



FEI DUNIYA

IT'S YOUR WORLD

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IN A LEAGUE OF HER OWN: HOW LATA JI STRUCK A CHORD AND BROKE RECORDS

Born in Indore on September 28, 1929 to the renowned Marathi theatre actor and Hindustani classical musician, Pandit Deenanath Mangeshkar and Shevanti Haridas Lad, Lata Mangeshkar was named Hema at birth. Her parents later renamed her Lata, after a character Latika of her father's play Bhaav Bandhan.

Growing up with four younger siblings — Meena, Asha, Usha and Hridaynath— Lata ji started her musical training under the tutelage of her father Deenanath, singing in his theatrical productions when she was just five years old. She also began acting in her father's musical plays.

CAREER

In 1942, when Lata ji was just 13, she was forced to take on the role of the breadwinner after her father's death, and recorded her first playback song for a Marathi film, Kiti Hasaal that same year. She also acted in a Marathi film, Pahili Mangalagaur.

The family moved to Mumbai in 1945, and recorded her first Hindi film playback song in 1946.

She soon began learning Hindustani music from Ustad Aman Ali Khan of the Bhindibazaar gharana. Madhubala-starrer Mahal, where she sang the breakthrough Aayega Aanewala, bolstered her position in the industry.

During the 50s, Lata ji cemented her position as the most popular playback singer of Hindi cinema, working with some of the most notable music composers of her generation, including Anil Biswas, Naushad Ali, Madan Mohan, SD Burman, C Ramchandra, Khayyam, among others.

In a move reflecting her huge following, she was invited by the government to sing a patriotic tribute to soldiers killed in the 1962 Indo-China war at India's Republic Day commemorations in January 1963. Her rendition of "Aye Mere Vatan Ke Logon" reportedly moved then-prime minister Jawaharlal Nehru to tears.



Lata Mangeshkar receives the Bharat Ratna Award from President KR Narayanan, in 2001

In 2012, she launched her own music label, LM Music. By this time, she had thousands of songs in several Indian languages, from Punjabi to Tamil, Bengali to Chhattisgarhi, and across genres from Gurbani to ghazals to Qawwallis to classical compositions.

AWARDS & ACHIEVEMENTS

She was bestowed with the Dadasaheb Phalke Award in 1989. In 2001, Lata Mangeshkar was awarded India's highest civilian honour the Bharat Ratna, and she received France's Legion d'Honneur in 2009 in recognition of her contribution to Indian music and cinema. She was also the recipient of three National Film Awards, 15 Bengal Film Journalists' Association Awards, four Filmfare Best Female Playback Awards amongst several others. In 1974, Mangeshkar became the first Indian to perform in the Royal Albert Hall, London.

She also holds the distinction of being the most recorded artist in the history of Indian music in Guinness Record in 1974.

The Indian government honoured her with the Daughter of the Nation award on her 90th birthday in September last year.

PHILANTHROPY

In 2001, she established the Master Deenanath Mangeshkar Hospital in Pune. The hospital was managed by the Lata Mangeshkar Medical Foundation, which was earlier founded in October 1989 by the Mangeshkar family.

In 2005, she designed her very own jewellery collection called Swaranjali. Five pieces from the collection raised £105,000 at a Christie's auction part of which was donated for the 2005 Kashmir earthquake relief. The United Way of Greater Toronto invited her to perform at Maple Leaf Gardens in June 1985. Canadian singer Anne Murray requested Mangeshkar to sing her song, "You Needed Me." 12,000 attendees were present at the concert, which eventually raised \$150,000 for the charity.

SHE NEVER FORGOT HER INDORE ROOTS

Lata Mangeshkar once said, “...Main vilakshan isliye hoon kyunki main Indore mein paida hue thi (I'm exceptional because I was born in Indore).” I consider myself from Madhya Pradesh. My sister and I were born in Indore; so, we both are from there. I heard that a signboard has been installed at the place where I was born. I'm really thankful to the people of Madhya Pradesh for giving me love and respect. I remember Arjun Singh was then the Chief Minister of the state. He told me that he wanted to start a prize after my name. I said, you (Arjun Singh) may start. Indore is my city. Entire Madhya Pradesh is mine. If they (the government) give a prize worth Rs 10 in my name, it's showing respect for me.”

Indore Was, Perhaps, Her Fondest Place

Lata was born in her maternal family home, being the first child in a Marathi family, in Indore. She gained fame, but lived the life of a workaholic. She began working at the age of seven and took all the responsibilities of her family from the age of 13.

Indore was the only place where she relaxed and felt at home, without having to be the 'man of the house'. She did not get to visit her grandparents frequently, but, whenever she did, it was the best days of her life.



Lata's Destiny: Incidental Birth in Indore & Connect

Destiny often comes creeping in when one does not expect it to and that was how the budding connection of Lata Mangeshkar and Indore started. Although she was the first born of a Marathi family and was expected to be delivered at her paternal home, her parents, initially, had different plans.

Her father, classical singer Deenanath Mangeshkar, was a performing artiste, who travelled to, and performed at, different places. Deenanath, with his troupe, would perform with his group in various places, including in the markets. The Holkars had invited his group to perform on the Malwa plateau. They had performed all across the Malwa plateau and were incidentally in the same area on the day. They took the apartment on rent during this time.

Lata was, initially, to have been born in Mumbai in her paternal home according to the family's plans.



MERI AWAAZ HI PEHCHAAN HAI....

Twenty-five iconic Lata songs that defined 20th and 21st century Hindi film music

Aayega aane wala (Mahal, 1949):

This is the watershed year when Lata Mangeshkar, who sang this haunting Khemchand Prakash composition and took the nation's breath away and sealed her supremacy in the Indian film industry for decades to come, with no rival in sight. The song broke all records at Radio Ceylon as people flooded their office with letters to ask for the singer's name (the gramophone company only carried the character's name — Kamini). Every composer took notice. Lata Mangeshkar had arrived.

Uthaye ja unke sitam (Andaz, 1949):

The year 1949 was a turning point in Mangeshkar's life and this song was one of the reasons behind it. Picturised on Nargis, this wistful number was another one of Mangeshkar's initial big hits. The nasal timbre of her voice in this was the result of Mangeshkar's admiration for Noor Jehan. It was a little later that her own style evolved and blossomed. The song, however, written by Rajendra Krishan and composed by C Ramchandra, catapulted her into a success.

Yeh zindagi usi ki hai (Anarkali, 1953):

In this top-grossing film from the year, in which Mangeshkar sang eight songs, Yeh zindagi usi ki hai in the sombre raga Bhimpalasi became the defining sound of heartbreak.

Aaja re pardesi (Madhumati, 1958):

In this Bimal Roy masterpiece, Salil Chowdhury gave us this achingly beautiful piece that echoes in a valley throughout the film. Even Mangeshkar has called it one of her favourites — the haunting ditty topped the Radio Ceylon charts for many weeks. Impressed with the song, lyricist Shailendra had gifted flowers to Mangeshkar.

O Sajna Barkha Bahaar (Parakh, 1960):

This raga Khamaj-based song of the rain by Salil Chowdhury — a high point for Mangeshkar and one of her personal favourites was also one of the most delightful moments in this Bimal Roy film.

Pyaar kiya toh darna kya (Mughal-e-Azam, 1960):

Parda nahi jab koi khuda se, bando se parda karna kya... Anarkali held court in KAsif's magnum opus. Everything about this song — the fearlessness in Shakeel Badayuni's lyrics, Naushad's brave and brilliant composition, Mangeshkar's voice and Madhubala as Anarkali immortalising the song with her cracker of a performance. In the following years, it was a lovers' rallying call, and a lesson in strength. And the nation sang this defiant message highlighting eternal love with much fervour.

Allah tero naam, ishwar tero naam (Hum Dono, 1961):

This evocative bhajan by Jaidev had Sahir merge "Allah" and "Ishwar" in one sentence to give India a message of unity. While Mangeshkar sang this one at almost all of her concerts later, it also became a popular school prayer in the years to come.

Aye mere watan ke logon (1963):

Composer C Ramchandra and Mangeshkar were not speaking to each other when Kavi Pradeep penned this piece in the aftermath of the India-China war. The two had an argument over one of Ramchandra's recordists, whom Mangeshkar didn't like.

The two didn't speak for over five years. But for this piece, he went to Mangeshkar's home and requested her to sing this song which eventually went on to become a tableau for nationalism. The song was first performed on January 27, 1963. The song, a melody in raga Asavari — a sombre morning raga — was straight and simple and yet extremely evocative with a different chord progression for every stanza.

Lag jaa gale (Woh Kaun Thi?, 1964):

One of the finest pieces by Madan Mohan, the song is known as much for Mohan's brilliance as it is for Mangeshkar. Her voice soars through those top notes and descends with equal ease.

Aaj phir jeene ki tamanna hai (Guide, 1965):

One of SD Burman's greatest compositions and it came with Navketan Film's best offering — Guide. Every song sparkled, with Tere mere sapne being the most intense piece of writing from Shailendra. But what caught the attention of the nation was the "freedom song", one that crystallised a perfect moment in a relationship — where Rosie discovers life again. Mangeshkar was the voice of her liberation.



**Kuchh dil ne kaha (Anupama, 1966):**

This has got to be the most underestimated song by Mangeshkar, probably because it's understated in the way she has rendered it. Hemant Kumar composed these ingenious lines from Kaifi Azmi in ambient, soft shades and Mangeshkar sang the delicate piece gently, giving it this ethereal quality that transcends the song to another level.

Chalte chalte (Pakeezah, 1972):

This seminal piece by composer Ghulam Mohammad and poet Kaifi Azmi, describes the contemplations of a courtesan in love. The world of the courtesan named Sahibjaan hinges on the steam engine's whistle, as a constant reminder of a love note she found in her hungroo-tied feet. It is a spectacular piece of music; set along a looped tabla groove in Keherwa (eight-beat) taal, and Lata Mangeshkar's fine voice.

Raina beeti jaye (Amar Prem, 1972):

This prayer of a song from RD Burman in raga Lalit presented his prowess as not just a maker of upbeat song-pieces. Someone who almost always worked with Asha Bhosle, for this piece, he approached his wife's elder sister, Mangeshkar. Bhosle fought with him on why he'd give all the good songs to "didi". It's an unforgettable moment, when Sharmila Tagore begins the alaap and a drunk Rajesh Khanna stops suddenly and goes upstairs pulled in by the voice he hears.

Ek pyar ka nagma hai (Shor, 1972):

This Laxmikant-Pyarelal song, also one of their finest-hour, had Mangeshkar for the rousing number. Zindagi aur kuch bhi nahi, teri meri kahani hai... as Mangeshkar sang Santosh Anand's lyrics, she segues into the calm meditations about life and death. Pyarelal played the violin himself, creating intricate phrasings.

Naam Goom Jayega (Kinara, 1977):

RD Burman's composition in this masterpiece of a film from Gulzar, who also wrote the song's lyrics, Meri Awaaz hi pehchaan hai/gar yaad rahe, the austerity in the piece, the uniformity of the pace, will echo in the times to come.

Yeh kahan aa gaye hum (Silsila, 1981):

While the raga Chandrakauns-based bhajan Jo tum todo piya was from another universe of brilliance, it was Yeh kahan aa gaye hum composed by classical maestros Pt Shiv Kumar Sharma (santoor) and Pt Hariprasad Chaurasia (flute), that caught the nation's imagination. Its unique presentation, with Amitabh Bachchan reciting poetry in the song, came with a stylistic drift and thus remains extremely charming.

Aye dil-e-nadaan (Razia Sultan, 1983):

In this ambitious venture by Kamal Amrohi, composer Khayyam created one of his career's best melodies, helming it was Mangeshkar. She sang along with the immortal lyrics by Jan Nisar Akhtar — Aarzu kya hai, justaju kya hai...

**Mann kyun behka (Utsav, 1984):**

One of the few duets of Lata Mangeshkar and Asha Bhosle. The story goes that when Bhosle would sing her lines and would look at her elder sister and wonder if she had done all right, Mangeshkar would nod, and Bhosle would feel a sense of relief. The tender ditty was a breath of fresh air in the '80s, which was dominated by the disco movement.

Yaara seeli seeli (Lekin, 1990):

Mangeshkar won the National Award for this Hridaynath Mangeshkar composition. As Dimple Kapadia on the screen struggled in the desert, she looked up, Mangeshkar's voice soared to thrilling registers with yeh bhi koi jeena hai, yeh bhi koi marna. It was achingly beautiful.

Suniyo jiarajmhari (Lekin..., 1991):

The words of the bandish (composition) of raga Vihangini, a raga created by Pt Mani Prasad of the Kirana gharana, the long alaap which acts as a prelude to the song will go down in history as one of the finest beginnings to a piece — the octave leaps, sounding glorious each time she repeats the phrase.

Dil hoom hoom kare (Rudaali, 1993):

Based on Mahashweta Devi's story of the same name, this Kalpana Lajmi film is remembered as much for the song as it is for Kapadia's onscreen brilliance. The use of the word hoom hoom by Gulzar, which signified the heartbeat, was a masterstroke as it implied a more visceral state of being.

Maaye ni maaye**(Hum Aapke hain Koun..!, 1994):**

A play on Shiv Kumar Batalvi's poem of the same name, Mangeshkar sang this for Madhuri Dixit. She was 65 then and her voice had started showing signs of age. But the notes were perfect and the expression matched those on the screen. It remains one of her most popular numbers from the '90s; along with Didi tera dewar deewana, another popular number from the film.

Mere khwabon mein jo aaye**(Dilwale Dulhania Le Jayenge, 1995):**

Mangeshkar sang this fun piece for Kajol dancing in a towel and knocked it out of the park. The spunk in Mangeshkar's voice and Jatin-Lalit's composition was riveting.

Jiya jale jaan jale (Dil Se, 1998):

When AR Rahman was composing this masterpiece for an album, he wondered about the gentle, romantic song of the film — Jiya jale — and decided to get Mangeshkar into the studio. It was the late '90s and Mangeshkar had become extremely picky. But she sang this as if no magic was ever lost and hit a new demographic with this one.

Luka chhuppi (Rang De Basanti, 2006):

While recording this, Mangeshkar stood bare feet, as she'd always does, and recorded for eight hours. The result was a heartrending piece — a mother's cry for her dead son. Prasoon Joshi's fine lyrics and Rahman's invigorating tune along with the Mangeshkar's sombre voice will remain a reminder of her undying brilliance.

VOICE OF THE STARS

1940s

1942

Lata Mangeshkar was 13 years old when she debuted as a Hindi playback singer with "Ye Hum Jo Hijr Me Diwaro Dar Ko Dekhte Hai" in *Parda Nasheen*.

1947

She recorded her first song with Mohammed Rafi - *Chalo Ho Gayi Tayyar* - in a film called *Shaadi Se Pehle*.

1948

She sang her first duet with Kishor Kumar - *Ye Kaun Aya Re* - in the film *Ziddi*.

1949

The year put her on the map with *Aayega Aanevala*, a haunting track in *Mahal*, a thriller starring *Madhubala*.

It was her first successful year with as many as 160 songs. *Barsat* - with hits such as *Jiya Beqarar Hai* and *Hawa Main Udta Jaaye* - was her first movie with music composer duo *Shankar - Jaykishan*, who scored many of *Raj Kapoor's* films.

Playback singing was still a young profession. So much so that the credit for the song went to the composer or the heroine. One of *Lata's* biographers

found that the records for *Mahal* listed the singer's name as *Kamini*, not *Lata*. *Kamini* was the name of the character played by *Madhubala* in the film.

1940s

Lata Mangeshkar is credited with thousands of songs in about 36 Indian languages, including *Hindi, Bengali* and *Marathi*. In a career spanning over seven decades, the cultural icon has been honoured with the *Bharat Ratna, Dadasaheb Phalke Award, Padma Vibhushan* and *Padma Bhushan* as well as several *National* and *Filmfare Awards*.



THE MUSIC DIRECTOR SHE WORKED THE MOST WITH
LAXMIKANT PYARELAL 689 SONGS

THE SINGER SHE SANG THE MOST SONGS WITH
MOHAMMED RAFI 450 SONGS

OVER 200 HEROINES : 3,483 SOLO SONGS
OVER 5,400 SONGS : 1,918 DUET/MULTIPLE SINGERS

1950s

NUMBER OF SONGS

1,875

This was her most prolific decade: She was singing at least one Hindi film song every other day.

Raj Kapoor and *Nargis* were this decade's beloved on-screen couple, and *Lata Mangeshkar* sang their most iconic songs: *Puar Hua Iqar Hua, Aaja Sanam, Ghar Aaya Mera Pardesi*. The last was originally an Arabic song sung by *Umme Qulsum*.



1959

She won the first ever *Filmfare* award for "Best Playback Singer." The winning song: "Aaja Re Pardesi" from *Madhumati*.

1953

She recorded her first song for composer *Laxmikant and Pyarelal*: *Ja Ja Ja Re* from *Naya Ghar*.

When director *Mehboob Khan* was being treated at a hospital in *Los Angeles* in 1958, *Lata* called to check on him. On that call, he asked her to sing the song *Rasika Balma* for *Chori Chori*. She did. In fact, she sang it to him every day for the next one week over the phone.

In the 50s, she allegedly fell out with composer *OP Nayyar*. She never recorded a song with him.

1950s

1960s

NUMBER OF SONGS

1,227



Her second most prolific decade included some of *Hindi cinema's* (and her) most memorable tracks: *Pyar kiya to Darna Kya* from *Mughal-e-Azam*, *Piya Tose Naina Lage* from *Guide*, *Rulake Gaya Sapna Mera* from *Jewel Thief*, *Main Chali Main Chali* from *Padosan*.

She ended a six-year long tiff with composer *SD Burman* when she recorded for the 1963 film *Bandini*. If they hadn't reconciled, hers wouldn't have been the voice that sang in hits such as *Guide*, *Jewel Thief* or *Aradhana*.

1969

Inteqam hit screens. In it, she sang *Aa Jaane Jaan*, one of her few sensuous songs.



1960s

1970s

NUMBER OF SONGS

1,138

She was *Meena Kumari's* voice for most of *Pakeezah's* starring soundtrack: From the playful *Inhi Logan Ne* to the brooding *Chalte Chalte* to the hopeful *Thare Rahiya*.



She also sang for *Sharmila Tagore* in *Amar Prem* (*Raina Beeti Jaaye*), *Jaya Bhaduri* in *Abhimaan* (*Teri Bindiya Re*) and *Mumtaz* in *Aap Ki Kasam* (*Chori Chori Chupke Chupke*)



1972

She became the first *Hindi* film singer to receive the *National Film Award*.

She was honoured for *Bitai Raina* in *Gulzar's Parichay*.



1970s



IN MEMORIAM - LATA MANGESHKAR

1980s

NUMBER OF SONGS

623



She was singing far fewer songs by now but she was still singing for top heroines: Rekha in Silisla (Yeh Kahan Aa Gaye Hum), Hema Malini in Razia Sultan (Ae Dil-E-Nadaan) and Sridevi in Chandni (Mere Haathon Mein Nau Nau Choodiyan)

1989

She received the Dada Saheb Phalke Award, India's highest honour for films.



1980s

1990s

She sang for Kajol in Dilwale Dulhania Le Jayenge. Over 40 years ago, she sang for Kajol's mother, Tanuja, aunt Nutan, and grandmother, Shobhana Samarth

NUMBER OF SONGS

258

1994

She sang 11 songs in Hum Aapke Hai Koun the most she sang in a single Bollywood film. She also won at least five different Lifetime Achievement Awards in the 90s.



1990s

2000s

She was awarded the Bharat Ratna, India's highest civilian honour

These were her least active years

since she started singing, but they included hits such as the title song in Kabhi Khushi Kabhie Gham, Luka Chuppi from Rang De Basanti and Tere Liye from Veer Zaara, which included nine tracks sung by her.



NUMBER OF SONGS

47

2000s

2010s

NUMBER OF SONGS

4

2010s



RIP India's Disco King

Zindagi mera gaana

Bappi Lahiri - crowned the Disco King Of India after he popularised the music genre in Indian cinema in the '80s and 90'. The singer-composer, who had been battling multiple health issues and was admitted to a Juhu hospital for a month, passed away on 15th February at the age of 69.

Bappi Da was born in Calcutta in 1952 into a family of musicians. Iconic singer Kishor Kumar, who sang popular songs for him like Chalte Chalte, was his maternal uncle. Not just Hindi films, Bappi Da was popular name in Bengali cinema, too, where he began his career with the 1972 film Daadu. He brought a new synthesised groove to desi music during the '70s-90s' with songs like I Am A Disco Dancer, Tamma Tamma Loge, Yaar Bina Chain Kahan Re, among others. In the 2000s, Bappi Da lent his voice to hit songs like Ooh La La from The Dirty Picture (2011) and Tune Maari Entriyaan from Gunday (2014). He also gave music to Telugu, Tamil, Kannada, Malayalam and Gujarati cinema. In 2019, the singer had spoken about how grateful he was to have been the voice of some of the biggest stars of their era. "Simply put, my life is Dilip Kumar to Ranveer Singh. From Dharm Adhikari to Gunday. I've done it all," he had said.



Jawani Jaanema

(Namak Halaal, 1982)

Chalte Chalte Mere Ye Geet

(Chalte Chalte, 1976)

Bombay Se Aaya Mera Dost

(Aap Ki Khatir, 1977)

Ramba Ho

(Armaan, 1981)

Kaliyon Ka Chaman

(Jyoti, 1981)



I Am A Disco Dancer
(Disco Dancer, 1982)

De De Pyaa De

(Sharabi, 1984)

Tamma Tamma

(Thanedaar, 1990)



Yaar Bina Chain Kahan Re
(Saaheb, 1985)



Pag Ghungaroo

(Namak Halaal, 1982)



Ooh La La

(Dirty Picture, 2011)

'GOLD IS MY LUCKY CHARM & PEHCHAAN'



Bappi Da - known for his flamboyant gold chains-and shades considered the yellow metal to be lucky for him and had said in an interview, "My mother gave me a gold chain with a Hare Rama Hare Krishna locket in it. I got Zakhmi-my first blockbuster. More gold chains followed with box-office successes." He was also influenced by Elvis Presley's bejewelled persona and unique identity, and considered his own gold jewellery to be his "pehchaan". Last year he revealed his wife gifted him a gold tea set on Dhanteras, as "we already have everything else gold".

Musically Together



CHENNAI SUPER KINGS

SQUAD STRENGTH: 25 Indians: 17; Overseas: 8

Purse Remaining: 2.95 cr

Retentions: Ravindra Jadeja (16 cr.), MS Dhoni (12 cr), Ruturaj Gaikwad (8 cr), Moeen Ali (6 cr)

Auction Buys: Robin Uthappa (2 cr), Ambati Rayudu (6.75 cr), Devon Conway (1 cr), Subhanshu Senapati (20 lakh), Hari Nishaanth (20 lakh), N. Jagadeesan (20 lakh), Deepak Chahar (14 cr), KM Asif (20 lakh), Tushar Deshpande (20 lakh), Maheesh Theekshana (70 lakh), Simarjeet Singh (20 lakh), Adam Milne (1.90 cr), Mukesh Choudhary (20 lakh), Dwayne Bravo (4.40 cr), Shivamm Dube (4 cr), Rajvardhan Hangargekar (1.50 cr), Dwaine Pretorius (50 lakh), Mitchell Santner (1.90 cr), Chris Jordan (3.60 cr), Bhagath Varma (20 lakh)

MUMBAI INDIANS

SQUAD STRENGTH: 25 Indians: 17; Overseas: 8

Purse Remaining: 10 lakh

Retentions: Rohit Sharma (16 cr), Jasprit Bumrah (12 cr), Suryakumar Yadav (8 cr), Kieron Pollard (6 cr)

Auction Buys: Ishan Kishan (15.25 cr), Dewald Brevis (3 cr), Anmolpreet Singh (20 lakh), Rahul Buddi (20 lakh), Aryan Duyal (20 lakh), Basil Thampi (30 lakh), Murugan Ashwin (1.60 cr), Jaydev Unadkat (1.30 cr), Mayank Markande (65 lakh), Tymal Mills (1.50cr), Riley Meredith (1 cr), N. Tilak Varma (1.70 cr), Sanjay Yadav (50 lakh), Jofra Archer (8 cr), Daniel Sams (2.6 cr), Tim David (8.25 cr), Mohd. Arshad Khan (20 lakh), Ramandeep Singh (20 lakh), Hrithik Shokeen (20 lakh), Arjun Tendulkar (30 lakh), Fabian Allen (75 lakh)

DELHI CAPITALS

SQUAD STRENGTH: 24 (Indians: 17; Overseas: 7)

PURSE REMANING: 10 lakh

Retentions: Rishabh Pant (9 cr), Prithvi Shaw (7.5 cr), Anrich Nortie (6.5 cr)

Auction Buys: David Warner (6.25 cr), Ashwin Hebbbar (20 lakh), Sarfaraz Khan (20 lakh), Bharat (2 cr) Mandeep Singh (1.10 cr), Rovman Powell (2.80 cr), Tim Seifert (50 lakh), Mustafizur Rahman (2 cr), Kuldeep Yadav (2 cr), Khaleel Ahmed (5.25 cr), Chetan Sakariya (4.2 cr), Mitchell Marsh (6.50 cr), Shardul Thakur (10.75 cr), Kamlesh Nagarkoti (1.1 cr), Lalit Yadav (65 lakh), Yash Dull (50 lakh), Praveen Dubey (50 lakh), Vicky Ostwal (20 lakh)



PUNJAB KINGS

SQUAD STRENGTH: 25 (Indian: 18; Overseas: 7)

PURSE REMAINING: 3.45 cr

Retentions: Mayank Agarwal (14 cr), Arshdeep Singh (4 cr)

Auction Buys: Shikhar Dhawan (8.25 cr), Jonny Bairstow (6.75 cr), Prabhsimran Singh (60 lakh), Jitesh Sharma (20 lakh), Bhanuka Rajapaksa (50 lakh), Kagiso Rabada (9.25cr), Rahul Chahar (5.25 cr), Ishan Porel (25 lakh), Sandeep Sharma (50 lakh), Vaibhav Arora (2 cr), Nathan Ellis (75 lakh), Shahrukh Khan (9 cr), Harpreet Brar (3.8 cr), Liam Livingstone (11.50 cr), Odean Smith (6 cr), Raj Angad Bawa (2 cr), Rishi Dhawan (55 lakh), Prerak Mankad (20 lakh), Wriddick Chatterjee (20 lakh), Baltej Dhanda (20 lakh), Ansh Patel, Atharva Taide (20 lakh), Benny Howell (50lakh)

SUNRISERS HYDERABAD

SQUAD STRENGTH: 23 (Indians: 15; Overseas: 8)

PURSE REMAINING: 10 Lakh

Retentions: Kane Williamson (14 cr), Abdul Samad (4 cr), Umran malik (4cr)

Auction Buys: Nicholas Pooran (10.75 cr), Rahul Tripathi (8.5 cr) Aiden Markram (2.6cr), R Samarth (20 lakh), Vishnu Vinod (50 lakh), Glenn Phillips (1.50 cr), Priyan Garg (20 lakh), T Natarajan (4 cr) Bhuvaneshwar Kumar (4.2 cr), Kartik Tyagi (4 cr), Shreyas Gopal (75 lakh), J Suchith (20 lakh), Fazal Haq Farooqi (50 lakh), Washington Sundar (8.75 cr), Abhishek Sharma (6.5cr), Marco Jansen (4.20 cr), Romario Shepherd (7.75 cr), Sean Abbott (2.40cr), Shashank Singh (20 lakh), Saurabh Dubey (20 lakh)

ROYAL CHALLENGERS BANGALORE

SQUAD STRENGTH: 22 (Indian 14; Overseas: 8)

PURSE REMAINING: 1.55 cr

Retentions: Virat Kohli (15 cr), Glenn Maxwell (11 cr), Mohammed Siraj (7 cr)

Auction Buys: Faf du Plessis (7 cr), Dinesh Karthik (5.50 cr), Anuj Rawat (3.40 cr), Finn Allen (80 lakh), Josh Haziewood (7.75 cr), Jason Behrendorff (75 lakh), Chama Milind (25 lakh), Karn Sharma (50 lakh), Harshal Patel (10.75 cr), Wanindu Hasaranga (10.75 cr), Shahbaz Ahmed (2.40 cr), Mahipal Lomror (95 lakh), Suyash Prabhudessai (30 lakh), Aneeshwar Gautam (20 lakh), David Willey (2 cr), Luvnith Sisodia (20lakh), Akash Deep (20 lakh)

KOLKATA KNIGHT RIDERS

SQUAD STRENGTH 25 (Indian: 17; Overseas: 8)

Retentions: Andre Russell (12 cr), Varun Chakravathy (8 cr), Venkatesh Iyer (8 cr), Sunil Narayan (6 cr)

Auction Buys: Shreyas Iyer (12.25 cr), Sheldon Jackson (60 lakh), Ajinkya Rahane (1 cr), Rinku Singh (55 lakh), Baba Indrajit (20 lakh), Abhijit Tomar (40 lakh), Sam Billings (2 cr), Alex Hales (1.50 cr), Rasikh Dar (20 lakh), Ashok Sharma (55 lakh), Tim Southee (1.5 cr), Umesh Yadav (2 cr), Nitesh Rana (8 cr), Shivam Mavi (7.25 cr), Anukul Roy (20 lakh), Chamika Karunaratne (50 lakh), Pratham Singh (20 lakh), Ramesh Kumar (20lakh), Mohd. Nabi (1 cr), Aman Hakim Khan (20 lakh)

RAJASTHAN ROYALS

SQUAD STRENGTH: 24 (Indian: 16; Overseas: 8)

Retentions: Sanju Samson (14 cr), Jos Buttler (10 cr), Yashasvi Jaiswal (4 cr)

Auction Buys: Shimron Hetmyer (8.50 cr), Devdutt Paddikal (7.75 cr), Karun Nair (1.40 cr), Dhruv Jurel (20 lakh), Rassie van der Dussen (1 cr), Trent Boult (8 cr), Prasidh Krishna (10 cr), Yuzvendra Chahal (6.5 cr), KC Cariappa (30 lakh), Navdeep Saini (2.60 cr), Obed McCoy (75 lakh), Kuldeep Sen (20lakh), Tejas Baroka (20 lakh), Nathan Coulter-Nile (2 cr), Daryll Mitchell (75 lakh) R Ashwin (5 cr), Riyan Parag (3.80 cr), Anunay Singh (20 lakh), Shubham Garhwal (20lakh), James Neesham (1.50 cr)

LUCKNOW SUPER GIANTS

SQUADS STRENGTH: 21 (Indian: 14; Overseas: 7)

PURSE REMAINING: 0

Retentions: KL Rahul (17 cr), Marcus Stoinis (9.2 cr), Ravi Bishnoi (4 cr)

Auction Buys: Quinton de Kock (6.7 cr), Manish Pandey (4.60 cr), Manan Vohra (20 lakh), Evin Lewis (2 cr), Mark Wood (7.5 cr), Avesh Khan (10 cr), Ankit Rajpoot (50 cr), Dushmantha Chameera (2 cr), Shahbaz Nadeem (50 lakh), Mohsin Khan (20 Lakh), Mayank Yadav (20 lakh), Jason Holder (8.75 cr), Deepak Hooda (5.75 cr), Krunal Pandya (8.25 cr), K Gowtham (90 lakh), Ayush Badoni (20 lakh), Kyle Mayers (50 lakh), Karan Sharma (20 lakh)

GUJARAT TITANS

SQUAD STRENGTH: 23 (Indians: 15; Overseas: 8)

PURSE REMAINING: 15 lakh

Retentions: Hardik Pandya (15 cr), Rashid Khan (15 cr), Shubman Gill (8 cr)

Auction Buys: Jason Roy (2 cr), Abhinav Sadarangari (2.6 cr), David Miller (3 cr), Wriddhiman Saha (1.9 cr), Matthew Wade (2.40 cr), Mohammed Shami (6.25 cr), Lockie Ferguson (10 cr), Noor Ahmad (30 cr), R Sai Kishore (3 cr), Yash Dayal (3.20 cr), Alzarri Joseph (2.40 cr), Pradeep Sangwan (20 lakh), Varun Aaron (50 lakh), Rahul Tewatia (9 cr), Dominic Drakes (1.10 cr), Jayant Yadav (1.70 cr), Vijay Shankar (1.40 cr), Darshan Nalkande (20 lakh), Gurkeerat Singh Mann (50 lakh), Sai Sudarshan (20 lakh)



FORM - IV

Statement About Ownership & Particulars about: FEI DUNIYA as required to be published under Section 19-D

Sub-Section (b) of the Press & Registration of Books Act read with Rule 8 of the Registration of Newspapers (Central) Rules, 1959 (as amended).

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I, K. S. P. Nair, hereby declare that the Particulars given above are true to the best of my knowledge & belief.

Date: 01.03.2022

sd/-



WE GRIEVE THE PASSING AWAY OF

Mrs. Shashikala Talawadekar
mother of **Mr. Vijay Talawadekar**
(Mumbai) on 20.01.2022

**WE AT FEI OFFER OUR
HEARTFELT CONDOLENCES**

BIRTHDAYS

01st	Varada Karbhari	Mumbai
01st	Nisha Giri	Corporate
10th	Kunal Surti	Intl Division
16th	Hareesh Kumar K	Corporate
18th	Rajasha HT	Bangalore
20th	J. Nirmal Kumar	Chennai
22nd	Kumar Naidu	Mumbai
23rd	Nikita Raul	Mumbai
23rd	Dilip Atkari	Mumbai
25th	Chirag Trivedi	Ahmedabad
26th	Lalit Monde	Mumbai
31st	Vaibhav Palshetkar	Corporate

&

WEDDING ANNIVERSARIES

02nd	Pankaj Vaghela	Ahmedabad
07th	G V K Hariharan	Chennai
09th	Shri Krishan Sharma	Delhi
09th	Prashant Kampli	Navi Mumbai
10th	Kumar Naidu	Mumbai
12th	K. Suresh	Chennai
13th	Ashok Jha	Mumbai
14th	Rajesh Surve	Mumbai

NEW ADDITIONS TO THE FEI FAMILY

Aaditya Parab	Baroda
Kunal Surti	Intl Division
Ritesh Puthran	Mumbai
Veronica Varghese	Mumbai



Mr. Krishnadev Atpadkar (FEI Mumbai)
tied the knot on 06/02/2022
with **Mrs. Varsha**

Congratulations

Let's Party!

CELEBRATIONS FOR THE MONTH

Date	Celebrating	Branch
01st (Tuesday)	Mahashivaratri	Bangalore, Delhi
12th (Saturday)	Second Saturday	All India
18th (Friday)	Holi	All India