

# Shankar Jaikishan – Emperors of Music

By Ashwini Kumar Rath



Shankar Jaikishan music, synonym of Indian Film music, has far reaching impact in India and outside. The duo moulded music and musical mood of masses since 1949, and are still considered to be the best music composers from India.

The duo also contributed outside movie industry with their much celebrated album *Raga in Jazz Style*, and background music for documentary *Everest expedition* among many others. If we look at the popular impact by any

personalities in the field of music during the post-independence period in India, the obvious choice is Shankar Jaikishan.

Shankar, the more versatile of the two, was a prolific musician with mastery over dozens of instruments, Indian classical music and dance forms. He was primarily responsible for building Shankar Jaikishan team with dedicated lyricists, music assistants, and jumbo-sized 60-pieces orchestra, and was the lead composer. On the other hand, Jaikishan was incredibly creative and legendary composer himself. He was genius of background music and romantic tunes though he too could compose songs in other genres. While Shankar's musical *jhankar* propels divine dwellers to zoom in unison with ecstasy, romantic effervescence of Jaikishan music brings divine feelings on to earth.

During initial years, all decisions about musical engagements were made by Shankar; but both started taking up assignments separately in the late sixties.

They had sharp contrasts in personalities and physical appearances. Shankar was gym-savvy, non-drinker, and was a strict disciplinarian. On the other hand, Jaikishan was party-man and was very social. In fact, Jaikishan was mostly the point of contact for producers, directors and actors to incorporate their requests due to his friendly nature. Of course, both were great human beings, and were incredibly simple in spite of fame and richness.

## Shankar – the Greatest Composer and Musician

Shankar, born on Oct 5, 1922, was basically from Punjab, but his initial years were spent in Hyderabad. His full name was Shankarsingh Raghuwanshi, and he was an accomplished *tabla* player

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and dancer when he came to Mumbai. Later he assisted Husnlal Bhagatram for composing music, and took up music and stage performance assignments at Prithivi Theatre. His proficiency in music and dedication was highly appreciated by his peers and seniors alike.

Shankar was entirely dedicated for musical innovations during his whole life; it was his *diwanapan*. He created diverse tunes and musical edifices beyond human imagination during his career spanning from 1949 to 1987.

Shankar's music has a zing that makes the listener shiver with divine thrill. His music is mostly filled with strange patterns and is difficult to copy without being identified. Some example scores ascribed to Shankar are *Awara Hoon* (album: *Awara*), *Mera Joota Hi Japani* (album: *Shree 420*), *Geet Gata Hun Mein* (album: *Lal Patthar*), *Yahoo! Koi Mujhe Jungle Kahe* (album: *Jungle*), *Tera Jana* (album: *anari*), etc.

Shankar used to give importance to all aspects of a song - its tune, prelude, interludes and entire orchestra accompanying the song. He used to emphasise on the deployment of particular instruments and the way it is done.

Shankar's day used to start early in the morning and to continue until midnight. He is known to create tunes for a song instantly and is regarded as the fastest composer until today.

### **Jaikishan – the Best Composer of Romantic Tunes**

Jaikishan, born on November 4, 1929, whose full name was Jaikishan Dayabhai Panchal, was from a royal musician's family of Gujarat. He was initially trained in classical music by his mother. He achieved proficiency in playing harmonium. Later he came to Mumbai, and pursued his musical interests apart from working in a factory to meet his basic needs.

Jaikishan can safely be termed as the best ever composer of romantic tunes. His ability of composing background music is considered unparalleled even by his contemporaries.

The example scores ascribed to Jaikishan are *Teri Pyari Pyari Soorat Ko* (album: *Sasural*), *Bedardi Balma Tujhko* (album: *Arzo*), *Yeh mera prem patra* (album: *Sangam*), etc. He gives major emphasis to tunes in the whole composition. He understood the taste of masses and struck right chord.

Jaikishan was very social and used to spend his major off-time with friends and partying. However, he was very particular when it comes to work and sticking to timelines of assignments.

### **Formation of Duo**

Shankar and Jaikishan first met when both were waiting for a director outside his office seeking some musical assignment. They developed an instant bond due to similar musical interests and ambitions.

In their meeting Shankar disclosed about a requirement of harmonium player at Prithivi Theatre. Jaikishan expressed his interest, and Shankar recommended his name back at Theatre. Both then became colleagues, and collaborated for music assignments at Prithivi Theatre.

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When showman Raj Kapoor, eldest son of Prithviraj Kapoor (owner of Prithvi Theatre), made his first movie *Aag*, Shankar Jaikishan assisted Ram Ganguly, who was heading the music division of Theatre and was the obvious choice as music composer of the film.

While assisting Ram Ganguly in music compositions, Shankar was ambitious. He had managed to show his ability in composing music independently to Raj Kapoor. Meanwhile, the showman was looking for a new creative team for his upcoming film *Barsaat*, and proposed to Shankar to become its music composer. It was a great opportunity, and Shankar and Jaikishan wanted to go together for the assignment.

The music of *Barsaat* was a rage across India. The music was fresh accompanied by melodious tunes; and broke all barriers of music compositions for a movie. Their favourite lyricists Hasrat Jaipuri and Shailendra got associated with them from the first assignment. They used the then struggling singer Lata Mangeshkar for eight songs in *Barsaat*, a surprise to everybody, and also for different characters in the film, another surprise!

The Shankar Jaikishan duo had formed.

### **Ascent of Musical Geniuses**

Riding over huge success in their first movie, Shankar Jaikishan needed more assignments to prove that they were not just one-time phenomenon. They started taking assignments apart from those from *R. K. Films*. Their albums of *Awara*, *Nagina* and *Poonam* among others established them as the leading composers-duo.

Later, music scores of *Awara* and *Shree 420* among others became very popular abroad. Shankar Jaikishan magic spread across globe.

With each movie Shankar Jaikishan brought an ever fresh blend to contemporary music. They concentrated in building unique orchestra form through great exploitation of Indian, oriental and western music, and with marathon practice hours with dedicated musicians. *Shankar-jaikishani Orchestra* was born with Sebastian De'Souza in charge thereof. Rhyme section was being looked after by Dattaram, an independent and successful music composer himself. The stage was now set for a big showdown in music scene.

Shankar Jaikishan went on creating albums like *New Delhi*, *Chori Chori*, *Basant Bahar*, *Dil Apna Aur Preet Paraye*, *Yahudi* and *Anari* among others. With the sheer versatility of tunes, accompanying orchestra and perfection in subtle musical orientation, Shankar Jaikishan established their supremacy. Indian music started being identified with film music in general, and with Shankar Jaikishan music in particular.

Early sixties saw Jaikishan contributing almost equal number of scores as Shankar. Both released batteries of scores and surpassed all musical norms.

Shankar-jaikishani orchestra started increasing to a jumbo size, and varieties of movies provided suitable platform to unleash their creativity to its climax. Their music studio became a sacred place for all musicians and young composers.

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### Fame and Fate

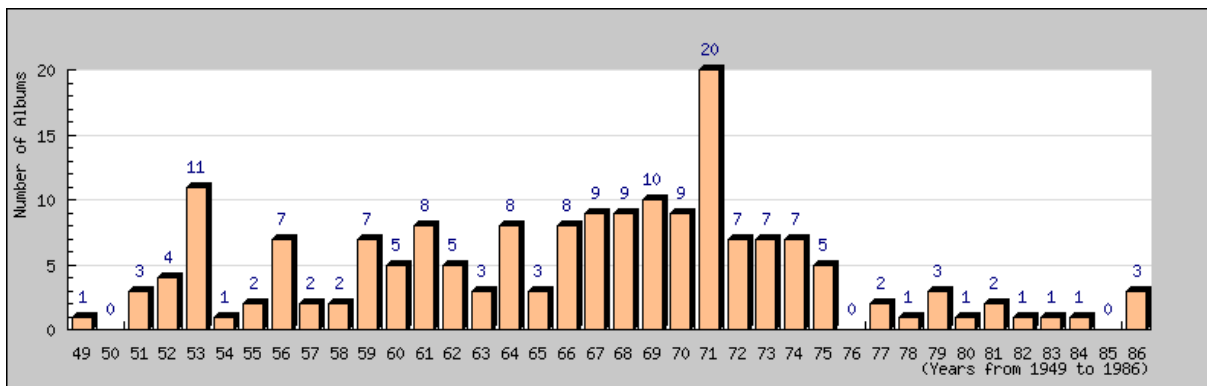
Shankar Jaikishan started taking more assignments, but the quality remained intact. The series of albums with fast dance scores and slow romantic melodies became saleable pattern and success-movie-formula.

Shankar Jaikishan became highest paid music directors of their time. Movies attracted people to movie halls due to a mere mention of Shankar Jaikishan as its music directors.

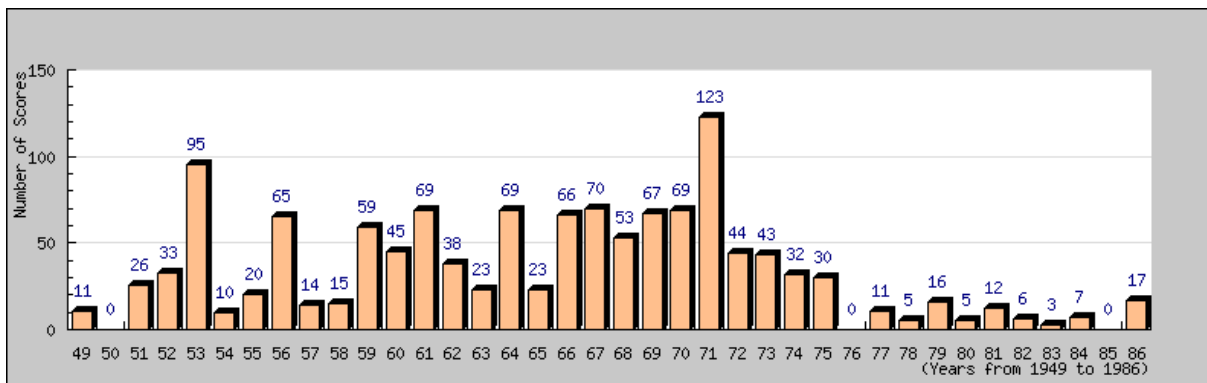
With increasing work pressure, Shankar and Jaikishan started giving music independently. Lyricist Shailendra (for the next few years until his untimely death) mostly worked with Shankar and lyricist Hasrat Jaipuri with Jaikishan.

Jaikishan was then a married man and started composing music from his home whereas Shankar was working from their music studio. However, there was give-and-take in a great way, and collaboration continued.

With achievement of incredible fame and signing for numerous movies (see Shankar Jaikishan Numerology towards late sixties – Figure 1 and Figure 2), the music quality deteriorated with respect to their own standard. Non-musical phenomenon entered into their musical pursuit. To add, a series of their movies crashed at box-office. Movie producers started associating with other composers as they were charging much lesser fees and could strike an acceptance among popular masses. This saw the beginning of decline of Shankar Jaikishan brand and triggered the end of Golden Era of Hindi film music. In fact, some young composers like Kalyanji-Anandji, Laxmikant Pyarelal, and R D Burman had started getting popular attention and approval with their music being moulded in the line of Shankar Jaikishan music.



**(Figure 1: Number of Shankar Jaikishan Music Albums Released Year-wise)**



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### (Figure 2: Number of Shankar Jaikishan Music Scores Released Year-wise)

With Shankar and Jaikishan working separately, critics found it an opportunity to create an atmosphere of mistrust as both had then become the primary media attention and were susceptible then. Some of their sycophants and wrong friends started playing spoil-sport. Moreover, Shankar and Jaikishan started signing a large number of movies beyond their capacity, and made ways for their decline. However, they could hold their fort intact as the top music directors until Jaikishan's death and desertion of their native *R. K. Films* banner.

Jaikishan fell ill and died in the year 1971. With Jaikishan's untimely death, the Shankar Jaikishan brand received the fatal blow, and was not the same again.

### Post-Jaikishan Era

Shankar kept the brand name intact by retaining the name Shankar Jaikishan even after Jaikishan's death. But situation was quite different for genius Shankar then. The year 1971 saw release of maximum number of albums by Shankar Jaikishan that were mostly done by Jaikishan. But majority of them crashed at box-office, and Shankar were in terrible pressure professionally too after loosing Jaikishan.

Shankar started completing the unfinished albums signed by Jaikishan and himself. After failed albums in 1971, Shankar was not given the 60-piece orchestra for their new albums by producers citing cost reasons. The quality of music was affected in the process. Shankar too could not reconcile with the changed scenario, and many top banners including *R. K. Films* distanced themselves from him due to past box-office failures.

Shankar was in dilemma.

In spite of all odds, Shankar continued his music pursuit single-handedly and produced some highly popular albums like *Beimaan* (the last film awarded by Filmfare to Shankar Jaikishan), *Naina*, *Lal Patthar*, *Seema* (new), *Vachan*, and *Do Jhoot* among others. By then, commercial viability of Shankar Jaikishan brand was almost at stake, and Shankar's most trusted lieutants were about to leave for greener pasture. Shankar undertook creating album of *Sanyasi* as entrusted by producer and director Sohanlal Kunwar.

For all technical reasons, *Sanyasi* remains the last major album of Shankar Jaikishan. Its scores were so popular that everybody believed that Shankar Jaikishan brand was again going to dominate Bollywood. But it did not happen - reasons were, of course, non-musical - Shankar (Jaikishan) already had their time.

Even after *Sanyasi*, Shankar continued providing music for movies though he also associated himself with TV programs in early eighties. These years also saw some novel scores being created. Notable albums during this era are *Atmaram*, *Garam Khoon*, *Chorni*, and *Eent Ka Jawab Patther* among others. But Shankar Jaikishan brand had already gone into oblivion.

Shankar died in the night of April 26, 1987 due to a massive heart attack as known from his family source. The world came to know about his death a day after the cremation was over.

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As their public tributes, the showman Raj Kapoor attributed the musical success of his movies to Shankar Jaikishan, and singer Lata Mangeshkar termed him as the best of the best composers. But Shankar was no more.

### Innovations and Versatility

Shankar Jaikishan music has a distinct character. People easily recognise a score to be of Shankar Jaikishan if it is melodious accompanied by soothing but high octave orchestra. Their music varies from fast-paced ones to very slow ones, but each one blends with orchestra well and creates an immediate bond with music lovers.

Any singer, any lyricist - a hit score!

It is always very surprising to know that Shankar Jaikishan experimented with 90-plus singers and 60-plus lyricists. In spite of successful music albums with particular singers or lyricists, they used to use different people every time successfully. For example, they had successfully experimented with Manna Dey in *Chori Chori* and with Mukesh in *Yahudi*. They also used to bring newcomers and could produce amazing results like Lata Mangeshkar in *Barsaat*, C. H. Atma in *Nagina*, Subir Sen in *Kathputli*, Sharda in *Suraj*, and Vishweshwar Sharma in *Sanyasi* among others.

When asked, Shankar had once told that their learning started with Indian classical music, and they went ahead for other clans of music later. However, the ease of use of both Indian classical and western music, and the depth of exploitation of both to create the Shankar Jaikishani flavour is magnificent and incredible. In fact, Shankar Jaikishan were the first to successfully experiment and blend Western, Arabian, and Latin American music into Indian musical sects.

They also had a rare ability to visualize the movie picturisation to cast the playback music into appropriate mould and frequency. Jaikishan had an unparalleled acumen in background music with his best scores being *Sangam* and *Mera Naam Joker*; and he was primarily responsible for background scores of Shankar Jaikishan movies till his death. Shankar was also no less in producing background music and his notable score is *Sanyasi*. Both used to take just three days to complete the background score of a movie.

Shankar Jaikishan gave birth to distinct persona for each actor in their movies. They created a Chaplin-like tramp image for Raj Kapoor, aggressive romantic image for Shammi Kapoor, and gentle and around-the-tree persona for Rajendra Kumar among others. The movies of respective actors carried music appropriate to their screen persona invariably.

When Shankar and Jaikishan started as a team, it was a strategic decision that changed the musical history of India later. Though nobody knows the reason of going together for such an assignment as it is first-time ever in India, they perhaps understood the level of quality and effort required to convert a film into a master musical piece. They were aware of contemporary process of music compositions and settings, and wanted to bring a radical change to it. They were later successful in this and went on being the greatest.

The duo started building an enviable team of large number of musicians, two proficient lyricists like Shailendra and Hasrat Jaipuri, a rhyme assistant like Dattaram, an orchestra arranger like Sebastian De'Souza. These people were great in their own faculty and knew their jobs well and exactly.

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However, credit of entire team management and consequent success goes mostly to Shankar Jaikishan as these team members could not create the same magic with other composers when they worked outside. It is always a point of discussion about how they could bring out such perfect scores with such a huge team when they themselves and most of their musicians had not gone through systematic study of western music schools.

Shankar Jaikishan team can be compared to any professional corporate house. Their deliveries were in time and to the perfection. Team members were also paid well.

### **Inspirations for next generations of composers**

Shankar Jaikishan exploited and extended musical horizon in the twentieth century, and gave young Indian Republic an expression and an identity in the field of music. They became source of inspiration to almost all young composers from sixties until today. Metamorphic forms of their scores are being represented by other composers throughout the world - title song of Hollywood blockbuster *Ghost World* in the year 1993, a popular album in UK, and background score of a movie by legendary movie director Satyajit Ray are the notable ones among many others. The leading Indian composers-duo in seventies, Laxmikant-Pyarelal, had set the goal of being another Shankar Jaikishan throughout their career. The album *Teesri Manzil* by the music composer R D Burman, cast exactly in Shankar Jaikishani mould, is still considered to be his best; in fact, he had earned direct compliments from Jaikishan for those scores.

### **Conclusion**

Today, Shankar Jaikishan music is popular in India and abroad due to its sheer quality. However, many of their albums are not being made available by the copyright owners. Unfortunately, many of their scores are being re-packaged in the name of actors or singers without the mention of the music composers. This commercial piracy must end, and there should be genuine and consistent effort from everybody involved to keep the treasure intact and available for music lovers.



**(Shankar Jaikishan directing singer Mohd. Rafi for a live show – Photo was gifted by Shankar himself to Dr. Chander Mehta)**

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<b>Table 1: Shankar Jaikishan Albums: Year-wise</b>			
<b>Year</b>	<b>Album</b>	<b>Banner</b>	<b>Director</b>
1949	Barsaat	R. K. Films	Raj Kapoor
1951	Awara	R. K. Films	Raj Kapoor
	Badal	Verma Films	Amiya Chakravarty
	Kali Ghata	Hindustan Chitra	Kishore Sahu
1952	Daag	Mars And Movies	Amiya Chakravarty
	Parbat	Verma Films	O.P.Dutta
	Poonam	Kay Arts	M.Sadiq
	Nagina	Pancholi Productions	Ravindra Dave
1953	Aah	R.K.Films	Raja Nawathe
	Aas	Goel Cine Corporation	Devendra Goel
	Boot Polish	R.K.Films	Prakash Arora
	Mayur Pankh	Sahu Films Ltd	Kishore Sahu
	Naya Ghar	Kashyap Productions	D.D.Kashyap
	Patita	Mars And Movies	Amiya Chakravarty
	Shikast	Asha Deep	Ramesh Saigal
	Avan (Aah - Tamil)	R.K.Films	Raja Nawathe
	Badshah	Mars And Movies	Amiya Chakravarty
	Aurat	Verma Films	Bhagwandas Verma
	Premalekhalu (Aah -Telugu)	R.K.Films	Raja Nawathe
	1954	Pooja	Verma Films
1955	Seema	Mars And Movies	Amiya Chakravarty
	Shree 420	R.K.Films	Raj Kapoor
1956	Basant Bahar	Shree Vishwa Bharati Films P.Ltd	Raja Nawathe
	Chori Chori	AVM Productions, Chennai	Anant Thakur
	Halaku	All India Pictures	D.D.Kashyap
	Kismet Ka Khel	Sahu Films Ltd	Kishore Sahu
	New Delhi	Delux Films	Mohan Saigal
	Patrani	Prakash Pictures	Vijay Bhatt
1957	Rajhath	Minerva Movietone	Sohrab Modi
	Begunah	Roop Kamal Chitra	Narindra Suri
1958	Kathputli	Shrirangam Productions	Amiya Chakravarty
	Baaghi Sipaahi	V.P. Productions	Bhagwandas Verma
	Yahudi	Bombay Films	Bimal Roy
1959	Anari	L.B. Films	Hrishikesh Mukherjee
	Chhoti Bahen	Prasad Productions, Chennai	L.V.Prasad
	Kanhaiya	S.P. Pictures	Om Prakash
	Love Marriage	Subodh Mukherjee Productions	Subodh Mukherjee
	Shararat	Roshni Films	H.S.Rawail
	Main Nashe Mein Hoon	Verma Pictures	Naresh Saigal
	Ujala	Eagle Films	Naresh Saigal
1960	College Girl	Rawal Films	T.Prakash Rao
	Dil Apna Aur Preet Parai	Mahal Pictures	Kishore Sahu
	Ek Phol Char Kaante	Parbat Films	Bhaapi Sonie
	Jis Desh Mein Ganga Behti Hain	R.K.Films	Radhu Karmakar
	Singapore	Eagle Films	Shakti Samanta
1961	Aas Ka Panchhi	Filmyug	Mohan Kumar
	Jab Pyar Kisise Hota Hain	Nasir Hussain Films	Nasir Hussain
	Junglee	Subodh Mukherjee Productions	Subodh Mukherjee
	Krorepati	Saigal Brothers	Mohan Saigal



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	Roop Ki Rani Choron Ka Raja	H.S.Rawail	H.S.Rawail
	Sasural	Prasad Productions, Chennai	L.V.Prasad
	Aashiq	Rueben - Dube Productions	Hrishikesh Mukherjee
	Boy Friend	N.S. Films	Naresh Saigal
1962	Asli Naqli	L.B. Films	Hrishikesh Mukherjee
	Dil Tera Diwana	Padmini Pictures, Chennai	B.R.Panthalu
	Hariyali Aur Rasta	Shri Prakash Pictures	Vijay Bhatt
	Professor	Eagle Films	Lekh Tandon
1963	Rungoli	R.S.B. Films	Amar Kumar
	Dil Ek Mandir	Chitralaya, Chennai	Sridhar
	Ek Dil Sau Afsane	Talwar Films	R.C.Talwar
1964	Hamrahi	Prasad Productions, Chennai	T.Prakash Rao
	Apne Huye Paraye	Mars And Movies	Ajit Kumar Chakravarty
	April Fool	Subodh Mukherjee Productions	Subodh Mukherjee
	Ayee Milan Ki Bela	Filmyug	Mohan Kumar
	Beti Bete	Prasad Productions, Chennai	L.V.Prasad
	Rajkumar	Sravana Films, Chennai	K.Shankar
	Sanjh Aur Savera	S.J. Films	Hrishikesh Mukherjee
	Sangam	R.K.Films	Raj Kapoor
1965	Zindagi	Gemini Pictures and N.N.Sippy Productions, Chennai	Ramanand Sagar
	Arzoo	Sagar Art Corporation	Ramanand Sagar
	Gumnaam	Prithvi Pictures	Raja Nawathe
1966	Janwar	Ruhi Films	Bhaapi Sonie
	Amrapali	Eagle Films	Lekh Tandon
	Budtameez	Verma Brothers	Manmohan Desai
	Gaban	B.J. Productions	Krishan Chopra, Hrishikesh Mukherjee
	Love in Tokyo	Pramod Films	Pramod Chakravarty
	Pyar Mohabbat	Alankar Chitra	Shanker Mukherjee
	Street Singer	Bhavdeep Films	Chandrashekhar
	Suraj	Venus Pictures	T.Prakash Rao
1967	Teesari Kasam	Image Makers	Basu Bhattacharya
	Aman	Emkay Productions	Mohan Kumar
	An Evening in Paris	Shakti Films	Shakti Samanta
	Around The World	P.S.Pictures	Pachhi
	Chhoti Si Mulaqat	Our Movies, Calcutta	Alo Sircar
	Diwana	Anupam Chitra	Mahesh Kaul
	Gunahon Ka Devta	Janta Chitra	Devi Sharma
	Hare Kaanch Ki Choodiyan	Kishore Sahu Productions (P) Ltd	Kishore Sahu
1968	Laat Saheb	International Enterprises	Hari Valia
	Raat Aur Din	A.A.N.Productions	Satyen Bose
	Brahmachari	Sippy Films	Bhaapi Sonie
	Duniya	Time Films	T.Prakash Rao
	Jhuk Gaya Aasman	R.D.Bansal Productions	Lekh Tandon
	Kahin Aur Chal	J.M.Films	Vijay Anand
	Kanyadaan	Kiron Productions	Mohan Saigal
	Mere Huzoor	Movie Mughal	Vinod Kumar
1969	Sapnon Ka Saudagar	Screen Gems	Mahesh Kaul
	Shikar	Guru Dutt Films Combine	Atma Ram
	Everest (Documentary)	Films Division	N.S.Thapa
1969	Bhai Bahen	Vikram Productions, Chennai	A.Bhimsingh

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	Chanda Aur Bijli	Guru Dutt Films Combine	Atma Ram
	Jahan Pyar Miley	L.R.T. Films	Lekh Tandon
	Prince	Eagle Films	Lekh Tandon
	Pyar Hi Pyar	R.S.Productions	Bhaapi Sonie
	Sachai	EM.CE.R. Films, Chennai	K.Shankar
	Shatranj	Gemini Pictures, Chennai	S.S.Vasan
	Tumse Achcha Kaun Hain	Pramod Films	Pramod Chakravarty
	Yakeen	Navratna Films	Brij Sadanah
	Baalak	Kala Mandal	Adarsh
1970	Bhai Bhai	R.M.Art Productions	Raja Nawathe
	Dharti	Chitralaya, Chennai	Sridhar
	Jwala	Raman Productions, Chennai	M.V.Raman
	Mera Naam Joker	R.K.Films	Raj Kapoor
	Pagla Kahin Ka	Mars And Movies	Ajit Kumar Chakravarty
	Pehchan	Filmnagar	Sohanlal Kanwar
	Tum Haseen Main Jawan	Bhappi Sonie Productions	Bhaapi Sonie
	Umang	Guru Dutt Films Combine	Atma Ram
	Tee Mee Navhech	Jai Shankar Films	Madhukar Bawdekar
1971	Albela	Shreeji Films	A.Shamsheer
	Andaz	Sippy Films	Ramesh Sippy
	Balidaan	Verma Films	Ravi Tandon
	Duniya Kya Jaane	Chitralaya, Chennai	Sridhar
	Ek Nari Ek Brahmachari	Jothee Navshakti Combines, Chennai	K.P.Atma
	Elaan	Eagle Films	K.Raman Lal
	Jaane Anjaane	Shakti Films	Shakti Samanta
	Jawan Mohabbat	Roopanjali	Bhaapi Sonie
	Kal Aaj Aur Kal	R.K.Films	Randhir Kapoor
	Lal Patthar	Eagle Films	Sushil Majumdar
	Main Sundar Hoon	A.V.M.Studios (P) Ltd., Chennai	Krishnan- Panju
	Nadaan	Navratna Films	Deven Verma
	Parde Ke Peechey	EM.CE.R. Films, Chennai	K.Shankar
	Patanga	K.R. Films	Kedar Kapoor
	Preetam	Bhappi Sonie Productions	Bhaapi Sonie
	Yaar Mera	R.S.Productions	Atma Ram
	Bombay Talkie	Merchant Ivory Productions	James Ivory
	Aan-Baan	Movie Mughal	Prakash Mehra
	Seema (New)	Filmnagar	Surendra Mohan
	Jeevitha Chakram (Telugu)	Navashakthee Productions	Unknown
1972	Aankh Micholi	E.V.R.Pictures, Chennai	Ramanna
	Aankhon Aankhon Mein	Filmyug	Raghunath Jhalani
	Beimaan	Filmnagar	Sohanlal Kanwar
	Dil Daulat Duniya	All India Pictures	P.N.Arora
	Jangal Mein Mangal	Kiron Productions	Rajendra Bhatia
	Rivaaj	Sona Films, Chennai	T.Prakash Rao
	Bandagi	EM.CE.R. Films, Chennai	K.Shankar
1973	Aaj Ki Taaza Khabar	Kiron Productions	Rajendra Bhatia
	Archana	Vikram Pictures, Mumbai	Satpal
	Chori Chori (New)	K.P.K Movies	Kewal P. Kashyap
	Daman Aur Aag	Kalyug	Vinod Kumar
	Dur Naheen Manzil	International Enterprises	Hari Valia
	Naina	Shakti International	Kanak Mishra
	Pyar Ka Rishta	Golden Films	Sultan Ahmed

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1974	Chhote Sarkar	Pinky Films	K.Shankar
	Insaaniyat	J.V.Films Corporation	Prayag Raj
	International Crook	Pachhi	Pachhi
	Mera Vachan Geeta Ki Kasam	M.M.R Films	Vinod Kumar
	Resham Ki Dori	Modern Pictures	Atma Ram
	Tarzan Mera Saathi	Jaimini Dewan Productions	John Gullermin & Anand
	Vachan	Zar Films Organisation	Suraj Prakash
1975	Do Jhoot	Filmnagar	Jitu Thakur
	Love in Bombay	Mukherji Enterprises	Joy Mukherji
	Neelma	A.A.N.Productions	Pushparaj
	Saazish	Maya Movietone	Kalidas
	Sanyasi	Filmnagar	Sohanlal Kanwar
1976	Dhoop Chhaon	Trishul	Prahlad Sharma
	Duniyadari	Filmnagar	Ram Kelkar
1978	Mahfil	Geeta Productions	Amar Kumar
1979	Atmaram	Filmnagar	Sohanlal Kanwar
	Ganga Aur Geeta	Vikrant International	Manmohan Behl
	The Gold Medal	Time Films	Ravee Nagaich
1980	Garam Khoon	Zar Films Organisation	A.Salam
1981	Chorni	Kesar Films	Jyoti Swarup
	Naari	Filmnagar	Sharan K.Chand
1982	Eent Ka Jawab Patthar	P.S.Pictures	Pachhi
1983	Film Hi Film	Shadab International Production Associates	Hiren Nag
1984	Papi Pet Ka Sawal Hain	Filmnagar	Sohanlal Kanwar
1986	Inteqaam Ki Aag	Sushma Kala Mandir	Shiv Kumar
	Kaanch Ki Deewar	Ace Movie Makers	M.N.Yasin
	Krishna Krishna	Upendra Films	Chandrakant
1991	Gori	V.M.K.Films	Sudhakar Sharma

**NOTE: For more information on Shankar Jaikishan music, please visit <http://www.sjmusic.org>**