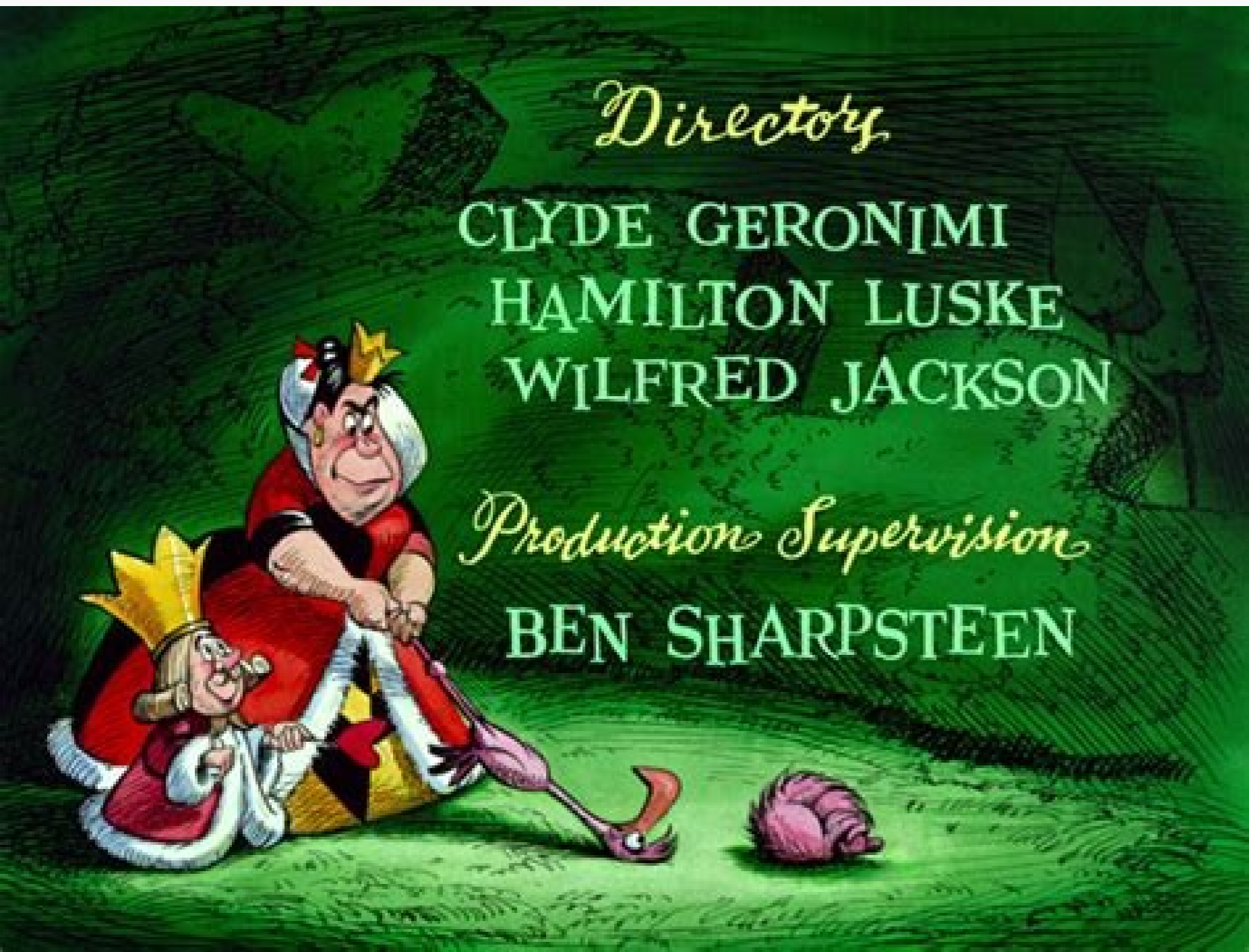


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Movie / Album : Dosti 1964Release Year: 1964Star Cast : Sudhir Kumar, Sushil Kumar, Sanjay KhanMusic Label : Saregama Rahi Manva Dukk Ki Chinta Lyrics in HindiSinger : Mohammed RafiMusic Director : Laxmikant Shantaram Kudalkar (Laxmikant Pyarelal), Pyarelal Ramprasad Sharma (Laxmikant Pyarelal)Lyrics by : Majrooh Sultanpurikoyi Jab Raah Naa Lyrics in HindiSinger : Mohammed RafiMusic Director : Laxmikant Shantaram Kudalkar (Laxmikant Pyarelal), Pyarelal Ramprasad Sharma (Laxmikant Pyarelal)Lyrics by : Majrooh Sultanpurimera Toh Jo Bhee Kadam Hain Lyrics in HindiSinger : Mohammed RafiMusic Director : Laxmikant Shantaram Kudalkar (Laxmikant Pyarelal), Pyarelal Ramprasad Sharma (Laxmikant Pyarelal)Lyrics by : Majrooh Sultanpuridosti Lyrics: Here, you will get the interesting facts of Hindi picture film Dosti. Dosti movie cast are Sanjay Khan, Sudhir Kumar, Sushil Kumar. It was released in the year 1964. Dosti movie release date was 06/11/1964 (dd/mm/yyyy). A list of Dosti movie songs with song titles, singer names, music composer and lyrics writer is given below. Movie: Dosti Star Cast / Artists: Sanjay Khan, Sudhir Kumar, Sushil Kumar Music On: Day: 06 Month: 11 Year: 1964 Dosti (1964) is a Musical Friendship Drama Black & White Hindi Movie released on 6 November, 1964. The movie was produced by Tarachand Barjatya (Rajshri Production) and directed by Satyen Bose. The movie became a Blockbuster by earning Rs. 2 Crore and also became one of the Top Ten Highest Grossing Bollywood Movies of the year 1964. Dosti (1964) was nominated for seven categories in 12th Filmfare Awards in 1965 and won six of them including Best Film, Best Music Director-Laxmikant-Pyarelal, Best Story-Ran Bhatt, Best Dialogue-Govind Moonis, Best Playback Singer-Mohammed Rafi and Best Lyricist-Majrooh Sultanpurifor Chahoonga Main Tujhe. Satyen Bose was also nominated for Best Director but the award went to Raj Kapoor for Sangam. Dost was remade in 1977 in Malayalam and Telugu as Sneham. Dosti (1964) Movie Plot: Dosti is a story of two young boys Ramu (Sushil Kumar) and Mohan (Sudhir Kumar). Ramu's one leg is badly injured in an accident which compels him to cripple with the help of supportive system. Mohan is a blind person whose sister Meena (Uma Rajoo) has moved towards Mumbai to become a nurse to earn some money for the treatment of his brother. Both Ramu and Mohan meet and team up where Ramu plays Harmonica and Mohan sings for collection of money for their day to day life. Both befriend with a little girl Manjula (Baby Farida) sister of rich person Ashok (Sanjay Khan). Meena also work as a Nurse in Ashok's house and in a relationship with him. In the meantime Ramu gets admitted in a School and comes out as a brilliant student but unfortunately he is arrested by the Police on some falls allegations. One of his teachers Sharma Jee (Nana Palishkar) gets his bail and forbids him to make any contact with Mohan. Mohan starts singing alone and one day he meets his sister Meena who refuses to accept his as her brother in front of Ashok as she is ashamed of seeing as a beggar. However, later she tells Ashok about his brother who assures him to find him for her. But things are not going to be easy for both Mohan and Ramu. Sharma Jee dies soon and Ramu decides to drop his final examinations due to lack of money for fees. Mohan comes to know the situation and collects money for Ramu by singing and begging and deposits fees for Ramu who knows nothing about it. But in the process of earning money by continuously singing and begging Mohan falls ill and is admitted to hospital. Skip to main content Rentals include 30 days to start watching this video and 48 hours to finish once started.Add to Watchlist 27 global ratingsHow are ratings calculated? Sudhir and Sushil Kumar in Dosti (1964) Any discussion around the 1964 classic Dosti is incomplete without marvelling how a little film with two fairly new actors and a splendid soundtrack emerged as the third highest earning movie of the year. Dosti was Rajshri Productions' second outing; they had ventured into filmmaking only two years earlier with the Meena Kumari-starrer Aarti. The project was helmed by Satyen Bose, known for the iconic Jagriti (1954) that also focused on the theme of youngsters and idealism. With commendable performances by its lead actors, Sudhir and Sushil Kumar, and the combined musical prowess of Majrooh Sultanpuris soulful lyrics, Mohammed Rafis dulcet voice, and Laxmikant Pyarelals melodious tunes, Dosti became a cinematic milestone. A remake of the Bengali film Lahu BhuLu (1959), Dosti, as the title suggests chronicles a friendship between two poor and orphaned disabled boys, Mohan (Sudhir), who is blind, and the crippled Ramu (Sushil) from a team using their respective musical talents of singing and playing the harmonica to earn a livelihood and survive the cruelties of a hand-to-mouth street existence. But the film is much more than the kinship between these plucky physically-challenged teenagers. Beyond its well-worn tropes of heartbreaking tragedies, crushing struggles, sacrifices, and eventual triumph, Dosti trains its gaze on imagining a society that is empathetic, educated, and equitable. Dosti was made a decade and a half after India gained Independence and set in an interesting period where Nehruvian principles were still considered the ideal. But, this hope was slowly fading in the face of poverty, unemployment, and degrading morals. The film explores this erosion: For instance, when a meritorious student Ramu loses his home and family, damages a leg, and is forced to give up studies, his dreams of a bright future come crashing. The world has no time or patience for a poor cripple like him, he discovers. For Mohan, who arrives in the city looking for his sister, the experience is no different. With no income, he is forced to beg and live on the streets. Their handicap and the society's apathy toward them serve as a mirror for urban India's growing self-absorption and lack of empathy toward the oppressed and the marginalised. The malaise has only grown deeper and is now staring the country in the face. At a time when convenience trumps compassion, the homeless breathing the toxic air in Delhi and men dying in sewers are forgotten unceremoniously, and the plight of people under lockdown for months is met with jingoistic cheers - it's this need for walking in someone else's shoes that Dosti propagates. For a country in the midst of an empathy crisis, there doesn't seem to be a more fitting anthem than Mohan's earnest call "Jaane waaton zaraa, mudke dekho mujhe, Ek insaan hoon main tumhaari tarah." One of the film's subplot features a sick, wealthy girl Manju (Baby Farida) who befriends Mohan and Ramu and promises to have her elder brother Ashok (Sanjay Khan) help the latter resume school. Ashok, however, responds with annoyance and accuses the boys of manipulating the little girl for monetary gains. He is then a metaphor of a unempathetic society, which views the unprivileged as nothing more than a menace. Dosti's sharp commentary on the ills of this calculated world is best reflected in how it underlines the quest for education and how it eludes those without means. In one scene, Ramu is calculating the fees required to go back to school. A hopeful Mohan wonders if the Indian education system would ever be state-sponsored like in other countries. Ramu laughs it off saying maybe in the distant future when they have turned old. The exchange seems almost prophetic in today's time where the country has taken the first step towards making education accessible: The Right to Education Act for children between ages six to 14 was enacted only 10 years go. Abhi Bhattacharya and Nana Palsikar in Dosti The film also underscores how educators can shape the destiny of a student - especially the underprivileged. Ramu's school teacher Sharma Sir (Nana Palsikar), who takes up his academic responsibility and eventually becomes a father-figure to him, and the considerate school principal (Abhi Bhattacharya) embody the kind of educators the country needs - conscientious, involved and action-oriented. And in standing up for Ramu against his prejudiced and discriminatory classmates, they become representative of an equitable system that safeguards the interests of the disadvantaged. Today, mainstream cinema has come a long way from the traditional style of cinematic storytelling that was didactic and relied heavily on familiar tropes. For those discovering Dosti in today's age of slick filmmaking, the film may look outdated and dismissed as a moralising, maudlin melodrama. But I'd still argue in favour of revisiting it, given that it's message for a more accommodating society is more relevant than ever now. The post was first published on Arré on November 6, 2019. Album Category: Hindi, Film Year: 1964 Music Director: Laxmikant - Pyarelal Lyricist: Majrooh Sultanpurilabel: H.M.V. Overall Rating: Album Credits: MUSIC ASSISTANTS: Shashikant, Ganesh SONGS RECORDED BY: Minoo Katrak; ASSISTANT: D. O. Bhansali. Film Credits: DIRECTOR: Satyen Bose. PRODUCER: Tarachand Barjatya. STORY: Nihar Ranjan Gupta. SCREENPLAY: Govind Moonis. DIALOGUE: Govind Moonis. ACTOR: Sushil Kumar, More...Sudhir Kumar, Nana Palsikar, Leela Chitnis, Abhi Bhattacharya, Leela Mishra, S.K. Prem, Master Aziz, Arun - II, Baby Farida, Uma Rajoo, Sanjay, Ravikant, Lalit Kapoor, Anwari, Deepak, Jerry, Prakash, Bhoia, Jamal, Dilip Dutt, Johnny Whisky, Shreeram Shastri, Narbada Shankar, Mansaram, Darshan, Ayyaz, Arvind Dev, Nitin - I, Naseem Ara, Kesari. PRODUCTION CO: Rajshri Productions. Less... Awards Trivia The film was a remake of the hit Bengali film "Lalu BhuLu" (1959) based on Nihar Rajan Gupta's novel of the same name. Deepchandji Kakaria, the producer of "Lalu BhuLu" (1959) and a friend of Tarachand Barjatya, suggested that he adapt the film in Hindi. Barjatya liked the film a lot and decided to follow Karkaria's advice.[1][MR10]The film was a critical and commercial success despite its low budget and relatively new cast and crew. It was Tarachand Barjatya's second film and one of Laxmikant - Pyarelal's early films. Its lead actors Sushil Kumar and Sudhir Kumar were virtually unknown. Despite these handicaps, the film won the National Film Award for Best Hindi film and as many as six Filmfare Awards. Laxmikant - Pyarelal's music played a big part in the film's success. They won the first of their seven Filmfare Awards for Best Music Director for it. This was a rare film that won Filmfare Awards in all music categories - Mohammed Rafi won the Best Playback Singer award and Majrooh Sultanpuru won the Best Lyricist award for it. The success of the film's music helped salvage Laxmikant - Pyarelal's career, which was floundering despite the appreciation they got for their work in "Parasmani" (1963). So desperate were they at the time that they signed this film for a paltry sum of Rs. 1,00,000. Its success set them on the path of becoming one of the most sought after music directors in the business.[2][MR9]Laxmikant - Pyarelal hired R.D. Burman to play the harmonica for this film based on the recommendation of Laxmikant's sister Vijaylaxmi. While Burman played the harmonica for all the songs, Milon Gupta was brought on board to play the harmonica for the background score. According to screenwriter Sachin Bhowmick, as documented in the book "R.D. Burman - The Man, The Music", Laxmikant had initially wanted to team up with Burman. It was only later that he formed a partnership with Pyarelal.[MR9] Raahi Manva Dukk Ki Chinta Kyn Sataati Hai - R.D. Burman made it to the recording of this song to play the harmonica despite the fact that he had his own song being recorded that day. He left the studio only after Laxmikant - Pyarelal approved the recording.



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