

PAKISTAN | CINEMA  
HOUSE  
1947-2023



Ministry of Information & Broadcasting  
Government of Pakistan  
A Publication by DEMP

# Cinema

75 year long journey  
of Pakistani Cinema  
through significant  
Urdu & Punjabi films

# House

1947-2023

Sultan Arshad Khan

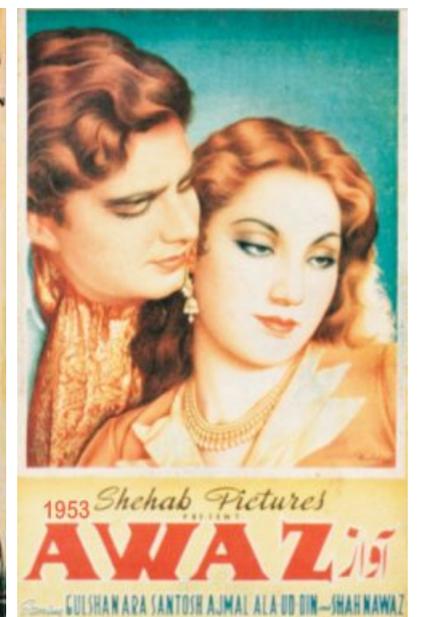
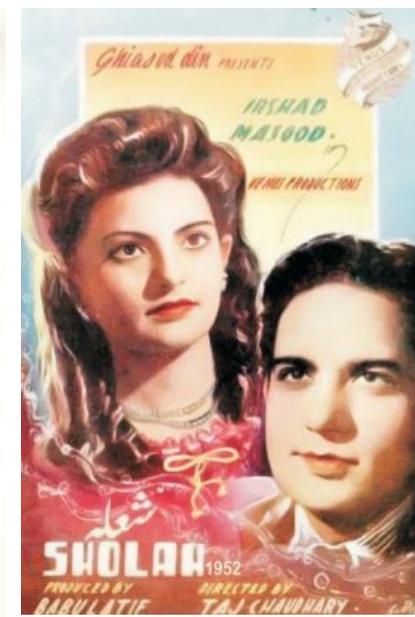
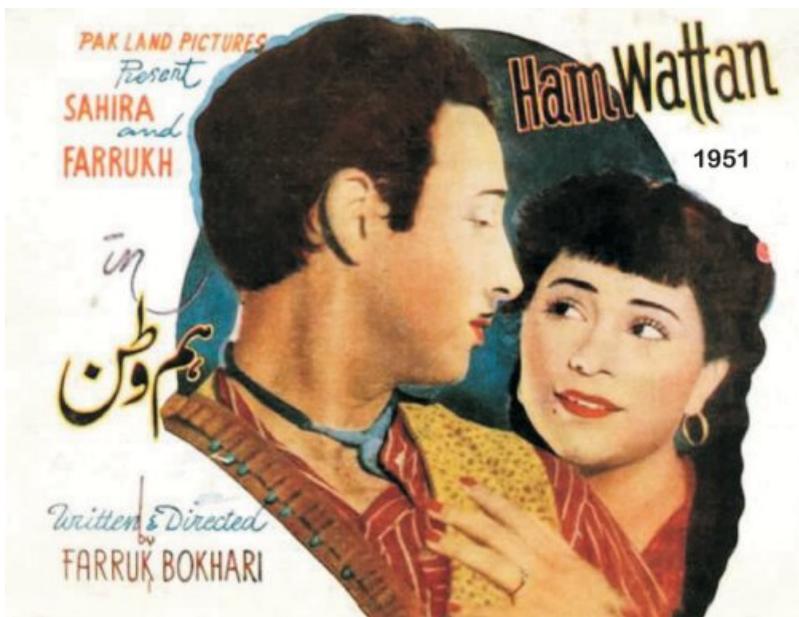
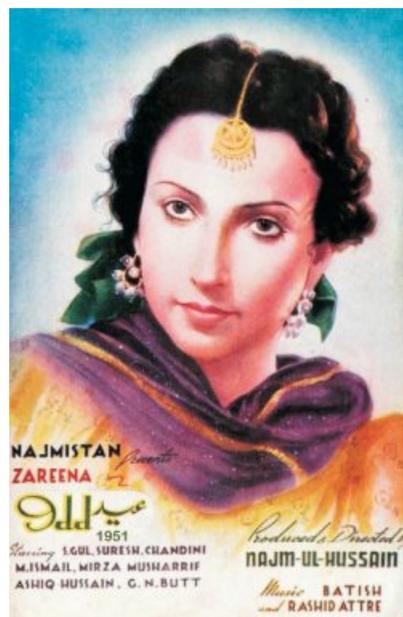
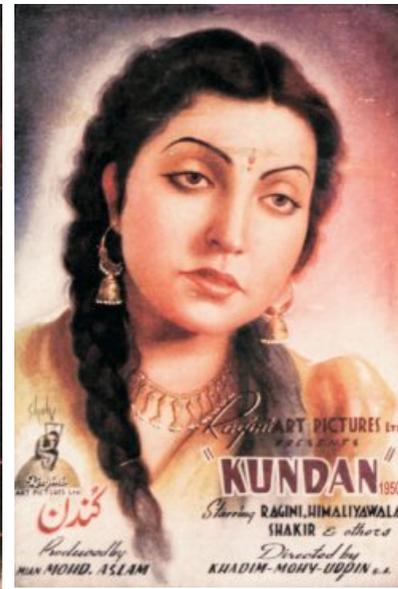
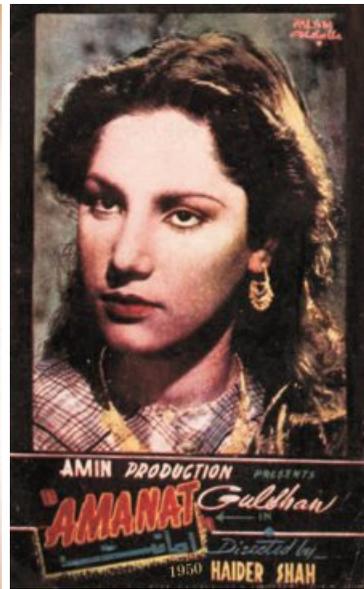
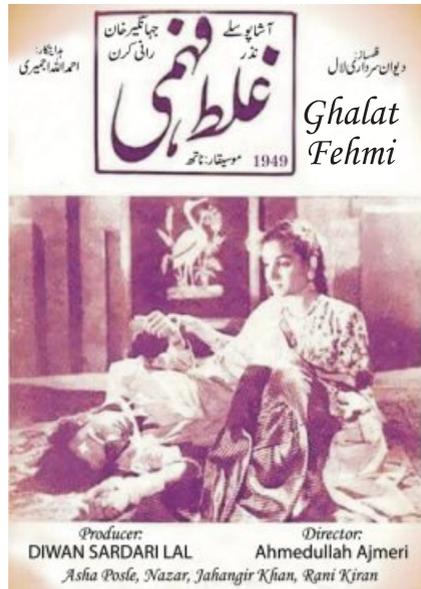
*All Rights Reserved. No part of the text of this publication may be reproduced in any form or by any means without the prior written permission of the publisher/author.*

First edition..... 2023  
Quantity .....  
Price .....  
Composing & Research.....Syed Rehan Ali  
Printer .....  
Publisher .....  
ISBN .....

# *Contents*

Minister's Message.....	i
Author's Note.....	ii
Special Thanks.....	iv
The indispensable elements of film music.....	v
The Beginning.....	01
1948-1957.....	02
1958-1967.....	44
1968-1977.....	130
1978-1987.....	259
1988-1997.....	317
1998-2007.....	363
2008-2017.....	396
2018-2023.....	422

# Some of the forgotten films from the early era



Posters Courtesy: Shahid Pardesi, Lahore/Khalil Ahmed, Karachi



## Minister's Message

From Teri Yaad, the first Pakistani film to be screened in cinema houses on August, 7 1947 to the evolution of Pakistani cinema in the 21st century, this historic compilation of cinema and movie in Pakistan weaves a tale of creativity, passion, and resilience.

The heart of this book lies in its vivid presentation of posters, those artistic windows into the world of each film. As we delve into the chapters, we are transported back to the early days of Pakistani cinema, when black and white frames flickered to life, carrying stories of love, laughter, and social commentary to eager audiences. With each passing decade, the industry grew and transformed, embracing new technologies and narrative forms that enchanted viewers from all walks of life.

Beyond the eye-catching visuals, this book unveils the intricate details of each film, from the visionary directors and talented actors to the passionate crews that brought these stories to life. History of Pakistani cinema would not be complete without acknowledging the recognition and acclaim garnered on both national and international stages. As we immerse ourselves in this journey through time, we extend our gratitude to the author for diligently curating the vast and intricate history of Pakistani cinema.

The government's proactive implementation of the Film and Broadcasting Policy 2018 (from April 2022 to August 2023) is indeed a promising and commendable step towards supporting and reviving Pakistan's film and cinema industry. The significant tax incentives will undoubtedly encourage investment in the sector and create a conducive environment for growth.

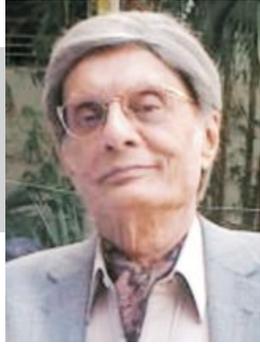
The establishment of the Film and Drama Finance Fund is a crucial move that will provide much-needed financial support to budding filmmakers. Provision of health insurance for artists is another one of our major achievements. We'll make sure the artist community in Pakistan is catered for.

The development of state-of-the-art studios, production, and post-production facilities is essential for the industry's growth and competitiveness. By providing filmmakers with access to modern and advanced resources, they can realize their artistic visions with higher production values. We are launching a Music Policy for the preservation of musical heritage of Pakistan.

We are establishing National Centre for Films at DEMP which will serve as a one window facility for all the film related operations . The Film Production Institute at PTV Academy plays a pivotal role in nurturing talent and providing them with the necessary skills and knowledge to excel in the field of filmmaking. Initiatives like PTV Flix and Film Division PTV are instrumental in promoting and showcasing Pakistani films, expanding their reach to a wider audience through digital platforms.

This Coffee Table Book stands as a testament to the enduring power of storytelling and the indomitable spirit of the Pakistani people. Within these pages, readers will embark on a captivating journey through time, tracing the evolution of a cinematic landscape that reflects the nation's triumphs, challenges, and diverse cultural heritage. The revitalization of the film industry not only celebrates our cultural heritage but also contributes to the nation's economic growth and soft power on the international stage.

Ms. Marriyum Aurangzeb  
(Federal Minister for Information)



## Author's Note

I can't say with certainty when I became enamored of music. But I do know that I started listening to film songs on gramophone and radiogram when I was barely three years old. Perhaps the same songs first became my hobby and then turned into a consuming passion. In those days, elders of the family watched films but deemed them harmful for their children. Finally, came the time when at the age of 12 or 13, the young ones could tag along their parents to cinema houses to watch films with messages or moralistic endings. In such movies, hero and heroine would keep a "sharia-compliant distance from each other; even when a duet was being filmed on them, they would stay meters away from each other. At the time, we also didn't think deeper about how the two of them were communicating with one another without a loud speaker. We were only concerned about those songs or we were now able to recognize those actors because the older ladies in the family often took their (real) names while commenting on their acting.

Then came the time when I was allowed to watch films on my own. I used to buy tickets from my pocket money and had also begun buying my favorite 78RPM records which in the first half of the 1960s was four-and-a-quarter rupees per piece. If my memory serves me right, it was Karachi's Regal Chowk from where apart from buying Ibn-e-Safi's books and literary magazines "Nuqoosh" and "Naya Daur" from Kitab Mahal, I'd regularly overspend (as my elders liked to call it) on buying four to five records from Karachi Music House, Bohri Bazaar. The record buying stopped for various reasons, however, the passion for watching movies and listening to music on cassettes and radio continued.

The first silent film made in the subcontinent was "Raja Harish Chandra" directed by Dada Sahib Phalke. It was released on April 21, 1913 at Olympia Theatre in Bombay. The era of silent movies (or as sometimes they were called dumb movies) ended when the first talkie film "Alam Ara" made by Ardeshir Irani was released in Bombay's Majestic Theatre on March 14, 1931. It also heralded the start of film music. Still, silent movies kept coming out here and there up until 1934.

After Bombay (now Mumbai), Calcutta (now Kolkata), Lahore and Madras (now Chennai) became film centers, people's interest in films and music grew exponentially. Pakistan gained independence on Aug 14, 1947. At the time, Lahore was the only city which had the filmmaking tradition intact.

Due to the communal riots that broke out in the wake of partition, except Pancholi Studios, all film studios in Lahore were partially or completely burnt down and most of the non-Muslim artists and technicians migrated to Bombay. In such a situation, it seemed difficult to carry on filmmaking in Lahore. The artists, producers and directors who had come to Lahore from Bombay helped resume filmmaking in Lahore. In less than a year, a film titled "Teri Yaad" was screened on August 7, 1948. Made with a limited budget and faulty technique, the film and most of the films made in the early 1950s (except Phairey and Do Aansu), failed in comparison to Indian movies which were shown in Pakistani cinemas until 1965. But within a few years, Pakistani films and their music started to cultivate their own audience. Now alongside Indian film music, Pakistani songs composed for films such as "Hichkole, Phairey, Beqaraar, Chanwey, Dopatta, Shehri Babu" and "Gulnaar" were heard on Radio Pakistan's 'Listeners' Choice' music programmes. This was the time when Karachi had also become a moviemaking centre. In fact, after the setting up of Eastern Studio in the city, films were made on a regular basis.

In the 1960s, in Dhaka, East Pakistan (now Bangladesh), too, Urdu films along with their Bengali counterparts began to be made. They were appreciated in both wings of the country.

I've seen a lot of peaks and troughs in my life. When I was working with PIA, I would often be posted abroad because of which I lost connection with Pakistani films. In those days, neither our movies were screened outside of the country nor would their videos be available to cinema lovers. Even if one got hold of a pirated version of a film, its quality would be poor. In 1996 when I returned to Pakistan after spending many years in Mumbai, the Pakistan film industry was going through its worst period. This period, which continued until the few first years of the 21st century, ended when the extremely intelligent filmmaker Shoaib Mansoor came out with extraordinary films such as "Khuda Ke Liye" and "Bol". He trailed a blaze for directors working for television at the time, and their success encouraged our financiers and producers to make films that were not run of the mill.

The kind of ups and downs that our films and their music have seen in the last 73 years (1948-2021) had made it necessary to come up with a book that could help our coming generations and especially researchers. Kudos to the Hum TV Network for coming forward and help the book become a reality.

The people who I owe a debt of gratitude for supporting me in my endeavor include Lahore's Shahid Pardesi who provided me with beautiful and rare photographs and valuable pieces of information. The compiler of "Pakistani Urdu Filmi Geeton Ka Safar" Fayyaz Ahmed Ash'ar guided me every step of the way and from whose book I benefitted a great deal. I also benefitted from Dr Naveed Shehzad's book "Pakistani Punjabi Filmi Geet". Apart from them, I can't thank enough Matin Mahmood and film journalist Sarfaraz Farid Neehash – they were ready to lend me a helping hand whenever I needed it. Indirectly, I also gleaned information from "Nigar Weekly" and an old English language magazine "Eastern Film" (editor: Asif Noorani). In that regard, I'm grateful to the editor of "Nigar Weekly" Aslam Ilyas Rasheedi and the collector of "Eastern Film" Imtiaz Ali Bhutto.

It was the film directory compiled by senior journalist Yaseen Goreja that I sought most help from, though. The films included in it are those which were declared successful or moderately successful in the directory. Two more books that I read for the purpose were journalist, dialogue writer, producer and director Ali Sufiyan Afaqi's autobiography "Filmi Alf Laila" and Mushtaq Gazdar's "Pakistan Cinema".

In the 1950s and '60s, particularly in 1965, when Indian films were stopped from getting screened on our side of the Wagah border, the number of released Pakistani films increased by leaps and bounds. In the 1970s, it crossed the 100 mark. In 1974 and 1976, the most number of films were made, 112, which included Urdu, Punjabi, Pashto and Sindhi movies. But if on one hand the quantity was going up, on the other, the quality was spiraling down. One of the reasons was that our producers used to go to Kabul, Afghanistan, bring back with them the stories of Indian films and reproduce them either as those films were or with slight changes.

Plagiarism wasn't confined to stories; music compositions, too, were copied. An ironic point here is that the Indian films we copied were often plagiarised by Indian filmmakers from Hollywood movies.

The inferior quality of our films, especially Punjabi films, owed a lot to obscenity and bloodletting that had crept into them. Consequently, the women belonging to the middleclass segment in our society avoided going to cinema houses. Another reason that can be attributed to it was that in the 1970s, Indian movies became available in the form of video cassettes which could be seen without stepping out of the house.

Not that we didn't make original films. We surely did. In that regard, one can mention names such as Shaukat Husain Rizvi, W Z Ahmed, Sibtain Fazli, Anwar Kamal Pasha (except his film "Mehboob" which was a copy of "Chaudhveen Ka Chaand"), Sharif Nayyar, Riaz Shahid and Khalil Qaiser (save for his film "Yaar Beli" whose story was stolen from "Naya Daur"). S Suleiman, Raza Mir and Pervaiz Malik were also directors who delivered quality stuff. As far as music composers are concerned, G A Chishti, Rasheed Attre, Khwaja Khurshid Anwar, Firoz Nizami, Master Inayat Husain, A Hameed; the generation that followed them, Salim-Iqbal, Khalil Ahmed, Master Abdullah and Kamal Ahmed; and those who migrated to Pakistan in the 1960s, Nisar Bazmi and Nashaad; or the ones who carried with them the beautiful combination of east and west, Robin Ghosh and Sohail Rana... were individuals because of whom the quality of Pakistani music remained top-notch from the 1950s to 1970s. That being said, there were also those who brought a bad name to the music industry for plagiarizing tunes.

The Pakistan film industry can be proud of the fact that from the very beginning poets of high literary merit were associated with it. For example, Qateel Shifai, Tanvir Naqvi, Saifuddin Saif, Tufail Hoshiarpuri, Ahmed Rahi, Kalim Usmani, Himayat Ali Shair, Suroor Barabankvi and Habib Jalib. Not just them, poetry penned by the likes of Faiz Ahmed Faiz, Munir Niazi, Ahmed Faraz, Hakim Ahmed Shuja, Ustad Daaman and Sufi Ghulam Mustafa Tabassum was also used in films. It is sad that in the 1980s and '90s lyricists like Khwaja Pervaiz, Saeed Gilani and Altaf Bajwa crossed all limits of vulgarity while writing Punjabi songs – perhaps it had become necessary for that period. What's more unfortunate is that Malika-e-Tarannum Noor Jehan sang most of those songs without an iota of hesitation. Some of the lines used in those songs were so improper that they can't be reproduced here.

From the 1990s to the first few years of the 21st century our film industry was in a shambles. The number of films released had decreased considerably and those that were being made were doing so poorly at the box office that cinema owners were left with no choice but to demolish their cinemas and replace them with other commercial structures. So, in no time the number of cinema houses in the country was reduced to half of what it used to be. In such a situation, only Syed Noor's "Choorriyan" was the film, released in 20 to 22 cinemas, that raked in a business of Rs2 crore, which is a record in itself.

Things looked up again with the release of Shoaib Mansoor's "Khuda Ke Liye" in 2007 which was backed up by the success of Mehreen Jabbar's "Ramchand Pakistani" in 2008 followed by Mansoor's next venture "Bol" in 2011. After that, intermittently, movies were made in Karachi and Lahore out of which "Zinda Bhaag" (2013), "Main Hoon Shahid Afridi" (2013), "Namaloom Afraad" (2014), "Bin Roye" (2015), "Actor in Law" (2015), "Jawaani Phir Nahin Aani" (2015), "Ho Mann Jahan" (2016), "Punjab Nahin Jaoongi" (2017), "Parwaaz Hai Junoon" (2018) and "Cake" (2018) were very well received. Then after the lifting of ban on Indian films' screening in 2005 (which was later re-imposed) multiplexes were constructed in the country. These days, according to one estimate, there are 160 digital screens in Pakistan. At one point, it seemed as if a new era had begun for Pakistani cinema. Sadly, since March 2020, the coronavirus pandemic locked the gates to cinema houses, which were thankfully reopened on November 19, 2021. Now, the films which couldn't be seen on the silver screen are again ready to entertain cinema lovers.

Sultan Arshad Khan

# Special Thanks

HUM Network

Aslam Ilyas Rasheedi - Karachi

(Editor Weekly Nigaar)

Shahid Pardesi - Lahore

Fayyaz Ahmed Ash'ar - Lahore

Matin Mehmood - Karachi

Sarfraz Fareed Neehash - Karachi

# *The indispensable elements of film music*

## *Music Director - Lyricist - Singer(s) & Instrumentalist(s)*

Left to right:

(Seated): Music Directors: Nashaad, Nisar Bazmi, M. Ashraf & A. Hameed

(Standing): Instrumentalists: Akhter Ali (son of pianist Master Sadiq Ali), Azher Husain, Jehangir Husain & Javed Attre (son of music director Rasheed Attre)



Lyricists (left to right):  
Ahmed Rahi, Tanvir Naqvi & Qateel Shifai



Seated in a group of singers are from right to left:  
Noor Jehan, Tahira Syed, Fareeda Khanum, Naheed Akhter, Masood Rana & Afshan  
Standing behind are Ustad Hamid Ali Khan & Nayyara Noor

## The Beginning

On August 14, 1947, when Lahore was basking in the glory of independence and there was a feeling of gratitude in the air, the city's film studios, which buzzed with activity until a few months back, told a different story – they cut a deserted look. Not just that, prior to the ghastly communal riots, out of the six studios that were located in the Punjab capital, only Pancholi Studio had survived. The other five were either partially or fully burnt to the ground. Under these circumstances, almost all the non-Muslim artists found it safe to leave Lahore and shift to Bombay (now Mumbai).

Similarly, when riots broke out in Bombay, the Muslim artists there found it appropriate to leave the coastal Maharashtra town and come to Pakistan – some via Karachi; most of them directly reached Lahore. Prominent among them were director and producer Shaukat Husain Rizvi (along with his wife, singer and actress Noor Jehan), producer and director W Z Ahmed (accompanied by his wife, actress Neena), producer, director and actor Nazir (and his wife, actress Suwarnlata), producer and director Sibtain Fazli, actor Mazhar Khan's younger brother Pyarey Khan (film processing expert), actors Shahnawaz, Bibbo and Nasir Khan (the latter worked in two films and then returned to India), Ragni, Mumtaz Shanti (along with her husband Wali Sahib), Santosh Kumar (who had by that time worked in only one film, Hinsa, in India), Rehan (who had worked in Mehboob Khan's films Elaan and Anokhi Ada), Zahoor Raja, Himalya Wala, Shamim, Najma, Sadiq Ali (Prince of Minerva), Ghulam Mohammad, Masood and comedian Noor Mohammad Charlie. Others included director Nazir Ajmeri, writer and director Munshi Dil, lyricist Tanvir Naqvi and music composers Master Ghulam Haider, Khurshid Anwar, G A Chishti, Rasheed Attre and Firoz Nizami.

At the time the following were already living in Lahore: actors Najmul Hasan, M Ismail, Ajmal, Asha Posle, Akhtari, Begum Parveen, Agha Salim Raza and Sudhir (who had till then worked in only one film, Farz), Diwan Sardari Lal, Dawood Chaand, sound recordist A Z Baig and cinematographer Raza Mir. As things began to improve, the producers who were already in Lahore and those who had migrated from Bombay and Puna using their limited finances resumed making films. And that's when the journey of Pakistani film music also began.

Renowned film journalist Yasin Goreja wrote in his book 'Laskhmi Chowk' that after Pakistan came into existence in August, the first film shooting that took place in Lahore was that of Do Kinaare in November

'47. It is another story that due to lack of funds the film remained in the making for long stretch of time and finally reached the cinema screens on 22nd May 1950. This piece of writing confirms that the film making activity had begun in Pakistan 75 years ago.

Photo courtesy: Shahid Paradesi, Lahore



Film Producer & Director  
Sibtain Fazlee



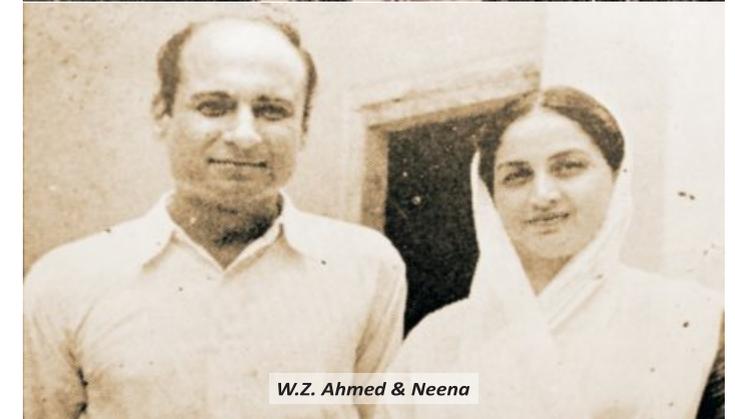
Film Producer & Director  
W. Z. Ahmed (Full Name:  
Waheeduddin Ziauddin Ahmed)



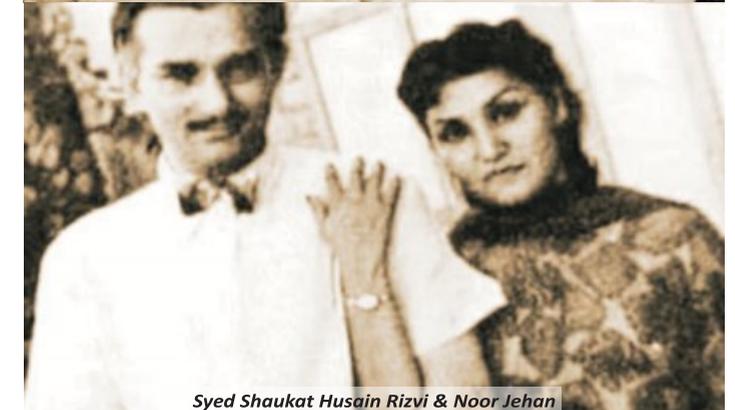
Film Producer & Director  
Syed Shaukat Husain Rizvi



Film Producer, Director  
& Actor Nazeer Ahmed



W.Z. Ahmed & Neena



Syed Shaukat Husain Rizvi & Noor Jehan



Nazeer & Suwarnlata



## 1948

Teri Yaad was the first Pakistani film screened in cinema houses on Aug 7, 1947 on Eidul Fitr. It was produced by the General Manager of Pancholi Films, Diwan Sardari Lal. Its director Dawood Chaand had before partition made films such as Sassi Pannu, Jangi Jawaan, Paraye Buss Mein, Aarsi and Aik Roz. The project had two music composers: Inayat Ali aka Bhai Nath and Anwar Karimdad (whose picture couldn't be obtained). It had three songwriters, namely Tanvir Naqvi, Tufail Hoshiyarpuri and Qateel Shifai. And its playback singers included the lead actress of the film and daughter of Bhai Nath, Asha Posle (who had earlier sung songs for All India Radio under the name Riffat Asha) Munawwar Sultana and Ali Bakhsh Zahoor. The male lead was played by Nasir Khan (younger brother of Dilip Kumar, real name Yousuf Khan; Nasir Khan went back to Bombay after working in a movie titled Shahida). Other principal actors of the film were Ghulam Mohammad, Rani Kiran, Najma and Nazar. Sadly, the gramophone records of Teri Yaad and some other initial Pakistani films were not released because of which those who haven't seen them haven't also heard their songs. At the time, 78RPM records were made at HMV's (His Master's Voice) factory located in Dum Dum near Culcutta (now Kolkata). Up until 1952-53, song records of Pakistani films, too, were released from there which would reach the dealers through HMV's local branch.



Director Dawood Chaand



Asha Posley, the leading lady surrounded by junior artistes on the set of "Teri Yaad".



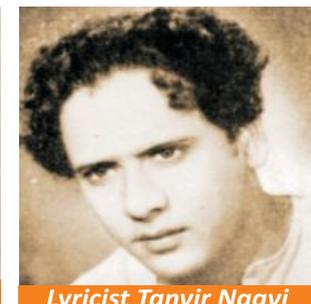
Producer Diwan Sardari Lal



Music Director Inayat Ali (Bhai Naath)



Lyricist Qateel Shifai (Real Name: Aurangzeb Khan)



Lyricist Tanvir Naqvi (Real Name: Syed Khurshid Ali)



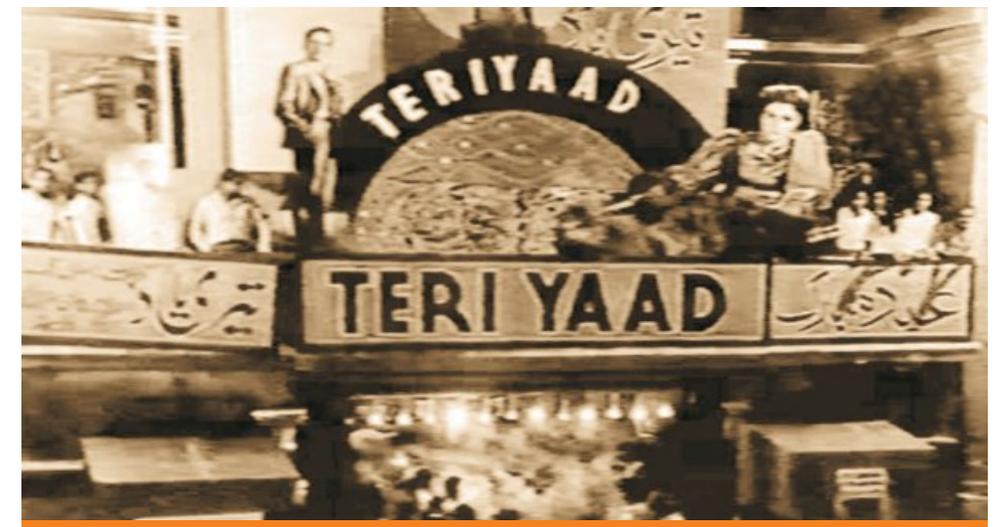
Lyricist Tufail Hoshiyarpuri (Real Name: Mohammad Tufail)



Singer Munawwar Sultana



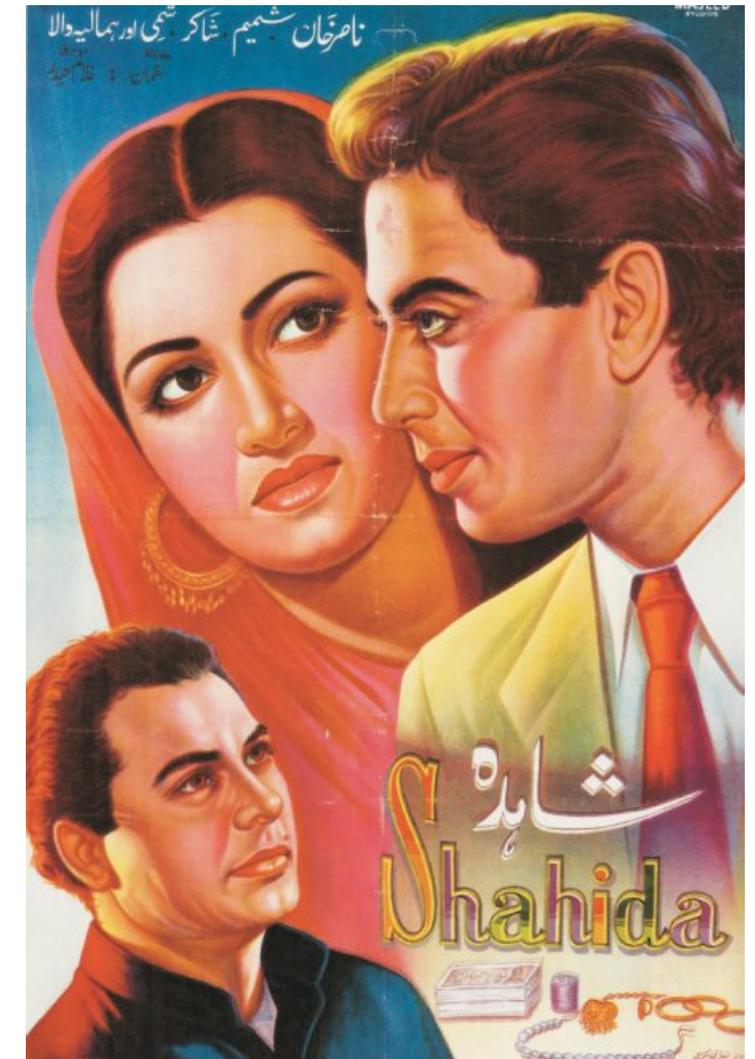
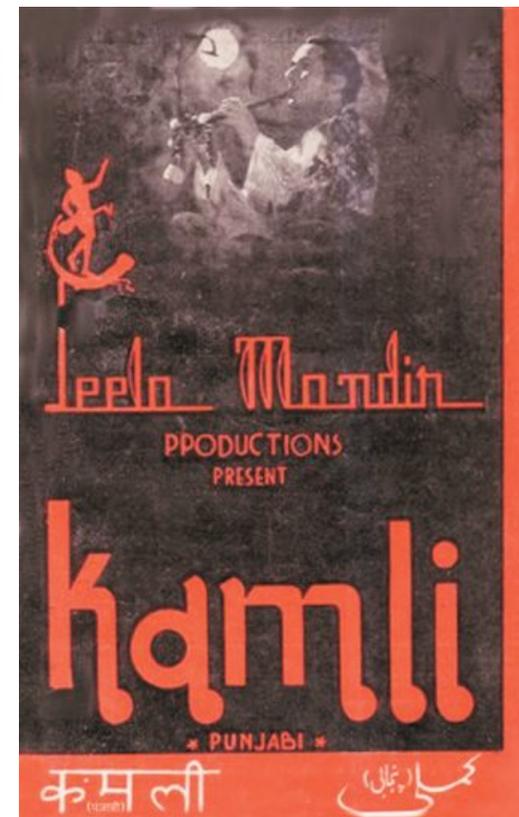
Singer Ali Bakhsh Zahoor



A scene depicting the release of "Teri Yaad" at Prabhat Cinema, (now know as Imperial Cinema) Lahore.

1949

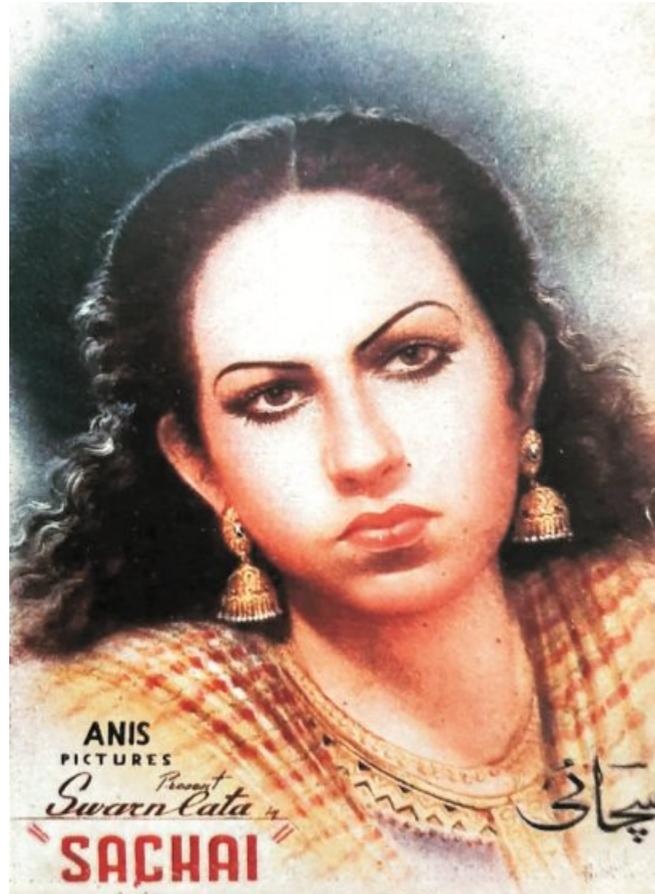
The second Pakistani film, *Shahida*, directed by Luqman was released on March 18, 1949. Like *Teri Yaad*, it was a box office failure. Its cast included Nasir Khan, Shamim, Shakir, Begum Parveen, Shammi and Himalya Wala, and its music composers were Master Ghulam Haider and G A Chishti. In those days, Indian music was very popular in Pakistan. Gradually, Pakistani music started to receive appreciation and audience for it was building up. A general view is that the first song that became popular among the public after being played on the radio was *Main pyaar ka diya jalaata huun* sung by Ali Baksh Zahoor for the film *Hichkole*. Penned by Saifuddin Saif, its composer was Master Inayat Husain. After independence, *Hichkole* was Master Inayat Husain's first movie as a music composer. He began his career from Lahore with the Punjabi film *Kamli* made in 1946. *Hichkole* was director Dawood Chaand's second Pakistani film after *Teri Yaad*. Its main actors were Sudhir, Najma, Akhtari, Ajmal and M Ismail.



Hichkoley's lyricist  
Saifuddin Saif



Hichkoley's Music Director  
Master Inayat Husain



**Actress Suwarnlata**



**Actor & Director Nazir**



*Kuldip Kaur enacting the song "Buss chupke hee chupke se pyaar hogaya" for the movie "Ek Nazar"*

The same year, 1949, actor and director Nazir (who had made at least 10 movies in Bombay) after making an unsuccessful film Sachai in Lahore, made a Punjabi film Phere. It was the first Pakistani film to achieve success at the box office. Apart from Nazir and his wife Suwarnlata, the actors who took part in the project were Alauddin, Zeenat, Maya Devi and M Ismail. According to one account, its music composer G A Chishti had recorded 11 songs in one (or two) days out of which four were written by him and the rest by Baba Alam Siah Posh. Among them, the song 'Main nu Rabb di saun' sung by Munawwar Sultana is to date fondly remembered by music lovers. Two other songs Ki keeta taqdeere ni (Munawwar Sultana) and Ankian laveen na (Munawwar Sultana and Inayat Husain Bhatti) also became popular. It would be interesting for the readers to know that the song Main nu Rabb di saun was probably the first Pakistani Punjabi song which a Bengali composer S D Burman in 1951 had Geeta Roy (who later became Geeta Dutt after getting married to Guru Dutt) sing for an Indian film Aik Nazar (1951). Lyricist Rajinder Krishan changed the lyrics Buss chupkey hi chupkey se pyaar ho gaya. It was filmed on Kuldeep Kaur who used to play the vamp's parts in movies.



Photo courtesy: Shahid Pardesi, Lahore

**Lyricist Baba Aalam Siyahposh (Real Name: Mohammad Husain)**

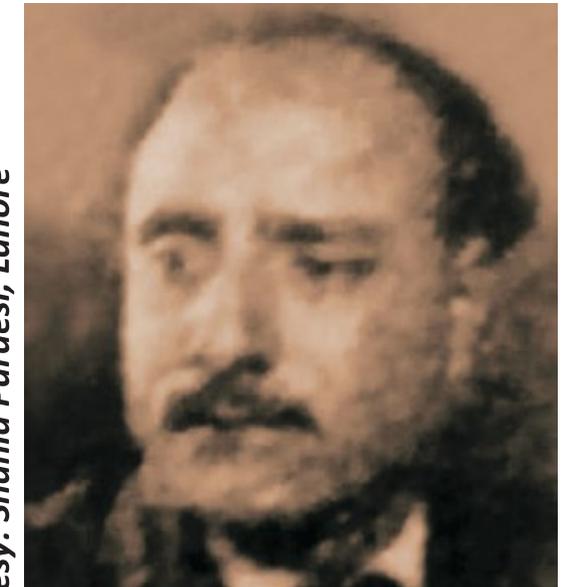


Photo courtesy: Shahid Pardesi, Lahore

**Music Director G. A. (Ghulam Ahmed) Chishti**

## 1950

The next Pakistani film, whose at least four songs were liked by music buffs but two of them to date reside in the memory of old cine-goers, was *Begaraar* (1950). Its music was composed by Master Ghulam Haider who was instrumental in promoting the careers of four singers – Umrao Zia Begum (who later married him), Noor Jehan, Shamshad Begum and Lata Mangeshkar. The cast of the film included Ragni, S Gul (who, too, got married), Noor Mohammad Charli, Nazir Bedi, Shammi, Majeed and Irshad. Thirteen songs written by Tufail Hoshyarpuri and Arsh Lakhnavi were recorded for the film. The two famous Hoshyarpuri numbers were *O pardesia bhool na jaana* (sung by Munawwar Sultana) and *Dil ko laga ke kaheen thokar na khaana* (Munawwar Sultana and Ali Bakhsh Zahoor). Munawwar Sultana, not to be confused with her namesake Indian actress, and Ali Zahoor Bakhsh, who had already been performing in Lahore and were playback vocalists for *Teri Yaad*, had become Pakistan's first playback female and male singers.

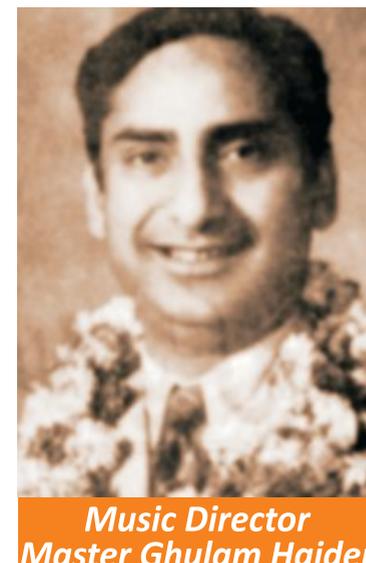
It needs to be mentioned here that according to researcher Fayyaz Ahmed Ash'ar, two tracks were recorded in India similar to the composition of *Dil ko laga ke kaheen thokar na khaana*. In fact, one of them was a *noha*, *Sitam hai Husain Ibn-e-Ali ko sataana*, performed by Amirbai Karnataki and one more female vocalist (her name wasn't listed but it's believed that it was her sister Goharbai Karnataki), released as a non-film record. The second song, *In jaane waalon ko koi na manaana* was made for a mythological film *Shri Ram Bharat Milaap* (1965). It was penned by Pradeep, composed by Pandit Shiv Ram and sung by Mohammad Rafi. This proves that no matter how many political differences India and Pakistan harbor, when it comes to films and music they borrow from each other. Its earliest example comes in the shape of Bhai Nath who in his second and last Pakistani film *Ghalat Fehmi* (1949) recorded Indian film *Dard's* (1947) famous song *Afsaana likh rahi huun dil-e-beqaraar ka* as *Afsana likh rahi hun meri jaan pyaar ka* in Iqbal Bano's voice giving it a comic touch. And from 1950s began the practice of plagiarizing music on both sides of the Wagah divide.



Singer  
Shamshad Begum



Singer  
Lata Mangeshkar



Music Director  
Master Ghulam Haider

Photo courtesy: Fayyaz Ahmed Ash'ar, Lahore



Singer  
Umrao Zia Begum



Singer  
Noor Jehan



*Music Director Mubarak Ali Khan (Left) with elder brother Ustad Barray Ghulam Ali Khan*



*Producer & Director Anwar Kamal Pasha*



*Ustad Barkat Ali Khan*



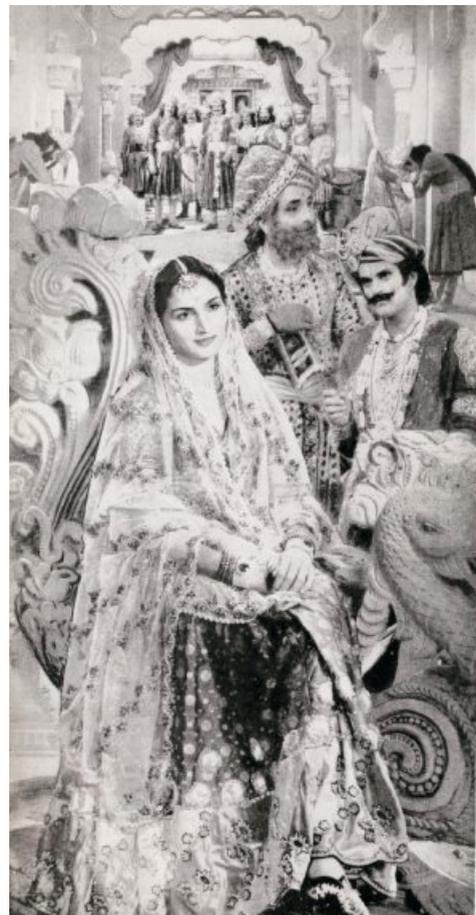
*Lyricist Hazeen Qadri (Real Name: Bashir Ahmed)*

The same year director Anwar Kamal Pasha's first film Do Aansu earned the honor of being Pakistan's first silver jubilee movie. Pasha was the son of renowned literary personality Hakim Ahmed Shuja. The late journalist Yasin Goreja believed Do Aansu was the first film which came up with the trend of setting off fireworks outside the cinema hall and garlanding the actors inside it. The music for the project was composed by Mubarak Ali Khan who was the brother of Ustad Badey Ghulam Ali Khan and Ustad Barkat Ali Khan. Mubarak had appeared as hero in two Punjabi films Sohni Kumhaaran and Aik Musafir. Do Aansu had Shamim, Shahnawaz, Himalya Wala, Santosh Kumar, Sabiha, Gulshan Ara, Ajmal, Asif Jah, Alauddin and Rani Mumtaz as its cast members. The two tracks sung by Munawwar Sultana which stood out were Koi apni nishani de gaya (written by Sha'ir Siddiqui) and Hum pi ki nagarya se kucch le ke nahin aeey (Talib Badayuni). A ghazal sung by Barkat Ali Khan and penned by Hazeen Qadri, Ik gham ke siwa iss dunia mein was also liked. It is said that one of the songs was written by Qateel Shifai. However, his name didn't appear on the credit list.



1951

The first film to be released in 1951 was Akeli. It was produced by Krishan Kumar and directed by M M Mehra, with Master Ghulam Haider as its music director. Three of the following Munawwar Sultana songs were very well received: Aaye khushi ke zamaaney (Qateel Shifai), Muhabbat mein na aisa bhi koi majboor ho jaye (Qateel Shifai) and Merey raja bana ke mujhe raani (Tufail Hoshyarpuri). Santosh Kumar played the male lead in the movie while Neena and Ragni essayed the roles of principal female characters. Neena was the wife of filmmaker W Z Ahmed and Akeli was her solitary Pakistani film. Before that she had worked in Puna in her husband's movies such as Aik Raat, Mann Ki Jeet, Ghulaami, Mirabai and Prithviraj Sanyukta.



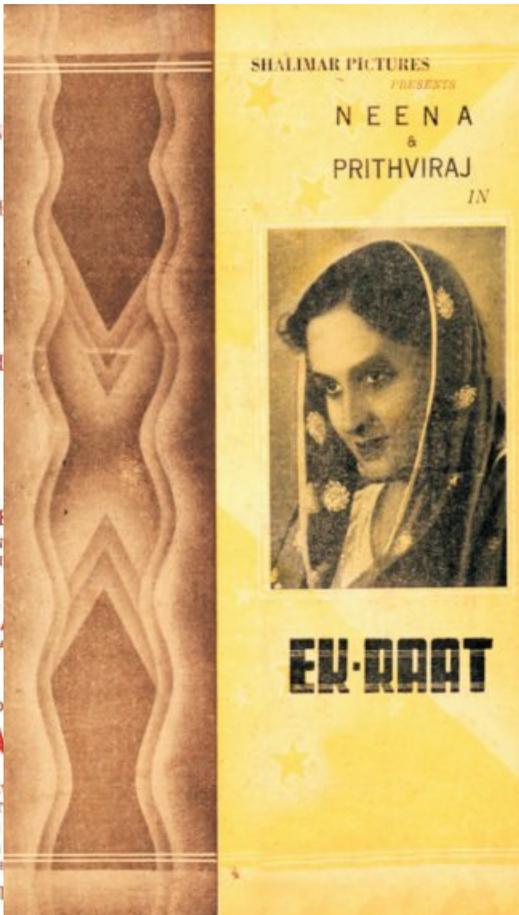
**SHALIMAR**  
FOR BETTER ENTERTAINMENT ALWAYS  
**MUN-KI-JEET**  
ACCLAIMED AS THE BEST PICTURE IN YEAR  
STARRING: NEENA THE INCOMPARABLE  
WITH SHYAM, TINA, RAJKUMARI SHUKLA,  
PRAKASH, GULSHAN, JATHANA, GEETA  
DIRECTED BY: W. Z. AHMED

**GHULAMI**  
AN ARGUMENT FOR FREEDOM -- AWAITING REDEMPTION  
STARRING: RENUKADIEV AND MASUD PARVEZ  
TEWARI, DAVID, RIJSHRI SHUKLA, BHARAT  
VYAS, RAMAWTAR, NISHA, HUMTAZ, ANWAR  
DIRECTED BY: MOHINI VADHWANI

**MIRABAI**  
THE IMMORTAL POETESS, MARTYR & SAINT OF MUMBAI  
Starring: NEENA, FINEZ, TEWARI, PREM, LINA  
SHYAM, D.R. KASHMIRI, BISMILLAH  
Directed by: W. Z. AHMED

**PRITHVIRAJ SANYUKTA**  
GREAT HISTORICAL DRAMA FROM ROMANTIC RAJASTHAN  
Starring: NEENA & PRITHVIRAJ THE TERRIFIC  
TEAM OF 'EK RAAT'  
Directed by: NAJAM HOSEIN, Photography: JATIN D. SHARMA

**SHRI KRISHNA BHAGWAT**  
THE GREATEST MOOD PICTURE EVER MADE  
Starring: BHARAT BHUSHAN, NEENA, PARVEZ, TEWARI,  
BINA, SHYAM AND TEN THOUSAND OTHERS  
Directed by: W. Z. AHMED, Music: I. K. PAL, Art Director: SYED  
RIGHTS OF GHULAMI AND PRITHVIRAJ SANYUKTA CONTROLLED BY  
GREAT INDIA FILMS, 22 LAKSHMI NARAYAN ROAD, DADAR, BOMBAY  
Shalimar Pictures, Shankerseth Road, Poona & Dadar, Bombay



***These two, if completed and released, would have been Noor Jehan's first-two movies in Pakistan***



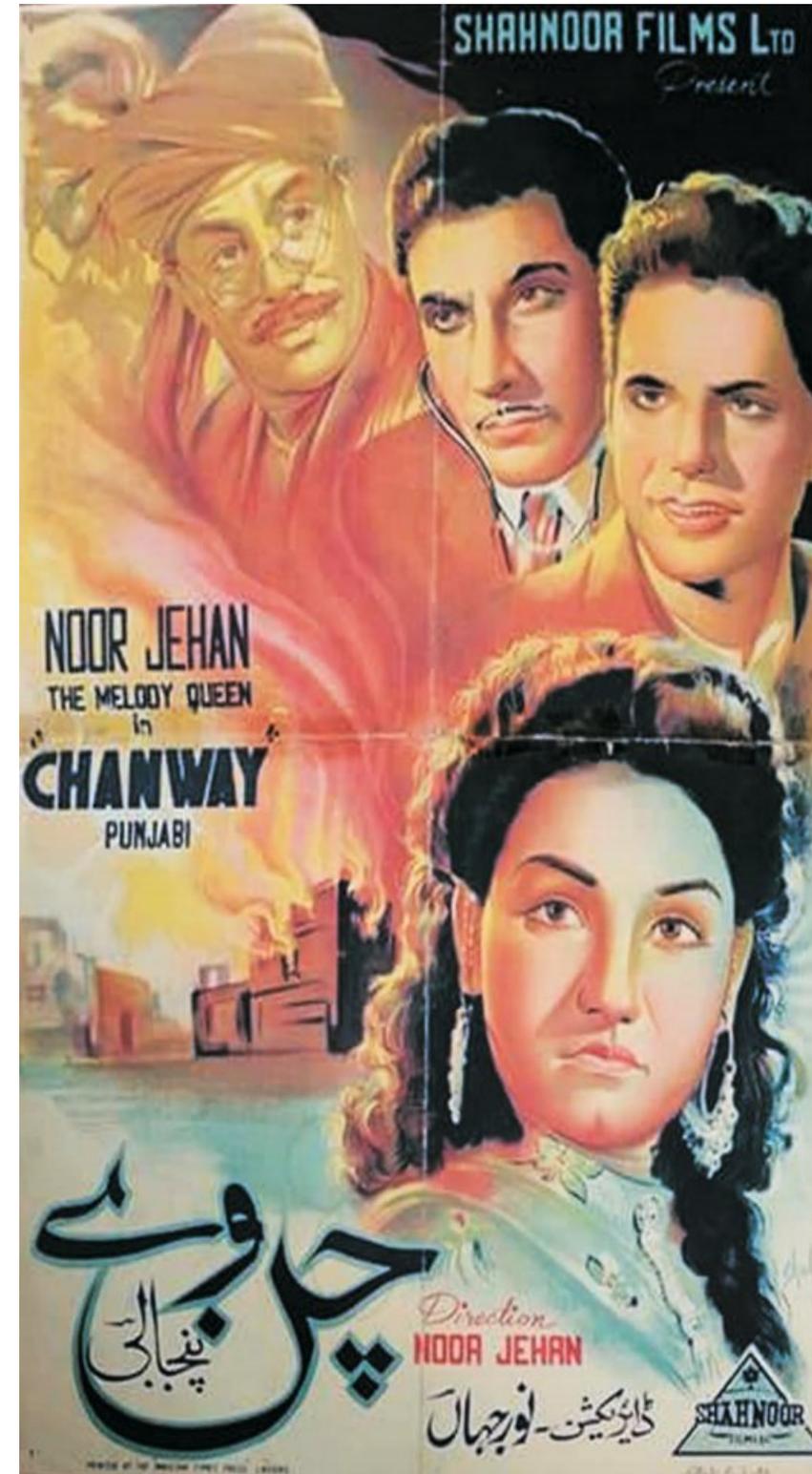
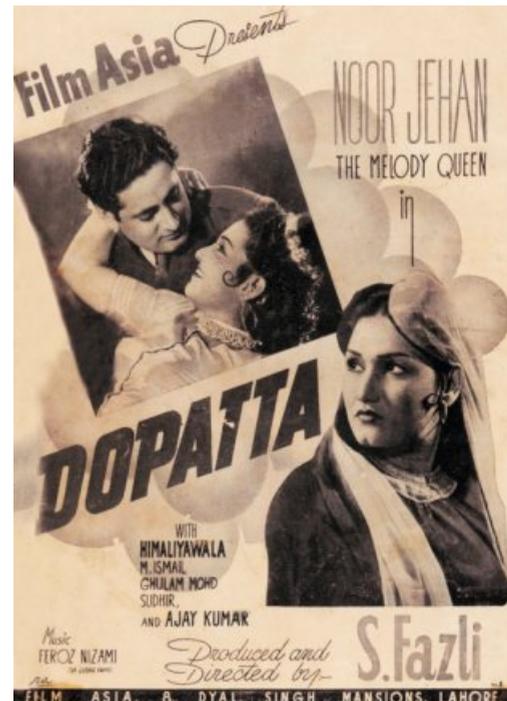
*Noor Jehan and Shaikh Hasan appeared thus in a sequence from "Tara". It was the former's first film in Pakistan that was shot for a few days and then shelved.*

## 1951-52

The Punjabi film Chanwey (released on March 24, 1951) was the first venture whose music not only whipped up euphoria in Pakistan but also across the border in East Punjab. Composed by Firoz Nizami, written by F D Sharaf and sung by Noor Jehan, the songs that became the talk of the town were Tere mukhrre da kaala kaala til wey, Chan deya toteya wey dilaan deya khoteya, Changa banaaya ee sahnu khidona, Jaadu koyi pa gaya and Bach ja mundeya morr tun. As a singer and actress Chanwey was Malika-e-Tarannum Noor Jehan's first Pakistani film. Director Shaukat Husain Rizvi, her husband at the time, had put her name on the credit list as director of the movie and his own name as supervising director, after which she was considered as the first female director of Pakistan, whereas those who are associated with the film industry, especially those who worked at Rizvi's Shah Noor Studio (formerly Shori Studio) knew well that it wasn't the case. Jahangir Khan played the hero's character in Chanwey. He was the elder brother of yesteryear actors Sultan and Jahanzeb and the father of modern-day actor Shamil Khan. Santosh Kumar played the second lead in the film.

The winds of change were blowing. Now alongside Indian songs, Pakistani film music was also being listened to with fondness – some of the songs were extremely

popular. The film Dopatta produced and directed by Sibtain Fazli is an example. Out of the 10 songs sung by and filmed on Noor Jehan eight were breaking records on both sides of the Indian subcontinent. After Chanwey, Firoz Nizami's tunes had once again caught everyone's attention. Some of them are listened to and performed at events and functions even seven decades later. For example, Chaandni raatein, Baat hi baat mein ji, Main bann patang urr jaoon re, Tum zindagi ko gham ka fasaana bana gaye and Jigar ki aag se is dil ko jalta dekhtey jaao. The lyricist of the first three songs was Mushir Kazmi while the last two were written by Arsh Lakhnavi. Noor Jehan, Sudhir and Ajay Kumar played the main characters in the film. Kumar did not act in movies again.



Music Director  
Feroze Nizami



Lyricist F. D. (Feroz Din)  
Sharaf



Lyricist Mushir Kazmi  
(Full Name: Syed Mushir  
Husain Kazmi)

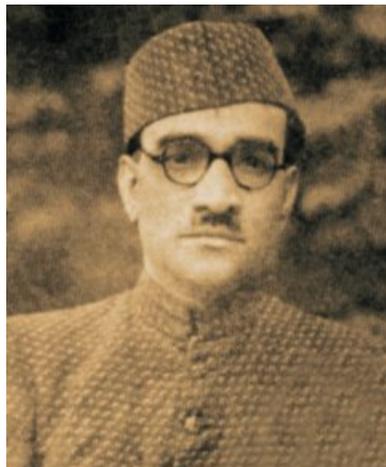


Lyricist Arsh Lakhnavi  
(Real Name: Vilayat Husain)

## 1952-53

A commercially unsuccessful but musically successful film that came out in 1952 was Naveli. It was initially titled Karwatein and its records were also released with that title. Although its music composers I H Qureshi and Nazir Hussain Jaffri had worked separately, their names were put together on the gramophone (78RPM) records. The following songs penned by Saifuddin Saif were quite popular: Aa gaye morey piya, Paigham-e-muhabbat toot gaya (Munawwar Sultana), Is dil ki khata kya hai, Aankh milney ka bahaana ho gaya (Nasim Akhtar) and Hum ko to gardish-e-halaat pe rona aaya (Ali Bakhsh Zahoor). Gulshan Ara and Rehan played the romantic leads in the film. The latter in 1947 (in Bombay) had played an important character in Mehboob Khan's Eelan.

The 1953 films whose music was widely appreciated even if some of them weren't box office hits were Gulnaar, Shehri Babu and Mehbooba. Gulnaar was the foremost in the group. Directed by the distinguished Urdu literary figure and writer of the play Anaarkali, Imtiaz Ali Taj, it had Noor Jehan and Santosh Kumar in the female and male lead roles, respectively. Renowned humour writer Shaukat Thanvi also played the character of a Nawab in the film with aplomb. Songs written by Tanvir Naqvi and Qateel Shifai were beautifully composed by Master Ghulam Haider. Unfortunately, the project turned out to be Haider's last of his life. Four of the songs were extremely well received by the audience. Three of them Bachpan ki yaadgaaro, Lo chal diye woh hum ko tasalli diye baghair and Sakhi ri nahin aaye sajanva mor were sung by Noor Jehan and the fourth Gila hai aasmaan waaley by Fazal Husain.



Humour Writer Shaukat Thanvi



Writer & Director  
Imtiaz Ali Taj



## 1953

The next worth mentioning film released in 1953 was directed and produced by Nazir in which his wife Suwarnlata and Santosh Kumar played the lead romantic characters. Made in the Punjabi language, the film Shehri Babu proved to be Rasheed Attre's first successful project in Pakistan. Before that in 1950 he had composed songs for a movie titled Beli. Based on a story by Saadat Hasan Manto and directed by his nephew Masood Pervez its music failed to impress cinema lovers. As for Shehri Babu, four lyricists – Waris Ludhiyanvi, Baba Alam Siah Posh, Tufail Hoshyarpuri and Hazeen Qadri – were engaged to write songs for it out of which Siah Posh's track sung by and picturized on Inayat Husain Bhatti Bhaagaan waaleyo naam japo Maula naam stood out. Apart from that, two songs sung by Zubaida Khanum – Raataan meriyaan bana ke Rabba haneriyaan (Tufail Hoshyarpuri) and Gallaan sunn ke maahi de naal (Hazeen Qadri) were also liked by all and sundry.

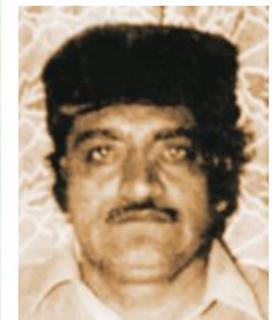
One more 1953 film that was a box office disaster but musically successful was Mehbooba directed by Luqman. Master Inayat Husain beautifully set to music songs by Qateel Shifai, Tanvir Naqvi and Saifuddin Saif. The most memorable track of Mehbooba was Mohabbat muskurai jhoom uthi har shay jawaani mein (Shifai). It was originally recorded for the film Aghosh but wasn't included in it. Its singers were Munawwar Sultana and Fazal Husain. Two songs sung by a reasonably well known singer of that era Pukhraj Pappo must also be mentioned



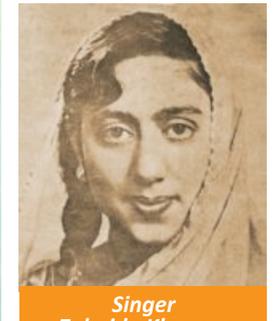
here: Daal pe papiha jab holay holay rota hai (Saif) and Shaam dhaley taaron se bharey gagan ke taley (Naqvi). Santosh Kumar and Asha Posle essayed the protagonists' parts in the film.



Music Director  
Rasheed Attre



Lyricist Waris Ludhiyanvi  
(Real Name: Chowdhry  
Mohammad Ismail)



Singer  
Zubaida Khanum



Singer  
Pukhraj Pappo



## 1954

In 1954, the number of films released was reduced to seven from 10, out of which three – Gumnaam, Sassi and Roohi – merit a mention. Master Inayat Husain was Gumnaam's composer and Saifuddin Saif, Qateel Shifai and Tanvir Naqvi were its lyricists. Produced by Agha G. A. Gul and directed by Anwar Kamal Pasha, it had Sudhir and a new entrant Seema as its romantic lead characters. However, it was Sabiha who overshadowed everyone else in the role of a pagli (insane woman). The most popular song of the film Paayal mein geet hain chham chham ke sung by Iqbal Bano was filmed on Sabiha. Two more tracks were appreciated by the public: Bhaag yahaan se bhaag re (Fazal Husain/Tanvir Naqvi) and Aye chaand un se kehna (Kausar Parveen/Qateel Shifai).



Producer & Evernew Studio's  
Owner Agha G. A.  
(Ghulam Ahmed) Gul



*Paayal mein geet hain chham chham ke*

Actress Sabiha Khanum

Singer Iqbal Bano



Singer Fazal Husain

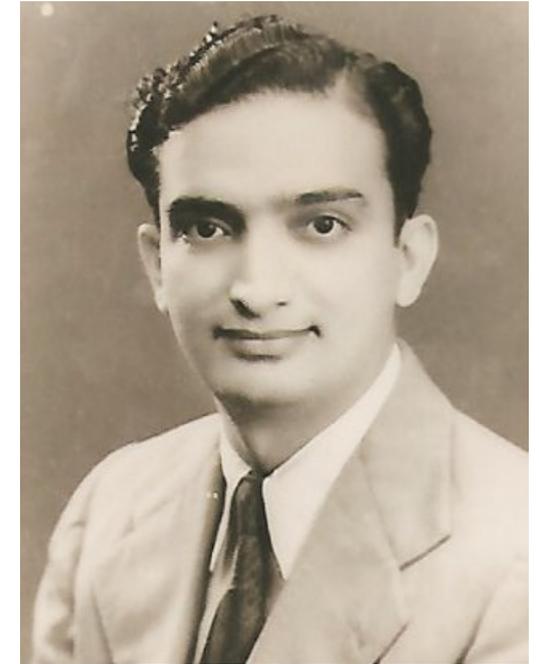
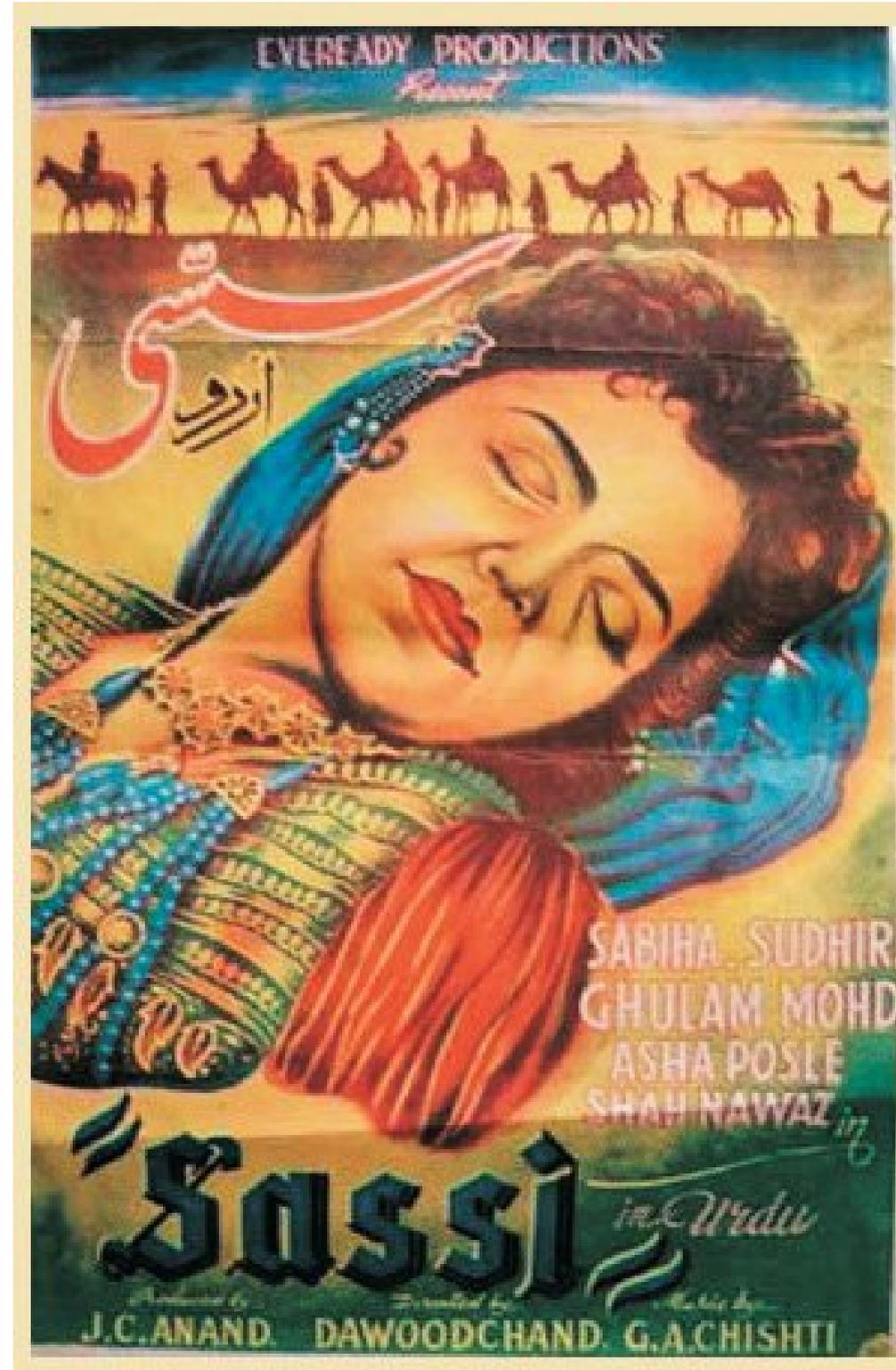


Singer Kausar Parveen

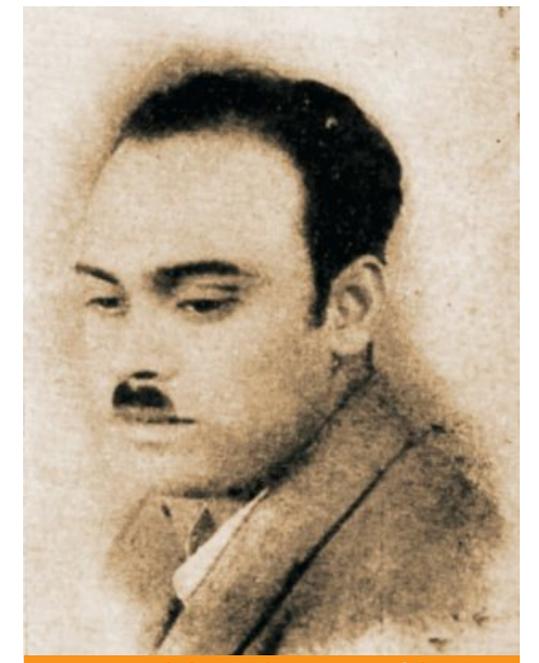
Noted contemporary film distributor Satish Anand's father producer Jagdish Chand Anand and director Dawood Chaand's film Sassi made new records. Sabiha, Sudhir and Asha Posle were its main actors. Its success notwithstanding, it was the movie which was accused of plagiarizing an Indian song Na yeh chaand hoga na taarey raheingey from the Indian film Shart (1954) sung separately by Geeta Dutt and Hemant Kumar. It was recorded in the voices of Kausar Parveen and Pukhraj Pappo for Sassi. The rest of the tracks for the film were composed by G A Chishti and written by Aziz Merathi. One notable song (sung by Kausar Parveen) among them was Naach naach ke ga ri mughaniya.



Sabiha & Sudhir in film "Sassi"



Producer Jagdish Chand Anand



Lyricist Aziz Meerathi  
(Real Name: Mohammad Aziz)



*Actress Shammi in film "Roohi".  
Other than the picture above, no other  
picture of this movie,  
poster or booklet could be found*

Roohi must also be discussed because it was the first Pakistani film passed by the Censor Board and then a few weeks later a ban on its screening was placed because of its political content. It was directed by W Z Ahmed who before partition under the banner of Shamilar Pictures in Puna had made many successful movies and Roohi was his first in Lahore. Tufail Hoshiarpuri wrote its songs set to music by Rasheed Attre. Besides a song Meri duniya mein inqilaab aaya (Inayat Husain Bhatti), Attre made Najm Ara (a known singer from the radio whose voice is included in Pakistan's national anthem) sing six songs and Razia Dil Mohammad one, Koi kaisey inhein samjhaye re. The latter was the daughter of mathematician Dil Mohammad. Santosh Kumar and Shammi essayed the romantic male and female leads in the film. Others who appeared on screen in important roles were Himalya Wala, Majeed and Sahira.



*Singer Najm Ara*



*Singer Inayat Husain Bhatti*

*Photo courtesy: Najm Ara / Imrana Naeem*

## 1955

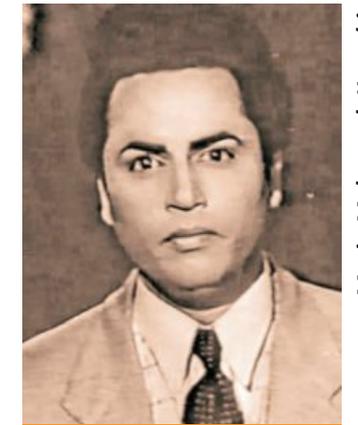
With the passage of time, Pakistani music lovers' fondness for their own film music increased. In 1955, the number of films screened went up from seven to 19, five of which were in Punjabi. Three Urdu films – Qaatil, Intiqaam and Naukar (the last is believed to be Pakistan's first plagiarized film whose story was stolen from India's Aulad) and three Punjabi films – Patan, Heer and Paatay Khan – were box office successes. Like the previous year's Gumnaam, director Anwar Kamal Pasha's Qaatil became the talk of the town.

Produced by G. A. Gul, Santosh Kumar and Sabiha played the lead pair in the film who after this film became the country's famous romantic couple. Subsequently, they got married to each other. Qaatil also introduced new faces Nayar Sultana (as Nazli), Musarrat Nazir (as Samina) and Alsam Pervez to the industry who went on to become celebrities. Not only was the film a box office hit, but four out of seven of its songs were loved by the audiences, the foremost of which was the Qateel Shifai ghazal in Iqbal Bano's voice, Ulfat ki nai manzil ko chala. Another song O myna na jaaney kya ho gaya (Kausar Parveen / Tufail Hoshiarpuri) was one of the most frequently requested numbers on radio. The other two popular songs were Le ke pyar ka payaam saanvli saloni shaam aa gayi (Munawwar Sultana / Qateel Shifai) and Aatey ho yaad baar baar kis liye (Salim Raza / Shifai). By composing such pieces, Master Inayat Hussain proved that his future was bright.



Samina  
(Musarrat Nazir)

Photo courtesy: Matin Mehmood, Karachi



Aslam Parvez

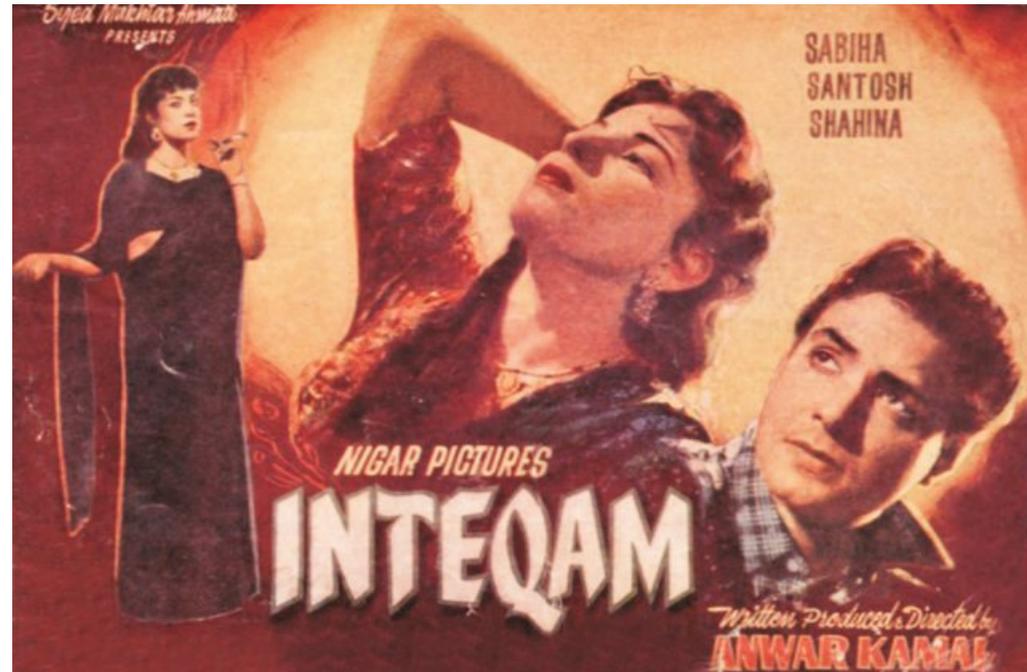
Photo courtesy: Matin Mehmood, Karachi



Naazli (Nayyar Sultana)

Photo courtesy: Shahid Pardesi, Lahore

1955



The same year Anwar Kamal Pasha produced and directed one more film titled Intiqaam. It was also a hit with Santosh and Sabiha once again playing male and female lead characters. Shahina worked as a supporting actress on the project. The heartthrob of the 1980s and '90s Salma Agha is her niece.

Once again, Pasha chose Master Inayat Husain for music and Saifuddin Saif as the lyricist. Three out of the seven songs recorded became moderately popular. They were Chhorr hamein kis des sidhaarey (Iqbal Bano), Khizaan hans rahi hai (Kausar Parveen) and Roye jaoon pal pal (Zubaida Khanum).



*In the negative role of revenge (as a vamp) Shahina and romantic characters Sabiha & Santosh*

One of the three successful Punjabi films Heer was the first in that language to be shot in Karachi and the first project of Safdar Husain as music director. He was not only a close relative of Rasheed Attre but also his assistant. Three notable songs penned by Baba Alam Siah Posh from the film were Baddal nuun hath laawaan (Munawwar Sultana and chorus), Asaan jaan ke meett layi akh wey (Zubaida Khanum) and Dhol diley da jaani (Zubaida Khanum). The other lyricists were Hazeen Qadri and Waris Ludhyanvi. Produced by Jagdish Chand Anand and directed by Nazir, the film had Suwarnlata and Inayat Husain Bhatti (his first as hero) playing the central characters.



Singer Inayat Hussain Bhatti in his role as Ranjha in his debut film "Heer".



Music Director Safddar Husain





The next successful Punjabi film of 1955 was Paatay Khan with the first time music composer Akhtar Husain (Akhiyan) who belonged to Master Inayat Hussain's family. The famous actor Zareef (elder brother of comedian Munawwar Zareef) played the central character in the film while Noor Jehan and Aslam Pervez played romantic parts. Musarrat Nazir also essayed an important role. Interestingly, singer Zubaida Khanum acted in the film as Zareef's love interest and Noor Jehan's friend.

Akhtar Husain had the privilege of having Noor Jehan sing for him songs written by Hazeen Qadri. The most memorable of them all was Kalli kalli jaan dukh lakh te karore wey. [Once I, during my stay in Mumbai, made composer O. P. Nayyar listen to this song. It had such a deep effect on him which can be described in the words of poet Munir Niazi, ashk-e-rawaan ki nehr hai aur hum hain dosto (a sea of tears come down my eyes, look at me friends). He listened to the song over and over.]

Three other famous tracks of Paatay Khan were Meri pharh le baanh, Main nu kehendi aye jawaani and Jaan-e-bahaar aaya tere aaney se, the last of which was in Urdu filmed on Musarrat Nazir. It was the first Pakistani song sung by Noor Jehan which was not filmed on her. Prior to that in Bombay, her voice was used in the film Dost for actress Husn Bano and a qawwali for the movie Zeenat was picturized on other actresses.



Leading pair Nour Jahan and Aslam Pervez in "Paatay Khan"



Two singers, Nourjahan (right) and Zubeida Khanum as friends



Music Director Akhtar Husain (Akhiyaan)

The third hit Punjabi film of 1955 was Patan in which Santosh Kumar, Musarrat Nazir and Asha Posley were seen in the main roles. The film directed by Luqman, was assigned as composer to G. A. Chishti and had the services of Tufail Hoshyarpuri, F D Sharaf, Mushir Kazmi, Hazeen Qadri, Alauddin (actor) and G A Chishti himself as lyricists. Two of its songs are worth mentioning: Chhad jaaveen na channa baanh pharr ke (Zubaida Khanum) and Berri ditti thail wey (Inayat Husain Bhatti and Zubaida Khanum). The first was penned by Tufail Hoshyarpuri and the second by Baba G. A. Chishti.



*Director Luqman Ahmed*

*Photo courtesy: Shahid Pardesi, Lahore*



## 1956

In 1956, the number of films released increased from 19 to 36. The following Urdu films were considered successful: Hameeda, Lakht-e-Jigar (only in terms of music), Qismat, Chhoti Begum, Intazaar, Sarfarosh and Baaghi. The successful Punjabi films were: Dulla Bhatti, Maahi Munda, Peengaan and Chan Maahi. This was also the year when the first Sindhi film shot in Karachi Umar Marvi was released and met with success. It was produced by Syed Hasan Ali Shah Fazlani and directed by Sheikh Hasan. The romantic characters in the movie were played by Fazlani and Nighat Sultana. Noor Mohammad Charlie, the ace comedian in undivided India, too played an important role. It was the second film of music composers Abdul Latif and Ghulam Ali who hailed from Hyderabad, Sindh and had earlier scored music for Karachi's maiden Urdu film Hamaari Zubaan. However after this film their team split. Abdul Lateef, formed a team with his elder brother Ghulam Nabi. As for Ghulam Ali, he went solo and made a name for himself as composer of Sindhi films. Umar Marvi also tasted success in India and was shown on the country's state channel Doordarshan on a number of occasions.



*Filmmaker and hero Fazlani with heroine Nighat Sultana in Umar Marvi*



*Director Shaikh Hasan*



This year for the first time an Indian actress Sheela Ramani, who had acquired popularity by working in a film called Taxi Driver, was invited from Bombay to work in Karachi in Anokhi. The producer of Anokhi was Sheikh Latif Husain (this was the name he adopted after converting to Islam) aka Lachchhu Seth who was also the maternal uncle of Sheela. The film bombed at the box office, but one of its songs composed by Hasan Latif written by Fayyaz Hashmi and sung by Zubaida Khanum, Gaarri ko chalaana babu zara halkey halkey halkey is still popular. For the rest of the songs, music director Timir Baran was called from Calcutta to Karachi – he had in 1935 composed the music for K L Saigal's Devdas. One of his very heart touching compositions rendered by Zubaida Khanum for Anokhi; Deep bujhe haye raat jali, was also quite regularly played on radio's farmaishi programmes.



Indian Actress  
Sheela Ramani in  
"Taxi Driver"



Lyricist Fayyaz Hashmi  
(Full Name: Syed Fayyaz  
Husain Hashmi)



Music Director  
Hasan Latif (Lilak)



Indian Music Director  
Timir Baran



1956

1956 was also the year when two singers from Karachi who used to perform on stage and radio were introduced as playback signers and became exceedingly famous in a few years. They were Ahmed Rushdi and Mehdi Hasan. Rushdi's voice was first used by sarangi player Ustad Nathu Khan aka N K Nasir for four songs in a Karachi-based film Karnaama. In two of the songs Gulistan Khan and in two others Nazir Begum sang alongside Rushdi. Two of Mehdi Hasan's earliest films Kunwari Bewa and Shikaar were released with a gap of a handful of days. He was later known as the Shehanshah-e-Ghazal. Both films had three Mehdi Hasan songs. Kunwari Bewa was director Najam Naqvi's first Pakistani film. He had left Bombay for Pakistan. He introduced actress Shamim Ara and actor Ayaz in the movie. Qadir Faridi and sitar player Ustad Fateh Ali Khan (father of sitar player Ustad Nafees Ahmed) composed music for it. Shikaar's director was Rafiq Anwar and music director was Asghar Ali-Mohammad Husain duo. It is said that the first film song recorded in Mehdi Hasan's voice was a ghazal for Shikaar, Merey khayaal o khwaab ki duniya liye huwey written by the writer of Pakistan's national anthem Hafeez Jalandhri.



Music Director of "Kaarnaama"  
Nathu Khan aka N.K. Nasir



Singer Ahmed Rushdi



Singer Nazir Begum



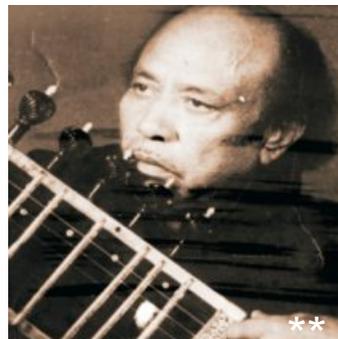
Music Directors of "Shikaar"  
Asghar Ali-Mohammad Husain \*



Singer Mehdi Hasan



Music Directors of "Kunwari Bewa"  
Qadir Faridi & Ustad Fateh Ali Khan \*\*



\*\* Photo courtesy: Ustad Nafees Ahmed, Karachi



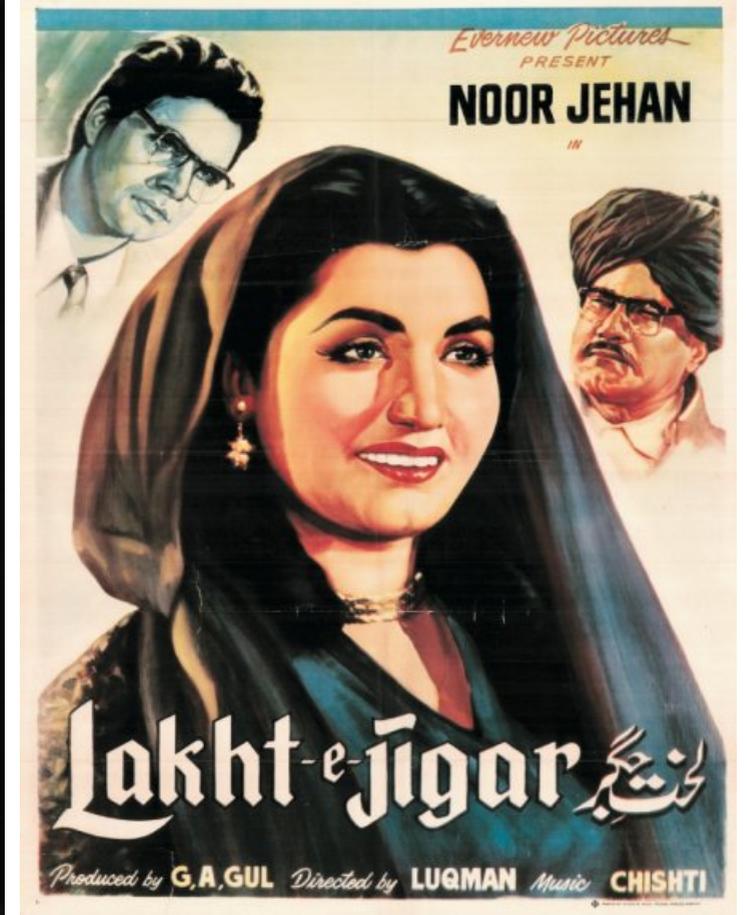
Director of "Kunwari Bewa"  
Najm Naqvi \*

\* Photo courtesy:  
Shahid Pardesi, Lahore



The first successful film of 1956 was Hameeda. Directed by Munshi Dil with Santosh and Sabiha as the lead pair, it was inspired by an Indian film Vachan (1955). Other in the film's supporting cast were Nazeer, Alauddin, Shola, Zeenat, Nusrat Kardar and Nazir Bedi. Lyricist Qateel Shifai and composer Safdar Husain collaborated on seven songs out of which three were well received, the foremost of which was Meri toot gayi angrraai sung by Iqbal Bano in the 'mujra' style. The other two, sung by Zubaida Khanum, were Bunn ke dulhan lehraongi and Merey ashkon ka nazraana.

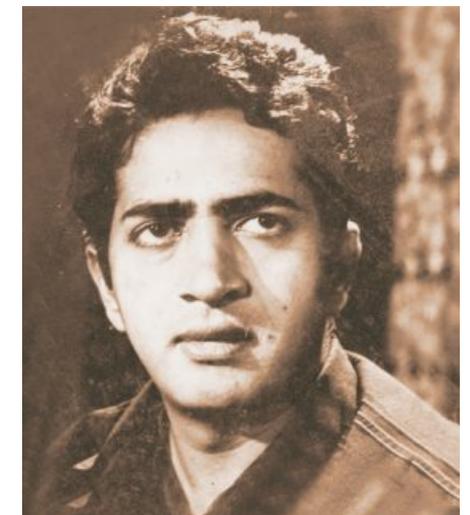
Hameeda was Ejaz's first film as an actor in which he played the role of Sabiha's brother. Incidentally a week after Hameeda's release, another film based on Vachan's story Lakht-e-Jigar was screened. Since cine-goers had already seen a similar story, they rejected it. Santosh and Noor Jehan played the central characters in Lakht-e-Jigar directed by Luqman. Habib was introduced as Noor Jehan's brother in the film. Others seen in the film were Yasmin, Nasreen, Asif Jah, M. Ismail and Rekha. Although the film came a cropper at the box office, at least four songs sung by Noor Jehan and composed by G A Chishti were liked. In the 1930s, Allah Wasai (who later became Noor Jehan) used to recite na'ats on stage in Chishti's guidance. It was during Lakht-e-Jigar that they got back together after a long time. The famous songs were: Chanda re chanda merey daaman ko thaam re (lyricist: Saifuddin Saif), Woh khwaab suhaana toot gaya (Saif), Aa haal dekh le mera (Hazeen Qadri) and arguably the best composed lullaby in Pakistan Chanda ki nagri se aa ja ri nindiya (Nazim Panipati). Critics believe it was G A Chishti's best work. Tufail Hoshyarpuri was another lyricist.



Director of "Hameeda" Mushi Dil  
(Real Name: Aziz Ahmed)



Actor Ejaz's first movie  
"Hameeda"



Actor Habib's First movie  
"Lakht-e-Jigar"

1956

The second successful film of 1956 was Qismat which was released in India with the title Talaaq. Produced by Ismail Noor and directed by Nazir Ajmeri, the movie had Santosh, Musarrat Nazir, Yasmin, Majeed and M. Ismail as its cast members. Tufail Hoshyarpuri wrote the lyrics set to music by Firoz Nizami. Despite the fact that Nizami's music didn't get as much acceptance as it did for Chanwey and Dopatta, two songs should be highlighted. One is the thumri sung by the malika-e-mausiquee Roshan Ara Begum, Albeley naina piya torey and the other a duet Pyaar bhara dil torney waaley (Kausar Parveen and Fazal Husain).



*Director Nazir Ajmeri  
(Real Name: Mohammad Nazir)*



*Producer Ismail Noor*

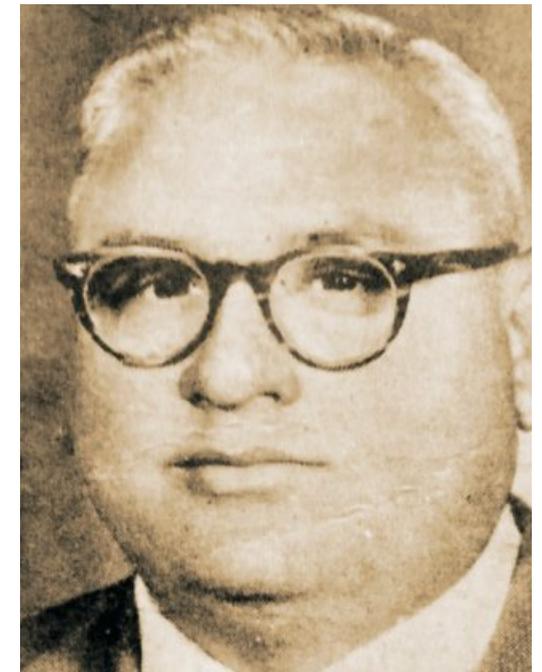
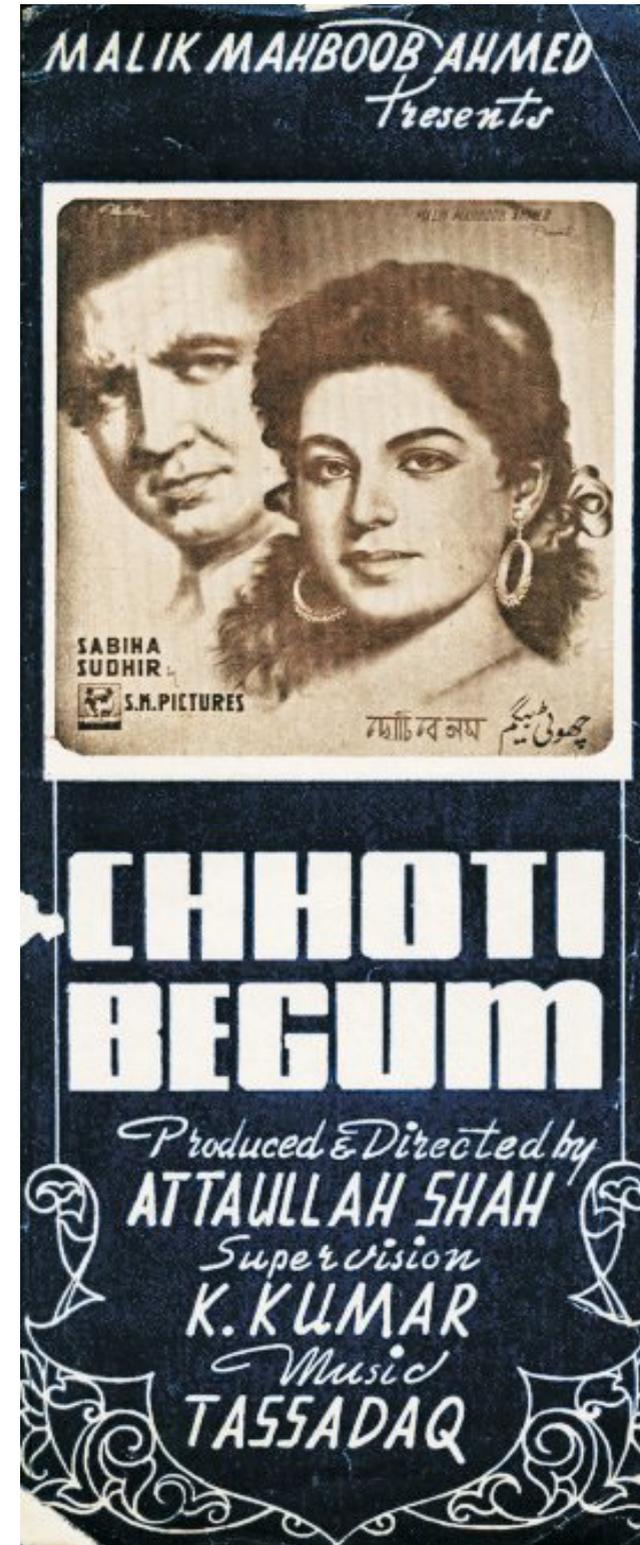


*The music queen Roshan Ara Begum*

In Chhoti Begum, Sabiha and Sudhir played the central characters while Zareef, Rekha, Majeed and A Shah essayed character roles. Director Ataulah Hashmi had stolen the idea from the Indian film Biraaj Bahu. It was music composer Tasadduq Husain's first film. Four out of 12 songs were liked by the cinema going public. They were (penned by Qateel Shifai and sung by Kausar Parveen) Merey baaghbaan main huun woh chaman, Jhaank rahi chanda ki chilman se chaandni, Kab tak rahoge aakhir aji yun duur duur hum se and Matt jao aaj ki raat piya. Kausar Parveen was the daughter of composer Bhai Nath and the younger sister of actress Asha Posley. She went on to marry composer Akhtar Husain Akhian but unfortunately she passed away at a young age.



Sabiha & Sudhir in a scene from "Chhoti Begum"



Director Ataulah Shah Hashmi

Photo courtesy: Shahid Pardes, Lahore



Music Director Tasadduq Husain

The film whose songs became a rage in 1956 was director Masood Pervaiz's *Intezaar*, starring Noor Jehan, Santosh, Asha Posley, Majeed and Ashiq Husain (Samrat). Also seen in supporting cast were Majeed, Ghulam Mohammad, Ashiq Husain (Samrat) and Rakhshi. The special feature of the project was that it was Khwaja Khurshid Anwar's first film in Lahore – he had composed music for 11 films in Bombay, including his first Punjabi film *Kurmai*. Noor Jehan sang for him for the first time. Interestingly, before the partition of India, they were in Bombay for many years but never got to work together. Two songs, written by Qateel Shifai, were sung by Kausar Parveen and eight by Noor Jehan. Admirers of old tunes most fondly remember the following tracks: *Jis din se piya dil le gaye*, *Chaand hansey duniya basey*, *Aa bhi ja aa bhi ja*, *O jaaney waaley re thehro zara ruk jaao*, *Chhun chhun naachungi gunn gunn gaongi*, *Aa gaye ghar aa gaye* (chorus) and *Saawan ki ghanghor ghataao* (chorus). The other significant aspect of *Intezaar* is that in 1956 when the government for the first time bestowed official honors on films, the six categories in which the awards were given were all related to this film. Best film/producer: Mian Sultan Jilani, best director: Masood Pervaiz, best story writer and music composer: Khwaja Khurshid Anwar, best actress: Noor Jehan and best actor: Santosh Kumar.



Music Director Khwaja Khurshid Anwar holding the trophies he received for best story and best music for "Intezaar"



Director Masood Parvez



Hero Santosh Kumar, Asha Posley (in a negative role) and Ashiq Husain Samrat in the movie "Intezaar".



Producer and director Anwar Kamal Pasha released his next film Sarfarosh in 1956, with Santosh, Sabiha, Alauddin and Meena Shorey (the Laralappa girl who had shifted to Pakistan from Bombay that year) as the main actors. Seen in other important roles were Alauddin, Ghulam Mohammad and Asif Jah. Composer Rasheed Atre set to music songs penned by Baba Alam Siah Posh, Nazim Panipati, Tufail Hoshiarpuri and Saaghar Siddiqui. Four songs in Zubaida Khanum's voice became very popular: Teri ulfat mein sanam (Tufail) Mera nishaana dekhey zamaana, (Saaghar) Aye chaand un se ja kar mera salaam kehna (Tufail) and Meri mast nazar karey zakhmi jigar (Saaghar). The rest of the famous tracks were Ik chor ik lutera (Munawwar Sultana/Tufail) and Taaron ka bhi tu maalik (Iqbal Bano/Tufail).



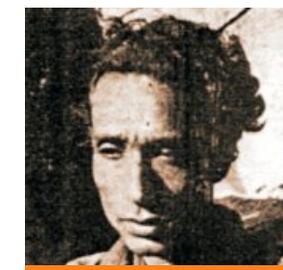
The last successful film of 1956 was director Ashfaq Malik's Baaghi in which Sudhir played the part of Baaghi (Rebel) opposite Musarrat Nazir. They were supported by Yasmin, Alauddin, Talish and Nazar. It was composer Rehman Verma's first film in Pakistan. Prior to it he had composed (along with Zahoor Hashmi who later came to be known as Khayyam) songs for Heer Raanjha (1948) in Bombay. The title credits had their names as Vermaji and Sharmaji. Baaghi had three lyricists Saaghar Siddiqui, Mushir Kazmi and A K Musarrat. People don't recall its songs now but in those days atleast three tracks sung by Zubaida Khanum – Aaj dil ko mila dildaar (Saaghar) Kaisey kahun main alvida (Musheer) and Baalam tum haar gaye (Musheer); and a song by Munawwar Sultana Jhoomti jawaani ko mushkil hai thaamna (Musheer) were regularly played on the radio.



Music Director Rehman Verma (Real Name: Mohammad Rehman)



Producer & Director of "Baaghi" Ashfaq Ahmed



Lyricist Saaghar Siddiqui (Real Name: Mohammad Akhter)

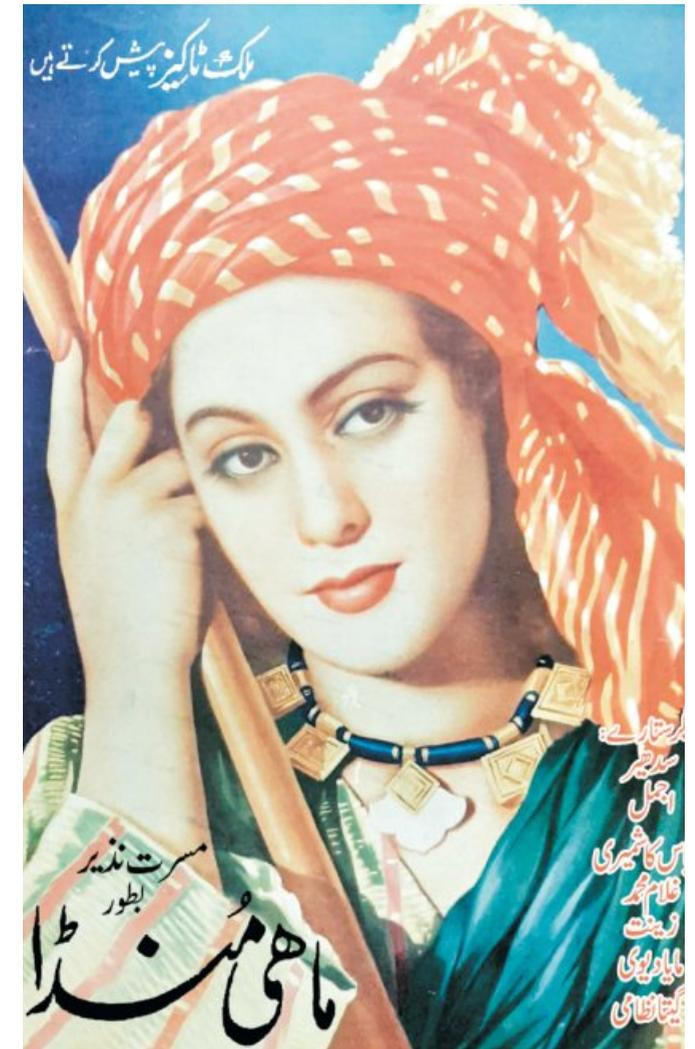


Lyricist Nazim Panipati



The first of the four successful Punjabi films of 1956 were Dulla Bhatti produced by Agha G. A. Gul and directed by M. S. Dar, starring Sudhir, Sabiha, Asha Posley, M. Ismail and Ghulam Mohammad. The most famous song among G. A. Chishti's compositions was Waasta-ee-Raab da tu jaaween wey kabootra (Munawwar Sultana/ Tufail Hoshiyarpuri). The rest of the song writers were Baba Alam Siah Posh, F. D. Sharaf and Chishti himself.

The second Punjabi box office hit of 1956 was Maahi Munda. Directed by M. J. Rana and produced by Bari Malik, it had the star cast of Musarrat Nazir, Sudhir, M. Ajmal, Zareef and Ilyas Kashmiri with Baba G A Chishti as the music composer. Although seven poets wrote songs for it (Ahmed Rahi, Tufail Hoshiyarpuri, Waris Ludhiyanvi, Baba Chishti, F. D. Sharaf, Hazeen Qadri and Ismail Matwala), only Rahi's two songs in the voice of Inayat Husain Bhatti earned immense popularity: Jhootiye jahaan diye ni kachiye zabaan diye and Rana Waaleyaan de pakkan parothe (the latter filmed on the most famous comedian at the time, Zareef).



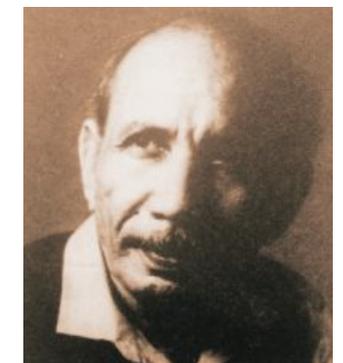
Musarrat Nazir & Sudhir in "Maahi Munda"



Director of "Dulla Bhatti" M.S. (Mohammad Shafi) Dar



Lyricist Ahmed Raahi (Real Name: Ghulam Mohammad)



Lyricist Ismail Matwala (Real Name: Mohammad Ismail)



By this time G A Chishti had become the most sought after composer for Punjabi films, which is why he also composed the music for the third hit film of the year Peengaan whose lyrics were penned by Hazeen Qadri, Ahmed Rahi and Chishti himself. Among them Tenu bhul gayyaan saadian chahwaan (Kausar Parveen/Rahi) and Chhanna chhanakda long (Munawwar Sultana & Chorus/Rahi) were especially liked by everyone. Produced by M Nasim and directed by Amin Malik, the film had Musarrat Nazir and Alsam Pervaiz as its heroine and hero. Whereas the supporting roles in it were played by Alauddin, Zareef, Asha Posley, Ghulam Mohammad and Sultan Khoosat.

Chann Maahi was the fourth successful Punjabi venture and composer Rasheed Attre's only Punjabi film of the year. Aslam Pervaiz and Bahar (her first film) starred in the movie produced and directed by Anwar Kamal Pasha. Seen in the film's supporting cast were M. Ismail, Nighat Sultana, Asif Jah, Ghulam Mohammad, Ragini, Fazl-e-Haq and Agha Salim Raza. Six out of seven songs were written by Tufail Hoshiarpuri while the remaining one by Baba Alam Siah Posh. The popular Hoshiarpuri three pieces sung by Zubaida Khanum were: Bunday chaandi de soney di nath le ke (chorus), Ni chithiye sajna diye and Pher laiyaan chann maahi akhiyaan.



Photo courtesy: Shahid Pardes, Lahore

Producer of "Peengaan"  
Mohammad Naseem  
'Popular'



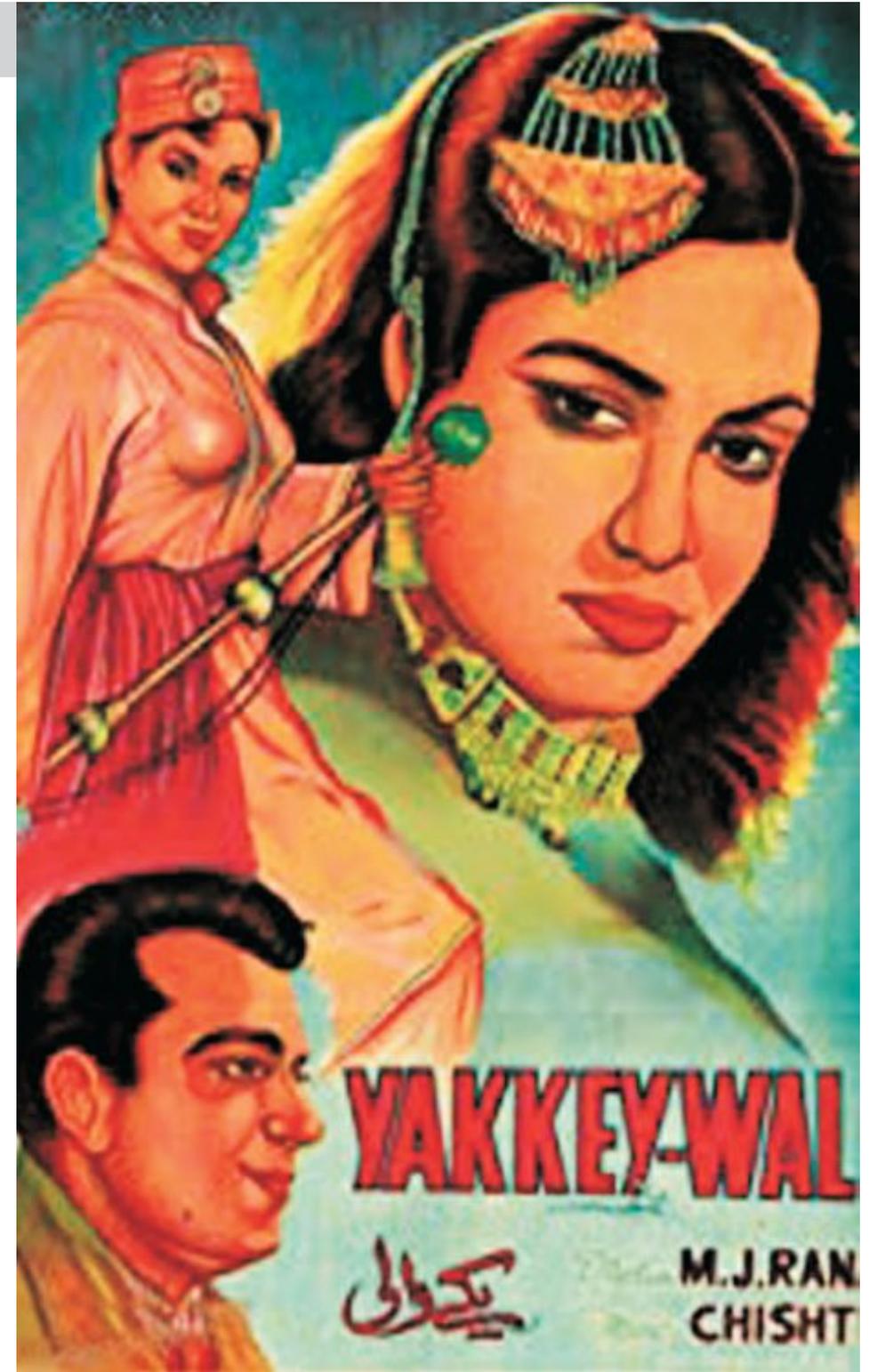
Photo courtesy: Shahid Pardes, Lahore

Director of "Peengaan"  
Amin Malik

## 1957

The 27 films that came out in 1957 comprised 21 Urdu and six Punjabi ones. In the latter category only two are worth mentioning: Yakkey Waali and Nooraan. After Maahi Munda, Yakkey Waali was the producer-director duo Bari Malik and M. J. Rana's yet another extremely successful film, once again with Musarrat Nazir and Sudhir as its female and male protagonists, others in its main supporting cast were M. Ajmal, Ilyas Kashmiri & Allauddin. Baba G A Chishti made music for it which as per the story of the film had fast numbers. Zubaida Khanum sang three solo popular songs for it, Kalli sawaari bhayi, Haan deya mundeya and Terey dar te aa ke sajna wey while one chorus which included Azra's voice Resham da laacha lakk wey. The first three were penned by Ahmed Rahi and the last by Ismail Matwaala.

Nooraan, produced by J. C. Anand and directed by M. A. Khan, despite having Noor Jehan and Sudhir as the lead player with M. Ajmal, Zeenat, Nazar, Agha Salim Raza, Maya Devi, G.N. Butt and Rakhshi received a lukewarm reception at the box office. However five out of nine of its songs written by Hazeen Qadri and composed by Safdar Husain are popular even today. Three of them were solo tracks by Noor Jehan: Terey bol ne te meriyaan ne buliyaan, Kadi aa wey dilbara and Wekheya howay na kisey takya howay. Two were duets by Noor Jehan and Munir Hussain: Ik cheez guwaachi and Panchhi te pardesi aa ke tur jaandey.



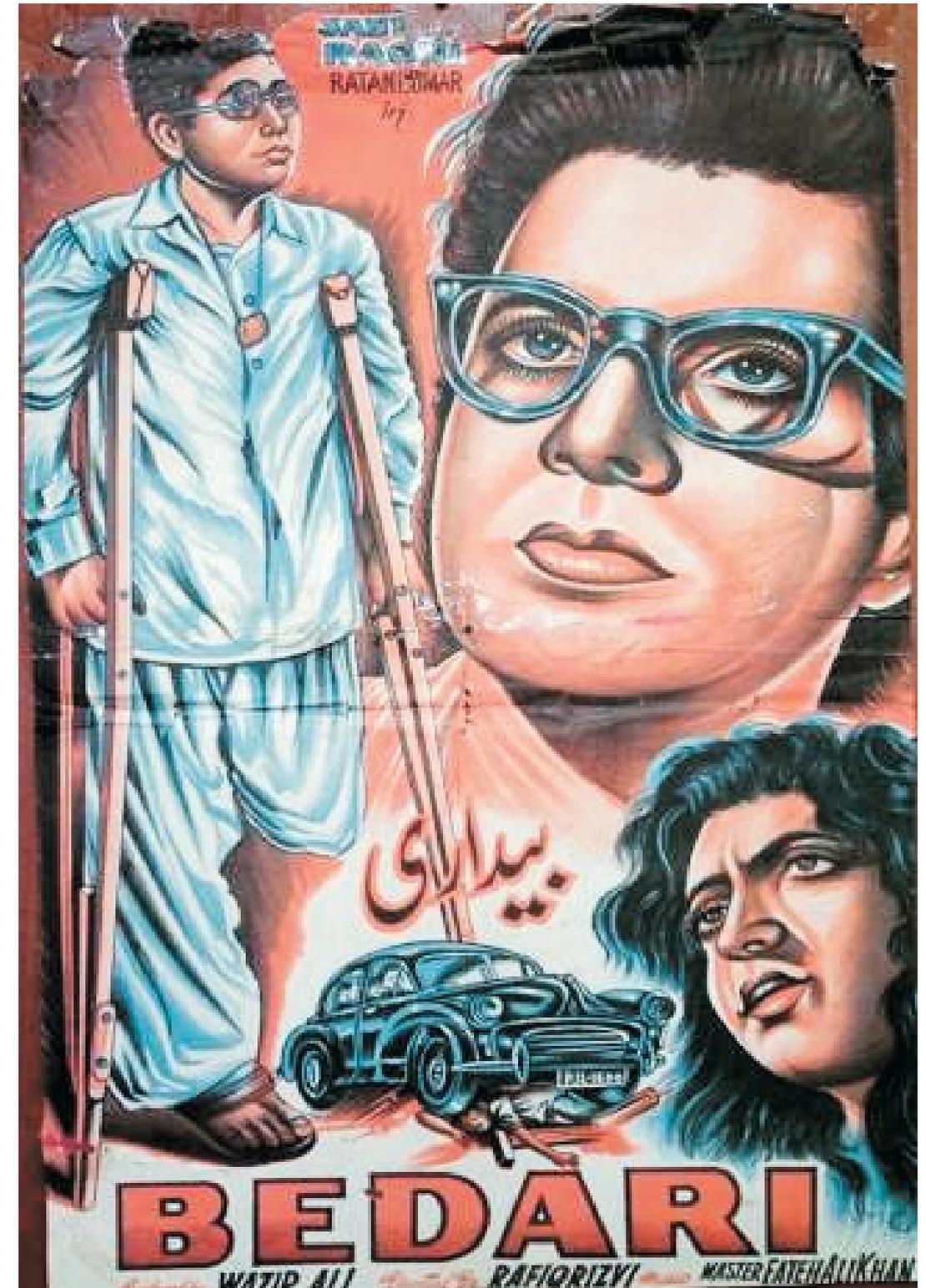
At the launching of "Yakkey Waali" are from L to R: guest Sabiha, producer Bari Malik (who later established Baari Studio), guest Suwarnlata, film's leading lady Musarrat Nazir, actor Ghulam Mohammad & leading man (Shah Zaman) Sudhir



Director M. J. (Mohammad Jamil) Rana

Almost all of the songs of eight out of 21 Urdu films released in 1957 were hits. One of them was Bedaari whose songs to date are played on TV as national songs on Aug 14 and March 23. Ironically, the film was a plagiarized version of an Indian movie Jaagriti (1954) and its songs, too, with slight changes in lyrics were fitted into the tunes composed by Hemant Kumar for the Indian film.

Jaagriti was a story of two children one of whom was disabled whose character was played by Ratan Kumar while the other was played by Raj Kumar (not to be confused with the legendary actor). In Bedaari both characters were played by Ratan Kumar with Shahnawaz, Bibbo, Agha, Salim Raza and Abbas Ajmeri playing supporting roles. Santosh and Ragni were the other two main performers in the film. It was produced by Ratan Kumar's (original name Nazir Ali) elder brother Wazir Ali and directed by Rafique Rizvi with hardly any originality. Its music was credited to sitar maestro Ustad Fateh Ali Khan and songs to Fayyaz Hashmi.



# Did you know that...?

*In the film "Chanway" (1951),  
Noorjehan (right)  
the then wife of director  
Syed Shaukat Husain Rizvi,  
acted with Yasmeen  
(Zarina Reshma)  
who became Rizvi's second  
wife many years later.*



*Singer Farida Khanum  
(left) starred in her  
only film "Sailaab" in  
1953 as Farida Neeli.  
Pictured with her is  
the film's heroine Sabiha.*

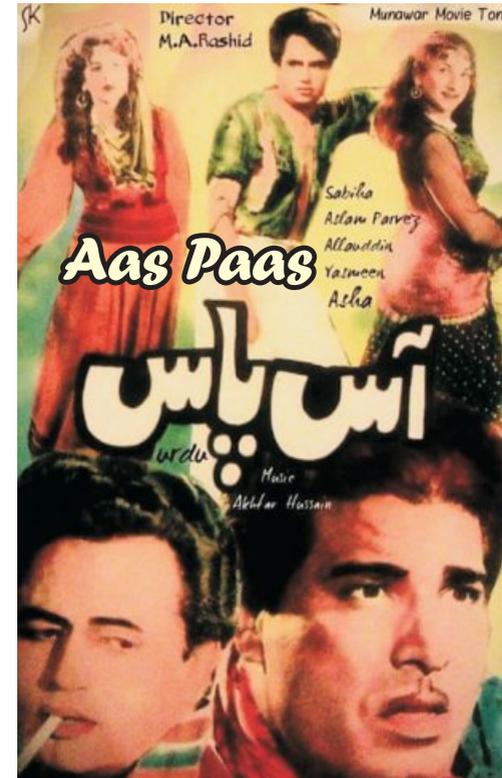


*This is how R.K. Laxman, a well-known cartoonist for India's  
popular magazine Filmfare, drew Noor Jehan's caricature  
for his series Stars I Never Met.*

The other notable films of the year were Aas Paas, Ishq-e-Laila, Waada, Barra Aadmi, Aankh Ka Nasha, Sardaar and Saat Laakh. Aas Paas and Aankh Ka Nasha were moderate hits, but the rest were huge successes.

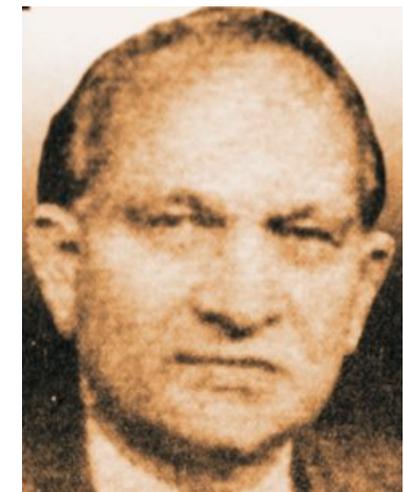
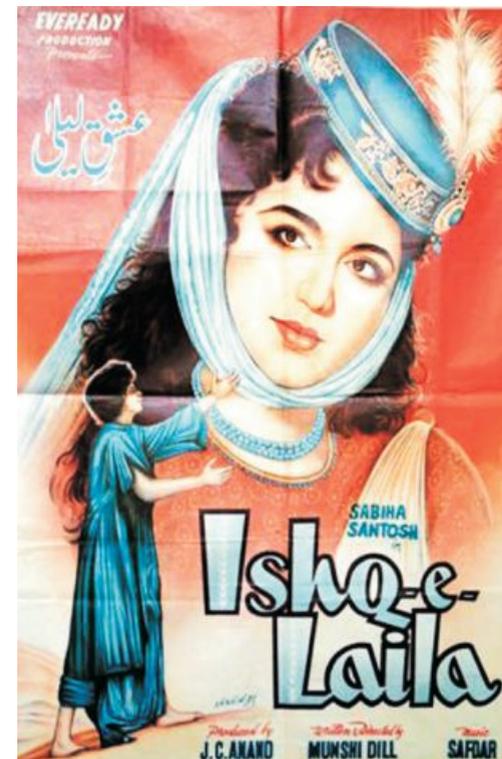
Aas Paas was directed by M A Rasheed and its cast included Sabiha, Aslam Pervaiz, Yasmeen, Alauddin and Nighat Sultana. Akhtar Husain set music to the words of five poets Shorish Dehelvi, Qamar Lakhnavi, Saahil Faraani, Majeed Saawan and Armaan Usmani. Saahil Faraani's two songs were widely appreciated – Bedard zamaney waalon ne kab dard kisi ka jaana hai (Salim Raza) and Muhabbat hui hai sitam ka nishaana (Salim Raza and Zubaida Khanum).

Ishq-e-Laila wasn't just the hit of 1957; it was one of the most successful movie ventures of the 1950s. Produced by J. C. Anand and directed by Munshi Dil, the pair of Santosh-Sabiha appeared in this film as hero and heroine – they had now become synonymous with success. Other notable actors in the film's cast were Asha Posley, M. Ismail, M. Ajmal, Alauddin, Majeed, Sultan Khoosat, Zeenat, Maya Devi and Nazar. The most significant aspect of the project was that it had the most number of songs, 15, in any single Pakistani film. Composer Safdar Husain and poet Qateel Shifai joined hands to create 15 lovely melodies at least two of which would be requested in every radio programme. The top most was the ghazal Parishaan raat saari hai in the voice of Iqbal Bano. It had the honour of being the first Pakistani song to be included in the famous Radio Ceylone programme of Indian music, Binaca Geet Maala. Other songs from the film were three sung by Zubaida Khanum – Laila, Laila, Laila, afsar-e-khoobaan Laila, Kis ko sunaaron gham ka fasaana and Dil se jo dil takraaye – two by Inayat Husain Bhatti – Jigar chhalni hai dil ghabra raha hai and Nikal kar teri mehfil se – one by Iqbal Bano – Aik halki halki aahat hai – a solo by Salim Raza – Udaas hai dil nazar pareshaan – a duet by Zubaida and Bhatti – Bata aye aasmaan waaley – and a duet by Zubaida and Salim Raza – Chaand takey chhup chhup ke oonchi khajoor se.



Director of "Aas Paas"  
M.A. Rasheed  
(Full Name: Mohammad  
Abdul Rasheed)

Photo courtesy: Shahid Pardesi, Lahore

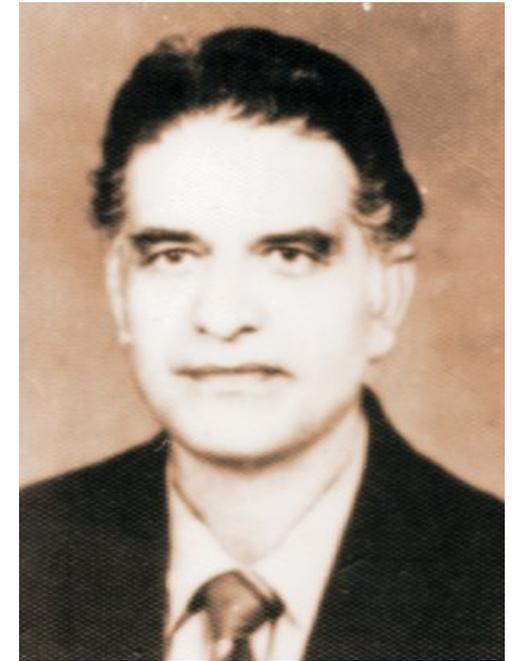


Lyricist of "Aas Paas"  
Saahil Faarani  
(Real Name: Imdaad Husain)

Photo courtesy: Shahid Pardesi, Lahore

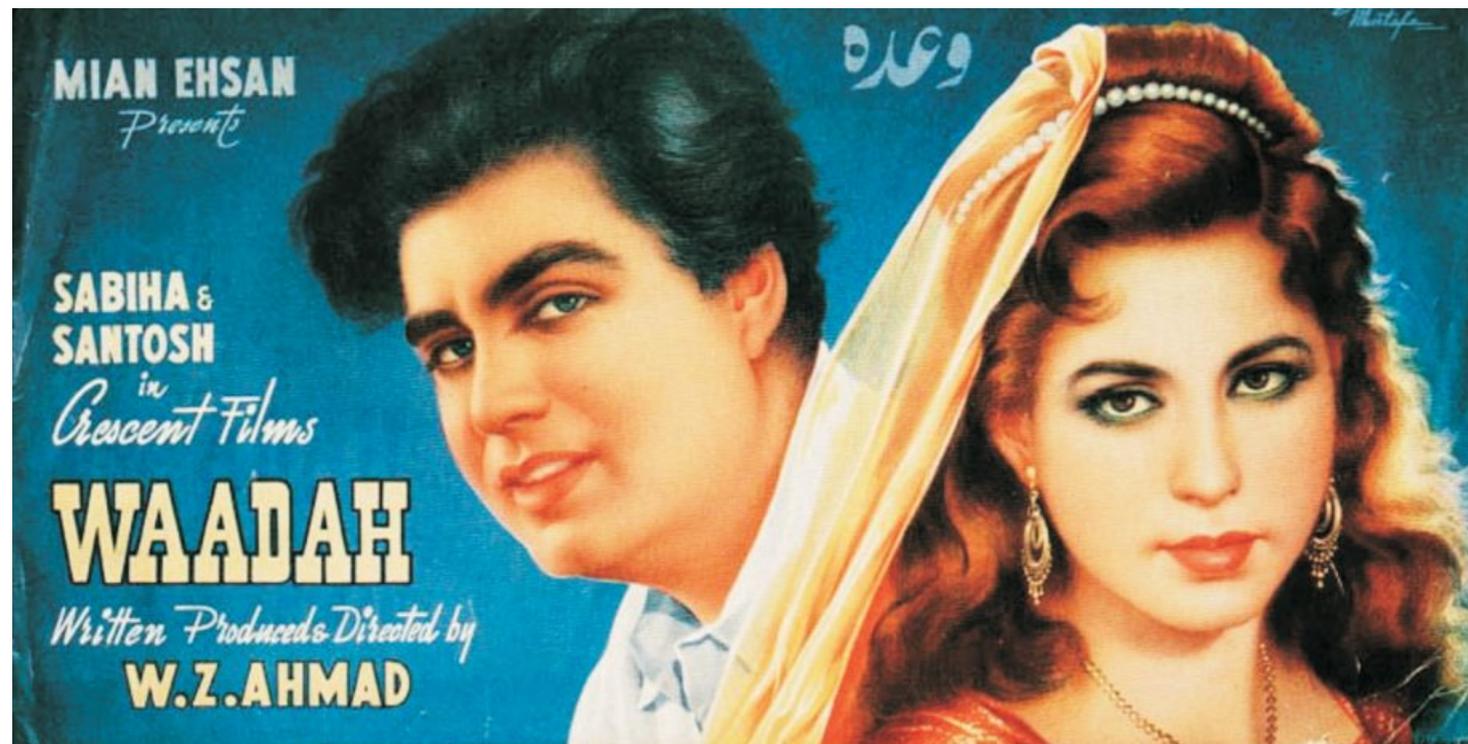
The second biggest Urdu hit of the year was *Waada* directed by W Z Ahmed who won the best director Nigar award. Santosh and Sabiha played the romantic pair in the story for which Santosh earned the best actor Nigar trophy. It was during the filming of *Waada* that Sabiha and Santosh tied the nuptial knot. Santosh was already married, but it was also Sabiha's second marriage. According to Ali Sufiyan Afaqi, Sabiha's first husband was her cousin; their marriage ended in a divorce.

*Waada* is considered to be one of the great Pakistani films especially in terms of music. Tufail Hoshyarpuri wrote seven and Saifuddin Saif penned four songs for it which were composed by Rasheed Attre. Out of the 11, eight songs turned out to be memorable. In the film, a singer who was associated with radio, Sharafat Ali sang three songs (for the first and last time in his career) one of which, written by Saif, *Jab terey shehr se guzarta hoon* became the most popular song of the film. Two other songs were duets with Kausar Parveen: *Baar baar barsein morey nain* (Saif) and *Le chal abb manjdhaar mein aye dil* (Tufail). One of the two other known duets from *Waada* was *Nazar nazar se mila lein agar ijaazat ho* (Tufail) in Salim Raza and Kausar Parveen's voices. The second was a classical 'bandish' for which Attre had classical singers Ustad Fateh Ali Khan and Zahida Parveen as playback artists. Apart from these, three of Kausar Parveen's songs were also major hits: *Aaj ki raat tum na jao* (Saif), *Shaam saverey nain biccha kar* (Tufail) and *Abb jo miloongi un se kahoongi* (Tufail).



Singer Sharafat Ali

Photo courtesy: Shahid Pardesi, Lahore



Singer Ustad Fateh Ali Khan



Singer Zahida Parveen

Although movies were being made in Karachi since 1954, it was not until Barra Aadmi, released in 1957, that any of them were box office successes in the real sense, except the Sindhi film Umar Maarvi. Made under the banner of Karachi Talkies, Barra Aadmi was produced by Husain De Silva and directed by Nawab Humayun Mirza. Its music composers were Ghulam Nabi and Abdul Latif from Sindh while the songs were written by Kalim Usmani and Tufail Ahmed Jamali. The lead female and male actors were



Lyricist Tufail Ahmed Jamaali



Director Humayun Mirza

Photo courtesy: Shahid Pardesi, Lahore

Meena Shorey and an upcoming hero of the time Ejaz. Other members of the film's main cast were M. Ismail, Alauddin, Himalyawala and Diljeet Mirza. A worth mentioning fact is that director Mirza invited singer Mubarak Begum from Bombay (who had sung for films such as Devdas, Daira and Daak Babu) to sing six out of the seven tracks of which one song written by Kaleem Usmani – a duet with Ahmed Rushdi – became really popular. It was Kaahey jalaana dil ko.



Indian Singer Mubarak Begum



Lyricist Kaleem Usmani (Real Name: Ehtesham Ilaahi)



Composers: Ghulam Nabi-Abdul Latif





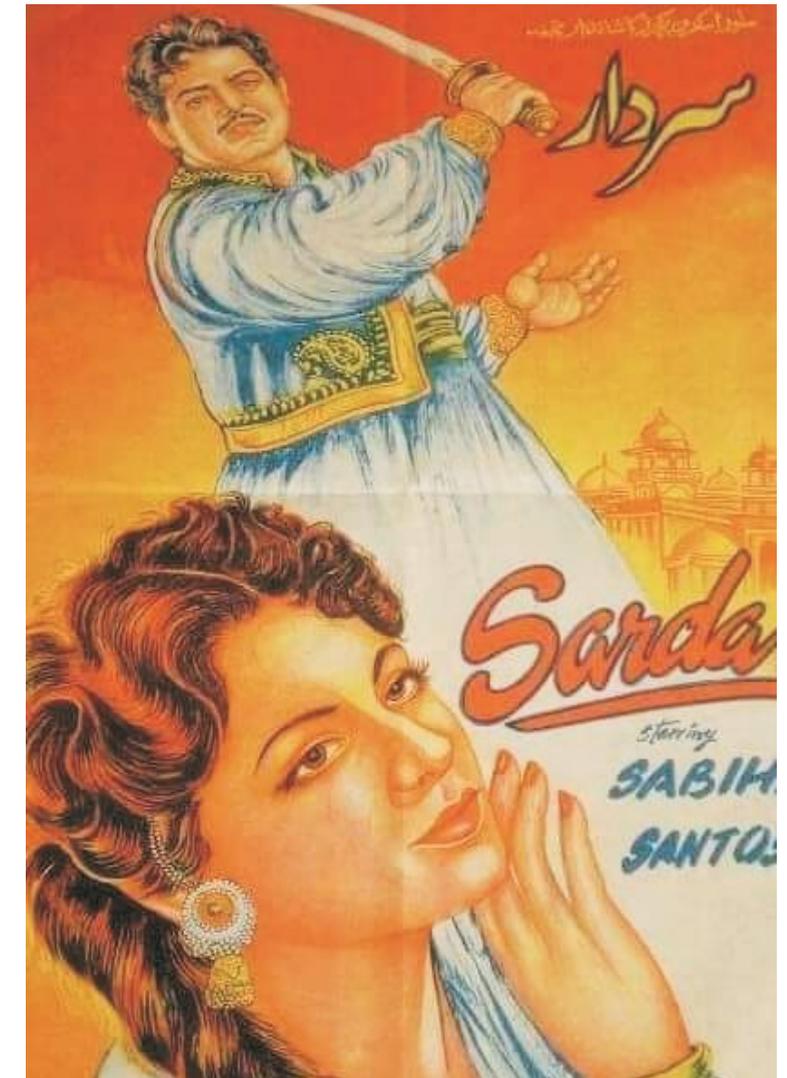
Director Sibtain Fazli



Poet Agha Hshr  
(Real Name:  
Mohammad Shah)



Music Director  
Ustad Jhandey Khan  
(Real Name: Ghulam  
Mustafa)



Aankh Ka Nasha in terms of box office numbers was a moderate hit. It was actor Sudhir's first film as producer. The director was Sibtain Fazli who had made Dopatta in Pakistan and at least 10 successful social films in India. The actors who took part in it were Sabiha, Musarrat Nazir, Neelo, Sudhir, Aslam Pervaiz, Himalayawala, Ghulam Mohammad, Asif Jah, Nusrat Kardar and Sultan Khoosat.. But its marked feature was its lilting music by Master Inayat Husain. Two songs written by Qateel Shifai and sung by Iqbal Bano were particularly liked: Bicchwa baajey re o sajan and Ik pal bhi nahin aaraam yahaan. Another Shifai-penned track was Pal pal mera aanchal dhalkey sung by Kausar Parveen and Zubaida Khanum. Saifuddin Saif and Tufail Hoshyarpuri also wrote a song each for the film. A song Tu jagg daata written many years ago by playwright Agha Hashr Kashmiri and composed by Ustad Jhandey Khan for a theatre play was also re-recorded in Zubaida Khanum's voice and included in the film.

For Sardaar, another success of the year, director M S Dar once again used Sabiha and Santosh as the romantic pair. Others seen in important roles were Ilyas Kashmiri, Talish and Asif Jah. Despite the fact that Baba G A Chishti was its composer and Tufail Hoshyarpuri, Ahmed Rahi and Aziz Merathi were the songwriters, its music didn't leave a lasting impression on the audience.

Saat Laakh, however, was a film that not only did great at the box office but its four out of seven songs became immortal hits. Produced by Saifuddin Saif – who also penned the lyrics- and directed by Jaffer Malik, Rasheed Atre composed songs for it. Its main cast included Sabiha, Santosh, Nayyar Sultana, Talish, Himalyawala, Ghulam Mohammad, Asif Jah, Nusrat Kardar and Sultan Khoosat while Neelo appeared only in one song. The following songs are still fresh in music lovers' memories: Aaye mausam rangeeley suhaane (Zubaida Khanum), Ghoonghat utha loon (Zubaida Khanum) Yaaro mujhey maaf rakho (Salim Raza) and Qaraar lootne waale (Munir Husain). Then one of the two songs sung by Kausar Parveen also did well: Sitamgar mujhe bewafa jaanta hai. Attre won his first Nigar award as best music composer of the year for Saat Laakh.



Director Jaffer Malik



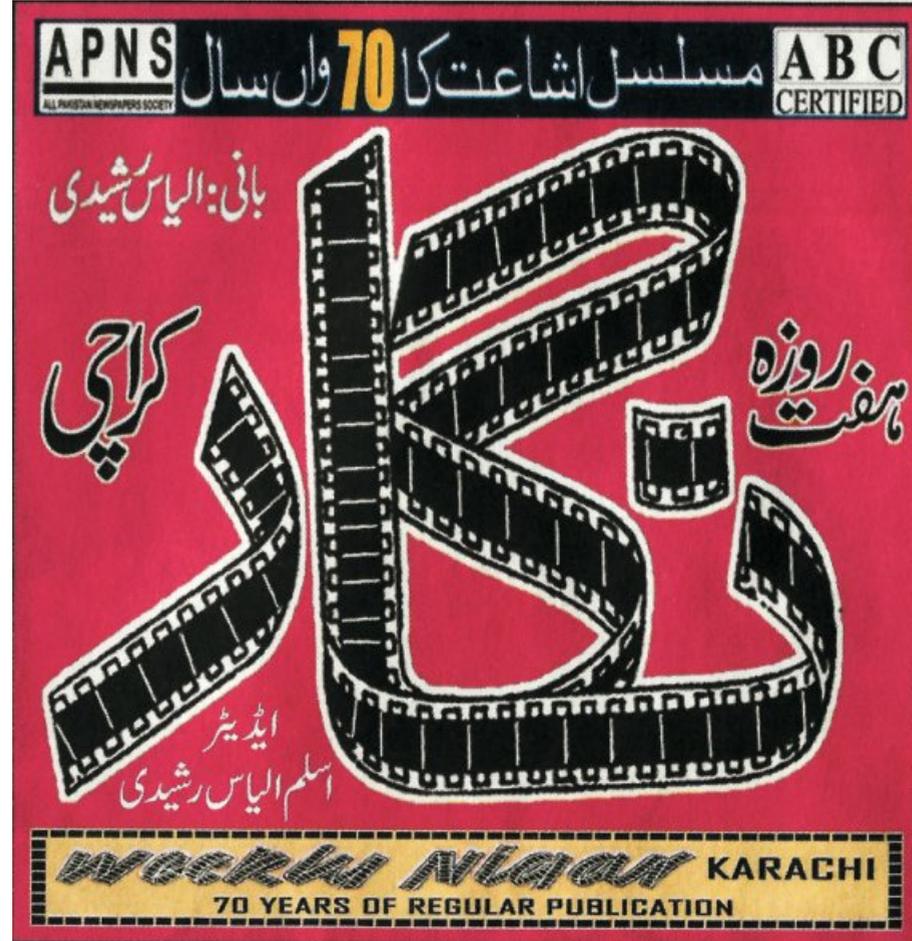
Singer Munir Husain



Singer Saleem Raza  
(Real Name: Noel Dias)

Photo courtesy: Shahid Pardesi, Lahore





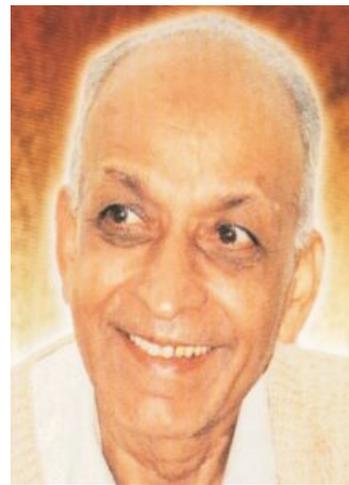
When editor of the renowned weekly Nigaar, the late Ilyas Rasheedi, decided to give trophies as awards to film personalities for their exceptional work, it was in 1958 that the first Nigar award ceremony was held in which best films of 1957 were recognised. The following is the list of winners:

- Best Film/Producer – Saifuddin Saif (Saat Laakh)
- Best Director – W Z Ahmed (Waada)
- Best Storywriter – Saifuddin Saif (Saat Laakh)
- Best Actor – Santosh Kumar (Waada)
- Best Actress – Sabiha (Saat Laakh)
- Best Supporting Actor – Alauddin (Aas Paas)
- Best Supporting Actress – Nayyar Sultana (Saat Laakh)
- Best Music Director – Rasheed Attre (Saat Laakh)
- Best Cameraman – Sohail Hashmi (Barra Aadmi)

These awards were given for more than four decades receiving which was considered a matter of honour and pride for the artist community.



1957-81



*Ilyas Rasheedi  
(Founder-editor of Nigaar)*



*Aslam Ilyas Rasheedi  
(Present editor of Nigaar)*

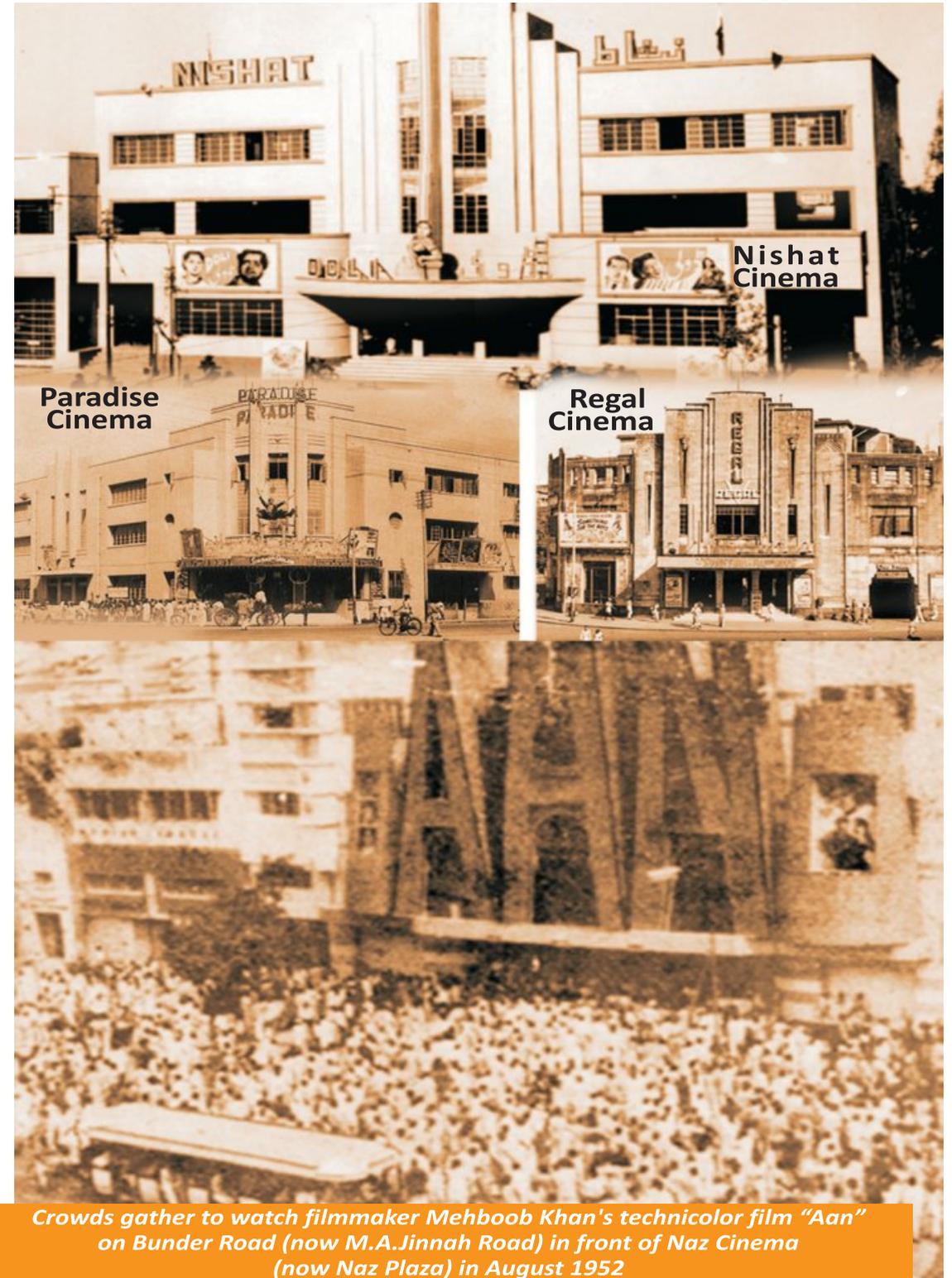


1982-2003

## ***The Emergence of Film Industry in Karachi and Its Ups and Downs***

Since Barra Aadmi has been mentioned in these pages as the first commercially successful film produced in Karachi, it's imperative that the film industry that took shape in Karachi in the 1950s is discussed. Compared to Lahore, which after Bombay and Calcutta was already a film centre, in the pre-independence days, Karachi had no tradition of filmmaking. The story of the industry in Karachi was written by the late journalist Shehanshah Husain which was serialized in the daily Duniya in 2013. The first part of the series was provided to us by the late journalist's friend Sarfaraz Fareed Neehash, himself a film journalist, for which we are grateful to him. The following are excerpts:

"Those associated with the film business have always thought of beautiful locations as an important aspect of filmmaking. After independence, when films began to be made in Lahore, some renowned producers and directors came to Karachi to shoot its seaside for the celluloid. Since industries had already been established in the city, there was no dearth of finances as well. And the city, in those days, was one of the prettiest of the country. It was in 1952 that the foundation for the first film studio, Qaiser, was laid in Karachi. It was under construction when a citizen Abdul Ghaffar convinced a producer to make a film here. Songs were recorded for the first time. Since there were no recording studios, eight songs were recorded in a single night at Roxy Cinema. Unfortunately, owing to the recording engineer's bad performance, no producer returned to Qaiser Studio, as a result of which its construction couldn't be completed and it was shut down.



*The Emergence of Film  
Industry in Karachi and Its  
Ups and Downs*



*Singer Malika Pukhraj, owner of Malka Studios, Lahore*

In 1953, a film distributor from Lahore, M. A. Bukhari borrowed money from a bank to get an agrarian piece of land in the Garden area on lease where he built Federal Studio. He bought a stall from an international exhibition and turned it into a small floor. He then rented the sound system and a camera that singer-producer Malika Pukhraj had brought to Lahore from Bombay for the studio. This led to the start of quite a few films none of which were completed. The first film released in Karachi on Aug 9, 1953 was also partly filmed in this studio. The film whose initial title was Sada Suhaagan ended up in cinemas with the name Hamaari Zabaan. Its producer and heroine was Bina and it was directed by Sheikh Hasan. Ghulam Nabi and Abdul Latif were its music composers.

In the meantime the producer of the first Pakistani film Teri Yaad Diwan Sardari Lal shifted to Karachi from Lahore. He was a lawyer by profession. With the help of some financiers from Karachi, he bought a (Chinese) stall from an industrial exhibition held in the city and turned it into a studio. It was named Karachi Studio. Malika Pukhraj's sound system and camera was also shifted from Federal Studio to Karachi Studio. Afterwards Sardari Lala not only inaugurated his film Laala Rukh with fanfare but the films that had begun at Federal Studio now came to Karachi Studio, announcing the end of Federal Studio.

**The Emergence of Film Industry in Karachi and Its Ups and Downs**

In 1954, Karachi's respected Haroon family started taking an interest in film making and laid the foundation of a big studio called Eastern Studio on Manghopir Road in SITE. Its first chairman was Yousuf Haroon, the elder son of Sir Abdullah Haroon. Its administration was first put in the hands of A G Mirza but later the studio came under the complete supervision of Saeed Haroon, the youngest son of Sir Abdullah Haroon. All of the machines for it were imported by virtue of the Colombo Plan. And therefore Eastern Studio became Karachi's first studio with proper facilities. This was the time when Malika Pukhraj was allotted a piece of land in Lahore for a studio because of which she took back her sound system and camera from Karachi. As a result, the films that were being made in Karachi Studio were shifted to Eastern Studio. Diwan Sardari Lal failed to revive his studio and migrated to Bombay.

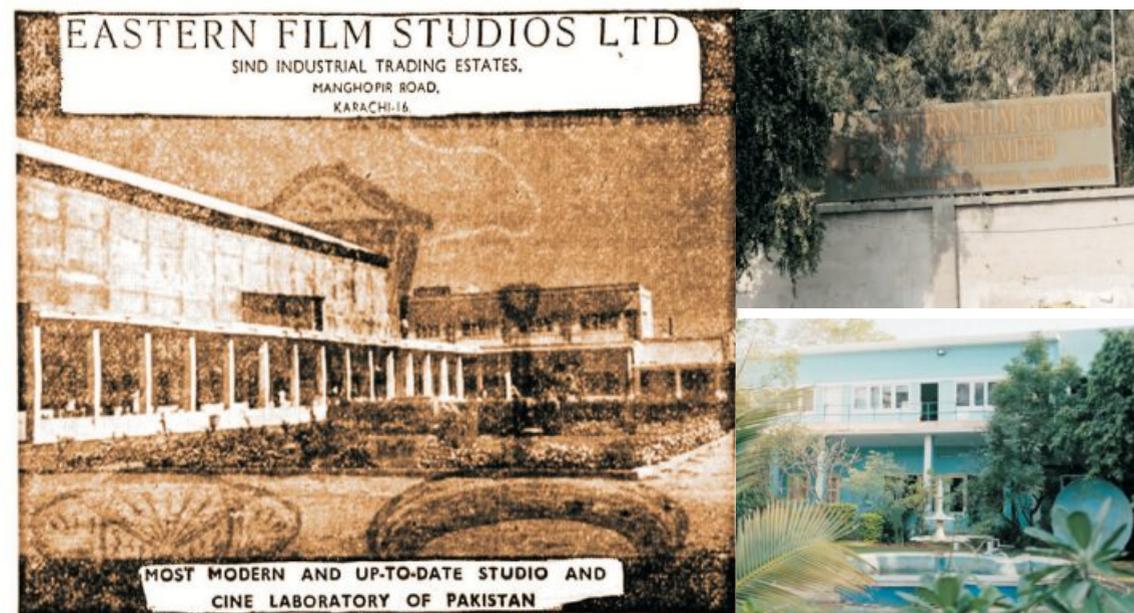
Eastern Studio had now formally started film production. Work on Hamaari Zabaan, earlier titled Sada Suhaagan, resumed and finished in Eastern Studio (it had shifted from Federal Studio). It was the first Karachi-based production which was officially screened in Naz Cinema on June 10, 1955. It had its run for two to three weeks. Naz Cinema on Bunder Road (now M A Jinnah Road) was situated in smack opposite Nishat Cinema. Both don't exist anymore.



Karachi's first production "Hamaari Zuban" which was released on June 10, 1955



Managing Director of Eastern Studios & Filmmaker Saeed A. Haroon

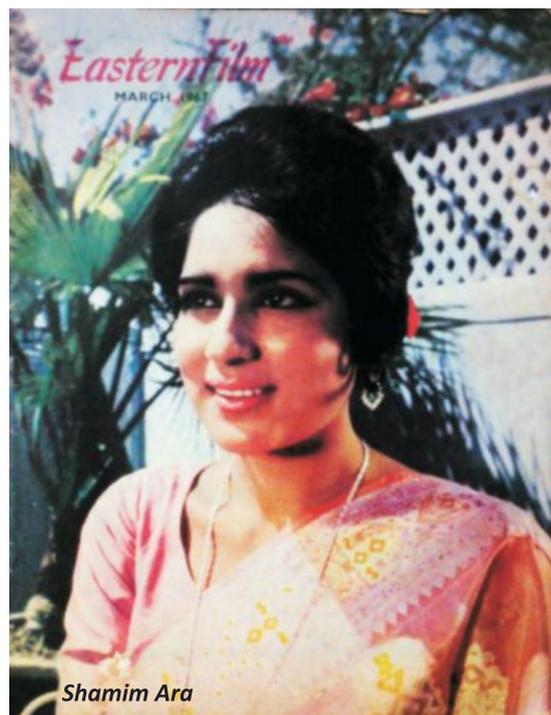
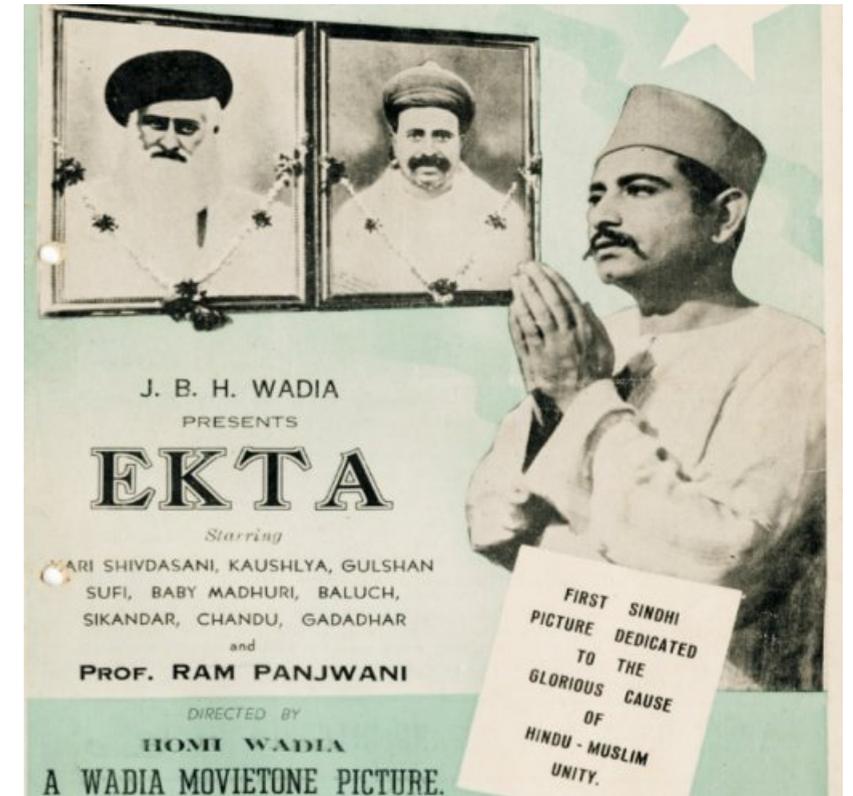


Eastern film studio, Karachi. Yesterday and Now.

**The Emergence of Film Industry in Karachi and Its Ups and Downs**

Pakistan's first Sindhi film Umar Maarvi, too, was made in Eastern Studio. It was based on a masnavi by Shah Abdul Latif. After Ekta and Abaana (which were made in Bombay in 1942 and 1958 respectively), it was the third Sindhi film of the subcontinent which was released on May 13, 1956 on Eidul Fitr. It was shown in Nishat Cinema for six weeks and five days whereas in total it remained in cinemas for 14 weeks. Karachi also has the distinction that the first Pashto film Yousuf Khan Sher Bano (1970), first Gujrati film (Maa Te Maa, 1970) and the first English film (Beyond the Last Mountain, 1976) were also made in this city".

It would be pertinent to mention that Pakistan's finest film magazine Eastern Film, which remained in publication for 12 years (1959-71), also began publishing from Eastern Studio. Eminent journalist Asif Noorani was its editor for its last seven years.



Shamim Ara



Neelo



Sabiha



Asif Noorani, Editor "Eastern Film" (left) with composer Naushad Ali in Bombay in 1964

Photo Courtesy: Asif Noorani, Karachi

***The Emergence of Film Industry in Karachi and Its Ups and Downs***

The films made in Karachi in the 1950s – Heer, Anokhi, Kaarnaama, Kunwaari Bewa, Shikaar, Bedaari and Barra Aadmi – have already been discussed. In the 1960s, after the emergence of the second studio, Modern Studio, a big number of films were made in the city. Some of the movies that did well in the 1960s, '70s and to a certain extent in the '80s were: Banjaaran, Heera Aur Patthar, Aisa Bhi Hota Hai, Aag Ka Darya, Armaan (which was Pakistan's first platinum jubilee film which meant it ran for 75 weeks), Jaag Utha Insaan, Doraaha, Rishta Hai Pyaar Ka (the first Pakistani film to be shot in England), Ehsaan, Samandar, Saalgirah, Nayi Laila Naya Majnun, Road To Swat, Kiran Aur Kali, Biwi Ho To Aisi, Nadaani, Tina, Shaani, Aalami Jaasos, Sarkata Insaan and Aik Aur Love Story. The gradual decline of the Lahore film industry impinged upon Karachi as well, and by the 1990s things were so poor in Karachi that activities related to film studios almost discontinued. By that time more than 160 movies were made in the Sindh capital. Sadly, at the end of the last century, things went so out of hand that Eastern Studio was turned into a godown and printed clothes started to manufacture in Modern Studio. The diminished number of films caused, as in some other cities, cinema houses to be replaced with business centers. This suspension continued until Mehreen Jabbar came out with her film Ramchand Pakistani in 2008 which revived filmmaking in Karachi. However, now filming was being done in open spaces and palatial houses instead of the studios. Films are being regularly made in Karachi with commercial success. Multiplexes have come up and some others are being built. (This was the situation before coronavirus pandemic kept the film making activities crippled from March 2020 till almost the end of 2021).

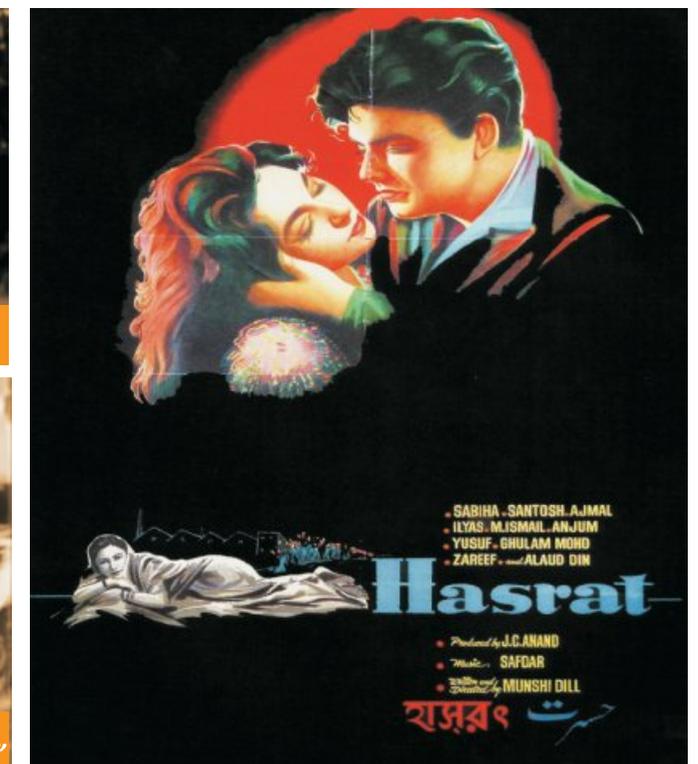


## 1958

In 1958, a total of 33 films were made in Lahore and Karachi, including seven Punjabi and three Sindhi films. The Sindhi film Pardesi was Mustafa Qureshi's first film – though he had a small role in it. Seven Urdu films – Zehr-e-Ishq, Hasrat, Anaarkali, Bharosa, Darbaar, Aadmi and Aakhri Nishaan and five Punjabi films – Sheikh Chilli, Chhoo Mantar, Chatti (originally titled Jatti), Mukhrra and Ghar Jawai – did good (some of them moderately) at the box office.

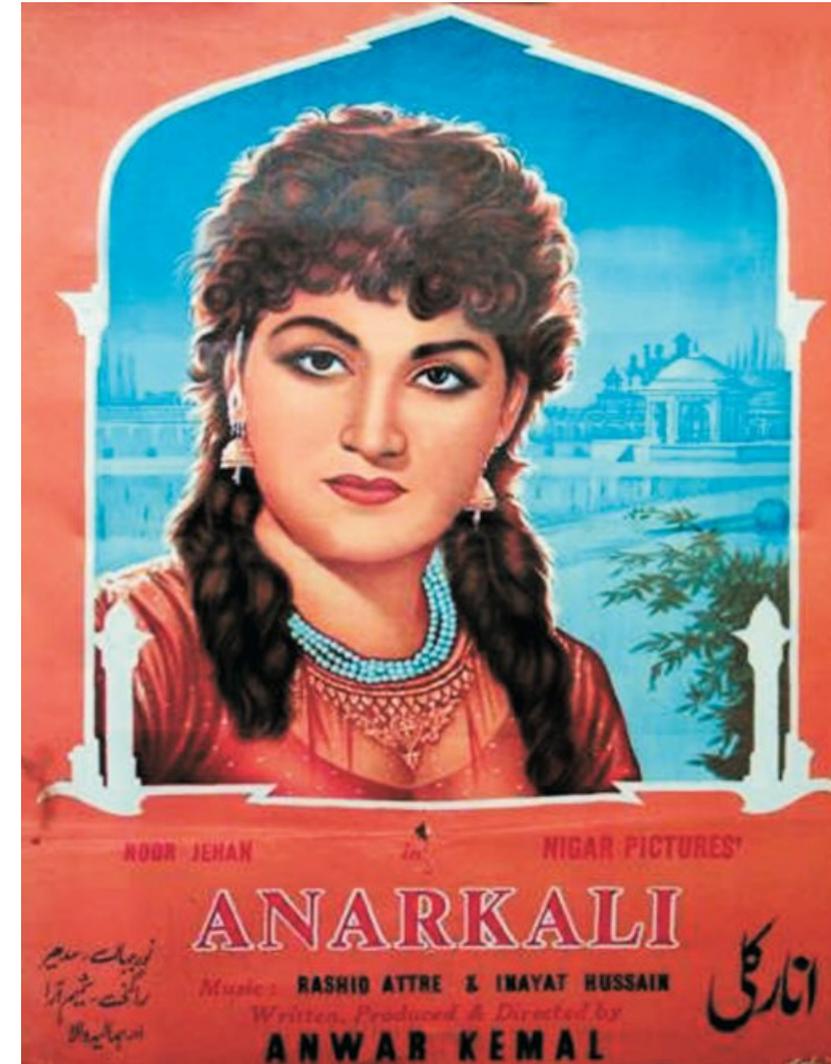
Zehr-e-Ishq was directed by Masood Pervaiz. Qateel Shifai wrote its songs which were beautifully composed by Khwaja Khurshid Anwar. Musarrat Nazir, Habib, Yasmeen and Neelo were its cast members. The film was a moderate success but four out of its nine tracks were liked by music lovers. A naat and a song rendered by Zubaida Khanum were: Sunn arz meri Kamli waaley and Raat chaandni main akeli. A song sung by Kausar Parveen was Pal pal jhoomoon. The most popular number of the film was Mohay piya milan ko jaaney de bairaniya in the voice of Nahid Niazi that catapulted her to national fame. (Before that she had sung for Laila Majnun but it had failed to make an impact on the audience.) Khwaja Khurshid Anwar won the Nigar award for the best music composer, Musarrat Nazir as best actress and Bibbo as best supporting actress.

Hasrat was the second most successful film of 1958. It was produced by J C Anand with Munshi Dil in the director's seat and Sabiha, Santosh and Yousuf Khan as its main cast members. Qateel Shifai wrote 11 songs for it, composed by Safdar Husain. The outstanding ditties were: Peelu pakk gaye (sung by Munawwar Sultana), Barbaad kiya qismat ne hamein (Iqbal Bano) and Baaghon mein bahaar aayi (Zubaida Khanum and Salim Raza).



Now is the time to talk about the film which is considered to be one of the greatest Pakistani movies known for its music. It was Anaarkali, directed by Anwar Kamal Pasha, with Noor Jehan in the role of Anaarkali and Sudhir as Shehzada Salim – the latter was terribly miscast. Still, the film based on its music proved to be a mega hit. Master Inayat Husain, who as Pasha's favorite composer, was its original music director. However after he composed only three songs for the project, differences developed between the director and his composer. As a result Master Inayat was replaced by Rasheed Atre who composed the other five songs. All of them were sung by Malika-e-Tarannum Noor Jehan. They are like gems who haven't lost their luster even after seven decades. Qateel Shifai, Tufail Hoshiarpuri, Tanvir Naqvi, Saifuddin Saif and Hakeem Ahmed Shuja (Pasha's father) were the songwriters. The songs composed by Master Inayat were: Muhabbat ka naghma hai (Tanvir Naqvi), Bewafa hum na bhoole tujhe (Saif) and Jaltey hain armaan mera dil rota hai (Saif). The ones composed by Attre were: Baawri chakori (Shifai+Hoshiarpuri), Sada hoon apney pyaar ki (Shifai), Kuchh is tarha woh nigaahon pe (Shifai), Tumhaari aarzu mein (Shifai), Ik jaan thi paas (Shuja) and Phir jo nigaah-e-yaar kahey (Shifai). Shifai won the Nigar award for the best songwriter for Phir jo nigaah-e-yaar kahey.

It is not out of place to mention here that important supporting roles in Anaarkali were played by Himalyawala, Ragini, Zohra Mirza, M.Ajmal, Zareef and Shamim Ara.



Noor Jahan (right) as Anaarkali and Shamim Ara as her younger sister Suraiya



Lyricist of "Ek jaan thee paas woh jaan lekar" and director Anwar Kamal Pasha's father Hakeem Ahmed Shuja



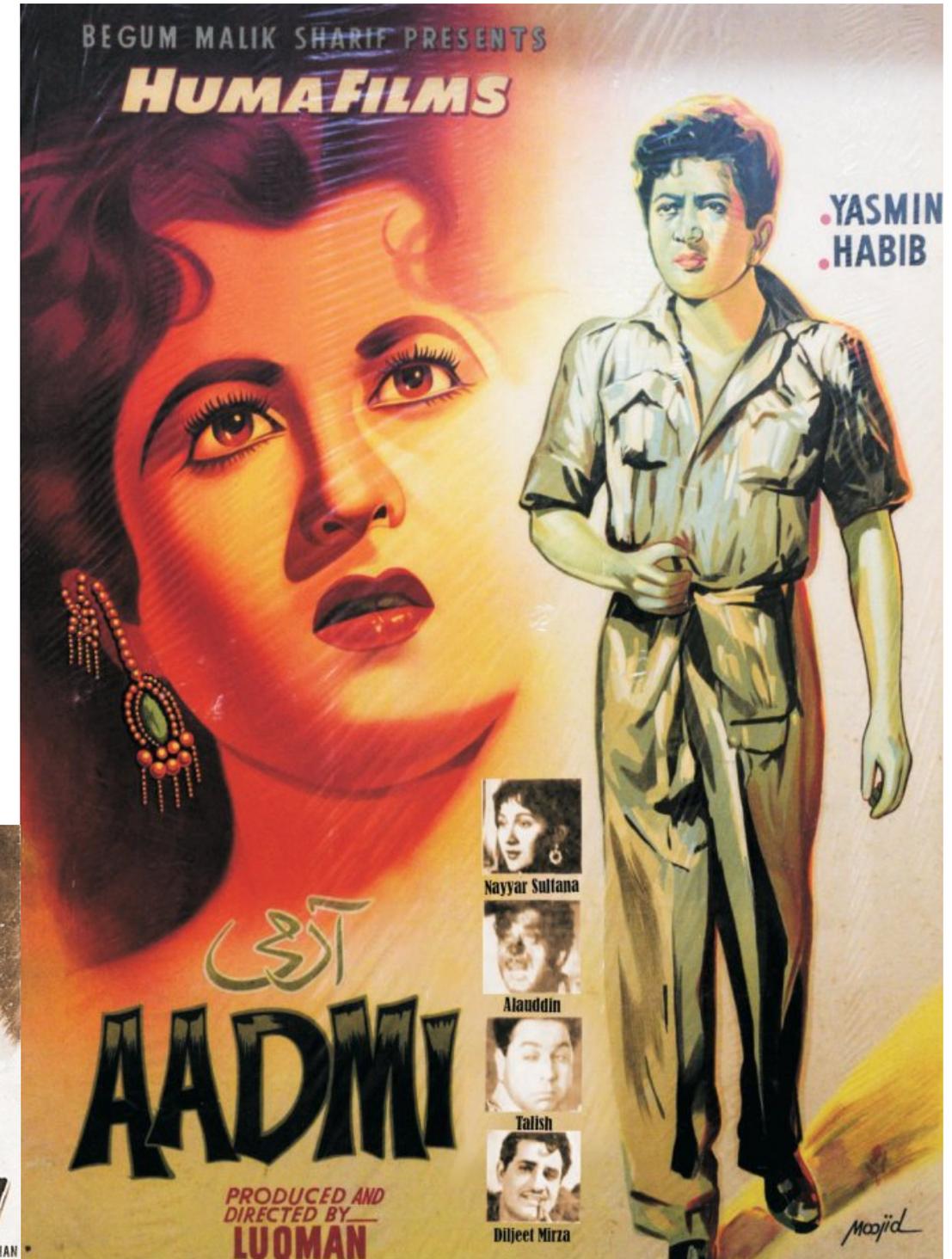
Zohra Mirza as Jodha Bai & Sudhir as Shehzada Saleem



While playing chess, Himaliya Waala as Akbar the great, Zohra Mirza as his queen Jodha Bai and Ragini as slave girl Dilaaram

Photo Courtesy: Shahid Pardesi, Lahore

The same year director Luqman adapted a story Kaala Aadmi by Ayub Sarwar Khan (elder brother of Dilip Kumar) into a film titled Aadmi. The cast included Habib (two roles), Nayyar Sultana, Alauddin, Talish and Yasmeen. The film Kaala Aadmi with Dilip Kumar in the lead was to be made in India but the project was never materialized, whereas in Pakistani Aadmi turned out to be not only a successful film but won the best film Nigar award as well. A composer belonging to East Pakistan (now Bangladesh) Moslehuddin was introduced into the industry through the film. Apart from him, three songs of the movie were composed by Aashiq Husain. Tanvir Naqvi was its lyricist and two of the songs became particularly popular: Zamaana pyaar ka (sung by Nahid Niazi and composed by Moslehuddin) and Aashiq Husain's Zemeen per qadam hain (Nahid and Salim Raza). Besides the best film trophy, Aadmi won in the following categories: best director (Luqman), best actor (Habib), best supporting actor (Alauddin) and best story writer (Ayub Sarwar Khan, posthumously). It would be relevant to mention here that years later Luqman introduced his son Faisal Luqman as an actor in a movie Crorepati based on the same story, but the film couldn't be released.



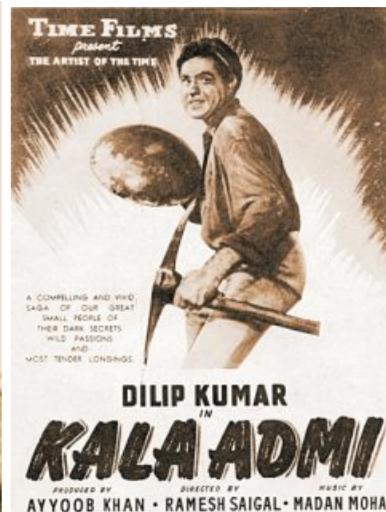
Singer Nahid Niazi



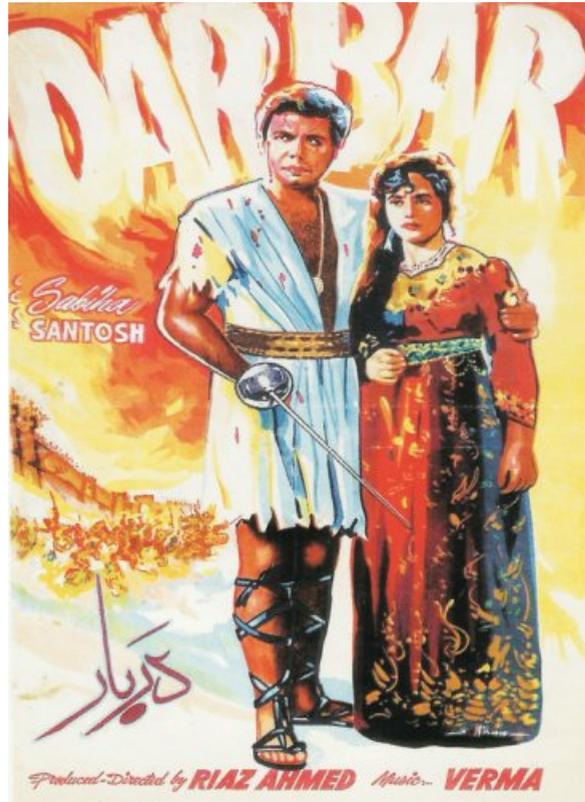
Music Director Moslehuddin  
(Real Name: Abul Qasim Mohammad Moslehuddin)



Music Director Aashiq Husain



In India, "Kaala Aadmi" could not be made for a reason, while in Pakistan, "Aadmi" based on the same story was declared the best film of 1958.



Three box office successes of 1958 Aakhri Nishaan, Bharosa and Darbaar couldn't leave an impact with their music, whereas one of the unsuccessful movies Changez Khan's two songs composed by Rasheed Attre did very well. One of them was a patriotic song Allah ki rehmat ka saaya...Allah-o-Akbar sung by Inayat Husain Bhatti whose writer was Tufail Hoshyarpuri. The second was a faryaad, Hai khatm-e-Rusul aap se faryaad hamaari presented by Zubaida Khanum.

A 1958 film Jaan-e-Bahaar directed by Shaukat Husain Rizvi was a failure. But it is memorable because its three songs penned by Qateel Shifai composed by Rasheed Attre and sung by Noor Jehan and which were also supposed to be filmed on her were actually picturized on Musarrat Nazir who replaced Noor Jehan in the movie since the later had by then fallen out with her husband Rizvi. So after Paatay Khan, it was the second time that her voice was used for some other actress in Pakistan and in both cases it was Musarrat Nazir.



The first successful Punjabi film that came out in 1958 was Sheikh Chilli for which the brother duo of Salim-Iqbal composed music for the first time and whose song Sahiyoni mera dil dharrkey used to be regularly played on one radio station of the country or the other. It was sung by Zubaida Khanum and penned by Iqbal Husain (of Salim-Iqbal). Two more songs were liked by everyone. One was written by Akhtar Kashmiri, Dil gham diyan chhallaan wich dolda (Salim Raza and Zubaida Khanum) and Laal paraanda (Zubaida) penned by Iqbal Husain. Comedian Asif Jah directed and played the central part in the film. The rest of the cast was Sabiha, Aslam Pervaiz, Asha Posle and Ghulam Mohammad.

Another Punjabi film was Chhoo Mantar with Mushtaq Hafeez in the director's seat. Its music was composed by Master Rafique Ali. The film starring Noor Jehan, Aslam Parvez, Laila, Alauddin and comedian Zareef was inspired by an Indian film with the same name. Not just that, it's most famous song Burey naseeb merey (Zubaida Khanum and Zareef) written by Ahmed Rahi was influenced by the song Ghareeb jaan ke hum ko na tum composed by O P Nayyar from that Indian film. Rafique also made some original compositions such as Ainy gal das deo, Wey toon ki jaaney be-qadra and Ankhian wey raateen saun na dendiyaan sung by Noor Jehan. Nazish Kashmiri was another lyricist of the film.





The third successful Punjabi film of 1958 was Jatti. Directed by M. J. Rana, its name was changed to Chatti after the Jatt community's protest. Its cast comprised of Musarrat Nazir, Neelo, Sudhir, Zareef and Ilyas Kashmiri. G. A. Chishti set music to the words of Ahmed Rahi, Ismail Matwala and Waris Ludhyanvi. One of the tracks was often played on the radio – Meri chunni diayaan reshmi tandaan written by Rahi and sung by Zubaida Khanum.

The last successful film in the Punjabi language released in 1958 was Mukhrra. Produced by Sontosh Kumar and directed by Jaffer Malik the film had Sabiha and Santosh as the lead romantic pair. Rasheed Attre composed melodious songs, written by Waris Ludhyanvi, for it; so much so that the film is deemed to be one of the finest musical hits to have come out in 1958. Zubaida Khanum sang quite a few memorable songs for the movie. For example, Mera dil channa, Dorey khich ke na kajla paaiye (Chorus), Meri akh tera dil na chura le and Maenu dasni chaanni teri. However, the song that became the most famous was Dila ther ja yaar da nazaara len de sung separately by Zubaida and Munir Husain.

In 1958, the second Pakistani Sindhi film Pardesi was screened. Produced by Fazlani and directed by S A Ghaffar, its songs were composed by Ghulam Nabi and Abdul Latif. Its cast included Fazlani, Lali, Rumi and comedian Charlie. Mustafa Qureshi was also introduced in a small part. The same year two more Sindhi films – Sassi Punnu and Paraai Zameen – saw the light of day. The former was a moderate success while the latter failed at the box office.



1959

In the last year of the 1950s, 65 Urdu and 10 Punjabi films were released out of which around a dozen were box office hits but hardly four were known for their music. One of them was Jhoomer. Among the successful ventures there was also Kartaar Singh produced and directed by poet Saifuddin Saif for the first time. Before that he had only produced a couple of films like, Raat Ki Baat and Saat Laakh. Kartaar Singh is reckoned to be one of the finest Pakistani films. It had Alauddin in the central role. The rest of the cast was Sudhir, Musarrat Nazir, Zareef, Bahar, Laila, Inayat Husain Bhatti and Ajmal. It had a perceptive story based on the partition of India. Composers Salim-Iqbal composed an immortal song, penned by Waris Ludhyanvi and sung by Naseem Begum and chorus, which even after six decades is sung at every wedding from the groom's side – Desaan da raaja mere baabal da pyaara. Other memorable tracks included one penned by the distinguished Punjabi poetess Amrita Preetam and sung by Zubaida Khanum and Inayat Husain Bhatti, Ajj aakhaan Waris Shah nu; Saif's song Ajj muk gayi aye ghamaan waali shaam (Inayat Bhatti, Ali Bakhsh Zahoor and chorus); two were written by Waris Ludhyanvi: a sprightly dance – song Paireen berriyaan panjebaan diyaan pa ke (Zubaida and Naseem) and the romantic number Gori gori chaanni di thandi thandi chhaan ni (Zubaida); one song was also written by Ismail Matwaala.



*Renowned Punjabi Poetess Amrita Preetam*



1959

That year a moderately successful film Naaji directed by Qadeer Ghauri also came out. It was Sabiha's first film as a producer in which she acted alongside Santosh. Others in supporting cast were M. Ismail and Zareef. Four out of nine songs written by Waris Ludhyanvi and composed by Safdar Husain were received well: Sajj bunn ke te mukh lashka ke, Sir sehra banh... mera jeeve dhola (Zubaida Khanum), Dil akh de isharey naal (Naseem Begum and Munir Husain) and Raataan kaaliyaan chhaaiyaan (Munir and Zubaida).

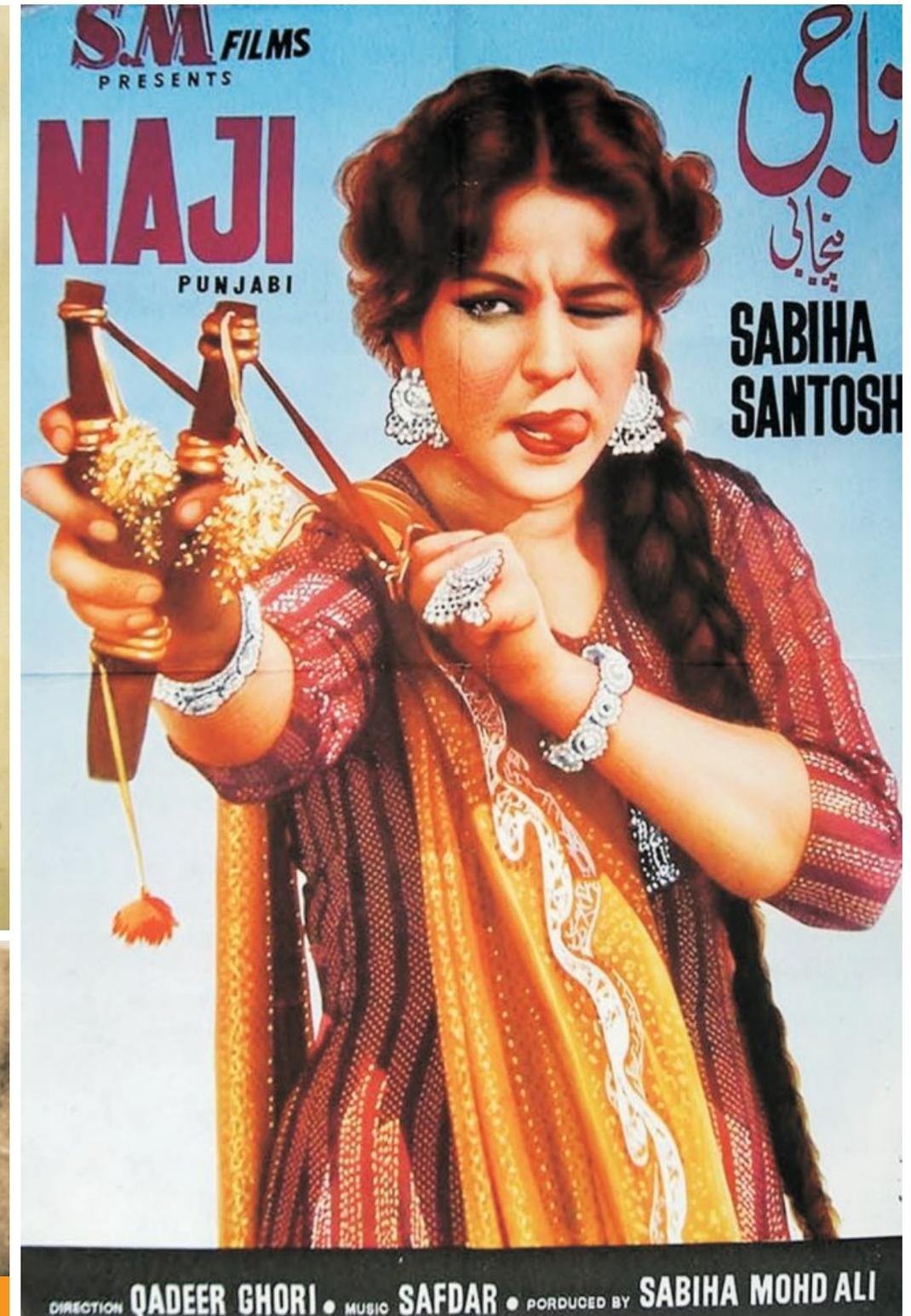
One of the most noteworthy Urdu films in 1959 was Raaz helmed by Humayun Mirza. Its cast comprised Musarrat Nazir, Shamim Ara, Ejaz and Alauddin. Kalim Usmani and Tufail Ahmed Jamali wrote the songs for the film which were composed by Firoz Nizami. Mirza again (after Barra Aadmi) invited Mubarak Begum from Bombay and recorded three solo songs and a duet with Ahmed Rushdi in her voice. But the two popular songs of the movie were sung by Zubaida Khanum. A solo Meethi meethi batiyon se jiya na jala (Kalim Usmani) and a duet with Rushdi, Chhalak rahi hain mastiyaan (Tufail Jamali). Raaz won three Nigar awards: best film/producer (Humayun Mirza), best story writer (Salim Ahmed) and best supporting actor (Alauddin).



Shamim Ara in a supporting role in "Raaz"



Director of "Naaji" Qadeer Ghauri



Enacting songs on screen

*"Tere laung da peya lashkaara, haaliyaan ne hal dakk laye aape"*  
Suwarnlata in "Laare" (1950).



*"Tere darr par sanam chalay aaye, tu na aaya to hum chalay aaye"*  
Noor Jehan in "Neend" (1959)



Enacting songs on screen



*"Baar baar tarsein morey nain"  
Sabiha & Santosh in film "Waada" (1957)*



*"Chali re chali re chali re barri aas laga ke chali re"  
Musarrat Nazir in film "Jhoomar" (1959)*



Enacting songs on screen

*"Dil ka diya jalaaya main ne, dil ka diya jalaaya"*  
Noor Jehan in "Koyal" (1959)

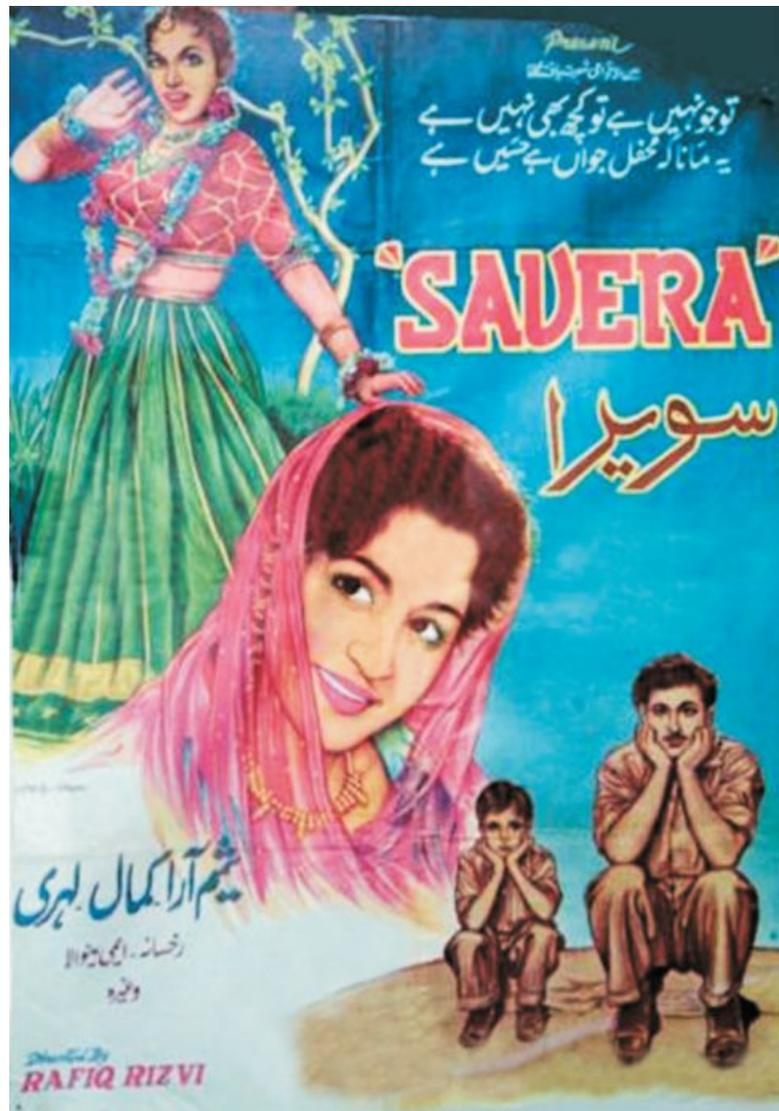


*"Ambuwa ki darriyon pe jhulna jhula jaa"*  
Neelo in "Naagin" (1959)



Nagin produced by Wazir Ali and directed by Khalil Qaiser was an extremely successful film whose cast included, Neelo, Ratan Kumar and Yusuf Khan. Safdar Husain composed seven songs penned by Qateel Shifai, at least five of which were well received, especially the ones sung by Iqbal Bano in thumri style: Baan nainon ke seeney pe maaroongi main and Ambwa ki daariyon pe jhulna jhula ja. Then there were Zubaida Khanum's Mera pyaar haar gaya haye re and Mohay kaisa jobanva ka chor mila re and Nahid Niazi's Sayyan ji ko dhoondney chali. Khalil Qaiser won the best director Nigar award for the film.

The film Savera, produced by Mamnoon Hasan, directed by Rafique Rizvi and made in Karachi was reasonably successful at the box office. But it is mainly remembered for its one song. It was Tu jo nahin hai to kuch bhi nahin hai penned by Fayyaz Hashmi, composed by Master Manzoor Husain and sung by S B John. Although John sang about a dozen songs for films and lot many for the radio it was this particular song he became known for. Kamal and Shamim Ara played the lead pair in the film. Others seen in supporting roles were Rukhsana, Lehri, Rehana, Sikandar, Faizi and Amy Minwala.



In 1959, Hasan Tariq directed his first film, Neend. Before that he had assisted Jaffar Malik. Based on Riaz Shahid's story and screenplay for Neend Tariq picked Noor Jehan to play the character of a coal picker, had Aslam Pervaiz in a negative but central character and Neelo played a friend of the heroine. Others who played important supporting roles were Agha Talish, Nighat Sultana, Asad Jaffery, Rakhshi, Diljeet Mirza and Alauddin. Without a doubt, the movie turned out to be one of Rasheed Attre's most memorable works as a music composer for which he also earned the best music director's trophy. Songs for this film were penned by Tanvir Naqvi and Qateel Shifai. Noor Jehan sang three solo songs: Chhan chhin chhun chhun baajey paayal baajey (Tanvir Naqvi), Terey dar per sanam chaley aaye (Shifai), Aa gayi raat na aaye saanwariya (Shifai) and a duet with Nasim Begum, Jiya dharrkey sakhiri jor se (Naqvi).

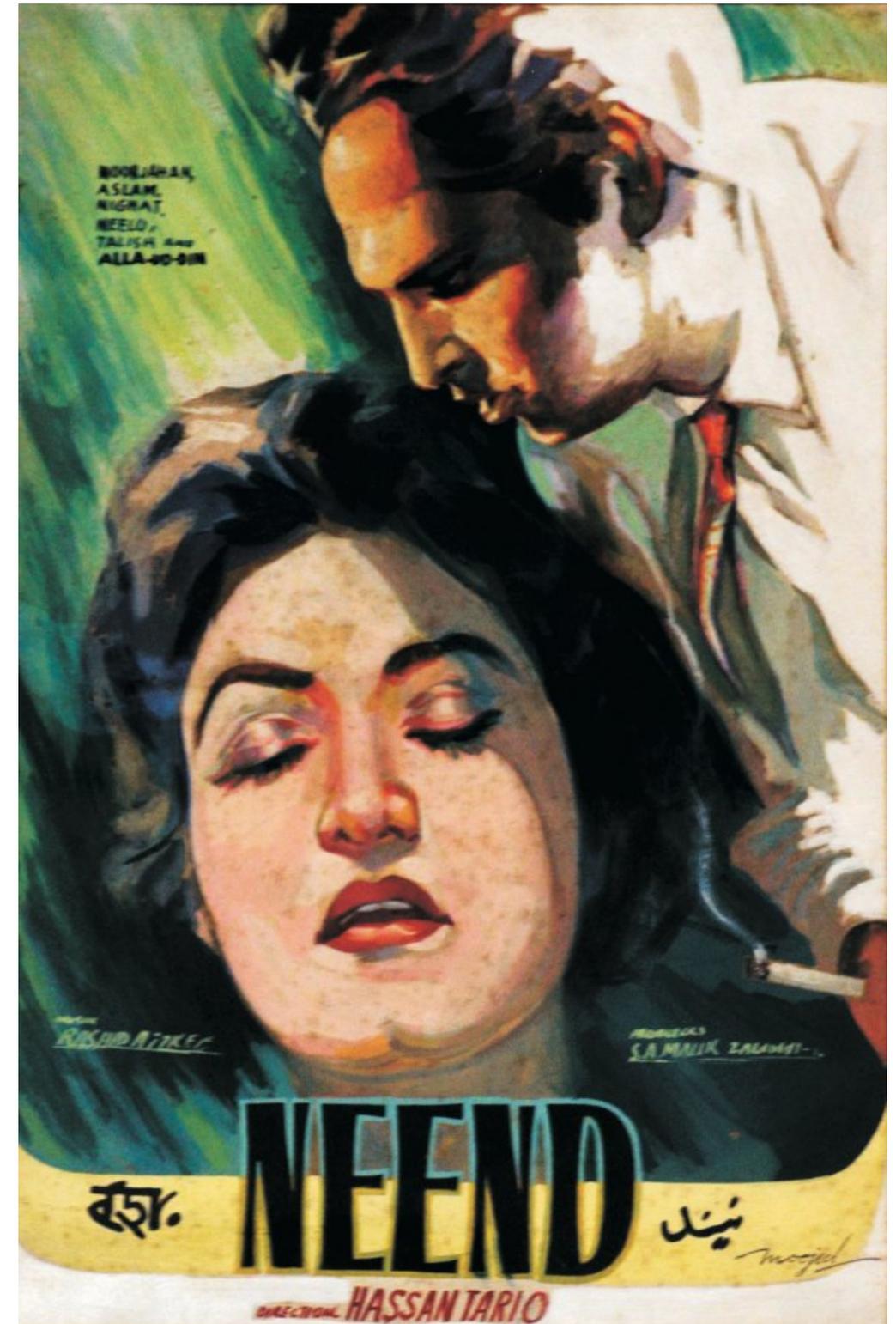
It would be of interest for readers that in the 1990s Qateel Shifai allowed Indian director Mahesh Bhatt to use for his films some of the songs he (Qateel) had penned for Pakistani films. And Tere dar per sanam chalay aaye from Neend was one such song that Bhatt got freshly composed by Anu Malik and used it in Phir Teri Kahaani Yaad Aayi in 1993.



Hasan Tariq who made his debut as director with "Neend"



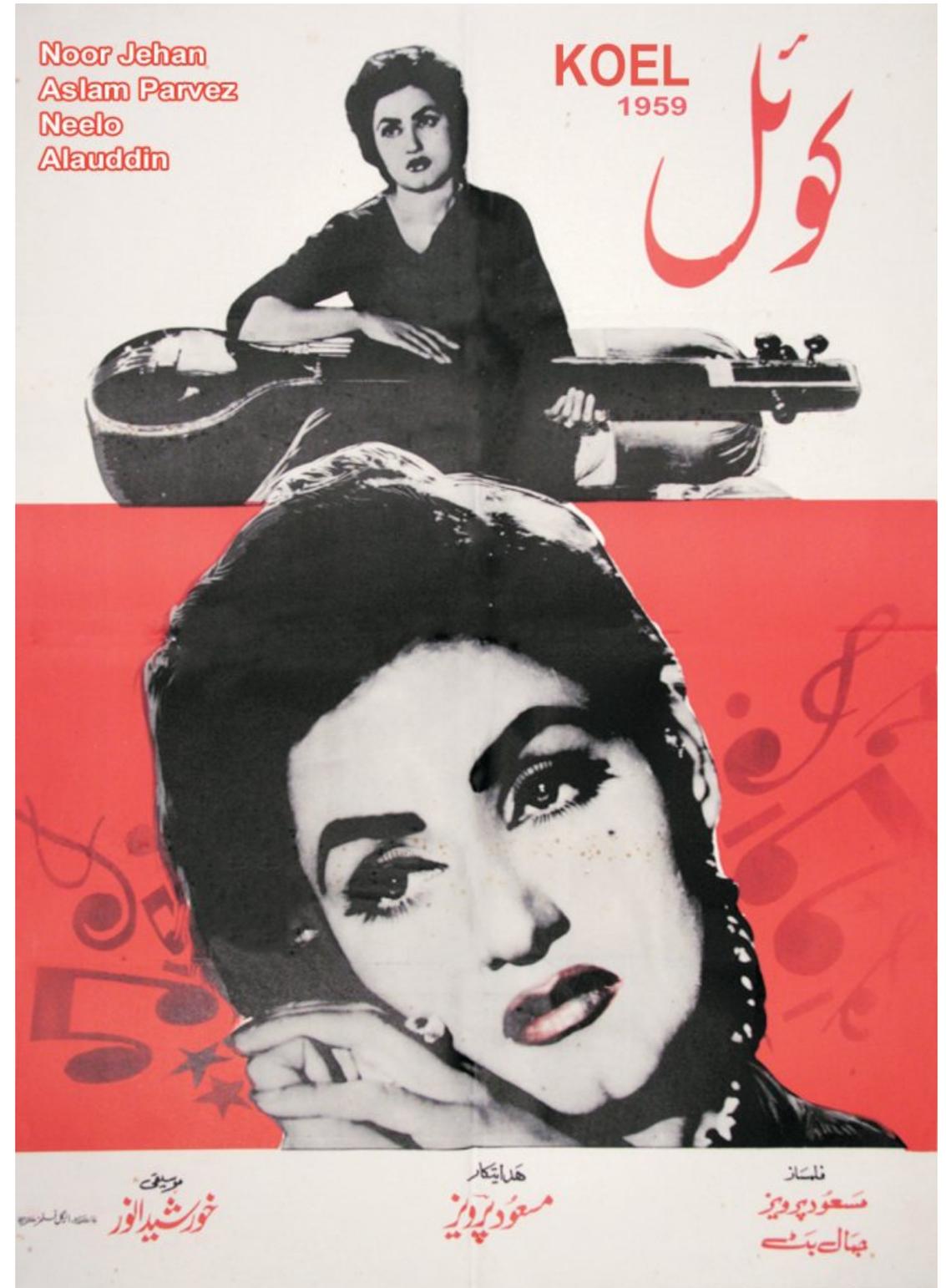
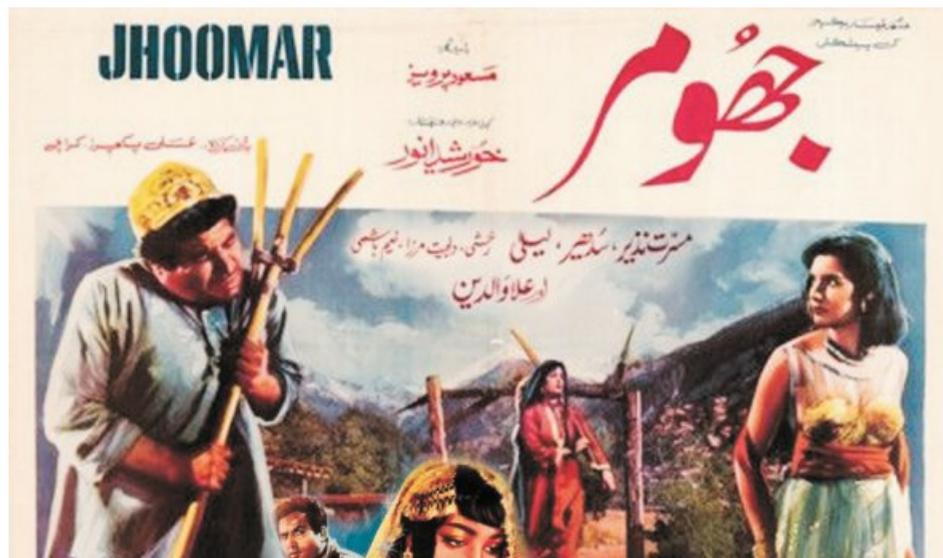
Noor Jehan (R) & Neelo as close friends in "Neend"



1959

Khwaja Khurshid Anwar was a picky or cautious person when it came to working for producers and directors. This is the reason he worked in less films compared to his contemporaries. It was a coincidence that in 1959 a couple of his films Koyal and Jhoomar came out. He himself was the producer of Jhoomar directed by Masood Pervaiz. Despite having Musarrat Nazir, Sudhir, Alauddin, Laila, Ghulaam Mohammad, Diljeet Mirza and Rakhshi in the cast, the film failed at the box office. But four out of seven songs sung by Nahid Niazi and penned by Tanvir Naqvi were well received: Na koi sayyaan mera, Murli bajaaye koyi, Chali re chali re chali re and Piya piya na kook. Najma Niazi's wedding track Dulhaniya roti mati jaana, too, was a hit. Musarrat Nazir won the best actress Nigar award for the film.

•Now to Khwaja Sahib's second film Koyal which is undoubtedly one of Pakistan's great musical ventures. With Noor Jehan, Aslam Pervaiz, Neelo and Alauddin in the cast, like Jhoomer, it was also produced by the composer himself and directed by Masood Pervaiz with Tanvir Naqvi as its songwriter. Six of Noor Jehan's songs filmed on her became iconic: Dil ka diya jalaaya main ne, Mehki fizaayein gaati hawaayein (Chorus), Rim jhim rim jhim parrey phuwaar (with Munir Husain), Terey bina sooni sooni laagey re, Saagar roye lehrein shor machaaein and Main ne tujh se pyaar kyun kiya. It needs to be mentioned here that the first part of Rim jhim was recorded in the voices of sisters Nahid and Najma Niazi. Apart from that a song sung by Zubaida Khanum and filmed on Neelo, which in today's parlance can be called an item number, was also liked by the public. It was Dil jala na dil waaley. Neelo won the best supporting actress award for Koyal.



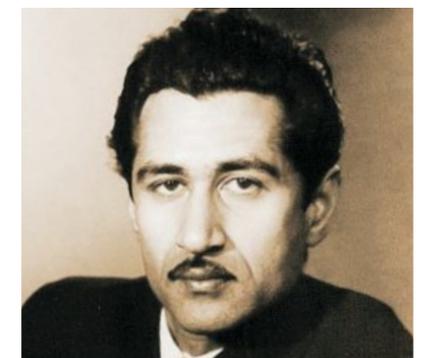
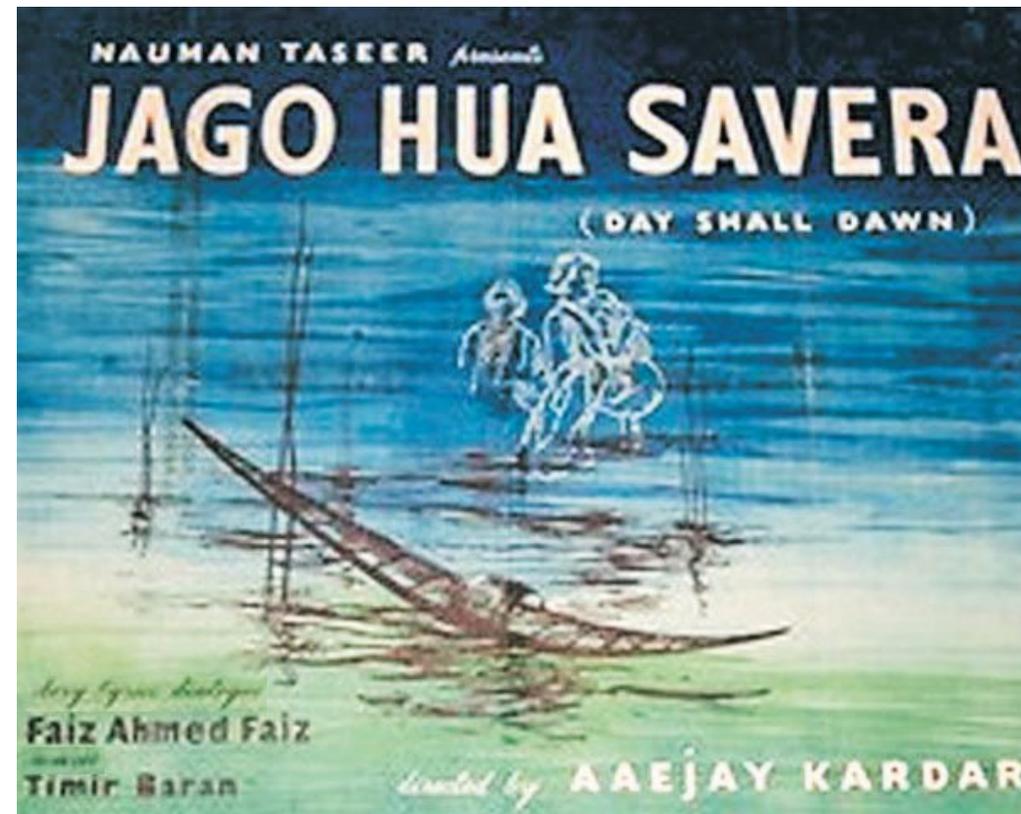
Before we end the discussion on the films that saw the light of day in 1959 those which did moderate business at the box office but whose one or two songs were pretty famous must also be mentioned. For example, Solah Aaney's two songs by Zubaida Khanum composed by Firoz Nizami and written by Qateel Shifai: Chori ho gaya dil matwaala and Rotay hain chham chham nain. One of Sahir Ludhyanvi's published poems Main ne jo geet terey pyaar ki khaatir likkhey was also used in the voice of Inayat Husain Bhatti.

Composer Saif Chughtai's film Apna Paraaya, G A Chishti's Naghma-e-Dil, Hasan Latif's Shama, A Hameed's Faisla and Master Rafique Ali's Punjabi film Bachcha Jamhoora fall in the same category.

An unsuccessful film at the box office Jaago Hua Savera whose producer was Noman Taseer and director A J Kardar was also important because it was a West Pakistani project with just two artistes Zurain and dancer Rakhshi from the western wing in the cast but shot in East Pakistan (with rest of the actors from the eastern province). Its story was adapted from the Bangla novel Padma Nadeer Maajhi by a Bengali writer Manik Bandopadhyaye. It was first translated into English by Ratan K. Chattopadhyaye and then Faiz Ahmed Faiz wrote its script in Urdu for the film. He also wrote its songs and dialogues. The songs were composed by the West Bengali (Calcutta based) composer Timir Baran who had many many years back composed songs for New Theatres' K. L. Saigal starrer Devdas (1935). He also earlier did the music for a film made in Karachi Anokhi (1956). Jago Hua Savera didn't succeed commercially but because of its story and treatment it's called Pakistan's first art film. It received a gold medal at the Moscow Film Festival.



Music Director of "Apna Paraaya" Saif Chughtai



Director of "Jaago Hua Savera" A.J. (Akhter Jung) Kardar



Dialogue, Story Writer & Lyricist of "Jaago Hua Savera" Faiz Ahmed Faiz

## 1960

In the 1960s, a good number of new music composers entered the film industry. For example, Manzoor-Ashraf, Wazir-Afzal, Khalil Ahmed, Robin Ghosh, Lal Mohammad-Iqbal, Sohail Rana, Bakhshi-Wazir, Master Abdullah, Kamaal Ahmed, Wajahat Attre, Nisar Bazmi and Nashaad (the last two had recently come from Bombay). Then Bengal's Mosleuddin and Deebu Bhattacharya who began their career in the late 1950s also earned a name for themselves in the '60s. Music lovers and cine-goers felt a pleasant change in the industry – both in terms of song composition and musical arrangement. If on one hand Bazmi and Nashaad introduced large orchestras through their music, on the other hand Khalil Ahmed, Sohail Rana, Moslehuddin and Robin Ghosh (who did not belong to any musical gharanas) brought in new facets of compositions. Moslehuddin and Ghosh in particular merged Bengali folk music with the music of other regions, with great melodious results.

Moslehuddin, who was a bit senior to the other newcomers, won the best music director Nigar award for the film Hamsafar made in 1960. The film directed by Shaukat Hashmi (who was the grandfather of Indian actor Emran Hashmi) had Aslam Pervaiz, Yasmeen, Nighat Sultana, Talish, Nazar and Asad Jafri as its cast members. Tanvir Naqvi, Shaair Siddiqui and director Hashmi himself wrote songs for it. After Jaago Hua Savera, it was West Pakistan's second production which was shot in the lush green East Pakistan. The most popular song of the movie was written by Tanvir Naqvi, Zindagi mein aik pal bhi chaen aaye na sung by Salim Raza and Nahid Niazi separately. Raza won the best playback singer of the year Nigar award for it. The other two famous tracks were Kahey jaadu kiya sung by Nahid Niazi and penned by Tanvir Naqvi and Raat suhaani hai soya soya chaand hai, the only song sung by Indian crooner Hemant Kumar for a Pakistani film. It was written by Shaukat Hashmi. Coincidentally, another Indian Bengali singer Sandhya Mukerjee also sang two songs for the film. Comedian Nazar won a special Nigar award for his performance in Hamsafar.



Hemant Kumar  
singer of "Raat suhani hai  
soya soya chaand hai"



Sandhya Mukherji  
singer of "Ankhiyan  
Chalkein mera dil dharke"



Director & Lyricist  
Shaukat Hashmi



Saheli, produced and directed by S. M. Yousuf, is considered to be one of the most successful films of 1960. He had made a decent number of movies in Bombay, and in 1958, after making Mehenhdi based on the story of Umrao Jaan Ada, came to Pakistan. In Saheli, Darpan essayed the lead male role while Shamim Ara and Nayyar Sultana brilliantly played the parts of best friends. Aslam Pervaiz, Bahar and Salma Mumtaz were also in the cast. A Hameed was the music composer of the film and Fayyaz Hashmi its songwriter. Their collaboration resulted in great tunes such as the two songs by Naseem Begum Hum ne jo phool chuney and Hum bhool gaye har baat (the latter was also sung by Lata Mangeshkar in an Indian film Sautan Ki Beti in 1989). Then there were Kaheen do dil (Naseem and Salim Raza) and Mukhrrey pe sehra daaley (Naseem and chorus).

Saheli earned the first presidential award for a film as well as four Nigar awards – best director (S M Yousuf), best actor (Darpan), best actress (Nayyar Sultana) and best supporting actress (Shamim Ara). Shamim Ara famously refused to accept the award arguing her role was as significant as of Nayyar Sultana's therefore there shouldn't have been any such discrimination.



Director S. M. (Shaikh Mohammad) Yousuf



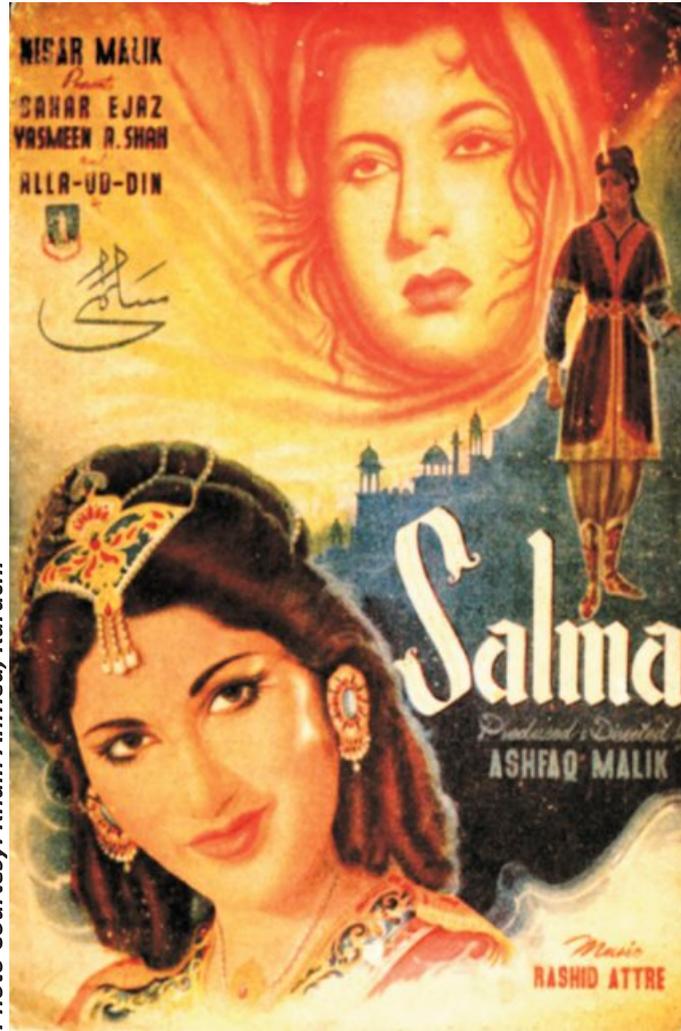
Music Director A. (Abdul) Hameed



Singer Nasim Begum



Photo Courtesy: Khalil Ahmed, Karachi



In 1960, out of the 38 released films, only three were in Punjabi. Moderately successful Urdu films included Street 77, Gulbadan, Ayaaz and Salma. The last two's music was nonetheless liked by the public. Produced by Begum Malik Shareef and directed by Luqman, Ayaaz's songs, written by Qateel Shifai, which became popular were Naach naach parwaaney (Kausar Parveen), Main dil hi dil mein naachun (Nahid Niazi) and a ghazal Shab-e-mehtaab hai tanhaai hai (Iqbal Bano). The two other very well received works penned by Tanvir Naqvi were a na'at, Jo na hota tera jamaal hee (Zubaida Khanum and chorus) and a song Raqs mein hai saara jahaan (Nahid Niazi and chorus) which was filmed on Sabiha and female co-dancers. The music for Ayaaz was composed by Khwaja Khurshid Anwar.

Rasheed Attre deserves a lot of praise for composing music for producer and director Ashfaq Malik's Salma. He did five songs written by Zahoor Nazar, three by Tanvir Naqvi and one by Qateel Shifai, all of which met with various degrees of success. Noor Jehan sang a single track in the film Zindagi hai ya kisi ka intizar (Naqvi) which formally kicked off her career as a playback singer because a little earlier after taking divorce from Shaukat Husain Rizvi she

had tied the nuptial knot with actor Ejaz and left the field of acting. The other memorable songs from the film were three penned by Zahoor Nazar and sung by Naseem Begum: Saanwariya mann bhayo re, Dolein merey paoon and Jab badli mein chanda chhup jaaye. Other memorable numbers were Ghadi Ghadi yun khadi khadi kya soch rahi hai (Salim Raza /Naqvi), Wah ji wah bhar bhar ke nazar (Naseem /Shifai) and a funny song written by Zahoor Nazar and sung by S. M. Batish, Kaali kaali raat mein bhayya barsaat mein. The cast of Salma included Bahar, Yasmeen, Ejaz and Alauddin. Alauddin won the best supporting actor Nigar award and Nazeer Ajmeri the best dialogue writer trophy for the film.



Poet Zahoor Nazar  
(Real Name:  
Zahoor Ahmed)



Singer S. M. (Sher  
Mohammad) Batish

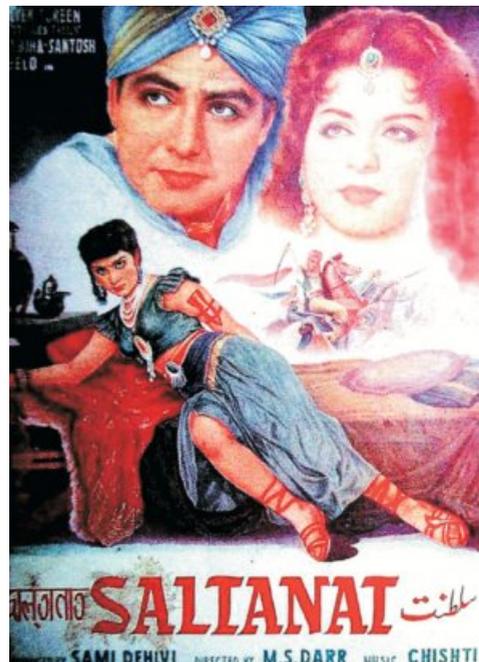


During the filming of a naat for "Ayaaz" are (R to L): Zeenat, Sabiha,  
Nasreen, Nayyar Sultana & Neelo

There were films in every decade whose music failed to impress despite being commercially successful projects. One such 1960 film was *Saltanat* directed by M S Dar. Its music was composed by G A Chishti. Sabiha, Santosh and Husna played the central characters in it.

The same year another successful film was sound recordist Iqbal Shehzad's first project as producer titled *Raat Ke Raahi*. It was filmed in Karachi. Its director was Iqbal Yousuf who was the son of S M Yousuf and had assisted his father in Bombay. They came to Pakistan in 1959. It was also a nice coincidence that the first Pakistani films of both the father and his son came out with a gap of few months. First, *Raat Ke Raahi* was released on October 28 whose cast members were Rehana (who like him had come from Bombay for good), Darpan, Shamim Ara, Lehri, Ibrahim Nafees, Sikandar and Saqi. *Saheli* was released on December 23. *Raat Ke Raahi* was based on a mystery tale. It had eight songs penned by Fayyaz Hashmi and composed by A Hameed. The four unforgettable songs from the movie were *Kya hua dil pe sitam* (sung by Zubaida Khanum), *Aye baadlon ke raahi* (Zubaida), *Aag se na khelo baabuji* (Zubaida and Rushdi) and *Haye kis se nazar takra gayi* (Zubaida and Rushdi).

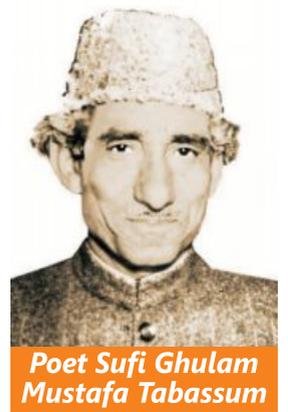
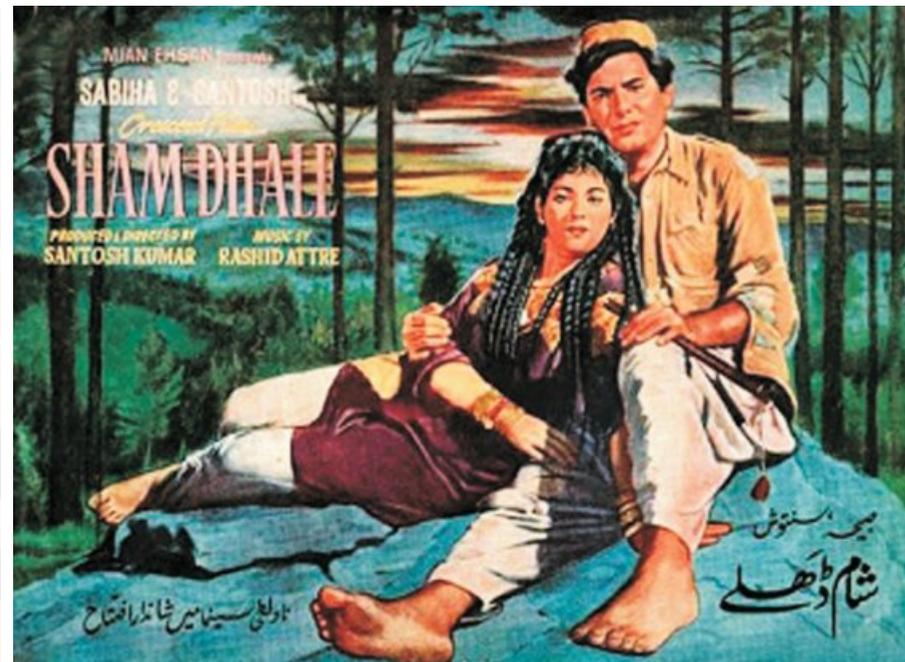
It is important to mention about the last noteworthy film of 1960, *Shaam Dhaley*, that it was actor Santosh Kumar's only film as director. Sabiha and Santosh played the lead romantic pair in the story with supporting actors like Rukhsana, Alauddin, Aazad and Rakhshi. Rasheed Attre did the music for the film whose songs were written by Tanvir Naqvi and Tufail Hoshiarpuri. But a special feature of the venture was that not only Attre composed a published ghazal of noted poet Sufi Ghulam Mustafa Tabassum but also made him write three songs for it. Despite the fact that Naseem Begum won the best Nigar award for singing the ghazal *So baar chaman mehka*, it was Tanvir Naqvi who bagged the best songwriter award for *Murli bajaaye ja dil mein samaaye ja* also sung by Naseem Begum.



Director of "Raat Ke Raahi" Iqbal Yousuf



Producer of "Raat Ke Raahi" Iqbal Yousuf



Poet Sufi Ghulam Mustafa Tabassum

## 1961



A total of 35 films were released in 1961, four of them were in the Punjabi language, none of which was a commercial success. Six Urdu films were a hit at the box office, while one proved reasonably successful. Shabab Kiranvi, who had produced a commercially unsuccessful film *Jalan* in 1955, became a director with a successful film *Surayya*. Nayar Sultana, Habib, Rukhsana and Asad Bukhari played the central roles in the movie. Services of two music directors – Akhtar Husain and Mohammad Ali Manno – were sought to compose songs penned by three lyricists – Shabab Kiranvi, Ghulam Rabbani and Adil. Despite the success of the project, only one of its songs became popular, *Aaj merey munney ki saalgirah hai* sung by Irene Parveen, written by Adil and composed by MA Manno. Habib won his second best actor Nigar award for *Surayya* – the first was for *Aadmi*.

The next hit movie of the year was the Khalil Qaiser-directed *Ajab Khan* starring Sudhir and Husna with supporting cast comprising Talish, Nasera, Rehan, Saqi and Nazar. G A Chishti composed songs, penned by Tufail Hoshiarpuri, Ahmed Rahi and himself (a funny number) for the film. Unfortunately, none of the tracks were liked by the public.



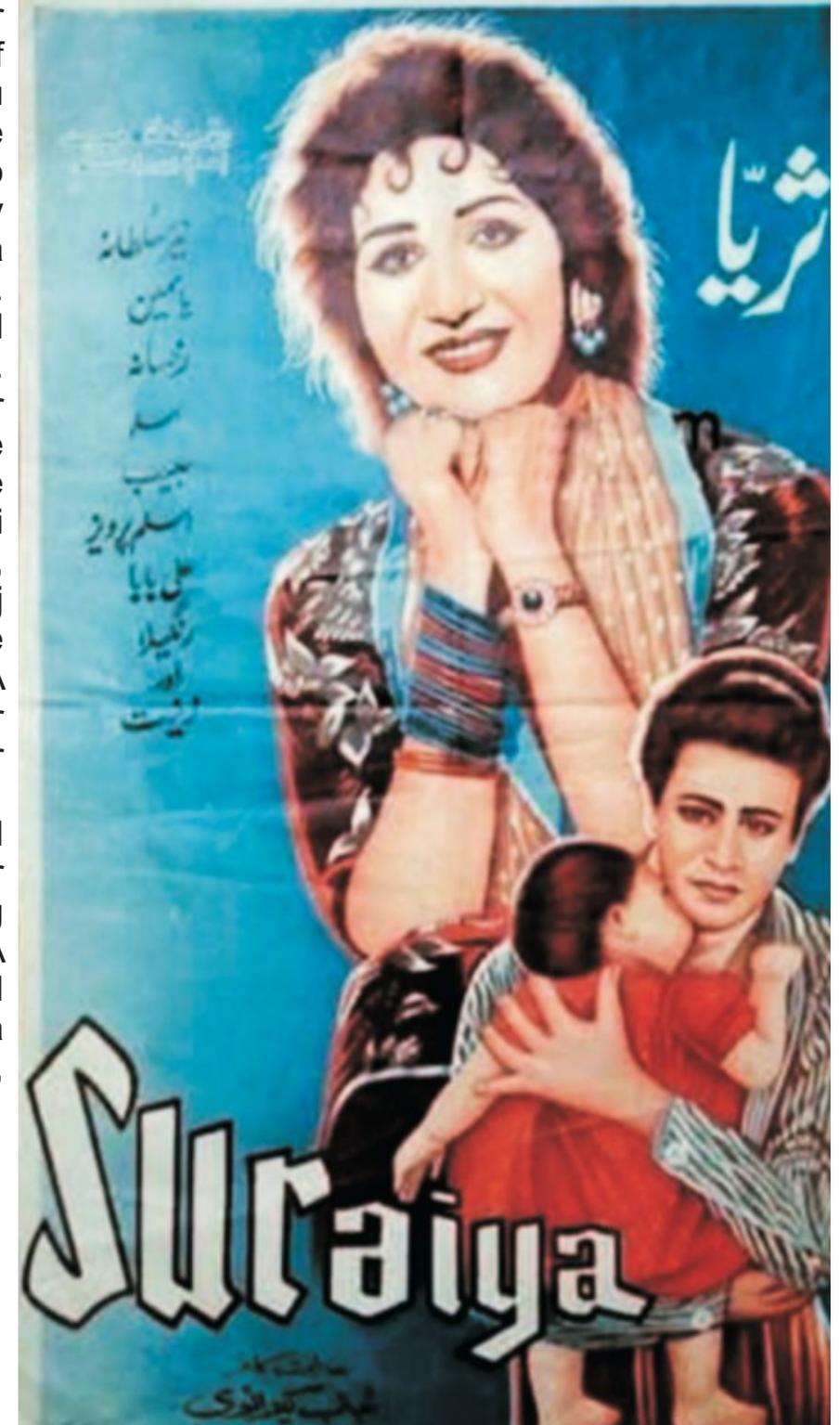
Film Producer & Director  
Shabab Kiranvi  
(Real Name: (Hafiz)  
Nazeer Ahmed



Music Director  
Mohammad Ali Manno



Singer Irene Parveen





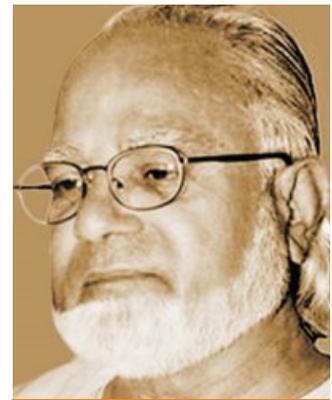
Farishta, helmed by Luqman, had Yasmin, Ejaz, Husna, Diljeet Mirza, Talish, Himalyawala, Amy Minwala, Rehan and Alauddin in the cast. Rasheed Attre composed seven songs penned by Tanvir Naqvi and one by Muzaffar Warsi for this reasonably successful film. It was for the first time that Warsi otherwise a well known poet, had written a film song. It was a ghazal-like piece sung by Noor Jehan, Dil ki dharrkan teri aawaaz hui jaati hai which is the real popular tune of Farishta. Naqvi's Seekha kahaan se tu ne andaaz baankpan ka (Salim Raza) and Zamaana kis qadar namehrbaan hai (a tandem song of Noor Jehan and Nahid Niazi) were also liked.

1961 was the year when one of Karachi's distinguished film distributors, Nisar Murad's son Waheed Murad produced his first film, Insaan Badalta Hai. The cast included Darpan, Shamim Ara and Lehri, while Zafar Khursheed composed seven songs, six written by Izhar

Photo Courtesy: Riffat Shaikh, Karachi.

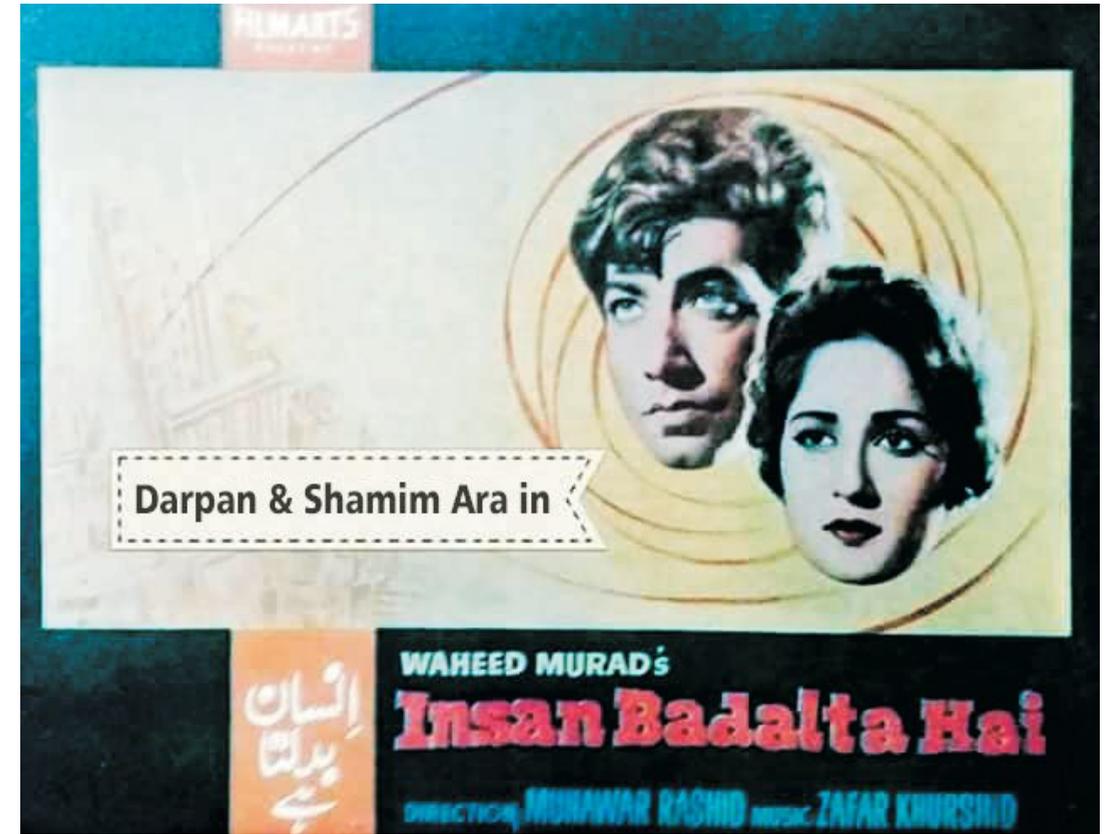


Music Director of "Insaan Badalta Hai" Zafar Khursheed



Lyricist of "Farishta" Muzaffar Warsi (Full Name: Mohammad Muzaffaruddin Siddiqui)

Malihabadi and one by Fayyaz Hashmi. Although it was a box office success, only a duet from the film Hum tum aur yeh khoyi khoyi raat (Malihabadi), sung by Zubaida Khanum and S B John, managed to impress.



1961

Iqbal Yousuf followed his 1960 success *Raat Ke Raahi* with *Zamaana Kya Kahega* in 1961, another mysterious tale starring Shamim Ara, Kamal, Lehri and Rukhsana. Moslehuddin composed five songs written by Fayyaz Hashmi for the movie. Two duets sung by Nahid Niazi and Ahmed Rushdi need special mention: *Raat saloni aayi* and *Kaisa safar hai kahiye*. The film earned two technical Nigar awards: Riaz Bukhari (best cinematographer) and Zafar Khwaja (best sound recordist).

The next successful film of the year was *Saperan*, directed by Dawood Chaand and produced by Shabab Kiranvi. Habib, Laila, Nirala, Asad Bukhari and Nasira were its cast members, while Manzoor-Ashraf composed songs for it written by Kairanvi. It was the duo Manzoor-Ashraf's first movie as composers. Ahmed Rushdi won his first best playback singer Nigar award for the song *Chaand sa mukhrra gora badan*.



Music Directors of "Saperan" Manzoor (R)-Ashraf





Iqbal Yousuf followed his 1960 success Raat Ke Raahi with Zamaana Kya Kahega in 1961, another mysterious tale starring Shamim Ara, Kamal, Lehri and Rukhsana. Moslehuddin composed five songs written by Fayyaz Hashmi for the movie. Two duets sung by Nahid Niazi and Ahmed Rushdi need special mention: Raat saloni aayi and Kaisa safar hai kahiye. The film earned two technical Nigar awards: Riaz Bukhari (best cinematographer) and Zafar Khwaja (best sound recordist).



The song Jhan Jhan, Jhan Jhan Jhan paayal baaje maa was recorded in Nasim Begum's voice and portrayed on screen by singer Mala and dancer Panna

The next successful film of the year was Saperan,

directed by Dawood Chaand and produced by Shabab Kiranvi. Habib, Laila, Nirala, Asad Bukhari and Nasira were its cast members, while Manzoor-Ashraf composed songs for it written by Kairanvi. It was the duo Manzoor-Ashraf's first movie as composers. Ahmed Rushdi won his first best playback singer Nigar award for the song Chaand sa mukhrra gora badan.



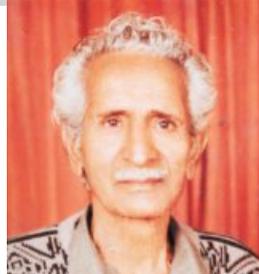
Flanking Himaliya Waala are real brothers Darpan (left) and director S. Suleman (right) who were also seen as brothers in the movie "Gulfaam".



Director S. Suleman (Full Name: Syed Suleman)



## 1962



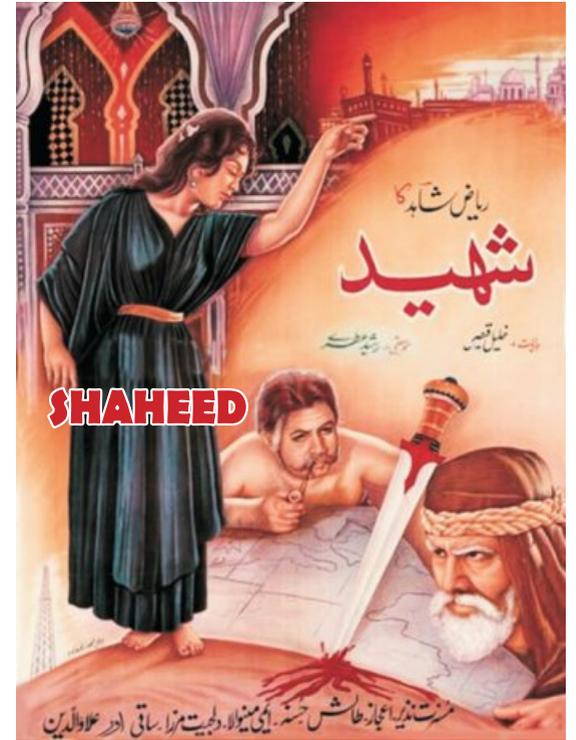
Director of film "Choudhry"  
Muzaffar Tahir

In 1962, 34 films saw the light of day. Out of the four made in the Punjabi language, only one, Chaudhry, succeeded at the box office. Directed by Muzaffar Tahir, its cast included Akmal, Naghma, Laila, Asif Jah and Ilyas Kashmiri. Hazeen Qadri penned seven songs for it composed by Tufail

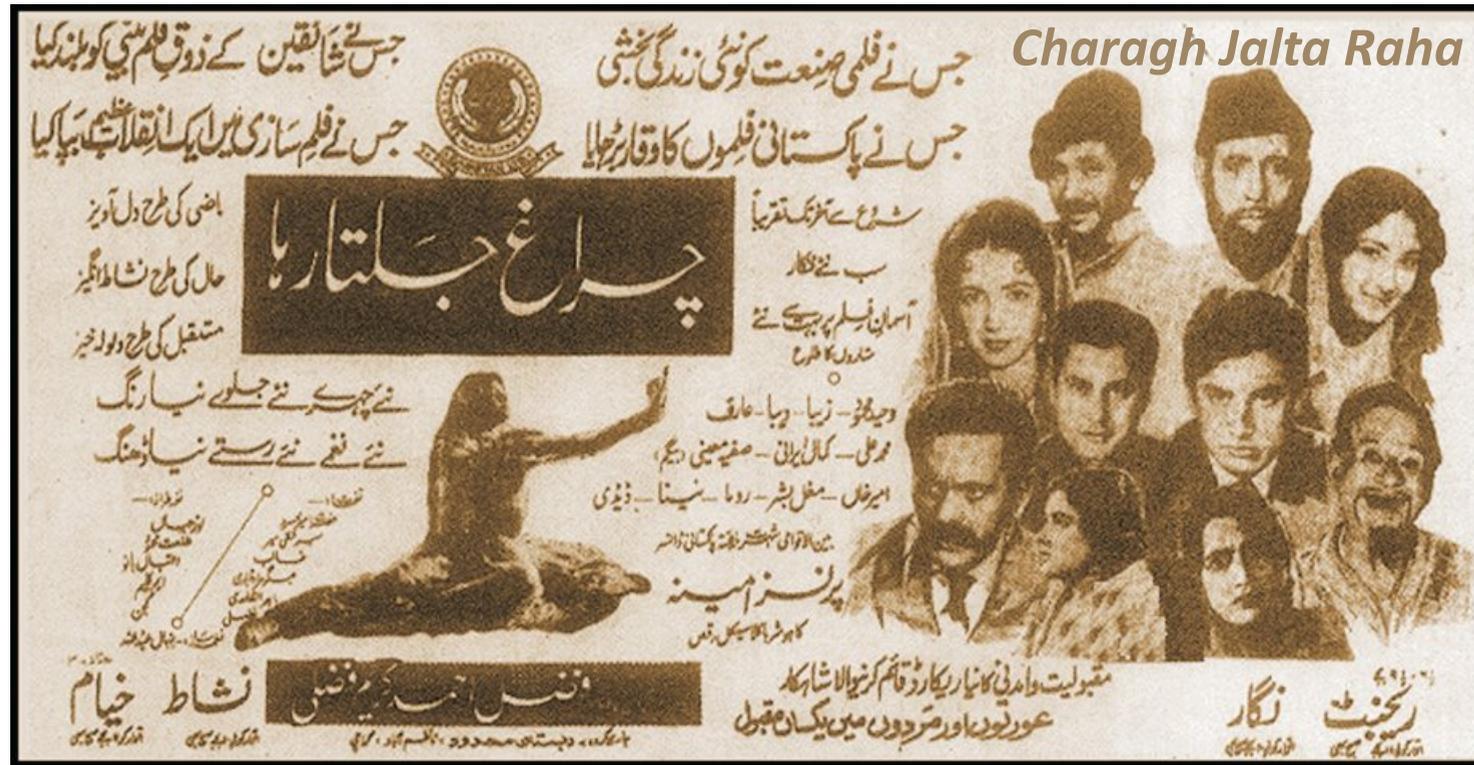
Farooqui. The record of the song Ajj goriye teri mehendi waali raat ni sung by Zubaida Khanum with chorus could not be released. Among the famous songs, three were sung by Nazeer Begum: Aa aa aa main dilbar tun dildaar, Kachchi giri jeha mera rang dhang sajna and Main sapni koi na hath laavey. There was also a duet, Pyaar tera main jholi paaya sung by Nazeer Begum and Ahmed Rushdi; it was arguably Rushdie's first song sung in Punjabi.

Compared to the previous years, 1962 had a bigger number of successful Urdu films. Ten were big hits and five moderately successful.

In terms of most Nigar awards, Shaheed proved to be the most triumphant film of the year. Directed by Khalil Qaiser, it had Musarrat Nazeer, Ejaz, Husna, Alauddin, Talish, Himalyawala, Diljeet Mirza and Saqi as members of its cast. It won the following Nigar awards: best film (Hasan Shah, producer), best director (Khalil Qaiser), best story and dialogue writer (Riaz Shahid), best actress (Musarrat Nazeer), best supporting actor (Talish), best composer (Rasheed Attre), best songwriter (Faiz Ahmed Faiz for Nisar main teri galiyon pe aye watan), and best female playback singer (Naseem Begum for Uss bewafa ka shehr hai). The strange thing is that this 1962 film earned all these awards alongside films released in 1961. The tunes



which became exceedingly popular were Faiz's nazm sung by Munir Husain, Nisar main teri galiyon pe aye watan and three songs sung by Naseem Begum, Meri nazrein hain talwaar (Tanvir Naqvi), Habibi hayya hayya (Naqvi) and Jab saanvli shaam dhaley (Qateel Shifai). But the song which was not only loved by the audiences but also liked by the well-heeled and the intelligentsia of the country was Uss bewafa ka shehr hai penned by Munir Niazi. To date, Naseem Begum is remembered for that song.



The first film that did average business that year was Charagh Jalta Raha by producer, director, poet and a former government officer Fazal Ahmed Karim Fazli in which not only he introduced five new actors, Zeba, Deeba (who had appeared as a child star under the name Baby Rahila in some films), Arif, Mohammad Ali, Kamal Irani and radio artistes Talat Husain (in the role of Deeba's younger brother) Safiya Moeeni and Ameer Khan but also roped in a music composer from the world of radio, Nihal Abdullah, to compose music for the film. It was Abdullah's only film venture. The film's initial title, according to film journalist Sarfaraz Farid Neehash, was Shaakir. It had songs penned by Fazli and ghazals by masters such as Hazrat Amir Khusrau, Mir Taqi Mir, Ghalib and Jigar as well as a na'at by Mahirul Qadri whose record wasn't released. The na'at and two ghazals Kuchh hua haasil na ab tak and Mushkil nikla dil ka sambhalna were recorded in the voice of Indian singer Talat Mahmood who in those days was visiting Karachi to meet his relatives. The other famous songs from Charagh Jalta Raha, which would be regularly played on the radio, were the ghazal by Mir, Patta patta boota boota haal hamaara jaaney hai sung by Noor Jehan with additional verses by Fazli; three songs by Noor Jehan penned by Fazli, Phir aisey khayalaat aaney lagey hain, Parra hai mujhey kin balaaon se paala and Main dil se poochhti hun; Jigar's ghazal sung by the known singer from radio M Kalim, Aayee jo unn ki yaad to aati chali gayi; Hazrat Amir Khusrau's pieces sung by Iqbal Bano, Kahey ko byaahi bades and Laal bano moti dana sung by Kajjan Begum; and Ghalib's ghazal sung by Iqbal Bano, Chahiye achhon ko jitna chahiye. Fazal Ahmed Karim Fazli bagged the best story writer Nigar award for the film.



Seen at the premier of "Charagh Jalta Raha":  
are from left to right Chief Guest Mohtarma Fatima Jinnah,  
Producer, Director & Poet Fazl Ahmed Karim Fazli & actress Deeba



Music Director  
Nihal Abdullah



Indian Singer  
Talat Mahmood



Singer M. Kaleem



Singer Kajjan Begum

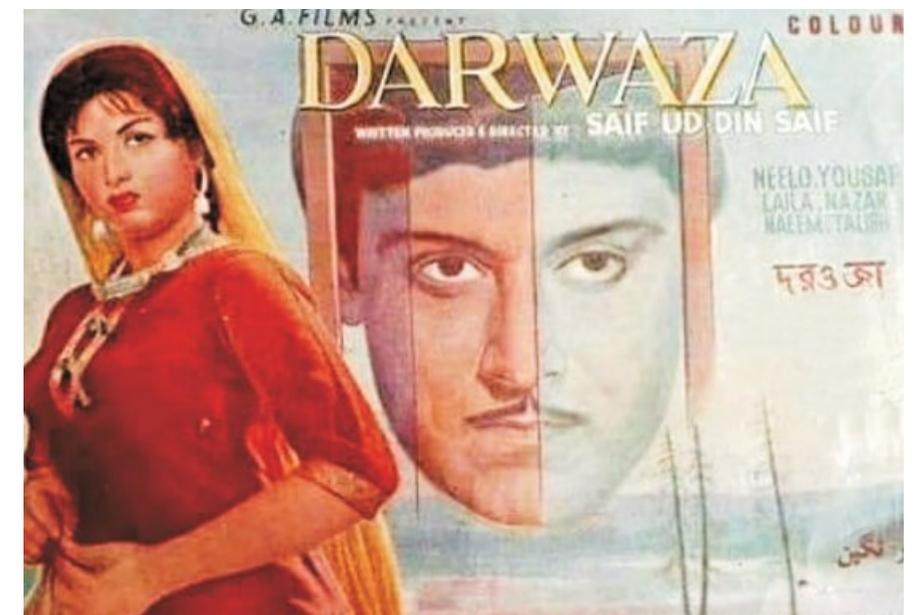


It is important to highlight a film that bombed at the box office but its music composed by Salim-Iqbal was admired by the general public and music connoisseurs in equal measure. It was songwriter, producer and director Saifuddin Saif's *Darwaza* starring Neelo, Yousuf Khan, Talish, Nazar and Laila. Although music for one of the 10 songs in the film was composed by Rasheed Attre, it was Salim-Iqbal's tunes that became hugely popular. They were: *Piya naahin aaye* (the only duet sung together by Noor Jehan and Ustad Amanat Ali Khan), *Chhup gaye sitaarey* (Naseem Begum), *Aayee re milan rutt aayi* (Naseem), *Raat sakhi balma ne* (Naseem) and a duet *Surat tori dekhey bina naahin chaen* (Naseem and Salim Raza).

Another film that did average business but its music was a rage when it came out and is even remembered fondly today was Agha G A Gull's *Azra* directed by Munshi Dil – starring Neelo and Ejaz. Master Inayat Husain composed songs written by Tanvir Naqvi, Tufail Hoshyarpuri, Saifuddin Saif and Munshi Zaheer. The film was made in black and white but its songs were shot in color. The most popular song of the film that had Persian influence *Jaan-e-baharaan rashk-e-chaman* was penned by Naqvi and sung by Salim Raza. Then Noor Jehan sang a ghazal by Saif, *Sab daagh-e-dil charagh bana kar jala diye*, and a ghazal and a geet written by Naqvi, *Kuchh bhi na kaha aur keh bhi gaye* and *Ayee jaanam ayee jaanam*, respectively. Apart from that, there were two duets sung by Noor Jehan and Salim Raza, *Sharma ke hum se aankh milaney ka shukria* (Saif) and *Haseen chaand usey yeh payaam keh dena* (Munshi Zaheer). Haji Mohiuddin won the best art director Nigar award for *Azra*.

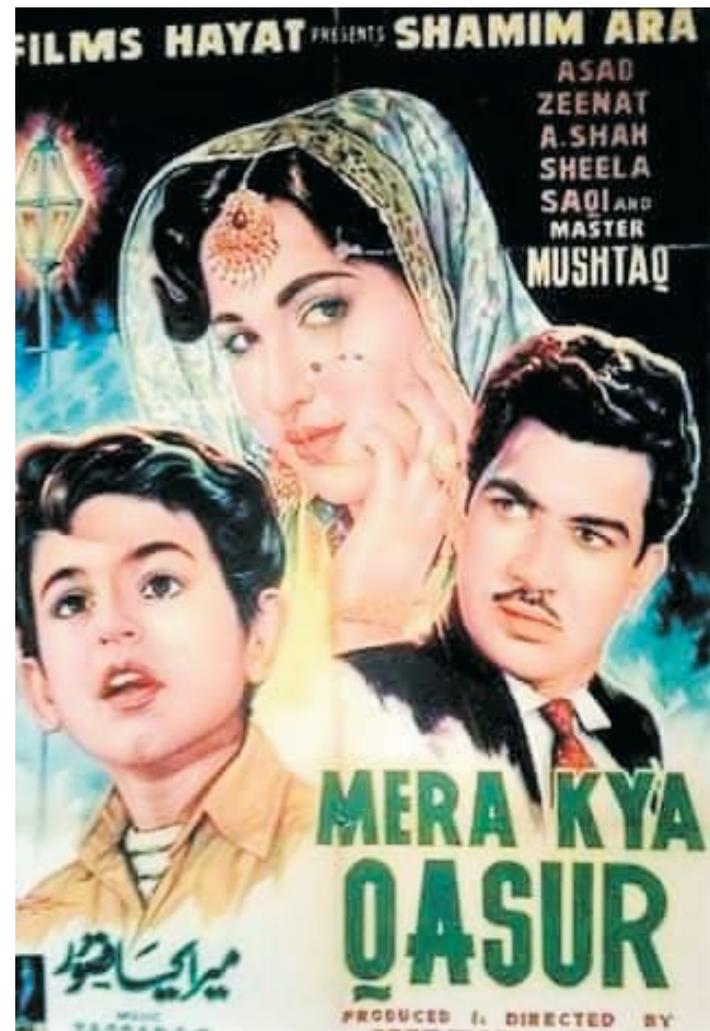


Singer  
Ustad Amanat Ali Khan



The first successful film released in 1962 was Qaidi, produced by Agha G A Gul and directed by Najam Naqvi whose story, according to the late Yaseen Goreja, was taken from producer and director Abdul Rasheed Kardar's 1938 film Baaghbaan. Darpan and Shamim Ara played the romantic lead pair in Qaidi while others in the supporting cast were Nazar, Lehri, Salma Mumtaz, Talish and Alauddin. Rasheed Attre composed songs written by Faiz Ahmed Faiz, Habib Jali, Tanvir Naqvi, Qateel Shifai, Ahmed Rahi, Nakhshab Jarchvi and Muzaffar Warsi. The most popular among them was the Faiz nazm Mujh se pehli si muhabbat sung by Noor Jehan which to date is sung, listened to and performed with a great deal of passion. The other songs from the film were: Yaad kar kar ke saari saari raat (Noor Jehan/Rahi), Baharo na ab hum ko aawaz dena (Noor Jehan/Warsi), Merey dil ki anjuman mein terey gham se roshni hai (Salim Raza/Habib Jalib) and the first duet sung together by Noor Jehan and Mehdi Hasan Aik deewaane ka is dil ne kaha maan liya (Qateel Shifai).

Producer and director Wazir Ali, who was a bit of an expert at plagiarism, one more time lifted the idea of an Indian film Bhagyawaan and made a movie titled Mera Kya Qusoor starring Shamim Ara, Asad Bukhari, Zeenat and Master Mushtaq. Tasadduq Husain, who was also an expert at copying tunes, composed songs written by Mushir Kazmi for the film. The film didn't do well at the box office, and only one of its songs, Pyaari bhabi sung by Irene Parveen impressed music lovers – it was filmed on Master Mushtaq.



Poet Habib Jaalib  
(Real Name: Habib Ahmed)



Song Writer Nakhshab Jarchavi  
(Real Name: Akhter Abbas)

Music director Rasheed Attre produced a solitary film. It was *Mausiqaar* directed by Qadeer Ghauri starring Santosh, Sabiha, Meena (Shori), Nusrat Kardar and Saqi. Attre made 12 songs for the film some of which were based on classical bandishein. Most of the songs were penned by Tanvir Naqvi while Jalib and Hoshiarpuri wrote one track each. All of the film's songs were famous but the ones that have stood the test of time are those sung by Noor Jehan and written by Naqvi: *Gaayegi duniya geet merey*, *Ja re ja main to se naahin boloon*, *Yaad karun tujhe shaam savere* and *Raseeley morey rasiya*. Then there were *Mitwa tarsein mori ankhiyaan* (Munir Husain), *Tum jugg jugg jiyo maharaaj* (separately sung by Noor Jehan and Salim Raza), *Pagwa brij dekhan ko chal re* (Naseem Begum and Qadir Fareedi), the Jalib-penned *Iss shehr-e-kharaabi mein gham-e-ishq ke maare* (Salim Raza) and *Pi jab tak terey dum mein hai dum* (sung by Mala and written by Hoshiarpuri). It is unfortunate that despite creating such brilliant compositions, Attre didn't get any award for it.



The picturisation on Sabiha of "Gayegi duniya geet meri"



Santosh Kumar lip syncing on "Mitwa tarsien mori ankhiyan"

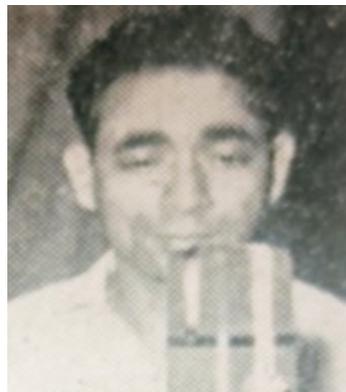


Meena Shori in negative role enacting "Dhalne lagi hai raat koyi baat kijye"

Although in the 1960s Urdu films had begun to be made in East Pakistan (now Bangladesh), their production houses and directors belonged to West Pakistan. Actually, the first Urdu East Pakistani film was Chanda, a success at the box office, released in 1962 in both wings of the country. Ehtesham and F A Dosani were its producers and the former was its director as well. Its cast included Rehman, Sultana Zaman, Shabnam and Subhash Datta. Robin Ghosh composed music for the songs written by Suroor Barabankvi. Before that, Ghosh had composed music for two Bengali films. Despite the fact that in Chanda the actors were East Pakistani who spoke with a Bengali accent, the movie was liked by West Pakistani audiences. In fact, Shabnam went on to become one of the biggest stars of the Pakistan film industry and remained so for almost 20 years. Chanda also introduced to West Pakistani music lovers three talented Bengali singers – Ferdausi Begum, Anjuman Ara and Fareeda Yasmeen. Among them, Ferdausi earned a huge fan following. In those days, the following songs of the film were often played on the radio: Sayyan bedardi mora dard na jaaney re (Fareeda), Akhiyaan tori raah niharein (Ferdausi) and Chhalkey gagariya bheegey chunariya (Ferdausi and Fareeda). Chanda won the best film award for that year, Shabnam for the best supporting actress and Datta for the best comedic actor.



Photo courtesy: Imtiaz Ali Bhutto, Karachi



Singer Akhter Abass

Photo courtesy: Younus Raisaani, Karachi



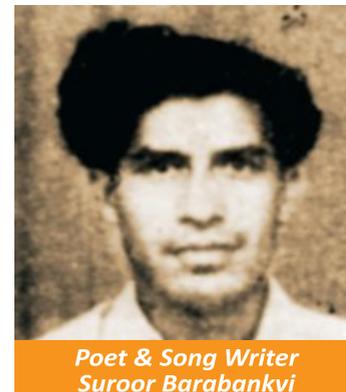
Singer Fareeda Yasmeen



Singer Anjum Aara



Singer Ferdausi Begum



Poet & Song Writer  
Suroor Barabankvi  
(Real Name: Syed Saeed-ur-Rehman)



Music Director Robin Ghosh

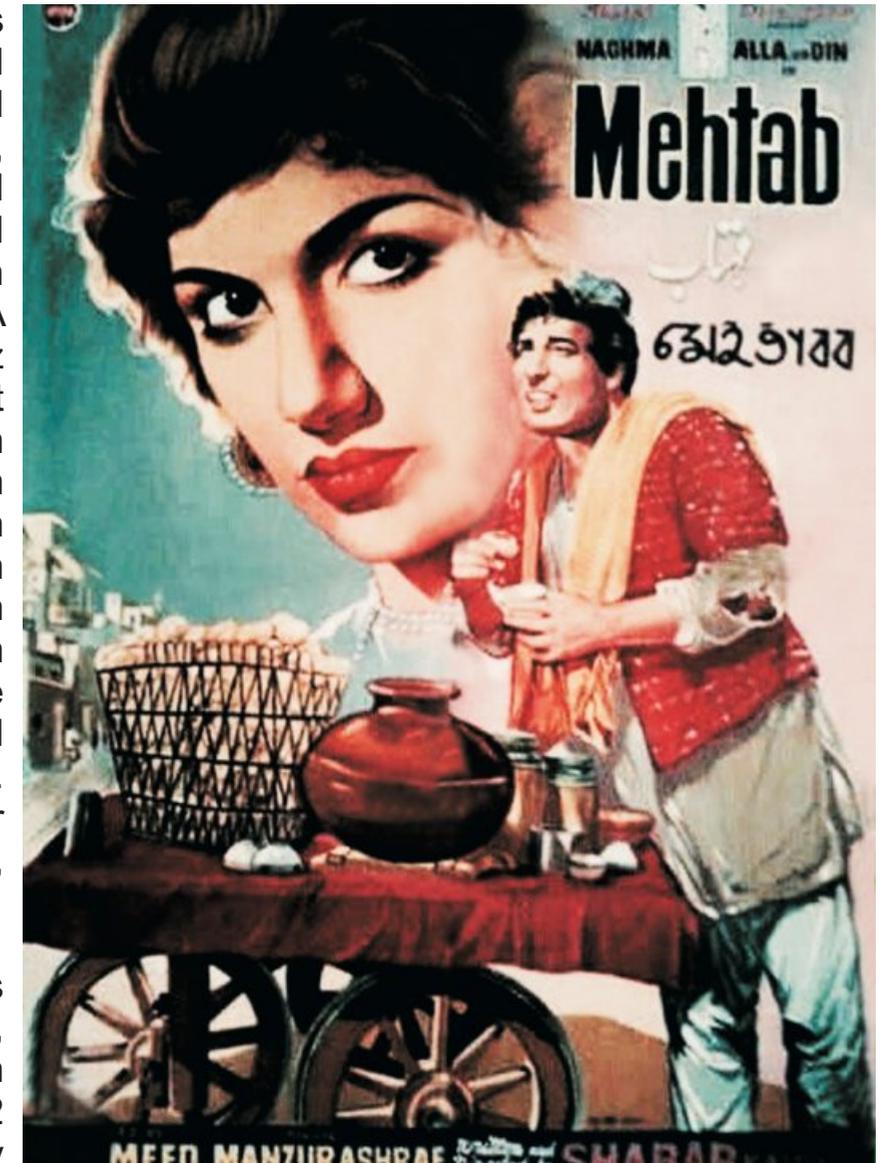


Film Producer & Director  
Capt. Ehtesham (Real Name:  
Abuzar Noor Mohammad  
Ehteshamuddin)



After Saheli, director S M Yousuf's next film Aulaad came out in 1962 and enjoyed commercial success. It had Nayyar Sultana, Habib, Rehana, Talish and Lehri in the cast. Waheed Murad played the role of Habib and Sultana's son. It was his first film as an actor. Like Saheli, music director A Hameed and songwriter Fayyaz Hashmi's duo worked wonders. At least five of the six songs of the film were very well received. A duet Tum miley pyaar mila was sung by Naseem Begum and Munir Husain. Naseem sang the rest of the four tracks: Naam le le ke tera hum to jiye jaaenge, Tum qaum ki maa ho socho zara, Haaye main to oonchi atariya pe aayi and Damel, yeh dil tujhe de ke chaley. Yousuf won the best director Nigar award for Aulaad and Nayyar Sultana, the best actress trophy.

Shabab Kiranvi made many hit films and had even set up his own studio, but his films were usually copied from Indian movies. The story of his 1962 successful film Mehtaab was actually taken from an Indian movie Sharda. It had Nayyar Sultana, Habib, Alauddin, Nagma, Zahoor Shah, Hameed Wyne, Sitara, Rukhsana, Asad Bokhari, Rangeela and Zeenat and as members of its cast. The pair of Manzoor-Ashraf was its composers while Mushir Kazmi, Hazeen Qadri and Kiranvi wrote songs for it. The most popular song of Mehtaab was Gol gappay waala aaya sung by Ahmed Rushdi and written by Qadri. The song earned Rushdi the best playback singer award of the year - his second after Chaand sa mukhrra from Saperan (1961). It was filmed on Alauddin. The rest of the songs didn't impress anyone.



British playwright George Bernard Shaw's play Pygmalion was first staged in 1913. Later, two films with the same title My Fair Lady were made in 1938 and 1964 based on its story. Quite a few films were made on the same tale in the subcontinent, one of which was Banjaran (1962) produced by Iqbal Shehzad and directed by Hasan Tariq. It had Neelo and Kamal as the lead romantic pair supported by Alauddin, Azad, Ibrahim Nafees, Nirala and Mehmood Ali. Most of the movie was shot at Karachi's seaside and in the city's Eastern Studio. Deebu Bhattacharya composed melodious songs written by Fayyaz Hashmi, Masroor Anwar and Himayat Ali Shair for the film. The most famous track of the lot was Na janey kaisa safar hai mera sung by Noor Jehan and penned by Hashmi. A couple of more known songs from the film are Masterji mujhe sabaq parrha do sung by Irene Parveen and Kahin dil pe na jaadu kar jaaye by Masood Rana.

It has become unavoidable to talk about a film which wasn't accepted by the masses but the serious segments of society liked it very much. It was story and dialogue writer Riaz Shahid's first film as producer and director, Susraal, starring Yousuf Khan, Nighat Sultana, Rukhsana and Alauddin. This writer still remembers that India's eminent actor Balraj Sahini on a visit to Pakistan saw the film, went back to India and wrote a piece about it in the reputed magazine Filmfare appreciating many aspects of the film. The movie is also famous for its lovely songs composed by Hasan Latif, one of which was a Munir Niazi ghazal Jis ne merey dil ko dard diya sung by Mehdi Hasan after which the doors to playback singing were flung open for the singer. Prior to that, the songs that he'd sung hadn't been able to leave a lasting impression on the listeners. Another great track from the film was also penned by Munir Niazi but sung by Noor Jehan, Ja apni hasraton pe aansu baha ke so ja. Incidentally, the two songs written by Tanvir Naqvi didn't get the audience's approval.



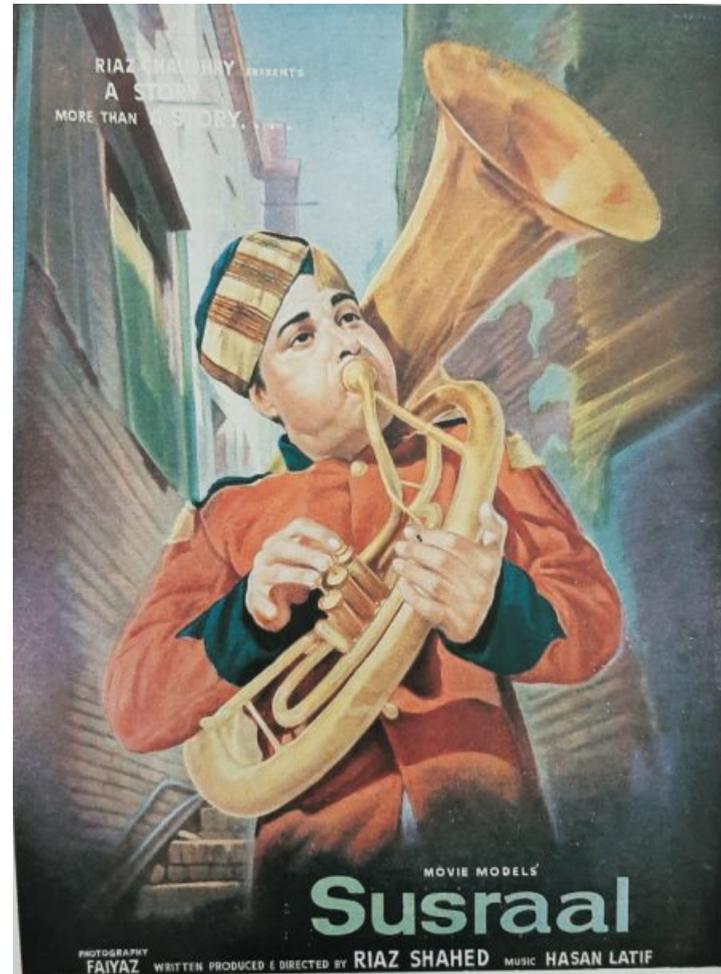
Singer Masood Rana



Music Director Deebu Bhattachariya



Lyricist Masroor Anwer (Real Name: Anwer Ali)



Poet & Lyricist Munir Niazi (Real Name: Mohammad Munir Khan Niazi)



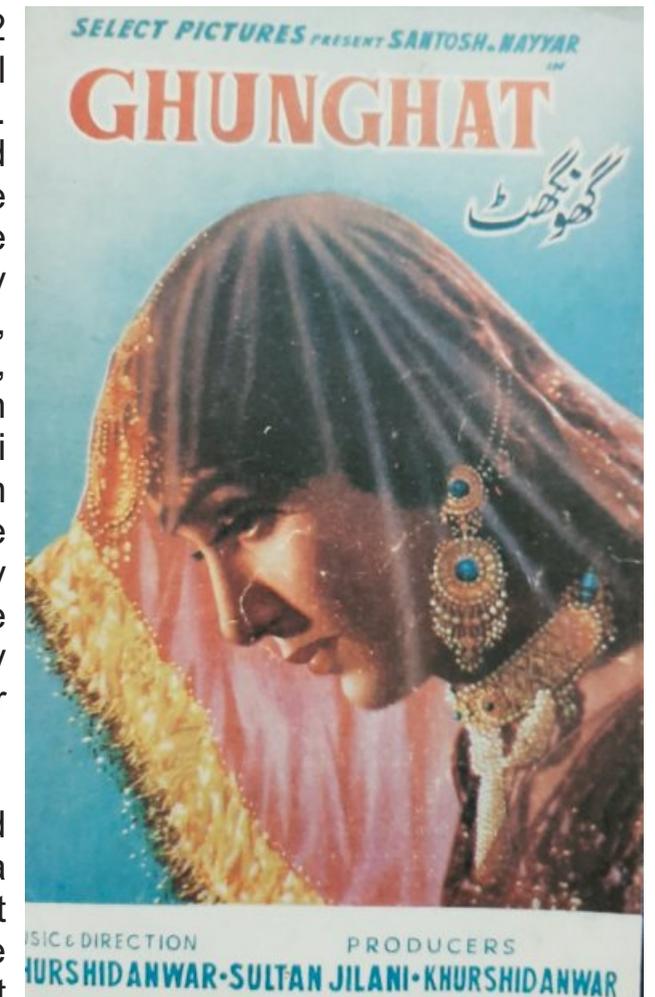
Writer & Director of "Susraal" Riaz Shahid (Real Name: Shaikh Riaz)



The next successful film that came out in 1962 was producer and director Iqbal Yousuf's Daal Mein Kaala which as usual was a mystery tale. Bahar was the heroine of the film. (She married Iqbal Yousuf but the marriage ended in a divorce after a few years.) Kamal played the role of the hero and Mohammad Ali of the villain in the story with supporting cast comprising Rukhsaana, Nirala, Faizi and Adeeb. Keeping the plot in mind, Moslehuddin made western tunes for the film; in fact, one of the songs sung by his wife Nahid Niazi Samajh na aaye dil ko kahaan le jaoon sanam was a copy of the Hollywood number Come September. This was the only piece penned by Himayat Ali Shair. The rest of the songs were written by Fayyaz Hashmi two of which sung by Nahid Niazi became popular – Aik dil hai hazaar gham and Dil diya hai gham liya hai.

Composer and producer Khwaja Khurshid Anwar's first film as director Ghoonghat was a distinct piece of filmmaking. He brilliantly put forward the idea of rebirth, and the suspense lasted till the last moment of the film. The cast included Santosh, Nayyar Sultana, Talish and Neelo. Santosh won the best actor Nigar award for his efficient performance. Khwaja Khurshid Anwer earned the best director and Nabi Ahmed the best cinematographer trophies for it as well.

Khwaja Sahib composed lilting songs for Ghoonghat seven of which were written by Tanvir Naqvi and one by Faiz Ahmed Faiz (Merey piya ko dhoond ke laao sakhi, sung by Noor Jehan). The film's songs are still affectionately remembered by music buffs, especially three sung by Noor Jehan, Raahon pe thari main nazrein jamaaye, Kabhi tum bhi hum se thay aashna and Pal pal mera ji ghabraaye, one by Naseem Begum, Chhun chhun chhun meri payal ki dhun (the pauses in the tune augmented its beauty) and one by Mehdi Hasan, the vocalist's first for Khwaja Sahib, Mujh ko aawaaz de tu kahaan hai. Noor Jehan and Naseem Begum's songs were filmed on Nayyar Sultana while Nahid Niazi's were filmed on Neelo.



Poster Courtesy: Shahid Pardesi, Lahore

At the end of the year, three films came out which did average business at the box office – Mehboob, Aanchal and Barsaat Mein.

Produced by Agha G A Gul and directed by Anwar Kamal Pasha, Mehboob starring Shamim Ara, Yousuf Khan and Habib, was a copy of Guru Dutt's super hit Chaudhveen Ka Chaand. Rani made her first appearance in a film as a dancer in Mehboob. Rasheed Attre composed eight songs penned by Qateel Shifai – three of them became quite popular: Nigaahein mila kar badal jaaney waaley (Noor Jehan), Meri baanhon pe teri zulf jo lehrayi hai (Noor Jehan and Salim Raza) and Sapnon mein urri urri jaoon (Mala).

Director Al Haamid's Aanchal was an interesting romantic tale starring Darpan, Shamim Ara, Talish, M. Amjal, Bibbo, Azad, Salma Mumtaz and Lehri but turned out to be an average film. Composer Khalil Ahmed (it was his first film) and poet Himayat Ali Shair created magic with the music. For example, Ahmed Rushdi's song Kisi chaman mein raho tum bahaar bunn ke raho for which Shair won the Nigar award for the best songwriter. Apart from that, Shair's published poem (nazm) Tujh ko maloom nahin separately sung by Salim Raza and Nahid Niazi, a light-hearted traditional Deccani song Khatti karri mein makkhi parri (Ahmed Rushdi and Irene Parveen), a peppy romantic track Meri nazar mein kya ho tum (Rushdi and Nahid) and Bholi dulhaniya ka jiya lehraye (Naseema Shaheen and Irene Parveen) were also popular. Two other Nigar awards were given to Aanchal: Talish (best supporting actor) and Ibrahim Jalees (best dialogue writer).



Rani in her debut movie "Mehboob" as dancer



Music Director Khalil Ahmed (Full Name: Khalil Ahmed Khan Yusufzai)



Poet-Lyricist Himayat Ali Shaair (Full Name: Meer Himaayat Ali)



Poster Courtesy: Shahid Pardesi, Lahore

Director of "Aanchal" Al-Haamid

Singer Naseema Shaheen



Producer, Director & Actor of "Barsat Mein" Diljeet Mirza (Real Name: Ghulam Husain)

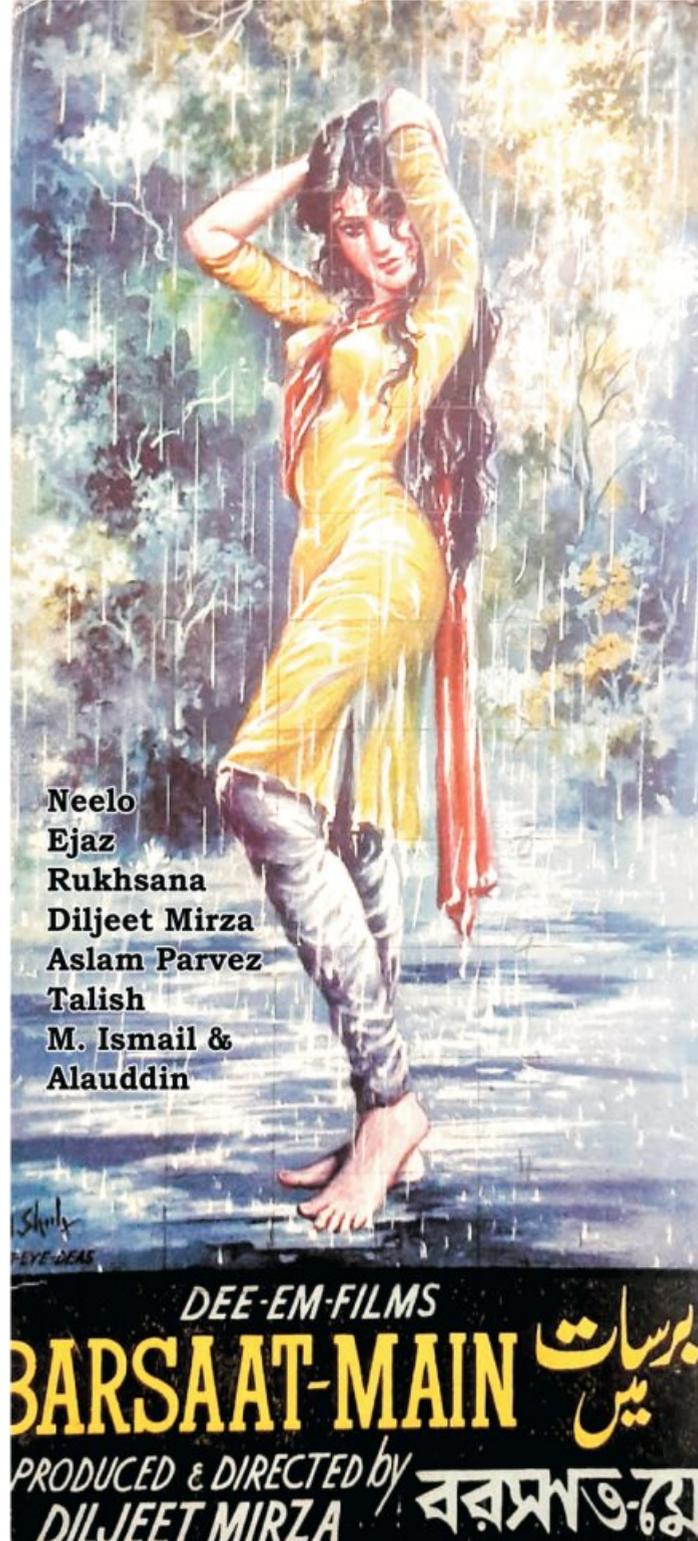
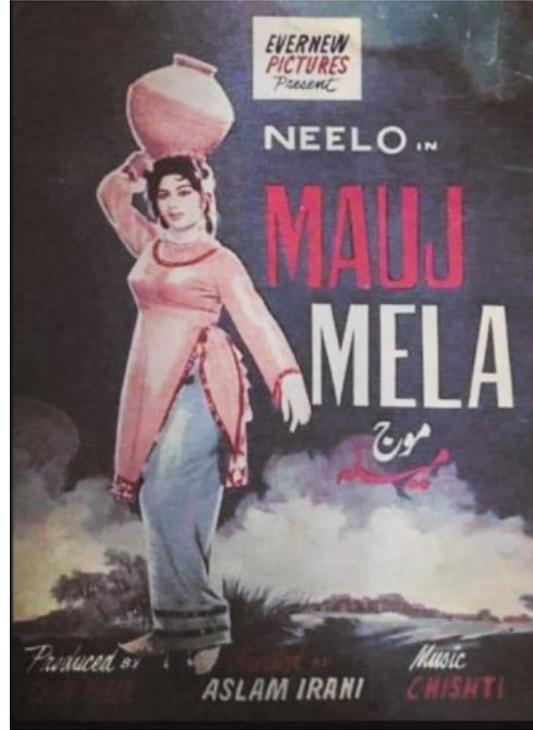


Director of "Mauj Mela" Aslam Irani



Music Director of "Choorriyan" Tufail Farooqui

Poster Courtesy: Shahid Pardesi, Lahore



Neelo  
Ejaz  
Rukhsana  
Diljeet Mirza  
Aslam Parvez  
Talish  
M. Ismail & Alauddin

## 1962-63

Barsaat Mein was comedian Diljeet Mirza's first film as producer and director. Its cast included Neelo, Ejaz, Rukhsana, Talish, Alauddin, Aslam Pervaiz, M Ismail and Diljeet Mirza. Hasan Latif composed seven songs written by Tanvir Naqvi. The song Zindagi majboor hai lachaar hai recorded separately in Noor Jehan and Salim Raza's voices was the only well received effort. To some extent, Noor Jehan's Yehi soch soch kho jaati hoon was also liked.

The number of the released Pakistani films was increasing by the year. In 1963, 46 films were screened out of which six were Punjabi films and one Sindhi film titled Marvi that did average business. One of the successful Punjabi films was Mauj Mela produced by Agha G A Gul and directed by Aslam Irani, starring Neelo and Habib. G A Chishti did the music for the film and its songs were written by Hazeen Qadri, but they couldn't manage to grab the attention of cine-goers.

The next noteworthy Punjabi film was Choorriyaan with Laila and Akmal as the female and male protagonists. It was directed by Amin Malik and produced by M Naseem alias Naseem Popular. Laila got married to Naseem and together they had a daughter Sasha who worked in films in the 1980s. Tufail Farooqui composed the music for Choorriyaan for which Baba Alam Siah Posh wrote nine songs. Two tracks became the talk of the town: the first was, Merey fashion nu position nu (Nazeer Begum) and second, Wey gal sun haaniya (Noor Jehan and Munir Husain).

## 1963



The unexpected Punjabi hit of the year was *Tees Maar Khan* directed by Haider Chaudhry and produced by Shabab Kiranvi. It was Chaudhry's first film in which a new heroine Shireen was introduced opposite Alauddin whose popularity was seen with suspicion in the beginning but once the movie was shown her jumps during the dances were liked by the public so much that she became a regular feature of Punjabi films. Baba Alam Siah Posh penned six songs for the film set to music by Manzoor-Ashraf. A couple of them became vastly popular and were frequently played on the radio. They were: *Nimbuwaan da jorra asaan baagey wichon torreya* (Nazeer Begum) and *Meri jhanjhar chhan chhan chhankey* (Naseem Begum).

*Chacha Khaamakha* was the last released Punjabi film of 1963 which did reasonable business at the box office. Directed by Aslam Irani, its cast included Sudhir, Laila, Akmal, Talish and comedian A Shah Shikarpuri. Hazeen Qadri wrote nine songs for it, five of which were composed by G A Chishti and four by Wazir-Afzal – it was the latter's first film. The music, like the movie, did reasonably well.

Before we touch upon the Urdu films of the year, it is important to highlight a Punjabi film which was a box office failure but liked by music connoisseurs. It was *Mehendi Waaley Hath* produced by Hafizullah Hasan and directed by S Suleiman. Laila, Sultan and Zeba acted in the story about a romantic triangle. Ahmed Rahi wrote the songs composed by Salim-Iqbal for the film. Four out of the eight noteworthy tracks were: *Adhi adhi raateen merey jag deyaan naina* (Noor Jehan and Munir Husain), *Teri tor aye sapni jehi* (Noor Jehan and Ahmed Rushdi's first Punjabi song together), *Chhalla peya ee baire* (Noor Jehan and Naseem Begum) and *Goray rung te dopateyaan di chhaan* (Naseem and chorus).



The first successful film of 1963 was actor Ilyas Kashmir's first film as producer *Ishq Par Zor Nahin* which was also its director Sharif Nayyar's first hit film – he had previously made two unsuccessful films *Bheegi Palkein* and *Mehfil*. Apart from Kashmiri, the cast included Jamila Razzaq, Aslam Pervaiz, Lehri, Azad and Bibbo. Musarrat Nazeer, Neelo and Yasmeen made guest appearances. The most memorable song of the film *Dil deta hai ro ro duhaai* was filmed on Yasmeen. It was composed by Master Inayat Husain, penned by Qateel Shifai and sung by Mala and Saain Akhtar. For some strange reason, Mala got the best playback singer Nigar award for it a year earlier, in 1962. Perhaps the reason was that some months before the screening of the film, the song had already become popular. Out of a total of eight songs, six were written by Shifai and two by Tanvir Naqvi. Two more famous songs by Shifai and sung by Naseem Begum were: *Jharberia ke baer matt torro* and *Terey ghoonghat mein chor sakhi*.

It's time to talk about a film which tanked at the box office but gave the film industry a remarkable music director. It was *Jab Se Dekha Hai Tumhein* made under the banner of Waheed Murad's company Film Arts and directed by Munawwar Rasheed. It had



Darpan, Zeba and Lehri in the cast and the composer being referred to was none other than Sohail Rana. He composed nine songs penned by Himayat Ali Shair and one by Masroor Anwar, out of which at least six of Shair's numbers were admired by cine-goers. It included the title song, *Jab se dekha hai tumhein* which is the only song sung by Salim Raza for Rana. The other famous songs were: *Ye khushi ajab khushi hai* (Ahmed Rushdi), *Tu haseen tera jahaan haseen hai* (Rushdi), *Himmat se her qadam uthaana tu hai Pakistani* (Rushdi), *Yeh kaisa gham hai* (Nahid Niazi) and the duet *Mausam suhaana ho saathi deewaana ho* (Rushdi and Niazi).



Mala singer of "Dil Deta Hai Ro Ro Duhaai"  
(Real Name: Naseem Nazli)



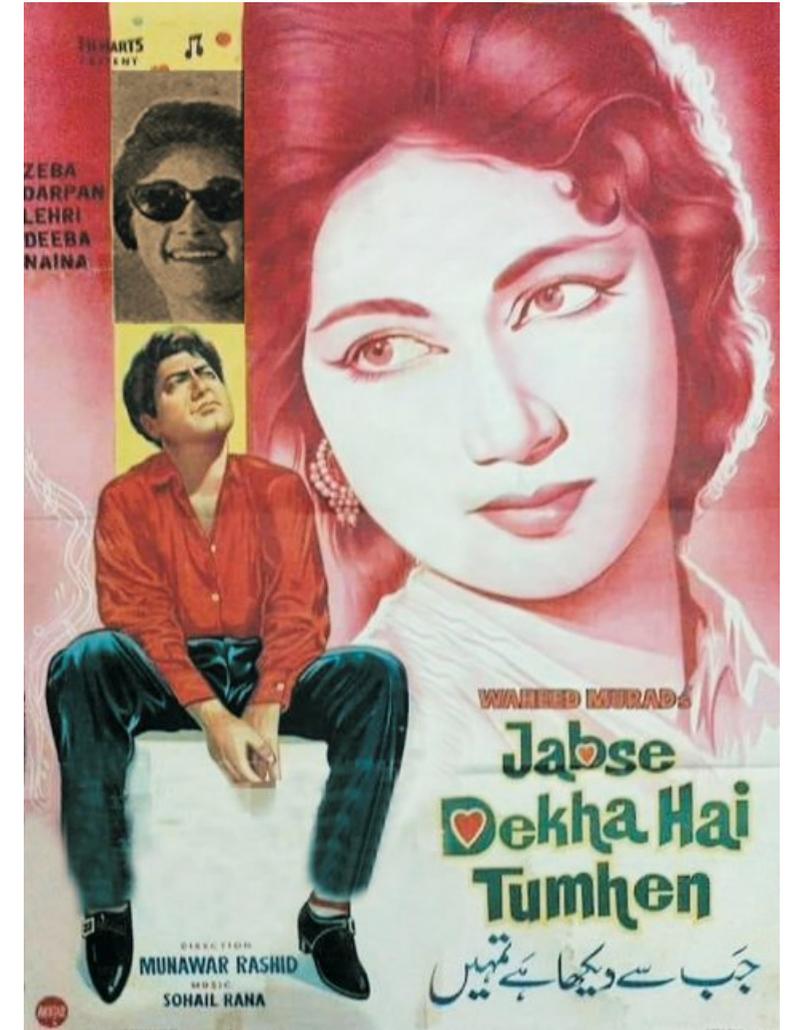
Folk Singer Saeen Akhter



Director of "Ishq Par Zor Nahin"  
Shareef Nayyar



Music Director of "Jab Se Dekha Hai Tumhein"  
Sohail Rana



Director of "Jab Se Dekha Hai Tumhein"  
Munawwar Rasheed

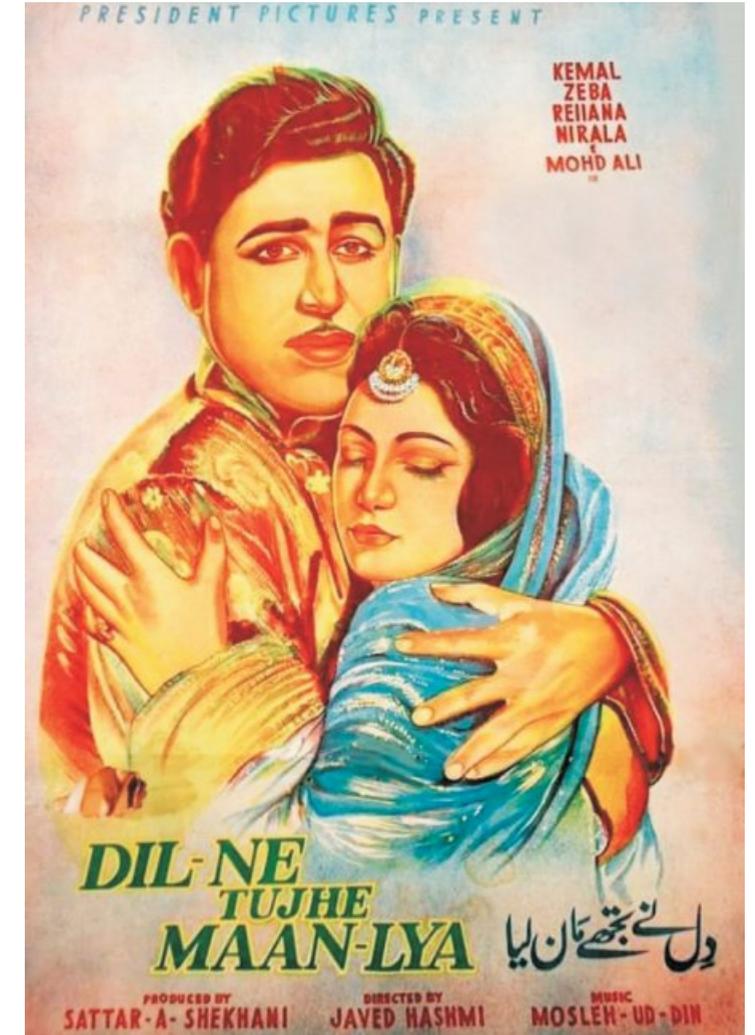
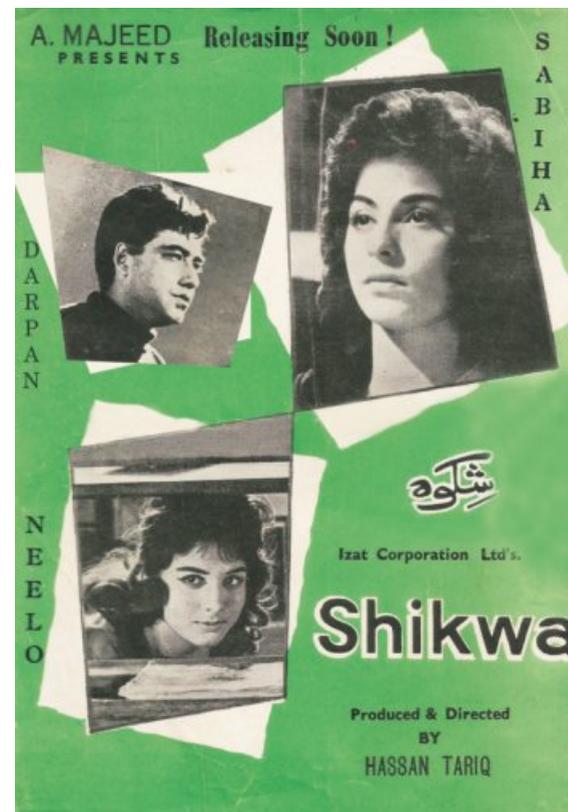
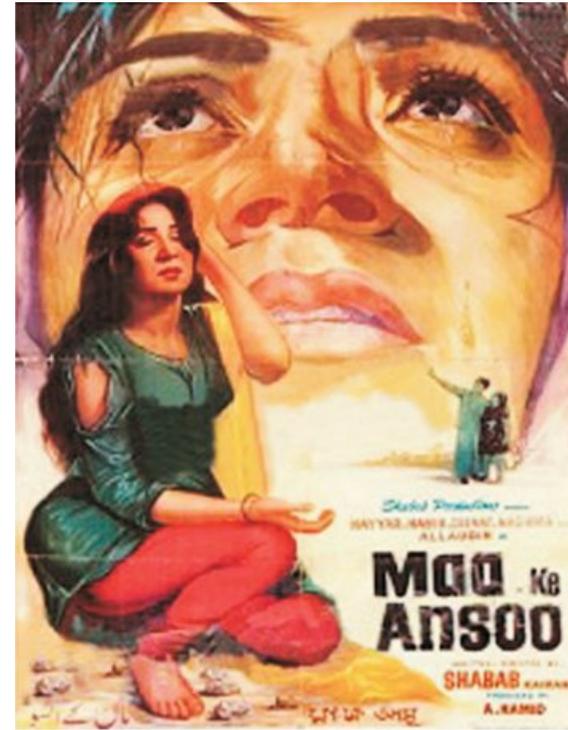


Producer of "Jab Se Dekha Hai Tumhein"  
Waheed Murad

Shabab Kiranvi produced and directed the successful film Maa Ke Aansu. The cast included Nayar Sultana, Habib, Naghma and Zeenat. Manzoor-Ashraf (regular composers for Shabab Productions) composed the songs written by Kiranvi and Mushir Kazmi. Two out of the seven songs of the film would be often heard on the radio – Itney barrey jahaan mein koyi nahin hamaara sung by Irene Parveen and Khadim Husain and written by Kiranvi and Sama jab pyaara pyaara ho, sung by Rushdi and Nazeer Begum and penned by Kazmi.

Dil Ne Tujhe Maan Liya, produced by Sattar A Shaikhani and directed by Javed Hashmi, was one of those 1963 films which did average business. Starring Zeba, Kamal, Mohammad Ali, Rehana, Diljeet Mirza, Kamal Irani and Nirala, Moslehuddin composed songs for it written by Himayat Ali Shair. The most famous song sung by Najma Niazi and chorus began with an Arabic phrase Ra'itul sabeeh anala qasrin for which the composer came up with an Arabic tune. Then there were a couple songs by Nahid Niazi – Kaisa hai yeh jahaan, har qadam aik gham – and one by Mala, Raat ki batiyaan poochho na hum se which were also liked by the public. Then there were two lovely duets sung by Nahid and Ahmed Rushdi, Raat jawaan ho gayi and Kyun huzoor kyun yeh ghuroor kyun.

Sabiha, Darpan, Neelo and Aslam Pervaiz acted in a successful film Shikwa directed by Hasan Tariq and produced by A Majeed. Deebu Bhattacharya and Hasan Latif composed music for it separately. The one song sung by Noor Jehan and penned by Tanvir Naqvi, Aaj mehfil sajaane ko aayi was the most memorable track of the film. Composed by Latif, it was filmed on Sabiha. Bhattacharya's composition sung by Najma Niazi, written by Masroor Anwar and filmed on Neelo, Bechara kaisey baitha hai chup chup was also popular. Munir Niazi, too, wrote songs for the film of which Phir darwaaza khula, composed by Latif, sung by Najma and filmed on Neelo, was liked by the public. Shikwa won three Nigar awards: best actress (Sabiha), best supporting actor (Alauddin) and best dialogue writer (Riaz Shahid).



Director of "Dil Ne Tujhe Maan Liya" Javed Hashmi



Singer: Najma (Mahrukh) Niazi

Producer Azizullah Hasan's *Baaji* was a film which was known for its astute direction by S Suleiman, brilliant acting by Nayyar Sultana, Ahmed Rahi's quality songwriting and Salim-Iqbal's mellifluous music. Although it didn't do wonders at the box office, critics and serious cine-goers liked it very much. Other cast members of the film were Darpan, Zeba, Lehri, Bibbo and Talish. Comedian Nanha made his first appearance in films through *Baaji*. It would be interesting to know that in the movie, Darpan gets hooked up with Zeba but in real life, a little later, he got married to Nayyar Sultana. The film bagged five Nigar awards: best film (producer Azizullah Hasan), best story writer (Anwar Batalvi), best female singer (Naseem Begum for singing *Chanda tori chaandni mein*), best editor (Haider Chaudhry) and best sound recordist (Taj Malik). *Baaji* is thought to be Salim-Iqbal's best work of their careers as composers. Besides *Chanda tori chaandni mein*, the other great songs by the duo were *Ab yahaan koyi nahin koyi nahin aayega* and *Dil ke afsaane nigaahon ki zabaan tak pohonche* (sung by Noor Jehan), a track composed in the Poorabi style sung by Naseem Begum, *Saanwariya ne haaye dayya barra dukh deeno*, and the only duet sung by the two greats of our country Noor Jehan and Farida Khanum, *Sajan laagi tori lagan mann maa*. In the latter song, tabla player Ustad Allah Rakha Khan (father of Zakir Husain and actress Roohi Bano, who was visiting Pakistan from Bombay at the time) played brilliantly as a member of the orchestra. The song was filmed on great dancers Panna and Amy Minwalla. Two relatively less famous songs were *Saaf chhupte bhi nahin* (sung by Salim Raza) and *Na koyi waada kiya na koyi khaai qasam* (Najma Niazi).



Photo courtesy: Fayyaz Ahmed Asha'ar, Lahore/  
Mohammad Yunus Raisani, Karachi.



Director of "Talaash"  
Mustafeez (Full Name:  
Mustafeez-ur-Rehman)

After Chanda, the second Urdu film made in East Pakistan was Talaash released in 1963 which surpassed the former's success. It was directed by Chanda's director Ehtesham's younger brother Mustafeez. Its cast included Shabnam, Rehman, Shaukat Akbar and Subhash Datta. After Chanda once again wrote the songs for Talaash were penned by Suroor Barabankvi composed by Robin Ghosh. Ghosh won the Nigar award for best music director that year. It was his first. He went on to win six more. Talaash's best song was actually a ghazal Kuchh apni kehiye kuchh meri suniye sung separately by Ferdausi Begum and Bashir Ahmed. Firdausi sang two more songs for the film, Aji main ne kaha salaam alekum and Mausam rangeela nasheeli hawa. Also, there was a duet Tum bhi haseen dil bhi jawaan sung by Bashir Ahmed and Anjuman Ara. Filmed on Subhash Datta, its comedic bit Main hoon rickshawaala was sung by Qazi Anwar Husain while Bashir sang the serious part Main rickshawaala bechaara.

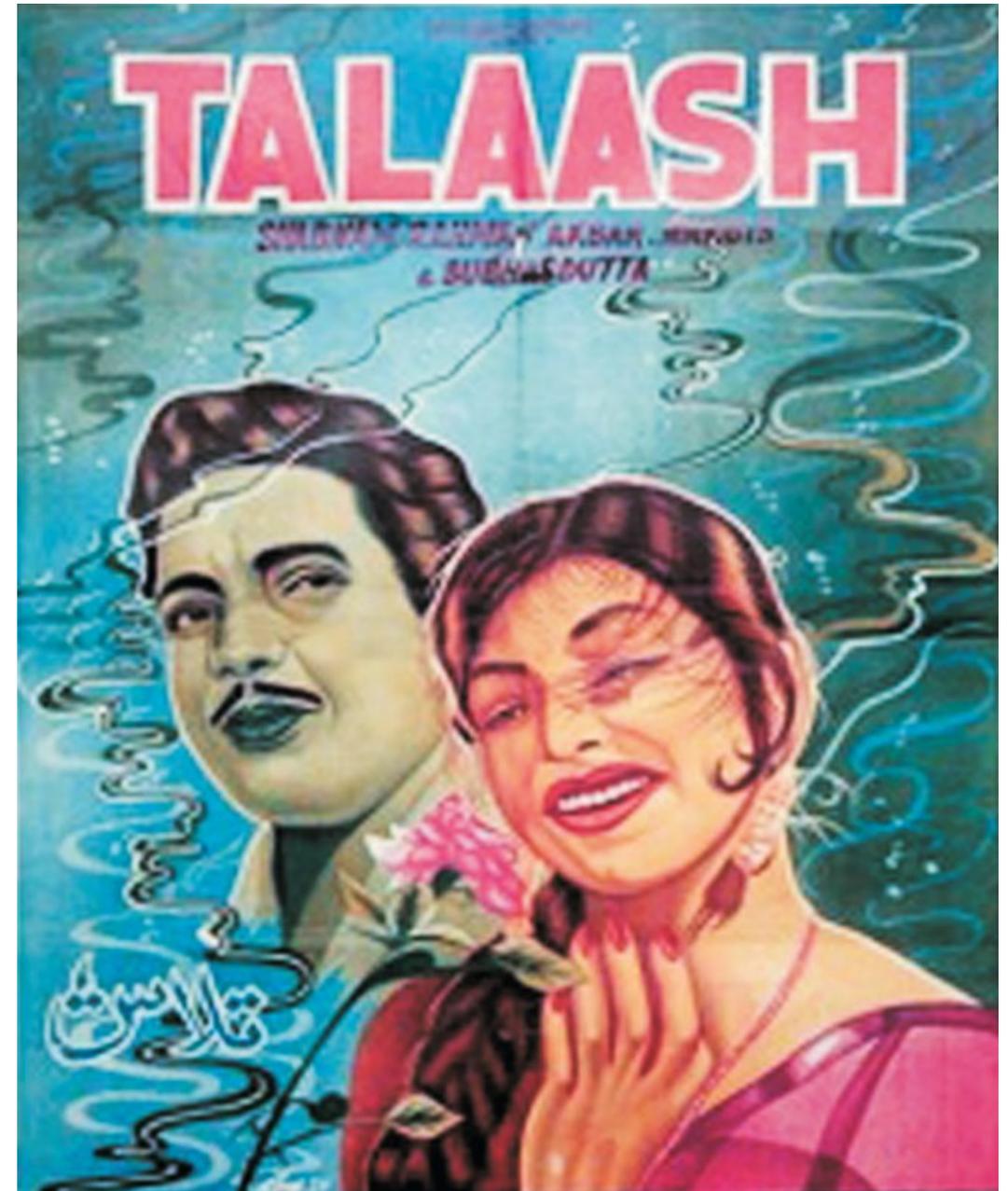
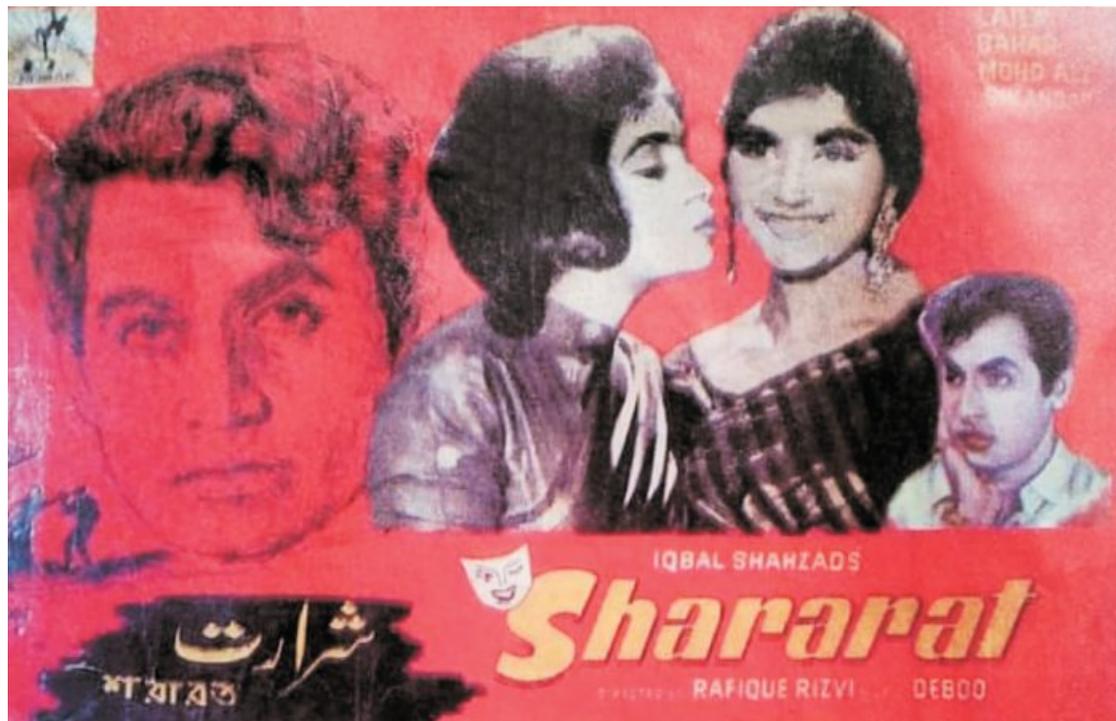


Photo courtesy: H. Q. Chowdhury, Dhaka



Singer  
Qazi Anwar Husain

Producer Iqbal Shehzad and director Rafique Rizvi's film Sharaarat, which was shot in Karachi, did modestly at the box office. Mohammad Ali, Bahar, Laila and Asad Jafri were its cast members. Deebu Bhattacharya composed songs for it written by Masroor Anwar and Himayat Ali Shair. Shair penned just one piece sung by Nighat Seema, Ik aur sitam farma. The following two songs by Anwar were well received – Aye dil tujhe abb unn se yehi kaisi shikaayat hai sung by Masood Rana and Do din mein badal gayi duniya by Irene Parveen.



Singer  
Basheer Ahmed



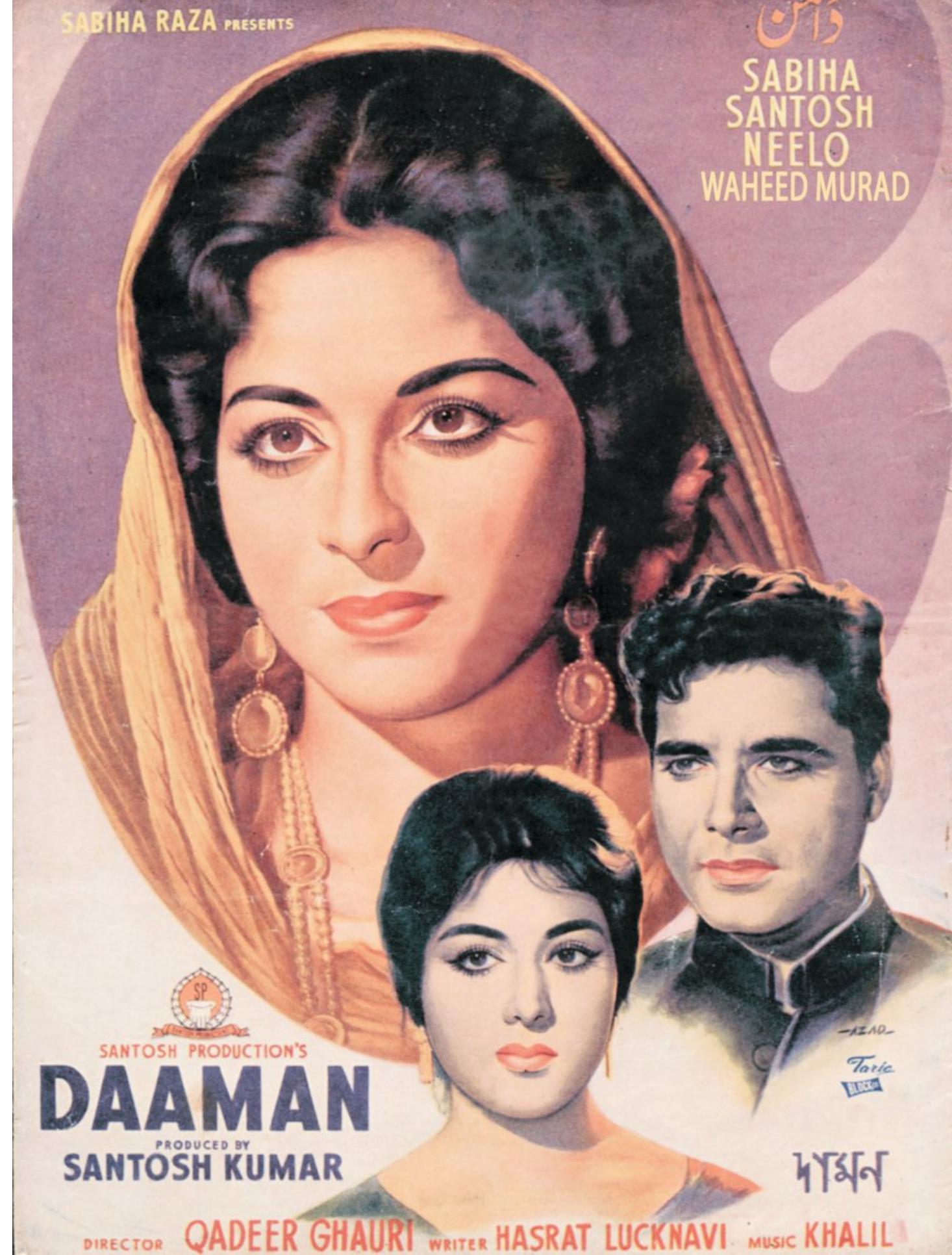
Singer  
Nighat Seema

1963

Daaman was a film produced by Santosh Kumar and directed by Qadeer Ghauri. It had Sabiha, Santosh, Neelo, Waheed Murad, Lehri and Talish in the cast. It was one of the most successful films of 1963. Khalil Ahmed composed beautiful songs penned by Himayat Ali Shair, one of which sung by Noor Jehan is to date remembered by music lovers, Na chhura sakogey daaman. The film bagged three Nigar awards: best songwriter (Himayat Ali Shair), best supporting actress (Neelo) and best comedian (Lehri).



Neelo & Waheed Murad in film "Daaman"





There were two films that came out in 1963 which did not do well at the box office but their music director Master Inayat Husain worked magic with his art. The first was Seema, produced by S A Malik and directed by S A Bukhari, starring Santosh, Shamim Ara Sultan and Talish in pivotal roles. There were four songwriters for the project – Qateel Shifai, Tanvir Naqvi, Habib Jalib and Arif. Arguably, Salim Raza sang the most number of songs in a single film for Seema, four solos and one duet with Nahid Niazi. The four solos were: Shaam-e-gham phir aa gayi (Arif), Aye meri jaan-e-ghazal kyun teri chaahat na karoon, (Shifai), Woh morr tha kitna haseen (Jalib) and Bhool jaaoge tum kar ke waada sanam (Jalib). Nahid Niazi also sang three pieces: Jhanan jhanan baajey mori jhaanjhar (Naqvi), Sayyan re balma re (Naqvi) and Jaao abb tum se mujh ko pyaar nahin (Arif). Salim Raza won the best singer Nigar award for Shaam-e-gham phir aa gayi and Raza Mir, best cinematographer.



The second film was Ik Tera Sahaara produced by Agha G A Gul and directed by Najam Naqvi. It failed commercially despite having Shamim Ara, Rani and Darpan in main roles. Shifai wrote songs for it, and one of them became a legendary track. It was Aye dil kisi ki yaad mein sung separately by Salim Raza and Naseem Begum. Two of the singers' duets Baadalon mein chhup raha hai chaand kyun and Sambhaala hai main ne bohat apne dil ko, too, were liked by the masses. Naseem's Ghanghor ghata lehrayi hai was a track for which Master Inayat Husain used one of his old tunes. In 1946, he made a non-film Punjabi song Rab khair karey sung by Zeenat Begum based on the same tune. Apart from them, a national song penned by Shair and sung by Salim Raza, Irene Parveen and Mala Apney parcham taley was also admired by everyone.

An interesting nugget of information: this writer was told by Qateel Shifai that he sold two songs Baadalon mein chhup raha hai and Sambhaala hai main ne to Indian filmmaker Mahesh Bhatt which he used in his films Phir Teri Kahaani Yaad Aayee and Naraaz albeit after having got fresh tunes composed for them by Anu Malik.

## 1964

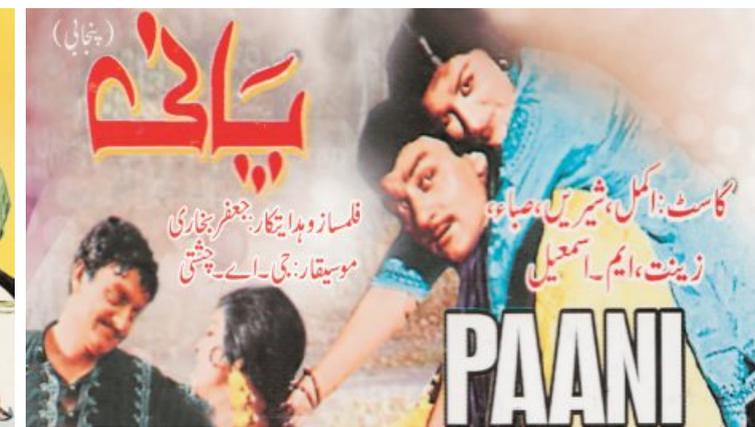
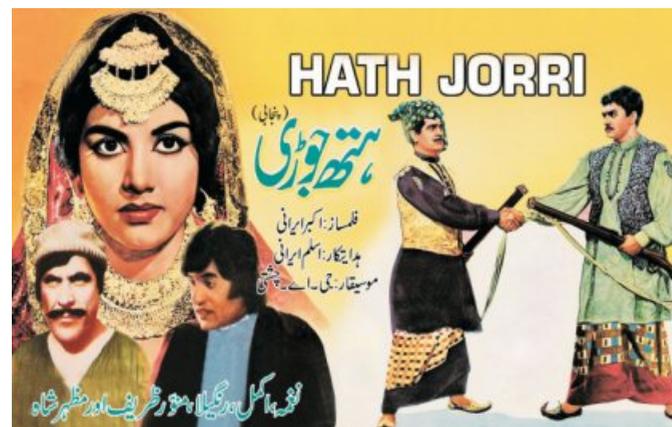
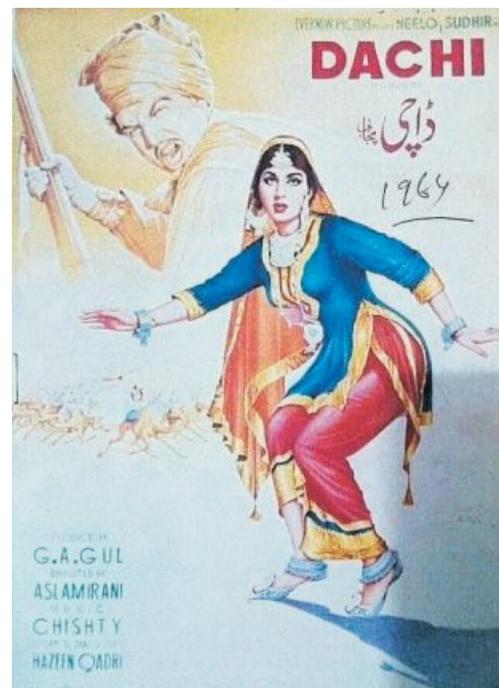
Now the number of films released in 1964 increased from last year's 46 to 66, and 14 of them were made in Punjabi. The first was Daachi, produced by Agha G A Gul and directed by Aslam Irani. It had Neelo, Sudhir, Talish and Mazhar Shah as its cast members. It was just a single song from the film sung by Masood Rana, Taangey waala khair mangda that acquired fame in the true sense. Two songs sung by Mala were also good: Baanh phar le torr de gajra and Taagney waaleya sawaari main wee tere haan di. They were written by Hazeen Qadri and composed by G A Chishti.

In 1964, two Punjabi films did modest business – Mama Ji and Bharjaayi. Mama Ji was produced by M Naseem Popular and helmed by Amin Malik. The cast was: Laila, Sudhir, Habib and Talish (as Mama Ji). Hazeen Qadri and Baba Alam Siah Posh wrote songs (the latter just one) for the film composed by G A Chishti. Only a single track sung by Mala and written by Qadri became somewhat famous, Poshak teri chitti aye.

Bharjaayi, starring Bahar, Akmal, Ajmal, Nasreen and Asad Bukhari, was produced by Hanif Chaudhry and directed by Haider Chaudhry. Manzoor-Ashraf composed songs penned by Baba Alam Siah Posh and a manqabat by Tanvir Naqvi for it. Two songs were liked by the public, Peengh tutt gaye hulaara kha ke sung by Masood Rana and Main raakhi oday khaitaan di by Nazeer Begum and chorus.

Paani, directed and produced by Jaffer Bukhari, was a not only successful film, it was also a different kind of Punjabi movie. Its cast was: Akmal, Shireen, Nasreen, Saba, Zeenat, Sawan and M Ismail. Baba G A Chishti composed songs written by Tanvir Naqvi, Baba Alam Siah Posh and Muslim Awaisi. Incidentally, only one song sung by Nazeer Begum and jointly written by Baba Alam and Awaisi managed to win the audience's approval. It was, Mera khulla jhagga tutt paina tang ho gaya.

The last hit Punjabi film that was shown in 1964 was Hath Jorri produced by Akbar Irani and directed by Aslam Irani. It had Naghma, Akmal, Munawwar Zareef, Rangeela and Mazhar Shah in the cast. G A Chishti set music to lyrics written by Hazeen Qadri. Four out of the nine songs of the film became popular. Two of them were sung by Irene Parveen – jithey aap wasna ayen mahiya and Gorey gorey hathaan da salaam – and two by Nazeer Begum – Thorra thorra chan wekheya and Meri aik saheli nu tu barra changa lagna aye.



The first major Urdu hit of 1964 was Tauba. Produced by Rashid Mukhtar, it was made by first-time director Syed Ali Hafiz who was the son of senior actor Kumar (real name: Syed Ali Hasan Zaidi). After migrating to Pakistan, Kumar had worked in a film Head Constable which was shot in Karachi. Tauba was his second film. The rest of the cast was Zeba, Kamal, Lehri and Talish. Fayyaz Hashmi wrote seven songs for it which were beautifully composed by A Hameed. The most popular was a qawwali, Meri tauba tauba, sung by Salim Raza, Munir Husain, Irene Parveen and chorus. The other praiseworthy songs were O re sanam dil yeh kaisey bataaye (Noor Jehan), Hum ajnabi musafir (Ahmed Rushdi) and Aye meri zindagi (Munir Husain). There are no qualms in saying that the initial romantic and comedic part of Tauba's story was clearly inspired by an Indian film Paying Guest, starring Dev Anand and Nutan.

The first Urdu film that did average business in 1964 was Shukria. Starring Rukhsana, Habib, Sabra Sultana and Roshan, it was produced by A Hameed and directed by Shabab Kiranvi. Manzoor-Ashraf composed the songs penned by Mushir Kazmi. One of them sung by Naseem Begum Ik mera chaand ik mera taara gained reasonable popularity along with Merey dil ka bangla khaali hai (Ahmed Rushdi and Naseem Begum).



Actor Kumar (who was initially called Mijjan Kumar) in a scene from the movie "Tauba's" qawwali "Na milta gar yeh tauba ka sahara... meri tauba tauba"



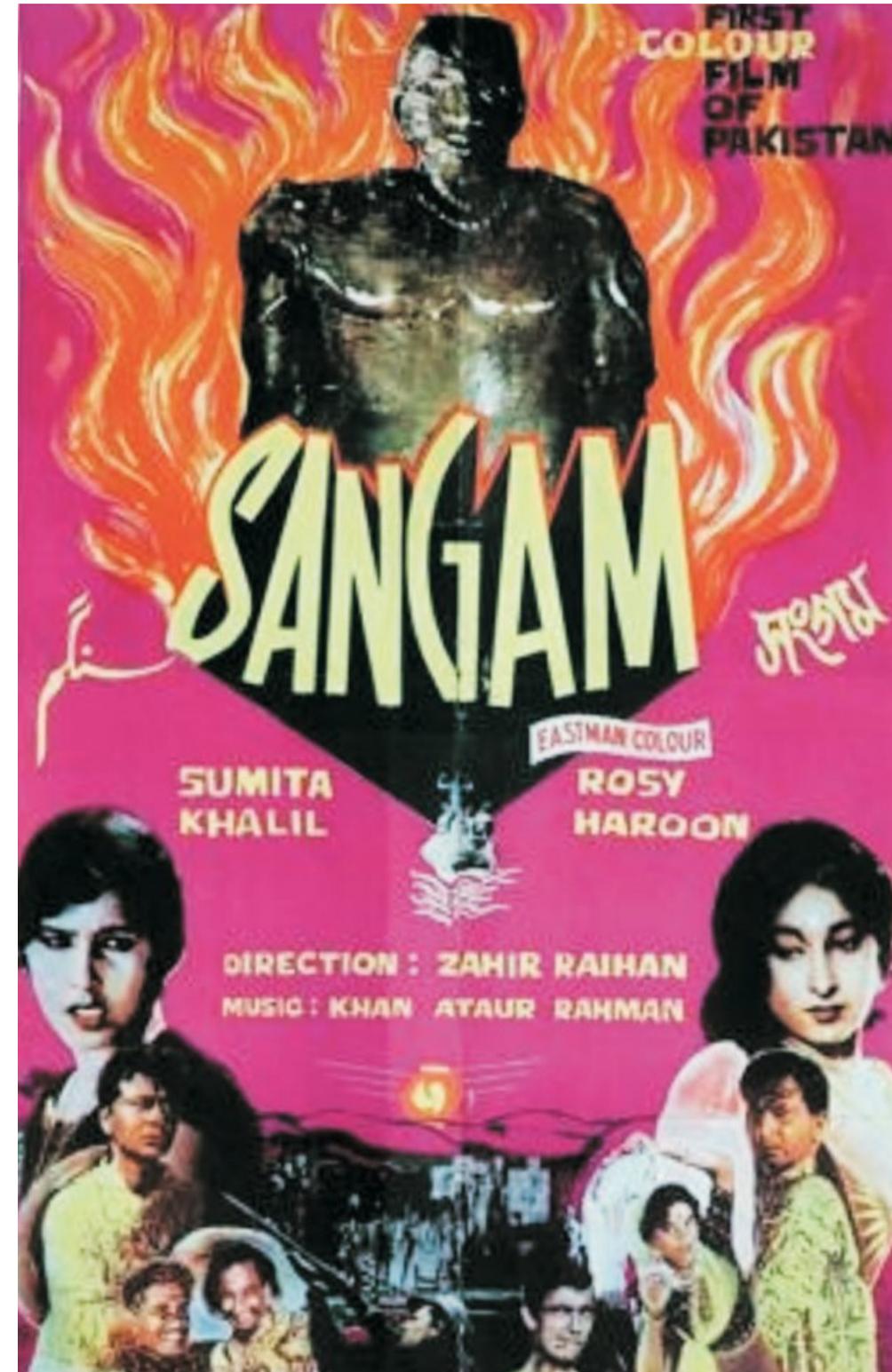
Director of film "Tauba"  
S. A. (Syed Ali) Hafiz



1964

Producer and director Iqbal Yousuf made *Nehle Pe Dehla* that year which did moderately well. The cast included Neelo, Kamal, Saqi and Nasira. Its music was composed by Moslehuddin (Yousuf's favorite) and songs were penned by Fayyaz Hashmi. Only two songs sung by Ahmed Rusldi were liked by cinema lovers: *Palkon ki ghani chhaon ke taley* and *Ilaahi koyi hava ka jhonka dikha de chehra*.

*Sangam*, shot in East Pakistan and released in 1964 was Pakistan's first film in color. Prior to it, there were a few films which only had some songs in color. Produced and directed by Zaheer Rehan, *Sangam* had in its main cast Rozi, Haroon (who hails from Peshawar), Samita and Khalil. Its music was composed by Khan Ataur Rehman and songs were written by Aijazul Haq Aajiz, Ayaz Hashmi, Zainul Abideen and Shair Siddiqui. The film and its music were appreciated in both wings of the country. Most of its songs were liked by cine-goers but one particular chorus track with prominent voices of Mehbooba Rehman and Bashir Ahmed was the most popular, *Hazaar saal ka jo Buddha mar gaya*. A couple of more songs were, *Neela gagan hai tera mera milan hai* written by Aajiz and sung by Ferdausi Begum and Abdul Jabbar, and *Dil mera le ke aap kahaan chal diye huzoor* penned by Siddiqui and sung by Akhtar Shaadmaani. Samita won the Nigar award for the best supporting actress.



Producer & Director of film "Sangam" Zaheer Rehan



Music Director of film "Sangam" Khan Ata-ur-Rehman



Singer Mehbooba Rehman



Singer Abdul Jabbar

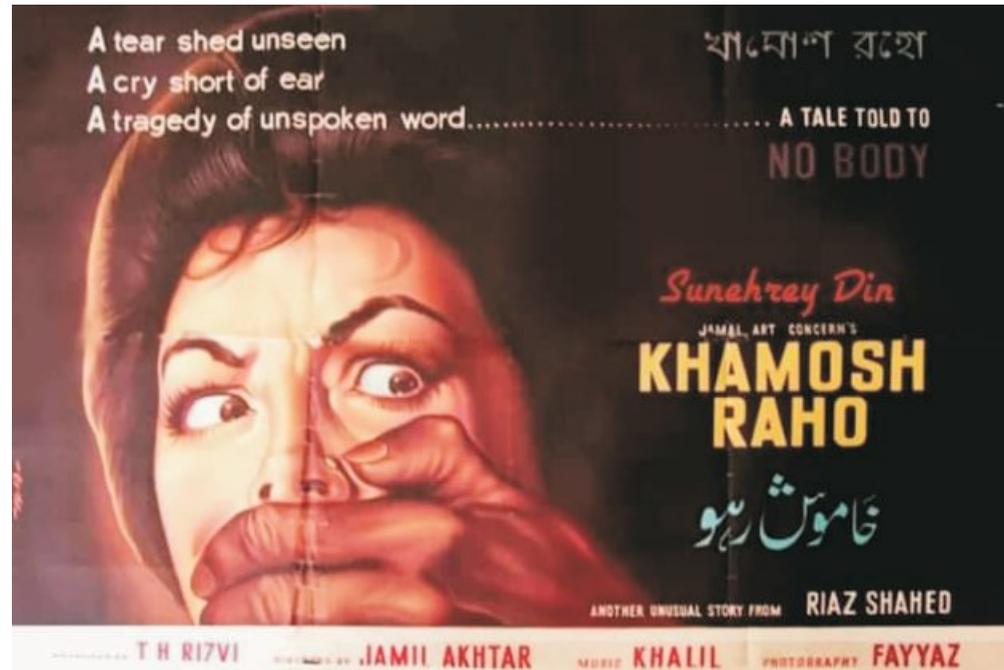
The next four films that came out in 1964 and did average business at the box office were Ishrat, Khaamosh Raho, Azaad and Beti. The most noteworthy among them was Khaamosh Raho. Directed by Jamil Akhtar, it was chiefly praised for Mohammad Ali and Meena Shori's performances. The story written by Riaz Shahid revolved around village girls who are brought to the city and forcibly dragged into flesh trade. Yousuf Khan and Deeba played the lead pair in the film. Others in its cast were Gulrukh, Tarana, Fomi Minwala, Abbas Nausha and Tariq. The film earned four Nigar awards: best film (producer Tajammul Hasan Rizvi), best story writer (Riaz Shahid), best supporting actor (Mohammad Ali) and best sound recordist (Yousuf Amin). Khalil Ahmed composed songs penned by Tanvir Naqvi, Himayat Ali Shair and Habib Jalib, some of which were, Jaagne waalo jaago magar khaamosh raho (Nahid Niazi/Jalib), Ja re ja re merey dhol sipaahi (Naseema Shaheen/Shair), Main ne to preet nibhai (Mala/Shair) and Maan bhi jaao pyarey (Mala/Naqvi). It wouldn't be wrong to say that Mohammad Ali's performance (read high pitched dialogue delivery) in the court scenes of the film became so famous that subsequently it became his trademark style; so much so that he himself couldn't get rid of it, and that same style was considered high quality acting by the Pakistani public.

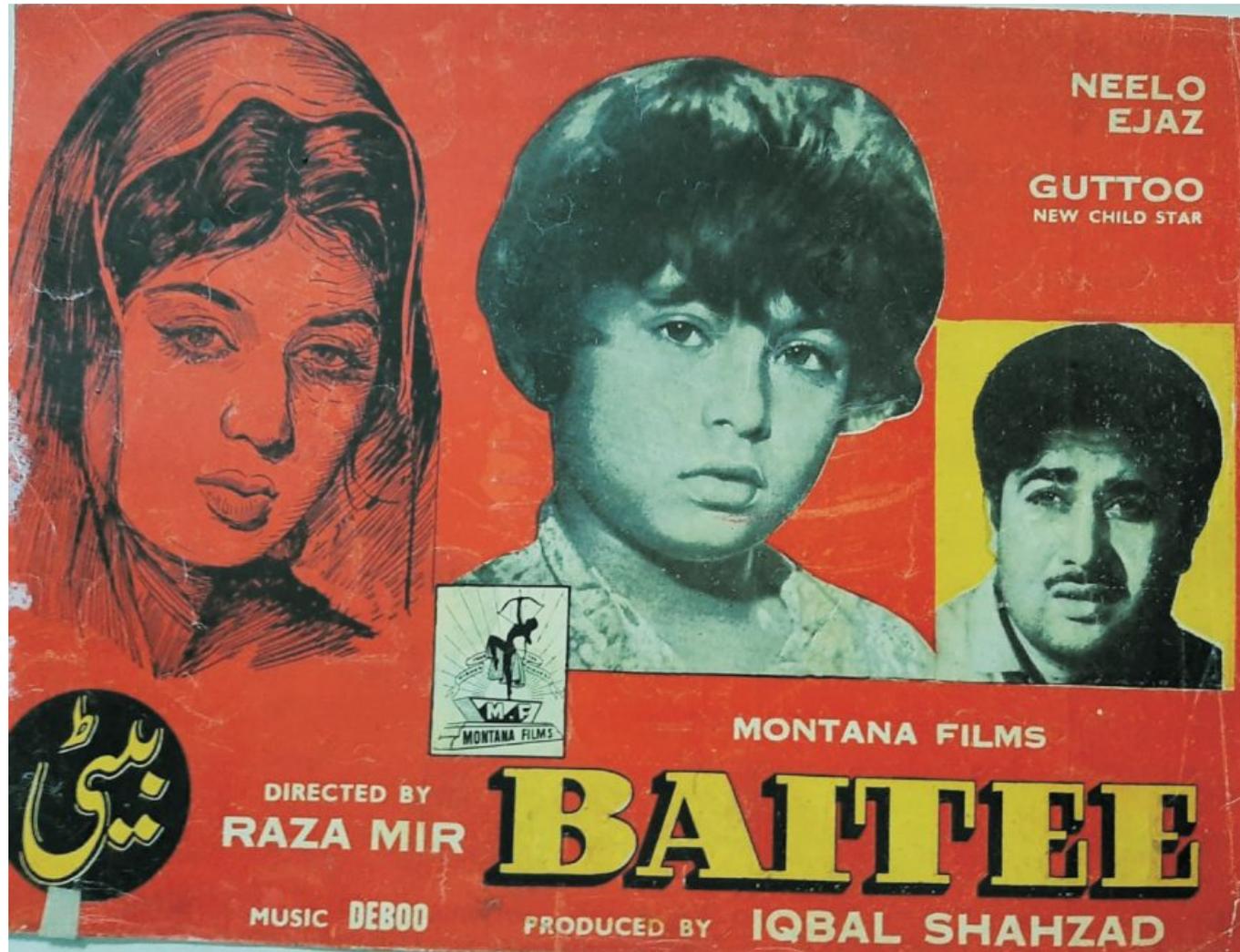
Ishrat was another fairly successful film of the year. Produced and directed by Munshi Dal, its cast included Sabiha, Santosh, Ilyas Kashmiri and Alauddin. Qateel Shifai wrote six songs for it, composed by Safdar Husain, none of which was able to impress music lovers.



Photo courtesy: Shahid Pardesi, Lahore

Director of film "Khaamosh Raho"  
Jamil Akhtar





Director of film "Beti"  
Raza Mir



Neelo in "Beti" song "Chhan chhan chhan chhna chhan chhna chhan bichuwa bole"

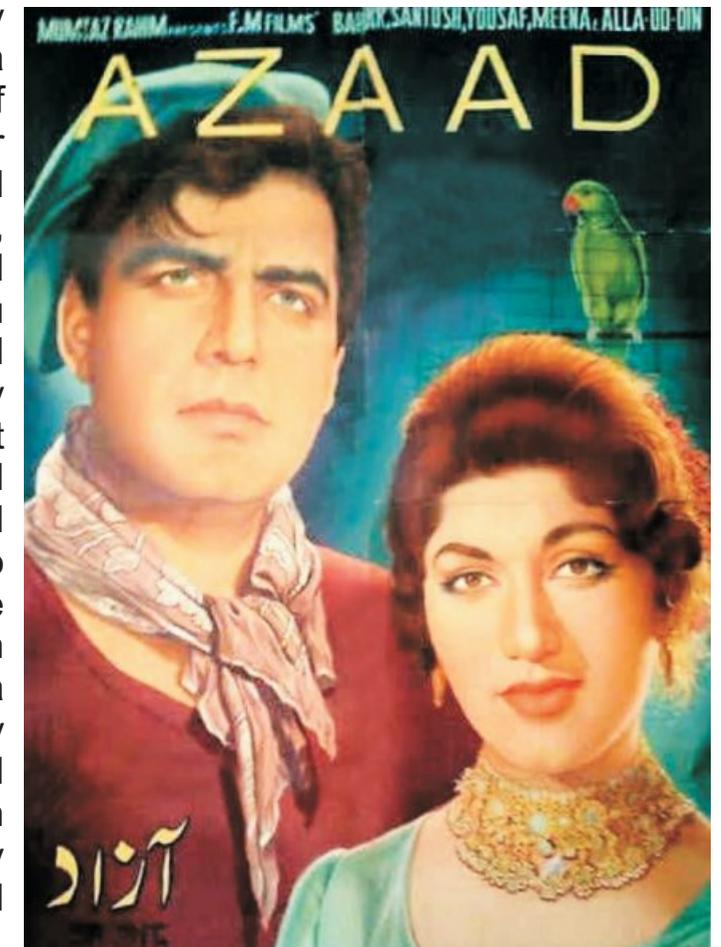


Ejaz & Neelo in film "Beti"

Another film that did modest business was Azaad. It was produced by Fayyaz Malik and directed by Dilshad Malik with Santosh and Bahar as the lead romantic couple. Others in the film's main cast were Yusuf Khan, Alauddin, Meena Shorey, Asad Bokhari and M. Ismail. Although Rasheed Attre was its (main) composer, Moslehuddin and Zafar Yousuf composed one song each for the project. The four songs that became popular, all composed by Attre, were: Tum poochhte kya ho (Salim Raza/Tanvir Naqvi), Main woh deewaana hoon jis pe koyi hansta bhi nahin (Masood Rana/Ahmed Rahi), Jab kisi se pyaar kar (Noor Jehan/Qateel Shifai) and a duet sung by Noor Jehan and Munir Husain, Qareeb aa ke galey laga (Naqvi).

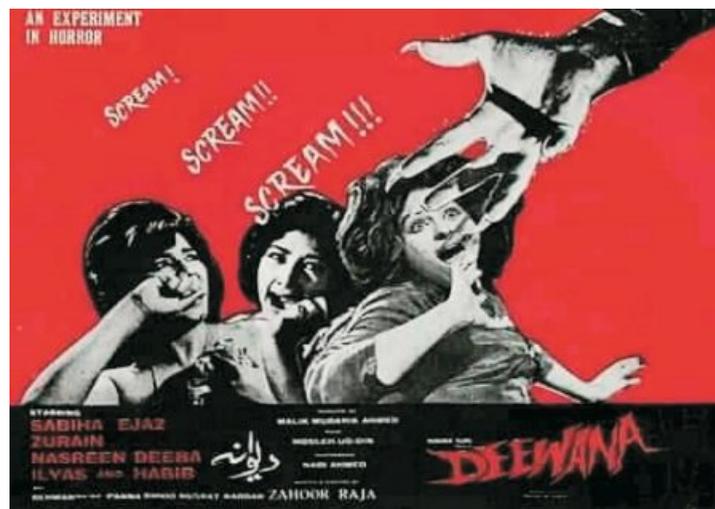
Beti was the fourth urdu film released in 1964 which did moderately well at the box office. Produced by Iqbal Shehzad, it was the first film

directed by cinematographer Raza Mir (father of actor Asif Raza Mir and grandfather of Ahad Raza Mir). It had Neelo, Ejaz, Baby Guddo, Rukhsana, Nasira and Talish in the cast. Deebu Bhattacharya composed songs for it written by Fayyaz Hashmi (except one song jointly penned by Habib Jalib and Masroor Anwar). Only two songs could get the public's approval: Chhan chhan chhan chhna chhan chhan sung by Naseem Begum and Masood Rana and Allah Mian bachaaye sung by Baby Rubina (Badr) and chorus.

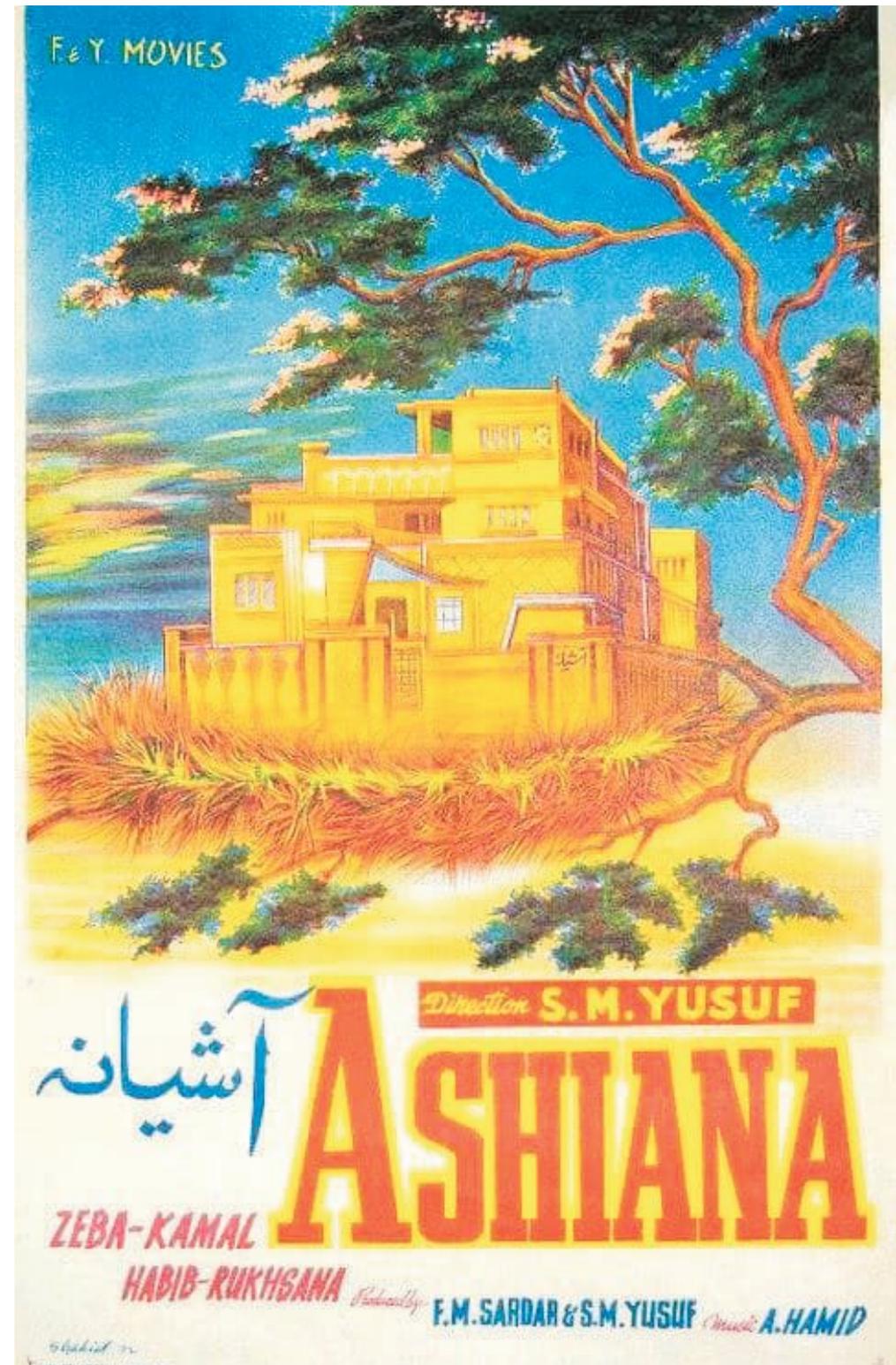


One of the hit 1964 films was the semi-horror and sci-fi film *Deewaana*. It was directed by actor Zohoor Raja who before partition had worked in many Indian films, including Mehboob Khan's *Anmol Ghadi* (1946). After coming to Pakistan, he made a film titled *Jihaad* in which he acted as well – it failed at the box office. *Deewaana* proved fortunate for him. It had Sabiha, Ejaz, Habib, Deeba, Ilyas Kashmiri, Nasreen and Rehan in the cast. Its music was composed by Moslehuddin and the songs were written by Tanvir Naqvi, Fayyaz Hashmi and Mushir Kazmi. It would be interesting for the readers to know that Noor Jehan sang for Moslehuddin in just two films – *Shikaari*, released a few months back, and *Deewaana*. For the latter, she sang three songs written by Naqvi, the most popular of which was *Mujhey apni duniya mein waapas bula le*. According to Najma Niazi (Mahrukh Zubair), the choir-like voices used in the song were of the Niazi sisters: Qamar, Nahid, Najma, Shehnaz and Zuleikha. The second popular number of the movie, too, was penned by Naqvi, *Hain pyaar ki lambi raahein* (Ahmed Rushdi and Naseem Begum).

After *Saheli* and *Aulaad*, *Aashiana* (1964) was the third successful film made by senior director S M Yousuf in Pakistan. He specialized in making socially conscious films. Before that, he had made *Dulhan*, produced by J C Anand, which fared badly at the box office. *Aashiana*'s cast included Zeba, Kamal, Habib, Rukhsana and Asha Posle. The film won two Nigar awards: best director (Yousuf) and best cinematographer (Babar Bilal). The film's music played a big role in its success. A Hameed composed six songs for it written by Fayyaz Hashmi. The four popular songs were: *Oho barey sangdil ho* (which was sung by Ahmed Rushdi in the solo capacity and then as a duet with Mala), *Ik haseen ik mehrbaan* (Irene Parveen and Mala), *Ja re bedardi tu ne kaheen ka hamein na chhorra* (Mala) and *Jo dil ko tortey hain* (Munir Husain).



Director & Actor Zohoor Raja



1964

Chingari was a commercially average film (1964) but it's considered one of the remarkable Pakistani films in terms of music. It is surprising that it didn't get any awards. Renowned composer Khwaja Khurshid Anwar produced and directed the film with a stellar cast of Shamim Ara, Santosh, Deeba and Ejaz. Others who supported them were Talish, Komal, Nusrat Kardar and Nighat Sultana. Its songs were written by Khwaja sahib's favorite lyricists Tanvir Naqvi and Qateel Shifai. Two songs Aa ja paas merey (Naqvi) and Zindagi tujh ko pukarey aa (Shifai) were separately recorded in Salim Raza and Noor Jehan's voices. The other famous songs sung by Noor Jehan and written by Shifai were: Kali kali mandlaye bhanwra, Dil ki baat batayein kis ko and Main to kar kar binti haar gayi. Besides that, Naqvi wrote a satirical poem on Karachi's society influenced by the West, Aye roshnion ke shehr bata, which became exceedingly popular. It was sung by Mehdi Hasan and filmed on Ejaz.

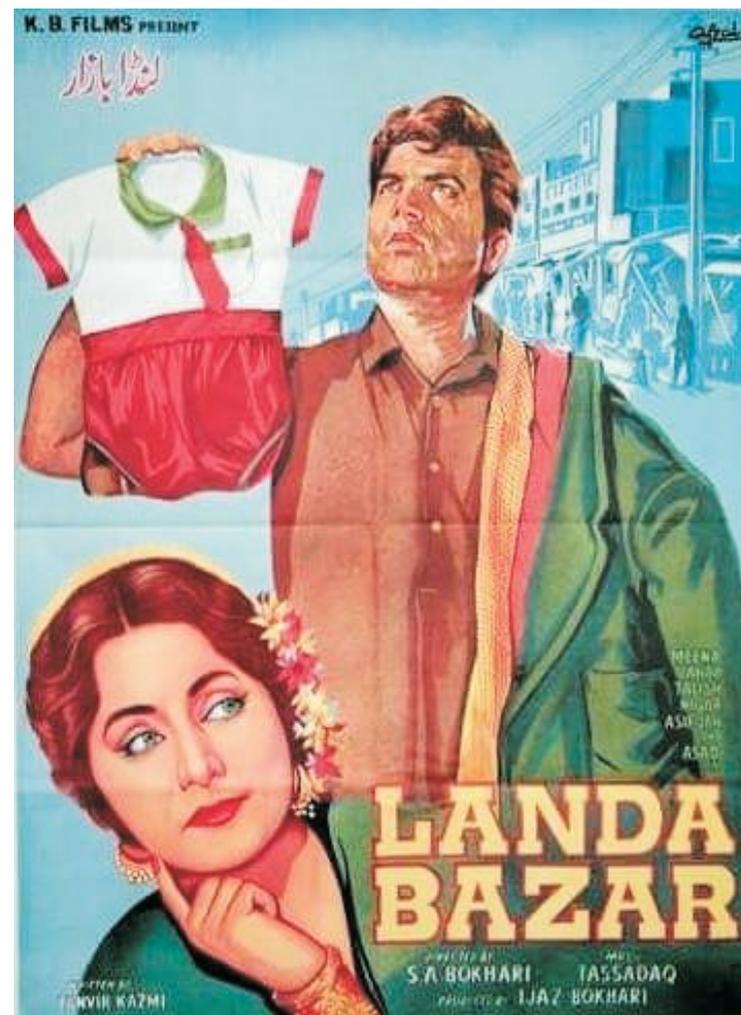
Lunda Bazaar was a very successful film screened in 1964. It was made by producer Aijaz Bukhari (real name: Asad Bukhari) and directed by S A (Syed Asghar) Bukhari. Its cast included Meena Shori, Bahar, Asad Bukhari, Talish and Asif Jaah. Songs written by Tanvir Naqvi, Muzaffar Warsi and Habib Jalib were composed by Tasadduq Husain. No song, sadly, was able to get the audience's attention.

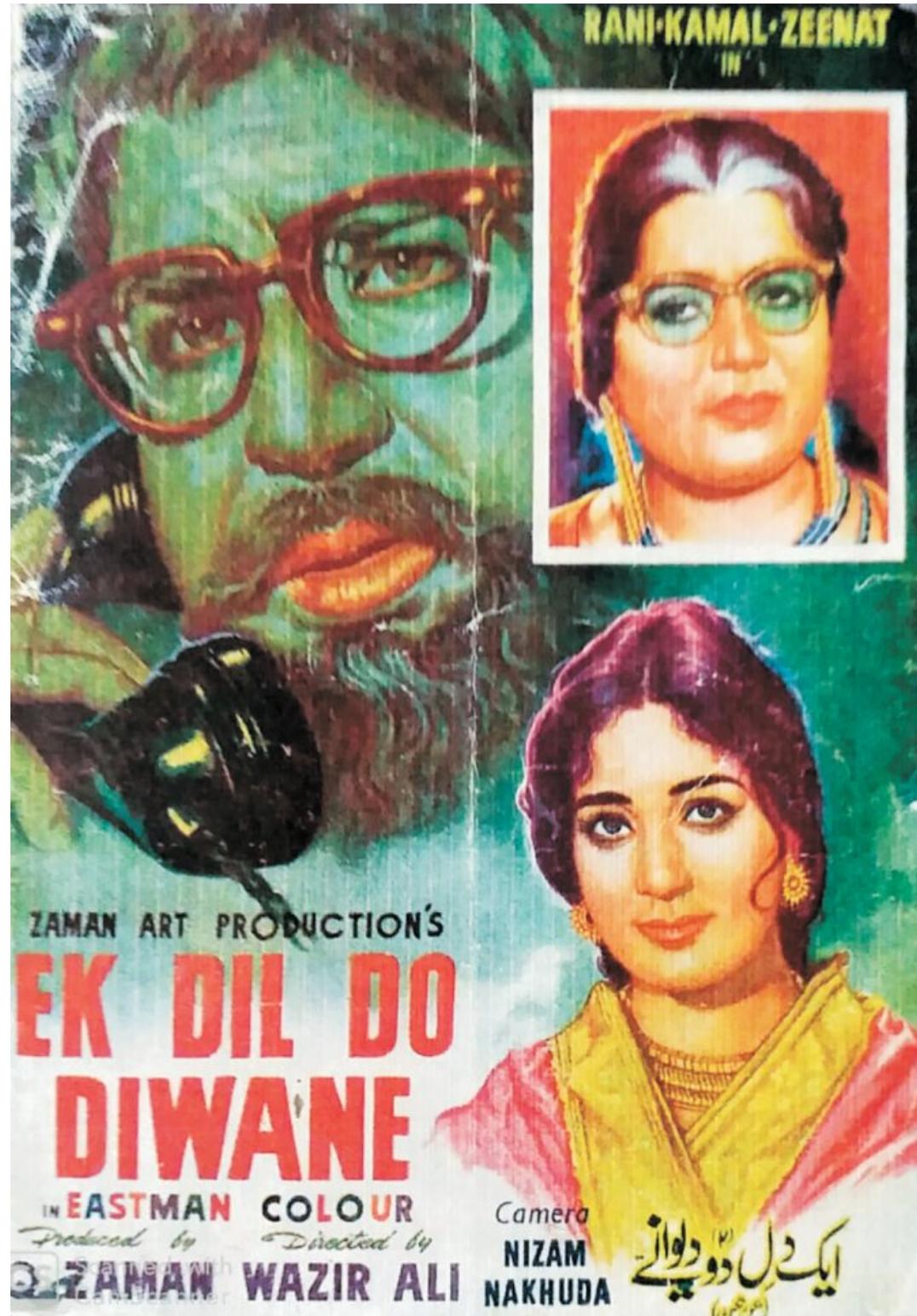


Director of "Lunda Bazaar"  
S.A. (Syed Asghar) Bukhari



Producer of "Lunda Bazaar"  
Ejaz (Asad) Bukhari





Now it is inevitable to talk about a box office failure of 1964, *Aik Dil Do Deewaane*. Directed by Wazir Ali, who was known for his acts of plagiarism, its story was an exact copy of an Indian film *Professor*. Incidentally, it was the first color film made in West Pakistan (though a good number of researchers suggest that the first color film was *Naila* released in 1965). The cast of *Aik Dil Do Deewaane* included Kamal, Rani, Zeenat and Saqi. Three songs penned by Mushir Kazmi were composed by Tasadduq Husain and one penned by Tanvir Naqvi was composed by Moslehuddin. The latter was the only song, *Jiya gaaye raara taara rum*, sung by Zubaida Khanum that people remember to date.

The film *Milan* shot in East Pakistan was an exceptional movie on many counts. East Pakistani actor Rehman met with an accident during an outdoor recording due to which one of his legs got hurt and had to be amputated. It seemed his career was over. He had to go to London to get a prosthetic leg and when he returned he found it difficult to get work.

He did not lose hope and made *Milan* in which, apart from East Pakistani actors Shaukat Akbar and Subhash Datta, he had the support of West Pakistani artists. Deeba charged no fee for the film and Noor Jehan, too, sang a song with Bashir Ahmed, *Tum jo miley pyaar mila*, for free. Aatur Rehman made beautiful compositions for the movie. The most popular song of the film was penned by Suroor Barabankvi and sung by Bashir Ahmed, *Tum salaamat raho muskuraao hanso*. Bashir Ahmed wrote the rest of the three songs using the pen name B A Deep of which a duet has already been mentioned. The other two were: *Koyi dil mein aa ke muskura gaya* (sung with Ferdausi Begum) and *Woh mujh se duur sahi* sung by Bashir Ahmed.





**Producer & Actor  
Waheed Murad**

Waheed Murad had played secondary roles in Aulad and Daaman. His first film as the hero or male lead was his own production Heera Aur Pathar directed by Pervaiz Malik. It was released in 1964. Malik had returned from England after completing a filmmaking course. It was his first film, starring Waheed Murad, Zeba, Kamal Irani, Nirala and Ibrahim Nafees. All those associated with the project benefitted from it, but it was Murad who shot to national fame as a romantic hero after the film came out. He played the role of a donkey-cart rider. His popularity, particularly among girls and women, was unprecedented because of which he was given the title 'Chocolate Hero'. He won his first best actor Nigar award for the film. M Aqeel Khan also won the best editor trophy for it. Music director Sohail Rana played an important part in the success of Heera Aur Pathar. His compositions of six songs penned by Masroor Anwar and two by Mauj Lucknavi were so melodious that

they became instant hits. One semi-humorous track sung by Salim Shehzad and Talat Siddiqui and penned by Anwar, Mujhe aik larki se pyaar ho gaya, was frequently played on the radio by demand. The rest of the known songs written by Anwar were: Gori simti jaye sharam se (Ahmed Rushdi), Mujhe tum se muhabbat hai (Rushdi and Najma Niazi) and Ja ja re chanda re (Mala). Lucknavi's song sung by Najma, Aaj mujhey kya hua was loved by music buffs as well.



**Singer Talat Siddiqui**



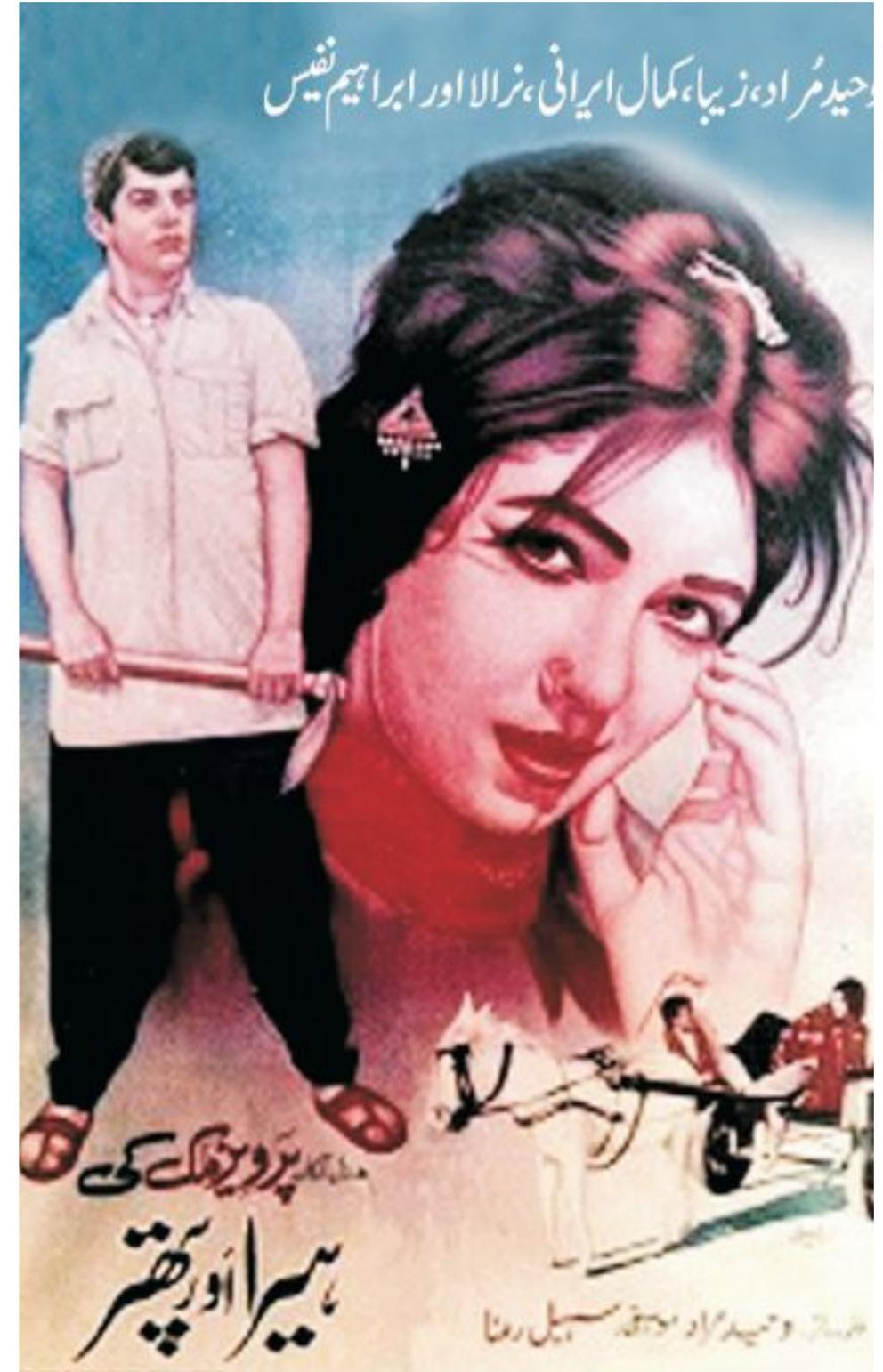
**Singer Saleem Shehzad**



**Lyricist Mauj Lucknavi  
(Real Name: Syed Intezar  
Husain Zaidi)**

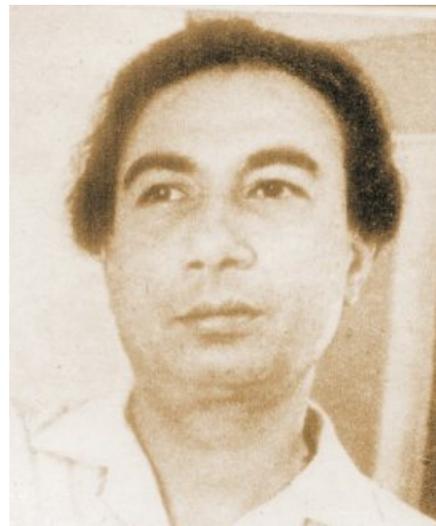


**Director Parvez Malik**



## 1964-65

The last successful film of 1964 was *Firangi* produced and directed by Khalil Qaiser. Apart from Talish (who played the role of *Firangi*), the cast included Sudhir, Shamim Ara, Bahar, Alauddin, Mazhar Shah and Saqi. The film which focused on the Pathan resistance against the British had Rasheed Attre as its composer. Three songs were penned by Qateel Shifai. A ghazal, *Gulon mein rang bharey* (Mehdi Hasan) and a nazm by Faiz Ahmed Faiz *Hum jo taareek raahon mein maarey gaye* (Mala) were also part of the soundtrack as well as Sahir Ludhyanvi's nazm *Aye watan aye watan* sung by Ahmed Rushdi. Shifai's three pieces were: *Bann ke mera parwana* (Mala), *Aa bhi ja dildaara* (Naseem Begum) and a na'at *Aye khaasa-e-khaasaan-e-Rusul* recited by Noor Jehan. It needs to be pointed out here that the ghazal *Gulon mein rang bharey*, for which Mehdi Hasan bagged the best playback singer award and Faiz best songwriter, was composed by Hasan's

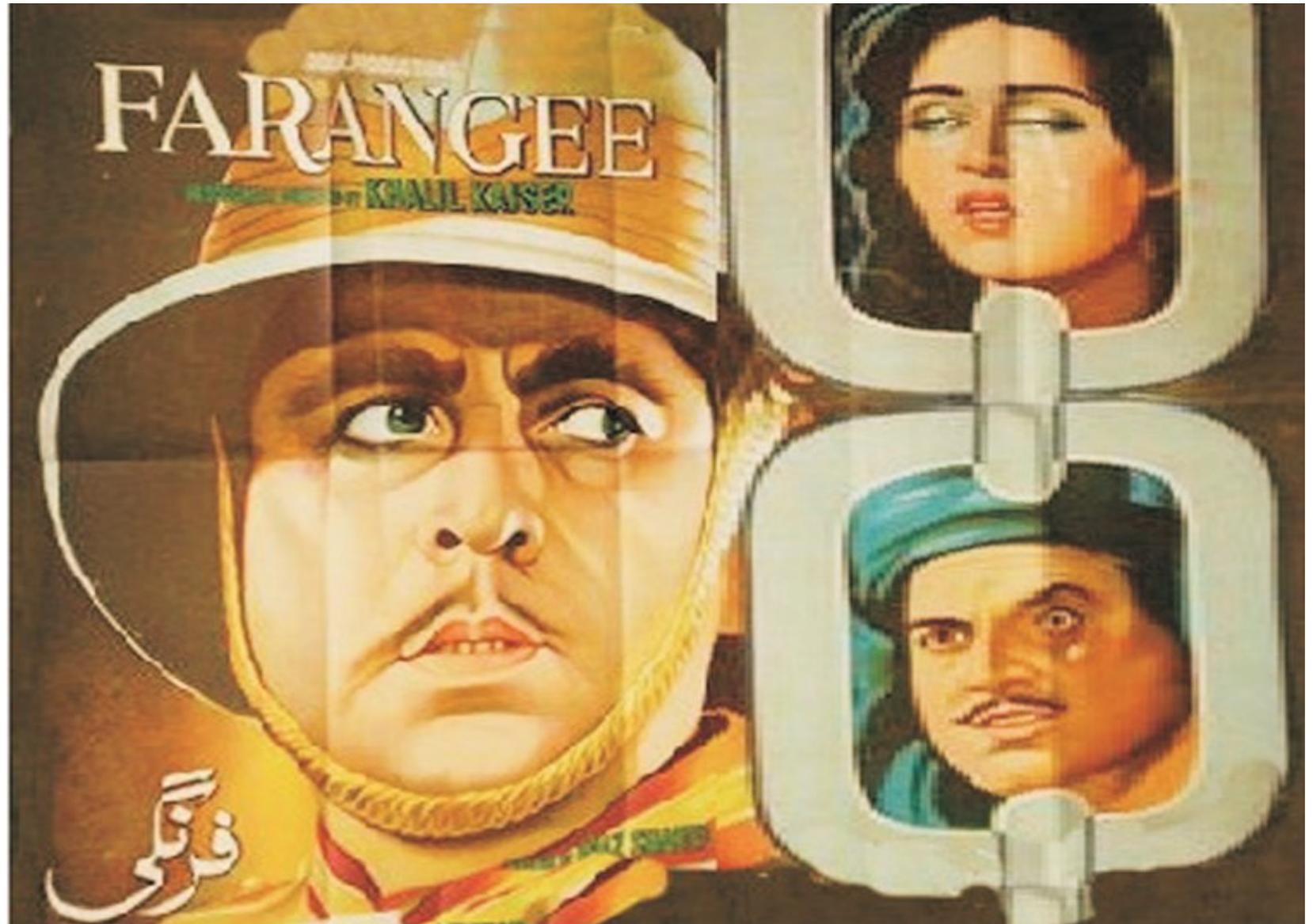


Indian Poet  
Saahir Ludhiyaanvi  
(Real Name: Abdul Hayee)

elder brother Pandit Ghulam Qadir and had been recorded for Radio Pakistan. In the film, Attre did not fiddle with the composition but used a new orchestra for it. *Firangi* earned two more

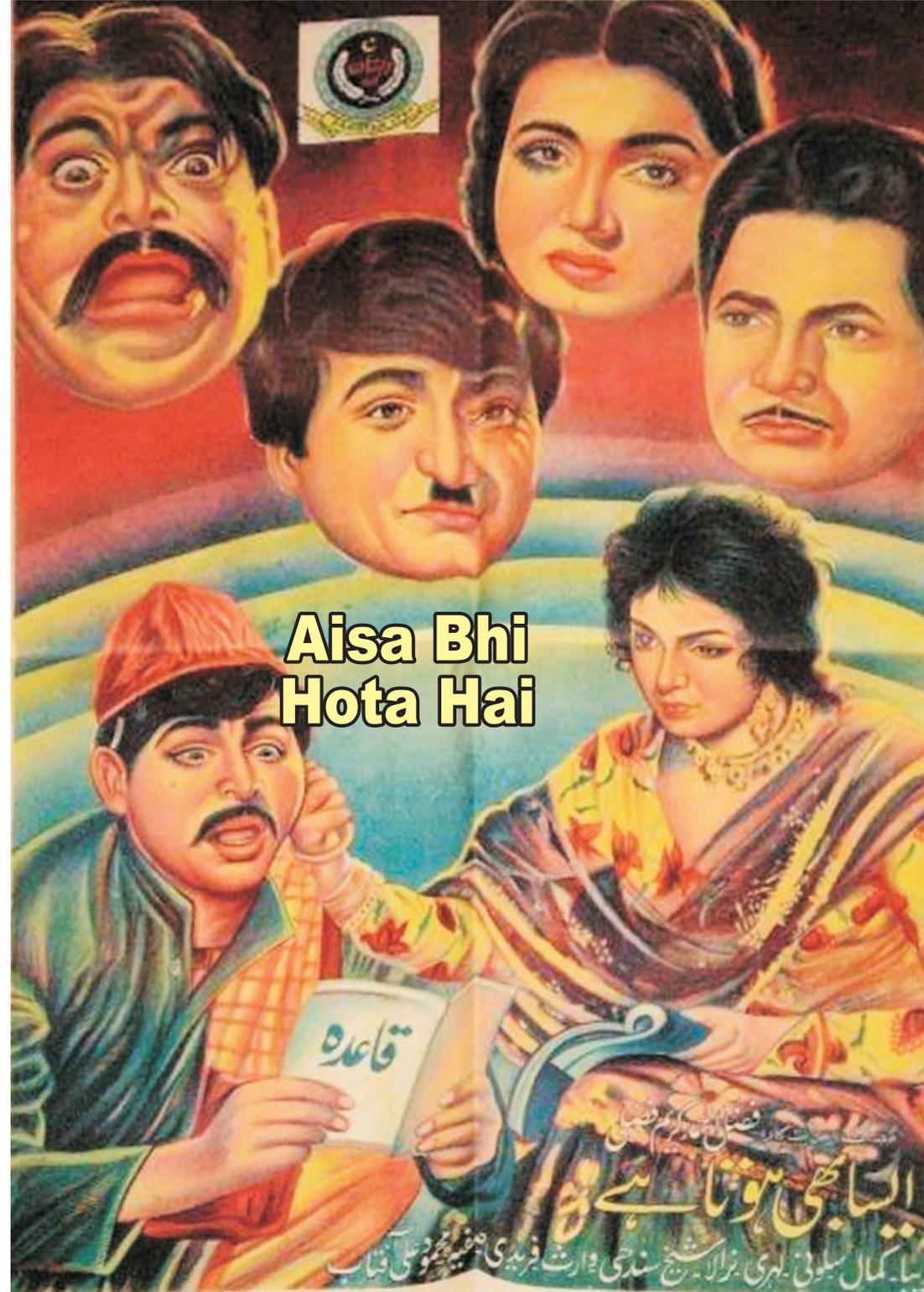
Nigar trophies: best actress (Shamim Ara) and best dialogue writer (Riaz Shahid).

The 1965 Indo-Pak war resulted in the ban on movement and all exchanges, such as films, books and magazines, on both sides of the Wagah border. This allowed our film copyists to have an open field to plagiarize Indian material. Their modus operandi was that producers would take their munshis to Kabul where Indian movies were still being shown. The munshis would copy the material. In Pakistan, the producers would either plagiarize the whole script or steal from it partially. Not that it didn't happen before; it's just that now it was being done with more frequency. Some of the producers only relied on copied stuff. One sad aspect of the entire exercise was that Indians used to copy from English movies, and Pakistanis would plagiarize Indian material without thinking about how the original was made.

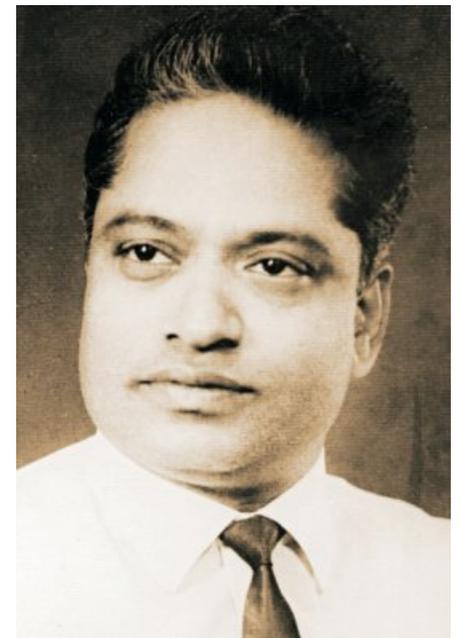


1965

A total of 65 (50 Urdu and 15 Punjabi) Pakistani films were released in 1965. The first successful movie of the year was Aisa Bhi Hota Hai. Originally titled Mr. Buddhu, it was a comic film produced and directed by Fazal Ahmed Karim Fazli, starring Zeba, Kamal, Saloni, Lehri and Nirala. Its music was composed by Nisar Bazmi. Actually, the film's inauguration took place in 1962 and after shifting from Bombay to Pakistan, it was the first project that Bazmi had signed. But it took three years for the movie to complete because of which another of his film Head Constable got released before Aisa Bhi Hota Hai and came to be known as Bazmi's first Pakistani film for which he composed songs. Aisa Bhi Hota Hai came out and became a huge hit. The main reason for it was Bazmi's music and Fazli's quality songwriting. Although it was filmed in Karachi, due to the fact that Lahore had better technical facilities, all of the film's songs were recorded in Lahore. The first track was Aaye aaye aaye bahaar ke din aaye sung by Noor Jehan and chorus. It didn't attract much attention. The other tracks which became hugely popular were: Ho tamanna aur kya (Noor Jehan immortalized it), Muhabbat mein terey sar ki qasam (the first Urdu duet sung by Noor Jehan and Ahmed Rushdi), Tukda woh chaand ka rukh-e-zeba kahein jisey (Rushdi – the song was Fazli's tribute to Zeba).



Producer, Director & Poet  
Fazl Ahmd Karim Fazli



Music Director Nisar Bazmi  
(Real Name: Nisar Ahmed)



Actor & Lyricist  
Naeem Hashmi

The three films that did average business that year were Ishq-e-Habib (filmed in Karachi), Azmat-e-Islam (in Lahore) and Saagar (in Dhaka). Among them, only Ishq-e-Habib is known for the naatia qawwali Mera koyi nahin hai tere siwa composed by Zafar Khursheed, penned by Masroor Anwar and performed by the Sabri brothers (Ghulam Fareed and Maqbool) is remembered to date. A lullaby Nindia aa, aa ker munni ki aankhon mein meethey meethey khwaab saja sung by Mehdi Hasan was also recorded for the film. The film, starring Ibrahim Nafees, Talat Siddiqui, Tarannum and baby Naeema (Garaj), was directed by Rana Aleem.

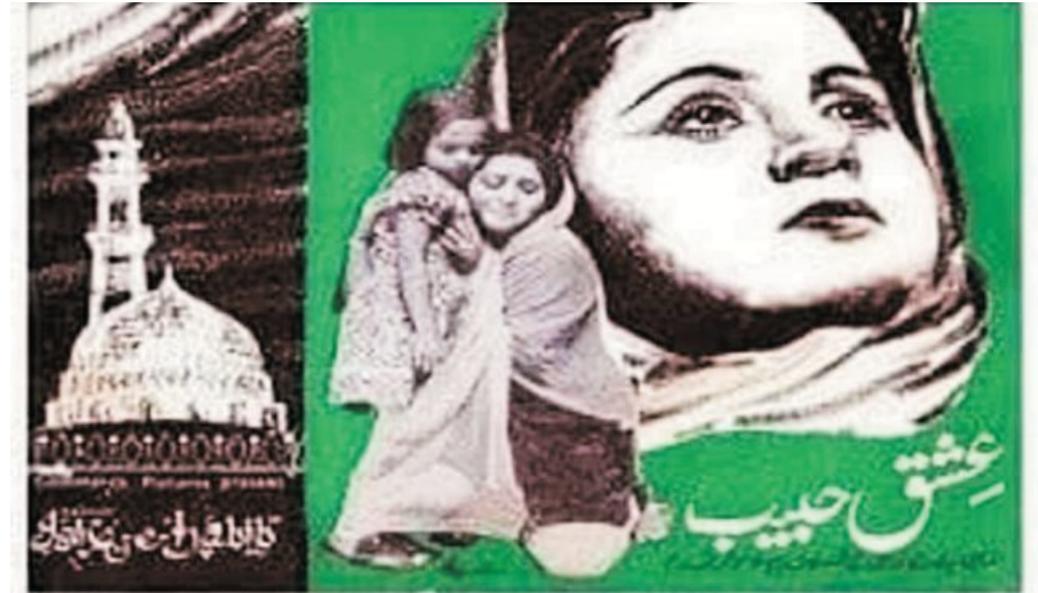
Azmat-e-Islam was produced and directed by Nazeer. With Suwarnlata, Habib and Naeem Hashmi in the cast, its music was composed by Aashiq Husain and songs were written by Tanvir Naqvi and Naeem Hashmi. According to the subject of the film, a good number of na'ats were recorded for the film out of which Mere Aaqa mere Sultan-e-Arabi recited by Salim Raza and Irene Parveen was very popular.

Saagar was a reasonably successful film. It was produced by Anis Dosani and directed by Mustafeez. It had Shabnam, Azeem, Tarana and Subhash Datta in the cast. Songs penned by Suroor Barabankvi and B A Deep were composed by Khan Aatur Rehman. Only a couple of songs were liked by the public: Ja dekha pyaar tera (Bashir Ahmed/Deep) and Koyi tann mann mein murli bajaane laga (Ferdausi Begum/Suroor).



Singers of Qawwali from "Ishq-e-Habib"  
"Mera Koyi nahi hai tere siwa" Qawwal  
Brothers Ghulam Fareed (R) & Maqbool Sabri

The next hit film of 1965 was Riwaaj produced and directed by comedic actor



**ISHQ-E-HABIB**  
URDU-B/W  
The Islamic Film



Diljeet Mirza, who apart from himself took Zeba, Mohammad Ali, Yasmeen, Aslam Pervaiz, Talish and Qavi in the cast. Qateel Shifai, Tanvir Naqvi and Khwaja Pervaiz wrote songs composed by Master Inayat Husain for the film. While the movie was a success, its music wasn't able to impress the public. Only two out of the eight songs sung by Mala were liked by music lovers. The first was Waada kar ke nibhaana (Naqvi) and second, Duur duur reh ke guzaara nahin ho ga (Pervaiz).



Producer and director Nazeer Ajmeri's film Dil Ke Tukre was another hit movie of 1965. The cast included Shamim Ara, Mohammad Ali, Deeba and Habib. Safdar Husain composed seven songs written by Fayyaz Hashmi for the film. Three of them were often played on the radio. They were: Zindagi tum se mili (Mala and Munir Husain), Hum taange waalayo bhayya (Ahmed Rushdi) and a lullaby sung by Mala, Main sadqey main waari meri jaan.

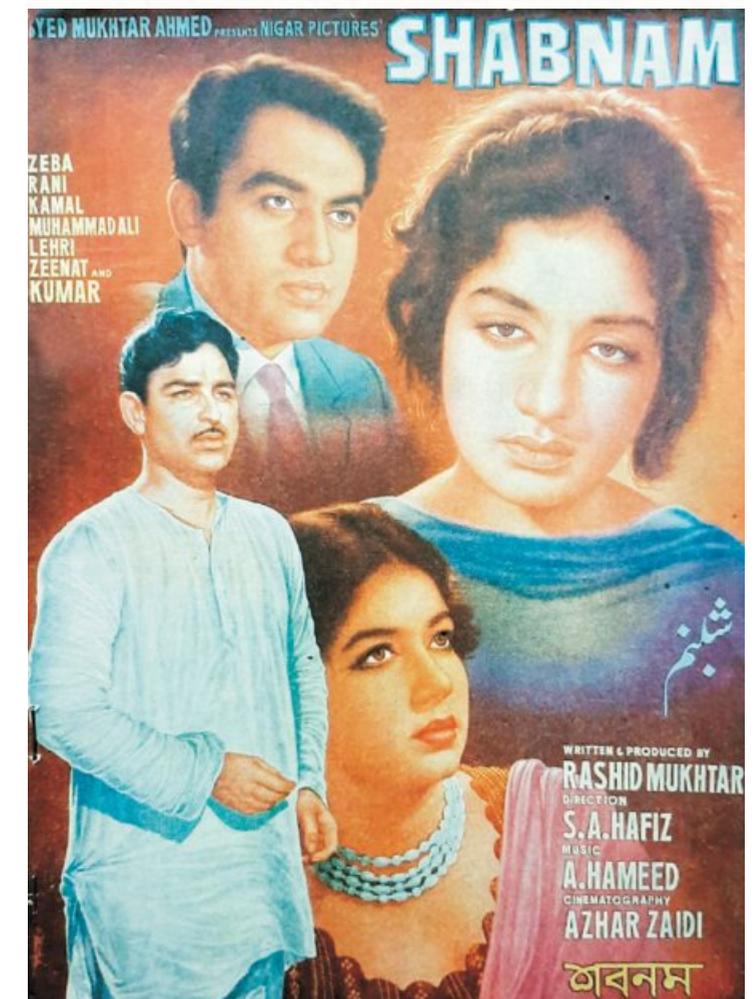
The same year Shabnam produced by Rashid Mukhtar and directed by S A Hafiz was also released which did average business. It had Kamal, Rani, Mohammad Ali and Lehri in the cast. Fayyaz Hashmi wrote seven songs composed by A Hameed for the film. Four tracks became popular, three of which were sung by Noor Jehan: Chun liya main ne tumhein, Le dooba zindagi ko toofan zindagi ka and O sanam ro ro ke teri yaad mein hum. The fourth song was sung by Salim Raz, Jo kisi ke qareeb hoty hain.

Hazaar Daastan produced by Malik Mushtaq and directed by Aziz Merathi was a fantasy film. Mohammad Ali, Rani, Nazar, Saqi and Asad Bukhari were in the cast. Compared to the success of the film, its songs composed by Rasheed Attre and written by Fayyaz Hashmi were less acknowledged. Only one of them sung by Mehdi Hasan stood out, Aankhon se mili aankhein.

Another average film that was shot in Karachi's Eastern Studio was Aarzu. Starring Tarannum, Hanif, Talat Siddiqui and Ibrahim Nafees, it was produced by Robert Malik and directed by (Bapu) Rafique Rizvi. Deebu Bhattacharya composed songs for the film five of which were penned by Wajid Chughtai and one by Mauj Lakhnavi. A few tracks would often be heard on the radio. For example, the ones written by Wajid: Aarzu ka rang bhar ke dil ka afsaana kaho (Masood Rana), Yeh kaisi dil nawaazi hai (Rehana Yasmeeen) Yeh raat barri pyaari (Irene Parveen).



Singer Rehana Yasmeeen



Now we come to *Naila*, the second color film made in West Pakistan. Based on Razia Butt's novel, it was produced by Agha G A Gul and directed by Shareef Nayar. The two famous brothers Santosh and Darpan appeared opposite Shamim Ara in the movie. It may be added here that old timer Ragini had also essayed a pivotal role in this film. Before this film, the siblings had appeared together in *Saathi* (1959). Qateel Shifai wrote six songs and Himayat Ali Shair one for the film composed by Master Inayat Husain. All of them are popular to date. Take the example of the songs sung by Mala and penned by Shifai: *Mujhe aarzu thi jis ki*, *Gham-e-dil ko in aankhon se chhalak jaana bhi aata hai*, *Koyi pyaar ka fasaana gori piya ko sunao*, *Ja aur muhabbat kar pagli* and *Dil ke weeraaney mein ik shamma hai roshan kab se*. The second part of the last song, *Duur weeraaney mein ik shamma hai roshan abb tak* was penned by Shair and sung by Mala and Masood Rana. Tufail Hoshyarpuri also wrote a couple of songs for *Naila* but they didn't succeed in impressing anyone. That said, the marked achievement of the film was that it earned the most number of Nigar awards in 1965: best film (producer Agha G A Gul), best director (Sharif Nayar), best actress (Shamim Ara), best music director (Master Inayat Husain), best songwriter (Qateel Shifai for *Mujhe aarzu thi jis ki*) best playback singer female (Mala for *Ja aur muhabbat kar pagli*), best art director (S M Khwaja) and best cinematographer (Nabi Ahmed).



*Real brothers portraying the roles of step brothers on the silver screen: Santosh Kumar (left) and Darpan with Shamim Ara in "Naila".*



"Only LUX is pure and gentle enough for my complexion and yours" *Zeba*

Yes, only a soap as pure and gentle as LUX can give a woman's complexion the thorough care it deserves. That is why Zeba chooses LUX TOILET SOAP. You too should care for your complexion with fragrant LUX.



Choose LUX in your favourite colour — white, pink, blue, green or yellow.

CARE FOR YOUR COMPLEXION WITH LUX — THE BEAUTY SOAP OF FILMSTARS

بین کا انتخاب معطر اور ملائم جگام والا

لکس

LUX

لکس ٹائلیٹ صابن جن میں وکاشی لاتی ہے!

فلمسٹار رائے کریں۔

ہمیں، ان کی خوب پائی جانے والی اور ان کے لئے اس کو لکس صابن کا استعمال کرنے سے پہلے ہی وہ صحت مند اور خوش رنگ رہے۔

یوں، یہ لکس صابن ہمیں ہمیشہ صحت مند اور خوش رنگ رکھتا ہے۔

یہ صابن ہمارے لئے بہترین ہے۔ اس کی خوشبو اور ملائم جگام اس کی خصوصیت ہے۔

لکس صابن ہمیں ہمیشہ صحت مند اور خوش رنگ رکھتا ہے۔

یہ صابن ہمارے لئے بہترین ہے۔ اس کی خوشبو اور ملائم جگام اس کی خصوصیت ہے۔

لکس

لکس

فلمسٹاروں کا

شہینہ بیگم

# LUX

## As it was preference of the silver screen beauties in the 20th century...

"I USE LUX TOILET SOAP"

says

*Sabika*

LUX TOILET SOAP

THE BEAUTY SOAP OF THE FILM STARS

"LUX PROMISES YOU A RADIANT COMPLEXION"

say 9 out of 10 film stars all over the world

FOR A RADIANT COMPLEXION FOLLOW THE EXAMPLE OF LOVELY FILM STARS. USE LUX TOILET SOAP. LUX'S SILKY, FRAGRANT LATHER ACTS GENTLY, KEEPS THE SKIN SOFT AND SUPPLE AND THE COMPLEXION ACQUIRES A GLOWING BEAUTY. ENTRUST THE CARE OF YOUR BEAUTY TO LUX—FROM TODAY.

NEELO says "LUX is my daily beauty care. Complexion is precious to me. That is why I use LUX. It keeps my skin soft and smooth."

"I trust LUX SHABNAM over all other soaps. It's mild, creamy lather keeps my skin smooth, radiant."

YOUR JEWELRY SHINES AS "There is so much to love about the purity, mildness, fragrance—and the way it keeps your complexion fresh and glowing"

LUX IS THE BEAUTY SOAP OF THE FILM STARS

*... so it is in the 21st century*



# *The Classical Dance Form*



*“Nain so nain milaye rakhne ko”  
Sabiha in “Waada”*



*“Najariya kaahay milayi sajna”  
Jamila Razzaq in “Gul Bakavali”*



*“Sajan laagi tori lagan mann ma”  
Panna (R) & Emi Minwala in “Baaji”*



*“Gir gayi morey maathe ki bindiya”  
Rani in “Ek Hee Raasta”*



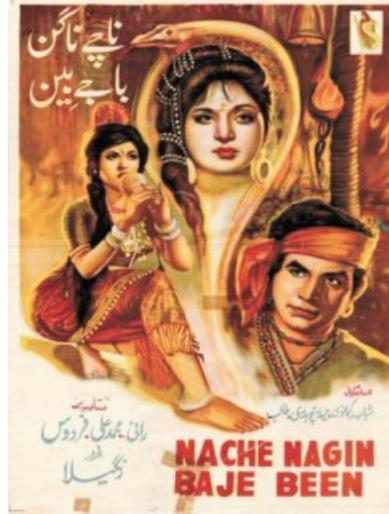
*“Husn ko chaand jawani ko kanwal kehte hain”  
Neelo in “Paayal Ki Jhankaar”*



*“Husn ko ishq ka salaam”  
Aaliya in “Taj Mahal”*

Photos courtesy: Inaam Nadeem, Karachi.

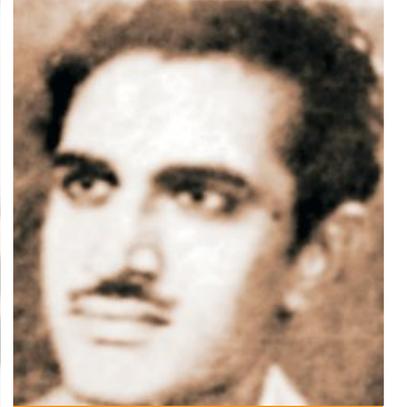
Another hit film was Naachey Nagin Baajey Been produced by Shabab Kiranvi and directed by Haider Chaudhry. Its cast was: Mohammad Ali, Rani, Firdaus and Rangeela. The film's music was composed by Talib Husain Jafri and the songs were written by Kairanvi, Tanvir Naqvi, Mushir Kazmi and Bashir Manzar. Only a single song was liked by the public, Thandi pawanya saawan maheena. It was penned by Kiranvi and sung by Naseem Begum.



Haider Chowdhry director of "Naache Naagin Baaje Been"

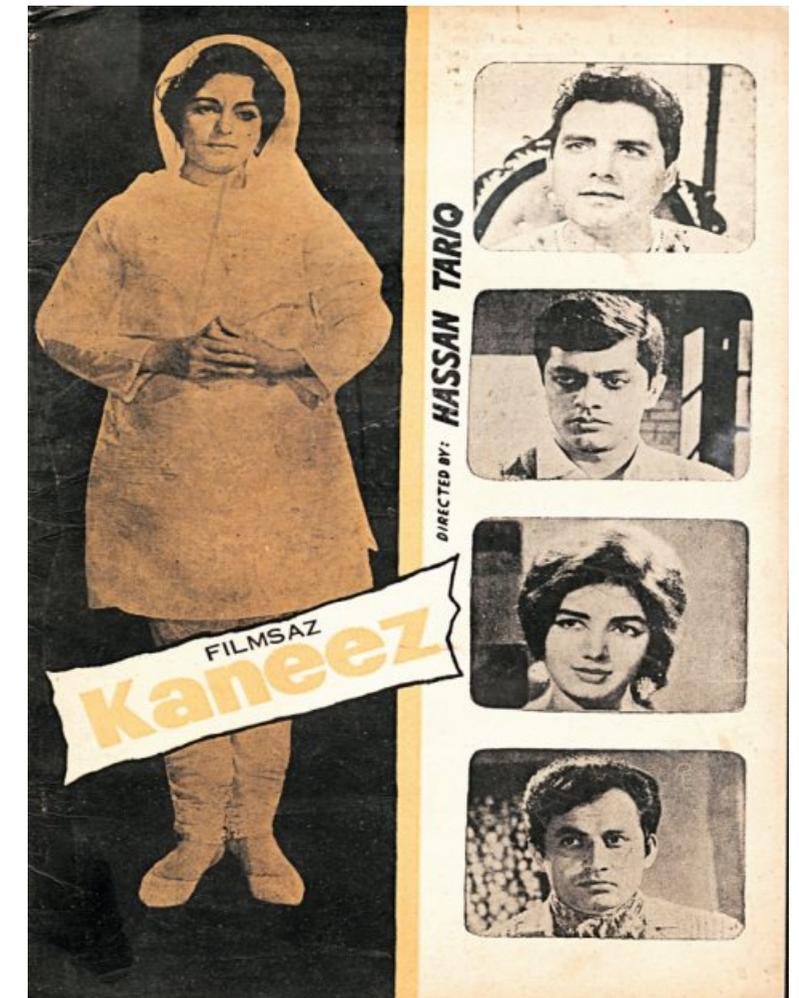


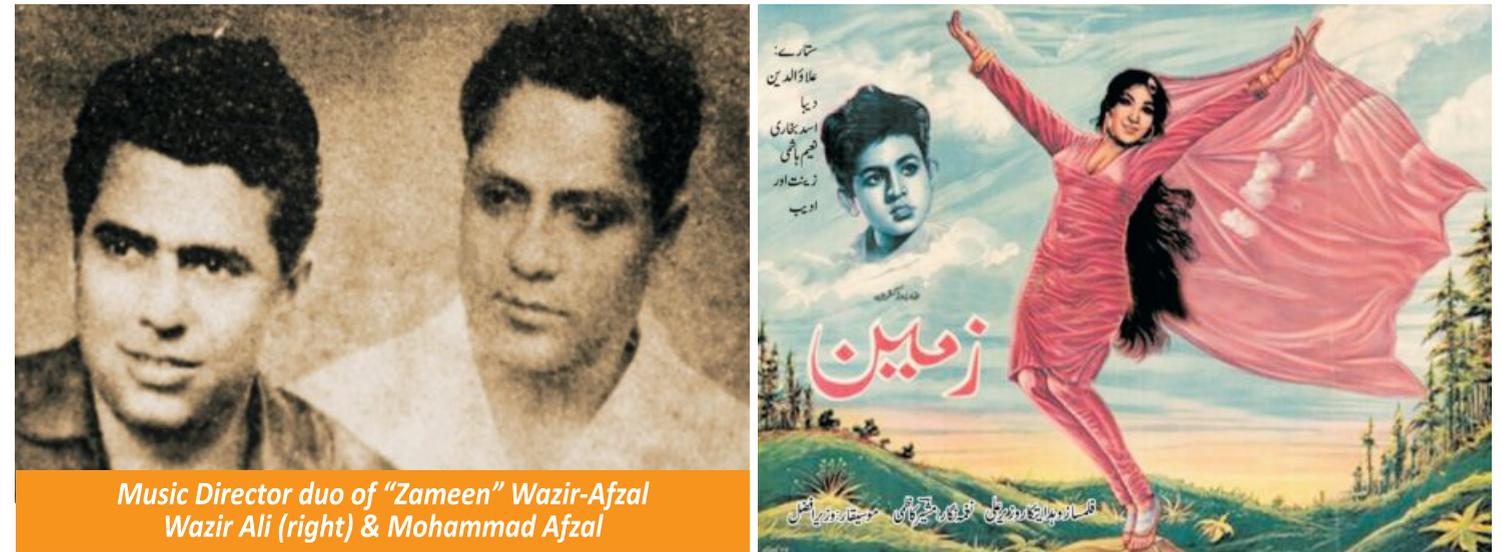
Bashir Manzar lyricist of "Naache Naagin Baaje Been"



Ali Sufiyan Aafaqi Producer & Story Writer of "Kaneez"

Kaneez is considered not only a successful film that hit the cinema screens in 1965 but also one of the high quality films that Pakistan has ever produced. Produced and written by Ali Sufyan Afaqi and directed by Hassan Tariq, it had Sabiha, Mohammad Ali, Zeba, Waheed Murad, Talish and Lehri in the cast. Khalil Ahmed composed some massively hit songs penned by Himayat Ali Shair for the film. For example, the two songs sung by Ahmed Rushdi, *Dono taraf hai aaj baraabar thani hui* and *Pyaar mein hum aye jaan-e-tamanna jaan se jayein to maano gey*. There was also a famous duet sung by Rushdi and Mala, *Jab raat dhali tum yaad aye*. Then there was Agha Hashr Kashmiri's ghazal sung in mujra style by Naseem Begum, *Ghair ki baaton ka aakhir aitebaar aa hi gaya*. After Naila, Kaneez bagged the most number of Nigar awards: best actor (Mohamamd Ali), best supporting actor (Talish), best comedian (Lehri), best dialogue writer (Afaqi), and best editor (Asghar).





A box office failure that saw the light of day in 1965, Aakhri Station needs to be highlighted for the reason that it was based on the story by renowned writer Hajra Masroor and was Suroor Barabankvi's first directorial venture. It was shot in East Pakistan. Shabnam beautifully played the part of a mentally challenged girl who is in the habit of asking passengers on a railway station for a beedi (cigarette). She was so good in the role that it earned her the best supporting actress award of the year. Despite being a flop, the film was appreciated by the educated segment of society. The rest of the cast was: Rani, Haroon, Shaukat Akbar, Mehfooz and Subhash Datta. Khan Aatur Rehman composed songs penned by Barabankvi for it. Two of them found a reasonable audience: Aye mere anokhe hamraahi (sung separately by Ferdausi Begum and M Hafeez) and Aaya hai koyi aankhon mein liye afaane pyaar ke (sung by the same duo).

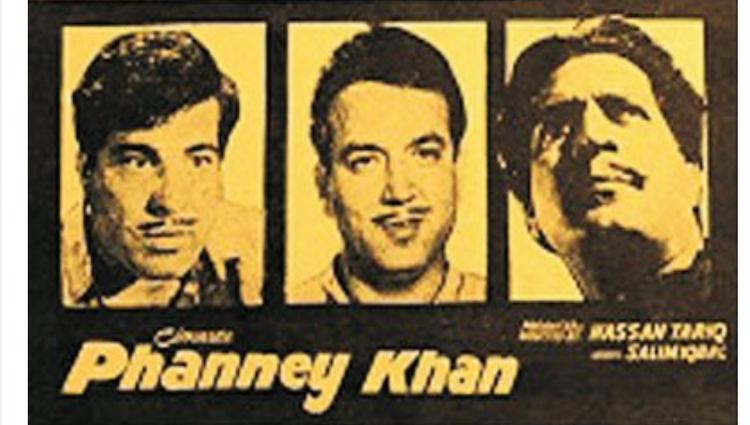
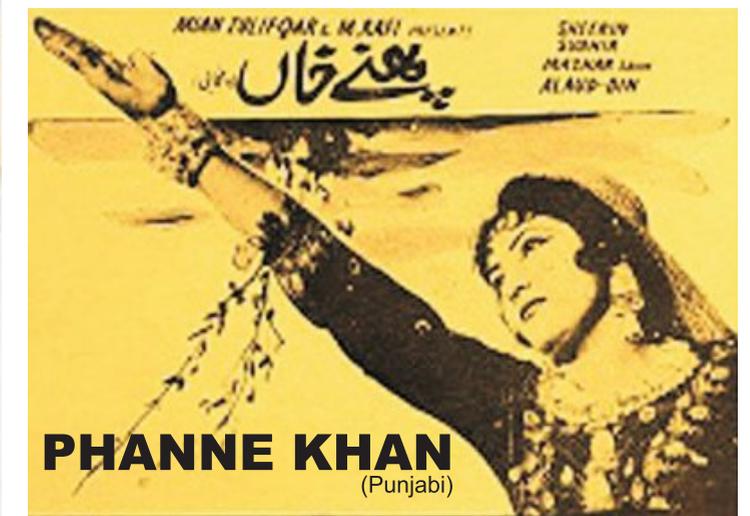
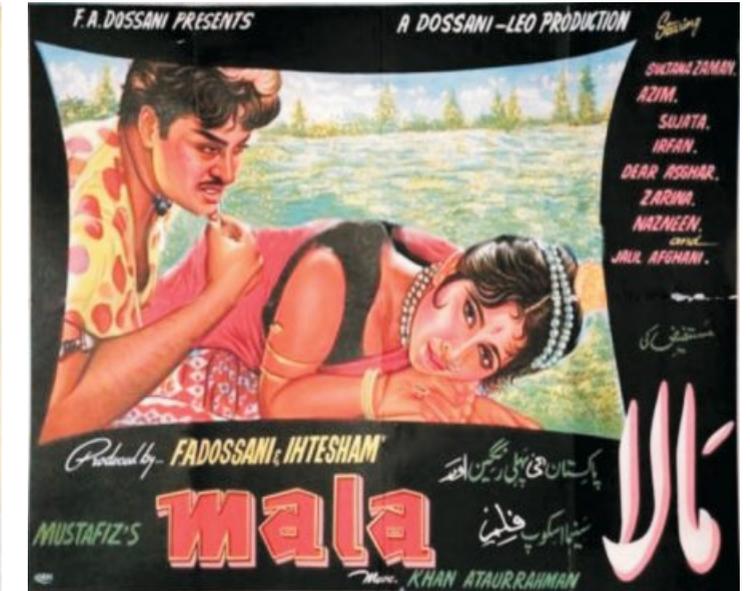
One more average film of the year was Zameen. Produced and directed by Wazir Ali, its cast included Alauddin, Deeba, Asad Bukhari, Naeem Hashmi, Zeenat and Adeeb. Mushir Kazmi wrote songs for the film composed by Wazir-Afzal. It was the composer duo's first Urdu film; prior to that they had composed music for the Punjabi film Chacha Khamakh in 1963 – Baba Chishti was the other music director for the project. Two of Zameen's songs became popular: Shikwa na kar gila na kar (Mehdi Hasan) and Rutt saawan ki re mann bhaawan ki (Nazeer Begum, Irene Parveen and chorus).

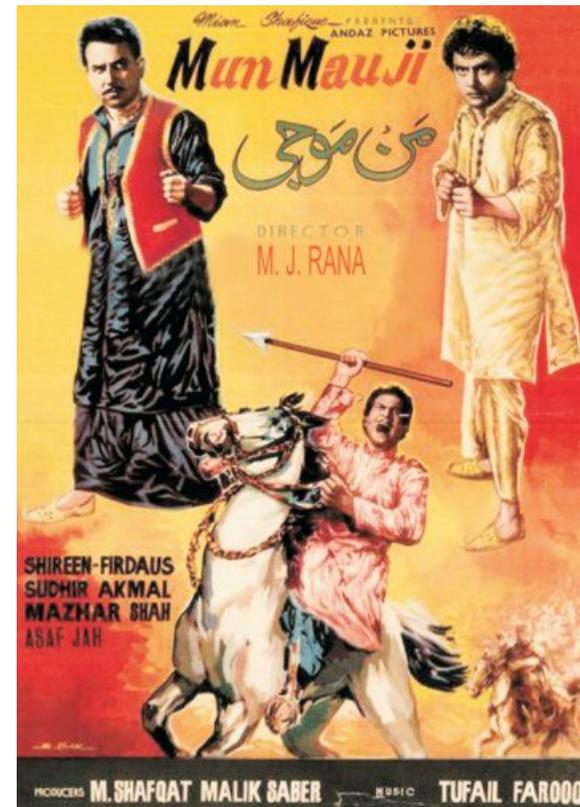
Now we move to a box office fiasco Bahaana produced and directed by Zaheer Rehan. It was the first black and white cinemascope film made in East Pakistan. It's a coincidence that the first black and white cinemascope Indian film Kaaghaz Ke Phool too bombed at the box office. Barabankvi wrote six songs for Bahaana composed by Khan Ataur Rehman, only one of which sung by Irene Parveen, Ab to bujha do shama, was liked by the public. Rehman and Kabori played the romantic lead pair in the film.

It is also a coincidence that Pakistan's first color cinemascope film Mala relased in 1965 was also shot in East Pakistan. Produced by Anis Dosani and directed by Mustafeez, its cast included Azeem, Sultana Zaman and Khalil. Barabankvi wrote songs for it composed by Ataur Rehman. Two songs became popular: Muskuraaye jhoomo ga'ye mera dil (Irene Parveen) and Itna bhi mohey tarsaao na (Najma Niazi).

The last successful Urdu film of 1965 was Khota Paisa produced by Arshad Kazmi and directed by Raja Hafeez. It had Mohammad Ali, Saloni, Nasira and M Ismail in the cast. Rehman Verma composed seven songs for it written by Qateel Shifai, none of which impressed the public.

Phanney Khan was the first of the four hit Punjabi films of 1965. Produced and directed by Hasan Tariq, its cast included Alauddin (central character), Sudhir, Shireen, Saloni and Mazhar Shah. Salim-Iqbal composed eight songs for the film penned by Hazeen Qadri, one of which stood out. Sung by Noor Jehan, it was Jiyo dhola.





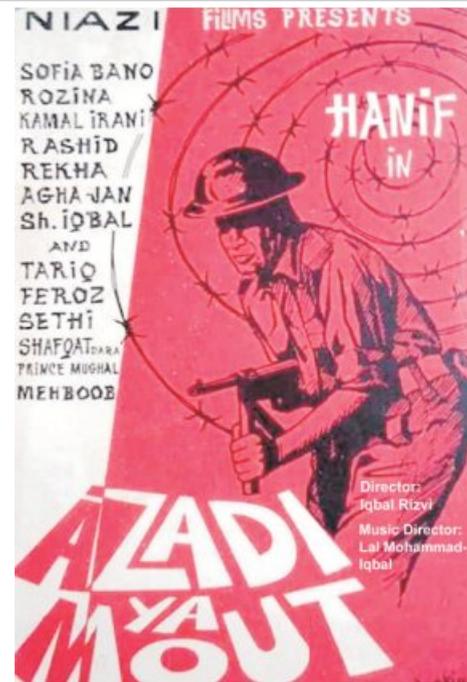
The second film was Mann Mauji produced by Sabir Malik and directed by M J Rana. Its cast included Sudhir, Firdaus, Shireen, Asif Jah, Mazhar Shah and Munawwar Zareef. Ahmed Rahi wrote six songs for the film and one each was penned by Hazeen Qadri and Waris Ludhyanvi. They were composed by Tufail Farooqi. The most famous track written by Rahi was Asmaani taare ne sung by Naseem Begum, Mala, Nayyar and Roshan. The other reasonably liked song was Aaney da glass (Masood Rana/Qadri).

The third hit Punjabi film was Jeedaar produced by Malik Mubarak and directed by M J Rana. Its cast included Sudhir, Neelo, Habib, Mazhar Shah, Shireen, Munawwar Zareef and Rangeela. Hazeen Qadri wrote nine songs for it composed by Rasheed Attre. Three songs became quite popular, the foremost of which was sung by Naseem Begum, Chhalla mera kin gharreya. It was a traditional song which earlier was also recorded in the voices of Munawwar Sultana and Aniqa Bano. The other two songs were Husn ke khbaran sajna terey aawan diyan (Mala) and Main manjhi kithey dahvan (Rushdie) – the latter was subsequently used as the title of a Munawwar Zareef-Rangeela film.

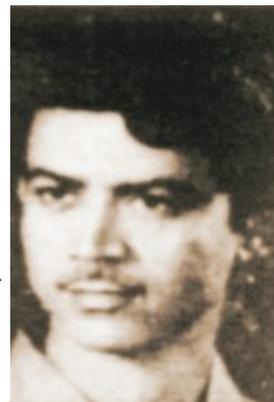
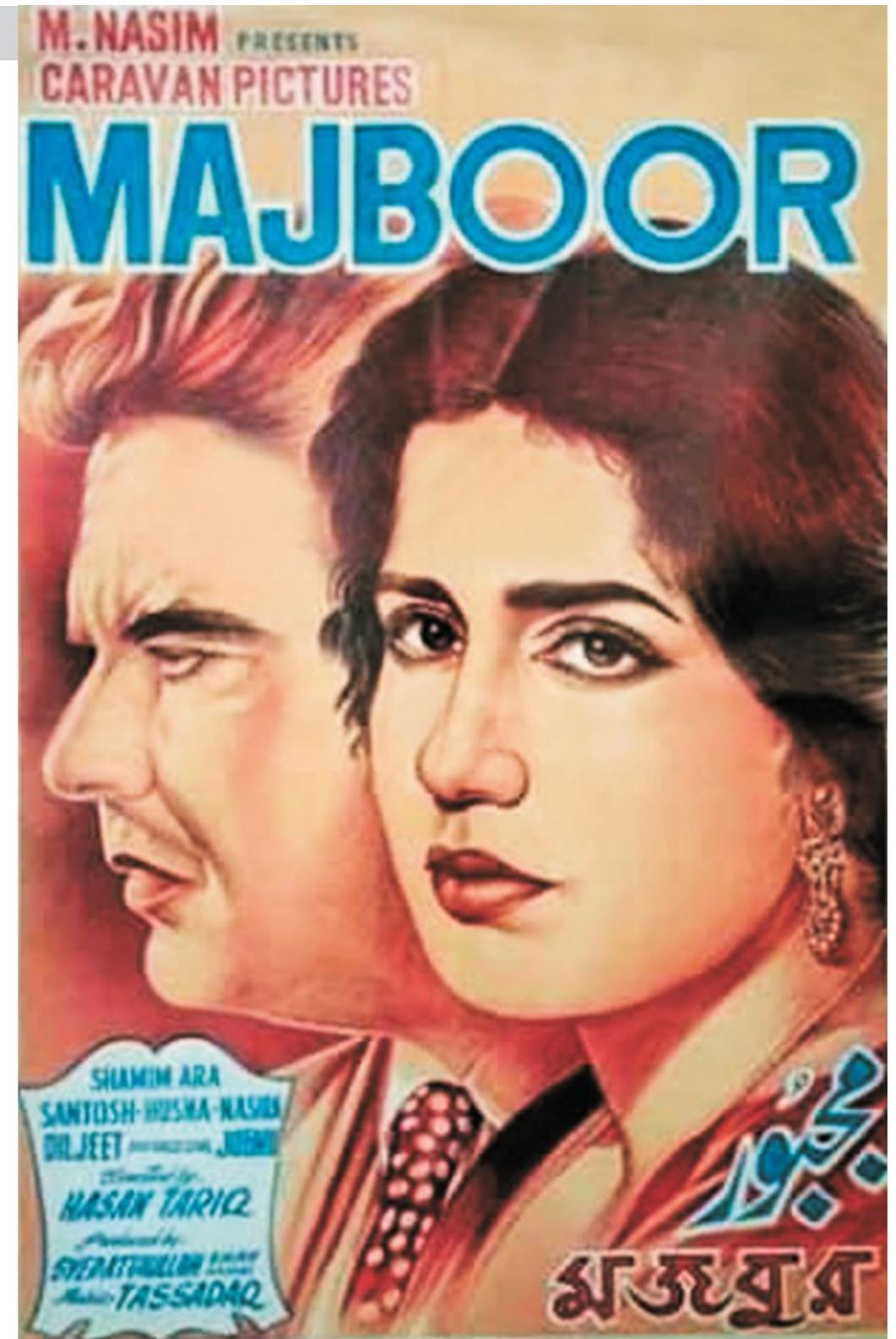
Malangi was the last successful Punjabi film of 1965. Produced by Chaudhry Aslam and directed by Rasheed Akhtar, it had Akmal, Firdaus, Shireen, Talish, Yousuf Khan, Mazhar Shah, Sawan and Munawwar Zareef in the cast. Master Abdullah was the composer of the songs three of which he wrote himself and five were penned by Hazeen Qadri. One song became very popular. It was Mahi ve sanu bhul na jaaween sung by Noor Jehan and penned by Qadri. Another hit number was Channa ve charrh kothey tey (Mala/Qadri).

## 1966

Out of the 71 films released in 1966, 14 were made in the Punjabi language. No less than 18 Urdu films were box office successes, and at least three of them were copied from Indian films. The first Urdu film which did average business Majboor was a plagiarized version of an Indian film Charaagh Kahaan Roshni Kahaan. Produced by Ataullah Shah Hashmi and directed by Hasan Tariq, its cast included Shamim Ara, Santosh, Husna and Baby Jugnu. Qateel Shifai wrote the songs for it composed by Tasadduq Husain, who as usual depended on Indian tunes to do his job. For example, a lullaby sung by Mujeeb Alam and Mala, Aa ja pyaari nindya aa ja chori chori sounded like a song Tim tim kartey taarey sung by Lata Mangeshkar for the above-mentioned Indian film.



The next hit Urdu film was Azaadi Ya Maut. It was produced by Niazi Malik and directed by Iqbal Rizvi. The Karachi-based production mostly had local artists. For example, Sethi, Sheikh Iqbal and Rekha were seen performing on the silver screen alongside Sofia Bano, Hanif and Rozina. Lal Mohammad – Iqbal composed songs penned by Sehba Akhtar for the film, out of which two became popular: Duniya jaaney merey watan ki shaan (sung by folk singer Alam Lohar) and Mera Chan Maahi Kaptaan (sung by Nighat Seema).



Iqbal Rizvi  
Director of  
"Azaadi Ya Maut"



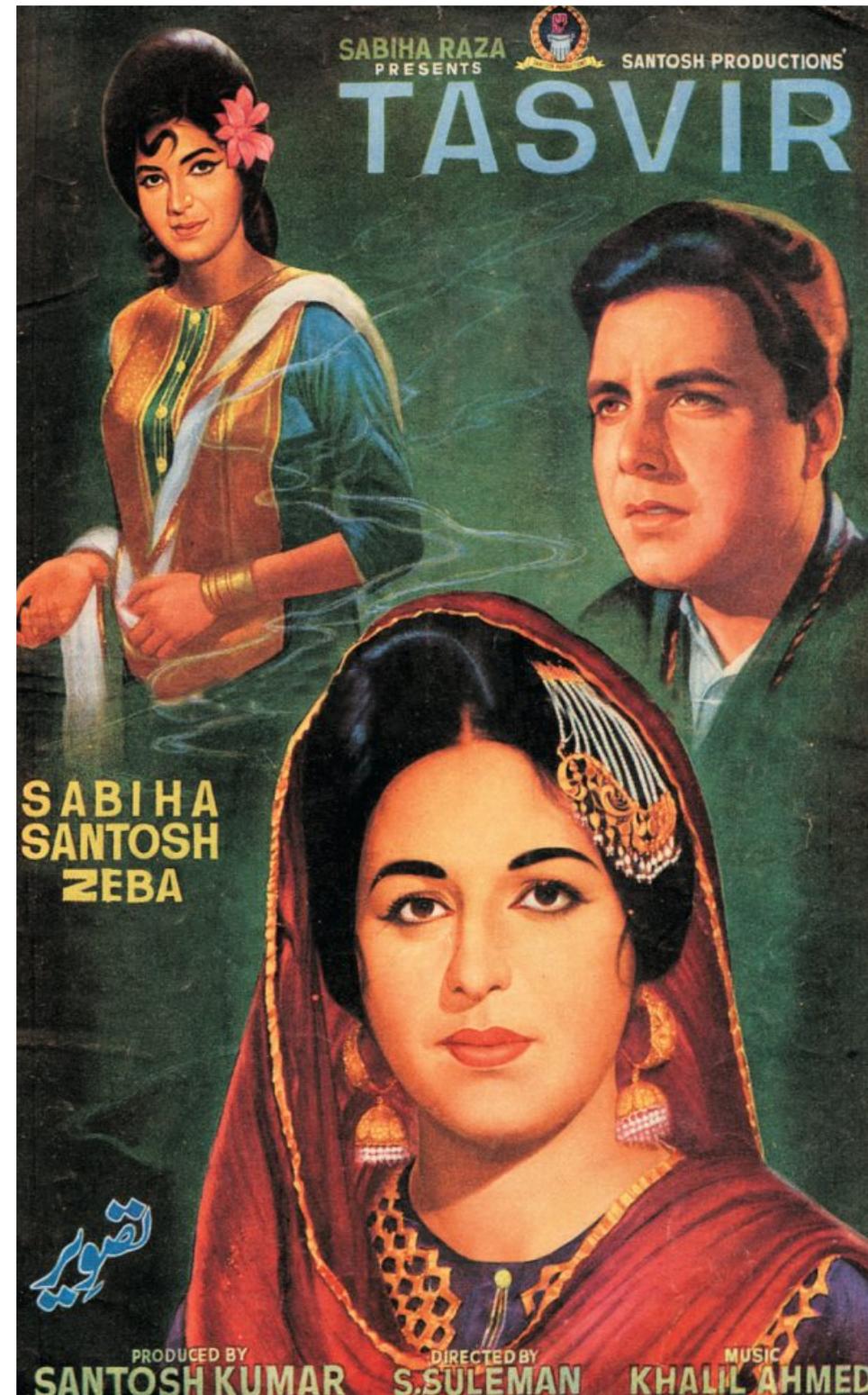
Lal Mohammad -Iqbal  
(Buland Iqbal, (R))  
Music Directors of "Azaadi Ya Maut"



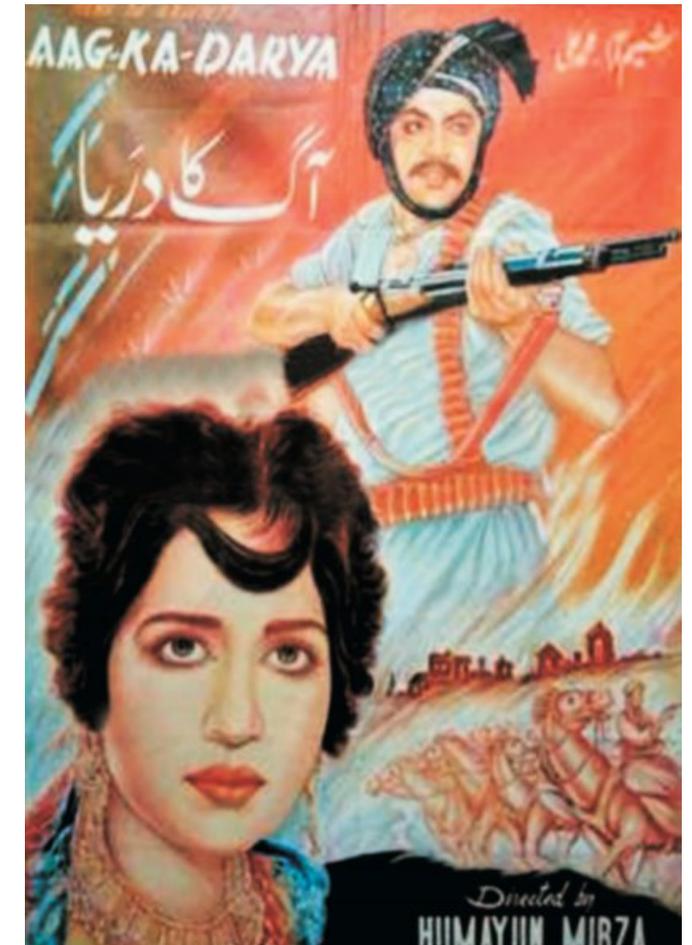
Folk Singer Arif Lohar



Poet & song writer  
Sehba Akhtar  
(Real Name:  
Akhter Ali Rehmat)



Another successful film of the year, Aag Ka Darya, was also a copy of an Indian movie Mujhey Jeeney Do (1963). Produced by Amanullah Khan and directed by Humayun Mirza, its cast included Mohammad Ali, Shamim Ara, Nasira, Lehri, Saqi, Azad and Fazl-e-Haq. The special feature of this project was that revolutionary poet Josh Malihabadi (who had before partition wrote songs for films made by W Z Ahmed) penned songs for the first time for any film after coming to Pakistan. Ghulam Nabi-Abdul Latif composed eight songs for the movie, four of which became famous. Two songs were sung by Noor Jehan, Hawa se moti baras rahey hain and Mann ja mann ja baalam mann ja. A national song Aye watan hum hain teri shamma ke parwaanon mein was sung by Masood Rana, Irene Parveen and chorus. The fourth song was sung by Naseem Begum in mujra style, Raat ayee to saaqi ne barri dhoom macha di. Although the story of Aag Ka Darya was plagiarized, its songs were original. The film won the following Nigar awards: best actor (Mohammad Ali), best songwriter (Josh), best female playback singer (Noor Jehan for Hawa se moti) and best cinematographer (Raza Mir).



The next relatively successful film was Tasveer, produced by Santosh and directed by his younger brother S Suleiman. Its cast included Santosh, Sabiha, Zeba, Aslam Pervaiz and Saloni. After Daaman, Khalil Ahmed again composed songs for a Santosh Kumar production while Himayat Ali Shair wrote them. Only one song was a hit in the true sense. It was Aye jaan-e-wafa dil mein teri yaad rahe gi sung by Mehdi Hasan (solo) and also used as a duet (Hasan and Mala). A song sung by Noor Jehan Zindagi ki har musarrat aap ke pehlu mein hai was an average hit like the movie.



ZEBA  
And  
WAHEED



اندرمان  
আরমান

ARMAAN

Written & Produced by  
WAHEED MURAD

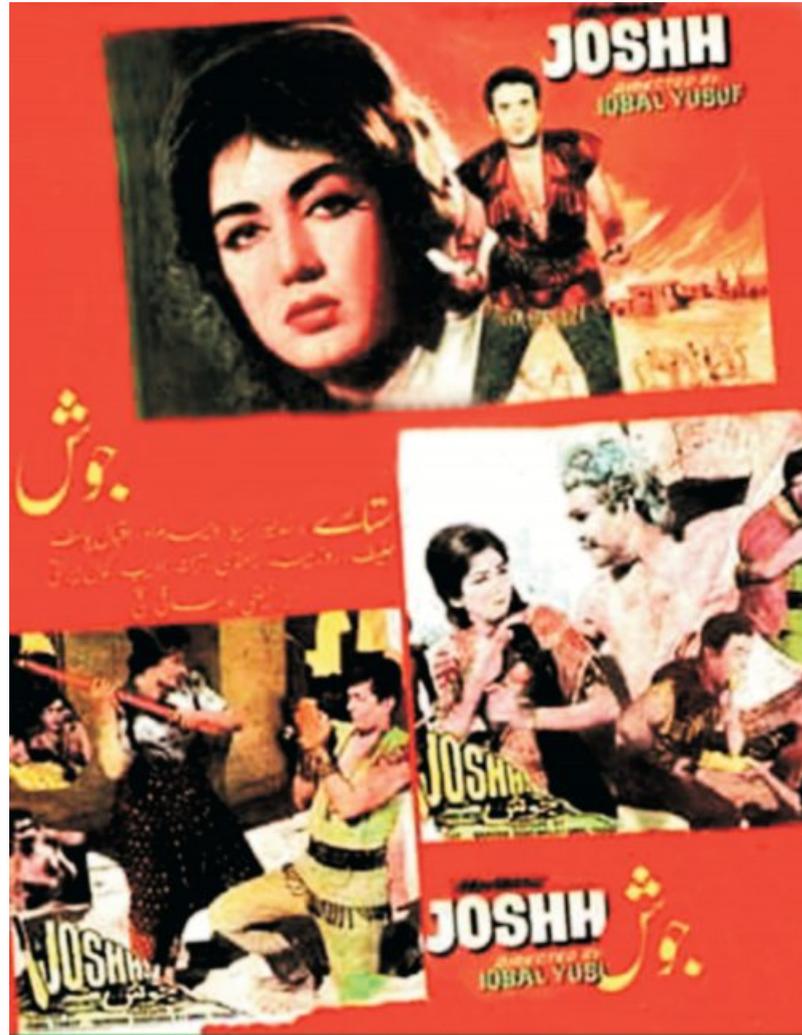
Directed by  
PARVEZ MALIK

Music  
SOHAIL RANA

Photography  
NAZIR HUSSAIN

Then comes the film which is not only the most successful film of 1966 but to date is one of the most successful films in the history of Pakistani cinema. It was Pakistan's first platinum jubilee – it ran for 75 weeks – film Armaan, produced by Waheed Murad and directed by Pervaiz Malik. It was also the finest work of composer Sohail Rana and songwriter Masroor Anwar. The cast included Waheed Murad, Zeba, Nirala, Bibbo, Rozina, Ibrahim Nafees and Tarannum. All seven songs of the film could be heard all over the country at the time of the film's release the most popular of which was Akele na jaana sung separately by Ahmed Rushdi in a joyful mood and Mala in a wistful style. The second track was Coco Korina (Rushdi) which is popular among the younger generation of today as well. Three more songs sung by Rushdi were Jab pyaar mein do dil milte hain, Be taab ho udhar tum and Zindagi apni thi abb tak urtey baadal ki tarha (sung with a new singer Khurshid Shirazi). Then there was a birthday song Oont pe baitha mera munna sung by Nasima Shaheen and a serious track Meri qismat bata kya hai meri khata (Mala). Armaan earned the most number (6) of Nigar awards that year. They were: best film (producer Waheed Murad), best director (Parvez Malik), best actress (Zeba), best comedian (Nirala), best composer (Sohail Rana) and best playback singer male (Rushdi for Akele na jaana).

Sarhad produced by Ashfaq Malik and directed by Masood Pervaiz did modestly well at the box office. Its cast included Husna, Ejaz, Saloni and Alauddin. Khwaja Khrushid Anwar composed songs for it penned by Tanvir Naqvi. Its most popular song Tujh pe qurbaan Sher Dil Khan sung by Mala was a composition based on tunes from the Frontier (now Khyber Pakhtoon Khwah). Three other famous songs were sung by Noor Jehan, O chand ja un se kehna, Yeh meri manzil nahin and (a duet with Mehdi Hasan) Chaand tu jab bhi muskuraata hai.



Director  
Iqbal Yousuf



Producer  
Ghaffar Danawala

The next mega hit film of 1966, which was shot in Karachi, was Josh produced by Ghaffar Danawaala and directed by Iqbal Yousuf. It was made in the style of American cowboy (western) films, the story of five brothers and their love lives. It had five pairs of actors: Sudhir and Zeba, Waheed Murad and Rozina, Iqbal Yousuf and Rukhsana, Hanif and Tarana, and Asad Jafri and Nafisa Noor. Its songs were composed by Moslehuddin, five of which were penned by Fayyaz Hashmi and one by Mauj Lakhnvi. Only two songs were able to impress the public. The first, Raat chali hai jhoom ke (sung by Ahmed Rushdi and Nahid Niazi) was filmed on the Waheed-Rozina couple. The second was Tujh ko bhi baanaya Allah ne mujh ko bhi banaaya Allah ne (Rushdi) filmed on Yousuf who acted in a humorous manner for the song in front of his love interest Rukhsana. Both were penned by Hashmi.

Another successful film of the year was Hamraahi which was an exact copy of an Indian film Dosti. Two new actors Khalid and Haider were introduced in the film and the rest of the cast included Santosh, Hina and Munawwar Zareef. Produced by Mian Shafique and directed by Raja Hafeez, its songs were written by Muzaffar Warsi and composed by Tasadduq Husain. One song Maan bhi jao gurriya raani was sung by Irene Parveen; the rest of the seven songs were sung by Masood Rana. The following became famous: Yaad karta hai zamaana unhi insaanon ko, Mujhe chhor kar akela kahin duur jaaney waaley and Kya kahun aye duniya waalo kya hun main.

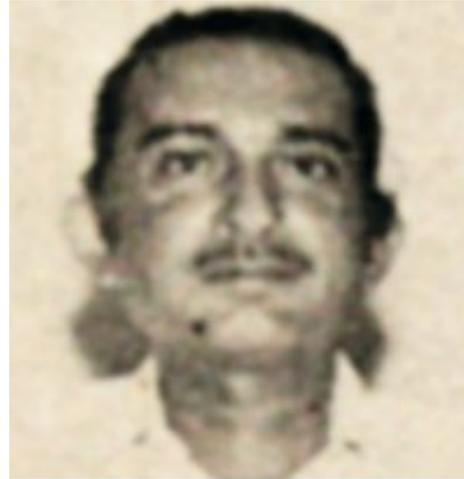




Sawaal directed by Hasan Tariq was one of the average films of 1966. Its cast included Sabiha, Santosh, Ejaz, Saloni, Nazeer, Suwarnlata, Nazar, Baby Jugnu and Rangeela. Rasheed Attre composed songs for it written by Saifuddin Saif, Tanvir Naqvi and Fayyaz Hashmi. Four out of the seven songs are popular to date. Three of them were penned by Hashmi and sung by Noor Jehan: Latt uljhi suljha ja re baalam, Arey o be murawwat arey o bewafa and Qissa-e-gham sunaaein ge aaj nahin to kal sahi. The fourth was a ghazal written by Saif Raat ki be sukun khamoshi mein which Mehdi Hasan immortalized in his beautiful voice.

The next hit film of the year was director Munawwar Rasheed's Kaun Kisi Ka. Its cast included Kamal, Husna, Talat Siddiqui, Hanif, Azad, Lehri and Zamarrud. Manzoor-Ashraf composed the songs for the film four of which were written by Fayyaz Hashmi and one by Habib Jalib which was recorded in two parts. The latter, De ga na koyi sahaara was the most popular song of the film sung in parts by Naseem Begum and Masood Rana. Hashmi's Chupke se waar kiya sung by Mala and chorus was also liked.

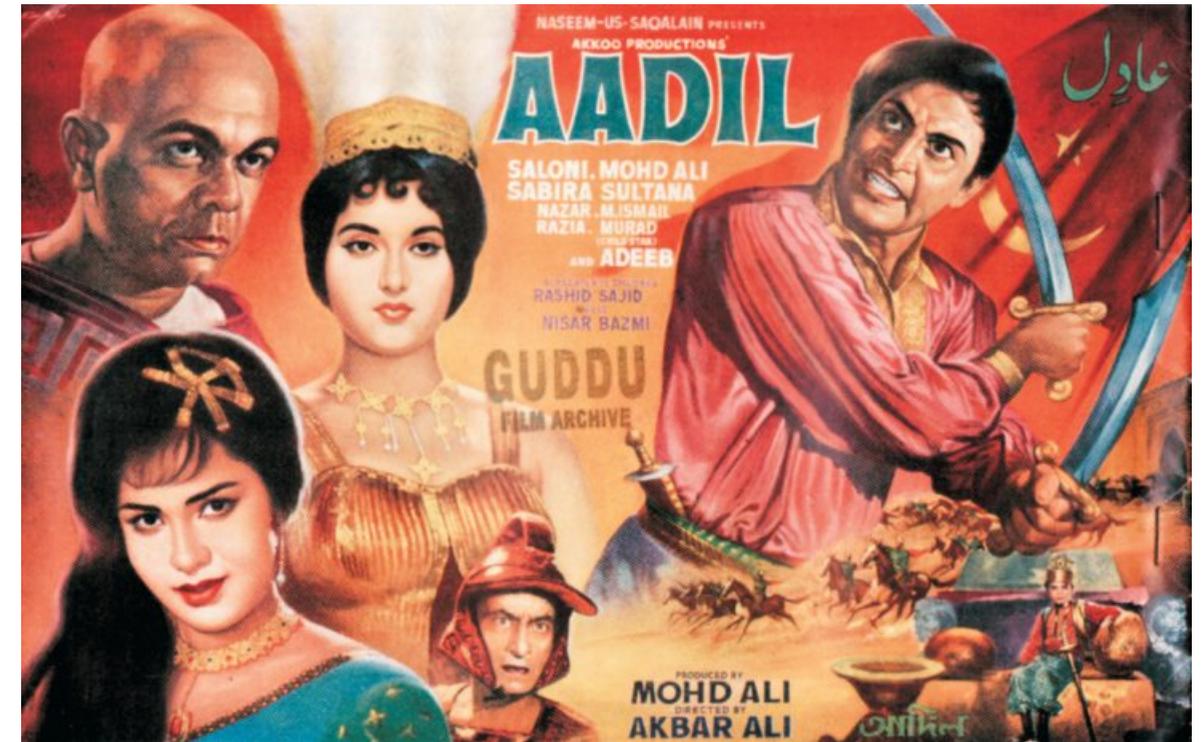




**Director  
Akbar Ali (Akku)**

The same year actor Mohammad Ali wearing the cap of a producer introduced Akbar Ali Akku, who had recently migrated from Bombay, as the director of the film Aadil. Akku had made about 20 action packed films in Bombay and Aadil was no different. Mohammad Ali and Saloni played the romantic lead pair in the movie. The other actors were Adeeb, Sabira Sultana, Nazar and M Ismail. Nisar Bazmi composed songs. A song penned by Mushir Kazmi was the most popular number. It was Shama ka shola bharrak raha hai sung by Mala and chorus. Rahi bhatakne waaley sung by Mehdi Hasan was also liked by the public. Himayat Ali

Shair wrote two songs for the film one of which Pyaari maa dua karo main jald barra ho jaon sung by Nahid Niazi became quite famous.



In 1966, producer and director Iqbal Shehzad made a film Badnaam based on Sadat Hasan Manto's story Jhumke. Its cast included Neelo, Ejaz, Alauddin, Diljeet Mirza, Nabila and Hameed Wyne. It was a massively successful movie of the year in which lines penned by Riaz Shahid and uttered by Alauddin, Kahaan se aaye hain yeh jhumke, became so famous that people started to use them in their everyday lives. The film also turned out to be the career best for music director Deebu Bhattacharya. He composed songs for the movie penned by Nazim Panipati, Himayat Ali Shair, Tanvir Naqvi and Masroor Anwar. One of them, a ghazal Badey be murawwat hain yeh husn waale penned by Anwar and sung by classical signer Surayya Multaniker in mujra style broke all popularity records. Besides Radio Pakistan, the ghazal was frequently played on Radio Ceylone for quite some time.

The other famous songs of Badnaam were, Hum bhi musaafir tum bhi musaafir (Masood Rana/Shair), Aa tujh ko sunaon lori (Nahid Niazi/Panipati). The film bagged three Nigar awards: best story writer (Manto, posthumously), best supporting actress (Nabila) and best supporting actor (Alauddin).



Surayya Multaniker singer of  
"Barre bemurawwat hain yeh  
husn waalay"



The three Urdu films that did average business in 1966 were Ghar Ka Ujaala, Nagma-e-Sehra and Koh-e-Noor. Their music wasn't well received. Only a couple of tracks of Nagma-e-Sehra composed by Safdar Husain and penned by Qateel Shifai were considered reasonably good – Nazaron ne bhari aahein (Mehdi Hasan / Qateel Shifai) and Chashm-e-maa roshan dil-e-ma shaad (Irene Parveen / Shifai).

Poet Himayat Ali Shair's first film as a producer, Lori, directed by S Suleiman is one of the top quality films ever made in Pakistan. Its cast included Santosh, Zeba, Mohammad Ali, Talat Siddiqui, Saloni, Mehmood Ali and Master Ruffi. Khalil Ahmed composed beautiful tunes penned by Shair himself most of which are fondly remembered even in the 21st century. For example, the ghazal sung by Mehdi Hasan, Khudawanda yeh kaisi aag si jalti hai seeney mein; the song sung by Mujeeb Alam, Main khushi se kyun na gaon; the moving lullaby sung separately by Radio Hyderabad's Suraiya Hyderabad and Noor Jehan, Chanda ke hindoley mein (its first part was filmed on Talat Siddiqui and second on Zeba); Mala's lullaby song Hawa ne chupke keh diya kya; and a children's song played at a birthday party in the film Taali bajey bhaee taali bajey sung by Shakil, Irene Parveen and Nighat Seema. Lori earned three Nigar awards: best dialogue writer (Ahmed Nadim Qasmi), best sound recordist (Hassan Zia) and a special award for Master Ruffi.



*Singer*  
**Suraiya Hyderabad**

Photo Courtesy: Fayyaz Ahmed Ash'ar, Lahore



Qazi Zaheer  
Director of "Bhaiya"

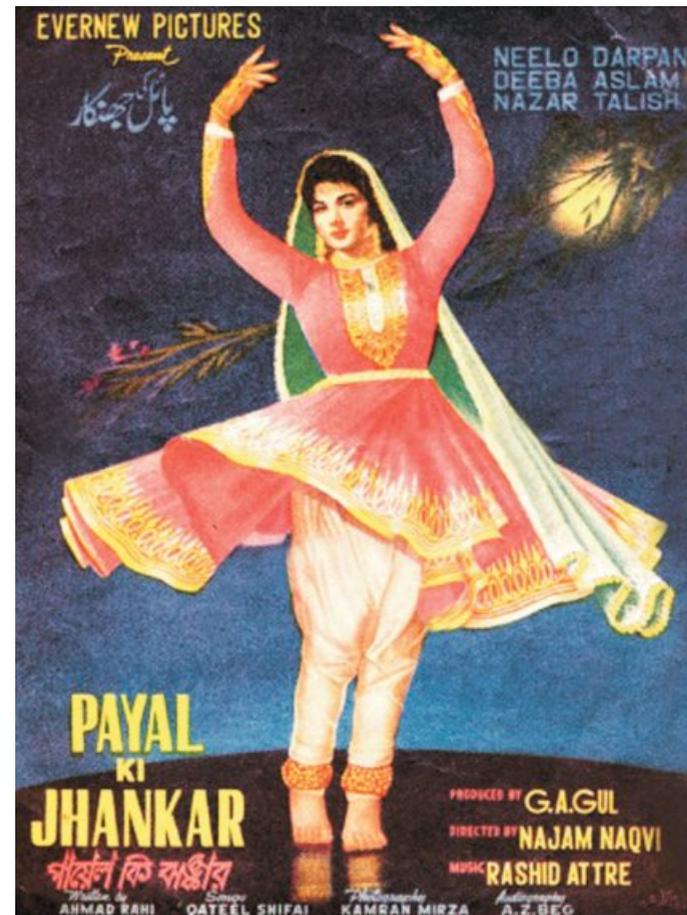
Director Qazi Zaheer's *Bhaya* was a film which is important to mention because it was for the first time that a top star Waheed Murad from West Pakistan acted in an East Pakistani film alongside actors of that province Chitra, Shaukat Akbar and Anwar Husain etc. Shaukat Akbar won the best supporting actor Nigar award for the film as well. Robin Ghosh composed music for the film and the songs were penned by Ishrat Kalkatvi, Shair Siddiqui and Khwaja Riaz. Four tracks of the film became popular one of which was a na'atia qawwali *Madiney waaley se mera salaam keh dena* written by Siddiqui and performed by Ahmed Rushdie, Masood Rana and chorus. The other tracks were: *Merey sapnon mein aa ke neendein chura ke* (Mala/Siddiqui), a duet sung by Rushdi and Najma Niazi and penned by Kalkatvi, *Janey mujhe kya ho gaya* and *Jawab do na do* (Masood Rana).

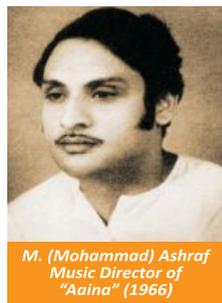


Ishrat Culcutavi  
(Real Name: Roshan Ali)  
Lyricist of "Bhaiya"

One of the musical treats of 1966 was the film *Paaya Ki Jhankaar*. Produced by Agha G A Gull and directed by Najam

Naqvi, its cast included Darpan, Neelo, Deeba, Aslam Pervaiz and Talish. Its songs were composed by Rasheed Attre. Qateel Shifai wrote nine songs for it but one was penned by Himayat Ali Shair; it was a duet sung by Salim Raza and Naseem Begum, *Hum ne to tumhein dil de hee diya*. The following of Shifai's songs are lovingly remembered to date: *Husn ko chaand jawaani ko kanwal kehte hain* (Raza), *Merey dil ke taar bajein baar baar*, recorded separately in the voices of Mehdi Hasan and Naseem Begum and *Main to lutt gayi anaari ke haath re* (Naseem).





M. (Mohammad) Ashraf  
Music Director of  
"Aina" (1966)



Lyricist Khwaja Parvez  
(Real Name: Khwaja  
Ghulam Mohiyuddin)



Waheed Dar  
Director of "Khalifa"



Two films titled Aaina have been made in Pakistan, the first of which came out in 1966. It was produced by A Hameed and helmed by Shabab Kiranvi, and its cast included Mohammad Ali, Deeba, Kamal Irani, Suboohi, Asad Bokhari, Munawwar Zareef, Nanha, Razia, Asha Posley and Zeenat. Four songs written by Khwaja Pervaiz were composed by M Ashraf (who had just parted ways with his composer partner Manzoor) while one ghazal, Dil-e-veeran hai teri yaad hai tanhaai hai sung by Mehdi Hasan was composed by Tasadduq Husain. The most famous among the rest of the songs was Tumhi ho mehboob merey sung separately by Masood Rana and Irene Parveen. A duet sung by Rushdie and Parveen, Allah jhatt patt se hero bana de was also liked by the public.

Now we look at the six box office Punjabi hit films of the year. Although four of them Munh Zor, Soorma, Goonga and Abbaji achieved commercial success, their music failed to impress cine-goers. The other two films were Khalifa directed by Waheed Dar and Baanki Naar directed by M Akram. The cast of the former was Naghma, Habib, Sabra Sultana and Mazhar Shah. Its songs were composed by Safdar Husain and written by Waris Ludhyanvi and Ahmed Rahi. Two of Rahi's songs became popular: Saahnu barri changi lagni aye sung by Rushdi and Hath jor ke manaavaan sung by Naseem Begum.

The cast of Baanki Naar was Shireen, Akmal and Mazhar Shah. Its songs were composed by Baba G A Chishti and written by Hazeen Qadri, Talib Jalandhri, Mustafa Butt and Nazim Panipati. Only one song managed to acquire popularity. It was Saahnu kyun thukraana ayen be darda sung by Mala.

# Spontaneity in dance form



*"Kyun udaas horahay ho shaam ki tarah"  
Rakshi in "Neend"*



*"Chhan chhin chhun chhun baaje paayal baaje"  
Noor Jehan in "Neend"*



*"Aaye mausam rangeele suhaane...tu chutti le ke  
aaja baalma - Neelo in "Saat Laakh"*



*"Meri mastt nazar karay zakhmi jigar"  
Meena Shori in "Sarfarosh"*



*"Sajj bann ke te mukh lashka ke"  
Sabiha in "Naaji" (Punjabi)*



*"Paeri baerriyaan panjebaan diyaan pa ke"  
Musarrat Nazeer (R) & Bahar in  
"Kartar Singh" (Punjabi)*

## 1967

In 1967, the number of films released decreased a bit to 67, 18 of which were in the Punjabi language. Twenty-two Urdu and seven Punjabi films achieved success at the box office. But first we're going to talk about a film which failed commercially but became memorable on many other counts. It was *Jaan Pehchaan*, a color, cinemascope film about the saltmines in Khewra made by an intelligent and educated man, Farid Ahmed. Its cast included Mohammad Ali, Shahpara (an Iranian actress, whom Ali got engaged to but the relationship ended after she went back to Iran), Tarana, Shakir Junior and Hameed Wyne. Farid Ahmed was the son of W Z Ahmed (Waheeduddin Ziauddin Ahmed) who was a renowned producer, director and owner of Poona's Shalimar Studio – before the partition of the subcontinent he had made many films in Poona. Moslehuddin composed songs for *Jaan Pehchaan* written by Nasir Kasganjvi. Given the background of the leading lady of the film, Shahpara, two Persian songs were also composed for the project of which *Jaan-e-maa-jaan-e-maa-jaan-e-sad aaraam-e-maa* sung by Najma Niazi was quite popular. A ghazal sung by Mujeeb Alam, *Raaz askhon mein chhupaane ka hunar kya kehna* was also liked by the public. Farid Ahmed's wife Samina Ahmed is now an eminent television actress and their son Zain Ahmed is a known name in the world of theatre.

The first successful Urdu film of 1967, *Insaaniyat*, was a copy of an Indian film *Dil Aik Mandir*. It wasn't surprising to know because its director Shabab Kiranvi in his career had made only a handful of original movies. He changed only a single character in his film, that is, instead of a hospitalized, ill child's character in *Dil Aik Mandir* he introduced a mentally challenged woman in *Insaaniyat* played by Firdaus. The other actors were Waheed Murad, Zeba and Tariq Aziz. Five songs were composed by M Ashraf and one by Tasadduq Husain for the film. They were penned by Kiranvi, Nazim Panipati and Khwaja Pervaiz. All three popular songs were penned by Kiranvi and composed by Ashraf, two of which were sung by Mala – *Muhabbat mein saara jahaan jal gaya hai* and *Mere hamdam mere saathi* – and one by Ahmed Rushdi, *Jaan-e-bahaar jaan-e-tamanna tumhi to ho*.



*Director Fared Ahmed  
"Jaan Pehchaan" was his  
maiden film*



*Nasir Kasganjvi (Real Name:  
Nasir Mehmood Khan)  
Lyricist of "Jaan Pehchaan"*



*Singer Mujeeb Alam*



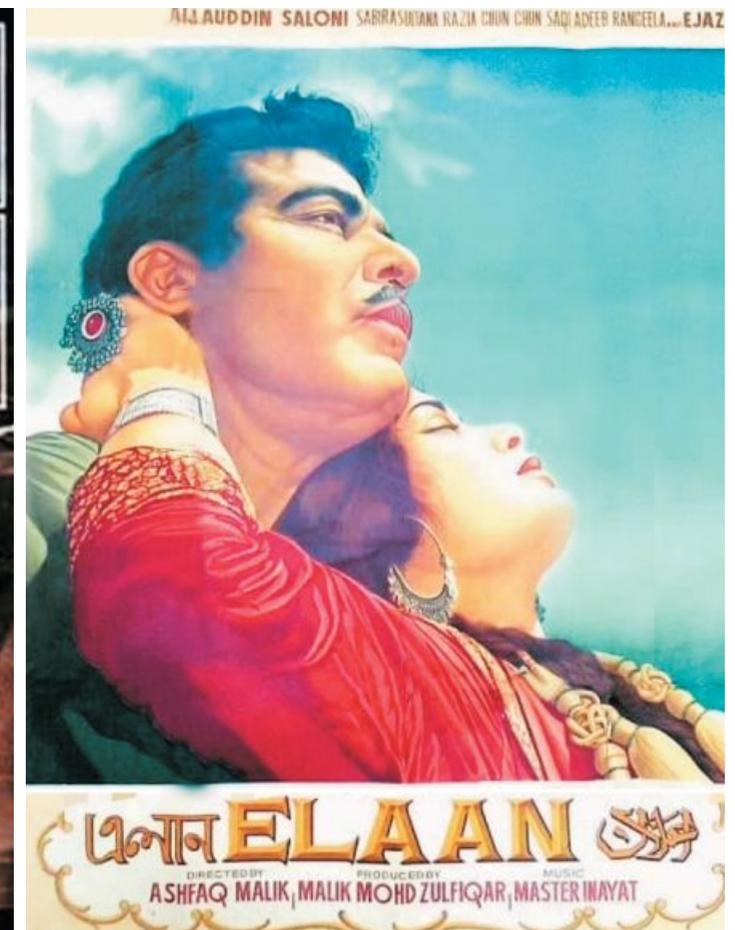
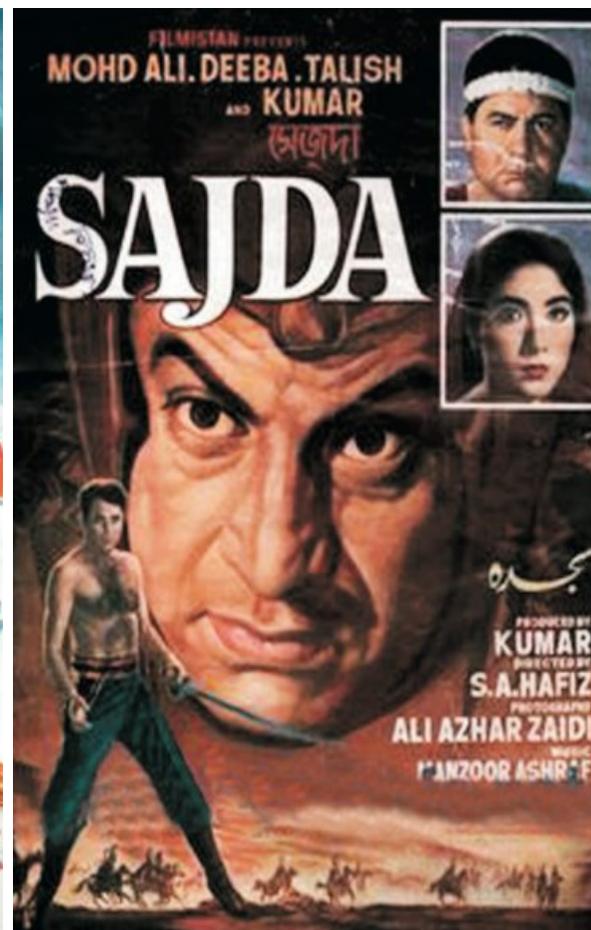
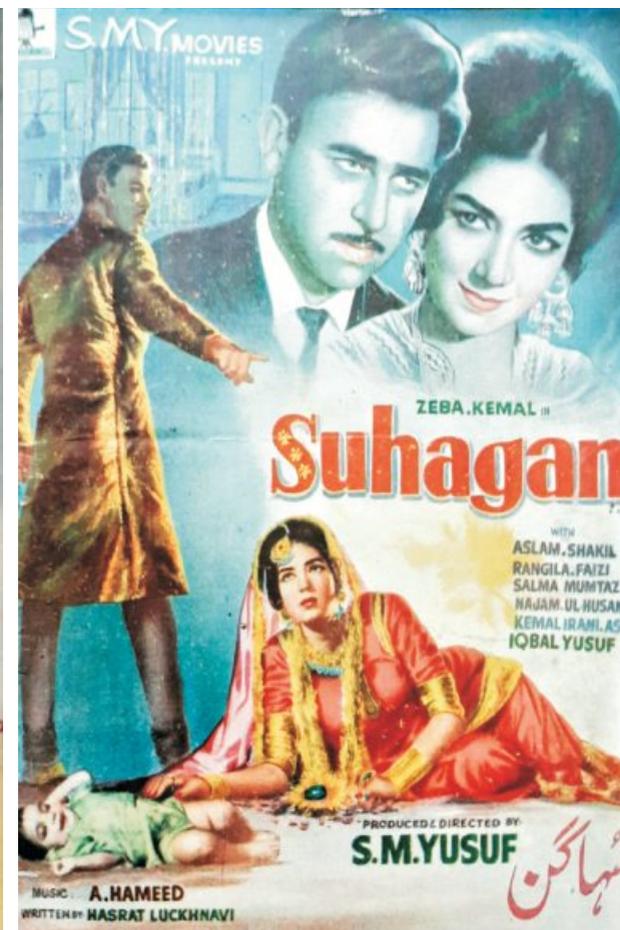
1967

Bahaadur did average business at the box office. It was Musarrat Nazeer's last film as an actress, after which she got married and flew out to Canada where she now lives. Directed by Munawwar Rasheed, its cast included Darpan, Mohammad Ali (as villain), Zeenat, Nasira, Nazar, Panna and Lehri. Fayyaz Hashmi wrote songs, composed by Deebu Bhattacharya, for the film none of which acquired popularity.

Two more average films of 1967 were Suhagan and Sajda. The former was produced and directed by S M Yousuf and had Zeba, Kamal, Shakeel, Aslam Pervaiz and Iqbal Yousuf in the cast. A Hameed composed songs for the film penned by Fayyaz Hashmi. Only one of them managed to impress the audiences. It was Aye duniya kya tujh se kahein sung by Mehdi Hasan.

Sajda was produced by seasoned actor Kumar and directed by his son S A Hafiz. Its cast included Mohammad Ali, Zeba, Talish, Lehri, Nasira, Zeenat, Saqi and Kumar. The film's songs, composed by M Ashraf and written by Qateel Shifai, failed to impress cine-goers.

Elaan was a film directed by Ashfaq Malik with Ejaz, Saloni, Alauddin and Adeeb in the cast. The songs for the film were composed by Master Inayat Husain and written by Tanvir Naqvi. Three of them sung by Noor Jehan became quite popular: Tera intezaar karey beqaraar, Jal gaya mera chaman and Gaaein havaein jhoomain fazaain.



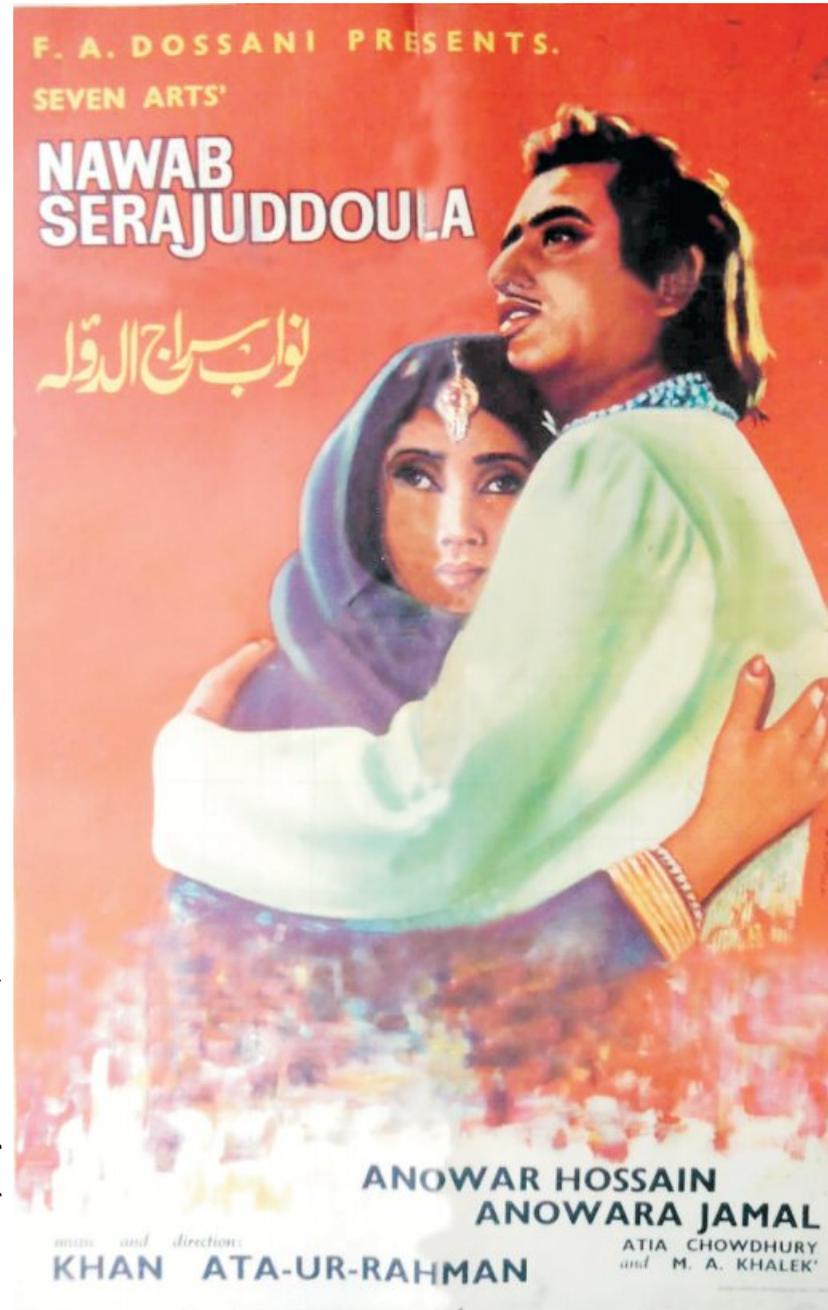


Photo courtesy: Sarfraz Farid Neehash, Karachi

The films made in Dhaka compared to their West Pakistan counterparts were relatively simple but were marvelous in terms of technical prowess. Nawab Sirajuddaula directed and produced by Ataur Rehman, who also composed songs for it, was a quality film despite it being a low-budget effort. It was widely appreciated in both wings of the country. Anwar Hosain won a special Nigar award for masterfully playing the character of Sirajuddaula. The second award was won by Naqi Mustafa for his dialogue writing. Apart from Hosain, other actors taking part in the film were Anwara, Sachin Chakravarty, Atiya Chaudhry and Qazi Mahfuzul Haq. Suroor Barabankvi wrote the songs for the film and all of Ataur Rehman's compositions were beautiful but one of them, a ghazal sung by Ferdausi Begum, Hai yeh aalam tujhey bhulaane mein was popular among the masses and film critics alike.

Another outstanding film made in East Pakistan in 1967 was Chakori. It was produced by F Dosani and directed by Ehtesham. It was memorable because despite being a normal romantic tale, the director told the story in such a masterful way that it came across as unique. He introduced a new pair Nazeer Baig (who later became known as Nadeem, now a superstar) and Shabana. Ehtesham extracted brilliant work out of Nadeem. Other actors, all from East Pakistan, who played supporting roles in this film were Reshma, Mirza Shahi, Mustafa, Dear Asghar and Jalil Afghani.

The film broke records in all major city centres of the country. It reached the diamond jubilee stage in Karachi and Lahore, which meant together it stayed for 100 weeks in cinema halls. The film's music played a big role in its success. Robin Ghosh composed songs for it which were written by Akhtar Yousuf – most of them acquired great popularity.

The following songs were remarkable: Woh merey saamney tasveer baney baithe hain (sung separately by Mujeeb Alam and Ferdausi Begum, the latter wasn't included in the film), Kahaan ho tum ko dhoond rahi hain yeh bahaarein (Nadeem and Ferdausi – the second part of the song Kabhi to tum ko yaad aaeingi woh bahaarein was sung by Ahmed Rushdi), Rutt hai jawaan din suhaana (Najma Niazi), Tujhey chahein meri baanhein, by Rushdi and Khanak jaaye re

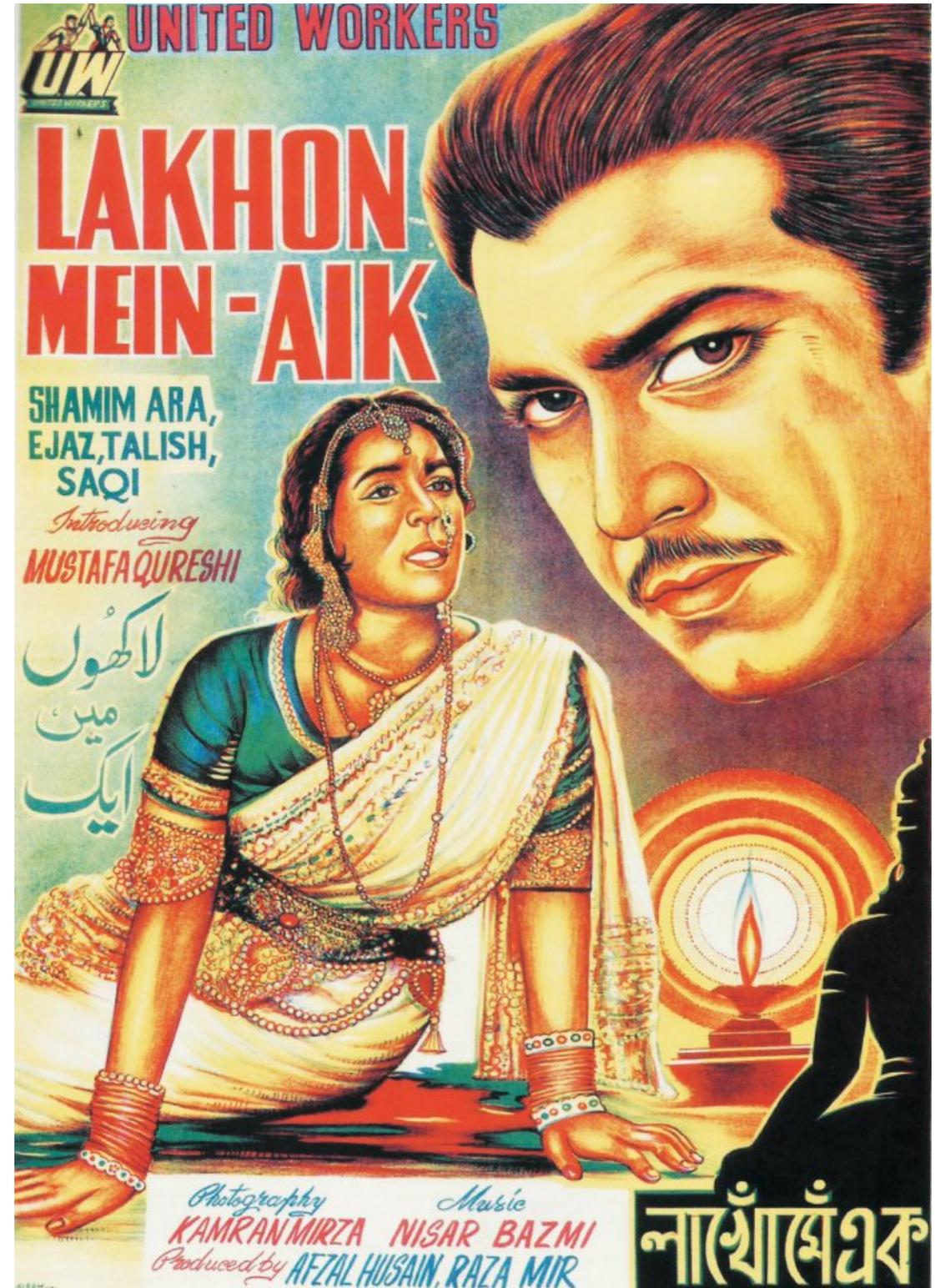


which was recorded separately in the voices of Ferdausi Begum and Irene Parveen but in the film only Parveen's version was used. Chakori won six Nigar awards: best film (producer Dosani), best director (Ehtesham), best actor (Nadeem), best story writer (Ataur Rehman), best music director (Robin Ghosh) and best male playback singer (Mujeeb Alam for Woh mere saamney tasveer).



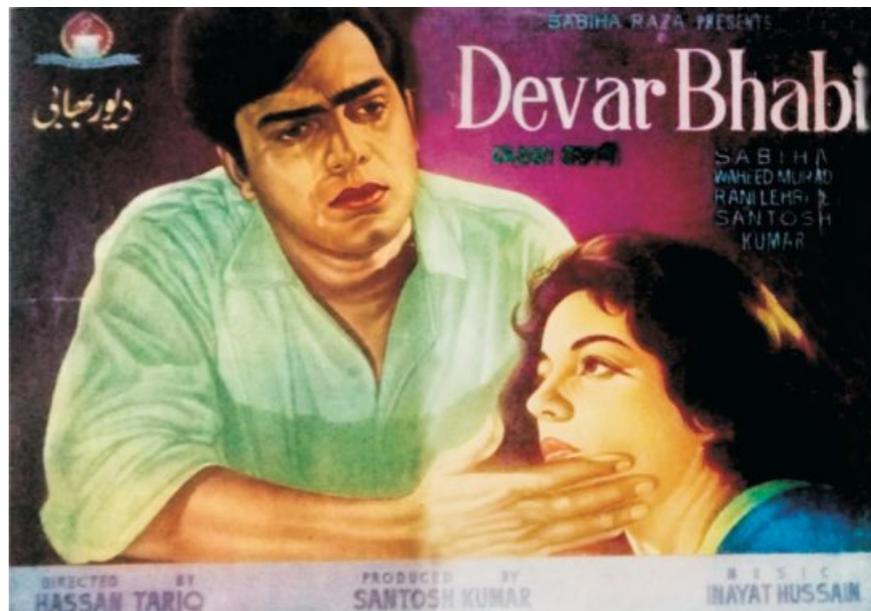
Shamim Ara and her co-dancers during the picturising of a bhajan "Mann mandir ke devta raakho laaj hamari" for "Laakhon Mein Aik"

Another hugely successful film released in 1967 was director Raza Mir's *Laakhon Mein Aik* which had a stiff competition with *Chakori* and also won six Nigar awards. Despite the high quality of its songs, its music couldn't outshine *Chakori*'s. The cast of *Laakhon Mein Aik* included Shamim Ara, Ejaz, Talish, Saqi and Mustafa Qureshi (in a villainous role). Fayyaz Hashmi, Masroor Anwar and Tanvir Naqvi wrote songs for the film which were composed by Nisar Bazmi. Five of them were immortalized by Noor Jehan. They were: *Chalo achchha hua tum bhool gaye* (Hashmi), *Barri mushkil se hua tera mera saath piya* (Naqvi), *Halaat badal nahin sakte* (Anwar), *Sunn saajna dukhi mann ki pukaar* (Anwar) and a bhajan written by Hashmi, *Mann mandir ke devta raakho laaj hamaari*. A couple of other famous tracks from the film were *Dil diya dard liya* sung by Mehdi Hasan and penned by Anwar and *Saathi kahaan ho aawaaz to do* sung by Mujeeb Alam and Noor Jehan and written by Naqvi. The six Nigar awards won by *Laakhon Mein Aik* were: best actress (Shamim Ara), best supporting actor (Saqi), best songwriter Hashmi and best female singer Noor Jehan for *Chalo achchha hua*, and best cinematographer (Kamran Mirza).



Renowned production house Eveready Pictures and director Akbar Ali Akku's Hatim Tai did average business at the box office. Its cast included Mohammad Ali, Saloni, Yousuf Khan, Rangeela, Rukhsana and Aadeeb. Tanvir Naqvi and Masroor Anwar wrote songs for the film. They were composed by Nisar Bazmi. Like the team's previous film Aadil, Hatim Tai's songs too became popular. For example, three songs sung by Mala two of which were written by Naqvi, Koi keh do bahaaron se, O mere jaadugar mili tujh se nazar and one penned by Anwar, Terey huzoor chaley aaye. Another famous track of the film, Parwardigaara Parwardigaara mushkil mein subb ne tujh ko pukaara was sung by Masood Rana and penned by Naqvi.

Produced by Sabiha Khanum under the banner Santosh Productions and directed by Hasan Tariq, Devar Bhabi was without a doubt one of the super hit films of 1967. While the film was acknowledged for its direction, story and remarkable acting, its music was, too, widely appreciated. The cast included Waheed Murad, Sabiha, Santosh, Rani and Lehri. Master Inayat Husain composed songs for it written by Fayyaz Hashmi. The five out of seven songs which became popular were: Three cheers for Bhaabi hip hip hurray (sung by Ahmed Rushdi in his typical upbeat manner), Yeh kaghazi phool jaise chehre (sung by Mehdi Hasan in his inimitable voice), Mera ghar meri jannat (sung by Noor Jehan in both happy and sad moods), Tum wohi ho lo tumhein aaj bata detey hain (Rushdi) and two duets Na aaye aaj bhi tum (Salim Raza and Mala) and Aye raat bata kya un se kahein (Munir Husain and Irene Parveen). Sabiha won a special Nigar award for the film.

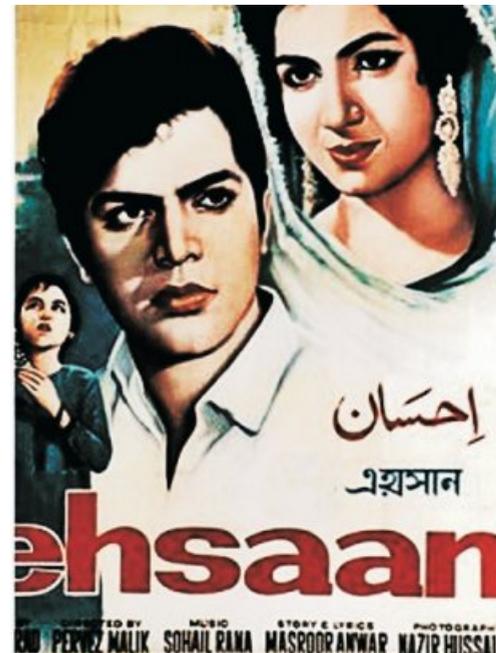




Mere Bachchey Meri Aankhein produced by Robin Malik and directed by Jamil Mirza under the banner of Rock Films was a film that did moderately well at the box office. It had Kamal, Deeba, Talat Siddiqui, Rashid and Nirala in the cast. Masroor Anwar and Sehba Akhtar wrote songs for it which were composed by Deebu Bhattacharya. Only one of the six songs could impress the audience. It was Haseen bahaar yeh mausam which was penned by Akhtar and sung by Rushdi and Runa Laila.

After the success of Heera Aur Pathar and Armaan, the team behind Film Arts, that is, director Pervaiz Malik, producer and actor Waheed Murad, composer Sohail Rana and songwriter Masroor Anwar got together to give another hit, Ehsaan. Like the previous two ventures, Waheed Murad and Zeba played the romantic pair in the film alongside Rozina, Nirala, Ibrahim Nafees and Azad. Though not to the level of popularity that Armaan reached, Ahsaan's songs became pretty famous, the foremost of which was a song separately sung by Mala and Mehdi Hasan, Ik naye morr pe le aaye hain haalaat mujhey. The other songs included a track with two parts, Do ankhyaan yeh do sakhiyaan, whose first part was sung by Rushdi and Irene Parveen and the second by Mala. Apart from that a duet sung by Rushdi and Mala, Aye meri zindagi aye mere hamsafar was also liked.

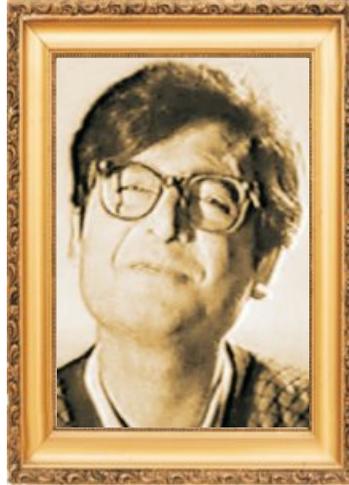
Compared to other countries, a limited number of horror films are made in Pakistan, which is why the ratio of their success is low. In 1967, though, Habib produced a film Zinda Laash, directed by Khwaja Sarfaraz, which turned out to be a successful venture. The cast included Habib, Yasmin, Deeba, Nasreen, Rehan, Asad Bukhari and Alauddin. There wasn't much room for songs in the movie, and the three songs that were composed by Tasadduq Husain and penned by Mushir Kazmi couldn't impress the audience.



# Famous Comedians



*(Mohammad Saeed Khan) Rangeela*



*(Syed Muzaffar Husain Zaidi) Nirala*



*(Safeerullah) Lehri*



*Diljeet Mirza (Ghulam Husain)*



*Asif Jah (Kazmi)*



*(Mohammad Siddiq) Zareef*



*Nazar (Husain)*



*(Mohammad) Umer Sharif*



*Zeba Shahnaz*



*Mohammad Ismail Merchant  
Ismail Taara*



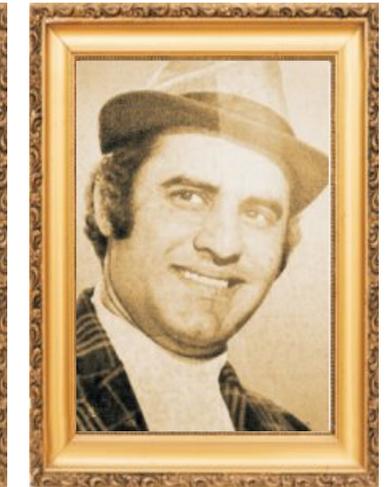
*Tamanna*



*Ali Ejaz*



*(Rafi Khawer) Nanha*



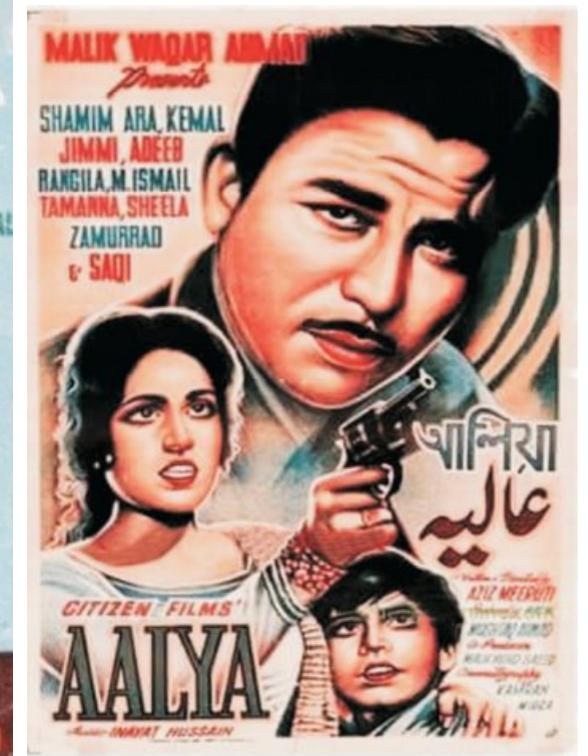
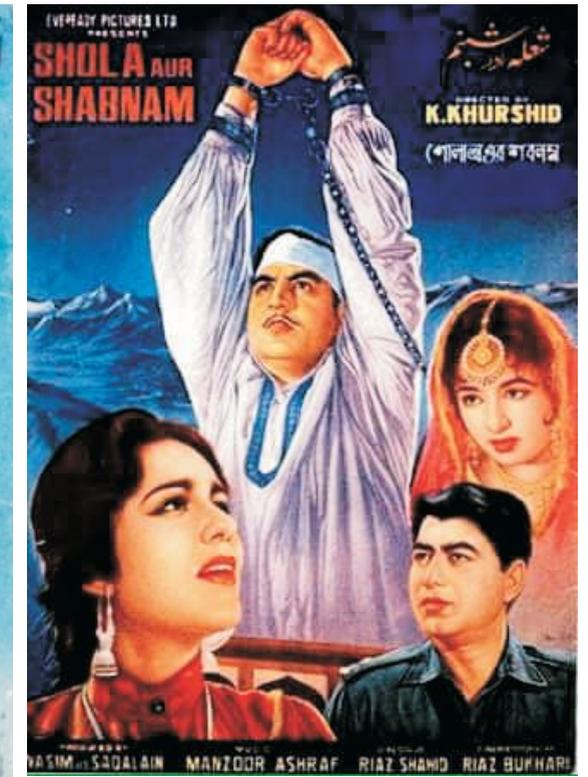
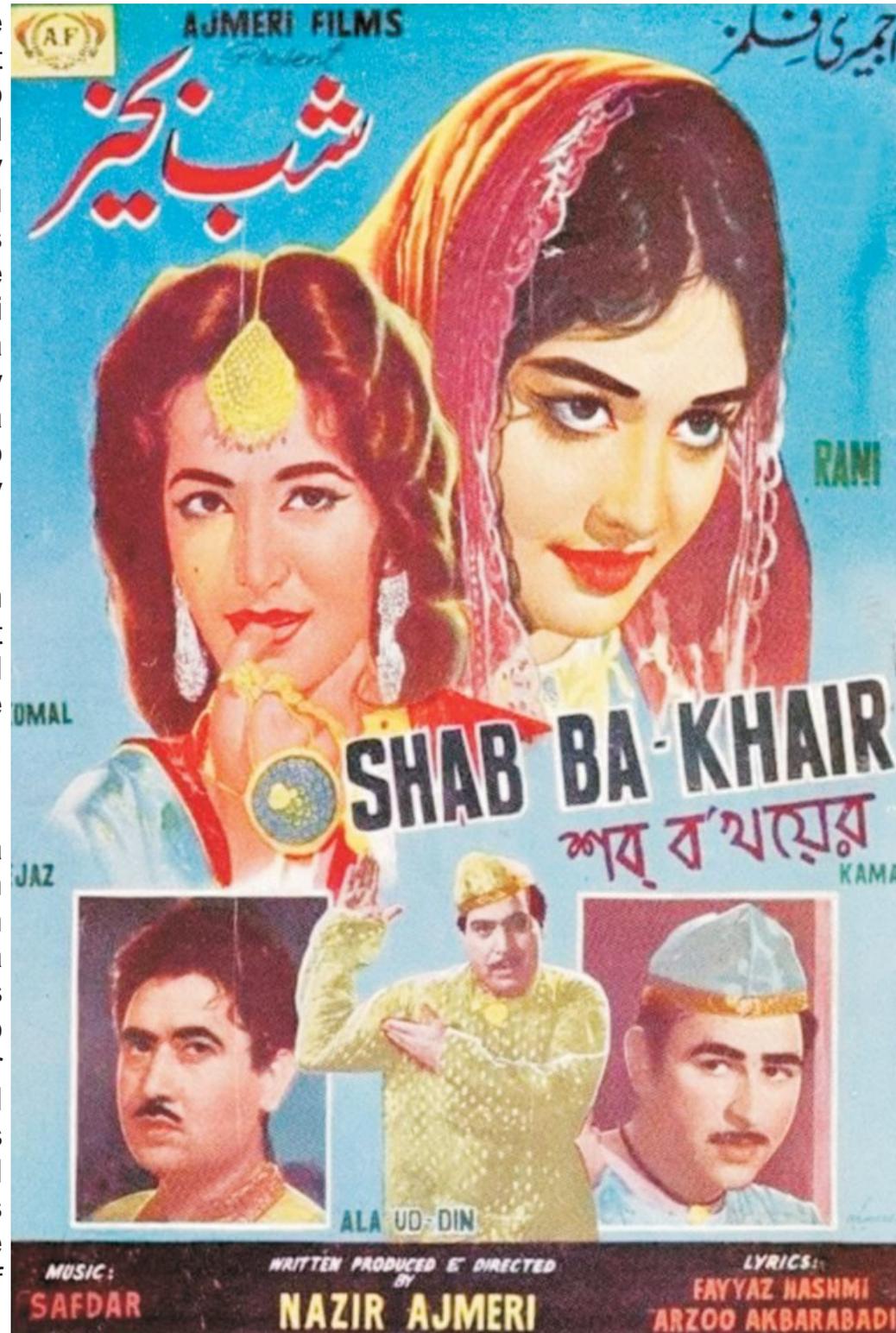
*(Mohammad) Munawwar Zareef*

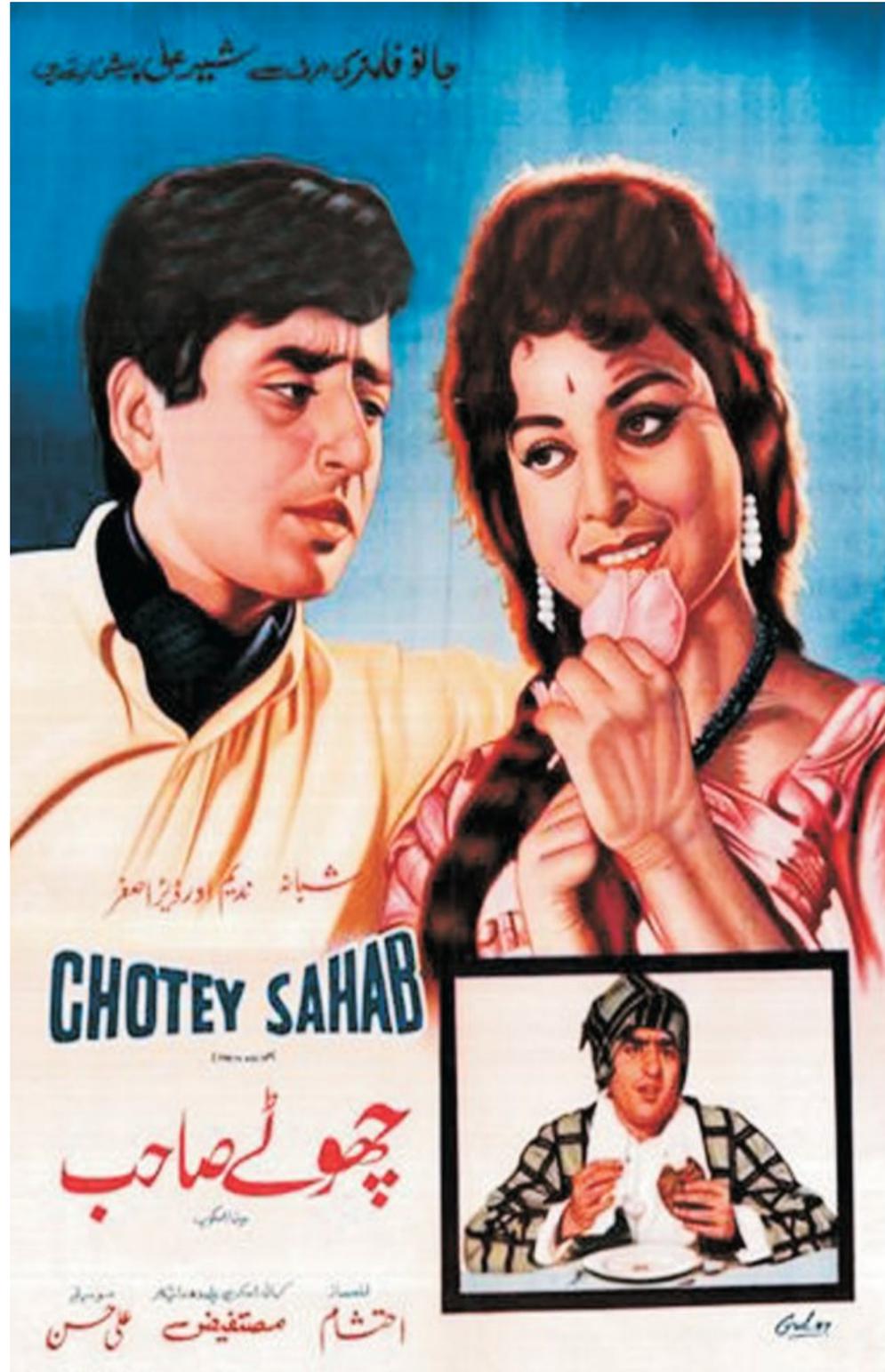
1967

We have already discussed five films which did average business at the box office. Now we're going to talk about five more commercially similar movies, which are: Shab Bakhair, Aalia, Shola Aur Shabnam, Chhotay Sahib and Gunehgaar. Shab Bakhair was produced and directed by Nazeer Ajmeri and had Kamal, Rani, Ejaz, Komal and Aadeb in the cast. Safdar Husain composed songs penned by Aarzu Akbarabadi and Fayyaz Hashmi, the most popular of which was a ghazal penned by Hashmi and sung by Mehdi Hasan, Hamein koyi gham nahin tha gham-e-aashiqi se pehle. Two songs sung by Mala, Terey gham se muhabbat ho gayi hai and Phir hamein chhera kisi ne and a duet sung by Mala and Salim Raza Ho achaanak to mulaqaat maza deti hai were also liked by the public. They were penned by Hashmi.

The cast of director Aziz Merathi's Aalia included Shamim Ara, Kamal, M Ismail and Rangeela. Master Inayat Husain composed songs written by Fayyaz Hashmi and Riaz-ur-Rehman Saghar, but only one of them became famous. It was Hashmi's ghazal sung by Mehdi Hasan, Nishaan bhi koyi na chhorra ke dil ko samjhaein.

The next moderately successful film of 1967 was Shola Aur Shabnam which was produced by Naseemul Saqlain and directed by Khalid Khursheed (formerly Krishan Kumar). It was a copy of Dilip Kumar's mega hit Ganga Jamuna. It's a story of two brothers one of which obeys the law and the other doesn't. In Ganga Jamuna, the two characters were played by Dilip sahib and his real brother Nasir Khan whereas in Shola Aur Shbnam Sudhir and Darpan essayed the same parts. The rest of the cast was Shamim Ara, Talish, Rukhsana, Rangeela and Munawwar Zareef. Manzoor-Ashraf composed the songs for the film which were penned by Tanvir Naqvi. Only one of them, sung by Masood Rana, was given the nod of approval by the public, Ajeeb hai yeh zindagi.





Ali Husain  
Music Director of "Chote Sahab"

Photo courtesy: H.Q. Chowdhry, Dhaka Bangladesh

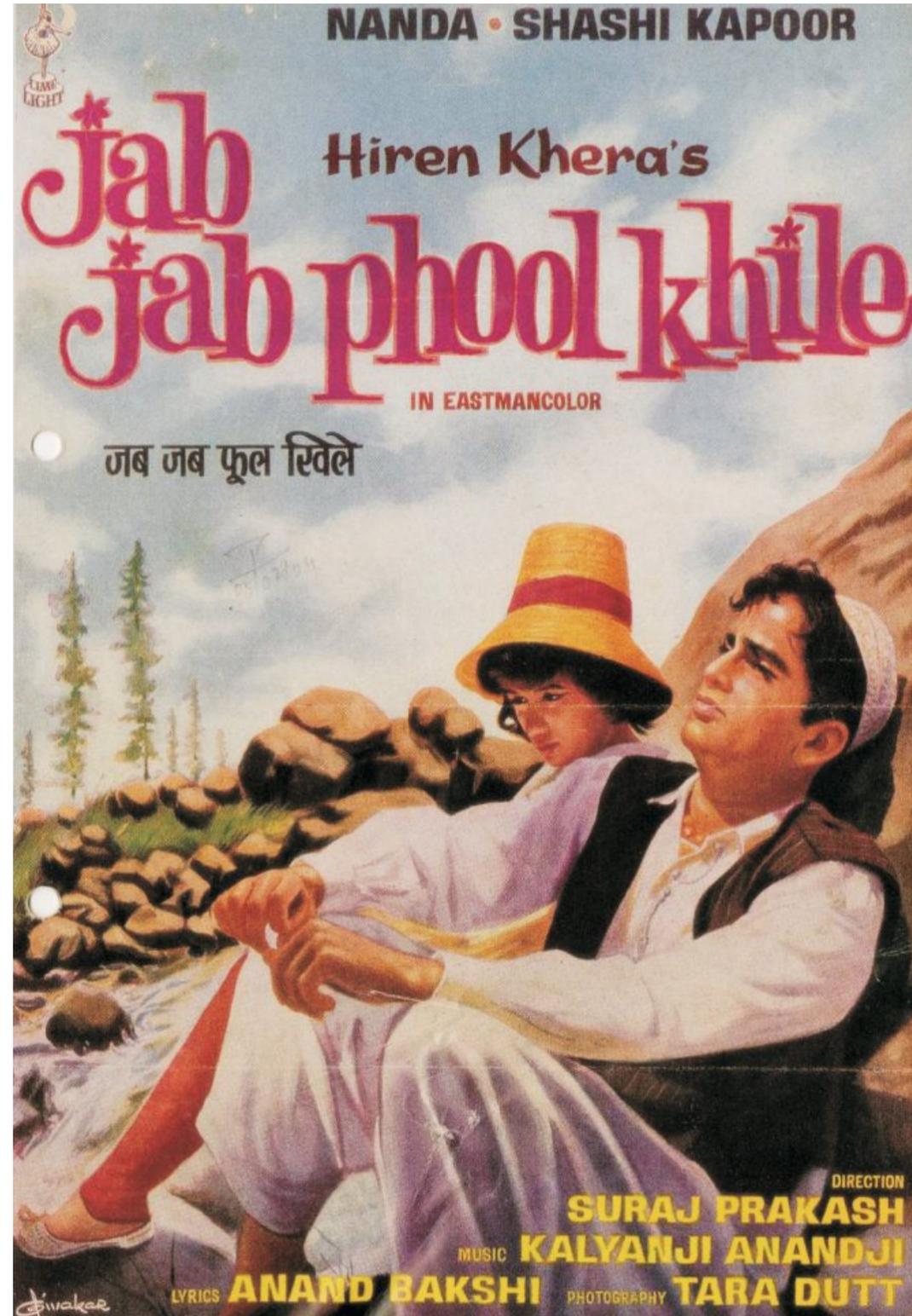
Chhotay Sahib was a film shot in Dhaka. It was produced by Anees Dosani and directed by Mustafeez. The cast included Nadeem, Shabana, Sujata, Dear Asghar (comedian) and Jalil Afghani. Although the film didn't fail at the box office, it wasn't a prominent hit. But the songwriter of Chakori Akhtar Yousuf and composer Ali Husain collaborated to give memorable songs to the audience. Six out of eight tracks became reasonably popular. They were: Jhoomein kaliyaan bagiya mein aayi rutt bahaar ki (sung by Mala and chorus), Mere hamraahi mera saath nibhaana (a duet by Mala and Rushdi), Kaarey badra kaahey uss preetam ki (Mala), and three solos sung by Rushdi, Abhiyun na jaiye, Ada teri baanki hai roop suhaana and Aankhon ke gulaabi dorey.

The last film of 1967 falling in this category was director S A Bukhari's Gunehgaar. Its cast included Husna, Ejaz, Saloni, Habib, Alauddin and Saqi. Riaz Shahid and Tanvir Naqvi wrote songs for it which were composed by Rasheed Attre. The most popular was Hum ne to pyaar kiya hai ek dilruba se written by Shahid and sung separately by Mala and Munir Husain. The other two known songs from the film, both penned by Shahid, were Mujhe tasveer banani hai (Munir Husain) and Dil hath se nikla jaaye tha morey (Noor Jehan).



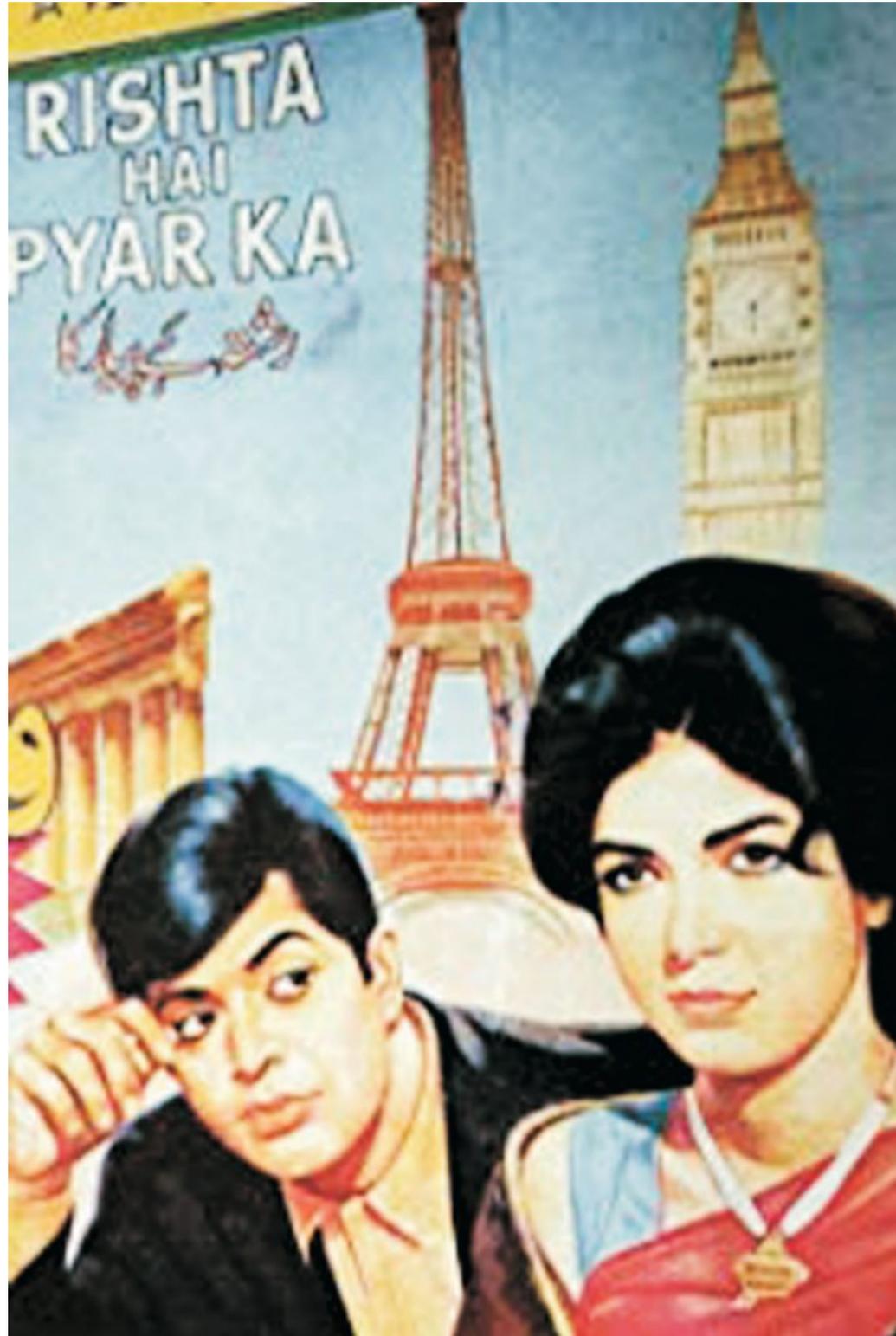
Husna during the picturising of a song for "Gunahgaar"





Since in those days plagiarism was rife and no one tried to stop it, one of the massive hits of 1967 was Darshan which was filmed in East Pakistan. Directed by actor Rehman and produced by his wife Kum Kum Rehman, it was a copy of the Shashi Kapoor-Nanda film Jab Jab Phool Khiley. The cast included Rehman, Shabnam, Reshma, Mustafa and Garaj Babu (who had gone to Dhaka from Karachi to work in the film). Rehman chose Bashir Ahmed (who used to write songs using the pen name B A Deep) to compose and write songs for the film. Bashir composed eight songs for the movie, six of which he sang himself. The other two tracks were Bashir's duet with Noor Jehan and a solo by Mala. Some of the lyrics, too, appeared to have been taken from Jab Jab Phool Khiley's songs. They became popular because in those days, after the 1965 war, Indian films couldn't be screened in Pakistan so the local audiences were not aware of the Shashi Kapoor film. This was also the time when 'videos' hadn't come into music lovers' lives. The song that Mala sang for the film was Ye sama pyaara pyaara and the Bashir-Noor Jehan duet was Chun liya ik phool ko. The solos sung by Bashir were: Yeh mausam yeh mast nazaarey, Hum chaley chhor kar teri mehfil sanam, Din raat khyaalon mein tujhe pyaar karunga, Gulshan mein bahaaron mein tu hai, Tumhaare liye is dil mein jitni muhabbat hai and Chal diye tum jo dil torr kar.





Producer Rafique Chaudhry and director Rafique Rizvi's Karachi-based Urdu film Phir Subah Ho Gi proved to be a successful venture for them. Its cast included Waheed Murad, Deeba, Talat Siddiqui, Iqbal Yousuf, Nirala, Ibrahim Nafees and Kamal Irani. Nashaad composed songs for the film which were written by Fayyaz Hashmi, Sehba Akhtar, Masroor Anwar and Shahid Dehalvi. Four of them were regularly played on the radio. They were: Phir subh ho gi (Masood Rana/Akhtar), Pyaar hota nahin zindagi se juda (Runa Laila/Anwar) and two songs sung by Runa Laila and Rafique Chaudhry, Dar gayo chhalya ho penned by Dehalvi and Dayya re dayya re kaanta chubha penned by Hashmi.

The Karachi-based production Rishta Hai Pyaar Ka directed by Qamar Zaidi was the first Pakistani film to be shot in England. The cast included Waheed Murad, Zeba, Iqbal Yousuf, Kamal Irani and Nihal. Fayyaz Hashmi and Shahid Dehalvi wrote songs for the film which were composed by Nashaad. Two out of the six songs both penned by Hashmi were liked by the public. They were Masoom sa chehra hai (Rushdi and Runa Laila) and Zakhm-e-dil chhupa ke royeinge (Naseem Begum).



Photo courtesy: Younus Raisani, Karachi

**Qamar Zaidi**  
(Full Name: Qamarul Hasnain Zaidi)  
Director of "Rishta Hai Pyaar Ka"



Photo courtesy: Shamim Bazil, Karachi

**Lyricist Shahid Dehvi**  
(Real Name: Yaseen Ahmed)



Aag was Ali-Zeb Productions' first and 1967's last successful Urdu film. Film star Zeba's name appeared as the producer of the film on the credit list while S Suleiman was its director. Obviously, Mohammad Ali and Zeba played the romantic lead couple in the film. The rest of the cast was Lehri, Tarannum, Aslam Pervaiz, Tarana, Talish, Meena Shori and M Ismail. Masroor Anwar wrote songs for the film which were beautifully composed by Nisar Bazmi. The nazm sung by Mehdi Hasan, Yun zindagi ki raah mein takra gaya koyi is popular even today. The other famous songs from the movie were Beete dinon ki yaadon ko kaisey main bhulaoon (Noor Jehan), Liye aankhon mein ghuroor aisey baithey hain huzoor (sung in qawwali style by Rushdi) and Mausam haseen hai lekin, tum sa haseen nahin (Rushdi and Mala). Aag grabbed three Nigar awards: best

supporting actress (Tarannum), best editor (Khudadad Mirza) and best art director (Haji Mohiuddin).

The first of seven successful Punjabi films of 1967 was director M J Rana's Yaar Maar starring Habib, Neelo, Mazhar Shah, Alauddin and Rangeela. Hazeen Qadri wrote eight songs for the film composed by Baba G A Chishti, one of which became popular in the real sense, Ni dafa ja bhairri be wasaahi sung by Naseem Begum and Irene Parveen. Then two songs sung by the same singers Neeveen neeveen payi jana ayen and Wey sawere chala jaaween were also fondly heard.

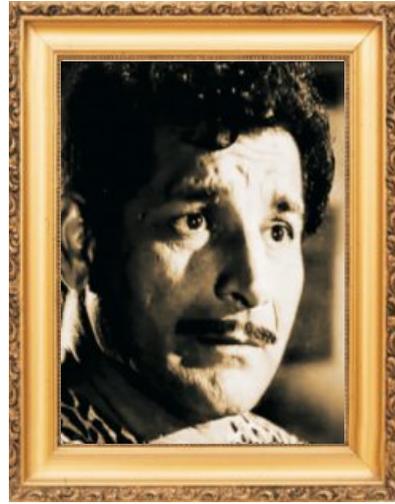
The second Punjabi film was Jigri Yaar produced by Mian Zulfiqar and directed by Iftikhar Khan. The cast included Akmal, Naghma, Alauddin, Sawan, Nina, Zeenat, Rangeela and Munawwar Zareef. Hazeen Qadri wrote songs for the film composed by G A Chishti. At this point in time, Chishti's music had become predictable perhaps because of being overworked. This is the reason that only two out of the eight songs became reasonably popular. They were Dil kolon puchh pehlaan (Masood Rana) and Shukr aye dila wey (Mala).



# *Those who gained fame through their portrayal of negative characters*



*Aslam Parvez*



*Sawan*



*Mazhar Shah*



*Ilyas Kashmiri*



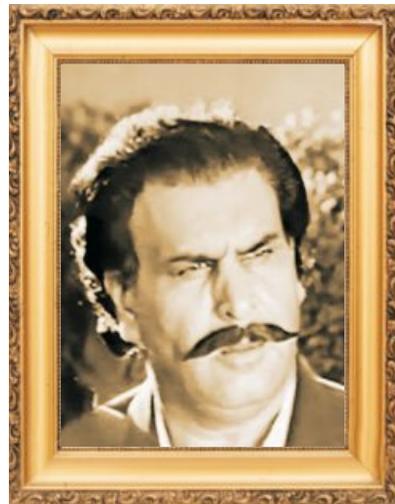
*Asha Posley*



*Ajmal*



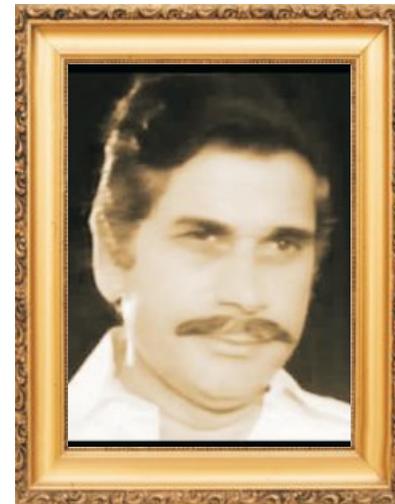
*Shafqat Cheema*



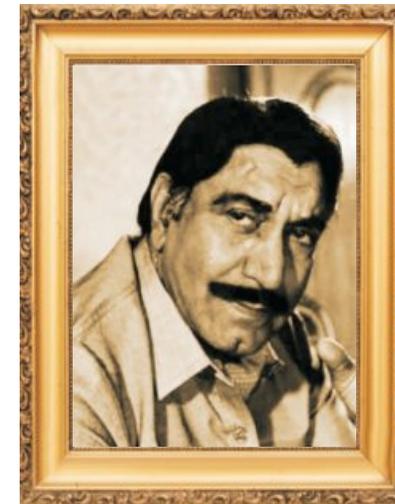
*Humayun Qureshi*



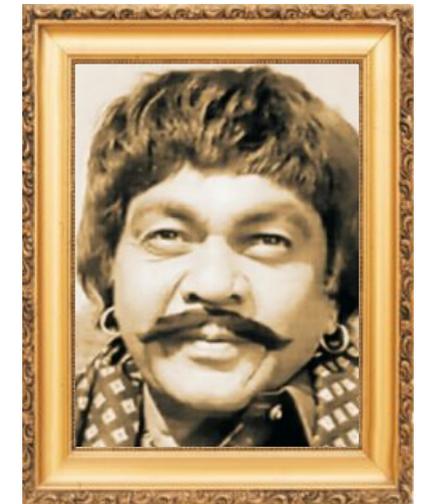
*Munawwar Saeed*



*Afzaal Ahmed*



*Mustafa Qureshi*



*Adeb*

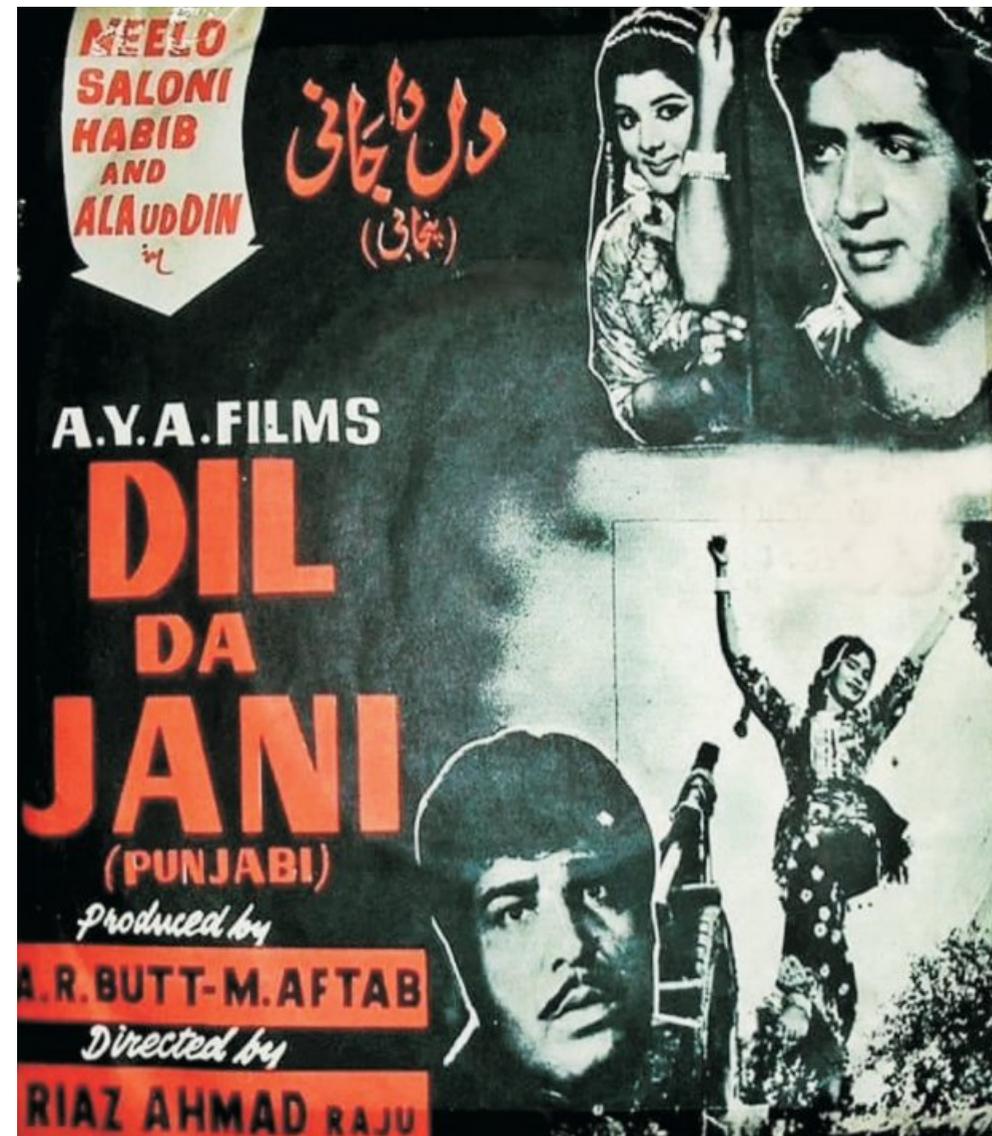
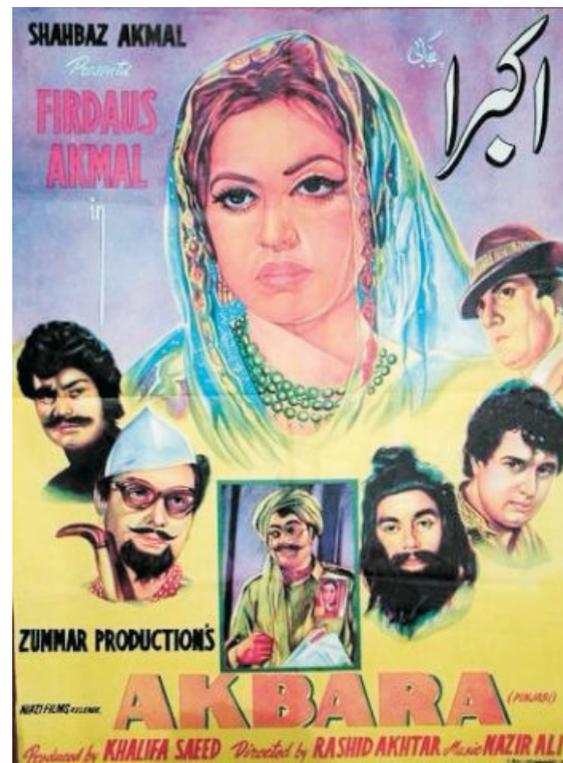


Chaacha Ji directed by Waheed Dar and produced by Sheikh Nazeer was a big success of 1967. Alauddin played the central role in it. The rest of the cast was Akmal, Firdaus, Mazhar Shah, Talat Siddiqui and Munawwar Zareef. Only two songs penned by Hazeen Qadri and composed by Chishti became popular. The first was Kalla banda hovay bhaavein kalla rakh way (Masood Rana and Naseem Begum in tandem) and the second, Chan ji salam ay (Naseem Begum).

Alauddin's younger brother Riaz Ahmed Raju's directorial venture Dil Da Jaani did average business at the box office, but it was the first film to earn the best Nigar award for a Punjabi film. The cast included Habib, Neelo, Saloni, Alauddin, M Ismail, Rangeela and Mazhar Shah. Six out of the eight songs penned by Hazeen Qadri and composed by Wazir-Afzal became popular. All of them were sung by Noor Jehan. The most popular of them was Dil da jani, sahyoni mere dil

da jaani. The rest of the songs were: Tainun saamne bitha ke sharma wey, Chitti badli charrhi asmaaneen, Sara pind wajaavey dhol ni, Wey main aap na laaiyaan wey Raanjhna and Haya ni main keekan pyaar lukaan.

Akbara was a film produced by Khalifa Saeed and directed by Rasheed Akhtar. The cast included Akmal, Firdaus, Aalia, Munawwar Zareef, Sawan and Ilyas Kashmiri. Nazeer Ali composed seven songs for the film penned by Tanvir Naqvi. Only one song sung by Irene Parveen Sajna na ja ajey latha nahiyun cha was liked by cine-goers.



Rasheed Akhtar  
Director of "Akbara"

Photo courtesy: Shahid Pardesi, Lahore



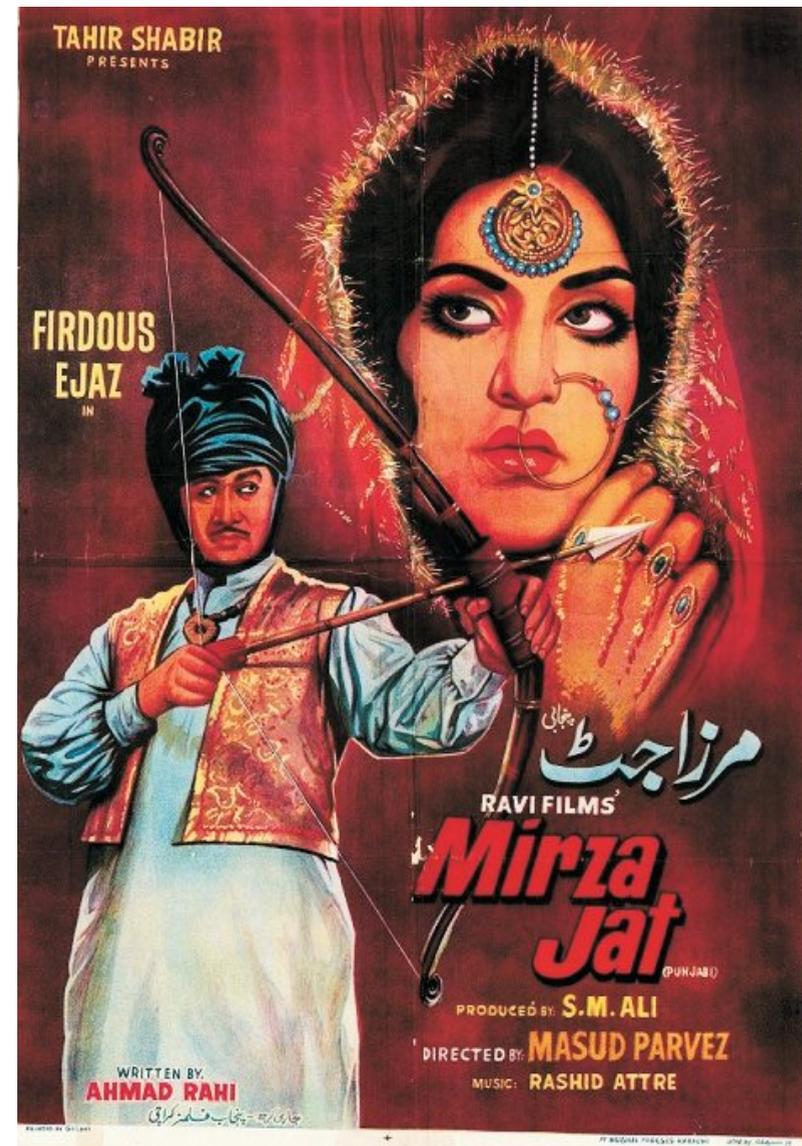
Riaz Ahmed Rajoo  
Director of "Dil Da Jani"

Photo courtesy: Shahid Pardesi, Lahore

## 1967-68

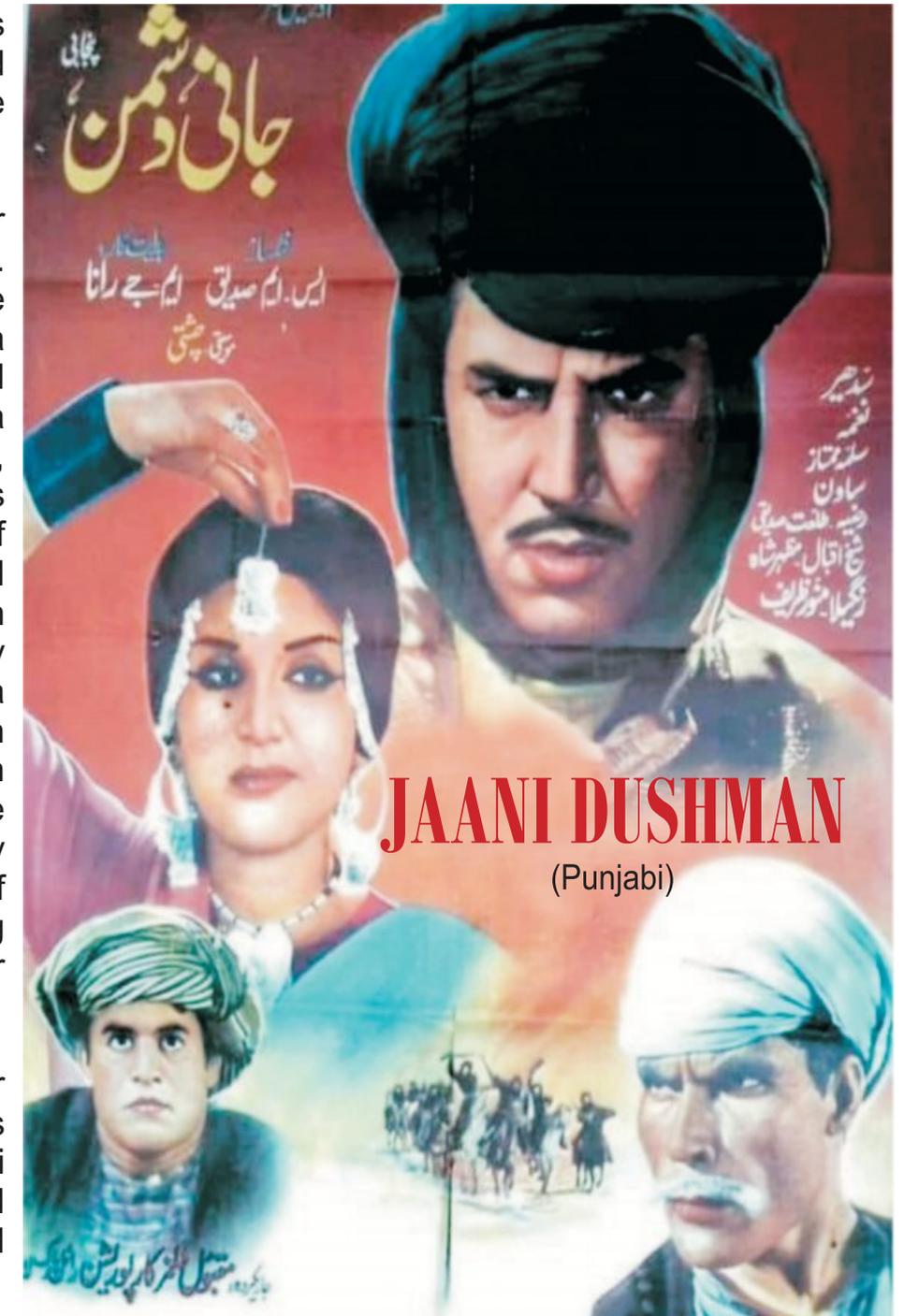
Jaani Dushman directed by M J Rana is considered to be a reasonably successful Punjabi film. Its cast included Sudhir, Nagma, Mazhar Shah, Sawan, Talat Siddiqui, Munawwar Zareef and Rangeela. Baba G A Chishti composed songs for the film penned by Baba Alam Siah Posh, just one of which was received well by the audience. It was Noor Jehan's Main chhaj pataase wandaan.

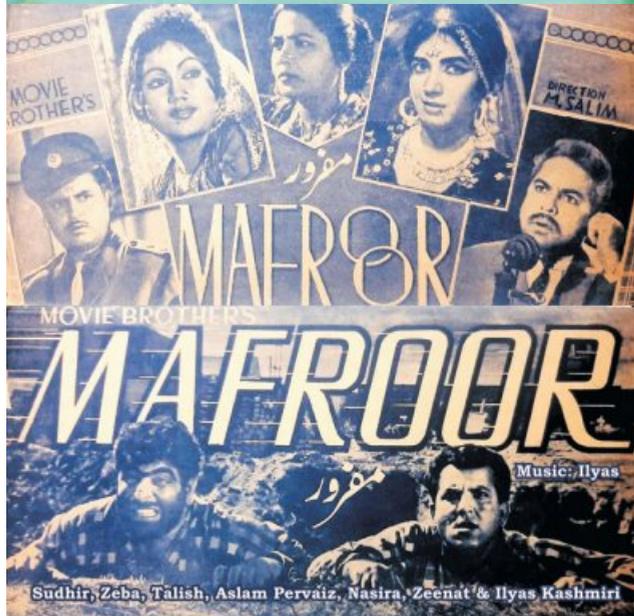
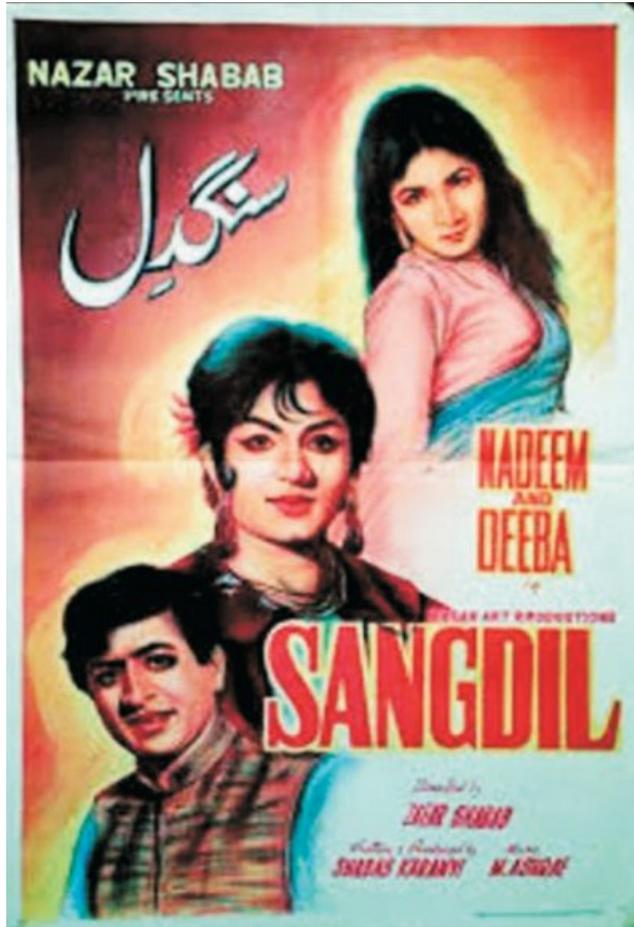
The year 1967 gave a shock to music lovers of Pakistan because renowned music director Rasheed Attre died of a cardiac arrest.



Incidentally, he composed the music for the final successful Punjabi film of the year, Mirza Jatt. Produced by Sheikh Nazeer and directed by Masood Pervaiz, it was based on the Mirza Sahibaan story and its cast included Ejaz, Firdaus, Aalia, Munawwar Zareef, Ilyas Kashmir, Meena and Mazhar Shah. Four out of the six songs written by Ahmed Rahi were liked both by the public and critics. Three of them were sung by Noor Jehan: Sunjey dil waley boohey, Mutyaaro ni mere haan diyo and Na ishq nu leekaan layeen. The fourth song which became very famous was Nikkey hondeyaan da pyaar whose one part was sung by Irene Parveen and Nazeer Begum, and the other by Masood Rana and Irene Parveen. A couple of years later, a filmmaker liked the opening phrase from the song and kept it as the title for his film.

The year 1968 was special because it was for the first time that the released Pakistani films touched the 100 mark – 64 Urdu and 36 Punjabi films. The success ratio of Urdu films reduced from 22 to 15 and of Punjabi films increased from seven to 12.





## 1968

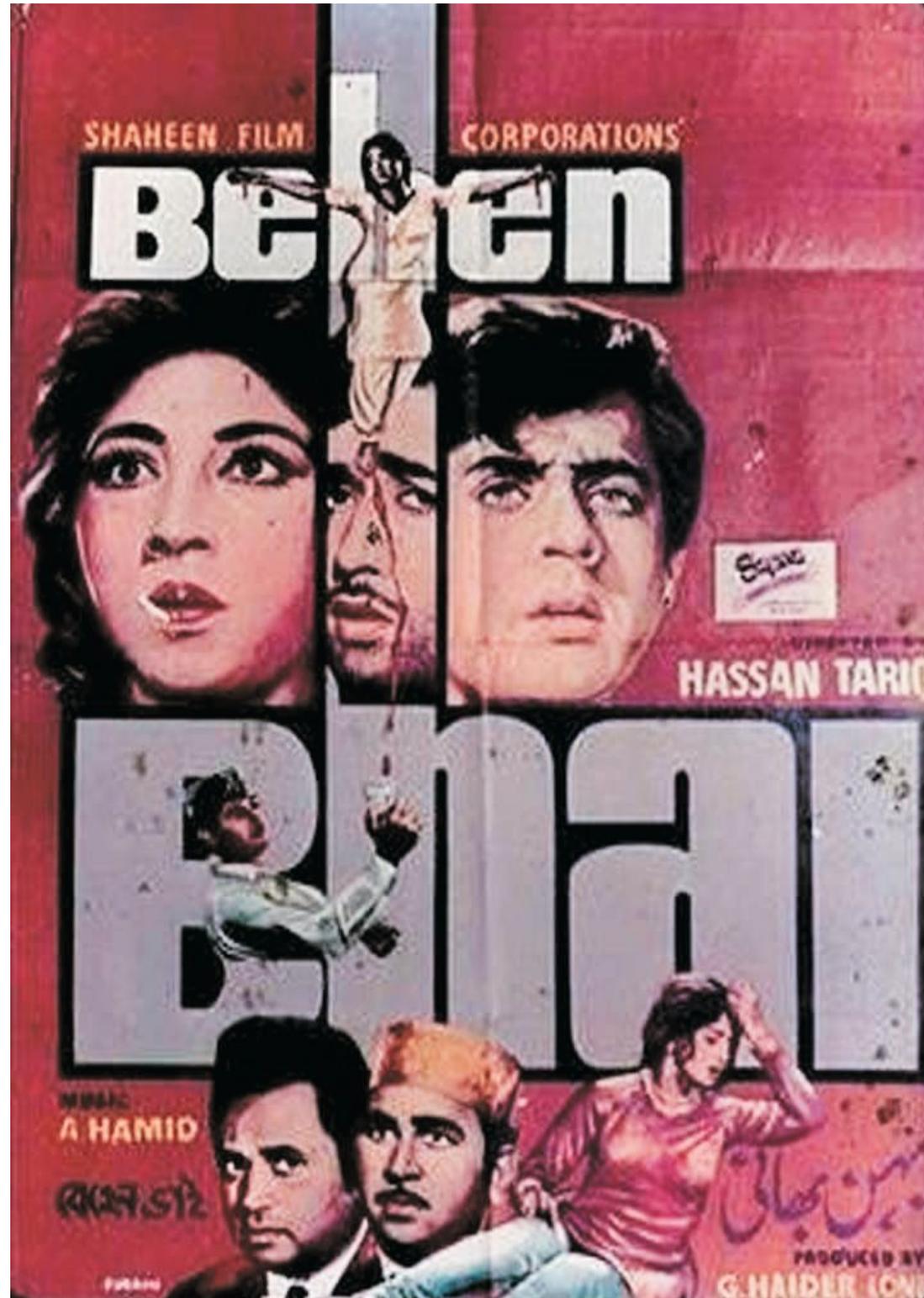
It is sad to note that the first hit Urdu film of the year, Sangdil, was plagiarized from a 1964 Indian movie Aayee Milan Ki Bela. It was produced by Shabab Kiranvi and directed by his son, Zafar Shabab. Film star Nadeem, who had previously acted in East Pakistani films, worked for a West Pakistani film for the first time in Sangdil and according to one account, charged Rs100000 as fee which was the highest payment to any actor at the time. The rest of the cast included Deeba, Rozina, Saiqa, Masood Akhtar, Rangeela, Zeenat, Kamal Irani and Nanha (Rafi Khawar). M Ashraf composed eight songs for the film out of which seven were written by Khwaja Pervaiz and one by Shabab Kiranvi. The most popular song of the movie was O sunn le o jaan-e-wafa sung separately by Mala and Ahmed Rushdi. The other two songs were a duet O merey shokh sanam (Mala and Masood Rana) and Dil ko jalaye tera pyaar (Mala) – all three songs were penned by Pervaiz.

The next hit Urdu film was Sudhir Films' Jang-e-Aazaadi whose initial title was Mafroor and its gramophone records and advertisements were also released with its original title. Produced by Agha Talish and directed by M Salim, its cast included Sudhir, Zeba, Nasira, Aslam Pervaiz, Talish, Zeenat and Ilyas Kashmiri. Ilyas Ahmed composed songs for the film written by Fayyaz Hashmi and Tanvir Naqvi. Only one of the songs was liked by the audience. It was Armaan to bohut hain dil mein (Noor Jehan/Naqvi).

One of his films released after music director Rasheed Attre's death was Mahal. Produced by Mian Ahsaan and directed by Luqman, its cast included Mohammad Ali, Zeba, Ghazala, Aslam Pervaiz, Zamarrud, Saqi, Adeeb, Shakir and Lehri. It achieved average success at the box office, but three songs written by Tanvir Naqvi and Fayyaz Hashmi became very famous and were regularly played on the radio. One of the semi-classical tracks penned by Naqvi and sung by Noor Jehan, Jiara tersey dekhan ko is popular to date. The other two relatively less famous songs were Teri qasam hai ghalat mera intikhaab nahin (Mehdi Hasan/Hashmi) and Hashmi's duet sung by Mehdi Hasan and Nighat Seema, Awaaz jab bhi dein hum pehchaan jaaiyega.



Director Zafar Shabab



An extremely successful film of 1968 was Dil Mera Dharrkan Teri. It was produced by Murtaza Aftab and directed by M.A. Rasheed. Its main cast included Shamim Ara, Waheed Murad, Rani and Lehri. All of its seven songs were written by Qateel Shifai and composed by Master Inayat Husain. The songs were so good that they became the fundamental reason for the film's success. The most popular track of the film Kiya hai jo pyaar to parrega nibhaana was recorded in three parts. It was recorded as a duet in Mala and Rushdi's voices and then separately sung by both singers. Another song was actually a ghazal, Tark-e-ulfat ka sila pa bhi liya hai main ne made memorable by Medhi Hasan in his great voice. Two duets sung by Mala and Rushdi, Guzrey na shaam akeli and Rooth gayi kyun mujh se terey aanchal ki mehkaar also became famous, along with Jhoom aye dil woh mera jaan-e-bahaar aayega sung by Masood Rana.

Hasan Tariq began his directorial career in 1959 with Neend. Within a decade his reputation as a filmmaker enhanced manifold. In 1968, five of his films came out, but Behen Bhai proved to be a success in the real sense. It was what we today call a multi-starrer because it had assembled many top stars for the film. They were: Deeba, Nadeem, Rani, Kamal, Husna, Ejaz, Talat Siddiqui, Aalia, Aslam Pervaiz and Ilyas Kashmiri. The songs for the movie were composed by A. Hameed and written by Fayyaz Hashmi and Saifuddin Saif. The following became very popular: a funny duet sung by Rushdie and Irene Parveen, Hello hello O Mr Abdul Ghani, Rushdi's Kaash koyi mujh ko samjhaata, Mala's Ja ri payeliya and Aye bekason ke waali whose one part was sung by Mala and the other by Mehdi Hasan and choir. Hasan Tariq won the best director Nigar award for the film while Kamal bagged a special award.





*The only time ghazal maestro Mehdi Hasan seems to have appeared on silver screen was when Bahadur Shah Zafar's ghazal "Baat karni mujhe mushkil kabhi aisi to na thhee", earlier recorded in his voice, was also pictureised on him for "Shareek-e-Hayaat".*

A reasonably successful film released in 1968 was Shareek-e-Hayaat produced and directed by S M Yousuf. Its cast included Shabnam, Kamal, Sabira Sultana, Shaukat Akbar (from East Pakistan), Faizi, Qavi and Lehri. The songs for the film were composed by A Hameed. Among other tracks, they included a ghazal by Bahadur Shah Zafar, Baat karni mujhe mushkil kabhi aisi to na thi sung by and filmed on Mehdi Hasan. The other two songs which were liked by the audience were written by Fayyaz Hashmi, Kisey awaaz duun terey siwa (Mala) and Terey liye o jaan-e-jaan laakhon sitam uthayeinge (Noor Jehan). Riazur Rehman Saghar also wrote a song for the movie.

As has been mentioned before, it was in 1962 that Urdu films began to be made in East Pakistan and the success of some initial projects encouraged its filmmakers as a result of which Urdu films, alongside their Bengali counterparts, became a regular feature of the eastern wing's showbiz world. In 1968, seven Urdu films were made in East Pakistan, however only one of them, Quli, achieved modest success at the box office. Made under the banner of Dhaka's biggest production house Leo Dosani Films, it was produced by Captain Ehtesham and directed by his brother Mustafeez. Its cast included Nadeem, Shabana, Sujata, Azeem and Naina. Ali Husain composed songs for it which were written by Suroor Barabankvi and Shair Siddiqui. Two songs were received reasonably well by cine-goers, both were written by Suroor sahib and sung by Rushdi, Mere habib tum ho and Tum ko mubaarak ho yeh samaan.





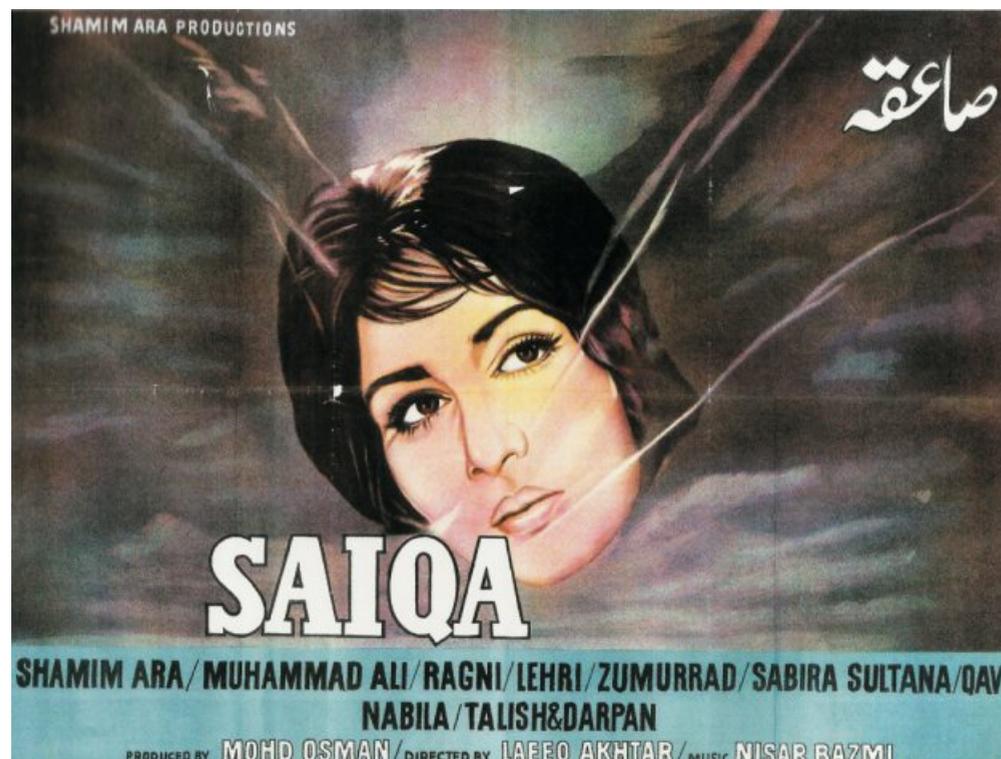
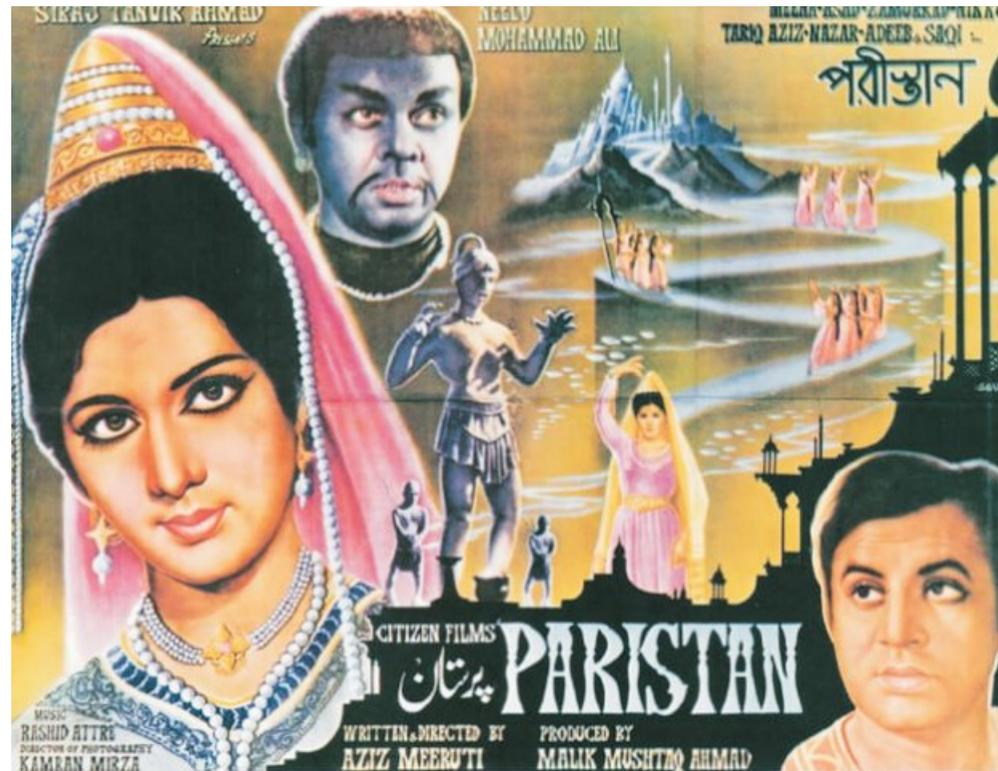
Runa Laila the singer of "Jaan-e-mann itna bata do" the award winning song of "Commander".



Master Abdullah Music Director of "Commander"

The next commercially average film was Commander directed by Jaffer Malik. Its cast included Sabiha, Santosh, Rani, Haider, Alauddin, Meena (Shori), Rangeela and Adeeb. The songs for the film were written by Mushir Kazmi, Muzaffar Warsi, Salim Kashir and Tanvir Naqvi. They were composed by Master Abdullah. At least four became popular, the most famous of which was penned by Warsi and sung by Runa Laila. Jaan-e-mann itna bata do. She won the best female playback singer of the year Nigar award for the song. The other popular numbers were Jawaab de bewafa zamaney (Noor Jehan/Naqvi), Phool mehkey hain bahaaron pe nikhaar aaya hai (sung by Masood Rana and Runa Laila, penned by Kazmi) and Aankhon mein ashk dard hai dil mein (Masood Rana/Kashir).

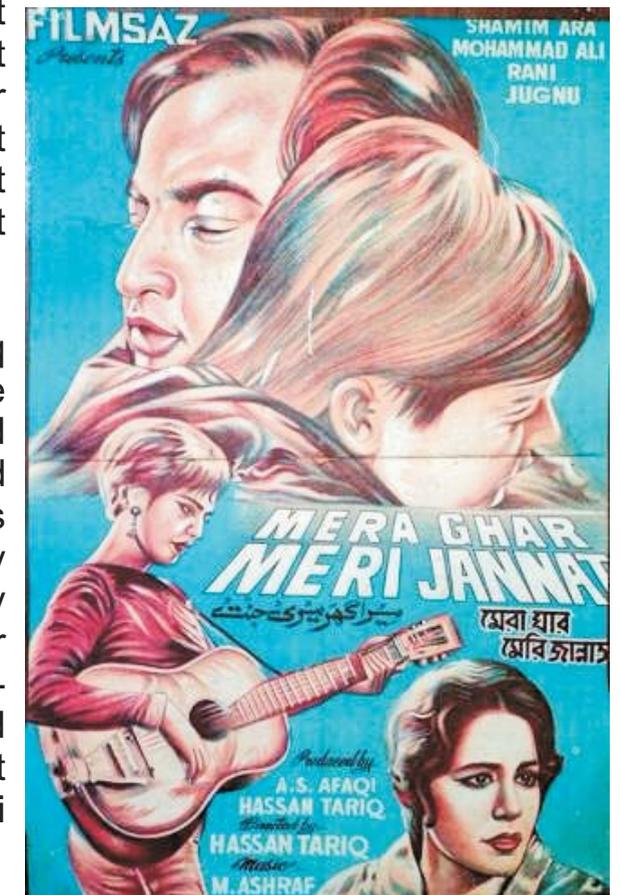
The cast of a modestly successful film Mujhe Jeene Do produced by Nazeer Ali and helmed by Razzaq was Zeba, Mohammad Ali, Zamarrud, Ilyas Kashmiri, Ajmal, Saqi, Shakir and Rangeela. Moslehuddin composed songs for the film penned by Qateel Shifai and Khaleel Ahmed composed the ones written by Fayyaz Hashmi. None of them managed to impress the audience.

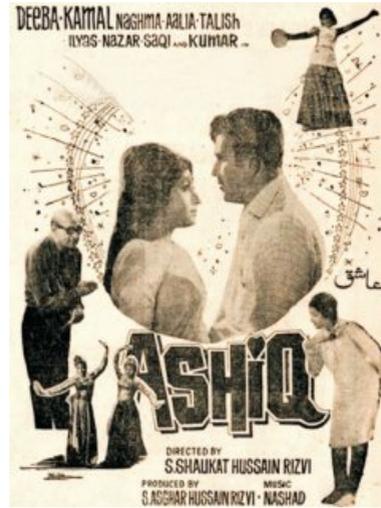


Paristaan was a fantasy film directed by Aziz Merathi. Its cast included Mohammad Ali, Neelo, Zamarrud, Nazar and Asad Bukhari. Tanvir Naqvi wrote songs for it composed by (the late) Rasheed Attre. It was one of those projects which Attre had completed before his death. However, the background score for the film was given by his son Wajahat Attre. Two songs of the movie were liked by music lovers: Muhabbat ke dumm se yeh duniya haseen hai (Naseem Begum) and Dil bohot udaas hai (Mehdi Hasan).

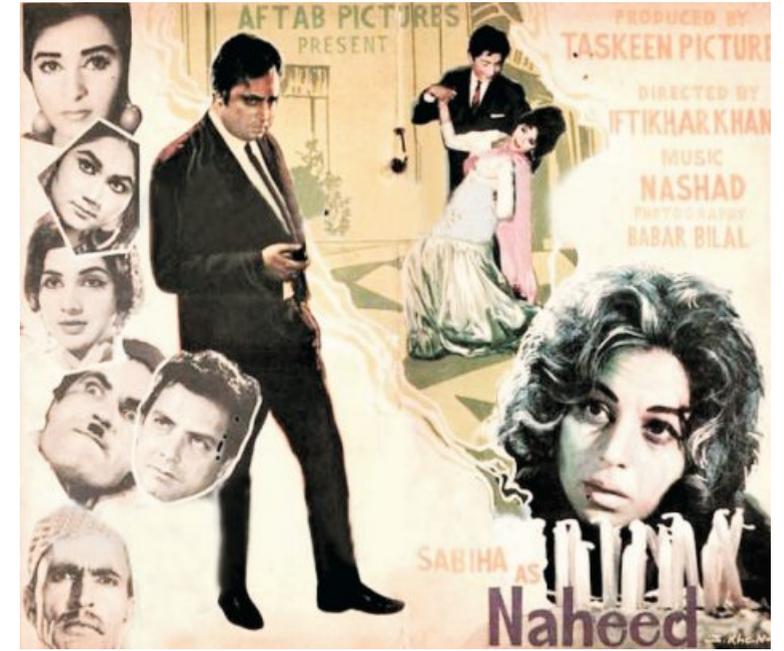
One of the great successes of the year was Saaqiqa which was adapted from a novel by Razia Butt. Directed by Laeeq Akhtar, it was actress Shamim Ara's first film as a producer. Shamim Ara played a double role in the story (mother and daughter). The rest of the cast was Mohammad Ali, Talish, Lehri, Ragni, Zamarrud, Nabila, Sabira Sultana, Nighat Sultana, Asad Jafri, Shakir, Qavi and Darpan. Nisar Bazmi beautifully composed songs for it penned by Masroor Anwar. The following are popular even today: Ik sitam aur meri jaan (sung by Mehdi Hasan, for which he won the best male playback singer Nigar award of the year and Anwar best songwriter award); a duet Aye bahaaro gawah rehna (Rushdi and Mala); and Aa ja terey pyaar mein hai dil beqaraar (Runa Laila's first solo song for Bazmi sahib). Saaqiqa bagged the most number of Nigar awards that year: best film (producer Shamim Ara), best actor (Mohammad Ali), best actress (Shamim Ara), best composer (Bazmi), best comedian (Lehri), best story writer (Butt) and best dialogue writer (Masroor Anwar).

Producer Ali Sufiyan Afaqi and director Hasan Tariq made a film Mera Ghar Meri Jannat which did average business. The cast included Shamim Ara, Mohammad Ali, Rani, Baby Jugnu, Saqi, Bina, Ilyas Kashmiri and Lehri. Rani and Baby Jugnu got special Nigar awards for the film that year. Manzoor-Ashraf mainly composed songs for the film which were penned by Khwaja Pervaiz. Interestingly, a song sung by Noor Jehan, written by Habib Jalib and composed by Salim-Iqbal, Bhula bhi de usey jo baat ho gayi pyarey turned out to be the most popular one. The other song that was liked by the audience was, Mehfil to ajnabi thi sung by Mehdi Hasan.



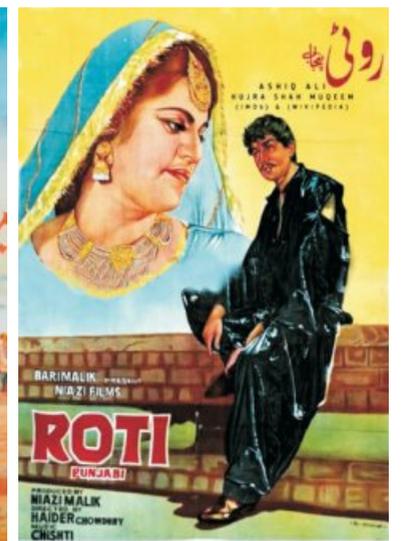
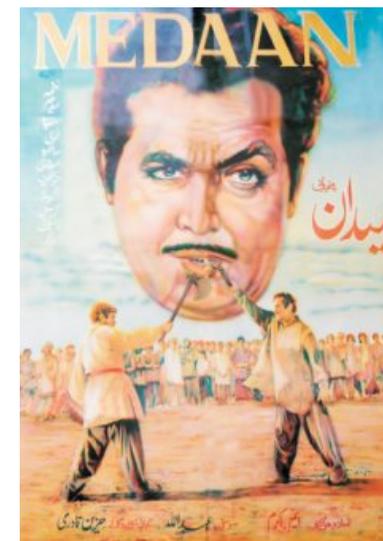


Seasoned producer and director Shaukat Husain Rizvi (former husband of Noor Jehan) after a long gap made a film, *Aashiq*, under his banner Shahnour Films. He put his son Syed Asghar Ali's name as the film's producer on the credit list. The cast of the film included Kamal, Deeba, Aalia, Talish, Munawwar Zareef, Kumar, Asha Posley and Ilyas Kashmiri. The songs were composed by Nashaad and written by Tasleem Faazli. It was Faazli's first film. The songs which cinema lovers liked were: *Nigaahon mein sama jaaney ke din hain* (Mehdi Hasan and Runa Laila), *Ay gul-e-nau bahaar jhoom* (Mehdi Hasan and Runa Laila). The lyrics to the second piece and its opening musical sequence were taken from a song sung by Noor Jehan and Rajkumari for Rizvi's



1943 film *Naukar*. It was penned by Nazim Panipati and composed by Rafique Ghaznavi.

Now we will talk about two films that came out in 1968 and did average business at the box office – *Beti Beta* and *Naheed*. The first one was made by Punjabi movies' known director Haider Chaudhry and its cast included Firdaus, Ejaz, Rozina, Talish, Talat Siddiqui, Rangeela, Nanha, Saiqa and Saqi. The songs for the film were penned by Qateel Shifai and Tanvir Naqvi; arguably, it was the last film for which Manzoor-Ashraf composed songs together, none of which managed to impress the audience.



*Naaheed* was produced by Khadim Husain and directed by Iftikhar Khan. It had Sabiha Khanum in the central role. The rest of the cast included Deeba, Javed (newly introduced), Aslam Pervaiz, Rangeela and Santosh Kumar in a guest appearance. Nashaad composed the songs for the film which were written by Khwaja Pervaiz, Tasleem Faazli and Sarfaraz Aamir. Four out of the seven songs of the film became popular. They were: *Ho na ja re na ja mera pyaar pukaarey* (Noor Jehan/Faazli), *Bewafa se dil laga baithey* (Noor Jehan / Faazli), *Zindagi mil gayi jaan-e-jaan mil gaya* (Mala/Faazli) and *Sajna main ne tujh se pyaar kiya* (Noor Jehan/Pervaiz).

Time to discuss the hit Punjabi films of 1968. The first one was *Roti* produced by Niazi Malik and directed by Haider Chaudhry. Its cast included Akmal, Firdaus, Tariq Aziz, Asad Bukhari, Saba, Naeem Hashmi and Aalia. Although the film was a hit, its songs composed by Baba Chishti and penned by Hazeen Qadri weren't. The next worth mentioning film was *Maidaan* directed by M Akram. Its cast included Sudhir, Nagma, Mazhar Shah and Munawwar Zareef. Master Abdullah composed the songs for the film penned by Hazeen Qadri. Three out of seven tunes became popular. They were *Choorra meri baanh da chhanakda aye* sung by Naseem Begum and Irene Parveen, and two songs sung by Noor Jehan, *Sunn te jaaveen jugg jugg jeevein* and *Haye kisey diyan nazraan da waar ho gaya*.



M. Akram  
Director of "Maidaan"



Lyricist Tasleem Faazli  
(Real Name: Izhar Anwar)

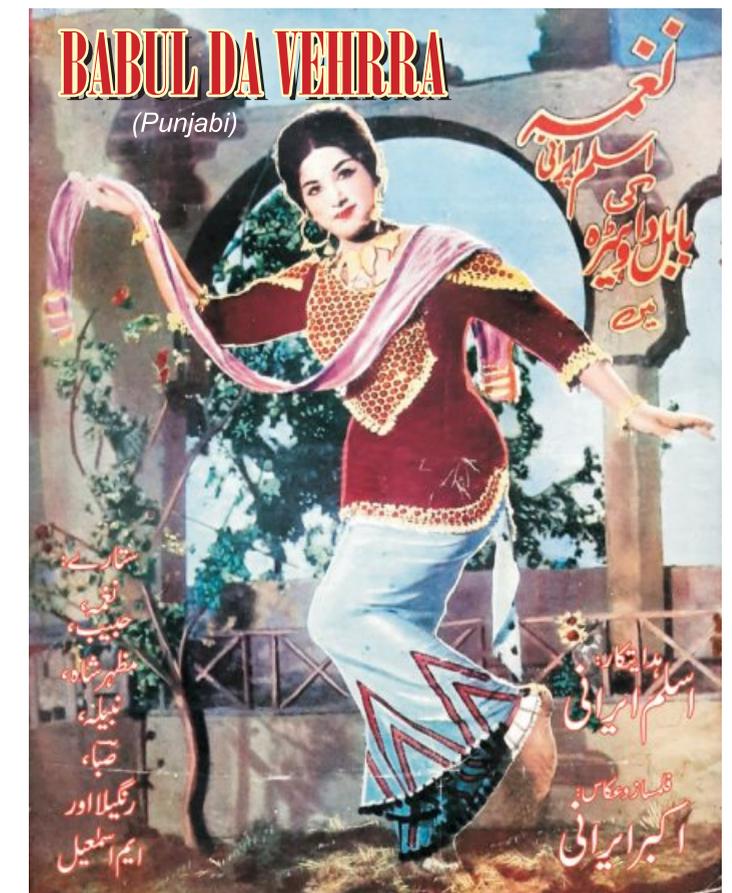
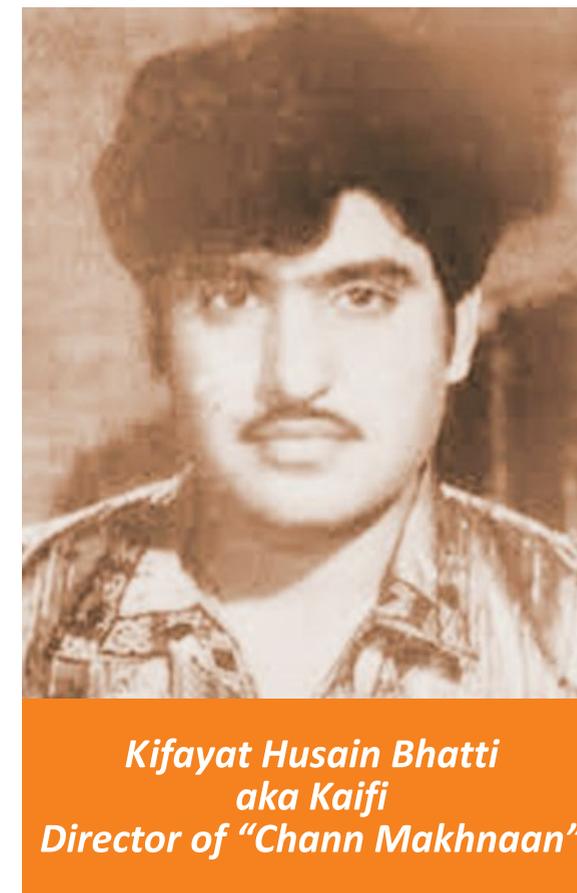


Iftikhar Khan  
Director of "Naaheed"



Producer Nadeem Abbas and director Kifayat Husain Bhatti (son and younger brother, respectively, of Inayat Husain Bhatti) made a film Chann Makhna. Its was a massive hit and also won the year's best Punjabi film Nigar award. It cast included Sudhir, Saloni, Inayat Bhatti, Asad Bukhari, Sawan and Munawwar Zareef. After not succeeding for a while, G A Chisti composed some beautiful songs written by Hazeen Qadri for the film. The most popular was the title track of the movie, O chann mere makhnaan which was recorded as a tandem in Inayat Husain Bhatti and Mala's voices. The other famous songs were Bhul gayi main bhul gayi (Noor Jehan), Terey jaisey putt jamman maanwaan (Noor Jehan) and Jithey raho raazi raho (Mala).

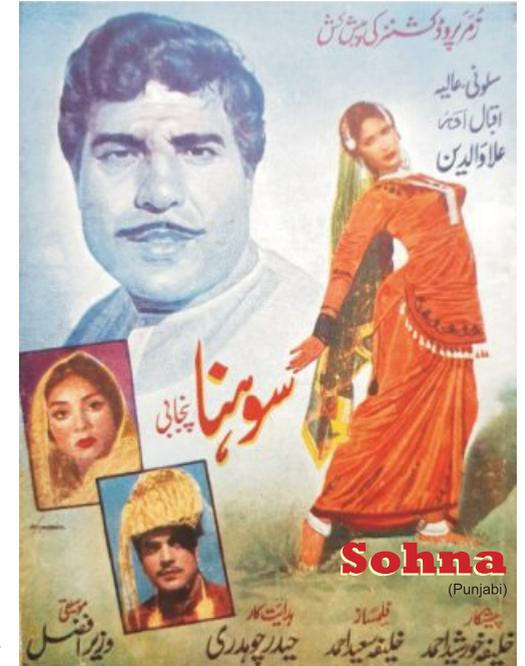
The next successful Punjabi film was Babul Da Vehra produced by Akbar Irani and directed by Aslam Irani. Its cast included Nagma, Habib, Mazhar Shah, Nabila and Rangeela. Baba Chishti composed songs for the film which were written by Hazeen Qadri and Waris Ludhyanvi. None managed to win the public's appreciation.





Director S A Bukhari's Pagri Sambhaal Jatta was another successful film of the year whose cast included Sudhir, Firdaus, Aalia, Sawan, Nabila, Rangeela, Asad Bukhari and Mazhar Shah. Waris Ludhiyanvi wrote the songs for the film which were composed by Tufail Farooqui. Two songs became popular. The one sung by Mala and Nazeer Begum, Chan chan de saamne aa gaya would often be heard on the radio. The other track was Rabba eh de naalon maut sukhali sung by Noor Jehan.

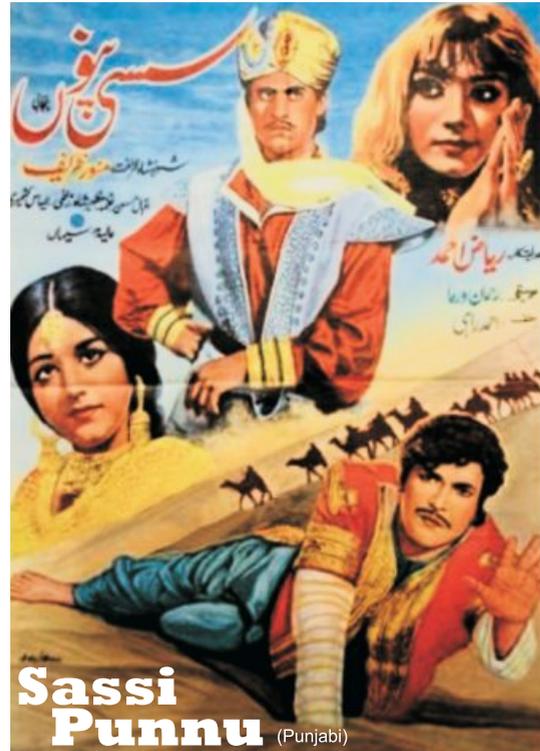
One of the 1968 films Badla was made under the banner of Zeenat Films produced by actress Zeenat and directed by Haider Chaudhry. It did average business at the box office. Apart from Zeenat, it had Yousuf Khan, Saloni, Aalia, Rangeela, Munawwar Zareef and Ilyas Kashmiri in the cast. Tufail Farooqui and Master Abdullah composed four and three songs, respectively. Baba Alam Siah



Posh wrote most of the film's songs. Khwaja Pervaiz penned one of them. Three songs written by Siahposh and sung by Noor Jehan became famous: Chitti ghorri te kaathi tilley daar and Kamla ni kamla haaye ni maahi kamla were composed by Farooqui while Raahey raahey jaandiya raahiye was set to music by Abdullah.



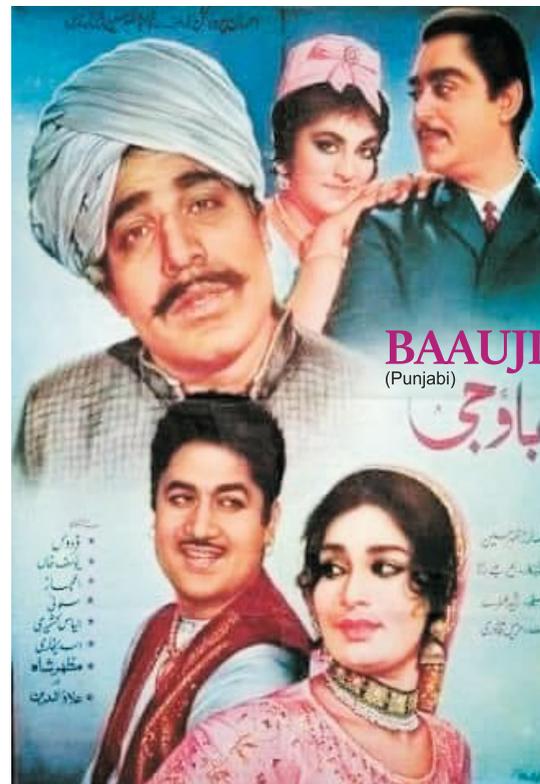
The film Sohna, too, was a modest hit. Produced by Khalifa Nazeer and directed by Haider Chaudhry, its cast included Iqbal Hasan, Saloni, Mazhar Shah, Rangeela and Alauddin. Wazir-Afzal composed the songs for the film written by Hazeen Qadri, Tanvir Naqvi and Sikkey Daar. Two songs sung by Noor Jehan became popular: Dil na torreen pardesan da (Qadri) and Kahnu keeta pyaar terey dil naal wey (Naqvi).



Riaz Ahmed- Director of "Sassi Pannu"

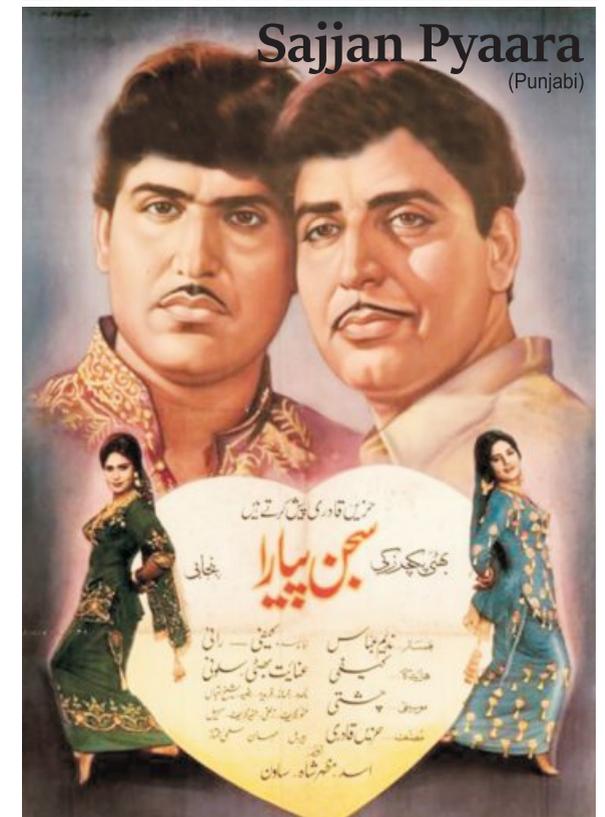
Produced and directed by Riaz Ahmed, the film Sassi Punnu was based on the famous love story from Sindh. It was thoroughly appreciated by cine-goers. The film's cast included Iqbal Hasan (first film), Naghma, Aalia, Mazhar Shah, Munawwar Zareef and Ilyas Kashmiri. The songs for the film were melodiously composed by Rehman Verma and written by Ahmed Rahi. The following need to be mentioned: a duet sung by Mehdi Hasan and Noor Jehan, Jadon teri duniya toon, two solo songs sung by Noor Jehan, Asaan jhok patan di jaana, Way toon har dumm rehveen mere haania and a solo sung by Mala, Joor khol ke hava ich mehkaana.

The cast of director M J Rana's Baauji included Firdaus, Ejaz, Yousuf Khan, Saloni, Alauddin, Asad Bukhari, Munawwar Zareef, Rangeela and Mazhar Shah. Hazeen Qadri wrote eight songs for the film seven of which were composed by Rasheed Attre before his demise, while one was subsequently composed by his son Wajahat Attre and sung by Noor Jehan, Baauji main ik araz karaan. The other famous tracks were Pyaar naalon pyarey sajna (Noor Jehan) and Dil diyaan lagiyaan jaaney na (sung separately by Noor Jehan and Masood Rana).



Although director Riaz Ahmed Raju's film Jumma Janj Naal did not succeed at the box office, people haven't forgotten its lovely songs. The cast of the movie included Saloni, Habib, Naheed, Mazhar Shah and Munawwar Zareef. Hazeen Qadri and Khwaja Pervaiz wrote songs for the film which were composed by Wazir-Afzal. One track had a spiritual tinge to it which was written by Alauddin and sung by Mehdi Hasan, Ghund mukhrrey toon la o yaar. The most popular song of the film, sung by Noor Jehan, is performed on stage even in contemporary times – Kehende ne naina terey kol rehna. The other noteworthy song was Wey main chori chori jaden tera na leni aan was also sung by Noor Jehan.

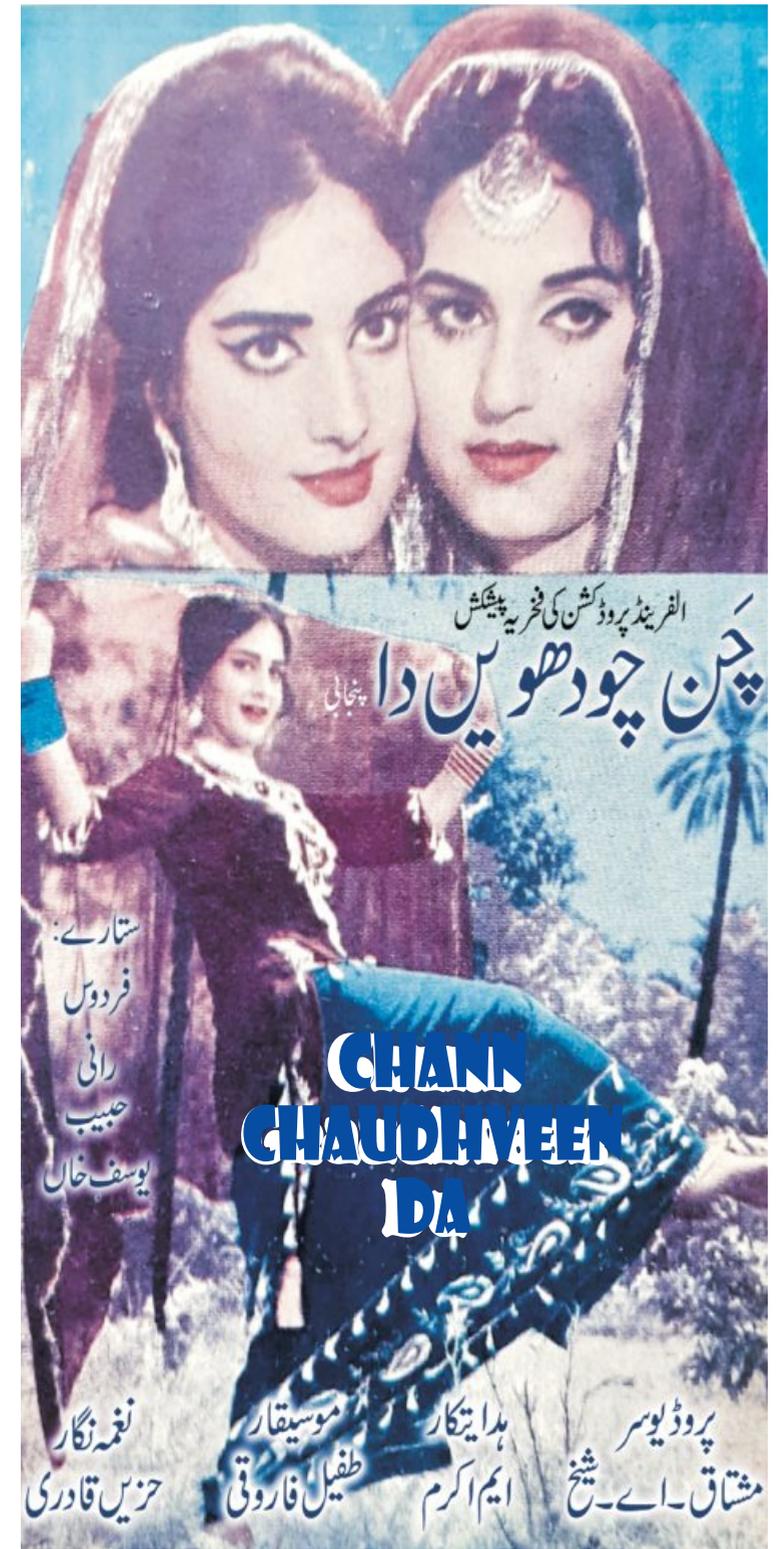
Like Chann Makhna, producer Nadeem Abbas and director Kaifi came up with another hit Punjabi film in 1968, Sajjan Pyaara. Its cast included Rani, Saloni, Inayat Husain Bhatti, Kaifi (first film as actor), Rukhsana, Sawan, Munawwar Zareef and Mazhar Shah. And like Chann Makhna, Baba Chishti composed songs for Sajjan Pyaara penned by Hazeen Qadri. The title track sung by Bhatti and Noor Jehan, Ji oye sajjan pyaareya became pretty popular. The other two songs liked by the audience were sung by Noor Jehan, Haal oye Rabba shakki na howay dildaar and Ghairaan de sung tur chaleya aye, apneyaan kolon mukh morr ke.





Zamaan Productions' Panj Darya directed by Jaffer Malik was a successful Punjabi film of 1968 as well. It was also Pakistan's first color Punjabi film. The cast included Firdaus, Akmal, Shireen, Alauddin, Asha Posley, Sawan, Nighat Sultana and Rangeela. It was a movie released after Akmal's death. Baba Alam Siah Posh wrote eight songs for the film composed by the pair of Bakhshi-Wazir. Two of them became popular: Merey sajrey phullan de gajrey (Noor Jehan) and Hoon kar ke naaley haan kar ke (Nazeer Begum).

Director M Akram's Chann Chaudhveen Da was the last reasonably successful film of the year. It had Naghma, Habib, Alauddin and Mazhar Shah in the cast. Hazeen Qadri wrote the songs for the film which were composed by Tufail Farooqui. The following three songs were often asked to be played on the radio in those days: Chann chaudhveen da aaya (Runa Laila), Chann hovey chaudhveen da (Mehdi Hasan) and Sur sur aakhey jind nimaani (Noor Jehan).



# *Melody Queen Noor Jehan's acting journey in Pakistan...*



*"Chanwey" (Punjabi-1951)*



*"Dupatta" (1952)*



*"Gulnaar" (1953)*



*"Paatey Khan" (Punjabi -1955)*



*"Lakht-e-Jigar" (1956)*



*"Intezaar" (1956)*



*"Nooraan" (Punjabi-1957)*

# *Melody Queen Noor Jehan's acting journey in Pakistan...*



*"Chhoo Mantar" (Punjabi -1958)*



*"Anaarkali" (1958)*



*"Pardesan" (Punjabi-1959)*



*"Neend" (1959)*



*"Koyal" (1959)*



*"Ghalib" (1961)*

## 1969

In 1969, the Pakistan film industry completed its 20 years of existence. A total of 811 films were made during this period (599 Urdu, 205 Punjabi and seven Sindhi). Out of them, 48 were produced in East Pakistan from 1962 to 1969, including Pakistan's first color film Sangam (1964), first cinemascope Bahaana (1965) and first color cinemascope Maala (1965). If on the one hand the industry was moving ahead, on the other, many filmmakers were promoting plagiarism. This had resulted in weak box office performances and non-acceptance of Pakistani films at international film festivals. It caused a great deal of damage to the industry, which continued to happen until the last decade of the last century. Another important reason was predictability of subjects and plots for films, especially with reference to Punjabi movies whose number in the 1960s had increased considerably.

In terms of music, the industry had achieved great feats. Nisar Bazmi, Nashaad, Moslehuddin, Sohail Rana, Khalil Ahmed and Robin Ghosh etc brought new styles and tastes into film music which were liked by all and sundry. Their seniors, G A Chishti (in Punjabi movies), Khwaja Khurshid Anwar, Rasheed Attre (till the time of his passing in 1967), Master Inayat, A Hameed and Safdar Husain, continued to do quality work. Among the singers, Runa Laila and Mujeeb Alam proved to be nice additions to the industry. They could sing all types of songs.

In 1969, 92 films were released (51 Urdu, 40 Punjabi and one Sindhi). Fifteen Urdu and nine Punjabi films were box office successes.



*From R to L: Music Directors G. A. Chishti & Khwaja Khurshid Anwar singer Noor Jehan, Music Director Nashaad, singers Runa Laila & Ahmed Rushdi & Music Director Nisar Bazmi*



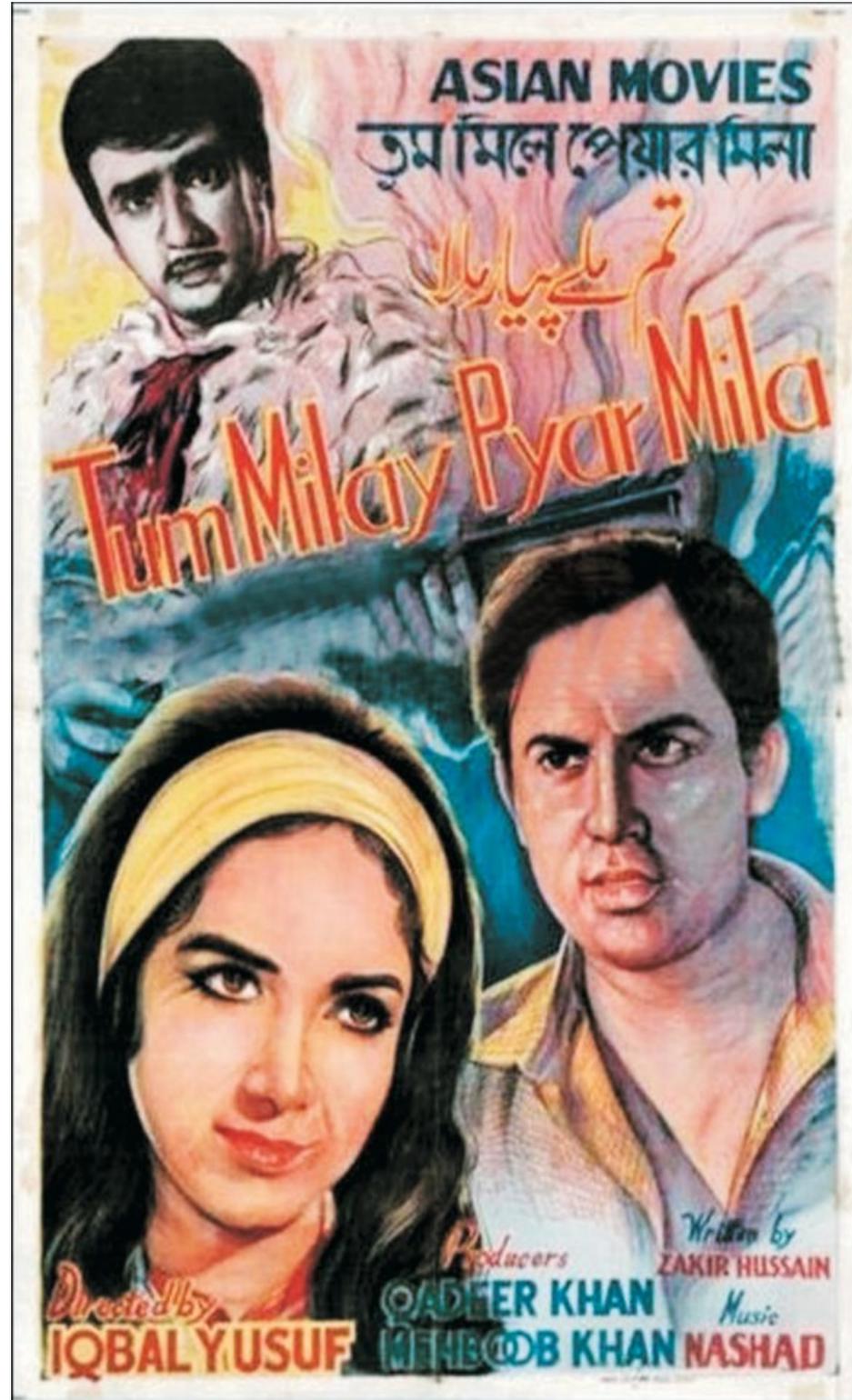
*Rehearsing a song for unreleased film "Gurriya" are from L to R: Music Director Sohail Rana, singer Madam Noor Jehan & lyricist-producer Himayat Ali Shair*



*From R to L: Lyricist Hazeen Qadri, Music Director Nisar Bazmi, lyricist Masroor Anwer, Music Director Niaz Ahmed, singer Masood Rana & Music Director Nashaad*



*From R to L: Music Director Moslehuddin with his singer wife Nahid Niazi & composer Robin Ghosh*



The first successful Urdu film that came out in 1969 was *Tum Miley Pyaar Mila*. Filmed in Karachi's Eastern Studio, it was produced by Qadeer Khan and directed by Iqbal Yousuf. The cast included Mohammad Ali, Zeba, Iqbal Yousuf, Azad, Hanif and Santosh Russel. Nashaad composed memorable songs for the film penned by Tasleem Faazli. They were liked by cine-goers from all spheres of life. The most popular track was a duet *Aap ko bhool jayein hum itney to be wafa nahin* sung by Mehdi Hasan and Noor Jehan. Then there was *Gori ke sar pe sajj ke* sung by Ahmed Rushdi in his distinct, cheerful style. The other famous songs were *Mujh ko ulfat bhi nahin* (Mujeeb Alam), *Apney pehlu mein merey dil ko machal jaaney do* (Noor Jehan and Munir Husain) and *Yeh haseen waadiyaan yeh samaan dekh kar* (Irene Parveen and chorus).

An interesting fact about *Tum Miley Pyaar Mila* is that one day during the filming process Zeba and Mohammad Ali stepped out of the studio and reached Azad's home where a *nikah khwaan* was waiting for them. They got married there and then returned to the studio quietly. Azad was the fatherly witness (*nikahi baap*) from Zeba's side. Zeba and Mohammad Ali's marriage remained one of the most successful marital relationships in the history of the Pakistan film industry.

The next hit Urdu film of 1969 was cinematographer Aslam Dar's directorial debut *Daara* in which he introduced bodybuilder Nasrullah Butt opposite Rani as the hero. The experience worked for Pakistani audiences. The songs composed by Rafique Ali and penned by Mushir Kazmi weren't able to impress anyone, though.

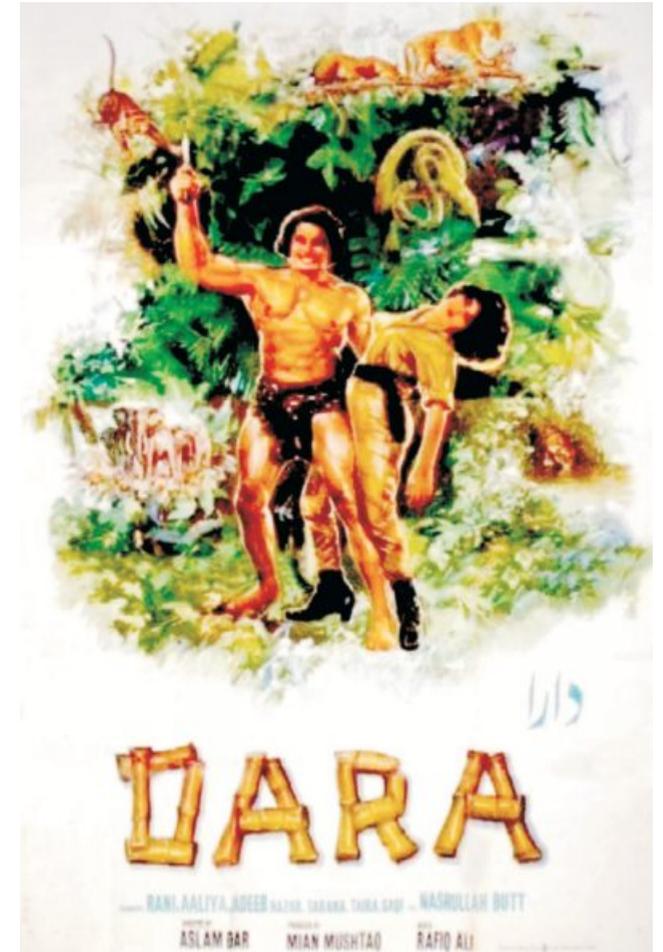


Photo Courtesy: Shahid Pardesi, Lahore

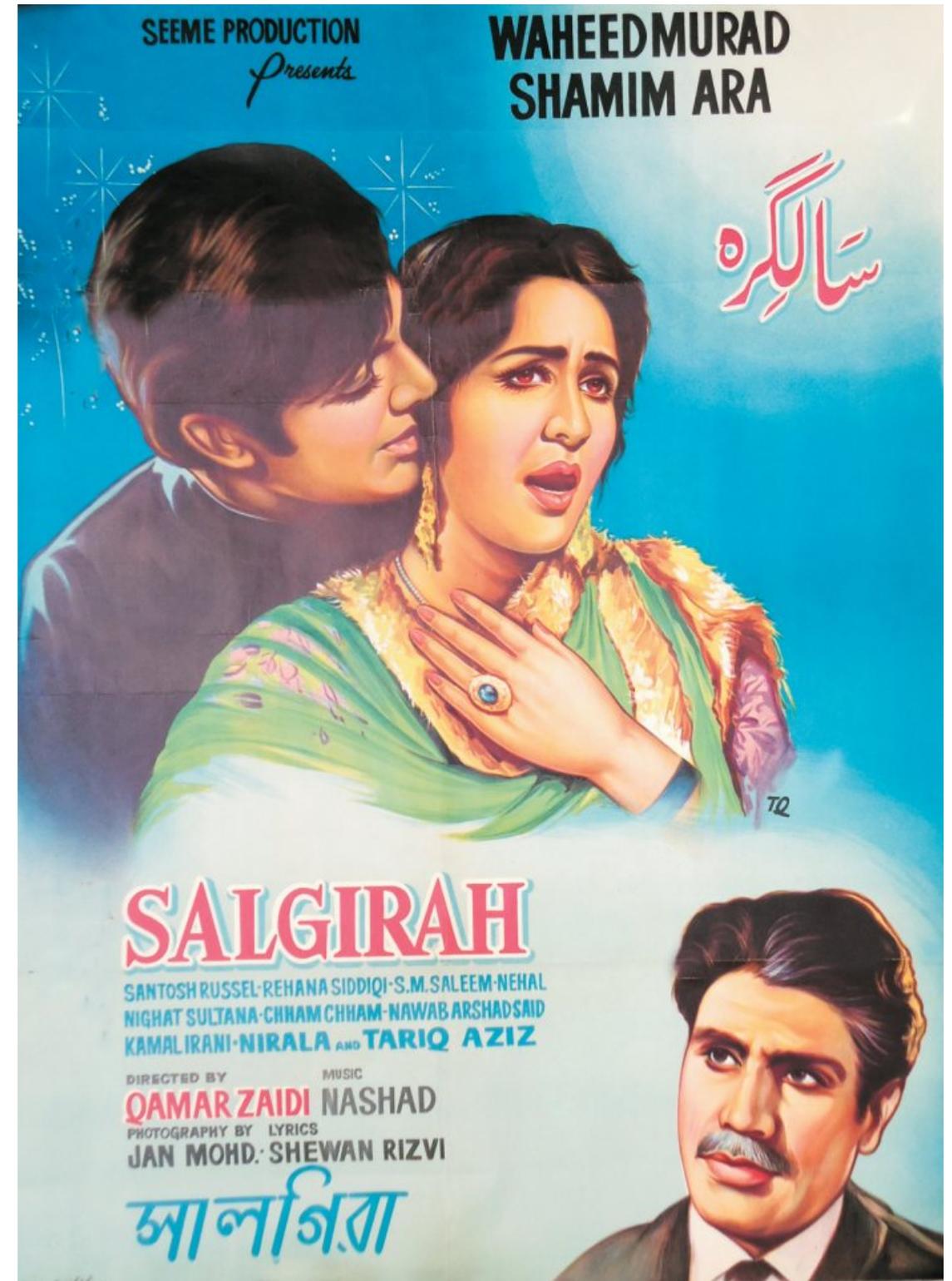
Director Aslam Daar



Saalgirah was another triumphant film whose director, apparently, was Qamar Zaidi. But it's said that due to his unsatisfactory performance, the direction of the film was handled, to a large extent, by its hero and heroine Waheed Murad and Shamim Ara. The rest of the cast included Santosh Russel, Tariq Aziz, Nirala, Nighat Sultana and Kamal Irani. One of the reasons for the film's success was the songs written with a literary touch by Shevan Rizvi and composed by Nashaad. The most popular two songs sung by Noor Jehan were Le aayee phir kahaan per qismat hamein kahaan se and Meri zindagi hai naghma meri zindagi taraana. Then there were two ghazals beautifully sung by Mehdi Hasan, Zulf ko teri ghataaon ka payaam aaya hai and Terey waadon se main ne zindagi apni sajaayi hai. Tasleem Faazli also wrote a song for the film. Saalgirah bagged

two Nigar awards: best composer (Nashaad) and best female playback singer (Noor Jehan for Le aayee phir kahaan per).

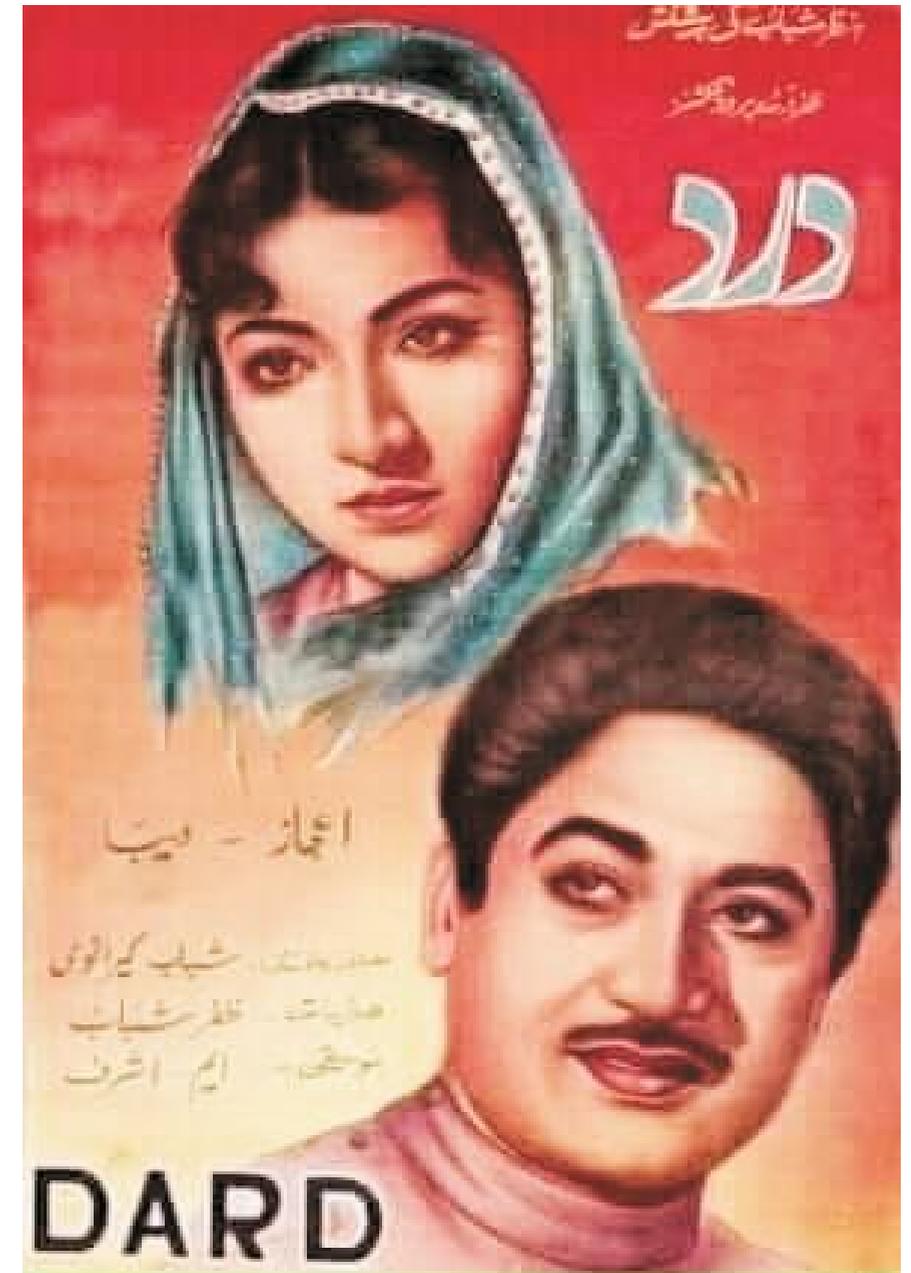
•Nayi Laila Naya Majnoon was a mega hit. Produced by Niazi Malik and directed by Munawwar Rasheed, its cast included Kamal, Naseema Khan (from East Pakistan), Lehri and Aalia. The nine songs of the film, too, were hits but they were mostly copied from R D Burman's film Teesri Manzil. It's an entirely different thing to say that the film's credit shows the name of Mauj Lakhnavi as the songwriter and Tasadduq Husain as the composer. Aalia won the best supporting Nigar award and Lehri the best comedian's for the film.





The next film Dard was made by the father-son duo of Shabab Kiranvi and Zafar Shabab under the banner, Zafar Art. Its cast included Ejaz, Deeba, Masood Akhtar, Zeenat, Munawwar Zareef, Saiqa and Meena (Shori). M Ashraf composed the songs for the film which were written by Shabab Kiranvi and Khwaja Pervaiz. The following songs by Mehdi Hasan are performed and sung even today: Nazar mein noor sa bharti meri jaan aa rahi hai (penned by Pervaiz), Samney aa ke tujh ko pukaara nahin (Pervaiz) and Teri mehfil se yeh deewaana chala jaayega (Kiranvi). A song sung by Mala and written by Kiranvi, Yeh khat nahin tumhaara paighaam-e-zindagi hai was also famous.

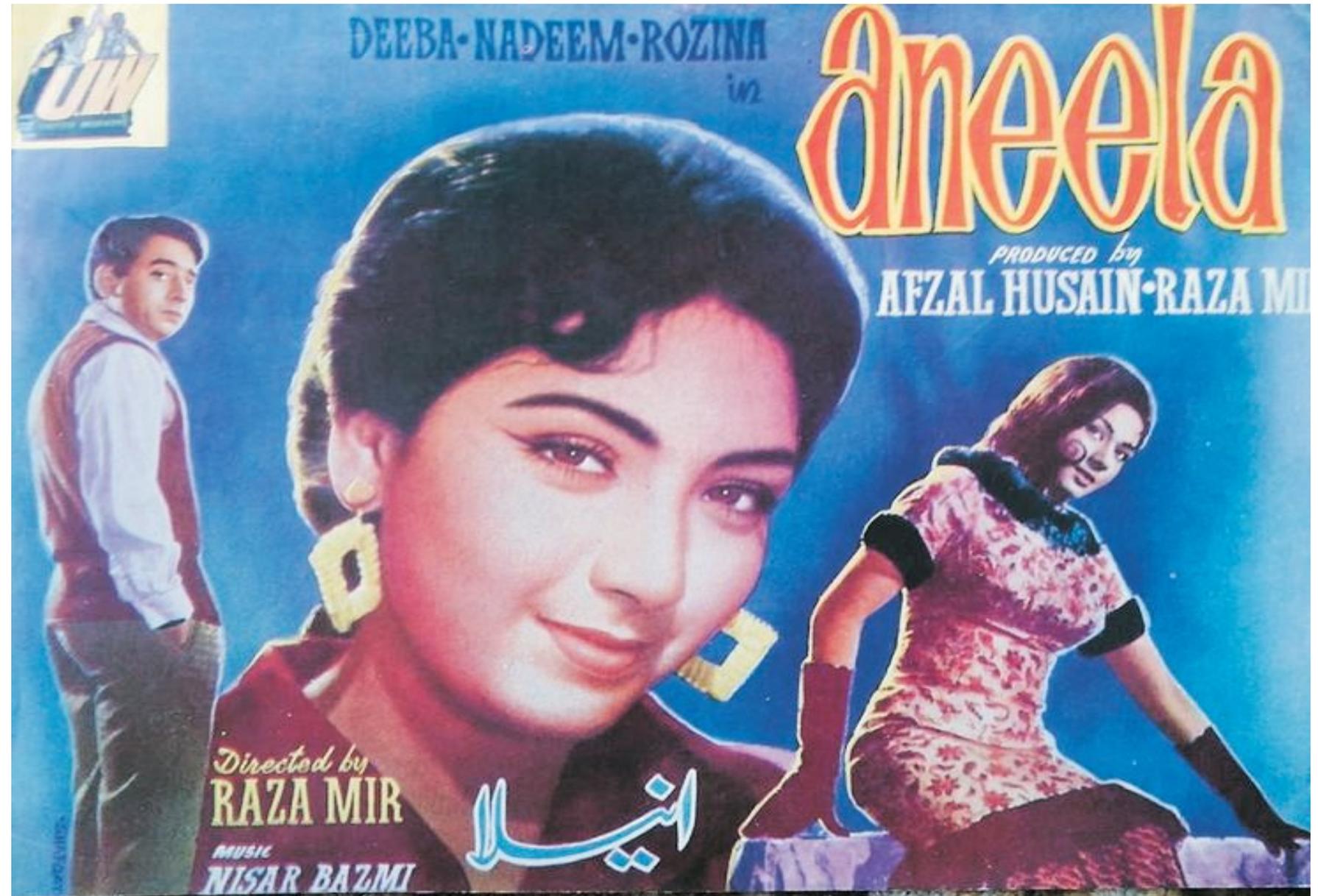
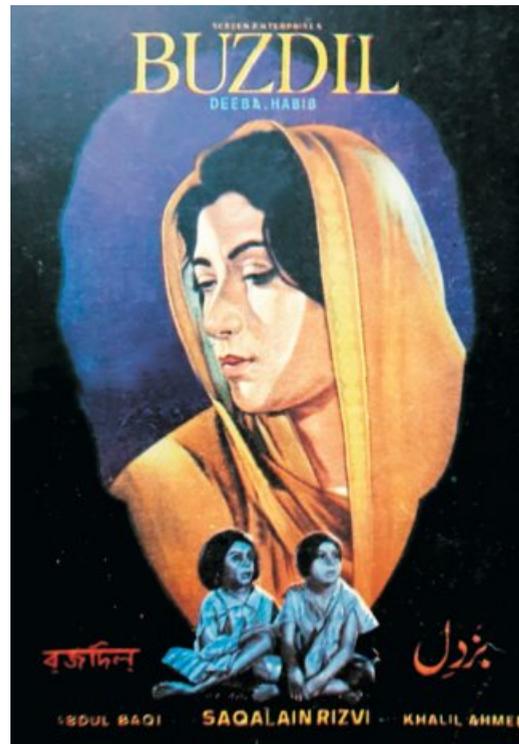
Although director Raza Mir's Aasra did so-so at the box office, it was liked by those who knew the finer points of filmmaking. The marked feature of the film, apart from its cast of Mohammad Ali, Shabnam, Nabila, Rozina, Ratan Kumar and Mustafa Qureshi, was its music. Masroor Anwar's songwriting and Nisar Bazmi's compositions resulted in some memorable songs. Four of them were sung by Runa Laila: Saanjh ki laali...Naina taras kar reh gaye, Jungle mein mor naacha kis ne dekha, Tu jaisa bhi hai saanwriya and Mausam bahaar ka hai. A romantic number sung by Mehdi Hasan, Yeh tera phool sa chehra yeh sitaaron si jabeen was also liked by cinema lovers.



1969

It's a coincidence that the director of the next successful film of 1969, Anila, was also Raza Mir. Adapted from a Razia Butt novel, its cast included Deeba, Nadeem, Rozina, Talish, Talat Siddiqui and Mustafa Qureshi. The Masroor Anwar-Nisar Bazmi duo again did wonders with the music of the film. Here's an unknown fact about a particular song. It was recorded in two parts. The first sung by Mehdi Hasan was Bohot yaad aayeinge woh din and the second sung by Ahmed Rushdi and Mala was Bohot yaad aayeinge yeh din. Now the most interesting thing about the whole story is that Bazmi had many years ago a young amateur singer from Islamia College, Karachi, Nazeer Baig, sing the first version of the track for a film titled Sehra which never got made. The same Nazeer Baig went on to become film star Nadeem. The first version sung by him was to be filmed on Kamal, and for Anila, the same song was filmed on him sung by Hasan. The other famous songs of the movie sung by Mala were, Roothay sayyan kaisey manaon be dardi and Be chaen kar gayi hai kisi ki nazar mujhey.

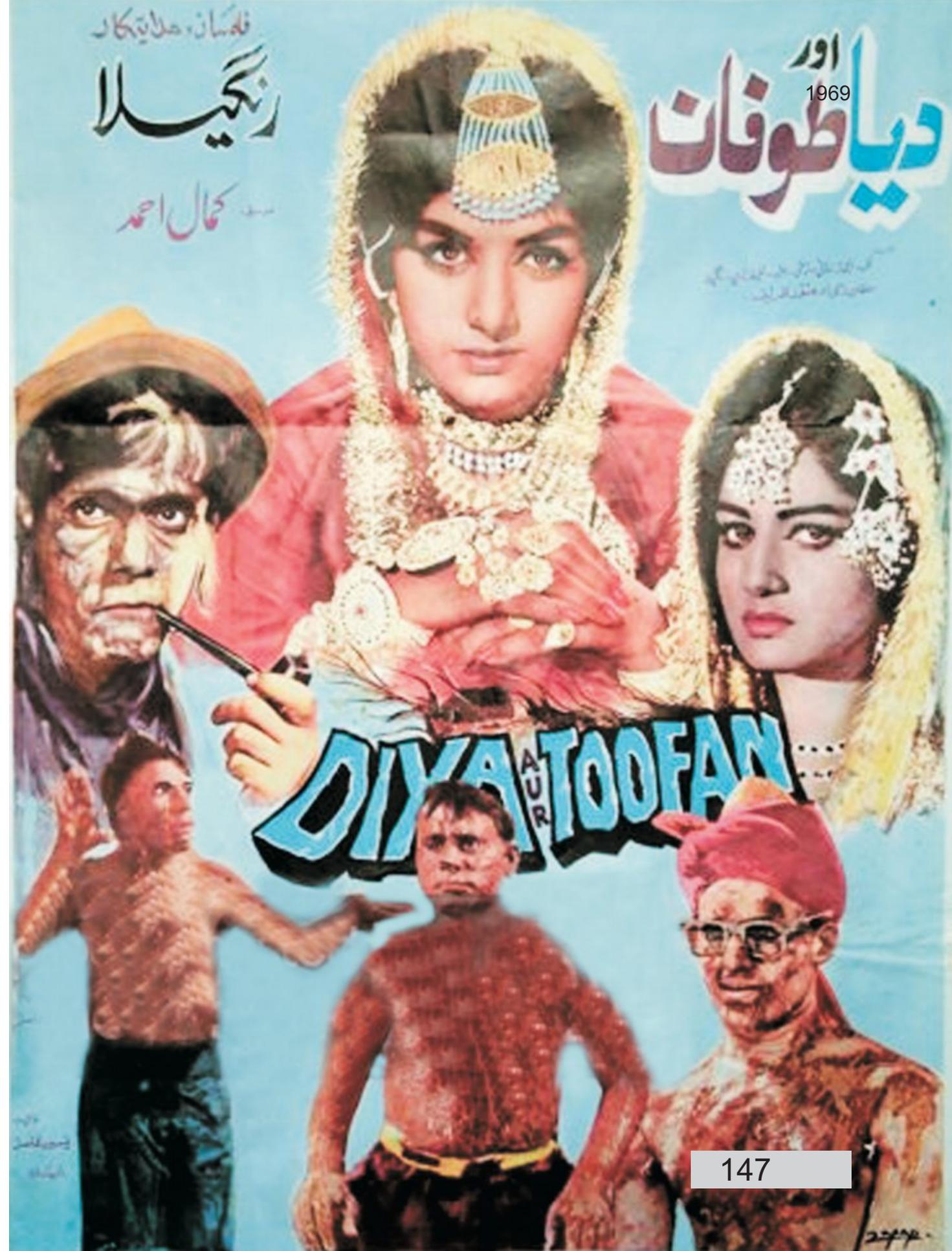
In 1969, actor Habib's production company Habib Films came out with a movie Buzdil directed by Saqlain Rizvi. Apart from Habib, it had Ejaz, Deeba, Sabira Sultan and Bibbo in the cast. Khalil Ahmed composed the songs for the film which were written by Fayyaz Hashmi. Only one of the numbers was received well by the audience. It was Ghair bunn ke na milein hum tumhein apna ker lein sung by Mehdi Hasan.

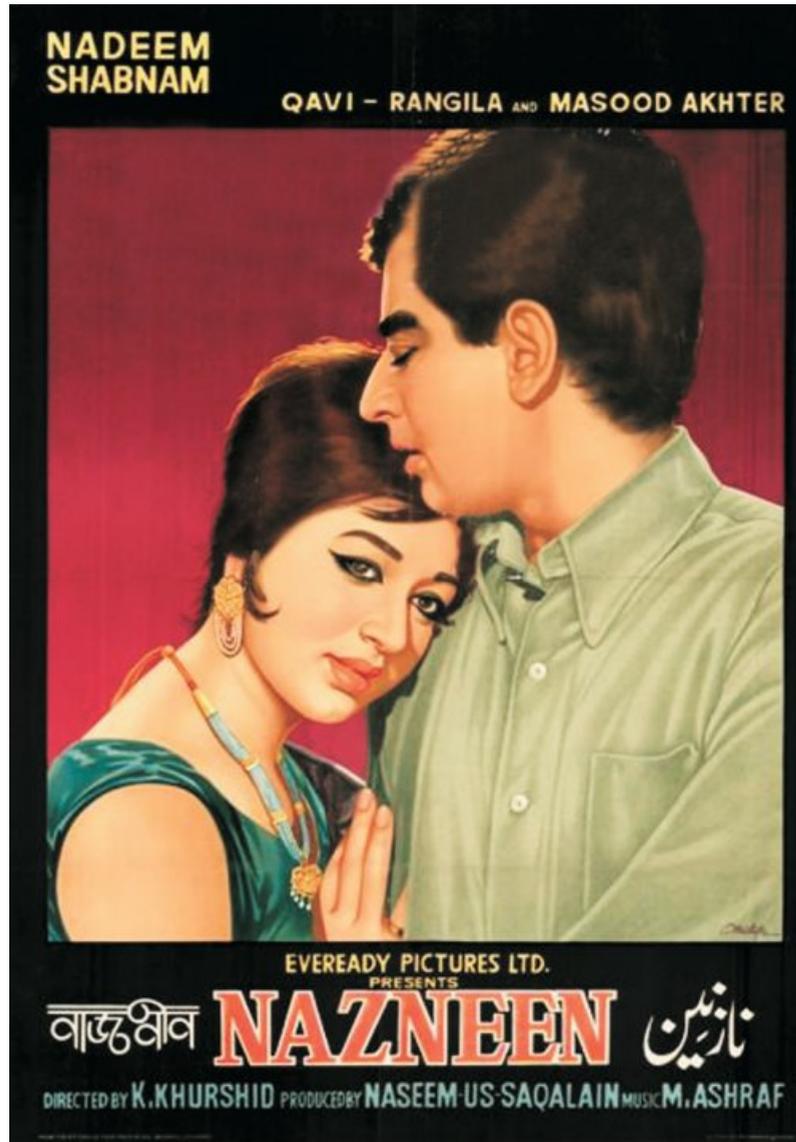


When comedian Rangeela made the film Diya Aur Toofaan as its director, producer and writer, nobody believed it until it was screened in cinema houses. Up until then, he was made fun of in the industry. Tables were turned on the detractors when Diya Aur Toofaan became a gigantic hit. The romantic roles in the movie were played by Ejaz, Naghma, Zahid Khan and Rani, and the rest of the cast was Adeeb, Haider, Zeenat, Talish, Munawwar Zareef and Rangeela. The songs for the film were composed by Kamaal Ahmed and written by Fayyaz Hashmi, Jamil Ahmed and Rangeela. The music director had also composed one of the songs that he had penned himself. Prior to this film, he had composed songs for three films, Nadira (1967), Be Rehema (1967) and Shehenshaah Jehangir (1968). Rehman Verma was his co-composer in the first two projects while he was the sole music director of the third. Unfortunately, none of the songs from those films were able to impress the audience. But Diya Aur Toofaan was his first successful film as a composer, too, most of whose songs became very popular, especially the one written and sung by Rangeela, Ga merey manwa gaata ja re. Perhaps the song's popularity also owed to the fact that his voice sounded a bit like Indian singer Mukesh's. Three other famous songs were penned by Hashmi: Apney paraaye chhor chaley hum (Runa Laila and chorus, wedding song), Nazrein jhuki hain (Runa Laila and Irene Parveen) and Pyaar mein daga nahin dena (Rushdi and Mala, a romantic piece). There was also a melodious song sung by Mehdi Hasan and written by Jamil Ahmed, Meri mehbooba meri hamraaz hai tu.



Music Director Kamaal Ahmed





The next successful film of 1969 was a Zafar Art production, that is, Fasaana-e-Dil produced by Shabab Kiranvi and directed by his son Zafar Shabab. Its cast included Nadeem, Deeba, Darpan, Nayyar Sultana, Zeenat, Saiqa, Nanha, Ali Ejaz and Ibrahim Nafees. M Ashraf, Kiranvi's favorite music director, composed the songs for the film seven of which were written by Khwaja Pervaiz and one by Kiranvi. Three of the popular songs were sung by Mala: Merey pardesi babu mujhey tum bhool na jaana, Agar tum pyaar se dekho to apni jaan fida kar dun and Dard jab dil se utha (the last was penned by Kiranvi). The fourth famous song was the second part of the track Agar tum pyaar se dekho sung by Rushdi.

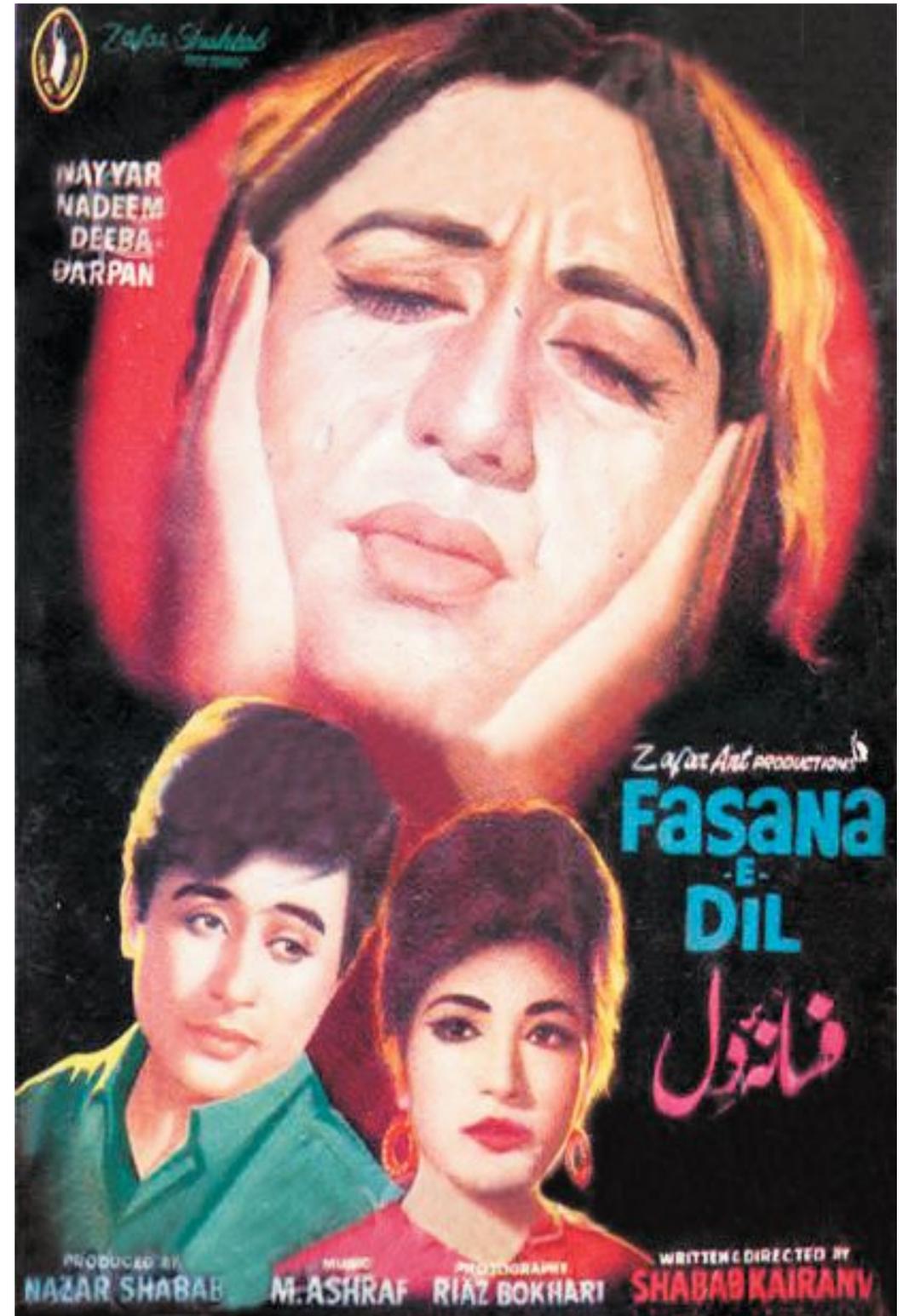
One more modestly successful film of the year was Naazneen. It was produced by Naseemul Saqlain and directed by Khalid Khrusheed, with Nadeem, Shabnam, Mustafa Qureshi, Qavi, Masood Akhtar and Rangeela in the cast. Unfortunately, M Ashraf copied quite a few songs, penned by Kaleem

Usmani, from tunes across the border. For example, two of its tracks Masti mein jhoomo faza (Rushdi) and Mera khayaal ho tum meri aarzu tum ho (Masood Rana) were stolen from an Indian film Hamraaz's songs sung by Mahendra Kapoor, Neeley gagan ke taley and Na munh chhupa ke jiyo. Similarly, listening to the duet Na jhatko haath karo koyi baat sung by Rana and Runa Laila reminds one of the song Aaj ki raat yeh kaisi raat sung by Mohammad Rafi, accompanied by Saira Bano's voice, for the film Amn.



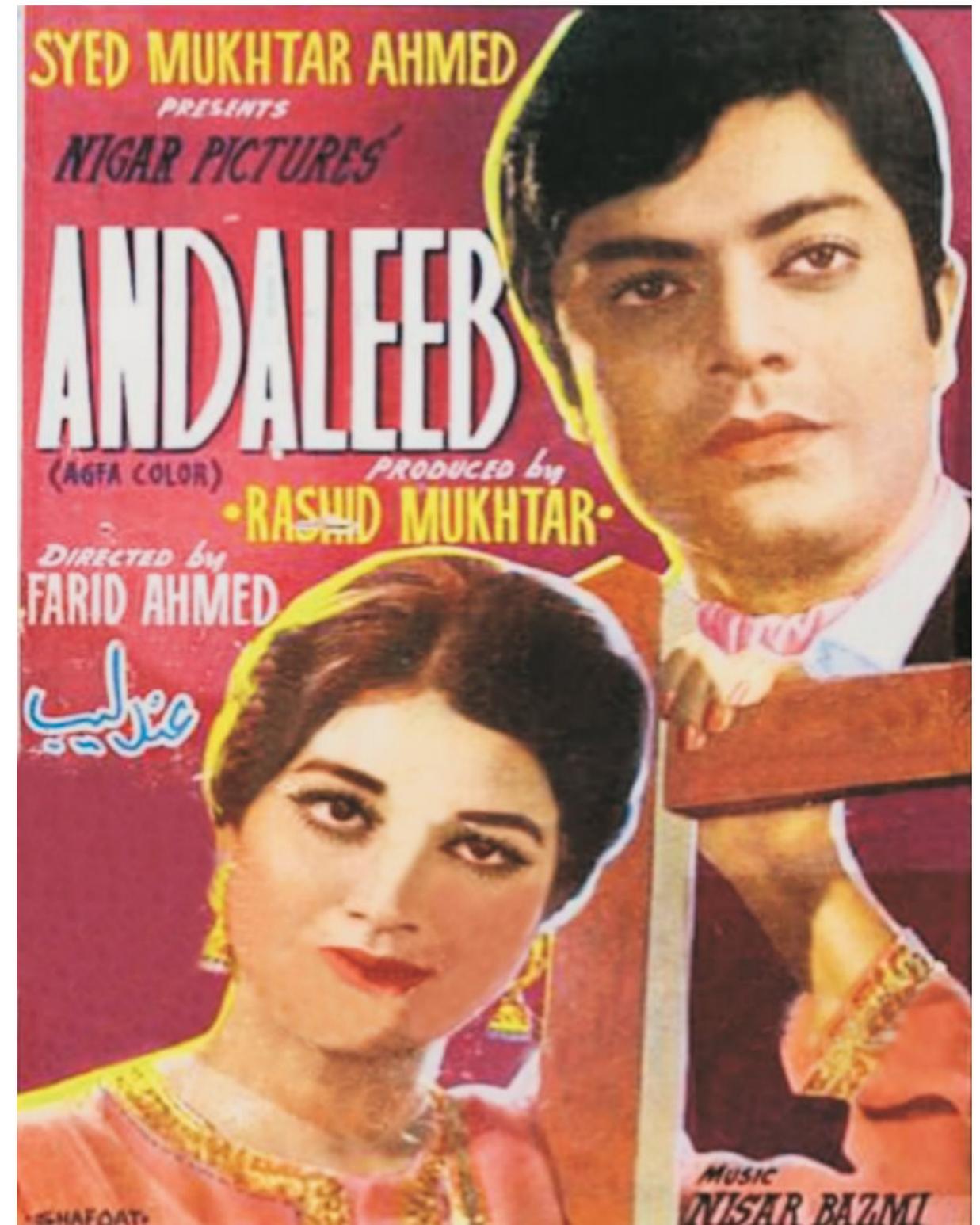
Photo Courtesy: Shahid Pardesi, Lahore

Director Khalid Khurshid aka K. Kumar



Since plagiarism is being discussed here, there's no doubt that in the 1980s and '90, Indian composers copied a good number of tunes from Pakistani compositions. But not many contemporary Pakistani listeners are aware of the fact that from the 1960s to the 1980s, Pakistani composers were doing the same, and plagiarism was its peak. If one were to write a detailed account of it, a whole new book would be required. Sadly, some of our filmmakers did not believe in coming up with original material because that would have exposed their lack of talent and creative shortcomings. It can be claimed with surety that apart from the gandaasa-laden movies, plagiarism was a major cause of the Pakistan film industry's downfall. Under these circumstances, directors such as S Suleiman, Pervaiz Malik and Farid Ahmed did make original movies, but they were in minority and couldn't change the direction in which the industry had started to move.

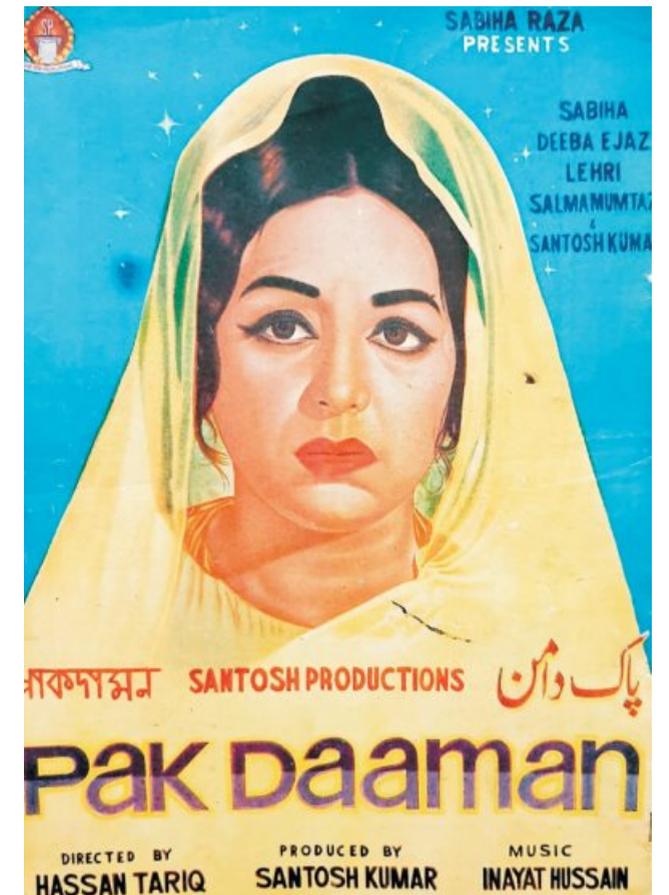
Now we will talk about some other hit films of 1969 among which Andaleeb was without a shadow of doubt a noteworthy effort. After the failure of Jaan Pehchaan (1967), it was the highly educated and intelligent filmmaker Farid Ahmed's second film based on Salma Kanwal's novel. Along with a stellar cast that included Shabnam, Waheed Murad, Aalia, Talish, Lehri and Mustafa Qureshi, music played a big part in its success. Nisar Bazmi composed the songs for the film of which six were penned by Kaleem Usmani and one by Masroor Anwar. The most popular of them was the one penned by Anwar, Kuchh log rooth kar bhi lagtey hain kitney pyaarey sung in an upbeat mood by Rushdi and in a sad mood by Noor Jehan, especially the latter. The other famous songs included two sung by Runa Laila, Terey waadon ne haaye mere jhootey sanam and Nanhi munni gurria raani aik paheli boojho na; one by Noor Jehan, Pyaar kar ke hum bohot pachhtaye; a duet by Rushdi and Noor Jehan, Merey dil ki mehfil saja deney waaley; and a solo by Rushdie, Gaisuon ke aanchal mein kya rang hai sunehra. The film bagged four Nigar awards: best actor (Waheed Murad), best dialogue writer (Ali Sufiyan Afaqi), best sound recordist (A Z Baig) and a special award for Shabnam.





Next up was Santosh Productions' Pak Daaman directed by Hasan Tariq, whose credit list showed Sabiha Raza's name as its producer. The cast included Sabiha (in a double role), Santosh, Deeba, Ejaz, Alia and Lehri. Qateel Shifai wrote songs for the film composed by Master Inayat Husain. The most famous track was sung by Noor Jehan, Kya khabar thi teri mehfil se nikalna ho ga. The rest of the well received songs were a duet Haar dena na himmat kaheen (Masood Rana and Mala) which was filmed on Alauddin and Rukhsana, Gulab ki si patti Pishor ka makhaana (Mala) and Is jhoomti mehfil mein (Noor Jehan) filmed on Sabiha in a negative role.

After the big successes of Ishq Per Zor Nahin (1963) and Naila (1965), director Sharif Nayyar's 1969 film Naaz did average business at the box office despite having the romantic pair of Mohammad Ali and Shabnam and with them in supporting cast Kumar, Ragini, Ilyas Kashmiri, Zummrrud, Adeeb and Rangeela in the cast. Qateel Shifai wrote the songs for the movie composed by Nisar Bazmi. Three of them sung by Mala were very well received: Albela sajan tu ne giriftaar kiya, Mujhe aayee na jugg se laaj (the most popular of them) and Main to pi sung nain mila aayee. There was also a nice duet sung by Mujeeb Alam and Runa Laila, Apni bikhri hui zulfon ke ghaney saaye mein.



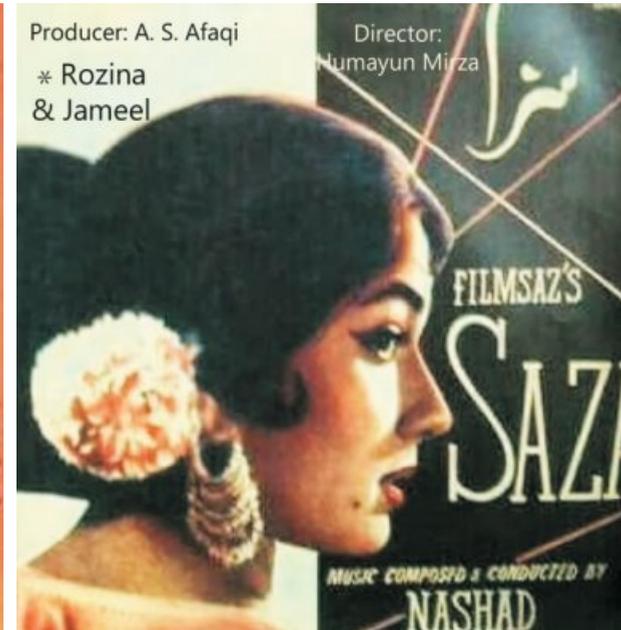
Now we come to that film which is considered to be one of the finest that Pakistan has ever produced. Written against the backdrop of the Palestinian struggle, writer, producer and director Riaz Shahid's *Zarqa* had actress Neelo in the central role – Neelo was Shahid's wife and the mother of their son, film star Shaan. Rasheed Attre had composed three songs for the film before he died of a heart attack in 1967. After his demise, his son Wajahat composed the other four songs of the film.

Coincidentally, three of his compositions – *Main phool baichney aayee* (sung by Naseem Begum and written by Khwaja Pervaiz), *Mera dil tha beqaraar* (Naseem/Pervaiz) and a nazm penned by Habib Jalib and sung by Mehdi Hasan, *Raqs zanjeer pehen kar bhi kiya jaata hai* – became hugely popular. In 1974, the composition of the nazm was plagiarized in India by Laxmikant-Pyarelal for the film *Dost*. It was sung by Mohammad Rafi for which Anand Bakshi changed the lyrics to *Aa bata dein tujhey yeh kaise jiya jaata hai*.

Bakshi had once told the writer of this book that whenever he liked a Pakistani, especially a Punjabi, song he'd change its lyrics a bit and hum it to Laxmikant-Pyarelal claiming that it was his own creation. As a result, the tune would often be incorporated into the duo's soundtracks. For example, the song *Jadon holi jayi lena mera naa* sung by Noor Jehan for the film *Att Khuda Da Vair* was included in a 1972 Indian film *Moam Ki Gurriya* as *Baghon mein bahaar aayee* which Bakshi himself sang with Lata Mangeshkar. Similarly, Reshman's non-film Punjabi song *Akhiyaan nu rehen de* was used in the film *Bobby* (1973) in the voice of Lata Mangeshkar as *Ankhion ko rehney de*.

*Zarqa* won the most number of Nigar awards (8) in 1969: best Urdu film (producer Riaz Shahid), best director and story writer (Riaz Shahid), best actress (Neelo), best songwriter (Jalib), best male playback singer (Mehdi Hasan), best editor (Ali) and best art director (Habib Shah).

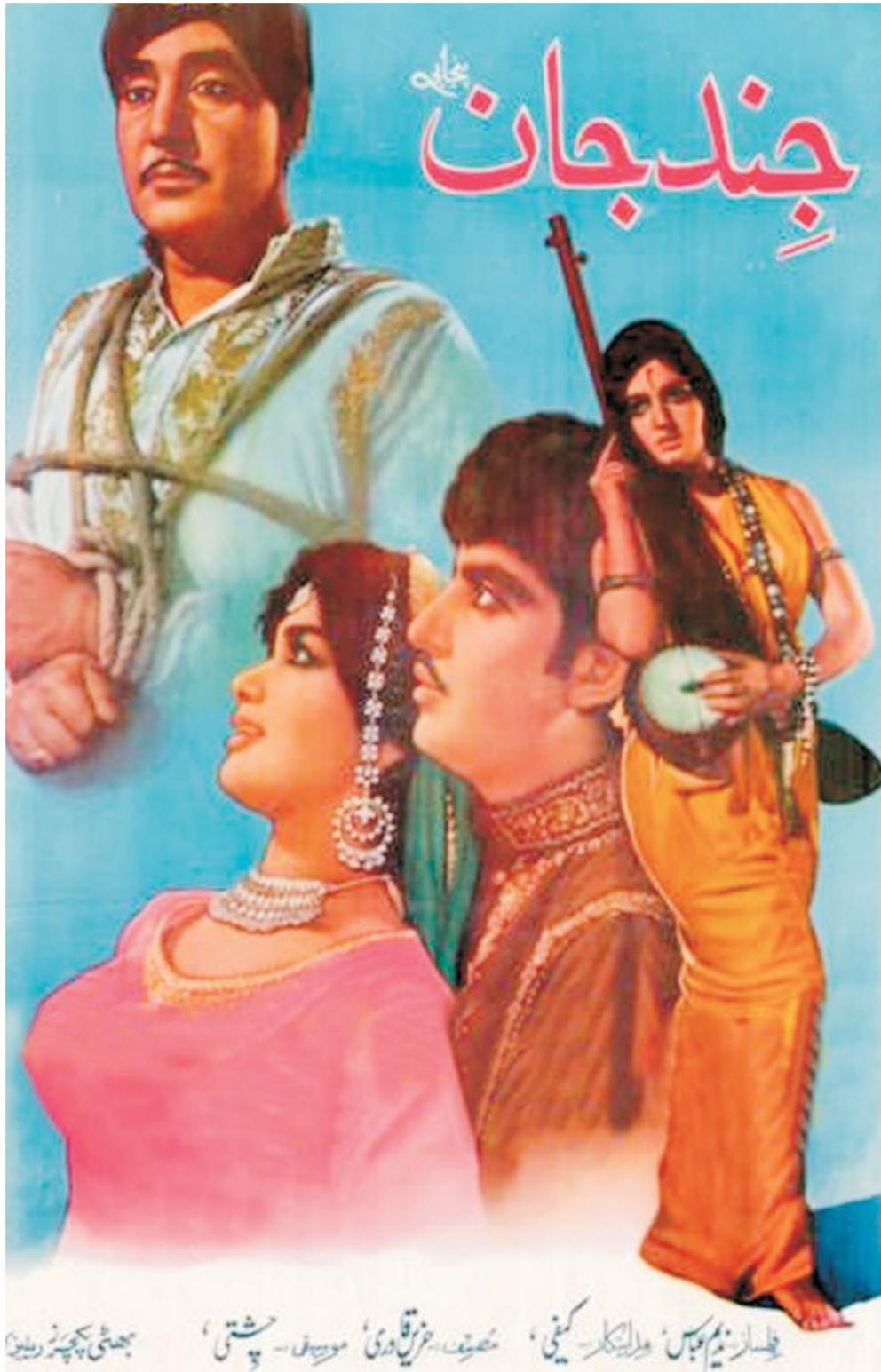




The last modestly successful film of the year was Saza, produced by Ali Sufiyan Afaqi and directed by Humayun Mirza. The cast included Rozina, Jamil (father of Indian film actresses Farah and Tabbu who worked , using his real name Jamal Hashmi in a few films in Pakistan and then went back to India where he worked in a remarkable film Garm Hava as nephew of Balraj Sahni), Nayyar Sultana, Darpan, Tamanna and Talish. Nashaad composed six songs for the film penned by Qateel Shifai. The following were well received: Jab bhi chaahein ik nayi soorat bana letey hain log sung by Mehdi Hasan, the most popular ghazal of the film; two songs sung by Mala, Merey joorrey mein gaindey ka phool and Tu ne baar baar kiya mujhey beqaraar; and one sung by Rushdi, Main kyun daaman ko phailaon.

Time to discuss the nine hit Punjabi films of the year. The first of them was Chann Veer. It was produced by Sheikh Nazeer and directed by M J Rana. The cast included Habib, Firdaus, Yousuf Khan, Aalia, Asad Bukhari, Nasira, Rangeela, Nanha and Ilyas Kashmir. Hazeen Qadri and Waris Ludhiyanvi wrote the songs for the film which were composed by G A Chishti. Out of the eight, four songs penned by Qadri and sung by Naseem Begum were liked by music lovers: Baithey rehna saamney te bura na manana ji, Terey gal kentha, Pyaar waaley jithey rehende and Lutt leya lutt leya dil mere sajan ne. A duet sung by Naseem and Munir Husain, O sajna eh do din mauj bahaaraan de was also liked quite a bit.

Varyaam produced by Arshad Baig and directed by Raja Hafeez was a successful venture. Its cast included Sudhir, Habib, Saloni, Rangeela, Nabila and Mazhar Shah. The songs for the film were composed by Ghulam Husain alias Kaley Khan Shabbir and written by Iftikhar Shahid – save for one song Aye maa aye maa penned by Ismail Matwala. Two out of the famous four songs were sung by Noor Jehan – Sohna mukhda te akh mastaani and Wey mainu terey paen bhulekhe; and of the other two, one was sung by Masood Rana, O piya jaanda vekho and a duet sung by Irene Parveen and Munir Husain, Raahey raahey jaandiyaan nu.

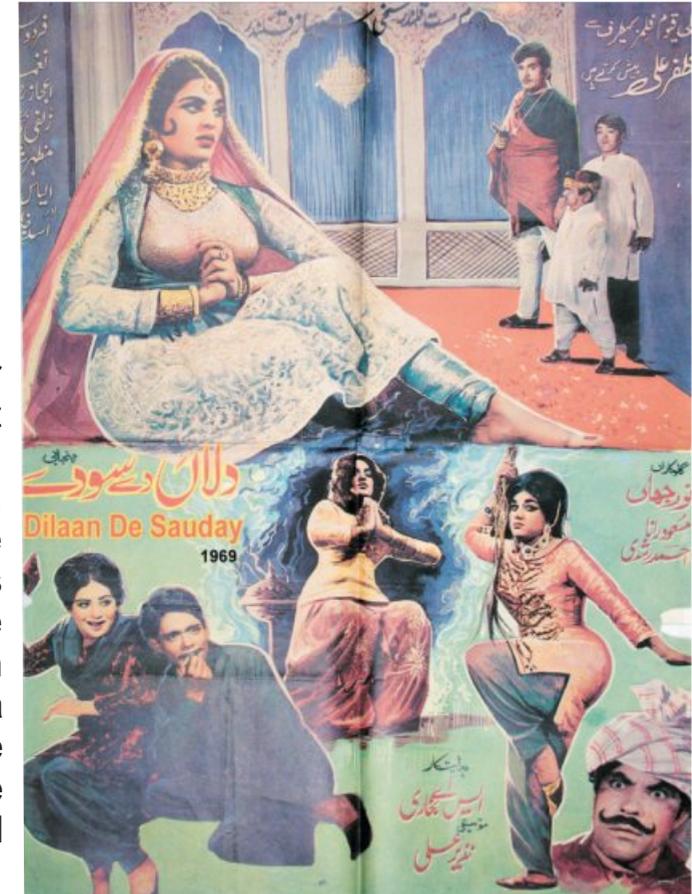


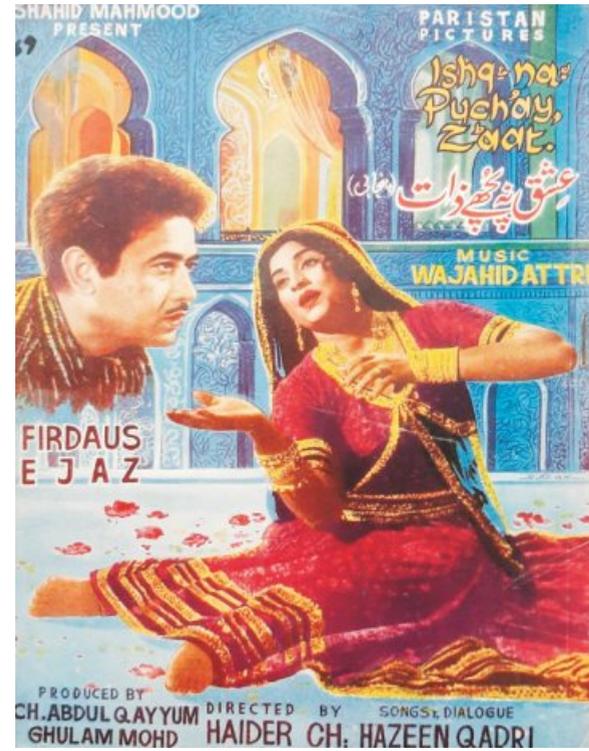
One of the biggest Punjabi hits of 1969 was Dilaan De Sauday. Produced by Asad Bukhari and directed by S A Bukhari, its cast included Nagma, Firdaus, Ejaz, Asad Bukhari, Zeenat, Mazhar Shah and Ilyas Kashmiri. The Nigar award committee declared it the best Punjabi film of the year. The main reason for its success was the songs composed by Nazeer Ali and written by Hazeen Qadri, Khwaja Pervaiz, Tanvir Naqvi, Asad Bukhari and Mushir Kazmi. Among them was Laal meri patt rakhiya bhala to which devotees have been dancing at shrines for many years and had also been used in movies, but the way the composer recorded it and the fervor with which Noor Jehan sang it turned it into a track whose popularity has lasted half a century and is likely to last for a long, long time. It was penned by Kazmi. Two more songs sung by Noor Jehan were also liked – Akhiyaan bhul gaiyaan raah ni (Qadri) and Wagdey ne akhiyaan chun Raavi te (Naqvi). The story of the film was first used in Bombay in Bhai Jaan (1945, starring Noor Jehan, Shahnawaz, Karan Diwan and Meena), then again in Bombay in Benazir (1964, Meena Kumari, Ashok Kumar, Shashi Kapoor, Tanuja and Nirupa Roy) and in Pakistan in the film Anjuman (1970, Waheed Murad, Rani, Santosh, Sabiha and Deeba).

After the success of Munh Zor, Chan Makhnaa and Sajjan Pyara, the Bhatti Brothers, that is, singer, actor and producer Inayat Husain Bhatti and director and actor Kaifi, released another film Jind Jaan that became a rage in 1969. It had Rani, Inayat Husain Bhatti, Saloni, Kaifi, Talish, Asad Bukhari, Munawwar Zareef and Mazhar Shah in the cast. The music was composed by G A Chishti and the songs were written by Hazeen Qadri. Four songs became very popular and people were heard singing them in the streets. They were: Jind aakhaan ke jaan sajna (sung separately by Noor Jehan and Bhatti) and the following three sung by Noor Jehan, Aaj mukh te muhabbataan di laali, Dol gaya o dil dol gaya and Nahin jamna hor koyi terey jeya.



Nazeer Ali Music Director of "Dilaan De Sauday"





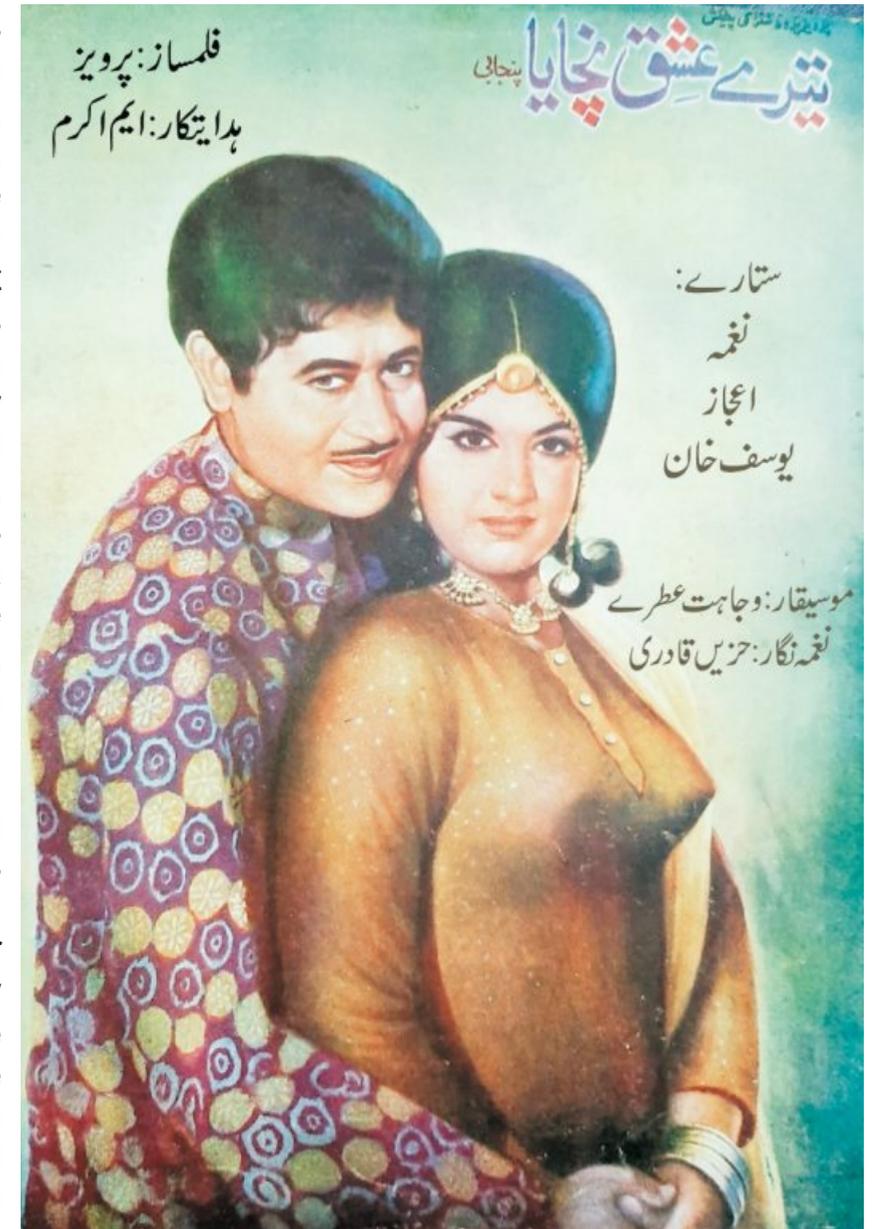
Wajahat Attre  
Music Director of "Ishq Na Puchhhey Zaat"

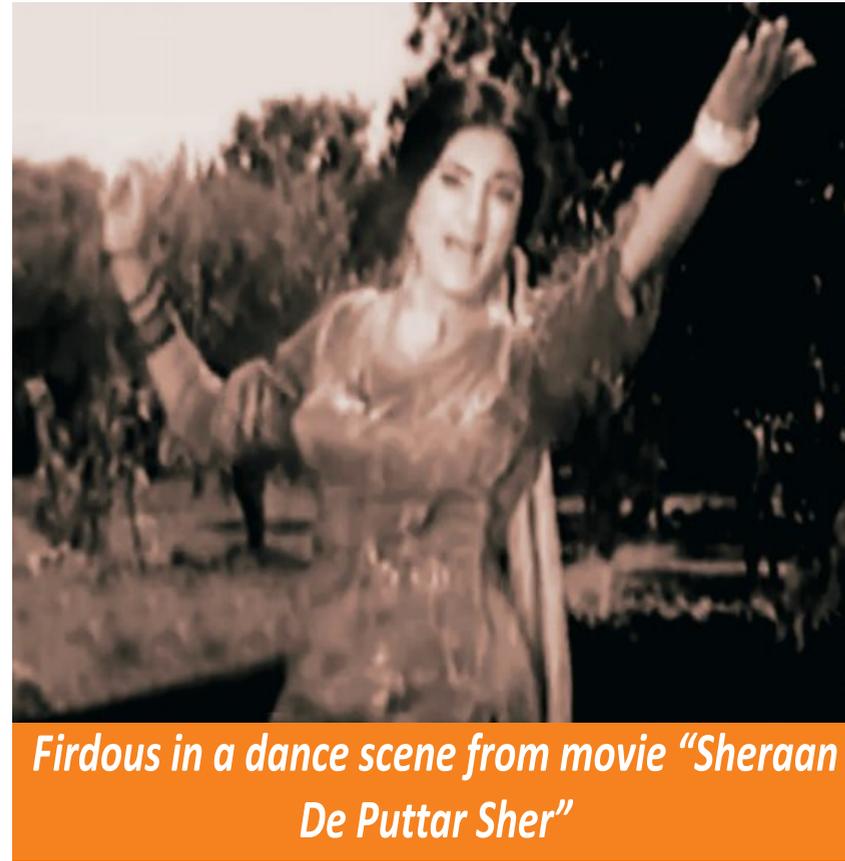
The same year, one of the most formidable directors of Punjabi films, Haider Chaudhry, came out with Ishq Na Puchhhey Zaat. The cast included Ejaz, Firdaus, Asad Bukhari, Ilyas Kashmir and Sawan. Hazeen Qadri wrote songs for it which were composed by Wajahat Attre. It wouldn't be wrong to say that it was the first hit Punjabi film for Wajahat Attre. Before that, he had composed songs for films that his father couldn't complete because of his death and had been the music director of one Punjabi film, Nikkey Hondeyaan Da Pyaar which despite helmed by the seasoned director Masood Pervaiz failed at the box office. On the contrary, Ishq Na Puchhhey Zaat proved to be a gigantic hit whose songs helped everyone realize that Wajahat was the worthy son of a great man. Three of the numbers sung by Noor Jehan were particularly liked: Wagdi nadi da paani (recorded in two parts), Pak Patan te aan khaloti meri baerri and Pyaar tenun karni aan haye dhol wey.



In the 1960s, one of the directors who were known for making Punjabi films was Waheed Dar. Mukhda Chann Warga was his successful film whose cast included Naghma, Rani, Habib, Yousuf Khan, Munawwar Zareef and Mazhar Shah. The songs for the film were composed by Baba G A Chishti and written by Hazeen Qadri, Tanvir Naqvi and Waris Ludhianvi. Three of the songs written by Qadri and sung by Noor Jehan were: Ik jindri te dukh hazaar, Bunn ke phul gulab de and Satt Bismillah aayan nuun. The other two songs were Tuun aajaveen le ke sajna dil wich mera pyaar sung by Runa Laila and a duet sung by Masood Rana and Naseem Begum, Teri akh da naeen jawaab.

The next hit Punjabi film was director M Akram's Tere Ishq Nachaaya. It had Naghma, Ejaz, Yousuf Khan, Talish, Munawwar Zareef and Asad Bukhari. Wajahat Attre composed the songs for the film penned by Hazeen Qadri. Attre's reputation as a music director was increasing with every film. However, it was felt as if, unlike his father Rasheed Attre, he was confined to Punjabi projects. The songs of Tere Ishq Nachaaya that became popular included Ishqey di kook sunn ke koyi utar paharron aaya sung by Noor Jehan, Aashiq te parwaana doveen ishq peechey mar janey nein sung by Noor Jehan and Munir Husain and Chheteen bahorreen wey tabiba whose one part was sung by Noor Jehan and the other was as a duet rendered by Noor Jehan and Masood Rana.



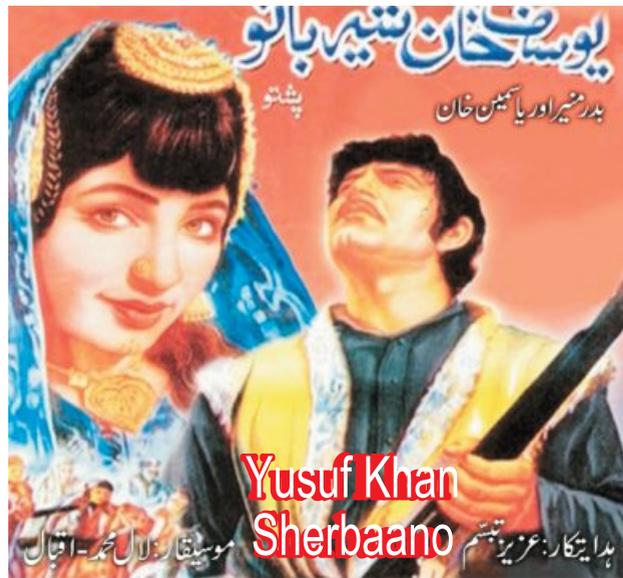


Firdous in a dance scene from movie "Sheraan De Puttar Sher"

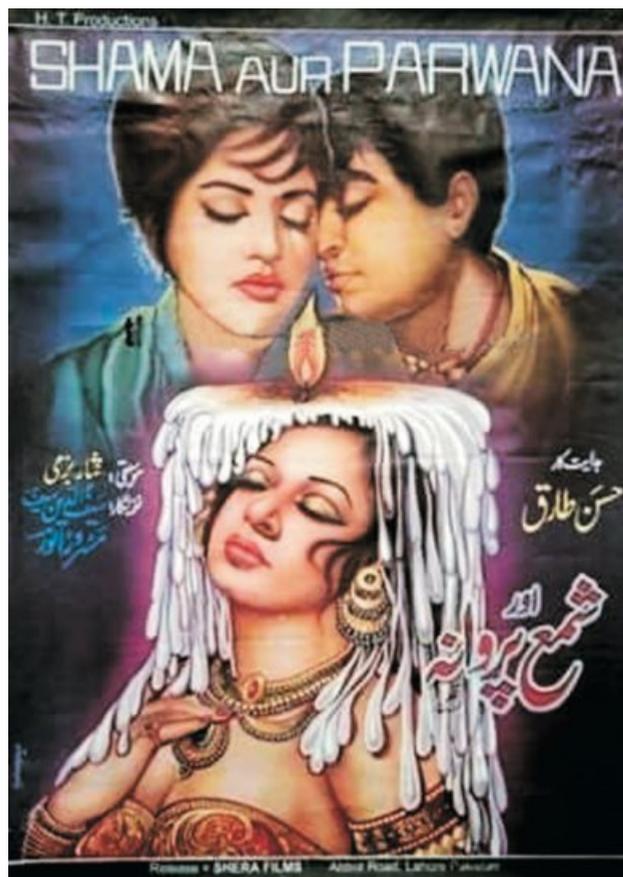
The same year, M Akram gave another hit, Sheraan De Puttar Sher. Its cast included Sudhir, Firdaus, Nabila, Asad Bukhari and Sawan. The songs for the film were written by Waris Ludhiyanvi and Tanvir Kazmi and composed by Tufail Farooqui. Sadly, none of them could impress the audience.

Zafar Art and director Zafar Shabab's film Kochwaan was the last hit film of 1969. It had Rani, Husna, Inayat Husain Bhatti, Kaifi, Munawwar Zareef and Asad Bukhari in the cast. Hazeen Qadri penned the songs for the film which were composed by M Ashraf. The most popular song of the movie was Ja dil de chhadeya tenu wey dildaar sung by Noor Jehan. The other song which was liked by the public was Tak dilbariyaan dilbariyaan sung separately by Naseem Begum and Inayat Husain Bhatti.





Yusuf Khan  
Sherbaano



By the 1970s, the Pakistan film industry had become pretty formidable. Plagiarism and predictability of subjects (especially in Punjabi films) notwithstanding, the number of released films per annum increased with an improved box office performance. In 1970, the first Pashto film Yousuf Khan Sher Bano and the first Gujarati film Maa Te Maa were made in Karachi. The former was a big hit as a result of which Pashto films were later made with great frequency. In fact, by the 1990s, there came a time when Pashto movies had the most number of releases in the country. In 1970, a total of 91 films were screened in cinema houses – one less compared to 1969. Apart from a Gujarati and Pashto film each, they included 45 Urdu, 43 Punjabi and one Sindhi movie Pannu Aaqil. It was the first year in which the number of successful Urdu films (10) was less than Punjabi hits (15).

Usually, successful films in the subcontinent depend on their music and despite having flaws they do well at the box office because of their songs. Numerous examples can be given in that regard, but in 1970 two such films came out whose music became massively popular. They were Shama Aur Parwana and Naseeb Apna Apna. The former was produced and directed by Hasan Tariq and glittering in its leading cast were Shabnam, Nadeem, Rani main members of the film's supporting cast were Talish, Aliya, Meena, Ibrahim Nafees and Taani. Nisar Bazmi composed beautiful songs for Shama Aur Parwana written by Saifuddin Saif and Masroor Anwar. It turned out to be one of the most memorable films of the music director's career. It had 10 songs almost all of which were hits. It is interesting to note that Mujeeb Alam sang the most number of songs, six, in a single film for Shama Aur Parwana, and the following four were solo tracks: Main tera shehr chhor jaoonga (Saifuddin Saif) and the Masroor Anwar-penned Dil teri yaad mein jab bhi ghabrayega, Main terey ajnabi shehr mein, Aa mere saathi dil tarrap tarrap ke pukarey and Zindagi jhoom ke lehraayegi, aaj tu aayegi. Anwar also wrote a duet, sung by Alam and Mala, Badalon ke taley hum yunhi shaam dhaley and the most famous song of the film Aaj hai mehfil deed ke qaabil shama bhi hai parwana bhi sung by Noor Jehan. Two other songs penned by Saif need to be mentioned as well, Aa parwane honton per dum torr rahey hain (Noor Jehan and Mala) and Teri tasveer kya banaye koyi (Ahmed Rushdi). Surprisingly, the film didn't get any Nigar award.

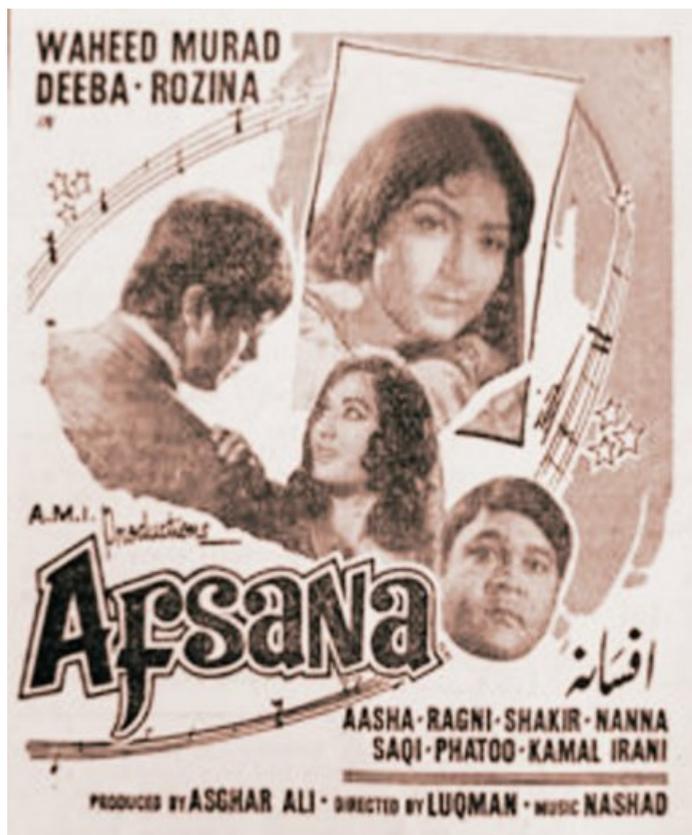


Poseter courtesy: Shahid Pardesi, Lahore

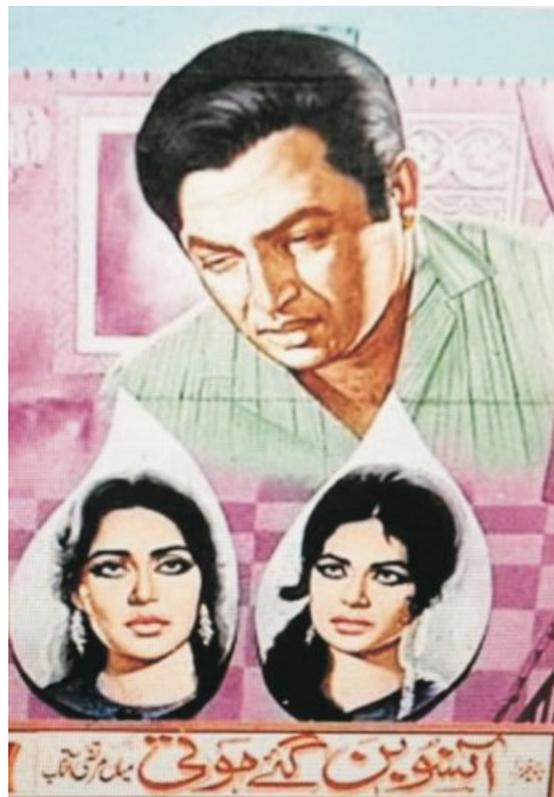
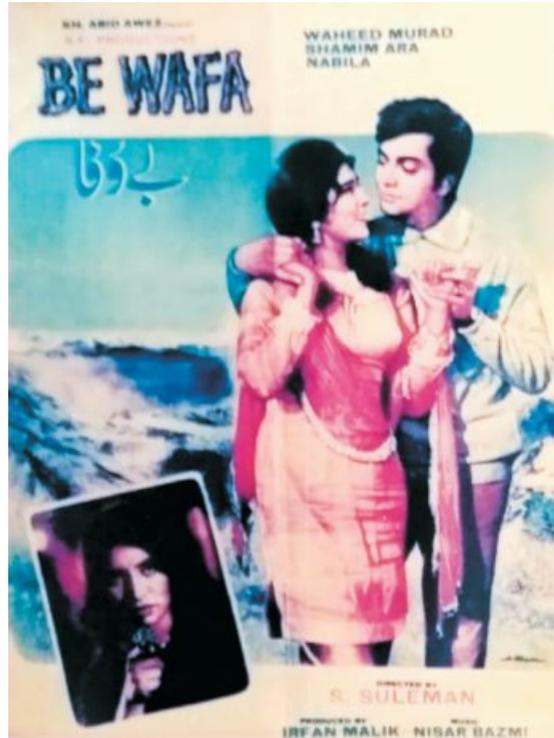


A Karachi-based banner Aks-o-Aawaz was behind the making of *Naseeb Apna Apna* which was produced by Waheed Murad and directed by Qamar Zaidi. Shabnam and Waheed Murad played the romantic pair in the story while other actors were Nirala, Saqi, Zamarrud and Tamanna. The Lal Mohammad-Iqbal duo composed the songs for the film. They were written by Masroor Anwar. It was, after *Jaag Utha Insaan* (1966), the second most musically successful film of the duo. Rushdi sang three solo songs for the project the most popular of which was *Aye abr-e-karam aaj itna baras* (he bagged the best playback singer Nigar award for it). The other two songs were *Dil tum ko de diya hai iss ka khayaal rakhna* and *Hum se na bigarr aye larrki*. The other songs of the movie liked by the public were: *Mili gul ko khushbu mujhey mil gaya tu* (Runa Laila) and *Chaand si bhaabi aayegi* (Irene Parveen). The film may have tanked at the box office, but its title became so popular with the drivers of buses, auto-rickshaws and taxis that most of them had *Naseeb Apna Apna* written on the back of their vehicles.

The first moderately successful film that saw the light of day in 1970 was senior director Luqman's *Afsana* whose cast included Waheed Murad, Rozina, Ragni, Nanha, Shakir, Kamal Irani and Asha Posle. Nashaad composed music for it. Although two of its songs were written by Tasleem Faazli, the ones which became popular were penned by Tanvir Naqvi. They included *Yun kho gaye terey pyaar mein hum* sung by Mujeeb Alam and *Na hum tum se juda hain* (Ahmed Rushdi).



After his previous successful film *Daara*, director Aslam Dar made another movie on the feats achieved by Nasrullah Butt titled *Akhri Chataan*. Rani was again the heroine of the film and Aadeeb played the villain's role. The rest of the cast was Tarana, Sultan Rahi and Salma Mumtaz. Unlike *Daara*, at least two songs sung by Mala, written by Mushir Kazmi and composed by Master Rafiq Ali, became famous: *Hum hain parwaney terey* and *Ho merey khwaabon mein aaney waala aa gaya*.

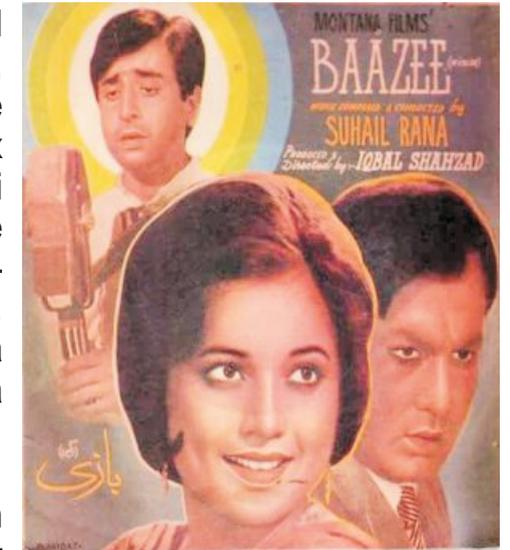


•The first hugely successful film that came out in the 1970s was Bewafa directed by Syed Suleman. Its cast included Shamim Ara, Waheed Murad, Rehana Siddiqui, Nabila, Tamanna, Saqi and Rangeela. Its music was composed by Nisar Bazmi and songs were penned by Tasleem Faazli, Masroor Anwar and Kaleem Usmani. Three out of a total of six of songs became very popular, the most prominent of which was Abhi dhoond hi rahi thi written by Masroor Anwar and sung by Noor Jehan. The track had a melodious use of the piano in it. The other two songs were penned by Faazli Aap ka sath hai aur aalam-e-tanhaai hai (Rushdi) and Aao iss saal muhabbat ki qasam kha lein (Rushdi and Mala). The one song written by Usmani and sung by Rushdie and Mala, which despite having a lovely tune couldn't get the audience's acceptance, was Tum ne kya keh diya hum ne kya sunn liya.

Director M A Rasheed's Aansu Bann Gaye Moti was another hit film that came out in 1970. It had the following cast: Shamim Ara, Mohammad Ali, Nasima Khan (from East Pakistan), Aadeb, Rangeela and Saqi. Qateel Shifai wrote the songs for the film composed by Master Inayat Husain, more or less all of which became popular. The most memorable track of the film, Rim jhim barsan laagi re phohaar, was sung by Mala and recorded both in cheerful and sad moods (the latter included chorus as well). Another popular song was Agar main bata dun mere dil mein kya hai was sung separately by Runa Laila and Rushdi. Reh reh ke bulaata hai tujh ko mera pyaar aaja in Mehdi Hasan's voice was also liked by cine-goers. A couple of other famous songs were Mubarak hon tujh ko nayi rangg raliyaan (Mala) and Jab machla hua dil ho (Masood Rana). It would be pertinent to mention that the song Tum bolo ya na bolo (Mala) was the only piece penned by Shevan Rizvi and composed by Nashaad.

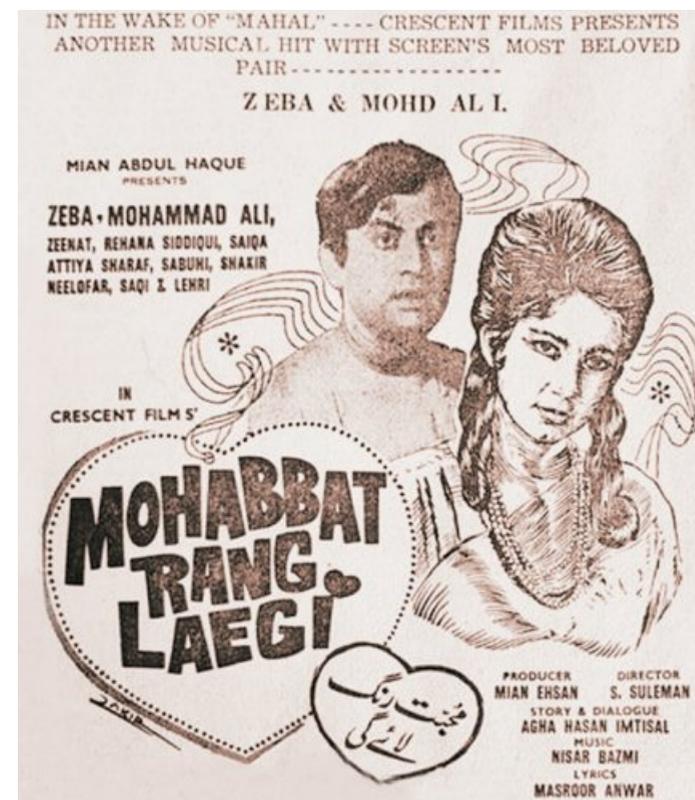
Not only Baazi was producer and director Iqbal Shehzad's successful film, but it also introduced Nisho as the female lead opposite two very renowned actors Mohammad Ali and Nadeem. The rest of the cast was Rehan, Qavi, Noreen, Veeda Khan and Atiya Sharaf. Sohail Rana composed such lilting songs, penned by Fayyaz Hashmi, for the project that they became instantly popular among the masses. The most memorable of them was Duniya ko abb kya samjhayein kya jeete kya haar gaye sung beautifully by Mehdi Hasan. The rest of the songs were: Tum bhi ho ajnabi bhi hain ajnabi (Rushdi), Theher bhi jao sanam (Mala) and Kaisi anokhi hai mehfil sung by Irene Parveen and Nazeer Begum in mujra style. One piece sung by Rushdi, Jab sitaare so gaye wasn't included in the soundtrack.

Now it is essential to talk about two songs of Baazi which weren't composed by Rana, he only orchestrated them. One of them was Raatein theen chaandni joban pe thi bahaar (penned by Waahid Qureshi) and a ghazal by Raaz Allahabadi, Aashiyaan jal gaya gulsitaan lutt gaya. Actually, Habib Wali Mohammad used to sing the two songs at private gatherings. They had become quite popular. Iqbal Shehzad recorded and incorporated them into the film. There's no harm in mentioning that Raatein theen chaandni was recorded in 1942 for the film Mere Saajan in Amirbai Karnataki and Rafique Ghaznavi's voices. Its composer was, perhaps, Vasant Kumar Naidu. As far as Aashiyaan jal gaya is concerned, it's a ditto copy of a tune made by Anil Biswas for the film Fareb (1953) which was penned by Majrooh Sultanpuri as Aa muhabbat ki basti basayeinge hum. It was sung by Kishore Kumar and Lata Mangeshkar. It is interesting that Habib Wali Mohammad was given the best playback singer award for Aashiyaan jal gaya.





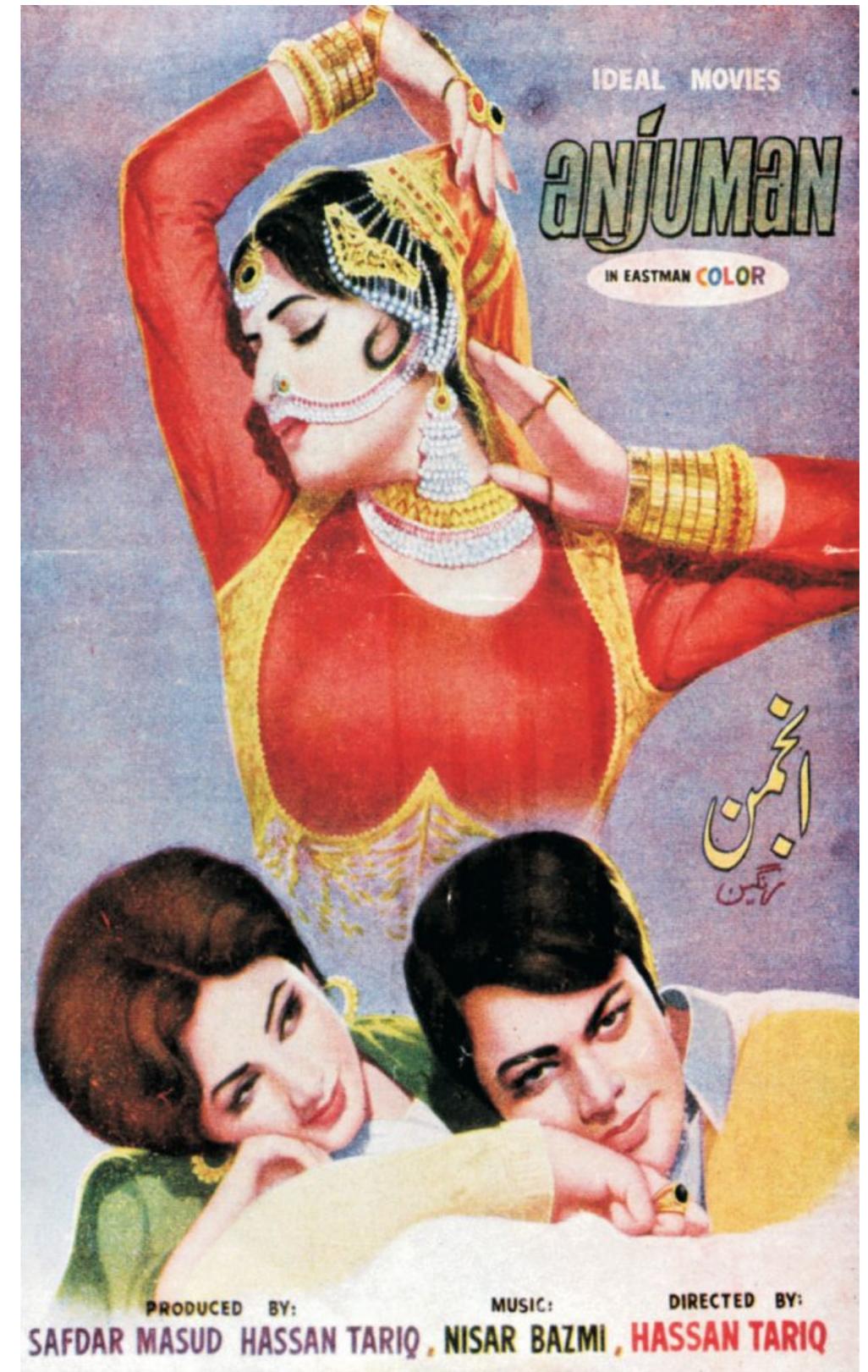
•Unfortunately, the moment we mention certain production houses' names, the word 'plagiarism' springs to mind. Shabab Productions run by producer and director Shabab Kiranvi was one of them. Therefore his 1970 release Insaan Aur Aadmi was, with slight changes in characters, a copy of Mamta (1966). The cast of Insaan Aur Aadmi included Mohammad Ali, Zeba, Farooq Jalal (Talat Husain), Asiya (first film), Munawwar Zareef, Zeenat, Nasira, Rehan and Aslam Pervaiz. Three of the artists won Nigar awards for their performances: Mohammad Ali (best actor), Zeba (best actress) and Aslam Pervaiz (best supporting actor). Akhtar Jilani won the best sound recordist award, too. The only song written by Kiranvi and composed by M Ashraf, Tu jahaan kahin bhi jaaye mera pyaar yaad rakhna was the film's most popular number. It was first recorded as a duet in Noor Jehan and Mehdi Hasan's voices and then as a solo track in Noor Jehan's voice. Two other popular songs, penned by Tasleem Faazli, were sung by Noor Jehan, Zamaney ki nazron mein main bewafa hoon and Khatt parh ke ab dil behelta nahin saajna. Another track was sung by comedian Rangeela and filmed on Talat Husain, Hum ne tum se pyaar kiya hai.



Muhabbat Rang Laayegi directed by S Suleiman had Zeba, Mohammad Ali, Lehri, Shakir, Zeenat, Rehana Siddiqui, Saiqa and Saqi in the cast. It did average business at the box office. The film's songs were penned by Masroor Anwar and composed by Nisar Bazmi. Unlike their previous venture, only two of the compositions could acquire popularity: Jab raaz-e-muhabbat khul hi gaya (Rushdi) and Aye kaash tujhe bhi tera dil majboor karey (Noor Jehan). Two songs that did not become memorable but are considered among Bazmi's good works were: Tum meri aankhon mein ik baar zara dekho (Mala and Mehdi Hasan) and Bhool sakta nahin yeh dil tujh ko (Mujeeb Alam).

Anjuman released in the same year is thought to be one of the first successful color films of Pakistan. It is an entirely different story that this movie directed by Hasan Tariq was a copy of Bimal Roy's Benazir. It would also be apt to mention that in 1945 Benazir's director S Khalil made the story with the title Bhai Jaan starring Noor Jehan, Karan Diwan, Meena, Shahnawaz and Anis Khatoon. Anjuman got the most number of Nigar awards (7) that year. They were: best director (Tariq), best composer (Bazmi), best songwriter (Masroor Anwar), best female singer (Runa Laila for Aap dil ki anjuman mein), best comedian (Lehri), best editor (Al Hamid) and best art director (Habib Shah).

Touching upon Anjuman's songs, it wouldn't be a bad idea to begin with a track which wasn't too popular. The reason for it is that this song Nainwa chalaayein baan (written by Suroor Barabankvi and sung by Noor Jehan) had the same melody that Bazmi made for the song Balam ji barrey naadaan for the film Kar Bhala (1956) – it was sung by Lata Mangeshkar. This means that Nisar Bazmi is the only composer whose one composition was sung separately by the most popular (female) singers of India and Pakistan. The rest of the famous Anjuman songs were: Aap dil ki anjuman mein (Runa Laila/Masroor Anwar), Dil dharkey main tum se yeh kaisey kahoon (Laila/Anwar), Jaam mein undela hai aaj apna gham main ne (Rushdi/Anwar) and Yaadash bakhair bachpan mein (Rushdi/Anwar). Another song sung by Rushdi and written by Fayyaz Hashmi, Bhabhi o merei bhabhi, was recorded separately both as a peppy and a sad number. And the song used in the climax of the story Izhaar bhi mushkil hai, chup reh bhi nahin sakte sung by Noor Jehan and penned by Saifuddin Saif has now become proverbial.



•When comedian Rangeela made his first, and successful, film *Diya Aur Toofaan* in 1969 many called it a fluke. But the very next year by making another hit film, *Rangeela*, not only did he prove them wrong but won the best story writer Nigar award for it as well. The other cast members of the movie included Nisho, Aqeel (father of today's popular actor Ahmed Butt), Saiqa, Salma Mumtaz, Najmul Hasan, Meena Chaudhry, Munawwar Zareef, Mazhar Shah, Ilyas Kashmiri, Nanha and Sultan Rahi. Saiqa won the best supporting actress award for her effort.

Although the composer of *Rangeela* was Kamal Ahmed who also wrote three songs, the most popular song of the film *Wey sub tun sohniyaan* sung by Tasawwar Khanum and written by Waris Ludhianvi, was composed by Nazeer Ali. The rest of the famous songs, composed and penned by Kamal Ahmed, included the one sung by Rangeela himself, *Hum ne jo dekhe khwaab suhaane*. Another track written by Ahmed and sung by Irene Parveen was *Zara ruk ja balam be imaan*. Then there was the very popular song *Kis ne torra hai dil huzoor ka* penned by Khwaja Parvez and sung by Mala. The last one that needs to be mentioned was *Jhalki dikha ke dil le liya* written by Fayyaz Hashmi, sung by Ahmed Rushdi and filmed on *Rangeela*.



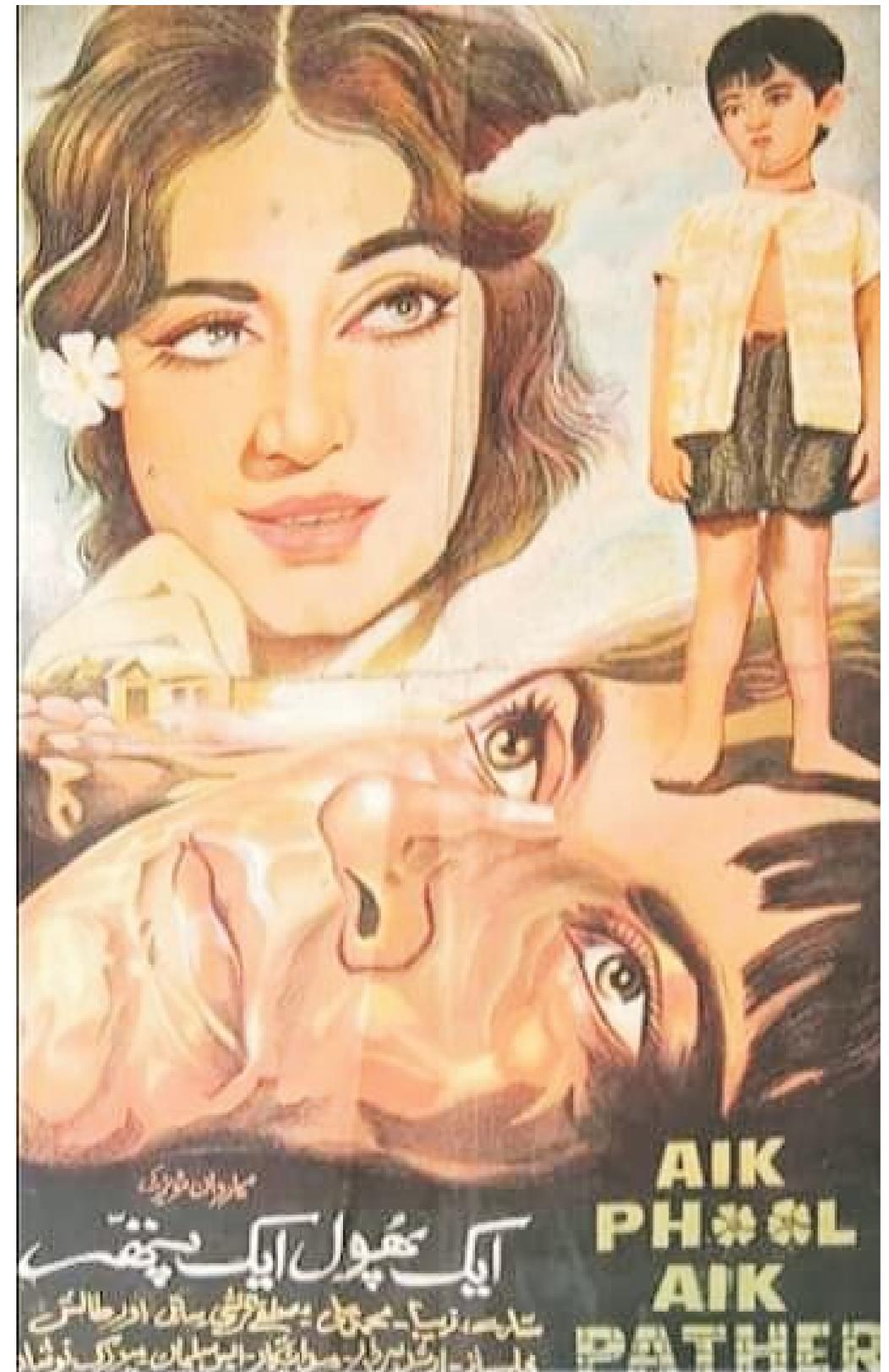
*Singer*  
**Tasawwur Khanum**

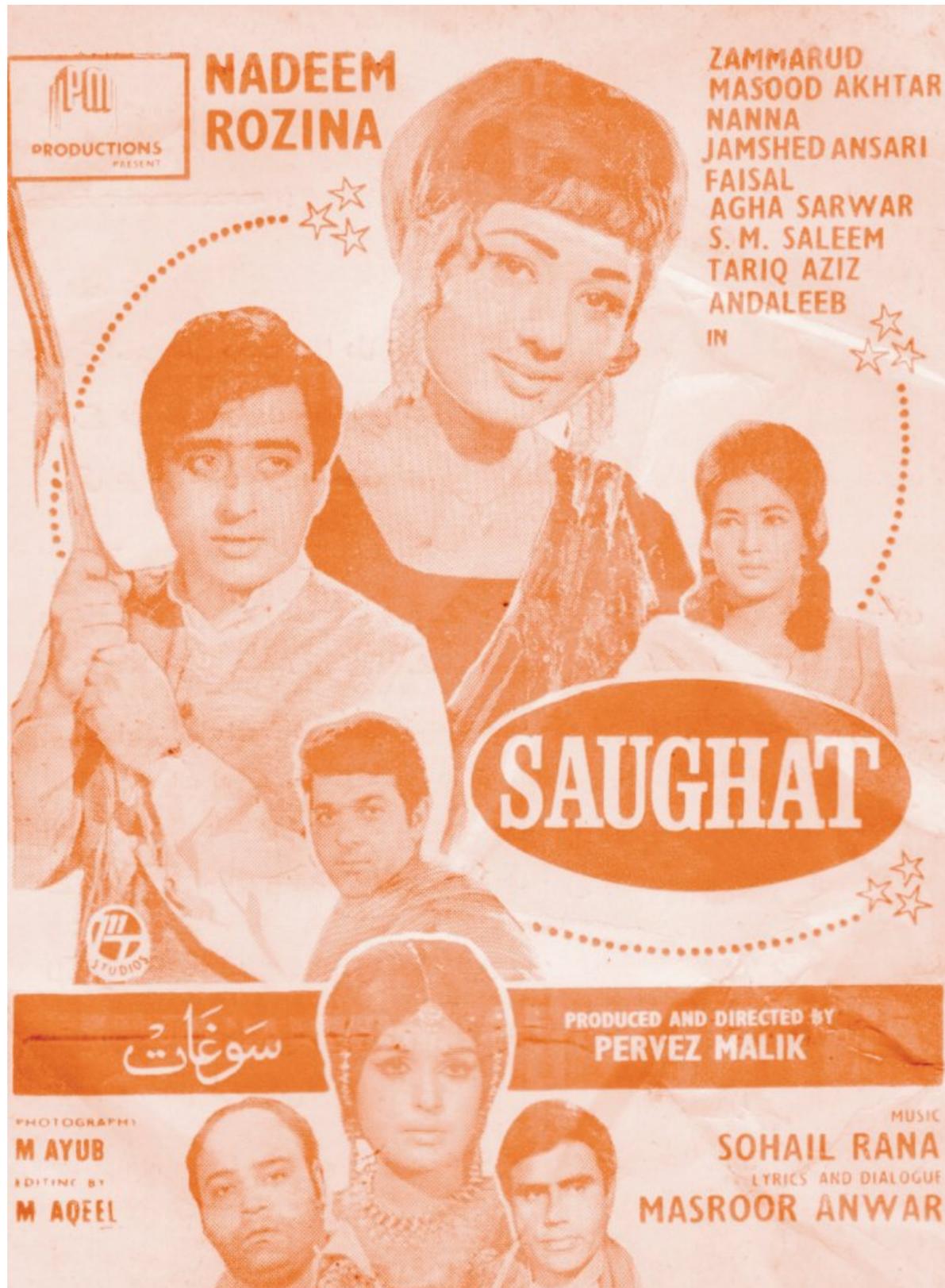


1970

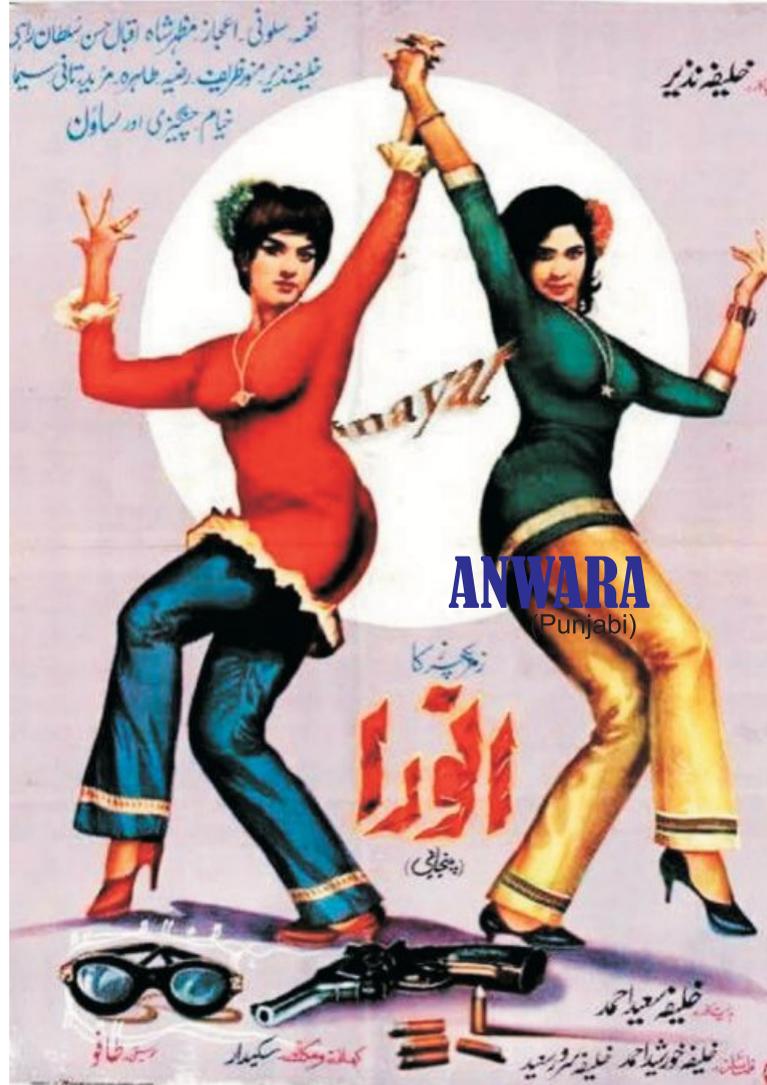
In 1970, after Bewafa and Muhabbat Rang Layegi, director S Suleiman released his third film, Aik Phool Aik Pathar. The cast of the film included Mohammad Ali, Zeba, Talish and Atiya Sharaf. The songs for the film were composed by Nashaad and penned by Tasleem Faazli. There were six tracks in the film three of which were liked by cinema lovers: 'Lagi dil ki na jaaney' sung by Zahida Sultana, and two songs sung by Ahemd Rushdi, the romantic number Gulaab jaisi hai teri surat and the light-hearted Mera bandar naachey baabu.

Road To Swat produced by Niazi Malik and directed by Munawwar Rasheed could be called a 'road movie'. It had Kamal, Nasima Khan, Lehri, Hanif, Mahpara and Maqsood Malik in the cast. Mauj Lakhnavi wrote the songs for the film which were set to music by Tasadduq Husain. Although in those days quite a few of the songs were played on the radio, one of them has stood the test of time, 'Yeh ada yeh naaz yeh andaaz aap ka' sung by Rushdi and Mala.





The last successful film that came out in 1970 was producer and director Pervaiz Malik's Saughat. He was a director against whom no accusation of plagiarism was ever leveled. However, Saughat is the only film of his career watching which reminded one of Guru Dutt's Pyaasa, despite the fact that some of the characters were changed in the film to make it look different from Pyaasa. Its cast included Nadeem, Rozina, Zamarrud, Masood Akhtar, Tariq Aziz, Andaleeb, Nanha and S M Salim. Sohail Rana composed the songs for the movie which were penned by Masroor Anwar and Fayyaz Hashmi. They were beautifully composed. Hashmi wrote only one song Ho chuka hona tha jo sung by Masood Rana. The other hit songs included two sung by Mujeeb Alam in his magical voice, Duniya waalo tumhaari duniya mein yun guzaari hai zindagi hum ne and Tum se mil kar meri duniya hi badal jaati hai. There were also two songs sung by Runa Laila, Jo bhi gham milta hai and Naghma o sher se hai pyaar mujhe. Ahmed Rushdi sang a single solo song for the film, Tumhi ko mubaarak rahey dosto. Masroor Anwar won the best dialogue writer award and M Ayub bagged the best cinematographer trophy for Saughat.



Music Director Tafu  
(Real Name: Altaf Hussain)



Poster Courtesy: Shahid Pardesi, Lahore

Director Kalifa Saeed

As has been mentioned before, in 1970, 15 out of the 43 released Punjabi films met with success. The first of them was Mohalle Daar which did average business at the box office. Produced by Pervaiz Hafeez and directed by Qalandar, its cast included Firdaus, Yousuf Khan, Nabila, Munawwar Zareef and Asad Bokhari. Two new music directors Gulzar and Mushtaq Ali composed the songs for the film under the name Gulzar-Mushtaq. The songs were written by Waris Ludhianvi, Sharif and Masroor Jalandhri. There were a total of six songs in the film. Three of them became popular, two of which were sung by Noor Jehan: Sajjan rus behndey ney (Jalandhri) and O veni bharveen che tangg choora phaseya (Ludhianvi). The third was sung by Nasim Begum, Chhad jaana aye asaan veer wey (Ludhianvi).

The film Anwara was made by director Khalifa Saeed with the cast that included Sawan (central role), Naghma, Ejaz, Saloni, Iqbal Hasan, Munawwar Zareef, Sultan Rahi and Mazhar Shah. Apart from being a hit movie of the year, it was also special because it introduced the renowned percussionist Tafu (Altaf Husain) as its music director who made remarkable rhythm-based tunes for the film. Most of the songs penned by Khwaja Pervaiz and sung by Noor Jehan could be heard on the radio at the time, but two of them are even in this day and age are remembered and hummed by music lovers. They were: Sunn wey balori akh waaleya and Laaj muhabbataan di rakhwey. There's no harm in mentioning here that Tafu (brothers) kept ruling the film industry until the 1990s. The last song sung by Noor Jehan in her career, Ki dumm da bharosa yaar for the film Sakhi Baadshaah, was also composed by Tafu. It was recorded in 1993 but the film was released three years later in 1996.

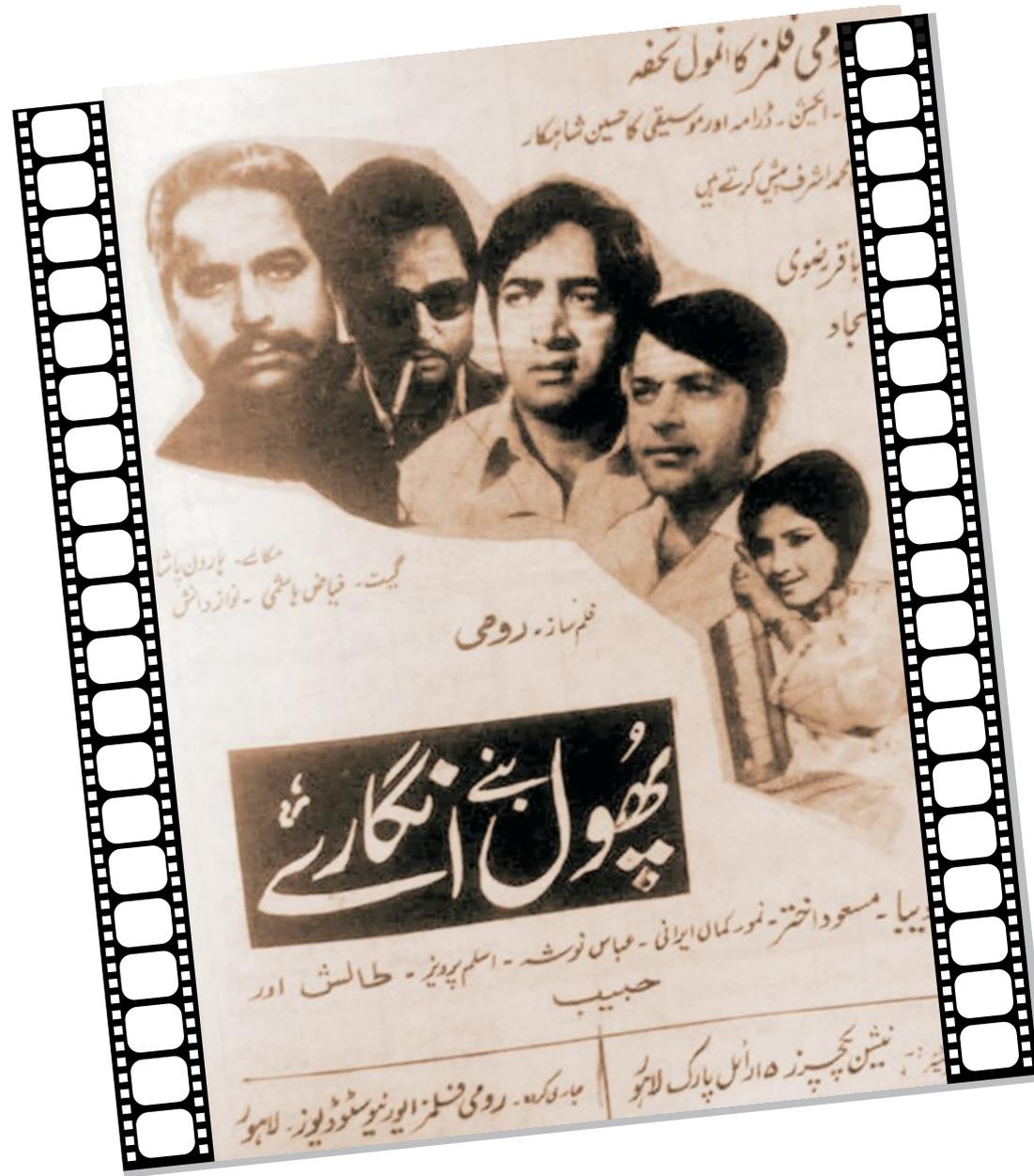


# Films that could not reach the silver screen



Pictures (Photo Set) Courtesy: Shehenshah Library/Sarfaraz Fareed Neehash

# Films that could not reach the silver screen



Pictures (Photo Set) Courtesy: Shehenshah Library/Sarfaraz Fareed Neehash

# Films that could not reach the silver screen

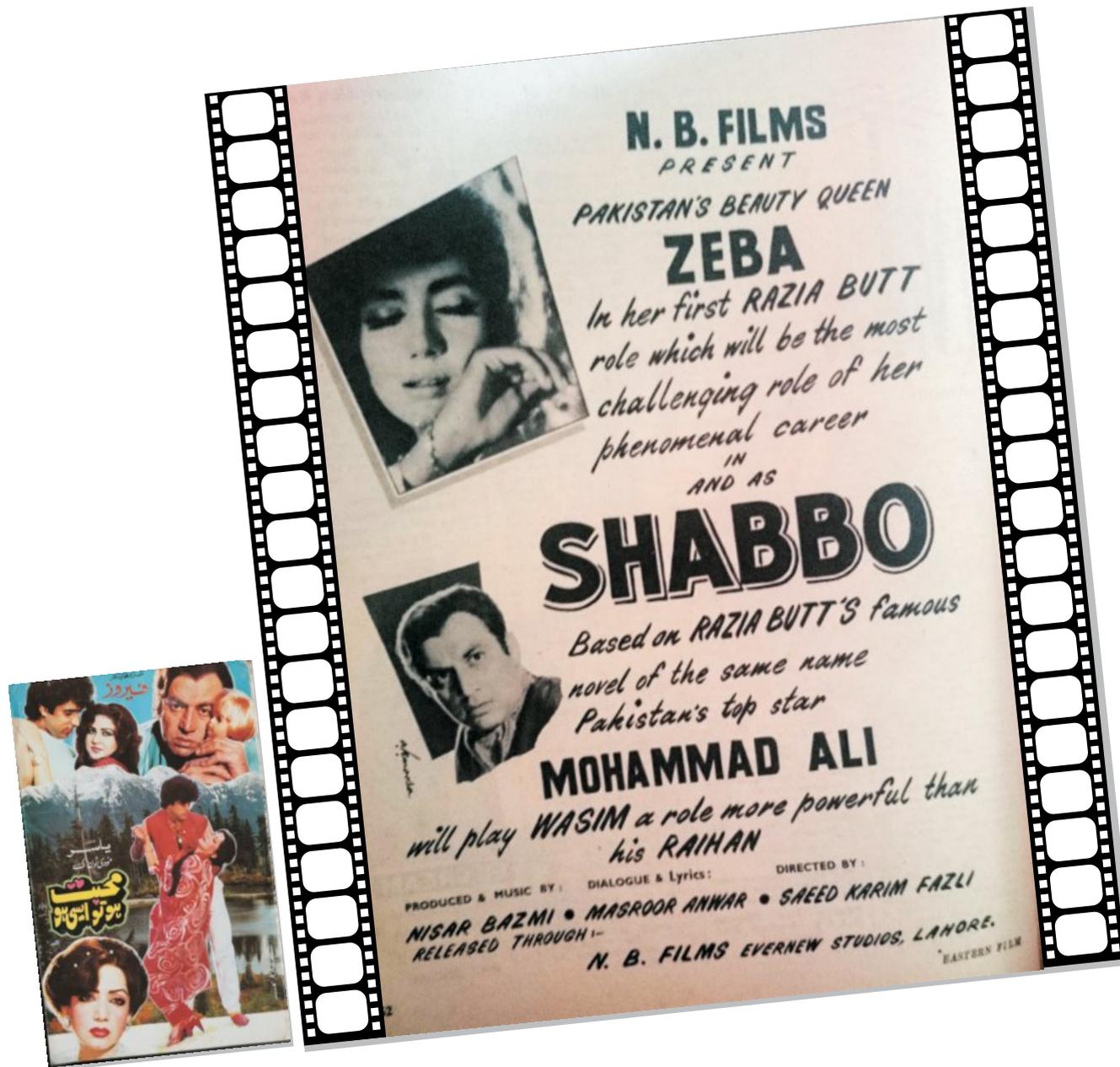


Pictures (Photo Set) Courtesy: Shafeeq-uz-Zaman, Karachi.



Pictures (Photo Set) Courtesy: Shehenshah Library/Sarfaraz Fareed Neehash

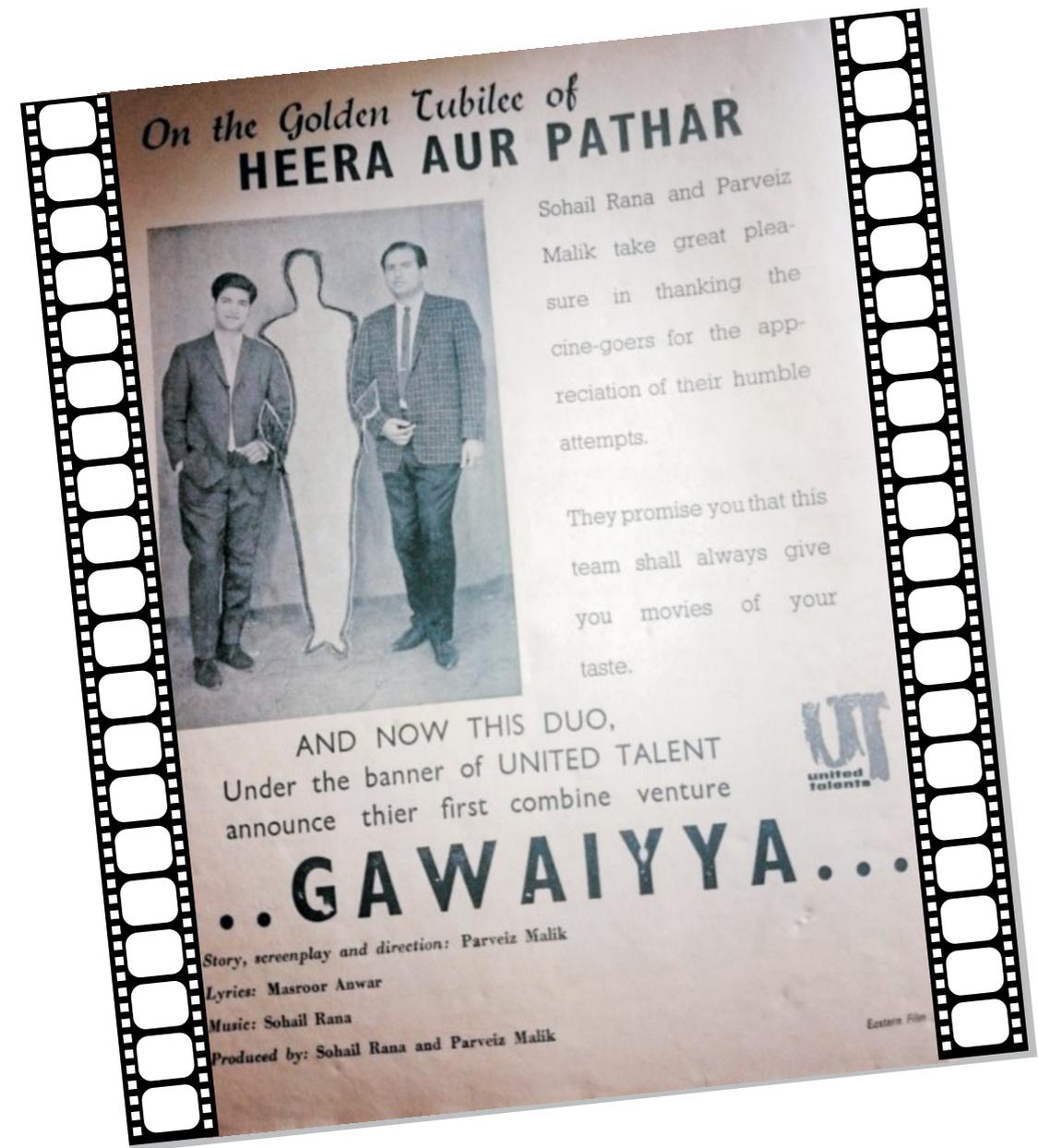
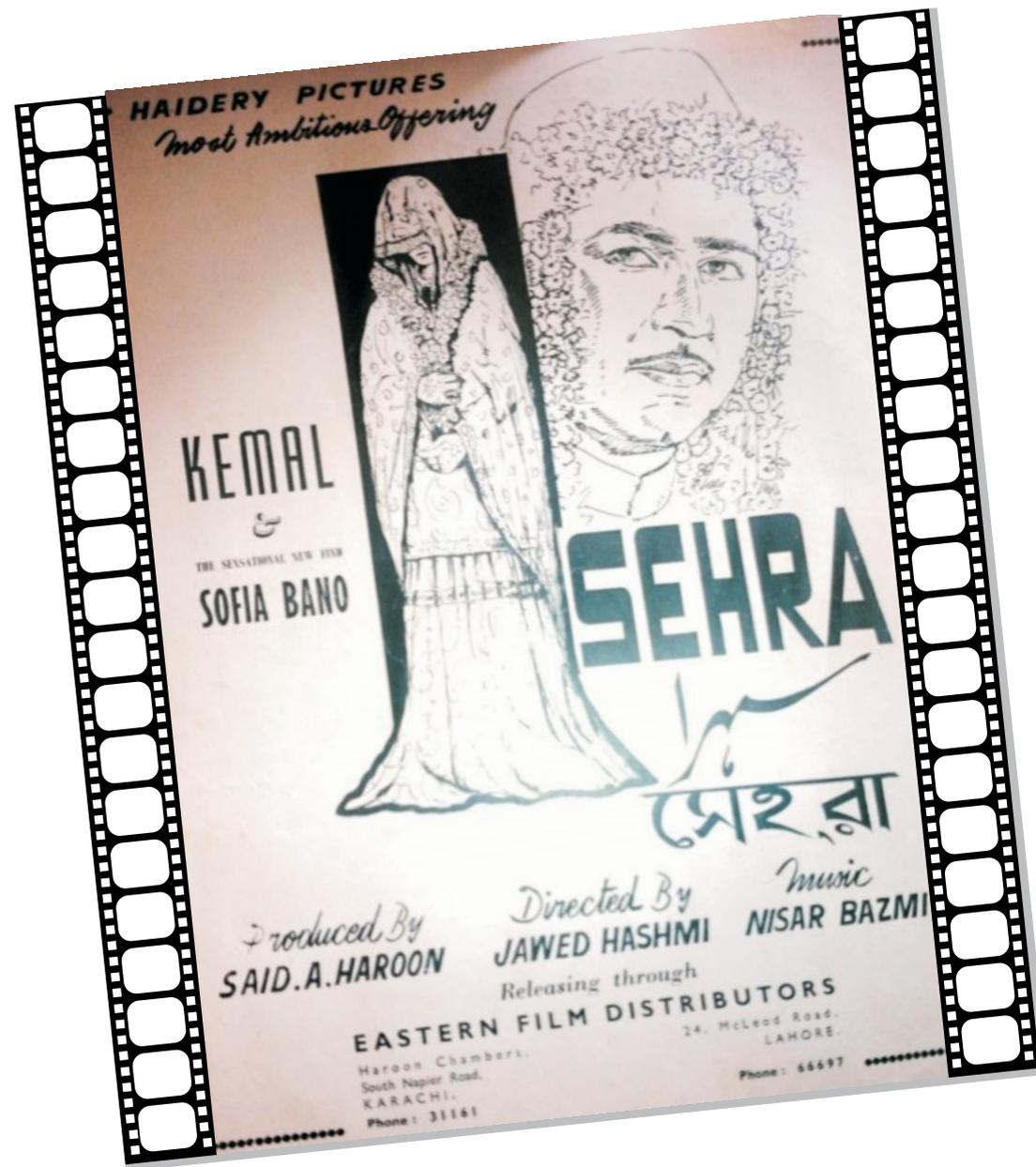
# Films that could not reach the silver screen



It is said that, *Mohabbat Ho To Aisi Ho*, released in 1989 was based on *Shabbo's* story.

Posters Courtesy: Imtiaz Ali Bhutto, Karachi

# Films that could not reach the silver screen



Posters Courtesy: Imtiaz Ali Bhutto, Karachi

# Films that could not reach the silver screen

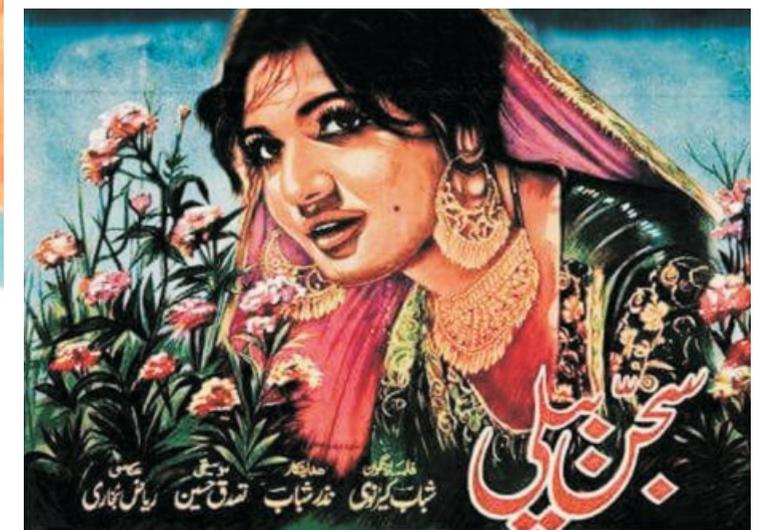


Posters Courtesy: Imtiaz Ali Bhutto, Karachi

Director Iftikhar Khan's 'Sajna Dura Deya' was the next successful Punjabi film starring Sudhir, Deeba, Firdaus, Kaifi, Munawwar Zareef, Nabila and Sabiha Khanum. Deeba earned a special Nigar award for the film. Although Nazeer Ali made some good compositions of songs penned by Hazeen Qadri, only one of them could acquire popularity. It was sung by Noor Jehan in sad and happy moods. The happy one was Sajna dur deya tainu takna aye jawaani tera puchhna aye haal and the sad piece was Sajna dur deya terey dukh taun sukh watta.

The next hit film was producer Shabab Kiranvi and director Nazar Shabab's Sajjan Beli with Rani, Inayat Husain Bhatti, Kaifi, Rukhsana, Asad Bokhari and Alauddin in the cast. Songs written by Khwaja Pervaiz, Iqbal Chaudhry, Iftikhar Shahid and Bashir Khokar were composed by Tasadduq Husain. The music was ordinary.

Another successful venture of 1970 was Maa Puttar directed by Waheed Dar. Its cast included Sudhir, Firdaus, Talish, Nabila, Rukhsana, Nasira, Rangeela and Mazhar Shah. Baba Chishti composed the songs for the film written by Tanvir Naqvi and Hazeen Qadri. Four of them sung by Noor Jehan were well received: Duriyaan wey duriyaan (Qadri), Aaj khushian de naal mainu charrh gaye ne haal (Naqvi), Saadey ghar aayee bharjayee (Naqvi) and Wey sohniya wey sajna (Naqvi). 1970 was the year when Nigar introduced new award categories for Punjabi films. Therefore, Sudhir won the best actor award and Tanvir Kazmi earned the best story writer award for Maa Puttar.





Coincidentally, the next hit film Chan Sajna was also helmed by Waheed Dar. Its cast included Rani, Yousuf Khan, Aaliya, Nayyar Sultana, Darpan, Iqbal Hasan, Asad Bokhari and Munawwar Zareef. Hazeen Qadri wrote the songs for the film which were composed by Wajahat Attre. Cine-goers liked two of them: Bhali wey mere haan deya (Noor Jehan) and Ni hirni de naina waaliye (Masood Rana).

Taxi Driver, produced by Raja Ghazanfar Ali and directed by first-time director Iqbal Kashmiri, was another mega hit of 1970. Kashmiri had previously assisted some known directors. The cast of the film included Rani, Habib, Aaliya, Nanha and Ilyas Kashmiri. Master Abdullah set to music songs penned by Tanvir Naqvi and Salim Kashir, three of which, sung by Noor Jehan, became famous: Tu mera beli main teri sajna (Kashir), Jogiya dil moh leya been waja ke (Kashir) and Izzat waaleyo ajj main tohaan tun puchh ke rahan gi ik sawaal (Naqvi).



It's time to talk about Heer Ranjha, which is reckoned to be a top-notch, high quality Punjabi film. Its producer was actor Ejaz and the director was Masood Pervez who in 1942 acted as the hero in a Punjabi film Mangti made in Lahore opposite Mumtaz Shanti, and later worked as the male lead in two films directed by W Z Ahmed. He was a nephew of renowned writer Saadat Hasan Manto. In 1950, after shifting to Pakistan, he made a film Beli based on a Manto story which failed at the box office.

However, later in his career he, using composer Khwaja Khurshid Anwar's talent, directed successful films such as Intezaar, Zehr-e-Ishq, Koyal and Sarhad.

Heer Ranjha, widely considered as Pakistan's best Punjabi movie, had Ejaz and Firdaus as the romantic male and female protagonists in the story – they were without a doubt the most famous film pair of Punjabi films at the time. The rest of the cast was Ajmal, Zamarrud, Najmul Hasan and Munawwar Zareef. Ahmed Rahi penned the songs for the film which were masterfully composed by Khawaja Khurshid Anwar, so much so that almost every song of the film was popular in those days and some of them are still fondly remembered by cinema and music lovers. The most liked three songs were sung by Noor Jehan: Sunn wanjhli di mithri taan wey, Chann maahi aa teri raah payi takni aan and Kadi aa mil Ranjhan wey. Then there was a duet sung by Noor Jehan and Munir Husain, O wanjhli walarreya. Apart from that, the songs which are perhaps not readily recalled nowadays were Zulfaan di thandi thandi chhaan (Noor Jehan, Irene Parveen, chorus), Chham chham nachchan main chham chham gaawaan (Noor Jehan, Naseem Begam, chorus), Teri khair hovay doli charrh jaan waaliye (Munir Husain) and Tu chori main teri chori Balocha haaniyaan (Irene Parveen). Heer Ranjha was the first Punjabi film to win five Nigar awards: best film (Ejaz), best director (Masood Pervaiz), best actress (Firdaus), best composer (Khwaja Khurshid Anwar) and a special award for Ajmal.

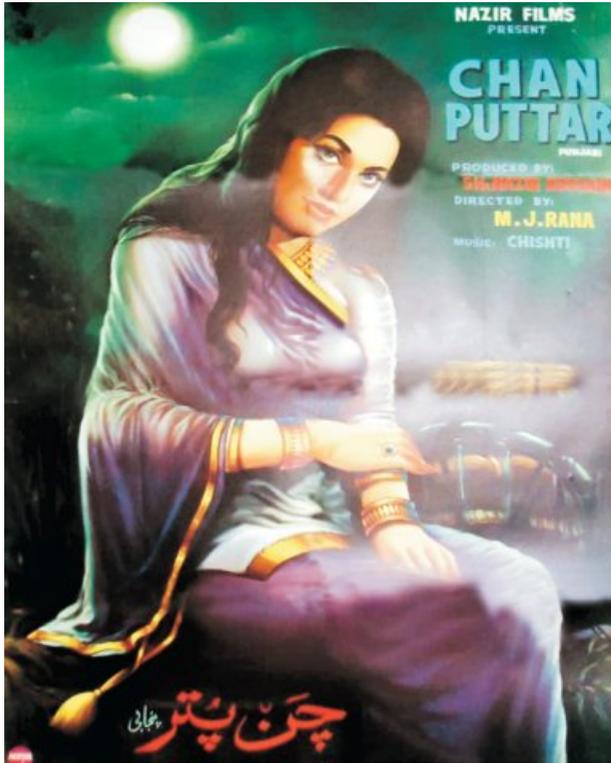


One of the moderately successful films released in 1970 was *Att Khuda Da Vair* directed by Zafar Dar. Its cast included Akmal, Firdaus, Sawan, Nazar, Asha Posley and Munawwar Zareef. Ahmed Rahi, Hazeen Qadri and Waris Ludhiyanvi wrote songs for the film which were composed by Tufail Farooqui. Five out of the nine songs recorded were liked by the public. Three of them were sung by Naseem Begum: *Pyaar ho gaya* (Ludhiyanvi), *Teri judaiyaan channa sahnu tarrfaandiyaan* (Rahi) and *Sheesha dil wala tutt gaya* (Rahi). Two other tracks were sung by Masood Rana (and penned by Qadri): *Aseen dil deiye ya jaan* and *Mera sohna des kisaana da*. Initially, the film's title was *Kisaan*. It was based on an Indian movie *Baadal* (1951) and was one of those films whose release got delayed because of Akmal's death on June 11, 1967.

Director Zafar Shabab's *Rab Di Shaan* was the next successful film starring Rani, Inayat Husain Bhatti, Aaliya, Afzal Khan, Munawwar Zareef, Sultan Rahi and Asad Bokhari. The songwriters for the film were Hazeen Qadri and Bashir Khokar while its music directors were Tasadduq Husain (seven songs) and Tafu (two songs). The following two songs could enjoy popularity: *Main alhar Punjab di* (Noor Jehan/Qadri/Tafu) and *Main labhna vaan uss yaar nuun* (Inayat Husain Bhatti /Qadri/Husain).

*Att Khuda Da Vair* was a film produced by Amin Chaudhry and directed by Khwaja Sarfaraz. Its success had a lot to do with its lovely music. Its cast included Habib, Nagma, Iqbal Hasan, Salma Mumtaz, Nanha and Munawwar Zareef. The songs penned by Tanvir Naqvi were composed by Faisal Husain Bakhshi and Wazir Husain who used to be known as the Bakhshi-Wazir duo. Four out of the seven songs acquired great popularity among the masses, especially the following sung by Noor Jehan: *Jadon holi jayi lenda mera naa* (popular to date), *Gandlaan da saag te makhan makayi* and *Main da laya jind jaan da*. A duet sung by Masood Rana and Runa Laila was also famous, *Do jawaaniyaan miliyaan te payiyaan pukaaraan*.





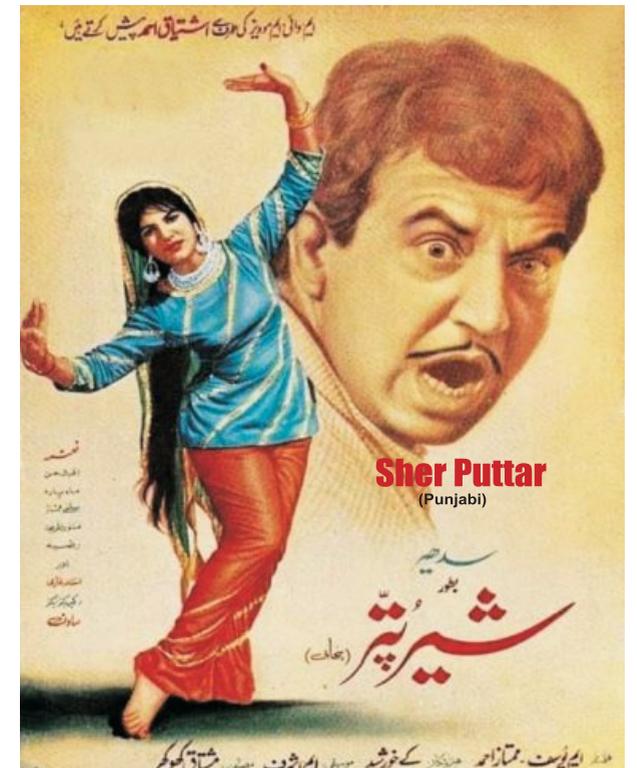
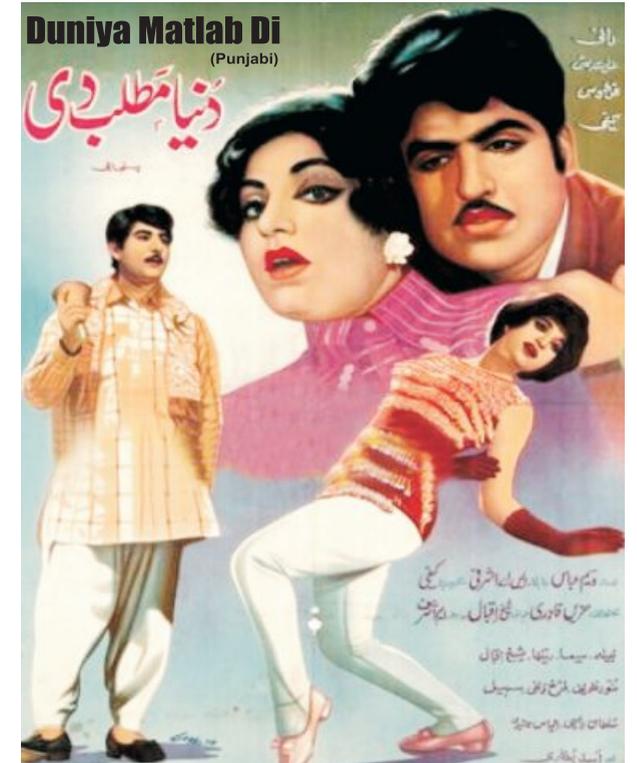
Most of director M J Rana's films were very successful but the one that was released in 1970 Chann Puttar met with moderate success despite the fact that it had Firdaus, Habib, Yousuf Khan, Zamarrud, Asad Bokhari, Ilyas Kashmiri, Sultan Rahi and Rangeela in the cast. The songs were composed by Baba Chishti one of which was written by Khawaja Pervaiz, while the rest were penned by Waris Ludhiyanvi. Only one song written by Waris gained popularity. It was Sahnu vi le chal naal wey sung by Naseem Begum.

M Akram in those days was counted as a successful Punjabi film director. His Charrhda Suraj (1970) was another hit film. Its cast included Sudhir, Naghma, Iqbal Hasan, Talish (guest appearance), Saba, Ragni and Sawan. The songs for the film were written by Hazeen Qadri and composed by Wajahat Attre. Two of them sung by Noor Jehan proved to be memorable: Tu pyaar bann aaya bahaar bonn aayi main and Tenu vekh vekh ke sajna.



M Ashraf usually composed songs for Urdu films but there were some production houses that used to hire him to compose Punjabi songs as well. Duniya Matlab Di, produced by Bhatti Pictures and directed by S M Ashrafi, was one such film. Its cast included Rani, Firdaus and the Bhatti brothers (that is, Inayat Husain and Kaifi). Hazeen Qadri was the songwriter for the project. Duniya Matlab Di had three popular songs: Aseen deewaane terey oye hoye (Noor Jehan), E Ja aj main iqraar karna (Noor Jehan and Inayat Husain Bhatti) and Duniya matlab di o yaar (title song sung by Bhatti).

The last hit Punjabi film that came out in 1970 was Sher Puttar directed by K Khursheed. It had Sudhir, Naghma, Mahpara and Sawan in the cast. Khwaja Pervaiz and Waris Ludhiyanvi wrote the songs for the film composed by M Ashraf, none of which managed to impress the audience.



## 1971

The year 1971 was the darkest period in the history of the country. Tensions between both wings of Pakistan continued for the whole year resulting in the dismemberment of the eastern wing. On average, six to seven Urdu films used to be made in East Pakistan, but the number came down to three in 1970 and two in 1971 (Jaltey Suraj Ke Neechey and Mehrbaan). Consequently, the number of films released in Pakistan decreased to 79 – Urdu (32), Punjabi (38), six Pashto, two Sindhi and one bilingual (Urdu/Punjabi). Out of the 32 Urdu films, only four succeeded at the box office in a big way and five did average business.

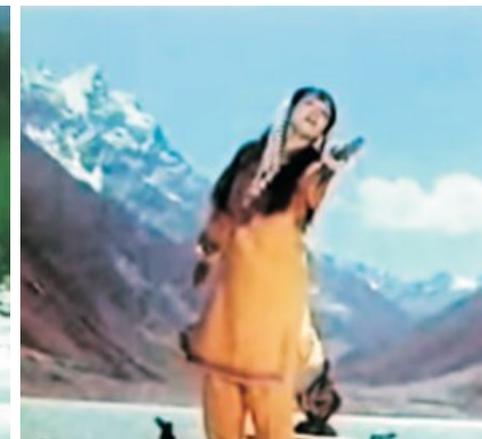
The first successful film that saw the light of day in 1971 was *Dosti* made under the banner of Punjab Films. Produced by Ejaz and directed by Sharif Nayyar, it had Ejaz, Shabnam, Husna, Rehman, Saqi, Talish and Rangeela in the cast. No praise is enough for *Dosti*'s songwriters – Tanvir Naqvi, Kaleem Usmani and Qateel Shifai – and composer A Hameed. In those days, songs sung by Noor Jehan for the film were the talk of the town. For example, the ones penned by Shifai, *Bus gaya tu sotaniya ke dwaar sajna* and *Yeh waadiyaan yeh parbaton ke shaahzaadiyaan*. Or Naqvi's *Chithi jara sayyanji ke naam likh de* and *Sakhi raen milan ki aayi*. Or for that matter, Usmani's *Roothe sayyan ko main to apne*, *Sajna bhoor na jaana mera pyaar* and *Aare aare dil ke sahaare* (which Noor Jehan song with Mujeeb Alam). *Dosti* achieved the diamond jubilee status (it stayed for 100 weeks in cinemas) in 1971. It also won the most number (8) of Nigar awards: best producer (Ejaz), best director (Nayyar), best actress (Shabnam), best composer (Hameed – it was his sole Nigar award of the career), best songwriter (Naqvi), best singer (Noor Jehan for *Chithi jara sayyanji*) – best cinematographer for a color film (M Faazil) and best editor (Irshad Durrani).



Fans gather outside the former Plaza Cinema in Karachi to watch the movie “Dosti”



“Roothe sayyan ko main to apne”  
(Shabnam & Ejaz)



“Yeh waadiyaan yeh parbaton ki  
shaahzaadiyaan” (Shabnam)



“Chitthi jara sayyan ji ke naam likh de”  
(Shabnam & Rehman)



Another very successful film was Aansu directed by S A Bukhari. Its cast included Firdaus, Nadeem, Deeba, Masood Akhtar, Mahpara, Salma Mumtaz, Zahid Khan and a new actor Shahid Hameed who later became to be known as Shahid and is counted as one of the top four big heroes of the country – the other three are Mohammad Ali, Waheed Murad and Nadeem. Nazeer Ali was Aansu's music director while Khwaja Pervaiz and Tavir Naqvi (one song) were its song writers. The most popular song of the film was sung by Mehdi Hasan, Jaan-e-jaan tu jo kahey gaon main geet tere which was written by Tanvir Naqvi. Other two worthy songs, both penned by Parvaiz, were a tandem sung by Noor Jehan and Masood Rana, Tere bina yun gharriyaan beeten and a solo by Noor Jehan, Husn majboor ishq maqhroor. Aansu bagged three Nigar awards: best story writer (Riaz Arshad), best singer (Rana for Tere bina yun gharriyaan beeten) and Firdaus won a special award for her acting.

When comedian Rangeela released his third successful film as director in 1971, Dil Aur Dunya, cinema lovers and critics realized that he was a force to be reckoned with. Whoever initially made fun of him was left with no other choice but to accept his talent. The cast of the film included, apart from Rangeela, Habib, Aasia, Saiqa, Munawwar Zareef and Nanha. Kamaal Ahmed composed the songs for the film which were written by Kaleem Usmani, Rasheed Sajid, Saeed Gilani and Kamaal Ahmed. Although some of the tracks became pretty popular, it was the one sung by Runa Laila and penned by Gilani that became famous in the real sense, Champa aur chambeli yeh kaliyaan nayi naveli. Two songs sung by Rangeela, too, were liked by the public: Bata aye duniya waale (Usmani) and Arey le chal re bayalwa saajna ke gaion (Kamaal). Rangeela won the Nigar award for best comedian for Dil Aur Dunya and Ali Jaan bagged the best cinematographer (black and white) trophy.

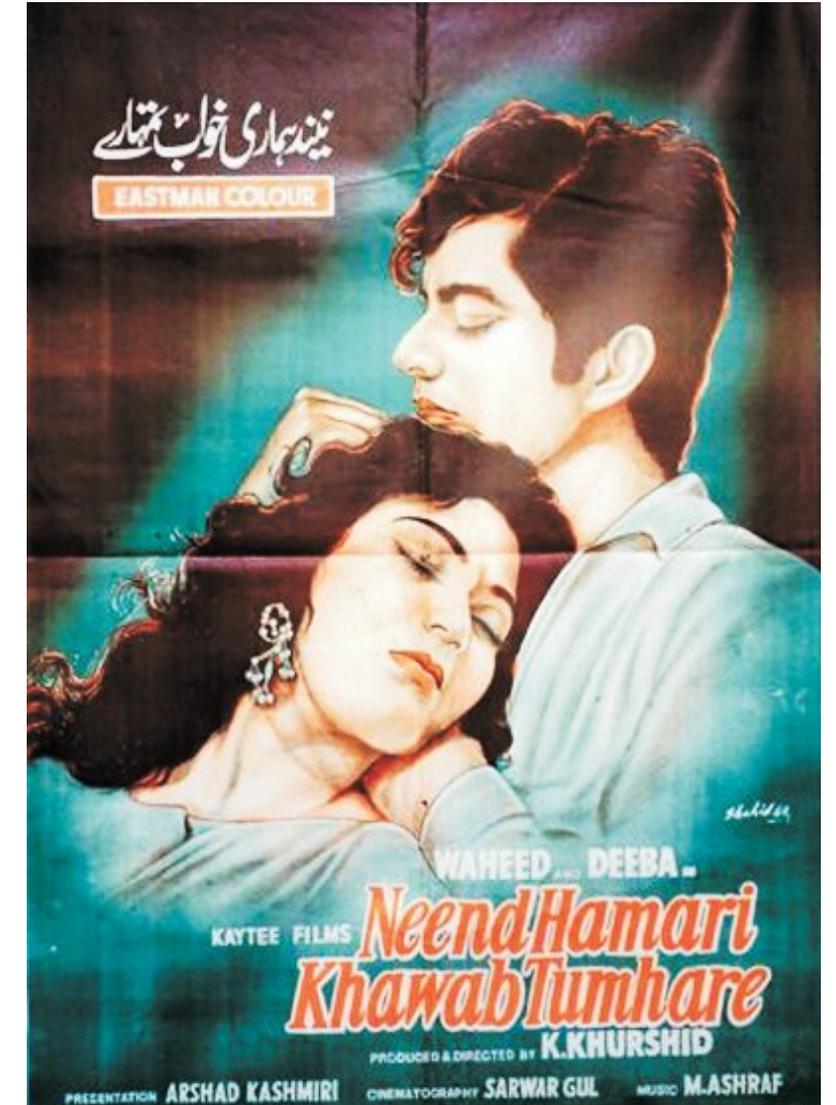
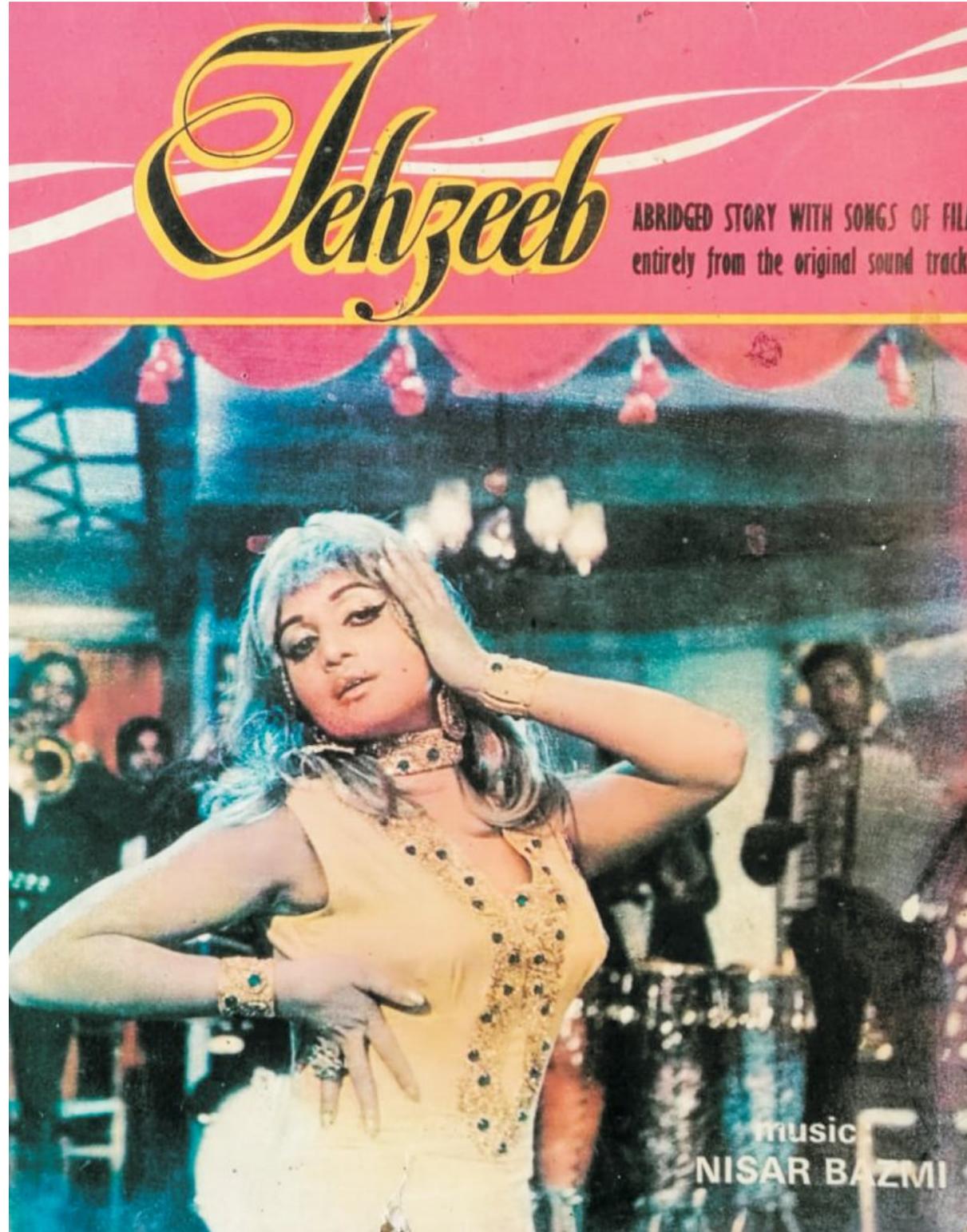


Lyricist Saeed Gilani  
(Full Name: Syed Saeed Gillani)



Lyricist Rasheed Sajid

Tehzeeb directed by Hasan Tariq was not only a successful cinematic venture but also a message-oriented film. It had Rani, Shahid, Aslam Pervaiz, Lehri and Rangeela in the cast. Nisar Bazmi did a lovely job as the composer of the film's songs which were written by Saifuddin Saif and Masroor Anwar (who penned only one song Ghar aaney wala hai ik anjaana sung by Runa Laila). The three other numbers sung by Runa Laila were: Kaisa jaadugar dilbar mastaana hai, Aa ja hum kyun rahein akele and Tu ne kya shay mujhe pila di hai. A song Laga hai Misr ka bazaar dekho separately sung by Mehdi Hasan and Noor Jehan also became famous. Its line was later changed to Laga hai husn ka bazaar dekho in order not to let the diplomatic ties between Misr (Egypt) and Pakistan suffer.

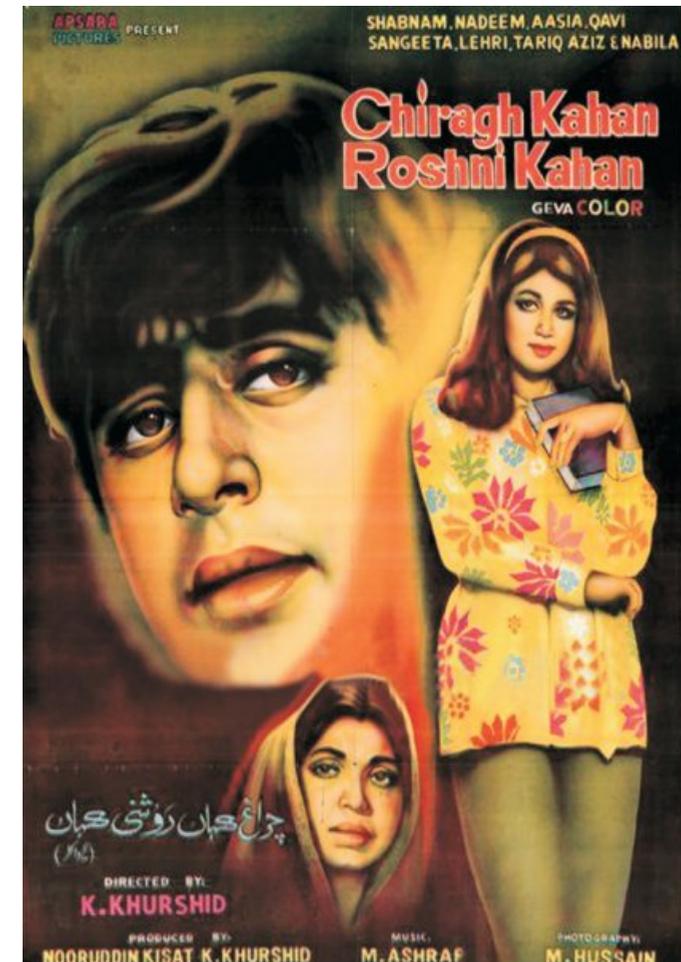
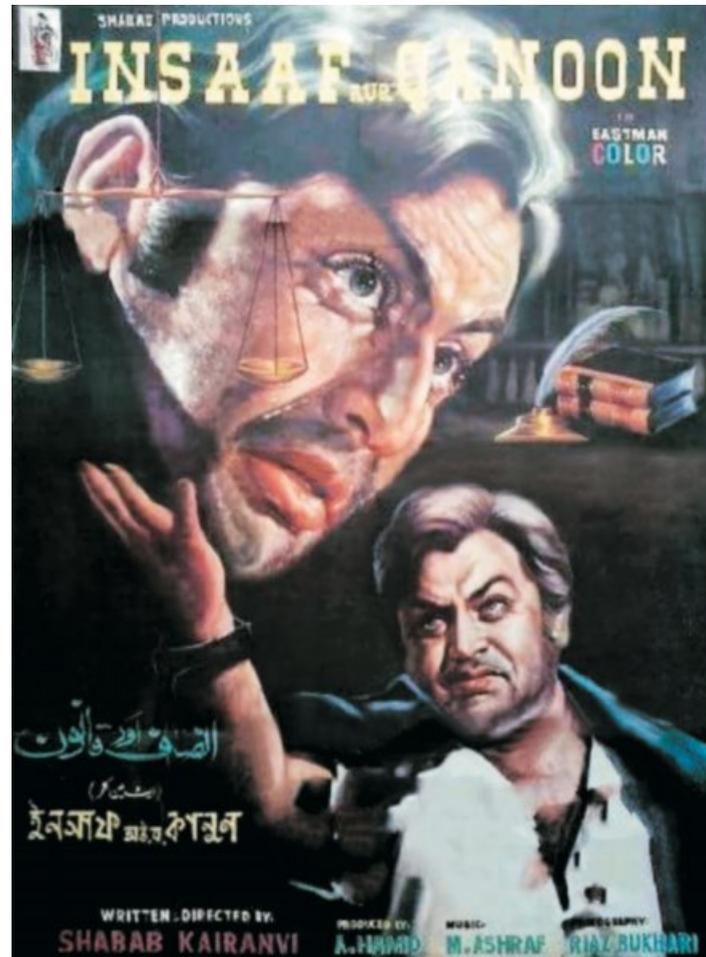
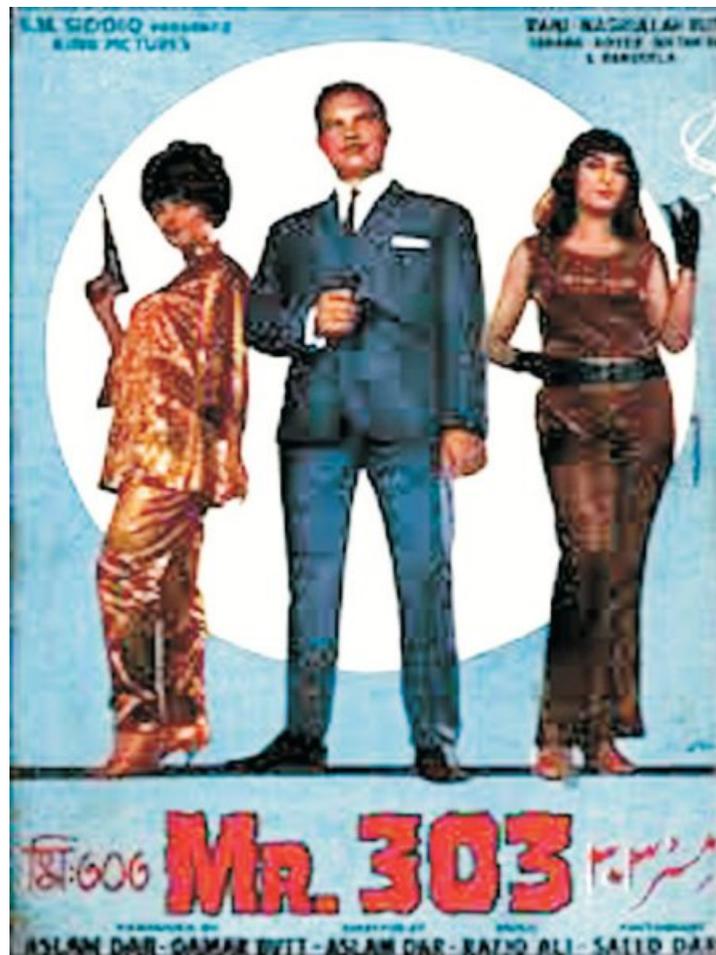


Now we come to the five Urdu films that managed to do average business at the box office, the first of which was director K Khursheed's Neend Hamaari Khwaab Tumhaare. The cast of the film included Waheed Murad, Deeba, Alia, Nirala, Zeenat, Talish and Qavi. The songwriter for the film was Kaleem Usmani and M Ashraf was its composer. The following songs were famous in those days: Jo bazahir ajnabi hain sung by Mehdi Hasan, Haaye mera jhumka kho gaya by Runa Laila; and three songs sung by Masood Rana, Yeh duniya hai daulat waalon ki, Mera mehboob aa gaya and Naaraaz na hon to arz karun.

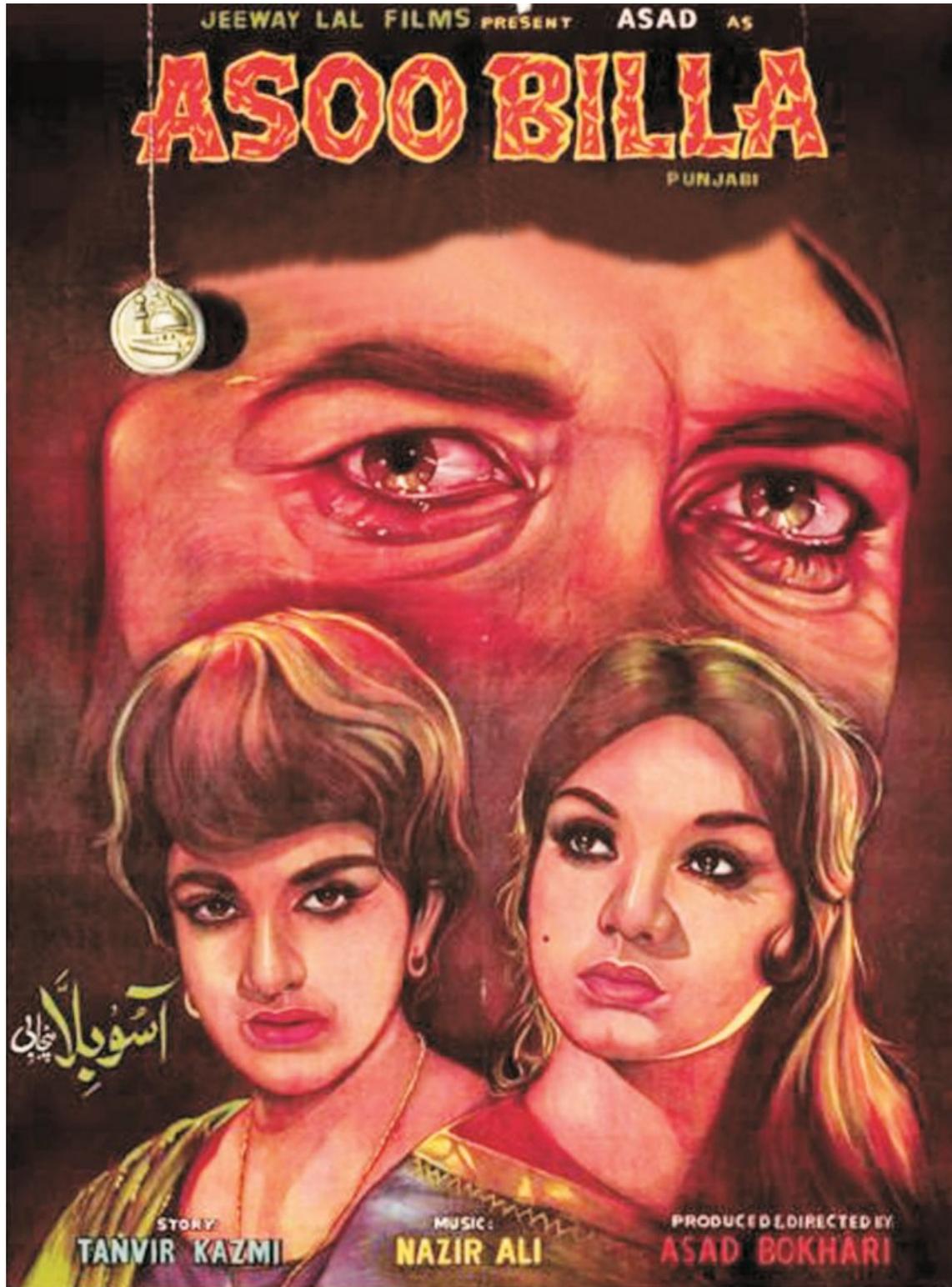
Like his previous successful films Daara and Chattaan, producer and director Aslam Dar one more time cast the bodybuilder Nasrullah Butt in his film Mr 303 alongside Rani and one more time tasted success. The rest of the cast was Tarana, Adeeb, Rangeela and Shakir. And again, the songwriter for his film was Mushir Kazmi and Rafique Ali was the composer. Five songs were recorded for the project and only Zulf lehra gayi kamar bal kha gayi sung by Irene Parveen was well received by the audience.

Shabab Productions at the time used to churn out films the way products come out of a factory. One such film released in 1971 was Insaaf Aur Qaanoon directed by Shabab Kiranvi. The cast included Mohammad Ali, Zeba, Aslam Pervaiz, Zarqa, Tani, S M Salim and Lehri. The music director for the film was M Ashraf while its songs were penned by Tasleem Faazli and Shabab Kiranvi (only one Tu agar bura na maane sung by Ahmed Rushdi). The following songs became popular: Dil bhi tumhaara hum bhi tumhaare (Mala), Qubool aaj hamaara salaam ho jaye (Noor Jehan) and Sau baras ki zindagi mein aik pal separately sung by Noor Jehan and Mehdi Hasan.

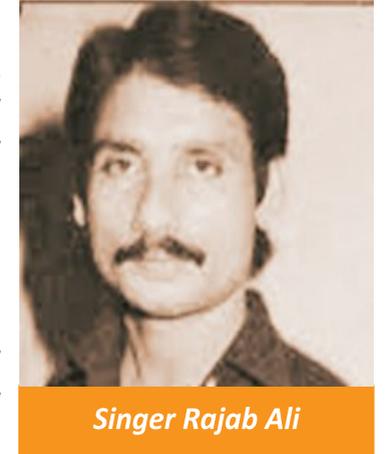
Another film made by K Khursheed titled Charaagh Kahaan Roshni Kahaan saw the light of day the same year. The cast included Nadeem, Shabnam, Sangeeta, Aasia, Qavi, Lehri, Tariq Aziz, Sabra Sultana and Nabila. Kaleem Usmani wrote the songs for the movie composed by M Ashraf. Three of them were liked by cinema lovers: Haal-e-dil aaj hum sunaayeinge (Masood Rana), Meri dua hai ke tu bann ke maahtaab rahey (Rana) and Ho aa jao ri gori (Rana and Mala).





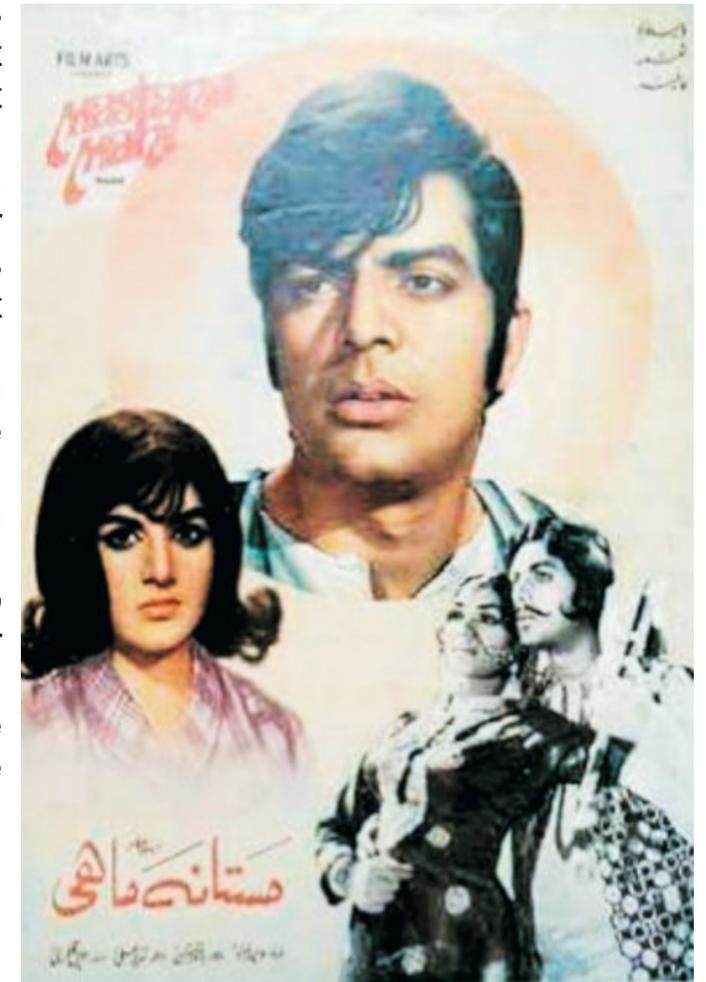


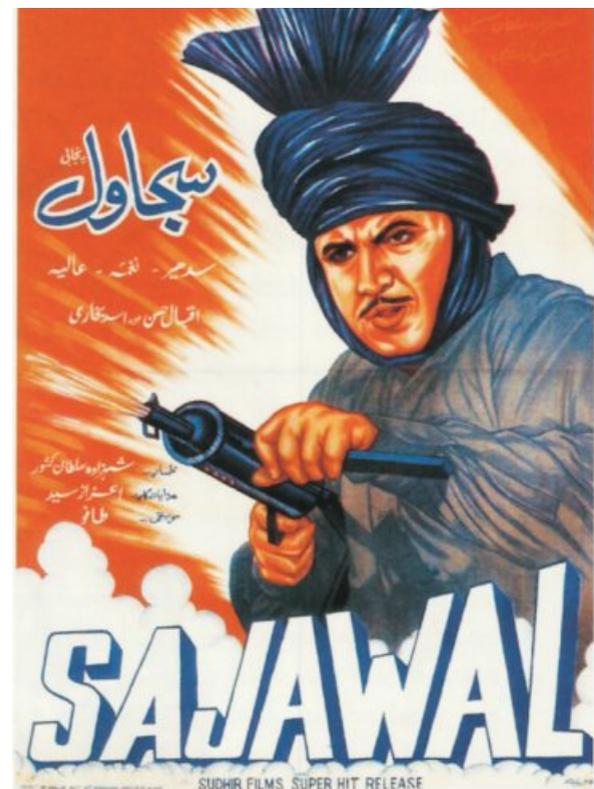
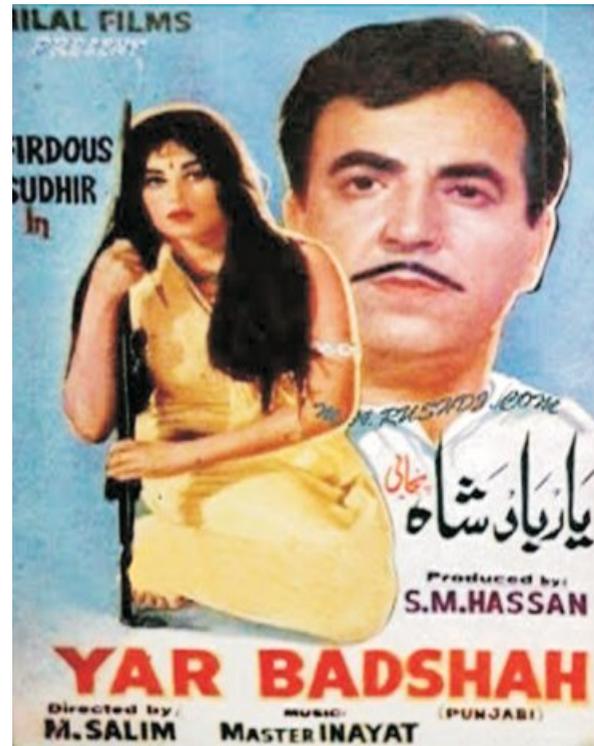
•Producer and actor Asad Bokhari's first directorial venture Aasu Billa was a huge hit in 1971. The rest of the cast members were Naghma, Ejaz, Alia, Seema, Ilyas Kashmir and Sultan Rahi. Songs penned by Khwaja Pervaiz, Tanvir Naqvi and Hazeen Qadri were composed by Nazeer Ali who once again proved that when it came to dhamaal music, he had no parallels. The following two dhamaal tunes from the film were big hits: Aseen aan Qalandari deewaane Lajpal de (Rajab Ali/Qadri) and Husaini Laal Qalandar (Noor Jehan/Pervaiz). There were two more songs sung by Noor Jehan: Muk gaye ne hanju (Naqvi) and Haaye haaye loko chor wey (Pervaiz) that earned fame.



Singer Rajab Ali

Mastaana Maahi was Waheed Murad's production company Film Arts' first Punjabi film, directed by Iftikhar Khan. It was a box office hit. The cast included Waheed Murad (double role), Naghma, Alia, Asad Bokhari and Munawwar Zareef. Nazeer Ali composed its songs written by Hazeen Qadri, the most popular of them was the one sung in dhamaal style by Noor Jehan, Sahiyoni mera maahi. Another memorable number, Enhaan phul kaliyaan di mehfil wich was separately sung by Rajab Ali and Mala. The other popular songs were: Wey ja main teri aan (Noor Jehan), Ho gayi ni muhabbat chori chori (Noor Jehan) and a duet sung by Noor Jehan and Ahmed Rushdi, Bolan lag payi aye tasveer. Mastaana Maahi bagged three Nigar awards: best actor (Waheed Murad), best composer (Nazeer Ali) and a special acting award for Alia.





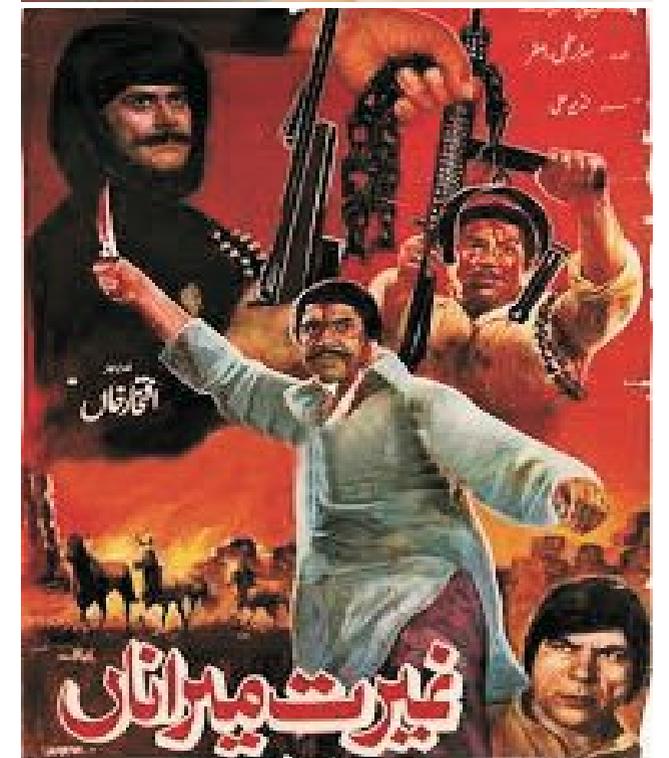
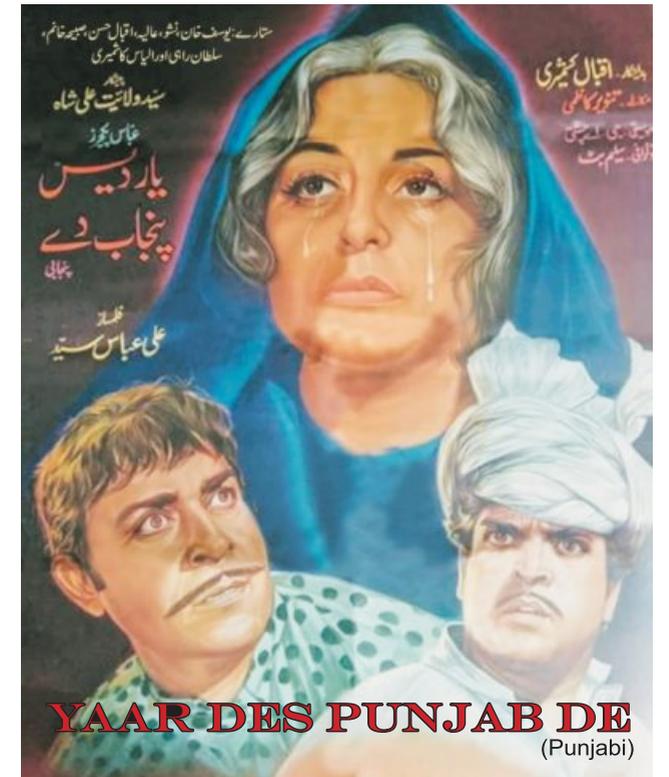
Now we will highlight the nine Punjabi films that performed averagely at the box office. Among them the music of Maali directed by Waheed Dar and Uchi Haveli directed by Maqsood Ayaz was not well received.

The film *Yaar Baadshaah* helmed by M Salim had Sudhir, Firdaus, Afzal Khan, Maahpaara, Rangeela and Asad Bokhari in the cast. Its music was composed by Master Inayat Husain and the songs were written by Tanvir Naqvi and Bashir Munzar. Three songs were liked by cinema lovers: *Main kehya gal sunn ja*, penned by Naqvi and sung separately by Tasawwar Khanum and Masood Rana; and two sung by Zahida Sultana and written by Bashir, *Wey tu aa ja dholan maahi* and *Wey teri aan main teri Ranjhna*.

Director Aizaz Syed's film *Sajaawal* had Sudhir, Naghma, Alia, Iqbal Hasan, Rangeela, Seema and Asad Bokhari in the cast. Tafu composed the songs for the film which were written by Khadim Abbas, Iftikhar Shahid and Khwaja Pervaiz. Two out of the six songs recorded for the film, sung by Noor Jehan, were popular: *Qasam aye Khuda di* (Pervaiz) and *Maahi keh gaya milaan ga main fer aa ke* (Abbas).

*Yaar Des Punjab De* was directed by Iqbal Kashmiri and had Yousuf Khan, Nisho, Alia, Iqbal Hasan, Sabiha, Sultan Rahi and Ilyas Kashmiri in the cast. Seasoned music director Baba G A Chishti composed the songs for the film which were written by Waris Ludhyanvi, Abid Shah and himself. Two out of the eight songs recorded for the film, penned by Ludhiyanvi and sung by Noor Jehan, became popular: *Paagal ne o jehrre sachcha pyaar kisey naal karde nein* and *Arey kaahnu akkhaan chaar ho gayyaan*.

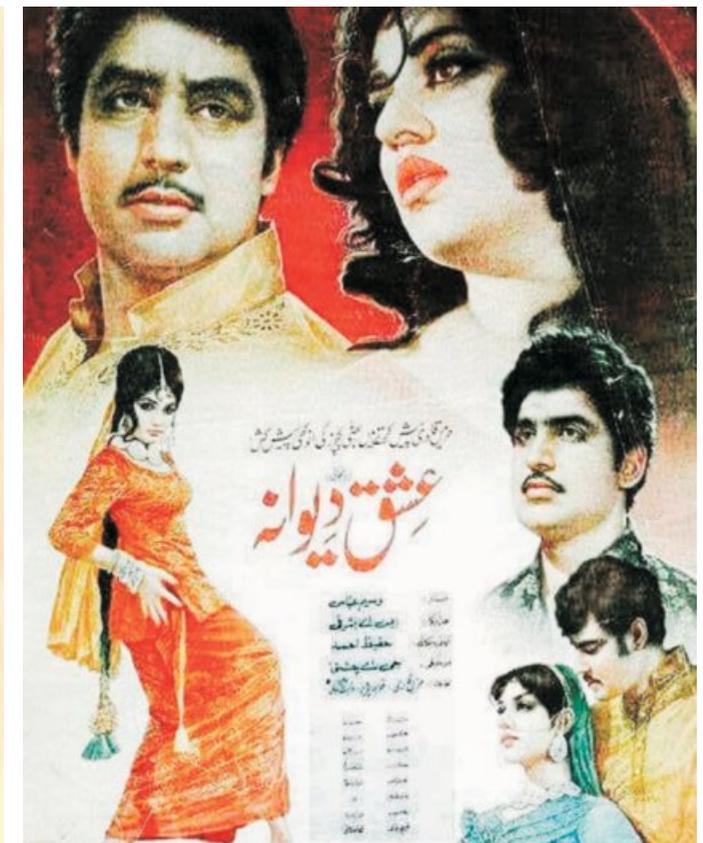
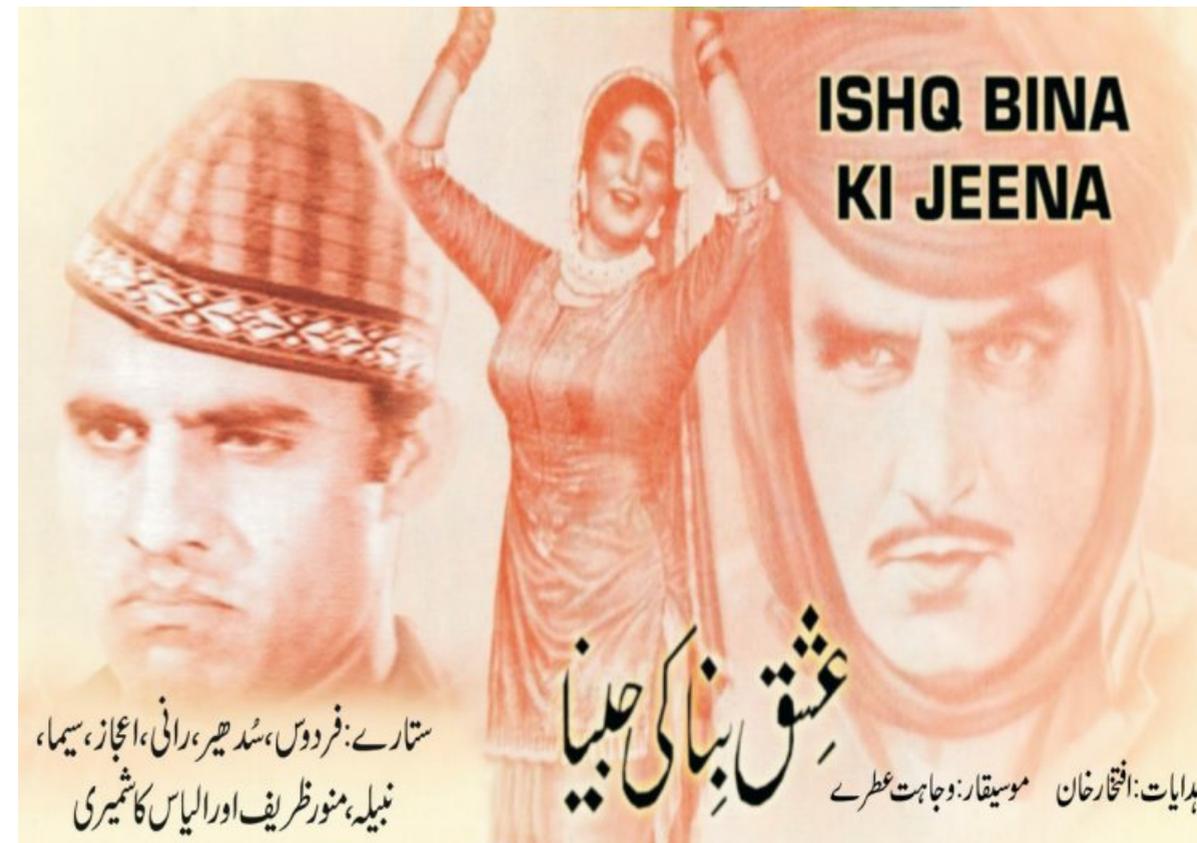
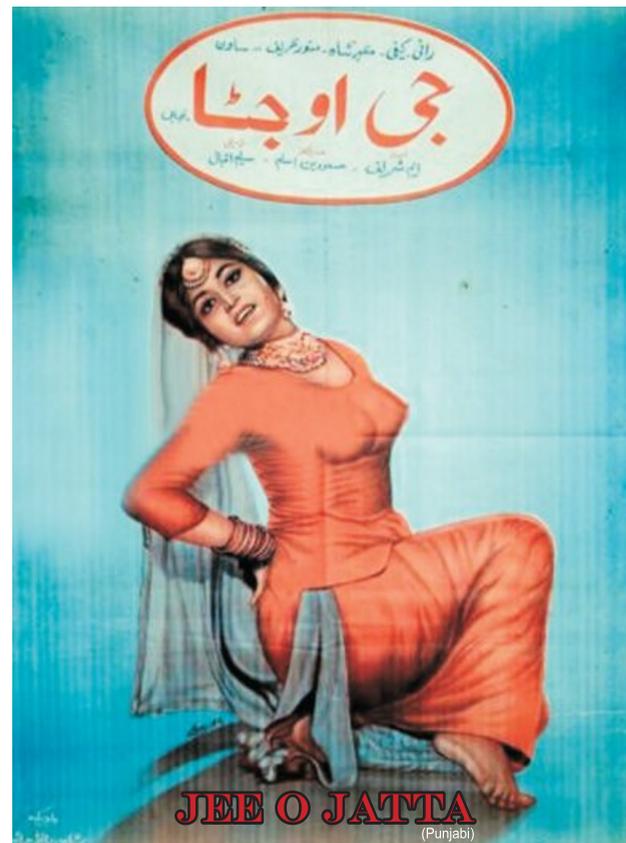
After a great box office performance of *Mastaana Maahi*, director Iftikhar Khan's next film *Ghairat Mera Naa* managed to do average business. Its cast included Sudhir, Firdaus, Yousuf Khan, Rukhsana, Nabila, Sultan Rahi and Rangeela. Music director Nazeer Ali composed the songs for the film penned by Khwaja Pervaiz and Hazeen Qadri. Two out of the seven songs, written by Qadri and sung by Mala, could impress the audience: *Uss doli de do kahaar ni maan* and *Dil te deewaana dildaar da*.



The next moderately successful Punjabi film released in 1971 was *Ishq Deewana* directed by S A Ashrafi. Made under the banner of Bhatti Pictures, Inayat Husain Bhatti's son Wasim Abbas (today's well known TV actor) was named the producer of the film. Apart from the Bhatti brothers (Inayat Husain and Kaifi), the cast included Firdaus, Alia and Ghazala (who Kaifi got married to), Nayyar Sultana, Seema, Asad Bokhari, Sultan Rahi and Munawwar Zareef. The songs for the film were written by Hazeen Qadri, Khwaja Pervaiz and Waris Ludhianvi and composed by Baba G A Chishti. Only two could impress music listeners: the first was penned by Pervaiz and separately sung by Mala and Inayat Husain Bhatti, *Akhaan larriyaan dil te waar hoya* and the second was written by Ludhianvi and sung by Mala, *Ishq deewana ho ishq deewana ho*.

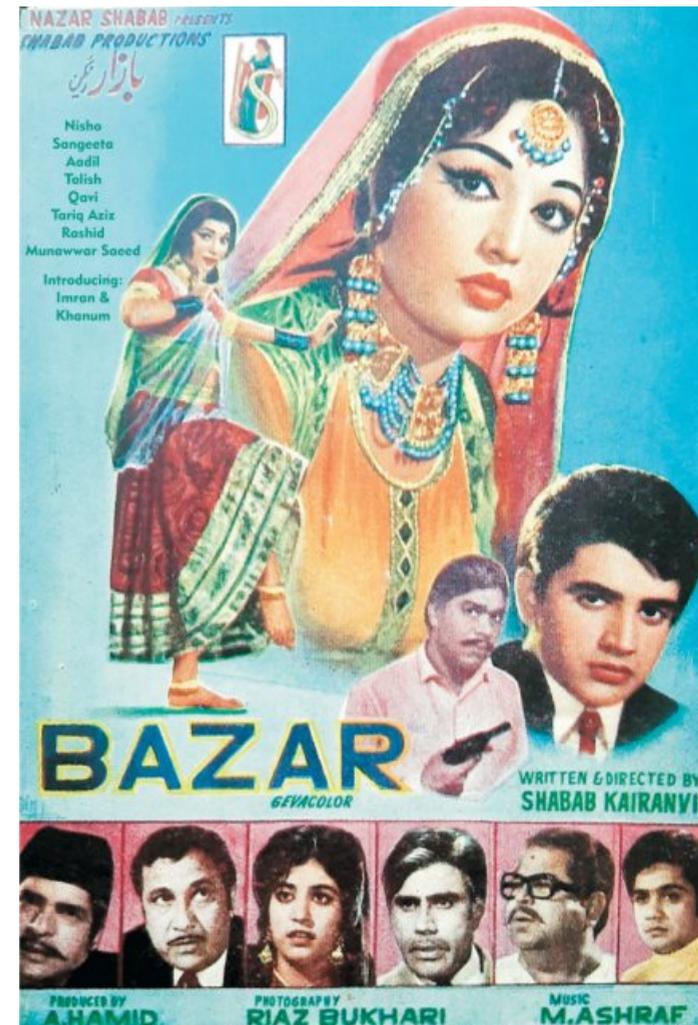
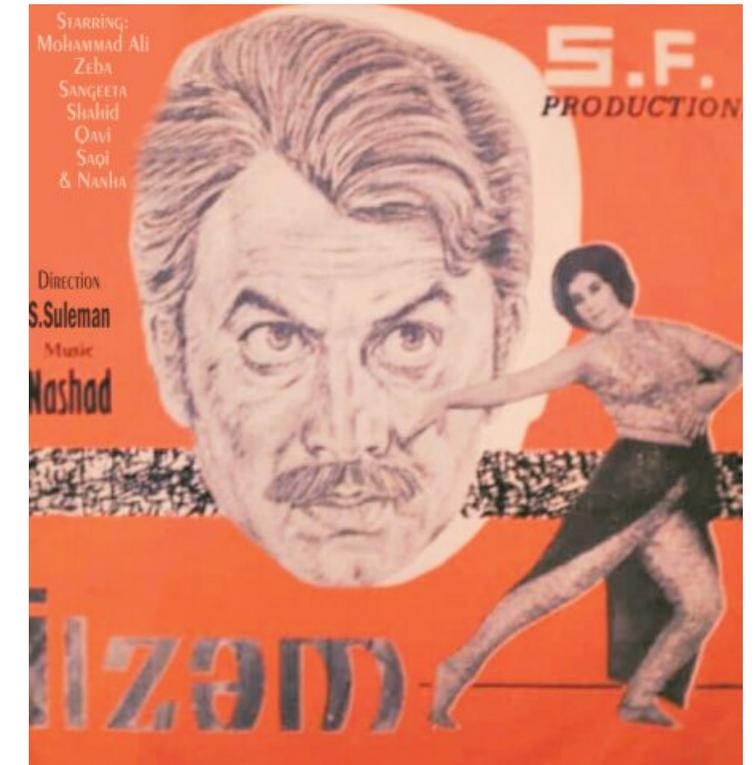
In 1971, the third film directed by Iftikhar Khan that came out was *Ishq Bina Keeh Jeena*. Its cast included Firdaus, Sudhir, Rani, Ejaz, Seema, Nabila, Munawwar Zareef and Ilyas Kashmiri. Wajahat Attre composed the songs for the film which were written by Hazeen Qadri. Only two of them sung by Noor Jehan acquired popularity: *Haq Baahu beshak Baahu* and *Wey ajj na jaa kaale waalan naalon kaale*.

The last Punjabi film which did average business at the box office was *Ji O Jatta* directed by Masood bin Aslam. It had Rani, Kaifi, Sawan, Munawwar Zareef, Asad Bokhari and Mazhar Shah in the cast. The songs for the film were composed by the duo Salim-Iqbal and penned by Hazeen Qadri, Waris Ludhianvi and Sarfaraz Qureshi. Actually, most of the songs were written by Qadri one of which, sung separately by Inayat Husain Bhatti and Noor Jehan, *O marnon zara nayin darde* became popular.



1972

It was second time after 1968 that the number of released films in Pakistan had touched the 100 mark in 1972. They included 41 Urdu, 51 Punjabi, two Sindhi and six Pashto films. The first out of the 14 successful Urdu films was Ilzaam produced by Irfan Malik and directed by S Suleiman. It had Zeba, Mohammad Ali, Sangeeta, Shahid, Qavi, Saqi and Nanha in the cast. Primarily, Nashaad was the composer of the film's songs written by Masroor Anwar and Taslim Faazli, but a duet Aik baat kahun sung by Runa Laila and Ahmed Rushdi was written by Fayyaz Hashmi and composed by Khalil Ahmed. It was liked very much. However, the most popular number whose opening line became proverbial was Hum pe ilzaam to waisey bhi hai sung by Noor Jehan and penned by Anwar. Also, a qawwali written by Faazli and performed by the Sabri brothers (Ghulam Farid and Maqbool), Aaye hain tere dar per was popular.



Actor Habib's production house Habib Films and director Saqlain Rizvi's film Pardes was the second most successful cinematic project that came out in 1972. Apart from Habib, its cast included Deeba, Naghma, Haider, Talish and Rangeela. Asghar Ali Kausar penned the songs for the film which were composed by three music directors – Akhtar Husain, Azam Baig and Nazeer Ali – but two songs said to be composed by Baig and sung by Mehdi Hasan were copied from Indian compositions. They were Aaj ki raat haseen hai stolen from the song Phoolon ke rang se sung by Kishore Kumar for the film Prem Pujari (1970) and Paayel chhanan chhan chhanke copied from the song Naino mein badra chhaye sung by Lata Mangeshkar for the film Mera Saya (1966). The fact is that the most beautiful composition of Pardes was Na ab woh sama hai sung by Naseem Begum and composed by Nazeer Ali.

The next Urdu film Baazaar did achieve success but a modest one. Directed by Shabab Kiranvi, its cast included Nisho, Sangeeta, Imran, Adil, Qavi and Tariq Aziz. The songs for the film were penned by Taslim Faazli and composed by M Ashraf. Only two of them could impress the audience: Jab gunehgaar samajhtey hain zamaane waale sung by Noor Jehan and Takalluf bartaraf hum to sar-e-bazaar naacheinge sung by Runa Laila.

Another 1972 film which did average commercial business but whose music was a massive hit was *Naag Muni*. Even today its songs are sung at events and musical programmes. Produced by Afzal Husain and directed by Raza Mir, its cast included Rani, Waheed Murad, Sangeeta, Rukhsana, Najmul Hasan, Qavi and Talish. Fayyaz Hashmi, Habib Jaalib and Masroor Anwar wrote songs with a Hindi touch according to the film's subject were beautifully composed by Nisar Bazmi. Bazmi sahib told this writer that the songs sung by Noor Jehan for the film were actually composed for Runa Laila. All eight songs of *Naag Muni* were hits, six of them were sung by Noor Jehan. They were: *Saajna re jiya tarse* (Hashmi), *Saanwre mosey preet* (Hashmi), *Aaj bhi suraj doob gaya hai* (Anwar) and three penned by Jaalib, *Tann to pe waarun*, *Pagg laage daasi* and *Mann mein uthi nayi tarang*. There were two more written by Jaalib, *Aag lagaaye mann tarrpaaye* (Ahmed Rushdi) and *Mera eemaan muhabbat hai* (Mehdi Hasan). It's strange that despite such a big success in terms of music, Nisar Bazmi did not get any award for *Naag Muni*. Instead, he got the best music director award for another, lesser quality, film *Meri Zindagi Hai Naghma*.

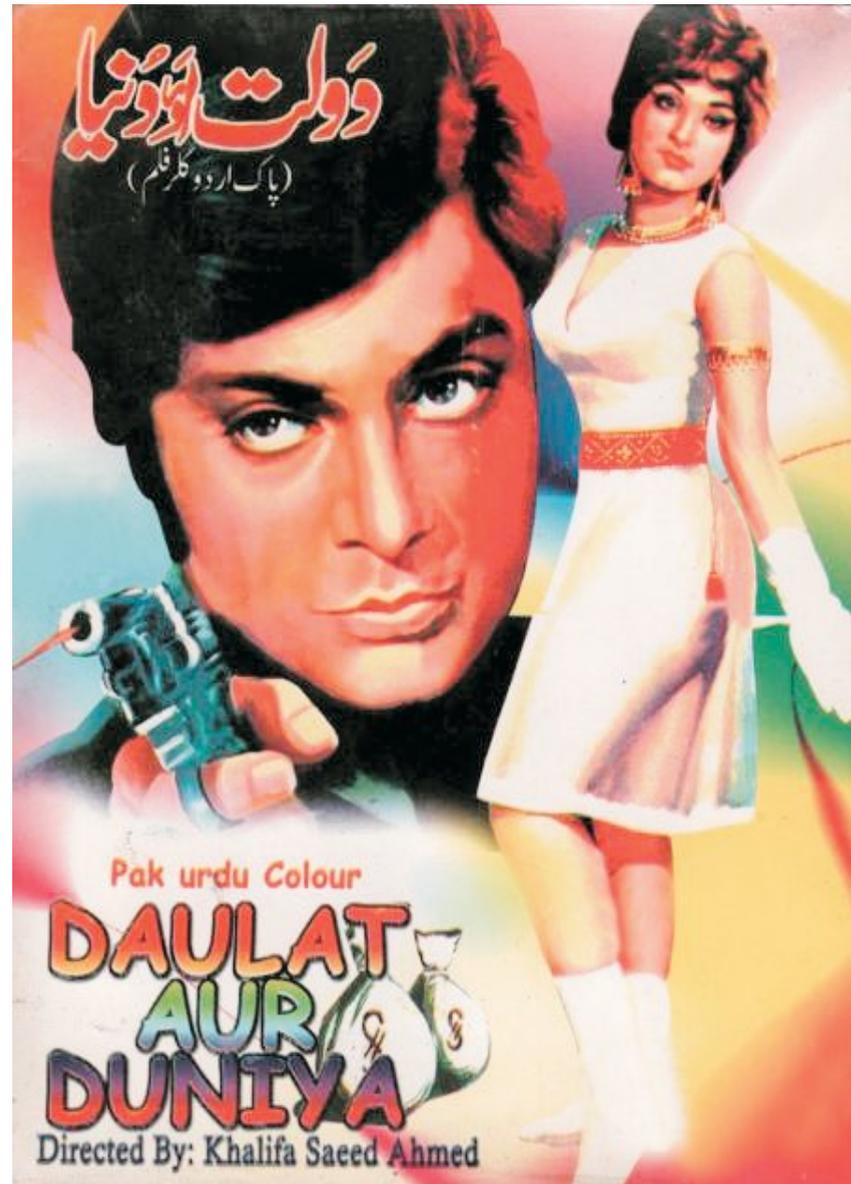


*Waheed Murad & Rani while picturising the song "Aag Lagaye Mann Tarsaaye"*



*Rani enacting the song "Mann Mein Uthi Nai Tarang"*





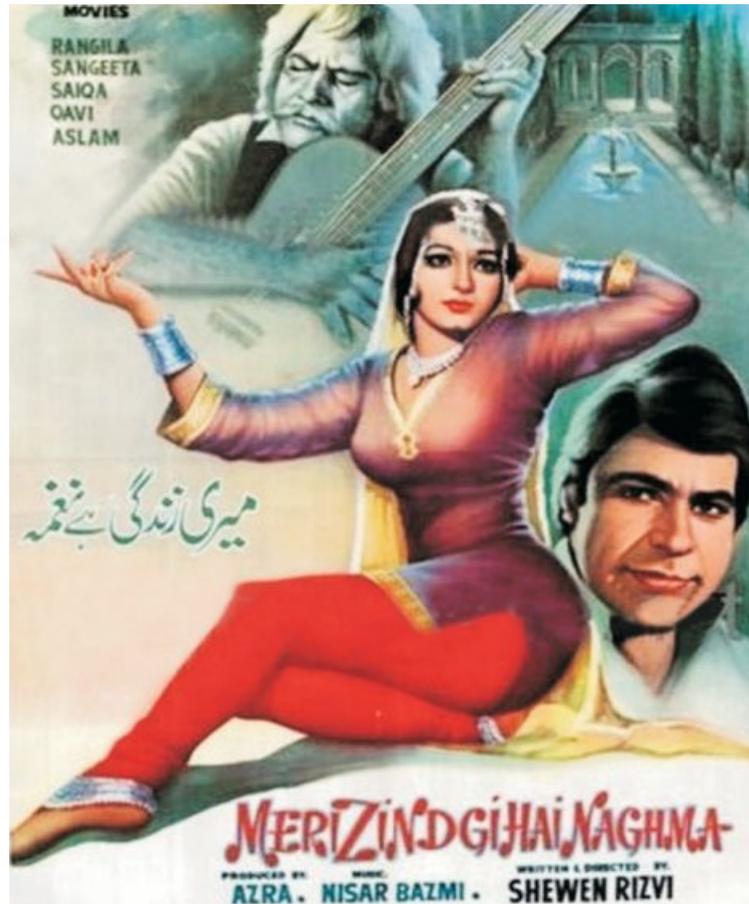
After making two successful Punjabi films Anwara and Asghara, director Khalifa Saeed made an Urdu film Daulat Aur Duniya in 1972. The cast included Waheed Murad, Rozina, Alia, Zarqa, Nanha and Aslam Pervaiz. Kamaal Ahmed composed the songs for the film which were written by Tanvir Naqvi and Khwaja Pervaiz. The following six out of the seven recorded songs became famous: Kehti hai do dilon ki muhabbat pukaar ke (Noor Jehan/Naqvi), Main bijli hun main shola hun (Noor Jehan/Pervaiz), Ho le le dil O le le dil (Mala/Pervaiz), Jaam se jaam takra le (Mala/Naqvi), Ga merey deewaney dil (Mehdi Hasan/Naqvi) and Haseen wafa ka taqaaza hai (Noor Jehan-Mehdi Hasan/Pervaiz).

Another worth mentioning but moderately successful film that came out that year was Muhabbat directed by S Suleiman. It was adapted from Hameeda Jabeen's novel Tamanna. The cast of the film included Zeba, Mohammad Ali, Sabiha, Santosh, Andaleeb, Saiqa, Saqi, Qavi, Rangeela and Nanha. Although Nizar Bazmi did a fantastic job by composing songs for the film penned by Qateel Shifai and Habib Jaalib, it was a ghazal by Ahmed Faraaz, Ranjish hi sahi dil hi dukhaane ke liye aa and sung by Mehdi Hasan which became massively popular and is to date sung on reality TV music shows. Three other famous songs from Muhabbat penned by Shifai were: Baawra mann aisey dharrka na tha (Noor Jehan), Agar koyi poochhe bahaaron ka matlab (Rushdi and Runa Laila) and the first film song sung by Tahira Syed in her career Yeh mehfil jo aaj saji hai for which she won the best playback singer Nigar award. It was a little strange because Bazmi's songs sung by Noor

Jehan for Naag Muni and Runa Laila's for Umraao Jaan were more famous than Tahira Syed's. The other Nigar award winner for Muhabbat was Zeba (best actress).

Actor and producer Asad Bokhari's name was usually associated with Punjabi films, but in 1972 he made a hit Urdu film titled Main Akela. He himself played the central character in the movie and the rest of the cast included Aasia, Shahid, Rukhsana, Qavi and Masood Akhtar. The duo of Bakhshi-Wazir composed the songs for the film which were written by Tanvir Naqvi, Khwaja Pervaiz, Mushir Kazmi and Fayyaz Hashmi. Only two managed to impress the audience: Woh rooth gaya dil toot gaya sung by Mehdi Hasan and Naseem Begum, and penned by Naqvi, and Manzil hai na hamdam (Masood Rana/Kazmi).

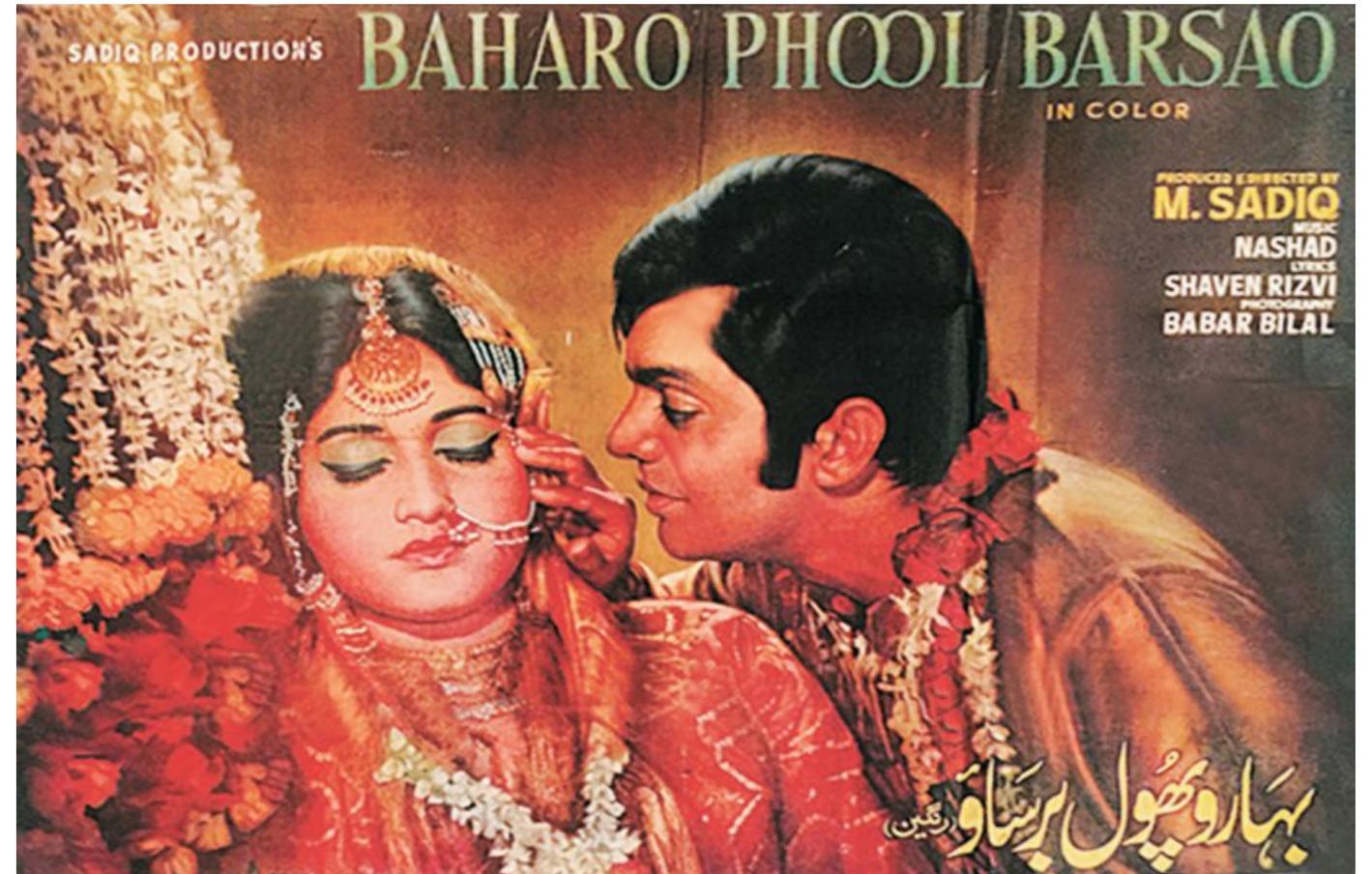




Lyricist & Director  
Shevan Rizvi  
(Real Name: Ali Abid Rizvi)



Producer & Director  
M. Sadiq



Shevan Rizvi was a known lyricist in Mumbai's film world. In the 1960s he migrated to Pakistan and wrote songs with a literary touch for films such as Saalgirah, Chaand Suraj and Rimjhim. He mostly worked with music director Nashaad as a songwriter but when he himself made his first film Meri Zindagi Hai Naghma he chose Nisar Bazmi as its composer. The following songs became popular: Ik husn ki devi se mujhe pyaar hua thha (Mehdi Hasan), Yahan qadr kya dil ki hogi (Rangeela), Tera kisi pe aaye dil (A tandem song by Noor Jehan and Rangeela). The cast of the film included Rangeela, Sangeeta, Saiqa, Qavi and Aslam Pervaiz. The film won the following Nigar awards: best composer (Bazmi), best playback singer male (Hasan for Ik husn ki devi) and best producer (Rangeela, although the credit of the movie showed Azra's name as its producer).

Bahaaro Phool Barsaao is counted as one of the successful films to have come out in 1972. Its producer and director was M Sadiq aka Sadiq Babu who, after assisting director AR Kardar for many years, made approximately 30 films in Bombay including Ratan (platinum jubilee), Doli, Pagri, Kaajal, Poonam, Shabaab, Musafirkhaana, Chhoo Mantar, Chaudhveen Ka Chaand and Taaj Mahal. Disappointed by the failure of his last two films in Bombay – Bahu Begum and Noor Jehan – he came to Lahore from where he had migrated first to Calcutta and then to Bombay in the late 1930s. In Lahore he started making Bahaaro Phool Barsaao under the banner of Sadiq Art. The film had Rani, Waheed Murad, Aslam Pervaiz, Rukhsana, Ilyas Kashmiri, Saiqa, Kamal Irani and Munawwar Zareef in the cast. Sadly, before the movie could be filmed completely, he passed away, so the rest of the film was directed by Hasan Tariq. The film got the highest number of Nigar awards (4) that year: best producer (Sadiq), best story writer (Sadiq), best comedian (Munawwar Zareef) and best song writer (Shevan Rizvi for Yeh ghar mera gulshan hai). Nashaad composed the songs for the film penned by Rizvi. Apart from the song that won the Nigar award, the two numbers that became popular were: Chanda re chanda kuchh tu hi bata mera afsaana (Noor Jehan) and Mere dil ki hai aawaaz ke bichhrra yaar milega (Masood Rana).



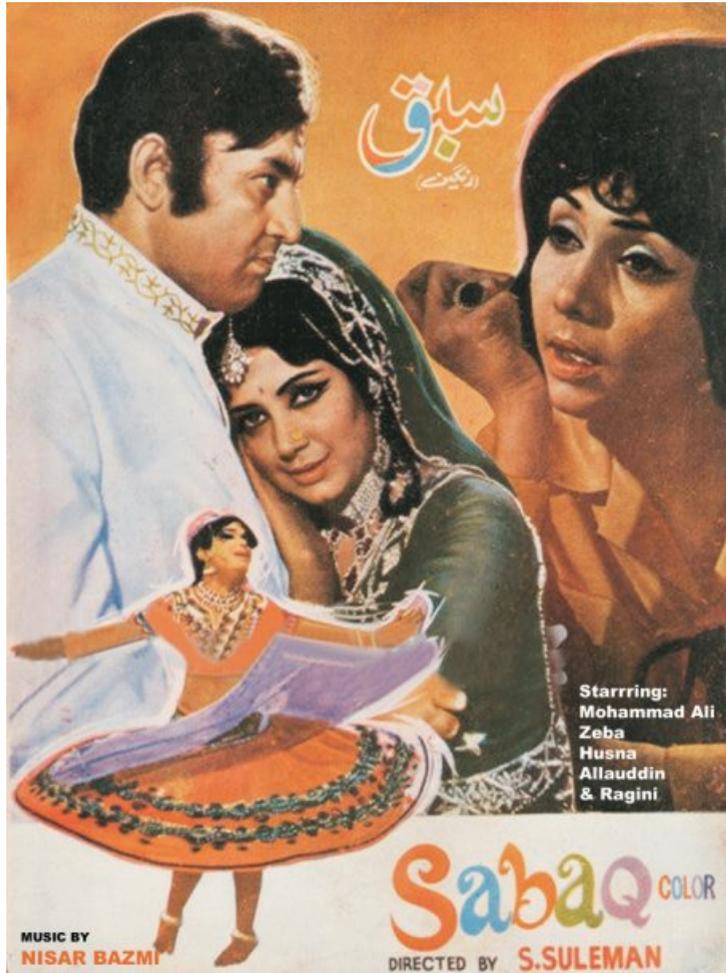
The next successful Urdu film was Aik Raat produced by Abbas Nosha and directed by Jamil Akhtar. Its cast included Deeba, Shahid, Sangeeta, Sabiha, Santosh and Aslam Pervaiz. The composer of the film's songs was Nashaad who composed seven songs penned by Taslim Faazli. Out of the five popular numbers of the film, two were sung by Noor Jehan: Kis ne bajaayi hai yeh baansuria and Hum rahey pyaase ke pyaase. Mehdi Hasan sang two of them: Ik baar chaley aao and Gulshan mein jisey dhoonda. The last hit song of the film was sung by the sisters Runa Laila and Dina Laila, Maara re maara tori meethi najar ne loota re. Javed Malik bagged the best cinematographer (black and white) Nigar award for Aik Raat.



Famous Poet Ehsaan Daanish (Real Name: Ehsaan-ul-Haq)

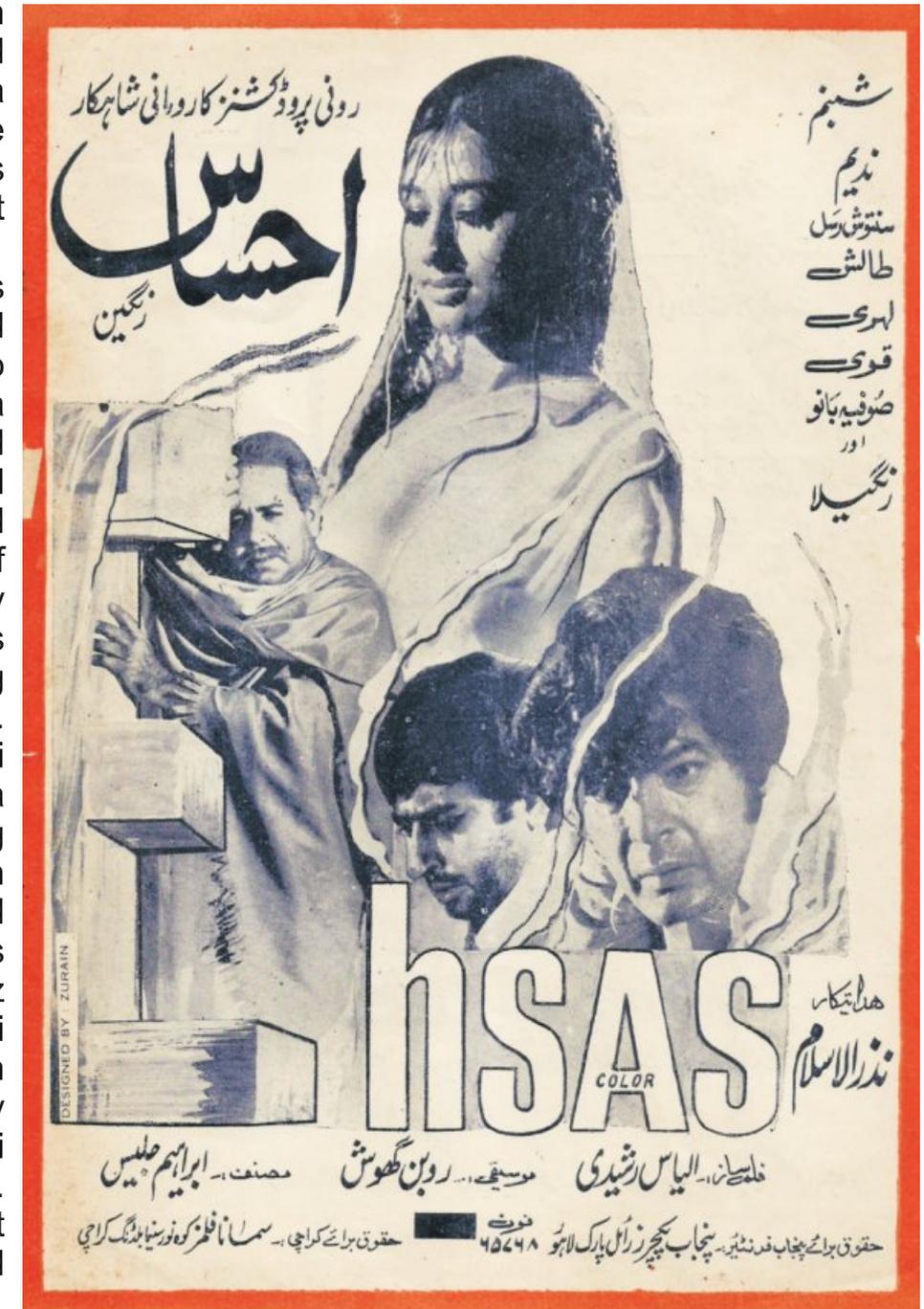
Shabab Productions' film Mann Ki Jeet directed by Shabab Kiranvi is counted as a moderately successful movie released in 1972, despite the fact that almost all of its songs became popular and the cast included stars such as Shabnam, Nadeem, Ejaz, Sangeeta, Qavi, Nanha and Zarqa. The composer of the songs was M Ashraf which were written by Ehsaan Daanish, Taslim Faazli and Kiranvi. The following six songs sung by Runa Laila were very well received: Ho mera baabu chhel chhabeela main to naachung (Kiranvi), Sayyan ji ke nainon se pyaar chhalke Kiranvi), Saathi saath nibhaana re (Faazli), Arey dinwa dinwa main ginoon (Faazli), Mitti ke khiloney baabu le ja re (Daanish) and Dosti paaon ki zanjeer bani jaati hai (Daanish).





S. Suleiman's Sabaq was another successful film of the year having Zeba, Mohammad Ali, Husna, Allauddin and Ragini in the cast. The songwriter for the film was Kaleem Usmani and the composer was Nisar Bazmi. All of the film's songs were liked by cine-goers, especially the following sung by Runa Laila: Ja re ja kaarey badra, Kaisa nazaara maara jaadugar sayyan ne, Chupke se bhanwre ne kaha, Tu ne mere pyaar ki qadar na jaani, Nasheeli raat phir aayee jaadu jagaati and Rutt aayee milan ki saajan. Then there was a duet sung by Ahmed Rushdi and Mala, Yeh hawayein ye fazayein tera mera pyaar dekh kar. Sabaq managed to win three Nigar awards for that year: best supporting actress (Husna), best sound recordist (A Z Baig) and best art director (Islam Shahabi).

When the film weekly Nigar's founder Ilyas Rasheedi decided to make a film Ehsaas, he picked East Pakistani director Nazrul Islam for the job who had made two films Kaajal (1965) and Pyaasa (1969) in Dhaka. Released in 1972, Ehsaas had Shabnam, Nadeem, Lehri, Talish, Sanotsh Russel and Rangeela as its cast members. The film proved to be a success on every count, and a good deal of its success owed to its beautiful songs composed by Robin Ghosh. For example, Suroor Barabankvi's ghazal Hamein kho kar bohat pachhtaaoge sung by Runa Laila is still fresh in people's memories. Another ghazal by Barabankvi sung by Mehdi Hasan, Aap ka husn jo dekha to Khuda yaad aaya was also liked. Akhtar Yousuf wrote only one song for the movie, Bheegi bheegi thandi hava, which was a duet nicely sung by Runa Laila and Masood Rana. The last worth mentioning song of Eshaas was another duet sung by Rusdhi and Shehnaz Begum and penned by Barabankvi, Ruk jao abhi matt jao. While composing that song, Robin Ghosh, perhaps subconsciously, was influenced by O. P. Nayyar's composition Main pyaar ka raahi hoon from the Indian film Aik Musafir Aik Haseena. Ehsaas won three Nigar awards that year: best director (Nazrul Islam), best actor (Nadeem) and best dialogue writer (Bashir Niaz).



Director Nazr-ul-Islam

Photo courtesy: Naveed Qateel, Lahore

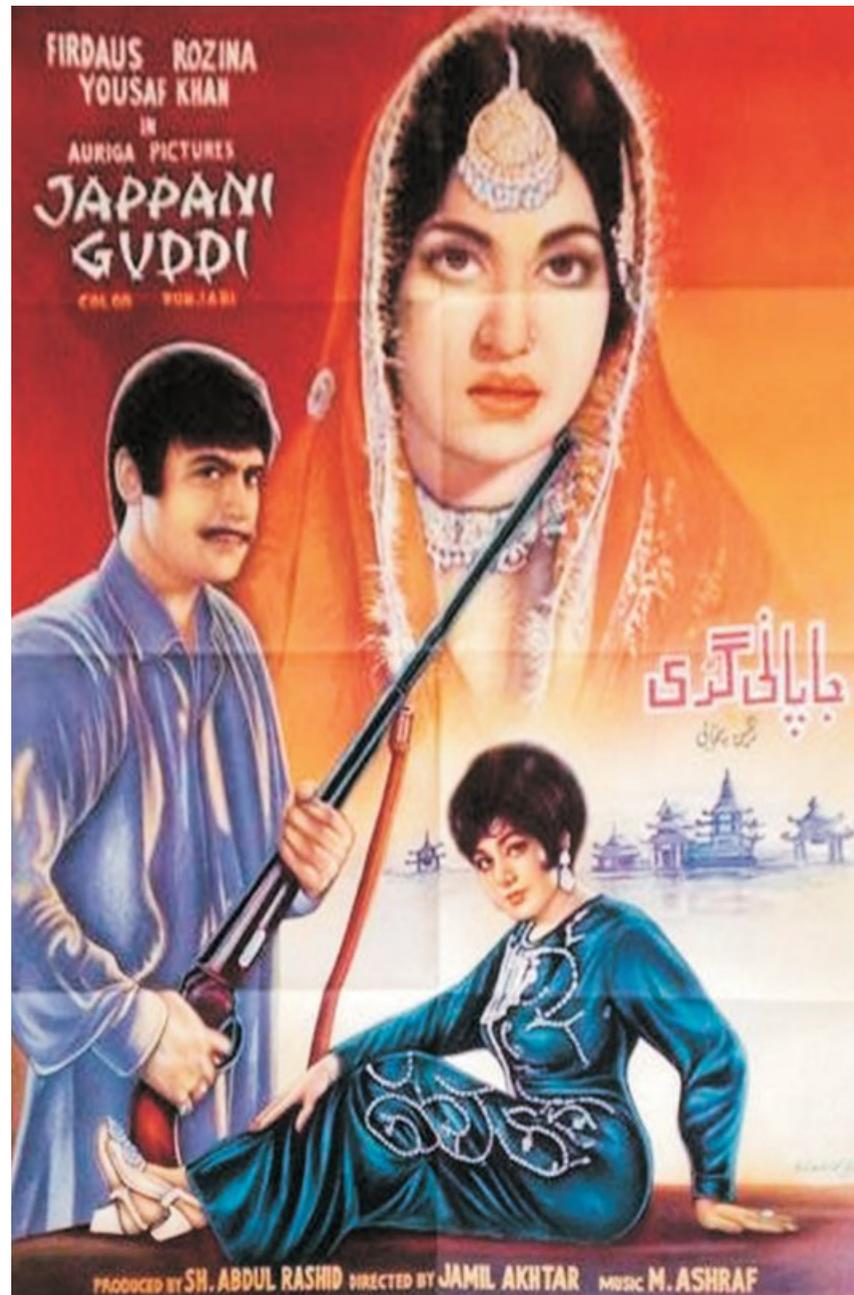


Singer Shahnaz Begum

The last hit Urdu film of 1972 was *Umrao Jaan Ada* directed by Hasan Tariq. It was based on Mirza Hadi Ruswa's eponymous novel. Everyone knows that eight years later, Muzaffar Ali made the same story for celluloid in India, but not many know that before migrating to Pakistan, S M Yousuf in 1958 had made a film *Mehendi* in Bombay based on the same tale which had Jayshree, Ajit, Veena, Supru, Lalita Pwar and senior actor Kumar (who later shifted to Pakistan) in the cast. It failed at the box office. In 2006, the story was remade in India for the fourth time by J P Dutta. Its cast included Ashwarya Rai, Abhishek Bachchan and Shabana Azmi. It also failed.

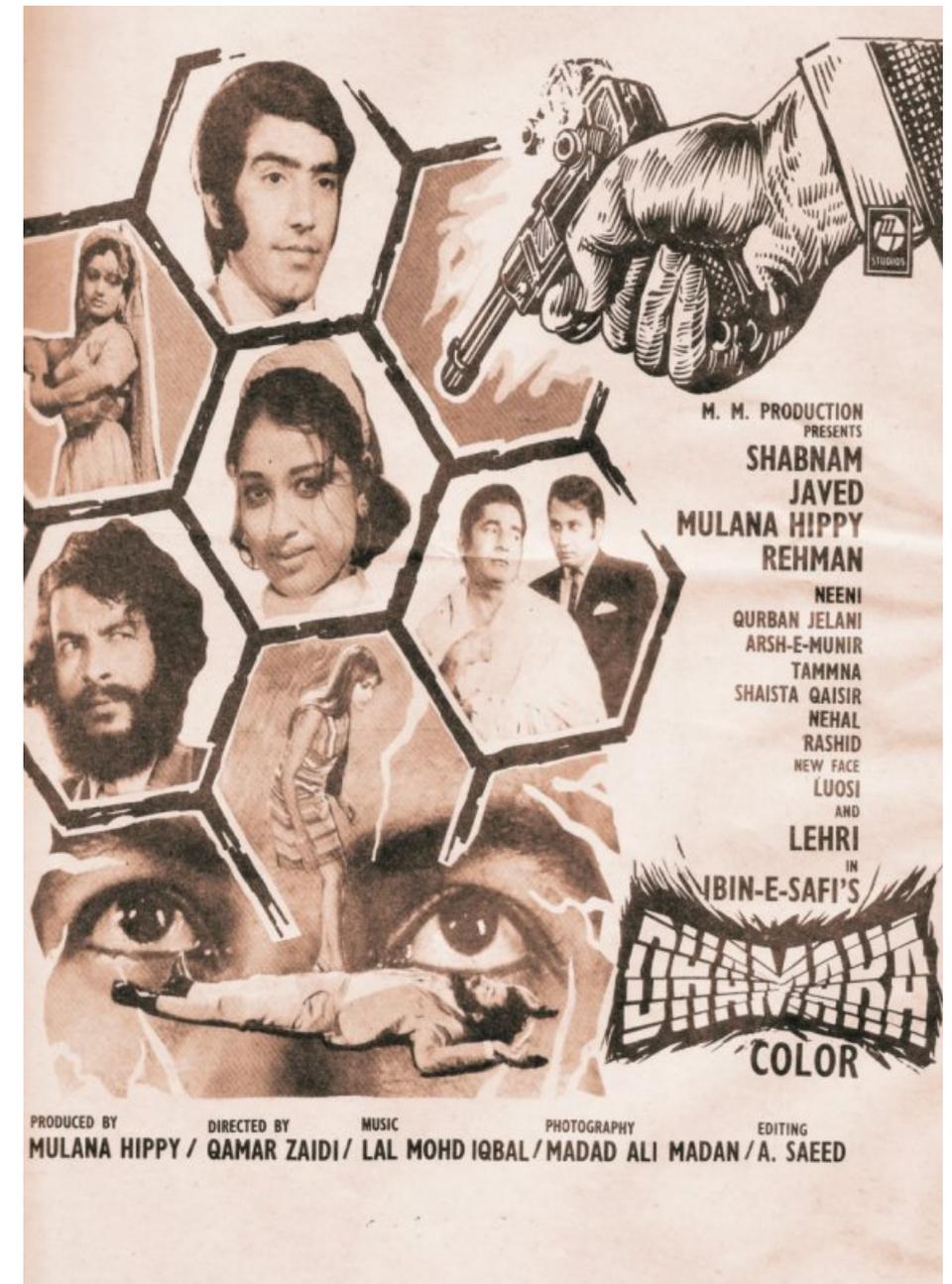
Hasan Tariq, maintaining the central idea of the story, gave such dramatic touches to the project that it created a very obvious distance between the novel and the film. The cast included Rani, Shahid, Nayyar Sultana, Talish, Alauddin, Rangeela, Nasra, Zamarrud and Kamal Irani. Afzaal Ahmed and Aasia had guest appearances in the movie. The marked feature of the film was Rani's dances. Nisar Bazmi beautifully composed the songs penned by Saifuddin Saif in mujra style which left a lasting impression on listeners. Except one, all songs were sung by Runa Laila, including four solo numbers: *Kaatay na katey re ratiya*, *Na jaane kis liye hum per qayaamat dhaayi jaati hai*, *Jhoomein kabhi naachein kabhi* and *Aap farmaayein kya khareedeinge*. One song was recorded in the voices of Runa Laila, Nazeer Begum and Irene Parveen, *Maaney na maaney na bairi balma*. Apart from that there was a song sung by Noor Jehan, *Jo bacha tha woh lutaane ke liye aaye hain* for the climax sequence in the film. It was shot in such a way that even after the film's end, the song would stay with the audience for a long time. The strange thing is that despite being a box office hit, *Umrao Jaan Ada* did not win any awards.

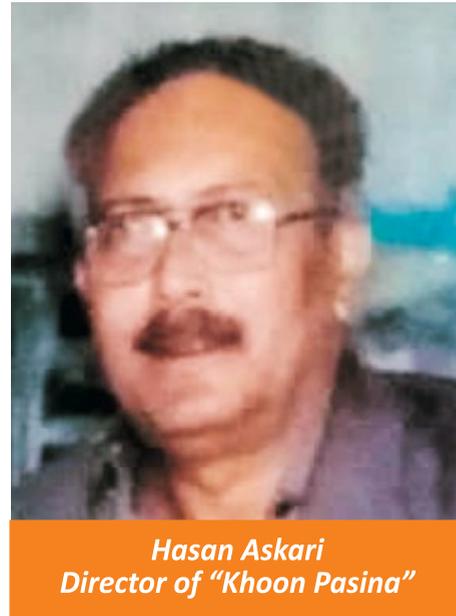
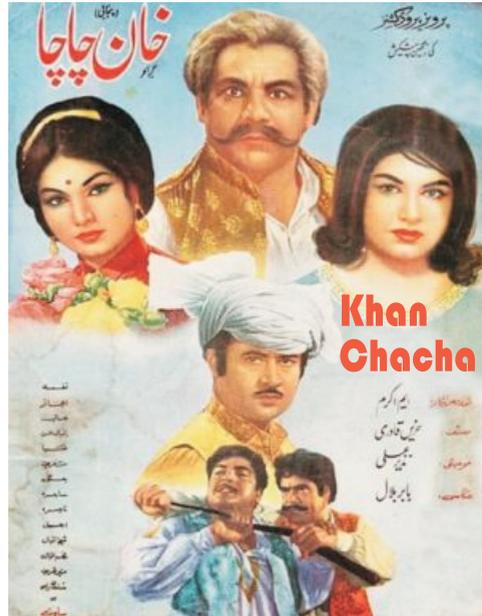




It is essential to talk about a film released in 1972 which was a failure in every which way. It was Dhamaaka which was based on Urdu's greatest mystery novel writer Ibn-e-Safi's story and was actor Javed Sheikh's first film. The rest of the cast was Shabnam, Rehman, Lehri, Qurban Jilani, Shaistq Qaiser, Arsh-e-Munir, Tamanna and Maulana Hippy who was also the film's producer and whose real name was Nawab Mohammad Husain Talpur. Directed by Qamar Zaidi, the film's only memorable track was a ghazal penned by Ibn-e-Safi (real name: Asrar Ahmed) Raah-e-talab mein kaun kisi ka sung by Habib Wali Mohammad and composed by Lal Mohammad-Iqbal.

The number of successful Punjabi films in 1972 increased from last year's 14 to 19, half of which did average business at the box office. The first hit Punjabi film Jappani Guddi was made under Orega Pictures banners. Directed by Jamil Akhtar, its cast included Firdaus, Yousuf Khan, Rozina, Masood Akhtar and Munawwar Zareef. M Ashraf composed the songs for the film which were written by Khwaja Pervaiz. A total of eight songs were recorded for the movie only two of which were liked by cine-goers: Dil mera zora zori (Noor Jehan) and Mame baliye O mame baliye (Ahmed





Hasan Askari  
Director of "Khoon Pasina"

The second hit Punjabi film, Khoon Paseena, was Hasan Askari's first film as director. Before that he had assisted Waheed Dar and Kaifi. Afterwards, he became a renowned director of Urdu and Punjabi films. The cast of Khoon Paseena included Sudhir, Firdaus, Rukhsana, Talish, Sultan Rahi, Rangeela, Munawwar Zareef and Mazhar Shah. Hazeen Qadri wrote the songs for the film composed by Baba G. A. Chishti, most of which were sung by Runa Laila. The following three became popular: Ik bhain di dua, Bahaaraan mast bahaaraan and Chham chham vas badla.



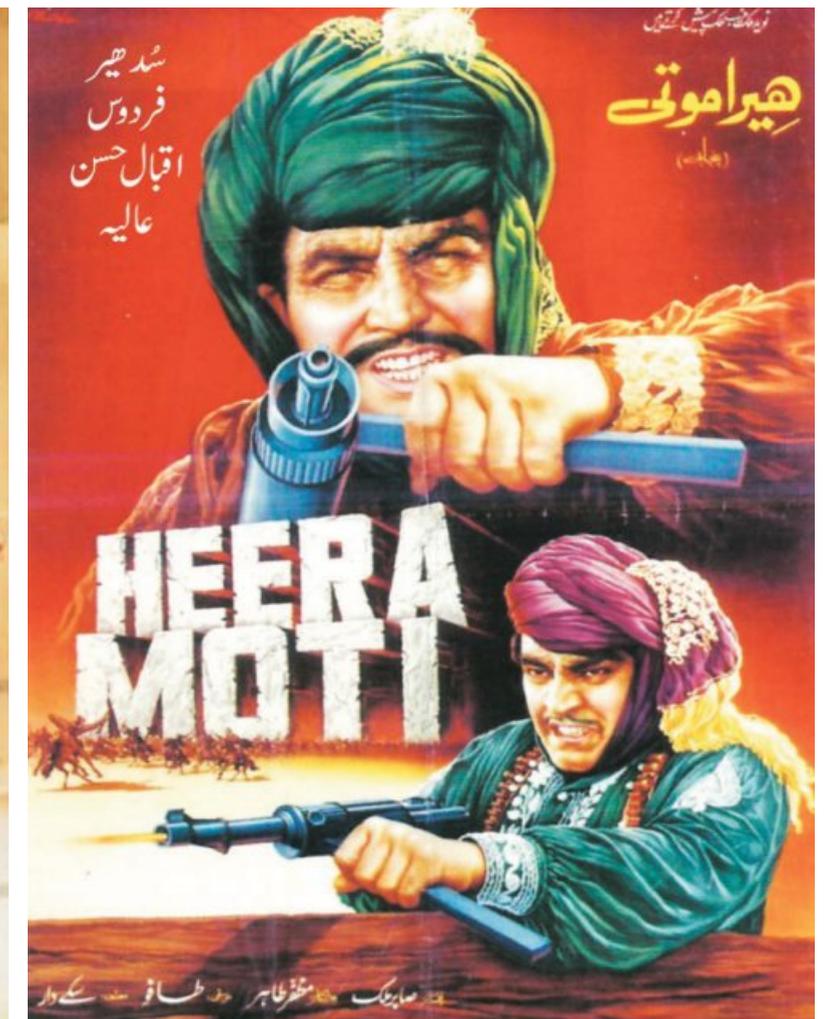
Director M Akram's Khan Chaacha was a massively successful film. Sawan played the central role in the film while the rest of the cast was Naghma, Ejaz, Aliya, Iqbal Hasan, Sultan Rahi and Munawwar Zareef. Nazeer Ali composed the songs for the film all of which were penned by Hazeen Qadri and all of which were sung by Noor Jehan. Five of them were very well received: Adhi raaton dhal gayi raat, Jinna teri marzi nacha beliya, Jhaanjhar aji kuj kehendi aye, Dil paaya shor wey and Dhiyaan te dhan paraaya.

Haider Chaudhry had been making films since 1963 and by the 1970s he was considered one of the most top-notch Punjabi film directors. Although he had made some Urdu films, his claim to fame was Punjabi movies. In 1972, four of his Punjabi films were released, the first was a moderately successful film Do Patar Anaaraan De. Made under the banner of Eveready Pictures and produced by Naseemul Saqlain, its cast included Habib, Ejaz, Rozina, Aliya and Ilyas Kashmiri. M Ashraf composed the songs penned by Khwaja Pervaiz, three of which sung by Noor Jehan became famous: Do patar anaaraan de, Tikkhe tikkhe sahvaan meri hosh bhulaayi de and Muhabbat teri zindagi meri.

The director of the next hit Punjabi film Meri Ghairat Teri Izzat was also Haider Chaudhry. Its cast included Rani, Habib, Naghma, Iqbal Hasan, Munawwar Zareef, Ilyas Kashmiri and Sawan. Wajahat Attre composed the songs for the film which were written by Khwaja Pervaiz, only one of which sung by Noor Jehan was well received, Mera naan majboori.

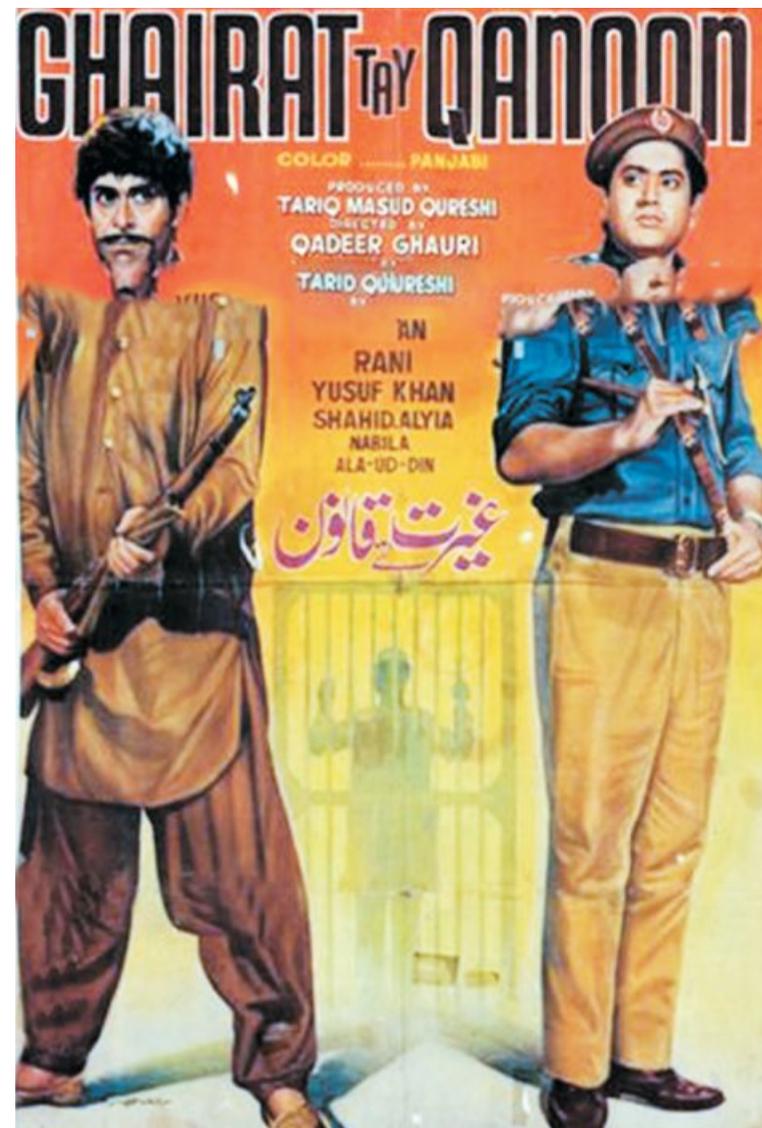
Director Muzaffar Tahir's film Heera Moti was another successful Punjabi film of 1972. Its cast included Sudhir, Firdaus, Iqbal Hasan and Aliya. Tafu composed the songs penned by Khwaja Pervaiz. Three songs were liked by the public. They were: Barrey tikkhe mizaaj sohne yaar de (Noor Jehan), Pardesia chhad jaaveen na (Noor Jehan) and Meri jhaanjhar dendi duhaai (Naseem Begum).

Sohna Jaani directed by Zafar Noor was another moderately successful film. Its cast included Habib, Naghma, Haider, Munawwar Zareef, Asad Bokhari and Sawan. It was Baba G A Chishti's son Taskeen Chishti's first project as composer. The songs were written by Shehzada Salim, Salim Kashir, Mushir Kazmi and Ahmed Rahi. Only two songs became popular to a reasonable extent: Mera mauj da darya (Noor Jehan) and Mera husn motiyaan jarreya (Mala).

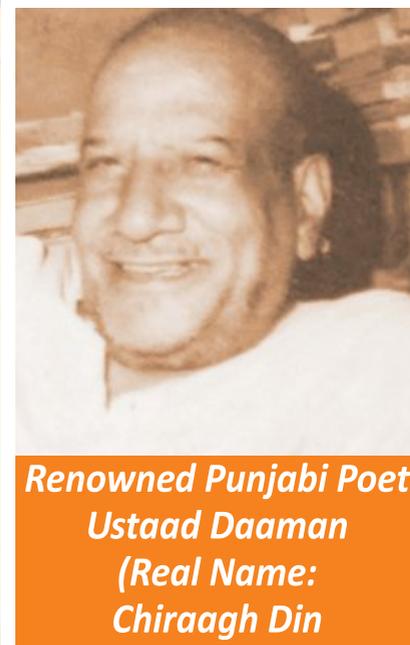


The next two commercially average films were Hashoo Khan and Puttar Da Pyaar. The former's composer was M Ashraf and its songs were written by Habib Jaalib and Hazeen Qadri. The latter's composer was Baba Chishti and the songs were penned by Khwaja Pervaiz. The music of both films did not impress the public.

Ghairat Te Qaanoon directed by Qadeer Ghauri was another successful Punjabi film that came out in 1972. Its cast included Yousuf Khan, Rani, Shahid, Aliya, Nabila and Alauddin. Baba Chishti composed the songs for the film which were written by Khwaja Pervaiz, Tanvir Naqvi and Ustad Daaman. The following four songs sung by Noor Jehan became popular: Channa mere roop da singhaar (Naqvi), Sehyan main teri naukar aan (Naqvi), Aaj boleya banerey uttey kaan (Pervaiz) and Main te pyaar dilon see keeta (Daaman).



Sajjan Be-parwaah was produced by Begum Ahad Malik and directed by Masood Asghar. Its cast included Habib, Nagma, Munawwar Zareef, Asad Bokhari and Ilyas Kashmiri. Nazeer Ali, who was known for composing dhamaal songs, was the music director of the film and the songs were written by Hazeen Qadri. The most famous of the three popular songs sung by Noor Jehan was Bari bari Imaam bari. The other two were: Asaan te ayeh aakhiya si and Dil kamla dil jhalla.



Renowned Punjabi Poet  
Ustaad Daaman  
(Real Name:  
Chiraagh Din

