



Ambedkar Times Weekly

Editor-in-Chief: Prem Kumar Chumber Contact: 001-916-947-8920 Fax: 916-238-1393 E-mail: chumbermedia@yahoo.com, editor@ambedkartimes.com

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Ambedkar Times and Desh Doaba Weeklies:
Happy New Year 2024
to our esteemed readers, contributors and well-wishers. Wishing you all good health and productive life ahead!
May your all dreams come true!
Prem Kumar Chumber
Editor-in-Chief

SHAILENDRA

(August 30, 1923 to December 14, 1966)
A legendary Lyricist of Hindi Cinema



On the auspicious and joyous occasion of his centenary celebrations, Shailendra is being remembered by his admirers all over the world for his pioneering and everlasting contributions as a lyricist, to the Hindi cinema. Shailendra, being the most well known in the field of song writing, and the power of impacting the emotions of his listeners and admirers. It may not be possible to explain the depth of his God-gifted talents just through these few lines, but let us have a few glimpses of the trials and tribulations which he had to undergo before he could climb up to the top of the ladder of his accomplishments, as an unparalleled lyricist. Shailendra is a Sanskrit word meaning "King of mountains, like Himalayas, the king of mountains."
(Contd. on page 4)



O.P. Balley
Great Admirer of Shailendra, the Great.

Remembering Legendary Singer Mohd. Rafi on his 98th Birthday (24 December) Amritsar-born Pheeku, Maestro Singer Mohammed Rafi

The singer of the millennium, Mohammad Rafi with rich tonal voice, versatility and crystal clear intonations rendered thousands of unique heart-wrenching songs varied from fast peppy numbers to classical songs, lamenting melodies to highly romantic songs, qawwalis to ghazals and bhajans to patriotic songs. He was known for his ability to effortlessly morph his voice to suit the frivolity of emotions. Goddess Saraswati's abode was in his sublime divine voice. In BaijuBawra, he demonstrated his virtuosity and range and in 'Pyasa', the evocative power he could bring to the lyrics. Though he did make a partial transition to a more youthful and playful style as in Junglee, he was too closely wedded to the classical tradition to wander too far from it. Rafi still shines like a Polaris on Indian film music horizon. Celebrities have fans, but he had worshippers, even some have 'Rafi Temples' in their houses.

M o h a m m e d Rafi was born to Hajji Ali Mohammed and Allah Rakhi on 24 December, 1924 in Kotla Sultan Singh (Amritsar). He had five brothers and two sisters. A fakir used to chant songs while seeking alms in his locality. The little child, Rafi mesmerised by the melodious tune, used to trail the fakir from a distance. That sowed in him the seeds of melody. Rafi grew up in an orthodox household where music and singing was frowned upon. Despite this, he took keen interest in music.

At the age of nine, Rafi moved to Lahore and started working in the family enterprise round Bhatti Gate, Lahore. Once Pandit Jiwan Lal Mattoo went for a haircut to the saloon, where a new helper Pheeku (Rafi) was singing Waris Shah's Heer in his own Amritsari style. Impressed by his voice, JiwanLal invited him to Radio Lahore for an audition, which Rafi cleared with ease. Pandit Jiwan Lal trained young Rafi in classical music and some commonly used raagas in Punjabi folk music. Rafi picked up the intricacies of music from well-known vocalists and instrumentalists like Abdul Waheed Khan and Chotte Ghulam Ali Khan. Later in life, this casual Radio artist rose to unprecedented heights in Indian Film Industry, to be known as Mohammed Rafi.

Rafi's singing talent was first recognised on a grander scale in 1937, when he unexpectedly performed at the All-India Exhibition, Lahore. The audience included renowned singer K.L. Saigal, who predicted that Rafi would one day become a great singer. This new singing sensation was introduced to filmdom by music director Shyam Sunder, who recorded a duet "Pardesi...Sohneya Oye Heeriye

Oye" in the voices of Zeenat Begum and Mohammad Rafi for the Punjabi movie 'GulBaloch' (1945). Rafi became popular even before the release of the film and as they say 'the rest is a history'.

Rafi moved to Bombay on invitation of actor-producer Nazeer, who paid him one hundred Rupees and a rail ticket from Lahore to Bombay. The story of Rafi's first recording as narrated by Naushad "In order to give a marching effect to



Bhim Raj Garg
91 + 98765-45157

the patriotic song 'Hindustan Ke Hum Hain' (Pehle Aap-1944), he asked the chorus singers to wear Military heavy shoes and sing the song making a rhythmic sound by hitting the booted legs in unison. After the recording, Rafi's feet were bleeding but his face was glowing with the joy of singing his first song in a Hindi film." However, some people say that Rafi's first Hindi film song was 'Jab Dil Ho Kaabu Mein' (Gaon Ki Gori-1945) under the baton of ShyamSundar.

Rafi sang alongside K. L. Saigal in "Shah Jehan", it was his duet with Noor Jehan in 'Jugnu' that catapulted him as a serious contender to fill the vacant slot of the leading male vocalist. Rafi gave a cameo performance on

'Woh Apni Yaad Dilane Ko' (Jugnu-1947). An icing on the cake was a superhit duet 'Yahan Badla Wafa Ka' with Noor Jehan composed by Firoze Nizami and his popularity soared. He also appeared on the big screen in films: Laila Majnu (1945), Shahjehan (1946), SamajKoBadalDalo (1947) and Shaheed (1948). Rafi's earlier singing style was heavily influenced by G.M. Durrani in songs like Ek Dil Ke Tukde Hazar Hue (Pyar Ki Jeet-1948). However, his career really took off with the all-time hit Suhani Raat Dhal Chuki (Dulari-1949). After the assassination of Mahatma Gandhi, the team of Husanlal-Bhagatram, RajendraKrishan and Mohammad Rafi overnight created the moving eulogy 'Suno Suno Ae Duniya Walo'. The year 1949 was the undisputed hinge over which the floodgates of Rafi's melodies opened.

During the decade of 1960, Rafi ruled as the undisputed king of playback singing. He had established fairly wide base of association with music directors ranging from the legendary Shyam Sunder to Bappi Lahiri. He sang maximum 369 songs for Laxmikant Pyarelal followed by Shankar Jaikishan (341 songs) and Chitragupta (247 songs). The relations of Mohammad Rafi with Naushad were on
(Contd. on next page)



Amritsar-born Pheeku, Maestro Singer Mohammed Rafi

(Continue from page 1)
a different plane. He revered Naushad as his Guru, mentor and guide while

Tera Chakraye', from the philosophical 'Dekhi Zamane Ki Yaari' to the frivolous 'Aiya Karoon Main Kya Sukoo Sukoo', he could sing anything.

Rafi never hesitated to sing with lesser known or small time singers. He sang with major singers like Asha Bhonsle (806 songs), Lata (344 songs), Shamshad Begum (160 songs), Suman Kalyanpur (141 songs) and also with Geeta Dutt, Mubarak Begum, Sudha Malhotra, Usha Mangeshkar etc.

Mohammed Rafi, an altruist, was known for charging no fees or just a minuscule amount for

no problem turning into a Yahoo-screaming maniac to complement Shammi Kapoor's on-screen energy. Rafi has rendered songs in some of the films like Junglee, Rajkumar, Prince, Sawan Bhadon etc. with such high energy levels that the listeners are left gasping for breath literally.

Rafi was extremely nostalgic about his Punjabi roots. He made significant contribution to Punjabi cinema by rendering 287 songs in 105 Punjabi movies. In 1942, he made his debut as playback singer with the song 'Pardesi...Sohniya Oye- Heeriye Oye' in 'Gul Baloch' (1945) under the baton of Shyam Sunder. He sang two more

cal 'Hum Kisi Se Kum Nahin' (1977). Rafi rendered his last song 'Tu Kahin Aas Paas Hai Dost' (Aas Paas-1980) under the baton of Laxmikant-Pyarelal.

He performed in live concerts at over 30 venues across the globe, reaching out to millions of fans in USA, UK, Canada, Africa, West Indies etc. He sang approximately 6,000 songs in different Indian languages Hindi, Punjabi, Assamese, Bhojpuri, Bengali, Gujarati, Kannada, Marathi, Magahi, Maithili, Oriya, Sindhi, Tamil and Telugu etc. Apart from Indian languages, he also sang in many foreign languages like English, Persian, Arabic, Sinhalese, Creole and Dutch etc.



Naushad considered Rafi as God's gift to film music. In 1951, Naushad switched over to Rafi as playback singer for Dilip Kumar in 'Deedar' and Mehboob Khan told Dilip Kumar, "This is your voice". Naushad continued with Rafi-Dilip combo in Aan, Amar, Udan Khatola, Kohinoor, Ganga-Jamuna, Leader, Aadmi, Dil Diya Dard-Liya and Sanghush.

His voice had unique feature of screen adaptability and Rafi could mould his voice to the persona and style of the actor. Come Dilip Kumar, come Raj Kapoor, come Dev Anand, Rafi was a vocal match for any hero big or small. While the Rafi-Dilip and Rafi-Dev combos undeniably scaled the greater heights. Rafi could always capture 'Yahoo' Shammi's style, his grace, his energy, imagining how he would jump or roll or lift his hand. He sang maximum 183 songs for Shammi Kapoor. Rafi even gave playback for actor-singer Kishore Kumar in movies like Ragini (1958), Shararat (1959) and BhagamBhag (1958).

Rafi brought radical change to the Hindi film music by introducing the concept of singing to one and a half "Saptaks" (scales) rather than the usual one Saptak. He possessed such a wide singing range that he could easily sing in three octaves without veering out of control. From the classical 'Madhuban Mein Radhi ka Nachi Re' to the swinging 'AajaAaja Main Hoon Pyar Tera', from the soulful 'Hum Bekhudi Mein' to the comic 'Sar Jo

singing songs in the films of producers and music directors who could not afford his regular charges. When composer Nisar Bazmi didn't have enough money to pay him for the song 'Chanda Ka Dil Toot Gaya' (Khoj-1953), Rafi charged token fee of one rupee only. Rafi charged only Rupees fifty from PanditShivram for the chart-buster 'DaulatKeJhoote Nashe Mein' of a shoestring-budget starrer 'Oonchi Haveli' (1955). But for the instinctually generous way in which Rafi adjusted his charges for small composers like Iqbal Quraishi, Sonik-Omi and Prem Dhavan, we would have not got nuggets like 'Subah Na Aaye' (Cha Cha Cha), 'Dono Ne KiyaTha Pyar' (Mahua) and 'Teri Duniya Se' (PavitraPapi).

Rafi was the king of romantic songs and his evergreen numbers like 'ChaudhvinKa Chand Ho', 'Bahaaron-Phool Barsaao', 'Zindagi Bhar Nahi Bhulegi', 'Mere MehboobTujhe Meri Mohabbat', 'HusnwaleTera Jawab Nahi' and 'Yeh Mera Prem Patra' etc. still entice the lovers. His songs fit all occasions, songs that defy the barriers of time, place and generations. His voice suited any genre of music be it a moving ghazal 'Aap Ke Pehlu Mein', a plaintive bhajan 'O Duniya Ke Rakhawale', or a wild and whacky composition 'Chahe Koi Mujhe Junglee Kahe'. A classically trained singer whose finesse glorified complex compositions like 'Man Tadpat Hari Darshan Ko' (Baiju Bawra) had absolutely

songs 'Aa Chann Ve' and 'Sun-Sun Nikki' in this film. After independence, he rendered five songs in Punjabi movie 'Lachhi' (1949) and his solo 'Jag Wala Mela Yaaro' became immensely popular on both sides of the border. Thereafter, Rafi became the most sought after playback singer in the Punjabi Cinema.

Mohammed Rafi continue to enthral the audience for another three decades with his renderings in Punjabi films like Madari, Bhangra, Do Lachhian, Billo, Guddi, Khedan De Din Char, Laajo, Pind Di Kuri, DhartiVeeran Di, Kankan De Ohle, Morni, Guru ManioGranth, Ladlee, Mahi Munda and SassiPunnu etc. His repertoire of Punjabi melodies included Aji O Munda Moh-Leya (Chhai); Darh Vatt Zamana Katt (Jugni); Daana-Paani Khich Ke Liaunda (Guddi); Jatt Kudiyaan Ton Darda (Bhangra); Teri Kanak Di Raakhi (Do Lachhian); JiKardaAe Is Duniya Nu (Geet Baharaan De); Mitter Pyare Nu (Nanak Nam Jahaj Hai); Russke Tu Challi Gayiyon (Papi Tarey Anek); Sanu Bukk Naal Paani (Ladlee); Eh Mor Kiyon Pailaan (Mahi Munda); Mera Wichhdeya Yaar (Sohni Mahiwal) and many more.

Even as Mohammed Rafi ruled the sixties, Aradhana (1969) and the Rajesh Khanna wave saw him displaced by Kishore Kumar as the top male playback singer. With more Western disco-style electronic music taking over the screen, his dominance waned. But Rafi bounced back with the musi-

cal 'Hum Kisi Se Kum Nahin' (1977). Rafi rendered his last song 'Tu Kahin Aas Paas Hai Dost' (Aas Paas-1980) under the baton of Laxmikant-Pyarelal.

He performed in live concerts at over 30 venues across the globe, reaching out to millions of fans in USA, UK, Canada, Africa, West Indies etc. He sang approximately 6,000 songs in different Indian languages Hindi, Punjabi, Assamese, Bhojpuri, Bengali, Gujarati, Kannada, Marathi, Magahi, Maithili, Oriya, Sindhi, Tamil and Telugu etc. Apart from Indian languages, he also sang in many foreign languages like English, Persian, Arabic, Sinhalese, Creole and Dutch etc.

He won numerous Awards and accolades, starting with a Silver Medal given by Prime Minister Jawaharlal Nehru on the first anniversary of Indian Independence. In 1965, he was decorated with the Padma Shri. In 1977, he won both the Filmfare Award and the coveted National Award for the song 'Kya Hua Tera Wada'. He won Filmfare Award for the Best Male Playback Singer six times: 'ChaudvinKa Chand Ho' (ChaudvinKa Chand-1961); 'Teri Pyari Pyari Surat Ko' (Sasural- 1961); 'Chahunga Main Tujhe' (Dosti-1964), 'Baharon Phool Barsao (Suraj-1966) and 'Dil Ke Jharo khe Mein' (Brahmachari-1968). In 2001, he was posthumously given the Best Singer of the Millennium Award by Hero Honda and Stardust.

On the fateful morning, Rafi did rehearsal for the 'Kaali Pooja' album (Bengali) and around noon, he suffered a major heart attack. The world of Music lost one of its brightest luminary Mohammed Rafi on 31 July, 1980. And his songs are the fragrance that will live on forever.

On losing a Life Partner

I lost my life partner with the passing away of Vidya on December 7 all of a sudden with a silent cardiac arrest just before my open eyes. I was stunned and shocked along with my daughter, Vaishali and daughter in law, Sulekha standing and holding Vidya at her bed. It was a devastating thing to happen for the family. There was no response time. She was admitted to a hospital for a few days with positive dengue and resultant ailments and was back home on December 6. Nobody in the family, I think even Vidya herself, expected this to happen so suddenly. Vidya left us in peace without uttering a word and even demonstrating any pain. Vidya, a simple but gracious lady, lived with blissful dignity and left



in 1977 was Beijing (Peking) in China. We were a young couple in our mid-twenties and parents of three children. The odds were too many. She learnt the tricks of the trade quickly and held the fort as a good home-maker. I could climb the ladder in the professional domain as Vidya shouldered all the family responsibilities at home without giving me any cause of concern and worry. Not only we could do and fulfill all our social and family responsibilities including marriages of our three children and making them settle in life with satisfaction but also did fairly well in our diplomatic career and reached the top with Ambassadorial status. Many of you may know that in the life of a diplomat; particularly that of Indian diplomats, the spouse plays an important and equal role both in official con-

matched traditional sense of hospitality and rustic but pragmatic behavior. One of my friends and diplomatic colleagues from Delhi, Amarjeet paid a



Ramesh Chander
Ambassador - I.F.S. (Retired)
91-99885-10940

handsome tribute to Madam Vidya Chander at her Antim Ardas:

माँ, ममूमी, दादी, वदितो सबने आवाज़ लगाई
कोई तड़प कोई पुकार कुछ भी काम न आई
हर बंधन से तुम हाथ छुड़ाकर चले गए
देखते-देखते सबको उलाकर चले गए...

बहुत कुछ कहना था, बहुत कुछ सुनना था
दूसरी पारी की बगिया से फूलों को चुनना था



with eternal peace.

I am a regular blogger but could not gather enough courage to sit and write since her departure as I felt totally devastated. It is one of the hardest aspects of grieving for your partner. It is grieving the future you had planned together. Thinking about your new reality, it can deepen the feelings of loneliness and isolation you might be feeling and this can be scary to cope with. But one has to accept the hard reality. There is no other way. A common theme among people who have lost their spouse is the debilitating effects of feeling entirely alone and incomplete. The sense of feeling like one has lost an essential part of oneself is both painful and disconcerting. I was over-whelmed with the flow of condolence messages and sharing of our grief by my friends, colleagues and relations at large. My extended family; brothers Krishan and Parmjit and also my sisters stood by me as a solid wall.

These realities of life have a different and distinct effect on my life. We married each other when perhaps we were not even legally of age to do

that in June, 1969. I was still a student of the final year of BA. On my insistence, without any explicit agreement of Vidya, it was decided to delay our physical marriage for a couple of years under the guise of Muklawa or Gauna in social parlance. I shifted to Delhi in pursuit of my career in the IFS in March 1970 to earn my bread and butter. Vidya was happy, obviously. After settling down followed by Muklawa, we started living as husband and wife in April, 1971. The crux of the matter is that we started growing together in whatever socio-economic condition we were as an ordinary young couple belonging to a poor background.

We did not look back. Vidya stood by me in thick and thin both in my career and family responsibilities. Without any formal education as a young lady from village background, she was well groomed by her family and parents in taking care of family and social responsibilities with fortitude and courage. I benefitted out of her ability and devotion in this regard. Our first posting in diplomatic parlance

and social living. Vidya did it well and élan as a good and supportive life partner. On my retirement, leaving all the glitter of diplomatic life and globe-trotting, we decided to come back to our roots in Jalandhar. Vidya was somewhat reluctant to come back initially but later she again honoured my wish as a gracious partner. Till her last breath, now I fully realize, she always tended to stand by me as my life partner. She carved a good social ground and space for her back home after absence from the scene for about 40 years with her down to earth approaches towards lie, her humility and pleasing demeanor. So many things cloud my mind about her earthy sense of worldly wisdom which always remained handy to address day to day issues of concern and interest. We celebrated our 50th marriage anniversary in 2019 with a great sense of belonging and satisfaction. There is much to write about which I will see and do later. At the Antim Ardas on December 17, some of my friends and social leaders paid glowing tributes to her and invariably referred to her un-

हृषति आँखों को अश्रुओं में डुबाकर चले गए
देखते-देखते सबको उलाकर चले गए...

सबके सुख-दुःख का ख्याल रखने वाली
सबके भवषिय के सुन्दर सपने बुनने वाली
संतोष भास सरवसुव लुटाकर चले गए
देखते-देखते सबको उलाकर चले गए...

हँसता-मुस्कयता चेहरा सबको याद रहेगा
दक्षिण व्यक्तित्व दिलों में आबाद रहेगा
बेफकिरी से जीने की यह दखिाकर चले गए
देखते-देखते सबको उलाकर चले गए...

प्रेम, आदर्श और संस्कारों से सम्पूर्ण
रक्षिते-नाते, दोस्ती के भावों से परिपूर्ण
फरि से मलिन की आस जगाकर चले गए
देखते-देखते सबको उलाकर चले गए...
अमर जीत 'अज्ञान'

I am yet not in a right frame of my mind to say something more and end it here with the hope to pick up the threads in the days to come to keep the memory of my life partner who has left a wide void in my remaining days of my life – We lived a blessed life: Thodi Khatti – Thoi Meethi.

न हाथ थाम सके न पकड़ सके दामन,
बहुत करीब से उठकर चला गया कोई



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Goodie Takhar, PhD

SHAILENDRA *A legendary Lyricist of Hindi Cinema*

(Continue from page 1)

EARLY LIFE: - Shailendra was born as Shankar dass Kesarilal Shailendra on August 30, 1923 in Rawalpindi (Now in Pakistan) where his father used to work as a military contractor. Shailendra whose original family roots belonged to Arrah District in Bihar, later moved to Mathura with family where he completed his Intermediate Examination with distinction and then moved to Bombay and started working as a welder in a Railway workshop.

ASSOCIATION WITH RAJ KAPOOR: - The renowned film maker Raj Kapoor noticed Shailendra when he listened to his poem "JALTA HAI PUNJAB" in a Mushaira (Poetic symposium). Raj Kapoor who was highly impressed with Shailendra, offered to buy his poem for a princely price of Rs. 500.00 for his new movie "AAG" in 1948 which perfectly matched his theme in the film, but Shailendra, being very wary of the mainstream Indian movie Industry, refused, saying, I don't sell my songs for money. However, after his wife got pregnant, Shailendra approached Raj Kapoor for a loan of Rs.500.00. When Shailendra offered to pay back the loan, Raj Kapoor, instead, wanted him to write two remaining songs of his new movie "BARSAAT" "Humse Mile Tum Oh Sajan" and "PatliKamar Hai" which became all-time hit songs. After that Raj Kapoor, Shankar-Jai Kishan and Shailendra worked as a very close-knit team to reach the heights of glory and success with the production of hit movies (Naming a few) like "Awaara (1951), Do Bigha Zamin, Badal (1952), Aah, Daag (1952), Boot Polish, Patita (1953), Shri 420, Sujaata, Seema(1955), Chori Chori (1956), Yahudi (1958) and Anaari. The world-famous song "Awaara Huin" had become a house-hold hum in Moscow (Rus-

sia) in early 1950's.

PEN IS MIGHTER THAN SWORD: -Shailendra's writings had social leanings in his approach to philosophy of life because he was well aware of the discriminations entrenched in society. Shailendra was very fond of playing Field Hockey during his school days and was a very good player too, but one of his fellow students, belonging to some upper caste, once taunted him for playing hockey, with some nasty remarks on his family. Shailendra was very much mentally hurt and he broke his hockey stick right then and maintaining his self-respect he never played again in life. In very easy-to-understand words, chiseled out to the need of the time and touching the very core of human heart, he vented his feelings through the melodious but mighty strokes of his pen. This was a rare display of his creative genius.

Even the roaring noise of the welding machines and the hammers in Matunga Railway workshop where he was employed, could not interrupt the flow of the songs treasured inside him, but rather helped him in welding many broken hearts. Javed Akhtar and Gulzar, who themselves are very versatile poets, writers and lyricists of India's current film Industry, have publicly acclaimed and admired Shailendra's God-gifted talents, recognizing him as the greatest lyricist of all time. Javed Akhtar, in his comments on TV, portrayed Shailendra's excellence by repeating his splendid words "SAPERA KUEN NACHEGA" which had very far-reaching implications of his greatness. Javed was very vocal in admitting that Shailendra was born as he was the need of the time. There have been many poets but a real Geetkar (Song writer) was only one and that was Shailendra. What a enormous admiration from a great writer

like Javed Akhtar.

The world will remain indebted to Shailendra for ever for his unique contributions as a lyricist.

Javed Akhtar emphatically commented that Shailendra raised his voice against exploitations suppressions and excesses of the time through his candid writings and reached the highest peak of his career amidst tough challenges and competitions. He also likened him to "Bigger the Mountain the higher the peak"

AS A PRODUCER: - The only film Shailendra produced was 'TEESRI KASAM' (1966) directed by Basu Bhattacharya with Raj Kapoor and WaheedaRehman as lead stars. Shailendra invested heavily in the movie which, even today, is regarded as a cult classic and won National Film Award for the best feature film, but unfortunately, was not a commercial success. The production which was to be completed in one year lingered on for five years, causing a lot of budgetary problems for the producer and the distributors because of intentional procrastinations (delaying tactics) by the movie cast and his so called well-wishers. This ended up in a financial chaos for Shailendra who could not sustain to its pressures. He breathed his last on December 14, 1966 at a young age of 43 years, leaving behind his priceless treasure for generations to come.

On many analytical reviews on many public forums by his son and daughter, there were many factors responsible for Shailendra's commercial downfalls, including mutual jealousies, rivalries and social prejudices against his progressive career. There are some memories which are inextricable part of his legacy and are summed up as under:- 1). Sahir Ludhianvi, another luminous star in the literary world of Indian

Film Industry, was once honored with a national award for his song "Jo Waida Kia Woh Nibhana Parega" from movie Taj Mahal, went to the stage to receive the award and announced from the forum that the true winner of the award was Shailendra for his patriotic song "Mat Ro Mata" in the movie BANDINI, which was a an astounding expression of greatness on the part of Sahir Ludhianvi in the honor of Shailendra.

2. While visiting India In 1953, the Prime Minister of China Mr. Chou-En-Lai, expressed his desire to listen the song "Awaara Huen" which was on the lips of everyone in those days.

3. On Shailendra's premature death on December 14, 1966 which ironically happened to be Raj Kapoor's Birthday, he said "The fairest rose from his garden has been snatched away, makinghim cry with unstoppable tears.

In honor of Shailendra's greatness a street in the city of Mathura, where he grew up, has also been named as "Shailendra Marg". Though Shailendra is no more with us today physically, his immortal writings will remain embalmed in the hearts and souls of those who adore him.

I congratulate again all the admirers of the legendary Shailendra through the esteemed columns of Ambedkar Times and Desh Doaba, Weeklies on the auspicious occasion of his first birth centenary. Its Editor-in-Chief, Mr. Prem Kumar Chumber is also congratulated for launching his New "Ganga and Yamuna TV" depicting special episodes with videos and pictures in commemoration of Shailendra's centenary.

"OH JANE WALE

HO SAKE TO LOT KE AANA"

could be the best tribute to the memory of Shailendra, the great, on his Birth centenary.



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PHONE: 209-855-6938, FAX: 209-762-6540

Email: skytransportsolution@gmail.com

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