



Club No: 15217

Chartered on April 8, 1983

ROTARY CLUB AMRITSAR MIDTOWN



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Weekly Musings



Meeting no. 1942 was held over Zoom on Friday 6th November, 2020 at 7.30 pm. The meeting was addressed by Dr. Swinder Singh, Associate Professor, Baba Bagh Singh University, Jalandhar. He spoke on 'Managing Your Household - Income & Expenditure'. A relatively new subject for Rotary meetings, but of vital importance to every householder. He stressed on savings to the extent of 30% of income. One has to save for the rainy day in India where social security is not ensured by the state. He embellished his talk with good examples. The speaker was introduced by Rtn. Parveen Mehra while vote of thanks was proposed by Rtn. PP Ashwani Babbar.



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Tum Bin Jeevan Kaisa Jeevan from Bawarchi (1972), Jhanak Jhanak Toree Baaje Payaliya from Mere Huzoor (1968), Phool Gendva Na Maaro from Dooj Ka Chand (1964), Sur Na Saje Kyaa Gaoon Main and Bhay Bhanjana Vandana Sun Hamari from Basant Bahar (1956), Laaga Chunri Mein Daag from Dil Hi To Hai (1963), and so many others. In the greatest qawwali ever — Na Toh Karvaan Ki Talaash Hai from Barsaat Ki Raat (1960) — only this genius could have pulled off this Roshan/Sahir masterpiece — Rafi took charge of the second half when the solid foundation had already been laid.

And who else could have taken on Pandit Bhimsen Joshi in Ketaki Gulaab Ki from Basant Bahaar (1956)? Though understandably Manna Dey was apprehensive of having to square up against the classical stalwart, the fact is that even Pandit Bhimsen Joshi was no less anxious, given Manna Dey's absolute mastery over classical singing and technique in Hindi film songs. Manna Dey's singing was superlative and he took this delight in Raag Basant to even greater heights. Manna Dey was simply outstanding in philosophical song, Kasme Vaade Pyar Wafa from Upkar (1967). This song was being offered to Kishore Kumar who said that only Manna Dey could invest the song with the emotions that were needed. His other songs in this category include Tu Pyar Ka Saagar Hai from Seema (1955), Ai Mere Pyare Watan from Kabuliwala (1961), Jeevan Se Lambe Hain Bandhu from Aashirwad (1968), Zindagi Kaisi Hai Paheli from Anand (1971) and Yaari Hai Imaan Mera from Zanjeer (1973).

Manna Dey became the voice of Raj Kapoor in Shree 420 songs: Dil Ka Haal Sun Dil Wala, Pyaar Hua Iqraar Hua and Mud Mud Ke Na Dekh. This new voice of Raj Kapoor was taken to an ultra-romantic height in Chori Chori (1956) with Aaja Sanam Madhur Chandni, Yeh Raat Bheegi Bheegi. Jahan Main Jaati Hun. After a hiatus of 15 years, Manna Dey did playback for Raj Kapoor with Ae Bhai Zara Dekh Ke Chalao in Mera Naam Joker (1971) and win the Filmfare Best Singer Award. With Shammii Kapoor, he sang as his voice in Ujala (1959); Jhoomta Mausam Mast Maheena, Ab Kahaan Jaaye Hum, Chham Chham Lo Suno Chham Chham and Suraj Zara Aa Pass Aa. But it was not meant to be. Rafi became Shammii Kapoor's ghost voice. His songs Dharti Kahe from Do Bigha Zameen (1953), Tu Chuppi Hai Kahaan from Navrang (1959), Chhalat Musafir from Teesri Kasam (1966), Na Maangun Sona Chandi from Bobby (1973), are just unforgettable.

One iconic song that pitted Manna Dey against Rafi, Talat and Bhupendra (making his debut) was Hoke Majboor Mujhe Usne Bhulaya Hoga in Haqqeeqat (1964). Each singer had an exclusive antara to showcase his interpretation. All the singers were outstanding and Manna Dey left the unique impress that defined him. Aye Meri Zohra Jabeen from Waqt and Yeh Dosti Hum Nahin Chhodenge in Sholay (1975) — are milestones.

He was exploited by composers to sing for comedians. He had no choice — singing was what brought food to the table. He sang Kisse Chilman Se Maara for Johnny Walker in Baat Ek Raat Ki (1962). If one did not know any better Ajhna Na Aaye Balma from Saanj Aur Savera (1964) could never have passed off as a song picturised on Mehmood. Ek Chatur Naar — the famous duel between Manna Dey

and Kishore Kumar in Padosan (1968) was in a different league though. Manna Dey was too good and not at all happy losing to Kishore in the film in this classical stand-off.

Manna Dey, with Asha Bhosle, sang the title song of V Shantaram's Boond Jo Man Gayi Moti (1967) whose music was composed by late Satish Bhatia. The government recognised his immense contribution to music by awarding him the Dadasaheb Phalke Award, Padma Shri, and Padma Bhushan. Incidentally, Padma Bhushan, from amongst Manna Dey's peers, has only been given to Talat. Rafi has only been awarded the Padma Shri and no Padma Awards for Kishore Kumar and Mukesh. Critical acclaim versus popular acclaim — that is the eternal conundrum.

Manna Dey, born in Kolkata on May 1, 1919 passed away on October 24, 2013.

Rtn. Ashwani Malhotra is President 2021-22



Board of Directors of Rotary Club Amritsar Midtown, in its meeting held on Sunday 8th November, 2020, unanimously elected Rtn. Ashwani K Malhotra as Club President 2021-22. The vacancy fell due to inability of Rtn. Rishi Khanna to don the mantle.

MANNA DEY- CLASSICAL TITAN WHO DESERVED BETTER



Mohammed Rafi, THE singer, said about Manna Dey: "You listen to my songs, I listen only to Manna Dey's songs." Bharat Ratna Lata Mangeshkar is a Dey fan. It is, therefore, a mystery why this singing giant remained throughout his career as an 'also-ran'.

That he was a classical titan is acknowledged. That he was an indomitable performer is a given. That he enriched the Hindi film music's musical vocabulary, vocal artistry and virtuosity are accepted. Why, therefore, did he not sit in the first row? Why was he always consigned to the second place? Why did Talat

Mehmood, Rafi, Kishore Kumar and Mukesh always remain ahead of him? He was unsurpassed in classical compositions. Consider some of his songs in the classical genre: Poocho Na Kaisa Main Rain Bitayee from Meri Surat Teri Aankhen (1963), Kaun Aaya Mere Man Ke Duare from Dekh Kabira Roya (1957),

NEXT MEETING NOTICE

DAY & DATE :
Friday 20th October, 2020

DETAILS AWAITED

Meeting no. 1944(ZOOM)

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