everyone to express themselves, gave value to their work, motivated them & had teamspirit to the core, he has been called a quintessential teamman. Sapan Dasgupta was his assistant (One of the main two) who scored some scores of his own in films like **Zameer** & **Sabse bada rupaiya**. Bramhanand Singh has told that he had collected footage of about one hundred hours while preparing the film "**Mujhe chalte jana hai**" from the shootings & editings that he had done & all it was so good that he didn't feel like discarding any of them.

The musicians of Pancham Da who are alive, pay tribute to his legend for the opportunity he gave them & express privilege to work with him. The team he had all built with much passion, compassion & empathy.

# SOUNDS MAKE MUSIC - RD BURMAN

Unusual instruments, unconventional sounds, folk, Western music genres, Indian classical, Rabindra Sangeet – RD Burman used all kinds of music with precision



Duggi



Maadol



Harmonica



Resso Resso



Doumbek Kalimba



Tumba



Taar Shehnai



Tambourine

All pictures are courtesy Internet

## 19 >> The quintessential sunshine man

The term "**Quintessential**" means of being the ideal example of that thing which you are being talked about of. & Pancham Da has been called the "**Quintessential sunshine man**", meaning the highest example of the person who could be sunshine. Sun is considered the ultimate source of energy in science, world, religion & philosophy. Sun provides the energy on the basis of which plants survive, humans work their day & it is also worshiped as the biggest God. Sun gives light, heat, energy & the teaching that life has to go on, rising everyday & setting everyday, in every condition. Its routine isn't hindered by any obstruction or calamity. Hence, the person who is compared with sun is compared with God. & Pancham Da has been declared as the ult source of sunshine. This has been done by a Youtube channel which has posted 16-17 podcasts of life lessons which could be taken from Pancham Da & from which it got the opportunity to give lectures on these lessons. It would mean that Pancham Da is a source of warmth, light & the energy that radiates from his presence & action to all around & illuminates them & charges them. This is what Pancham Da has done to his teammates & lovers. This podcast seemed of some motivational leader who had found learnable lessons in Pancham Da's works & stated that management or business lessons could be taken from Pancham Da's work.

Very few people in the field of art would be such who are sought after as management of work gurus & if a motivational speaker or leaders is taking lessons from him, this means that he has dimensions beyond art in him & is a person of social or public value. Such recognition is super & must be felt proud of. Most people in this world aren't able to live happily themselves, & if a person is able to motivate others, there is enormous substance, quality, merit



& character in him. I endorse this title given to Pancham Da of **"The quintessential sunshine man"** as one of the best that has been conferred to him & I rank it third in my personal ratings after my baptising of him as **"The bramha of style"** & **"The GOAT composer across history & geography"**. Sun is a big parallel given to him & this would mean compairing him with the all mighty. This would also mean he is a chosen one or chosen messenger or chose child of God whom he has selected to spread love, peace & his message. This was in collaboration with the Mobius Films & the researcher was Vineet Panchhi who did this job during the lockdown & found lockdown as an opportunity to inspire people when they are down & would appreciate goodness. The playlist is available on his channel & each of the clippings are on different subject & lesson. He had also given different subtitles to his title The quintessential sunshine man & called Pancham Da with different names. I just wonder how many dimensions Pancham Da had to himself & he inspired things in so many people & led them to their motivations & goals. Business is something which isn't easily earned & if he can do that, he is a Tall-Rounder. I would synonymise this title with many more like **"The quintessential humanity man"** & **"The quintessential fun-providing man"**.

mObiusfilms & WORD OF MOUTH MEDIA'S



PRESENT

## YE DOSTI

LESSONS FOR LOCKDOWN  
WITH

*Vincent KKM Parakkhi*

# 1



THE QUINTESSENTIAL  
SUNSHINE MAN

**R.D. BURMAN**

## 20 >> Experiments & special anecdotes

This is again one of my favourite chapters in this book as there are many special information & anecdotes available over the media in connection to the small-little or sometimes big things that he did in experimentation or normally.

This chapter will cover the experiments he has done across technology, instrumentation & rhythm etc. & the small great things he did in between which enormised him. I will begin with experiments. The first one that comes to mind is of that song "**Main chali main chali**" from the movie Padosan in which Pancham Da had done this small practical of changing the scale of the song in between the song towards the end. This was the first such act done in Hindi films & he was bold enough to try that. The second one was from the song "**Tere bina jiya jaye na**" of Ghar in which he had made the beat played by Guitar & not drums. This sounded very sweet & had brought fresh feels. It sounded like Table but was actually on Guitar. Then among the instrument experiments, this was a play of comb & broom in "**Mere saamne wali khidki mein**" in which he had played them to give ordinary sounds. Noone could do this could be done like that & he was the first one to use them. One more was the song "**O majhi re**" in which he had used bottles of glass filled with water upto different levels to produce the sounds required. Some of his experiments were scientific & worked on technical basis, like this one. Then there was a sequence in **Satte pe satta** in which he had used the sound of gargling to effect horror when Amitabh Bachchan comes out of jail. Another was the play of recording on double track in the song "**Katra katra milti hai**" in which he had prerecorded & played the line "**Zindagi hai**" twice overlapping itself to give the effect of double play. Then as I have told earlier, there had been instances when

Pancham Da had gone to record sounds like rainfall, train running, birds chirping in the morning & others somewhere to use in his record. These kinds of things he did to better his quality of playback.

Then I will move to the anecdote section. Many of them have been taken from the social pages like Pancham Tantra, Retro Shahvez, Janta Talkies & other Youtube channels. Many of these are very interesting & I will put a collage of these channels that I like much.

The first one that has been told by Pancham Tantra, is that the film "**Jurmana**" in which there was this song Saawan ke jhoole pade. In this film Rakhi is a singer who aspires to become a singer & then becomes. This song comes twice in this movie, once when she is learning to sing & once when she is a trained singer. Pancham Da has shown this difference in it by making Lataji sing some wrongly with some mistakes in the first case which shows that she is an unlearned singer & is making mistakes. Then the second one has been perfect. These kinds of things he thought & applied his mind at which made the job very good.

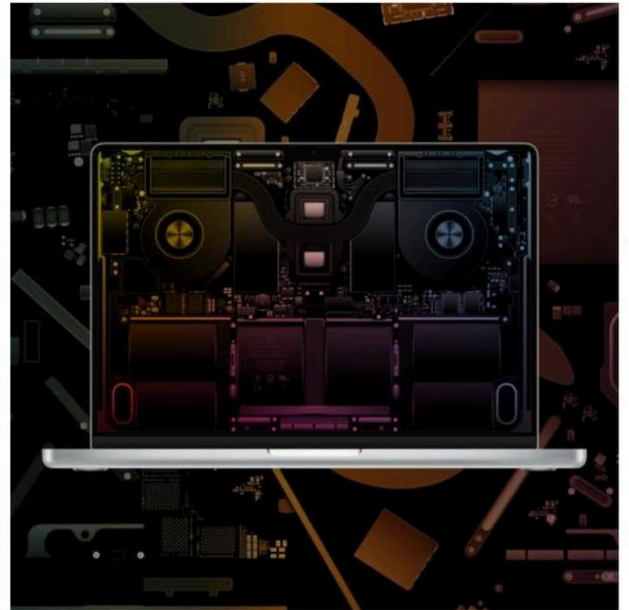
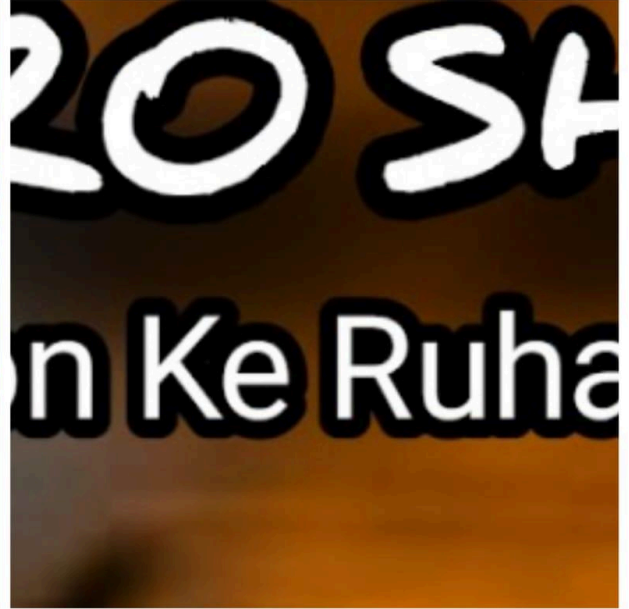
The second anecdote is from the film The great gambler in which Amitabh Bachchan is the gambler & he goes to different countries in connection with his business of gambling. He goes to 3-4 places & everywhere a song happens. Those songs have been composed as like the music of those regions & shows his range of versatility. He goes to Italy where there is this Jazz song "**Do lavzon ki hai dil ki kahani**", then he goes to Arabia where there is this Arabic song "**Rakkasa mera naam**", then he comes to India where there is this Indian song "**Pehle pehle pyar ki mulaakaatein yaad hain**". The songs at all these places have been very good & they just display the depth of Pancham Da's diversity.

The third one is from the song "**Raah pe rehte hain**" from film Namkeen in which there is this one note in between at an interlude in which the chorus says Sa pa sa pa sa pa sa pa. When the notation of this quote is seen, it is Pa sa pa sa pa sa pa sa. It is made to sung in the opposite direction by Pancham Da. He is so great, he could do experiments of like these.

Then there is this stanza in the same song Raah pe rehte hain, in which the lines say "Udte pairon ke tale jab behti hai

zameen, Mud ke humne koi manzil dekhi hi naheen". This is main credit to Gulzar Saheb, it is not Pancham Da's work, but I am mentioning it here as it is his composition. The scene in the situation is that Sanjeev Kumar is a truck driver who is driving the truck & his feet is on the accelerator. He is moving in speed & the land is passing behind as he is moving. So Gulzar Saheb has written these lines depicting how the life of a truck driver works like.

Now I will print a collage of the four internet media sources I take my inputs from. Their profile pictures. Although there are more, but I will put only four here. Three of these are Youtube channels { Pancham Tantra, Retro Shahvez & Janta Talkies } & one is a Facebook group (R.D. Burman [Pancham Da] - The legend).



## 21 >> The giant character that he was

Pancham Da was a giant character off the music studio also. There are so many instances which prove this. One is this co-incidence of 1979 in which both Pancham Da & Laxmikant-Pyarelal had co-incidentally composed this same tune which was later used in film Karz - Of the song "Ek haseena thi ek deewana tha". They came to know of it when they had a telephonic conversation. Pancham Da conceded it, saying they can use it. The second incident which is coming to my mind here is of a Diwali festival once, when Pancham Da was celebrating Diwali with much firecrackers & he burnt too many of them. Someone from his neighbourhood said to him, why do you waste money on firecrackers, there are so many poor children in the neighborhood who don't have even books to study. Pancham Da went to the market, purchased books, distributed among those children & burnt firecrackers with them again. Nobody could spoil his Diwali. This is a story told by Anu Malik - He had once met Pancham Da in 1970 when he was small, he asked him - "Dada how did you make that song Gulabi aankhein jo teri dekheen?" Pancham Da replied - "Bas ban gaya Anu, bas ban gaya". He wasn't interested in taking pride in his work. This is a story about a film whose music Pancham Da was giving & Bappi Lehri was a new composer then. The producer decided to give the assignment of background music to Bappi Lehri. Bappi Lehri was concerned will Pancham Da allow a new composer like him to enter his camp. The producer said I will ask him. When the producer asked him, he immediately took out a paper & wrote an NOC saying he has no objection if Bappi Lehri or any other person composes the background music of this film. He worked in many films with S.D. Burman Ji as assistant music director & scored original compositions also in them, but never too the credit as a co-music director, always stayed in the assistant background. The song "**Tum bhi chalo hum bhi chalein**" of

the film Zameer, the music of this film was being scored by Pancham Da's assistant Sapan Jagmohan. Shammi Kapoor had once heard Pancham Da humming this tune of Tum bhi chalo hum bhi chalein. He said to Sapan, take that tune. He took it. Pancham Da didn't object after the result coming out. I have heard it in so many videos of Pancham Da's interviews that whenever some such discussion came in which the vices of any actor or artist or person came to light, Pancham Da immediately raised the demand to change the topic, as it would feel bad to that person. He never wanted anyone's vices to be thrown light on. Such noble-hearted & nice he was. I have observed this also in many interviews of Pancham Da & Asha Ji etc. that they didn't leave the principles of their lives on the justice not being awarded to them. They practised it till the end that even if the justice isn't awarded, they won't complain, they will go away. They were persons of high values & took only what came on its own. He & Asha Ji have also been heard saying in interviews that in their life there are only two pleasures - Music & food. He loved Kishore Da so much that he broke down after his death & was shocked by it & had a heart attack. Kishore Da was someone he worshiped from the heart & considered him his soulmate. I have also seen in many interviews of even his later years that he didn't stay when the interview was over if the interviewer suggested he wasn't finished & was impressed by him, would have wanted to talk something like that, but he wasn't ready, he didn't stop there & went backwards & didn't ask the interviewer what he wanted to say. He was always in work mode, day-night, every place, always looked ahead & never stopped to enjoy what great work he has done & how much he has achieved. His principle was only in work & not enjoyment.



## 22 >> The unnoticed layer

The thing which is attracting about Pancham Da the most these days is that an entire stock of songs which are all of the level of his cream songs & remained unnoticed at that time due to some reason, are being discovered these days. Some of these are unreleased songs which had been recorded but not released, & some being traced by deeper search. I have collected at least 60-70 of such songs myself while my parameters are a bit higher. There may be some more songs which are good but I don't count them. This all started around 2017 when some hums like "Jaanejigar duniya mein tu sabse haseen hai" & "Jaan pehchan to pehle se thi" were found. I stay very alertly connected & subscribed in my social networks where I follow every such page or channel which can give some important or interesting information ever. Many of these networks are of Pancham Da. I divide this phase (Of finding the new songs of Pancham Da & which started in 2017 & is still running) into four phases - The first one was from 2017 to 2019 when the research of platforms wasn't so open & only that person could come to know about it who is searching extensively. In this period I might have found around 10-15 of these songs. Then the era of 2020 when the info-bringers had become open but they weren't bringing songs in that bulk which it became from 2021. Then the period from 2021 to 2023 from when Pancham Radio started its intensive search & brought at least forty of such songs within a span of two months in its first season. The shows were daily so it had abundant time. During this period the researchers on other platforms were also bringing many songs. & Then the phase from 2024 to present, when the pace of songs being found has lessened but they are coming still. I count this as a separate phase from the third one because the stock of songs is now drying. The songs are coming less now but they are coming still. At least Pancham Radio is coming with such

shows yet. Now I will present the list of those songs which I have found new & give comments about any wherever is available. I believe it will be a treasure unearthed for the people who haven't these gems till yet. I have included some tracks here which aren't new but I have included them as I wanted to talk about them.

- 1: Dekho idhar dekho ae mere humsafar  
{ An energetic pearl from "**Fir wohi raat**" which is so swinging that it's unbelievable how it can remain unnoticed }
- 2: Main ek chor tu meri rani  
{ A romantic from "**Raja rani**" which shows how unlimited Pancham Da's capacity of composing romantic tunes is. He can do any number like this }
- 3: Jaanejahaan rootha na karo  
{ A romantic again by Kishore Da from 1973 "Hifazat" developed from very simple tune }
- 4: Socha tha maine ae meri jaanehaseen  
{ A super romantic from "Chandi sona" a very difficult rare sophisticated tune original work }
- 5: Jiski jheel si gehri aankhon mein mera dil dooba  
{ Mehbooba work I have told already about, Original work again & a bit sophisticated from the point of view of prelude Guitar piece }
- 6: Mere dil se ye nain  
{ A very sweet duet by Asha ji, sweetly composed, Sounds very melodious, Was got sung by Shailendra because he had become the voice of Rishi Kapoor after "Bobby" }
- 7: Mere liye aati hai shaam  
{ A stylish dance no. for Dheeraj Kumar, Of the kind of fast songs which are sung by Rafi Saheb }
- 8: Jhuk gai aankhein teri raahon pe  
{ A melodious romantic song again, Kishore Da & Lata ji literally forced us to bend our eyes on their path in this }
- 9: Albela re ruk jana  
{ A teasy flirty song of Lata ji in which she has expressed the naughtyness of Rekha very well }
- 10: Kal tak main akela tha  
{ Another sad song from "Bhola bhala" which proves Pancham Da can do any no. of simples }
- 11: Hum aur tum the sathi

{ A nice love song by Kishore Da very well modested by Pancham Da }

12: Firte hain kabse darbadar

{ A retrospective ghazal by Pancham Da on his awargi }

13: Chaaha tumhein pehli baar

{ A very stylish switching of pitches, Kishore Da & Asha Ji lived up to the requirement in the filmisation }

14: O mehki mehki thandi hawa ye bata

{ A small short for a cameo set for Kishore Da in "Bombay to Goa" Fitted very well into the scene }

15: Kiski sadayein humko bulayein

{ A very well composed romantic by Pancham Da showing he can do any no. of times in the common note }

16: Kisi se dosti tum kar lo

{ A teasy flirty again for "Dil deewana" Randhir Kapoor I consider Pancham Da has given the best music after Rajesh Khanna }

17: Wada karo jaanam na chhodoge ye daaman

{ A sweet love song, Brought out the comprehensiveness of Pancham Da }

18: Dil se dil milne ka koi kaaran hoga

{ A one from Pancham Da's spiritual section showing his mettle in such segment }

19: Jaanejigar duniya mein tu sabse haseen hai

{ A teasy from "Pukar" this time from the actors towards their actresses it showed Pancham Da was capable of teasing even the likes of Zeenat Aman & Tina Munim }

20: Jaan pehchaan to pehle se thi

{ A can be called teasy & can be called romantic because romantic it was but was also heavy on the actors would show them down by the stature of music One of the GOATs }

21: E sakhi radhike banwari ho gai

{ A class classical great by simple power & hard reply to those who express that true soul can't override glamour }

22: Dukh-sukh mere tere hawaale

{ A melodious bhajan proving he could make even bhajans better than the traditional ones }

23: O sajan beet na jaye saawan

{ A seducive Asha Ji no. showing how his capacity was in this genre even in 1988 }

24: Mere jeevan sathi

{ The seductive Usha Uthup title song of "Mere jeevan sathi" singing of Rajesh Khanna as a playboy }

25: Aaungi ek din aaj jaaun

{ A naughty teaser by Rekha for her sister & brother-in-law very wittingly written by Gulzar Saheb }

26: Mann mera chahe mehndi racha loon

{ A loving call by a devoted middle-class Indian wife for her husband }

27: Haye bichhua das gayo re

{ A seductive narration of a much-in-love lady of her pains of love }

28: Kaise mitti ke maadho se paala pada

{ A sarcastic call of a woman for her lover to how simple & straightforward he is }

29: Bindiya tarse kajra barse

{ A beloved's call by her bindiya & kajra how she loves her lover }

30: Kishore Da version of 'Ik din bik jaayega maati ke mol'

{ Showing the compairision between him & Mukesh, It was Mukesh's song but Kishore Da's voice was more attractive }

31: Kishore Da segment of 'Tere bina jiya jaaye na'

{ The entire song Lataji impresses but Kishore Da sounds more tinkling in the end }

32: Doston ko salaam dushmanon ko salaam

{ The Rocky rock I have talked about before also & which really is a rock of a song }

33: Mujhko yoon hi udaas rehne do

{ The Khushbu sadder which found gem releasing last year }

34: Moti ho to baandh ke rakh loon

{ The Daulat love expression in which Vinod Khanna acknowledges how he can't hide his love }

35: Ghar jayegi tar jayegi

{ The complicated philosophy from Khushbu even I can't understand what it is but it sounds phenomenal }

36: Jo baat ishaaron mein kahi tum naheen samjhe

{ The indicative talk from Joshila in which Lata Ji tells how she loved Dev Anand but couldn't express beyond gestures }

37: Jaane kaise beetengi ye barsaatein

{ The sad weeper from Basera with depth & meaning }

38: Tere sau deewane

{ The Shareef Badmaash lover acknowledger where Dev Anand admits of hundreds of lovers being there of the heroine }

39: Kya nazaare kya sitaare

{ The simple beautiful love from Jheel ke us paar which showcases the depth of the album even after Do ghoont mujhe bhi pila de sharabi & Haye bichhua das gayo re }

40: Are suno kahaani jab main hui

{ The tragedy mourner from Zehreela insaan where the singer narrates what has gone over her }

41: Saawan ke jhoole pade

{ The double track of the film which is sung once by an untrained singer & once by a trained one }

42: Haye wo pardesi mann mein

{ The magical beauty once again from Gulzar Saheb of the film Barsaat ki ek raat }

43: Foolon ke dhare hain

{ The Zameer beauty again have a print of Pancham Da }

44: Jaane kya soch kar naheen guzra

{ The beautiful ghazal from kinara }

45: Hum tum dono milke

{ The Lava beauty from 1984 which sounds like it must have been again on a rough plot to which Pancham Da must have delivered with his scholarliness }

46: Jab bhi koi kangna bole

{ The Shaukeen classic from classical base where Pancham Da showed again how much wide he can be from the point of view of width of requirement of situation }

47: Meri jaan meri jaan kehna maano

{ The Do chor beauty one of the simple songs & very powerful still due to its magical tune & sweet simplicity }

48: Saagar kinare dil ye pukare Sad version

{ The newly discovered sad version of Saagar kinare which plays during the casting is even more beautiful than the main one elegant even more beautiful lyrics & voicing }

49: Mujhko agar ijaazat ho to main ek geet sunaun

{ The flattening request from Ishk ishk ishk which seems confident with Pancham Da's composition }

50: Ab jo mile hain to baahon ko baahon mein rehne de e saajna

{ The second cabaret from Caravan which is very different in tune & very original also }

51: Chadhti jawaani meri chaal mastaani

{ The other flirty from Caravan which is again a great composition, lyric & rendering as much as the situation }

52: Roz roz dali dali

{ The funny situation from Angoor which produced a beautiful no. in a serious mode }

53: Ye din to aata hai ik din jawaani mein

{ The bubbly dance teaser from Mahaan which spelled miracle despite being of the general genre due to Pancham Da's great composition }

54: Khwaab ki tasveer aankhein

{ The appreciative sung no. from Gomti ke kinaare which describes the beauty of the beloved very well in both lyrics & tune }

55: Roop ye tera jisne banaaya wo

{ The descriptive appreciation from Sanjog which expressed the magic Pancham Da had in his tune more than the movie or actors had in their craft }

56: Aayo kahaan se ghanshyaam

{ The great classical piece that was a colossal composition in the fun }

57: Tum bin jaaun kahaan

{ The Pyar ka mausam classic which had two happy versions & two sad versions The great compairer of Rafi Saheb & Kishore Da & brought out clearly what the difference was }

58: Jab tak rahe tan mein jiya

{ A sweet melody of Asha Ji singing romance of her man with much well-orchestrated music }

59: Meri nazar hai tujhpe

{ The fusion music & fusion dance of The Burning Train }

I have prepared a playlist of these fifty nine songs on my Youtube channel, I am sharing its link here they can be anytime seen

[https://youtube.com/playlist?list=PLJbYq0ouv\\_VU-3h4NTzzfh3TqiNEfm92F&si=H4wQFPb-9OqTUCwc](https://youtube.com/playlist?list=PLJbYq0ouv_VU-3h4NTzzfh3TqiNEfm92F&si=H4wQFPb-9OqTUCwc)

A small collage of some of these songs also I will put up to decorate the chapter



**R.D. Burman** • 5/58

Saurabh Choudhary



Kishore Kumar's Hit Song  
- Jaane Jahan Rootha Na ...



Ultra Bollywood  
68K views • 6 years ago



SOCHA THA MAINE -  
KISHORE - OLD MELODIES...



Sujay Ghosh  
1.2 lakh views • 6 years ago



"Jiski Jheel si Aakhon me ...



NUPUR  
2.5 lakh views • 13 years ago



Mere Dil Se Ye Nain Mile  
Full Video Song | R. D. Bur...



Hindi Gaane  
53K views • 3 years ago

The new searches of Pancham Da's unnoticed layer are still going on & I have the most hopes from Pancham Radio. It doesn't even show off. It presents all programs in the modest mode. But I have one request from it that it should provide archive of the shows also so that if anyone has missed any episode he can re-do from there.



## 23 >> The modulated voice

The modulated voice of Pancham Da whose types I have talked about before & which was very famous is a national treasure. It was so soothing in some songs, so aggressive in some & so capturing & conquering in others. The most famous one that comes to the mind of his is **Monica o my darling**. It came in limited quantity in it (Just two lines at the end of mukhda every time) but was very powerful & famous. The voice came in limited quantities in some songs (Like this) & in whole songs duets or solos in some. I think Pancham Da has sung in some or whole amounts in 106 songs. This might be including the Bengali songs that he has voiced in. His best duet song I feel is **"Jaanejigar duniya mein tu sabse haseen hai"**, best duet with female song is **"Sapna mera toot gaya"**, best solo is **"Ye zindagi kuchh bhi sahi"** & best Bengali song is **"Jete jete pathe holo deri"**.

There are some more equally good songs like **O meri jaan maine kaha**, **Sharaabi aankhein gulaabi chehra**, **Yamma yamma** & **Nisha**.

I will provide link of a playlist of his sung songs & one of Bengali songs also. This will be the object of this chapter.

### Hindi songs:

[https://www.youtube.com/playlist?list=PL\\_wLKwe2BLzfnOlJHXvtpvzLIwkHP-i1g](https://www.youtube.com/playlist?list=PL_wLKwe2BLzfnOlJHXvtpvzLIwkHP-i1g)

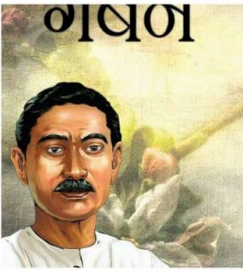
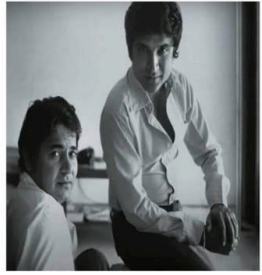
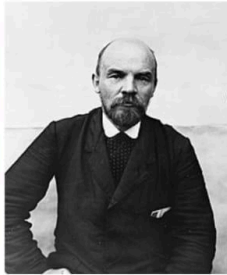
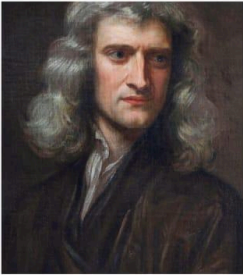
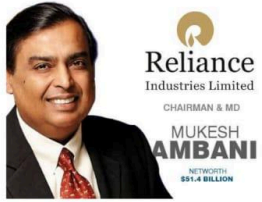
**Bengali songs:**

<https://www.youtube.com/watch?v=hVpvx2h1PTc&pp=ygUhYmVuZ2FsaSBzb25ncyBzdW5nIGJ5IHluZC4gYnVyYWVh>

**24 >> A pure character of sheer class, beauty, divinity & elegance**

The character that Pancham Da was in music & personal life, that was a sheer set of class, beauty, divinity & elegance. His class was elite, containing high qualities, pure melody & originality. The beauty was merit & character, divinity of simplicity & inner self & elegance of coolness & charisma. The body of work is so charming, it attracts, envelopes, enslaves & defeats. The defeat isn't a loss but a conquest for the listener. I had grown up in a metropolitan city of Ghaziabad where everyone in my school was a fan of Hollywood films & western music. All in my neighbourhood were followers of foreign stars & fashionistas. But no actor I have seen is close to Amitabh Bachchan in personality & acting. No singer has a voice like Kishore Da. No Godfather has written a script like Deewaar & no performer has composed western music more western than Pancham Da's. It is in our DNA to consider values more classy than material beauty. The portrayers who played the Godfather i.e. Robert De Niro, Al Pacino & Marlon Brando aren't as handsome & extraordinary as Mr. Bachchan. The Godfather series of the west hasn't touched the height of Deewaar, Trishul & Zanjeer. I used to sing praises a lot about a film "**Bang Bang**". My cousins told me that it has been lifted from a Hollywood sequence "**Knight & day**" & is less good than it. I haven't seen the movie yet, but I saw the posters of its starcast which contained two actors & two actresses including Tom Cruise & Cameron Diaz. These main stars I found nowhere close to Hrithik in personality & body. I pity why our youngsters see more elegance in physical beauty & wealth than courage, intellect & knowledge. Skill is what defines the great & the skill of any craft or science is the ultimate parameter of class, beauty, elegance & style. The west will stay at its place, I amn't asking to oppose it, it doesn't need our support to sustain its

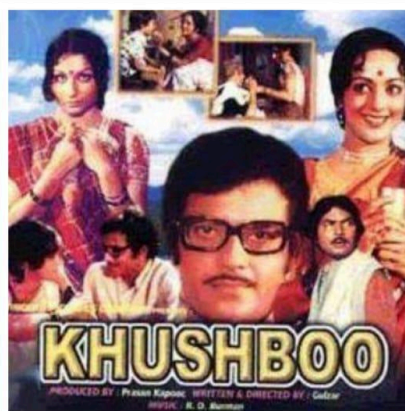
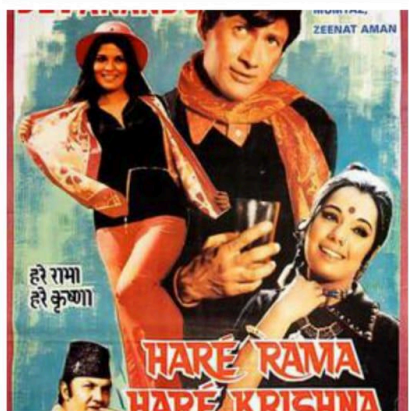
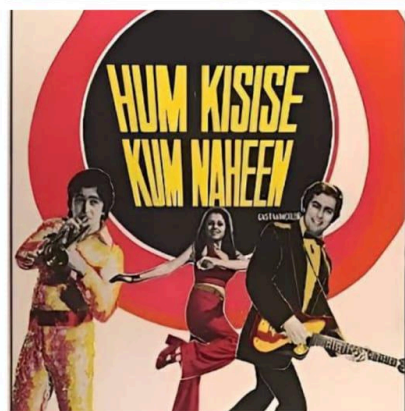
good things, but we must sustain our own good things. Composing music is what I think the toughest among arts & is its queen. It is next only to science in creativity. Pancham Da isn't for me less creative than Isaac Newton or Mark Zuckerberg. I rate Pancham Da, Mukesh Ambani, Isaac Newton, Pele, Dhyanchand, Chandragupt Maurya, Vladimir Lenin, Gandhiji, Premchand, Bill Gates, "The Kapil Sharma Show" scriptwriting team, Javed Saheb, Sudhir Choudhary, Mark Zuckerberg, Elon Musk & Donald Trump as the most creative people of all times. The only reason Pancham Da doesn't qualify for a saint status is that he is a person of the entertainment field. Otherwise he hasn't done work less than a saint in his life. This chapter images the collage of these sixteen creatives I have listed.



## 25 >> A King of Romance to say the least

He has many sides to his personality, but if something bottomline has to be said about him, it will be a King of Romance to say the least. Most of Bollywood music has been composed around romance & it is the most common human emotion. The amount of service he has rendered to love birds through his love craft & the experience he has brought them, he is safely the King of Romance for that. Kishore Da is the voice of romance & he is the king of romance. The filmmakers & the writers are the makers & writers of romance respectively. But noone else has as much stature in their field as he in his. The steerer of the wheel, the direction leader of the path & the torch shower of the darkness everything he is. Jolly Mukherjee had said Kishore Da is such a singer like whom noone will come in the next 5000 years. I call him thus one in a seven billion & once him five thousand years voice. One like whom none has been. The amount of romance his body of work contains is sufficient to serve the world for many years. Like it is said, everyday is a Valentine's Day, every work of Pancham is a Valentine Work. His days are celebrated everyday & his season is every season. He is the cause of rotation of love's seasons & he is the operator of love's time. In the image of this chapter, I will paint those wallpapers of his which are the most romantic & which have the distinction of being the most romantic movies in Bollywood. The most romantic actors of Bollywood - Rajesh Khanna, Randhir Kapoor, Rishi Kapoor, Dev Anand & Jeetendra have become by his music. His music is for ages & has scored behind several generations of actors. Jeetendra has said that he has always said that if the building of his house has four storeys, two of those storeys are because of Laxmikant-Pyarelal & Pancham. He has expressed gratitude for the contribution these music directors had in his career through their music & art. Many of his films had musical themes & they have

given heavily in that. I dedicate this wallpaper to these actors only.



## 26 >> The business provider

Many people produce high quality art & deliver eliteness, but few of them are able to combine critical acclaim with commercial success. Business is not every cup of tea. Like Salim-Javed Saheb & Bachchan Saheb have done it in films, Pancham Da has done it in music. & They have done it in abundance. They have given plethora of earnings to their employers & broken records of financial success. It comes from that kind of character, which gives everything to the work & dumps itself into the line of duty. It's a very rare character & comes once in centuries. Hundreds of film producers must have earned billions of rupees from his music & feasted the cake because of him. There is a certain ideology behind that & it comes from there to do this big. It is about doing good & serving the society. The scripts of Salim-Javed Saheb are the ones in Bollywood films which have that character. & Bachchan Saheb's convincing acting has put life into that. Pancham Da's music is the artlife of that character. & Here in this chapter I add the wallpapers of those fourteen biggest films of his in the image section which have done the maximum business.

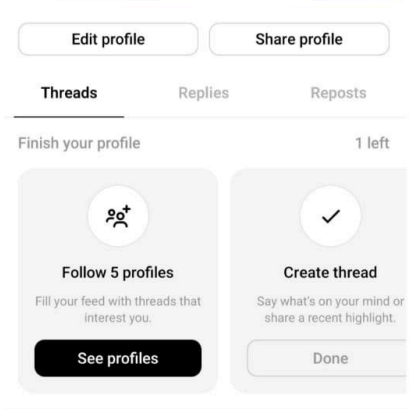
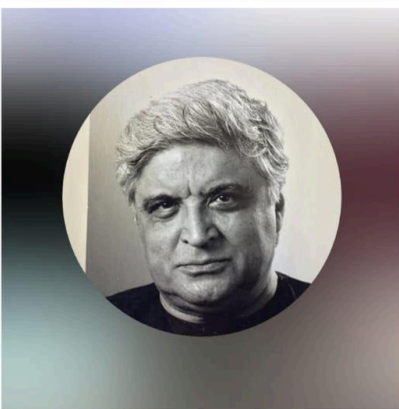
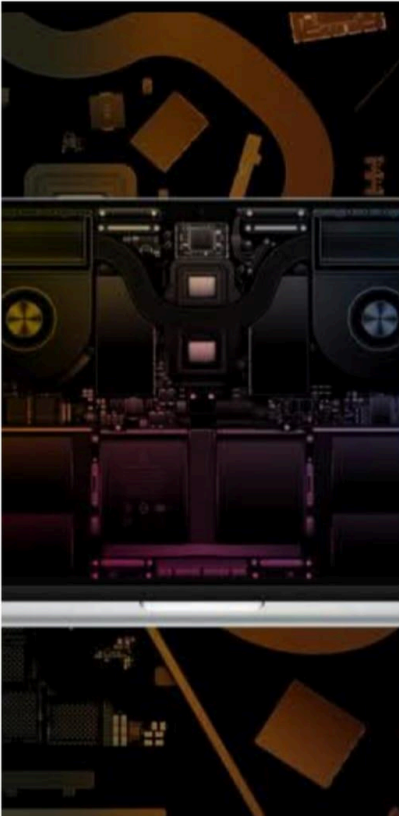




## 27 >> The biggest star of social media today

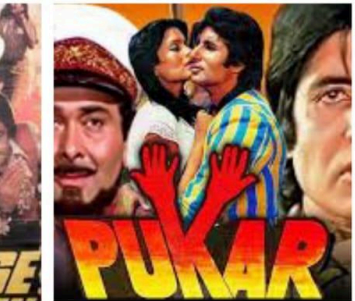
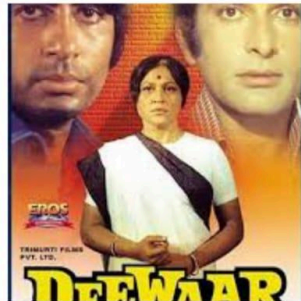
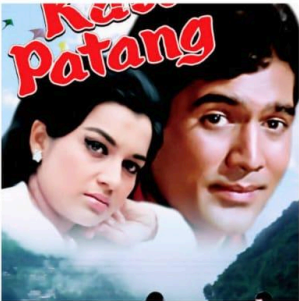
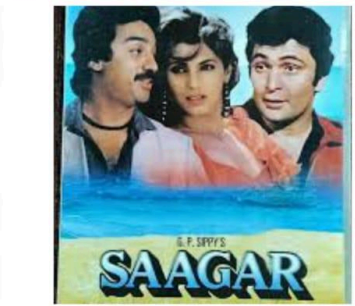
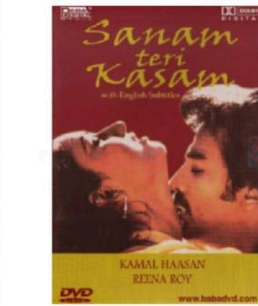
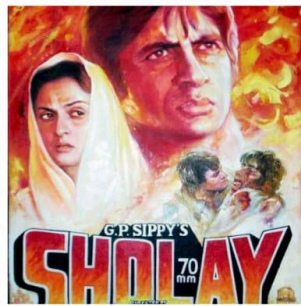
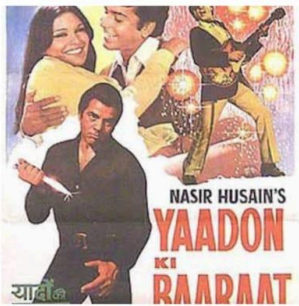
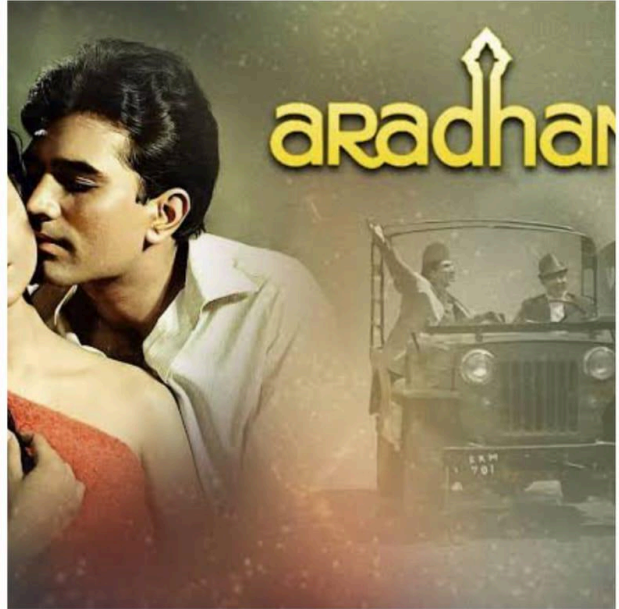
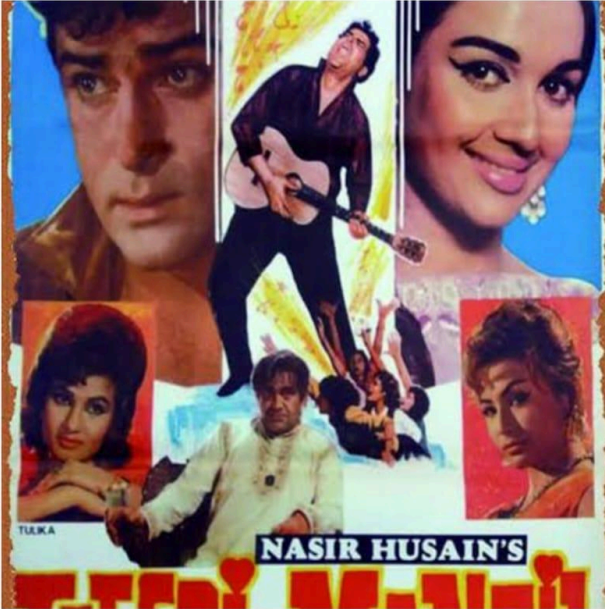
Social media is the craze of the world at present. Its reach & wideness are immense & there are networks of varied diversity over it. Each platform has a different design & system & Pancham is the star of each platform. The popularity of social media pressed the hit button more during the last decade & it changed gears like anything. Many of these platforms are art special & provide forum specialised for art. In FB, like there are groups of cricket & music & pages of celebrities to be followed. On Twitter, there are celebs of across the fields to pour their short posts. Instagram is fashion special with models & glamourites filling the cup there & Youtube is mainly for music. The new Threads even has discourses going on over art & music. On all these systems, there is one thing common - Art takes the centerstage & Music as the queen of arts. There is no fun & entertainment like music & hence it attains the attention immediately. & Pancham is the biggest star of music. Thereby becoming the biggest star of social media. It is powerful tool which if used positively, can perform constructive wonders & Pancham is the most positive person in art. The channels of Youtube & groups of FB & Threaders of threads focus on Pancham & Pancham works especially & spread his beauty & earn millions of followers & billions of bucks by that. The interaction happens in heaps, with the subscribers commenting, sharing, forwarding, following & liking the posts they like & the message which is good spreads like a wildfire. Even the sportspersons & mediahouses are mediums of movement & bring revolution by their campaigns. The areas which are most sought after in social media are art, technology, sports, business, media, politics & entertainment & Pancham beats all. He is the most famous star of social media at present & most famous for a reason & it is actually not he but other people who are earning all the likes & cash

from his work. He is doing the job of business facilitator here also & his followings are only growing by the day. I will in this chapter the posters of the five most followed accounts related with him in different social networks.



## 28 >> The Bramha of style

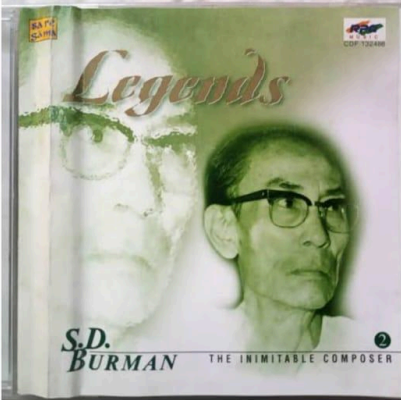
The most elegant aspect of Pancham Da's music was that it was immensely cool, stylish & gracious. It had that X-factor full in it in every bit of it that made it stand out outstandingly in the entire crowd. By the decade of '70s, Bollywood films & acting had started being much of style. The characters made in the film were seekers of style & the plots were woven around them. Pancham Da remained unparalleled in this with original work. He wasn't only an executer of style, but also a setter of style. Or what is rather called as being a trend-setter in place of being a trend-follower. He was the leader & defined style with poise, grace & beauty. His work exuded oomph factor & flooded the world's space with extraordinary style. Due to this reason I have called him the Bramha of style who creates style & decides himself what other people will do. His original style cemented his image & sealed his perception as a mentor of style. Thus in this chapter's image section I will give the wallpapers of the ten most stylish movies of his in which he gave the maximum stylish music.



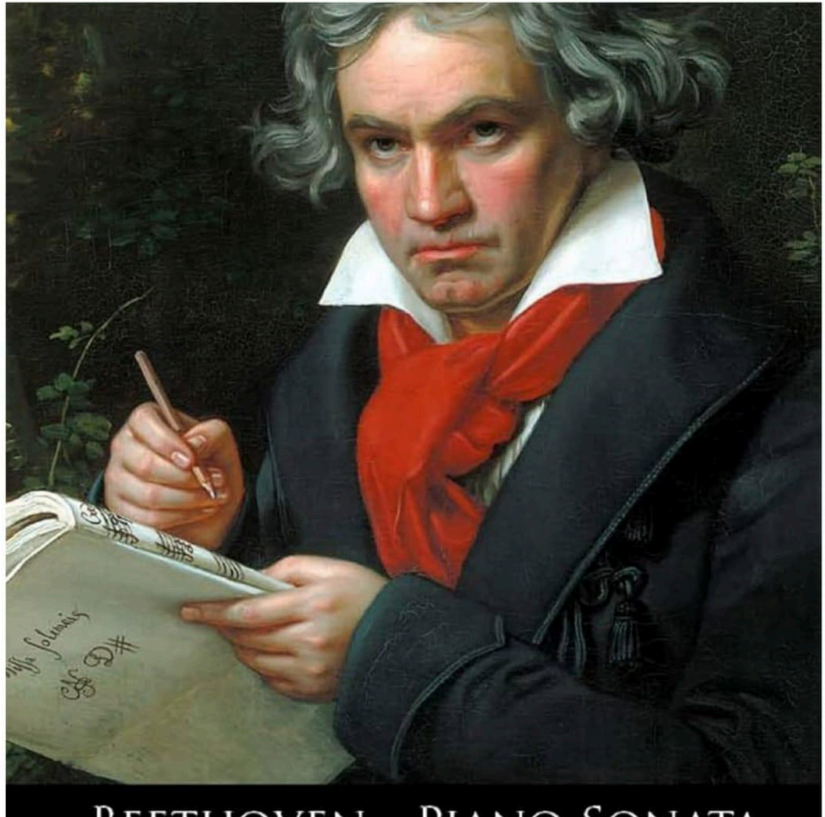
## 29 >> The GOAT music director across history & geography

This is a comparison of Pancham Da with the other great music directors of history & geography. There have been many great music directors in history like Shankar-Jaikishan, Madan Mohan, S.D. Burman & Ravindra Jain & in geography like Mozart, Beethoven, Yaani, Elvis Presley & Illayraja. Pancham Da has been the GOAT among all. While the greats of history lacked elegance & style, the greats of geography lacked soul & character. The history has still been rich with secondors like Rajesh Roshan, Bappi Lehri & Nadeem-Shravan, but the geography has only deteriorated with the baton going in the hands of Ricky Martin, Jennifer Lopez & Shakira. In both history & geography Pancham Da has stood the tallest winning all conquests with full marks & rankings. The stalwarts of other regions like foreign countries & Indian states have also not been able to match with him & he has survived as the GOAT composer across history & geography. The wallpaper of this chapter remains of the greats who couldn't come close to him.

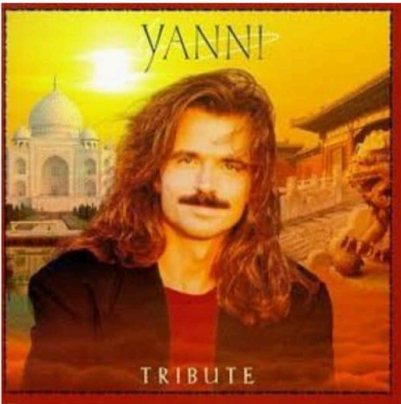
⌘ From the history ⌘



⌘ From the geography ⌘



BEETHOVEN PIANO SONATA





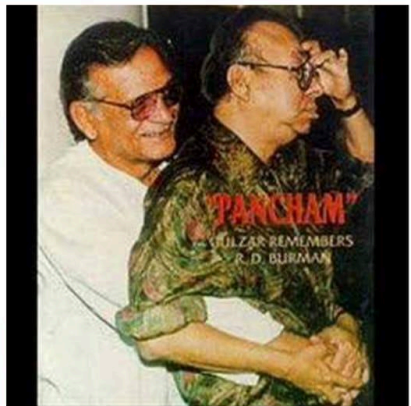
### 30 >> More western than western & more Indian than Indian

He was, as told by Gulzar Saheb, utterly traditional & utterly modern. His genre of western music was newly brought in the Bollywood industry & it was he who introduced it & the Indian genre of his was also stylish & with a pattern & more melodious than the yesteryears composers as it wasn't only simple & modest & characterful, but also with the substance of elegance. He was thus more western than western & more Indian than Indian. The kind like whom nobody had been in the west in western music & the kind like whom there had been none in Indian music before. His western music was melodious & not with just slang. It had really beauty & soul also. It was unprecedented as well as unpostedented. There was no surprise that he was then called the most glorious & the most versatile composer in Hindi film history. He had other shades of music also apart from these two like regional international music & Indian folk besides some rare like comic, childrens, devotional & motivational, Qawwali. He is an object of pride for India in the world community & a great ambassdor of Indian music. In the wallpaper of this chapter, I will put up posters of five songs each of these two genres, the top which were the bestest.

#Western



#Indian

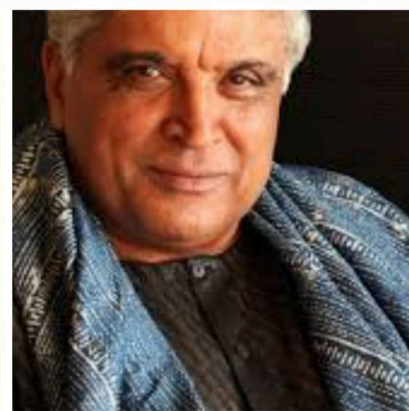
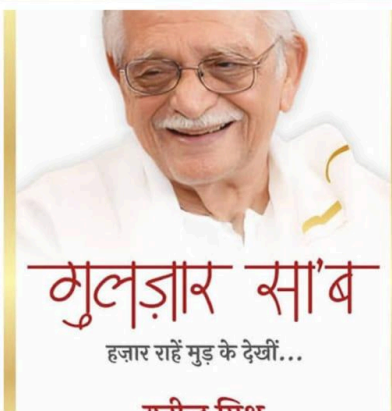


### 31 >> What other great people say about him

There have been many great people who have said many great things about him. Like singer Abhijeet had said that he is the God of music, he is hundred & we all are one. Many artists who have worked with him like Kumar Sanu & Kavita Krishnamoorty have expressed gratitude towards him. Gulzar had said, as I have mentioned earlier, that music has only seven notes, but his music had endless notes. Javed Saheb has said that he is an immortal man & his time is only coming, it is not going. As time is passing, people's value of him is rising. He has gone done some such work, for which he will be remembered forever. Pt. Bhimsen Joshi had said in 1972 only that the story of Indian film music will remain incomplete without Pancham. Gulzar has said this in this anecdote that the kinds of children's songs that he has composed, only such a composer can do, who has some childness hidden inside him somewhere. Pt. Hari Prasad Chaurasia has said that he was not a man, he was a storm. He always remained superactive, playing instrument with whatever object he had in hand or in front. It has been told about him that he was so restless that he couldn't wait for a tea to get cold, he mixed water in it & drank all quickly. Lata ji has said that he was a talented, experimentative composer who changed the kind of music which was produced in Bollywood. She had also told that he had written a letter to her in 1980 when he was getting married. He asked her, what are the dos & dont's that should be done in marriage. Kindly guide me on that. Asha Ji has expressed pride that he was such a genius, he did rare things like waking whole night to record the sounds of raindrops & doing creative experiments. He heard to a lot of music like Latin, Italian etc., many co-workers who have worked much with him much have remembered him fondly, like Gulshan Bawra & Anand Bakshi. His musician teammembers also have paid much gratefullness to him. Javed Saheb had told an incident that when

he was writing this song "Chehra hai ya chaand khila" in 1985, he wasn't being able to write on that meter that had been given, he wanted to write a line "Saagar jaisi aankhon wali" which wasn't fitting in the meter. He wrote what he wanted & then came to tell him that he has written on a different meter. Pancham Da asked him to narrate to him what he had written & took out his notebook to write that. He noted the entire lyric that he had narrated & immediately then took out his harmonium & started singing it. He didn't take even one second to compose that song. This means that he was composing at the time when he was writing. This was an awesome record Javed Saheb told & told also this that this must have been his fastest composition. An incident is of producer Nasser Hussain. He told that he had gone to London once in 1977 when he was making the film "Hum kisise kum naheen". He had seen there that there was a club in which people were dancing. There was a song playing there & the people danced on that. Then there came another song, the previous one stopped, & the new one came on & people danced on that, this kept happening repeatedly. This he liked very much as he had a sequence of dance competition in his film. He asked Pancham to create a similar piece for this film, but was suspicious whether this will succeed. Pancham told him, Nasser Saheb such a bold experiment, if you won't do, then who will do it. He said this can be done & if it doesn't succeed, we will change it. & Then he produced that medley of **"Chaand mera dil"** to **"Mil gaya humko sathi mil gaya"**. There are many such tales many people have told. Composers Shankar-Ehsaan-Loy have said that in the Indian music field, there is only R.D. Burman from all no. 1 to 10 & then only there is anyone else. Amit Kumar has expressed much thankfulness for the break he gave him. Sachin Pilgaonkar who was the actor in that song **"Bade achche lagte hain"** has told that when this song was being composed, Pancham Da had called him & told him that he wants to see his personality to put in this song. So he would like to interact with him & see his gestures. He was amazed to see how he works so deep in his tasks & does things so intense to compose his scores. Kalyanji had once said in Sa re ga ma as the judge that there was a this composer R.D. Ji in their times, who was so much ahead of all of them & miles ahead of his times. Anu Malik has said in a media byte that he was thirty years ahead of his times. The kind of music that started to be produced in India thirty years later, he was able to do that then. There are many new artists he gave chance in their early years like Udit Narayan, Suresh Wadkar, Narendra Chanchal, Mohammad Aziz & Shabbir Kumar. I will post here in this chapter the photos of those artists of

yesteryears & some new ones who have expressed much appreciative things about him in two separate collages.





### 32 >> My discovery of him & brush through the years

My discovery of him, I have told earlier in this book, how I came to know about him, here I will only disclose the things which came in the journey with him which I haven't told earlier.

As I told earlier, that my discovery of him happened from a T.V. program in 2001, & then it progressed with many researches that I did & the remix era that came. I also checked in the newspapers daily in those days, which films are coming on T.V. today. Those about which I knew were his films, I watched them to listen to the other songs in them that I didn't know & those about which I didn't know were his, I watched them to see if they are his & then the songs in them if they were his. The programs that revealed some facts about him were Sa re ga ma, Indian Idol, Yaadein in Star Gold, Radio Mirchi & Voice of India. There were some platforms of his interviews also like Ameen Sayani & interviews of Lata Ji / Asha Ji on their birth anniversaries. His knowledge is now not a subject of only the entertainment media, but main media. There are entire forums dedicated to him like Pancham Radio, YT channels & FB groups. These groups have millions of members posting tonnes of his content daily & the channels have millions of subscribers sharing & commenting on matter related with him everyday. I expect, there is more of him to come yet, in the songs area & much more from the information area, & even more from the discussion & love & adulation people are pouring. Many people earn their incomes only from the productions of his work like Pancham Tantra & Gautam Garg Accoustics. Gautam Garg Accoustics is a channel which had provided many ringtones of his main songs some years back in the month of his birth anniversary one for each day. There are FB singers who sing his songs like Mahesh Aphale, Naveen Shrivastava & Pramod Kaushal. I have myself given tributes to him on



some occasions in the recent years to celebrate his birth days & pay homage on the demise anniversaries. I will cover those links here.

**"The main playlist"**

[https://www.youtube.com/watch?v=KOnbYzWpfok&list=PLJbYg0ouv\\_VU-3h4NTz\\_zfh3TgiNEfm92F&pp=gAOB](https://www.youtube.com/watch?v=KOnbYzWpfok&list=PLJbYg0ouv_VU-3h4NTz_zfh3TgiNEfm92F&pp=gAOB)

**"A special tribute I had given him some years ago"**

[https://www.youtube.com/watch?v=2\\_EvgtRauKc&list=PLJbYg0ouv\\_VV3N3wBmv\\_8VPbz5o0u1Aek9&pp=gAOB](https://www.youtube.com/watch?v=2_EvgtRauKc&list=PLJbYg0ouv_VV3N3wBmv_8VPbz5o0u1Aek9&pp=gAOB)

**"Most musical actor Rajesh Khanna"**

[https://www.youtube.com/watch?v=KOnbYzWpfok&list=PLJbYg0ouv\\_VUpMlroch\\_ImMsNNq746DDw0&pp=gAOB](https://www.youtube.com/watch?v=KOnbYzWpfok&list=PLJbYg0ouv_VUpMlroch_ImMsNNq746DDw0&pp=gAOB)

**"2nd most music actor Randhir Kapoor"**

[https://www.youtube.com/watch?v=yL65eqEbm1s&list=PLJbYg0ouv\\_VVQBr\\_XfQ\\_BmuLlCHYvadEAF&pp=gAOB](https://www.youtube.com/watch?v=yL65eqEbm1s&list=PLJbYg0ouv_VVQBr_XfQ_BmuLlCHYvadEAF&pp=gAOB)

&

**"The Eternity Day 2023"**

[https://www.youtube.com/watch?v=KOnbYzWpfok&list=PLJbYg0ouv\\_VWRBNzjEE\\_EBfFapPbMeUxV2&pp=gAOB](https://www.youtube.com/watch?v=KOnbYzWpfok&list=PLJbYg0ouv_VWRBNzjEE_EBfFapPbMeUxV2&pp=gAOB)

I will now here in the anecdote section, list the platforms of his I am member of in different social networks

**FB:**

Groups "R.D. Burman (Pancham Da) - The legend", "Sur, taal aur Pancham", "Immortal R.D. Burman" & "Unlocking R.D. Burman"

**YT:**

Pancham Tantra, Pancham Magic Pune, Adbhut Pancham Foundation, Retro Shahvez & Jantra Talkies

**Websites:**

Pancham Radio & Gautam Garg Accoustics

**Tweets:**

Asha Ji

**& Other artists:**

Amit Kumar

Besides the flood of his discussion that is there on the network  
Threads

I myself have much content related with him on my website

<http://saurabhchoudhary.atwebpages.com>

### 33 >> Desperate search, research & fanship

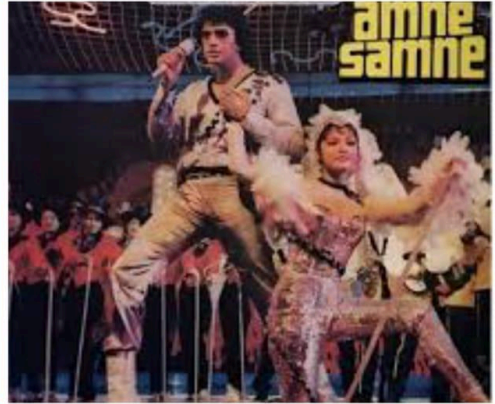
As I have told earlier, my search & research for Pancham Da had become desperate ever since I had discovered him. The phases in which I had discovered higher & higher layers of his had been revealing, refreshing & enchanting. I myself wondered how much I fell in love with him. I never had thought I will fall in love so much with someone who is from the entertainment field & consider him a veteran of the overall field. I went on to become from his fan to cooler to A.C. I have kept his songs in my ringtones & hellotunes & his wallpapers in my DPs. I share his links in my status everyday & stories from the FB music. I dedicate playlists on his every birth & death anniversary. Attend every Zoom session of Maddy & organisations by Pancham Radio in collaboration with Muzicalli. I have found friends in Pancham Radio groups & people now recognise me as also the admin. Kamal had organised a special episode on my last birthday. With the general chat facility coming in Messenger the group messenger of Pancham Radio has become a big hit & there are some new apps like Spotify & FM radios of internet which are beautifying the thing further. Spotify is a new app with very good collections & playlists which was earlier based on just the audio platform but now has video also. The internet radios also I am seeing have hundreds of channels these days & most of them specialise in Pancham Da & Kishore Da.

I these days remain on the lookout of only some new inputs coming somewhere of Pancham Da. Everyday I sleep with the hope of finding some new song of Pancham Da the next day.

One point I would like to include in this chapter, I had missed it earlier, is that, there was a film "Aamne saamne" of

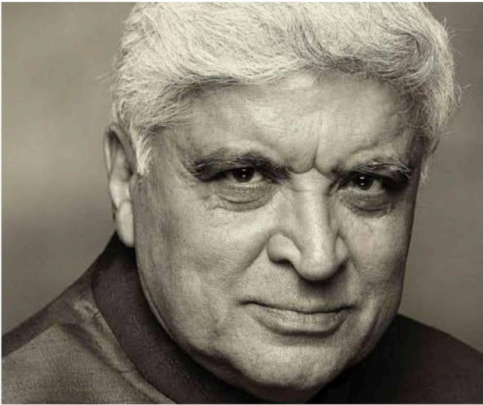
Pancham Da of 1982 (Mithun), in which he had double role. In that there is a song "Tu main ban gaya main tu man gaya" in which both the Mithuns sing the song. In the beginning they sing separate lines, but from the second Antara they sing together & they both are visible together. So Pancham Da thought that when it is appearing double, why shouldn't it be audible also double. So he applied some such technique by which the voice of Kishore Da in that sounded double as if it is coming from two people.

In the wallpaper section of this chapter, I will put up the images of the subjects or objects I have discussed in this chapter.



### 34 >> The time of his that is coming in the future

As I have written earlier that Javed Akhtar Sir had declared with confidence that his time isn't going, it is only coming. The value of people for him is only going in increasing. It is 100% true, the time is coming through media, social media, his research channels & the love of Pancham fans. Due to this a tsunami of his information is coming after the flood which has come. & This is a good Tsunami, it won't devastate, it will please. FB & YT pages are full of information of his research works & songs. I expect in a year or two, this will finalise & things will saturate, leaving the Pancham fans full with the nectar of his music for which they are everthirsty. I have much hope from Pancham Radio. & When the tsunami of songs will come, Pancham Tantra will come with tsunami of anecdotes & analysis. The groups in FB will be full of people's posts in his appreciation & his songs & YT channels will be full with his videos & news. I dedicate this chapter's wallpaper to the five sources of his info I have mentioned in this chapter. I just wonder how much the west will be overwhelmed by this tsunami.



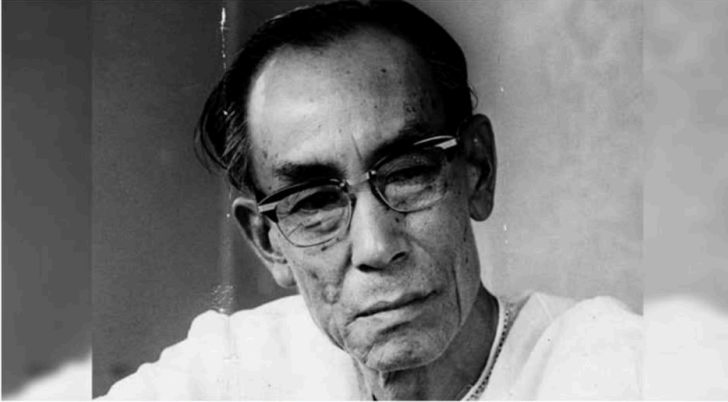


### 35 >> Family & relations

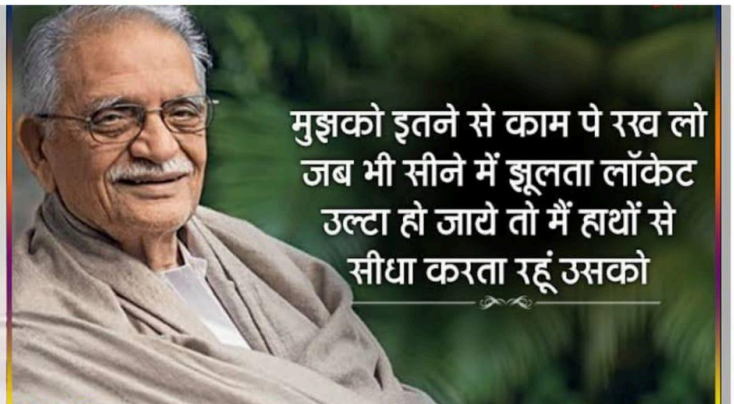
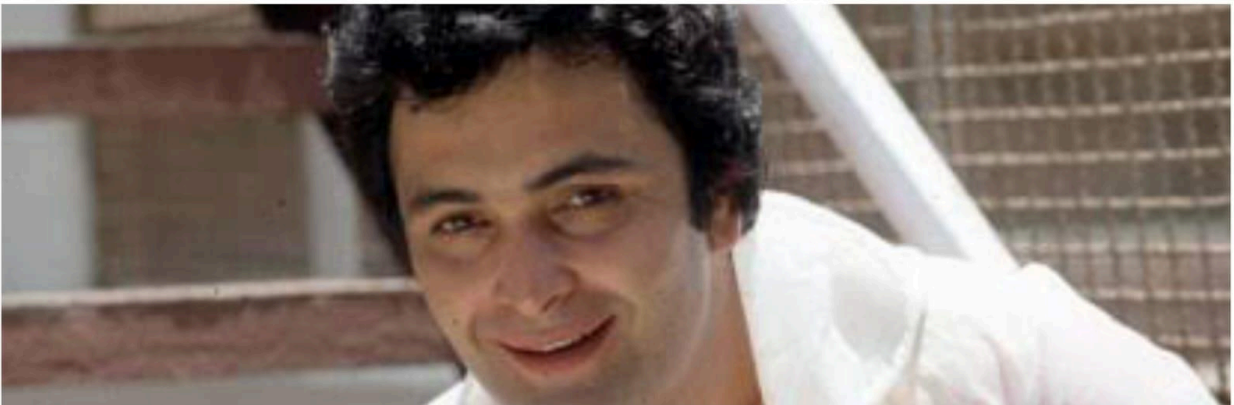
This will be another more interesting chapter in this book, as the man who is so enormous, it will be interesting to know about his family & relations. I have already informed about his roots & royal family in the previous chapters. Now I will begin with S.D. Burman Ji. Father & mother famous artists & celeb lineage to start with. S.D. Burman was a composer of one of the earliest generations of Bollywood. Films in Bollywood had come by 1913 but sound came as late as 1933. & Burman Dada had I think come around 1938. Meera Dev Burman must have been much younger to him as she was his student & she died in 2007. He had no sibling or any other close relative to start with. The next relations came in the form of wedding. The first one was Rita Patel whom he had found in a hotel on a film tour in 1966. They both fell for each other & then their relationship ended till 1971. The break that happened, it was due to this that Rita Ji had this complaint that he partied a lot, his friends used to come over & he partied nights over. She couldn't stay with that & it got off. These friends must have been the likes of Randhi Kapoor, Rishi Kapoor, Mehmood, Gulzar & Amjad Khan. They were some of his closest friends from the industry. He had no children. Then the courtship with Asha Ji began. I think this courtship must have started by 1973, because Asha Ji had told in an interview that when Pancham Da had asked her to come to market for purchasing wine glasses for 'Yaadon ki baaraat', she had thought that he might have been calling her to purchase some saree or ornaments. Then the story of their affair Asha Ji had herself told in a video in which Pancham Da was also there, that he had started sending her flowers & gifts & then popped up the question one day. This Pancham Da also said. The second wedding happened in 1980 when the only condition Pancham Da had kept with her was that whenever his friends come to home, be it 02:00 am or 03:00

am, they should get freshly cooked food. He was so much into friends. From the second wedding also he had no children. & The only relations he had later then were Asha Ji's family. Now, I will put pictures of his family & friends one collage of each.

-> Family <-



-> Friends <-



### 36 >> His works make special revelations

The anecdotes of his work speak volumes about his extensiveness & make strong revelations about his personality. As I have already mentioned about the additional things he thought about in his work & brought to the table, & he did detailed work, this tells he did intensive as well as extensive work, resulting in comprehensive work. The quest for detail was so much, that it seems he was forever involved in music & not for a second was distanced from it. One story I remember about him was of some film told by Retro Shahvez in 1966 in which Burman Dada was the music director & Shailendra was the lyricist. Pancham Da was the assistant music director in it. Burman Dada needed lyrics to work for which Shailendra was doing late. He sent Pancham to his office one day & told today come back with the lyrics only. He went there, Shailendra didn't give the lyrics in the office, he said he is tired, today he would like to go to the Juhu Beach to relax for some time before going home. He followed him till there. There he told him I have some lines in mind, but don't have paper to write it down. Pancham searched his pockets & found there was a match box there. He said I will write on the match box, Baba has asked me to come back with the lyrics only today & he did that. This was his dedication & obsession with the work. Sometimes people fought for his songs in the industry & showed disappointment on not getting it. Like this was a song "Jaan pehchan to pehle se this", which when Randhir Kapoor heard, he went berserk over it & requested Pancham to give it in some film of his. Pancham had it already booked & he said he can't give it to him. He got saddened & said you give songs to people on demand, you aren't giving only to me. He went back weeping. Then it happened that that film got shelved. So Pancham gave it to him & went to his house to tell it. He called from his building gate by phone & Randhir Kapoor was so sad that he wasn't responding.

He then sent a message through the gatekeeper that he has found that song for him which he was wanting. Then he came down running. & Was only elated to get it. What is song it is. It's a wonder he has so many more like this. I will give the wallpapers of the [\\_Bhala Manush\\_](#) poster & [\\_Shailendra Ji\\_](#) in this chapter.



Shailendra

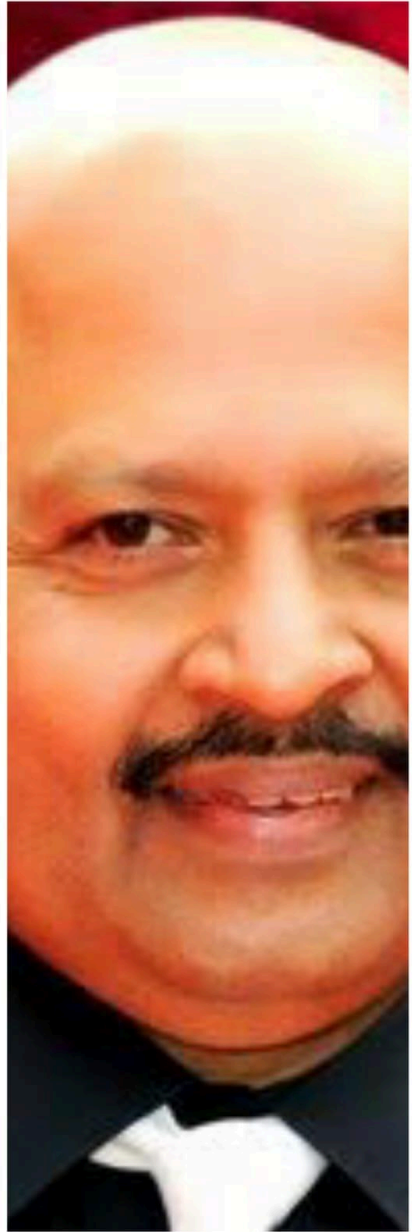
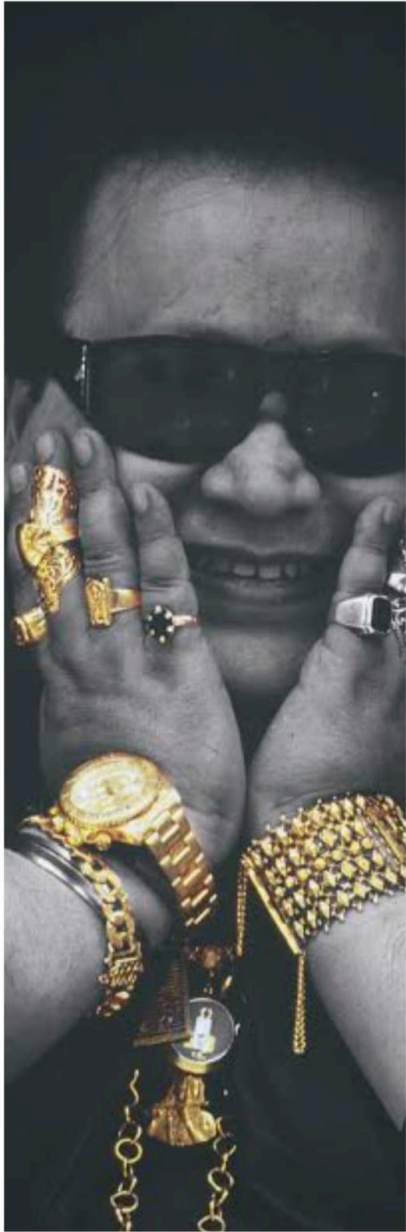
### 37 >> Way ahead of all competitors

How other music composers have expressed that he was far ahead of all of them is evident from the statements of some. Like about Kalyanji, I have told that he had said in Sa re ga ma so. Bappi Lehri had once told in some singing competition that he has a record registered in the Limca book of world records that he is the composer with most songs sung by Asha Bhonsle, even more than R.D. Burman. This showed his acknowledgement that he was much superior. Rajesh Roshan had said in an interview that in the '70s the ragas had gone but the melody was intact. This was there in Pancham Da's music. Many composers of today have also expressed so. Vishal-Shekhar often talk about him on Indian Idol. Shankar-Ehsan-Loy have said that in the Indian music directors, there are only R.D. Burman from no. 1 to no. 10, only after that there is someone else. Anu Malik considers his his idol. Jatin-Lalit are considered to belong to his genre of music.

In this chapter I will give wallpapers of these music directors in two collages of old & new.



Old composers



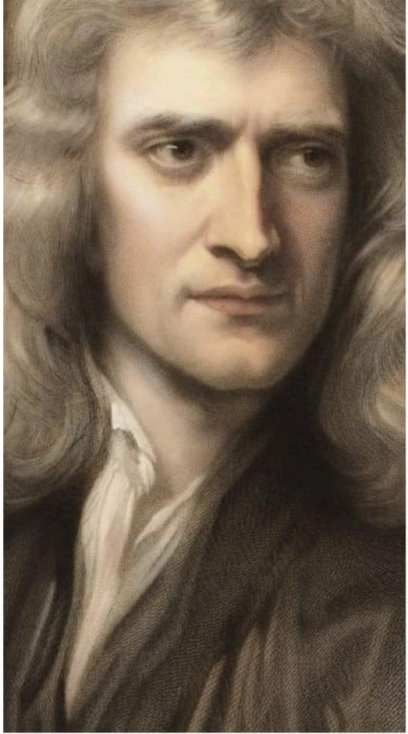
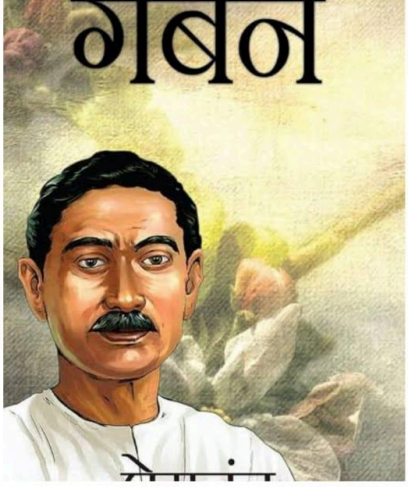
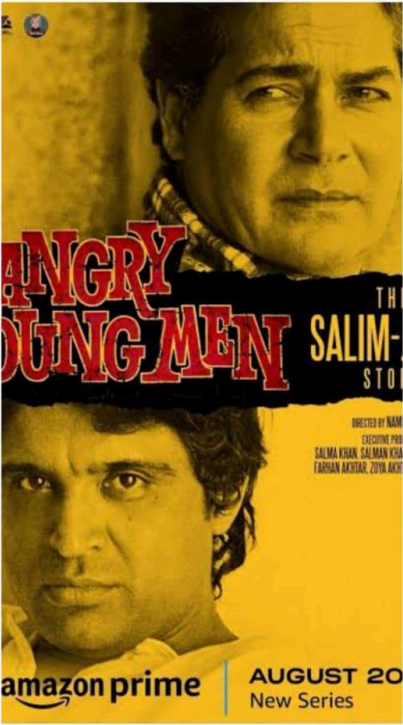
New composers



### 38 >> He created pure original music

His most different quality was that his music was much different. He brought kinds of music, which weren't heard of in Bollywood earlier. He music in all kinds of genres that he did was distinct & purely original & he was so talented that he didn't need to do like anyone else. Every sound in his beat, every rhythm & piece of instrument sounded so prominent, that he never ceased to impress. No matter how many times we have heard a song, no matter what mood are in, no matter where we are & what place is it, we never always like his music. That kind of originality in this amount has been seen very rarely in any field in public life. I would compare with him only Salim-Javed, Mukesh Ambani, Mark Zuckerberg, Premchand, Scientists & The Kapil Sharma Show. Every field doesn't involve proactive creativity & those which involve are tougher. Acting & singer don't involve that original creativity that writing & composing music involve.

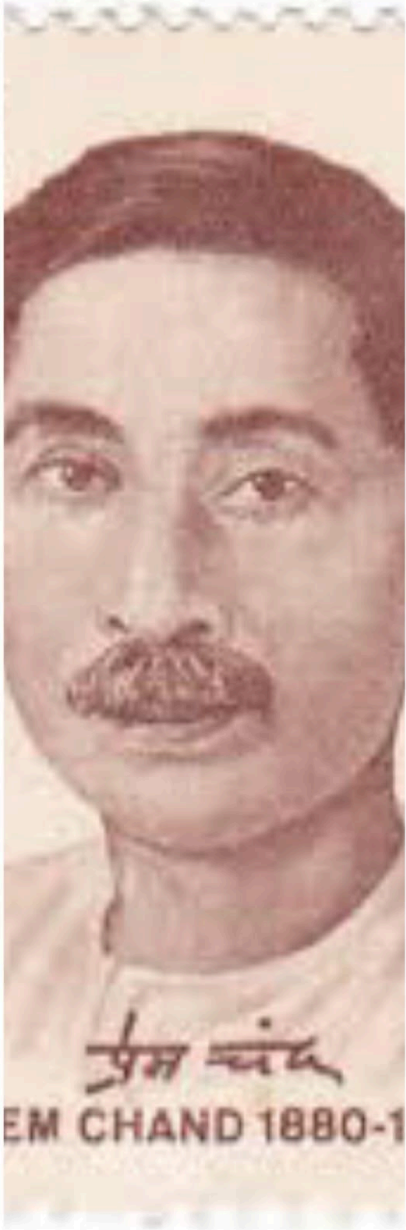
Wallpaper of this chapter dedicated to these five original creators that I have listed.



### 39 >> He intook a lot of music

This is a chapter about the amount of music that he intook. The magnitude of productivity that he did, a lot of role behind that goes to the amount of music of other people that he listened to. Creativity in many fields requires reading of the other arts of that fields. Like writers need of read a lot & comoposers need of listen to a lot of music. & He had keen interest in listening a lot. He heard those of many forms of music since childhood, & this is from where his production came. He heard later also when he was built. Salim Khan Saheb has told that the writers of today aren't good because they don't read much. The character of studying & taking one's art as a subject of worship is a much importance. Creativity comes from knowledge. The knowledge of what's happening around give ideas of own & helps form opinions. & Music is such a field that when we hear some music, music will start flowing from inside us. That intake of music, that hunger to learn is the substance that separates the supernova from the rest.

This wallpaper dedicated to the people who have read a lot before writing or listened to much art of others for producing their own.



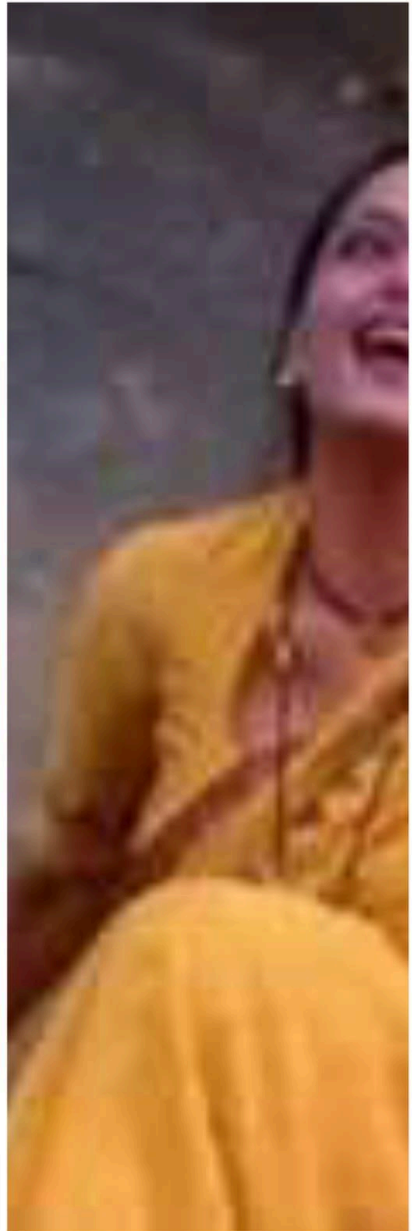
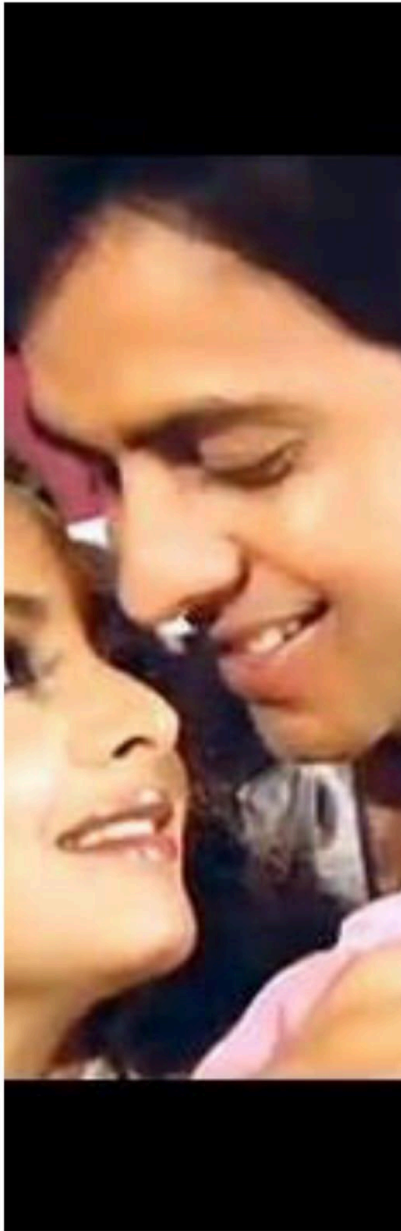
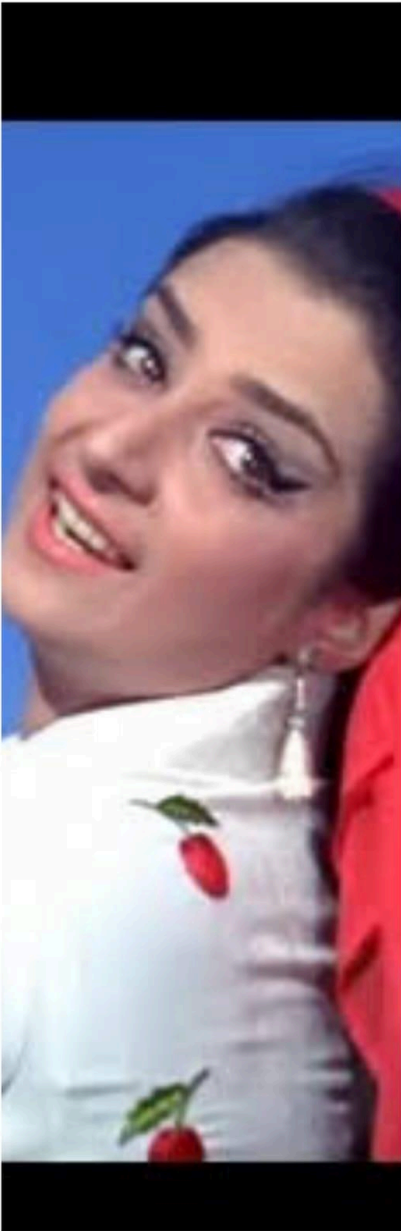
#### 40 >> The experimentations of instruments, rhythm & technology

The kinds of experimentations that Pancham did were of varied kinds spread across fields like instrumentation, rhythm & technology. The instrumental experiments included invention of new instrument, use of uncommon objects as instrument & unconventional styles of orchestration. Rhythm was his main area, & the experimentations of rhythm included the various diversities of styles of tunes that he brought & the experimentations of technology were the some scientific techniques that he implemented in many recordings & preparations. The instruments that he invented were many. Near hundred in the entire lifetime is said. Made instruments out of common objects & put them into the orchestra. The experiments with orchestration included changing the scale of song in Main chali main chali, using guitar in place of drum in Tere bina jiya jaye na & repeating recording in Katra katra milti hai. The new instruments he invented were some like Resso resso & the common objects he used are comb & broom.

Rhythm experimentations included making Lataji sing wrongly in one version of Saawan ke jhoole pade, composing region-specific songs in The great gambler & changing the notation of the song in Raah pe rehte hain. Experiments of technology included practises like using bottles filled with water to level to produce sounds of different types in O majhi re.

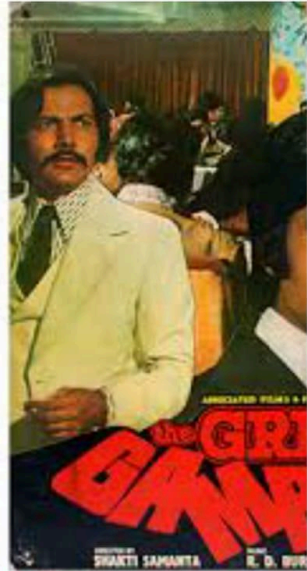
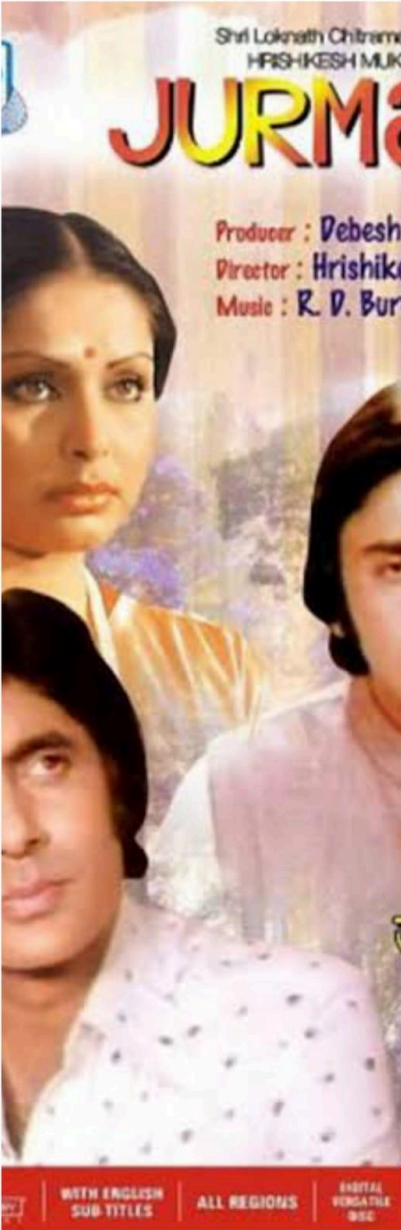
In the wallpaper section of this chapter I will include the pictures of these experiments made in collage under different sections.

Experiments of instruments

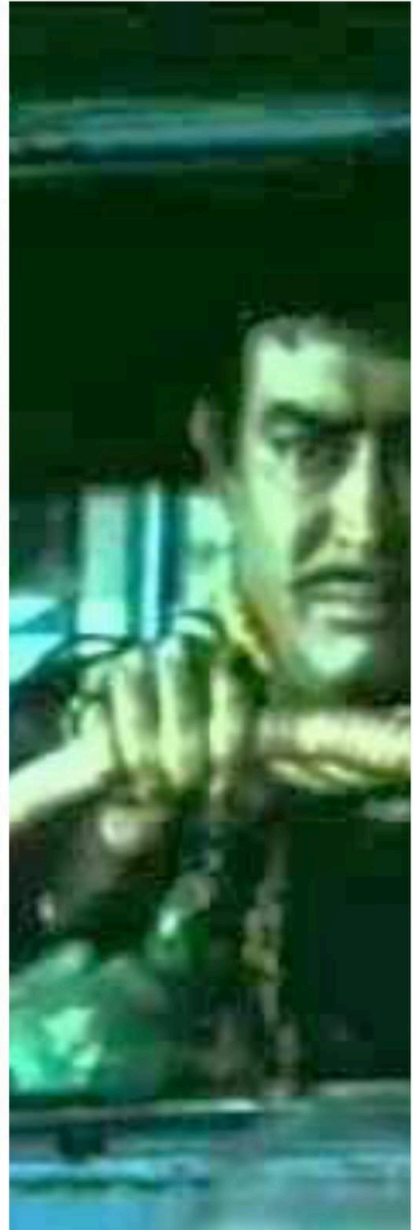




Experiments of rhythm



b



Experiments of technology



O Majhi  
Re Apna  
Kinara  
ओ माझी  
रे अपना  
किनारा

sa re ga ma

AUDIO WITH LYRICS

## 41 >> The human dimension

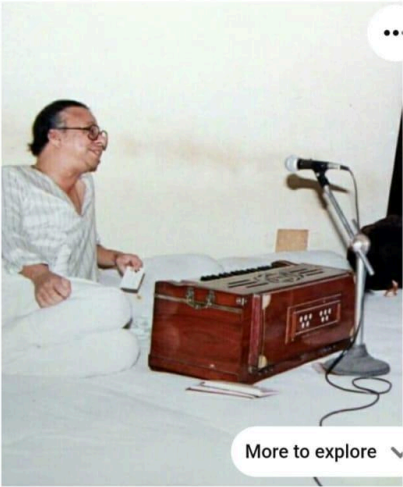
The human dimension of Pancham Da's personality has been discovered in the years of post from the tales of his works & personal interactions that have been found out from his close aides & co-workers. He has been found to be a man of very noble nature & genuine heart. His co-stars all say that he was a very kind person & one with a golden psyche. He co-artists were all fond of him & respected him with honest intentions. Gulzar doesn't stop singing praises of his friendship, Asha Ji doesn't stop expressing pride over him, Lata Ji doesn't stop praising his talent & Kishore Da was is favourite person.

His anecdotes I have told many in this book & all are proof what a great human he was. The human dimension of his personality has emerged out much strongly in his late interactions. His personal profile in the public image has grown much higher since then. People have started considering him a person of great persona also along with being one of great artistic value.

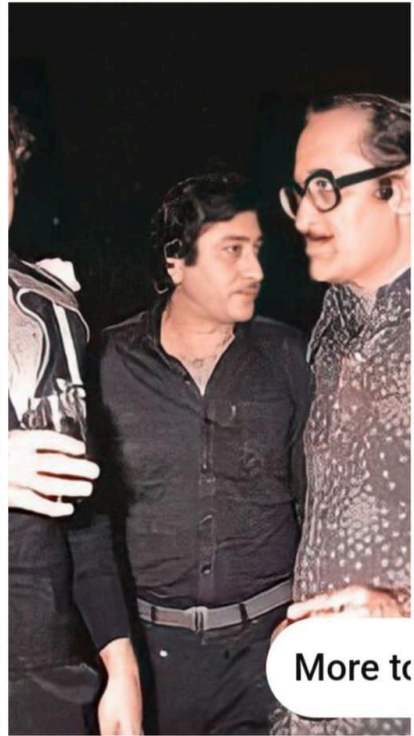
This chapter I wall some posters showing his personal sides.



More to explo



More to explore



More to

## 42 >> Quantity + quality

Quantity was another side of Pancham Da which marked him out as the most extraordinary one. He produced melodies in bulk also apart from producing those of quality. His filmography contains 331 albums including 292 Hindi films, some of other languages & a few documentary & children's films. The average then comes in thirty three years to over ten films per year. This is mountaineous by any measure. Very few composers in Bollywood have produced at such high rate. The years in the beginning & end were even though less numbersome. This shows how busy he was in the prime years. The average film of his by that yard he would be taking one month for & an average song one week.

The following collage shows the pictures of his busiest years with the maximum releases per yer.

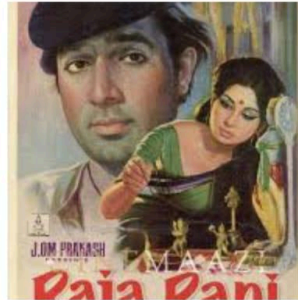
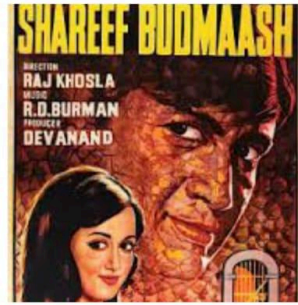
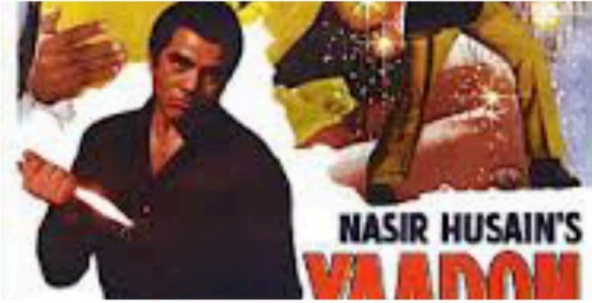
1971



%1972%



%1973%





%1980%



### 43 >> Influence on other Bollywood music

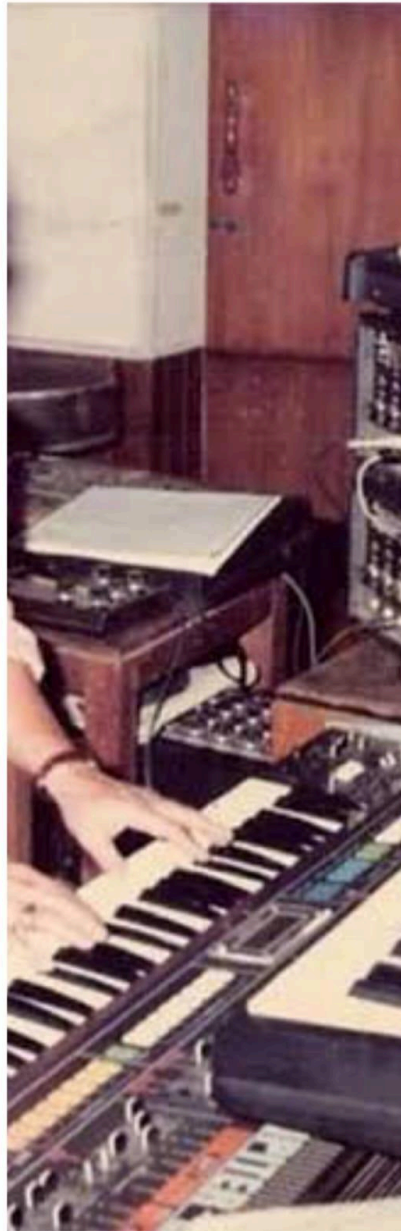
The music of R.D. hasn't only been era-defining, but also genre-defining. Composers of during his time & after his time have been influenced by his style. They have lifted pattern from his work, got impacted by his way & learnt from him. His western genre was what was carried forward in the Bollywood's new age of hiphop. Bappi Lehri was essentially a western musician, the '90s directors of Jatin-Lalit, Anu Malik & Vishal-Shekhar are fully inspired by his creation. The genre is still living as the main style of Bollywood but the melody hasn't been lived up to, noone has been able to maintain that substance. The remixes have sold more than the contemporaries & have been more popular. His craftwork artists of English music & other languages must also have been inspired from. He had collaborated with some English band also along with Asha Ji. He had given music for some title track also of Discovery. He could produce rare genres like motivational song of Doordarshan & formal documentaries. It is established that he had influenced the style of music in Bollywood in his time & onwards. Even today, his retros are heard more than the metros of Bollyworld. The romantic genre of present also takes inspiration from him. It is difficult to comprehend which of the genre is more attractive between his romantic & western. Jatin-Lalit have been remarked to be 100% his style. Composers of other regional languages of India might also have been influenced by him. His tunes have been heard in ads of MNCs like Apple & in cultural programs of statemen like China president. The wallpaper of this chapter will comprise of the pictures of those music directors who have been seen as been widely inspired by him & brands in whos ads his tunes have been used. & The kingpiece is that he did all this without any PR or marketing agencies working on his place. With the media being limited to print, T.V. & radio, he could

transcend over the hearts & minds of millions of India & billions of world.

@Inspired music directors



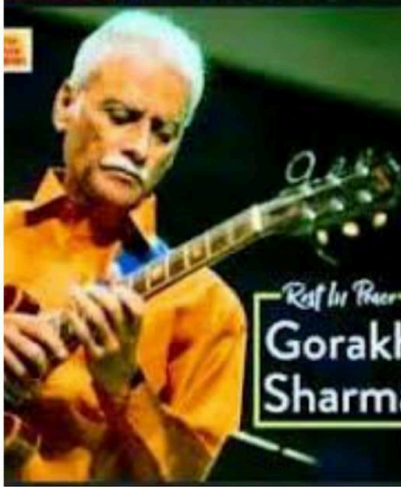
@Ads & Stamp



#### 44 >> Charm & charisma

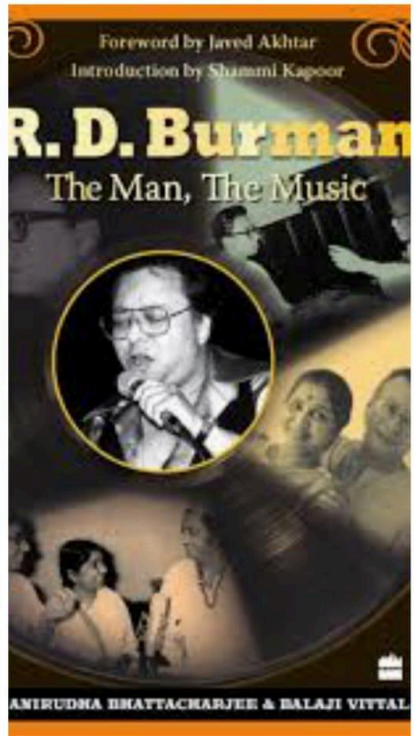
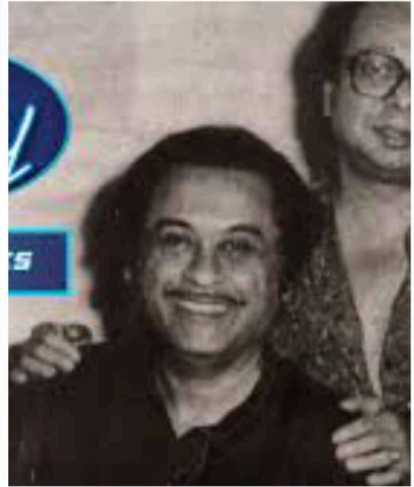
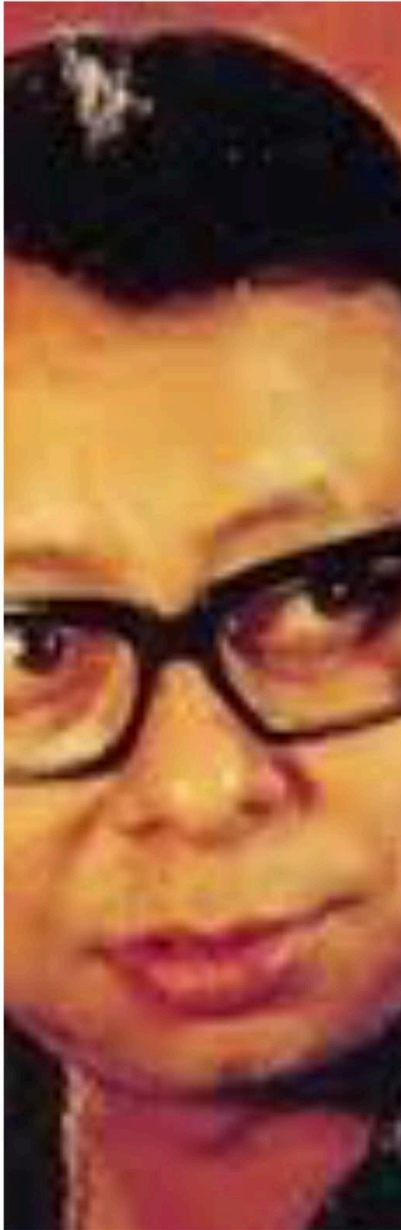
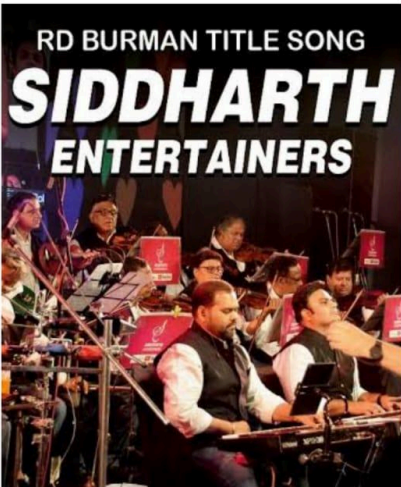
The charm & charisma of Pancham Da's music is contained in the countless melodies he scored, the beauty he gave to hundreds of films, the millions of his followers, billions of bucks earned by his sales & the position of his in the industry & field of music direction. He had scored around 2000 tunes, gave music in about three hundred films, has billions of followers across the world, his sales proceeds in record registers & he has position of no. 1 in history & India. These positions can be verified from the records of these institutions which he has served. People have lived decades of romantic & love life with his music & the young generation has swung & swooned on his songs much. His melody exudes charm & his dashing charisma is magnetic.

This chapter's wallpaper dedicated to these different institutions whom he has served simultaneously.



#### 45 >> Impact on today's generation

The impact Pancham Da has on today's generation & the ones been there since his time is unforeseen. Now artist or person is able to impact multiple generations of followers like this, but he has been here since 50 years of his time. He has impact on today's young generation in many ways. He is an artist with soulful craft in bulk, he has been an entertainer with enchanting matter in bulk, he has been a celebrity to watch out for among millions, he has been an inspirational idol for billions & he has been a character of invaluable merit & ethics. With all these qualities he inspires & continues to inspire the current generation of youth & is serving as a role model in the society. With all these roles, I will define this chapter's poster.





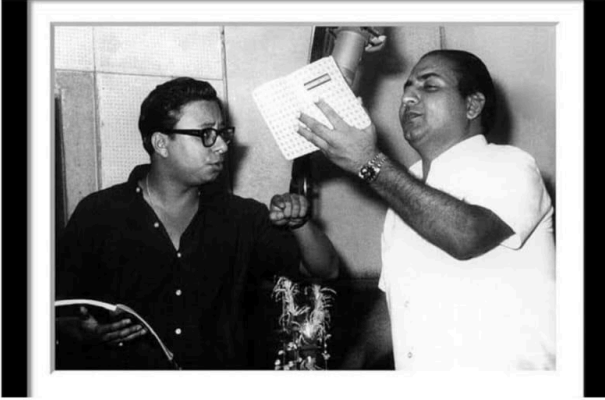
#### 46 >> Unattached with subjects of consumption

It is known that Pancham Da had always kept himself distanced from the subjects of indulgence like fame, & glamour & adulation. Like it should be done & it is done by all great people like Mr. Bachchan, but Mr. Bachchan is in a field where modesty will earn him even more accolades. But his stream is in the background, he might miss if he practises modesty, but yet he did so, forever remained unattached from the objects of consumption & maintained his principles & ethics & gratitude & grace. His charismatic personality attracted millions of followers, but he didn't deter from his stability & never went down on values & always remained in the mode of idealness. A lot credit for this goes to his upbringing & parentage, but it was his own soul also which gave him the strength to stay like that. This chapter's poster is those objects of consumption which he kept at a bay to practise self-restraint.



#### 47 >> Forever introvert

Da's prowessy qualities were known to all, but he was also a that shy, timid, introvert person at heart who liked to stay away from limelight & stay aloof in his corner & avoid the attention. He was always like that. Shy from the opposite gender, he found his first love also in a far location, progressed towards his second relationship also gradually, was seated in always that backseat, & lived life of a reserved individual wanting to be in his personal space. His community was also of his kind of people like Rafi Saheb, Gulzar & Lata Ji etc. This chapter's poster also of these people he found himself close & away from.



#### 48 >> Forever young, dynamic & expressive

Pancham Da was forever introvert, but he was also forever young, dynamic & interactive. He was a youth at heart, due to which he could compose those kinds of romantic musics till long, had been dynamic, because of which he could handle those high expectations & pressures which came with stardom & was creative, expressive & interactive as a reason of which he could manage all the interpersonal & human works involved in his tasks like involvements with filmmakers & teamwork of musicians well. He was a well much management man & this is the reason his work strategies are being take into business & management seminars now. Pancham Tantra has lectured many such seminars now. I also try to attend whenever there is a webinar of it. Here the image of young, dynamic & expressive Pancham Da.



## 49 >> RDx

Much talk has been done about the graceful & innocent sides of R.D. Burman. Now a study on his explosive side. The one due to which he is called RDx. He is the RDx which caused explosion of millions of firecrackers & brought Diwali in everyday lives of film directors & producers. This was his pop music side which impressed the pop culture & then made them dance to his tunes in discotheques, cinema halls & stages. His songs set the atmosphere in weddings, ceremonies & banquets. Due to all these reasons he has been rightly called RDx. This is one of the best names given to him & dedicated to one side of him. RDx comprised maximum of his discography. I put here in the poster the images of the five most explosive songs of his.





## 50 >> Institution of values, valour & strength

I conclude this book with this topic of his values. The morals he practised & the institution that he was of these values & strength. He was a braveheart, he died screaming 'Bahut dard ho raha hai bahut dard ho raha hai' from his cardiac & showed much strength of character while dealing with his assignments & challenges. He was a man of integrity & did justice with all. I just wonder what Randhir Kapoor might be thinking of him today. Randhir Kapoor's entire filmography centered around jolly songs which were magiced by Pancham Da. He must be realising it much more today than in those times. Jeetendra's serious image due to Khushbu & Kinara came with his music. Sanjeev Kumar became mature & elderly with his Aandhi & Namkeen. Rajesh Khanna starred with romance due to his romantic music. & Amitabh Bachchan shone with many roles with his music in Sholay, Satte pe satta & Mahaan. He has enabled career-starring tracks for many like Dev Anand, Zeenat Aman, Rekha, Rakhi & Hema Malini. All this came with the inner strength & character that he had & the values he held. He served as an institution to the million & billions of appreciators he has & over different departments of world. He was a true gentleman, true superman & true hero. My salutes to him for his overall greatness & I hope I have done justice with him through this misadventure. Just sorry to guys if I haven't & apologies for the bravado I tried.

**Once Again**

**JAI PANCHAM**

Last collage of the book. One of the five actors he has served most by helping them musically (Or Muzicalli)

