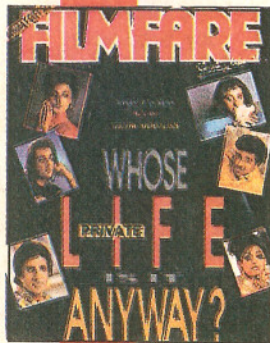


apropos



FILMFARE, THE TIMES OF INDIA BUILDING,
DR D.N. ROAD, BOMBAY 400 001.



MITHUNSPEAK

In your cover story *Whose Private Life Is It Anyway?* (August '92) it was incorrectly reported that 'Mithun Chakraborty didn't speak to *Movie* for five years after that magazine published a "slanderous" article on him'.

I have been editing *Movie* magazine since October 1988 and I have never had any quarrel with Mithun over the alleged "slanderous" article. I would like you to throw some light on the "slanderous" article. As for Mithun not talking to us for the past five years, I would like to point out that in the last four years we have done as many interviews with him: *Playboys Talk On Sex* (December '88), *This Line Is Cursed: Is Art Related To Suffering?* (May '89), *Rags To Riches* (June '90) and *The Great Betrayal* (April '92).

Recently, after the ban was imposed, I met Mithun at Film City and he was very cordial and warm to both my staffer Sujata Garimella and me.

Dinesh Raheja, Editor, *Movie*

Editor's note: When we talked to Mithun Chakraborty, he did not specify to us the exact period when he had gone off *Movie*; obviously the "slanderous" article and his consequent five-year boycott of the magazine were before Mr Raheja took over as editor.

DEGENERATING

I've been a regular reader of Subhash K. Jha's *On Record: Indian*. And I used to admire it. However, the column has been gradually degenerating, mainly because of Jha's obsession with Lata Mangeshkar, Laxmikant-Pyarelal and Anand Bakshi. To give you an example of his bias: while reviewing the music of Beta, he lambasted Sameer for the song *Kachchi kaliyan toda na*. Agreed, it's not in good taste. But it's not half as bad as Anand Bakshi's *Kya gaadi hai kya number hai, kya body hai kya bumper hai* (*Lakshmanrekha*) or *Back maarti hai, front maarti hai* (*Police Officer*) with their cheap innuendos. Maybe it was sheer embarrassment that made Jha avoid mentioning them!

Mohd. Arif, Vijayawada

LACKING PUNCH

It was heartening to read about R.D. Burman after a long time (August '92). I found transparent honesty and candour in his observations on contemporary Hindi film music. However, you unnecessarily highlighted

an insignificant issue involving the music director and Gulshan Kumar, who it appears bears a grudge against the veterans of the film industry. Surely, you could have asked Pancham to speak on more interesting topics—for instance, his relationship with his father S.D. Burman; the influence of Rabindra Sangeet on his folk tunes in films like *Baharon Ke Sapne*, *Hare Rama Hare Krishna*, *Apna Desh* and *Aap Ki Kasam*; his favourite directors Shakti Samanta and Gulzar; his private albums *Pantera* and *Dil Padosi Hai*; his long-forgotten films like *Raaton Ka Raja*, *Shareef Badmash*, *Ujala Hi Ujala*, *Charitraheen* and *Chandi Sona*, all of which had some excellent songs; the disco wave which ironically brought about his decline in the early '80s; the chances of his teaming up with friend Randhir Kapoor especially since Pancham has already done two RK films *Dharam Karam* and *Biwi O Biwi* and several other Randhir starrers in the past; and, above all, classical music. Although he makes no bones about his fondness for western music, RD would have delighted readers if he expatiated on his classical songs for films like *Pati Patni*, *Chandan Ka Palna*, *Amar Prem*, *Mehbooba* and *Kinara*.

The list of his favourite songs left me rather puzzled. In an interview to *The Sunday Observer* (May 31-June 6, 1992) RD was quoted as saying that his two all-time favourites were *Mere naina sawan bhadon* (*Mehbooba*) and *Aisa saman na hota* (*Zameen Aasman*). In another interview to *The Times of India* years ago, he spoke proudly about *Chingari koi bhadke* (*Amar Prem*) and *Tere bina jiya jaaye na* (*Ghar*). Surprisingly, however, these songs don't figure in RD's list of ten favourite songs!

It is good to know that RD is back in demand following the hit *Gurudev* score—particularly the double-meaning yet catchy *Darwaza kholoonga* number. Majrooh Sultanpuri may have penned his first-ever vulgar song in almost 50 years of service, but it is RD who set it to a lively tune resulting in a hit. However, it would be a tragedy if R.D. Burman ended up pandering to the cheap public demand for similar sensational songs at a time when music lovers are expecting him to get down to brass tacks and follow his own 'basic instinct'.

M. Asif Alvi, Charkhari

Best letter: Rs 100

JUST ONE POINT

■ In *Hollywood Hotline* (July 1992) it was mentioned that Marlene Dietrich's life "was chillingly close to her role in the 1950 film *Sunset Boulevard*". But Dietrich did not star in that film; it was the late Gloria Swanson who played the lead opposite William Holden. She received an Oscar nomination for this film which was her comeback vehicle after a break of over a decade.

Ranjit Singh, Bundi

■ Old age is a curse, especially for film folk for whom the lights have dimmed. Charity begins at home; that is why I feel that the popular stars of today should contribute at least one per cent of their earnings for those who are on the brink of penury. Yesteryear hero Karan Diwan died in tragic circumstances and our stars should realise that a similar fate can befall them.

S.S. Jaswal, Patiala

■ I am truly shocked by the way stars abuse one another in print, and by the way the press fuels such verbal duels. Recently, when Farha threatened Raveena that she would "strip her in public", the press, instead of criticising the actress, gave extensive coverage to her statement. It's not only the glossies but also the daily papers (*Deccan Chronicle*, for instance) that have succumbed to the stars' ploy to get cheap publicity.

M. Srinivas, Vijayawada

■ When one is watching a film on video the incessant ads can be a pain. But now, even the magazines—including *Filmfare*—are indulging in the same, with ultra-innovative ads encroaching on the editorial pages. I am sure most readers find these ads annoying. Can't *Filmfare*, which has a standing all its own, refuse such ads?

M.M. Kapoor, Bombay

■ It is disturbing to see how some of the recent films have made a mockery of our educational institutions. In *Phool Aur Kaante*, *Shola Aur Shabnam* and *Jaan Tere Naam* school and college professors have been portrayed as buffoons, all for the sake of extracting a few laughs. Teachers are the builders of our society; they should be respected, not made fun of. These films set a bad example for our students.

Abhijeet Roy, Gaya