

**PAKISTAN CINEMA
1947–1997**

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Mushtaq Gazdar

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DEDICATION

*To my father and
my wife
who fostered in me the pursuit for
a cultivated life*

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Mushtaq Gazdar

PREFACE

While attending International Film Festivals abroad, I have often been asked to disseminate information about the state of Pakistan's Film Industry. When told that Pakistan has on an average been producing eighty full length feature films a year, many expressed surprised for having had no exposure to our cinema at all and further not even finding a single publication on the subject. Back home, during occasional meetings with Ameena Saiyid, of the Oxford University Press, I talked about the need for a book on Pakistani cinema. A light-hearted discussion went on for a couple of years, then in 1995 she agreed to publish the book if I would agree to write it for them. Now except for film scripting, my entire experience of writing ends with a few newspaper articles on cinema and related topics. The task of writing a researched work covering almost one hundred years of cinema in the region, and that too, in accordance with the exacting standards laid down by the Oxford University Press, proved more arduous and daunting than I had imagined.

The work ran into many hurdles—being the first proper attempt to introduce Pakistani cinema with a historical panorama of its growth to a discerning readership at home and abroad. To start with, there is not a single archive or library in the country with any sort of record on the subject. *Nigar* film weekly, A.R. Slote's *Platinum Jubilee* (1987) and Yasin Gureja's *Film Directories* 1986 and 1988 do have relevant but scattered information, wanting in authenticity and dates. A concerted effort to get authentic material met with several difficulties particularly when the published data was to be reconfirmed. Variation in the dates and places of birth of actors and other film personalities is a common occurrence. Invariably, many artistes themselves breed such discrepancies. Secondly, whatever gets into the print media, is taken for granted as gospel truth. A case in point is the news item carried by a weekly magazine that Sultan Rahi, Punjabi cinema's most popular leading man, has been

included in the Guinness Book of World Records as the actor to have appeared in maximum number of films. Everyone believed this whereas the 1995 and 1996 editions of this book of records do not carry any such entry. Likewise, some well-known film makers, after attending International Film Festivals as official delegates, claimed in the press and in public that they had won awards, whereas in most cases their movies were not even screened in the competition.

Strangely enough these distortions are never questioned by the readers or the press, and such stories have become a part of the history of Pakistan Cinema. The assignment thus became more strenuous for no record has been preserved on a regular basis to annul discrepancies that had cropped up in the last fifty years. In these circumstances, in spite of our endeavours, the possibility of omission or error can not be ruled out. Some genuine omission or incorrect inclusion may be there in this book, for which I would apologise to the readers. Any communication from them in this matter will be appreciated and incorporated, if found correct in the next edition.

Upon completion of the manuscript, yet another challenge came to the fore: that was in dealing with the selection and then the search for relevant photographs, covering the period from 1913 to 1997. That, of course could not have been achieved without the absolute involvement of the author of the book. With meagre resources at hand the job has been done with full cooperation of my office staff.

I am happy to present the first comprehensive volume on the cinema of Pakistan in English for national and international readership. For me, as a film maker, it is the fruit of two years of extensive research work, taken in hand with a firm commitment to present a true picture of our cinema in and outside the country. The task has been more like a labour of love rather than any endeavour for financial gains or self-projection.

Mushtaq Gazdar
15 May 1997

CHAPTER 1

CINEMA BEFORE PARTITION

If artistic consciousness does not relate to social consciousness, the art remains half finished.

Sibte Hasan (Historian)

Quantitatively Pakistan ranks amongst the top ten motion picture producing countries of the world with an average of eighty full length feature films per annum. Pakistan's film industry should take pride in achieving three distinct accolades. The first accomplishment relates to Noorjahan, also known as 'Melody Queen' by music lovers. She is the country's most celebrated singer and actress, enjoying popularity in a career spanning about sixty years. Unfortunately, no ready data is available about the number of songs recorded by her, which by a conservative estimate may well be around 3000. Actor Sultan Rahi was yet another phenomenon with a total number of 670 films to his credit. He played key roles in 525 films in a period of almost forty years between 1956 to 1995, averaging 16.75 films a year. Pakistan's third prodigy is the screenwriter Nasir Adib, who claims to have scripted more than 400 films in the last three decades.

In spite of all this, almost all Pakistani films cater to the local market and no serious effort has been made to broaden the audience base of our films or to enter these at international festivals. Very little, therefore, is known or heard about Pakistan's cinema outside the country. The indifference and timidity as evinced by this industry have a lot to do with the peculiar history of the evolution of cinema in Pakistan.

Politically speaking, Pakistan emerged as a sovereign state in 1947, but the roots of its performing arts and culture have a common background with what was known as the

subcontinent of India. Cinema too, in this context, developed through the collective endeavour of entrepreneurs of the entire region.

The United States, France and Germany, lay claims and counter-claims about being the first to have invented the motion picture as a commercially viable form of recreation. Whatever the truth may be, it has been reckoned by all that cinema, the most wonderful of all entertainment arts, was born in 1895.

The Lumier Brothers of France exhibited their short films in December 1895 at Grande Cafe, Paris. The following year, they brought the show to India and held its première at the Watson Hotel in Bombay on 7 July 1896.

From 18 July 1896, films were released at the Novelty Theatre on a regular basis. Entrance tickets ranged from four annas, i.e., twenty-five paises, to two rupees. That was how cinema came to the subcontinent. Soon after, other major cities, including Lahore, had their first brush with the new invention and were listed in the film distribution territory.

In the next eighteen years, many cinema houses were built all over the country, exhibiting silent films from the West, mostly from the United States. Great excitement was generated amongst young people related to the indigenous production of theatre, radio and still photography. But film, unlike other forms of expression, involved understanding of a technology that integrated many different arts and crafts. There were no schools or institutions that imparted training of this sort. Moreover, the finances needed for such an enterprise were beyond the means of middle class enthusiasts. Neither the government of British India nor the distributors of foreign films were keen to augment their ambitions. But the zeal for the medium was too intense to be subdued. All over India, many individuals tried to make some sort of a film with their own meagre resources but to no avail.

However, in 1913, *Raja Harishchandra*, the first local and economically viable film, was produced in Bombay. It was almost a solo effort by Dhundiraj Govind, popularly known as Dadasaheb Phalke, who staked his family assets in the pursuit and thereby laid the foundation stone of Indian cinema. The maiden venture was a great commercial as well as critical success and brought accolades to its maker.



D.G. Phalke also known as Dadasaheb Phalke was pre-Partition India's pioneering film director. He established Phalke Films in 1912 for which he made the subcontinent's first economically viable feature film *Raja Harishchandra*, an oft-performed legend from the Mahabharata.



The bathing scene from Phalke's *Raja Harishchandra* with D.D. Dabke in the title role and Salunke as Queen Taramati.



Noorjahan, the Melody Queen of Pakistani cinema.



Nasir Adib has scripted more than four hundred films in the past three decades.

There are many anecdotes about the ordeal Phalke went through. For instance, when he could not find any woman ready to act as Queen Taramati, a waiter from a restaurant was cast to play the part in disguise.

In India, Phalke is revered as the founding father of their cinema and a prestigious State Award with a cash prize of Rs 150,000 is named after him for individual contribution, to the artistic and technical advancement of films.

The success of *Raja Harishchandra* paved the way for many aspiring film makers to plunge into the world of dreams and glamour. Financiers in Bombay, Calcutta, and Madras responded positively, and many production companies and studios came up, churning out silent films, some of which were based on popular local stage dramas while others were plagiarized versions of Hollywood successes.

In 1917, V.I. Lenin, the head of the Socialist Bolshevik Government of the Soviet Union declared, 'Of all art forms, cinema is the most important'. Cinema was effectively used as an instrument to propagate political ideology at the state level in the Soviet Union. The government of British India, while not extending any support to the local film industry, felt uneasy about the probable impact of Soviet cinema on local productions. The Indian Cinematograph Act of 1918 was introduced to curb elements related to the freedom movement from creeping into films. It was the first code of censorship officially imposed on cinema during the British Raj. Every film before its public showing was to be certified by the relevant state authority. Later in 1920, Film Censor Boards were established in Bombay, Calcutta, Madras, and Rangoon where local productions increased substantially in number. Censorship thus became an integral part of the film industry. In Pakistan, censorship of films has been one of the primary factors stunting the growth of avant-garde cinema and the trend towards social commentary in films.

Lahore's first silent film, *The Daughter of Today*, was made in 1924, almost eleven years after the release of Phalke's maiden venture. At that time the city had nine cinema houses, mostly showing films from Bombay and Calcutta, besides movies produced in Hollywood and London. *The Daughter of Today* was the brainchild of G.K. Mehta, an officer with NWR (North Western Railways), who managed

to bring a movie camera from abroad. Mehta started with supplying newsreel coverage to international agencies and made some documentaries as well.

He came in contact with a group of young film enthusiasts from Lahore's Bhatti Gate and involved them in his first production. Commercially, the venture did not fare well for him—he had to close down his studios—but it opened new venues for the Bhatti Gate artistes. Later, some of them became celebrities of the Indo-Pakistan cinema world.

In 1925, Himansu Rai, a young foreign qualified Bengali, arrived in Delhi with a well-planned proposal to launch a joint film venture in collaboration with the Emelka Film Company of Munich, Germany. Himansu Rai was given financial support by Justice Moti Sagar, a retired Lahore High Court Judge and his businessman brother, Prem Sagar. Rai, was thus able to set up the Great Eastern Film Corporation. He produced *The Light of Asia* a.k.a. *Prem Sanyas*. Its German title was *Die Lenchte Asien*. The movie was based on the life and times of Gautama Buddha. Rai played the main role with Sita Devi from Calcutta in the female lead. Franz Osten and Josef Wirsching, both from Germany, held the megaphone and did the camera work respectively. The post-production work was carried out abroad. The film was a tremendous success both in India and Europe.

Osten and Wirsching stayed on in India. The former directed many notable projects, including Bombay Talkies' *Achhut Kanya*, *Kangan*, etc. Besides Osten's films, Wirsching's cinematography includes two of the finest pieces of Kamal Amrohi's cinema art titled *Mahal* and *Pakeezah*. These films are best remembered for their deeply focused imagery and the dramatic effects achieved by the clever use of light and shade.

The success of *Prem Sanyas* prompted the Great Eastern Film Corporation to expand their activities in the Punjab capital. They selected Syed Imtiaz Ali Taj's famous play *Anarkali* as the basis of their second ambitious project, *The Loves of a Mughal Prince*. Artistes from *The Light of Asia*, along with Imtiaz Ali Taj, Hakim Ahmed Shuja, and M.S. Dar acted in this venture. It offered a real opportunity for Lahore to enter mainstream cinema. Directed by Charu Roy, the art designer of the Buddha movie, it turned out to



Ashok Kumar, India's veteran actor, was associated with Bombay Talkies and Filmistan. He was the first to move away from an overtly theatrical style of acting and shift to a more natural style. From the sixties onwards he started appearing in character roles.

be a well-crafted and extravagant undertaking, both in terms of time and money. But the Imperial Film Company of Bombay, sensing the possibility of making good money from such a novel idea, made a quick film based on the same theme and ran it throughout the country before *The Loves of a Mughal Prince* could be released. As a result, this far superior and original work was looked upon as a copy. When it failed to click, the fate of the Lahore mission was sealed. Himansu Rai settled in Bombay and there, with the support of his highly educated and beautiful actress-wife Devika Rani, established Bombay Talkies. The largest studio of the time, it was organized under corporate laws and managed by a board of directors, comprising top bankers and businessmen such as Sir Pheroze Sethna, F.E. Dinshaw, Sir Cowasji Jahangir, and Sir Chunnilal Mehta. Bombay Talkies invested in movies with social themes, intertwining political content in disguise. For instance, audiences linked Anil Biswas' anthem-style composition, *Door hato ae duniya wallo Hindustan hamara hey* (Step back people of the world, India is ours) from Ashok Kumar and Mumtaz Shanti's 1943 starrer *Kismet* to their own country's occupation by the British—though this song was ostensibly addressed to the Japanese who were attacking the eastern wing of India. Bombay Talkies, before its gradual closure, gave birth to two great performers: the icon Ashok Kumar, and the iconoclast, Dilip Kumar, who made their debuts in *Achhut Kanya* and *Jwar Bhata* respectively.

In Lahore, the Bhatti Gate Group of Nazir, Heera Lal, M. Ismail, Lala Yakub, Rafiq Ghaznavi, Gul Hamid, Master Ghulam Haider, and Abdul Rashid Kardar was not sitting idle. A.R. Kardar, its leading activist, belonged to a landed family of Punjab. He went to Bombay to learn the technique of film making. He did odd jobs as a painter and a still photographer for under-production films. Soon he returned to Lahore as a committed man with a lot of confidence. Kardar sold his share of the family property and launched his own production company, United Players, perhaps inspired by The United Artists of Charlie Chaplin, Douglas Fairbanks and others in the USA. Kardar and his Bhatti Gate friends made many silent films, some with Hollywood connotations, others based on popular local stage plays, mostly from Parsi theatre.



Himansu Rai as
Siddhartha in his
production *The
Light of Asia*.



Sita Devi was the stage name of actress Rence Smith who appeared as an exotic oriental in Himansu Rai's *The Light of Asia*.

Kardar's filmography from the silent era includes such amusing titles as *Mysterious Eagle* alias *Husn Ka Daku*, *Brave Heart* alias *Sher Dil* and *Gadderia Sultan* alias *Shepherd King*. He even made a plagiarized version of a well-known Rudolph Valentino film, *The Son of Sheikh* with the local title of *Wandering Dancer* or *Awara Raqqas*. It was common practice then to have two names for a film, a real one, mostly in English, and an alias or a.k.a (also known as) in Urdu or Hindi.

In comparison with Bombay, Lahore film production remained an unprofitable enterprise. It was rather a breeding ground for newcomers who wished to quench their thirst for cinema without making a living from it. Artistes and technicians who made it good in Lahore were invariably attracted to Bombay, which recognized nobody better than a successful person. Bombay filmdom, or Bollywood as it is now widely known, lured men of substance into its fold, enriching itself and causing a brain drain at other film centres. Kardar too, ultimately made Bombay his permanent home and proved to be an eminent film maker known as A.R. Kardar or simply 'Mianji'. His filmography runs into a good number of successful hits and is remembered even today for Naushad's scintillating music in movies such as *Sharda*, *Dulari*, *Dillagi*, *Shahjahan* and *Jadoo*.

In 1926, Fatma Begum, a stage and cinema actress, achieved great distinction as the first woman director of Indian cinema with the silent film *Bulbul-e-Paristan*. Fatma possessed a strong will and vision. She divorced her husband when he did not approve of her career on stage and film. Her filmography as actress, director, and writer includes many notable movies. Fatma also groomed her daughters Shahzadi, Sultana, and Zubeida for a career in films. All the sisters acted as heroines and of the three Zubeida became the best known.

14 March 1931 will remain as the second most important date in the annals of the region's history of cinema. On that day *Alam Ara*, the first full length locally-produced talkie film, was released at the Majestic Cinema, in Bombay. It was made under the banner of the Imperial Film Company owned by Ardeshir Irani and his silent partner, Abdul Ali Yusuf Bhai. Though the film was only partly in sound, it created a great impact at the box office. The

public response was overwhelming and for the first time tickets were sold in the black market for as much as twenty rupees for a normal seat otherwise worth a few annas. *Alam Ara* a.k.a. *The Light of the World* had top ranking artistes like Master Vithal, Zubeida, Prithivi Raj, Jillo Bai, Yaqub, Jagdish Sethi and W.M. Khan in the cast.

The film had a few songs, sung by the actors themselves and recorded at the time of shooting. The concept of playback singing, using the voice-over technique, was introduced later, after the invention of the optical sound recording and playing sound machine which could run in sync with the camera. The popularity of a lyrical composition, *De de khuda ke naam par pyare* (Give alms in the name of God) went beyond the imagination of any analyst. The film's business soared as the melody spread to every nook and corner of the country. Though it was another five years before the era of silent films ended, the song, as a new element in the cinema of the subcontinent, had come to stay.

An interesting legal case surfaced during the production of *Alam Ara*. In the early days of cinema, artistes were employed on contractual basis by production houses and studios, and were paid monthly salaries, whether they worked during the course of the month or not. Master Vithal, the hero of the film, was under contract to another film company. Ardeshir Irani took it for granted that he would be released for *Alam Ara*. While the film was being shot, Master Vithal was sued for violation of contract. Irani engaged an eminent Bombay lawyer, Muhammad Ali Jinnah, who argued the case brilliantly and won. It was the favourable verdict which made *Alam Ara* possible; an adverse ruling would have jeopardized the project altogether.

Alam Ara was closely followed by yet another talkie, *Shirin Farhad*, produced by Madan Theatres of Calcutta. Based on the love legend of Persia, it starred Master Nisar and Jahanara Kajjan, a popular duo of the time. The script and dialogues were penned by Agha Hashar Kashmiri. The film had as many as forty-two songs.

Cinema in the subcontinent developed into a unique entity, defying universally accepted classifications of genre and norms. Until this day, very few films are made in this part of the world without song and dance being an integral

part of them, whether they are comedies, tragedies, thrillers, suspense or horror films, science fiction, musicals or even non-musicals. There are very few exceptions, and these are referred to as experimental or art movies by the mainstream film trade, which remains sceptical about such endeavours.

It is difficult to comprehend how and why songs were thought to be an essential part of the mix right from the beginning of the sound era. Hollywood's first musical, *The Jazz Singer*, may have inspired the trend—but this remains a far-fetched possibility. A more conceivable reason could be the socio-cultural pattern of a society in which song and dance have always been perceived as the finest medium of meaningful expression as well as a favoured form of recreation. To evaluate and appreciate the cinema of the subcontinent, it is imperative to understand its peculiar affinity to music, song, and dance in the context of the historical framework of the region.

The performing arts were recognized by the government as a means of livelihood and as a source of entertainment as far back as the third century BC, during the reign of the Maurya Dynasty. Kautiliya Chanikya, the great thinker who lived during the reign of Chandragupta Maurya, in his famous treatise *Artha Sashtra*, on the art of governance and administration, formulated rules and regulations for the progress and protection of people involved in the art of music, song, dance, and drama. Under the heading 'Courtesan' he writes :

The maintenance from the King's exchequer to be provided to the teachers who impart (to courtesans and female slaves who live by the stage) the knowledge of the arts of singing, playing on musical instruments, reciting, dancing, acting, writing, painting, playing on the lute, the flute and the drum, reading the thoughts of others, preparing perfumes and garlands, entertaining in conversation, shampooing and the courtesan's art...and the teachers should train the sons of courtesans to be the chief of those who live by the stage and also of all types of dancers. Their women who are conversant with various kinds of signs and languages, should be employed, under the lead of their kinsmen, against the wicked, for spying, killing or making them blunder.



Producer and director Abdul Rashid (A.R.) Kardar, leader of Lahore's Bhatti Gate Group. He was affectionately called 'Mianji'.



Fatma Begum, the first woman director of the subcontinent.



M. Ismail in A.R. Kardar's silent film *Shepherd King* a.k.a. *Gudderia Sultan* made in Lahore before Partition.

While the functions and objectives of the various forms of the performing arts were well emphasized, performers nonetheless, were looked down upon as slaves, and persons of lower social status. This attitude prevailed for centuries in feudal aristocratic environments and to a certain extent still exists in the orthodox section of society. However, religious songs, *bhajans*, and dances in praise of deities and high priests or to supplicate the gods for good harvests, supremacy over enemies, and fruition of desires, were considered virtuous enough to be performed by any class of society. In most Hindu families, psalms in praise of gods, avatars and others, personified as idols, are taught as a part of daily prayers. The legacy of the deity Krishna has had a lasting influence on all forms of art, more vividly in films. Adored as Kanhaiya, Nand Lal and other names, he personifies all that makes a hero out of mortal man: wise, brave, romantic, charming, lover, flautist, supporter of all right causes and infallible. The number of songs sung in films and ascribed to his particular myth run into thousands.

Buddhism found acceptance all over India in the year 260 BC when King Ashoka of the Maurya dynasty became a devotee of its austere way of life. Gautama Buddha, (560 BC-480 BC) was a prince who gave up his birthright and instead adopted an ascetic existence for the attainment of nirvana or complete peace both within and without—a peace that could only be attained through *karma*. His philosophy preaches sharing the pain and suffering of others and a belief in the oneness of life. As long as it prevailed in the subcontinent, Buddhism broke the barriers of high and low in terms of caste, creed, and colour. The codes of conduct, versified and narrated in lyrics, appealed to a cross-section of society, more so to the poor and the deprived. Perhaps the tradition of street singing emerged with the Buddhist monks or *bhikshus* who would roam about with their begging bowls, rendering hymns and collecting food for themselves and their peers who would be engaged in the superior act of meditation. Buddhism left a deep and enduring impact on the socio-cultural life of the region. Its characteristic spirit of tolerance became ingrained in the psyche of common men and women, and was instrumental in their later attraction to sufi traditions and the Bhakti movement of the twelfth century.

From the thirteenth to the nineteenth century, various Muslim nationalities, some invaders, others from indigenous peoples, controlled and established a vast empire, making central India their seat of government. It started with the slave dynasty of Qutbuddin Aibak, followed by the Khiljis, Tughlaqs, Sayyids, Lodhis and finally the Mughals, with a short thirteen-year interlude of rule by the Suris in this region. Muslim orthodoxy did not approve of dance and music as a form of entertainment, but the rulers and the aristocracy managed to hold the orthodox elements at bay and patronized musicians, poets, and singers for cultural exposition and enjoyment. The number of artistes and performers directly employed by various kings ran into thousands, including female singers, dancers, and entertainers of harems who performed exclusively for the royal household.

Artistes of a high calibre were recognized at the state level and rewarded in cash and kind. Emperor Akbar formed a council of *Nav Ratan* or the Nine Jewels of his Empire. The council included among others, the philosopher-thinker Abul Fazl, the writer and poet Faizi, the astute Birbal, and of course Tansen, the great composer and innovator of several *ragas* of classical music.

However, for the second echelon of aristocracy, namely courtiers and tradesmen, there were other areas for entertainment. These were called *chaklas*, loosely translated as beauty bazaars. Situated in selected areas of the city and operating only after sunset, these were an early form of night clubs. *Chakla* enclaves were divided in two parts, one catered to prostitution and the other was meant for *mujra*, i.e., dance and song repertoires, performed by talented singers and dancers possessing good looks and pleasant manners. The salient features of the *mujra* culture were a certain *savoir-faire*: the women were skilled in polite discourse and cultivated a coquettish manner with the intention to charm. The *mujra* lured male customers belonging to the decadent aristocracy and the landed gentry.

These places accumulated wealth through gratuities and became centres for the grooming of singers, dancers, and conversationalists. They provided a steady means for a sustainable living for composers, musicians, and procurers. Poets were pampered and treated as honoured guests at

mujra congregations where their *ghazals*, a form of Urdu/Persian poetry, were set to music and rendered to the accompaniment of musical instruments. For young suitors and spoilt *nawabs*, the *chakla* offered an opportunity for emotional and physical expression, a fairy-land of romance and courtship with women who embodied their unfulfilled dreams, born of a segregated and sexually frustrated environment. As the number of visitors to the beauty bazaars increased, the *chakla* culture expanded throughout the country. In the fourteenth century, during the reign of Allaudin Khilji, a decree was issued whereby these areas came under the purview of government officials. The Mughal Emperor, Akbar, did not approve of the profession as its exploitative elements were undermining the normal moral code of society. He shifted its activities away from the city, and named the area *Shaitanpura* or the 'Abode of Devils'. However, the impetus of economic activities around this place soon linked it again to the mainstream activities of the city. In the realm of theatre and cinema, these places have been more like a school for performing arts, particularly for female artistes. Countless singers, dancers, and actresses have grown out of that culture, and the finest amongst them have attained fame and honour in the country through their artistic skills and achievements.

The amusements of the aristocracy were far beyond the reach of the teeming millions, sweltering in the heat and the dust to eke out a miserable living. Throughout history they have instinctively cultivated their own art forms for the expression of joy, sorrow, gaiety and gloom. A culture developed that was of the people, by the people, and for the people, and this was categorized as folk culture. Here articulation has always been through the spoken word, whether in versified passages of religious teachings, in songs of harvesting, in tales of the past, or in *Nautanki* plays and puppetry. Ascetics, saints, and sufis approached the people through the idiom of folk culture and linked their message to it. The influence of Baba Farid, Amir Khusro, Tulsidas, Surdas, Kabir, Meera, Guru Nanak, Shah Abdul Latif Bhitai, Bulleh Shah, Madhulal Hussain and Sachal Sarmast, permeated deeply into the roots of the folk culture of this region. The reverence and depth of emotion felt at the birth and death anniversaries of saints and sufis is best expressed through the *dhamal*: dance, music, and song



Ardeshir Irani
produced *Alam Ara*,
the subcontinent's
first talkie.



Music composer Ghulam
Haider.



K.D. Mehra directed
the first Punjabi film
Sheila a.k.a. *Pind di
Kuri* in 1935.



Master Vithal and Zubeida in the Imperial Film Company's
Alam Ara.

compositions based on the works of sufi saints which can rightly be considered a part of the legacy of folk culture.

Thus, when sound came to the subcontinent, the question of what to make was not difficult to answer. The aesthetic and cultural identity of the people of this region can best be depicted through a common heritage of songs, music, and dance. Therefore, film, the most powerful medium of communication, had to have these ingredients.

Besides song and dance, comedy is yet another essential ingredient of almost every film made in the subcontinent. The history of this genre can be traced back to 1896 when the Lumier Brothers of France presented a film clip titled *Watering the Garden*. French film makers manifested a natural flair for visual humour. At the turn of the twentieth century, in the era of the silent movies, they invented numerous techniques through trick photography and excelled in the genre. Hollywood then took over with the tremendous success of Mack Sennett's *Keystone Kops* series. It was blatantly hyperbolic, catastrophic, and replete with great chase scenes and surprises. Film-goers of all ages thronged cinemas to watch the illogical world of this visual jugglery.

Charlie Chaplin, the greatest of all comedians and the most popular that the world has ever known, was one of the members of the Kops team. He later developed his own indigenous style by creating and playing the legendary character of the tramp. Chaplin's silent movies were understood equally well even in China. However, with the coming of sound, comedy was re-shaped into verbal humour and became localized. The talkies of this genre could now draw upon the humour in literature, theatre, radio and in folk culture, while also using the experience gained in the era of silent films.

In the cinema of the subcontinent, a comedian was introduced as a side-kick, a companion of the hero to provide comic relief in interludes between dramatic scenes. Although his role may not necessarily be part of the main plot, nonetheless for comic relief it has been mandatory to have one, and at times even two comedians in every film. In the realm of comedy, Yakub, V.H. Desai, Budhoo Advani, Dixit, Gope, Charlie, Ghor, Ali Ganja, Agha, and Mukri were well-known full-timers in the pre-Partition era. Most of them had a peculiar physique, some short, others tall,

one fat, another lean; none could be described as handsome in a classic sense.

The advent of sound gave a new lease of life to film production in the northern region. Perhaps it was the cultural dominance of Lahore in contrast with the technological advancement of Bombay that brought about this change. In the silent era, physical action, mime, magic, and slapstick were the prime ingredients used by movie makers. For a talkie movie, a well-written story, dialogues, lyrics, and music assumed a new and indispensable dimension.

Calcutta and Madras being non-Hindi/Urdu provinces, turned to their own regional literature; but Bombay, a cosmopolitan city, catering to the needs of a hybrid majority of Hindi and Urdu-speaking film audiences, looked towards UP and the Northern provinces for their rich heritage of folk culture. It was no coincidence that most artistes, directors, writers, poets, singers, and musicians in the post-talkie period of Bombay, were not natives of Maharashtra.

The first talkie of the Punjab was *Heer Ranjha* and it came within a year and a half of *Alam Ara*. It was produced under the banner of a newly-formed studio called Play Art Photo Tone, owned by Hakim Ram Parshad, the proprietor of the Capital Theatre (later Ranjit Cinema) in Lahore. Kardar directed the film in the Urdu language, casting Anwera Begum and Rafiq Ghaznavi (the flamboyant actor and music composer), in the main lead, with M. Ismail, Lala Yakub, and Walayat Begum also in the cast. The heroine and hero got married and are the maternal grandparents of Salma Agha, the glamorous singer-actress who achieved the distinction of acting in both Indian and Pakistani films during the late eighties.

In 1935, the first Punjabi language film *Sheila* a.k.a. *Pind di Kuri* was produced, not in Lahore but in Calcutta, due to the herculean efforts of one man, K.D. Mehra. Lahore producers were reluctant to support the project because of the popularity of Urdu and Hindi pictures. However, Seth Sukh Lal Kirnani of Calcutta was persuaded by Mehra to allocate a budget of Rs 25,000 for the film. It earned many times more from the Punjab circuit alone. This film also has the distinction of having introduced Noorjahan as a child star in a minor role.



Balo, mother of Pakistan's first superstar actress Sabiha Khanum, was an actress from pre-Partition Punjab.



Mohini Devi in A.R. Kardar's 1937 Calcutta production *Sohni Kumharan*.



Noorjahan in Dalsukh Pancholi's *Khandan*.

Lahore talkie productions found easy access to the mainstream distribution market and attracted many entrepreneurs, including a rich Lahorite, Dr Daulat Ram, who invested in a film studio at Muslim Town. He made three films: *Sacred Ganges* and *Suhag Din* directed by Imtiaz Ali Taj and also *Surag ki Seerhi*. Though commercially none of them made any impact, the last one served as a debut for Ghulam Haider who was the film's music director. In the years to come, the maestro brought a refreshing change in the prevailing paradigm of film music by infusing folk rhythms through percussion instruments like the *dholak* etc. He will be mostly remembered however, for his unerring 'ear' for talent. Noorjahan, Shamshad Begum, and Lata Mangeshkar, all the three divas of the subcontinent, were really launched onto their remarkable careers by this legendary music director. He also gave the versatile singer, Mohammad Rafi, a major break in Hindi films. If scientists and explorers deserve awards for discoveries that benefit the world, by the same token, Ghulam Haider should be honoured posthumously for the immense pleasure and the sheer joy that these crooners have brought to more than one billion people through their songs in the last sixty years.

While Dr Daulat Ram was making sound films, two other cineasts, Roshan Lal Shorey and Dalsukh Pancholi, were planning to make talkies in Lahore. R.L. Shorey started his career in the photolitho department of the Military Staff College, Quetta. From there he went to the USA for training in photography. On his return, he settled in Lahore and founded Kamla Movietone in 1924. During the era of silent movies, his film work was mostly sponsored by the government of British India. With the advent of sound he turned towards feature production and made his first film *Radhe Shyam* based on Hindu mythology. Later his Quetta-born son, Roop Kishore, better known as Roop. K. Shorey, expanded the family enterprise and attained the status of a movie mogul. Some of his well-remembered films made in pre-Partition Lahore are *Majnu* (1935), *Dulla Bhatti* (1940), and the Punjabi blockbuster of 1943, *Mangti* with an all Lahorite cast of Mumtaz Shanti, Masud Pervaiz, Majnoon, and Manorma. Shorey migrated to Bombay after Partition in 1947 leaving behind his Shorey Studios, which

was burnt down by a mob. In Bombay, he made many films with his actress wife Meena. *Ek Thi Larki*, released in 1951, co-starring Motilal and the Johar-Majnoon team, was a hilarious blockbuster. Its popular song *Lara lappa* earned Meena Shorey the title of the 'Lara lappa girl'.

The other cineast, Dalsukh M. Pancholi (1906-59), was born in Karachi. Dalsukh studied script-writing and cinematography at New York. He expanded the film distribution network started by his father during the First World War and became the largest importer of American motion pictures in northern and western India. His distribution firm, Empire Talkies, was established in Lahore in 1931. Pancholi entered the field cautiously, by first handling documentary films. His early work also includes coverage of the Karachi Congress Session of 1931. His first feature was a Punjabi film *Gul Bakavli*, released in 1938. It marked the debut of child star Noorjahan as a singer in films. One of the two compositions of Ghulam Haider, *Shala Jawania*, was cheered all over Punjab and earned a name for its singer.

Pancholi also offered Shaukat Hussain Rizvi his directorial debut in *Khandan*. It was, according to the local cinema genre, a Muslim social film. Noorjahan and Pran Krishna were paired in this film as heroine and hero. In post-independence Bombay, Pran dropped Krishna from his name and had a long and highly successful career playing the villain and later doing several memorable character roles. *Khandan* featured some of Ghulam Haider's refreshing tunes sung in the melodious voice of Noorjahan. *Panchhi jaa, Tu kaun si badli me mere chand hey aaja and Meri ammi ka raj bhala* became popular all over India. The film broke all previous collection records for Urdu films. Noorjahan and Shaukat Hussain went to Bombay to pursue higher ambitions and soon got married there. Through the Hindi-Urdu productions of Pancholi Art Pictures, Lahore cinema penetrated the country-wide distribution network.

The success of Pancholi's films can be mainly attributed to the enchanting musical score of Ghulam Haider. The team worked well through five films but then Pancholi broke away from the maestro. Of Pancholi's five latter films, none clicked at the box office. Pancholi fled to Bombay when communal riots erupted in most parts of the



After Partition, Pran Krishna became one of Indian cinema's leading villains.



Roop K. Shorey, cinematographer, editor, and producer of Kamala Movietone, Lahore who migrated to Bombay after Partition where he established Shorey Films in 1948.

subcontinent at the time of independence. He left his studios in the custody of his legal adviser, Deewan Sardari Lal. According to some, Pancholi was frightened away by his caretaker who wanted to grab everything for himself. Whatever the truth may be, the fact remains that Deewan Sardari Lal, after producing *Teri Yaad*, Pakistan's first film in 1948 and releasing *Ghalat Fehmi* in 1949, could not hold the reins any longer. Pancholi's studios were declared evacuee property and the one on Upper Mall Road was allotted to Malika Pukhraj. Sardari Lal too, left Lahore as a sad man. He migrated to India in 1956. His son, Ram Dayal, entered Bollywood and produced some good films.

In multi-linguistic India, Hindi-Urdu cinema developed very rapidly as these languages were spoken and understood by a vast majority of people, among both the masses and the elite. The ten years between 1935 to 1945 were a period of revolutionary ideas and inspiration. Emancipation was in the offing, people wanted freedom from colonial rule and a respite from the domination of *nawabs*, *rajas*, and feudal lords. In the realm of the performing arts, the main objective shifted from commercial exploitation to ideological incitement. Besides New Theatres and Madan Theatres of Calcutta, production houses like Himansu Rai and Devika Rani's Bombay Talkies, Sohrab Modi's Minerva, Rangit, Sagar, National Film Corporation, Prabhat, Mehboob Pictures, and V. Shantaram's Rajkamal Kalamandir etc. presented films that, by today's standards, would be classified in the genre of 'art movies'. The commercial success of those films, shows that a large number of movie-goers preferred stories dealing with social issues. These were punctuated with songs and some moments of comic relief for entertainment.

The Bombay film world of that period, unlike Bal Thackeray's Mumbai of today, portrayed a truly cosmopolitan culture where differences of ethnicity and religion did not matter. Most people had a secular outlook on life and in their work ethics. Religion was a matter of personal belief. In the film world, festivals of every religion were celebrated by most artistes and technicians, sharing joy and gaiety as called for by the occasion. Furthermore, the film trade thrived on clientele and viewership from every walk of life. It offered a unique platform for the integration of all cultures, wherein rich and poor could

share the joy of watching the same programme without undermining their social and economic status. For this reason alone, films transcended the barriers of caste and creed, avoiding controversies of a religious nature.

Some companies did produce films on divine themes for a select audience, portraying their spiritual sensibilities without hurting the feelings of other groups. Mainstream film makers, however, took the Partition of the subcontinent as a political settlement that would not disrupt the common heritage of culture, art, literature, music, and films. They thought that under the new set-up, two separate administrative units would emerge, of which one would be governed by the Congress in India and the other by the Muslim League in Pakistan; and that once the riots and the social upheavals subsided, the flow of people, trade, commerce, and cultural activities would resume as before. Many film people crossed the border and travelled from Bombay to Lahore with this notion. It came as no surprise that the first Pakistani film *Teri Yaad*, released in 1948, was made by the joint efforts of the champions of this secular film culture.

CHAPTER 2

1947-56: A DECADE OF ENDURANCE

*Har ek maqam se aagay guzar giya mah-e-no
Kamal kisko muyasur hua he be tag-o-dou*

Iqbal

The new moon has moved beyond all obstacles,
Who can achieve excellence without endeavour.

Economically and socially Pakistan is a heterogeneous community, a conglomeration of tribal, feudal, and urban values that occasionally interact, but otherwise each sustains itself within its own sphere of influence. This multicoloured society is enriched by a common historical and geographical background that dates back to two and a half millenia before Christ; yet its political sovereignty, confirmed only half a century ago, is expressed through orthodox ideology, displaying interesting paradoxical characteristics. The masses however, have always been prone to the tolerant and unbiased sufi traditions rather than the strict fundamentalist outlook of the puritans.

Linguistically, each of its four provinces (five to begin with; in 1971 East Pakistan became the independent state of Bangladesh) has its own distinct features with Punjabi, Sindhi, Pushto, Balochi and Seraiki as the five major developed languages, embellished with poetry and literature. But circumstances and political expediency adjudged English, a legacy of the colonial British Raj, as the official language, and Urdu, a symbol of Muslim identity, as the national or link-language. Neither the official nor the national language is the mother tongue of the vast majority of inhabitants.

Prior to the division of India, the region from Peshawar to Patna along with Delhi, Haryana, and Punjab was known

as the 'northern territory' in film distribution circles. The area comprising East and West Pakistan had a population of seventy million, with the more urbanized western wing having a larger cinema network. Most cinema houses were in cities and townships where Urdu was the main language of communication between different communities. In 1946, a year before Partition, altogether 144 films were released in the region which later became Pakistan. Of these 144 films 107 were from Bombay, twenty-four from the UK and USA, four from Calcutta and only nine were produced in Lahore. Since the indigenous Pakistani film industry was too small to cope with the demand of local theatres, the prevailing film exhibition pattern continued in the post-independence period as well. However, social strife and personal hazards forced many well-established Hindu and Sikh film distributors to flee Pakistan somewhat hurriedly. Major distributors, expecting to return on normalization of conditions, left their business, in the hands of employees or minor associates.

Unrestricted imports of Indian films kept cinema houses running, thereby providing a big chunk of business for Bombay producers and their local distributors such as Eid Mohammad, Agha G.A. Gul, J.C. Anand, Nisar Murad, Bari Malik and others. As expected, the distributors' lobby of Indian films soon clashed with the film makers who had migrated from India and were striving hard to finance their productions. Normally, film distributors underwrite a good part of the production budget; but for the importers of Indian films, this meant risking their own business besides annoying their principals in Bombay. For the film makers the only course of action was to assert themselves by persuading the government to impose some sort of restriction on Indian imports. However, the timing was not quite propitious for this particular lobby. The Press, which was getting advertising revenues from Indian films, gave lukewarm support to their cause. Some Urdu papers did try to help but made little progress. The financial power of the distributors was felt everywhere. W. Z. Ahmed, in a recent interview for this book, recalled an episode from this tug of war in 1949:



W.Z. Ahmed, director of several blockbuster movies including *Roohi*, the first film to be banned by the Film Censor Board of Pakistan.



Ragni, who in the pre-independence era made her mark in *Shireen Farhad*, *Shahjahan* etc. In Pakistan, she appeared as a heroine in the country's early films.

Film people who migrated from India needed government support and protection. A meeting was called by government officials to which three film makers and twelve distributors of Indian films were invited. There we impressed upon the officials that to develop local cinema, Indian films should be banned for five years.

The distributors' lobby did not like the idea and met the designated Federal Minister for Industries, Sardar Abdur Rab Nishtar, to plead against such a decision which, if implemented by the government, would render thousands of people jobless. According to Ahmed, when Sardar Nishtar took over the Ministry of Industries, his Ministry issued an amusing notification stating, 'In principle Muslims should not get involved in film making. Being the work of lust and lure, it should be left to the infidels'. The infidels were happy to have their films shown to believers and the distributors' lobby was relieved.

A large number of film people from Bombay and Calcutta migrated to Pakistan, some immediately after Partition and others at a later stage. They made Lahore, the only city actively involved in film making, their home. Prominent amongst the first batch of migrants were producers and directors like Nazir, Daud Chand, Zahoor Raja, Shaukat Hussain Rizvi, W. Z. Ahmed, Sibtain Fazli, Munshi Dil, Luqman, and Attaullah Shah Hashmi. Stars from the silver screen included Noorjahan, Swaranlata, Shamim Bano, Khurshid, Ragni, Charlie, Himaliyawala, M. Ismail, Shah Nawaz, Ajmal, Ghulam Mohammad, Santosh Kumar, and Nasir Khan. Music composers of the calibre of Ghulam Haider, Feroz Nizami, Rashid Attre and Khurshid Anwer; writers and lyricists of the likes of Saadat Hasan Manto, Nazir Ajmeri, Tanvir Naqvi, and Arsh Lakhnvi; and a number of better known technicians including Bhayaji A. Hameed, Pyare Khan, Murtaza Jilani, A.Z. Baig and C.G.C. Mandody opted for Pakistan. It had been reported that Mehboob Khan and A.R. Kardar also paid short visits to ascertain the state of affairs and returned to India after setting up their distribution offices here.

Some talented people like Hakim Ahmed Shuja, Imtiaz Ali Taj, Qateel Shifai, Baba Alam Siaposh, Shatir Ghaznavi, Deewan Sardari Lal, Asha Posley, Baby Akhtari and others were already in Lahore. Most of them were recognized

people of letters and of the theatre. Except for Sardari Lal, the custodian of Pancholi Studios, there was hardly anyone left to initiate a film project. The onus of reinvigorating the film movement fell on the shoulders of those who came from across the border.

W.Z. Ahmed, Nazir, Sibtain Fazli and Shaukat Hussain had their own production houses in India. Ahmed was the owner-producer of Shalimar Studios at Pune and became well-known through *Eik Raat*, starring Prithviraj Kapoor and a new find, introduced as the 'mysterious Nina' in a country-wide publicity campaign. The femme fatale, in fact, was an ordinary housewife who, after the success of the film, left her husband Mohsin Abdullah and married W.Z. Ahmed. Abdullah was the elder brother of Renuka Devi, a well-known artiste of the early forties (she co-starred with Ashok Kumar in *Naya Sansar*). In Pakistan she acted in many popular television plays and serials under her real name, Begum Khurshid Mirza. W.Z. Ahmed's first wife Safia, an enlightened woman, was the daughter of Sir Ghulam Hussain Hidayatullah, the first Chief Minister of Sindh in the post-Partition era.

Ahmed also made the first Indian adaptation of Thomas Hardy's *Tess of the d'Urbervilles* titled *Man Ki Jeet*, starring Nina and Shyam, a tall and handsome film actor known for his liberal views and lifestyle. Shyam had an impressive number of films to his credit. During his brief career he was paired with several heroines such as Nasim (Queen Noorjahan of Sohrab Modi's *Pukar*) and the famous actress-cum-singer Suraiya (of Kardar's *Dillagi* fame). Shyam died young when he fell from horseback during the filming of *Shabistan*. His daughter Sahira Kazmi is a highly talented producer who has made several teleplays and serials for Pakistan Television Corporation.

Ahmed's *Man ki Jeet* had the distinction of having its lyrics penned by the renowned revolutionary Indian poet, Josh Malihabadi. The film had many touching songs like *Man kahey ghabrae*, besides the most titillating song of its time *Mere juban ka dekho ubhar*. Ahmed's filmography of the Pune era includes *Prem Sangeet* and *Meera Bai*.

The Regal Cinema in Lahore was allotted to Ahmed. He made only two films, *Roohi* and *Wadah*. The former made history as the first movie to be banned by the Pakistan Film Censor Board for containing features that could expound



Nina



Shyam



Shaukat Hussain Rizvi, the film maker who opted for Pakistan leaving behind a highly successful career in Bombay. This picture is from *Dost*, in which he acted as a side hero.

socialist ideology. It was odd that in a newly-formed state, recently liberated from colonial rule, communism as a political movement was portrayed as anti-religion and therefore against Islam. The Communist Party was soon to be banned in Pakistan and remained so for almost three decades. The main role of the film censor was to curb any theme that projected poverty-related issues in the context of class distinction. Film financiers, mostly apolitical, did not dare to wander into anything that risked their capital. Such a policy gave birth to a kind of self-censorship, a detrimental factor in the growth of a parallel cinema culture.

Another stalwart, Shaukat Hussain Rizvi, had wider exposure to the film centres in India. In the early thirties, he started his career as an assistant projectionist in Calcutta and gradually taught himself enough to get a job in the editing department of Madan Theatres. Under the apprenticeship of Ezra Mir, young Rizvi delved into the technique of film-making. Mir (*circa* 1903-93) was born Edwin Myers in a Jewish family of Calcutta. Unlike others, Mir would share his knowledge with young assistants who showed promise. He was the first Indian to visit America to study the motion picture industry of Hollywood. On his return to India, Mir joined Ardeshir Irani and edited *Alam Ara*, the first sound film of the subcontinent. He was also one of the first people to make documentaries in India.

In Calcutta, Rizvi got a chance to edit a song for the Lahore production of Pancholi Arts' *Khazanchi*, starring Ramola and M. Ismail. The film was based on a Tolstoy story but had the usual fare of song and dance. Rizvi came up with a chorus, *Sawan ke nazare hain*, filmed around a group of girls cycling through a park. His editing created a flow of movement that was quite unconventional for a Lahore production of that time. It became an instant hit. Rizvi was then asked to direct *Khandan* by Dalsukh Pancholi. Besides being a great commercial success, the film brought a precious reward of love for him in the person of Noorjahan, the heroine of his film. As a heroine-director team after their marriage, they made many notable films, including *Zeenat* and *Jugnu*. The latter proved to be a landmark for Dilip Kumar, the thespian who epitomized the art of realistic acting. Dilip Kumar revolted against the theatrical ambience in Indian cinema.



Noorjahan and Ajay Kumar in Sibteain Fazli's 1952 production *Dopatta*. The film was also released in Calcutta, India where it played in nine cinema houses and grossed well at the box office. Its songs, sung by Noorjahan and brilliantly composed by Feroz Nizami, were hits on both sides of the Waghah border.



Director Sibtain Fazli who in Bombay earned a name for *Qaidi*. Fazli produced *Aankh Ka Nasha* and *Dopatta*.

Rizvi, a master craftsman rather than a creative genius, was keen to have a well-equipped studio before going into film production. His early days in the emerging film industry of Pakistan were spent in pursuit of this ambition, which ultimately took shape when he was allotted the burnt-down Shorey studio. The diva and the director were separated in the mid-fifties after a scandal that also ruined the career of the Pakistan National Cricket team's hugely talented opening batsman, Nazar Muhammed. In Pakistan, Rizvi and Noorjahan were associated only in two ventures, *Chanway* and *Gulnar*. Years later, when Rizvi produced and directed *Jan-e-Bahar*, he got his ex-wife to lend her voice to the heroine of the film Mussarrat Nazir. This was the first movie to have Noorjahan, as a playback singer. Until then Noorjahan, the actress, had been the only beneficiary of Noorjahan, the singer.

Sibtain Fazli (1914-85), a well established film director and scriptwriter also gravitated towards Lahore. Born in a family of Khan Bahadurs (a title conferred by the British government) Sibtain, along with his brother Hasnain, entered the film world of Calcutta in 1933. Initially he assisted directors who were not well-versed with the Hindi-Urdu language. Soon his film sense led him to script-writing. His screenplays for *Qaidi* and *Chitralekha* brought him recognition and he was commissioned to direct *Chorangi*. He went to Bombay to direct *Ismat*, a successful Muslim social subject movie. *Mehndi*, starring Nargis, was his last project in Bombay. His films after Partition were *Dopatta*, *Ankh Ka Nasha* and *Do Tasweerain*. After getting the ownership of Ritz cinema which had been declared evacuee property, he turned his attention to the exhibition of films rather than their production.

The renowned film makers who opted for Pakistan were used to working with a substantial budget in well-managed studios and with a star-studded cast. In Lahore, their dilemma was not only confined to adjusting to a new environment lacking technical and organizational facilities, but extended to creating a film using limited funds. Perhaps they did not want to associate their names and reputation with such productions and developed a nonchalant attitude towards films. Nonetheless, their past glory did help them to secure a sound financial position through allotments in the new state.

In this context, the most efficient and versatile man who stood apart from the rest, was actor-director-producer, Nazir. He had been associated with numerous Bollywood box-office hits in the decade preceding independence. Nazir, along with his star wife Swaranlata, of *Laila Majnu* and *Wamiq Azra* fame, made Pakistan their permanent home.

Nazir was born in Lahore at the turn of the twentieth century and was one of the Bhatti Gate group of young cinema enthusiasts who were greatly influenced by A.R. Kardar. He used to act in Kardar's early silent films. From Lahore he followed his mentor to Calcutta and was cast in his first major role as *Chanakya* in a film based on a stage play set in the reign of Chandragupta Maurya. Later, Ezra Mir cast him in *Zarina*, a controversial social Muslim subject film which featured a number of scenes of physical intimacy. These created an uproar in the orthodox section of the city, forcing Ezra Mir and Nazir to shift to Bombay. After playing his last character role in Kardar's *Baghban*, Nazir became a 'hero' in his own right and acted in many films as the male lead to stars of the thirties and forties, namely Yasmeen, Madhuri, Gulab, Khurshid, Shobhna Samarath, Sitara, and Noorjahan. Later he founded his own company, Hind Pictures, and produced notable films such as *Salma*, *Laila Majnu*, *Abida*, and *Wamiq Azra*. He had a close liaison with his co-star of many films, Sitara Devi, a classical dancer and a well-known cinema actress of her time. He made *Laila Majnu* playing the male lead opposite Swaranlata. The film, an Arabian love legend, gave rise to a real life romance off the screen as well. Swaranlata and Nazir got married and were inseparable till Nazir's death in 1983. The couple had already made their mark on the growth of the infant film industry of Pakistan long before this sad event.

In the early days of Pakistan, its leadership encountered the formidable task of establishing a governable set-up in a country afflicted with social, political and economical turmoil. Furthermore, the unforeseen migration of millions of distressed people created chaos at every level of life, incapacitating the existing machinery of administration. The only redeeming feature was the overwhelming support, both in cash and kind, rendered by the indigenous population to heal the wounds of the suffering souls who



Nazir, acted, directed and produced films both before and after Partition.



A portrait of Swaranlata as she appeared in Nazir's first film in Pakistan *Sachchai*.



Nasir Khan, Dilip Kumar's younger brother, played the lead role in *Teri Yaad*.



Syed Ataullah Shah Hashmi, known as Shahji, produced many box-office hits with his friend Khalid Khurshid.

had left their ancestral homes to start a new chapter in the land of their aspirations. The will to survive is the most potent force within every being. Soon the activities of daily life began to fill the void created by the holocaust of communal riots and bloodshed. People picked up the pieces from the debris of the devastated edifice and slowly and surely built a new infrastructure from the ruins.

On 2 September 1948, Pakistan's first film *Teri Yaad* was released at a 'B' rated theatre in Lahore. Pancholi Studios' strongman, Deewan Sardari Lal, produced it under the banner of Deewan Pictures. Directed by Daud Chand of Calcutta, it had Nasir Khan, Dilip Kumar's younger brother, in the male lead. Asha Posley, Lal's heartthrob, was the heroine while veteran actors Shakir, Ghulam Mohammed, and Shola were cast in supporting roles. The story was about a Hindu family and was more in keeping with the films made in Bombay. For young Urdu poet, Qateel Shifai, writing songs for the film was an experience that would change his life. Today, after half a century, he remains the most prolific and imaginative lyricist of Pakistan and he also makes frequent trips to Mumbai to write lyrics for movies produced in Bollywood.

The maiden venture of the newly-formed country premiered without any pomp or show of any kind. At that period of history both the government of Pakistan, its Press, and its people were more concerned about the health of the father of the nation. Quaid-i-Azam Muhammad Ali Jinnah was convalescing at the remote hill resort of Ziarat and there was a lot of conjecture about the real state of his health. Under such circumstances neither the government nor the Press considered the release of *Teri Yaad* a matter of any importance.

The film was consigned to oblivion when on 11 September 1948, a week after its release, the news of the death of the Quaid-i-Azam shocked the nation. While people mourned the passing of their great leader, the producer of the film suffered twice as much. Wanting in picture and sound quality, the film did not impress critics, and flopped badly. So both from a historical and a commercial standpoint, *Teri Yaad* satisfied nobody except the local distributors of films produced in Bombay.

In the world of films failure is left behind and forgotten. Box-office success is its only aim and is talked about and



Nasir Khan and Asha Posley played the lead in Pakistan's first feature film *Teri Yaad* (1948). Produced by Deewan Sardari Lal, *Teri Yaad* was released on 2 September 1948 at a side theatre in Lahore. It was lacking in production quality and that along with the Quaid's death soon after contributed to its failure.



Asha Posley, the leading lady of *Teri Yaad*.

cherished. Whereas only one film was made in 1948, the following year saw six more Pakistani films of which five again failed to click. One of these was Deewan Sardari Lal's *Shahida*, Nasir Khan's second film in which he starred with Shamim, best remembered for her role in Kishore Sahu's family drama *Sindoor*. Disheartened, Nasir found it hard to support himself and sought help from his brother Yusuf Khan, alias Dilip Kumar, the emerging matinee idol of Indian cinema. Under the banner of Best Pictures, Nasir Khan distributed four films from Bombay, including *Mela*, a Nargis-Dilip blockbuster by film maker S.U. Sunny, featuring some of Naushad's most enchanting musical compositions. Overwhelmed by his sudden wealth Nasir then became involved in a love affair with a woman belonging to a feudal Punjabi family. As a result of this imbroglio he had to leave the country. He returned to Bombay, but not before having his name recorded in the history of Pakistani cinema as the hero of its maiden film.

In 1949, Nazir and Swaranlata made their first Pakistani venture, *Sachchai*, at their dilapidated studios, with equipment that would have been more valuable as museum artifacts. The film, lacking in quality, got a poor response at the box office. This did not deter Nazir. He embarked on a second project, *Pheray*, the first Punjabi film of Pakistan, made with a meagre 65,000 rupees. It was completed within a record time of six weeks. *Pheray* proved to be a big money-maker even in competition with the films produced in Bombay. It found its place in the archives of our national film industry as the first Pakistani movie to have celebrated its silver jubilee (a movie that has had a twenty-five week run is considered to have made it to its silver jubilee).

The story of *Pheray* was based on Nazir and Noorjahan's Hindi film *Gaon ki Gori*. But the success of the film was mainly attributed to its Punjabi songs, written and composed by Baba Chishti, an austere musician and lyricist of the folk music genre. It is said that for *Pheray*, he wrote, composed and recorded seven songs in just one day, all of which became very popular.

Nazir acted in, directed and produced dozens of films. Cinema for him was a passion, the very source of his being. While his contemporaries were busy claiming evacuee properties and acquiring allotments of land, theatres and

studios, he remained engrossed in film making for he was not interested in any other activity. In later years he concentrated more on production, and found new heroes to act opposite Swaranlata. His own performances in films like *Hameeda* and *Naukar* were emulated by artistes of the following generation. If ever statues of the pioneers of local cinema are erected here, the first should be of Nazir and Swaranlata, the leading pair of the Pakistan film industry.

On all counts Anwar Kamal Pasha was the first indigenous film maker of Pakistan. His father Hakim Ahmed Shuja, was a well-known writer who also penned stories for films. After his formal education, Pasha methodically approached the realm of cinema, getting exposure to the studio environment by assisting Luqman on the sets of *Shahida*. Though confident, he was cautious, and had Murtaza Jilani as co-director of his maiden venture, *Do Ansoo*, made in 1949. Hakim Shuja's story about the decadence of aristocracy would have been better suited against a Lucknow or Oudh background; nonetheless it worked well here, since the locale was not very well-identified. The cast, comprising veterans like Shah Nawaz, Ajmal, and Himaliyawalla, was supported by Shamim and up-and-coming artistes Allaudin, Asif Jah, Santosh Kumar, and Gulshan Ara. A new find, Sabiha was the mainstay of the film. Crisply directed, the film holds the viewer's attention even today with its smooth flow of editing. However, the fact that it was made on a shoestring budget is evident from the simple two dimensional set designs.

The story unfolds straightway with the dilemma of a spoilt and prodigal nawab, played competently by Himaliyawalla, who has one daughter born to his mistress, a resident of the local brothel, and one to his legally wedded wife. Two daughters bring twofold woes as the title of the film implies. His family pride is at stake with the prospect of his daughter growing up in a brothel, and lacking the means to buy custody of the child, he makes a desperate attempt to run away with her but ends up killing the father-cum-procurer of his mistress. His fate is fourteen years in prison but the real brunt is borne by the wife and daughter who are left without a roof over their heads. Bakhshu Baba, a loyal and faithful servant, comes to their rescue. He takes them to his village where they start a new life. The wife declares her husband dead in order to spare her daughter from this



Anwar Kamal, the first indigenous film maker of Pakistan. His film *Vatan* was selected for the San Francisco International Film Festival.



Lyricist Qateel Shifai

painful chapter in their lives. Time passes and the girl (Sabiha), is now a charming young woman.

Her childhood friendship with the son of the landlord turns into an engagement with the blessings of both the families. As fate would have it, the young man, Santosh Kumar, is a final year student of a college in the city where he lives with some friends. The city boys lure him to a *mujra*. Here he encounters the other girl (Gulshan Ara), who has so far been successful in avoiding all 'arrangements' made by her mother. The decency of the young man impresses her and she is drawn towards him. In the meantime, the *nawab* is released from prison after completing his term. In disguise, he gets a job as a watchman at the brothel. Seeing a chance of redemption for his daughter, he helps Santosh and Gulshan Ara get married. During the ceremony, the other daughter, her mother already dead, finds her way to the house of the young man with the help of Bakhshu Baba. Shocked by witnessing the marriage of her fiancé to her unknown sister she meets with an accident and dies. The father's crime completely ruins the lives of two innocent persons, the mother and the daughter. This pathetic and tragic tale drew large audiences and the film ran for twenty-five weeks, a great achievement for a local film at that time.

After *Do Ansoo* Anwar Kamal Pasha never looked back. As a producer and director, he has a long list of unique and successful films to his credit. The stories penned by his father, Hakim Shuja, strongly influenced Pasha's work. Other blockbuster ingredients were the lyrics by Qateel Shifai set to tunes by maestro Rashid Attre. Iqbal Bano's *Tu lakh chālē ri gori tham tham ke, Hum bhi tou parey hain rahon mein*, Noorjahan's *Sada hoon apne pyar ki* and *Hum teri gali mein aa nikle* are all-time classics that originated from Anwar Kamal Pasha's films.

All over the world the film industry depends on the star system to muster finance for any normal to big budget project. Stars are the main attraction who draw the immediate attention of film-goers. Today, lead actors get top billing in promotional campaigns whereas in the formative period of cinema, actors were not even mentioned in the credits. Studio owners felt jittery lest artistes demand higher fees for their work. But the



Music director Rashid Attre



Santosh Kumar (right) and Asif Jah, who appeared together in many early films including Anwar Kamal Pasha's *Do Ansoo*.



Ilyas Kashmiri played the villain
for almost four and a
half decades.

performers of Hollywood soon established their identity with film-goers. The popularity of Mary Pickford as 'the world's sweetheart', William S. Hart as the American Cowboy, Theda Bara as the Vamp, Douglas Fairbanks as the Swashbuckler, and Charlie Chaplin's Tramp broke all barriers and gave birth to the star system. In 1919, some of these artistes countered the existing distribution network and established their own set-up under the banner of the United Artists.

Since then the star system has gone through different phases, though all the while its influence has steadily been felt more and more. Major studios established public relations and publicity departments to promote their artistes through strong lobbying in press, radio and television networks. Today stars and superstars have become the main vehicle for the multi-million dollar film trade. In countries around the globe the public devotion towards movie actors and actresses has touched the level of worship and they have assumed the stature of quasi-deities for their ardent followers.

Pakistani cinema, having no established or rising stars in its fold, was plagued by another impediment. Except for Noorjahan, all the others who came from Bombay and Calcutta were either veterans, good only for character roles, or those whose careers were on the decline. Still worse, their counterparts—the performers in Bombay such as Ashok Kumar, Motilal, Kamini Kaushal, and Nalini Jaywant were at the zenith of their profession. The younger lot, consisting of Dilip Kumar, Nargis, Madhubala, Raj Kapoor, and Dev Anand were on the threshold of superstardom. They enjoyed immense popularity amongst the main group of film-goers, viz. young Pakistani men and women. In such a situation local film makers found it difficult to sell products featuring actors and actresses who were newcomers to the profession and largely unknown. The young performers who strove hard during this difficult formative period were Sudhir, Santosh Kumar, Sabiha, Ilyas Kashmiri, Gulshan Ara, Shammi, Shola, Asif Jah, Allaudin, Nazar, and Zareef. The second group of performers to make a name for themselves in this first decade of endurance included Darpan, Mussarat Nazir, Aslam Pervaiz, Yasmeen, Shahina, Talish, Yusuf Khan, Nasreen, Zeenat, and S. Gul amongst others.

Nazar was Pakistan's first comedian. He acted in *Teri Yaad*, the maiden production of the country. Later he appeared in dozens of films and became so popular that in *Judai* Amin Malik cast him as hero. The experiment did not click, but Nazar earned the honour of being the country's first comedian-hero. A tall, lean man, he generally played a simpleton who would make stupid mistakes to the annoyance of the hero, but in the end would help sort out the problems. The style was rather rustic, with physical and verbal gags, which appealed largely to the front-benchers. He won two Nigar awards, the first in 1960, as the best comedian for his role in *Humsafar*, and the second in 1982 for thirty years of contribution to cinema.

Amongst the first distributors to venture into local production was Agha G.A. Gul (1913-83). His career in the media began with a monthly magazine *Adeeb* and progressed when he bought the Firdaus cinema in Peshawar, the city of his birth. In 1937 Agha established Evernew Pictures, mainly distributing Hindi-Urdu films in the North West Frontier Province. After Partition Evernew expanded its network in Lahore. Like J.C. Anand and a few others, Agha also filled the void created by the departure of prominent distributors to India. In 1948 he took over the management of Pancholi Art Studios in Lahore on a fixed rental. Besides distributing films from Bombay he also ventured into production as early as 1949. The commercial success of Nazir's Punjabi film *Pheray* inspired Agha to produce *Mundri*. Daud Chand, a Bengali director with little knowledge of Punjabi, wielded the megaphone. Baba Chishti, who already had many films to his credit, provided the musical score. Ragni, Charlie, Ghulam Mohammad, and young Ilyas Kashmiri were the main players of the film. Agha's next two films, *Gumnam* and *Qatil* were both directed by the young and imaginative Anwar Kamal Pasha. Both fared well in competition with the Indian releases of the time. These films established Sabiha as the first rising star of Pakistani cinema. Agha's next venture *Dulla Bhatti*, under the direction of film journalist-turned-director, M.S. Dar, was a blockbuster. The film had a good run in India as well.

Agha built the well-equipped and well-managed Evernew Studios and much later, a colour laboratory to facilitate quality film making in Pakistan. His filmography as



Aslam Pervaiz, started as a hero but soon the seasoned S.M. Yusuf cast him as a villain, a role he played in countless movies.



Agha G.A. Gul, one of the pioneers of cinema in Pakistan and the owner of Evernew Studios.



Music Director Feroz Nizami,
who composed lilting songs for
Noorjahan starrers *Jugnu*,
Chanway and *Dopatta*.

producer numbers twenty-two, which includes *Naila* the first colour film of West Pakistan, but his real contribution to the development of the infant cinema industry goes much beyond this achievement. A pragmatic, broad-minded and sagacious man, Agha was in the true sense the first movie mogul of Pakistan. His vast experience enabled him to take prompt decisions when evaluating projects and people. He helped many talented film personalities to re-build their careers in Pakistan. In recognition of his work in the realm of cinema Agha G.A. Gul was given the Pride of Performance award by the President of Pakistan. His sons, Sajjad and Shahzad Gul, as the torch-bearers of that legacy, have further expanded their father's work and are leading personalities of the local film world.

Noorjahan and Shaukat Hussain Rizvi came out with a Punjabi film *Chanway*, their first venture in Pakistan some four years after Partition. The cast, headed by Noorjahan, included Santosh, Yasmeen, and veteran Ghulam Mohammad. For some strange reason, Jahangir, a government official, was introduced as the hero. The megaphone was handled by Shaukat but the credit for directing the film was given to his spouse as he could not understand the Punjabi vernacular. This formally made Noorjahan the earliest female director of Pakistan. *Chanway* turned out to be a middle of the path undertaking, both in artistic and commercial terms. The public which had anxiously been awaiting a Noorjahan starrer, were not amused when she pampered her on-screen beloved with sweet renditions of tunes composed by Feroz Nizami: *Chan de ya totya dilan de ya khotia* or *Tere mukhre pe kala kala til way... Sada khadh ke le गया dil way... O' Munda Sialkotia!* Santosh Kumar made his mark, playing the low key role of a quiet and unassuming soldier deeply in love with his rustic childhood sweetheart who opts for a city boy.

After *Chanway*, the Melody Queen unleashed her prowess in one film after another. Along with the lyricists and composers of her songs, she made up for all the deficiencies or shortcomings which may have existed in her earlier films.

The magical and captivating voice of the diva enthralled audiences from every class, bowling them over with her serenades of love and ballads of melancholy. As actress and singer her Pakistani filmography includes twelve movies, besides *Chanway*. Others are Sibtain Fazli's *Dopatta*, Imtiaz



A poster for *Palay Khan* (Punjabi) showing Musarrat Nazir, Noorjahan and Zareef. The producer was Islamuddin S. Shami while the film's director was M.A. Rasheed.

Ali Taj's *Gulnar*, Masud Pervaiz's *Intezar*, Anwar Kamal Pasha's *Anarkali*, M.A. Rasheed's *Patay Khan*, Agha Gul's *Lakht-e-Jigar*, J.C. Anand's *Nooran*, Hasan Tariq's *Neend*, and Khurshid Anwer's *Koel*. Her last appearance as actress-cum-singer was in Syed Attaulla Shah's *Ghalib*, released in 1961. Artistes of her calibre do not accept anything less than the lead role. She gracefully bid farewell to a prolific acting career spanning thirty years and emerged as the leading playback singer of Pakistani films. Her influence lasted yet another thirty-five years—till 1996, when wavering health, high-tech westernized compositions, and the substantial fee that she commanded put a brake on the ever busy schedule of her daily recording sessions. Noorjahan belongs to that rare class of artistry which makes an institution out of an individual. She has been the most precious source of creativity through half a century of Pakistani cinema. The success ratio of the films she acted in is well above ninety per cent. It would need a separate book to reckon the number of movies that made good at the box office because of her songs. Noorjahan has been the playback singer in almost ninety-five per cent of all Punjabi language films produced in the last three decades.

For loved ones, it seems that Noorjahan has the quality of being a *paras* or a good luck charm. From *Khandan* to *Gulnar*, she had been a part of Shaukat Hussain Rizvi's long career in films both before and after independence. After their divorce Shaukat could make only three films, *Jan-e-Bahar*, *Ashiq*, and *Dulhan Rani*, but none of these clicked with the audience, creating doubts in the film trade about the capabilities of the maker of such great hits as *Khandan*, *Zeenat*, and *Jugnu*. Saadat Hassan Manto, who shared a flat with him during their early days in Bombay, in a write-up draws a picture of contrast between the personalities and backgrounds of Noorjahan and Shaukat Hussain and ponders over the reasons for their union:

Generally when a director or producer marries an up-and-coming actress, he aims at an oar or rudder for his life-boat. One would not know for sure if Shaukat also wedded Noorjahan for this precise purpose! But I am convinced that even had he not married her, he would have been all right financially and progressed steadily for he knew his art and worked hard, like a labourer...I am not sure why Shaukat left

Bombay and opted for Pakistan. Perhaps he is a relentless Muslim or it was Noorjahan who influenced him to settle in the province of her birth, particularly in Lahore. As a good Punjabi would say, 'Well, Lahore is Lahore; if one has not seen it, one has seen nothing'.

That was Manto describing in his pert diction, the relationship between people and places. He is no more with us to tell us why a writer of his calibre, name, and notoriety left the more liberal environment of Bombay and remained unsettled till his death, in the orthodox city of Lahore. However, Shaukat Hussain Rizvi in a video interview given to this scribe, attributed his own decision to migrate to Pakistan more to metaphysical forces within, than anything else when he said:

If you have seen my films you will find that an essence of tragedy pervades the atmosphere. It builds gradually and leads one to accept death as the ultimate essence of being. That inner urge brought me to Pakistan.

This insight into Shaukat's psyche explains the inclusion of *qawalis* (group-singing associated with sufic traditions) and scenes of graveyards in all his films.

Actor Ejaz, Noorjahan's second husband, too went through the same kind of turmoil soon after he separated from the singing goddess and never quite reached the form that he had once attained with her. Ejaz then turned to production and made *Dosti* starring Shabnam, Rahman, Husna, and himself under the competent direction of the veteran Sharif Nayyar, and shot on locale partly in London and partly in the beautifully photographed northern areas of Pakistan. Yet the main attraction turned out to be the musical compositions of A. Hameed sung in the voice of the crooner, Noorjahan. *Chitthi zera saiyanji ke naam likh de* and other lyrics by Tanvir Naqvi enthralled film-goers for so long that the film broke all previous records and became yet another diamond jubilee (in local cinema lingo 'diamond jubilee' refers to a hundred-week run) bonanza of Pakistani cinema.

Jagdish Chand Anand (1922-77), like Agha G. Gul, rose from the ranks of Indian film distributors and contributed to the production of indigenous films. Better known as J.C. Anand, he was born in Bhera, a small township in the



J.C. Anand, the founder of Eveready Pictures. His *Sassi* was the first silver jubilee film of Pakistan.

Sargodha district of Punjab. His father was engaged in a business which involved imports from Japan. It ran into problems due to the overall depression caused by the Second World War. Young and handsome, Jagdish found the film trade more lucrative and started his career in distribution working with a well-established distribution office in Lahore. He was also engaged in releasing films as a 'second' party. This meant buying the rights of a film from the main distributor to run it in a single cinema or at some small station. At the time of Partition the Anand family lived in Karachi, where people resided in peace and harmony even during the worst period of communal riots elsewhere. The Anands opted to stay behind in Pakistan. Jagdish was at the right place and at the right time to take a bold decision which brought him into the limelight of the film trade in Pakistan. He founded Eveready Pictures, and became one of the largest film distributors of Pakistan. He also produced a good number of movies.

Men of vision in the distribution business knew that once local films got out of the studios, the open market policy towards Indian productions would be threatened by the strong lobbyists of Pakistani cinema. Soon distributors, with finance mustered from the Indian releases, joined hands with producers of repute to make films locally. J.C. Anand followed his colleague and friend Agha G. Gul and produced *Sassi*, a love legend from Balochistan and Sindh.

Of all the folk legends, *Sassi Punhu* is the most widely known tragic tale of love, adopted as the theme of their poetic works by different sages of Sindh, Punjab, Balochistan, Gujarat, Uttar Pradesh and Rajasthan. The story though simple and fairly commonplace is narrated with a host of both complex and abstract events that give varied expression and meanings to its generic contents.

It begins like some stories of the Torah and Rigveda when a superstitious king of Bhambhore is alarmed by the mishaps that befall him at the birth of his first child, a baby girl. To ward off the misfortune predicted by his astrologer, pundit, and mullah, he puts the newborn in a box full of jewels and ornaments and floats it down a river. The river, the life force, finds a secure abode for the child and safely hands her over to the custody of a washerman. The baby, disowned by her father, brings good luck to the poor childless man. She is pampered and brought up with love



Sudhir in *Sera Meray Veerda*.



Sabiha Khanum, the first lady of Pakistan cinema. This picture is from the fifties. Her film career lasted over forty years.



Asha Posley, side-heroine of *Sassi*.

and affection. She grows up to become a beautiful young woman. But the girl becomes restless as if waiting for someone—perhaps a Prince Charming. Her longing takes the shape of a face she sees in a portrait put on show by an artist in the market-place. The portrait is that of Punhu, prince of Mekran. The painter is stunned to see Sassi and her fascination for the painting. He refuses to sell the painting even when Sassi offers him his asking price. The painter then helps to fulfil the lovers' tryst with destiny by going to Punhu and telling him about the beautiful admirer of his painting. The besotted prince pronounces that it must be Sassi. The fire of eternal love has equally inflamed him. Soon he finds his way to Sassi's land which is located in enemy territory. Sassi and Punhu meet and fall in love without exchanging a word as if they had known each other from eternity. Punhu poses as a washerman and wins the confidence of Sassi's father. Their marriage is solemnized after some minor bickering.

Now the king of Mekran comes to know about his son's marriage to an ordinary girl. He summons his other sons and orders them to bring Punhu back to Mekran. The entourage reaches Bhambhore and manages to drug the lovers with a sleeping potion. They kidnap Punhu and rush to Mekran on fast moving camels. Sassi wakes up and soon realizes the fate of her love. In spite of warnings and misgivings she embarks on a journey all by herself in search of her Punhu. Shah Abdul Latif Bhittai, the most renowned mystic poet of Sindh, ascribed five *surs* (versified chapters) to Sassi's wanderings in the desert of life. For Bhittai, true love transcends the barrier between Creator and creation and the search for the beloved is an eternal thirst that cannot be quenched, but is further exacerbated after meeting the loved one.

During her sojourn in the wilderness of the desert of Uthal, Sassi encounters a shepherd who is a predator and a lecher in contrast to the painter—the love harnesser. The man promises to lead her to Punhu, but instead tries to molest her. Like all great love legends, this one also ends in cataclysmic grief. The earth erupts like a mother goddess and takes Sassi into its embrace, to save her from the treachery of the evil-monger. Punhu reaches there, but is too late. The shepherd repents and tells Sassi's tale of woe. The separation of true lovers is now unbearable for mother

nature as well. The earth unfolds its arms and again offers an eternal abode to Punhu in the company of his love, Sassi.

Produced in 1954, *Sassi* was a big budget movie and was filmed around the most picturesque areas of the country. Sabiha was cast in the title role, as the daughter of the chief of the washermen's clan of Sindh, and as such got individual credit in the title role. The remaining cast, including Sudhir who played Punhu, was mentioned in a group slide. Shahnawaz, Ghulam Mohammed, Bibbo, Nazar, and Asha Posley played their roles adequately. Under the direction of Daud Chand, the camera work shows a lot of movement, very long panning of the king's court, and crane shots at the *dhobi ghats*, i.e., washermen's ponds. In places an effort has been made to create surrealistic scenes, but due to the drabness of the props, and a lack of imagination because of which the entire scene is filmed in a single flat shot, the effect is not achieved. The film producer also desired to include the plagiarized version of a popular Indian song by Hemant Kumar *Na ye chand hoga na tare rahain ge, magar hum humaisha tumhare rahain ge*. The movie got a clean bill from the censor. *Sassi* was a great commercial hit by J.C. Anand and created an all time record for being the first golden jubilee film of Pakistan.

The first Karachi production *Hamari Zaban* was released in 1955. This marked the addition of another film centre in the country. Karachi is the only seaport of Pakistan and the nearest port for landlocked Afghanistan. In the pre-independence era it was the provincial capital of Sindh, but in 1947 the city became the seat of the central government of the newly-created state. Its population skyrocketed from three hundred thousand to three million within a decade as the bulk of immigrants from India settled here. The harbour city, a gateway to international trade and commerce both by sea and air, attracted investments from abroad and also from within the country. Economic and industrial activities gathered momentum and a new urbanized social and cultural pattern emerged. In the absence of television, cinema houses became the hub of entertainment and socialization for a cross-section of the increasingly cosmopolitan city dwellers. Although no film studio existed, the exhibition and distribution network



Shahina, heroine of early Pakistani films.

expanded on a large scale, consequently paving the way for the financial backing of Lahore productions by this city's entrepreneurs.

As mentioned earlier, in the early days of Pakistan the doyens of Bollywood, namely, Mehboob Khan and A.R. Kardar, came here to explore the possibilities of film production, but at the time the situation was too chaotic to warrant such an investment. Instead they systematized the distribution of their films and went back to Bombay. It is interesting to note that M.R. Khan, the producer and distributor of Karachi's maiden venture, *Hamari Zaban*, was the younger brother of Mehboob. Better known as Mohammed Bhai, he was the head of Mehboob Pictures in the city, but lacked his brother's artistic and business acumen. Sheikh Hasan was credited with the story, scenario and direction of the movie. He hailed from Sindh, but held various film-related jobs in Bombay, including acting, assisting directors, producers etc. Sheikh was an easygoing eloquent fellow with a rustic sense of humour. He involved many local artistes, including the team of Ghulam Ali and Abdul Latif, as composers. A young man called Iqbal Shahzad, the only foreign-qualified technician who later turned to production, was the song recordist. Shaukat Abbas handled the photography, while M. Hussain assisted him. Hussain soon over-shadowed his chief and became known as a bold and innovative cameraman. Pyare Khan and Sheerazi, two well-known experts of processing and printing, handled the laboratory work. Both came from Bombay where they were known for their perception of tonal values of black-and-white grading in relation to the subject content of a particular scene.

Sheerazi stayed on in Karachi. Financially and physically, he remained at a low ebb, but helped many young people, including Shafi Qazi and Shafi Chishti, to master laboratory work as well as the art of living on a shoestring budget.

Pyare Khan, on the other hand, fared much better in Lahore where he contributed immensely to the growth of the industry. With the introduction of colour he made a smooth transition and his name in the credits would guarantee good picture quality. He timed and graded film shots presented in lily form (two frames of each shot of film) judging it with the naked eye without any analyser or magnifying glass. He left behind a large number of



Beena, the heroine of Karachi's first film *Hamari Zaban*.



Pyare Khan came from Bombay and worked day and night to establish a film laboratory in the country.

assistants, including his son, to tackle this unglamorous though vital part of film making.

Although Urdu was not the mother tongue of most of the people involved in the production of *Hamari Zaban*, the film very strongly emphasized its importance as the national language. It was made with good intentions, but as the film unfortunately contained several admonitory sequences, it did not go down well with film-goers. As such, *Hamari Zaban* was released at limited cinema houses in just a few cities.

The early history of the formation of studios in Karachi is very similar to the series of events which led to the establishment of film centres in America or elsewhere, half a century ago. In 1952, an open air production facility was developed near Gandhi Garden, which was how the zoo in Karachi was known, by one Munnawar Chacha. Chacha was not a producer, but a concerned film devotee from Bombay who wished to start a production facility in the city. He called his set-up the Federal Film Studios as Karachi in those days was the capital of Pakistan. Its only venture titled *Bekas* meaning helpless, was aptly named as it reflected the conditions prevailing in the studio. The equipment was rented from Lahore and the project was shelved after three months when no one got paid for the work.

The second effort was somewhat more successful when a businessman from Pune, Fida Hussain Poonawalla, organized Qaiser Studios at Mauripur Road. Their first film *Mandi* attracted some attention for it had famous singer and actress Khurshid Bano, (Tani of K.L. Saigal's *Tansen*) as the heroine. Because of poor direction and other technical shortcomings, neither the crooner nor Rafiq Ghaznavi's musical score could click at the box office. From Lahore came the seasoned Sardari Lal. In collaboration with a local businessman he acquired a pavilion at the conclusion of an International Industrial Exhibition held at Jail Road and turned it into Karachi Film Studio. Perhaps *Fankar* was the only film that came out of that make-shift settlement. Robert Malik, a teacher at a Christian Mission High School, produced the film, which also featured Khurshid in the main lead. This too did not do much for the redemption of Karachi as a film centre. Sardari Lal left the country in 1956 for good and settled in Bombay where his son produced several feature films.



Khurshid, the Tani of *Tansen*. She acted in a few Pakistani films after Partition as well.

Khurshid came to Pakistan with her husband and manager Lala Yaqub, an occasional actor and a member of the Bhatti Gate group. Frustrated by her predicament, she left her spouse and married a genuine admirer who was in the shipping business. Thus she bid adieu to a distinguished career which besides *Tansen*, included *Shadi*, *Musafir*, *Beti*, *Bhagat Surdaas*, etc.

The Haroon family played a pivotal role in the resurrection of the Karachi film industry. Sir Abdullah Haroon was a self-made man from the low-income working class area of Lyari. He emerged as one of the leading figures in the pre-independence political arena of Sindh and was a close associate of the Quaid-i-Azam Muhammad Ali Jinnah. As fate would have it, Sir Abdullah died before the birth of Pakistan. While his sons Yusuf and Mahmood inherited the political and business legacy of their father, the youngest, Saeed, was more inclined towards an informal lifestyle and found peace within the artistic and bohemian circles of the city. Eastern Film Studios was formed with strong backing from Haroon Enterprises and its modern equipment was imported under the Colombo Plan grant. Earlier managed by A.G. Mirza, it later came under Saeed Haroon, who employed many bright and capable people like recording engineers Iqbal Shahzad and Mandodi and the chief cameraman Mehboob Ali from the USIS. The studio was good enough to make all the other small, ill-equipped production set-ups of Karachi quite redundant. *Eastern Films*, a monthly English magazine, began to be published in 1959 as the studio's in-house publication. There were three editors in the first five years of the magazine's existence but the one to be associated for the longest period was a bright young postgraduate from Karachi University, Asif Noorani. Asif introduced many fresh ideas in his efforts to bring the publication at par with *Filmfare* of India. In 1970 he resigned as the editor to join a multinational and the country's most widely circulated English magazine closed down a year later.

In 1954, as Pakistani productions increased in number, the consistent endeavour on the part of a certain group to restrict the import of Indian films bore fruit when in Lahore, a large number of Press and film people were mobilized to stop the release of the Bombay film *Jaal*. It was illegally imported through the quota of the then East



Saeed A. Haroon, who established Eastern Film Studios in Karachi.



Khwaja Khurshid Anwer, one of the finest music composers of the Indo-Pak subcontinent, composed the musical score for twenty-eight Pakistani movies.

Pakistan and brought to West Pakistan by Bari Malik. Bari belonged to a group of distributors who were the main beneficiaries of Indian imports. Later he turned to production and made two big blockbusters *Mahi Munda* (1956) and *Yakke Wali* (1957), both with the same team of artistes and technicians. Sudhir and Mussarat Nazir played the main roles under the direction of M.J. Raana. Baba Chishti provided the music that was the hallmark of both the films. A high financial turnover made the producer a big name in the industry and he also became the owner of Bari Studios which area-wise, is the country's largest film studio.

This volte-face on the part of some film men who had earlier opposed the imposition of restrictions on Indian films only to emerge later as defenders of national cinema was not difficult to comprehend. They transformed their liberalism into the national propensity for pursuing their own vested interest. Syed Attaullah Shah Hashmi, known as Shahji, was a pragmatic and well-versed forerunner of that group. He started as a journalist and published a film weekly *Adakar* simultaneously from Bombay and Lahore in 1938. He produced a couple of films including *Bhai* and *Kaneez* in the mid-forties. In Pakistan his first major success, *Naukar*, was a plagiarized version of a Bombay production, *Aulad*. He teamed with director K. Khurshid, formerly K. Kumar, and produced more than half a dozen movies, mostly based on one or the other box office hit of India. In retrospect one would say Shahji was more of an organizer, a sort of king-maker. He established the Pakistan Film Producers' Association and for years held office as its chairman. His newspaper training helped him to negotiate with government officials in matters concerning the development of local cinema. His hospitable nature, though a constant irritant for his family, earned him great admiration from a cross-section of the film world. He helped people unstintingly but bitterly opposed those who crossed swords with him. My meeting with Shahji in 1996 was an exhilarating experience. At the age of eighty-two, with cataract operations performed on both eyes and somewhat hard of hearing, he yet amply displayed the hospitality that he is reputed for and, furthermore, showed his keen desire to produce a film under the direction of another contemporary viz. veteran director, Sharif Nayyar.



A scene from J.C. Anand's *Miss 56*, starring Meena Shorey, Santosh, Aslam Pervaiz, and others. The film was directed by Roop K. Shorey, who came to Pakistan with his wife Meena but returned alone to Bombay as a dejected husband.

Alas, Shahji's lifelong friend and comrade in films, Krishna Kumar alias Khalid Khurshid, passed away in the early nineties.

The restriction on Bombay films opened a new free and non-competitive market for local productions. 1956 proved to be the most fruitful year of the first decade in terms of box-office returns from indigenous cinema. The year commenced with the great success of Agha G. Gul's *Dulla Bhatti*, loosely based on the historical conflict between a Punjabi freedom fighter and the Mughal satrap of the area. Sudhir, playing the title role, proved his mettle as the macho man of cinema. Sabiha with her coquettish Madhubala-like charm, won the hearts of film-goers and can be reckoned as the first leading lady of Pakistani cinema. Chishti's composition *Wasta e Rab da, too javain de kabootra* remained on the top of the popularity list for months. It is said that the film netted so much profit that it enabled Agha Gul to build his own well-equipped New Evern Studios at Multan Road, Lahore.

In 1955, Hollywood's *Bhowani Junction*, starring Ava Gardner and Stewart Granger, was shot in and around Lahore, under the direction of George Cukor. Based on John Masters' novel, it was set in the post-World War II period, showing the inner conflict of a Eurasian woman, torn between commitment to the country of her birth and her love for a British colonel. MGM's production is remembered for the striking photography of the location. It was the most prestigious extravaganza ever filmed in Pakistan.

The same year *Anokhi* and *Miss 56* brought two Indian actresses, Sheila Ramani and Meena Shorey, to Pakistan. Ramani was born in Sindh, migrated to Bombay but earned a name as a supporting actress in *Taxi Driver*. She came to Karachi to play the main lead in *Anokhi*, a production of Sheikh Latif alias Lachchu, who was her uncle. The film was based on a well-known English comedy of the time. *Gari ko chalana babu* was a popular song of the film which did modest to good business here. Sheila went back and remained as a middle-of-the-range performer in Bombay films. The movie's lilting music was composed by Timir Baran, a Bengali who came from India for this purpose.

The husband and wife team of Roop and Meena Shorey, who started their film career in Lahore during the



Sheila Ramani in *Anokhi* (1956).

pre-independence era, came to make *Miss 56* for J.C. Anand. It was somewhat like *Miss 55*, a Madhubala-Guru Dutt venture from Bombay. Shorey directed *Miss 56* with Meena in the lead. Santosh, Shamim Ara, Charlie, Zareef and Aslam Pervaiz were also in the cast. Though the film did good business, it proved to be the swan song of the Shoreys. Meena, the *lara-lapa* girl of the forties was pampered by all, in contrast with the treatment meted out to declining artistes by film-goers in Bombay. For her it was like rediscovering the adulation of her youth. So when the time came to return to India, she decided to stay back, leaving heart-broken Roop to take yet another trip from Lahore empty-handed, within a span of ten years, first losing his means of livelihood and then his sweetheart. Though he died in 1973, Shorey was never again the man he used to be. Meena survived him by fifteen years but lived like a pauper in the last years of her life. When she died in 1989, the expenses of her burial were met through charity.



The *lara-lapa* girl: Meena Shorey.

The year 1956 will also be remembered for the production of *Umer Marvi*, the first Sindhi film of the country. Based on Shah Latif Bhitai's famous *Sur Marvi*, the film was made in homage to the great Sufi poet and it was financed and produced by a rural landlord, Fazlani, who also acted as Umer. Nighat Sultana played the main role of Marvi with Charlie and Bibbo in the supporting cast under the direction of Shaikh Hassan. Shah Latif poetically interprets the folk-tale in terms of the external conflict between wealth and freedom. His characters and the events in which they interact symbolize the revolt of the soul against the bondage of material possessions and comforts. The story is simple and straightforward. Umer, the ruler of Umerkot, infatuated by the beauty of a rustic girl Marvi, forcibly brings her to his palace. Proud to the point of arrogance about his riches, power, and good looks, he is struck by the defiance and courage of Marvi. She refuses to submit to his desires and designs. He lures her with promises of luxuries for herself and her family which is in such a pitiful condition that such attention from a ruling prince is looked upon as a blessing rather than as a violation of societal norms.

Yet Marvi stands firm and resolute. For her, the love of her fiancé Khet, (literally translated, field) a passive



Roohi, the first Pakistani movie banned by the Film Censor Board of Pakistan.

spectator, is worth a thousand times more than the luxury of a king's harem. Unable to win her heart, the king lets her return to her former life. Shah transformed the characters of the story into states of mind where Umer is the protagonist offering riches for enslavement, Marvi personifies liberty that cannot be conquered, Khet represents the prevailing situation of the people and their place in society. Though the film lacked cinematic finesse, the original verses from Shah Latif aroused those who understood the vernacular. Marvi infuses a spirit of vigour and boldness into the people of Sindh at times of national crisis and distress.

The same year also saw the birth of Bengali cinema in Dhaka, then the capital of East Pakistan. A. Jabbar Khan produced and directed *Mukh-o-Mukhosh*. Commercially it did not fare well but was to be the foundation stone for the future development of cinema in that region.

The great Urdu poet Ghalib says *Meri ta'ameer me muzmer he ek surat kharabi ki* (a flaw is latent in my creation). So when a restriction was imposed on the exhibition of Indian films, it also aroused, temptation to plagiarize their productions. This was an act of copyright violation, morally unethical but there was no law against this practice. Some distributors and producers found it a sure bet to adapt the stories and screenplays of new Bombay hits by giving them Muslim names. This unwarranted success formula lured many financiers to opt for such productions. For a while it became a free-for-all. A battle raged when two films *Hameeda*, produced by Qazi Abid, a landlord-cum-politician-cum-newspaperman, and *Lakht-e-Figar* by Agha Gul became locked in a race for early release. The tension arose because both were picked from the same source, i.e. the Bombay-produced *Vachan*. It was pathetic to see the involvement of many well-known persons in the scandalous tussle. *Hameeda*, directed by Munshi Dil, had Sabiha, Santosh, and Allaudin in the cast, while Noorjahan, Santosh, and Nazir acted in *Lakht-e-Figar* under the direction of Luqman. It was farcical that Santosh played the same role in both films. *Hameeda* hit the theatres first and made good at the box office. The other, though a better finished product, failed miserably and ironically, was labelled as a copy of the first one by the audience who did not know about the original Bombay



Nighat Sultana and Fazlani in the first Sindhi film *Umer Marvi*.



Nighat Sultana as Marvi.

version. *Lakht-e-Jigar*, however, had an edge over *Hameeda* in that its songs are still remembered by film music buffs.

The concerned section of the public, the Press and the film world reacted strongly and condemned such practices. A potent lobby of committed film makers however, resisted all such temptations. They refused to compromise on principles and invested their talent in authentic art. Khawaja Khurshid Anwer, Masud Pervaiz and Anwar Kamal Pasha were towering personalities of this group of idealists who sowed the seeds of a genuine Pakistani cinema in the days of its infancy.

In 1950 Masud Pervaiz, directed and produced *Beli*, based on Saadat Hasan Manto's story about the perils of the 1947 exodus. The memories were still too fresh for the general public and the film flopped, sending the devastated film maker into self-exile for six years. In 1956 Masud bounced back, this time directing *Intezar* for the maestro, Khurshid Anwer who also provided the musical score for the lyrics by Qateel Shifai. The Noorjahan and Santosh (in a double role) starrer was superbly photographed in black and white by Nabi Ahmed and the creative editing was credited to Ali. The team together produced one of the all-time great musical films of the country. Songs like *O, jane walle re, tere zara ruk jao, loat aao; Chand hanse, dunya busay roaye mera pyar, jis din se pya pardes gaya, dil le gaye; Bethi hun aas lagaey, chen nahi aay* and *Aa bhi ja, mujh pey guzri hey kya, tere pyar mein* are immortal masterpieces of classic film music.

Intezar in fact was the brainchild of Khawaja Khurshid Anwer (1912-84) who was literally involved in every aspect of its artistic content and form. Anwar was not a new name in the world of Indo-Pak cinema. Long before *Intezar* he had established his credentials as one of the top music composers of the region. His musical filmography commenced in 1940 with A.R. Kardar's *Kurmahi*. He earned fame from Nanda's *Ishara* in which his compositions in the voices of Suraiya, Rajkumari and Gohar Sultana attained popularity throughout the country. This was followed by *Yateem* with singers Mohammed Rafi and G.M. Durrani, Pancholi Art's *Pagdandi* with songs by Zeenat and Munnawar Sultana and Khwaja Ahmed Abbas' *Aaj Aur Kal*, an experimental film based on the progressive theme of social commentary. Khurshid Anwer also composed songs



Noorjahan in *Intezar*.

for *Parwana*, starring the Tansen of cinema, K.L. Saigal and diva, Suraiya. The film featured such semi-classical compositions in the voice of the great singer as *Toot gaye sub sapne mo-re* and *Muhabat mein aysi halat payee jati hay*, while Suraiya sang light numbers such as *Papi papihare re pi pi na bol* and *Jab tum hi nahi apne*. *Parwana* turned into the most appropriate tribute to the great singer who died a little before the release of the film.

Saigal, over the years, developed the habit of drinking heavily before a recording session. It is said that after his stint with Khurshid Anwer, he complained that some composers advised him to drink before a singing session which had spoiled his voice and his health, but that Anwer had got the best out of him without a drop of liquor. This was indeed a great tribute from a great singer to a great composer. Alcohol or no alcohol, Anwer had the ability to get the finest performance from his artists and co-workers. His filmography of merely twenty-eight pictures, ten before Partition and eighteen after independence, features several musical treasures.

Very few would know that Khurshid Anwer was perhaps the only person in the realm of film music who had a Masters in Philosophy. His father, Barrister Khwaja Ferozdin, one of the foremost lawyers of Lahore, was an ardent lover of classical music and had a huge collection of records. His aunt (his mother's sister) was married to the eminent poet-philosopher Allama Dr Sir Mohammad Iqbal.

In 1956 local cinema gained tremendously in terms of box-office hits and box-office returns. Nazir Ajmeri's *Qismat* was a notable contributor to that accomplishment. Ajmeri also came from Bombay, where his last venture *Majboor* had been a fairly successful endeavour. *Majboor* will always be remembered as the film in which Lata Mangeshkar, one of the most prolific singers of the subcontinent, made her debut in Hindi and Urdu cinema as a playback singer under the direction of maestro Ghulam Haider. *Qismat*, though a family drama, was based on an off-beat plot, where half the film is reality and the other half a dream. The veteran actor, M. Ismail gave a superb performance as an old man who is short of memory. The humanistic comedy created around the character was a rare achievement of director and actor rapport. Nazir Ajmeri also made *Begarar*, *Shuhrat*



Veterans M. Ismail and Ajmal proved great assets as character actors for the budding Pakistani film industry.

and *Dil Ke Tukre*, but none could match the quality or the calibre of *Qismat*.

Another old hand from Bombay, Wali Saheb, came to Lahore with his famous actress-wife Mumtaz Shanti in the mid-fifties. Wali started his career as a writer in the early thirties in Lahore, where Mumtaz was trying her luck in local theatre. She got a break in Lahore's *Mangti* and was lured to Bombay. Wali followed her and their initial friendship blossomed into love and later, marriage. With the success of *Basant* and *Kismet* (in which she played a lame girl opposite Ashok Kumar) Mumtaz Shanti became one of the top actresses of Bombay Talkies. She also played the female lead opposite Dilip Kumar in *Ghar ki Izzat*. Wali wrote songs and stories for others before getting his first assignment as a director. Of the few films he directed in Bombay including *Dekho-ji*, *Heer Ranjha* and *Putli*, only the last caught the public's attention. In Pakistan, while Mumtaz Shanti retired to become a housewife, Wali made *Guddi Gudda* in 1956 and later *Lukan Mutti* and *Sohni Kumaran*, but none clicked at the box-office. He died of heart failure in 1977. His son Zafar Iqbal is a noted maker of documentaries, who worked as a producer in the Ministry of Information and Broadcasting, Government of Pakistan.

Rehana, the dancing damsel of Bombay films starred in *Sunhere Din*, *Sargam*, (with Raj Kapoor), *Shehnai* (with Nasir Khan), and the heroine on whom the popular song *Ana meri-jaan meri-jaan Sunday ke Sunday* was picturized, also came to Pakistan and appeared in *Shalimar* with Sudhir. She married Iqbal Shahzad and worked in a few more films but failed to make an impression.

She gradually moved away from films as she became more engrossed on the homefront. It was heartening to see her name on the panel of judges for 'The Nigar Film Awards 1995'.

Another milestone of 1956 was Ashfaq Malik's *Baghi* (The Rebel). The film was inspired by *Apache*, an action-packed drama starring Burt Lancaster. Sudhir played the key role of a patriot who fights against the colonial British masters and their lackeys. Mussarat Nazir was the sweetheart of the revolutionary hero. The action scenes were filmed at captivating locales which enhanced the impact of the story on celluloid.



Rehana, known for her seductive dances in Bombay productions, acted in films that failed to impress the Pakistani film audience.

The film was a great triumph for it established Sudhir as the macho man of the silver screen and it made Mussarat Nazir as well known as Sabiha. Allaudin emerged as the archetypal villain and above all the producer, Ashfaq Malik, became owner of A.M. Studios from his share of the gate money. Legendary Punjabi film hero Sultan Rahi made his first film appearance in *Baghi* as an extra in a gang of thugs. The year was also marked by the maiden appearance of Shamim Ara in Najmi Naqvi's *Kunwari Bewa* (The Unwed Widow) which was the beginning of her illustrious career as an actress and director.

By the end of the first decade of its inception, Pakistani cinema emerged from the debris of social, political and economical catastrophe. The old and the experienced guard together with youthful and fresh blood strove hard to make a new beginning towards a promising future.



Allaudin, known for his convincing performances in unforgettable classics such as *Badnam* and *Shaheed*.

CHAPTER 3

1957-66: A DECADE OF REFORMATION

*Gul hae rang rang se hey zeenat-e-chaman
Ae Zauq jahan ka hey husn ikhtelaḥ se
Zauq Dehlvi*

Flowers in a variety of colours embellish the garden.
O, Zauq! The beauty of the world manifests itself in divergence.

The year 1957 introduced a great variety in the selection of subjects, dealt with by local cinema. It also brought to the limelight a few names, some new, others familiar, such as Aslam Pervaiz, Bahar, Nayyar Sultana, Talish, Kamal, Ejaz Durrani, Akmal, Neelo, Allaudin, Shabab Kiranvi, M.A. Rasheed and the child star of Bombay, Ratan Kumar. They later achieved prominence in their respective fields. Out of the twenty-seven films released that year, twenty-two were in Urdu and the remaining five, including Bari Malik and M.J. Rana's blockbusters *Yakke Wali* and *Sehti*, Noorjahan's *Nooran*, Anwar Kamal's *Zulfan*, and Amin Malik's *Palkan* were in the Punjabi vernacular.

Mussarat Nazir made a big stride forward by acting as the heroine in six ventures, both Urdu and Punjabi, but on all counts the year belonged to Sabiha. She appeared in as many as nine films, that is to say in every third film of the year. Sabiha's *Daata*, co-starring Sudhir, Diljit Mirza and Shola was produced by Attaulla Shah Hashmi who lived up to his reputation as plagiarist number one by making a Pakistani version of the Bombay production *Nastik*. However, M.A. Rasheed's *Aas Paas* with Sabiha, Aslam Pervaiz, Yasmeen and Allaudin was based on an original story, relevant to the prevailing social conditions. Rasheed, with a Master's degree in Philosophy, is amongst that rare breed who made good without any previous experience in



M.A. Rasheed, director of Punjabi and Urdu movies.

the realm of cinema. His first assignment was the direction of *Patay Khan*, a Punjabi movie starring Noorjahan. *Panah*, released in 1995 was his twenty-third presentation in the past four decades. His filmography includes *Dil Mera Dharkan Teri*, *Ansoo Ban Gaye Moti*, *Raste ka Pathar*, *Aadmi*, *Tum Salamat Raho*, *Qatil ki Talash* and *Qatilon ke Qatil* amongst others.

Rasheed came from a strong academic background, yet to quote his own words, 'I had to do what my producers and distributors wanted me to do.' Later he turned to production as well, yet box-office demands still had to be met. 'Commercialism affected our sensibilities and cinema became loud', that is how, in an interview with the author, he explained the polarization of local cinema in terms of its target audience.

Many of Rasheed's contemporaries did not attend college, some not even school, and yet they flourished in the business by learning the craft and technique by working in studios. From this Rasheed draws the conclusion: 'Education is not essential for film making. There is a difference between education and knowledge. One can acquire knowledge by working with learned people.' His analysis would have carried more weight had he been satisfied with the qualitative output of the film world.

A clash of titans erupted once again, this time between the J.C. Anand-Munshi Dil team and Anwar Kamal Pasha, when both parties selected Laila Majnu, the well-known love legend of Arabia, as the subject of their films. Dil's *Ishq-e-Laila* featured Sabiha and Santosh whereas Kamal's *Laila Majnu* had Bahar and Aslam Pervaiz in the title roles. The former, with more well-known stars and better production value, was released first and was a great success. The latter was doomed and resulted in a setback for Anwar Kamal Pasha, the creative film maker, simply because he opted for an oft-repeated story. Munshi Dil also had the advantage of having written and directed this story earlier for the stage. His *Ishq-e-Laila* with its heart-rending compositions by Safdar, such as *Laila Laila Laila*, *huft teri khuban Laila*; *Parishan raat sari hey* and *Jigar zakhmi hey dil ghabra raha hey*, still draws crowds whenever it is re-released.

Hussain-D'Silva, two business tycoons from Karachi, financed *Bara Aadmi*, a project conceived and directed by Humayun Mirza. It had Meena (ex-Shorey) co-starring with



Aslam Pervaiz and Zareef in *Patay Khan*. Though Aslam Pervaiz started his acting career by playing the leading man opposite such actresses as Noorjahan, his peculiar talent for playing the villain was soon discovered after which he played the rogue in one blockbuster after another.



Kamal who, it is widely believed, owed his debut as comedian hero in Shabab Kiranvi's *Thandi Sarak* (1952), to his resemblance to the legendary Indian actor Raj Kapoor.

a tall, handsome newcomer Ejaz, along with veteran M. Ismail and Allaudin. It was made at Eastern Film Studios and fared well at the box-office. The young hero got offers from Lahore, where he became known both as an actor and producer and as the second husband of Noorjahan. Another young actor, Kamal, made his debut in Shabab Kiranvi's *Thandi Sarak*, co-starring with Mussarat Nazir and Zareef, one of the most talented comedians of Pakistani cinema. Kamal was basically taken in as a look-alike of Raj Kapoor. In the early days he only aped the Indian actor, but later when he developed his own style, Kamal proved to be the first hero of comedies.

Sudhir, by then established as a star to be reckoned with, took a bold step by producing Agha Hashar Kashmiri's well-known play *Aankh ka Nasha* under the direction of Sibtain Fazli. This film was unique in many ways as it remained close to the original text and had some striking surrealistic sequences. Along with Sudhir, the two top heroines of the day, Sabiha and Mussarat Nazir, gave commendable performances in a well-crafted production, yet it did not appeal to the film-goers.

Another venture based on Hakim Ahmed Shuja's famous stage play *Baap Ka Gunah*, produced by his son Anwar Kamal Pasha and directed by Jaffer Malik, also failed at the box-office. It was really a bad time for Pasha who had two successive flops in a year.

Nazir Ajmeri's *Shohrat* with a fairly new cast which included Nasreen, Habib, Ilyas and character actor A. Shah Shikarpuri, was based on a social theme but did not appeal to audiences either. However, M.S. Dar's *Sardar*, a costume period drama with Sabiha, Santosh, Ilyas and Nayyar Sultana proved to be an entertaining bonanza.

The seasoned director Nazir made *Noor-e-Islam* for J.C. Anand, a story based on religious sentiments, with Swaranlata, Darpan and Nazar. Nazir himself also played an important role. The film attracted a great number of family viewers with its *na'ats* (poems in praise and reverence of the Prophet Muhammad (PBUH)). One of these—*Shah-e-Madina Yasrab ke waali, saré nabi tere dar ke sawali*—gained immense popularity amongst the public.

Ratan Kumar, along with Baby Tabbasum and Baby Naaz, was the most sought-after child star of Bombay cinema. Ratan would inevitably bag the coveted role whenever the



Darpan, Swarnalata, and Naeem Hashmi in Nazir's *Noor-e-Islam* (1957).



Ratan Kumar and Baby Naaz with David in *Boot Polish*. Ratan was the most popular child star of the time.

demands of the script called for the hero's childhood to be shown on screen. As such, Ratan played the childhood roles for quite a few important actors of India, including Dilip Kumar in *Deedar* and Bharat Bhushan in *Baiju Bawra*. Raj Kapoor's *Boot Polish*, a film on the street kids of Bombay, brought international accolades for Ratan and his child co-star, Baby Naaz. In the mid-fifties he came to Pakistan with his family and settled in Lahore. His first appearance was in Sharif Nayyar's *Masoom*, a family melodrama which attracted a large female audience. The song *Lelo choorian*, picturized on Ratan, became a favourite of children of all ages.

Bedari, his second movie, was a carbon copy of India's *Jagriti*. It dealt with national sentiments and was a colossal success mainly because of the songs that the music director Fateh Ali Khan adapted (read plagiarized) from the original. Almost all the songs were the same except for some changes in the lyrics to suit our locale. Mahatma Gandhi or Bapu of *Jagriti* was changed to Quaid-i-Azam or Baba-e-Qaum.

Saifuddin Saif, a poet turned film maker, produced *Saat Lakh*, an unusual social drama with all the ingredients of a masterpiece, barring the inadequate sets which were more indicative of a paucity of funds rather than a slur on the director's imagination. The film can be categorized in the genre of Frank Capra's comedy of social comment, e.g. *Mr Smith Goes to Washington*. *Saat Lakh* begins with a young, smart and spoiled girl (Sabiha) who is to inherit her deceased father's immense wealth (seven lakh rupees in cash, the bungalow where she lives which is also worth seven lakhs and seven lakhs in lands and real-estate) on condition that she settles down to a married life.

Her parents had a very unhappy married life and as such she abhors the very idea of marriage. On the assumption that he will be her husband, her cousin (Himaliyawala) adopts an extravagant lifestyle sustained by borrowing money. She dislikes the man and keeps him at a distance. In order to fulfil the legal requirements of the will, she consults her father's lawyer (grossly over-acted by Asif Jah) and comes up with the novel ideal of marrying a person who is terminally ill and about to die. The lawyer is shocked to hear such a wily plot but gives in on the grounds that the proposition does not violate the legal framework of her

father's will, and therefore sounds all right. Together, they search the city's hospitals and find a very sick man who, according to medical experts, is on his deathbed. They make a deal and the man agrees to marry the heiress in return for financial support for his mother. The sick man then bemoans the irony of fate! All through his life he longed to have a wife but couldn't get one because of his poverty, and now, a beautiful and rich girl offers herself to him when he is on the verge of death. There is an element of black humour in the scene when the man dies before the *qazi* can solemnize the ceremony.

The disappointed heroine then comes across another victim of circumstance. A tall and handsome man (Santosh Kumar) is running away from the police, and finds refuge within her palatial house. He had killed a man accidentally and now asked her for shelter, the heroine offers him safety on condition that he weds her then and there. He agrees and a *qazi* is dragged out of bed to perform the *nikah* ceremony at midnight, in return for a handsome fee. Early next morning, before the couple leaves for the bride's hill-station bungalow, she instructs her lawyer to fetch the police on a certain day so that she is able to rid herself of her husband of convenience. Santosh soon discovers that his wife refuses to share any physical intimacy with him. Despite this humiliation he does not react violently but in fact starts avoiding her altogether. Finally, he resolves his inner conflict by deciding to turn himself in to the police instead of continuing with their estranged relationship. She ultimately learns to appreciate his honesty and dignity but it is too late. The police arrive and, in spite of her best efforts, she can neither prevent his arrest nor apprise him of her change of heart and intent.

The story further unfolds to reveal how, in order to rescue a prostitute (Nayyar Sultana) from a potential killer, the hero pushes the villain and the man dies by falling on his own knife. The girl from the brothel thus stands witness to his innocence in court, defying threats and the lure of money.

In contrast with a well-bred woman, who cannot survive without her father's wealth, a prostitute, who earns for herself and others, emerges as a better person from every angle. Yet in the end she must die to pave the way for the



Santosh Kumar



Talish, a very talented actor, first gained recognition in his cameo role of a drunkard in *Saat Lakh*, a minor part that was followed by a variety of roles in a career spanning four decades.

happy reunion of the bourgeois couple. Perhaps real life is like that.

The songs *Aaey mausam rangile suhane tu chutti le ke aaja balma!* (Spring is upon us with riotous colours. Come! take leave from work my love) picturized on the young bit player, Neelo, captivated a great number of film-goers and made her known all over the country. This was the beginning of Neelo's long and illustrious career. She was Pakistan's first oomph girl. Similarly, Talish's performance as a drunkard singing *Yaro mujhe maaf karo, main nashe main hun* earned him many roles thereafter. Nayyar Sultana, a struggling actress, gave a powerful and convincing performance. Santosh proved his mettle as an accomplished actor in executing a low-key enactment of an honest man. Sabiha came across as coquettish and superficial as per the need of the character she played in the film. *Saat Lakh*, directed by Jaffar Malik, was rated the best film of the year and received the first Nigar Award trophy at its inaugural ceremony in 1958.

However, the award for best direction went to seasoned film maker W.Z. Ahmad for his film *Wadah*, also starring Sabiha and Santosh besides Ilyas, Laila, Anjum, Allaudin, and veterans Majeed and Ghulam Mohammad. It was the story of a poor and contented man who loves the daughter of a police officer in a rural town. An important ingredient of the plot is his friendship with the son of a feudal landlord. Though a common plot, it was true to life. The character of the poor man, played by Santosh, was too down-to-earth for a glamorous film star, yet Santosh played it to perfection. Rashid Attre's melancholy compositions for Saifuddin Saif's simple and sensitive lyrics were rendered in the voice of a new singer, Sharafat Ali. The song *Teri ruswayon se derta hun, Jab tere sheher se guzarta hun*, perfectly depicted the plight of an ordinary man. The director rightly deserved the Nigar trophy for his ingenious talent.

The Nigar Film Awards were established by a weekly film magazine, *Nigar*, in 1958. The publication was founded in 1949 by Elias Rasheedi, who hailed from Delhi and belonged to a family of staunch Muslim League followers. He started his career as a trainee reporter, contributing news about cinema for the mainstream Urdu daily *Anjam* edited by his elder brother Muhammed Usman Azad.

Nayyar Sultana, an accomplished actress, played mostly dramatic roles in the sixties. She played the title role in *Baji*, one of the finest films directed by S. Suleman. Earlier she gave a moving performance in the acclaimed *Saat Lakh* (1956).



Neelo in *Saat Lakh* (1956), singing *Aay mausam rangile*. Film audiences were thrilled by the many charms of this new find.

An inherent political commitment to this country motivated the young man to launch a film magazine that would match Indian publications of the time such as *Film-India*, *Shama-Delhi* etc. The aim was to provide a vehicle for the promotion of local cinema. For the last forty-eight years, *Nigar Weekly* has served as a beacon for the local film industry. Elias Bhai, as he is known amongst his peers ('Baba' to the younger generation of film people), is truly a torch-bearer who has contributed immensely to the development of indigenous cinema. Baba's importance is manifest as he sits in a deep chair at a desk too big for his small makeshift editor's office. The walls are made of hardboard, the table covered with papers, the room often congested with visitors. His frail figure bent over a sheet of paper, a ball point pen in his slender fingers, he writes with sharp perception and a deep understanding of events and people. His editing skill has helped many budding film artistes reach the pinnacle of stardom. His name has become synonymous with his brainchild, the widely read film magazine, *Nigar Weekly*.

The Nigar Award is considered one of the most prestigious film awards in the country. The annual ceremony has become an important occasion for interaction between film people and government officials who generally shy away from film studios. It provides a unique opportunity to express views, exchange ideas and highlight the problems confronting the industry in the presence of the functionaries responsible for the development of art and culture. In recent years, many promises made on these occasions have been enforced to ameliorate the lot of the film industry. For the last five years NTM, the second television network, has been telecasting the entire ceremony of the Nigar awards, helping to popularize the award-winning films, artistes and technicians throughout the country.

Elias Rasheedi, now in his late seventies, has been giving awards to others in recognition of their work for the last thirty-seven years. For his endeavour, Baba deserves the gratitude of the people and government of Pakistan. The film world and the Ministry of Culture must endorse his name for the President's 'Pride of Performance' award.

The year 1958 brought good news from the second centre, when out of the total number of thirty-three films



Elias Rasheedi, the Editor of *Nigar Weekly* and founder of the Nigar Film Awards.

released through the year, seven were produced at Karachi's Eastern Studios. The management of the studio offered soft loans to budding producers and also helped in removing bottlenecks in order to ensure smooth execution of projects.

M.A. Rasheed came from Lahore to produce *Lakhpati* (The millionaire) with fairly new faces, comprising Nighat Sultana, Saqi, Nasreen and Bilal. The film did not do well at the box-office.

The second Karachi movie, Fazlani's Sindhi venture *Pardesi*, was directed by S.A. Ghaffar, a fight instructor and stuntman. Fazlani played the hero opposite a new find, Laali, an aging but seductive nautch girl from Sir Charles Napier Road. Charlie and Salomi were also in the cast. The film was selectively released mostly in the rural areas of Sindh, and there too it did not attract much attention. According to Laali, in her heyday she was offered better roles by Shabab Kiranvi, but at that time she disregarded these while her less talented contemporaries grabbed the chance and made good in films.

Saeed Haroon, the youngest son of Sir Abdullah and owner of Eastern Studios, had to his credit as producer *Sassi Punnu*, the second Sindhi film of the year. This film too, could not improve the financial situation of the Studio. It was followed by *Sitaron ki Dunya*, a film financed by Sheda Imam with Ejaz, Rukhsana, and Charlie in the cast but the stars failed to shine and darkness loomed closer over the horizon of the Karachi film centre. Shaikh Hasan's *Parai Zamin* after his *Hamari Zaban*, failed to draw the attention of either viewers or critics. Another studio production *Pehla Qadam* literally proved true and the film did not move beyond 'the first step'.

Wah Re Zamane was the only film which did modest business. Released countrywide, it was produced by Wazir Ali, brother of Ratan Kumar, and directed by 'Bappu', Rafiq Rizvi. The cast was headed by the up-and-coming Shamim Ara, Ejaz, Rukhsana and Ratan Kumar, now playing a young man's role. The viewers were enchanted by Ghulam Nabi and Latif's music. For Karachi and its superstar-to-be, Shamim Ara, this was a reassuring endeavour.

Lahore, the Hollywood of Pakistan, put forth twenty-six films, some mediocre, though a few were excellent works

of craftsmanship. Shaukat Hussain Rizvi's *Jan-e-Bahar*, was a commendable effort, but the audience did not respond accordingly.

On the other hand, Anwar Kamal Pasha's *Anarkali*, with Noorjahan playing the title role, was an immense success on all counts. Sultan Gilani's *Zehr-e-Ishq* was a love story with a difference. Directed by Masood Akhtar and with a musical score by Khurshid Anwer, the film captures an intense and almost obsessive passion on celluloid.

Aadmi turned out to be the most outstanding motion picture of 1958. It won three Nigar Awards, two for Luqman as the best producer and director and the third conferred posthumously on Ayub Sarwar, the elder brother of Dilip Kumar, as best writer. The story was a realistic episode which revolved around the lives of coal-miners. Initially Ayub wanted to produce the movie himself with Dilip playing the main lead as 'Kaala Aadmi'. His elder brother's sudden demise jolted the thespian emotionally, and he suffered a period of depression. Incidentally, at the same time, Dilip was playing the tragic role of a fatalistic hero in Bimal Roy's *Devdas*, based on Sarat Chandra's famous Bengali novel of the same name. It was reported that the disturbed actor had to consult a well-known psychiatrist to overcome the gloom caused by his brother's death. It is said that on an expert's advise he avoided playing pensive characters and turned to romantic comedy roles for some time.

Dilip had great regard for Luqman who, as the chief assistant to Shaukat Hussain Rizvi, helped him to get the role in *Jugnu*. The film, with crooner Noorjahan in the title role, was the star's first major box-office hit. Perhaps Luqman also knew about Ayub and realized that the role could not be played by the star for emotional reasons. And so Luqman made *Aadmi*, a notable film with a middle of the path cast which included Habib, Nayyar Sultana, Yasmeen etc.

In 1959, yet another picture was made on the lives of coal workers by Hasan Tariq, assistant director to Jaffer Malik in *Saat Lakh*. Hasan took a big leap forward as the director of *Neend*, a touching tale of a woman worker (Noorjahan) at the coke storage in a conglomeration of small foundries in Lahore. She has a weak constitution and falls asleep at odd hours and places. A rich playboy (Aslam



Nend, starring Noorjahan, Aslam Pervaiz, Asad Jaffrey, and Talish, established Hassan Tariq's reputation as an upcoming director.

Pervaiz) lures her with solemn promises of his love. But once he has had his way with her she is discarded. Soon it dawns on her that the man tricked her simply for his carnal pleasure. She kills him in a fury and overcomes her weakness. Riaz Shahid's dialogues showed a flash of radicalism. Rashid Attre's composition of Qateel Shifai's sensitive lyrics *Aa gae raat na aae sanweria* and *Tere der pey sanam chale aae* in the voice of Noorjahan became popular hits of the time. Other members of the cast included Nighat Sultana, Neelo, dancing belle Rakhshi, Talish, Diljeet Mirza, Jaffery and Allaudin. *Neend* established Hasan Tariq as a potential film maker and he later became one of the finest and most successful innovators of cinema in Pakistan.

Pakistani cinema, involuntarily, has always remained apolitical in its response to the country's internal state of affairs. In 1948, the founding father of the nation died, but until recently no producer has come forward to make a film on his life and achievements. In 1951, the first prime minister, Liaquat Ali Khan was assassinated by a petty criminal, Akbar Khan, while addressing a public meeting at Rawalpindi. The assassination seemed more the result of political scheming rather than the act of an individual. Though the tragedy had all the elements necessary for a good film of immense common interest, yet filmdom excused itself from the task.

One of the main reasons for such an apathy is the apprehension felt by producers regarding arbitrary distortions in the laws governing the function of the Film Censor Board. The board, a centralized body initially under the Ministry of Information and Broadcasting, operated on a bureaucratic pattern. It consisted of members, mostly government officials, who other than for censorship purposes, seldom saw films in theatres on their own. Their main objective was to curb anything that might cast aspersions on the government, civil service, judiciary and the law enforcing agencies. This gave them exaggerated authority and, if it suited them to do so, they could interpret an on-screen official's misdeeds as a criticism of the department to which he was supposed to belong. *Roohi* was banned on the charges of creating class hatred, whereas according to the film maker, W.Z. Ahmed, he wanted to depict life as it existed with all its ugly realities. The line of

demarcation between class hatred and class awareness could not be distinguished by the Board.

In any controversial matter the Board would find it safer and more convenient to simply refuse the censor certificate necessary for the general showing of a film, rather than to allow the expression of a second opinion. It least concerned them if the film expressed views that were regularly published in newspapers. Once a film is banned there is no easy access to justice. The frightening possibility of such a financial catastrophe instils an instinct for self-censorship amongst producers. Consequently cinema degenerates into a form of entertainment without the capacity of enhancing social awareness amongst film-goers.

Since 1951, after the assassination of Liaquat Ali Khan, the civil bureaucracy under the command of Ghulam Muhammad, the mandarin Governor-General, managed the affairs of the state by manipulating politics and politicians to keep the reins of government in their hands. Gradually the military stepped in, Iskander Mirza took over from the ailing Governor-General and declared himself the President of the country while delaying the impending election. In 1958 the Commander-in-Chief of the Army, General Ayub Khan (who, it is said, got an extension in his tenure through the good offices of the President's wife), removed his benefactor and declared martial law in the country. Later he elevated himself to the post of President and earned the distinction of being the one and only Field-Marshal who earned the title without fighting on any battle-front. So far all previous governments had simply tried to check the contents of films through the Censor Board, without realizing the power of cinema as a potent vehicle for mobilizing public opinion.

But the Field-Marshal had a different agenda: he made it clear that he would stay in power, if possible for ever! The coup d'état of 19 October 1958 was later termed the 'Green Revolution' as against the Bolshevik's Red Revolution of October 1917. The propaganda tactics of Ayub's government somewhat resembled that of the Third Reich in Germany. Dr Goebbels, the information minister of Adolf Hitler, used films most effectively to control and mould the minds of people. Well-crafted propaganda movies, like *Triumph of the Will*, were shown by order in cinema houses. Dr Goebbels had orders to turn fiction



Ayub Khan at the inauguration of Bambino Cinema.

into fact and falsehood into reality. The state succeeded mainly by imposing complete censorship and a ban on the exhibition of films which espoused contrasting ideas and points of view.

Ayub Khan evidently knew about the impact of oft-repeated propaganda. His military regime had two shrewd bureaucrats, Messrs Qudratullah Shahab and Altaf Gauhar. He implemented his scheme by appointing first Qudratullah Shahab, and later Altaf Gauhar, as secretary of the Ministry of Information and Broadcasting. They vitalized the existing set-up of the Department of Film and Publications (DFP) of their Ministry under its proficient controller, H.C. Hassum. The strategy of using documentary film making as a tool for government propaganda was enforced vigilantly through the DFP. The budgetary provision was enhanced many times to launch a series of the desired documentaries. The first major project was *Nai Kiran* (A new ray of light), a feature length film of about one hour and twenty minutes with a distinct storyline, songs, and dances. It was a most unusual and irregular undertaking for a government department to embark upon. The exercise was like Hitler's full length propaganda film *Triumph of the Will*. *Nai Kiran* had the well-defined objective of dismissing politicians and politics as corrupt and projecting the Field Marshal and his junta as saviours. Qudratullah Shahab, who was also a recognized Urdu writer, penned the story of the film and was paid or rather awarded Rs 20,000 for it by the government. In 1959 that kind of money was considered a record achievement for any writer in Pakistan.

Nai Kiran was made in five major languages, namely, Urdu, Bengali, Punjabi, Sindhi and Pushto. Each film was shot separately, mostly with different actors except for the Urdu and Punjabi versions which had a common cast.

Young Fareed Ahmed, the son of film maker W.Z. Ahmed, who later became a renowned director, was assigned the job of directing the Urdu and Punjabi versions in Lahore. Another intelligent man, S.M. Agha, handled the Sindhi version in association with a school teacher-cum-writer by the name of Hoat. The Bengali version was taken care of by Nurul Islam and Daud Khan Majlis, while an official who was not a regular film man made the Pushto

Under Field Marshal Ayub Khan, the Department of Film and Publication (DFP) was expanded and revitalized. One of its major undertakings was the feature film *Nai Kiran* (A new ray of light) dubbed or made in all the regional languages. Its purpose was to dismiss politics and politicians as corrupt and to portray the Field Marshal as the sole saviour of the people of Pakistan. Inset shows the DFP studios.



version, *Nave-Palvasha*. In this respect, it achieved the distinction of being the first Pushto feature film of Pakistan.

The project was to be completed within ten weeks. Normally prominent artistes would avoid being a part of such an undertaking. To counter such an eventuality the producers of *Nai Kiran* were empowered to induct any artiste into their film. Anybody not complying or refusing to take part was coerced by the police or the military to mend their ways. Noorjahan refused to act in the film, but harassed by the law enforcing agencies, she had to submit against her will. For extras to act as dancers, girls from Karachi's red light area were approached, but they were not willing to co-operate. The Deputy Superintendent of Police (DSP) of the area lined them up for the producer to take his pick for the film. An intriguing situation developed when two paramours of some important people were also chosen as extras. When the poor darlings were excused, their excitement at being relieved of this cumbersome task through a delicate and covert operation drew the attention of all. They ran away from the studio floor in jubilation.

The Ministry made 170 prints of the film, whereas any feature film released simultaneously throughout the country would need at the most twenty-eight prints. *Nai Kiran* was too long to run as a sideshow with a main film. Through martial law orders, it was made mandatory for every cinema house to run the film, free of cost, for a week. The owners had no option but to oblige the authorities.

More than fifty films were produced defaming politics and politicians, creating antagonism towards democracy, and hailing the imposition of martial law as the 'Green Revolution'. This was done by projecting a slogan through the controlled media: *Quaid ne banaya, Ayub ne bachaya*.

The first film newsreel, Pakistan News Pictorial (PNP) also made its debut under DFP. Its inaugural issue, released in cinema houses on 16 June 1959, showed the President, Field Marshal Ayub Khan, heralding the event by announcing, 'The film is a dynamic form of news presentation which can acquaint our people effectively with the day-to-day events of our national life'.

The News Pictorial was nothing but a blatant attempt at indoctrination on the part of the regime. It was forced on

the viewers through compulsory screening at cinema houses. Every theatre had to run one side reel with the normal feature film and had to pay fifty rupees per week as rental.

However, overwhelming government support for the genre of documentaries and news coverage opened new avenues for young directors, producers, and technicians. Within five years, S.M. Agha, Afzal Khan, Fareed Ahmed, Daud Khan Majlis, Noorul Islam, O.H. Merchant, Zafar Iqbal, Khaliq Ibrahim Khaliq, and Mansoor Babar had made their mark as producers of the documentary film genre. Bazley Hossain, Sohail Malik, Sirtaj Alam, Fazle Hussain, Abdullah, and G. Mohiuddin perfected the technique of photography. Akbar Ali taught editing norms to many newcomers. The celebrated Urdu novelist of *Aag ka Darya* fame, Quratulain Hyder, who was working in the publication section of DFP, shifted to the Film Department as scriptwriter. She went with film units on reconnaissance missions for her locations throughout the country, including Bengal (then East Pakistan) and wrote about these in some of her stories. Soon she became averse to the bigoted editorial constraints and bid farewell to her job and the country. Abdul Majid of Radio Pakistan Karachi fame, Aslam Azhar, and S. Kabiruddin were the regular narrators of the equivocal documentaries and newsreels.

After a while the audience became disgusted with the conspicuous manipulation of events and did not care a fig for the opinions expressed through this medium. They would enter cinema halls after the end of government newsreels and documentaries. Many theatre owners connived with official inspectors and simply paid the rental and something under the table and stopped running these altogether.

In 1962, when Ayub Khan introduced a new constitution and became the President of Pakistan by forming his own Council Muslim League, his aversion towards politics and politicians turned into friendship. The stable government now allowed some outlets for undertaking movies on history and culture. S.M. Agha's *Gandhara Art* and *River Idyll* were the earliest films which did not refer to the achievements of the President and his government. Beautifully photographed by innovative craftsman Sirtaj Alam, these films won laurels in national and international forums.

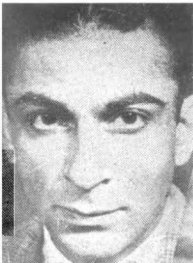
The Department of Film and Publications established the documentary and newsreel form of cinema in the country, but the contents of these films left a deep scar on the integrity of this genre. The people who worked in this environment for a decade carried with them the germs and viruses of propaganda wherever they went.

Pakistan Television suffered the most. Some of its pioneers, who shaped the electronic medium in its infancy, came from DFP and Radio Pakistan. Pakistani cinema, in terms of the documentary, remained dormant. Very few films have been made representing an independent point of view. The genre is economically not viable without sponsorship. As such it is becoming less attractive to produce documentary films for release in cinemas.

The way in which Ayub Khan manoeuvred to assume total political control over the country is questionable, but his outlook towards economic and social reforms undoubtedly was modern and progressive. He was a tolerant person with a secular outlook. The Censor Board during his reign reflected the President's attitude when films like A.J. Kardar's *Jago Huwa Savera*, Saifudin Saif's *Kartar Singh*, Hasan Tariq's *Neend*, Zia Sarhady's *Rahguzar*, Khalil Qaiser's *Clerk*, Danish Dervi's *Aur Bhi Gham Hein* and Raza Mir's *Lakhon Mein Eik* were allowed general release in the country.

Jago Huwa Savera was the first realistic and experimental movie of Pakistan. It was the story of an East Pakistani fisherman who strives hard to build a boat, a symbol of livelihood and sustenance for his entire family. All-pervasive poverty, deprivation, ill health and ignorance are the major obstacles he has inherited from his environment. The film is more about the lives of such people than a series of dramatic events. The renowned poet, Faiz Ahmed Faiz, was closely associated with the production. Effectively photographed in black and white by a British cameraman by the name of Marvin, the film won a prize at the Moscow Film Festival as it reflected socialist ideology through the struggle of the proletariat, viz., the fisherman.

The Punjabi film *Kartar Singh* is an all-time classic and to this day remains one of the best films of Pakistan. Written, directed, and produced by Saifudin Saif, it is a statement on the breakup of old relationships caused by the greed,



Hassan Tariq



Mussarat Nazir and Bahar in *Kartar Singh*, one of the finest Punjabi movies ever made. It was a poignant movie about Partition and its effect on the inhabitants of a small Punjabi village.

Allaudin as *Kartar Singh*.



Sudhir and Mussarat Nazir played the leading roles in *Kartar Singh*.

lowliness and hooliganism of a few on the pretext of safeguarding a political ideology imposed on them from the outside. Through a microscopic study of a village of peaceful inhabitants belonging to various religions and castes, the film addresses a problem of global dimensions.

The story of *Kartar Singh* revolves around a small borough of Punjab where Hindus, Muslims, and Sikhs live in genuine harmony, which is a prerequisite for a peaceful environment anywhere. The village doctor, a Hindu *vaidji*, is one of the leading members of this humane and upstanding community. A wise, jovial, and talkative man, he attends to the physical, social, and psychological ailments of the community with quiet sagacity. He treats all his patients in accordance with their needs without any prejudice against caste, colour, creed, or religious affiliation. Zareef who played Vaidji, gave such a poignant and sensitive performance that the image of this character permanently lingers in the mind.

While most of the people are decent and caring, there are a few who manifest shady characteristics—a normal phenomenon in any society. Most of these are young men without a proper upbringing, who were either over-pampered by their mothers or ill-treated by their fathers. Kartar Singh and a few others are small-time thugs involved in dubious activities under cover of night. A Muslim soldier in the British army (Sudhir) is returning to the village at night on short leave. He foils the attempts of Kartar Singh to kidnap the daughter of another retired army man, General Singh, and catches Kartar Singh. For the sake of his family's reputation, the culprit pleads for forgiveness. He is promised amnesty on the solemn promise that he will never again involve himself in any such activity. The soldier keeps his promise and expresses ignorance when the *panchayat* (council of community elders) questions him regarding the identity of the would-be abductors. The soldier, who has been away from the village for a long while, feels bad protecting Kartar Singh, especially when he hears the rogue bragging about his misdemeanours. However, the fabric of village life is too strong to be despoiled by such squabbles. Its measure of happiness and sorrows—weddings, illnesses, births, deaths, good harvests and bad crops—remains steady and stable.

The tranquillity of life is now disturbed by news of communal riots in far-off places. Sensing danger, the elders consult each other to save their village from the catastrophe. But it presents the village delinquents with a fiendish opportunity to serve their own interests. The village becomes tense and people are easily provoked. Two scenes are worth mentioning here. The first is when, during the festival of Holi, Kartar Singh throws coloured water on the Muslim soldier to provoke him. They are about to get into a fight when Vaidji intervenes. Listening to the complaints of the sulking soldier, the wise man humours him by saying, 'So what? Don't you know Holi is the festival of colour?'

The film maker rightly implies that Holi as a festival epitomizes a rainbow-coloured society and as such, it belongs to all. In the film the point is well-taken by everyone, and the villagers start dancing together.

Later, sensational newspaper stories about communal riots result in physical scuffles in the village. On the following morning, Vaidji, with his usual *savoir faire*, reads the newspaper aloud, for all to hear:

'It has been reported that Mahatma Gandhi and Quaid-i-Azam physically attacked each other in a brawl in which both were wounded'.

The listeners are shocked, but not ready to believe that such a thing could happen. 'Why not?' retorts Vaidji. 'Well, because educated and sensible men like them would never resort to such an act of lowliness', Vaidji shouts out answering his own question, 'If they won't fight in this manner, then why are you fighting with each other in defiance of your good sense?' A good logical argument at any level of politics. The movie helps to reveal the fact that both countries could have achieved freedom, without the communities tearing each other apart, if only the political leadership of all three sides; the British, the Indian Congress, and the Muslim League, had a better perception of the basic realities of life as it existed for most inhabitants of the Indian subcontinent.

Sanity succumbs to the pressures of external prejudices and the village is thrown into the inferno of communal riots. Its Muslim dwellers try to flee to Pakistan. But at the end a dramatic change occurs when Kartar Singh realizes his follies and takes the younger brother of the soldier to the border to safely guide him into Pakistan. However, he



Zareef played the comedian in thirty-seven movies from 1950-60. Though Zareef died young, he was one of the finest comedians of Pakistan's silver screen.



Zareef's younger brother, Munnawar Zareef was also a gifted comedian.

is shot dead by the soldier who mistakes him for an intruder, not realizing that Kartar Singh is the saviour of his brother.

Allaudin as Kartar Singh gave a laudable performance that became a trend-setter in all future films which featured Sikh characters. Bahar, as the tall and alluring Sikh girl friend of the Muslim girl Mussarat Nazir, made her presence felt against the seasoned actress. Their closeness reflects in a subtle way the deep friendship common amongst girls of most segregated communities. A chorus at the wedding scene, *Tu ghori chare aa*, made every one dance with jubilation.

Yet another song based on the poem of the acclaimed writer and poet of Punjab, Amrita Pritam, is a wailing complaint of a suffering soul. Addressed to Warris Shah, the great mystic versifier of the *Heer Ranjha* legend, the song mourns the violation of Warris Shah's message of peace by the very people of the land he adored most. Inayat Hussain Bhatti, who sang it as a wandering *faqir* in the film, created a deep sense of loss and melancholy for what has been lost in terms of humanity and values. The film was a great critical and commercial success both in Pakistan and India.

Though Zareef died very young, he was one of the finest comedians of the silver screen. He based his technique on the folk culture of Punjab. It is a common tradition, still in vogue, for groups of witty and cheeky funsters (degradingly called *bhanda*s) to appear from nowhere, uninvited, at weddings and other festive occasions, to entertain the male guests with humorous patter punctuated with witty remarks and, at times, lewd jokes. The objective is to instigate a brisk and hilarious exchange of repartee between the entertainers and spirited souls from among the audience. The free-for-all, open show demands an alert mind to participate successfully in the battle of wits and the loser becomes a laughing stock for the rest. The performers earn their livelihood from voluntary *bakhshish* given by the host and his guests. In recent years, however, many orthodox families have begun trying to save their guests from unwarranted embarrassment by preventing these groups from gatecrashing.

Zareef was a gifted performer for these kinds of roles. He performed such roles with ease and gusto. For the



Naila, the first successful colour film of Pakistan, starring Shamim Ara and Santosh Kumar.



Zia Sarhady wrote the screenplay and directed some memorable movies both before and after Partition.



Akmal, the first actor who became a big star exclusively of the Punjabi Cinema.

uninitiated it turned out to be a novel experience while others found it hilarious. *Hamari Basti*, a 1950 release, was Zareef's first movie; he died in 1960. In all he acted in thirty-seven movies. Notable amongst them were *Patey Khan*, *Peengan*, *Choo Mantar*, *Kartar Singh*, *Mahi Munda*, *Yakke Wali* and *Behrupia*. The last movie got him the President of Pakistan's Award posthumously as the best comedian of the year.

After Zareef's death his younger brother Munnawar Zareef followed in his footsteps in more ways than one. In 1961 he made his debut in a role offered to him out of sympathy. But soon his talents were recognized by the film world. Munnawar cultivated an uncanny talent for using body language in sync with ad libbing. The camera for him was like a live audience and the set a stage, through which a close rapport was developed with fans. In the early seventies, with many successful ventures to his credit, Munnawar became the most sought-after comic hero of the Punjabi and Urdu screen. He was paired with Rangeela in some of the craziest comedies ever produced in South Asian cinema.

In the sixties, two veterans, Zia Sarhady and S.M. Yusuf, bid farewell to Bombay and arrived in Lahore. Zia was also Peshawar-born like Prithviraj, Raj Kapoor, and Dilip Kumar. He was a writer and director. Zia started his cinema career in 1933, assisting non-Urdu speaking directors and artistes with East India Films at Calcutta. Soon he moved to Sagar Pictures where a chance meeting with Mehboob Khan, the future movie mogul of Indian cinema, gave him a real break. Zia not only wrote the story and lyrics of Mehboob's *Manmohan*, but also acted in it. His screen presence impressed no one, but his dialogue-writing drew attention. His association with the Indian Progressive Theatre Association (IPTA) and his command of the Urdu language were great assets when it came to writing films with social comment like Mehboob's *Behan*, besides *Jagirdar*, *Kal Ki Baat*, *Jeevan Sathi*, *Shaheed*, *Ghareeb*, *Elan*, *Anokha Pyar*, *Dil ki Dunya* and *Khel*. He also directed three important films *Hum Log*, *Footpath* and *Aawaz* based on anti-capitalist subjects.

In Pakistan Zia made *Rahguzar* (Pathway) in Lahore in 1960 and then after a gap of almost fourteen years, directed *Sheher Aur Saey* at Eastern Studios Karachi. The latter was

financed by a young enthusiast called Aftab Mangi, who also acted as the hero in the film. Both movies were mere shadows of Sarhady's past work. His greatest contribution to Pakistani cinema is his story and screenplay for the all-time classic *Lakhon Mein Eik*. Perhaps he came here to write just this tragic and sensitive tale of love. Very few people in the subcontinent could have conceived such an objective and unbiased testimony to the catastrophe of the exodus in the aftermath of independence. It is a pity, that in the mid-eighties, during the martial law rule of General Ziaul Haq, the disillusioned Zia Sarhady had to seek political asylum in England. His son Khayyam Sarhady is a well-known actor of the Pakistani mini-screen. Zia Sarhady died in 1997 in Spain where he was visiting his daughter.

S.M. Yusuf, a successful film maker who had a long list of successful ventures to his credit, came onto the Pakistani scene with a bang. Born in 1909 at the suburb of Thane in Bombay, he was attracted to stage drama and the cinema. His early career started in Shakespearean theatre, playing side roles in *Hamlet*, *Merchant of Venice*, and *Romeo and Juliet* with other young toiling actors of the time like Prithvi Raj, Jagdish Sethi, Sonalni Devi, sister of Sarojini Naidu, a notable anti-colonial activist and exponent of Hindu-Muslim unity. His debut as stage director was in Agha Hashar Kashmiri's *Nek Parveen*. He himself played the role of a woman as no girl was ready to act in his play. His film career took off as director of *Rangeela Mazdoor*, an action-packed 'B' class movie, with Harish Chandara as hero, an Anglo-Indian actress, Violet Cooper as the heroine, and Agha and Shahnawaz in supporting roles. His salary increased from Rs 75 to 125 per month for *Rangila Jawan* with the same cast except for the heroine, Asha Lata, who was the first wife of well-known music director Anil Biswas. Later Yusuf earned fame as director of family tear-jerkers like *Darban*, *Nek Parveen*, *Pak Daman*, *Grahasti*, and *Gumashta*. His last film in Bombay was *Mehndi* with Jaishree (of *Shakuntala* fame) playing the heroine against Ajit.

Perhaps lack of work forced Yusuf to bid adieu to Bombay fourteen years after independence, but in Pakistan, the consummate film maker came out with flying colours in his very first undertaking—*Saheli*. It was based on the oft-repeated eternal love triangle. Two women fall in love with the same man as a result of sheer coincidence.

Normally in such cases, one of the women would exit from the scene. *Saheli* had an atypical but true to life ending for this part of the world. The threesome resolve their problems through a polygamous agreement to live together happily thereafter as wives and husband. It was a well thought-out proposition, well within the limits of Shariat (religious tradition) and permissible by the Censor Board as well.

Saheli was a tremendous success and won five President of Pakistan medals of appreciation in different categories. Such official recognition of the country's films has never been a regular feature. It is more like an occasional realization on the part of some suave civil servant in the Ministry of Information or Culture to patronize the film industry in return for a political favour for the regime. Unfortunately, policies which promote the recognition of merit in the film world have not been institutionalized and the film industry has suffered through the indifference of policy makers towards the social and economical importance of cinema. Films contribute millions of rupees as entertainment tax, income tax etc. to the government exchequer, while thousands of people are engaged in the networks of production, distribution, and exhibition, providing a viable means of entertainment for common men and women.

Cinema as a subject of academic studies has been recognized all over the world. Colleges and universities offer this discipline of learning in their curricula. Elsewhere film artistes enjoy recognition both at social and public levels. Ronald Reagan, though a mediocre actor, became President of the United States twice with a major share of the votes. Many film stars are members of the Indian Parliament and also have membership in the Upper House of Parliament on the basis of their artistic merit. Some Indian States have had film stars as their Chief Ministers as well. The contribution to the economy through motion pictures is of vital importance and India's Bollywood is also providing a substantial amount of foreign exchange to the nation's exchequer. But the concerned authorities here have remained unmindful of the changes taking place all around the world and their attitude can well be judged by two events which have taken place over the last four decades.



Darpan was the younger brother of Santosh Kumar.

Darpan and Aslam Pervaiz in S.M. Yusuf's *Saheli* which won five President of Pakistan medals at the National State Awards of 1961.





Sabiha and Santosh. The husband and wife's screen pair was popular for almost a decade.

A news item published in Lahore's *Movie Flash* magazine in its issue of July 1948 reported that the famous dancer Azurie met the then Federal Minister of Finance, Malik Ghulam Mohammad (later Governor-General of Pakistan), who assured her of government support for the establishment of an Academy of Performing Arts in Pakistan.

Very recently brainstorming meetings between high officials of the Ministry of Culture, including the former Secretary, Sami Ahmed Khan, Kishwar Naheed, Director General, Pakistan Council of Arts and renowned film persons, artistes and intellectuals, were held at Karachi and Lahore for the establishment of an Academy of Performing Arts, but the decisions as usual were put into cold storage like all those resolutions made in the past. This explains why there is not a single school or institute or academy teaching the art and technique of this wonderful medium of expression in the country even after fifty years of its birth. Pakistani cinema has sustained itself with the endeavour of those who learned their lessons the hard way, through the factories of studios, working with master craftsmen like S.M. Yusuf.

Yusuf made another fourteen films in Pakistan, including *Aulad*, *Dulhan*, *Ashiana*, *Eid Mubarak* etc. His last film *Nek Perveen* made in 1974 was a re-make of his 1944 box-office hit and family melodrama by the same title. The old formula was out of tune with the changing social realities and turned out to be a big flop and with this came to an end the career of a pragmatic film maker. Much before this his son, Iqbal Yusuf, established himself as a potential inheritor of the legacy of the old master.

Saheli also earned kudos for its stars Shamim Ara, Nayyar Sultana, and Darpan who acted superbly under the direction of the veteran. Though it took a little longer for Nayyar to prove herself with her famed histrionics, Shamim Ara and Darpan soon climbed the ladder of stardom. Darpan (given name Ishrat) was the younger brother of Moosa Raza alias Santosh Kumar, a graduate of Usmania University, Hyderabad Deccan. The brothers came from India where they had made a couple of film appearances. Another brother, Suleman, took his place as one of the most talented directors in the country.

All of them opted for spouses from their own professional community. Sabiha-Santosh, Nayyar-Darpan

and Suleman-Panna have been contented twosomes of Pakistan's Lollywood. The senior couple enjoyed a long spell of success as a popular pair in many notable pictures. Darpan and Nayyar have to their credit a few remarkable titles including *Baji*, but their screen pair did not last long, mainly because of Darpan's unpredictable temperament both on and off the sets. Both Santosh and Darpan also took to production and here too the elder brother was exceedingly better than the younger. Tragically it was only at the end that the younger brother out-paced the elder. Darpan died unexpectedly in 1981, followed by Santosh in 1982. Their wives Sabiha and Nayyar were left with the demanding task of bringing up their children while holding together the family pride. In 1994, Nayyar Sultana joined her hero of life and films, after supporting her family by playing character roles for a decade. Sabiha, one of the most distinguished stars of Pakistani cinema, survives with failing health and eyesight. She now makes occasional appearances in movies and television plays.

Shamim Ara was one of the most accomplished and astute artistes of filmdom. She made her debut as heroine in Najm Naqvi's low budget Karachi production *Kunwari Bewa*.

The film flopped and Shamim was left with the option of playing side roles both in Karachi and Lahore productions. *Miss 56*, *Anarkali*, *Faisla*, *Raaz*, *Raat ke Rahi*, *Bhabhi* and *Masoom* offered her the opportunity to work in better productions with seasoned directors. She was committed to the cinema and accepted any role that came her way. *Roopmati*, *Baazbahadur*, *Izzat*, *Do Ustad*, *Alamara*, *Wah Re Zamane*, *Apna Paraya* and *Savera* had her in the female lead, but except for giving her wider experience in front of the camera, most of the ventures were 'B' class undertakings.

Saheli won her the prestigious Presidential Award and also the fame she had so ardently craved. Shamim Ara's early life was full of hardship. She was forced into marriage by her maternal grandmother, to a feudal landlord of Balochistan, Sardar Rind, in return for a substantial amount as bride money. She soon escaped from this bondage. While in the prime of her career, Shamim Ara married again, this time Majid Carim, the chief of Agfa in Pakistan. A short happy spell came to an abrupt end when Carim, under



Shamim Ara was one of the most sought-after leading ladies of the cinema of the fifties.

duress from his first wife's family, divorced Shamim Ara. She also holds a record for the shortest marriage in filmdom. Her marriage to the gifted director Fareed Ahmed lasted for only three days. Fareed's first wife Samina Ahmed is a highly talented TV artiste and a key official of the Lahore Arts Council. Fareed left the country after the mishap never to come back and died an untimely death abroad.

Khalil Qaiser and Riaz Shahid emerged on the horizon of the silver screen during the sixties and became known for their exploration of a cinematic verism that dealt with both the historical freedom movement and the contemporary struggle against autocracy. Khalil served his apprenticeship while assisting Anwar Kamal in the fifties. *Nagin*, starring Ratan Kumar and Neelo, brought him into the limelight in 1959 when he claimed the Nigar Award as the best director, while competing with many experienced film makers. The following year came *Clerk*, a down-to-earth story in which he also played the title role. It was a bold attempt that caught the attention of the Press but not that of film-goers. Next was *Shaheed*. This was the pinnacle of Khalil's achievement both as director and producer. It was written by Riaz Shahid, a progressive journalist who was aspiring to change the world through cinema. Mussarat Nazir, Ejaz, Allaudin, and Agha Talish were amongst the main players in a big cast. Mussarat enchanted the audience as a dancing girl working for the underground nationalist movement to foil British designs to gain control over oil-rich Arab land. Riaz Shahid's highly charged anti-colonial eloquence for the right of people to their soil sounded logical and relevant to the over-all situation in the region. Rashid Attre's musical score was also a major factor in the tremendous response that the movie received from the public. *Shaheed* won a record number of nine Nigar Awards including the Best Picture Award.

Khalil Qaiser and Riaz Shahid were committed to anti-colonialism. They believed that freedom must be protected from all kinds of foreign economic and political exploitation. Once again they worked together to bring the subject come alive through *Farangi* and *Ajab Khan*. Though their work lacked artistic and technical finesse, its impact on the common people was direct and unambiguous. *Ajab Khan* was dubbed in Swahili and



Director Khalil Qaiser was gunned down at the peak of his career.



Clerk and *Shahed* were two of director Khalil Quiser's finest movies. *Clerk* was the only movie in which Quiser appeared in the male lead.



exported to East Africa where it was reported to have attracted large crowds. Within a span of five years and seven films, Khalil Qaiser emerged as the creator of a unique style of cinema in the country.

Khalil, a modest man, led an unglamorous life and married a bit player while commanding a glittering array of stars around him. On the night of 21 September 1966, this exponent of political cinema was brutally murdered outside his house. The police to this day have neither found the culprits nor do they have any clue to this apparently motiveless and ruthless act.

Riaz Shahid had an uncanny talent for writing dialogues in rhythmic form. Perhaps he was influenced by Khalil Gibran's diction and could enforce his argument through a jigsaw of vocabulary that would captivate the audience completely. He was the first screenwriter, whose name was advertised on cinema billboards, posters and newspaper advertisements. *Zarqa*, a film he wrote, directed, and produced with the support of his actress wife, Neelo who played the title role, was the highest point of his career. It was the story of the struggle of Palestinians for their land against Western and Zionist forces. In the movie a simple village girl, Zarqa, becomes an active member of a group of freedom fighters, after her father is killed and their house destroyed by the Israeli army. She carries out her espionage work efficiently while working at a public cafe, until she is caught and tortured to reveal the names of the other members of the group. She refuses to oblige and after a long struggle dies for the cause of freedom.

Neelo, famous for her sexy and glamorous image, gave an authentic and sensitive performance. *Zarqa* climbed to the topmost slot of popularity all over the country. Habib Jalib's famous poem *Raqs zanjir pehan ker bhi kiya jata hey*, (You can dance in chains) composed by Rashid Attre and rendered by Mehdi Hasan is a heart-warming ballad that still stirs the soul.

The inspiration behind this poem was a real life incident. During Ayub Khan's rule, the Emperor of Iran paid an official visit to Pakistan. For the entertainment of His Imperial Majesty, the organizers wanted Neelo to give a live dance performance. When she refused to comply with their wishes, they harassed and threatened her with dire consequences. Habib Jalib, popularly remembered as the



Film actress Neelo in *Zarqa*, written and directed by Riaz Shahid. *Zarqa* was the first diamond jubilee hit of Pakistan.

poet of the people, on hearing of the incident, expressed his anguish through the poem. Originally he wrote *Tu ke na waqife-adabe-shahinshahi hey* (You who are unaware of the etiquette of imperialism). In the film, the word *ghulami* (slavery) replaced *shahinshahi* to make it relevant to the story. Riaz Shahid had a knack for moulding lyrics to the framework of the movie.

After *Zarqa*, Riaz made *Gharnata* which had the Muslim period in Spain as its backdrop and *Aman* which showed the struggle of the Kashmiris. Both ventures did not come up to the audience's expectations, the first because of a lack of authenticity and the last because of its mutilation by the Censor Board. Riaz was now a completely broken man and died of heart failure in October 1972, a few months after the release of the re-edited version of *Aman* under the title of *Yeh Aman*.

From 1965-75, the tall and handsome Mohammed Ali was the most sought-after leading man of the Pakistan film industry. He acted in more than 200 films, playing all sorts of roles, ranging from the Mughal Emperor Shahjahan to a loyal domestic servant he played a sombre man as well as a village idiot; a Roman commander and an Arab mujahid waging war against infidels. His macho and somewhat self-righteous mannerism made him popular among the working class and the peasantry.

Ali's earliest tryst with the mass media began with Radio Pakistan, Hyderabad in the late fifties. There he came in contact with Zulfiqar Ali Bokhari, a sort of Laurence Olivier of the broadcasting world of Pakistan. Bokhari, the Director General of Radio Pakistan, extended all support to promising young men in order to help them correct their pronunciation and learn the proper technique of delivering dialogues. Bokhari's over-enthusiasm, however, had its own side-effects. It narrowed his vision so that he could not appreciate Urdu spoken in the local Sindhi, Punjabi, Pushto or Balochi accents. In fact, it was realized only in the seventies, that for the development of the national vernacular, all accents associated with the regional languages should be acknowledged as genuine and good enough for general broadcast throughout the country. In the fifties, radio was as popular and affordable a source of entertainment as television is today. Mohammed Ali learnt his craft in the midst of great radio artistes like Abdul



Riaz Shahid



Z.A. Bokhari



Miss Fatima Jinnah at the premiere
of *Chiragh Jalta Raha*

Majid, S.M. Salim, Amir Khan, Humera Naeem and Arsh-e-Munir. Mohammed Ali cultivated a high-pitched technique, more in line with the Bokhari school, for dramatics and a soft, restrained tone for the normal course of conversation.

In 1962, Fazal Karim Fazli, a retired civil servant, launched his first film venture *Chiragh Jalta Raha* as writer, director, and producer. In this, his maiden venture, he relied more on patriotic content and less on film technique. Miss Fatima Jinnah was the chief guest at the premiere. The film received favourable press reviews but failed to click with the audience. However, it gave Pakistani cinema such artistes as Zeba, Deeba and Mohammed Ali, three performers who later claimed their places in the galaxy of film stars.

Zeba soon started playing the heroine against many leading men like Darpan (*Jub Se Dekha Hey Tumhe*), Kamal (*Dil Ne Tujhe Maan Liya, Tauba*) and Ratan Kumar (*Samira*). But for Deeba and Ali the time was not yet right. They had to wait to get into mainstream cinema productions. Both played supporting roles, with Ali mostly playing the villain.

Then came *Khamosh Raho*, which proved to be a milestone in the genre of films featuring social commentary. It brought the writer Riaz Shahid, poet Habib Jalib, and artistes like Mohammed Ali and Deeba into the limelight.

In *Khamosh Raho*, Ali got a major break. He played a role that was rather difficult to execute. Meena Shorey, the *lara lapa* girl of Roop K. Shorey's *Eik Thi Larki* fame, was superb as the madam of a brothel. She presents Ali, her protégé, as a prospective suitor to a rural family of humble means, who would otherwise have no way of finding a husband for their daughter. The madam pretends to be the benevolent and rich mother of a dutiful son. She says she does not need *jahez* (dowry). Instead, she offers gifts to the girl's family and relations and so the proposal is happily accepted.

In most rural areas, traditionally a girl is not supposed to see the face of her husband-to-be. So once the marriage is solemnized, Ali's job is done and he disappears from the scene. The newly-wed bride is forced into prostitution because of mistaken identity. First she is given to understand that the man she spent the night with was her husband. Next she has bear the most horrible kind of



Mohammed Ali



Mohammed Ali and Zeba in their maiden production *Agg*. Zeba's career took off long before Mohammed Ali's. She appeared with several leading men before her marriage to Ali after which they appeared as the leading couple for over a decade. Mohammed Ali was best known for his vociferous roles and his emotionalized dialogue delivery.



Yousuf Khan

humiliation when the uncouth offender proudly proclaims that he paid for her company. Here the film subtly draws one's attention towards the thin line existing between such arranged marriages and prostitution. In these circumstances helpless girls get trapped forever. Going back to the family becomes almost impossible. Fear of disgracing the family and of not being accepted back into its fold throws them into the clutches of their tormentors. They suffer silently and succumb to the vagaries of the world around them. Journalist turned film maker Riaz Shahid's story was based on true events reported in the Press.

At the turning point in the film, the madam's next victim turns out to be Ali's long lost sister, played by Deebea. The brother and sister were separated during communal riots at the time of independence. The discovery is too painful to bear and Ali revolts against the prostitution mafia with the help of a soldier, diligently played by another perceptive actor, Yousuf Khan. Ali attacks the brothel and releases its helpless victims. Well-written court room scenes, though loud and grossly overacted, became the hallmark of Ali's histrionics in Pakistani cinema.

For the next two years, i.e. 1966 and 1967, Ali claimed the best actor award for his roles in *Kaneez* and *Aag ka Darya* respectively and assumed the top slot amongst his contemporaries.

Humayun Mirza's *Aag ka Darya*, a love story of a robber and a nautch girl, rests somewhere between Dilip Kumar's *Ganga Jamna* and Sunil Dutt's *Mujhe Bhi Jeene Do*. However, it has a wonderful ambience of its own, depicting the rural and feudal set up of Sindh. The key players, Ali and Shamim Ara, gave laudable performances.

There is a striking sequence in the film showing Ali disturbing a *mujra* (a nautch performance) at a feudal landlord's premises where Shamim Ara, the nautch girl is performing. He humiliates her for the occupation she is in. An absorbing altercation follows. The nautch girl bounces back by raising many fundamental questions on morality, ethics, hypocrisy and the unfair means of acquiring wealth which prevail in society.

Shamim Ara, a jewel in the crown of Pakistani cinema, also received her lessons in acting and dancing from such unrecognized schools of the performing arts. Her pairing

Shamim Ara in *Aag ka Darya*.

with Ali in *Aag Ka Darya* proved to be a major attraction. Together they have many successful films to their credit.

Ali had a fair share of romantic liaisons both on and off the screen. He was once reported to have had an intimate relationship with the Iranian beauty Shahpara, a co-star in Farid Ahmed's *Jan Pehchan* and he even went after her to Tehran. Ali was also reported to be close to Shamim Ara, yet to everyone's surprise he married Zeba, one of the most talented and popular actresses of the time. The husband and wife made a very good pair as long as they got scripts that required extraordinary performances. They established Ali-Zeb productions and launched their first venture *Aag* under the direction of S. Suleman, with Nisar Bazmi's compositions and Masroor Anwar's melodious songs. *Ae O, Jane Wafa* still draws viewers whenever shown on television networks. Some of their memorable films together are *Insan Aur Aadmi*, *Teri Surat Meri Aankhen*, *Daman Aur Chingari*, *Muhabbat*, *Shama*, *Phool Mere Gulshan Ka*, *Jab Jab Phool Khilay*, *Itzam*, and *Jaise Jante Naheen*.

In their heyday, Ali-Zeb, as they are popularly called, commanded respect in the film industry as the first couple of Pakistani cinema. It is a pity that they put a stop to their acting career earlier than others, otherwise versatile artistes of their calibre generally go a long way, adapting to new roles with advancing age and changing times. Happily married for more than twenty-five years, the couple joined Nawaz Sharif's Muslim League and are getting due coverage in the national newspapers.

Of all comedians Lehri has been an entirely different entity. His humour is never slapstick, instead, it centres around one-liners. He started as a stage performer and got a break in *Anokhi*, a Karachi production remembered mainly for Sheila Ramani who came from Bombay to play the heroine. That was in 1956. Lehri had to wait for two more years for his next assignment in *Dil Mein Tu*. He gained confidence and improvised his dialogues, adding a line or two of his own that drew spontaneous laughter, particularly from more sophisticated viewers. In Humayun Mirza's *Aag Ka Darya* he acted the crony of a feudal lord of Sindh. His accented Urdu and one-liners made the cinema hall echo with laughter. Soon Lahore producers took note of his popularity and parts started pouring in for the witty man. Lehri's long list of films includes *Insan Badalta Hey*,



Mohammed Ali and Shahpara in *Jan Pehchan*.



Lehari, one of the finest comedians of Pakistani cinema.

Jub Se Dekha Hey Tumhein, Aag, Nai Laila Naya Majnu, Anjuman, and Saima. Nazrul Islam's *Chakkar*, made in 1988, can be regarded as his last film. Lehari suffered from paralysis and returned to his home town, Karachi. He later appeared briefly in TV programmes and comic serials, but the illness curtailed his movements. Away from the glamour and glitter of the film world, he is leading a secluded life, with no financial support from any quarter. Lehari won quite a few Nigar Awards in his thirty-two year long career, including one special award for lifetime achievement in 1993. It will not be an exaggeration to add that Moeen Akhtar, Pakistan's internationally famous TV and stage entertainer, is also one of the aspirants to Lehari's style of humour. In recognition of Lehari's contribution to the genre of comedy, the President of Pakistan honoured him with the Pride of Performance Award in 1997.

Subhash Dutta was the best known comedian from Dhaka. Ehtesham's 1962 hit, *Chanda*, introduced him to the film-goers of West Pakistan and also won him the Nigar Award as the best comedian of the year. After initial success he turned to direction and production and made some notable Bengali films, including *Shootorang*, starring Satya Sahna and Kabori along with Dutta himself.

In 1966, besides *Aag Ka Darya*, Iqbal Shahzad's *Badnam* and Rahman's *Indhan* from East Pakistan also dealt with sex-related social and psychological issues. *Badnam* was based on a short story written by Saadat Hasan Manto in the pre-independence era under the title of *Jhumke*. It is the story of a tonga driver, (Allaudin) who works more than twelve hours a day to support his wife (Nabila) and baby girl. Life is simple, frugal and hard, but the man is contented with what he earns and lives within his means. The wife, however, like any young woman, has a few desires including an urge to possess real gold earrings. The husband is covertly saving to make a pair to present to his wife as a happy surprise. A small-time jeweller (Hamid Wyne), residing in the nearby building, is attracted to the woman and finds excuses to contact her. Discovering her weakness for the earrings, he seduces her. The woman is left in a state of shock and returns home wearing the earrings. Events take a turn towards a typical Manto style climax when the husband also reaches home bringing with him the earrings he so lovingly had made for the wife. The



Deeba



Allaudin and Nabila in *Budnam* based on Saadat Hassan Manto's short story *Jhumke*.



Rahman

film should have ended here but proceeds further in the second half dealing with their lives after separation. The woman becomes a prostitute and the man leaves town with their daughter. His mission in life now is to provide a good education for his daughter (Neelo) so that she may be able to look after herself. The daughter falls in love with a classmate (Ejaz). A similar situation occurs when the young girl accepts a gift from her friend. The father is reminded of past events, but the daughter prevails with arguments. The man once again comes in contact with his estranged wife and realizes his folly in leaving his wife to suffer her fate. The film ends with the happy union of the young couple and the death of the wife who pays so dearly for her innocent desire to own a pair of earrings. Deebo Bhattacharya, a Bengali music director settled in Karachi, composed one of the finest *mujras*, *Bare bemurawwat hein yeh husn waaley, kaheen dil lagane ki koshish na kerna*. Iqbal Shahzad's slick direction and powerful performances by Allaudin and Nabila added realism to the original story.

Rahman, a fine actor from East Pakistan, turned to direction in *Indhan*, a bold theme on the conflict between sexual urge and morality. A rich man is left alone with a young and poor maid servant while his wife is away. He is torn between desire and middle class moral values.

At the end of the second decade, Karachi produced *Arman* which broke all previous records of receipts and claimed its place as the first platinum jubilee (a movie with a seventy-five week run) movie of Pakistan. The film was the brainchild of four enlightened and imaginative young men from Karachi. Waheed Murad, its hero-cum-producer was the moving force behind the venture. Pervez Malik, a cinema graduate from the University of Southern California was the architect responsible for its screenplay and direction. Masroor Anwar, an intuitive lyrical poet-writer teamed with music wizard Sohail Rana, a composer well-versed both in classical and popular trends for the songs. Together these four young men created a perfect blend of their talents in a novel and youthful picture. Zeba, delicate, petite and the best photogenic face around, was another great asset to *Arman*. Waheed acted as an unconventional hero, using body language rather than facial expressions. He was at his best in romantic scenes, encircling Zeba like a moth around a flame. He would be there wherever she



Waheed Murad

turned, ready to touch her, kiss her if possible. They made a perfect pair and won the hearts of urban youth. The songs *Koko korina* and *Akele na jana* remained on the top of the popularity chart for weeks.

Waheed Murad, the only son of well-established film distributor Nisar Murad, had a post-graduate degree in English literature from the University of Karachi. Both mother and father doted on their son. This infused in him a certain self-adulation and arrogance. However, Waheed meticulously planned his entry into show business. With his father's help he smoothly launched *Insan Badalta Hai* as a producer, followed by *Jabse Dekha Hai Tumhain*. This provided him the opportunity to get to know the studio environment. Acting came to him naturally. First he was cast in a supporting role in S.M. Yusuf's *Aulad*, and then in Santosh Kumar's *Daman*. Soon Waheed launched himself in his own production *Heera Aur Pathar* and asked Pervez Malik, an old college friend who had learnt cinematography in the USA, to direct it.

The film was a sentimental but realistic tale of two brothers from a poor village background. The elder brother (Ibrahim Nafees) is sent to the city for higher education while the younger (Waheed) minds a donkey cart to sustain the family and also to pay for the cost of his brother's education. The father takes a loan to meet the increasing demands of the educated brother who is in love with a rich girl from whom he has concealed his real background. After graduation, instead of going back to the village, he breaks off all contact with his family and marries the city girl. The old man who has pinned all his hopes on his eldest son goes to the city with his daughter to look for him, only to end up as a domestic servant in the house of his by now rich son.

After the arrival of a villain on the scene, the story reaches a climax when the real identity of the man is disclosed. The younger brother comes to the rescue of the rich family and saves them from the crook. The film ends on a happy note, the city brother realizing his folly in denying his roots and forsaking his family. Neither the direction nor the production was exceptional, but the issue interested the masses. The film, with Zeba, Waheed, Nirala, Saqi, Ibrahim Nafees and Kamal Irani was a hit at the box-office and went on to celebrate a Golden Jubilee (a fifty



Ahmed Rushdi



Pervez Malik

week run). With two consecutive super hits to their credit, Waheed, Zeba, Pervez Malik, Sohail Rana and Masroor Anwar, emerged as the shining stars on the horizon of the Pakistani cinema.



Masroor Anwar

CHAPTER 4

1967-76: A DECADE OF CHANGE

An actor must have perfect control of his inner and outer apparatus. Inspiration may work for a while but one must make a profound study of nature and consciously master the approach to the character one portrays in a right scenic state.

—Konstatin Stanislavsky

The year 1967-68 was heralded by the government of Ayub Khan as the closing year of the 'Decade of Reforms'. It was celebrated as the tenth anniversary of his coming to power, first as Chief Martial Law Administrator and later as President, elected through the dubious process of 'Basic Democracy'. All government, semi-government, autonomous bodies, corporations and even big private concerns were ordered to highlight through documentary films, newspaper editions, seminars, and cultural functions etc. their achievements of the last ten years with special reference to the government's contribution. The Ministry of Information and Broadcasting under its Secretary, Altaf Gauhar, facilitated the projection of such efforts through the mass media including cinema and the newly-established television station at Karachi, headed by the dynamic and forceful Aslam Azhar who had been regularly narrating and writing propaganda films and producing television programmes for the first training station at Lahore. Initially, Z. A. Bokhari was appointed as the chief executive of the television network. Some engineering faults during the telecasting of President Ayub's inaugural speech spoiled the situation so much that Bokhari had to quit. Aslam took over this most potent instrument of the regime's image-building campaign. Besides churning out its own stuff, the Karachi Station of

PTV also ran a series of films made by independent producers.

The year saw a record production of propagandist documentaries in the country. These activities in turn kept studios and laboratories busy around the clock, particularly in Karachi, the breeding ground of the short-film makers. The future of cinema also looked bright with so many new elements enriching the world of entertainment. Cinemascope was introduced, co-production with foreign producers was also undertaken, and film producers started going abroad for on-location shooting. Artistes from other countries were invited to Pakistan. Mohsin Shirazi, later a popular host of TV chat shows, was the first to set the ball rolling. He produced *Jan Pehchan*, inviting a renowned Iranian actress Shahpara to act opposite Pakistan's top-ranking leading man, Mohammed Ali. It was shot under the direction of Fareed Ahmed on locations that were never seen before in Pakistani movies. The Khewra salt mines in the rugged and rarely-frequented areas of Kalabagh offered a unique sight and added to the overall high standard of craftsmanship. Ali and Shahpara fell in love on the sets of the film. They soon became formally engaged in a simple ceremony at Karachi.

Shabab Kiranvi, Pakistan's equivalent of Alfred Hitchcock both in physique and cinematic stature, came under fire from the Censor Board. His *Insaniyat* was labelled a plagiarized version of Kamal Amrohi's Indian film *Dil ek Mandir* and was refused a censor certificate. The ban was lifted when it was brought to the Censor Board's notice that the Indian film itself was taken from a Pakistani film *Ehsan* which in turn was copied from a foreign film. Waheed Murad, Zeba, Tariq Aziz and Firdaus gave commendable performances in *Insaniyat* and the director and producer Shabab set a new success record for himself.

A number of significant Urdu ventures from Dhaka took the Lahore and Karachi based production houses by surprise. *Nawab Sirajuddaula*, a film by Khan Ataur Rahman, was a successful attempt to recreate the history of the resistance movement against the expanding colonial power of the British East India Company in Bengal. Nawab Sirajuddaula, the ruler of Bengal, succeeded to the throne at the age of twenty-four, after the death of his maternal grandfather Ali Wardi Khan. He was perturbed by the



Khan Ataur Rahman

growing influence of the British and considered it a threat to the sovereignty of his state. His first act was to refuse permission to the East India Company for further erection of fortified castles on the soil of Bengal. When the British tried to wriggle out of his orders, Sirajuddaula confiscated their factories in Qasim Bazar and later captured Dhaka. The British signed an agreement of peace on Sirajuddaula's terms but secretly conspired with the Commander of the Bengal Army, Mir Jaffar, and ran a campaign of slander against Sirajuddaula. Once the clandestine operation was ready, Clive broke the pact and declared war against the Nawab. The Battle of Plassey was fought in 1757. During which the traitors and collaborators led by Mir Jaffar waited for an opportune moment to change sides. They deceived their own people and a winning battle was transformed into defeat. Sirajuddaula was brutally murdered by Mir Jaffar's son. The film ended with the tragic death of a nationalist hero. In West Pakistan it was seen as the story of a brave Muslim ruler, but in East Pakistan people related this struggle to their own prevailing situation in the context of the prolonged rule of Field Marshal Ayub Khan over a region 1200 miles away from the seat of his government in Punjab. It was interesting to note that the hawk-eyed government agencies could not read the message between the lines and the film became a big success all over the country. Ataur Rahman, as director, producer, music composer and leading player did a fine job in the making of *Sirajuddaula*.

Yet another movie *Shaheed Titu Mir* on the life of Titu Mir, the renowned freedom fighter, starring Azim, Anwara, Anwar Hussain, Sujata and Jalil Afghani came from Dhaka. It was made both in Bengali and Urdu. Produced by Khalilur Rahman, with Ibne Meezan wielding the megaphone, it could not match the success of *Sirajuddaula* in West Pakistan.

On the entertainment front, the Dhaka centre also made its mark in the sixties. The Dossani-Mustafiz team produced *Chakori* introducing a young pair, Nadeem and Shabana, in the male and female lead. Directed by Ehtesham, it was a light musical romance with melodies composed by Robin Ghosh. Pakistan's film world will forever remain indebted to the creators of this venture for introducing Nadeem as an actor. He is the only artiste to enjoy top billing in every



Nadeem and Shabana—the leading pair from East Pakistan.



Dilip Kumar

film he has acted in since his debut in *Chakori* thirty years ago. Nadeem, whose real name is Mirza Nazir Beg, strove to get into films as a playback singer and did get a chance to sing a song for composer Nisar Bazmi for *Sehra*, a Karachi production that never left the studio floor. A chance meeting with crooner Firdausi Begum of East Pakistan in Karachi, motivated him to seek work in Dhaka. There he came in contact with Ehtesham and that proved to be a milestone in his life both on and off the screen. *Chakori* won him instant popularity and also the heart of Ehtesham's daughter, Farzana, who became his lifelong companion.

In many ways Nadeem is at par with Amitabh Bachchan of India. In the art of acting they are disciples of the great thespian, Dilip Kumar. Both of them started their early careers almost imitating Dilip Kumar but later they developed their own styles. They admit, without any reservation, their appreciation of their eminent mentor. Amitabh said in an interview that many Bollywood stars may not admit it but the fact remained that most of them at one time or another had adopted Dilip Kumar's technique. Once Nadeem was asked in a television interview about his imitation of the master. He answered with the modesty of a true artiste by saying, 'Dilip Saheb is an ocean of art; even possessing a drop out of that would be a big achievement for anyone.'

Dilip Kumar represents a school of acting in cinema which, in the realm of stage and theatre, has been attributed to the world-renowned Russian dramatist Konstantin Stanislavsky and the German genius Brecht. In India Motilal and, to some extent, Ashok Kumar too had a flair for appearing natural on the screen but Dilip enjoyed the distinct advantage of having a masterful control over his facial expressions and an expressive voice. With these assets he became the embodiment of naturalness and reached far ahead of those who preceded him. *Jugnu*, *Mela*, *Babul*, *Deedar*, *Jogan*, *Shaheed*, *Nadya Ke Par*, *Arzoo*, *Andaz*, *Musafir*, *Hulchal*, *Sangdil*, *Devdas* and *Uran Khatola* confirmed him as the tragi-romantic screen hero most popular in the post-war and post-independence era.

Later Dilip's versatility as a performer par excellence was manifested through a variety of roles in *Footpath*, *Dagh*, *Aan*, *Tarana*, *Mughal-e-Azam*, *Naya Daur*, *Azad*, *Insaniyat*,



Habib



Nadeem, Reshma and
Irfan in another scene
from *Chakori*.



Nadeem and Reshma in *Chakori*. The success of *Chakori* established
Nadeem as an instant star.



Madhubala

Kohinoor, and his own production in the Poorbi language, *Ganga Jamna*. His following amongst young men and women reached a crescendo of hero-worship. His hair style, mannerisms and dialogue delivery were imitated by his admirers. No celebrity in the realm of Indian cinema had ever had such a large following before. In Pakistan his prominent disciples were Santosh, Darpan, Habib, Yousuf Khan, Mohammed Ali, Hanif and Nadeem besides thousands who remained off the screen. It is amazing that even Rangeela, the ace comedian of Pakistani cinema, gravitated towards a career in films after seeing the Dilip-Noorjahan starrer *Jugnu* several times in Peshawar.

Amongst female artistes Madhubala reigned supreme in the hearts of youngsters. Her innocence, her coy smiles and entrancing personality have been mirrored by many actresses in the subcontinent. In Pakistan Sabiha was the prime exponent of the techniques employed by the beauty goddess of the Bombay film world.

Like Dilip Kumar, both Nadeem and Amitabh accepted and successfully executed all types of roles, ranging from the timid buffoon to the angry young man, from cheeky comedian to gloomy tragedian, shy villager to swashbuckling man of the world, from a man of wisdom to a rustic simpleton. However, it took many films before Amitabh reached the threshold of stardom, but Nadeem became a celebrity from his very first release, *Chakori*, and thereafter rose in a mercurial fashion to reach the top echelons of filmdom. The Ehtesham-Mustafiz team quickly made another film *Chotay Sahib*, again pairing Nadeem with Shabana. It was a light romantic comedy about a rich though simple boy and a sharp village belle. The film got a good response all over the country. With four more contracts in hand in Dhaka, Nadeem signed the first Lahore film *Sangdil* for Shabab Kiranvi, receiving what was then considered the princely sum of Rs 18,000. The film, a musical romance within a family structure, was the directorial debut of Zafar Shabab, the son of the seasoned Shabab Kiranvi. It added further to the fortunes of the Shabab production house.

With the emergence of Nadeem, Pakistan found its trio or triangle of stars along with Mohammed Ali and Waheed Murad. Thereafter Nadeem has remained the lone star from the sixties who has shone brightly throughout the



Ehtesham, Rosy, and Garaj Babu.

seventies and eighties. In his career span of almost thirty years Nadeem appeared in about 140 films, nearly always playing the main role, and he has rarely disappointed his admirers. His tally of Annual Nigar Film Awards for the best actor reached such a number that the Nigar Committee gave him a lifetime achievement award. He was honoured with the President of Pakistan's the Pride of Performance Award in 1991.

In 1967 Raza Mir's *Lakhon Mein Eik*, based on the theme of Hindu-Muslim relationship during the Kashmir crisis, opened in the theatres. Zia Sarhady's story, a humane unbiased view of the subject, proved highly effective. It was about a Hindu girl, left behind in Pakistan during the communal disturbances and taken care of by a Muslim family friend. The girl (Shamim Ara) was brought up with her own religious identity by the foster Muslim father (Talish). She fell in love with a stranger who turned out to be the lost son of her benefactor. Their love did not recognize barriers of any kind, but fate had something else in store for them. The girl's father returned to take her with him across the border to India. The young lovers had to submit to the wishes of their parents. There the girl was looked down upon for having lived with a Muslim family. She was married off to a strong-minded official (Mustafa Qureshi) against her wishes. As an alien in her new environment, she proved to be a total misfit. From the other side of the border, her beloved tries to cross over to meet her. The vigilant husband however, is waiting for the intruder with a loaded double barrel gun. While trying to save him the girl gets shot at the barbed wire fences erected as barriers between the bonds of love and affection.

Credit should also be given to members of the Censor Board of the time as the same story could have easily been construed as a diatribe against the ideology of the country. Shamim Ara, as an innocent and tormented victim caught between religious prejudices, gave one of the finest performances of her life. Sarhady's dialogues—realistic, simple but meaningful—were subtly worded to convey an added meaning for those astute enough to read between the lines. Raza Mir as director made a name for himself. Qateel Shifai's befitting lyrics in the melancholy voice of Noorjahan sung to Nisar Bazmi's tunes enhanced the impact of the story. *Chalo acha hua tum bhool gaye* and the



Raza Mir's *Lakhon Me Eik* was based on the theme of Hindu-Muslim relations.

Shabnam and Rahman in *Talash*.

bhajan Manmandir ke devta are songs that will never be passé. Unfortunately, Radio Pakistan imposed a ban on the *bhajan*, but its gramophone records proved to be big sellers. This movie introduced Mustafa Qureshi to the silver screen. He is a highly talented man who since then has contributed immensely to the art of acting.

In Bombay, Raj Kapoor's *Hina*, made after his death by his son Randhir Kapoor, had the same plot but with a Hindu boy and a Muslim girl. The well-known television playwright of Pakistan, Hasina Moeen was credited with the story, though she wrote the dialogues only. No mention was made of the real source of the story—*Lakhon Mein Eik*. The original work, though in black and white, was much more subtle and profound than the adopted extravagant version from the house of Kapoor.

Darshan, a low budget Urdu film from Dhaka with Rahman and Shabnam, was released on a commission basis by Ghaffar Danawalla as nobody was willing to take the risk of buying the movie's distribution rights. The film's fascinating environment, soulful music and Rahman's slick direction caught the attention of audiences all over the country. *Darshan* brought good luck to Danawalla enterprises. Later Ghaffar turned to production and earned a name for himself in film circles.

Shabnam, who drew attention in West Pakistan through her Dhaka-made Urdu film, was signed by Film Arts, the production company owned by Waheed Murad for their Karachi-based production *Samander*. The story, attributed to Waheed Murad, was derived from B.R. Chopra's big hit *Naya Daur*, starring Dilip Kumar, Vyjayantimala and Ajit. Waheed, Shabnam, and Hanif played the roles in the Pakistani version which was picturized on the lives of poor fishermen rather than the tonga wallas of the original movie.

Directed by Rafiq Rizvi, *Samander* did not do very well but the movie proved to be a stepping stone for Shabnam on her way to becoming a much sought-after actress in the western wing of the country. Like Nadeem she continued her work at Dhaka but gradually increased her engagements in Lahore. Soon she got more offers pairing her with other top actors, including Sudhir, Kamal, Waheed Murad, Mohammed Ali and most of the time with her colleague from Dhaka, Nadeem. With sheer commitment,



Shabnam in *Aakhri Station*. Shabnam played the role of a mentally handicapped young woman. Though she only has a one-line dialogue throughout the movie, she portrayed her character with a rare pathos. To date it remains one of her most memorable roles and even Shabnam herself considers it to be her finest performance.

(inset) Suroor Barabankvi, poet and lyricist, made his directorial debut in *Aakhri Station*.



Shabnam and Nadeem paired in some of the most successful movies of Pakistan.

hard work and the support of her husband Robin Ghosh a composer, Shabnam quickly adapted to the new atmosphere. She soon developed her own style of Urdu with a Bengali accent which appealed to audiences instantly. Moreover, the charm of the Bengali belle captivated film-goers to such an extent that her accent was considered more an asset than a deficiency.

The Shabnam-Nadeem pair made the best team with ace director Pervez Malik. Together they created some of the most successful movies of Pakistan. In the years to come, Shabnam was to reach heights of stardom rarely achieved by any other actress before her. Amongst actresses Shabnam has won the most Nigar Awards. Like Nadeem she too has been given the lifetime achievement award by the Nigar Award Committee and as such, can no longer compete in these awards. Her performance in films like *Aakhri Station*, *Aas*, *Dosti*, *Talash*, *Anmol*, *Nahin Abhi Nahin*, *Dooriyan*, *Aaina*, *Pakeeza* and *Qurbani* won her many laurels.

The husband-wife team of Mohammed Ali and Zeba co-starred in their own production, *Aag*, under the direction of a fine craftsman, S. Suleman. A novel theme, candid performances and a popular musical score by Nisar Bazmi were major plus points of the film which did good business all over the country. Ahmed Rushdi sang some of his finest songs for *Aag*.

It is strange that films made on the well-known Punjabi folk tale of 'Mirza Sahiban' have never fared well with film-goers. As the story goes, Mirza a very good marksman, is an enemy of the brothers of his beloved Sahiban. The lovers run away from the clan, and take refuge in a jungle. While Mirza is asleep under a tree, Sahiban's brothers launch an attack. Fearing that once Mirza is up he will surely kill them all, Sahiban does not forewarn her lover. In the ambush Mirza gets killed and Sahiban also loses her life. Perhaps it is the only love legend where the woman shows a slight hesitation in her commitment to her lover and this might be the reason for the lukewarm response towards movies on this subject. However, *Mirza Jat*, with a slight change in the ending, proved a great success. Firdaus and Ejaz played leading roles in the movie and in the years to come, both proved to be popular artistes in the romantic films of the Punjabi language. The duo acted so realistically that they were the talk of tinsel town.



Firdaus and Ejaz, the popular pair of Punjabi movies.

Riaz Shahid's epic *Zarqa*, was based on the struggle of Palestinians against an international Jewish conspiracy. It was made at a time when American-Pakistan relations at the government level were at their lowest ebb. Exposure of imperialist designs in any form was encouraged by the regime and willingly cleared by the Censor Board. *Zarqa* appealed equally to a cross section of the country and turned out to be the top box-office hit of the year and the first diamond jubilee hit of the local film industry.

In the beginning of 1969 Pakistan witnessed great political, social and economic upheavals. A decade of dictatorship and a highly controlled centralized power structure under the guise of a Presidential form of government took a heavy toll. People reacted against the regime and there were country-wide protests, strikes, and *Gherao-Jalao* (surround and burn) riots. The political process, stemmed for so long, gathered momentum under young and fresh leaders from all over the country. The Awami League, under the leadership of Mujibur Rehman, the People's Party of Zulfikar Ali Bhutto, and the Awami National Party, a conglomeration of leftist groups headed by Maulana Bhashani and Khan Abdul Wali Khan, called for more rights for the provinces and a return to civilian government. The regime's traditional American and Western allies were also not sympathetic to Ayub Khan's on-going problems. They had genuine apprehensions that a total denial of rights would take the country towards socialism and communism—both philosophies that went against their interest.

President Ayub Khan, during his tenure, did not take any positive steps for the promotion of the film industry. However, he now directed N.M. Khan, his information secretary, to compile a report suggesting appropriate measures to develop the industry. N.M. Khan, in consultation with noted film producers and others, studiously compiled his report. Before any concrete steps could be taken, war broke out between India and Pakistan. The Government's priorities shifted towards the production of war-related documentaries. In retaliation, President Ayub Khan, cancelled the censor certificates of Indian films imported earlier into the country. Later, in 1967, to demonstrate the disenchantment of the government with the activities of the CIA, Ayub Khan froze all the bank

assets of American motion pictures. American film makers were informed that they could spend the earnings of their films inside Pakistan but would not be allowed to take those amounts back home. The sum came to around forty million rupees, a sizable amount in those days.

For years the film industry had been facing various problems, including the sting of a centralized film Censor Board at Islamabad. But the government had never paid any heed to its plight. The time was now ripe for them to bring forth their grievances in the open. Amongst many problems, the one that perturbed the industry most was the journey to Islamabad for the censorship of their films. They demanded that branches of the Censor Board be set up in Lahore and Karachi. The officials did not respond to their request and the film world decided to opt for direct action. Attaullah Shah Hashmi, one of the leaders of the film industry, gave its members a call for a long march from Lahore to Rawalpindi. This procession of film artistes, technicians, directors, and producers attracted the attention of people from every walk of life. When the marchers entered Rawalpindi, almost the entire city came out to receive them. But the stubbornness of the government prevailed and the disgruntled industry, normally apolitical, both openly and covertly supported the anti-government demonstrations taking place all over the country. So when the call for a strike was given by the Opposition, film activities came to a standstill. Studios were closed down, some out of fear, others in sympathy with the new forces emerging in the politics of the country.

Unable to control the situation, Ayub Khan found it prudent to violate his own constitution and hand over power to his Commander-in-Chief, General Yahya Khan, in place of the Speaker of the Assembly who was from East Pakistan. Martial law was imposed again, this time with the promise of transferring power to the elected representatives through free and fair elections. For a while normalcy returned and the strikes and protests subsided. The political parties became busy preparing for general elections under the new military regime.

The decade of one-man rule had created feelings of provincialism amongst the middle classes and socialistic tendencies among peasants and labourers. The three major parties, i.e. the Awami League, the People's Party, and the



Firdaus, introduced by Nakhshab, in *Fanoos*, was to become the most popular heroine of Punjabi films.



Firdaus (left) performing a *mujra* in Nakhshab's *Maikhana*.

National Awami Party, all had socialism as their key slogan for economic reform besides being secular in their general attitude towards religious groups. The caretaker government, being aware of its precarious position, tried to use religion to counter the new forces. It was the first time that slogans such as *Pakistan ka mallab kaya? La illaha il Allah* (What is the meaning of Pakistan? There is no god, except Allah) were coined and used.

Normalcy returned to the film world and entertainment resumed as usual. Some efforts were made to project the theme of national cohesion particularly with reference to East Bengal. *Chand Sooraj*, a highly ambitious Karachi production had, for the first time, big stars from both the wings. At that time it was rare to cast two leading pairs like Waheed Murad-Rozina and Nadeem-Shabana together. It surprised the audience further when the pairs did not once meet each other in the film. Directed by Shore Luckhnavi, the attempt turned out to be a dismal failure.

Cinema in its infancy had not been readily accepted as a cultured means of entertainment or art. The people of the theatre and the stage, prominent directors, producers, performers, writers and others looked down upon cinema and avoided any association with filmdom. Most of the people who were attracted to this medium belonged to the lower income group of society. The majority had not attended college, some were social drop-outs, others bohemians and many were struggling stage or radio enthusiasts, but they were not ignorant of the technique and art of the new medium.

This has been a universal trend in all centres of film production. The pioneers who became famous and earned fortunes, belonged to the same stratum of society. They spoke an unpretentious language, worked in their own kind of world, shared the joy of success and the gloom of failure in a spirit of camaraderie. Born and brought up in such an environment, for them the studios have been the only real world. Academics with their distinctive norms and etiquette found it hard to assimilate into such a milieu. They stuck out like sore thumbs amongst the modest, candid and jolly fellows of the film units. By acting in a bureaucratic manner, some highbrows created antagonism against academics in general. As such, an inherent resistance developed towards university degree-holders. Many critics,



Rozina

writing mostly for major newspapers, decided that filmdom was a place for the ignorant and the illiterate, without taking into account the historical perspective of the development of the cinema. Such an attitude, particularly in Pakistan, has caused the scions of respectable families to avoid this profession. It is amusing that while the majority of people like to watch movies and enjoy discussing them critically, very few parents would support their sons and daughters if they wanted to pursue a career in films.

The magic box of television broke the ice, paving the way for many young graduates from colleges and universities to get into the world of the silver screen. Unlike films, television has not been commercially motivated. The essential elements of movies—songs, dances, coquetry, and violence—could not become a part of family-oriented television plays and programmes. The emphasis shifted to stories more in tune with real life, both in terms of content and performance. The stereotyped hero, heroine, villain and comedian of contemporary movies changed to the soft-spoken, good-looking and elegant characters from the motion pictures of the fifties and early sixties. TV stars became more popular in the middle class family audience and got more newspaper coverage than did their counterparts in cinema.

Some producers took notice of the new realities and a number of well-known TV artistes were offered roles in films dealing with subjects of social comment. As early as 1967, when TV was just established at Lahore, Shabab Kiranvi offered Tariq Aziz an important role in a tragedy, *Insaniyat* with the top stars of the time, Waheed Murad and Zeba. Though the film was accused of being a plagiarized version of an Indian film *Dil Eik Mandir*, it did very well at the box-office. Tariq played the key role of a terminally sick husband, treated by a specialist (Waheed Murad) who was the ex-lover of his wife (Zeba).

Tariq Aziz also signed on for *Roti, Zindagi, Katari, Salgirah* and A.J. Kardar's *Qasm Us Waqt Ki*, mostly playing strong character roles, but he acted as the hero in the last one. He looked too strong-minded and solemn to fit into a typical main star slot. Tariq joined the Pakistan Peoples Party as a young activist, believing that a socialist revolution was the only path of redemption for the poor and deprived

of the country. An ardent Bhutto admirer, he even announced a film *Jive Bhutto* (Long Live Bhutto) while his leader was in power, but could not raise the necessary finances. Instead, he produced *Sajjan Rang Rangeela*, and also acted in it. The film flopped and Tariq soon became disenchanted with politics. After *Haar Giya Insaan* he concentrated more on TV, acting occasionally in films. *Mein Bani Dulhan*, released in 1988, was his last movie. Tariq Aziz became popular as the presenter of the longest-running TV quiz programme *Neelam Ghar*, later renamed the *Tariq Aziz Show*. During Benazir's government, when the powerful and controversial Raana Shaikh, the first woman Managing Director of Pakistan Television Corporation, shut down Tariq's show in 1995, he protested country-wide and when he failed to make an impact, he joined the opposition political party, the Muslim League of Nawaz Sharif. He contested elections in 1997 and won a seat in the National Assembly. Tariq Aziz is the first film or TV star to have achieved so much success in the political arena of the country. Earlier a few had tried but had failed to get public support.

Peshawar-born Muhammed Qavi is another TV prodigy who has had a very long and eventful career as a performer, producer, and director of motion pictures. Starting as a radio artiste in his hometown, he moved to Lahore with the establishment of the first TV station there. In 1965, Diljit Mirza offered him a small role in *Riwaaj*, but it was S.M. Yusuf's *Bahu Rani*, a remake of the veteran's Bombay-produced *Gumashta*, that proved Qavi's skills as a performer. The role won him the award for the best supporting actor of 1969. Like Tariq Aziz, Qavi also could not fit into the model of the archetypal hero, but his versatility as a performer is acknowledged by front-benchers and connoisseurs alike. In 1973, Qavi produced *Mr Buddhu* under the direction of S.T. Zaidi who had assisted K. Asif in the historical epic *Mughal-e-Azam*. Deeba, Rangeela, Saiqa, Najma Mehbub and Qavi himself made up the cast. The film flopped despite Kamal Ahmed's fine music compositions. Qavi, however, continued to make his presence felt as an actor, playing a variety of roles. At the same time he did not sever his link with TV dramas. In 1975, he took another bold step by directing and acting in *Roshni* with Nadeem, Mumtaz, Nisho, Lehri, Sabiha, and



Muhammad Qavi had a long and eventful career in films and is equally at home on TV.



Waheed Murad, Zeba, and Tariq Aziz in Shabab Kiranvi's tragic story *Insaniyat*.



Rangeela

Adeeb. It was a good effort, but not a great success. Emphasizing the purposefulness of the theme, Qavi desperately tried to get the entertainment tax waived, but did not succeed. Qavi's filmography is a long one and includes *Nagmani*, *Ehsas*, *Aaina*, *Nahin Abhi Nahin*, *Society Girl*, and *Mein Chup Rahun Gi*. Besides Urdu and Punjabi movies, Qavi also acted in and produced Pushto films. *Mein Bani Dulhani* is his last production so far. Qavi's contribution to the performing arts has been duly recognized. He received the President of Pakistan's Pride of Performance Award for his overall contribution to TV and cinema.

Pakistan's first full-length Pushto film *Yusuf Khan Sher Bano*, based on the Frontier's popular folk-tale, was released on 1 December 1970. The film launched the career of Badar Munir who went on to become Pushto cinema's only male lead for the next several years. Munir's rise to stardom reads like a film script. The son of a poor *maulvi* from a small village of Swat, he left for Karachi in search of employment at a young age. There, tempted to seek his fortune beyond the seven seas, he managed to hide in a ship, without passport or documents, and sailed to England. When he was discovered by the authorities, the stowaway was sent back—to India instead of Pakistan. On reaching Bombay, he declared his true identity and finally returned to Karachi. He was employed at Film Arts as an office boy and was soon promoted to a camera coolie in Waheed Murad's productions. Nazir Hussain, the executive producer of *Yusuf Khan Sherbano* had been the cameraman for Waheed Murad's movies *Armaan* and *Ehsan* and for quite a few films produced and directed by Pervez Malik. Initially they had hired a young man from Peshawar to act as the hero in their Pushto venture. Since no one knew the language, Badar was called to explain to the newcomer what exactly was required by the director. When the newcomer failed to deliver, they realized that Badar was doing a better job while teaching him how to act. That is how Badar got into acting as Yusuf Khan to Pukhtoon belle Yasmin Khan's Sherbano. The film was a great success and paved the way for the production of Pushto films in Pakistan. Besides Badar, it also brought into focus Yasmin Khan as the first lady and Aziz Tabassum as the director of Pushto cinema.

Prior to the partition of India, Karachi had close links with Ahmedabad, Surat, and Bombay. In fact for years the better part of Sindh came under the administration of the Bombay Residency. It is worth noting that Gujarati was the mother tongue of two great leaders and political adversaries, Mohandas Gandhi and Mohammed Ali Jinnah, who changed the destiny of 400 million people of the subcontinent. A good number of the Gujarati speaking population, mostly involved in business and trade, had been living in Karachi for generations. Many more migrated to Pakistan and settled in Karachi after Partition. The success of Pushto films lured some entrepreneurs to experiment in this vernacular. The first Gujarati motion picture of Pakistan, *Maa Te Maa* was produced at Eastern Film Studios by Qadeer Khan in 1970. Iqbal Akhtar, a film editor, directed the venture, while the Lal Mohammed-Iqbal team provided the music. Television actress Shaista Qaiser, newcomer Agha Sajjad and Sofia Bano were in the cast. Due to the lack of enthusiasm of the Gujarati-speaking community and its concentration mainly in the city, the first venture had a limited release, and subsequently failed at the box-office.

Yet another venture in this language was undertaken in 1974 by Khaliq Hanfi, who co-produced and directed *Prem Bandhan*. The innovative music director Karim Shahabudin composed the songs. The other partner, Salim, acted as the hero with Saira, Nazneen, Chandi, and well-known actress of Sindhi films Khurshid Kanwal. The second attempt was a complete loss and with this perished the idea of experimenting further in Gujarati cinema.

Dosti, produced by Ejaz and directed by Sharif Nayyar, was based on the theme of single male workers who went abroad in search of a livelihood. A young villager goes to England to earn for his family in Pakistan. He encounters many ordeals but continues in his pursuit. Back home, a beautiful and dutiful fiancée is waiting for him. Though the subject had great potential for serious discourse, the producer kept the atmosphere mostly in the genre of a romantic musical. The compositions by A. Hamid were captivating and had a lasting appeal. Shabnam as a village lass was simply ravishing, blending well with the scenic beauty of the northern areas. Ejaz, Rahman, and Husna also gave adequate performances under the supervision of



Badar Munir and Yasmin Khan
in the country's first
full-length Pushto film
Yusuf Khan Sher Bano.



Husna in Shaukat Hussain Rizvi's
Jan-e-Bahar.

the old hand Sharif Nayyar. The film was partly shot in London.

In 1970 the first-ever general elections on the basis of adult franchise were held in the country. The army junta was expecting a 'hung' parliament, as too many untested political parties were in the field. But the social, democratic, and nationalist forces could not be subdued with slogans of religious fraternity. The Awami League with its Six Point Manifesto for greater provincial autonomy emerged as the majority party, securing all the seats from East Pakistan but none from West Pakistan. Likewise, Bhutto's People's Party with its slogan of *Roti, Kapra aur Makaan* (food, clothing and shelter for all) was the biggest vote-winner from West Pakistan. The political situation became complex and the divide inevitable when the ruling junta as well as the People's Party showed their mistrust of the Awami League and delayed the process of transfer of power to the majority party of East Pakistan. They failed to resolve the conflict politically, paving the way for the disgruntled elements to wage their struggle in cities and villages. The demand for a separate country by the name of 'Bangladesh' replaced the demand for the transfer of power. Conditions deteriorated to such an extent that the Army took action through brute force. The famous poet and film lyricist, Habib Jalib, described the catastrophe in verses that reflected the worst fears of the saner elements in the country:



Sharif Nayyar, director of hits
such as *Dosti*.

*Mohabbat golion sey bol rahey ho
Watan ka sina lahu sey dho rahey ho
Guman tum ko ke rasta kat raha hey
Yaqeen mujh ko ke manzil kho rahey ho*

Preaching love with bullets,
Setting the nation awash with blood,
You pride yourself on making inroads,
But I see you losing your destination forever.

A strong international reaction against the Army action, termed as genocide, prompted India to intervene openly in support of the 'Mukti Bahini' (Freedom Fighters), a young militant force within the Awami League. War broke out between the arch-rivals and ironically, the majority of the people of East Bengal revolted against the military



Nisho with Mohammed Ali in *Baazi*.

junta. On 21 December 1971, the army surrendered, accepting defeat, and the country was dismembered. The new state of Bangladesh came into being. The people of West Pakistan, who were fed government propaganda through radio, films, television and the Press about the situation being under control and in good hands, were shocked to see their cardinal belief in the ideology of the country shattered beyond repair. They came out on the streets and forced President General Yahya Khan to hand over the reigns of the government to Zulfikar Ali Bhutto, the leader of the People's Party which had won most of the seats in West Pakistan. Afzal Choudhry's *Jalte Suraj Ke Neeche* directed by Nurul Haq, with music by S. Das, co-starring Nadeem, Babita, Rozina, Lehri and Allaudin was the last Urdu film from the golden land of what was known as East Pakistan. For the western wing it was a colossal loss. Besides having very strong ideological and psychological implications, the former eastern wing was an important film market for the Urdu films of Lahore and Karachi and contributed around thirty-three per cent of the total investment in a production. The drying up of this source of revenue was a major blow to the national film industry. On the other hand, it became a turning point for the development of regional cinema as the producers looked into the financial viability of making more films in the provincial languages—Punjabi, Pushto and Sindhi.

In 1971, Shahid, a young graduate from a well-to-do family background, was given an important role by Mirza Nausha in his *Ek Raat*. While on the film's sets, he caught the attention of producer Masood Khan and his director S.A. Bokhari, who were looking for a second hero for their forthcoming venture *Ansoo* which was a family drama. They signed him on to play Nadeem's brother. Apart from Deebea, Firdaus, the sensuous heroine of many Punjabi films, was cast in the key role of the mother. The film was a tremendous success and celebrated a golden jubilee run. For Shahid it proved to be the film that launched his career. He surprised many with his candid and confident performance amongst so many experienced hands. *Ansoo* won him many contracts both in Urdu and Punjabi productions. Soon he found a place in the galaxy of top male stars of the time. He acted with all the top actresses and had some of the most successful ventures to his credit.



Babita

His filmography includes many super hits like Pervez Malik's *Anmol*, which was a particularly interesting experiment. Shahid was cast in a rather unmanly role as the faint-hearted husband of a tomboyish village belle, Shabnam. She fights her husband's step-mother and step-brother for his rightful share of the family property while the husband cowers behind her petticoats. Other super hits include Suleman's *Uf Yeh Biwiyaan* with Shabnam, Nazar Shabab's *Shabana* with Waheed and Babra, Hasan Tariq's *Tehzib* and *Umrao Jan Ada* with Rani, Iqbal Rizvi's *Tere Mere Sapne* with Sangeeta, Mohammed Ali, Kavita, Nayyar, Qavi and Saiqa. Besides these, Shahid had to his credit fifteen golden jubilee movies. However, his bohemian lifestyle, non-professional demeanour, innumerable romantic liaisons and matrimonial dalliances with Zammarud and Babra Sharif brought an early end to his otherwise brilliant career in films.

The seventies also brought the husband-wife-cum-director-star team of Hasan Tariq and Rani to the forefront of Urdu cinema. Hasan, a much senior and seasoned film maker had some excellent work to his credit prior to their marriage which included *Neend*. Neelo starred in the title role of Iqbal Shehzad's Karachi-based production *Banjara* along with Kamal, Allaudin, Azad and Ibrahim Nafees. *Shikwa* was his own production with Sabiha, Darpan, Neelo, and Aslam Pervaiz in the cast, Hasan Tariq also directed the Punjabi venture *Phaney Khan* with Sudhir, Allaudin, Shirin, and Saloni. Other successes included the blockbuster *Kaneez* with Sabiha, Santosh, Waheed, Mohammed Ali and Zeba as its central players and Santosh Kumar's *Devar Bhabi* co-starring Waheed Murad, Sabiha, Rani, and Lehri.

In 1962 Rani got her breakthrough in films with ace director Anwar Kamal Pasha's *Mehboob*. It was a plagiarized version of Guru Dutt's Muslim social hit *Chaudvi ka Chand*. The film bombed at the box-office and proved a bad omen for Rani. She would shuttle between Karachi and Lahore for any part that came her way but none of her films succeeded commercially. *Shabnam* was her first success after three years of failure. Her marriage to Tariq brought a happy change in her acting career. The Rani-Tariq team's filmography consists of almost two dozen ventures with such titles as Abu Safvain Afaqi's *Mera Ghar Meri Jannat*, with



Shahid and Mumtaz in Iqbal Kashmiri's *Jadoo*.



Zamarrud



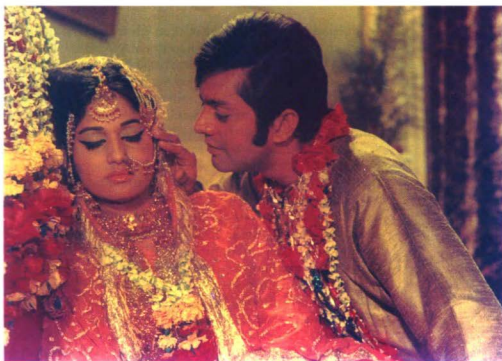
Saloni

Shamim Ara and Mohammed Ali; *Shama Aur Parwana* co-starring Nadeem, Anjuman, Waheed Murad, Tehzeeb, and Shahid; Mirza Sauda's renowned novel *Umrao Jan Ada*; and *Eik Gunah Aur Sahi* co-starring Mohammed Ali, Shahid, Sabiha, Darpan, and Talish.

Rani distinguished herself as an excellent performer of traditional nautch girl characters, particularly in *Anjuman* and *Umrao Jaan*. Her last film with Hasan Tariq was *Wattan* released in 1981. A year later Tariq died, leaving her to raise a daughter. She continued to perform on the screen, acting in a variety of big and small roles. She got married again to Sarfaraz Nawaz, well-known fast bowler of the Pakistan national cricket team. They separated after a few years of marriage. Her last film appearance was in *Jat Majhe Da* with Sultan Rahi. She also took part in a long TV series and was planning to make a comeback when she suffered a sudden health problem and breathed her last at the Aga Khan Hospital in Karachi. As nobody came forward to make arrangements for her funeral, the renowned humanist, Sattar Edhi, performed the last rites for the departed goddess of the world of cinema. Later many people turned up to claim the wealth she had left behind. The film industry and her colleagues of many years remained unmoved by the death of a competent actress.

In 1972, two foreign films were dubbed in Urdu and released all over the country. *Salahuddin Ayubi* from Iran was a real debacle, and did not even recover the cost of the local version. However, the Egyptian *Abida*, based on the life of the famous saintly woman Rabia Basri was a great success—mainly due to its revealing scenes.

In 1973, Bhutto's government, realizing the deteriorating condition of the film industry, arranged a three-day seminar in Lahore with the top brass of cinema. It was the first occasion of its kind and the Federal Minister for Education presided over the function. The problems faced by the film industry were discussed threadbare. At the end of the seminar a policy for the promotion of the industry was formulated and a decision was taken to establish the National Film Development Corporation (NAFDEC) on the pattern of a similar body formed in India. For initial finances, the American film producers agreed to allow the use of their accounts, worth about Rs 40 million and frozen during Ayub's era, on the condition that the money would



Waheed Murad and Rani in Hassan Tariq's *Anjuman*.



Rani in *Umrao Jan Ada*.

be utilized solely for import of their films and that the box-office receipts would be shared with NAFDEC. Further, that the amount at the prevalent rate of interest plus the profit would be returned to the American film producers.

Imports of foreign films till then were carried out through the private sector. An importer of the American film *The Dance of Thieves*, screened some uncensored sex scenes in the cinema halls, making big money out of a 'B' class movie. Other importers followed suit and soon it became a free-for-all. The government's attention to this menace was drawn through press reports and protests by concerned citizens. It was decided to authorize NAFDEC to import foreign films. NAFDEC had at that time started functioning as an autonomous body under the Ministry of Culture. Fifty-one per cent of its controlling shares lay with the government and forty-nine per cent with the private sector. Yusuf Buch and Khwaja Shahid Hussain headed the Corporation while Aziz Ahmed was appointed as its Secretary. Tayyab Hussain, who had wide experience in this field, was responsible for the distribution of foreign films. Branch offices were opened in Rawalpindi, Lahore, and Karachi. Managed by senior officials with a flair for intellectual matters, NAFDEC started with the establishment of film clubs at city centres. A film magazine under the editorship of well-known journalist I.A. Rehman was also published on the pattern of *Sight and Sound*, the quarterly magazine of the British Film Institute. But soon the evils of bureaucracy penetrated into its functioning. Instead of supporting low budget art films, NAFDEC tried to control existing cinema activities through various measures—registration of producers, issuing of raw film stock permits, pre-production approval of scripts, etc. NAFDEC began to manoeuvre in all sorts of ways to squeeze money from the already sick industry. Most of the finances generated in this manner were used in administration, salaries, the upkeep of officials, and imports of foreign films rather than for helping indigenous cinema which was the prime purpose of its creation. The Corporation's only effort in that direction was financing a big budget movie on the theme of the freedom movement of Pakistan. The film was based on Nasim Hijazi's novel *Khak Aur Khoon*, a blatantly biased, one-sided historical pot-pourri, involving big names like director Masud Pervaiz and maestro Nisar Bazmi.

Produced by NAFDEC with a fairly new cast comprising mostly television artistes, Navin Tajik, Shujaat Hashmi, Mehboob Alam, Abid Ali and Agha Faraz, the film turned out to be a more expensive extravaganza than the star-studded commercial movies of the time. The general populace who had earlier admired films like *Kartar Singh* and *Lakho Mein Eik* kept away from this misleading approach towards history. *Khak Aur Khoon* gave the impression that freedom had been achieved from the Hindus rather than from the British. Watching such films has always been a painful and abhorrent experience for reasonable people. The first and the only effort of NAFDEC revealed a complete bankruptcy of thought and was a financial disaster to boot.

NAFDEC also sponsored *The Tower of Silence*, a short feature shot in 16mm by Jamil Dehlvi, the son of Pakistani diplomat S. K. Dehlvi. The post-production work was carried out in London. The film, a good cinematic work, depicted the destructive nature of a young revolutionary (portrayed by Jamil himself) who was a misanthrope nursing a death wish. The theme countered the image of a revolutionary, projected by the Peoples Party's government of Zulfikar Ali Bhutto. In a similar manner, Jamil Dehlvi got funds for another project in 1976, when the Pakistan National Alliance (PNA), a platform of all the opposition parties, launched a movement against Bhutto's manipulation of the election results. Initially the film was about events resulting from land reforms and the short spell of martial law imposed by Bhutto. But the political events in the country outpaced the film project. The film was ultimately released as *Blood of Hussain*, again completed in London, much after the imposition of martial law by General Ziaul Haq and the hanging of Bhutto. It was indeed strange that a film funded by NAFDEC in Bhutto's era was covertly intended to support the PNA movement of the religious parties. Jamil Dehlvi received kudos as a courageous man who had taken the risk of making such a bold film in a country under martial law.

The plot of the film turns on an allegory of the events at Kerbala and the martyrdom of Hazrat Imam Hussain. The hero, a big landowner who takes up arms against the ruler, declares that a revolution had already taken place 1300 years ago, and no new ideology was needed (the very slogan



Zurraín and Mehboob Alam in a scene from NAFDEC's historical film *Khak Aur Khoon*.

of the PNA movement against Bhutto's socialism). Jamil's response to queries at that time was the assertion that he had not made a political film.

A.J. Kardar, the man who made *The Day Shall Dawn* was another beneficiary of funding by Bhutto's government. With the support of the great poet Faiz Ahmed Faiz who also penned the story, Kardar launched *Door Hey Sukh Ka Gaon*. An unspecified sum was spent on the project, which was sent to England for post-production work. The work was delayed and the film exceeded its allocated budget, subsequently getting stuck in a laboratory in England for want of funds. When an enquiry was made by the martial law regime, Kardar, who handled the finances, went away to the Middle East. Faiz, who had suffered long periods of imprisonment during oppressive civil and military governments on account of his poetry and political ideology, had to stay in London to avoid any unpleasant inquisitions by the military regime. The project was never completed. Thus, within a span of a few years NAFDEC consumed the entire amount of forty million rupees without giving anything tangible to the film industry.

In the seventies, Pakistan's filmdom witnessed the emergence of Sultan Rahi, a most ordinary looking person who turned into a cinematic legend, unique and unusual in every way. Many superstars and performers have enjoyed vast popularity. Some examples are artistes such as Charlie Chaplin, Clark Gable, Jean Gabin, Gary Cooper, Lawrence Olivier, John Wayne, Toshiro Mifune, Marlon Brando, Gregory Peck, Dilip Kumar, Clint Eastwood and Amitabh Bachchan. But none of these stars achieved the kind of acceptance and intense identity with their audience for such a long period, as did Rahi. Perhaps Charlie Chaplin's 'tramp' was the first instance of an actor being completely identified with the character in the film. Johnny Weismuller as Tarzan, Sean Connery and Roger Moore as James Bond, and N.T. Ramarao as a Hindu deity are classic examples of the merging of actor and character, where the character in the film assumes more significance than the actor playing the role. Rahi, on the other hand, commanded such immense popularity that he himself became a role model for the person he played in any film. In this respect he even surpassed the American vision of John Wayne as the Western hero.



Hanif and Shabnam in *Rootha Na Karo*.

Rahi encountered great hardships and struggled hard to achieve success. Born in Rawalpindi as Muhammad Sultan in the year 1938, he lived with his uncle who was in the army. In the early fifties, after his matriculation, he left his hometown and came to Lahore. Hundreds of young people, with dreams of becoming stars, are attracted towards the glitter of film centres everywhere. Very few amongst them make it while a vast majority linger on as long as their resources or patience last. They either return home—sheepish and duly chastised—or end up doing less glamorous jobs in studios.

Young Rahi endured many problems. He was on a shoestring budget and as a result he had to suffer several hardships but he never missed his daily visits to the studios which normally ended outside their gates. For months, along with other enthusiasts like himself, he spent hours in the nearby makeshift tea shops to catch glimpses of the passing luminaries of the cinema. As luck would have it, one day Ashfaq Malik of A.M. Studios was looking for additional extras for an action-packed movie. Sultan was taken on as an extra, appearing for the first time in the film for less than three minutes in a group scene. The film was *Baghi*, starring Sudhir and Mussarat Nazir, a smash hit of 1956. The next fifteen years saw him struggling hard but getting nowhere. The time was not yet ripe for him to get a chance to prove his mettle.

In the cinema of the subcontinent it was the period of pretty women and handsome men. The colonial legacy espoused fair-skinned, westernized, well-groomed and soft-spoken heroes as symbols to be adored and idolized. Dilip Kumar, the late Raj Kapoor, and Dev Anand fitted the mould so well that for almost two decades they remained icons idolized by young men in the subcontinent. Whereas Pakistani stars like Santosh Kumar, Darpan, Habib, Sudhir, Akmal, Yusuf Khan, Mohammed Ali, Waheed Murad, Shahid and Nadeem matched the requirements of that period, Sultan Rahi, an ordinary looking man, did not. 1971 brought an inevitable but drastic change in the socio-political atmosphere of the country. A long period of martial law and undemocratic governments culminated in the tragic dismemberment of Pakistan. New forces came into power against the old order. Slogans such as *Awami Hukoomat* (Power to the People and the right of every



Sultan Rahi and Bahar in a quintessential scene from a Punjabi movie.

citizen to *roti, kapra aur makan* (food, clothing and shelter) became all the rage. The old, corrupt order of feudalism, police and bureaucracy came under a serious threat. The PPP government of Zulfikar Ali Bhutto gave vent to the grievances of the common man. A feeling of liberation was unleashed among the poor and the deprived. It generated a spirit of defiance, self-respect and pride in their humble lifestyle. The government further enhanced this spirit by many proclamations. Clubs and gymkhanas of the colonial era were ordered to lift the ban on the *awami* dress, i.e. *shalwar kamiz* and *chappals*. The common man felt reassured, though he would never have the opportunity to frequent such places. In such a proletariat environment, a new hero was born who seemed attuned to their way of life. Sultan Rahi was the embodiment of all that the common man was waiting for—a robust, candid and straightforward man, attired in *kurta* and *lungi*, ever ready to fight against all forms of social evil.

In 1971, Iqbal Kashmiri's *Babul* brought about a breakthrough for Rahi who acted well and claimed a Special Nigar Award. A year later came Aslam Dar's *Bashira*, which proved to be the turning point of Rahi's career. The film introduced him as the dacoit protégé of a big landlord. The master uses him to commit all sorts of criminal acts in return for protection from the police. This has been a common feature of many real life crimes in rural Pakistan. *Bashira*, played by Rahi, is indifferent to the cruelty that he perpetrates on the people of his own class. But soon he realizes that his own home and family life are being ruined because of his crimes. The film reaches a climax when unknowingly he kidnaps his own sister for the lustful desires of the landlord. His redemption is possible only if he kills the landlord and gives himself up to the police. His masterful rendition of the scene where he stabs the landlord several times brought tremendous applause from rural audiences who, in real life, endured a similar predicament but were afraid to do what Rahi did for them in the film. The film that ingrained the legend of Sultan Rahi deeply in the psyche of the downtrodden peasantry of Pakistan was *Maula Jat* which was released during the most oppressive martial law government of General Ziaul Haq. It depicted one of the most unusual and bizarre characters ever seen in any film before. Produced by Sarwar Bhatti,



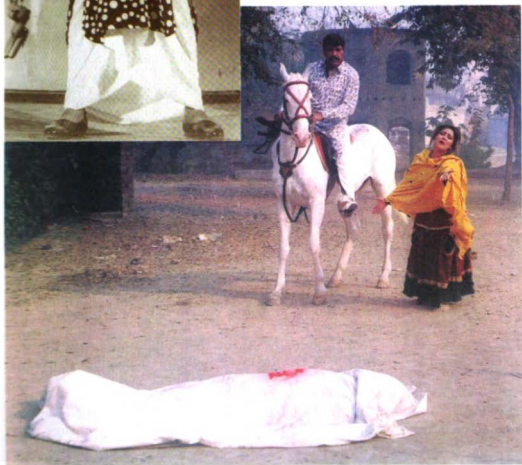
Sarwar Bhatti produced *Maula Jat*, the biggest box-office hit in the history of Pakistani cinema.

penned by Nasir Adib, and directed by Yunus Malik, *Maula Jat* ran for five years and proved to be the biggest box-office hit in the history of Pakistani cinema. Bhatti, the architect of the film, sees a spiritual significance in the film. It is the ultimate war between the forces of Allah and those of Satan. *Maula Jat* (played by Rahi) represents 'good' and Nuri Nath, acted superbly by Mustafa Qureshi, is the diabolical entity personified.

The verbal brawl called *barrak*, in Punjabi slang, is the hallmark of the movie. It can be taken as comic or serious, real or grotesque, depending on the nature of the audience. But such scenes stir audiences immensely. *Barrak* is a high-pitched, full-throated, threatening yell, a sort of warming up, a prelude to a brawl, verbal or physical, difficult to explain through any single word in English or Urdu. The man who initiated this form of expression in local cinema was Mazhar Shah, genuinely the first prototype villain of the genre. Born Munnawer Ali Shah, he started his career as a policeman. Once in a fit of rage he took the law into his own hands and killed the murderer of his brother. His days as a policeman came to an end, but in films he continued his role of taking the law into his own hands and became known as one of the most ferocious villains of the cinema world. A self-taught man with a liking for literature, Munnawer adopted Mazhar as his film name in memory of Mazhar Khan, a well-known character actor of the pre-independence era, famous for his most memorable role in V. Shantaram's classic on Hindu-Muslim unity, *Parosi*. Mazhar Shah acted as a Hindu *thakur* (chieftain) opposite another notable veteran of the period, Jagirdar, who played the role of his Muslim friend in the film. According to Mazhar (in an interview in *Film World*, December 1950) *barrak*, is a part of Punjabi life and culture. It is a bold challenge to the opponent. Then comes *chinghaar* a battle cry that a fighter utters while attacking his enemy. And finally *bhangra* a dance of triumph that follows victory over the adversary. *Barrak* has attained wide acceptance in Pakistani cinema as a way for every villain or hero to catch the attention of the audience. The popularity of many artistes of Punjabi films is linked to the gusto with which they perform a *barrak*. Perhaps the *barrak* really does have a link with the culture of bygone days, but today it is



Sultan Rahi, the hero of countless Punjabi films, always ready to help the oppressed.





Mazhar Shah



Aasia, heroine of Punjabi films.

difficult to ascertain whether it came to films from real life or whether it was the other way round.

After *Maula Jat* Sultan Rahi almost became a one-man film industry in Pakistan. The pirated videos of Indian films had taken the middle class audience away from Pakistani Urdu films. Punjabi films filled a void. At any given time Rahi acted in as many as thirty-five films. He was punctual and always co-operative. A new form of filming schedule termed a 'mini-shift' was introduced by him. He would work on five films a day, doing almost the same role in each film. His remarkable mental capacity for work sustained him for more than fifteen years and through almost 650 films as a leading man. It is an accomplishment which merits entry in the Guinness Book of Records.

Rahi felt comfortable working with a steady team of co-stars. Aasia as heroine and Mustafa Qureshi as villain acted with him in countless films. When the attractive, tall actress got married and left the profession, Anjuman, a younger woman with the same physique but with harsher features and personality filled the void. The Punjab belle hailed from Gujrat, homeland of other stars like Sabiha, Nisho, and the Bhatti brothers, Enayat Hussain and Kaifee. Anjuman made her debut in Shabab Kiranvi's Urdu venture in 1974, but climbed the ladder of success after her pairing with Rahi. Amongst actresses, she enjoyed unprecedented popularity and was cast at a time in seventy-five films under production. The number of Rahi-Anjuman starrers is around two hundred. Similarly, Mustafa Qureshi claims to have worked with the legendary actor in more than 300 movies. Both achievements can be reckoned in the Guinness Book of Records as extraordinary feats in the field of cinema. After her marriage, Anjuman's place in Rahi movies was first taken over by her pretty younger sister Gori and later by Saima, a girl who resembled Barbra Streisand. All Rahi's heroines were tall, fair, seductive of figure and good at folk dances like the *bhangra* and the *luddi*.

Sultan Rahi, the legend that could not be killed by any number of evil forces throughout his countless battles in films, became a victim of the insane and greedy elements of the real world. He was murdered on the night of 8 January 1996 by unknown assailants on the roadside near Gujranwala, where he had stopped his car to change a flat

tyre. This brought a most tragic end to an era of Pakistani films that has no parallel in the realm of cinema anywhere in the world. There is an anecdote about his workaholic nature. He would always be on time at the studio and would say, '*Baba chetti karo mainu agay bhi janna hey*' (Please hurry up, I have to be on time for the next appointment as well). He made his last unscheduled appointment with Providence so suddenly that he left every one in a state of shock. Thousands of people, comprising mostly rural and urban workers, joined his funeral procession. Never before has so much public concern been witnessed at the death of a cinema personality anywhere in the world. For the film world it was both a psychological as well as a great financial disaster. Rahi left behind thirty-five unfinished films and it has been estimated that a loss of more than 150 million rupees has been incurred as none of the projects were insured against such a mishap.

In 1973 three eminent film makers, Ehtesham, Hasan Tariq, and Sharif Nayyar ventured into a rare experiment of jointly directing *Eik Thi Larki*. Despite M. Ashraf's music and the cast comprising Rani, Shahid, Yusuf Khan, Aslam Pervaiz and Nisho, the experiment failed to make much sense either to the critics or to the public.

At about the same time Mumtaz Ali Khan, a struggling director, made *Urbal*, a Pushto action film with Badar Munir, Yasmin Khan, Naimat Sarhadi and Asif Khan. It was a great success in the NWFP and also introduced the trend of violence and gyrating dances instead of the romantic themes, which until then had been popular with Pushto cine-goers. Mumtaz got enough encouragement to make another action-packed melodrama *Deedan* in Pushto, with Badar Munir and Yasmin Khan. Its success established the leading pair and the director as the most sought-after personalities of Pushto cinema.

A few Pushto films later, Mumtaz got the chance to direct *Dulhan Eik Raat Ki*. Kamal Ahmed provided the musical score and the cast had Badar Munir as the hero to a fairly new girl, Mussarat Shaheen, along with Asif Khan, Nimmi and Naimat Sarhadi. It was a thriller based on the story of a girl who is kidnapped on her wedding night and then goes through various ordeals that helpless girls in such situations generally encounter in real life. But the hero comes to her rescue each time only to lose her to another



Mussarat Shaheen paired with Badar Munir in many Pushto films.

local Mafia gang involved in a different crime. The film had some highly provocative and lewd dances, besides many scenes of violence. Initially, the Censor Board refused to allow it to be shown; then ordered many cuts before it was cleared for general showing. However, due to its release being scheduled for Eid, the producer used his political clout to get it cleared. The film was an instant success and did remarkable business throughout the country. After that Mumtaz Ali Khan was listed among the country's most notable film makers.

In Pushto cinema, Badar Munir commands the same position as Sultan Rahi did in Punjabi motion pictures. He has made more than 250 films. Of all the films in Pushto, eighty-five per cent have him as the leading man. His co-star, Mussarat Shaheen, attained stardom as a femme fatale and attracted hordes of male fans. In real life she never minces her words while expressing her views on any subject under the sun. Mussarat's filmography has reached over 200 films. In most of these film she appeared with Badar Muneer. She has always been skeptical about the middle class bourgeois attitude towards actresses, particularly those acting in regional cinema and often voices her disdain in public without any reservations. Her films sustained her popularity without her having to bother in the least about good or bad press coverage. In the general elections of 1997 she announced her candidacy for the National Assembly challenging, among others, the hard core religious leader Maulana Fazlur Rehman and the charismatic former cricket captain turned politician, Imran Khan. Mussarat lost to a candidate fielded by the Pakistan Muslim League, but it was highly interesting to watch the battle in the remote region of Dera Ghazi Khan. Indeed, Mussarat Shaheen has lived up to her reputation as a celluloid heroine even after retiring from filmdom.

In 1974, producer Shammi Malik and director Razzak Khan introduced the attractive and petite Kavita in *Do Badan*, giving her a supporting role, with Nadeem and Shabnam in the main lead. Her elder sister Sangeeta had already made her place in Lollywood. Later Kavita got a few more assignments as a second heroine. She gave a commendable performance in her father Raza Ali's production *Tere Mere Sapne*, acting with such seasoned artistes as Mohammed Ali, Shahid, Nayyar Sultana, Qavi,



Waheed Murad and Zeba in *Armaan*.

Saiqa and Sangeeta. In Kavita, the film industry found a sensitive and committed actress as long as she restricted herself to her family productions and was selective about the theme of her movies. However, in the eighties she went berserk and would accept any role, even if it was simply that of a sex object. In the nineties it was reported that Kavita had joined the Palestinian movement for freedom and had left the cinema world for good. Male artistes generally pursue their careers in a well-planned and calculated manner. There is scarcely any element of surprise about them. Conversely, most actresses are flamboyant, insecure, capricious, and susceptible to major changes in their behaviour.

In 1974, Nadeem launched *Mitti Ke Putlay*, his first film as a producer. He himself appeared in the main lead along with Nisho, Kamal Irani, and Shahnawaz. Ehtesham directed the film which dealt with the relationship between employer and employees. Though everyone tried to give their best to the venture, the subject was too dry for the general audience. Nadeem did not produce another film for years. On the other hand, *Nauker Woti Da* with comedian Munnawar Zareef in the title role, did roaring business, establishing the actor as a comic-hero in dozens of films thereafter.

In 1974 another experiment was also launched—that of producing double version films, in Punjabi and Sindhi. Artistes from Punjab and Sindh jointly performed in *Ghairat Jo Sawal* in Sindhi and *Shehzore* in Punjabi. While the Sindhi version was a great success, the Punjabi version flopped. Thus this experiment failed to bear fruit.

Zia Sarhady, the eminent writer and director, made *Shehr Aur Saaey* in Karachi. He cast mostly television artistes such as Shaista Qaiser, Qazi Wajid and Zahoor and introduced the financier of the project, Aftab Mangi, in the leading role, while Sohail Rana provided the musical score. For Zia it was an exercise in futility. His last effort in the film world ended in dismal failure and a heart-broken Zia Sarhady left the world of cinema, his lifelong passion. Shortly after that, he left for England where he was granted political asylum because he had been imprisoned by the Zia regime for his leftist leanings.

Another noted film maker, Sibtain Fazli, also made a sad exit from filmdom. His last battle ground was *Do Tasveerein*.

In spite of having a big cast—Shabnam, Nadeem, Aasia, Rahman, and Rangeela—the film bombed at the box-office leaving the veteran in limbo. He suffered an attack of paralysis and remained bed-ridden till his death in 1985.

In 1974 S.M. Yusuf, a consummate film maker of many successful family soap operas, re-made his Bombay blockbuster of 1944, *Nek Parveen*. The concept of a woman's submission to the will of man—father, brother or husband—for the attainment of paradise had changed a great deal in the seventies when women were demanding their rights within and beyond the four walls of their homes. Earlier female audiences would throng cinema houses along with the entire household to watch such films, and hence these did well at the box-office, but three decades later, *Nek Parveen* did not appeal to anyone and thus came to an end the career of one of the most prominent directors of the pre- and post-independence periods of the country.

In content and presentation Hasan Tariq's *Ek Gunah Aur Sahi* was almost poles apart as regards the perception of morality and ethics in society. It was based on Saadat Hasan Manto's well-known short story *Mummy*, with Sabiha playing a middle-aged Christian woman caught in the prevailing hypocrisy of a male-dominated society. The veteran actress performed superbly, making her presence felt amongst the youthful and glamorous set of filmdom including Rani, Shahid, Mohammed Ali, etc. It was a major commercial hit as well, a rare achievement for serious movies at the time. The film was sent to the Moscow Film Festival as Pakistan's official entry and was reported to have been appreciated by the viewers.

Shabab Kiranvi, with his remarkable acumen for picking new faces for lead roles, cast Babra Sharif and Ghulam Mohiuddin, a young pair from Karachi, as the leading couple in *Mera Naam Hai Mohabbat*. The plot was borrowed from a tragi-romantic Hollywood movie *Love Story*. The film was a huge success because of its super hit music and excellent performances. Both Babra and Mohiuddin alias Gulloo have been valuable additions to the galaxy of Pakistani film stars.

Babra Sharif and her sister Fakhra were groomed by their elder sister Firdaus. She planned their careers meticulously and arranged for well-known composers and



Sohail Rana, the music director from Karachi, seen here with Noorjahan.



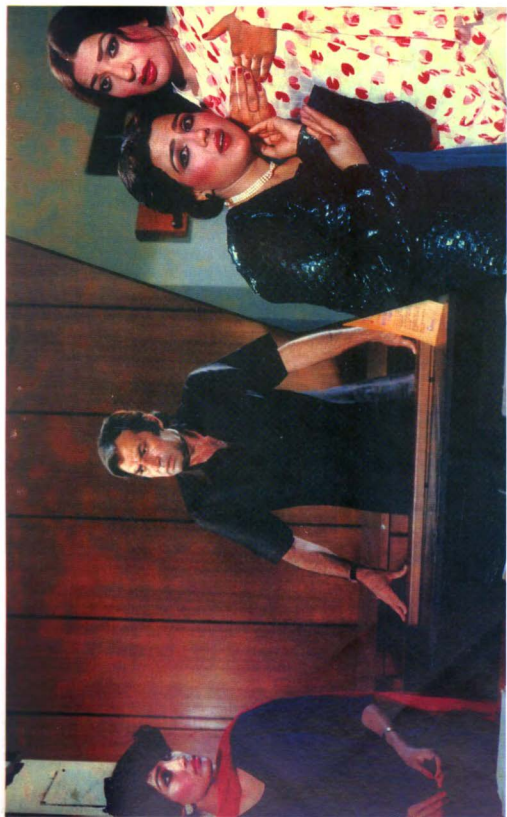
Sabiha in *Ek Gunah aur Sahi*.



Shabab Kiranvi

musicians from Radio Pakistan to tutor them in the arts of music, performance and etiquette. It was the era of petrodollars when many rich visitors from the Middle East came to the subcontinent for fun and pleasure. Besides performing for such dignitaries, the Sharif sisters also did television and cinema commercials. Though short in stature, Babra's appeal lay in her photogenic face and her hour-glass figure. Soon she became known as the 'Jet girl' in households all over the country because of her appearance in a short television commercial for Jet Washing Powder. Later she appeared in television plays under some seasoned producers and gradually learned the technique of dialogue delivery, facial expressions and body movement within the framework of a scene. She made her debut as heroine in *Mera Naam Hai Mohabbat* playing the role of a young and attractive girl, suffering from cancer and fighting it with the power of love. She worked hard to make a place for herself among many competitors of exceptional talent and better physical attributes. Soon her diminutive size was overshadowed by sheer talent and the charm that she radiated on the screen. It is interesting to note that initially Babra was cast in a film *Kora Kaghaz* which was never released. In 1974, her first film *Intezaar* was released with S. Suleman as the director, and Shabnam, Nadeem and Mumtaz in leading roles. *Intezar* was a golden jubilee hit. A few films like *Bhool* and *Talaash* followed in which she played the side heroine. *Mera Naam Hai Mohabbat* was her first venture as a heroine. Later she became one of the most popular actresses of Pakistani cinema and remained on the top for almost two decades. Her memorable movies include *Mera Naam Hai Mohabbat*, *Playboy*, *Mehmaan*, *Salakhaen*, *Talaash*, *Shabana*, *Miss Hong Kong*, *Miss Colombo*, *Shani*, and *Sangdil*.

Ghulam Mohiuddin, a tall man with a dark complexion, started his journey to the world of films from Radio Pakistan. He had a strong voice like Mohammed Ali's, and acted in many plays as an outside artiste. With the introduction of television, he made several visits to PTV's Karachi Station for roles in plays. Earlier cast as an extra in some period plays, he got instant attention as soon as he was asked to deliver a few lines. His forte in the early days was the rendering of dramatic dialogues in the style of Mohammed Ali. He was a popular television artiste before



Sangeeta, Kavita, and Mohammed Ali in *Jenay Nahi Doongi*.



Ghulam Mohiuddin

his first leading role in Shabab's *Mera Naam Hai Mohabbat*. Mohiuddin has sailed smoothly through a variety of roles in Urdu and Punjabi movies. After twenty-five years he is still a force to reckon with. With some striking performances to his credit, Mohiuddin enjoys the following of a large number of viewers of Urdu and Punjabi films. He is a true heir to Mohammed Ali's style of acting.

Soon after *Mera Naam Hai Mohabbat*, Shabab Kiranvi made *Deedar*, again casting Babra and Mohiuddin, but this film was not as good as the earlier one. Shabab had yet to suffer another loss when his *Insan Aur Farishta* starring Nadeem, Roohi Bano, Deebea, Mohiuddin, Amber and Allaudin failed to click even though Roohi Bano, the topmost television artiste of the time, gave a commendable performance along with Nadeem. She is amongst the very few artistes who have been honoured with the President of Pakistan's Pride of Performance Award. Roohi made her movie debut in Qamar Zaidi's *Palki* in 1975. It was in the genre of pre-Partition Muslim social movies and had as its theme the aristocracy of Lucknow and the sophistication of polite society. The film lacked authenticity, portraying plastic characters against a background too gaudy to be accepted as sophisticated. The presence in the cast of such top stars as Nadeem, Mohammed Ali, Zeba, Lehri, S.M. Salim and Roohi Bano could not overcome the ineptness of the script and the direction. After two commercial flops, Shabab Productions came out with a big hit, *Nauker*. It was a social romantic comedy based on a household. Directed by Nazar Shabab, the film owed its success largely to Mohammed Ali's performance as a hero and Nanna's natural acting and crisp dialogue delivery.

Hasan Askari, an outspoken anti-elitist director, made *Wehshi Jat* loosely based on a short story 'Gandasa' by the distinguished Urdu writer of fiction, Ahmed Nadeem Qasmi. The black and white Punjabi venture had so many scenes of blood and gore that it shocked even the short story writer. *Wehshi Jat*, with Sultan Rahi playing the fatalist, went even further in depicting violence than Aslam Dar's *Bashira*, but it lacked finesse and depth where the evolution of the story and the characters were concerned. The success of *Wehshi Jat* set a trend of ferocity and savagery in Punjabi cinema that became the hallmark of every Sultan Rahi film. *Wehshi Jat* also brought Nasir Adeeb to the arena of cinema

as a screenwriter. In the next twenty years Nasir wrote more than 300 films most of which featured Rahi. He once admitted that he had been writing the same story with the same character (Rahi as Jat) again and again but with different dialogues and action. The mass production and success of such films is an enigma that needs to be researched as it makes a statement about the sociology and psyche of rural Pakistan. While the sheer number of such films may make them seem impressive, in quality and aesthetics these signify an overall decline in cinema art and culture.

In 1976, actress Sangeeta emerged as a director and Syed Noor as a writer with *Society Girl*. It was a bold subject entirely different from the run-of-the-mill films. Sangeeta got the best out of her performers—Kavita, Mohiuddin, Nisho, Aslam and Qavi. She herself played the title role of a tormented girl who is the sole supporter of her ailing mother and young sister. The early death of their father affects her home life and she finds a job in a granary to keep the home fires burning. A young, poor and helpless girl is easy prey to the greedy and lustful elements of society. One day, the owner, a middle aged man, rapes her on a heap of grain—a symbolic and dramatic statement, which unfortunately was executed too loudly and without subtlety. The tragic event changes the life of the girl. The viewers regarded it as a taunt to the Peoples Party government that came into power with the popular slogan of 'food, clothing and shelter' for the down-trodden. However, the liberal policy of the government allowed many films to get past the censors in the developing democratic environment. The wronged girl gets no justice and becomes a call-girl to sustain her family. The ordeal destroys her but leaves a ray of hope for her sister. As a director, Sangeeta surprised many with her knowledge of shot composition, lighting and camera movement, showing its close relevance to the flow of story telling. In fact many were skeptical of her directorial capabilities and it took a couple of assignments before they accepted her as the first genuine female film maker of the country.

During the same period Jan Muhammed Jumman, a cameraman turned publicity film maker from Karachi, produced as well as directed his maiden feature *Dekha Jayega* with M. Ashraf as music composer and Shahid, Babra,



Nisho



Sangeeta



Nirala and Jamshed Ansari

Jamshed Ansari, Lehri and Shahnawaz Junior in the cast. It was an action-packed thriller with the usual ingredients of dance, songs and romance. It received great public approval and Jan found a permanent seat in the company of producers and directors of cinema.

Pervez Malik, one of the top ranking directors of Pakistani cinema, experimented with a new pattern of comedy in *Sachai*. He presented two acclaimed character actors Talish and Allaudin as comedians, along with Shabnam, Nadeem, Saiqa and Qavi and came out with a highly entertaining popular movie. Another movie with a family-oriented theme by Nazar Shabab was titled *Shabana* and had excellent performances by its leading players viz. Waheed Murad, Babra, Shahid and Nanna. It was a—stunning success.

Javed Jabbar, an advertising wizard, produced the country's first full-length English feature film. He produced and directed *Beyond the Last Mountain* with, a team of well-educated young men and women, unknown in the cinema world of that time. Usman Peerzada, Meryana, Shamim Hilali, Zahur and Nighat were in the cast. The musical score was provided by Sohail Rana. A huge amount of money was spent on its production and later on a lavish publicity campaign. An Urdu version *Musafir* was also made for the masses. Yet another noteworthy aspect of the film was its strong negative projection of the activities of workers' unions and their leadership at a time when the government was pursuing a policy of nationalization under its motto of 'Socialism is our Economy'. It was rumoured that the film was given support by the American lobby to counter the growing influence of socialist ideas in the politics of the country. The film however, bombed on all fronts, mainly due to loose scripting and inadequate direction. Jabbar thus became the maker of the first English feature movie in the country. Some years later he entered the political-cum-NGO arena, which was more in tune with the world of advertising.

The first Balochi cinema feature, *Hummalo Mah Gani* should be termed a film that never was. A group of enthusiastic TV artistes, headed by Anwar Iqbal, did their best to make the maiden venture based on a well-known folk legend a success. The film was completed and duly cleared by the Censor Board, but could not see the light of



Beyond the Last Mountain, Pakistan's first full-length English film.



Babra Sharif and Nadeem in *Playboy*.

a film projector because a strong lobby of obscurantists protested against it. They were concerned about protecting Balochi culture from vulgarization through films, as had happened in Punjabi and Pushto films. No one came forward to attempt another film on the rich cultural and literary heritage of Balochistan.

During the tenure of the Peoples Party, Censor Boards of three centres were re-constituted. Earlier, the members had been mostly government servants drawn from the bureaucracy and education, as well as eminent citizens. In the new set-up, members were also taken from the other sectors of society, including political leaders, members of assemblies, journalists, lawyers, and literary figures. The peoples' representatives, under the government's own policy, were quite liberal in their censorship practices. This encouraged producers to venture into new ideas and means to reach the masses. Some, through political influence and bribery, managed to clear films with an unusually high dose of sex and violence. Overall film production increased, recouping the losses incurred in the former East Pakistan. In 1974 a total number of 114 motion pictures were made at Lahore and Karachi, a record that still remains unsurpassed. The cinema network spread to small towns and villages. Regional cinema got a new boost with an increase in the number of Punjabi, Pushto and Sindhi films.

During the decade 1967-76 the country witnessed great political and social upheaval. Yet with the strength of its people and the leadership of Zulfikar Ali Bhutto, Pakistan emerged as a country capable of facing the new challenges through a democratic process. But the future had something else in store for the nation in the coming decade.



A memorable occasion—Zulfikar Ali Bhutto addressing an array of stars at a Nigar Award ceremony in the late sixties.

CHAPTER 5

1977-86: A DECADE OF DECADENCE

*Har qadam pe hain muhtasib Jalib
Hum to ab chandini se darte hain*

—Habib Jalib

O Jalib! the watchdogs hunt for the torch-bearers at every
step.
Verily, I am afraid of the moonlight.

On the political front, the year 1977 commenced with strikes and confrontations between the government and the combined opposition parties concerning the validity of the results of the general elections. However, for the film world it started on a happy note with the release of *Aina*, a musical love story with a tinge of social comment. Starring Shabnam, Nadeem, Rehan, Qavi, Bahar, Hanif and Shahzeb and produced by M.A. Shamsi of Kashif Films, it was, in the real sense, director Nazrul Islam's brainchild. The film created history for having the longest combined run in Karachi—almost 250 weeks. The record for the business that it grossed at the box-office was surpassed in 1995, almost twenty-two years later, by *Munda Bigra Jay*. The film was based on an oft-repeated plot, involving a young man from a middle income family contented with his job as assistant manager at a hotel, and a rich and pampered though good-natured girl. They fall in love but when the time comes to get married, the girl's parents, as usually happens, oppose the match. The ensuing tussle turns into a verbal battle between the arrogance of the rich and the pride of a have-not. Ultimately in desperation the parents give up but warn the couple that they are now on their own. Now the part-time romance is transformed by the full-time vagaries of daily existence. The realities of life



Shabnam and Nadeem in Nazrul Islam's musical blockbuster *Aina*.



Mehnaz

dawn on the girl who misses her parents. She becomes more and more desperate when the husband sticks to his egoistic stand and flatly refuses to let her accept any gift or support from her parents. The differences between husband and wife reach a breaking point. In the meanwhile a baby boy is born to them. The wife's parents use the birth of their grandchild as an opportunity to take their daughter away after telling her that the baby died in childbirth. The man is left with the child, he leaves the city and finds work at a hill resort. Some years pass; both long for each other. In the end, the heroine goes to that particular hill station for health reasons and there she hears a young boy singing the same song she used to render for her beloved. Songs often serve as vital signs of recognition in the cinema of the subcontinent. The gambit works well with the audience, even though it has been used in dozens of movies. In *Aina* the heroine chases the boy who, through the song, leads her to his father. The film ends with the happy reunion of the lovers and good sense prevailing in all concerned. What made *Aina* different from run-of-the-mill ventures, was the innovation in the picturization of half a dozen enchanting songs composed by Robin Ghosh on lyrics closely linked with the situation and narrative of the story. Suroor Barabankvi and Bashir Niazi, colleagues of Nazrul and Robin Ghosh, together created some of the finest melodies in the realm of film. Nayyara Noor in her soothing voice sang *Rootho ho tum, tum ko kaise manaun piya*. Yet another popular song was *Waada karo Sajana* which was filmed on a speedboat and sung by Mehnaz and Akhlaq. Mehdi Hasan excelled in a most unusual tune *Kabhi mein sochta hun*. Mehnaz sang some of cinema's most unforgettable duets with Akhlaq and Alamgir such as *Pyar karti hun, kis se* and *Mujhe dil se na bhulana*. The last song, also rendered by Mehdi Hasan and Nayyara, hit the popularity charts as the theme song of *Aina*. In *Aina* Nazrul infused a romantic note through the songs, using the elements of nature as tools to enhance their impact. His use of open spaces to create the mood of the scenes in contrast with the normal lip-sync presentation of songs greatly appealed to the audience. He took the liberty of showing the love birds engrossed in each other or dancing to the rhythmic beat of the song, sometimes played in the background and sometimes being sung by them. This



Nayyara Noor

allowed a great deal of freedom in juxtaposing the performers in a vast landscape through very, very long to very big shots with smooth transitions. He was not the innovator of this technique, yet in *Aina*, it was used imaginatively and skilfully. Shabnam and Nadeem enacted the romantic scenes with aplomb and were lauded by urban youth and young married couples.

It is an interesting coincidence that Bollywood's *Raja Hindustani*, the topmost money maker of 1996, has almost the same plot. Aamir Khan and Karishma Kapoor play the roles enacted by Nadeem and Shabnam in *Aina*. The musical love story of a rich girl and a modest but proud young man once again comes out as a winner. It shows a remarkable similarity in the kind of themes appreciated by the audiences of India and Pakistan even after fifty years of Partition.

Aina established Calcutta-born Nazrul Islam as one of the topmost directors of Pakistani cinema. Nazrul migrated to Dhaka in 1959, primarily due to his love for cinema. Before this he was based in Bombay and for a while did odd jobs at film studios. Soon he was attracted to IPTA (Indian Progressive Theatre Association) and for a few years performed in their plays of social commentary. He also worked as assistant to film editors before he made his directorial debut in Dhaka with the Bengali film *Kar Bou*. *Kajal* was his first Urdu assignment in the former East Pakistan. He made notable movies there but at the time of the dismemberment of the country he opted for Pakistan along with other personalities of the film world, namely Shabnam, Robin Ghosh, and Rahman. Elias Rasheedi, the eminent film journalist launched *Ehsaas*, his maiden venture as a producer, with Nazrul Islam as the director. The Nadeem-Shabnam starrer was a fairly successful attempt. It was followed by *Haqeeqat* starring Mohammed Ali, Deebea, Waheed, Babra, Talish, and Adeeb and later *Sharafat* with Nadeem, Shabnam, Qavi, and Allaudin in the main roles. After *Aina* Nazrul was given more freedom by his producers and made a name for himself as the poet of celluloid. Some of his notable films are *Amber*, *Zindagi*, *Bandish*, *Nahin Abhi Nahin*, *Madam Bavari*, and *Kale Chore*. He died in 1993, somewhat disheartened by the commercial failure of his last film *Khwahish*, which was partly made as an art movie, close to real life, and had only two songs.



Aina established Calcutta-born Nazrul Islam as one of the topmost directors of Pakistan.



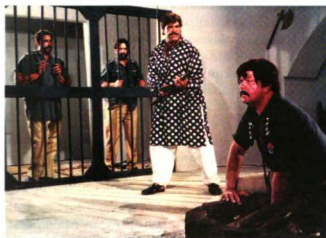
Shabnam and Faisal in *Nahin Abhi Nahin*. The story was adapted from Hollywood's *Summer of '42*.

5 July 1977 marked the beginning of the longest Martial Law in Pakistan. It left deep scars on the political, social, cultural, and economical psyche of society. The Chief of Army Staff, General Ziaul Haq dismissed the elected government of Zulfikar Ali Bhutto on the pretext of saving the country from the probable danger of a civil war and launched 'Operation Fair Play'. He made an unequivocal declaration that free and fair elections would be held within ninety days to resolve the dispute between the warring political parties. But soon the scenario changed; the ousted prime minister was arrested on the flimsy charge of having ordered the murder of a factional opponent, Raza Kasuri, resulting in the death of Kasuri's father. The tune of 'Fair Play' was transformed into the battle-cry of 'Accountability' and a reign of terror was unleashed through the Summary Military Courts. Civil rights activists, journalists, union leaders, political opponents, and others were fined unrealistic sums, awarded long imprisonments, lashings, public flogging, and hangings. The junta exposed society to a punitive era it had never before witnessed. Through an ambiguous legal procedure Bhutto was convicted by the Lahore High Court and sentenced to be hanged. His followers protested and for the first time in the history of the region, cases of self-immolation in protest were witnessed.

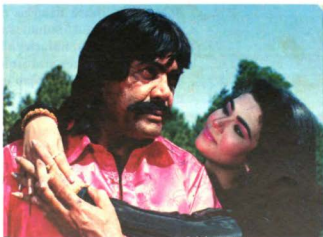
Later the country became involved with the Afghan war on behalf of its western allies to counter Soviet forces there. This gave birth to a new culture of guns and dollars. For years an unspecified amount of money and weapons were brought into the country in the name of Jihad against the infidels. Mujahideen were supported in every way. Religious schools (*madressas*) were turned into training grounds for the art of guerilla warfare for the young and the uninitiated. Heroin and Kalashnikovs became means for easy access to money and power. This transformation of Pakistani society was carried out in the name of religion and the fulfillment of international commitments. General Ziaul Haq, the Chief Martial Law Administrator and the self-appointed President of the country had unprecedented dictatorial powers. Western democratic governments turned a blind eye towards the dehumanization of life within Pakistan as long as Zia's junta was ready to follow their policies in Afghanistan.



Mustafa Qureshi and Sultan Rahi starred together in the phenomenally successful Punjabi movie *Maula Jat* and its sequels.



Sultan Rahi, the vigilante hero of Punjabi films, protector of the oppressed and the punisher of corrupt officials.



Sultan Rahi was virtually a one-man film industry. Here he is shown with Chandni.

Politics in Pakistan suffered the worst kind of indignity when the so-called elections on 'non-party basis' were held under Martial Law in the country. The interest of self, families, and clans superseded loyalties to a political party and its ideology, giving rise to widespread corruption and nepotism.

The army junta encouraged and covertly supported sectarian and ethnic groups in order to counter anti-government political movements. The policy of divide and rule gave birth to armed conflicts between various factions all over the country, making it imperative for the warring groups to equip their activists with weapons. Finance for arms was raised from various sources, including fundings from supporters who gave to the cause first out of sympathy and later out of fear. Mostly unemployed youth from the poor and lower middle class were enlisted and trained as faithful activists. At a tender age, they found a new kind of thrill in handling sophisticated guns. Once involved in an act of violence, they were trapped in the syndrome of loyalty to the party leadership forever. They would then execute the most heinous crime to please the leadership. After a while many amongst them became renegades, establishing their own gangs of criminals. In consequence, the country went through a period of crimes, killings, and violation of human rights and this gave rise to a most appallingly unstable law and order situation. Likewise, cinema culture was adversely affected by the happenings in the country. The coming years saw the development of a new genre of cinema, glamorizing violence, and advocating brutality as a normal form of vengeance.

Lollywood found a new director in Yunus Malik, who made a name for himself in Punjabi films. He entered the *filmi* scene with a bang as the director of *Jeera Sain*. The emerging legend, Sultan Rahi, was once again cast as a negative central character. The film was shot on location in the narrow lanes and streets of Lahore. It turned out to be a big success in Punjab and made Yunus a sought-after director, an exponent of the new genre. The house of Shabab produced *Susrat*, directed by the young Nazar Shabab with Sangeeta, Kavita, Shahid, and Nanna in the cast. It was a well-written humorous and satirical family story and got a grand reception from film-goers. In the same year Noshin Malik delved into history to make a film

on the story of the freedom fighter *Tipu Sultan* with director Razzaq Qaiser. The cast included Mohammed Ali, Roohi Bano, Badar Munir, Nayyar Sultana, and Mussarat Shaheen. The epic turned out to be a failure both at the box-office and with critics. Its quality of production, direction and script writing was rather poor. Yet another period project followed, this time on the life of the young Arab commander Mohammad Bin Qasim who conquered Sindh in AD 712. Produced by a newcomer, M. Khuda Buksh and directed by A. Banglari, it had a modest cast including Nisho, Nazim, Talish, Adeeb, Zammarud, and Saqi. It was also a futile tryst with history on celluloid. Its failure warded off further ventures into the production of epic historical motion pictures.

In 1977 two comedies were released one after the other. The first was Aslam Dar's *Bare Mian Diwane*, with Talish in the title role. For Aslam, best known for dramatic and action movies, it was the first venture into this genre. Nadeem, Aasiya, Nimmi, Durdana, and Tamanna were also part of this modest endeavour. The other was Syed Kamal's first Punjabi venture *Aj Diyaan Kuriyaan*. He signed on six actresses including Neelo, Nisho, Navin Tajik, and Nimmi to keep company with him as the hero. Though a low budget movie, it fared well and proved to be a reasonably successful venture for the budding producer, director, and star of the film.

The comedies were followed by two melodramas grossly over-rated because of their success at the box-office. Hasan Askari, who earned a good name as a director of Punjabi cinema, undertook his maiden assignment in Urdu for producer Tariq M. Qureshi with *Salakhain*, loosely based on Victor Hugo's renowned novel *Les Misérables*, and produced earlier in India by Sohrab Modi as *Kundan*. Askari's version, though lacking in savoir faire, came out loudly in criticism of the human jungle where the innocent and the helpless are left to the mercy of their fate. The film loses its interest when it goes beyond the scope of the original story. Mohammed Ali and Babra Sharif as the victims of circumstance give fairly plausible performances. The theme song *Mera tera pyar ka aisa rishta hay* rendered by Mehdi Hasan and later by Mehnaz was a real tear-jerker.

Sangeeta's *Ishq Ishq* begins as a slapstick comedy in which Nadeem plays the role of young man whose antics resemble



Roohi Bano, an accomplished television actress, who also acted in a few movies.

those of a child. For a while the film seems like a Marx Brothers comedy with the hero and his side-kick Salim Mota as two madcaps. Until halfway through the movie, it seems that the director, otherwise a competent craftswoman, is making a movie for children with an absurd title. Then the story takes a sudden turn and becomes almost a re-make of *Heer Ranjha*. It concludes with the tragic death of the hero and heroine in a typical *filmi* scene—a desperate effort to die in each other's arms. Besides lady luck, the success of *Ishq* can be attributed to the heart-warming compositions of Kamal Ahmed in the voice of Mehdi Hasan—*Ishq sachcha hey to waada nibhana hoga* and *Neina re neina tum hi bure*.

After *Ishq*, Sangeeta came out with one of the most realistic and striking films ever made in Pakistan, *Muthi Bhar Chawal*, based on the eminent Indian writer Rajinder Singh Bedi's novelette *Eik Chadar Meli See*. Rarely does a motion picture, adapted from a book, capture the true substance and spirit of the writer's prose. Sangeeta achieved such a feat by shooting a perfect screenplay with her deft and imaginative direction.

The film opens with an early morning scene showing a Sikh household in a Punjabi village. The family is sleeping on a row of *charpais* in the open courtyard of the house. Sangeeta the wife of the elder brother, in her early thirties—attractive but plain—wakes up to tend to a blind father-in-law (Allaudin), a nagging and demanding mother-in-law, a lazy and good-for-nothing brother-in-law (Nadeem), a teenage daughter, a five year old son and above all a typical husband, (Ghulam Mohiuddin) a *tonga walla*. The director unfolds the entire story of the coarseness of their existence, the family's struggle for survival, the domineering attitude of the man and the status of the woman, through a few well-composed shots of the daily chores of the woman. The seven people are living from hand to mouth on the meagre earnings of only one person, yet there is no great urgency or urge to change their lot. Except for the wife, the others take things as they come as is the way in thousands of villages all over the subcontinent. Though the husband regularly attends to his work, it becomes more a routine than a conscious commitment to his job and family. The younger brother loafs around with others of his age and also covertly romances a young woman (Kavita). The old man spends



Sangeeta and Nadeem in *Muthi Bhar Chawal*. Directed by Sangeeta, it was based on Rajinder Singh Bedi's *Eik Chadar Meli See*.

Nadeem in *Muthi Bhar Chawal*.



Nadeem and Sangeeta in
Muthi Bhar Chawal.



Rahat Kazmi, a television artiste, appeared in selected large screen productions.



Kavita, Sangeeta's younger sister, acted in several movies before leaving Pakistan to join the Palestinian freedom movement.

most of his time on his *charpai* with a *hugga* (a hubble bubble), the mother-in-law routinely unleashes a tirade of verbal abuse on the daughter-in-law, the children are busy in their own world. At the end of the day, the husband returns with a bottle of country liquor to relax from the difficulties of the outside world and the wife, after eighteen hours of household work, is too tired to fulfil her husband's biological needs. One day the *tonga walla* is killed by a young man (Rahat Kazmi) who suspects him of having a hand in the death of his teenage sister. The finances of the family, sustained on the daily earnings of the husband, collapse overnight. The wife comes under further pressure now to raise money and also to run the house. Soon the brother-in-law realizes his responsibility and starts plying the *tonga* in place of his deceased brother. The woman's position, as widow, becomes precarious and is threatened by her mother-in-law. Soon she is made to realize that for the benefit of her children and herself she must marry the younger brother. She is shocked as the young man has always been like a brother to her. The young fellow revolts against the proposal for he has already decided to wed his sweetheart. The five village elders (*punch mukh*) intervene and physically force the young man to accept his brother's widow as his wife. The wedding is solemnized with harsh beatings. Later the angry young man reacts strongly, shuns the family altogether, and takes to hard liquor.

For the woman, a chance of a viable existence vanishes into despair. She seeks the advice of her regular adviser, a pragmatic and sensible childhood girl friend. In an imaginative and well-conceived scene, a physical tussle between the experienced woman and the rebellious novice, turns instinctively into the arousing of his sexuality and his acceptance of the role of husband. Sangeeta and Nadeem give commendable performances in a skilfully-directed, picturized, and edited sequence. Life takes a turn for the better and things settle down as the woman once again takes care of all the needs of the family. Many engrossing anecdotes, handled with deftness, enrich the perception of life in the village, the story, and the characters.

Poverty and ignorance are the major obstacles in the redemption of these people. Sahir Ludhanvi, a well-known film lyricist and progressive poet of the Urdu language,

expresses his feelings on the plight of such people, with anguish and a touch of satire in the following couplet:

*Muflassi hiss-e-latafat ko mita deti hay
Bhook adab ke sanche mein nahi dhal sakti*

Loosely translated, these lines indicate that deprivation deters all sense of propriety and hunger cannot be moulded into etiquette. Rajinder Singh Bedi, like his mentor Munshi Prem Chand, treats the drudgery of deprivation with sympathy and understanding. His approach is humanistic, neither rebuking nor patronizing, seeing and observing the course that life has to take for survival. The village collectively encompasses all the great gains and losses through its rites and rituals, least concerned about individual likes or dislikes. It conforms to the dictum of equilibrium, balance, and the status quo in confronting the vagaries of life in order to sustain itself. Sangeeta brilliantly and subtly conveys this philosophy of life. Ghulam Mohiuddin, Nadeem, Rahat Kazmi, Kavita, and above all Sangeeta herself, contribute immensely to the success of the film, portraying their roles as members of the Sikh community with intensity and passion. *Muthi Bhar Chawal* could have launched Pakistani cinema into the international forum, but for lack of support from NAFDEC or any other government agency, it turned out to be a financial loss. Such failures further dragged cinema into the mire.

However, in 1979, a short featurized documentary film by the author of this book, titled *They are Killing the Horse*, did bring Pakistani cinema into the limelight at the international level. It was the country's first indigenous effort, neither supported nor sponsored by anyone. It won great accolades. Some excerpts and comments by newspapers about the film and the film maker are being reproduced here. It won the Grand Prize at the International Film Festival in Tampere, Finland. Written by Saeeda Gazdar, the film had Tehzeeb Jaffar in the main role as Noori.

Apparently, it is a tale of a girl called Noori, but in a real sense, it is the story of her background and the society she lives in. Her suffering is not from an individual evil but due to



Tehzeeb Jaffar as Noori in Mushtaq Gazdar's *They are Killing the Horse*.

her environment. Here the film holds a mirror to the facet of our life, which we are afraid to stand face to face with.

—*Dawn*

The film projects the economical, and social background of Pakistan and depicts the problems ranging from religious superstitions to the suppression of women. This was the first occasion that a Pakistani artist was able to present his society through his work in Oslo.

—*Arbeiderbladet, Oslo*

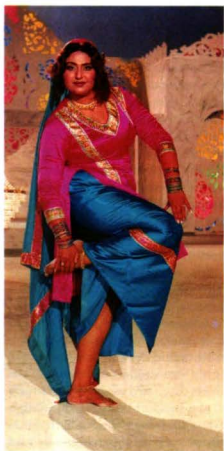
Noori spends her time doing *chilla-kashi* in front of a candle, and fantasizing about a dream lover who comes riding on a horse. She finds this make-believe love-making a biological outlet in her repressed world. But then, during a Muharram procession she panics while watching the symbolic killing of Imam Hussain's horse, and her breakdown is complete when a child rapist is publicly flogged. The film is based on research and is in no way fictionalized. After all, Buddhists, Hindus and Muslims all have their holy men doing their own kind of *chilla-kashi* (meditation) under a tree that eventually becomes holy by association. Barren women and others with problems go there to tie *taviz* to the tree and to make wishes.

—*The Times of India.*

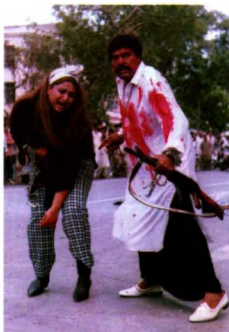
The international award also brought invitations to the film maker to present his film abroad at institutes, universities, and festivals in England, Sweden, Germany, France, USA, Norway, India, Sri Lanka and Bangladesh. The electronic networks in some countries showed the film in their mainstream programmes.

Asif Noorani, a well-known columnist of cinema and the performing arts, wrote an article in *Dawn* about the travails of financing the documentary of social comment in Pakistan, in the light of his talk with the film maker. An excerpt is being reproduced with his permission:

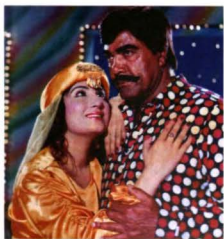
The environment for a self-sponsored documentary film maker is both depressing and discouraging in this country. Apart from the problem of finances, a film maker has to combat various taboos and inhibitions which have gripped our society. Mushtaq feels that in India too the situation is not very encouraging at least from the financial point of view, but one does occasionally hear about the government financing some off-beat films.



Anjuman



Anjuman and Sultan Rahi the inseparable pair starred together in countless movies.



Sultan Rahi with Saima, heroine of his later movies.



Sultan Rahi



Najma

Despite its poor production values, *Ghazi Ilmdin Shaheed* got a very good reception mainly for its emotional and religious appeal. Directed and produced by Hyder who also acted in his own production, the cast included Najma, Aaliya, Navin Tajik, and Afzaal. It was based on a true story about the killing of a man who wrote a book on the life of the Prophet Muhammed (PBUH) that was spurned and condemned by religious scholars in India. Ilmdin, a simple and ordinary man, was so perturbed that he took it upon himself to punish the writer for his blasphemy. Ilmdin killed the man and handed himself over to the police. The trial aroused great public interest and further polarized the Hindu and Muslim communities. The court convicted Ilmdin and sentenced him to be hanged. Ilmdin is remembered as a *shaheed* or martyr.

Raja Ghazanfer Ali produced his historical film *Haider Ali* on the life of the ruler of Mysore and the father of Tipu Sultan. Masud Pervaiz, a seasoned director wielded the megaphone. The maestro Khurshid Anwer composed the music and the film's highly emotional dialogues were penned by Riaz Shahid. The dramatic actor Mohammed Ali played the key role with the support of Mumtaz, Sabiha, Adeeb, Talish, and hundreds of extras. Though it was a good production, it could not earn adequate returns and the producer ran into heavy financial losses.

Shamim Ara, the top actress of yesteryear, produced and directed *Playboy*, a light romantic comedy with Nadeem, Babra Sharif, Asif Raza, Nanna, Nadia, and veteran Talish. Mostly shot in London during the summer, it featured fresh and well-selected locales. With M. Ashraf's swinging tunes and Nadeem and Babra's spontaneous acting under the adroit direction of Shamim Ara, the film proved an instant success with youngsters and the family audience. Thus emerged another gifted female as a notable film maker in the country.

The first cinemascope Punjabi film *Lakha*, produced and directed by Shafiq Ahmad, with Iqbal Hassan in the leading role was released on 22 September 1978 but the endeavour did not get the desired response. The number of wide screen theatres in rural areas is limited. The film did not appeal to the urban population either and the experiment flopped.



Mumtaz

The biggest blockbuster of Punjabi cinema Sarwar Bhatti's *Maula Jat* was released on 11 February 1979. It was the time in the country's history when the Lahore High Court, under its controversial Chief Justice Maulvi Mushtaq, had convicted the former elected prime minister Zulfikar Ali Bhutto and sentenced him to death. The military rulers, fearing popular reaction, tried to prevent public display of resentment by exercises which included unwarranted arrests, summary military trials, speedy convictions and quick punishments. The majority of people were in the grip of terror but were unable to express their resentment. Some brave souls who did come out on the streets were brutally manhandled. There was complete censorship of the Press. Radio and television as usual were under the direct control of the government. In such an environment *Maula Jat* hit the screens and caught the attention of the common man in a most unusual way.

The story of *Maula Jat* is set in a society or country where the police, the courts, the rulers, and the officials are indifferent to the plight of the common men and women. The film opens with the recitation of Koranic verses signifying the eternal battle between the forces of Allah (Good) and those of Iblis (Evil). The recitation is followed by a scene of a girl on foot being chased by a horse rider, from village to village, a symbolic implication that such a scenario could occur anywhere in the rural areas. No one is there to save her; those who do come forward immediately shy away on seeing that her tormentor is one of the boys from the Nath clan. The long chase of the helpless girl ends in a village where Maula Jat, a small landowner, lives with his mother and a childhood friend. Jat's friend challenges the intruder, which results in a fight. The fight ends with the chaser wounded, his nose bloodied, resting tiredly against a wall.

The girl is energized by the justice earlier denied to her, and the injury now inflicted on her abuser. She jumps into the arena and begins to sing and dance. The *luddi* is a dance of triumph in Punjab and the symbolism of the scene is thus enhanced in the film. The dance could be that of Salome for the head of John the Baptist, but instead, the girl dances herself to death. Perhaps for her the dance, the song, and death are the only way that she can attain

complete freedom from the oppressive society in which she lives.

The wounded Nath brother reaches home to confront his young and seductive gun-toting sister. On hearing his humiliation, she shoots him dead for the sake of the family pride. The diabolism of the Nath clan is further elaborated by the introduction of the elder brother Nuri, a man obsessed with vanquishing anyone who claims to be more powerful than him. His search for such a mortal takes him from one jail to another on the presumption that notoriety dwells in prisons. It is ironic that he does not find any soul behind bars who can match his egoistic authority. Perhaps such beings are rampant in the outside world and not in prisons! The producer Sarwar Bhatti, who claims to have originally conceived this character, talked at length about the myth and psyche of such a villain. According to Bhatti, 'Nuri Nath is made of different stuff; he is not engaged in robbery, looting, or assaulting women. His obsession is to subjugate everyone'.

Unlike the usual bullying villain, Nuri Nath speaks in soft tones and addresses his adversaries with the endearment of *sohnia* (handsome fellow) and with apparent politeness. He derives sadistic pleasure in destroying anyone with enough courage to retain his self-respect and dignity against him. The sole aim of his life is to attain complete control through force. In the terms of the governance of any country, the Nuri Nath character draws a close parallel with the Martial Law authority, which embraces all powers, rendering all institutions, political parties, individuals, and groups completely subservient. Those who submit and obey benefit from the all-powerful authority and others must either be quiet or suffer the agony. Maula Jat's refusal to acquiesce brings him in direct conflict with the Nath clan. The rest of the film is a battle between the forces of the law of the jungle and civilized rule. In the end Maula Jat musters enough support from the people to defeat Nuri Nath and his henchmen.

On 4 April 1979, while the film was in its second month, Bhutto was hanged in Rawalpindi by the government of General Ziaul Haq when the Supreme Court of the country, in a controversial split decision, rejected his appeal against the Lahore High Court verdict. The overwhelming influence of the two Chief Justices, namely Maulvi Mushtaq



Movies of the eighties increasingly focused on violence; films featuring gangsters and the mob started taking centre stage.

of the Lahore High Court and Anwarul Haq of the Supreme Court, sealed the fate of the first elected prime minister of Pakistan. Zulfikar Ali Bhutto was an extraordinary man in the arena of politics. According to some political analysts, he had such a forceful personality that one could either love him or hate him, but could never ignore him. A vast majority of people in the country mourned his untimely death, but there were and still are some who rejoiced and felt relieved. It will be of great interest for social scientists to note that *Maula Jat* was a great hit in Punjab and rural Sindh, the areas where Bhutto and his party enjoyed tremendous popularity, whereas in Karachi and Balochistan, areas with fewer Bhutto supporters, the film got a lukewarm reception.

Later Zia's government decided to ban the film by cancelling its censor certificate for reasons other than the political insinuations in the movie. It was ridiculous that an administration which, at public floggings, fixed microphones near the mouths of the victims to amplify their agonized screams for the edification of the huge crowd and which made elaborate arrangements to stage public hangings of condemned convicts of military courts, considered the film too violent for viewing by the general public. But before the authorities could act, the producer obtained a stay order from the High Court against the Censor Board. During this litigation, the exhibition of the film continued. It did record business by running continuously for two and a half years. When the period of the stay order expired, it was forcibly removed from the theatres by the police.

Every once in a while an artiste gives such a vivid and forceful performance that its image lingers in the mind for years to come. Mustafa Qureshi's Nuri Nath was one such characterization. By virtue of *Maula Jat*'s unprecedented, colossal success, the producer earned a great fortune and the director Yunus Malik, the screenwriter Nasir Adib and the leading players reached the pinnacle of fame where they remained for more than a decade. As for Sultan Rahi, the Maula Jat role turned him into a real personification of his name, which literally translated means 'the wandering emperor'. He rules over the hearts of the people on the streets even after his death in 1996.

During the People's Party government, a small group of influential film makers managed to get away with some explicit scenes, which normally would not have been allowed by the Censor Board. Eager male audiences thronged the theatres to watch a series of yellow movies like *Khatarnak*, *Khaufnak*, *Khanzada*, *Nawabzada*, and *Malikzada*. Lewd dances and songs, rape scenes, and semi-nude actresses dancing in the rain were common ingredients of such blockbusters.

Under Martial Law, the practice continued unabated. The screening of uncensored pieces (called *tota*), in fact increased particularly in Pushto films. The Press occasionally carried reports of such illegal practices. However, the fact remained that the culprits involved were few and the audience of such cheap movies was marginal. In 1979 an officer of the Censor Board made an issue of this largely non-threatening practice.

According to the censor rules it is mandatory for a film maker to relinquish the positive and the negative copies of the parts of their films which have been disallowed by the Board for general showing. The board office has a substantial record of such sequences. The officer spliced all such bits together and showed them to General Ziaul Haq, the Chief Martial Law Administrator. The General having no clue about the facts, was made to believe that such films were being run in the country since the time of the previous government. He became furious as he could not bear to see such a big chunk of immorality in one sitting. With the stroke of an ordinance he cancelled the censor certificates of all films issued prior to the imposition of Martial Law. The ordinance in its immediate consequence proved to be a death warrant for the film industry of the country. The scheming officer secured his job for many years to come, as the watch-dog of morality in films on behalf of the General. The ignorance of the General and his cronies was evident from the fact that they failed to grasp the simple fact that the banning of all films produced in the last three decades would create a void, break the progress of film making, and pave the way for fortune seekers who wanted to invest in cheap films to make fast money.

A fresh film policy was formulated and the Motion Pictures Ordinance 1979 was promulgated. The new code

for censorship of films was an important document in the study of the psyche of the policy-makers of the regime, who tried to control the medium of cinema in the name of safeguarding religious ethics, national security and public morals.

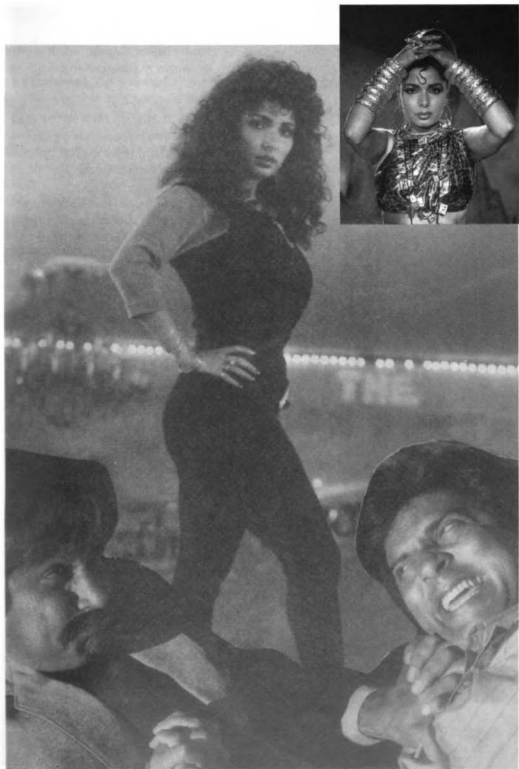
Some extracts from the Ordinance are being reproduced here as archival material for general information and interest.

The following are the principles by which film censorship shall be guided, namely :-

(a) The provisions of the Code, while spelling out in detail certain curbs which have to be imposed on the exercise of the freedom of expression in the interest of the majority of the cinema audience, shall nevertheless, leave room for encouragement of artistic expression by expanding creative freedom, at the same time ensuring that the freedom which encourages the artiste remains responsible and sensitive to the society at large.

(b) The film maker has the right to contribute towards broadening the viewer's vision of life, by giving him an insight into human impulses and an awareness of the social factors at work, and by identifying the realities that impinge upon contemporary existence such as intolerance, graft, dishonesty, inequality or exploitation their daily manifestation. He should have the right not only to restate truth, in historical or contemporary context, but also to relate it to the life of his audience. Above all, he has the right to pursue to the limit the scope for artistic expression, innovation and experimentation offered by the cinema and to provide the viewer aesthetic satisfaction on a rising scale.

(c) While judging each film, the authority should keep in view the fact that each film piece, scene, song, incident, dialogue has to be examined in the context of the film as a whole, its relevance and appropriateness to the plot or its thematic and artistic justification. Because no two films are alike it is essential to treat each picture, each incident, each line of dialogue on its own merits. In judging a film, the main consideration should be the impression it is likely to create on an average audience which includes a



Babra Sharif, the leading lady of the eighties, appears in *Dushmanon ke Dushman*.

considerable portion of children, teenagers, adolescents and young persons of immature judgement and of impressionable age.

(d) In case of imported films, themes which are purely permissive in character and treatment and which come into a direct clash with the accepted standards of morality and social values in Pakistan should be discouraged.

(e) The aim of the authority should be to eliminate the public exhibition of a film or any part thereof including an incident, dialogue, song or dance which is likely to:

- (i) impair accepted moral standards and social values by glorification of vice or crime;
- (ii) give offence to any section of the public or injure the feelings of any class of persons; or
- (iii) hurt national sentiments.

In the light of the foregoing principles a film shall be regarded as unsuitable for public exhibition if, directly or indirectly, it hits :

i. Security, law and order:

- (a) is contemptuous towards Pakistan or its people or tends to undermine its integrity or solidarity as an independent state;
- (b) violates any provisions of the Constitution or any law for the time being in force;
- (c) promotes or supports sedition, anarchy or violence in the country;
- (d) leads to breach of law and order or creates sympathy for violation of laws;
- (e) brings into contempt the Armed Forces, Police Force or any other Force as an institution;
- (f) portrays the Armed Forces or Police Force in derogatory uniforms or such uniforms as are not in accordance with the approved pattern;
- (g) intends to cover up sequences predominantly consisting of violence or crime.

ii. International Relations:

- (a) Contains propaganda, in favour of a foreign state bearing on any point of dispute between that state and Pakistan or against a friendly foreign state likely to impair good relations between it and Pakistan;
- (b) portrays incidents having a tendency to disparage, malign or misrepresent other nations.

iii. Religion:

- (a) undermines Islam;
- (b) ridicules, disparages or attacks any religion, sect, caste or creed;
- (c) causes hatred or strife among religious sects, castes or creeds;
- (d) shows ceremonies at places of religious significance, shrines and mosques in such manner as to cause disrespect to religion;
- (e) personifies the Prophet, *Sahaba* or *Aaimma*.

iv. Immorality and Obscenity:

- (a) glorifies adultery, promiscuousness, lustful passion, lewdness or excessive drinking;
- (b) presents scenes of rape, sexual acts or perversion, abortion, child birth and surgical operations beyond the limits of decency and the unavoidable demands of the plot. (This will not apply to technical or scientific documentaries meant for specialized audiences),
- (c) contains dialogues, songs, speeches, dances, jokes or gestures which are obviously vulgar, obscene or indecent.

v. Nudity:

Displays the living human figure in the nude or in indecorous clothing in an obviously licentious manner with the intent to provoke lustful passion.

vi. Dances:

Displays dances showing indecent or vulgar movements or passions.

vii. Crime:

Glorifies vice, crime, violence, black-marketing, smuggling, bribery, corruption or any other social evil.

viii. National Sentiments:

- (a) shows disrespect to the National flag ;
- (b) brings into contempt any aspect of national ideology or objective;
- (c) fans racial, sectarian, parochial, linguistic, regional or class hatred;
- (d) distorts historical facts, such as maligning of Pakistan, its traditions or heroes.

ix. Titles:

Presents indecent, obscene or profane titles.

x. Bestiality:

- (a) exhibits wanton cruelty to animals;
- (b) shows exaggerated horror, torture or cruelty;
- (c) portrays excessive bleeding, mutilations, choppings; or
- (d) portrays brutal fighting and gruesome murders.

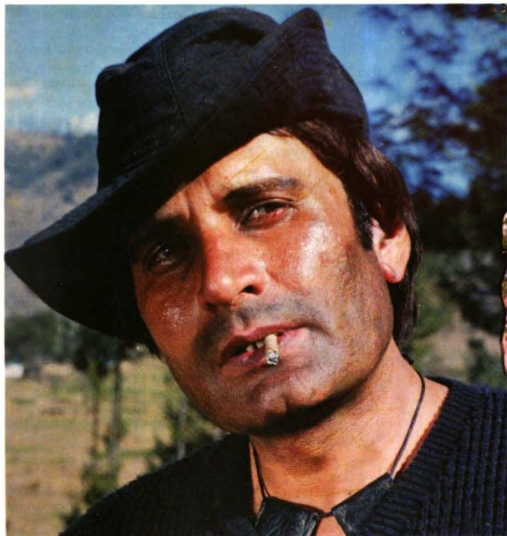
xi. Plagiarism:

Plagiarizes any other film—local or foreign.

For any film to get a clean billing from the Censor Board, it was mandatory to comply with the above-mentioned conditions. Furthermore, every producer had to register himself with NAFDEC before undertaking any project, else the Raw Film Stock Permit would not be issued nor would the film be considered for the censor certification. The general considerations for the registration of producers, as written in the Ordinance, are:

1. The applicant must be conversant with the techniques of film production and must have:

- (a) the ability to judge the merits of a story;



Asif Khan, hero of Pushto movies.



Asif Khan, and Surriya played the lead roles in Pushto movies for decades.

- (b) the ability to select the most suitable director for the film;
 - (c) the ability to visualize the characters in order to assemble the most suitable cast.
2. The applicant must be conversant with the economics of the film industry and trade and must have:
- (a) the ability to make a realistic and viable budget for the film;
 - (b) the ability to plan the production schedule on a sound footing; and
 - (c) the ability to make suitable arrangements for the distribution and exhibition of the film.
3. The applicant must be conversant with the different techniques and crafts involved in film making.
4. The applicant should be able to furnish proof, if called upon to do so, of his association with affairs of the film industry for a minimum period of two years.

An intending producer can be disqualified under the following conditions:

1. Any Criminal Record:

- (a) a person who has been convicted for any moral crime under the Pakistan penal code;
- (b) a person registered with the police as a bad character/*goonda*.

2. A person who has produced vulgar and obscene films, whether for domestic exhibition, public or private, or for illegal export.

3. A person who has produced a film or films plagiarized from other films.

4. A person found guilty of exhibiting an uncensored film/ or portions thereof or portions excised by CBFC.

With so many abbreviations in the codes of conduct for film censorship, no one dared to express new ideas through form, content, aesthetics, or artistry in order to make a creative or thought-provoking movie.

The fast developing international scenario in the realm of cinema, television, and videos made the entire gamut of the codes of censorship seem ludicrous. First the people of Punjab started watching programmes and films on *Doordarshan* TV from Amritsar in India, beyond the control of the local censoring authorities. Further, with the development of video technology, films from around the world entered the domestic market. Thousands of video shops cropped up all over the country, providing the latest pirated copies of Indian and American films on a daily rental of as little as ten rupees. The video culture proved more to the liking of those belonging to the middle and upper class. All sorts of movies, covering the entire spectrum of the audience rating, could be hired from any shop without any discrimination of age. It was a tough time for the film makers of the country. They were confronted with four major hurdles:

First, the cancellation of all censor certificates issued prior to the imposition of martial law; secondly the new code of film censorship; thirdly the Indian television and finally the influx of uncensored pirated movies from Hollywood and Bollywood in the fast-growing video market.

Hindi films, widely available on video took away the urban family audience of the Urdu cinema. Their impact was widespread, so much so that the President and the Chief Martial Law Administrator, who ordained the toughest moral codes for the local cinema, had ardent viewers of popular pirated Indian movies in his own household. The matter got further news coverage when the Bombay actor, Shatrughan Sinha was invited to attend the wedding of General Ziaul Haq's daughter, as the only honoured guest from the world of cinema. The actor was popular amongst the General's family members because of his macho roles in the films seen at President House.

These impediments resulted in the decline of film production in the national language, Urdu. Consequently a good number of cinema halls closed down. During Bhutto's time, the government had not allowed the demolition of cinema houses, considering these to be places



Yusuf Khan and Afzal Ahmed.



Ali Ejaz, a television comedian, turned to cinema and made several notable Punjabi comedies with Rafi Khawar, better known as Nanna.

of public utility. The Zia Government aspired to implement the moral and religious values of Saudi Arabia, perhaps the only state in the world without a single movie theatre. Therefore, it facilitated the conversion of cinema houses into shopping plazas or any other business, assuming cinema to be a baser enterprise. Pakistan's ratio in the world's chart of population in proportion to cinema houses thus declined considerably.

Low cost and hastily put together Punjabi and Pushto movies filled the void created by the de-certification of hundreds of films made prior to 1977. They catered mostly to the taste of the rural viewers and urban male workers. Gradually a highly specific audience began to frequent cinema houses, further alienating the urban female and middle classes as prospective viewers. Generally speaking, cinema became loud and localized, wanting in artistic or aesthetic merits. The large number of films produced in various vernaculars speaks for itself about the decline of the film world during this decade.

In such a situation, while others avoided venturing into Urdu films, Syed Kamal took a bold step and produced *Yahan Say Wahan Tak*, inspired by an English novel *The Lost Love*. Television's popular dramatist, Hasina Moin wrote the story. The love triangle involving Waheed Murad, Mumtaz, and Kamal was shot in England and the States. The endeavour failed miserably.

Five macho heavyweights of the motion picture industry, Mohammed Ali, Yusuf Khan, Sudhir, Badar Munir, and Sultan Rahi were brought together by Noshin Malik in his historical motion picture *General Bakht Khan* but this movie could not change the fate of Urdu films either.

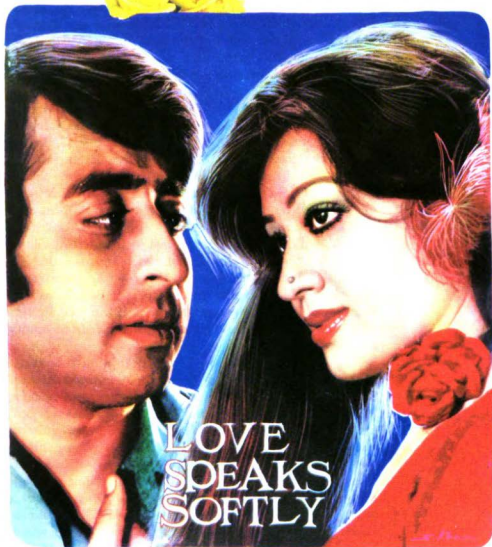
However, *Dubai Chalo*, a Punjabi social comedy with a difference, hit the popularity charts and was acclaimed as a trend-setter. Hyder Chaudhry, one of the most efficient directors, guided Mumtaz, Ali Ejaz, Nanna, Durdana and Aslam Pervaiz in portraying their characters. Earlier, a teleplay on the same theme had been rated very highly on the mini-screen. Syed Noor rewrote the script of the play and gave it a different shape for the silver screen. With the success of *Dubai Chalo*, Ali Ejaz and Nanna became the most sought-after comedian duo of the Punjabi cinema since Rangeela and Munnawwar Zareef. Rafi Khawar alias Nanna had an early taste of fame in *Alif Noon*, a popular

buzdar
productions



Aahat

by MUHAMMED JAVAID FAZIL



PRODUCER BY **ATTA BUZDAR**

MUSIC BY **ROBIN GOSH**

WRITTEN BY **SYED NOOR**



Aahat starring Nadeem and Shabnam was written by the prolific Syed Noor who came into his own as a writer and director in the next decade.



Asif Raza Mir with Nanna, one of Pakistan's most loved comedians.

TV series of the sixties. The programme was conceived and written by the one and only Kamal Ahmed Rizvi, a sharp, witty and bold satirist, with an uncanny knack for adaptation. In physical stature, the characters were akin to Laurel and Hardy or Bud Abbott and Lou Castello, but in content *Alif Noon* was an off-beat social burlesque with a spontaneity rarely allowed on Pakistan television. It is most uncommon in the realm of the performing arts that after the break-up of a prominent and popular pair, another twosome, should get public approval. Nanna, in this sense, achieved a rare feat with Ali Ejaz in motion pictures.

Shamim Ara's film *Miss Hong Kong* was filmed in Hong Kong with Babra Sharif in the leading role and four well-known actors from the mini-screen, namely Asif Raza, Usman Peerzada, Nanna, and Tariq Aziz. An entertaining though escapist story shot in Hong Kong, it was acclaimed as a highly successful commercial proposition. This encouraged the director to launch two more *Miss* titles: *Miss Colombo* and *Miss Singapore*, again with Babra Sharif in the main role. Later others also followed suit and Ghaffar Danawalla made *Miss Bangkok* in collaboration with Nepal and Bangladesh. It had Babra in the title role supported by Shiva from Nepal, Babita and Mustafa of Bangladesh and Talat Hussain in a character role. It was directed by Iqbal Akhtar, best known for his successful adaptations of Bombay films.

Hasan Askari's *Aag* was based on the psychological problems of youth. Babra, Ashar, Mohammed Ali, and Sultan Rahi appeared in the leading roles. It was a film made with good intentions but somehow it could not catch the film-goers' attention. Nazrul Islam's cinemascope venture *Bandish* was a joint Pak-Indonesia venture filmed in the latter country. The Shamsi brothers of Kashif Ltd. and of *Aina* fame were its Pakistani producers. Shabnam, Nadeem, and Diana Christina, a popular actress of Indonesia, gave commendable performances. Allaudin and Talish were the film's noted character actors. It was an Asian version of Sophia Loren's *Sunflower* and did well at the box-office.

Nazrul Islam's next film *Nahin Abhi Nahin* was about the problems of adolescence, a subject never brought up in local cinema before. A young college boy (Faisal), falls in love with a mature woman (Shabnam). The theme was

taken from *Summer of '42*. Nazrul's subtle and skilful handling of the sensitive subject was convincing and he derived the best from his cast. Robin Ghosh's musical score gave the film many hit numbers. But even good reviews in major publications could not help much as the main audience of such a movie, viz. the urbanized middle class, remained aloof and indifferent to the novel theme. However, the film was shown in international film festivals held in the USSR and India as Pakistan's official entry and received certificates of appreciation.

A couple of film producers from Pakistan and England jointly launched *Kala Dhandha Goray Loge*. A good part of the film was shot in England. Asif Khan, Waheed Murad, Sangeeta, and Badar Munir acted under the direction of Javed Sajjad. The film, produced by Kifayat Hussain, was also shown in India, Pakistan, and England.

Sarwar Bhatti of *Maula* fame, returned with *Chan Veryam*, another Sultan Rahi-Mustafa Qureshi starrer, ably supported by Anjuman, Iqbal, and Afzal under the direction of Jahangir Qaiser. In Punjab, it was released simultaneously with Ali Ejaz and Nanna's *Sala Saheb*, directed by Altaf Hussain with Sultan Rahi, Mumtaz, Anjuman, and Rangeela as other members of the cast. Both Punjabi movies became immensely popular, heralding a new wave of enthusiasm for regional language projects. Pakistani cinema manifests a most unusual tendency in opting for success-oriented formulae. If an artiste, director, scriptwriter, composer or singer comes out with a couple of big money-makers in a row, then every producer runs after him or her for his next venture. Conversely, consecutive failures could ward off every financier from the unfortunate director. According to the writer Nasir Adib, 'Film people are killed by either underwork or overwork'. Sultan Rahi, Mustafa Qureshi, Anjuman, Nasir Adib and Noorjahan teamed together in more than two hundred movies. The mechanism of such film making followed a set pattern. A producer would first approach Rahi and beg for his consent to play the main role in his forthcoming venture. Goodnatured Rahi, with thirty-five under-production films already in hand, would seldom disappoint anyone who knocked at his door. Once the megastar was announced, the rest was smooth sailing. Nasir Adib would inevitably pen the story with Mustafa Qureshi and Anjuman as the other leading players, while



Badar Munir, the leading man of Pushto films.

veteran Noorjahan would lend her voice to the compositions. Such a team ensured ready buyers in the distribution-exhibition market, particularly in the large territory of Punjab.

Punjabi cinema got a big boost and accordingly its production cost also increased. Gradually it became financially viable to shoot a Punjabi film abroad. Rahi-Mustafa teamed in *Jat in London*. On the other hand, the Ali Ejaz-Nanna team had been flourishing with urbanized Punjabi movies. Their *Naukar Te Malik* directed by a new entrant, Hasnain, and produced by Tayyab Rizvi, was adapted from Waheed Murad's platinum jubilee-run *Arman* of the sixties. Technically it was a mediocre effort but business-wise proved to be quite successful.

At a time when Punjabi cinema was dominating the scene, the accomplished director Hasan Tariq made *Sangdil* in Urdu with Nadeem in a double role against Babra Sharif. Produced by Sajjad Gul, the dynamic son of Agha G. A. Gul, the owner of Evernew Studios, it was a remake of director Luqman's *Afsana* of 1970. *Sangdil* caused a flurry all over the country and won ten Nigar Public Awards in various categories including the best film and best director. The best actor and actress award went to Nadeem and Babra respectively. Sabiha in a supporting role, Syed Noor as the writer, Kamran Mirza as photographer, editor Asghar, and the art director Islam Shahabi also won Nigar Awards in these categories. The film gave a new lease of life to the declining Urdu cinema for a while. However, two fine endeavours by ace directors Nazrul Islam and Javed Fazil proved catastrophic and eliminated the earlier gains. *Angan* by the former, starring Nadeem, and Babra Sharif, a family drama based on a social theme, and *Aahat*, a love triangle thriller, with Shabnam, Nadeem and Waheed Murad were good cinematic works but failed to generate enough revenue and brought further woes to the already declining Urdu cinema.

Pakistani films cater entirely to a small segment of the local market. With a limited cinema network, an increase in the number of films in one language inevitably affects the other. An analysis of the number of Urdu and Punjabi films produced during the period draws an interesting comparison between the two. It proves beyond any reasonable doubt that the film world, since its inception,



Gunnam won the most awards in the National State Awards of 1983. Talat Hussain won the award for best actor.



Classical singer Roshan Ara Begum.

has always been motivated by commercial considerations and the marketability of its product. It belies the notion of ethnic and parochial reasons for the production of films in any particular vernacular.

The period between 1981 to 1984 was the worst period for the cinema world of Pakistan. The decade of Martial Law also proved fatal in the context of the untimely deaths of some of the great pioneers, contributors, and stalwarts of filmdom. The film world lost Nazir, Agha G. A. Gul, Nisar Murad, Shabab Kiranvi, Roshan Ara Begum, Khurshid Anwer, Taslim Fazli, Santosh Kumar, Darpan, Waheed Murad, Allaudin, Iqbal Hasan, Noor Mohammed Charlie, Shamim Bano, Aslam Pervaiz, Najma Mehboob, Hasan Tariq, Munshi Dil, Najam Naqvi, Pyare Khan, M. S. Dar, Butt Kashir, Ahmed Rushdi, Tassaduq Husain, Arshad Kazmi, Rakhan, Agha Dilraj, Hafizullah Hasan, Salim Raza, Kumar, Mian Mushtaq, Mehboob Lodhi, Hussain Bhai, Haji Mohiuddin, Habib Shah, Nawazish Ali, Taj Malik, Bahadur Shah and many others who left behind a void that could not be filled in the years to come.

In 1977, General Ziaul Haq overthrew a democratic government, dissolved the National Assembly through a military *coup d'état*, on the solemn commitment of holding free and fair election within ninety days. By 1984, the General's agenda had changed beyond recognition. The country was still under Martial Law and he was bent upon consolidating his power well into the next decade in the name of Islam. His stratagem was to hold a referendum asking people if they wished to have an Islamic system in the country. A 'yes' vote meant a mandate for the General to continue in power till such time that he was able to restore full Islamic rule in the country, that is to say a lifetime in the President's House. In order to win support from the different segments of society, he found that the disgruntled film world needed to be patronized to get popular exposure. NAFDEC officials came into action and the first National Film Awards were announced as part of the campaign for the forthcoming referendum. An otherwise ignored and maligned industry responded positively without any prejudice or scepticism. General Ziaul Haq met the producers, distributors, exhibitors, artistes, technicians, writers, singers, musicians and office-holders of the various film trade associations in a marathon session

which lasted for several hours. Various matters relating to the problems of the industry were discussed threadbare. The President directed NAFDEC to provide fresh incentives to the film trade by holding a film festival and a convention at the time of the National Film Awards ceremony. Ironically history was repeating itself, as the first State Film Awards of 1961 were also organized by Field-Marshal Ayub Khan more for political expediency than out of any real concern for the development of cinema. He was looking for support to extend his tenure of presidency through the controversial constitution of 1962. However, it goes to the credit of the film people that they always co-operate and welcome any gesture of goodwill on the part of the government of the time even if it has an ulterior motive. For purposes of record the details of the only State Film Awards of 1961 and the National Awards of 1984 are being reproduced here.

The ceremony for the first State Film Awards was held at Bagh-e-Jinnah, Lahore on 28 May 1961. Habibur Rahman, Minister for National Reconstruction and Information, distributed the awards to the following winners:

- Best Production: S.M. Yousuf and F.M. Sardar (*Saheli*)
- Best Director: S.M. Yousuf (*Saheli*)
- Best Storywriter: Danish Dervi (*Aur Bhi Gham Hein*)
- Best Dialogues: Shatir Ghaznavi (*Bhabhi*)
- Best Actor: Zareef (*Behrupiya*)
- Best Actress: Shamim Ara (*Saheli*)
- Best Supporting Actor: Talish (*Saheli*)
- Best Supporting Actress: Nayyar Sultana (*Saheli*)
- Best Music Director: Tasadduq Hussain (*Roopmati Baz Bahadur*)
- Best Singer: Roshan Ara Begum (*Roopmati Baz Bahadur*)
- Best Cinematographer: Nabi Ahmed (*Ayaz*)
- Best Bengali Film: (*Asia*)

The week-long ceremony for the first National Award was arranged by NAFDEC in 1983 under the auspices of the Ministry of Culture, Sports, and Tourism. It started with a Film Festival in which were shown seven classics of Pakistani cinema, selected from the fifties through the eighties. This was a nostalgic stroll down memory lane for the film people and the audiences. Many films bought back



Shabnam and Najma Mehbub
in *Daman Ki Aag*.



National State Awards 1983.

memories of several notable film makers and actors who were no longer in this world. The selection included *Intezar*, *Wadah*, *Shaheed*, *Naila*, *Ek Gunah Aur Sahi*, *Heer Ranjha*, and *Nahin Abhi Nahin*. In a two-day film convention, attended by members of the film world from all over the country, heated and serious discussions took place on the problems plaguing the industry, ranging from the financial aspects of production, distribution, and exhibition to the role of the government in controlling the illegal flux of films on video cassettes, their impact on society and local films, and remedial measures, if any.

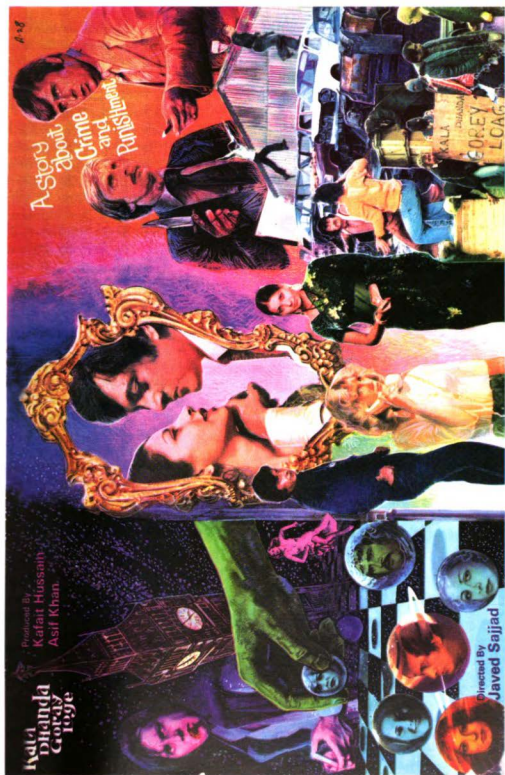
The festivities came to a climax on 28 December with the distribution of the first National Film Awards. A total of eleven awards were bestowed for excellence in feature films released from 1 January to 31 December 1983. The winners of the National Film Awards were:

1. Best Picture: (*Gumnam*)
2. Best Director: Mohammed Javid Fazil (*Dehleez*)
3. Best Actor : Talat Hussain (*Gumnam*)
4. Best Actress : Shabnam (*Gumnam*)
5. Best Screenplay: Pervez Malik (*Gumnam*)
6. Best Musician: Kamal Ahmed (*Dehleez*)
7. Best Lyrics: Khwaja Pervaiz (*Quadrat*)
8. Best Camerman: M. Ayub (*Nadani*)
9. Best Singer: Gulnar Begum (*Khandan*)
10. Best Recordist: Zahoor Ahmad (*Love Story*)
11. Best Editor: Zulfi (*Raka*)

The winners of the first five categories were also presented with cash prizes of rupees twenty thousand each and the last six got rupees fifteen thousand per person.

Unlike the State Awards of 1961, the National Awards became a regular feature and continued till 1991, though always running much behind schedule. Perhaps that was the only major benefit that the industry derived from the Martial Law regime of General Ziaul Haq.

Strangely enough, no government or independent body has been able to produce a single film, worth its salt, on the life of Mohammed Ali Jinnah, the founding father of the nation. The Martial Law regime, however, did make a serious attempt, but the project was shelved after an expenditure of more than ten million rupees in material



Kala Dhandha Goriy Loge was shot almost entirely on location in London but even the glamorous locale could not bring about enough box-office returns.

and contractual obligations, besides an equal amount in salaries plus travelling expenses and *per diems* of the top ranking officials and highbrow experts of the Ministry of Information and Broadcasting, the Ministry of Culture, and the Pakistan Television Corporation. Paradoxically, the title of the abandoned film was *Stand Up From The Dust*.

The project began in 1981 or early 1982, when Richard Attenborough's film on the life of the great Indian leader Gandhi was in the news all over the world. The production cost of *Gandhi* was 22 million dollars, almost 220 million rupees at the prevailing rate of exchange. One of the sponsors of the project, the National Film Development Corporation of India, a government body, underwrote almost a third of the movie's budget. The film was a great commercial success and was appreciated by critics. It won nine Academy Awards and made big profits for its investors. The director Richard Attenborough, who was later knighted by the Queen of England, often recounted in interviews how it took him twenty years of obsessive effort to make the film. Attenborough's reverence and admiration for Gandhi is evident in the film where his character emerges as that of a saint rather than a political leader who made some mistakes and took some wrong decisions. Even with some historical discrepancies, the film created a great impact as it depicted Gandhi's struggle through non-violence in achieving freedom for India from British rule.

Mohammad Ali Jinnah and the Muslim League, were depicted in a simplistic and one-dimensional way as obstructive forces in the path of Gandhi's movement. For the film maker, it was more convenient to project the sponsor's (the Indian government) point of view, and it also provided him with a good dramatic element—one more enemy for Gandhi to win against. Politically, the film *Gandhi*, served the purpose of the Congress government of that time. It created a sympathetic image of a secular and democratic Indian government, while internally the country was torn by ethnic strife in Punjab, Assam, and elsewhere.

For the government of General Ziaul Haq in Pakistan, it was akin to a challenge from across the border. Orders were issued for the production of a film on the Quaid-i-Azam. General Mujibur Rehman, the influential secretary of information, was to be responsible for the project with full powers vested in him to select the script, choose a

producer and see the project through completion. Pro-establishment scholars and journalists, as well as documentary film experts from PTV and DFP were called for their suggestions on the subject of the film. The first decision was that the producer of the film, like that of *Gandhi*, must be an Englishman. Signals were sent to the embassy in London. An advertising company that had won an award for a film on brain surgery, (and had probably never heard of the Quaid-i-Azam before) was selected for the job. It was understood that the script should be such that it:

- would not be in conflict with the policies of the Martial Law regime;
- would portray Jinnah as a greater leader than Gandhi and show that the creation of Pakistan was the outcome of the Quaid's supreme command over the Muslim League and his followers;
- would emphasize that the Quaid-i-Azam's main motivation for founding Pakistan was to form an Islamic State as has been established by General Ziaul Haq's regime.

The task set for the General's scholarly supporters was a distortion of all historical facts and the democratic ideals that the Quaid-i-Azam so cherished. After months of deliberations the approved script was handed over to the British film company. The RR print, a sort of final draft of the film, was shown to the President and the Chief Martial Law Administrator General Ziaul Haq in the presence of his kitchen cabinet.

The film opens with a shot of Arab warriors, riding on horses and led by a young man, all carrying swords in their hands, appearing from the Arabian Sea. The commentary informs the viewers that it was the young Arab General Muhammad Bin Qasim who conquered Sindh...and that was the genesis of Pakistan. The visual impact of the scene leaves a negative impression as it implies that the country had been created by invaders from a foreign land. The epilogue shows glimpses of the Pathan, Turk, and Mughal

dynasties of India, which the film terms the Muslim rule of India. The scene culminates in an anecdote from the early life of Jinnah that inspired the title *Stand Up From The Dust*.

In the streets of a shanty town four boys in untidy *shalwar kameez* are playing with marbles. There appears the young and handsome Jinnah, immaculately dressed in a three-piece suit. He advises the children in Urdu '*Golion say mat khelo, tumharey kaprey kharab ho jaingey! Cricket khelo*'. The English voice-over says, 'Stand up from dust and play cricket!'

Then the director did a clever thing: he made the young actor playing Jinnah rush out of the scene, leaving no chance for the boys to seek his assistance in assembling the paraphernalia required for a game of cricket. In its persistent efforts to prove that Jinnah had greater political acumen than his adversary, Gandhi, the film went overboard to the point of justifying the Jalianwalla Bagh massacre:

In 1901, the British India government introduced the Rowlatt Act, which attacked some of the basic human rights. Gandhi, in protest, gave a call for *satyagrah*, non-violent resistance against the Act. Jinnah resigned his seat from the Imperial Council, but rejected Gandhi's method as unconstitutional and warned that this would pave the way to disorder and strife. Events bear him out...in the volatile Indian political climate the fires of the protest spread far and wide. And how would they be controlled?

The comment is followed by a re-enacted scene of the Jalianwalla Bagh shoot-out by the British Indian Army. This might have been to the liking of General Zia, who witnessed similar events during his controversial career. But for the historian, the massacre did not bear out anything except the brutality and insanity of General Dyer who ordered his men to fire at unarmed men, women, and children, killing four hundred and wounding thousands.

All through the film, both in real life footage and re-enacted scenes, Jinnah has been shown aloof from everyone, including his Muslim League colleagues, his followers, even his wife and daughter. He looks like a highly refined and sophisticated Indian aristocrat in a three-piece suit, with hat, monocle, and cigar, deeply enchanted by the British way of life. In the Simla Conference of 1946, the



Sala Saheb was a popular Punjabi comedy starring Nanna and Ali Ejaz.

Quaid arrives in a rickshaw pulled by a man. The commentary says:

The Quaid came supremely elegant as ever. But some of his followers feared that by dressing in Western clothes and particularly in the solar head gear, he was perpetuating a symbol of the British Raj. But there was no duplicity in the Quaid, no division in his public and private life. He would not change his behaviour or his dress for convenience or for political gains...

This is perplexing as earlier in the film, when the Quaid puts on his *sherwani* for the first time, the viewer is informed that in order to reach his people the Quaid would wear eastern dress and speak their language, pronounced in the film as 'Oordoo'!

The film also shows the Quaid's absolute command and leadership in the political affairs of the Muslim League. There is a distinct effort to build him up as the all-powerful, peerless and ultimate boss with unprecedented control over the party and his people. The film quotes an unidentified source:

His one million Muslims will march to the left, to the right, to the front, to the rear at his bidding and nobody else's. It is not the same in the Hindu ranks...

Further:

If Gandhi goes, there is always Nehru, Raj Gopal Acharya, Patel, and dozens of others...but if Jinnah goes, who is there?... Jinnah did indeed stand alone against the combined might of the Congress leadership.

Furthermore:

Jinnah's task was a daunting one. Against him were raised the combined wealth and might of a massive Hindu majority and the British Raj. Jinnah won almost single-handedly. He changed the course of history and redrew the map of the world.

The entire argument points towards the necessity of having a strong one-man leadership in the *ummah* (nation).

One can easily guess who that man was in the Pakistan of 1982!

The Quaid's speech on 23 March 1940 at Lahore, was elaborated upon in the film. A voice meant to be his declares:

We are a nation with our own distinct culture and civilization, language and literature, art and architecture, names and nomenclature, sets of values and of proportion, legal laws and moral codes, customs and calendar, history and tradition, aptitude and ambitions. In short we have our own distinctive outlook on life. By all canons of international law we are a nation.

But the single most important speech of the Quaid-i-Azam, his first before the Constituent Assembly of Pakistan as its unanimously elected president, delivered on 10 August 1947, almost seven years after the Lahore session of the Muslim League, was completely ignored in the film. His vision for Pakistan was well-defined. He declared in that speech:

We are starting the state with no discrimination, no distinction between one community and another, between caste or creed. We are starting with the fundamental principle that we are all citizens and equal citizens of one state. We should keep that in front of us as our ideal and you will find in the course of time Hindus would cease to be Hindus and Muslims would cease to be Muslims, not in the religious sense but in the political sense as the citizens of the nation as one.

The concept of the state of Pakistan as perceived by the founding father of the nation, was in direct conflict with General Ziaul Haq's Islamic notion which he considered the 'Ideology of Pakistan'. The Chief Martial Law Administrator's choice prevailed over the historical facts about the founding father and his most important speech about the concept of the new state was completely disregarded in the film. The film concludes with the narration:

His achievement was Pakistan, an independent homeland for the Muslims of India, a sovereign state where Islam could flourish freely not merely in its religious rituals, but in culture, law, economics, in fact in every aspect of life.

Would Jinnah have cherished a theocratic state of Pakistan as his achievement? The answer to this query can be judged from his first Press conference as the Governor-General designate, held on 13 June 1947, where he was asked by an American journalist: 'Will Pakistan be a secular or theocratic state?' His reply to the query was: 'You are asking me a question that is absurd. I do not know what a theocratic state means.' The correspondent suggested that this meant a place where only Muslims could be full citizens (as it now is in Pakistan). Mr Jinnah said, 'Then it seems to me that what I have already stated is like water off a duck's back.'

There was laughter at that moment. Nobody could have imagined that the question of having a theocratic state which the Quaid-i-Azam termed absurd, would not be a laughing matter after his death. The joke of water off a duck's back haunts his people in the day-to-day affairs of the government. The most important speech of his life about the concept of the state of Pakistan is censored both in spirit and content in the country of his own creation. It is said that when the film ended, everyone looked towards the Chief Martial Law Administrator for his verdict. After a long pause he said: 'A very good effort.' Those involved in the film, flashed broad smiles as the room echoed with the sound of congratulations. The general spoke again: '*Magar, ismay woh baat nahi aayee*. It lacks in feelings'. Suddenly everybody agreed that the film in its present shape would not serve the purpose and that it should be remade to convey stronger feelings of Islam and the ideology of Pakistan. The project remained unfinished during the Zia era and was dropped after his death in a plane crash in 1987. Perhaps the reasons for not having any film so far on the founding father of Pakistan lay in the apprehension of each successive government about the contrast between Jinnah's vision of a separate homeland for the Muslims of India and the Islamic state of Pakistan as it is being conceptualized in his name.

CHAPTER 6

1987-96: A DECADE OF REVIVALISM

*Meri surahi se qatra qatra nacey hawadis tapak rahain hain
Mein apni tasbih-e-roz-o-shab ka shumar karta hun dana dana*

Drop by drop new incidents
drip from the crucible of life
Bead by bead I recount them
through the cord of day and night
— Iqbal

The adverse impact of the preceding decade on cinema can best be evaluated by a comparative study of the statistics of the four-year period between 1973-77 and that between 1983-87. While the average population of the country jumped from 71.1 million to 96.2 million within a period of five years, the average number of films produced annually declined from 103 to 96.2. This means that the ratio of one film for 690,000 people dropped to one film for 1,050,000 people between these two periods. This shows a decline in film production with respect to population by fifty-two per cent. Except for the film industry, no other industry which registers such a decline within such a short spell of time, could have sustained itself without any government support.

One of the repercussions of this lean period was a decline in the standard of films. Stories and characters became loud and wanting in truth of passions and authenticity of feelings. Writers repeated themselves, actors played the same role in every film and directors were left with nothing much to do other than to shout 'start', 'cut', and 'O.K.' No effort was made to conceive or develop characters with respect to the events of a story. Every action was pre-determined. Actors could be neatly fitted into



Sajjad Gul, owner of Evernew Studios.

predictable slots, viz hero, heroine, villain, vamp, comedian and extra. Upper and middle class audiences, particularly female film-goers, stayed away from cinema halls. The distribution network of Urdu cinema suffered tremendously. Karachi, the country's largest city, saw some of its best cinema halls demolished and turned into congested shopping centres. The historical monuments of cinema culture—theatres such as Palace, Paradise, Capital, Rex, Rio, Plaza, Mayfair, Kohinoor, Light House, Ritz, Nagina, Taj Mahal, Khayyam and Majestic, were allowed to perish due to the deliberate anti-cinema policy of the regime.

The author had a discussion with ace directors, Hasan Askari and Muhammad Javed Fazil, in connection with the prevailing condition of Pakistan cinema *vis-à-vis* its narrow band of audience. Hasan Askari, while pondering over the varying standards of film making in response to the demand, of viewership, said:

I would not say that the archetype (of films) has declined, but it has changed. Earlier they (the audience) liked one kind of cinema. Today it is different—well, if a film makes money, it must be 'good'! As for aesthetics and finesse, I would admit that we are not making worthwhile movies. For this I would blame the so-called educated class, what we call the 'gentry'. They keep away from cinema halls, leaving the producers to cater to the interest of the rural and urban working class male audience only.

Javed Fazil differed somewhat from Askari's point of view. He said:

I have not lost my audience even today. At a time when 'action' and 'fights' were considered essential ingredients for commercial success, I dared to make *Bazar-e-Husn*, a movie without any fights or violence. The educated middle income group responded well. The same is true of *Lazawal* and *Bulandi*. Of course two of my films *Aahat* and *Naraz*, which I liked best, did not click. But for that I would not blame the public. When I saw those films again, I found many shortcomings in my own work. I believe people are ready to return to the cinema, but for that we have to give them something worthwhile.



Movies from the late eighties and the early nineties invariably featured Neeli and Javed Sheikh in the leading roles.

Survival was an uphill task for both the cadres: the one that succumbed to the vagaries of market demand and the one that strove to maintain its own ideals. Meanwhile, a new genre of cinema, locally called 'double version' was developed by Young Turks like Sajjad Gul. Now films would be shot partly in one language, for instance Punjabi or Pushto, and partly in Urdu. Performers would deliver dialogues in the language they preferred and act according to the dictum of the vernacular. Later the editor would lineup loops of the first edit for the post-dubbing in the respective languages. Such endeavours rarely blended well. However, economically they made sense as double versions cost only marginally more than a regular film and could command a wider distribution network. Urdu versions were released in the multilinguistic regions of big cities, while Punjabi and Pushto versions catered to the local tastes in other centres. The early success of such ventures turned the experiment into a trend. The double version caught the attention of every producer, so much so that very few films made only in Urdu were produced. Though the new panacea helped in sustaining the dwindling fortunes of the industry, it adversely affected both the art and craft of cinema. Invariably the films had garbled dialogues which did not lip-sync, faulty song-rendering and sequences, and clichéd plots and characters. Such cinema consequently became further marginalized in terms of its audience.

Within filmdom, the saner segment was pushed back into helplessness. Shaukat Hussain Rizvi was forced into premature retirement as he failed to deliver commercially viable ventures. He sounded bitter about the plight of talented film makers. In an interview meant for this book he said:

In the present set-up one has to forget his genius and education; set aside his sense and sensibility. One has to be a complete rogue to be a successful film maker.

Yet another film veteran, M.A. Rasheed who holds a Masters degree in Philosophy, genuinely believes:

Academic education is not essential for film making it is rather a drawback. There are a lot of movie makers who did not even attend school and yet have made good in the film world.

Sajjad Gul, a well-educated, forward-looking, pragmatic producer of contemporary cinema, also expressed the same skepticism towards academic education on the basis of his own experience and judgement. But when asked to comment on the reasons for addressing the films to such a narrow local viewership, the son of one of the pioneers of Pakistan cinema, Agha G.A. Gul, deplored:

Financiers do not take part in the production process anywhere in the world. But in Pakistan people who have no sense of cinema make the final decisions about films. As a producer I want to make good films, but I don't get the right support from my director, writer and music director and just to compensate, I make star-studded films so that one weakness can be counteracted by another factor.

Talat Hussain is a television stalwart who, off and on, has had a long fling with the cinema world. Son of well-known radio artiste Shaista Begum, Talat entered the broadcasting world of Radio Pakistan Karachi at an early age. It was the time when Abdul Majid, S.M. Salim, Humera Naeem and others were at the zenith of their popularity as audio dramatists, and were recognized all over the country by their voices. It was the right place and the right time for young Talat to witness and hear some of the finest radio artistes who created a make-believe world through the magic of their vocal chords. In 1962, Talat as a boy, got a minor role in Fazal Karim Fazli's *Chiragh Jalta Raha*. Some senior radio men, including Mohammed Ali, also made their film debut in the movie. Next, in 1969 came *Ishara*, where the young man got a side role under the direction of the matinée idol Waheed Murad. Shabab Kiranvi's *Insan Aur Aadmi* offered Talat alias Farooq Jalal a good opportunity to show his calibre opposite Mohammed Ali, who by then had assumed the status of a superstar. The film was a major success all around and the Press and public took due notice of the emerging star. However, Suroor Barabankvi's *Ashna* was a disaster for everyone associated with the film, including its hero Talat. He lost all that he had gained from his last film.

After a secondary role in Farid Ahmed's *Bandagi* starring Waheed, Shabnam, Talish, and the superb radio artiste of the time S.M. Saleem, Talat went to England for training



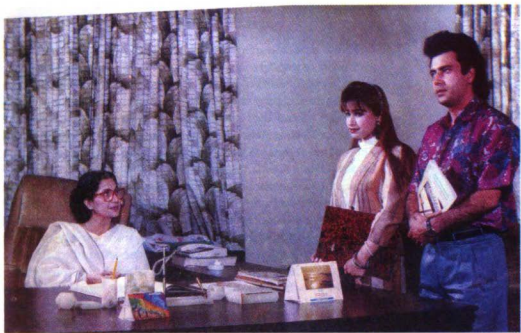
Talat Hussain

in the art of acting. This experience groomed him as a theatrical performer in the tradition of British actors such as Richard Burton, Peter O'Toole, Richard Harris and Albert Finney—the great products of the London stage who seemed to have sprung from the same alma mater.

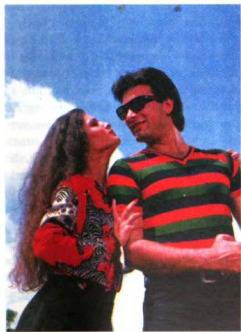
Whereas in the realm of radio, television and stage Talat has earned a place at the top, in the film world he has so far remained an 'under-utilized entity'. His village doctor in Pervez Malik's *Gumnam*, should be ranked with the finest performances in the country's cinema history. It won him the President's Award for Best Actor against such stalwarts as Nadeem, Mohammed Ali, Sultan Rahi and Shahid. Besides Zia Moheydin, Talat is the only Pakistani actor to have appeared in foreign films too. Sawan Kumar's *Soutan Ki Betti*, a Bollywood production pitted him against Jeetendra. Talat's fine delivery of dialogue gave him a clear edge over the famous Bombay star. He also played the key role of the mafia godfather in the British TV Channel Four's drama series *Traffik*. Truly an international production, shot in 16 mm, it involved locations, artistes and personnel from England, Germany, and Pakistan. Other members of the Pakistani team were Jamal Shah, Faryal Gohar, Rahat Kazmi, Shakeel and hordes of minor players, extras and the crew.

Traffik was the most prestigious foreign production shot in the country. It was unique as it had local artistes playing the main characters and it also won the Emmy Award, equivalent to the Oscar Award of the Motion Picture Academy of the USA. Talat's performance got him more assignments in Asian drama features undertaken by British television companies such as *Northern Crescent* and *Family Pride*.

Over the years, in the absence of any proper institute teach the art of acting, Pakistan Television has become a breeding ground for budding artistes. It has also provided the film world with a variety of well-trained performers such as Navin Tajik, Najma Mehboob, Nanna, Roohi Bano, Rahat Kazmi, Asif Raza, Babra Sharif, Ghulam Mohiuddin, Javed Sheikh, Bindiya, Usman Peerzada, Samina Peerzada, Abid Ali, Irfan Khusrat, Izhar Qazi, Ismail Tara, Sakina Samoon, Ajab Gul, Zeba Bakhtiar, Zeba Shahnaz, Atiqah Odho, Shafqat Cheema, and Ismail Shah.



Ismail Shah was a popular leading man and acted in over seventy films before his untimely death at the age of thirty. Shah acted opposite several leading ladies including Reema. The photograph also shows Nayyar Sultana, the leading lady of yesteryears.



Salim Sheikh and Resham.

Digitized by

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Ismail Shah and Wafa.

Original from

UNIVERSITY OF MICHIGAN

The handsome Quetta-born Ismail Shah drew the attention of viewers through a television series, in which he acted as the son of a city-based single parent (Sakina Samoon) who was abandoned by her feudal husband for the sake of family pride. In 1986 Sajjad Gul cast him in director Hasan Askari's *Soney Ki Talash*. The film was delayed as it was shot in Egypt and therefore, Mumtaz A. Khan's *Baghi Qaidi* turned out to be Ismail Shah's debut film. The following year he had eleven films to his credit, including Hyder Choudhry's super hit *Naache Nagin*. Ismail and Nadira's dances were crowd-pullers. In a short spell of time the promising actor had acted in a variety of roles with ease and confidence against all the superstars. He was equally good in Urdu, Punjabi and Pushto cinema. *Dulari*, another blockbuster by Hyder Chaudhry, put him in the company of the legendary Sultan Rahi along with Anjuman, Izhar Qazi, and Humayun Qureshi. Prominent directors like Nazar Shabab, Shamim Ara, Iqbal Kashmiri, Sangeeta, Daud Butt, Jan Mohammed, Altaf Hussain and Hasnain found in him an artiste who could play any role with great versatility. The emerging superstar died of heart failure in the prime of his life in December 1992, leaving his admirers and film-goers in a state of shock. In the less than seven years of his career, Ismail Shah had appeared in more than sixty films. His last, *Khail* was released in 1996, four years after his death.

In fifty years of Pakistani cinema, Rangeela has turned out to be its most colourful, talented and enduring comedian. Some facts about his early life have been extracted from a long video interview recorded at his home in Lahore. Born Saeed Khan in an impoverished family of the tribal area of Afghanistan, he could not complete his schooling. His childhood memories reveal great love and affection for his mother but his father did not matter much to him. Tears rolled from his eyes while recalling how she died in his lap, worrying and praying for his well-being and happiness. Young Saeed had to plunge into the battlefield of daily survival, picking up any thing that came his way. His restless soul would take him from one odd job to another. In Peshawar, Rangeela took a fancy to wrestling and astonished the instructor when his manoeuvres generated spontaneous laughter rather than thrills. At each 'fight' people responded with hilarity. His short height and

big face that sometimes irked him turned into a blessing when it came to comedy.

At Peshawar Rangeela saw *Jugnu* (Firefly) and was impressed by its leading pair, Noorjahan and Dilip Kumar. After seeing the film several times, he resolved to get into the film world and to meet the stars in person. The young man left Peshawar for Lahore in pursuit of his aim.

In Lahore Rangeela learned to paint sets and pictures and found entry into film studios. Once when the well-known studio-owner and producer, Ashfaq Malik was paying him for his work as a painter, he requested that he be given a role in the movie instead of payment. Ashfaq was amused by the enthusiasm of the budding comedian. He paid him nonetheless and also offered him a minor role in his *Gehra Daagh* starring Neelo, Ejaz, Talish, Ragni, Saqi and Allaudin. The year was 1964; it marked the beginning of the career of the most extraordinary artiste Pakistani cinema has ever seen.

Rangeela became an instant hit. Soon he could be seen providing laughter through his improvisations and getting a free hand from seasoned film makers to develop his own style. The will to do more was further enhanced when the master director Khaleel Qaiser agreed to re-shoot a scene of *Maa Baap*, according to Rangeela's advice. It involved Zeba and Waheed Murad, the top pair of the time. The worthy director liked Rangeela's scene better than his own and appreciated his insight and imagination.

In 1969, Rangeela decided to direct a film and with that intention he produced his own maiden venture *Diya Aur Toofan* as other producers would not take him seriously enough to give him such an assignment. He had a modest budget of around rupees 150,000, almost half of what an average film would cost at the time. It was a black and white movie with up-and-coming players such as Naghma, Rani and Hyder along with the comic band Zulfi, Khalifa Nazir and Rangeela. A struggling but imaginative composer Kamal Ahmed provided the musical score.

Once the film was complete, Rangeela was willing to sell it at a marginal profit, with minimum guarantee to cover the initial investment. But nobody was ready to even look at his product. Such well-established distributors as J.C. Anand and Agha Gul would not touch it and others found it too risky. Someone even suggested in jest that the



Irfan Khusat



Rangeela and his band of comedians.

comedian should buy a projector to run the show at home. Rangeela was left with no choice but to release it on commission basis, spending very little on the publicity. The film caught the attention of viewers immediately and drew big crowds at cinema houses all over the country. Anand is reported to have offered one million rupees for the rights of the movie he had earlier refused for one quarter of the amount. Rangeela did not accept the offer and made much more than he could imagine.

The industry judged his success a fluke. Rangeela launched *Dil Aur Dunya* partly based on Charlie Chaplin's *The City Lights*. It was about a poor blind girl who sells flowers at street corners to support her family. The tramp, disguised as a rich and handsome man, tries to help restore her sight and goes through trials and tribulations to raise money for the operation. In the process he is also thrown into jail. On his release, the poor benefactor returns to the same spot and finds a flower shop being run by the same girl—beautiful she had always been but now she is simply gorgeous. The man ponders for a while staring at her. She notices him and gives him alms. It was a touching story about the irony of fate. Rangeela adapted the episode in the localized version with some enchanting tunes. Runa Laila's rendering *Mein phool bechne aai* for the blind girl (Aasia) and Rangeela himself singing *Ga mere manwa gata ja re* were composed by Kamal Ahmed.

Rangeela's voice sounded like that of the renowned Indian playback singer Mukesh. He narrated an amusing incident about how Dilip Kumar lost a bet in London when a Sikh friend played Rangeela's song for him. The thespian thought it was none other than Mukesh. Rangeela's childhood dream of meeting the stars who inspired him to enter filmdom came true. He worked with Noorjahan for years and even composed a tune for her. He met Dilip Kumar at a stage show in England and was overwhelmed to hear words of praise for himself from the great actor.

Rangeela launched a series of successful projects taking on more and more assignments as producer, director, actor, singer, composer and even as a writer. Flying high with aplomb, in 1973, the ace comedian invested all his talent and fortune in *Kubra Aashiq*, the Urdu version of Victor Hugo's French classic *The Hunchback of Notre Dame*. The project turned out to be his Waterloo, leaving him broke.



Rangeela's *Aurat Raj*. Rangeela's brand of slapstick humour often bordered on the audacious. Top grossing actors such as Waheed Murad, Asif Khan, Badar Munir, and Sultan Rahi acted in *Aurat Raj*, an outrageous comedy which delved into the realm of role reversal.

But he retraced his path as a sidekick again, soon gathered momentum, and bounced back in 1979 with *Aurat Raj*. It was a typical story about the women's liberation movement against the backdrop of a male-dominated society, where women do not enjoy equal rights in any sphere of life. They suffer injustices at the hands of husbands, fathers, brothers, and other male relatives merely because they are women. The realization dawns on them collectively and they form their own All Women's Political Party and force international organizations to hold free and fair elections. Men also get together on a platform. The entire country is now divided into two gender-affiliated associations, save a small minority of eunuchs. They are represented by the *Azad Heejra Jamaat* (Independent Eunuch Party), an exhilarating satirical concept showing the deep-rooted prejudices against them.

The Women's Party wins the election with the addition of some sympathetic and romantic male votes. Now the entire scenario changes as the new decree of trading places turns the tide for men. With the help of foreign consultants, the government acquires a highly expensive technology through which all female characteristics like dresses, mannerisms, voice, domestic errands, child-rearing, etc. are exchanged, without any exception, with those of male attributes. This creates an uproarious situation reflecting the predicament of women in a male-oriented culture. It was a rare sight to watch so many top macho male stars such as Sultan Rahi, Badar Munir, Asif Khan and Waheed Murad, acting in roles with feminine connotations.

Aurat Raj brought a moment of triumph for the comedian-cum-film maker. Had it been a well-crafted work, the film might have captured foreign markets as well. After a short spell of success, Rangeela again faced a lean period. Presently he is striving hard to retain a toe-hold in the new era of Pakistani cinema. Rangeela has won six Nigar Awards and dozens of other honours. It is a pity that such a self-made genius of Pakistani cinema has not yet been considered for the Pride of Performance Award.

Asif Jah, Nirala, Sultan Khusat, Albela, Ali Ejaz, Nanna, Moeen Akhtar, Abid Kashmiri, Irfan Khusat, Ismail Tara, Shakeel Siddiqui, Lala Rauf, and Umer Sharif are some of the artistes who have, at one time or another, contributed immensely to the genre of comedy in Pakistani cinema.

Amongst comedienues, except for Tamanna and Zeba Shahnaz, all others have remained amateurs. Perhaps the trend is universal and that is why saving Mae West and Lucille Ball, no other female artiste has been able to reach the height popularity achieved by Chaplin, Buster Keaton, Harold Lloyd, Laurel and Hardy, the Marx Brothers, Jerry Lewis, Norman Wisdom, Peter Sellers, Woody Allen, and others.

The decline in film business and the rising cost of production compelled local film makers to plan joint ventures with other South Asian and Far Eastern countries facing similar problems. Many projects were launched in collaboration with Nepal, Bangladesh, and Sri Lanka. Film makers went as far as the Philippines, Thailand, Singapore, Hong Kong, and Indonesia to seek new partners. India would have made the most convenient and natural associate but was avoided mainly because of the long-drawn political tension and the fear of dominance due to its giant-size cinema economy. Co-productions brought a freshness as a result of the new locations and faces from neighbouring countries. Sabita from Sri Lanka, Babita, Rozina, Nutun and Mustafa from Bangladesh, Shushma, Minakishi and Shiva of Nepal became popular artistes in Pakistan.

Sabita, a petite young woman with gazelle-like eyes, stole the hearts of local cinema buffs in Nazar Shabab's *Kabhi Alwida Na Kehna*. Her low-key and spontaneous performance in the company of the seasoned Shabnam and the imposing Javed Sheikh, caught the attention of other prominent film makers. Shamim Ara pitted her against Babra Sharif in *Miss Colombo*, in the company of Javed Sheikh and Faisal, and got the best out of her. The lady director then signed Sabita on for *Lady Smuggler* again. Sabita became a favourite of the house of Shabab and featured in four more movies including the superhit *Bobby*. Jan Mohammed, a pragmatic cinema craftsman, cast Sabita in three films and achieved major commercial success in two: *Bangkok Ke Chor* and *Manila Ki Bijliyan*. Sabita also starred in Nazrul Islam's *Zamin Aasman*, Javed Fazli's *Aag Hi Aag*, Hasan Askari's *Nijaat*, and Pervez Malik's *Himatuwalla* and *Hangama*. She won the Nigar Award for Best Actress in 1988 for her commendable role in *Ruby*.

Shiva, an agile actor from Nepal, was also acclaimed in Pakistan. In 1985 film-goers took notice of him in Qadeer



Runa Laila

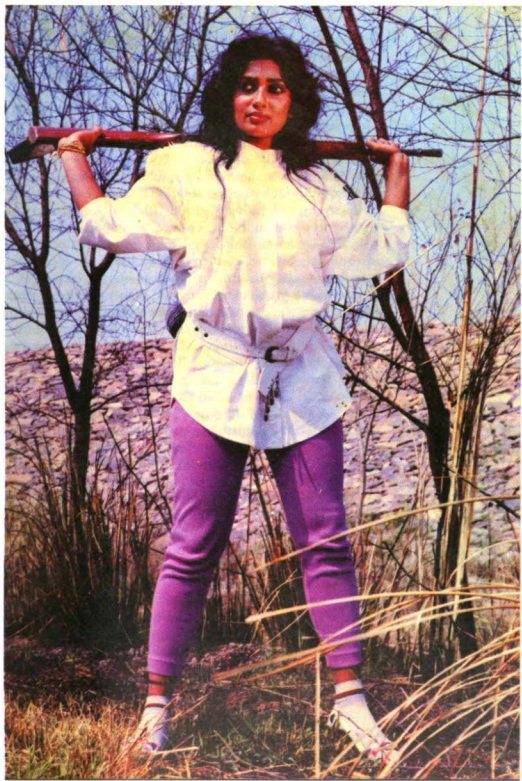


Comedian Moin Akhtar

Khan's *Hamse Hai Zamana* with Nadeem, Minakashi, Rozina and Talat Hussain. Shot in and around Kathmandu, under the skilful direction of Javed Fazil, it turned out to be a big crowd-puller. Qadeer Khan, with an incurable urge to plagiarize, engaged Nazrul Islam to direct *Zamin Aasman*, a Pakistani version of Mehboob Khan's first colour blockbuster *Aan*, starring Dilip Kumar, Premnath, Nimmi and Nadira with thousands of extras rarely seen in any Indian film. Shiva played the character enacted by Premnath in *Aan*, the powerful oppressive prince, but the much publicized movie turned out to be a dismal failure.

Next came Sajjad Gul's *Hum Eik Hein*, directed by Iqbal Kashmiri with a musical score by Nisar Bazmi. Shiva got a good role and was part of a cast comprising Salma Agha, Javed Sheikh, Ilyas Kanchan and Mohammed Ali. It was followed by Jan Mohammed's action-packed comedy *Bangkok Ke Chor*, with Shiva in the main lead. Both these films brought accolades for the rising star and established Shiva as a popular hero. Offers started pouring in, so much so that he was included in a double version movie as well. Zahur Hussain's *Disco Dancer* saw Shiva delivering high-pitched Punjabi dialogues in the manner of Yusuf Khan and courting Sangeeta in the open fields with the ardour of a robust villager.

In 1987, the entrepreneur Sajjad Gul commissioned the well-known TV playwright Amjad Islam Amjad for his movie, *Choron Ki Barat*, a highly entertaining comedy thriller with an unnecessarily tragic ending. Directed by Iqbal Kashmiri, it featured Nadeem and Shiva as petty thieves-turned protectors of the oppressed and the wronged. It was a challenge for Shiva to match the talents of Nadeem. The film also had two alluring young women, Shushma and Neeli. The former had made her debut in Punjabi cinema as a side heroine but in this movie she did very well in a double role under the direction of Iqbal Kashmiri. The camera work by the veteran cinematographer, Vaqar Bokhari, was brilliant. The film held the audience engrossed with its eventful sequences and smooth pace of editing. Amjad's catchy dialogues gave a freshness to the story which could not be reckoned as realistic. For Neeli this movie was a stepping stone to stardom. Shiva also gained success by executing his role with confidence as an equal partner to Nadeem.



The Sri Lankan actress Sabita acted in several Pakistani productions.

Shiva got more offers from all the major production houses of Pakistan. His Pakistani filmography includes many notable movies including Iqbal Kashmiri's *Lava* and *Tiger*, K. Khurshid's *Badla*, Pervez Malik's *Hangama*, Furqan Hyder-Javed Fazil's *Dushmanon Ke Dushman*, Shamim Ara's *Lady Commando*, Baqir Rizvi's *Inteqam Hum Leingey*, and the last one released in 1993, *Mazboot*, directed by the veteran M.A. Rasheed. The popularity of Sabita and Shiva proves beyond any doubt that film-goers at large accept any artiste on merit without bothering about their caste, colour, creed, ethnicity or religious affiliation. Cinema in this respect represents a truly universal culture.

In 1988, Sarwer Bhatti, the man best-remembered for introducing bizarre elements of violence in *Maula Jat*, offered an entirely unconventional movie based on a serious social problem, defying the then prevailing trends of blood, gore and vengeance. *Bazar-e-Husn*, was penned by Pervaiz Kaleem. It was based on a love triangle. A middle-aged married film director (Nadeem), a graceful and devoted housewife (Samina Peerzada), and a seductive singer/dancer (Salma Agha), were the main dramatis personae. Directed by Javed Fazil, it was based on the oft-repeated theme of middle class male morality being outraged by the the birth of a girl child from an affair with a prostitute. Anwar Kamal Pasha's *Do Ansoo* rescues the blue-blooded off-spring though the price is the death of the nobleman's wife and legitimate daughter. *Bazar-e-Husn* resolves the dilemma by the annihilation of the brothel and the safe custody of the love-child with the father. Though the happy ending appeared forced and unreal, *Bazar-e-Husn* made some striking observations in dramatic scenes between the so-called high-born man and the lowly woman.

The story brings in a diamond tycoon, aptly played by Jahanzeb. The magnate does not distinguish between business and human relationships. For him the key to happiness is to avoid any emotional entanglement, but to pay for what he desires and to abandon it when it begins to bore him. No character has been portrayed as a villain or a hero, all behave within the framework and parameters of their environment and upbringing. The conflict and the tragedy occur when they interact with each other.

The crisp dialogues and the fine performance by the cast were the main features of the picture. Nadeem, as usual, lived up to his reputation and was commendable as the imaginative film director and tormented lover. Salma Agha was simply superb. She gave an exceptional performance as the provocative and irresistible nymph. It could be considered as the finest movie of her career. Samina created a striking contrast to Salma Agha's extravaganza with subtle and consummate artistry. It is a pity that an actress of her calibre opted for a career in cinema somewhat late in life, perhaps due to family opposition. In her, Pakistan, would have discovered a Maureen O'Hara or a Nargis had she entered the arena in the full bloom of her youth.

Bazar-e-Husn claimed seven Nigar Awards including two for its female artistes. It got awards for the best picture, direction, and for of M.A. Ashraf's musical score. Some amusing anecdotes are attached to an otherwise well-blended film. A blunder was observed in its continuity. Nadeem and Samina's son does not grow up even though years elapse in the story. Secondly, the credits include Sarwer Bhatti as the Director-in-Chief, a most unusual title in cinema and one which showed his differences with the director Fazil. It is said that Salma Agha took the script or the video of the film to a Bombay producer. A plagiarized version was made with the title *Pati, Patni Aur Tawaif* with Mithun Chakraborty playing Nadeem's role and Salma her own. But the more expensive carbon copy could not match the creativity of the original.

Fourteen years after *Mitti Key Putley*, thespian Nadeem co-produced with M. Sadiq a Punjabi romantic comedy *Mukhra*, set against a rural backdrop. Nadeem, Babra Sharif, Samina Peerzada, Ismail Shah, Adeeb and the versatile Afzaal Ahmed formed a winsome team under the direction of Iqbal Kashmiri. Babra's dances accompanying Wajahat Attre's folk-cum-modern compositions, and Nadeem's rustic wit contributed to the commercial success of the venture.

In 1989, Saeed Rizvi's *Shani* put Pakistani cinema in the select club of countries capable of producing science fiction. Saeed was exposed to the film world from his childhood. He used to watch his father Rafiq Rizvi a.k.a. Bappu directing movies with the barest available means in the early years of cinema. He entered the camera



The Nepalese actor Shiva acted in several Pakistani movies.



Salma Agha

department of a leading film studio and learned the technique by virtue of a feel for the medium. He had a sound academic background. Soon he started making commercials and became known for his bold and imaginative use of special effects. His work and the urge to acquire new technology took him to England and America. He brought an optical printer and other equipment to generate special effects and established Novitas Studios at Karachi.

Shani was the maiden venture of the new enterprise. The story by Agha Nazir Kawish is about a being (Sherry Malik) from outer space whose ship lands in a remote village in Pakistan. The alien assumes the identity of Nayyar Sultana's son. For her part, the mother is unaware that her son has been killed by the henchmen of a wicked landlord (Asif Khan). While living in his new environment, he discovers the good and the bad aspects of human behaviour. In the process, he falls in love with the dead man's fiancée (Babra Sharif). With his amazing powers, he eliminates the evil-doers from amongst the community. However, his prolonged stay on earth puts his health and his very existence in danger. With a heavy heart he returns to his planet but not before a super-child is born to his earth wife, Babra Sharif. Very much in the Disney and Spielberg genre, *Shani* provided healthy entertainment for children of all age groups. It won Saeed the 1989 Nigar Award for best film and best direction. Commercially it did well at the box-office but Saeed was not happy with the share he received from the distributor. However, the film was also sold to the Soviet Union directly by him, where it was screened after dubbing in Russian.

Saeed Rizvi's next venture, *Sir Kata Insan*, was a horror/science fiction movie which involved bringing the dead to life in the tradition of Frankenstein. Released in 1994, within five years of *Shani*, it was only the second film in this genre in Pakistan, the first being *Zinda Lash*, patterned after *Dracula* and produced in 1967 by Abdul Baqi. In *Sir Kata Insan*, Ghulam Mohiuddin gave a splendid performance as the headless creature with a killer instinct. Babra Sharif, Izhar Qazi, Ajab Gul, and Asif Khan also starred in this hair-raising movie. The movie was full of the elements of horror movies though some of the effects were rather clichéd. The bitter experience of the past taught Saeed to



Reema in *Agaron ka Nasheman*. The dance sequence is typical of the movies being made in the country.



Saeed Rizvi's *Sir Kata Insaan*, a horror film with special effects.

open his own distribution office for the release of his second movie. *Sir Kata Insaan* earned a good profit for him besides bagging the year's Nigar Award for best film.

Tilismi Jazira was a co-production of Saeed's Novitas and the Soviet State Corporation that was responsible for the production of films in the former communist state. In almost all socialist economies, the entire cinema network is owned, financed and controlled by the government. No independent projects are allowed without the approval of the concerned authorities. They select the script, appoint the film maker and arrange for the entire production set-up. Distribution is also carried out through other state departments. Producers are not affected by the success or failure of their films. The system has certain advantages as it made it possible to arrange finances for some of the greatest motion pictures in history like Eisenstein's *Battleship Poteimkin*, *Strike*, *Ivan the Terrible*, Podovkin's *The Mother*, anti-war movies like *The Ballad of a Soldier* and *The Cranes are Flying*, as well as a grand scale production of Tolstoy's world classic *War and Peace*. Such projects could not have found backing under a capitalist system which judges not merit but the commercial viability of each picture. However, prolonged government control gives rise to bureaucratic corruption and also mars the development of cinema by critical appraisal of contemporary life and government policies. Worst of all is the fact that the writers and producers adopt a self-censoring attitude in order to get their projects approved by the authorities.

Half-way through this project the Soviet Union was dismembered and Saeed had to enter into a contract with some of the Central Asian States. Finally, the project saw the light of the projection hall in 1996. It turned out to be a disaster on all fronts. Long delays, a weak story and poor execution could not transform high ambitions into reality. Even the presence of accomplished artistes like Mohiuddin, Reema, Ajab Gul, Babar, Rangeela, Asif Khan and the legend of Pushto cinema, Badar Munir, could not salvage the first joint venture of Pakistan and the Central Asian States from turning into a disaster.

Saeed's special effect ventures are time consuming. The long delays, it is said, are mainly due to their being one-man shows. This secrecy perhaps is due to a lack of faith in others. Or perhaps the delays can be attributed to the fact

that he does not have the facilities to execute his ambitious plans.

In 1990 Aslam Butt introduced a talented young couple, Reema and Shaan, in *Bulandi*. The film included artistes of the calibre of Nadeem, Samina Peerzada, Afzaal Ahmed, and Humayun Qureshi. Javed Fazil guided the newcomers expertly and inculcated self-confidence in them. The couple looked natural and seemed tailor-made for each other. The film was based on the stereotyped plot of two men, the owner of a big enterprise (Afzaal) and his former employee (Nadeem), pitted against each other in a war for professional domination. The young lovers, the offspring of the rivals, are caught between love for each other and loyalty to their parents. Besides commendable performances by the veterans, the newcomers played an important part in the overall success of their debut movie.

Shaan, the only son of the accomplished film maker Riaz Shahid and the gifted actress Neelo, has a flair for self-expression. He is a polished performer, though an air of over-confidence sometimes overshadows his excellence. After *Bulandi* he did not have to wait long for more roles. Initially he was teamed with another talented actress, Madiha Shah, in a series of movies such as *Raja*, *Mard*, *Husn ka Chor*, *Payar Kiya To Derna Kiya*, and *Ishq Diwana*. Producers soon discovered that the Shaan-Reema pair enhanced the box-office value of their wares. Filmgoers saw them together in more than half a dozen movies in 1993, including *Hina*, *Aanchal*, *Chakori*, *Chandni*, *Neelam*, *Insaniyat*, and others.

Prior to *Bulandi*, Reema was cast by the astute film maker Iqbal Kashmiri in *Qismat*. Today the young woman demonstrates a sharp perception and intuition for the art of acting. She worked much harder than Shaan to make a mark in the industry, encountering tough competition from some notable contemporaries such as Nadira, Madiha Shah, Shahida Minni and above all, Neeli. Until then Babra Sharif had reigned supreme for almost a decade after replacing Shabnam as the first lady of the Pakistani film world. In the new era, Babra preferred to step down, not being able to cope with roles which demanded more of acrobatic skills and less of emotional displays which have always been her forte. Actresses of the newer generation were required mainly to show off their figures and their prowess at



Usman Peerzada and Samina



Saeed Rizvi and Sajjad Gul

Saeed Rizvi's *Tilismi Jazira*.

dancing. Reema's dancing skills have improved greatly with time and today she is one of the most popular dancers ever to have graced Pakistan's silver screen.

As a mute girl in Shamim Ara's *Hathi Mere Sathi*, Reema had a different kind of role, but it had no meat to enable her to prove her mettle. Yet one catches glimpses of her potential in scenes where she uses subtle gestures and facial expressions to reveal her helplessness at her own inability to aid the injured and irate Mohsin Khan. The full scope of Reema's acting potential was revealed in Altaf Hussain's *Rani Beti Raaj Karegi*. Reema here plays the role of a pampered daughter of doting parents (Shabnam and Sultan Rahi). She falls in love with and marries a young man (Umer Sharif) whose parents are greedy and tyrannical. Moreover, there is a long-standing feud between the two families, and the in-laws (Bahar and Humayun Qureshi) vent all their ire on the hapless bride. Reema, as the oppressed and tortured girl, carries the film all by herself in the midst of highly accomplished co-stars. Her sensitive performance as a weak and frightened young girl, along with a seductive dance number, were the main attraction of the film which did well at the box-office.

Ahbab-e-Jalib, 'the friends of Habib Jalib', (the poet of the common man) produced *Kaley Chor*. The project was backed by Aziz Memon, the chairman of CBA (Combined Bargaining Agent) of the United Bank's Employees Union. In 1993 he was elected to the National Assembly on a PPP ticket. Written by Nasir Adeeb in close association with Jalib and his comrades, the story deals with the way the corrupt elements in our society join hands with the police to create lawlessness and havoc. The film presented plausible situations where denial of prompt and timely justice proved catastrophic for a certain segment of society. The family of a conscientious police officer becomes the victim of a politician's vengeance who, in connivance with a corrupt SHO (Station House Officer) harasses the family in different ways. The police officer's daughter is arrested on a trumped-up charge of murdering her so-called paramour on her wedding day. She is then taken away to the police station late in the afternoon. The father runs to the court to arrange her bail but the courts are closed and she can only be released on the next working day. In the meantime, the wedding party arrives for the ceremony. This



Shaan and Reema. Shaan is one of Pakistani cinema's few anti-heroes. He is the son of gifted film maker Riaz Shahid and the actress Neelo.

برصغیر کی پہلی سائنس فکشن فلم

RAFIQ RIZVI
presents

novitas

SHANEE

URDU - FULL COLOR



Shani advertised as the subcontinent's first science fiction film, established Saeed Rizvi as the director of all movies calling for special effects.

proves too traumatic for the police officer who dies of shock. The girl is punished for a crime she never committed. The contented family unit is destroyed. The young son grows up to become Sultan Rahi. With the support of the inhabitants of his shanty town, he organizes a people's court which operates round the clock. His court decides and takes immediate action. The film pleads for 24-hour justice for the protection of innocent people in the face of rampant corruption.

Directed by Nazrul Islam, better-known for his romantic and aesthetic work, *Kaley Chor* had the usual Rahi action-packed spectacles with some fine dances by Neeli who also plays the lost twin sister and thus gets double billing. The film has a striking scene in which the corrupt police officer is chased through streets and lanes by Rahi carrying a butcher's knife. The man runs into the house of the Chief Justice and asks for his protection. Rahi refuses to accept the authority of the judge, taunting him with his own earlier argument that judges can act only during office hours and within the court premises. He kills the officer on the dining table of the Chief Justice, thus making a mockery of his high stature and authority. *Kaley Chor* pulled no punches in dealing with the ultra-seamy aspects of society and exposing the corruption of the police. One marvels at the courage of Aziz Memon and the other members of Ahbab-e-Jalib who managed to get a clean bill from the censor and made such a bold statement.

* * *

The film industry in Pakistan has had a long love-hate relationship with television. The first television channel, established in 1967, being monochromatic, did not affect the cinema business. However, in the mid-seventies, colour broadcasting made its debut, which gave a real jolt to the film makers. Some big production houses tried to make up for this by producing movies in cinemascope, but the scarcity of wide screen projection facilities restricted their release, thus defeating the very purpose of this endeavour. Some benefits filtered in through the mini-screen when old and forgotten movies were telecast on weekends. This brought an unexpected source of revenue mainly to the

distributors and to the few producers who did not sell their films outright. On the other hand, the cinema lost family and middle-aged audiences who preferred to sit in the cosiness of their homes to watch their weekend movie on their television sets, saving both time and expense. The strict censorship codes of the Martial Law government and the influx of pirated videos of liberal Indian movies added to the financial woes of the film world. Box-office receipts dwindled to a record low. Through the eighties, the film world re-defined its target audience, resulting in a high output of regional movies mostly catering to the interest of those who could not afford VCRs and TV sets.

In the nineties global interaction of a third kind infiltrated space through satellites. Dozens of new TV channels and networks are now available to choose from, offering a wide range of entertaining programmes comprising films, dramas, music, dance, world news, documentaries, and sports around the clock. The new invasion ended the control of the local authorities on TV programmes. The Star Network comprising Zee TV, EL, and later the addition of the Sony Network, subscribe extensively to Bombay movies. This gives a big boost to Bollywood cinema by wider publicity amongst prospective film-goers. For the first time in its chequered history, Pakistan television was side-tracked by this cultural invasion from across the border. High officials who paid little heed to the consistent complaints of the film people about the open business of pirated Indian films on videos, now began to feel threatened by the hegemony of foreign media as the viewership of the state television channel registered a noticeable decline. While officials found it hard to resolve the problem, the professional executives of NTM, the second independent network, namely Tahir Muhammad Khan, Amjad Thariani and Tajdar Alam adopted an 'If you can't beat 'em, join 'em' philosophy. Soon they brought local cinema into their programmes. The film world responded positively and this opened up new vistas for them to reach the middle class audience that they had lost for more than a decade.

It is interesting to note that whenever a Peoples Party government is in office, film censorship laws are relaxed. This happened between 1971-77, 1988-90 and most timely for the industry, 1993 onwards. Taking advantage of the



Reema



Mohsin Khan and Babra. Mohsin Khan started appearing in movies after retiring from test cricket.



Shafi Mohammad

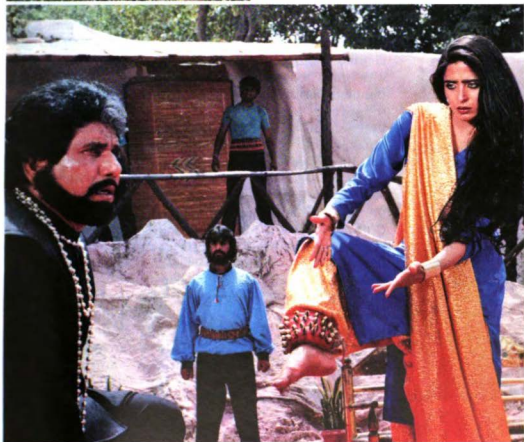
new opportunities, the film makers once again shifted their target audience and started addressing their films to the young generation.

Producer Satish Anand and director Shamim Ara took a bold initiative in *Hathi Mere Saathi* breaking the conventional formula of hackneyed film making. This superb former actress who now holds the megaphone, flew to Sri Lanka with a small team of crew members and young artistes comprising Mohsin Khan, Reema, Jan Rambo, and Sahiba, along with the stage and television comedy pair of Ismail Tara and Zeba Shahnaz, and the fast emerging villain Shafqat Cheema. Except for a few scenes, the entire film was shot outdoors in Sri Lanka's National Park which is an elephant's reserve. A fast-paced plot intermingled with action, comedy, song, dance and drama, it had all the right ingredients to attract young people of all ages. Reema, Sahiba and Rambo, with their absorbing dance routines, attracted the adult audience as well. This low budget movie proved to be a big blockbuster, much against the predictions of almost all film pundits. Shamim Ara thus made a big strike for Urdu cinema. The movie moguls of Lahore, not seeing the changing trends of globalization, took her success as a fluke and waited for her second move. She made *Beta* for Haji Abdul Rashid with the same team and once again emerged successfully. Sceptics were still not ready to take her seriously and even Eveready's pragmatic Satish Anand let her *Munda Bigra Jaey* slip away when it was offered him in 1995. Produced by Abdur Rasheed, it had, besides the players of the two earlier hits, young and debonair Babar Ali in the cast as well. *Munda* created a new box-office record in the film industry, even surpassing the gross income of *Aina* in Karachi and of *Maula Jat* in Punjab. Shamim Ara thus paved the way for the new generation of cinema in the country.

The year 1995 will be remembered as the year of the renaissance of Urdu cinema. Syed Noor, a highly perceptive screenwriter made his directorial debut with his own production *Qassam*, starring Nadeem, Irum, Kanwal, Aurangzeb Leghari, Rustam and newcomer Saleem Sheikh, a television artiste and the younger brother of renowned film star Javed Sheikh. The film did fairly well and drew the attention of Sohail Butt who financed Noor's epic bonanza *Jeeva*. Shot against the scenic background of



Reema and Javed Sheikh. Javed Sheikh has now switched over to direction, though he normally appears in his own productions.



Neeli in *Aakhri Takra*.

Turkey, it introduced a young couple, Resham and Babar Ali, in the midst of a star-studded cast comprising Nadeem, Javed Sheikh, Neeli, Ghulam Mohiuddin, Mustafa Qureshi and a Turkish actress, Ser Nur appearing as Nadeem's wife. It was one of the costliest projects of the time, but failed to draw the desired response at its première. Later when television networks started telecasting its popular tunes, particularly Babar Ali and Resham's *Jaanu sun zara*, the middle class family audience thronged cinema houses and generated very high profits for the producer.

At the same time the popular actor Javed Sheikh made his debut as director of *Mushkil*, dealing with the subject of child labour. The film received laudatory comments in the Press, but business remained just above average. Amjad Bobby's tune *Dil ho giya hey tera diwana*, picturized on Javed and Neeli, remained on the top slots of music charts for many weeks. Behroze Sabzwari, a talented TV actor and Javed's brother-in-law, also got a good role, besides Asif Khan, Ghulam Mohiuddin, and Chandni. In the same year, Sajjad Gul launched his *Jo Dar Giya Wo Mar Giya* with a big publicity campaign marking the debut of television's charming and gifted actress Atiqa Odho in collaboration with renowned cinema stars Nadeem, Javed Sheikh, Neeli, the newly-formed pair of Reema and Babar Ali and a solid supporting cast of actors like Abid Ali and Rangeela. Veteran director Iqbal Kashmiri and cinematographer Kamran Mirza shot the cinemascope thriller in and around Manila. Javed Sheikh, as a villain, gave an off-beat performance. Neeli's seductive number which traps Nadeem and makes him abandon his family often crosses the fine border between sensuality and obscenity. Sajjad Gul revived a long-forgotten tradition of having a grand scale première, inviting the artistes and technicians of the film, the Press and dignitaries of cinema, television and government officials at Nishat Cinema of Karachi. Hundreds of people waited outside to catch a glimpse of their favourite stars. It was almost two decades since a film had received so much press coverage without any paid advertisement. The occasion also coincided with the collaboration between two of the country's largest distribution companies, viz Sajjad Gul's Evernew and Satish Anand's Eveready in the Sindh-Balochistan region. *Jo Dar*

Giya proved to be an auspicious beginning for this new partnership.

The prolific director Syed Noor hit the screen once again with *Sargam*, a musical in the tradition of such classics of bygone days as *Tansen* and *Baiju Bawra*. Breaking away from the prevailing star system, he paired the lovely Zeba Bakhtiar, daughter of former Law Minister Yahya Bakhtiar, with talented singer-composer Adnan Sami Khan.

Zeba had earlier stunned mini-screen viewers with her radiant beauty and grace in Pakistan Television Corporation's drama series based on the life of Tansen, the legendary singer-composer. Later she was selected by R.K. Productions in Bombay to play the title role in the *Hena*, love story a Kashmiri Muslim village girl. Noor also brought in Maharaj Kathak, the renowned exponent of classical dance along with such well-known performers as Nadeem and Mustafa Qureshi. Ustad Hamid Ali Khan and Adnan's compositions, recorded abroad, hit the popularity chart for months—*Yehee to pyar hey*, *Dholki bajao gorio* and *Aey Khudda* are some of the popular hits of the movie. The original soundtrack of *Sargam* released on audio cassettes and CDs have the legendary crooner Asha Bhosle as female singer. It is a pity that Adnan should have placed his name before Asha's in the credits—it reveals a certain immaturity and a singular lack of modesty. However, fearing that the Censor Board might object to the fact that the songs were recorded in the voice of an Indian singer, Asha's voice was replaced by that of a Pakistani singer, Hadiqa Kayani.

On Monday 8 January 1996, the entire film world and cine-goers of the country woke up to the shocking news of the murder of Sultan Rahi. His hundreds of thousands of fans were stunned as for them it was like the passing away of a superman, a legend that they adored. For years they have been filling the cinema houses to watch his movies. Sultan Rahi had been, for almost fifteen years, a one-man film industry of Punjabi cinema in the country. His sudden and untimely death coincided with the changing fad of globalization in the cinema medium. The producers of his films collectively lost more than 100 million rupees without any chance of recovery. This caused a big break in the production of films of the genre popularized by the actor.

The year also began with a controversy over the copyright ownership of a popular tune by the pop singer Sajjad Ali—



Atiqa Odho



Zeba Bakhtiar

Bus bhai bus, ziyada baat nahin Chief Sahib. Javed Sheikh acquired its rights from the singer for his forthcoming film *Chief Sahib* as the title song. It is said that the lyrics incurred the displeasure of a militant faction of an ethnic political party who also addressed their leader as Chief Sahib.

Fearing repercussions, the singer re-recorded the song replacing *Chief* with *Mame*. Zahur Gilani, the fastest producer of films, quickly came out with *Munda Tera Diwana*, showing the pop star Sajjad jumping and gyrating to the second version of the song. However, the hurriedly-made movie could not distract the viewers from the far superior *Chief Sahib* of Javed Sheikh. The verdict of filmgoers decided the case and resolved the dilemma of the copyright infringement. Gilani also hurriedly shot and inserted yet another immensely popular Punjabi song *Assan te jana e Billo de ghar in Munda Tera Diwana*. It was the maiden effort of Abrar-ul-Haq, a lecturer at Aitchison College, Lahore who penned, composed and sang the audacious smash hit. Some puritans found the ambiguity of the lyric too offensive for public morality and demanded that the song be banned from TV and radio. A ban was imposed by the government-controlled media but the popular song reached far and wide through the audio cassette market. Abrar also encountered the wrath of his detractors and left teaching to pursue his career in the world of music.

Love 95 took director Shamim Ara and her entourage of stars—Babar Ali, Reema, Rambo, Sahiba, Resham, Saud, and Shafqat Cheema—to Turkey to make a musical comedy for producer Jamshed Zafar. The film was released in 1996 and brought fresh laurels to the director. *Love 95* also proved to be a milestone in the career of the young intern Saud who got a major break three years after his first role in Pervez Kalim's *Gunah*. The low budget movie, *Gunah* experimented with a new cast, headed by model Kubra Khanum, and including Saud, Amber, Liaquat, and Mahmud Sultan under the direction of Altaf Hussain. It was a bold theme of elopement, shot in a realistic manner. Critically acclaimed by the press, it fared modestly at the box-office without causing any major ripples in the mainstream film business. Though Saud, had no previous acting experience on television or stage he was fascinated by his first exposure to celluloid. In 1994, Pervez Kalim



Babar Ali and Afzal Khan, also known as Jan Rambo. Babar is the top grossing actor of the nineties while Jan Rambo (so called because of his resemblance to Sylvester Stallone) often appears as his sidekick.



This screen pair of Babar and Reema is a great crowd-puller at the box-office.



Local films are often shot in exotic overseas locales.

tapped all available resources to launch *Jalte Badan*, pairing the young couple of *Gunah* again. The tantalizing title ran into problems with the Censor Board. Many cuts were ordered prior to the issue of the general release certificate. The film lost some vital scenes and the producer suffered huge financial losses at the box-office. Saud was ignored by the film makers of Lollywood. Elias Rashidi, the editor of *Nigar*, came to his rescue and recommended him to Shamim Ara. Saud did not disappoint his benefactors and went on to claim more film contracts. Only two films later Saud won the coveted role of a young rebel with a cause in Syed Noor's *Hawain*. He held his own in the presence of veteran Nadeem in a highly dramatic, action-packed thriller. Today Saud has entered the galaxy of young stars such as Reema, Shaan, Babar Ali, Jan Rambo, Sahiba, Resham, Meera, Saima, Arbaz Khan, Saleem Sheikh, Faisal Iqbal, Nargis, Irum Tahir and Ghalib Kamal who will lead Pakistani cinema into the twenty-first century.

Ahad Malik is a multifaceted man. He is an exhibitor, distributor, producer, part-time politician, and the elected Chief Executive of the Pakistan Film Producers' Association. He made his first film *Dunya Paise Di* in 1971, and gave his wife's name as its producer. The film had a lilting duet recorded in the voices of Noorjahan and Mehdi Hasan, *Chal chalye dunya de uss nukre jithe banda na bande di zaat hove*. The film fared well and encouraged Malik to make *Sajjan Be Perwah* the following year. *Bari bari Imam bari*, a ballad attributed to the famous saint of the region, contributed to the commercial success of the movie. Ahad's filmography of thirteen movies includes *Zakhmi*, *Goga Sher*, *Kalka*, and the super hit of 1996, *Chore Machaye Shore*. Syed Noor, presently the most sought-after director along with Shamim Ara, Iqbal Kashmiri, and Sangeeta, cleverly handled the fast-paced screwball musical comedy starring-Reema, Babar Ali, Rambo, Sahiba, Resham and Saud. M. Arshad's compositions such as *O sanam*, *Ghari raat ka eik bajae*, *Tera dhol sharabi aaya* and *Banno hamari anmol* rendered by Saira Nasim, Anwar Rafi and others, contributed to the success of the movie which ran for 100 weeks.

In 1996 Javed Sheikh produced, directed, and acted in *Chief Sahib* achieving all-round success. The cinemascope bonanza was shot entirely in Turkey with Neeli, Asif Khan, Mustafa Qureshi, Behroze Sabzwari, Saleem Sheikh, and



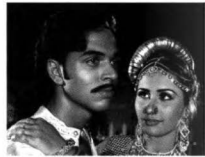
Traditionally movies made in the sub-continent commence with a mahurat before shooting begins.

Mahurat literally means 'auspicious'. This picture was taken at the mahurat of *Hum Kisi Sey Kum Nahin* and shows Shamim Ara and Sangeeta.

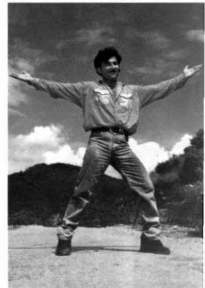
an attractive model, Meera. The veteran cinematographer Waqar Bokhari, made the best use of the picturesque locale and handled aerial shots admirably. Amjad Bobby's composition of *Raat nashilee, baat banalay* in the voice of Shazia Manzoor was impressively photographed on a scantily-attired Meera, enticing Saleem in the flickering light of a bonfire at night against a backdrop of huge trees. It turned out to be the most captivating sequence of the film. *Chief Sahib* further established the commercial viability of the new trends of film making in the country. Consequently it affected the production of Punjabi films and also put a complete stop to the double version projects.

Syed Noor scored a hat trick in 1996 with *Ghunghat*, a family musical drama with delightful melodies by Amjad Bobby including *Dekha jo chehra tera, mausam bhi piyara laga*, Noor took a bold step in the selection of cast and came out with a real winner. Shaan, a highly talented artiste who went through a bad patch in his career due to his eccentric demeanour, appeared in the film as an obsessive psychopath and gave a fantastic performance. Saima, a Barbra Streisand look-alike and, heroine of countless Sultan Rahi films, emerged as a bewitching nymph in the role of a rich and glamorous belle, desperately in love with a married man. Arbaz Khan made his debut as a handsome and impish young man who teases Resham to win her heart. The biggest surprise was a new-comer Andaleeb, who gave a superb performance as a girl who befriends her cousin (Shaan) and marries another man (Mohsin Khan). She performed the character of a gracious woman turning grim and furious with poise and natural spontaneity. However, Andaleeb's dialogues were dubbed in someone else's voice (probably Arifa Siddiqui's). *Ghunghat* made big profits for the producer and the distributors, besides breaking new ground for its cast.

In 1996, the film industry eagerly awaited the return of director Sangeeta who had been in hibernation for three years. Her last venture had been *Bahrupia* with the popular stage comedian turned film star Umer Sharif playing the main lead. Umer did a stint as a sidekick in a few films including Javed Fazil's *Hisab*, entirely shot in England. However, in 1992, he mustered enough support and directed *Mister 420* himself. It was a Karachi production. Based on his various stage skits, it brought a change for the



Haider Sultan and Nargis. Haider is screen legend Sultan Rahi's son.



Ghalib Kamal, son of famous actor Kamal.

film-goers who had not seen his stage performances. The low budget movie turned into a big money maker.

Ruby Niazi started as a model and later got the role of a journalist in *Chand Grihan*, the popular NTM series of the time. She got a break as the heroine in Natha Production's *Aaj Ka Daur* with other newcomers, including the director M.A. Khan. The cast, headed by Ruby, had Zohaib, Arshad Mahmood, and Zoya Butt. Contrary to all expectations, the film did fairly well at the box-office, particularly in the Karachi region. Later, as Ruby made progress in her career as a cine star, she married her benefactor Aslam, the chief of Natha films, and quit films. Aslam was killed in an inter-business conflict, leaving the young actress in limbo with a child, born soon after his death.

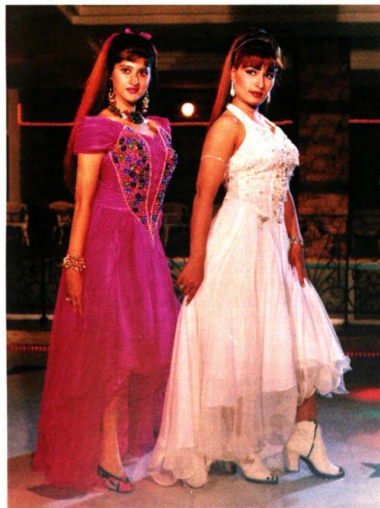
Lady luck smiled on Umer Sharif who emerged successful with another hit, again as the director. He played the title role in *Mr Charlie*, co-starring Shakila Qureshi, Shirin, Deebs, and the versatile Afzaal Ahmed. Nothing succeeds like success, as they say, in films; many producers ran to grab the comedian for their next venture. Film maker Zahur Gillani churned out *Paidagir*, casting the comedian in the main role with Sultan Rahi, Javed Sheikh, Saima, Reema, and Humayun Qureshi. It was closely raced with Sangeeta's *Barupia*, adapted from Eddie Murphy's *Coming to America*. Almost all these movies had a scene with Sharif in drag, one of his stock comedy routines, but soon this sequence became too corny to be funny anymore. After dozens of similar roles, the film-goers became exhausted with the old jokes and Umer Sharif returned to world of stage.

Sangeeta's *Khilona* was a blend of Hollywood thrillers *Sleeping with the Enemy* and *Fatal Attraction*. Meera gave a deeply moving performance as a battered and harassed wife, running away from her psychopath husband (Shaan) in the first half of the movie and later as the dejected and vengeful mistress of a married man (Saud). Sangeeta managed to get away with many provocative sequences, particularly a highly seductive dance number showing Meera almost stripping in the rain for her paramour, Saud. The film ends with the violent death of Meera, shot by her husband who then shoots himself. The title *Khilona* or plaything refers to Meera, who reacts in a vengeful outburst against the many injustices she suffers at the hands of the



Arbaz Khan is Pushto film actor
Asif Khan's son.

Rambo and Sahiba. Sahiba, actress Nisho's daughter, often appears as Rambo's sweetheart.



Sahiba and Reema wear bright and colourful costumes typical of Pakistani productions.



Ruby

two men, her husband and her lover. Yet at the end, the film paints her as a dubious character in contrast with her tormentors. On the other hand, the hero (Saud) who cheats his wife (Saima) and deceives and sexually exploits the helpless woman, emerges as the wronged party.

It was astonishing to find a large number of family members from age groups of seven to fifty years, watching together the violent and sexually explosive film in a cinema hall packed to capacity. The American movies from which *Khelona* was adapted, could not get a certification of general showing in the United States and elsewhere. Appalling and incomprehensible was the applause of a group of male members of the audience, showing their appreciation of a scene where the unbalanced and jealous husband physically lashes out at his innocent wife in a fit of frenzy. The reasons for this unwarranted change of attitude towards traditional family values needs to be studied deeper as this will help reveal the impact of the media on society. Advanced technology has enabled entrepreneurs to enter every household with their indiscriminating material through dish antennas, cables, videos, LDs, internet and different softwares, breaking the barriers of age-group selected programming. The parents, unable to restrain their children, are now sharing the benefits and drawbacks of the globalization of the audio-visual networks. The fast race of international mass communication has been motivated by commercial considerations without any serious thought to evaluate its far-reaching influences, good or bad, on coming generations.

The tremendous triumph of successive Urdu films at the box-office gave new impetus to the film industry and a big number of productions in the national language have been launched. An analysis of the total number of films produced in the last three years shows that from 1994 to 1996, production of Urdu films jumped from 18 per cent to 38 per cent, an increase of almost 50 per cent.



Khelona, directed by Sangeeta, did extremely well at the box-office.

Year	Urdu	Punjabi	Pushto	Sindhi	DV*	Others	Total
1994	14	20	21	1	19	1	76
1995	16	17	23	NIL	9	NIL	65
1996	27	12	26	2	3	NIL	70

* DV = double version

In the same period, Punjabi productions decreased from 26 per cent to 17 per cent and the double version ventures dropped from 25 per cent to a mere 4 per cent. However, Pushto movies remained unruffled by the growth of Urdu or the decline of Punjabi cinema, increasing from 27 per cent in 1994 to 37 per cent in 1996. This shows that while Punjabi and Urdu motion pictures cater to the same target audience, Pushto productions have their own indigenous market within the country.

Of all the languages spoken in Pakistan, Sindhi enjoys a unique place in terms of a well-developed literature. A look at the history of Sindhi cinema reveals a gloomy picture, showing a total of seventy-six productions in almost fifty years, averaging 1.5 films a year. Many persons of strong credentials like S. Gul, Fazlani, Saeed Haroon, Muzaffer Hussain, Maulana Hippy, Bahar Ali Baloch, and others supported several ventures in the Sindhi language but very few could achieve anything beyond the personal satisfaction of seeing their names in the credits. Shaikh Hasan, A.H. Siddiqi, A.Q. Pirzada, Ghulam Hyder Siddiqi, S.A. Ghaffar, Yunus Rathore, Yusuf Nasre, S.Y. Ahmed, Samad Sheikh, Mushtaq Changezi, S.M. Brohi and Shah Asad are amongst the directors who strove hard to establish a sustainable film market for Sindhi cinema, but in vain. Renowned writers of the calibre of Shaikh Ayaz, Agha Salim, Amar Jalil and Qamar Shahbaz have also tried their hand at screenwriting but their endeavours could not bear fruit either. However, such movies as *Umer Marvi*, *Shahro Feroze*, *Chanduki*, *Noori Jam Tamachi*, *Ghunghat Laye Kunar*, *Surath*, *Jeejal Maa*, *Jalal Chandio*, *Perro*, and *Shaheed* did raise the hopes of Sindhi cinema buffs. The majority of Sindhi filmmakers are concentrated in areas with fewer cinema houses. Secondly, unlike Punjabi, the Sindhi language is not understood in other provinces, and not even all over its largest city, Karachi. A concerted effort is needed to attain



Shaan and Andaleeb



Stage and later film comedian Umer Sharif with Rangeela.



Punjabi folk-singer Arif Lohar



Side actress Shahida Mini

the technical and artistic requisites to reach out beyond the linguistic domain.

The history of Pakistani cinema is dotted with trends that have proved successful. In the eighties producers ran after Sultan Rahi who earned the reputation of being the main box-office attraction. Today, all the contemporary directors viz., Shamim Ara, Syed Noor, Iqbal Kashmiri, Javed Sheikh and Sangeeta have a good number of assignments. And the most sought-after artistes are Reema, Babar Ali, Jan Rambo, Sahiba, Saud, and Meera. They turned the tide towards national cinema once again attracting the urban youth and family audiences to the cinema halls.

In early 1997, filming commenced on a big budget international movie on the life and times of the founding father of Pakistan, Mohammad Ali Jinnah. The producer of the film is the 'academician, Akbar S. Ahmed, a former civil servant of Pakistan. Through the film he intends to project the true scope of Jinnah's achievements and correct the distorted view of Jinnah presented by Richard Attenborough in his Academy Award winning *Gandhi*. The director and co-writer of the script, Jamil Dehlvi, has directed such movies as *The Tower of Silence*, *Blood of Hussain* and *The Immaculate Conception*. For one reason or the other the project has stirred a lot of debate in the media.

In the first quarter of 1997, once again, a familiar pattern of production has been witnessed that may breed contempt in the minds of film-goers. Expediency for commercialism manifests itself even in the work of seasoned directors such as Shamim Ara, Iqbal Kashmiri, Syed Noor, Sangeeta, and others. They are churning out film after film, lacking in almost every facet and thriving on vulgar dance numbers. Here too, blatant re-recordings of contemporary popular Bollywood film tunes with a slight change in words are being used on the pretext of counteracting the piracy of Pakistani film songs by their Indian counterparts. In the process, the real losers are the original creators on both sides who suffer infringement of their artistic and intellectual property rights.

Presently the world film market is overwhelmingly dominated by Hollywood. After weaponry, perhaps the largest foreign exchange earning of the USA comes through its motion picture industry. Some of its recent blockbusters have grossed over a hundred million dollars



Resham and Babar Ali. Resham became a much sought-after leading lady following her role in Syed Noor's *Jeeva*.



The screen pair of Saud and Meera became popular after Sangeeta's blockbuster *Khelona*.



Veteran director Iqbal Kashmiri.

each from foreign releases. This has adversely affected the production of other countries in the northern hemisphere including France, Germany, the UK, Italy, and Spain. The cinema people in Europe, Scandinavia, and Canada have been protesting, issuing warnings against the colonization of their culture and the annihilation of their cinema, but little could be achieved under GATT (the General Agreement of Trade and Tariff). However, there is a certain benefit as a good number of big budget American productions are based in one or the other European country. This trend offers income-generating opportunities to technicians, artistes, and studios there. However, the main issue of the colonization of their indigenous cinema culture by Hollywood movies remains unresolved. Most European film makers, particularly the French, the proud creators of avant-garde cinema, are against the inclusion of motion pictures in the free trade of GATT. Americans, on the other hand, are comfortable about letting the matter settle itself through the vagaries of the market place and the economical viability of the films. In this they have the definite advantage of a huge local market of their own, in addition to a large English speaking population all over the world.

Like the, USA, India has also promoted its motion picture industry more as a source of mustering revenue rather than the promotion of any particular culture. Some of its recent movies have grossed over Rs 2000 million. Bollywood films also collect millions from abroad, particularly the overseas market—the UK, the Middle East, African states, Canada and the Far Eastern region which have a large number of people of South Asian origin. Pakistani cinema does not suffer much from the Hollywood or other foreign films entering the country through formal trade agreements. However, the informal or pirated imports of Indian movies have taken away a big chunk of its local viewers.

For the advancement of Pakistan's cinema into the twenty-first century, it is imperative that its limited audience be expanded. The answer to the question posed to some prominent film personalities, as to how the middle income group can be attracted by local films, brought some interesting contentions. According to the proficient script-writer Nasir Adib:

Christopher Lee as the
Quaid-i-Azam

Our government has to change its attitude towards the film industry if we are to progress as a nation. People from the middle class stopped going to cinemas after the introduction of videos and more recently with the satellite channels. They can switch channels and don't have to spend three hours in a cinema hall. So film makers and the Censor Board should realize that they have to provide people with better entertainment so that they can come out of their houses and go to the cinemas. I wrote a film for India which won seven awards—*Ghayal* produced by Dharmendra—but it is not credited with my name as there is a formal restriction in India and Pakistan on any kind of exchange in film production and trade. The reason it won awards was because I wrote without pressure and what I wrote was shown on the screen.



Sindhi movie *Noori Jam Tamachi*.

Sajjad Gul, whose film studios, as well as production set-up and distribution network are the largest in Pakistan, gave his views on the matter while drawing comparisons with Iran and India. He said:

These countries are both producing movies with strong technical values. The Iranian government's policy is to invest in their film industry in order to show the world a different picture. They try to market their films internationally and send them to film festivals. In India, the copyright laws are relatively strict. In Pakistan, we have laws but they are not enforced. In India, audio rights of a film are sold for as much as rupees thirteen to fourteen crores but here they go for three to four lakhs. We also don't get any support from the government. The government doesn't understand that today the war is to be fought on the cultural and economic front.

In recent years the Indian film industry has gained much, from strictly enforcing copyright laws within the country and also by associating with international forums for the protection of intellectual property. In the early days Bollywood producers used to sell the video rights of their films to Pakistan's underground video tycoons for four to eight lakh rupees, depending on the star value of the movie. Now the films are sold to satellite networks and are telecast in the region through ZEE, EL, Sony, Star Plus, Star Movies, and other satellite channels. The new films are zealously protected, resulting in increase of revenue in the cinema halls. The Bollywood producers may not get anything



Adil Murad and Sahiba. Adil is
Waheed Murad's son.

directly from Pakistan, but the otherwise over-protected cinema here has been badly affected.

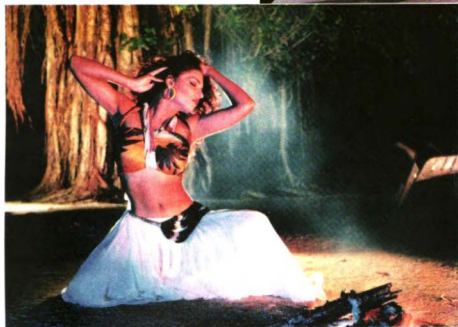
In neighbouring Iran which has a much smaller film market than Pakistan's, film makers, with the support of the government, have managed to enter their films at international festivals and have won awards while working within the periphery of strict orthodox censor codes. In Pakistan, the film industry has been contributing billions of rupees to the national exchequer by way of entertainment tax and duty on raw film stock, not to mention income tax at four different tiers, such as production, distribution, publicity, and exhibition, all from a single source—collection at the box-office. But as regards the development and progress of cinema and its people, any concern shown by the government has invariably turned into a source of hindrance and nuisance rather than providing relief to the ailing industry. The recently dismantled National Film Development Corporation, the short-lived State Film Authority, various government set-ups and the Film Censor Boards, have all tried to control film production and film trade without offering any alternative solution for the growth and development of the Pakistani film industry.

The film makers have been let down and left to choose their own means and strategy to counter the impasse caused by the 'open sale and rental of the pirated videos of Indian films in the local market. Unwittingly they adopted a policy of adhocism by offering second-rate versions of Bollywood bonanzas with Lollywood connotations to viewers who had no access to VCR. With the introduction of satellite, people in far-flung areas, with or without electricity, are exposed to international channels through battery-operated television sets and dish antennas. If nothing tangible is done to improve the quality of local cinema to match and compete with Indian productions in an open market, the battle in the field of motion pictures may well be lost without even coming face to face with the competitor.

Unfortunately, the propagandists of the over-protected film world of Pakistan bitterly oppose the very idea of the opening of film trade or contact of any kind with India for they fear the neighbouring country's domination, without admitting that such a situation already prevails in the urban



Saud



Meera is a fine actress. Her talents, coupled with her sensual dances, make her one of Pakistani cinema's upcoming actresses.



Shafqat Cheema, one of the most popular villains of Pakistani cinema.



Nadeem

areas of the country. With the passage of time, as the standard of living of the people improves, they will sit at home to watch the original on satellite networks instead of spending time and money to watch the local versions in cinema halls. It has neither been visualized nor foreseen that if the distribution circuit of films shrinks beyond a certain point, the entire industry will collapse and no belated government efforts will be able to infuse life into it.

A landslide victory in the general election of February 1997 brought The Muslim League into power under the leadership of Mian Muhammad Nawaz Sharif. Earlier in 1992, during his first tenure as the Prime Minister, the local cinema was given constitutional status as an 'industry'. In the new set-up, Senator Mushahid Hussain Syed, a journalist turned politician, has been appointed by the Prime Minister to streamline the activities of the Information and Cultural Divisions of the Federal Government.

On 4 May 1997, within a few months of the formation of the new government, a film convention was held at Lahore. It was the fifth interaction of the kind between the government and the emissaries of the cinema.

Presided over by Mushahid Hussain, an alert and responsive listener, it was a well-attended conference. Senator Pervaiz Rashid; artiste-cum-Member National Assembly, Tariq Aziz; Secretary Culture, Dr Akhtar Khan; feminist poet-writer and the Director General of the Arts Council of Pakistan, Kishwar Naheed; and other concerned officials took part from the government's side. A large number of film people—representatives of its various unions and associations, well-known artistes, producers, directors, technicians, distributors, importers of foreign films, and journalists—participated actively in a day-long seminar. Among the representatives of the cinema were A. Majid, Mohammed Ali, Yusuf Khan, Zeba, Aslam Dar, S. Suleman, Ahad Malik, Farzand Ali, Shaikh Nazir Hussain, Javed Sheikh, Ghulam Mohiuddin, Sajjad Gul, Javed Fazil, Aziz Jahangiri, Jamshid Zafar, Mian Khalid, Imtiaz Agha, Gul Afridi, Hasina Moin, Asghar Nadeem Syed, Feryal Gohar, Saeed Rizvi, and Yasin Gureja.

A long list of grievances of the industry were presented including the rising cost of raw film stock and high and



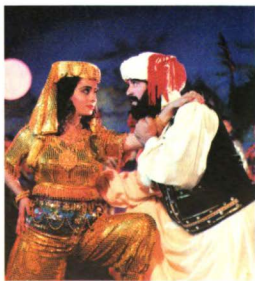
The film convention of May 1997 promised greater government support for the film industry.



Mustafa Qureshi, Nadeem and Atiqa Odho in *Mummy*.



Umer Sharif and Shakila Qureshi in a slapstick comedy.



Madiha Shah and Badar Munir in *Ajab Khan*.



Shafqat Cheema

non-uniform rate of entertainment tax. The demands made included waiving of tax on old movies, relaxing of censor codes, extension in the period of censor certificates, imposition of the copyright law, control on illegal imports of Indian films, privileges and benefits like other industries, regularization of National Film Awards, etc. Some decisions were announced during the course of deliberation. However, for other matters such as tax relief, piracy laws, establishment of a film academy, committees have been formed to prepare recommendations for their subsequent meetings with the other government departments and ministries. The seminar also brought to the front the contentions of the film industry, the concern of the government, and general expectations about the overall output of the cinema.

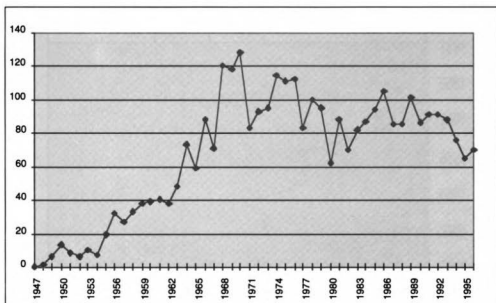
It is time to launch a fresh programme of development to meet the demands of the fast pace of globalization in the domains of information, art, music, culture, entertainment and aesthetics. In other fields such as sports, trade, commerce, and defence, Pakistan has matched and at times achieved an edge over many developing and developed countries of the world through open competition and with government support. But on the cinema front no serious research has been taken in hand to formulate long-term policy. The strategy of prolonged protectionism of the industry has failed to solve its problems. The film world of the country has sunk into the mire of adhocism, surviving from day to day, moment to moment, in the pursuit of the magic wand of commercial success.

With an abundance of unspoilt natural beauty and historical treasures in the country, Pakistani cinema, if it captures its legacy efficiently on celluloid, would achieve world-wide recognition. For all this one looks forward to the cultivation of a fresh crop of talented and committed young men and women to lead Pakistan's film world towards a bright future in the next century.

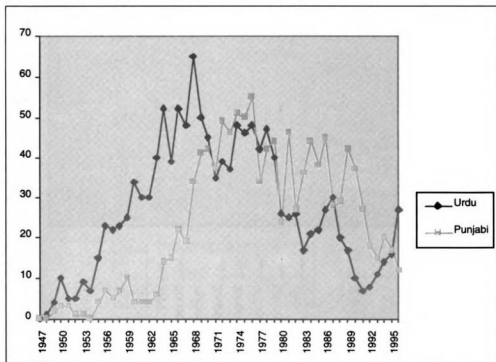


Irum Tahir

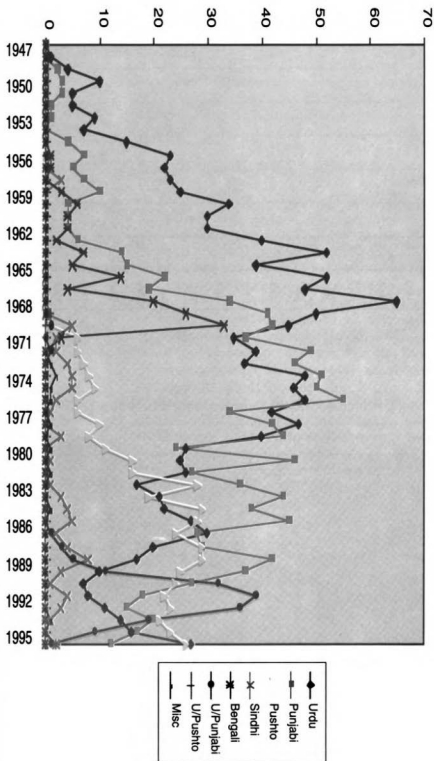
Films made in Pakistan from 1947-96



Urdu and Punjabi films produced between 1947-96



Films produced in Urdu and the regional languages between 1947-96



FILMOGRAPHY

List of Abbreviations used in the Filmography

<i>U</i>	<i>Urdu</i>	<i>U/P</i>	<i>Urdu and Punjabi</i>	<i>EP</i>	<i>East Pakistan</i>
<i>P</i>	<i>Punjabi</i>	<i>E</i>	<i>English</i>	<i>Bd</i>	<i>Bangladesh</i>
<i>S</i>	<i>Sindhi</i>	<i>Sk</i>	<i>Saraiki</i>	<i>DV</i>	<i>Double Version</i>
<i>Pu</i>	<i>Pushto</i>	<i>B</i>	<i>Bengali</i>		

FILMOGRAPHY OF PAKISTAN CINEMA FROM 1947 TO 1997

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
1947					
No film was produced due to social & political upheaval in the newly formed country.					
1948					
1.	Teri Yaad (U)	D.Sardari Lal	Daud Chand	Nath	Nasir Khan, Asha Posley, Shola, G. Mohd.
1949					
1.	Hichkolay (U)	Shaikh Hussain	Daud Chand	Inayat Hussain	Najma, Sudhir, Akhtari, Ajmal, M.Ismail
2.	Shahida (U)	M.Akbar	Luqman	G.Haider/Chishti	Nasir Khan, Shamim, Shakir, Himaliyawala
3.	Sachchai (U)	Saeeda Bano	Nazir/Murtaza	Chishti	Swaranlata, Nazir, Akhtari, Majid
4.	Ghalat Fahmi (U)	D. Sardari Lal	Ahmedulla	Nath	Nazir, Asha Posley, Jahangir
5.	Pheray (P)	Nazir	Nazir	Chishti	Swaranlata, Nazir, Nazar, Allaudin
6.	Mundri (P)	G.A. Gul	D.Chand	Chishti	Ilyas, Ragni, Charlie, Ghulam Mohd
1950					
1.	Jihaad (U)	Zahur Raja	Z. Raja	Karim Dad	Z.Raja, Roofi, Zarina, Reshma, Ajmal
2.	Beli (U)	Masud Pervaiz	M.Pervaiz	Rashid Attre	Santosh, Shahina, Sabiha, M.Ismail
3.	Laraay (P)	Nazir	Nazir	Chishti	Nazir, Swaranlata, Nazar, Zeenat
4.	Humari Basti (U)	Agha G. Mohd	Shakoor Qadri	Feroz Nizami	Sabiha, Najma, Zarif, Sh. Nawaz, Zafar Rai, M. Jilani, A. Kamal
5.	Do Ansoo (U)	Sheikh Latif	Anwar K. Pasha	Mubarak Ali	Sabiha, Santosh, Allaudin, Shamim
6.	Do Kinaray (U)	Rashid Butt	Ashiq Bhatti	Fateh Ali Khan	Akhtari, Suresh, Zarif, Kallawati
7.	Judai (U)	Arif Shah	Amin Malik	Hasan Latif	Nazar, Shahina, Sadiq Ali, Zeenat
8.	Beqarar (U)	S.Gul	Nazir Ajmeri	Ghulam Haider	Ragni, S.Gul, Charlie, Shimmi, Majeed
9.	Shimmi (P)	Shabbir Hussain	Munshi	Inayat Hussain	Shimmi, Santosh, Ajmal, Shola G.Mohd.
10.	Kundan (U)	Khadim Mohiudin	M.S. Dar	Lal Mohd Sabri	Ragni, Himaliyawala, Shakir, Azad
11.	Anokhi Dastan (U)	Nazir	Nazir/S.Nayyar	Chishti	Swaranlata, Nazir, Nazar, M.Ismail
12.	Amanat (U)	Amin Shah	Hyder Shah	N. Jaffery	Gulshan Ara, Darpan, Yasmin, Nazar
13.	Gabhroo (P)	M.Choudhry	Anwar K. Pasha	Chishti	Shamim, Santosh, Ajmal, Allaudin
1951					
1.	Akaely (U)	Ataullah Hashmi	M.M.Mehra	Ghulam Haider	Nina, Ragni, Santosh, Nazar, Charlie
2.	Eid (U)	Najmul Hassan	N. Hasan	R.Atre/Batish	Najmul Hasan, Fauzia, Zarina, Suresh
3.	Chanway (P)	Shaukat Rizvi	Noorjahan	Feroz Nizami	Noorjahan, Santosh, Jahangir, Ghulam Mohd.
4.	Hum Watan (U)	F.Bokhari	F.Bokhari	Pardesi	Sahira, Maya Devi, Ajmal, Farrukh
5.	Dilbar (P)	Anwar K. Pasha	A.K.Pasha	Chishti	Anwar Kamal, Shamim, Asif Jah, Ajmal, Sahira
6.	Ghairat (U)	M.A.Sadiq	Amin Malik	Talib Jaffery	Sabiha, Masud, Allaudin, Ghulam Mohd.
7.	Pinjra (U)	Amin Malik	A.Malik	Hasan Latif	Sabiha, Masud, Ilyas, Azad
8.	Billo (P)	Aslam Hayat	Amjad Hussain	Chishti	Najma, Ishrat, M.Ismail, Zeenat

Note: Two films *Director/Buttrash*, produced in Lahore before 14 August 1947 and released in 1951, have been listed as Pakistani films in some publications.

FILMOGRAPHY

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
1952					
1.	Bheegi Pallain (U)	Saeeda Bano	Sharif Nayyar	Ghulam Haider	Swaranlata, Nazir, Allaudin, Nazar
2.	Shola (U)	Babu Latif	Taj Choudhry	Fateh Ali Khan	Masud, Asha, Sadiq Ali, Irshad
3.	Dopatta (U)	Sabtain Fazli	Sabtain Fazli	Feroz Nizami	Noorjahan, Ajay Kumar, Sudhir, Zarina
4.	Harjai (U)	Akbar Bokhari	Shafqat Shah	Fateh Ali Khan	Najma, Masud, Zeenat, Asif Jah
5.	Nath (P)	T.H. Raza	Shafi Aijaz	Qureshi	Hafiz Jahan, Haseeb, Talish, Zarif
6.	Naveli (U)	Anwar Baig	Hyder Shah	Qureshi	Gulshan Ara, Rehan, Sultan, M.Ismail
Note : <i>Khana Badosh</i> , produced in Lahore before Independence, has been listed in some publications as a Pakistani Film.					
1953					
1.	Ghulam (U)	Anwar Kamal	Anwar Kamal	Ghulam Haider	Sabiha, Santosh, Ragni, Shamim
2.	Sailaab (U)	Ch.Sultan	N.E.Akhtar	Asghar Ali	Sabiha, Masud, Parveen, M.Ismail
3.	Shehri Babu (P)	Nazir	Nazir	Rashid Attre	Swaranlata, Santosh, Nazar, Shahana
4.	Barkha (U)	K.H.Khwaja	Shaikh Hassan	Tufail Farooqi	Sabiha, Masud, Nazar, Asha Posley, Sultan Khusat
5.	Awaaz (U)	M.A.Shah	K.Mohiudin	Hassan Latif	Gulshan Ara, Santosh, Shahnawaz, Majid
6.	Mehbooba (U)	Sharif Malik	Luqman	Inayat Hussain	Shimmi, Santosh, Asha Posley, M. Ismail
7.	Ilzaam (U)	Rafiq Anwar	Rafiq Anwar	Asghar/M.Hussain	R.Anwar, Shimmi, Vilma, Naeem Hashmi
8.	Gulnaar (U)	Mian Rafiq	Imtiaz Ali Taj	Ghulam Haider	Noorjahan, Santosh, Bibbo, Zarif, Shahnawaz
9.	Tadap (U)	F.D.Shaikh	Aslam Irani	Asghar/M.Hussain	Shimmi, Gulshan Ara, Sudhir, Allaudin
10.	Aaghosh (U)	T.Riaz	Murtaza Gilani	Inayat Hussain	Sabiha, Santosh, Gulshan Ara, M.Ismail
1954					
1.	Deewar (U)	Mrs.M.Sharif	Amin Malik	Hassan Latif	Gulshan Ara, Allaudin, Sudhir, M.Ismail
2.	Gumnam (U)	G.A.Gul	Anwar Kamal	Inayat Hussain	Sabiha, Sudhir, Ragni, M.Ismail
3.	Raat ki Baat (U)	Saifudin Saif	Anwar Kamal	Inayat Hussain	Sabiha, Santosh, Gulshan Ara, Allaudin
4.	Sassi (U)	J.C.Anand	Daud Chand	Chishti	Sabiha, Sudhir, Asha Posley, Nazar, Salim Raza
5.	Parwaaz (U)	Ashfaq Malik	Ashfaq Malik	Rafiq Ghaznavi	Sabiha, Yusuf, Asha Posley, Nazar, Majid
6.	Roohi (U)	W.Z.Ahmed	W.Z.Ahmed	Rashid Attre	Shimmi, Santosh, Himalyawala, Majid, Tahira
7.	Mujrim (U)	Mushtaq Malik	K. Mohiudin	Hassan Latif	Gulshan Ara, Yusuf, Nasrin, Allaudin
1955					
1.	Qatil (U)	G.A.Gul	Pasha	Inayat Hussain	Sabiha, Santosh, Musarrat Nazir, Azad, Asif Jah
2.	Shararey (U)	Afzal Jahangir	A.Jahangir	F.Nizami	Ragni, Himaliyawala, Sabiha, S.Gul
3.	Khatoon (U)	Ismail Noor	Nazir	Rashid Attre	Swaranlata, Shad, Nazir, Naeem Hashmi
4.	Sohni (U)	M.A.Khan	M.J.Rana	F.Nizami	Sabiha, Sudhir, Shimmi, Nazar, Zeenat
5.	Pattan (P)	Sh.Latif	Luqman	Chishti	Santosh, Musarrat Nazir, Nazar, Asha Posley
6.	Naukar (U)	Attaulla Hashmi	A.Hashmi	Chishti	Swaranlata, Nazir, Ragni, Shad, A.Shah Shikarpuri
7.	Hamari Zaban (U)	M.R.Khan	Shaikh Hassan	G.Nabi/Latif	Bina, Shaikh Hassan, Naseem, Rashida, Liddan
8.	Mehfil (U)	Ch.Merajdin	Sharif Nayyar	Chishti	Sabiha, Ajmal, Allaudin, Sajida, Asar Chughtai
9.	Bulbul (P)	Mrs.M.Sharif	Daud Chand	Chishti	Asha Posley, Sudhir, Nazar, Zeenat
10.	Jheel Kinarey (U)	A.Majeed	Nizam Nakhuda	Nazir Jaffery	Gulshan Ara, Sudhir, Talish, Zarif
11.	Toofan (U)	Khwaja Kaleem	Haidar Shah	Chishti	Sabiha, Sudhir, Asha Posley, Shola, Zarif

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
12.	Nazrana (U)	Faqir H.Shah	Murtaza Gilani	T.Farooqi	Ragni, Santosh, Zeenat, Nazar, Azad
13.	Jalan (U)	Shabab Kiranwi	A.Hameed	Hasan Latif	Nadira, Inayat Bhatti, Zeenat, G.N.Butt
14.	Inteqam (U)	A.Kamal Pasha	A.Kamal Pasha	Inayat Hussain	Sabiha, Santosh, M.Ismail, Shahina
15.	Itija (U)	S.Gul	Ch.Feroz Gul	Gul Haidar	Ragni, S.Gul, Yasmin, Saleem Raza
16.	Heer (P)	J.C.Anand	Nazir	Safdar	Swaranlata, Inayat Bhatti, Nazar, Zeenat
17.	Patay Khan (P)	Islamudin Shami	M.A.Rasheed	Akhtar Hussain	Noorjahan, Aslam Pervaiz, Zarif, Zubeida
18.	Khizan ke Baad (U)	S.M.Latif	Khadim Mohiudin	Hasan Latif	Shimmi, Sudhir, Asha Posley, Allaudin
19.	Intikhab (U)	Humayun Mirza	H.Mirza	F.Nizami	Jamila Razaq, Masud, Nayyar Sultana, A.Shah Shikarpuri
1956					
1.	Dulla Bhatti (P)	G.A.Gul	M.S.Dar	Chishti	Sabiha, Sudhir, Asha, M.Ismail
2.	Anokhi (U)	Sh.Latif	Shahnawaz	Timir Baran	Sheila Ramani, Shad, Nayyar, Lehri, Diljit, Ayaz
3.	Hameeda (U)	Qazi Abid	Munshi Dil	Safdar	Sabiha, Santosh, Shola, Zeenat, Allaudin Ejaz
4.	Lakht-e-Jigar (U)	G.A.Gul	Luqman	Chishti	Noorjahan, Santosh, Yasmeen, Habib
5.	Morni (P)	R.Ashrafi	Shakoor Qadri	Chishti	Yasmeen, Inayat Bhatti, Asha Posley, Nazar
6.	Umer Marvi (S)	Fazlani	Shaikh Hasan	G.Nabi A.Latif	Nighat Sultana, Fazlani, Charlie, Bibbo
7.	Qismet (U)	Ismail Noor	Nazir Ajmeri	F.Nizami	Yasmeen, Santosh, Musarrat Nazir, Majid, M.Ismail, Ilyas
8.	Mahi Munda (P)	Bari Malik	M.J.Rana	Chishti	M.Nazir, Sudhir, Ajmal, Zarif
9.	Fankar (U)	G.S.Malik	Mohd.Hasan	Timir Baran	Khurshid, Parvez, Jamila Razaq, Butt Kashir
10.	Kaarnama (U)	M.M.Hussain	Iqbal Hussain	Natho Khan	Kalawati, Laddan, Sawan, Qamar, Bibbo
11.	Choti Begum (U)	Mehboob Ahmed	Ataullah Hashmi	Tassaduq	Sabiha, Sudhir, Zarif, Rekha, Majid, Diljit
12.	Intezar (U)	Sultan Gilani	Masud Pervaiz	Khurshid Anwer	Noorjahan, Santosh, Asha Posley, Majid
13.	Peengaan (P)	M.Naseem	Amin Malik	Chishti	Musarrat, Aslam Pervaiz, Zarif, Allaudin
14.	Mirza Sahiban (U)	Mrs. M.Sharif	Daud Chand	Khurshid Anwer	Musarrat, Sudhir, Yasmeen, Allaudin
15.	Kunwari Bewa (U)	A.G.Mirza	Najam Naqvi	Qadir Fareedi	Shamim Ara, Ayaz, Nazar, Azad, Bibbo
16.	Miss 56 (U)	J.C.Anand	R.K.Shorey	Chishti	Meena Shorey, Santosh, Shamim Ara, Aslam Pervaiz, Charlie, Zarif
17.	Mandi (U)	Nisar Ahmed	Aziz Ahmed	R.Ghaznavi	Khurshid, Ayaz, Nighat, Ghori, Bibbo
18.	Shikar (U)	Hasan Baig	Rafiq Anwar	Asghar/M.Hussain	Ayaz, Rashdi, Safia Deen, Ghori, Abu Shah
19.	Sauteli Maa (U)	Rauf	Rauf	Chishti	Swaranlata, Nazir, Nazar, Masud, Faizi
20.	Jabroo (P)	Salahudin	Muzaffer Tahir	Ashiq Hussain	Yasmeen, Akmal, Talish, Shahana, Sikander
21.	Sabira (U)	Nazir	Rafi Choudhry	Safdar	Swaranlata, Nazir, Ilyas, Nazar, Ajmal
22.	Pewan (U)	Eid Mohd	Aslam Irani	Nazir Jaffery	Shimmi, Sudhir, Zarif, Nazar, Asha Posley
23.	Baghi (U)	Ashfaq Malik	A.Malik	Rahman Varma	Musarrat, Sudhir, Allaudin, Talish
24.	Wehshi (U)	S.D.Asif	Munnawer.H.Qasim	Tufail Farooqi	Rehana, Afzal Nazir, Himaliyawala, Zarif
25.	Hatim (U)	J.C.Anand	Daud Chand	Safdar	Sabiha, Sudhir, Asha Posley, Nazar, Ilyas
26.	Guddi (P) Gudda	M.Rahman	Wali Sahib	Chishti	Sudhir, Musarrat, Ajmal, Asha Posley, Talish
27.	Sarfarosh (U)	A.Kamal Pasha	A.Kamal Pasha	Rashid Attre	Meena, Sabiha, Santosh, Asif Jah, Ghulam Mohd
28.	Dyar-e-Habib (U)	Sh.Latif	S.Latif/M.Haziq	Hasan Latif	Yasmeen, Talish, Majid, Begum Parveen
29.	Chan Mahi (P)	A.Kamal Pasha	A.Kamal Pasha	Rashid Attre	Bahar, Aslam Pervaiz, Asif Jah, Nighat
30.	Shalimar (U)	Ch.Merajdin	S.H.Zaidi	Mubarak Ali	Sudhir, Rehana, Nazar, Shola
31.	Haqeeqat (U)	A.S.Shikarpuri	A.Shah Shikarpuri	Chishti	Yasmeen, Masud, Zeenat, Ghulam Mohd
32.	Mukh-o-Mukhosh (B) EP	A.Jabbar Khan	A.Jabbar Khan	Samar Das	Purnima, Saifuddin, Benoy Biswas, Jabbar,

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
1957					
1.	Seestan (U)	N.M.Khwaja	N.M.Khwaja	Chishti	Musarrat, Shad, Ajmal, Asha Posley, Salim Raza
2.	Daata (U)	Ataullah Hashmi	Ataullah Hashmi	Tassaduq	Sabiha, Sudhir, Shola, Diljit, Ghulam Mohd
3.	Aas Pass (U)	A.Munnawar	M.A.Rasheed	Akhtar Hussain	Sabiha, Aslam Pervaiz, Yasmeen, Nighat, Allaudin
4.	Yakke Wali (P)	Bari Malik	M.J.Rana	Chishti	Musarrat, Sudhir, Ilyas, Ajmal, Zarif
5.	Anjaam (U)	Jaffer Bokhari	J.Bokhari	A.Hameed	Yasmeen, Ilyas, Neelo, Rukshi, Shaikh Iqbal
6.	Maska Polish (U)	Usman Khetani	Fida Yazdani	Deebo	Anuradha, Ayaz, Azad, Sharara, Agha Jan
7.	Ishq-e-Laila (U)	J.C.Anand	Munshi Dil	Safdar	Sabiha, Santosh, Ajmal, Allaudin
8.	Laila Majnu (U)	A.Kamal Pasha	A.Kamal Pasha	Rashid Attre	Bahar, Aslam Pervaiz, Ilyas, Shola
9.	Waada (U)	W.Z.Ahmed	W.Z.Ahmed	Rashid Attre	Sabiha, Santosh, Anjum, Ilyas, Laila, Allaudin
10.	Palkaan (P)	Ch.Sanaullah	Amin Malik	Chishti	Musarrat, Aslam Pervaiz, Ilyas, Zarif
11.	Thandhi Sadak (U)	Shabab Kiranvi	A.Hameed	M. Ali Munnu	Musarrat, Kamal, Zarif, Nadira
12.	Pholay Khan (U)	Islamuddin	Jamil Mirza	Akhtar Hussain	Sabiha, Aslam Pervaiz, Diljit, Neelo
13.	Bada Admi (U)	Hussain D'Silva	Humayun Mirza	G.Nabi Latif	Meena Shorey, Ejaz, M.Ismail, Allaudin
14.	Aankh ka Nasha (U)	Sudhir	Sibtain Fazli	Inayat Hussain	Sabiha, Musarrat Nazir, Neelo, Sudhir
15.	Noora (P)	J.C.Anand	M.A.Khan	Safdar	Noorjahan, Sudhir, Ajmal, Zeenat
16.	Sehthi (P)	Bari Malik	M.J.Rana	Chishti	Musarrat, Akmal, Neelo, Talish
17.	Murad (U)	J.C.Anand	Daud Chand	Safdar	Ilyas Kashmiri, Yasmeen, Kamal, Nighat Sultana
18.	Baap ka Gunah (U)	A.Kamal Pasha	Jaffar Malik	Rashid Attre	Musarrat, Darpan, Salim Raza, Asif Jah
19.	Nigar (U)	Q.M.Deen	Naeem Hashmi	Tassaduq	Shahina, Amaan, M.Ismail, Naeem Hashmi
20.	Shohrat (U)	Nazir Ajmeri	N.Ajmeri	Rashid Attre	Nasreen, Habib, Ilyas, A.Shah
21.	Sardar (U)	Sami Dehalvi	M.S.Dar	Chishti	Sabiha, Santosh, Ilyas, Nayyar Sultana, Nazar
22.	Zulfaan (P)	A.Kamal Pasha	Agha Hussaini	Chishti	Bahar, Aslam Pervaiz, Zeenat, Zarif
23.	Sath Laakh (U)	Saifuddin Saif	Jaffer Malik	Rashid Attre	Sabiha, Santosh, Nayyar Sultana, Talish, Neelo
24.	Noor-e-Islam (U)	J.C.Anand	Nazir	Hasan Latif	Swaranlata, Darpan, Nazir, Nazar
25.	Masoom (U)	Mian Rafiq	Sharif Nayyar	Inayat Hussain	Yasmeen, Habib, Ratan Kumar, M.Ismail
26.	Bedari (U)	Shaikh Latif	Rafiq Rizvi	Fateh Ali Khan	Ragni, Santosh, Ratan Kumar, Anuradha
27.	Pasban (U)	A.Qayyum	Haider Shah	Rashid Attre	Sabiha, Aslam Pervaiz, Asha Posley, Ghulam Mohd
1958					
1.	Shaikh Chilli (P)	S.M.Tufail	Asif Jah	Saleem Iqbal	Aslam Pervaiz, Sabiha, Asha Posley, Asif Jah
2.	Chengaiz Khan (U)	Ch.Hasan Din	Rafiq Sarhadi	Rashid Attre	Kamran, Asha, Allaudin, H.Choudhry
3.	Begunah (U)	Ashur Kazmi	Anwer Baig	Sheheryar	Nayyar Sultana, A.Baig, Butt Kashir
4.	Naya Zamana (U)	Aslam Sharif	Nusrat Mansoori	Tassaduq	Musarrat Nazir, Santosh, Asha, Ghulam Mohd
5.	Naya Daur (U)	Ataullah Hashmi	Ataullah Hashmi	Tassaduq	Jamila, Aslam Pervaiz, Neelo, Diljit, Yusuf Khan
6.	Kachiyan Kaliyan (P)	Hakim Ali	Malik Amin	Akhtar Hussain	Neelo, Aslam Pervaiz, Zarif, Ajmal
7.	Lakhpatri (U)	Kh.Hashmatullah	M.A.Rasheed	Masoom Rahim	Nighat, Saqi, Nasreen, Bilal
8.	Tamanna (U)	Khadim Mohiuddin	Khadim Mohiuddin	Hasan Latif	Yasmeen, Ejaz, Nighat Sultana, Diljit
9.	Dil Me Tu (U)	Mamnoon Hasan	Mushtaq Changezi	Manzoor	Sabiha, Ejaz, Nayyar Sultana, Nazar, Lehri
10.	Pardesi (S)	Fazlani	S.A.Ghaffar	Gh.Nabi/A.Latif	Fazlani, Lali, Salomi, Charlie
11.	Jaan-e-Bahar (U)	Shaukat H.Rizvi	Shaukat H.Rizvi	Rashid Attre	Musarrat Nazir, Sudhir, Husna, Neelo, Shahnawaz

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
12.	Zehar-e-Ishq (U)	Sultan Gilani	Masud Pervaiz	Khurshid Anwer	Musarrat Nazir, Habib, Yasmeen, Neelo
13.	Hasrat (U)	J.C.Anand	Munshi Dil	Safdar	Sabiha, Santosh, Allaudin, Yusuf
14.	Chhu Mantar (P)	Mian Mushtaq	Mushtaq Hafiz	Rafiq Ali	Noorjahan, Aslam Pervaiz, Laila, Allaudin
15.	Nai Ladki (U)	Aslam Khan	Amin Malik	Hasan Latif	Neelo, Aslam Pervaiz, Shahnawaz, Anjum, Amin Malik
16.	Sassi Punhu (S)	Saeed Haroon	Akbar Ali	Ghulam Nabi	Nighat, Saqi, Rakshi, Sultan
17.	Anarkali (U)	Anwar Kamal	Anwar Kamal	Rashid Attre	Noorjahan, Sudhir, Shamim Ara, Ragni, Himaliyawala
18.	Sitaron ki Duniya (U)	Sheda Imam	M.H.Muhib	Zafar Khurshid	Ejaz, Sheda Imam, Meena, Rukhsana, Charlie
19.	Jatti (Chatti) (P)	Mubarak Ahmed	M.J.Rana	Chishti	Musarrat Nazir, Sudhir, Neelo, Ilyas
20.	Rukhsana (U)	Fazal Din	Fazal Din	Rashid Attre	Musarrat Nazir, Darpan, Nayyar Sultana, Neelo
21.	Mukhra (P)	Santosh Kumar	Jaffer Malik	Rashid Attre	Sabiha, Santosh, Asha, Anjum, Nazar
22.	Tauheed (U)	T.H.Riaz	Ashiq Bhatti	Khurshid Qais	Nayyar Sultana, Talish, Laila, Salim Raza
23.	Parai Zameen (S)	A.H.Mirza	Shaikh Hasan	Ghulam Nabi	Suzy Daniel, Sultan, Charlie, Rukhsana
24.	Bharosa (U)	Ch.Allaudin	Jaffer Bokhari	A.Hameed	Yasmeen, Yusuf, Allaudin, Husna, Laila
25.	Darbar (U)	Riaz Ahmed	R.Ahmed	Rahman Varma	Sabiha, Santosh, Yasmeen, Allaudin, Neelo
26.	Mumtaz (U)	M.Yusuf	Mohammed Ali	Sheheryar	Ragni, Neelo, Ayaz, Mazhar Shah, Charlie
27.	Pehla Qadam (U)	A.G.Mirza	Asghar Tharani	G.Nabi, A.Latif	Suzy, Haroon Rashid, Nina, Azad
28.	Wah Re Zamane (U)	Wazir Ali	Rafiq Rizvi	G.Nabi, A.Latif	Shamim Ara, Ejaz, Ratan Kumar, Rukhsana
29.	Akhari Dao (U)	Ch.Asgher	A.K.Choudhry	Ashiq Hussain	Nayyar Sultana, Habib, Nazar, M.Ismail
30.	Aadmi (U)	Luqman	Luqman	Muslehudin	Nayyar Sultana, Habib, Talish, Yasmeen
31.	Jagga (P)	Faqir Shah	Saqlain Rizvi	Chishti/R. Attre	Meena, Ilyas, Salim Raza, Zeenat
32.	Ghar Jawai (P)	S.A.Rasheed	M.Akram	Saleem Iqbal	Bahar, Sultan, A.Shah, Asif Jah
33.	Akhari Nishan (U)	Ashfaq Malik	A.Malik	Rahman Varma	Meena, Sudhir, Neelo, Nazar, Allaudin

1959

1.	Alam Ara (U)	J.C.Anand	Daud Chand	Rahman Varma	Shamim Ara, Ilyas.Akmal, Ghulam Mohd.
2.	Society (U)	M.A.Khan Jr.	M.A.Khan Jr.	Safdar	Musarrat, Sudhir, Zeenat, Husna
3.	Muskurahat (U)	N.E.Akhter	N.E.Akhter	Hameed Jazib	Sabiha, Santosh, Aslam Pervaiz, M.Ismail
4.	Bodi Shah (P)	M.Mushtaq	Qalander/Ahmed	Tufail Farooqi	Bahar, Akmal, Talish, Ajmal
5.	Naaji (P)	Sabiha	Qadeer Ghor	Safdar	Sabiha, Santosh, Ajmal, Ilyas
6.	Sahara (U)	A.Rauf	A.Rauf	M.A.Munoo	Musarrat Nazir, Darpan, Diljit, Zeenat
7.	Tere Baghair (U)	M.Gilani	M.Gilani	Inayat Hussain	Sabiha, Santosh, Allaudin, Lehri
8.	Pardesan (P)	M.Nasim	M.Nasim	Akhtar Hussain	Noorjahan, Aslam Pervaiz, Asha, Zarif
9.	Yar Beli (P)	Bari Malik	Khalil Qaiser	Safdar	Musarrat, Sudhir, Neelo, Zarif
10.	Sola Aaney (U)	S.A.Rasheed	Agha Hussaini	F.Nizami	Neelo, Musarrat, Ejaz, Zahur Shah
11.	Jago Hua Savera (U)	Noman Taseer	A.J.Kardar	Timir Baran	Tarampati Mitra, Anis, Zoreen, Rakshi
12.	Bacha Jamora (P)	Akbar Irani	Aslam Irani	Rafiq Ali	Meena, Akmal, Nayyar Sultana, Ajmal
13.	Aaj Kal (U)	M.H.Qasim	M.H.Qasim	Muslehudin/ Amanat	Sabiha, Kamal, Bibbo, Rakshi, Abbas Nausha
14.	Faisla (U)	Jaffer Bokhari	Jaffer Bokhari	A.Hameed	Shamim Ara, Yusuf, Jamila Razzaq, Lehri
15.	Kartar Singh (P)	Saifuddin Saif	S.Saif	Saleem Iqbal	Musarrat, Sudhir, Zarif, Ajmal, Allaudin
16.	Raaz (U)	Humayun Mirza	H.Mirza	F.Nizami	Musarrat, Ejaz, Shamim Ara, Allaudin
17.	Nagin (U)	Wazir Ali	Khalil Qaiser	Safdar	Neelo, Ratan Kumar, Saqi, Yusuf
18.	Savera (U)	Mamnoon Hasan	Rafiq Rizvi	Manzoor	Shamim Ara, Kamal, Rukhsana, Sikander
19.	Lukkan Mitti (P)	Shamim Anwer	Wali Sahab	Hasan Latif	Musarrat, Neelo, Aslam Pervaiz, Zarif
20.	Lalkaar (U)	Malik Mehboob	T.H.Riaz	Khurshid Qais	Neelo, Yasmeen, S.Gul, Nayyar, Ajmal, Shahnawaz, Rekha
21.	Apna Paraya (U)	Munir Gilani	Rafiq Rizvi	Saif Chughtai	Shamim Ara, Kamal, Rukhsana, Yusuf Khan
22.	Shera (P)	Mrs.M.Sharif	M.J.Rana	Chishti	Neelo, Habib, Ilyas, Zarif

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
23.	Suchchay Moti (P)	Sheikh Iqbal	Sh.Iqbal	M.Shami/Faizi	Neelo, Ejaz, Talish, Sh.Iqbal
24.	Himmat (U)	Amin Malik	A.Malik	Saleem Iqbal	Bahar, Aslam Pervaiz, Azad, Nazar, Shahnawaz
25.	Jaidad (P)	Mian.A.Rasheed	R.A.Raju	Ashiq Hussain	Musarrat, Shamim Ara, Aslam Pervaiz, Allaudin
26.	Khul Ja Samsam (U)	Zeenat	Saqlain Rizvi	Tufail Farooqi	Yasmeen, Darpan, Nazar, Zeenat
27.	Naghma-e-Dil (U)	G.A.Gul	Najam Naqvi	Chishti	Sabiha, Santosh, Asha, Ilyas
28.	Shama (U)	Saeeda Bano	Nazir	Hasan Latif	Swaranlata, Nazir, Neelo, Darpan
29.	Neend (U)	S.A.Malik	Hasan Tariq	Rashid Attre	Noorjahan, Aslam Pervaiz, Neelo, Diljit
30.	Saathi (U)	Darpan	Al Hamid	Fateh Ali Khan	Neelo, Darpan, Talish, Husna, Nazar
31.	Jhoomar (U)	Khurshid Anwer	Masud Pervaiz	Khurshid Anwer	Musarrat, Sudhir, Allaudin
32.	Gulshan (U)	M.Ghulam Nabi	Jaffar Malik	Attre/Nizami	Meena, Sudhir, Aslam Pervaiz, Allaudin
33.	Gumrah (U)	A.Kamal Pasha	A.K.Pasha	Chishti/Inayat	Kafira, Habib, Mahrukh, Ejaz
34.	Mazloom (U)	Salim Ashrafi	Aslam Pervaiz Irani	T.Farooqi	Nayyar Sultana, Aslam Pervaiz, Akmal, Shamim Ara
35.	Koel (U)	M.Pervaiz/J.Butt	Masud Pervaiz	Khurshid Anwer	Noorjahan, Aslam Pervaiz, Neelo, Allaudin
36.	Akash Armati (B) EP	Fateh Lohani	Fateh Lohani	Subal Das	Sumita, Probir Kumar, Kalapna, Sona Mian
37.	Matir Pahar (B) EP	Eastern Theatre	Mohuiddin	Samar Das	Razia (Sultana Zaman), Kaif Khan, Roshan Ara
38.	Ae Desh (B)EP Tomar Amar	Ehtesham	Ehtesham	Attaur Rehamn	Rahman, Sumita, Jherna (Shabnam), M.Din, A.Rahman
1959					
1.	Rahguzar (U)	Eid Mohd	Zia Sarhadi	Muslehudin	Sabiha, Aslam Pervaiz, Talish, Nayyar Sultana
2.	Clerk (U)	Wazir Ali	Khalil Qaiser	Safdar	K.Qaiser, Musarrat, Ratan Kumar, Saqi
3.	Ghareeb (U)	A.R.Khan	Qaiser Pasha	Nazir Shelay	Rukhsana, Salim Nigar, Emmy, Shahina
4.	Insaaf (U)	M.Shafi	A.H.Siddiqui	N.K.Nasir	Neelo, Kamal, Lehri, M.Ismail
5.	Behrupiya (P)	M.Taj/M.Ashiq	Aslam Irani	T.Farooqi	Meena, Akmal, Nayyar Sultana, Zarif
6.	Street No. 77 (U)	M.Fazl-ur-Rahman	M.Haziq	Akhter Hussain	Musarrat, Habib, Neelo, S.Gul, Sharara
7.	Bhabhi (U)	Attaula S.Hashmi	A.S.Hashmi	Tassaduq	Shamim Ara, Aslam Pervaiz, Yasmeen, Zarif
8.	Watan (U)	A.K.Pasha	A.K.Pasha	Inayat Hussain	Musarrat, Kamal, Ejaz, Bahar
9.	Naukri (U)	M.K.Pasha	M.K.Pasha	M.A.Munoo	Musarrat, Darpan, Lehri, Asha Posley
10.	Gulbadan (U)	Shabab Kiranvi	A.Hameed	Akhter Hussain	Musarrat, Ejaz, Nasira, Sh.Iqbal
11.	Yeh Duniya (U)	M.Siddiqui	Nazir Sufi	Deebo	Jamila, Talish, Lehri, Rukhsana, Aqil
12.	Aik Thi Maa (U)	Riaz Ahmed	R.Ahmed	Rahman Varma	Nayyar Sultana, Bahar, Sudhir, Nazar
13.	Izzat (U)	Nazir Ajmeri	N.Ajmeri	Nazir Jaffery	Shamim Ara, Ejaz, Saqi, Laila, Habib
14.	Hamsafar (U)	A.Majeed	Shaukat Hashmi	Muslehudin	Yasmeen, Aslam Pervaiz, Jaffrey, Nazar, Nighat
15.	Shehzadi (U)	N.Mansoori	N.Mansoori	Tassaduq	Neelo, Aslam Pervaiz, Emmy, Rakshi, Sharara
16.	Ayaz (U)	Mrs.M.Sharif	Luqman	Khurshid Anwer	Nayyar, Neelo, Sabiha, Kamal, Habib, Shahnawaz
17.	Do Ustad (U)	R.Bokhari	Rafiq Rizvi	Gh.Nabi/A.Latif	Shamim Ara, Ilyas, Ratan Kumar, Amy Minwala
18.	Alladin ka Beta (U)	Wazir Ali	R.A.Raju	Chishti	Neelo, Ratan, Saqi, Nasira, Lehri
19.	Dil-e-Nadan (U)	Rahman Mian	Najam Naqvi	Chishti	Musarrat, Kamal, Shahnawaz, S.Gul, Laila
20.	Khyber Mail (U)	Khadim Hussain	Agha Hussaini	Chishti	Neelo, Aslam Pervaiz, Nayyar, Nasira, Talish
21.	Salma (U)	Ashfaq Malik	A.Malik	Rashid Attre	Bahar, Ejaz, Allaudin, Yasmeen
22.	Sohni Kumaharan (P)	Wali Sahib	W.Sahib	H.Latif	Bahar, Aslam Pervaiz, Zeenat, Zarif, Ajmal
23.	Khan Bahadur (U)	M.A.Khan Jr.	M.J.Rana	Chishti	Musarrat, Laila, Kamal, Ajmal

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
24.	Aur Bhi Gham Hain (U)	Danish Dervi	A.H.Siddiqui	Nadir	Jamila, Jaffrey, Neelma, Talish, Agha Jan
25.	Sultanat (U)	Sami Dehalvi	M.S.Dar	Chishti	Sabiha, Santosh, Husna, Nazar, Ilyas
26.	Shahbaz (U)	Rekha	Sh.Iqbal	Khadim Hussain	Yasmeen, Aslam Pervaiz, Amy Minwala, Diljit, Nighat
27.	Mitti Diyan Moortan (P)	Wazir Ali	R.A.Raju	Chishti	Bahar, Aslam Pervaiz, Nazar, Nighat, Zarif
28.	Raat ke Rahi (U)	Iqbal Shehzad	Iqbal Yusuf	A.Hameed	Rehana, Darpan, Shamim Ara, Talish
29.	Rani Khan (P)	G.A.Gul	M.J.Rana	Chishti	Husna, Akmal, Zarif, Laila, Nazar
30.	Zanjeer (U)	Masud	Masud	F.Nizami	Ragni, Masud, Azad, Fauzia, Nazar
31.	Sahil (U)	Sudhir	Sudhir	Rashid Attre	Shimmi, Sudhir, Talish, Nazar, Allaudin
32.	Daku ki Ladki (U)	H.Mirza	Salim Ahmed	Rashid Attre	Musarrat, Ejaz, Nayyar, Allaudin
33.	Roopmati Baazbahadur (U)	Atiq Shah	Zakaullah	Tassaduq	Shamim Ara, Aslam Pervaiz, Salim Raza, Talish
34.	Neelofar (U)	Wazir Ali	Rafiq Rizvi	Safdar	Neelo, Ratan Kumar, Nasira, Jaffri
35.	Sham Dhalay (U)	Santosh Kumar	Santosh Kumar	Rashid Attre	Sabiha, Santosh, Nazar, Rukhsana
36.	Saheli (U)	Yusuf/F.M.Sardar	S.M.Yusuf	A.Hameed	Shamim Ara, Darpan, Aslam Pervaiz, Nayyar Sultana
37.	Laggan (U)	Sardar Feroz	Rahim Gul	A.Beg/T.Farooqi	Husna, Aslam Pervaiz, Bahar, Yusuf
38.	Manzil (U)	R.Butt/M.Pervaiz	Masud Pervaiz	F.Nizami	Neelo, Ejaz, Laila, Aslam Pervaiz, Nazar
39.	Asiya (B) EP	Fateh Lohani	Fateh Lohani	Samar Das	Sumita, Shahid, Qazi Khaliq, Soma Mian
1961					
1.	Surraiya (U)	Mujaddid Ali	S.Kiranvi	Akhter/Munoo	Nayyar Sultana, Habib, Asad, Bokhari, Rukhsana
2.	Jaan Nisar (U)	Shaikh Mehmood	Shaikh Mehmood	G.H.Qadri	Nazo, Rashidi, Nina, Qazi Wajid
3.	Aabroo (P)	Sh.A.Rahman	Sh.A.Rahman	Chishti	Bahar, Akmal, Zeenat, A.Shah Shikarpuri
4.	Ajab Khan (U)	S.Shaikat/R.Gul	Khalil Qaiser	Chishti	Husna, Sudhir, Talish, Nasira
5.	Son of Ali Baba (U)	S.M.Ishaq	Firdausi	Tassaduq	Nayyar, Aslam Pervaiz, Husna, Asha
6.	Sunheray Sapne (U)	Amin Malik	A.Malik	H.Latif	Musarrat, Aslam Pervaiz, Talish, Rukhsana
7.	Farishta (U)	Luqman	Luqman	Rashid Attre	Yasmeen, Ejaz, Husna, Talish
8.	Zamin ka Chand (U)	Ataullah Shah	Ataullah Shah	Tassaduq	Shamim Ara, Aslam Pervaiz, Mazhar Shah, Kafira
9.	Chotay Sarkar (U)	Parvez Akhter	Riaz Ahmed	E.Huzarwi	Musarrat, Aslam Pervaiz, Nasrin, Talish
10.	Mangol (U)	Ch.Latif	A.K.Musarrat	F.Nizami	Musarrat, Aslam Pervaiz, Allaudin
11.	Habu (U)	Aftab.A.Khan	Rahim Gul	Azam Beg	Husna, Habib, Talish, Nazar, Ami Minwala
12.	Insan Badalta Hai (U)	Waheed Murad	Munnawar Rashid		Shamim Ara, Darpan, Lehri, Panna
13.	Bombay Walla (U)	A.H.Ansari	Mushir Kazmi	Rahman Varma	Nighat, Nayyar, Saqi, Jamal
14.	Subah Kahin Sham Kahin (U)	M.A.Rasheed	M.A.Rasheed	Nazir Jaffrey	Neelo, Kamal, Laila, Aslam Pervaiz, M. Ismail
15.	Mangti (P)	Yasin Gureja	Ashraf Khan	Saif Chughtai	Bahar, Aslam Pervaiz, Rukhsana, Nazar
16.	Taj Aur Talwar (U)	Wazir Ali	R.A.Raju	Safdar	Ratan Kumar, Laila, Saqi, Kafira
17.	Dandiyan (P)	Sheikh Zamir	Iftikhar Malik	M.Shabbir	Yasmeen, Aslam Pervaiz, Nasira, Munawer Zarif
18.	Jaduger (U)	M.A.Rasheed	M.A.Rafiq	Saleem Iqbal	Bahar, Sultan, Kamal, Husna, A.Shah
19.	Ghazi Bin Abbas (U)	Jamal A.Rizvi	Zahur Raja	Safdar	Husna, Ratan Kumar, Ammi, Saqi
20.	Gulfarosh (U)	A.Kamal Pasha	Zahur Raja	Tassaduq	Nayyar, Kamal, Meena, Z.Raja, Naeem Hashmi
21.	Tum Na Mano (U)	Habib Sarhadi	Habib Sarhadi	Fateh Ali	Habib, Sabira Sultana, Bahar, Naina
22.	Gul Bakaoli (U)	Q.Zaman	Munshi Dil	Safdar	Jamila Razzaq, Sudhir, Ilyas
23.	Sher-e-Islam (U)	Ratan Kumar	M.J.Rana	Azam Baig	Ratan Kumar, Laila, Rukhsana
24.	Do Raste (U)	Malik Rafiq	Qadeer Ghori	Inayat Hussain	Yusuf, Bahar, Ejaz, Neelo, Talish
25.	Zamana Kya Kehaga (U)	F.M.Sardar	Iqbal Yusuf	Muslehudin	Kamal, Shamim Ara, Rukhsana, Lehri

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
26.	Hum Eik Hain (U)	Mrs.Razzaq	Fayaz Hashmi	Dilshad, Rauf	Aslam Pervaiz, Jamila Razzaq, Asha Posley, Azad
27.	Ghalib (U)	S.Ataulla Shah	S.A.Shah	Tassaduq	Noorjahan, Sudhir, S.Raza, Saqi
28.	Bekhabar (U)	Kh.Riaz Akhter	Kh.Riaz Akhter	Bakshi Wazir	Nasrin, Sultan, Ajmal, Zarif
29.	Saperan (U)	Shabab Kiranvi	Daud Chand	Manzoor/Ashraf	Laila, Habib, Nirala, Nasira, Asad
30.	Teen Phool (U)	Imtiaz Rabbani	Zaheer Kashmiri	Akhter/Salim	Nayyar, Allaudin, Aslam Pervaiz, Husna
31.	Bara Baje (U) (12'o Clock)	Usman Afghani	Baqir Rizvi	Lal Mohd.-Iqbal	Neelo, Allaudin, Talish, Saqi
32.	Lakhon Fasane (U)	Imam Din	Shaikh Hasan	Deebo	Suzy, Darpan, Bimla Kumari, Sikander
33.	Muft Bar (P)	Naeem Choudhry	Aslam Irani	Tufail Farooqi	Musarrat, Akmal, Zarif, A.Shah
34.	Gulfaam (U)	Darpan	S.Suleman	Rashid Attre	Musarrat, Darpan, Nazar, Talish
35.	Kakhono Ashni (B) EP	A.Haq/M.Haq	Zahir Rehan	Attaur Rahman	Sumita, Jherna (Shabnam), Anis, Misbah
36.	Je Nadi (B) EP Maro Pothey	Salahudin	Salahudin	S.Chakarverti	Roshan Ara, Sanjib, Attaur Rehman
37.	Harano Din (B) EP	Mustafiz	Mustafiz	Robin Ghosh	Rahman, Shabnam, Mustafa, Azim, Subhash Dutta, Misbah
38.	Yumaar Amaar (B) EP	Mohiuddin	Mohiuddin	Qadir Jameri	Chitra, Amin, Anwer Hussain
39.	Rajdhani Bukey (B) EP	Mustafiz	Ehtesham	Robin Ghosh	Rahman, Chitra, Shabnam, Azim, Mustafa, Subhash Dutta
40.	Suraj Ashnan (B) EP	Salahudin	Salahudin	Attaur Rehman	Nasima Khan, Anwer, Roshanara, Subhash Dutta, Nina
1962					
1.	Shaheed (U)	Khalil Qaiser	Khalil Qaiser	Rashid Attre	Musarrat, Ejaz, Allaudin, Talish
2.	Sukh ka Sapna (U)	Hameed Akhtar	Masud Pervaiz	Manzoor/Asgher	Laila, Yusuf, Yasmeen, Talish
3.	Chiragh Jalta Raha (U)	F.Karim Fazli	F.K.Fazli	Nihal Abdullah	Zeba, Arif, Deebe, Mohd Ali, K.Irani, Shakir
4.	Shake Hand (U)	Baqir Rizvi	Baqir Rizvi	Bakshi Wazir	Nayyar, Allaudin, Talish
5.	Darwaza (U)	Saifuddin Saif	S.Saif	Saleem Iqbal /Attre	Neelo, Yusuf, Laila, Nazar, Talish
6.	Azra (U)	G.A.Gul	Munshi Dil	Inayat Hussain	Neelo, Ejaz, Nazar, Allaudin
7.	Inqilaab (U)	Ishrat/Rafiq	Rashdi Mirza	N.J.Rathore	Jamila, Habib, Shamim Ara, Rashdi
8.	Husn-o-Ishq (U)	A.Qayyum	Aziz Meeruthi	Safdar	Neelo, Ratan Kumar, Ragni, Himaliyawalla
9.	Qaidi (U)	G.A.Gul	Najam Naqvi	Rashid Attre	Shamim Ara, Darpan, Talish, Nazar
10.	Mera Kya Qusoor (U)	Wazir Ali	Wazir Ali	Tassaduq	Shamim Ara, Asad Bokhari, Master Mushtaq, Zeenat
11.	Pahadan (P)	Farrukh Bokhari	F.Bokhari	Chishti	Yasmeen, Yusuf, Shahina, Talish
12.	Choudhry (P)	S.Kiranvi/Nasim	Muzzafer Tahir	Tufail Farooqi	Naghma, Akmal, Laila, Asif Jah
13.	Ajnabi (U)	Ashfaq Malik	Ashfaq Malik	Asghar/M.Hussain	Bahar, Ejaz, Diljit, Asad Bokhari
14.	Mauseeqar (U)	Rashid Attre	Qadir Ghor	Rashid Attre	Sabiha, Santosh, Meena
15.	Billoji (P)	Nazir	M.Ejaz	Ashiq Hussain	Swaranlata, Nazir, Habib, Nazar
16.	Chanda (U) EP	F.A.Dossani	Ehtesham	Robin Ghosh	Sultana Zaman, Shabnam, Rahman, Subhash Dutta
17.	Suraj Mukhi (U)	A.Kamal Pasha	Dilshad Malik	Abdullah	Bahar, Aslam Pervaiz, Rukhsana, Asif Jah
18.	Aulad (U)	F.Sardar/Yusuf	S.M.Yusuf	A.Hameed	Habib, Nayyar Sultana, Rehana, Waheed Murad
19.	Bulbul-e-Baghdad (U)	Mujadid Ali	A.Hameed	M.A.Munoo	Laila, Kamal, Nazar, Nasira, Panna
20.	Mehtaab (U)	A.Hameed	Shabab Kiranvi	Manzoor Ashraf	Nayyar, Habib, Zeenat, Asad, Allaudin
21.	Zarina (U)	G.A.Gul	Agha Hussaini	Chishti	Husna, Yusuf, Habib, Nazar
22.	Banjaran (U)	Iqbal Shehzad	Hasan Tariq	Deebo	Neelo, Kamal, Allaudin, Azad, Ibrahim Nafees
23.	Jamalo (P)	Wazir Ali	M.J.Rana	Chishti	Meena, Asad Bokhari, Naghma, A.Shah, Ajmal

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
24.	Dosheeza (U)	Raza/Jamal Butt	Khalil Qaiser	Inayat Hussain	Neelo, Ejaz, Deebe, Lehri, Aslam Pervaiz
25.	Susrat (U)	Riaz Shahid	R.Shahid	H.Latif	Laila, Rukhsana, Yusuf, Allaudin
26.	Dal Me Kala (U)	Iqbal Yusuf	Iqbal Yusuf	Muslehudin	Bahar, Kamal, Mohd Ali, Faizi, Adeeb, Nirala
27.	Ghoongat (U)	Khurshid Anwer	K.Anwer	K.Anwer	Nayyar Sultana, Santosh, Talish, Laila, Neelo
28.	Awaz De (U) Kahan Hai	Arshad Kashmiri	T.H.Riaz	Khursid Qais	Yasmeen, Akmal, Talish, Ghulam Mohd
29.	Mehboob (U)	G.A.Gul	A.Kamal Pasha	Rashid Attre	Shamim Ara, Yusuf, Habib, Rani,
30.	Aanchal (U)	S.M.Farid	Al Hamid	Khalil Ahmed	Shamim Ara, Darpan, Talish, Saba
31.	Eik Manzil Do Rahain (U)	Salim Ashrafi	Najam Naqvi	Rashid Attre	Musarrat, Husna, Aslam Pervaiz, Saqi, Panna
32.	Beta (U)	M.Sadiq	Qalander	R.Varma/Akhtar	Husna, Aslam Pervaiz, Laila, Rajni
33.	Unchay Mehal (U)	Siddiq Ahmed	Gul Mir	Tufail Farooqi	Neelo, Husna, Aslam Pervaiz, Emmy, Diljit
34.	Barsaat Main (U)	Diljit Mirza	D.Mirza	Hasan Latif	Neelo, Ejaz, Nayyar, Aslam Pervaiz, Allaudin
35.	Azaan (B) EP	Fazal Haq	Fazal Haq	Khadim Hussain	Azim, Chitra, Rahman, Shabnam, Rani Sarkar
36.	Notun Sur (B) EP	Ehtesham	Ehtesham	Robin Ghosh	Rahman, Roshan Ara, Azim, Nurealam, Subhash Dutta
37.	Sunar Kajal (B) EP	Masud Choudhry	Zahir Rehan	Attaur Rahman	Khalil, Sumita, Meena Zaman, Qazi Khaliq
38.	Joar Elo (B) EP	A.Jabbar Khan	A.Jabbar Khan	Dhir Ali Mansur	Sultana Zaman, Saifudin, Anwer, Rosy

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1.	Damaad (U)	Wazir Ali	Iqbal Mufti	Tassaduq	Laila, Asad, Zeenat, Naghma
2.	Khoon ki Piyas (U)	Jahangir Sheikh	Maqsood Ahmed	Safdar	Laila, Yusuf, Rukhsana, Diljit
3.	Ishq Per Zor Nahin (U)	Ilyas Kashmiri	Sharif Nayyar	Inayat Hussain	Jamila, Aslam Pervaiz, Ilyas, Talish
4.	Baghawat (U)	Sudhir	Sudhir	Chishti	Shimmi, Sudhir, Nayyar, Akmal, Talish
5.	Fanoos (U)	Nakhshab	Nakhshab	Saif Chughtai	Komea, Salman, Ilyas, Azad, Bibbo
6.	Qanoon (U)	T.H.Rizvi	Al Hamid	Khalil Ahmed	Shamim Ara, Allaudin, Aslam Pervaiz, Nazar
7.	Kala Pani (U)	Riaz Ahmed	R.Ahmed	Rahman Varma	Shamim Ara, Yasmeen, Sudhir, Habib
8.	Moaj Mela (P)	G.A.Gul	Aslam Irani	Chishti	Neelo, Habib, Panna, A.Shah
9.	Rishta (P)	M.Shafiq	N.E.Akhter	Chishti	Sabiha, Santosh, Rangeela, Fazal Haq
10.	Jab Se Dekha He Tumhe (U)	Waheed Murad	Munnawer Rashid	Sohail Rana	Zeba, Darpan, Lehri, Agha Jan, Sethi
11.	Teen Aur Teen (U)	Rekha Iqbal	Sh.Iqbal	R.Varma/Chishti	Meena, Habib, Lehri, Asad Jaffery
12.	Maa ke Ansoo (U)	A.Hameed	S.Kiranvi	Manzoor Ashraf	Nayyar, Habib, Zeenat, Naghma
13.	Dilne Tuihe (U) Maan Liya	S.A.Sheikhani	Javed Hashmi	Muslehudin	Zeba, Kamal, Nirala, Mohammed Ali
14.	Yahudi ki Ladki (U)	Saghar Jaffery	Chawla	Muslehudin	Nayyar, Darpan, Talish, Meena
15.	Shikwah (U)	Hasan Tariq	Hasan Tariq	H.Latif	Sabiha, Darpan, Neelo, Aslam Pervaiz
16.	Baji (U)	Azizullah Hasan	S.Suleman	Saleem Iqbal	Nayyar, Darpan, Zeba, Talish, Amy Minwala
17.	Talash (U) EP	Dossani/Ehtisham	Mustafiz	Robin Ghosh	Shabnam, Rahman, Shaukat Akbar, Rani Sarkar, Subhash Dutta
18.	Main Ne Kya Jurm Kiya (U)	Sibtain Rizvi	Saqlain Rizvi	Tufail Farooqi	Laila, Habib, Ajmal, Saqi, Aslam Pervaiz
19.	Baraat (U)	Ratan Kumar	Rahim Gul	Azam Beg	Neelo, Ratan Kumar, Naghma, Nazar, Zeenat
20.	Marvi (U)	Fazlani	Shaikh Hasan	G.Nabi-A.Latif	Nighat, Fazlani, Bibbo, Charlie
21.	Choriyan (P)	M.Nasim	Amin Malik	Tufail Farooqi	Laila, Akmal, Nasira, Panna, Saqi

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
22.	Shararat (U)	Iqbal Shehzad	Rafiq Rizvi	Deebo	Bahar, Mohd Ali, Laila, Asad Jafferey
23.	Ghazala (U)	Shamim Chand	Duad Chand	R.Varma	Shamim Ara, Habib, Nasira, Nazar
24.	Qatal Ke Baad (U)	Zafar Ali	Hasan Tariq	Deebo	Neelo, Kamal, Lehri, Aslam Pervaiz, Mohammed Ali
25.	Ek Tera Sahara (U)	G.A.Gul	Najam Naqvi	Inayat Hussain	Shamim Ara, Darpan, Rani, Jafferey
26.	Tangay Wala (U)	Darpan	S.Suleman	Rashid Attre	Shamim Ara, Darpan, Lehri, Talish
27.	Maa Beti (U)	Ch.Latif	Ch.Latif	Safdar	Yasmeen, Yusuf, Rukhsana, Meena, Allaudin
28.	Kala Aadmi (U)	Jahangir Sheikh	Maqsood Ahmed	Safdar	Habib, Neelo, Rukhsana, Rajni
29.	Mehndi Wale Hath (P)	Azizullah Hasan	S.Suleman	S.Iqbal	Zeba, Sultan, Talish, Nazar
30.	Chacha Khamkha (P)	Akbar Irani	Aslam Irani	Chishti/W.Afzal	Laila, Sudhir, Asif Jah, Talish
31.	Aurat Eik Kahani (U)	Masoom Hasan	Yunus Rahi	Masoom Rahim	Nayyar, Ejaz, Husna, Saqi, Rajni
32.	Preet Na Jane Reet (U) EP	Masood Choudhry	M.Choudhry	Subhal Das	Shabnam, Khalil, Mustafa, Surraiya
33.	Sazish (U)	S.Gilani	A.Kamal Pasha	Akhter Hussain	Shamim Ara, Habib, Mahrukh, Naghma
34.	Tees Mar Khan (P)	Shabab Kiranvi	Hyder Choudhry	Manzoor Ashraf	Shirin, Allaudin, Farida, Zeenat
35.	Dhoop Chaon (U)	Humayun Mirza	H.Mirza	G.Nabi-A.Latif	Bahar, Ejaz, Sumita, Nasira
36.	Sumera (U)	Ratan Kumar	M.S.Dar	Safdar	Zeba, Ratan Kumar, Naghma, Allaudin
37.	Suhaag (U)	Ehsan Kayani	M.H.Khan	Akhter Hussain	Bahar, Habib, Nighat, Majid, Surraiya Bano
38.	Nach Ghar (U) EP	Iqbal Films Ltd	A.Jabbar Khan	Dheer A.Mansoor	Shabnam, Mustafa, Nasima Khan
39.	Neelam (U)	Shabab Kiranvi	A.Hameed	Manzur Ashraf	Rukhsana, Sudhir, Asad Bokhari, Naghma, Zeenat
40.	Teer Andaz (U)	K.Khadim Hussain	M.Akram	Chishti/Safdar	Rukhsana, Sultan, Saba, Sahira
41.	Nateer (U)	Mrs.Insha Kachlo	Jaffer Bokhari	A.Hameed	Shamim Ara, Yusuf, Saba, Naeem Hashmi
42.	Daaman (U)	Santosh Kumar	Qadeer Ghori	Khalil Ahmed	Sabiha, Santosh, Waheed Murad, Neelo, Talish
43.	Mr X (U)	Saeed Haroon	S.A.Ghaffar	Lal.M.Iqbal	Mohammed Ali, Nirala, Nasira, Adeeb
44.	Seema (U)	Shamim.A.Malik	S.A.Bokhari	Inayat Hussain	Shamim Ara, Santosh, Panna, Sultan
45.	Dulhan (U)	J.C.Anand	S.M.Yusuf	Rashid Attre	Nayyar, Darpan, Shamim Ara, Nabila, Habib
46.	Hamen Bhi Jeene Do (U)	A.Hamid/Ibrahim	Butt Kashir	C.Faiz	Hanif, Nazi (Zamarrud), Kamal Irani, Qamar
47.	Dharapat (B) EP	Salahudin	Salahudin	Salahudin	Nasima Khan, Amjad Hussain, Sujata
48.	Kanchar Dayal (B) EP	Zaheer Rehan	Zaheer Rehan	Attaur Rahman	Anwar, Sumita, Asya, Inaam, Anis, Rani Sarkar

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1.	Lutera (U)	G.A.Khan	Abdullah	Saif Chughtai	Bahar, Aslam Pervaiz, Talish, Azad
2.	Baap ka Baap (U)	Niazi Malik	M.J.Rana	Tassaduq	Shamim Ara, Darpan, Nazar, Ilyas
3.	Dachi (P)	G.A.Gul	Aslam Irani	Chishti	Neelo, Sudhir, Talish, M.Zarif
4.	Tauba (U)	Rashid Mukhtar	S.A.Hafiz	A.Hameed	Zeba, Kamal, Lehri, Kumar, Talish
5.	Choti Ammi (U)	Wazir Ali	Wazir Ali	Tassaduq	Rani, Ratan Kumar, Kumar, Lehri
6.	Khandan (U)	Riaz Ahmed	R.Ahmed	Varma	Bahar, Mohammed Ali, Firdaus, Akmal
7.	Mama Ji (P)	M.Nasim	Amin Malik	Chishti	Laila, Sudhir, Habib, Talish
8.	Shukriya (U)	A.Hameed	S.Kiranvi	Manzoor Ashraf	Rukhsana, Habib, Sabira, Allaudin
9.	Waris Shah (P)	Inayat Bhatti	Saeed Ashrafi	Ashiq Hussain	Bahar, Akmal, Inayat Bhatti, Mazhar Shah
10.	Shatranj (U)	Atiq Shah	Zia A.Shah	Tassaduq	Rani, Habib, Saqi, Sikander
11.	Mamta (U)	Sibtain Rizvi	Saqlain Rizvi	Tufail Farooqi	Bahar, Habib, Yasmeen, Waheed Murad
12.	Nehlay Pe Dehla (U)	Iqbal Yusuf	I.Yusuf	Muslehudin	Neelo, Kamal, Nasira, Sawan, Saqi
13.	Pyar Na Kar Nadan (U)	Ch.Sharif	Baqar Rizvi	Nasir/B.Wazir	Nighat, Rukhsana, Talish, Saqi, Baqar Rizvi
14.	Shikari (U)	Film Corporation	Jaffer Malik	Muslehudin	Shamim Ara, Darpan, Rukhsana, Asif Jah
15.	Pani (P)	Riaz Inayat	Jaffer Bokhari	Chishti	Shirin, Akmal, M.Ismail, Saba, Zeenat

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
16.	Sangam (U) EP (1st Colour)	Zaheer Rehan	Z.Rehan	Attaur Rahman	Rosy, Haroon, Sumita, Khalil
17.	Gehra Dag (U)	B.A.Malik	Ashfaq Malik	Rashid Attre	Neelo, Ejaz, Talish, Ragni, Saqi, Allaudin
18.	Safaid Khoo (U)	Ch.Merajudin	A.Kamal Pasha	Akhter Hussain	Rani, Santosh, Mohammed Ali, Asif Jah
19.	Ladili (P)	Shabab Kiranvi	Hyder Choudhry	Manzoor Ashraf	Nasira, Seema, Akmal, Zamarrud
20.	Inspector (U)	Darpan	Al Hamid	Khalil Ahmed	Naghma, Nazar, Panna, Farida, Azad
21.	Bharjai (P)	Hanif Choudhry	Hyder Choudhry	Manzoor Ashraf	Bahar, Akmal, Shirin, Ajmal
22.	Tanha (U) EP	M.Ahmed/Ehsan	Baby Islam	Altaf Mehmood	Shamim Ara, Haroon, Sh.Hasan, Naina
23.	Ishrat (U)	Munshi Dil	Munshi Dil	Safdar	Sabiha, Santosh, Allaudin, Ilyas
24.	Jhalak (U)	Kunwer Aftab	K.Aftab	Khalil Ahmed	Laila, Kamal, Panna, Allaudin, Amy
25.	Juggni (P)	Shafi Ejaz	Shafi Ejaz	Hasan Parvez	Neelo, Yusuf, Nazar, M.Ismail, Shahana
26.	Shaadi (U) EP	Qaiser Pasha	Q.Pasha	Nazir Sheelay	Chitra, Deep, Nasima, Jalil Afghani
27.	Yeh Bhi Eik Kahani (U) EP	S.M.Latif	S.M.Shafi	K.Shahabuddin	Chitra, Haroon, Hina, Badarudin, Misbahudin
28.	Jamila (U)	A.Hameed	S.Kiranvi	Manzoor Ashraf	Sabira, Habib, Zeenat, M.Ismail
29.	Bees Din (U)	Saeed Haroon	Ejaz Mir	Sohail Rana	Rani, Mohammed Ali, Kamal Irani, Adeeb
30.	Khamosh Raho (U)	T.H.Rizvi	Jamil Akhter	Khalil Ahmed	Deeba, Mohammed Ali, Yusuf, Meena
31.	Azad (U)	Fayyaz Malik	Dilshad Malik	Rashid Attre	Bahar, Santosh, Asad, Ajmal
32.	Khyber Pass (U)	Shamsul Alam	Daud Chand	Safdar	Neelo, Sudhir, Rukhsana, Nazar
33.	Paisay (U) EP	Dossani/Ehtisham	Mustafiz	Robin Ghosh	Shabnam, Azim, Subhash Dutta, Shaukat Akbar
34.	Wilayat Pass (P)	Wazir Ali	Muzaffer Tahir	Ashiq Hussain	Shirin, Akmal, Asif Jah, Zeenat
35.	Mera Mahi (P)	Niazi Malik	M.J.Rana	Chishti	Neelo, Akmal, Nazar, Zeenat, Asad
36.	Phool Aur Kante (U)	M. Ashraf	Sh.Iqbal	M.A.Munoo	Saba, Habib, Tarana, Meena, Saqi
37.	Shabab (U)	G.A.Gul	Munshi Dil	Rashid Attre	Shamim Ara, Darpan, Deeba, Talish, Nazar
38.	Beti (U)	Iqbal Shehzad	Raza Mir	Deebo	Neelo, Ejaz, Bibi Guddo, Nasira
39.	Maikhana (U)	Nakhshab	Nakhshab	Nashad	Hanif, Shamim Ara, Habib, Rukhsana
40.	Pyar ki Saza (U)	Mamnoon Hasan	M.Hasan	Manzoor	Shamim Ara, Kamal, Rukhsana, Nasira
41.	Paigham (U)	Sardar/S.M.Yusuf	Nazir Ajmeri	A.Hameed	Shamim Ara, Sultan, Rukhsana, Zeenat
42.	Andhi Mohabbat (U)	M.Nasim	A.Malik	Manzoor Ashraf	Laila, Akmal, Mina, Talish
43.	Head Constable (U)	Shamim Qudusi	Nazeer Sufi	Nisar Bazmi	Zeba, Mohammed Ali, Habib, Yasmeen, Kumar
44.	Diwana (U)	Mubarak Ahmed	Zahur Raja	Muslehudin	Sabiha, Ejaz, Deeba, Habib
45.	Aashiana (U)	Sardar/Yusuf	S.M.Yusuf	A.Hameed	Zeba, Kamal, Asha, Habib, Rukhsana
46.	Ek Pardesi Ek Matiar (P)	Sh.Latif	Luqman	S.Iqbal	Naghma, Asad, Allaudin, Asif Jah
47.	Chingari (U)	K.Anwar/Zahur	Khurshid Anwer	K.Anwer	Shamim Ara, Santosh, Deeba, Ejaz
48.	Haveli (U)	Sultan Gilani	Khalil Qaiser	Khurshid Anwer	Shamim Ara, Talish, Santosh
49.	Maa ka Pyar (U)	Atiq Shah	Ziaullah	Rafiq Ali	Saibra, Habib, Rukhsana, Adeeb
50.	Bandhan (U) EP	Ehram Siddiqui	Qazi Zaheer	Robin Ghosh	Chitra, Mustafa, Rosy, Anwar Hussain
51.	Aurat ka Pyar (U)	A.Hameed	S.Kiranvi	Manzoor Ashraf	Rani, Allaudin, Mohammed Ali, Nasira
52.	Wah Bhaee Wah (U)	M.Aslam	Rasheed Akhtar	Abdullah	Laila, Akmal, Yusuf, Ajmal
53.	Choti Behan (U)	Usman Kethani	A.H.Siddiqui	Lal Mohd.-Iqbal	Rani, Kamal, Mohammed Ali, Nirala
54.	Baghi Sipahi (U)	S.Ashrafi	Agha Hussaini	Tassaduq	Zeba, Sudhir, Naghma, Asad Bokhari
55.	Lunda Bazar (U)	Ejaz Bokhari	S.A.Bokhari	Tassaduq	Bahar, Asad, Asif Jah, Talish
56.	Eik Dil Do Diwane (U)	Q.Zaman	Wazir Ali	Tassaduq	Rani, Kamal, Zeenat, Saqi
57.	Malang (P)	Shabab Kiranvi	A.Hameed	Manzoor Ashraf	Firdaus, Allaudin, Zeenat, Salma Mumtaz
58.	Ghaddar (U)	Parvez Akhter	Riaz Ahmed	R.Varma	Saloni, Sudhir, Firdaus, Mohammed Ali
59.	Sher di Bacchi (P)	S.I.Bokhari	Jaffer Bokhari	Bakhshi Wazir	Neelo, Mohammed Ali, Ragni, M.Ismail
60.	Laeey Lag (P)	B.A.Malik	K.Mohiuddin	Inayat Hussain	Allaudin, Firdaus, Ejaz, Nasira
61.	Milan (U) EP	Kumkum	Rahman	Attaur Rahman	Deeba, Rahman, Akbar, Subhash Dutta
62.	Karwaan (U) EP	M.Sadiq	S.M.Parvez	Robin Ghosh	Shabnam, Haroon, Tarana, Badarudin

FILMOGRAPHY

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
63.	Huth Jodi (P)	Akbar Irani	Aslam Irani	Chishti	Naghma, Akmal, Mazhar Shah, Chunchun, Emmy
64.	Heera Aur Patthar (U)	Waheed Murad	Pervez Malik	Sohail Rana	Zeba, Waheed Murad, Kamal Irani, Nirala, Ibrahim Nafees
65.	Farangi (U)	K.Qaiser	K.Qaiser	Rashid Attre	Shamim Ara, Sudhir, Talish, Allaudin
66.	Maalen (U) EP	Qaiser Pasha	Q.Pasha	Nazir Sheelay	Nasima, Deep, Dear Asghar, Jalil Afghani
67.	Megh Banda Rodh (B) EP	Qazi Khaliq	Qazi Khaliq	Moni Chitterji	Sujata, Siraj, Azim, Qazi Khaliq
68.	Aei To Jibon (B)EP	Zillur Rahim	Zillur Rahim	A.Haleem	S.Akbar, Sumita, Rosy, Husn Ara, Anwer, Misbah
69.	Shoorang (B)EP	Subhash Dutta	Subhash Dutta	Satya Sahna	Kaburi, Subhash Dutta
70.	Doi Digangta (B)EP	Ubaiddul Haq	Ubaiddul Haq	Attaur Rahman	Anwer Hussain, Sumita
71.	Raja Elo Shohore (B)EP	Mohiuddin	Mohiuddin	Dhir Ali Mansur	Siddiq Khan, Chitra, Hasan Imam, Anwar, Fateh Lohani
72.	Shit Bikle (B)EP	Mohiuddin	Mohiuddin	S.Moeenul Haq	Hasan Imam, Nazneen, Anwer, Siraj, Shirin, Misbah
73.	Anek Diner Chena (B)EP	Mehbooba Rahman	Attaur Rahman	Attaur Rahman	Hasan Imam, Meena Zaman, Kaif Khan, Ehtesham
1965					
1.	Kajal (U)	Star Corp.	Nazrul Islam	B. Das	Shabnam, Khalil, Subhash, Anwera
2.	Aisa Bhi Hota He (U)	Fazal A.Karim	F.A.Karim	Nisar Bazmi	Zeba, Kamal, Nirala, Saloni
3.	Faraib (U)	Amin Bhatti	M.Haziq	Izhar Jami	Neelo, Habib, Deebea, Rangeela
4.	Bahu Begum (U)	A.M.Mirza	Wazir Ali	Tassaduq	Saibra, Habib, Waheed Murad, Deebea
5.	Doli (P)	Siddiq Choudhry	Hyder Choudhry	Manzoor Ashraf	Naghma, Akmal, Talish, Sawan
6.	Ishq-e-Habib (U)	A.Hameed	Rana Haleem	Zafar Khurshid	Talat Siddiqi, Ibrahim Nafees, Tarranum
7.	Azmat-e-Islam (U)	Saeeda Bano	Nazir/N.Hashmi	Ashiq Hussain	Swaranlata, Habib, Shamim, Chand
8.	Hudd Haram (P)	Malik Wahid	Anwar Kamal	Akhter Hussain	Shirin, Allaudin, Asif Jah
9.	Doctor (U)	Sikander Raja	Shaukat Hashmi	Azam Beg	Bahar, Waheed Murad, Yasmeen, Jaffery
10.	Saagar (U) EP	Dossani/Mustafeez	Ehtesham	Attaur Rahman	Shabnam, Azim, Tarana, Subhash Dutta, Inam
11.	Riwaaj (U)	Diljit Mirza	D.Mirza	Inayat Hussain	Zeba, Mohammed Ali, Yasmeen, Farida
12.	Sartaj (U)	Sardar/Yusuf	Munshi Dil	Safdar	Deebea, Kamal, Aslam Pervaiz, Komal, Faizi
13.	Lal Roomal (P)	Akbar Irani	Nusrat Kardar	Bakshi Wazir	Naghma, Asad, Neelofer, Rangeela, Mazhar Shah
14.	Bahana (U) EP	Zaheer Rehan	Z.Rehan	Attaur Rahman	Kabori, Rahman, Garaj Babu
15.	Fashion (U)	A.Hameed	Shabab Kiranvi	Bakshi Wazir	Shamim Ara, Santosh, Zamarrud, Rukhsana
16.	Kalay Log (U)	F.Salahuddin	Muzaffer Tahir	Akhter Hussain	Bahar, Habib, Amy, Kafira, Anwer Majeed
17.	Koh Qaf (U)	Nusrat Mansoori	N.Mansori	Tassaduq	Laila, Darpan, Diljit, Azad
18.	Phaney Khan (P)	Hasan Tariq	H.Tariq	Saleem Iqbal	Shirin, Allaudin, Sudhir, Saloni
19.	Saaz-o-Awaz (U)	M.A.Ludhianvi	M.Hashim	Hasan Lateef	Rani, Waheed Murad, Ragni, Rangeela
20.	Tamasha (U)	Aftab A.Khan	S.Suleman	Azam Beg	Husna, Sultan, Panna, Nazar, Saqi
21.	Dil ke Tukde (U)	Nazir Ajmeri	N.Ajmeri	Safdar	Shamim Ara, Deebea, Mohammed Ali, Habib
22.	Shabnam (U)	Rashid Mukhtar	S.A.Hafiz	A.Hamid	Rani, Kamal, Mohammed Ali, Zeba, Lehri
23.	Punjab da Sher (P)	Agha H.Imtisal	K.D.Mirza	Saleem Iqbal	Naghma, Akmal, Zamarrud, Mazhar Shah
24.	Chowkidar (P)	M.Sadiq/Wahab	Nazir Bokhari	Rahman Verma	Naghma, Asad, Neelam, Zahur Shah, M.Ismail
25.	Yeh Jahan Wale (U)	G.S.Malik	Agha Anwar	Tassaduq	Deebea, Habib, Rani, Asad
26.	Devdaas (U)	Nawaz	Sarfraz	Akhter Hussain	Shamim Ara, Habib, Nayyar Sultana, Talish
27.	Aurat (U)	Sh.Saeed	Choudhry Rafi	Rashid Attre	Rani, Habib, Firdaus, Talish
28.	Eid Mubarak (U)	Sardar/Yusuf	S.M.Yusuf	A.Hamid	Zeba, Waheed Murad, Habib, Rukhsana
29.	Choti Si Duniya (U)	Sh.Munir	R.A.Raju	Khalil Ahmed	Laila, Habib, Zeenat, Allaudin
30.	Chori Chuppe (U)	Agha Jaffer	Jamil Mirza	Hasnain	Rozina, Sethi, Mahmood Ali, Sharafat

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
31.	Raqaasa (U)	M.Mushtaq	Mushtaq/Ashraf	Rafiq Ali	Neelo, Rukhsana, Talish, Yusuf
32.	Jhaanjar (P)	S.Ashrafi	Ziaullah	Tassaduq	Sultan Rahi, Firdaus, Habib, Adeeb
33.	Sanam (U)	Kumar	S.A.Hafiz	A.Hamid	Bahar, Mohammed Ali, Rani, Kamal, Kumar
34.	Tere Shehr Main (U)	Azizullah Hasan	R.A.Raju	H.Latif	Zeba, Allaudin, Ajmal, Farida
35.	Hazar Dastan (U)	Malik Mushtaq	Aziz Meeruthi	Rashid Attre	Rani, Mohammed Ali, Nazar, Adeeb
36.	Sauken (P)	Ch.Zulfiqar Ali	Arif Nizami	Feroz Nizami	Shirin, Akmal, Yasmeen, A.Shah Shikarpuri
37.	Heer Siyal (P)	Bokhari/Sajjad	J.Bokhari	Bakhshi Wazir	Firdaus, Akmal, Nasira, M.Ismail
38.	Mujahid (U)	Mrs.Sharif Ahmed	Jamil Akhter	Khalil Ahmed	Mohammed Ali, Sabira Sultana, Aslam Pervaiz, Deebe, Adeeb
39.	Kaise Kahun (U) EP	Sadiq Khan	S.Khan	Altaf Mehmood	Shabnam, Khalil, Subhash, Mustafa
40.	Arzoo (U)	Robert Malik	Rafiq Rizvi	Deebo	Hanif, Tarranum, Talat Siddiqui, Ibrahim Nafees
41.	Ek Si Chor (P)	Salim Malik	Amin Malik	Abdullah	Shirin, Allaudin, Yusuf, Ajmal
42.	Naila (U)	G.A.Gul	Sharif Nayyar	Inayat Hussain	Shamim Ara, Santosh, Darpan, Ragni
43.	Pilpili Saheb (P)	Akbar Irani	Aslam Irani	Chishti	Charlie, Naghma, Akmal, M.Zareef, Nasira
44.	Manmauji (P)	Sabir Malik	M.J.Rana	Tufail Farooqi	Shirin, Sudhir, Firdaus, Akmal
45.	Nache Nagan Baje Been (U)	Shabab Kiranvi	Hyder Choudhry	Talib Hussain	Rani, Mohammed Ali, Firdaus, Rangeela
46.	Hum Matwaley Naujawan (U)	A.Hameed	Rana Halim	Saleem Iqbal	Deeba, Sultan, Naghma, Asad, Zeenat
47.	Jeedar (P)	M.Mubarak	M.J.Rana	Rashid Attre	Sudhir, Neelo, Habib, Shirin, Mazhar Shah
48.	Kaneez(U)	Afaqi/H.Tariq	Hasan Tariq	Khalil/Tassaduq	Sabiha, Waheed Murad, Mohammed Ali, Santosh, Zeba
49.	Aakhri Station (U) EP	S.M.Hasan	Suroor B'bunkwi	Attaur Rahman	Rani, Haroon, Shabnam, Subhash Dutta, Akbar
50.	Zameen (U)	Wazir Ali	Wazir Ali	Wazir Afzal	Deeba, Allaudin, Asad, Zeenat
51.	Mala (U) EP	Dossani/Ehtesham	Mustafis	Attaur Rahman	Sultana Zaman, Azim, Irfan, Akbar
52.	Sat Rang (U) EP	Ahmed Daud	Fateh Lohani	Sabal Das	Sultana Z, Haroon, Qazi Khaliq
53.	Malangi (P)	Ch.Asam	Rasheed Akhter	Abdullah	Firdaus, Akmal, Shirin, Mazhar Shah, Yusuf
54.	Khota Paisa (U)	Arshad Kazmi	Raja Hafiz	Rahman Verma	Saloni, Mohammed Ali, Aaliya, Aslam Pervaiz
55.	Jana Jani (B) EP	K.Attaur Rahman	Ali Mansuri	Satya Sinha	H.Imam, Sultana Zaman, S.Akbar, Anwera, Anwar
56.	Nadi-o-Nari (B) EP	Sadiq Khan	Sadiq Khan	Aabid Hussain	Roshan Ara, Masud, Qazi Khaliq, S. Dutta
57.	Roop Baan (B/U) EP	Salahuddin	Salahuddin	Satya Sinha	H.Imam, Sujata, Chandana, Siraj, Anwar, Subhash Dutta
58.	Godhulir Prem (B) EP	Mohuiddin	Mohuiddin	Moni Chitterji	Chitra, Amin, Anwer Hussain
59.	Ek Aler Roop Khatha (B) EP	Ibne Meezan	I.Meezan/A.Mehr	Mohitul Haq	Rosy, Raj, Anwer Hussain
1966					
1.	Al-Hilal (U)	M.R.Khan	M.Rasheed	Rashid Attre	Husna, Darpan, Yusuf, Zamarrud
2.	Majboor (U)	Ataullah Shah	Hasan Tariq	Tassaduq	Shamim Ara, Santosh, Husna, Jugno, Rehka
3.	Qabila (U)	Riaz Ahmed	R.Ahmed	Rahman Varma	Shamim Ara, Sudhir, Saloni, Tarana
4.	Mr Alladitta (P)	Jamal Butt	Jamil Akhter	Manzoor Ashraf	Neelo, Asad, Zamarrud, Allaudin, Asif Jah
5.	Azaadi Ya Maut (U)	Niazi Malik	Iqbal Rizvi	Lal Mohd.-Iqbal	Hanif, Sofia Bano, Rozina
6.	Aag ka Darya (U)	Amanullah Khan	Humayun Mirza	Gh.Nabi/A.Latif	Shamim Ara, Mohammed Ali, Lehri, Jaffery, Saqi
7.	Gawandi (P)	Siddiq Sheikh	M.Salim	Chishti	Shirin, Asad, Tarana, Talish
8.	Tasweer (U)	Santosh Kumar	S.Suleman	Khalil Ahmed	Sabiha, Santosh, Aslam Pervaiz, Talish
9.	Majhay di Jatti (P)	G.Haider Loun	Muzaffer Tahir	Tufail Farooqi	Shirin, Sudhir, Firdaus, Asif Jah

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
10.	<i>Joker (U)</i>	Kamal	Iqbal Yusuf	Muslehudin	Rani, Kamal, Zeba, Lehri, Talish
11.	<i>Maujiza (U)</i>	M.Ashraf	M.A.Rasheed	Akhtar/Tassaduq	Deeba, Habib, Darpan, Talat Siddiqui
12.	<i>Watan ka Sipahi (U)</i>	A.Hameed	Shabab Kiranvi	Manzoor Ashraf	Mohammed Ali, Firdaus, Nanna, Sikander
13.	<i>Ghar ki Laaj (U)</i>	S.M.Salim	S.M.Salim	A.Hamid	Attiya, Naushad, Waris, Afshan
14.	<i>Misaal (U)</i>	Rahim Gul	R.Gul	Azam/Shehryar	Yusuf, Hina, Hanif, Nabila
15.	<i>Ujala (U) EP</i>	A.Jabbar Khan	Kamal Ahmed	Dheer A.Mansoor	Sultana Zaman, Hasan Imam, Nasima
16.	<i>Parda (U)</i>	Nazir Ajmeri	N.Ajmeri	Safdar	Shamim Ara, Habib, Saqi, Gulrukh
17.	<i>Arman (U)</i>	Waheed Murad	Pervez Malik	Sohail Rana	Zeba, Waheed Murad, Nirala, Rozina, Tarannum
18.	<i>Ruswai (U)</i>	Ejaz.A.Mir	Ejaz.A.Mir	Saleem Iqbal	Deeba, Habib, Talish, Lehri
19.	<i>Haunehar (U)</i>	Sardar/Yusuf	S.M.Yusuf	A.Hamid	Rukhsana, Waheed Murad, Shakil, Seema
20.	<i>Chugalkhor (P)</i>	Riaz Akhter	Riaz Akhter	Bakshi Wazir	Neelo, Akmal, A.Shah, Asad
21.	<i>Sarhad (U)</i>	Mohd.Zulfiqar	Masud Pervaiz	Khurshid Anwer	Husna, Ejaz, Allaudin, Saloni
22.	<i>Josh (U)</i>	G.Danewala/Iqbal	Iqbal Yusuf	Muslehudin	Zeba, Sudhir, Waheed Murad, Hanif, Rukhsana, Jaffery
23.	<i>Un Parh (P)</i>	Niazi Malik	Hyder Choudhry	Chishti	Neelo, Allaudin, Firdaus, Yusuf
24.	<i>Khalifa (P)</i>	Sh.Nazir	Waheed Dar	Safdar	Naghma, Habib, Nasira, Mazhar Shah,
25.	<i>Hamrahi (U)</i>	G.S.& Co	Raja Hafiz	Tassaduq	Khalid, Hyder, Hina, M.Zareef, Santosh
26.	<i>Sawaal (U)</i>	A.G.Rasul	Hasan Tariq	Rashid Attre	Sabiha, Santosh, Saloni, Ejaz
27.	<i>Koan Kissi Ka (U)</i>	Majeed Akhter	Munnawer Rasheed	Manzoor Ashraf	Kamal, Talat Siddiqui, Husna, Azad, Lehri
28.	<i>Jaag Utha Insan (U)</i>	Habibur Rahman	Sheikh Hasan	Lal Mohd.-Iqbal	Zeba, Mohammed Ali, Waheed Murad, K.Irani, Firdaus, Ibrahim Nafees
29.	<i>Bhai Jaan (U)</i>	Sultan Hayat	Raja Hafiz	Tassaduq	Mohammed Ali, Rani, Asad, Zeenat
30.	<i>Mera Salam (U)</i>	H.Ahmed	H.Ahmed	M.A.Manno	Santosh, Sabira Sultana, Azad, baby Najma
31.	<i>Zamindar (P)</i>	Salim Malik	Amin Malik	Chishti	Firdaus, Akmal, Gulrukh, M.Zareef
32.	<i>Adil (U)</i>	Mohammed Ali	Akbar Ali Akku	Nisar Bazmi	Saloni, Mohammed Ali, Sabira Sultana, Razia, Adeeb
33.	<i>Phir Milinge Hum Dono (U) EP</i>	Ahmed Atiq	Shamsul Haq	Sita Sahay	Nazneen, Mustafa, Subhash, Anwera
34.	<i>Janj (P)</i>	Salim Ashrafi	Ziaullah	Tassadduq	Shirin, Allaudin, Farida, Zeenat
35.	<i>Jalwa (U)</i>	Akhter Wasti	Yunus Rahi	Nashad	Shamim Ara, Ruhksana, Ejaz, Darpan
36.	<i>Bharya Mela (P)</i>	Akbar Irani	Aslam Irani	Chishti	Naghma, Akmal, Nasira, Rangeela, Talish
37.	<i>Muon Zor (P)</i>	Inayat Bhatti	Kaifi	Salamat Tufail	Shirin, Inayat Bhatti, Asif Jah, Rangeela
38.	<i>Goonga (P)</i>	Hyder Choudhry	H.Choudhry	Manzoor Ashraf	Rani, Akmal, Shirin, Sawan
39.	<i>Soorma (P)</i>	Jahangir Sheikh	Rasheed Akhter	Tufail Farooqi	Firdaus, Akmal, Shirin, M.Zareef
40.	<i>Insaan (U)</i>	M.Ehsaan	Q.Ghori	Rashid Attre	Rani, Sabira Sultana, Santosh, Allaudin
41.	<i>Taqdeer (U)</i>	Robert Malik	Hasan Tariq	Deebo	Husna, Santosh, Lehri, Ragni
42.	<i>Hum Dono (U)</i>	T.H.Rizvi	Al Hamid	Nashad	Deeba, Kamal, Nirala, Kumar, K.Irani
43.	<i>Akele Na Jana (U)</i>	S.Shaikhani	A.H.Siddiqui	Lal Mohd.-Iqbal	Sofia, Hanif, Mohammed Ali, Rozina
44.	<i>Baghi Sardar (U)</i>	G.A.Gul	Zahur Raja	Tassaduq/ Muslehudin	Saloni, Mohammed Ali, Adeeb, Zahur Raja
45.	<i>Laddo (P)</i>	Safdar Masood	Sharif Nayyar	Abdullah	Neelo, Habib, Allaudin, Rangeela
46.	<i>Parohna (P)</i>	Anwar K. Pasha	A.K.Pasha	Saif Chughtai	Shirin, Akmal, Mahrukh, S.Iqbal, Rangeela
47.	<i>Badnaam (U)</i>	Iqbal Shehzad	I.Shehzad	Deebo	Neelo, Ejaz, Allaudin, Nabila, Jaffery
48.	<i>Indhan (U) EP</i>	Kum-kum	Rahman	Subal Das	Rahman, Reshma, Mustafa
49.	<i>Paidageer (P)</i>	Salim Malik	Amin Malik	Nazir Ali	Firdaus, Akmal, Yusuf, Saqi
50.	<i>Mere Mehboob (U)</i>	A.Z.Beg	Al Hamid	Khalil Ahmed	Shamim Ara, Darpan, Azad, Nazar, Rajni
51.	<i>Nizam Lohar (P)</i>	F.Sheikh	Jamil Akhtar	Bakhshi Wazir	Neelo, Yasmeen, Allaudin, Sawan
52.	<i>Begana (U) EP</i>	Amjad Ali	S.M.Parvez	Robin Ghosh	Shabnam, Khalil, Nasima, Mustafa
53.	<i>Banki Naar (P)</i>	Akram/Shehbaz	M.Akram	Chishti	Shirin, Akmal, Ferhi, Mazhar Shah
54.	<i>Ghar ka Ujala (U)</i>	Shabab Kiranvi	R.A.Raju	Manzoor Ashraf	Rani, Habib, Mohammed Ali, Firdaus, Saqi

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
55.	Kheddan de Din Char (P)	A.H.Sanami	Hyder Shah	Ashiq Hussain	Naghma, Akmal, Rangeela, Mazhar Shah
56.	Woh Kaun Thi (U)	Mrs.M.Nizam	Rafi Choudhry	Nazir Jaffrey	Rani, Habib, Zeenat, Saqi, Nabila
57.	Mem Saheb (P)	Riaz Choudhry	Asif Jah	Talib Jaffery	Nasira, Akmal, Shirin, Mazhar Shah
58.	Poonam ki Raat (U) EP	Khalil Ahmed	Khalil Ahmed	Tony Chatterji	Rosy, Akbar, Mehfoz, Sadhana
59.	Naghma-e-Sehra (U)	Shamsul Alam	Maqsood Ahmed	Safdar	Neelo, Mohammed Ali, Sudhir, Allaudin, Saqi
60.	Husn ka Chor (U)	Sibtain Rizvi	Saqlain Rizvi	Khalil Ahmad	Deeba, Habib, Adeeb, Saqi
61.	Bhayia (U) EP	Sajida Dossani	Kazi Zaheer	Robin Ghosh	Chitra, Waheed Murad, Akbar, Anwer Hussain
62.	Kohinoor (U)	Kh.Ashfaq	Agha Hussaini	Manzoor Ashraf	Sudhir, Zeba, Allaudin, Saloni
63.	Madare Watan (U)	Saifuddin Saif	S.Saif	Saleem Iqbal	Deeba, Mohammed Ali, Zeenat, Naeem Hashmi
64.	Dard-e-Dil (U)	S.M.Farid	N.K.Zeeri	Khalil	Zeba, Kamal, Talat Siddiqui, Azad
65.	Maa, Bahu Beta (U)	Akbar H.Rizvi	A.H.Rizvi	Hasan Latif	Yasmeen, Husna, Santosh, Zamarrud
66.	Payal ki Jhankar (U)	G.A.Gul	Najam Naqvi	Rashid Attre	Neelo, Darpan, Deeba, Nazar, Aslam Pervaiz
67.	Jaun Baz (U)	Khwaja Qayyum	M.Akram	Chishti	Shirin, Mohammed Ali, Saloni, Talish
68.	Main Chup Rahongi (U)	Tassaduq	Ziaullah Shah	Tassaduq	Naghma, Habib, Asad, Seema
69.	Aina (U)	A.Hameed	Shabab Kiranvi	Manzoor Ashraf	Deeba, Mohammed Ali, K.Irani, Zeenat
70.	Parwana (U) EP	M.Waliullah	Kamal Ahmed	Ali Hasan	Nasima Khan, Hasan Imam, Sujata
71.	Abba Ji (P)	M.S.Qazi	M.J.Rana	Chishti	Neelo, Sudhir, Rangeela, Mazhar Shah
72.	Lori (U)	Himayat Ali Shair	S.Suleman	Khalil ahmad	Mohammed Ali, Zeba, Santosh, Saloni, Talat Siddiqui
73.	Tabedar (P)	Arshad Kazmi	A.Kazmi	R.Varma	Akmal, Shirin, Ilyas, Aaliya, Aslam Pervaiz
74.	Lal Bhujakhar (P)		M.A.Rasheed	Saleem Iqbal	Akmal, Shirin, Farida, Sawan
75.	Abar Bhano Bhashe Roopban (B) EP	M.R.Khan	Ibne Meezan	Usman Khan	Imam, Sultana Zaman, Chandana, Ratna, Qazi Khaliq
76.	Raja Sanyasi (B) EP	Attaur Rahman	A.Rahman	A.Rahman	Azim, Sujata, Samad, Anwar
77.	Rahim Badshah O Rupban (B) EP	Safdar Bhuyan	Z.Rehan/Bhuyan	Mohitul Haq	Sujata, Zakaria, Z.Choudhry, Misbah, Zarina, Mannan
78.	Bhawal Sanyasi (B) EP	S.Choudhry/A.Haq	Rounaq Choudhry	S.Sinha	S.Akbar, Reshma, Q.Khaliq, R.Sarkar, Khalil, N.Inam
79.	Gunai Bibi (B) EP	Badrudjoja	Syed Awal	S.Sinha	Dilruba, Akhtar, Muslehudin, Anuradha, Kalidas
80.	Gunai (B) EP	F.Rahman	F.Rahman	Safdar Bhuyan	Chandana, Ranjana, Manaana, Mehmud
81.	Kar Bou (B) EP	Nazrul Islam	Nazrul Islam	Altaf Mahmud	Haroon, Nasima, Khalil, Mustafa, Reshma, Anwera, Dita
82.	13 Feku Ostagar Lane (B) EP	Salahudin	Bashir Ahmad	Satya Sinha	Sumita, Siraj, Kamal, Anwera, Sujata, Waheeda Rahman
83.	Kagazar Nouka (B) EP	Subhash Dutta	Subhash Dutta	Satya Sinha	Suchanda, Akhtar, H.Imam, Narayan
84.	Mohva (B) EP	Mujtaba	Ali Mansoor	S.Mohitul Haq	Chandana, Akbar
85.	Dak Babu (B) EP	Mustafiz	Mustafiz	Ali Hussain	Sujata, Azim, Ratna, Shabana, Dipti, Rano, Manzur
86.	Aina Obo Shishta (B) EP	Subhash Dutta	Subhash Dutta	S.Sinha	Suchanda, Azim, Sujata, Atiya Choudhry, Subhash Dutta
87.	Zarina Sundri (B) EP	Mansuri	Ibne Meezan	Usman Khan	Sujata, Mannan, Suchanda, Anis, Ruma, S.Irani, Sajad
88.	Behula (B) EP	Zahir Rehan	Z.Rehan	Altaf Mahmud	Suchanda, Razzak, Nasima, Rani Sarkar, F.Lohani

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
1967					
1.	Mere Lal (P)	Agha Jahangir	S.A.Ghaffar	Lal Mohd.-Iqbal	Sofia Bano, Hanif, Nirala, Talat Siddiqui
2.	Bahadur (U)	Shamsudin	Munnawer Rasheed	Deebo	Musarrat, Darpan, Mohammed Ali, Lehri
3.	Main Woh Nahin (U)	Rashid Mukhtar	Qadeer Malik	A.Hameed	Rukhsana, Kamal, Lehri, Diljit
4.	Nadira (U)	Riaz Ahmed	R.Ahmed	Kamal/Varma	Rani, Habib, Ejaz, Adeeb
5.	Yar Mar (P)	Kh.Mazhar	M.J.Rana	Chishti	Neelo, Habib, Mazhar Shah, Allaudin
6.	Jigri Yar (P)	M.Zulfiqar	Iftikhar Khan	Chishti	Allaudin, Naghma, Akmal, M.Zareef
7.	Iss Dharti Per (U) EP	Noorul Alam	Noorul Alam	Khundkar/Alam	Rozy, Haroon, Farida, Mirza, Khalil
8.	Jan Pehchan (U)	Mohsin Shirazi	Farid Ahmed	Muslehudin	Shahpara, Mohammed Ali, Tarana, Shakir
9.	Suhagan (U)	S.M.Yusuf	S.M.Yusuf	A.Hamid	Zeba, Kamal, Iqbal Yusuf, Aslam Pervaiz
10.	Yaran Nal Baharan (P)	Abbas Brothers	Mushtaq Zaidi	R.Varma	Firdaus, Akmal, Mazhar Shah, Rangeela
11.	Insaniyat (U)	A.Hameed	Shabab Kiranvi	Manzoor Ashraf	Zeba, Waheed Murad, Tariq Aziz, Firdaus
12.	Sajda (U)	Kumar	S.A.Hafiz	Manzoor Ashraf	Deeba, Mohammed Ali, Zeenat, Saqi, Kumar
13.	Chattan (U)	Ashiq Bhatti	A.Bhatti	Rashid Attre	Neelo, Sudhir, Aslam Pervaiz, Rangeela
14.	Chacha Ji (P)	Sh.Nazir	Waheed Dar	Chishti	Allaudin, Akmal, Firdaus, M.Zareef
15.	Waqt ki Pukar (U)	S.Fazal Ahmed	S.Karim Fazli	Nisar Bazmi	Zeba, Tahir, Kamal Irani, Ada
16.	Eilaan (U)	Malik Zulfiqar	Ashfaq Malik	Inayat Hussain	Saloni, Allaudin, Sabira Sultana, Adeeb
17.	Jagirdar (P)	Bashir Ahmed	Nazir Bhokhari	K.Khan Shabbir	Naghma, Akmal, M.Ismail, Mazhar Shah
18.	Dil da Jani (P)	A.R.Butt	R.A.Raju	Wazir Afzal	Saloni, Neelo, Habib, Mazhar Shah
19.	Nawab Sirajuddaulah (B/U) EP	K.A.Rahman	K.A.Rahman	K.A.Rahman	Attiya, Anwer Hussain, Attaur Rahman
20.	Chakori (U) EP	Mustafez/Dossani	Ehtesham	Robin Ghosh	Nadeem, Shabana, Dear Asghar, Mirza Shahi
21.	Lakhon Me Eik (U)	Afzal/Mir	Raza Mir	Nisar Bazmi	Shamim Ara, Ejaz, Saqi, Mustafa Qureshi, Talish
22.	Hatim Tai (U)	Nasimul Saqlain	Akbar A.Akku	Nisar Bazmi	Saloni, Mohammed Ali, Rukhsana, Yusuf
23.	Hokumat (U)	Siddiq Ahmed	K.Qaiser	Manzoor Ashraf	Rani, Sudhir, Ilyas Kashmiri, Talat Siddiqui
24.	Devar Bhabi (U)	Santosh Kumar	Hasan Tariq	Inayat Hussain	Santosh, Rani, Waheed Murad, Sabiha, Lehri
25.	Fantoosh (U)	Nihal	Nihal	G.Ali/M.Rasheed	Rozina, Nihal, Maqsood, Rashid
26.	Loot da Maal (P)	Saifudin Saif	S.Saif	Saleem Iqbal	Firdaus, Saloni, Akmal, Mazhar Shah
27.	Imamdin Gohawiya (P)	Aslam Choudhry	M.Salim	Chishti	Akmal, Firdaus, Mazhar Shah, Meena, Mohammed Ali
28.	Mangetar (P)	M.Anwer	Majeed Rana	Ali Shabbir	Naghma, Sudhir, N.Hashmi, M.Zareef
29.	Mere Bache Meri Ankhen (U)	Robin Malik	Jameel Mirza	Deebo	Deeba, Kamal, Talat Siddiqui, Rashid
30.	Ravi Paar (P)	G.A.Gul	M.J.Rana	Chishti	Neelo, Habib, A.Shah, Nazar
31.	Albela (U)	Zeenat	Wazir Ali	Wazir Afzal	Kamal, Ghazala, Zeenat, Aaliya
32.	Ehsaan (U)	Waheed Murad	Pervez Malik	Sohail Rana	Waheed Murad, Zeba, Nirala, Rozina
33.	Zinda Laash (U)	Abdul Baqi	Sarfraz	Tassaduq	Deeba, Nasreen, Habib, Rehan, Talish
34.	Muqabala (P)	Akbar Irani	Aslam Irani	Tufail Farooqi	Naghma, Akmal, Mazhar Shah, Rangeela
35.	Akbara (P)	Khalifa Saeed	Rasheed Akhter	Nazir Ali	Firdaus, Akmal, Rangeela, Ilyas Kashmiri
36.	Burma Road (U)	Qayyum/Niazi	Maqsood Ahmed	Safdar	Sabira Sultana, Habib, Sawan, Nazar, Shelley
37.	Ustadon ke Ustad (U)	Fazlani	M.Sultan	G.Ali/Maqsud	Rozina, Fazlani, Samira, Nirala
38.	Kafir (U)	Hanif/Saddiq	M.Salim	M.Ilyas	Rani, Sudhir, Talish, Aslam Pervaiz
39.	Shab-ba-Khair (U)	Nazir Ajmeri	N.Ajmeri	Safdar	Kamal, Rani, Komal, Ejaz, Adeeb
40.	Aaliya (U)	Mushtaq Malik	Aziz Meerathi	Inayat Hussain	Shamim Ara, Kamal, M.Ismail, Rangeela
41.	Doraha (U)	Sohail Rana	Pervez Malik	Sohail Rana	Deeba, Waheed Murad, Shamim Ara, Nirala
42.	Dil Deewana (U)	A.Hameed	Shabab Kiranvi	Sohail Rana	Kamal, Deeba, Zeenat, Mehtab
43.	Darshan (U) EP	Kum-kum	Rahman	Bashir Ahmed	Shabnam, Rahman, Garaj Babu, Reshma

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
44.	Phir Subah Ho Gi (U)	Rafiq Choudhry	Rafiq Rizvi	Nashad	Waheed Murad, Talat Siddiqui, Deeba, I.Yusuf
45.	Shola Aur Shabnam (U)	Nasimul Saqlain	K.Khurshid	Manzoor Ashraf	Sudhir, Darpan, Shamim Ara, Rukhsana, Talish
46.	Dushman (P)	Salim Malik	Amin Malik	Nazir Ali	Firdaus, Akmal, Nasira, Rangeela
47.	Maa Baap (U)	Attaullah Hashmi	Khalil Qaiser	Tassaduq	Zeba, Waheed Murad, Talat Siddiqui, Allaudin
48.	Mera Veer (P)	Bashir Malik	B.Malik	Saleem Iqbal	Naghma, Akmal, Ghazala, Habib
49.	Bereham (U)	Riaz Ahmed	R.Ahmed	Kamal/Varma	Rani, Santosh, Seema, Talish, Zulfi
50.	Jaani Dushman (P)	Sh.Siddiq	M.J.Rana	Chishti	Naghma, Sudhir, Rangeela, Sawan
51.	Rishta Hai Pyaar Ka (U)	Iqbal Butt	Qamar Zaidi	Nashad	Zeba, Waheed Murad, Farida, Kamal Irani
52.	Wohtti (P)	Mrs.I.Malik	Luqman	Chishti	Neelo, Mohammed Ali, Santosh, Lehri, Zamarrud
53.	Chote Saheb (U) EP	Ehtesham/M.Hasan	Mustafiz	Ali Hasan	Nadeem, Shabana, Dear Asghar, Sujata
54.	Yatim (U)	Hasan Tariq	H.Tariq	Saleem Iqbal	Rani, Ejaz, Allaudin,
55.	Hamraaz (U)	Sh.A.Rasheed	Khurshid Anwer	K.Anwer	Mohammed Ali, Shamim Ara, Lehri, Talish
56.	Aag (U)	Zeba	S.Suleman	Nisar Bazmi	Zeba, Mohammed Ali, Lehri, Tarranum, Talish
57.	Gunah Gaar (U)	Amin Bhatti	S.A.Bhokhari	Rashid Attre	Husna, Ejaz, Saloni, Allaudin
58.	Sitangar (U)	Salim Ashrafi	Aziz Meeruthi	Tassaduq	Sabiha, Darpan, Rani, Rukhsana, Yusuf
59.	Dost Dushman (U)	M.Shauki	Razzaq	R. Varma	Deeba, Ejaz, Talish, Saqi
60.	Mirza Jat (P)	S.M. Ali	Masud Pervaiz	Rashid Attre	Firdaus, Ejaz, Aaliya, Asif Jah
61.	Uljhan (U) EP	Azhar Hussain	A.Hussain	N.Alam/Khundkar	Rozy, Khalil, Nasima Khan, Hasan Imam
62.	Hamdam (U) EP	Nizamul Haq	N.Haq	Ziaudin	Rehana Siddiqui, Khalil, Akbar, Rukhsana
63.	Ulfat (U)	Rafi Akhter	M.Haziq	Jami	Deeba, Habib, Saqi, Akhtar Abbas
64.	Sham Sawera (U)	Syed A.Azhar	A.S.Ashrafi	Ashiq Hussain	Neelo, Darpan, Sabira Sultana, Talish
65.	Neeli Bar (P)	Iqbal Malik	Niaz Ahmed	M.A.Shabbir	Yusuf, Asad, Shirin, Zulfi, Mazhar Shah
66.	Lahu Pukare Ga (U)	Azhar Burki	Muzzafer Burki	M.Ilyas	Firdaus, Santosh, Aslam Pervaiz, K.Irani, Talish
67.	Mela (P)	Agha.G.Mohd	Rashid Choudhry	Tassaduq	Allaudin, Ghazala, Aaliya, Nasira
68.	Main Bhi Insan Hon (U) EP		Nasir Khan	Akhter Shadmani	Attiya, Sujata, Mehmood, Shams Irani
69.	Poonam ki Raat (U) EP	Khaleel	Khaleel	N.Chitterji	Rosy, Akbar, Khalil, Sadhana
70.	Agun Niye Khela (B) EP	Amjad Hussain	Nurul Haq	Altaf Mahmud	Sumita, S.Akbar, Sujata, Razzak, F. Lohani
71.	Anwera (B) EP	Waheed Rehan	Zahir Rehan	Altaf Mahmud	Razzak, Suchanda, Misbah, R.sarkar, Chand Mian
72.	Apan Dulal (B) EP		Nurul Islam	Altaf Mehmud	Nasima, Azim, S.Akbar, Ashish Kumar, F.Mohsin
73.	Heeraramon (B) EP			Hamidul Haq	Kabori, S.Akbar, Anwera, Siraj, Jeshiri, Sadiq Nabi
74.	Nayantara (B) EP	M.A.khan	Kazi Zaheer	Altaf Mehmud	Suchanda, Azim, Reshma, Kazi Khaliq, Maya
75.	Jangli May (B) EP	Mansuri	Ibne Meezan	Manzur Ahmed	Shabana, Azim, Anis, Shams Irani, Sajjad, Amini
76.	Sat Bhai Champa (B) EP	Dilip Shom	K.Attaur Rahman	Amir Ali	Kabori, Azim, Raj, Attiya, K.A.Khan
77.	Roi Bhai (B/U) EP	Zahir Rehan	Nurul Haq	Altaf Mehmud	Suchanda, Rizzak, Rubina, Razia, Amjad
78.	Mayor Panki (B) EP	Dabirudin	Habib Mahndi	Usman Khan	Sultan Zaman, H.Imam, Rozina, Saeed, Saifudin, Mannan
79.	Momir Elo (B) EP	Sumita Devi	Kazi Khaliq	Bashir Ahmed	Razzak, Kabori, Siraj, Anwer, Jalil, Chitra, Wahida

Note: Some publications listed 15 Bengali films for the year. Here films, in more than one version, have been counted only once.

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
1968					
1.	Karishma (U)	Ch.Sharif	Jamil Akhtar	Hasan Latif	Neelo, Mohammed Ali, Nabila, Aslam Pervaiz
2.	Sangdil (U)	Shabab Kiranvi	Zafar Shabab	M.Ashraf	Nadeem, Deebe, Masood Akhter, Rozina
3.	Roti (P)	Niazi Malik	Hyder Choudhry	Chishti	Firdaus, Akmal, Tariq Aziz
4.	Lalarukh (U)	Sadiq Mirza	Aziz Meeruthi	Saleem Iqbal	Neelo, Mohammed Ali, Asad, Talish, Adeeb
5.	Doosri Maa (U)	S.Y.A Group	Iqbal Akhter	Lal Mohd.-Iqbal	Shamim Ara, Kamal, Lehri, Rozina
6.	Soeey Nadya Jage Pani (U) EP	Mehbubar Rahman	Attaur Rahman	A.R.Khan	Kabori, H.Imam, Rosy, Jalil Afghani
7.	Zindagi (U)	A.Rashid	Baba Qalander	Master Abdullah	Ghazala, Shakeel, Tariq Aziz, Talish
8.	Nakhuda (U)	Ch.Bashir Ahmed	Munnawer Rashid	Manzoor Ashraf	Rukhsana, Shakeel, Zammurud, Ibrahim Nafees
9.	Baalam (U)	Darpan	Al Hamid	Khalil Ahmed	Zeba, Darpan, Aslam Pervaiz, Nazar
10.	Maidan (P)	M.Akram	M.Akram	Abdullah	Naghma, Sudhir, M.Shah, M.Zareef
11.	Pind di Kurri (P)	Ch.Amin	Kh.Sarfraz	Bakhshi Wazir	Firdaus, Sudhir, Razia, Mazhar Shah
12.	Khilona (U)	Al-Hamid	Al-Hamid	Khalil Ahmad	Shamim Ara, Kamal, Sofia Bano, Aslam Pervaiz
13.	Zalim (U)	S.Gazanfer Ali	Agha Hussaini	Rashid Attre	Ejaz, Rani, Saloni, Adeeb
14.	Cheen Le Azadi (U)	S.Shamsul Alam	Maqsood Ahmed	Safdar	Rani, Sudhir, Saloni, Adeeb
15.	Mafror (U)	A.K.Talish	M.Salim	Ilyas Ahmed	Zeba, Sudhir, Nasira, Aslam Pervaiz, Talish
16.	Chan Makhnan (P)	Nadeem Abbas	Kaifi	Chishti	Rani, Sudhir, Saloni, Inayat Bhatti
17.	Jaan-e-Arzo (U)	G.A.Gul	Qadeer Ghorri	Inayat Hussain	Shamim Ara, Waheed Murad, Aslam Pervaiz, Salma Mumtaz
18.	Shehanshah Jahangir (U)	Parvez Akhter	P.Akhter	Kamal Ahmed	Sabiha, Santosh, Ejaz, Saloni
19.	Babul da Wehra (P)	Akbar Irani	Aslam Irani	Chishti	Naghma, Habib, Mazhar Shah, Rangeela
20.	Alif Laila (U)	Zafar Shabab	Hyder Choudhry	Tassaduq	Ghazala, Kamal, Rozina, Aslam Pervaiz, Zeenat
21.	Janab-e-Aali (P)	Diljit Mirza	Diljit	Safdar	Sultan Rahi, Firdaus, Farida, Diljit, Allaudin
22.	Mahal (U)	M.Ehsan	Luqman	Rashid Attre	Zeba, Mohammed Ali, Zamarrud, Aslam Pervaiz, Lehri
23.	Samandar (U)	Waheed Murad	Rafiq Rizvi	Deebo	Shabnam, Waheed Murad, Hanif, Rozina, Rashid
24.	Katari (U)	Iqbal Malik	Razzaq	M.Ashraf	Zamarrud, Tariq Aziz, Ejaz, Mustafa Qureshi
25.	Do Matarian (P)	Ashiq Butt	Waheed Dar	Wazir Afzal	Firdaus, Habib, Saloni, Masood Rana
26.	Kurmaai (P)	Muzzafer Khan	M.Saeed	Akhter/Tufail	Zahida, Asad, Rekha, A.Shah
27.	Do Bhai (U)	Aslam Choudhry	Ali Tahir	Wazir Afzal	Saloni, Ejaz, Habib, Adeeb
28.	Dhoop Aur Saey (U)	Hakim Ali	Ashfaq Malik	Mohd.Afzal	Attiya Ashraf, Ali Ejaz, Qavi, Munnawer Taufiq
29.	Janglee Phool (U) EP	Abdul Aziz	M.Shahjehan	K.Shahabudin	Sultana Zaman, Khalil, Akbar, Suchanda
30.	Jugnoo (U) EP	Ashraf Hussain	Mamnoon Khan	Inayat/Manzoor	Sharmili, Akbar, Dear Asghar, Jalil Afghani
31.	Tum Mere Ho (U)	Suroor Barabankvi	Suroor Barabankvi	Robin Ghosh	Shabnam, Nadeem, Sofia, Dear Asghar
32.	Chand Aur Chandni (U) EP	Mustafiz/Dossani	Ehtasham	K.Shahabudin	Shabana, Nadeem, Reshma, Dear Ashgar
33.	Yar Dost (P)	S.Suleman	S.Suleman	Saleem Iqbal	Naghma, Akmal, Zamarrud, Firdaus, Lehri
34.	Chauda Saal (U)	Ashraf Ali	A.Ali	Rafiq/Hamid	Yusuf, Nabila, Sabira Sultana, Asif Jah
35.	Dil Mera Darkhan Teri (U)	Murtaza/Aftab	M.A.Rasheed	Inayat Hussain	Shamim Ara, Rani, Waheed Murad, Lehri
36.	Jug Beeti (P)	M.Rafiq	M.J.Rana	Chishti	Neelo, Sudhir, Nabila, M.Shah, Rangeela
37.	Pagri Sambhal Jatta (P)	Mohd.Sharif	S.A.Bokhari	T.Farooqi	Firdaus, Sudhir, Aaliya, Sawan

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
38.	Adalat (U)	G.S.& Co	Hasan Tariq	Tassaduq	Zeba, Hyder, Rani, Rukhsana, Aslam Pervaiz
39.	Eik Hi Rasta (U)	Iqbal Shehzad	Hasan Tariq	Deebo	Rani, Sudhir, Talish, Salma Mumtaz
40.	Eik Musafir Eik Haseena (U)	Darpan	Jamil Akhtar	Khalil Ahmed	Nayyar, Darpan, Lehri, Kamal, Saboochi
41.	Harfun Maula (U)	Ch.Asam	R.Akhter	Abdullah	Sudhir, Firdaus, Yusuf Khan, Allaudin
42.	Josh-e-Intiqam (U)	A.Hameed	M.Ashraf Ali	Tassaduq	Deeba, Shakeel, Zamarrud, Nanna, Adeeb
43.	Gori (U) EP	Nargis Mohsin	Mohsin	K.Shahabudin	Nasima Khan, Rahman, Akbar, Khalil
44.	Main Kahan Manzil Kahan (U)	Attaullah Shah	Humayun Mirza	Ghulam Nabi	Nadeem, Zamarrud, Ada, Ejaz
45.	Behan Bhai (U)	Ghulam H.Lone	Hasan Tariq	A.Hamid	Nadeem, Deeba, Husna, Aslam Pervaiz, Ejaz, Kamal
46.	Shareek-e-Hayat (U)	S.M.Yusuf	S.M.Yusuf	A.Hamid	Shabnam, Kamal, Sabira Sultana, Lehri
47.	Doosri Shadi (U)	Bari Malik	Hasan Tariq	M.Ashraf	Saloni, Ejaz, Deeba, Nazar
48.	Badla (P)	Zeenat	Hyder Choudhry	Abdullah/Tufail	Saloni, Yusuf, Aaliya, Rangeela
49.	Ismet (U)	Kh. Masoom Hasan	Yunus Rahi	Masoom Rahim	Ejaz, Husna, Zeba, Aslam Pervaiz, Ragni
50.	Pakeezah (U)	Azizulla Hasan	Luqman	Saleem Iqbal	Ejaz, Zeba, Mohammed Ali, Gulrukh
51.	Paapi (U)	A.M.Saqi	A.M.Saqi	Jamil Khuro	Bano, Shakeel, Sitara, Shahina
52.	Quli (U) EP	Ehtesham/Dossani	Mustafiz	Ali Hussain	Nadeem, Shabana, Sujata, Azim, Naina
53.	Ek Si Maa (P)	Sheikh Nazir	Waheed Dar	Wazir Afzal	Firdaus, Habib, Talat Siddiqui, Meena
54.	Dalair Khan (P)	Qazi Mehmood	Qazi Mehmood.	Javed/B.Wazir	Shirin, Yusuf Khan, Sawan, M.Zareef
55.	Sohna (P)	Khalifa Saeed	Hyder Choudhry	Wazir Afzal	Saloni, Allaudin, Mazhar Shah, Rangeela
56.	Dil Diya Dard Liya (U)	Sh.A.Rasheed	K.Khurshid	A.Hamid	Zeba, Mohammed Ali, Ghazala, M.Akhtar
57.	Mehndi (P)	Shafiq Ahmed	Waji Khan	Wazir Afzal	Saloni, Allaudin, M.Zareef, Asha Posley
58.	Sassi Pannu (P)	Riaz Ahmed	Riaz Ahmed	R.Varma	Naghma, Aaliya, Iqbal Hasan, Mazhar Shah
59.	Shahro Feroz (S)	Khadim Baloch	Sheikh Hasan	Ghulam Ali	Mahpara, Mushtaq Changezi, Ahmed Ali
60.	Kajla (P)	Mazhar Shah	Zafar Hyder	Tufail	Naghma, Habib, Mazhar Shah, Rangeela
61.	Meri Dosti Mera Pyar (U)	Shabab Kiranvi	A.Hameed	Tassaduq	M.Akhter, Rosy, Anarkali, Zahid, Saiqa
62.	Aurat Aur Zamana (U)	Jaffer Bokhari	J.Bokhari	G.Nabi-A.Latif	Husna, Kamal, Talish, Shah Nawaz
63.	Shehnai (U)	Syed Kamal	S.Kamal	Sohail Rana	Deeba, Kamal, Lehri, Jaffery, Reshma
64.	Commander (U)	M.Abdullah	Jaffer Malik	Abdullah	Sabiha, Santosh, Rani, Saiqa
65.	Mujhe Jeene Do (U)	Nazir Ali	A.Razaq	Muslehuddin/Khalil	Zeba, Mohammed Ali, Zamarrud, Rangeela, Ajmal
66.	Dara (U)	Mian Mushtaq	Aslam Dar	Rafiq Ali	Rani, Nasrullah Butt, Adeeb, Aaliya
67.	Dhol Jani (P)	Amin Shah	R.A.Raju	Wazir Afzal	Saloni, Habib, Mazhar Shah, Rangeela
68.	Bauji (P)	Azhar Hasan	M.J.Rana	Rashid Attre	Firdaus, Saloni, Ejaz, Yusuf
69.	Sone ki Chidya (U)	Aftab Khan	Akhter Ali	Tassaduq	Ghazala, Mohammed Ali, Ilyas, Sabira Sultana
70.	Paristan (U)	Malik Mushtaq	Aziz Meeruthi	Rashid Attre	Neelo, Mohammed Ali, Nazar, Asad, Zamarrud
71.	Saiqa (U)	Shamim Ara	Laiq Akhter	Nisar Bazmi	Shamim Ara, Mohammed Ali, Talish, Darpan, Santosh, Zamarrud
72.	Mera Ghar Meri Janat (U)	Afaqi/H.Tariq	Hasan Tariq	Manzoor Ashraf	Shamim Ara, Mohammed Ali, Saqi, Rani
73.	Ashiq (U)	Asgher A.Rizvi	Shaukat H.Rizvi	Nashad	Deeba, Kamal, Aaliya, Talish
74.	Chalbaz (P)	Rahila Riaz	Iftikhar Khan	Salim/Ashraf	Shirin, Allaudin, Sawan, Saba
75.	Mela Do Din Da (P)	Akbar Irani	Aslam Irani	Chishti	Naghma, Habib, Nabila, Sawan, Asad
76.	Murad Baloch (P)	Masood Ejaz	Masud Pervaiz	W.Afzal/Salim	Firdaus, Ejaz, Diljit, Naheed, Saiqa
77.	Jawani Mastani (P)	Kh.Ashfaq	M.J.Rana	Chishti	Firdaus, Ejaz, Sawan, Saiqa
78.	Main Zinda Hoon (U)	Shimmi Zaman	M.Salim	Hasan Latif	Shabnam, Sudhir, Ejaz, Adeeb
79.	Ghar Pyara Ghar (U)	Shamim A. Malik	Shamim A. Malik	Nisar Bazmi	Reshma, Kamal, Najma, Allaudin

FILMOGRAPHY

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
80.	Hamida (P)	Niazi Malik	Hyder Choudhry	Chishti	Firdaus, Ejaz, Yusuf, Saloni
81.	Beti Beta (U)	Irfan Malik	Hyder Choudhry	Manzoor Ashraf	Firdaus, Ejaz, Rozina, Talish
82.	Jahan Baje Shehnai (U) EP	Kum-kum	Rahman	Bashir/Khalil	Suchanda, Rahman, Anwar, Arshad Imam
83.	Kanjoos (P)	Javed Qamar	M.J.Rana	Chishti	Firdaus, Habib, Allaudin, Aaliya
84.	Jahan Tum Wahan Hum (U)	Pervez Malik	Pervez Malik	Robin Ghosh	Shabnam, Waheed Murad, Nirala, Badar Munir
85.	Padosi (U)	Ashraf Malik	Ashfaq Malik	Wazir Afzal	Deeba, Nadeem, M.Ismail, Abbas Nausha
86.	Naheed (U)	Taskeen Pictures	Iftikhar Khan	Nashad	Sabiha, Santosh, Deeba, Aslam Pervaiz, Farida
87.	Mauj Bahar (P)	Rasheed Akhter	R.Akhter	M.Javed	Saloni, Ejaz, Razia, Mazhar Shah
88.	Pyar da Veri (P)	Shehzada Sultan	Hussain Babu	Sagar	Yusuf, Firdaus, Zahid, Ghazala, M.Ismail
89.	Awaara (U)	Dilshad Malik	D.Malik	Muslehuddin	Kamal, Nagma, Nabila, Salma Mumtaz
90.	Dil Darya (P)	Ch.Afzal	Jaffer Bokhari	Akther Hussain	Yusuf, Bahar, M.Ismail, Mazhar Shah
91.	Shahi Mahal (U)	Agha G.Mohd	Ashraf Ali	Tassaduq/Ashraf	Mohammed Ali, Firdaus, Aslam Pervaiz, Hamid Wyne
92.	Manzil Door Nahin (U)	Sultana Effendi	Z.A.Khan	Lal Mohd.-Iqbal	Hanif, Sofia Bano, Rozina, Sajjad
93.	Jumma Janj Nal (P)	A.R.Butt	R.A.Raju	Wazir Afzal	Saloni, Habib, Mazhar Shah, Nahid
94.	Taj Mahal (U)	Nasimus Saqlain	S.T.Zaidi	Nisar Bazmi	Zeba, Mohammed Ali, Rehan, Talish, Aalyia
95.	Wali Ehad (U)	Sibtain Rizvi	Saqlain Rizvi	Khalil Ahmed	Saloni, Habib, Saqi, Mazhar Shah
96.	Sajjan Pyara (P)	Nadeem Abbas	Kaifi	Chishti	Rani, Saloni, Inayat Bhatti, Kaifi
97.	Panj Darya (P)	Q.M.Zaman	Jaffer Malik	Bakshi Wazir	Firdaus, Akmal, Shirin, Allaudin
98.	Chan Choudvin Da (P)	Mushtaq Sheikh	M.Akram	Tufail	Firdaus, Habib, M.Shah, Yusuf, Rani,
99.	Nadir Khan (U)	M.Hanif	Hanif Kardar	Tassaduq	Nayyar Sultana, Habib, Aslam Pervaiz, Rekha
100.	Mera Babul (P)	Yaqub Qureshi	Obaid Qadri	Chishti	Habib, Firdaus, Saloni, Allaudin
101.	Madho Mala (B) EP		Azizur Rehman	S.Sinha	Azim, Sujata, Raj, Anis, Chakarverty, Ashish
102.	Zuleekha (B) EP	Amjad Hussain	Zahir Rehan	Subal Das	Razzak, Suchanda, Sabita, Fateh Lohani, J.Rahim, Rubina
103.	Abirbhab (B) EP	Subhash Dutta	Subhash Dutta	S.Sinha	Azim, Shermili, Razzak, Kabori, Manjoshri, Subhash Dutta
104.	Balya Bhandhu (B) EP		Fateh Lohani	Matiul Haq	Sultana, Mannan, Fateh Lohani
105.	Bansuri (B) EP	A.Jabbar Khan	A.Jabbar Khan	S.Sinha	Razzak, Kabori, Anwer, Anwera, Saifuddin
106.	Bhagya Chakra (B) EP	Abdul Hameed	Abdul Hameed		H.Imam, Shabana, Shirin Bano, Siraj
107.	Chawa Pawa (B) EP	Kazi Asmat	Narayan Ghosh	S.Sinha	Mustafa, Suchanda, Mahfuz, Anwera, Siraj
108.	Chena Acheni (B) EP	Sujata /Azim	E.R.Khan	S.Sinha	Azim, Sujata, Ashish Kumar, Anis, R.Sarkar
110.	Dui Bhai (B) EP	Zahir Rehan	Noorul Haq	Altaf Mahmud	Razzak, Suchanda, Rubina, Fateh Lohani, Amjad
111.	Kanchen Mala (B) EP		Safdar Bhaian	Dhir Mansur	Sujata, Mannan, Chandana, Sabita, Rabia, Kalidas
112.	Koonch Baran Kanya (B) EP	Zahir Rehan	Zule Rahman	Khadim Hussain	Razzak, Suchanda, Suktana, Samad, Baby Zaman
113.	Nishi Holo Bhor (B) EP		Nur-E-Alam	Salahudin	Razzak, Suchanda
114.	Parashmani (B) EP	Abulalam Azad	Zahir Choudhry	S.Sinha	Mannan, Suchanda, Anwar, Jamal, F.Lohani
115.	Eto Tuku Asha (B) EP		Narrain Ghoush	S.Sinha	Razzak, Sujata, Rosy
119.	Roopban Roopkatha (B) EP		M.Y.Khan	Mansur Ahmed	Azim, Sujata, Mannan, Anwera, Anis
120.	Rakhan Bandhu (B) EP	Ibne Meezan	Ibne Meezan	Mansur Ahmed	Anwar, Sujata, Azim, Suchanda, Anis, Kabiruddin
121.	Roop Kumari (B) EP	Mustafiz	Kamal Ahmed	Ali Hussain	Roopa Kumari, Mannan, Ashish, Sultana Zaman, Ansi, Narayan
122.	Sansar (B) EP		Fazal Haq	Altaf Mahmud	Suchanda, Razzak, Razia, Fateh Lohani, Amjad

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
123.	Shuyo Rani Duyo Rani (B) EP		Matiul Haq	Matiul Haq	Razzak, Suchanda
124.	Aban Chhita (B) EP	Subhash Dutta	Kamal Ahmed	Ali Hussain	Azim, Sujata, Anwar, Rosy, K.Khaliq

Note: Films *Notun Phular Gondho* and *Navtandi Gana* were also produced in 1968 at Dhaka, in Bengali. Details regarding the credits are not available.

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1.	Neela Parbat (U)	Ahmed Bashir	Ahmed Bashir	P.Qadir	Husna, Mohammed Ali, Komal, Talish, Kamal Irani
2.	Dilbar Jani (P)	Abdul Rasheed	Riaz Bokhari	M.Ashraf	Rani, Ejaz, Saloni, Rangeela
3.	CID (U)	Baqir Rizvi	B.Rizvi	Bakshi Wazir	Deeba, Sultan, Nasira, Saqi, Talish
4.	Tum Milay Pyar Mila (U)	Qadeer Khan	Iqbal Yusuf	Nashad	Zeba, Mohammed Ali, Iqbal Yusuf, Rangeela
5.	Ishara (U)	Waheed Murad	Waheed Murad	Sohail Rana	Deeba, Waheed Murad, Rozina, Talat Hussain
6.	Nake Hindia Nira Pyar (P)	S.M. Ali	Masud Pervaiz	Wajahat Attre	Naghma, Ejaz, Aaliya, Iqbal Hasan, M.Zareef
7.	Aukha Jat (P)	Mian Shafiq	Zafar Dar	Tufail Farooqi	Neelo, Sudhir, Ghazala, Rangeela, Sawan
8.	Wasakhi (P)	Dastgir Pictures	A.R.Bismil	Ashiq Hussain	Naghma, Farooq, M.Shah, M.Zareef
9.	Salgirah (U)	Najma Hasan	Qamar Zaidi	Nashad	Shamim Ara, Waheed Murad, Tariq Aziz, Nirala
10.	Nai Laila Naya Majnu (U)	Niazi Malik	Munnawer Rasheed	Tassaduq	Nasima Khan, Aaliya, Kamal, Lehri
11.	Shaheed Tito Mir (B/U) EP	Mohd. Asad	Ibne Meezan	Mansoor Ahmed	Sujata, Anwer Hussain, Attiya, Azim
12.	Pyar da Palla (P)	Y.Malik/Raiz	Bashir Malik	Wajahat Attre	Naila, Habib, Sawan, Talat Siddique
13.	Dard (U)	Shabab Kiranvi	Zafar Shabab	M.Ashrf	Deeba, Ejaz, Masood Akhtar, Zeenat
14.	Panchi te Pardesi (P)	Sheikh Mushtaq	Altaf Hussain	Tufail	Naghma, Rani, Habib, Rangeela
15.	Sau Din Chor Da (P)	Parvez	M.Akram	Abdullah/W.Afzal	Naghma, Habib, Sawan, Rangeela
16.	Aasra (U)	Mateen Beg	Raza Mir	Nisar Bazmi	Shabnam, Mohammed Ali, Ratan Kumar, Nabila
17.	Haider Khan (P)	Ayub Khan	Rasheed Akhter	M.Javed	Yusuf, Firdaus, Mazhar Shah, Asad
18.	Ghairatmand (P)	Shimmi Malik	K.D.Mirza	Bakhshi Wazir	Akmal, Shirin, M.Zareef, Mazhar Shah
19.	Jina Bhi Mushkil (U) EP	A.B.Sarkar	Tahir Choudhry	Jalal Ahmed	Reshma, Anwera, Hasan Imam, Anwar
20.	Daagh (U) EP	Mustafiz/E.Sham	Ehtesham	Ali Hussain	Shabnam, Nadeem, Jalil Afghani, M.Shahi
21.	Piyasa (U) EP	Nazrul Islam	N.Islam	Subal Das	Rahman, Suchanda, Azim, Anwera
22.	Chan Veer (P)	Sh.Nazir	M.J.Rana	Chishti	Firdaus, Habib, Yusuf, Aaliya
23.	Piya Milan ki Aas (U)	Shimmi Malik	S.Suleman	Saleem Iqbal	Husna, Mohammed Ali, Zamarrud, Talish
24.	Ghar Damad (U)	Mohd.Asad	Masood Rizvi	Javed Sarwar	Kamal, Deeba, Tarannum, Nirala
25.	Aneela (U)	Afzal Hussain	Raza Mir	Nisar Bazmi	Deeba, Nadeem, Rozina, Talish
26.	Buzdil (U)	Abdul Baqi	Saqlain Rizvi	Khalil Ahmed	Deeba, Habib, Ejaz, Sabira Sultana
27.	Bhaiyan di Jodi (P)	Khalifa Khurshid	Khalifa Saeed	Wazir Afzal	Sultan Rahi, Sudhir, Saloni, Ejaz
28.	Diya Aur Toofan (U)	Rangeela	Rangeela	Kamal Ahmed	Naghma, Ejaz, Rani, Hyder
29.	Jaise Jante Nahin (U)	Zeba	S.Suleman	Nisar Bazmi	Zeba, Mohammed Ali, Rozina, Lehri
30.	Waryam (P)	Arshad Beg	Raja Hafiz	Kalay Khan Shabbo	Sudhir, Saloni, Habib, Rangeela
31.	Tumhi Ho Mehboob Mere (U)	A.Hameed	Shabab Kiranvi	M.Ashraf	Deeba, Waheed Murad, Rozina, Qavi
32.	Zan Murid (P)	M.A.Nasir	Khurshid Choudhry	Akhter Hussain	Firdaus, Akmal, M.Shah, M.Ismail
33.	Door ki Awaz (U)	M.Sharif	Baqir Rizvi	A.Hamid	Deeba, Habib, Saqi, Ajmal
34.	Sher Jawan (P)	N.Aziz	M.Lodhi	Saif Chughtai	Akmal, Shirin, Rangeela, M.Shah

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
35.	Zindagi Kitni Hasin He (U)	Sh.A.Rashid	Riaz Bokhari	M.Ashraf	Zeba, Mohammed Ali, Rangeela, Ilyas
36.	Dastan (U)	Nazir Ali	Nazir Ali	Khalil Ahmed	Ratan Kumar, Ghazala, Shakil, Aaliya
37.	Ladla (U)	Danish Dervi	A.H.Siddiqui	Lal Mohd.-Iqbal	Waheed Murad, Shabnam, Sabiha, Santosh, Rangeela
38.	Dilan de Sauday (P)	Asad Bokhari	S.A.Bokhari	Nazir Ali	Firdaus, Ejaz, Naghma, Asad
39.	Najo (P)	S.Sheikh/Q.Ghori	Qadeer Ghori	M.Ashraf	Firdaus, Ejaz, Aaliya, Asad, Rangeela
40.	Bahu Rani (U)	S.M.Yusuf	S.M.Yusuf	A.Hamid	Zeba, Mohammed Ali, Rehana Siddiqui, Lehri
41.	Langotia (P)	Akbar Irani	Aslam Irani	Chishti	Naghma, Habib, Iqbal Hasan, Asad
42.	Fasana-e-dil (U)	Nazar Shabab	Shabab Kiranvi	M.Ashraf	Deeba, Nadeem, Nayyar, Darpan, Saiqa
43.	Dildaar (P)	Fayyaz Gul	Amin Malik	M.Ashraf	Firdaus, Ejaz, Zamarrud, Yusuf
44.	Khoon Nahaq (U)	J & I Bokhari	Jaffer Bokhari	B.Wazir	Rani, Sudhir, Aaliya, Zeenat
45.	Nazneen (U)	N.Saqlain	Khalid Khurshid	M.Ashraf	Shabnam, Nadeem, Qavi, Rangeela
46.	Sheran di Jodi (P)	M.A.Chaudhry	A.Riaz	Chishti	Firdaus, Ejaz, Rangeela, Mazhar Shah
47.	Dil-e-Baitab (U)	Kh.Azher	Humayun Mirza	Inayat Hussain	Shamim Ara, Mohammed Ali, Rani, Rangeela
48.	Kangan (U) EP	Kum-kum	Rahman	Bashir Ahmed	Sangeeta, Rahman, Anwar, Nina
49.	Anari (U) EP	Mustafiz/E.Sham	Mustafiz	Ali Hussain	Shabnam, Nadeem, J.Afghani, Naina
50.	Lachchi (P)	Shaukat Raza	Hyder Choudhry	M.Ashraf	Firdaus, Ejaz, Nabila, Sawan
51.	Andaleeb (U)	Rashid Mukhtar	Farid Ahmed	Nisar Bazmi	Waheed Murad, Shabnam, Aaliya, Talish, Mustafa Qureshi
52.	Mere Arman Mere Sapne (U) EP	M.A.Hashim	Azizur Rahman	Sita Sahey	Sujata, Azim, Raj, Sultana Zaman
53.	Jindjan (P)	Nadeem Abbas	Kaifi	Chishti	Rani, Inayat Bhatti, Kaifi, Saloni
54.	Ishq Na Puche Zat (P)	G. Mohd./Qayyum	Hyder Choudhry	Wajahat Attre	Firdaus, Ejaz, Rukhsana, Asad, M.Zareef
55.	Assalam Alekum (U)	Feroze	Feroze	Nazar/Sabir	Rozina, Feroze, K.Irani, Nirala
56.	Chaudvin Saddi (U)	Durrani	Ahmed Sartaj	Azam Beg	Deeba, Kamal, Ahmed Rushdi, Aslam Pervaiz, Allaudin
57.	Mukhra Chan Wargha (P)	Q.M.Jahangir	Waheed Dar	Chishti	Naghma, Habib, Rani, Yusuf Khan
58.	Eik Nagina (U)	Liaquat Gul Agha	S.A.Hafiz	Amjad Hussain	Deeba, Waheed Murad, Aaliya, Lehri
59.	Pyar ki Jeet (U)	Robert Malik	Jamil Mirza	Deebo/L.M.Iqbal	Rozina, Abid, Azad, Latif Charlie
60.	Maa Beta (U)	Kisat/Waheed	Hasan Tariq	Inayat Hussain	Rani, Waheed Murad, Sabiha, Rangeela, Nanna
61.	Geet Kahin Sangeet Kahin (U)	Nasima Khan	Mohsin	Master Tufail	Nasima, Mohammed Ali, Adeeb, Rangeela
62.	Tere Ishq Nachaya (P)	M.Akram	M.Akram	Wajahat Attre	Naghma, Ejaz, Yusuf Khan, Asad
63.	Meri Bhabhi (U)	M.Nasim	S.A.Hafiz	Amjad Hussain	Nayyar, Darpan, Zeenat, Saiqa
64.	Hakeem Ji (P)	Ghulam Qadir	Barkat Mehra	R.A.Shad	Ghazala, Sudhir, Sawan, Rangeela
65.	Sheran De Putter Sher (P)	Masood Khan	S.A.Bokhari	T.Farooqi	Firdaus, Sudhir, Nabila, Asad, Sawan
66.	Pak Daman (U)	Santosh	Hasan Tariq	Inayat Hussain	Sabiha, Santosh, Ejaz, Deeba
67.	Naz (U)	M.A.Saifi	Sharif Nayyar	Nisar Bazmi	Shabnam, Mohammed Ali, Zamarrud, Rangeela, Adeeb
68.	Qol-o-Qarar (P)	Nisar Malik	Hyder Choudhry	R.Varma	Firdaus, Ejaz, Zulfi, Rangeela
69.	Shabistan (U)	Salim Ashrafi	Khan Aziz	Tassaduq	Saloni, Sudhir, Rukhsana, Rehan
70.	Zarqa (U)	Riaz Shahid	R.Shahid	Rashid Attre	Neelo, Ejaz, Talish, Allaudin, Saqi
71.	Pather te Lik (P)	Zulfiqar Malik	Jaffer Malik	T.Farooqi	Firdaus, Ejaz, Zeenat, M.Zareef
72.	Mehman (U)	Ziaudin	Qadeer Ghori	Inayat Hussain	Deeba, Kamal, Nabila, Aslam Pervaiz, Lehri
73.	Kunj Vichar Gae Allaudin (P)	Hyder Choudhry	H.Choudhry	Chishti	Naghma, Ejaz, Habib, Zamarrud,
74.	Veer Pyara (P)	Sh.M.Iqbal	Altaf Hussain	T.Farooqi	Naghma, Habib, Aaliya, Yusuf

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
75.	Ghabru Put Punjab De (P)	Latif Butt	Obaid Qadri	Chishti	Naghma, Habib, Rani, Iqbal, Rangeela
76.	Dhi Rani (P)	Mumtaz Bano	Arshad Kazmi	M.Ashraf	Aaliya, Iqbal Hasan, Sawan, M.Zareef
77.	Dil Deke Dekho (U)	M.Anwer Sheikh	S.A.Hafiz	Sohail Rana	Deeba, Kamal, Jaffrey, Lehri, Nanna
78.	Gentleman (P)	Misbah Butt	Waheed Dar	Nazir Ali	Firdaus, Habib, Aaliya, Asad Bokhari
79.	Chandoki (S)	S.Y.A Group	A.Q. Peerzada	Ghulam Ali	Mahpara, Mushtaq Changezi, Qurban Jilani
80.	Dulla Hyderi (P)	Ejaz Masood	Mohd.Amin	Safdar	Firdaus, Ejaz, Iqbal Hasan, Ragni
81.	Dr Shaitan (U)	S.A.Aziz	S.A.Aziz	Hasan Latif	Tarrana, Waris, Nasira, Jaffrey
82.	Jeeyo Dhola (P)	S.A.Rafiq	Salim Chishti	Safdar, Shabbir	Saloni, Yusuf, Iqbal Hasan, Asad
83.	Dhol Sipahi (P)	M.D.Khokar	Baba Qalander	Chishti	Firdaus, Akmal, Zeenat, M.Zareef
84.	Qasam Uss Waqt Ki (U)	A.J.Kardar	A.J.Kardar	Sohail Rana	Shabnam, Tariq Aziz, Rosy, Rozina
85.	Aanch (U)	Mohd.Khan	N.K.Zeri	Khalil Ahmed	Shamim Ara, Mohammed Ali, Rehana, Aslam Pervaiz
86.	Baharen Phirbhi Aingi (U)	Mala	S.Suleman	Shamim Nazli	Zeba, Mohammed Ali, Rozina, Lehri
87.	Kochwaan (P)	Zafar Shabab	Zafar Shabab	M.Ashraf	Rani, Kaifi, Inayat Bhatti, Husna
88.	T'wadi Izzat da Sawal (P)	Salim Malik	Amin Malik	Nazir Ali	Firdaus, Sudhir, Asad, Zamarrud
89.	Yamla Jat (P)	N.Saqlain	K.Khurshid	M.Ashraf	Husna, Allaudin, Aaliya, Rangeela
90.	Saza (U)	S.A.Afaqi	Humayun Mirza	Nashad	Rozina, Jamil, Nayyar, Darpan
91.	Jaggu (P)	Sabir/Latif Butt	M.J.Rana	T.Farooqi	Firdaus, Ejaz, M.Shah, Asad
92.	Chanji (P)	Agha G.Mohd	A.Hameed	Manzoor Ashraf	Asad, Firdaus, Asif Jah
93.	Saiful Maluk (B) EP		Azizur Rahman	Abdul Ahmed	Sujata, Azim, Chandna, Rano, Rani Sarkar
94.	Aguntuk (B) EP		Babul Choudhry	Azad Rahman	Razzak, Kabori, Misbah, Akhtar, Mithoo
95.	Ali Baba (B) EP	Sher Ali Rizvi	Nazrul Islam	Subal Das	Sujata, Siraj, Sumita, Asish, Kalapna
96.	Alingan (B) EP	Subhash Dutta	Subhash Dutta		Subhash Dutta
97.	Alor Pipasha (B) EP		Narayan Ghoush	S.Sinha	Anwar, Sujata, Razzak, Khaliq
98.	Bedarmie (B) EP	Kamal Anwer	Kamal Anwer	Altaf Mahmud	Sultana, Azim, Sujata, Sumita, Rosy
99.	Bhanomati (B) EP		Fazal Haq	Abdul Halim	Azim, Kabori
100.	Champakali (B) EP		Safdar Bhaian	Dhir Mansur	Papiya, Mannan, Samina
101.	Chora Bali (B) EP		Muhitul Haq	Muhitul Haq	Ehsan, Kabori, Rosy, S.Akbar, Sabita
102.	Ghazi Kalu (B) EP		Fazal Haq	Ziauddin	Sujata, H.Imam, Anwar, Siraj, Lubna
103.	Joar Bhata (B) EP	Attaur Rahman	Attaur Rahman	Attaur Rahman	Rahman, Shabnam, A.Rahman
104.	Maina Moti (B) EP	Chitra Sinha	Kazi Zahir	Bashir Ahmed	Razzak, Kabori, Anwar, Siraj, Khaliq, Jalil
105.	Momeir Alo (B) EP	Sumita Davi	Mustafa Mahmud	S.Sinha	Sujata, Ansari, F.Lohani, S.Akbar, R.Sarkar
106.	Mohwa (B) EP		Ali Mansur	Muhitul Haq	Chandana, Akbar, N.Chakarverti, Ali Kauser
107.	Moner Motu Bou (B) EP	Zahir Rehan	Nurul Haq	Attaur Rahman	Suchanda, Razzak, Sultana, H.Imam, Attaur Rahman
108.	Mukhi (B) EP	Shabana	Faiz Choudhry	K.Shahabuddin	Sajjad, Shabana, Raj, Siraj, Anwera
109.	Natun Name Daku (B) EP		Mumtaz		Sarkar Kabiruddin, Suchanda
110.	Neel Akasher Neechey (B) EP		Narayan Gosh	S.Sinha	Razzak, Kabori, Azim, Rosy, Anwar, Siraj
111.	Ornoboran Kiranmala (B) EP	Mahbub Rahman	Attaur Rahman	Attaur Rahman	Attiya, Kabori, Azim, A.Rahman
112.	Pala Bodal (B) EP	Subhash Dutta	Subhash Dutta	S.Sinha	Rita, Anwar, Subhash Dutta, Sitara, Rahima
113.	Patal Purir Rajkanya (B) EP		Matiul Haq	Mansur Ahmed	Sujata, Azim, Chandana, Mannan
114.	Paroler Sansar (B) EP	Asad Ahmed	Sirajul Islam	Yunus Ali	Azim, Kabori, Anwar, Attiya, Raj
115.	Padma Nadir Maghi (B) EP	Kumkum	E.R.Khan	S.Sinha	Azim, Kabori

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
116.	Pratihar (B) EP		Saifulla	Usman Khan	Mustafa, Rosy, Rahman, Lubna, F.Lohani
117.	Shesh Parjanta (B) EP	Zahir Rehan	Zahir Rehan	Ataur Rahman	Babita, Razzak, Zamman
118.	Swarna Kamal (B) EP	Fakhra Begum	Nazrul Islam	Subal Das	Sujata, Azim, Anwar, Siraj, K.Khaliq

Note: Some of the well-known directors of Bengali movies also produced their own films. Where their names could not be ascertained, the compilers have left the slot blank.

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1.	Shahi Faqir (U)	Atiq Shah	Sanobar Khan	Tassaduq	Ghazala, Masood Rana, Adeeb, Tarana
2.	Kirdaar (U)	Akhter Aziz	Yunus Rathore	Nazar Sabir	Akhter Aziz, Ghazala, Rozina, Tariq Aziz
3.	Wachora (P)	S.M.Siddiq	M.Akram	Chishti	Firdaus, Ejaz, Zeenat, Asad
4.	Humjoli (U)	Luqman	Luqman	M.Ashraf	Nayyar Sultana, Darpan, Mustafa Qureshi, Saqi
5.	Shama Parwana (U)	Iqbal/Ghafoor	M.Sultan	Niaz Ahmed	Nazim, Anila, Ibrahim Nafees, Nirala
6.	Mohellaydar (P)	Parvez Hafiz	Baba Qalander	Gulzar Mushtaq	Firdaus, Yusuf, Zulfi, Asad
7.	Mehram Dil Da (P)	Mazhar Shah	Azmat Nawaz	Bakhshi Wazir	Rani, Iqbal Hasan, Mazhar Shah
8.	Guddo (P)	M.Y.Malik	Qadeer Malik	Khurshid Anwer	Saloni, Habib, Asad, Nahid
9.	Kauser (U)	Jahangir Sheikh	Maqsood Ahmed	Inayat Huzoori	Yasmin, Rukhsana, Habib, Allaudin
10.	Anjaan (U)	Bashir Ahmed	Munawer Rasheed	Manzoor Ashraf	Zeba, Mohammed Ali, Rukhsana, Allaudin
11.	Bad Nallo Badnam Bura (P)	A.Rasheed	Kh.Sarfraz	Chishti	Firdaus, Habib, Nabila, Salma Mumtaz,
12.	Honeymoon (U)	Syed Kamal	Syed Kamal	J.Sarwer/Deebo	Husna, Kamal, Rozina, Jaffery
13.	Shama Aur Parwana (U)	Hasan Tariq	Hasan Tariq	Nisar Bazmi	Shabnam, Nadeem, Rani, Ejaz
14.	Anwera (P)	Khalifa Khurshid	Khalifa Saeed	Tafoo	Naghma, Saloni, Ejaz, Sawan
15.	Afsana (U)	Asgher Ali	Luqman	Nashad	Deeba, Rozina, Waheed Murad, Nanna
16.	Aakhri Chattan (U)	M.Mushtaq	Aslam Dar	Rafiq Ali	Rani, Nusrallah, Adeeb, Tarana
17.	Do Nain Sawali (P)	Mushtaq A.Shaikh	Altaf Hussain	Chishti	Naghma, Rani, Habib, Yusuf
18.	Sajna Door Diya (P)	Hazin Qadri	Iftikhar Khan	Nazir Ali	Firdaus, Ejaz, Deeba, Kaifi
19.	Sajjan Beli (P)	S.Kiranvi	Nazar Shabab	Tassaduq	Rani, Inayat Bhatti, Kaifi, Rukhsana
20.	Chan te Chakor (P)	Saeed A.Qamar	Aizaz Syed	Safdar	Firdaus, Habib, Rukhsana, Ilyas
21.	Ek Sona Ek Mitti (P)	Masud Ahmed	Rasheed Akhter	M.Javed	Firdaus, Yusuf Khan, Ejaz, Aaliya
22.	Maina (U) EP	Chitra Sinha	Qazi Zaheer	Bashir Ahmed	Kaburi, Razzaq, Anwer Hussain, Siraj
23.	Ali Baba (P)	Salim Ashrafi	Ziaullah	Tassaduq	Firdaus, Habib, Sultan Rahi, Rangeela
24.	Takht-o-Taj (U)	Haji Mohuydin	Saeed Butt	R.Varma	Saloni, Salim, Talish, Adeeb
25.	Maa Putter (P)	Tariq Masud	Waheed Dar	Chishti	Firdaus, Sudhir, Nabila, Talish
26.	Vichrey Rab Milay (P)	Sh.Abdur Rasheed	M.J.Rana	Chishti	Firdaus, Zamarrud, Ejaz, Yusuf
27.	Bewafa (U)	Irfan Malik	S.Suleman	Nisar Bazmi	Shamim Ara, Waheed Murad, Rehana, Nabila, Mustafa Qureshi
28.	Aansoo Ban Gaey Moti (U)	Parvez Aftab	M.A.Rasheed	Inayat Hussain	Shamim Ara, Mohammed Ali, Nasima Khan, Adeeb
29.	Yar te Pyar (P)	Sardar Pervaiz	Masud Pervaiz	Chishti	Firdaus, Ejaz, Mazhar Shah, Aaliya
30.	Bhai Chara Apna (P)	Afzal Choudhry	Noor	Chishti	Naghma, Habib, Sawan, Nabila, Rangeela
31.	Naseeb Apna Apna (U)	W.Murad/Q.Zaidi	Qamar Zaidi	Lal Mohd.-Iqbal	Shabnam, Waheed Murad, Nirala, Saqi
32.	Baazi (U)	Iqbal Shehzad	I.Shehzad	S.Rana/Deebo	Nadeem, Nisho, Mohammed Ali, Rehan, Qavi
33.	Lara Lappa (P)	Z.D.Sheikh	M.S.Dar	Rafiq Ali	Farzana, Ejaz, Mazhar Shah, Salma Mumtaz
34.	Dil Diyan Laggian (P)	M.Humayun	Waheed Dar	Inayat Hussain	Rani, Ejaz, Zamarrud, Nabila, Ilyas
35.	Naya Savera (U)	Ataullah Hashmi	Jamil Akhter	Tassaduq	Shabnam, Ejaz, Zamarrud, Adeeb
36.	Jhuk Gaya Aasman (U)	Tarranum	Sheikh Hasan	Deebo	Tarannum, Modi, K.Irani, Nirala, Tarana
37.	Chor Naley Chatter (P)	Riaz Ahmed	R.Ahmed	Rahman Varma	Naghma, Sudhir, Saloni, Mazhar Shah
38.	Behraam (P)	Zulfiqar A.Syed	Maqsood Ayaz	Wajahat Attre	Naghma, Sudhir, Ilyas, Aaliya, Rukhsana

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
39.	Chan Sajna (P)	S.Mohammed Ali	Waheed Dar	Wajahat Attre	Rani, Iqbal Hasan, Aaliya, Yusuf
40.	Taxi Driver (P)	Raja Ghazanfer	Iqbal Kashmiri	Abdullah	Rani, Habib, Aaliya, Nanna, Yusuf
41.	Insan Aur Aadmi (U)	A.Hameed	S.Kiranvi	M.Ashraf	Zeba, Mohammed Ali, Talat Hussain (Faruq Jalal), Aasia
42.	Payal (U) EP	Ehtesham/Mustafiz	Mustafiz	K.Shahabudin	Shabana, Razzaq, Javed, Anis
43.	Bequsoor (U)	Siddiq/Hanif	Hyder Choudhry	Manzoor Ashraf	Deeba, Mohammed Ali, Masood Akhter, Zeenat
44.	Chalo Maan Gayai (U) EP	United Pictures	Rahman	Bashir Ahmed	Shabnam, Rahman, Jalil Afghani, Subhash Dutta
45.	Sona Mukhra te Akh Mastani (P)	M.Fazil	M.Fazil	Wajahat Attre	Firdaus, Habib, Zamarrud, Yusuf Khan
46.	Gul Bakawali (P)	Rashid Choudhry	R.Choudhry	A.Hamid	Naghma, Kaifi, Ilyas, Nanna, M.Zareef
47.	Darinda (U)	S.Gul	Shaukat Hashmi	Gul Hyder	Saloni, Sudhir, Rukhsana, Aaliya, Talish
48.	Bedardi (U)	K.Riaz Moazam	Ahmed Qureshi	Feroze Gul	Saloni, Kamal, Lehri, Aaliya
49.	Heer Ranjha (P)	Ejaz/Masud	Masud Pervaiz	Khurshid Anwer	Firdaus, Ejaz, Zamarrud, Ajmal
50.	Love in Jungle (U)	Rehan Ayub	Akku	Tassaduq	Aaliya, Azim, Adeeb, Nanna
51.	Love in Europe (U)	Sh.Abdul Rashid	Jamil Akhtar	M.Ashraf	Rozina, Kamal, Tarana, Ibrahim Nafees
52.	Jale Na Kyun Parwana (U)	Qadeer Khan	Shaukat Hashmi	Nashad	Shabnam, Nadeem, Kamal, Saiqa, Lehri
53.	Bahadur Kissan (P)	G.S.& Co	Zafar Dar	Tufail Farooqi	Firdaus, Akmal, Sawan, Sultan Rahi
54.	Gherat Shan Jawana Di (P)	Khwaja Azhar	Rashid Akhter	Wajahat Attre	Firdaus, Sudhir, Saloni, Yusuf Khan
55.	Mohabat Rang Laigi (U)	Mian Ehsaan	S.Suleman	Nisar Bazmi	Zeba, Mohammed Ali, Lehri, Saqi, Saiqa
56.	Anjuman (U)	Safdar/H.Tariq	Hasan Tariq	Nisar Bazmi	Rani, Waheed Murad, Deeba, Sabiha, Santosh, Lehri
57.	Meri Dharti Mera Pyar (P)	Salma Mumtaz	Abid Shujah	Hasan Latif	Habib, Naghma, Aaliya, Deeba, Salma Mumtaz
58.	Rab di Shan (P)	Saghir/Nisar	Zafar Shabab	Tassaduq	Rani, Inayat Bhatti, Aaliya, Afzal Khan
59.	Reshman (U)	Bashir Malik	Daud Chand	Amjad Hussain	Saloni, Sudhir, Aaliya, Rangeela, Iqbal
60.	Hum Log (U)	Saqi Baloch	Wazir Ali	Tassaduq	Jugnoo, Waheed Murad, Zeenat, Nasira, Saqi
61.	Sayyan (P)	M.Ashraf	A.Riaz	Chishti	Naghma, Habib, Rukhsana, Ragni, Ali Ejaz
62.	Najma (U)	G.A.Gul	Masud Pervaiz	Inayat Hussain	Zeba, Mohammed Ali, Rozina, Aaliya, Tamanna
63.	Paraee Beti (U)	Arshad Malik	Iqbal Rizvi	Nazar Sabir	Kamal, Rozina, Tariq Aziz, Tamanna
64.	Rangeela (U)	Rangeela	Rangeela	Kamal/Nazir	Nisho, Aqeel, Saiqa, Rangeela, S.Mumtaz, M.Zareef
65.	Pardesi (P)	Arif Jamil	R.A.Raju	Wazir Afzal	Ejaz, Rozina, Aaliya, Aslam Pervaiz
66.	Rangu Jat (P)	M.Abdullah	Raja Hafiz	Abdullah	Naghma, Sudhir, Habib, Allaudin
67.	Bholey Shah (P)	N. Saqlain	Hyder Choudhry	Chishti	Naghma, Habib, Zamarrud, Sultan Rahi
68.	Uth Khuda da Vair (P)	Amin Choudhry	Kh.Sarfaraz	Bakhshi Wazir	Naghma, Habib, Tani, Salma Mumtaz
69.	Qadera (P)	Mujahid Samdani	Altaf Hussain	Chishti	Naghma, Kaifi, Aaliya, Ilyas
70.	Phir Chand Nikle Ga (U)	Mehmudul Haq	Rafiq Rizvi	Sohail Rana	Deeba, Waheed Murad, Rozina, Nirala
71.	Chan Putter (P)	Sh.Nazir Hussain	M.J.Rana	Chishti	Firdaus, Habib, Yusuf, Zamarrud
72.	Eik Phool Eik Pathar (U)	Arshad Sardar	S.Suleman	Nashad	Zeba, Mohammed Ali, Talish, Aamir, Aatiya Ashraf
73.	Aashna (U)	Nisar Bazmi	Suroor B'bunkvi	Nisar Bazmi	Sumbul, Talat Hussain, Nanna, Salim
74.	Raja Rani (U/P)	Diljit Mirza	D.Mirza	Safdar	Saloni, Jamal, Aaliya, Zahid, Faisal (Child)
75.	Road to Swat (U)	Niazi Malik	Munnawer Rasheed	Tassaduq	Kamal, Nasima Khan, Aasia, Maqsood Malik

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
76.	Saughat (U)	Pervez Malik	P.Malik	Sohail Rana	Rozina, Nadeem, Masood Akhtar, Zamarrud
77.	Pannu Aqil (S)	S.M.Nasim	S.M.Nasim	Ghulam Ali	Shahzadi, Qurban Jeelani, Wasim, Naz Begum
78.	Charda Suraj (P)	Wajahat Attre	M.Akram		Naghma, Sudhir, Iqbal Hasan, Ragni
79.	Tikka Mathe Da (P)	Rasheed/Hamid	M.A.Rasheed	Chishti	Naghma, Habib, Ghazala, Nabila, Adeeb
80.	Duniya Matlab Di (P)	Wasim Abbas	Kaifi	M.Ashraf	Rani, Firdaus, Kaifi, Inayat Bhatti
81.	Sardara (P)	Taskin Pictures	K.H.Zahid	M.Ashraf	Firdaus, Habib, Farzana, Nasira, Sawan
82.	Yusuf Khan (Pu)	Nazir Hussain	Aziz Tabassum	Lal Mohd.-Iqbal	Badar Munir, Yasmin Khan, Mahpara, Saqi
83.	Matri Maa (P)	S.Dossani	Jaffer Bokhari	Chishti/Hamid	Naghma, Kaifi, Saloni, Sabiha, Santosh
84.	Maa te Maa (G)	Qadeer Khan	Iqbal Akhtar	Lal Mohd.-Iqbal	Shaista Qaiser, Agha Sajjad, Sofia Bano
85.	Derra Sajna Da (P)	Nasim Hafiz	Munshi Dil	Asghar Ali M. Hussain	Naghma, Habib, Iqbal Hasan, Rehan
86.	Chand Suraj (U)	Ghulam Nasir	Shor Lakhnavi	Nashad	Nadeem, Waheed Murad, Shabana, Rozina, Nanna, Sangeeta
87.	Rang Mahal (S)	S.Saifullah	S.Y.Ahmed	Feroze Gul	Rashid, Mahpara, Kamal Irani, Shabaz Durrani
88.	Noreen (U)	A.Rashid/Bilour	Laeq Akhter	Nisar Bazmi	Mohammed Ali, Zeba, Ghazala, Lehri, Sabira Sultana
89.	Mr 420 (U)	W.Y.Khan	Ismail Gilani	Lal Mohd.-Iqbal	Iqbal Yusuf, Rani, Rozina, Nirala
90.	Eik Zalim (U) EP Eik Hasina	K.F.Rahman	Karigar	Altaf Mahmood	Azim, Shamim Ara, Sultana Zaman, Mustafa.
91.	Ye Raste Hain Pyar Ke (U)	Yaqub Gungoe	Sarwer Khayal	Azam Beg	Ejaz, Saloni, Habib, Aaliya
92.	Diyar-e-Peghamberan (U)	Shamim I.Qudoosi	Qazi Hamid	Sohail Rana	Feature length documentary Film
93.	Tuhnji Gallion Sajan (S)	Maulana Hippy	M.Hippy	Bilawal Belgium	Mansur Baloch, Shama, Khurshid Kanwal
94.	Noori Jam Tamachi (S)	Bahar A.Baloch	Sheikh Hasan	Ghulam Ali	Mushtaq Changezi, Ishrat, Nargis Jahan
95.	Antaranga (B) EP	Syed Awal	Syed Awal	S.Sinha	Suchanda, Rahman, F.Lohani, F.Karim, Altaf
96.	Charro Beshi (B) EP	Q.M.Zamman	Q.M.Zamman	Chakerverty	Razzak, Shabana, Babita, Anwar, Matin
97.	Ghurni Jhar (B) EP	Shah Alam	Shah Alam	Subhash Dutta	
98.	Jey Aguney Puri (B) EP	Amir Hussain	Amir Hussain		Razzak, Suchanda, Kabori, Anwar, Rosy, Anwera
99.	Jubon Thinkey Naya (B) EP	Zaheer/A.Rahman	Zaheer Rehan	Attaur Rahman	Suchanda, Razzak, Rosy, S.Akbar, Anwar, A.Rahman
100.	Jog Biyog (B) EP	F.Haq	Fazal Haq	Tamar Buren	Suchanda, Razzak, Anwar
101.	Kokho Gocho (B) EP	N.Ghosh	N.Ghosh	S.Sinha	Kabori, Razzak, Anwar
102.	Kothey Jeno Dekhechi (B) EP	Nizamul Haq	Nizamul Haq		Suchanda, Talib, N.Chakravarty
103.	Manush Amanush (B) EP	Fakhrul Alam	Fakhrul Alam	S.Sinha	Manjushri, Qadir, S.M.Rahman, Rubika
104.	Misher Kumari (B) EP	Karrigar	Karrigar	Altaf Mahmud	Shamim Ara, Mustafa, Sultana, Aner, Siraj
105.	Peech Dhala Path (B) EP	Mustefiz	Ehtisham	K.Shahabudin	Kabirudin, Shabana, Babita, Razzak, J.Afghani, Razzak, Supriya Gupta
107.	Santan (B) EP	Kazi Ismat	E.R.Khan	A.Hakeem	Azim, Kabori, Babita, Mustafa, Sultana Zaman
108.	Samapati (B) EP	M.Hussain	Manzur Hussain		Razzak, Suchanda
109.	Surja Uther Agey (B) EP	Sujata	Najmul Huda	S.Sinha	Azim, Sujata, Reshma, Ehsan
110.	Tansen (B) EP	Shahjehan	Shahjehan		Sultana, Khalil, S.Akbar, Neelofer, Wahab
111.	Aparjeo (B) EP	A.Hameed	A.Hameed	Ziauddin	Sujata, Hasan Imam, Anwar, Rani Sarkar
112.	Anthogan (B) EP	A.Jabbar Khan	A.Jabbar Khan	Abdul Ahmed	Rahman, Suchanda

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
113.	Nayeeka (B) EP	U.Choudhry	U.Choudhry	S.Sinha	Azim, Kabori, Anwar, S.Akbar, Khan Zenul
114.	Antaranga (B) EP	Syed Awal	Syed Awal	S.Sinha	Suchanda, Rahman, Fateh Lohani, F.Karim, Altaf

Note: *Adhikar, A Dorsho Gara, Ameer Saudager, Anra Banka, Apon Por, Bablu, Binimoy, Deep Nigheyana, Dheyo Por Dheyo, Dopro Chorno, Kanch Kata Hirey, Koto Te Minoti, Taka Anna Pai* are thirteen films, produced and released in the then East Pakistan during 1970-1, before the dismemberment of the country and the establishment of Bangladesh. The details of the credits could not be ascertained.

1971

1.	Sher Putter (P)	M.Yusuf	K.Khurshid	M.Ashraf	Naghma, Sudhir, Mahpara, Salma Mumtaz
2.	Garhasti (U)	Nazar Shabab	Nazar Shabab	Tafoo/Ashraf	Sabiha, Santosh, Sangeeta, Lehri, Aslam Pervaiz, Jamal
3.	Banda Bashar (P)	Iqbal Shehzad	Fayyaz Sheikh	Wajahat Attre	Firdaus, Ejaz, Rangeela, Saiqa,
4.	Neend Hamari Khwab Tumhare (U)	K.Khurshid	K.Khurshid	M.Ashraf	Deeba, Waheed Murad, Aaliya, Talish, Nirala
5.	Sucha Sauda (U)	Ayub/Mehbub	Kaifi	Chishti	Naghma, Rani, Kaifi, Inayat Bhatti, Razia
6.	Mehrban (U) EP	Subhani	Kazi Zaheer	Bashir Ahmed	Shabana, Razzaq, Anwera, Sultana Zaman
7.	Bhyian Bhanjina (P)	Aziz Mirza	Niaz Ahmed	Saleem Iqbal	Saloni, Iqbal Hasan, Rukhsana, Sultan Rahi Jorian
8.	Night Club (P)	M.Ashiq Butt	Iqbal Yusuf	Shamim Nazli	Shamim Ara, Kamal, Aaliya, Rangeela, Zamarrud
9.	Rim Jhim (U)	K.Sajjad	Qamar Zaidi	Nashad	Waheed Murad, Rozina, Kamal Irani, Zamarrud
10.	Sehra (P)	Sabir Wasim	Jaffer Malik	Bakshi Wazir	Naghma, Ejaz, Zeenat, Mazhar Shah
11.	Jane Bond 008 Operation Karachi (U)	F.Abbasi	Raza Fazli	Lal.M.Iqbal	Raza Fazli, Rakshanda, Tarana, Naggo, Ansari
12.	Dunya Paise Di (P)	Mrs.Ahad Malik	Fayyaz Sheikh	Abdullah	Firdaus, Habib, Naghma, Ilyas, Aaliya
13.	Asghara (P)	Khalifa K.Ahmed	Khalifa Saeed	Tafoo	Naghma, Ejaz, Mahpara, Nanna, Sawan
14.	Dosti (U)	Ejaz Durrani	Sharif Nayyar	A.Hamid	Shabnam, Ejaz, Husna, Rahman, Saqi, Talish
15.	Mera Dil Meri Arzoo (U)	S.Shamshad	Raja Hafiz	M.Javed	Deeba, Yusuf, Aaliya, Adeeb
16.	Do Baghi (U)	M.Nasim	M.Nasim	Manzoor Ashraf	Rani, Kamal, Habib, Lehri, Ilyas
17.	Duniya Na Mane (U)	Yasmeen Shaukat	Luqman	Nashad	Zeba, Mohammed Ali, Zamarrud, Lehri, Ragni
18.	Mr 303 (U)	A.Dar/Q.Butt	Aslam Dar	Rafiq Ali	Rani, Nasrullah, Tarana, Adeeb, Shakir
19.	Jor Jawana Da (P)	Habib/Sharif	Rashid Akhter	T.Farooqi	Firdaus, Sudhir, Shirin, Nasira, Razia
20.	Afshan (U)	Mohammed Ali	Javed Hashmi	Nashad	Shabnam, Waheed Murad, Aaliya, Lehri
21.	Baba Deena (P)	Akbar Irani	Aslam Irani	Chishti	Sudhir, Firdaus, Saloni, Ajmal, Sawan
22.	Had Bandi (P)	Zeenat/Zahur	Wazir Ali	T.Farooqi	Saloni, Habib, Zeenat, M.Zareef
23.	Yaaden (U)	Agha Gul	Aziz Meeruthi	M.Ashraf	Zeba, Mohammed Ali, Zamarrud, Aasia, Nazim
24.	Teri Surat Meri Aankhen (U)	Irfan Malik	S.Suleman	Nashad	Zeba, Mohammed Ali, Masood Akhter, Saiqa
25.	Ghungroo (P)	M.Sadiq	Imtiaz Quresh	I. Huzervi	Saloni, Sudhir, Farooq, Nahid
26.	Insaaf Aur Qanoon (U)	A.Hameed	Shabab Kiranvi	M.Ashraf	Zeba, Mohammed Ali, Aslam Pervaiz, Wasim, Rizwan Wasti
27.	Rab Rakha (P)	S.A.Ghani	K. Khurshid	Chishti	Rani, Iqbal Hasan, Yusuf, Zeenat
28.	Parai Aag (U)	Sadia Hameed	Raza Mir	Khurshid Anwer	Shamim Ara, Nadeem, Zamarrud, Aasia
29.	Pyar De Paikhe (P)	S.A.Jilani	M.Akram	M.Ashraf	Firdaus, Saloni, Kaifi, Inayat Bhatti
30.	Darr-e-Khyber (Pu)	Habibullah	Mumtaz A.Khan	R.Shinwari	Surraiya, Asif Khan, Rab Nawaz

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
31.	Des Mera Jidaran Da (P)	S.M.Sidiq	Altaf Hussain	Wajahat Attre	Rani, Yusuf Khan, Aaliya, Mazhar Shah
32.	Ghamata (U)	M.Mushtaq Ahmed	Riaz Shahid	A.Hamid	Yusuf, Rozina, Aasia, Jamil
33.	Rootha Na Karo (U)	Hafiz Ahmed	Munawar Rasheed	S.Rana/Sabir	Shabnam, Kamal, Lehri, Talish, Mahpara
34.	Khamosh Nighahen (U)	S.A.Rashid	Jamil Akhter	M.Ashraf	Waheed Murad, Rozina, Husna, Tamanna
35.	Channan Ankhanda (P)	M.J.Rana	M.J.Rana	Chishti	Firdaus, Ejaz, Yusuf, Zamarrud
36.	Babul (U)	Raja Ghazanfer	Iqbal Kashmiri	Abdullah	Sultan Rahi, Rani, Yusuf, Aaliya
37.	Uncha Naa Pyar Da (P)	Babar Bilal	M.Akram	Tafoo	Rani, Ejaz, Zamarrud, Ragni
38.	Laila Muijnoon (S)	Mrs.Mumtaz	S.A.Ghaffar	Ghulam Ali	Mahapara, Mushtaq, A.R.Baloch, Anila
39.	Bahadur Khan (Pu)	Chatta Khan	B.R.Syed	Kamal Ahmed	Rukhsana, Humayun Qureshi, Nagina
40.	Roop Behroop (U)	S.Kamal	Habibur Rahman	Lal Mohd.-Iqbal	Kamal, Nisho, Zamarrud, Mehmood, Lehri
41.	Khazanchi (P)	Sawan	A.K.Choudhry	Tafoo	Sultan Rahi, Nagma, Habib, Aaliya, Iqbal Hasan
42.	Sakhi Lutera (U)	Aslam Dar	Aslam Dar	Rafiq Ali	Rani, Nusrullah, Rangeela, Adeeb, Rehan
43.	Adam Khan (Pu)	Shakil/Ayub	A.Tabassum	Niaz Ahmed	Badar Munir, Yasmin, Shirin Taj, Naimat
44.	Aaso Billa (P)	Asad Bokhari	A.Bokhari	Nazir Ali	Nagma, Ejaz, Aaliya, Seema, Asad
45.	Maali (P)	Q.Jahangir	Waheed Dar	Chishti	Nagma, Habib, Aaliya, Asad, M.Zareef
46.	Uchi Haveli (P)	Mohd.Ashraf	Maqsood Ayaz	Chishti	Nagma, Habib, Razia, Yusuf, Mazhar Shah
47.	Wehshi (U)	G.H.Loan	Hasan Tariq	A.Hamid	Mohammed Ali, Shamim Ara, Jamil, Aaliya
48.	Baazigar (P)	Iqbal Shehzad	Sohail Ashraf	Deebo	Nisho, Ejaz, Farzana, Nabila, Allaudin
49.	Aansoo (U)	Masood Khan	S.A.Bokhari	Nazir Ali	Deeba, Nadeem, Shahid, Mahpara, Firdaus
50.	Salaam-e-Mohabat (U)	Agha Gul	S.T.Zaidi	Khurshid Anwer	Zeba, Mohammed Ali, Sangeeta, Lehri
51.	Yar Badshah (P)	S.M.Hasan	M.Salim	Master Inayat	Firdaus, Sudhir, Afzal Khan, Rangeela
52.	Sujawal (P)	Sultan Kishwer	Aizaz Syed	Tafoo	Nagma, Sudhir, Aaliya, Iqbal, Seema
53.	Eik Sapera (U)	Iqbal Yusuf	I.Yusuf	Nashad	Aaliya, Iqbal Yusuf, Mahpara, Nirala, Saqi
54.	Jat da Qol (P)	Iqbal Malik	A.Nawaz	Bakshi Wazir	Nagma, Yusuf, Zamarrud, Mazhar Shah
55.	Yar Des Punjab De (P)	A.A.Syed	Iqbal Kashmiri	Chishti	Yusuf, Aaliya, Nisho, Iqbal Hasan
56.	Jalte Soraj ke Neeche (U) EP	Afzal Choudhry	Nurul Haq	S.Das	Nadeem, Babita, Rozina, Lehri, Allaudin
57.	Chiragh Kahan Roshni Kahan (U)	N. Kissat	K.Khurshid	M.Ashraf	Nadeem, Shabnam, Qavi, Sangeeta, Aasia
58.	Ghairat Mera Nam (P)	Asghar/Sarwer	Iftikhar Khan	Nazir Ali	Firdaus, Sudhir, Yusuf, Rukhsana
59.	Mastana Mahi (P)	Waheed Murad	Iftikhar Khan	Nazir Ali	Nagma, Waheed Murad, Aaliya, Asad
60.	Ansu Bahae Pathron Ne (U)	Zafar Shabab	Zafar Shabab	M.Ashraf	Zeba, Mohammed Ali, Jamal, Seema, Talish
61.	Ajab Khan (Pu)	Qateel Shifai	Rahim Gul	E.Hazervi	Yasmin, Asif, Sabira Sultana, Naimat
62.	Musa Khan Gul Makai (Pu)	R.Gul	R.Gul	Sunny	Yasmin, Asif, Agha Karim
63.	Bhen Bhara (P)	R.Akhter	R.Akhter	M.Javed	Nagma, Sudhir, Sabiha, Talish, Asad
64.	Ishq Deewana (P)	Wasim Abbas	S.Ashrafi	Chishti	Firdaus, Kaifi, Aaliya, Ghazala, I.Bhatti
65.	Dil Aur Duniya (U)	Rangeela	Rangeela	Kamal Ahmed	Rangeela, Aasia, Habib, Sultan Rahi
66.	Ishq Bina ke Jeena (P)	G.Mohd./Qayyum	Iftikhar Khan	Wajahat Attre	Firdaus, Sudhir, Rani, Ejaz, Seema
67.	Pyar Na Mane Har (P)	M.Idrees	Kh.Sarfraz	Akhter Hussain	Nagma, Habib, Iqbal, Aaliya, Razia
68.	Khoon Da Rishta (P)	N.Hasan	Azmat Nawaz	Chishti	Firdaus, Habib, Zamarrud, Asad
69.	Sohna Putter (P)	S.M. Ali	Rehmat Ali	Wajahat Attre	Deeba, Shahid, Iqbal, Allaudin
70.	Siran Nal Sardarian (P)	Akhter Mehra	Barkat Mehra	M.Shabbir	Ghazala, Nisar, Rekha, Mazhar Shah
71.	Mehboob Mitha (S)	G.S.Gorchani	A.Q.Peerzada	Ghulam Ali	Anila Niaz, Mushtaq Changezi, Chakori
72.	Khak Aur Khoon (U)	Humayun Mirza	H.Mirza	Nashad	Shamim Ara, Mohammed Ali, Talish, Saqi
73.	Yeh Aman (U)	Aabida Riaz	Riaz Shahid	A.Hamid	Nisho, Sangeeta, Iqbal, Adeeb
74.	Tehzeeb (U)	S.Masood	Hasan Tariq	Nisar Bazmi	Rani, Shahid, Rangeela, Lehri, Aslam Pervaiz
75.	Al-Asifa (U)	Riaz Ahmed	Riaz Ahmed	R.Varma	Nagma, Sudhir, Talish, Saleem Nasir
76.	Jeyo Jatta (P)	M.Sharif	Masud Bin Aslam	Saleem Iqbal	Rani, Kaifi, M.Zareef, Asad

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
77.	Pehlwanji in London (P)	Z.Hyder	Hyder Choudhry	Tafoo	Naghma, Habib, Iqbal, Sawan, Zamarrud
78.	Waris (P)	M.Parvez	Waheed Dar	Abdullah	Rozina, Sangeeta, Ejaz, Shahid, Nabeela
79.	Kla Khazan Kla Bahar (Pu)	Sarhadi/Gulzar	Jamil A.Khan	Dilnawaz	Humayun, Noreen, Amaan, Jahanzeb, Jaana
1972					
1.	Afsana Zindagi Ka (U)	A.Hameed	Shabab Kiranvi	M.Ashraf	Zeba, Mohammed Ali, Farah Jalal, Zeenat
2.	Memoone (Pu)	S.M.Kamran	S.M.Kamran	R.Shanwari	Mehjabin, Shahzada Ibrahim, Rehan
3.	Mere Hamsafar (U)	R.Mukhtar	Pervez Malik	Sohail Rana	Shabnam, Mohammed Ali, Talish, Lehri, Salma Mumtaz
4.	Japani Guddi (P)	Abdur Rashid	Jamil Akhter	M.Ashraf	Rozina, Firdaus, Yusuf, M.Zareef
5.	Khooon Pasina (P)	Iqbal Chaudry	Hasan Askari	Chishti	Sultan Rahi, Firdaus, Sudhir, Rukhsana
6.	Khan Chacha (P)	M.Akram	M.Akram	Nazir Ali	Naghma, Ejaz, Aaliya, Iqbal, Sawan
7.	Khalish (U)	A.Hafiz	Laeq Akhter	M.Ashraf	Rani, Waheed Murad, Sangeeta, Nanna, Ajmal
8.	Kon Dilan Dan Jane (P)	Parvez Butt	Altaf	Nazir Ali	Deeba, Kaifi, Aaliya, Inayat Bhatti, Ghazala
9.	Ek Doli Do Kahar (P)	A.Rashid Pics.	A.K.Choudhry	G.H.Shabbir	Naghma, Habib, Sudhir, Sawan, Naheed
10.	Do Pattran Naran De (P)	N.Saqlain	Hyder Choudhry	M.Ashraf	Rozina, Habib, Ejaz, Aaliya
11.	Mehjabinay (Pu)	Qavi/Yasmin	Liaquat Attre	Wajahat Attre	Yasmin Khan, Asif Khan, Surraiya
12.	Janwar (U)	Sabir/Z.Shah	Arif Khan	Lal Mohd.-Iqbal	Badar Munir, Chakori, Babar, Hamid Effendi
13.	Ek Pyar te Do Parchhavain (P)	Ch.Sharif	Yunus Butt	B.Wazir	Naghma, Habib, Rukhsana, Asad Bokhari
14.	Badguman (U)	Jamil Shah	Ejaz Choudhry	Tassaduq	Taranum, Habib, Asad Bokhari, Zulfi
15.	Meri Gherat Teri Izzat (P)	Arshad/Mushtaq	Hyder Choudhry	Wajahat Attre	Rani, Habib, Iqbal, Naghma, Sawan
16.	Putar Hataan te Nai Wikde (P)	M.Asam /Nadeem	Baba Qalander	B.Wazir	Firdaus, I.Bhatti, Kaifi, Zamarrud
17.	Zaildar (P)	Niaz Ahmed	Hyder Choudhry	Chishti	Firdaus, Habib, Sawan, Zamarrud
18.	Hill Station (U)	Iqbal Yusuf	I.Yusuf	Nashad	Shamim Ara, Waheed Murad, Iqbal Yusuf
19.	Athru Ek Matiar De (P)	Naghma	Salim Awan	Wajahat Attre	Naghma, Habib, M.Ismail, M.Zareef
20.	Ilzaam (U)	Irfan Malik	Suleman	Nashad/Khalil	Zeba, Mohammed Ali, Sangeeta, Shahid, Qavi
21.	Pardes (U)	Habibur Rahman	Saqlain Rizvi	Nazir Ali	Deeba, Habib, Naghma, Rangeela, Zulfi
22.	Dil Nal Sajan De (P)	Ashiq Javed	Altaf Hussain	Akhtar Hussain	I. Bhatti, Aaliya, Naghma, Rani, Kaifi
23.	Bazaar (U)	A.Hameed	S.Kiranvi	M.Ashraf	Nisho, Imran, Sangeeta, Adil, Tariq Aziz
24.	Heera Moti (P)	Sabir Malik	Muzzafer Tahir	Tafoo	Firdaus, Sudhir, Aaliya, Iqbal
25.	Naagmani (U)	Afzal Hussain	Raza Mir	Nisar Bazmi	Rani, Waheed Murad, Sangeeta, Qavi, Naina
26.	Aazadi (U)	M.Mushtaq	Akbar A.Akku	Rafiq Ali	Rani, Nasrullah Butt, Sangeeta, Saqi
27.	Ucha Shimla Jat Da (P)	Siddiq H.Islam	Khan Aziz	Chishti	Firdaus, Habib, I.Bhatti, Rozina
28.	Badlegi Duniya Sathi (U)	A.H.Imtial	S.T.Zaidi	Tafoo	Zeba, Mohammed Ali, Rani, Sangeeta, Iqbal
29.	Daulat Aur Duniya (U)	Khalifa Sarwer	Khalifa Saeed	Kamal Ahmed	Waheed Murad, Rozina, Aaliya, Aslam Pervaiz
30.	Meri Muhabat Tere Hawale (U)	Rangeela	Rangeela	Kamal Ahmed	Deeba, Aqil, Nazim, Rangeela
31.	Dhol Jawania Mane (P)	Hasan Tariq	H.Tariq	Nazir Ali	Rani, I.Bhatti, Saloni, Kaifi
32.	Aao Pyar Karain (U)	Shamsul Alam	K.Khurshid	M.Ashraf	Deeba, Nadeem, Rozina, Sabiha, Rangeela
33.	Saudagar (U)	Ashiq Butt	Akbar A.Akku	M.Ashraf	Rani, Adil, Talish, Tariq Aziz
34.	Farz Aur Mohabat (U)	Riaz Ahmed	Riaz Ahmed	R.Verma	Nayyar Sultana, Sudhir, Bahar, Sawan
35.	Sohne Phul Pyar De (P)	Majid/Shaukat	Qadeer Ghori	Wajahat Attre	Firdaus, Sudhir, Habib, Nahid

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	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
36.	Sohna Jani (P)	G.S. & Co	Zafar Dar/Noor	Chishti/Taskin	Habib, Naghma, Hyder, Aaliya
37.	Eid da Chand (P)	Tahir Ali	M.J. Rana	Nazir Ali	Firdaus, Aaliya, Habib, Yusuf Khan
38.	Mohabbat (U)	Azra Jabin	Suleman	Nisar Bazmi	Zeba, Mohammed Ali, Santosh Kumar, Andaleeb
39.	Patolla (P)	Abdur Rauf	S.M. Ahmed	T. Farooqi	Sultan Rahi, Firdaus, Habib, Aaliya
40.	Maele Sajna De (P)	Rafiq/Parvez	Zia Hashmi	B. Wazir	Firdaus, Inayat Bhatti, Zamarrud, Habib
41.	Akhri Hamla (U)	S. Kamal	Habibur Rahman	Lal Mohd.-Iqbal	Kamal, Shaista Qaiser, Badar Munir, Tamanna
42.	Zama Badle (Pu)	Abdul Rashid	Sanaullah Khan	Sunny	Asif Khan, Suraiyya, U. Draz
43.	Sar da Sain (P)	Ali P. Bokhari	A. Nawaz	B. Wazir	Sultan Rahi, Naghma, Yusuf Khan, Sabiha
44.	Main Akela (U)	Asad Bokhari	A. Bokhari	B. Wazir	Asad, Aasia, Shahid, Ilyas Kashmiri.
45.	Bandagi (U)	Salim Ashrafi	Farid Ahmed	Nashad	Waheed Murad, Shabnam, Talish, Talat Hussain
46.	Jagde Rehna (P)	M. Babar	Iqbal Kashmiri	Abdullah	Firdaus, Yusuf, Shahid, Ilyas
47.	Putar da Pyar (P)	Salma Mumtaz	Ejaz Mir	Chishti	Firdaus, Sudhir, Iqbal Hasan, Aaliya
48.	Ghairat te Qanoon (P)	Tariq Masood	Q. Ghor	Chishti	Rani, Shahid, Yusuf, Aaliya, Rangeela
49.	Meri Zindagi Hai Naghma (U)	Azra Jabin	Shewan Rizvi	Nisar Bazmi	Sangeeta, Saiqa, Rangeela, Aslam Pervaiz
50.	Sajan Dushman (P)	Nadeem Abbas	Kaifi	Bhagji	Firdaus, Inayat Bhatti, Kaifi, Rozina
51.	Dil Eik Aina (U)	A. Hamid	Shabab Kiranvi	M. Ashraf	Zeba, Mohammed Ali, Sangeeta, Qavi, Tani, Shaista
52.	Changa Khun (P)	Salim Malik	Amin Malik	Nazir Ali	Firdaus, Iqbal Hasan, Zamarrud, Zeenat
53.	Sajan Beparwa (P)	Mrs. Ahad Malik	Masood Asghar	Nazir Ali	Naghma, Habib, Zamarrud, Iqbal, Razia
54.	Bashira (P)	A. Dar/Q. Butt	Aslam Dar	Kamal Ahmed	Sultan Rahi, Rozina, Habib, Aaliya
55.	Kaun Apna Kaun Praya (U)	M. Ibrahim	Latif Shahid	T. Farooqi	Habib, Rukhsana, Zahid Khan, Talish
56.	Sar Dardh di Bazi (P)	M. Aslam	Hasan Askari	Nazir Ali	Rozina, Shahid, Aaliya, Iqbal
57.	Main Bhi to Insaan Hun (U)	Nazar Shabab	Zafar Shabab	M. Ashraf	Rangeela, Aasia, Saiqa, Shahid
58.	Baharon Phool Barsao (U)	M. Sadiq	M. Sadiq	Nashad	Rani, Waheed Murad, Rukhsana, Aslam Pervaiz
59.	Yar (P)	S.A. Bokhari	S.A. Bokhari	Nazir Ali	Naghma, Sudhir, Iqbal, Aaliya
60.	Bazi Jit Lai (P)	Shahid/Tariq	Raja Hafiz	G.H. Shabbir	Husna, Habib, Kaifi, Aaliya, Rangeela
61.	Punno Di Sassi (P)	Ejaz Masood	Masud Pervaiz	A. Hamid	Sangeeta, Ejaz, Aasia, Saqi, Rangeela
62.	Bhai Bhai (U/P)	Majeed Rana	M. Rana	T. Farooqi	Kamal, Rani, Yusuf Khan, Naghma
63.	Zindagi Ek Safar Hai (U)	Latif Butt	S.M. Yusuf	A. Hamid	Shamim Ara, Waheed Murad, Deebea, Ejaz
64.	Sipeh Salar (U)	Qadeer Khan	Agha Hussaini	R. Varma	Saloni, Santosh, Ejaz, Adeeb, Nahid
65.	Mufroor (Pu)	Sabir/Gulfraz	Inayatullah	Sunny	Wahida Khan, Asif Khan, Komal
66.	Daulat te Ghairat (P)	Siddiq Shaikh	Waheed Dar	Nazir Ali	Naghma, Habib, Masud Akhter, Aaliya
67.	Morcha (P)	Shahjahan Khan	Hyder Choudhry	Wajahat Attre	Habib, Naghma, Asad, Ilyas
68.	Angaray (U)	Aslam Choudhry	Farid Ahmed	A. Hamid	Shamim Ara, Nadeem, Masud Akhter, Nisho
69.	Zulm da Badla (P)	Nadeem Abbas	Kaifi	B. Wazir	Aaliya, Inayat Bhatti, Kaifi, Ghazala
70.	Heera (P)	Wilayat Ali Shah	Hasan Askari	Chishti	Sultan Rahi, Rozina, Ejaz, Aaliya
71.	Sajan Milde Kadi Kadi (P)	R. Sindhu/Malik	Jaffer Malik	Tafoo	Habib, Naghma, Husna, Iqbal
72.	Eik Raat (U)	Abbas Nausha	Jamil Akhtar	Nashad	Deebea, Shahid, Sabiha, Santosh, Aslam Pervaiz
73.	Zindagi ke Meley (U)	Hamid Choudhry	Hasan Nasir	Manzoor Hussain	Sultan Rahi, Zamarrud, Hamid Choudhry, Aaliya
74.	Ghazzi Kaka (Pu)	Mumtaz Salim	S.A. Saeedi	R. Shanwari	Asif Khan, Humayun
75.	Suhag (U)	Shamim Ara	Farid Ahmed	Nashad	Shamim Ara, Nadeem, Zia Mohyeddin, Sabira Sultana

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
76.	Jahan Baraf Girti Hai (U)	Nazir Hussain	Nazir Hussain	Lal Mohd.-Iqbal	Badar Munir, Yamin Khan, Shehbaz, Naimat, Sikandar
77.	Badal (S)	Ismail Memon	G.H.Siddiqui	Imdad Hussain	Syeda, Waseem, Saqi, Chakori
78.	Mithra Shal Milan (S)	Shamsuddin	A.H.Sidiqui	Ghulam Ali	Ishrat, Mushtaq, Malik Anokha, Chakori
80.	Do Rangeelay (P)	Rangeela	Rangeela	Rangeela	Rangeela, Saiqa, Aasia, Allaudin
81.	Puter Panj Daryawa (P)	Akber H.Rizvi	S.A.Bokhari	Tafoo	Sudhir, Naghma, Mazhar Shah, Ilyas
82.	Ishtehari Mulzim (P)	Mian Afzal	Aslam Irani	Chishti	Fridaus, Ejaz, Iqbal, Zamarrud
83.	Sultan (P)	S.M.Sadiq	M.Akram	Nazir Ali	Sultan Rahi, Ejaz, Naghma, Aaliya, Ragni, M.Zareef
84.	Nizam (P)	Hyder	Hyder	Abdullah	Sudhir, Hyder, Naghma, Ali Ejaz, Aaliya
85.	Gata Jaey Banjara (U)	Bahar Ali Baloch	Sheikh Hasan	Lal Mohd.-Iqbal	Zamarrud, Agha Sajjad, Farkhanda, Zahoor Ahmed
86.	Insan Eik Tamasha (P)		Altaf Hussain	Nazir Ali	Naghma, Habib, Nazim, Aaliya, Rangeela
87.	Man ki Jeet (U)	A.Hameed	Shabab Kiranvi	M.Ashraf	Shabnam, Nadeem, Ejaz, Farah Jalal
88.	Jangu (P)	Riaz Choudhry	M.Salim	Chishti	Sultan Rahi, Naghma, Yusuf, Aaliya
89.	Raju (P)	Ajmal Usman	S.Jamshedi	Wajahat Attre	Sultan Rahi, Firdaus, Ejaz, Zamarrud
90.	Thah (P)	Mian Javed	Diljit	Safdar	Rozina, Sudhir, Diljit, Shahid
91.	Man Bhrah Wan Da (P)	Mian Mushtaq	Asif Jah	Rafiq Ali	Naghma, Habib, Aaliya, Iqbal
92.	Ilaqa Ghair (Pu)	Habibullah	Inayatullah	R.Shanwari	Badar Munir, Surraiya Khan, Naimat, Waheeda
93.	Sabaq (U)	Irfan Malik	Suleman	Nisar Bazmi	Zeba, Mohammed Ali, Husna, Ragni, Hanif, Allaudin
94.	Paazeb (U)	S.Guffran Shah	Rakhan	Lal Mohd.-Iqbal	Nadeem, Aasia, Qavi, Balam, Azad, Tamanna
95.	Ehsaas (U)	Ilyas Rasheedi	Nazrul Islam	Robin Ghosh	Nadeem, , Shabnam, Qavi, Talish
96.	Umrao Jan Ada (U)	Rabia Hasan	Hasan Tariq	Nisar Bazmi	Rani, Shahid, Zamarrud, Allaudin, Talish, Rangeela
97.	Qasu (P)	Kh.Azhar Hasan	Bashir Rana	Manzoor Ashraf	Firdaus, Habib, Mahpara, Sawan
98.	Intiqam (P)	Khurshid/Sarwar	Khalifa Saeed	M.Ashraf	Naghma, Aaliya, Iqbal, Sudhir, Khalifa Nazir

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1.	Mr Budhoo (U)	Qavi	S.T.Zaidi	Kamal Ahmed	Deeba, Qavi, Rangeela, Saiqa, Najma Mehboob
2.	Aan (P)	R.Mukhtar	Qadeer Malik	A.Hamid	Aaliya, Iqbal Hasan, Habib, Talish
3.	Sohna Veer (P)	Qamar/Iqbal	Rehmat Ali	Nazir Ali	Naghma, Sudhir, Rukhsana, Asad
4.	Khoon da Darya (P)	S.Afzal	Abid Shujah	Nazir Ali	Sultan Rahi, Aaliya, Yusuf Khan
5.	Farz (U)	M.Usman	Laeq Akhtar	Nashad	Shamim Ara, Kamal, Nisho, Mumtaz, Qavi
6.	Zaraq Khan (U)	Q.Butt/Aslam	Aslam Dar	Kamal Ahmed	Sultan Rahi, Aaliya, Jamal, Rangeela
7.	Sarhad ki Goad Me (U)	E.Rashid	M.A.Rasheed	Nisar Bazmi	Firdaus, Mohammed Ali, Adeeb, Talish, Mustafa Qureshi
8.	Ziddi (P)	H.Ilyas/Ajmal	Iqbal Kashmiri	Abdullah	Firdaus, Yusuf, Ejaz, Zamarrud
9.	Nadaan (U)	Qadeer Khan	Iqbal Akhter	Lal Mohd.-Iqbal	Nisho, Nadeem, Qavi, Rahman, Tamanna, Nini
10.	Maa te Maamta (P)	Anila Riaz	Iftikhar Khan	Nazir Ali	Naghma, Aaliya, Shahid, Iqbal
11.	Jawani di Hawa (P)	Shebaz Hyder	Raja Hafiz	M.Ashraf	Aaliya, Iqbal, Kaifi, Salma Mumtaz
12.	Da Pukhtun Torra (Pu)	Badar Munir/Gulzar	Salim Akhter	Niaz Ahmed	Badar Munir, Shehnaz, Sethi, Naimat
13.	Aar Par (U)	Riaz Gul	Iqbal Shehzad	M.Ashraf	Nisho, Shahid, Qavi, Zarqa, Husna
14.	Gharana (U)	N. Kissat	K.Khurshid	M.Ashraf	Shabnam, Mohammed Ali, Shahid, Rangeela
15.	Sheroo (P)	Babar Bilal	M.Akram	Wajahat Attre	Naghma, Ejaz, Aasia, Iqbal
16.	Sehrai ke Phool (U)	Nakhuda/J.Mohd	Rakhan	Nashad	Nisho, Nadeem, Aasia, Qavi, Lehri

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	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
17.	Mastana (U)	Khalifa Khurshid	Al Hamid	Kamal Ahmed	Aasia, Kh.Nazir, Allaudin
18.	Ghairat da Nishan (P)	S.Malik/A.Malik	Hasan Askari	G.H.Shabbir	Rozina, Aaliya, Shahid, Yusuf Khan
19.	Laila Mujoon (P)	R.Ahmed/M.Amin	Riaz Ahmed	R.Varma	Deeba, Hyder, Zeenat
20.	Khoon da Badla Khoon (P)	Latif Butt	M.J.Rana	Nazir Ali	Sudhir, Firdaus, Yusuf, Rozina
21.	Mulaqaat (U)	Abdul Hafiz	Laeq Akhtar	Nisar Bazmi	Nisho, Waheed Murad, Mina Choudhry, Qavi
22.	Ek Dhi Punjab Di (P)	Javed/Parvez	Wazir Ali	B.Wazir	Firdaus, Ejaz, Aaliya, Kaifi
23.	Parde Main Rehne Do (U)	A.Hameed	Shabab Kiranvi	M.Ashraf	Rangeela, Saiqa, Zarqa, M.Zareef
24.	Badal Aur Bijli (U)	A.A.Siddiqi	Mohsin Shirazi	Sohail Rana	Shabnam, Nadeem, Andaleeb, Qavi, Shakil, Santosh Russell
25.	Sar Unche Sardaran De (P)	Akram Choudhry	Hyder Choudhry	Wajahat Attre	Naghma, Iqbal Hasan, Zamarrud, Ilyas Kashmiri
26.	Chan Tara (P)	Sh.Nazir Hussain	M.J.Rana	Chishti	Naghma, Habib, Zamarrud, Sabiha
27.	Mera Khoon (P)	M.Yusuf/Mumtaz	Waheed Dar	Chishti	Naghma, Ejaz, Aaliya, Iqbal, Nanna
28.	Dil ka Shehr (U)	Azra Jabin	Azizul Hasan	Nisar Bazmi	Shahid, Sangeeta, Husna, Lehri
29.	Sau Rath (S)	Muzaffar Hussain	A.Q.Peerzada	G.Nabi/A.Latif	Wasim, Anjuman, Afshan, Taj Niazi
30.	Nishan (P)	Sudhir	M.Salim	Fazal Altaf	Naghma, Sudhir, Iqbal, M.Zareef
31.	Char Khoon de Payase (P)	Zafar Iqbal	Altaf Hussain	Nazir Ali	Naghma, Habib, Aasia, Asad
32.	Khawab Aur Zindagi (U)	Fasihudin	Farid Ahmed	A.Hamid	Shamim Ara, Waheed Murad, Saiqa, Lehri
33.	Jhithe Wagdi Ae Ravi (P)	Rashid Choudhry	R.Choudhry	Wajahat Attre	Deeba, Yusuf, Habib, Naghma
34.	Khuda te Maa (P)	Shehzad/Shahid	Hyder Choudhry	Wajahat Attre	Aasia, Sangeeta, Habib, Nayyar Sultana
35.	Pyasa (U)	Sh.Abdul Rashid	Hasan Tariq	Nisar Bazmi	Shahid, Rani, Qavi, Nayyar, Ilyas, Zamarrud
36.	Professor (U)	Bashirudin	Qamar Ansari	Ghulam Ali	Abdul Majid, Rozina, Talat Husain, Qazi Wajid,
37.	Azmat (U)	Nayyar Sultana	Darpan	Khalil Ahmed	Rozina, Hyder, Darpan, Nayyar Sultana
38.	Naam ke Nawab (U)	Nazeer Sufi	N.Sufi	Anjum-Azam	Shabnam, Kamal, Santosh Russell, Reshma
39.	Naya Rasta (U)	Zafar Shabab	Zafar Shabab	Nashad	Mohammed Ali, Shabnam, Saiqa, Kamal Irani
40.	Shado (P)	M.Fazil	M.Fazil	Nazir Ali	Firdaus, Ejaz, Zamarrud, Salma Mumtaz
41.	Aas (U)	R.Javed/Afaq	A.Sufian Afaq	Nisar Bazmi	Shabnam, Mohammed Ali, Qavi, Nirala, Saiqa
42.	Ek Madari (P)	M.Ahmed/M.Rafiq	Saghir Ahmed	Tafoo	Naghma, Habib, Mazhar, Allaudin, Rangeela
43.	Jwargar (Pu)	Habibullah	Mumtaz A.Khan	R.Shanwari	Waheeda Khan, Waris, Naimat
44.	Baimaan (U)	M.Qavi Khan	S.T. Zaidi	Kamal Ahmed	Rangeela, Aasia, Nirala, Qavi
45.	Anmol (U)	A.Dossani	Pervez Malik	Nisar Bazmi	Shabnam, Shahid, Allaudin, Afzaal
46.	Dulhan Rani (U)	Bashir Ahmed	Shaukat H.Rizvi	Nashad	Nisho, Nazim, Aqil, Sabiha, Lehri
47.	Maa te Qanoon (P)	Q.Jahangir	Waheed Dar	Nazir Ali	Aasia, Yusuf Khan, Aaliya, Ejaz
48.	Jaal (U)	Waheed Murad	Iftikhar Khan	Nazir Ali	Nisho, Waheed Murad, Husna, Nazim
49.	Daku te Insan (P)	S.S.Gaba	Hyder Choudhry	Amjad Hussain	Naghma, Habib, Iqbal, Sangeeta
50.	Pind Daleran Da (P)	Sawan Butt	Hyder Choudhry	Wajahat Attre	Sultan Rahi, Naghma, Habib, Aaliya
51.	Insan Aur Gadha (U)	Kamal	Kamal	Nashad	Nisho, Kamal, Rozina, Rangeela
52.	Ghairat da Parchawan (P)	W.Abbas	S.A.Ashrafi	Ashiq Hussain	Firdaus, Kaifi, Ghazala, Inayat Bhatti
53.	Balla Gujjar (P)	Iqbal Choudhry	Hyder Choudhry	Wajahat Attre	Sultan Rahi, Naghma, Habib, M.Zareef
54.	Dukh Sajnan De (P)	Iftikhar/A.Beg	Waji Khan	Saleem Iqbal	Firdaus, Sudhir, Rozina, Habib
55.	Aaj da Mahiwal (P)	A.Qayyum/M. Ali	Hyder Choudhry	Saleem Iqbal	M.Zareef, Aaliya, Sangeeta, Aqil
56.	Sadhu Aur Shaitan (U)	Abdul Salam	Jahangir Bhatti	Kamal Ahmed	Sultan Rahi, Rozina, Talish, Andaleeb
57.	Society (U)	Irian Malik	S.Suleman	M.Ashraf	Shabnam, Nadeem, Husna, Lehri, Qavi, Aslam Pervaiz

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
58.	Kubra Ashiq (U)	Rangeela	Rangeela	M.Ashraf	Rangeela, Nisho, Aurangzeb, Asif, Sawan
59.	Daman Aur Chingari (U)	A.Hameed	S.Kiranvi	M.Ashraf	Zeba, Mohammed Ali, Nadeem, Aaliya, Aslam Pervaiz
60.	Pehla War (P)	M.Aslam Choudhry	Diljit Mirza	Safdar	Sultan Rahi, Naghma, Shahid, Ghazala
61.	Banarsi Thag (P)	F.Din/R.Chohan	Iqbal Kashmiri	B.Wazir	Firdaus, Ejaz, Ilyas, M.Zareef
62.	Albeli (S)	R.B.Choudhry	G.Hyder Siddiqui	Ghulam Ali	Ishrat, Mushtaq Changezi, Qurban Jilani
63.	Jeejal Maa (S)	A.H.Siddiqui	A.H.Siddiqui	Ghulam Ali	Chakori, Mushtaq Changezi, Qurban Jilani
64.	Khushia (P)	Saima Hyder	Hyder Choudhry	Wajahat Attre	Sangeeta, Habib, Nasira, M.Zareef, Nabila
65.	Ghairat Mere Veer Di (P)	Javed/Faisal	Razzaq	Nazir Ali	Naghma, Sudhir, Aasia, Rukhsana
66.	Rangeela Ashiq (P)	Shamsulalam	Hyder Choudhry	Wajahat Attre	Rangeela, Sangeeta, Nasira, Nabila
67.	Eik Thi Ladki (U)	Fankar	S.Nayyar, H.Tariq, Ehtesham	M.Ashraf	Rani, Shahid, Yusuf Khan, Aslam Pervaiz, Nisho
68.	Baghi Haseena (U)	Shahbaz Hyder	Zia Hashmi	M.Ashraf	Sultan Rahi, Aaliya, Iqbal, Jalil Afghani
69.	Sohna Babul (P)	Saghir Ahmed	Khalil Ahmed	Ashiq Ali	Rozina, Sangeeta, Sudhir, Masood Akhter
70.	Sharabi (P)	Hamid Choudhry	H.Choudhry	B.Wazir	Naghma, Habib, Mazhar Shah, Santosh
71.	Dagho Dar Gharra (Pu)	Rab N.Khan	Sanobar Khan	Tassaduq/Sunny	Yasmin Khan, Rab Nawaz, Robina, Nagina
72.	Rangeela Aur Munawer Zareef (U)	S.Kiranvi	Nazar Shabab	M.Ashraf	Rangeela, M.Zareef, Saiqa, Shaista
73.	Jhalli (P)	Aaliya Altaf	Altaf Hussain	Nazir Ali	Aasia, Yusuf, Aaliya, Nanna
74.	Soda Putt Sindhja (S)	Sahibzada Ayaz	Yunus Rathor	Zafar Ali	Chakori, Mushtaq Changezi, M.Anokha
75.	Bahadura (P)	M.Ismail	Daud Chand	Chishti	Naghma, Sudhir, Iqbal, Munawar
76.	Dhiyan Namanian (Sk)	Nadeem Abbas	I.Bhatti, R.Zaidi	Ashiq Hussain	Khanum, Inayat Bhatti, Saiqa, Asad Bokhari
77.	Tera Ghum Rahe Salamat (U)	Ashiq Butt	S.Suleman	M.Ashraf	Nisho, Nadeem, Shahid, Qavi, Saiqa
78.	Baharon ki Manzil (U)	Azam J.Irani	S.Suleman	Nashad	Sangeeta, Shahid, Tariq Aziz, Talish, Sabiha
79.	Jeera Blade (P)	M.Javed Qamar	Iftikhar Khan	Nazir Ali	M.Zareef, Aasia, Saiqa, Aslam Pervaiz
80.	Billa Champion (P)	Asad Bokhari	A.Bokhari	Nazir Ali	Aaliya, Ghazala, Rangeela, Asad
81.	Anhoni (U)	Qadeer Khan	Iqbal Akhtar	Lal Mohd.-Iqbal	Aaliya, Waheed Murad, Seema, Lehri, Sajan
82.	Khabardar (P)	A.Yunus	Diljit Mirza	Safdar	Sudhir, Rozina, Aasia, Diljit
83.	Ghulam (P)	Kh.Khurshid	Kh.Saeed	Kamal Ahmed	Akbar, Aasia, Aaliya, Iqbal
84.	Nadya ke Paar (U)	Mustafa Qureshi	S.A.Hafiz	A.Hamid	Zeba, Mohammed Ali, Mustafa Qureshi, Saqi, Lehri
85.	Farhad Shirin (Pu)	S.R.Malik	Malik Diwan	Zafar Ali	Yasmin Khan, Qayyum Khan, Khalida
86.	Zakhmi (U)	Mrs.Malik Ahad	Fayyaz Sheikh	A.Hamid	Mohammed Ali, Shabnam, Zamarrud, Masood Akhter
87.	Chiragh Alladin (Pu)	Jan Khan	Allaudin Choudhry	Rahat/Yusufzai	Mukhtar, Wahida Gul, Farzana, Umar Daraz
88.	Vichria Sathi (P)	Javed Shafi	Raza Mir	Nazir Ali	Firdaus, Sudhir, Nabila, Asad
89.	Khoon Bolda Ae (P)	M.Arshad	Zaki B.A.	Wajahat Attre	Firdaus, Ejaz, Zamarrud, Iqbal Hasan
90.	Urbal (Pu)	Sardar Khan	Mumtaz A.Khan	R.Shanwari	Badar Munir, Yasmin Khan, Naimat, Asif
91.	Dharti Sheran Di (P)	Yasmin Shaukat	Hamid Usmani	M.Ashraf	Sultan Rahi, Firdaus, Habib, Husna
92.	Khendai Ne Naina (P)	Main Iqbal	Mohsin Jamali	R.Varma	Habib, Rani, Aasia, Masood Akhter
93.	Milmaa (Pu)	Farooq Khan	Aleem Hashmi	Inayat Huzervi	Farooq, Yasmin Khan, U.Daraz, Sabira Sultana
94.	Zalim te Mazlum (P)	Taskin Pictures	K.H.Zahid	Wajahat Attre	Habib, Firdaus, Iqbal, Nisho
95.	Jebkutra (P)	Matloob/Yasmin	Raza Zaidi	Ashiq Hussain	Inayat Bhatti, Rani, Kaifi, Ghazala, Iqbal
1974					
1.	Shahenshah (P)	Sh.Abdul Rashid	Iqbal Kashmiri	Abdullah	Shahid, Aaliya, Aasia, Allaudin
2.	Ishq Mera Naa (P)	M.Akram	M.Akram	Nazir Ali	Aaliya, Waheed Murad, Naheed, Iqbal
3.	Samaaj (U)	Nasir Bokhari	Jaffer Bokhari	A.Hamid	Nadeem, Mohammed Ali, Nisho, Shahid, Nayyar

FILMOGRAPHY

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
4.	Do Baddan (U)	Shimmi Malik	Razzaq Khan	M.Ashraf	Nadeem, Shabnam, Rangeela, Qavi, Kavita
5.	Zulm Kaday Nai Phalda (P)	Yunus Butt	Mohsin Jamali	T.Farooqi	Sultan Rahi, Rani, Habib, Sawan
6.	Lahu di Aag (P)	Jalil A.Niazi	Muzzafer Tahir	Mushtaq Ali	Naghma, Habib, Zamarrud, Nazim, Ilyas
7.	Allah Meri Tauba (U)	M.Nasim	S.A.Hafiz	Amjad Hussain	Rozina, Shahid, Qavi, Tariq Aziz
8.	Topaq Zaman Qanoon (Pu)	Farhan/Rahman	Aziz Tabassum	R.Shanwari	Badar Munir, Yasmin, Naimat
9.	Nasha Jawani Da (P)	Aslam Choudhry	Shakoor Qadri	M.Ashraf	Deeba, Habib, Mazhar, Zamarrud
10.	Bano Rani (U)	Kisat/Khurshid	K.Khurshid	M.Ashraf	Shabnam, Mohammed Ali, Rangeela, Hanif, Tamanna
11.	Pyar Hi Pyar (U)	Aasia Akram	Rafiq Rakhan	Nisar Bazmi	Aasia, Waheed Murad, Allaudin, Shazia
12.	Pyar Kyu Singhar (S)	Yusuf Naser	Y.Naser	Ghulam Ali	Mushtaq Changezi, Ishrat, Kiran, Waseem
13.	Dillagi (U)	A.Dar/Qamar	Aslam Dar	Rafiq Ali	Shabnam, Nadeem, Lehri, Talish, Nimmo
14.	Bhudda Sher (P)	Malik Zahurudin	Hazin Qadri	Nazir Ali	Rozina, Kaifi, Sawan, Aaliya, Iqbal
15.	Mitti ke Putley (U)	Nadeem	Ehtesham	Ashraf/Mus'din	Nadeem, Nisho, K.Irani, Shahnawaz
16.	Dharti de Laal (P)	Nadeem Abbas	S.A.Ashrafi	Chishti	Kaifi, Firdaus, Ghazala, Asad
17.	Parchain (U)	Luqman	Luqman	Nashad	Zeba, Mohammed Ali, Meena Choudhry, Zeenat
18.	Nagri Data Di (P)	Parvez Hafiz	Rashid Akhter	Nazir Ali	Naghma, Sudhir, Ghazala, Iqbal
19.	Duniya Gol Hai (U)	M.A.Khan Jr.	Qadeer Ghorri	Nashad	Rangeela, Saiqa, Qavi, Talish
20.	Zan, Zar te Zamin (P)	Firoz Nizami	Arif Nizami	F.Nizami	Firdaus, Sudhir, Zamarrud, Mazhar, Nanna
21.	Main Bani Dulhan (U)	Masood Khan	S.A.Bokhari	Nazir Ali	Shabnam, Shahid, Talish, Saqi
22.	Bhola Sajjan (P)	Ashfaq Malik	A.Malik	Master Tufail	Deeba, Ejaz, Iqbal, Aasia
23.	Baat Pohnchi Teri Jawani Tak (U)	Shewan Rizvi	Shewan Rizvi	Nisar Bazmi	Rangeela, Sangeeta, M.Zareef, Saiqa
24.	Tiger Gang (U)	Iqbal Shehzad	I.Shehzad	Deebo/Khalil	Mohammed Ali, Zeba, Nisho, Qavi, Ali Ejaz
25.	Nadira (P)	Sh.M.Siddiq	Ejaz Mir	Wajahat Attre	Sultan Rahi, Naghma, Ejaz, Asad
26.	Tota Chashm (P)	Sh.Munir Ahmed	Obaid Qadri	Chishti	Kaifi, Naghma, Iqbal Hasan, Mumtaz
27.	Lottery (P)	Parvez Sabir	Jamil Akhtar	A.Hamid	Aasia, Sudhir, Mumtaz, Salma Mumtaz, Talish
28.	Naeem Shah (Pu)	Ashiq Hussain	Yusuf Chughtai	Gulzar Mushtaq	Rab Nawaz, Yasmin, Nazar, Saqi
29.	Duniya Pyar Di (P)	Rana Sahwani	M.Akram	Nazir Ali	Aaliya, Kaifi, Naghma, Asad, Ajmal
30.	Pyar di Nishani (P)	Mohd Siddiq	M.J.Rana	Abdullah	Firdaus, Habib, Aasia, Sabiha
31.	Qatil te Mafror (P)	Salahudin/Nisar	A.Riaz	Chishti	Sultan Rahi, Naghma, Iqbal, Allaudin
32.	Bol Bachan (P)	Lala G.Rasul	Malik Nisar	Shad Amrovhi	Firdaus, Sudhir, Nahid, Mazhar Shah
33.	Abroo (U)	R.Javed/Afaq	Ali Sufyan Afaq	Nashad	Shabnam, Mohammed Ali, Mustafa Qureshi, Lehri
34.	Tum Salamat Raho (U)	Ejaz Rashid	M.A.Rasheed	Nashad	Mohammed Ali, Waheed Murad, Aasia, Mumtaz
35.	Yar Mastane (P)	A.R.Butt	R.A.Raju	Wazir Afzal	Naghma, Aasia, Iqbal, Habib, Rangeela
36.	Sher te Dilair (P)	Misbah Butt	Waheed Dar	M.Ashraf	Aaliya, Yusuf, Aasia, Iqbal
37.	Subha ka Tara (U)	Rangeela	Rangeela	Kamal Ahmed	Deeba, Rangeela, Sangeeta, Lehri, Talish
38.	Pyar Tan Sadqe (S)	Razzaq Qasim	M.Y.Ahmed	Ghulam Ali	Chakori, Mushtaq Changezi, Malik Anokha
39.	Chahaat (U)	Rahman	Rahman	Robin Ghosh	Shabnam, Rahman, Lehri, Mustafa Qureshi
40.	Bande da Putar (P)	M.A.Dilawar	Nasim Hyder	Mushtaq Ali	Sangeeta, M.Zareef, Afzal, Munawwar Saeed
41.	Sayoni Mera Mahi (P)	A.Shaikh/H.Butt	Iftikhar Khan	Nazir Ali	Aaliya, Waheed Murad, Rukhsana, Allaudin
42.	Babul Morh Maharan (P)	G.N.Choudhry	Sharif Ali	Wajahat Attre	Naghma, Ejaz, Aasia, Qavi, Asad
43.	Kaee Saal Pehlay (U)	Bostan/Dilawar	M.Dilawar	Kamal Ahmed	Sultan Rahi, Rukhsana, Sudhir, Adeeb, Tarana
44.	Manji Kithay Dhawan (P)	Qavi Khan	Haroon Pasha	Kamal Ahmed	Sangeeta, Rangeela, Saiqa, M.Zareef
45.	Rangi (P)	Agha Gul	Agha Gul	Abdullah	Aaliya, Yusuf, Rozina, M.Zareef
46.	Parda Na Uthao (U)	Jan M.Juman	Iqbal Akhter	M.Ashraf	Nisho, Shahid, Saiqa, Qavi, Ishrat
47.	Wattan (Pu)	Nizam/Riaz Ahmed	Ilyas Ahmed	A.Ali/M.Hussain	Waheeda Gul, Rabnawaz, Asif, U.Daraz

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
48.	Sanjh Saday Pyardi (Sk)	Sajid Khan	Sarwar Choudhry	G.H.Shabbir	Saiqa, Raj Multani, Khalid Mehmood, Seema
49.	Aaina Aur Soorat (U)	A.Hameed	Shababb Kiranvi	M.Ashraf	Mohammed Ali, Shabnam, Aslam Pervaiz, Allaudin
50.	Pather ke Sanam (U)	M.Shakir	Sh.Maqqbool	Lal Mohd.-Iqbal	Sangeeta, Tarannum, Mehmood, K.Irani, Hanif
51.	Dilwale (U)	G.Rasul/I.Nafees	Ibrahim Nafees	Deebo	Badar Munir, Yasmin, Nanna, Shehnaz, Ibrahim Nafees
52.	Sidha Rasta (P)	M.Amin	M.Akram	Akhter Hussain	Naghma, Yusuf Khan, Mumtaz, Saiqa, Nasira
53.	Jiger da Tukda (P)	Y.Qureshi	Rehmat Ali	G.A.Chishti	Aasia, Iqbal, Fazil Butt, Mustafa Qureshi, Nasira
54.	Challenge (P)	Nadeem Abbas	Kaifi	Inayat Hussain	Kaifi, Ghazala, Khanum, Nanna, Asad, Asif Jah
55.	Namak Haram (U)	Javed Qamar	Ali Sufyan Afaqi	Nisar Bazmi	Aasia, Nisho, M.Zareef, Allaudin, Najma Mehboob, Qavi
56.	Naukar Wohi Da (P)	Ch.Ismail	Hyder Choudhry	Wajahat Attre	Aasia, Shahid, Mumtaz, M.Zareef
57.	Sacha Jhutta (U)	Zafar Shabab	Zafar Shabab	M.A.Shad	Saiqa, Rangeela, M.Zareef, Salim Nasir, Shaista
58.	Pugg Teri Hath Mera (P)	Masood Sarwar	Iqbal Kashmiri	Nazir Ali	Firdaus, Ejaz, Aaliya, Asad
59.	Sawan Aaya Tum Nahi Aaey (U)	Cine Corp.	Akhtar Yusuf	Ali Kazmi	Shabnam, Nadeem, Husna, Rahman, Lehri, Florence
60.	Imandar (U)	S.T. Zaidi	S.T.Zaidi	Nashad	Nisho, M.Zareef, Deebe, Talish, Rangeela, Tariq Aziz
61.	Intezar (U)	M.A.Shamsi	S.Suleman	Nisar Bazmi	Shabnam, Nadeem, Qavi, Mumtaz, Babra Sharif, Attiya
62.	Khana Badosh (Pu)	Sardar Khan	Mumtaz A.Khan	R.Shanwari	Badar Munir, Yasmin Khan, Asif, Naimat
63.	Saza-e-Maut (P)	Imtiaz Quresh	I.Qureshi	Tafoo	Firdaus, Habib, I.Bhatti, Zamarrud, Nasira, Sawan
64.	Badmash Putter (P)	Dilawez Butt	Masood Asghar	B.Wazir	Aaliya, Yusuf, Iqbal, Mumtaz, Nabila
65.	Mastani Mehbooba (U)	Azra Jabin	Laeq Akhter	Nisar Bazmi	Sangeeta, Waheed Murad, Kavita, Aslam Pervaiz, Waheeda, M.Zareef
66.	Nelaam (U)	M.Qavi	Iqbal Kashmiri	Nashad	Nisho, Shahid, Aasia, Qavi, Lehri, Masood Akhtar
67.	Khatarnak (P)	Shahid Afzal	Rehmat Ali	Safdar	Neelo, Yusuf, Mustafa Qureshi, Anita, Nazli
68.	Tumsa Nahin Dekha (U)	H.I.Shahid	Yusuf Naser	Amir A.Khan	Sangeeta, Qazi Wajid, Nazim, K.Irani
69.	Shikar (U)	S.Majeed	S.A.Hafiz	A.Hamid	Mumtaz, Shahid, Adeeb, Mustafa Qureshi, Ishrat
70.	Reham Dad Khan (Pu)	Amir M.Khan	Mumtaz A.Khan	Kamal Ahmed	Jabina Khan, Ajmal, J.Babar, Sabir, Mumtaz Ali
71.	Jawan Mere Des Da (P)	Iqbal/Sajjad	M.Tahir	Nazir Ali	Aaliya, Iqbal, Deebe, M.Zareef, Talish, Mazhar
72.	Rano (P)	Abid Rashid	Khalid Choudhry	Talib Hasan	Sultan Rahi, Ghazala, Inayat Bhatti, Yusuf, Rangeela
73.	Jurm te Nafrat (P)	Amanullah/Yusuf	Razzaq	Wajahat Attre	Naghma, Habib, Iqbal, Aslam Pervaiz, M.Zareef, Tani, Zamarrud
74.	Qatil (P)	Z.H.Films	Hamid Usmani	M.Ashraf	Naghma, Habib, Iqbal, Mumtaz, Sabiha
75.	Usey Dekha Usey Chaha (U)	Aslam Saeed	Pervez Malik	Sohail Rana	Rozina, Waheed Murad, Sabiha, Nirala, Balam, Andaleeb
76.	Jawab Do (U)	Jamila Bokhari	Jaffer Bokhari	A.Hamid	Zamarrud, Yusuf, Darpan, Nini, Saiqa, M.Zareef
77.	Prem Bandhan (G)	M.Salim/K.Hanfi	Khaliq Hanfi	K.Shahabudin	Salim, Saira, Naznin, Chandi, Khurshid Kanwal

FILMOGRAPHY

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
78.	Nanna Farishta (U)	N.Kissat/Khurshid	K.Khurshid/M.Ali	M.Ashraf	Deeba, Mohammed Ali, Waheed Murad, Nayyar Sultana
79.	Laila Muijnoon (U)	Attaullah Hashmi	Hasan Tariq	Nisar Bazmi	Rani, Waheed Murad, Talish, Allaudin, Masood Akhtar
80.	Miss Hippy (U)	Irfan Malik	S.Suleman	Robin Ghosh	Shabnam, Nadeem, M.Zareef, Santosh, Sabiha, Afzaal
81.	Maa da Laal (P)	M.J.Rana	M.J.Rana	Nazir Ali	Firdaus, Habib, Yusuf, Aaliya, Aslam Pervaiz, Zamarrud
82.	Tere Jahay Putt Jamman Mawan (P)	Farah Jabin	Masood Bin Aslam	A.Hamid	Aaliya, Sudhir, Nayyar, M.Zareef, Ilyas, Shahida
83.	Munjhu Pyar Pukare (S)	Khurshid Naqvi	S.Y.Ahmed	Ghulam Ali	Chakori, M.Changezi, M.Anokha, Lashari
84.	Ghairat Jo Sawal (S)	Aqeel/M.Kalim	Yunus Rathore	F.Gul/R.Hyder	Ishrat, Kaifi, Qurban Jilani, Mehboob Alam, Nahid, Nanna
85.	Badal (P)	Ilyas Qureshi	Saqlain Rizvi	B.Wazir	Naghma, Habib, Sangeeta, Nasira, Saqi, Ali Ejaz
86.	Haqeeqat (U)	Saeeda Khan	Nazrul Islam	A.Hamid	Deeba, Mohammed Ali, Waheed Murad, Babra, Talish, Adeeb
87.	Bhool (U)	Shamim Ara	S.Suleman	Robin Ghosh	Shabnam, Nadeem, Mumtaz, Babra Sharif, M.Zareef
88.	Sasta Khun Mehnga Pani (P)	Iqbal Choudhry	Iqbal Kashmiri	Inayat Hussain	Sultan Rahi, Aasia, Shahid, Afzaal, M.Zareef
89.	Khana de Khan Paronay (P)	Ashfaq Ahmed	Anwar K.Pasha	Akhter Hussain	Sultan Rahi, Aasia, Sangeeta, Allaudin, Ilyas
90.	Dushman (U)	A. Sossani	Pervez Malik	Nisar Bazmi	Waheed Murad, Mohammad Ali, Mumtaz, Zeba, Adeeb
91.	Babul Sadqe Tere (P)	Akhter & A. Dar	Aslam Dar	Kamal Ahmed	Sultan Rahi, Aaliya, Shahid, Afzaal, F.Jalal, Nimmo
92.	Deedar (U)	Rabia Hasan	Hasan Tariq	Nashad	Rani, Waheed Murad, Mumtaz, Shahid, Allaudin
93.	Sohna Mukhra (P)	Jaffer Malik	J.Malik	Abdullah	Sultan Rahi, Aasia, Shahid, Aslam Pervaiz, Nabila, Nazar
94.	Shehr Aur Saee (U)	Aftab Mangi	Zia Sarhadi	Sohail Rana	Shaista Qaiser, A.Mangi, Qazi Wajid, Zahoor
95.	Bahisht (U)	Neelo	Hasan Tariq	R.Attre/A.Hamid	Nisho, Nadeem, Nayyar, Talish, Saiqa, Zamarrud
96.	Do Tasweerein (U)	Ejaz Shaukat	Sibtain Fazli	Nisar Bazmi	Shabnam, Nadeem, Aasia, Rahman, Qavi, Sofia, Rangeela
97.	Sohna Daku (P)	Naimat/Shakoor	Raja Hafiz	Chishti	Firdaus, Inayat B, Aasia, Kaifi, Mazhar, Rangeela
98.	Suhag Mera Lahu Tera (P)	M.G.Mohd	Aslam Dar	Inayat Hussain	Sultan Rahi, Aasia, Shahid, Rehan, Nimmo, Meena
99.	Kismet (U)	Zafar Shabab	Zafar Shabab	Nashad	Mohammed Ali, Shabnam, Sofia, Allaudin, Shahnwaz, S.Nasir
100.	Das Numbari (P)	Kh.M.Hanif	Altaf Hussain	B.Wazir	Aasia, Iqbal, Najma, Mustafa Qureshi
101.	Chakkar Baz (U)	Usman Yusuf	S. Jamshiri	Nashad	Shahid, Sangeeta, Saiqa, M.Zareef, Ajmal, K.Irani
102.	Lambe Hath Qunoon De (P)	M.Wahid	S.A.Bokhari	Nazir Ali	Firdaus, Sudhir, Aaliya, Iqbal, M.Zareef, S.Mumtaz
103.	Jaado (P)	Mrs.Javed Butt	Iqbal Kashmiri	Inayat Hussain	Shahid, Mumtaz, Sudhir, Rangeela, Nini
104.	Shama (U)	A.Hamid	Nazar Shabab	M.Ashraf	Mohammed Ali, Zeba, Nadeem, Waheed Murad, Deeba, Babra Sharif
105.	Hasde Ao Hasde Jao (P)	Nadeem Abbas	Kaifi	Inayat	Kaifi, Sangeeta, Ghazala, Rangeela, M.Zareef, Juggi

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
106.	Phool Mere Gulshan Ka (U)	Mrs.Riaz Bokhari	Iqbal Akhtar	M.Ashraf	Mohammed Ali, Zeba, Waheed Murad, Nadeem, Nisho, Saira
107.	Sharafat (U)	Shakoor/A.Wahid	Nazrul Islam	Robin Ghosh	Nadeem, Shabnam, Qavi, Allaudin, Adeeb
108.	Hasho Khan (P)	Fazil Butt	S.A.Bokhari	M.Ashraf	Sultan Rahi, Iqbal, Aasia, Aaliya, Sawan
109.	Sikandra (P)	Sabir Malik	M.Tahir	Tafoo	Iqbal, Aasia, Rozina, Khalifa Nazir
110.	Dhamaka (U)	Maulana Hippy	Qamar Zaidi	Lal Mohd.-Iqbal	Javed Sheikh, Shabnam, Rahman, Lehri
111.	Momin Khan Shirineey (Pu)	Farrukh Choudhry	Agha Dilraj	Tassaduq	Amanullah, Sabiha, U.Daraz, Sabir Wasim
112.	Dehqaan (Pu)	Zakaria Pappu	Yusuf Bhatti	Munir Sarhadi	Bada Munir, Shehnaz, Asif Khan, Naimat
113.	Dawatan Meena (Pu)	Saifullah Khan	Nasir R.Khan	Khalid Riaz	Khalid Riaz, Surraiya Khan, Nagina Khanum
114.	Lejj Rakh (S)	Jalil Qureshi	S.M.Brohi	Zafar Qureshi	Rab Nawaz, Nadira, S.Moghul, Shakil Lassi
1975					
1.	Zindagi te Toofan (P)	Tahir Yusuf	Ali Yunus	Chishti	Firdaus, Yusuf, Sangeeta, Ejaz, Rangeela, Talish
2.	Nadir Khan (P)	Malik Asif	Azmat Nawaz	Wajahat Attre	Firdaus, Ejaz, Aaliya, Iqbal
3.	Izzat (U)	Rahil Bari	Jaffer Bokhari	A.Hamid	Neelo, Waheed Murad, Sangeeta, Qavi, Talish, K.Irani
4.	Khuni Khait (P)	Farhat Ayub	Imtiaz Quresh	Wajahat Attre	Naghma, Habib, Aasia, I.Bhatti, S.Mumtaz, Mazhar
5.	Palekha (P)	Sh.M.Hatim	Daud Chand	Chishti	Rani, Shahbaz, Zeenat, M.Ismail, Mazhar, Tani
6.	Pesha War Badmash (P)	N.Z.Dar	S.A.Ashrafi	T.Farooqi	I.Bhatti, Sangeeta, Bahar, Kaifi, Ghazala
7.	Sajan Rang Rangeela (U)	Tariq Aziz	Sanaullah Khan	Nashad	Tariq Aziz, Mumtaz, Deebe, Rangeela, Nadeem, Qavi, Aslam Pervaiz
8.	Haku (P)	K.H.Zahid	K.H.Zahid	Wajahat Attre	Yusuf, Aasia, Iqbal, Rozina, Ali Ejaz
9.	Badal Aeen Barsat (S)	A.M.Abbasi	A.Q.Peerzada	G.Nabi/A.Latif	Ishrat, Wasim, Abdul H.Abro, M.Anokha, Qureshi
10.	Farz Aur Mamta (U)	G.Mohd/Khurshid	K.Khurshid	M.Ashraf	Shabnam, Nadeem, Aaliya, Ejaz, Talish, Saqi, Rangeela
11.	Beaulad (P)	Salma Mumtaz	Salma Mumtaz	Mushtaq Ali	Mumtaz, Iqbal, S.Mumtaz, Talish, Shahida
12.	Heera Phuman (P)	M.Fayyaz	Nasim Hyder	Nazir Ali	Neelo, Iqbal, M.Zareef, Saiqa, Ilyas
13.	Rat Ja Rishta (S)	Qurban Jilani	A.H.Siddiqui	Ghulam Ali	Ishrat, M.Alam, Qurban Jilani, M.Anokha, Ghazala Rafiq
14.	Be Misal (U)	A.Hamid	Shabab Kiranvi	M.Ashraf	Shabnam, Mohammed Ali, Allaudin, Sabira Sultana, Ali Raza
15.	Majha Sajha (P)	Asadullah	A.Syed	Safdar	Naghma, Habib, Kaifi, I.Bhatti, Khanum, M.Zareef
16.	Asli te Naqli (P)	Ehsan Elahi	Waheed Dar	Wajahat Attre	Aaliya, Tanzim, Shehnaz, Nanna, M.Saeed, Neelofer
17.	Bin Badal Barsaat (U)	Zeenat Begum	Z.Begum	Shamim Nazli	Zeba, Mohammed Ali, Shahid, Sangeeta, Nayyar, Lehri
18.	Zulm di Akheer (P)	M.Nasim	S.A.Bokhari	Nazir Ali	Naghma, Yusuf, Iqbal, Sangeeta, Saiqa, Ajmal, Ilyas
19.	Na Chuda Sako Ge Daman (U)	Shabab Kiranvi	Nazar Shabab	M.A.Shad	Saiqa, Rangeela, Zarqa, M.Zareef, Adeeb
20.	Sar da Badla (P)	M.Akram	M.Akram	Nazir Ali	Neelo, Sudhir, Saba, Asad, Ajmal, A.Ejaz, Ilyas
21.	Mera Naa Pathay Khan (P)	S.M. Ali	Masud Pervaiz	B.Wazir	Neelo, Shahid, Babra, M.Zareef, Afzaal
22.	Har Gaya Insaan (U)	Habibur Rahman	S.M.Yusuf	Nisar Bazmi	Mumtaz, Nadeem, Habib, Naghma, Aslam Pervaiz, Tariq Aziz

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
23.	Paisa (U)	N.Kissat	M.A.Ali	Nashad	Shabnam, Mohammed Ali, Lehri, Ali Ejaz, Shazia
24.	Aadi Mujrim (P)	Tariq M. Qureshi	Rehmat Ali	B.Wazir	Aasia, Sudhir, Rangeela, Sawan, Masood Akhtar
25.	Pyar ka Mausam (U)	Ahmed Irfan	Munnawer Rasheed	Tassaduq	Mumtaz, M.Zareef, Saiqa, Nanna, Lehri
26.	Khanzada (P)	S.M.Amin	Akram Khan	Nazir Ali	Aasiya, Najma, Iqbal, Afzaal, Nasira, Asad
27.	Arzoo (U)	Ali Imran	Raza Mir	M.Ashraf	Zeba, Mohammed Ali, Husna, Aslam Pervaiz, Mustafa Qureshi
28.	Rawal (P)	Khalifa Khurshid	Kh.Saeed	Kamal Ahmed	Aasia, Aaliya, Akbar, Asad, Aslam Pervaiz
29.	Jageer (U)	R.Javed/Afaq	Afaq	Nisar Bazmi	Shabnam, Nadeem, Deebea, Aslam Pervaiz, Qavi, M.Saeed
30.	Jogi (P)	Saima Hyder	Hyder Choudhry	M.Ashraf	Waheed Murad, Aasia, Saiqa, Nanna, Ali Ejaz
31.	Ustaad (P)	M.Mushtaq	Wazir Ali	Rafiq Ali	Sultan Rahi, Sangeeta, Shahid, Rozina
32.	Sindbad (U)	M.Mushtaq	Iqbal Kashmiri	Abdullah	Sangeeta, Shahid, M.Zareef, Saqi, Adeeb, Aqil
33.	Milaap (U)	Riaz Gul	R.Gul	Nashad	Shabnam, Mohammed Ali, Ada, Rangeela, Kumar
34.	Ae Pag Mere Veer Di (P)	W.Dar/T.Kazmi	Waheed Dar	Nazir Ali	Firdaus, Sudhir, Asifa, M.Zareef, Nabila
35.	Aj di Gal (P)	Asad Bokhari	A.Bokhari	Tassaduq	Aasia, Asad, Deebea, Iqbal, Musarrat Shaheen
36.	Shirin Farhad (U)	Dilawer/Nayyar	Sharif Nayyar	Khurshid Anwer	Zeba, Mohammed Ali, Nimmo, Saqi, Talish, Adeeb, K.Irani
37.	Deedan (Pu)	K.B.Afridi	Mumtaz A.Khan	R.Shanwari	Badar Munir, Yasmin, Surraiya, Nagina, Liaquat
38.	Tere Mere Sapne (U)	Raza Ali Rizvi	Iqbal Rizvi	Kamal Ahmed	Sangeeta, Mohammed Ali, Shahid, Kavita, Nayyar, Qavi, Saiqa
39.	Dhan Jigra Ma Da (P)	Iqbal Butt	R.A.Raju	Wazir Afzal	Neelo, Sudhir, Nazo, Allaudin, M.Zareef
40.	Farz te Aulad (P)	Mrs.Irshad	M.Nisar Ahmed	Rafiq Ali	Naghma, Habib, Khanum, Asad, Sabiha, Masood Akhtar
41.	Reshma Jawan Hogaee (P)	Shehnaz Begum	Iqbal Kashmiri	Abdullah	Aasia, Yusuf, Shehnaz, Mustafa Qureshi, M.Zareef
42.	Bazao Shahbaz (Pu)	Hafizullah	S.A.Saeedi	Sunny	Yasmin, Badar Munir, Ishrat, Nazli, Aman
43.	Zeenat (U)	Ahmed Shamsi	S.Suleman	Nashad	Shabnam, Nadeem, Shahid, Najma, M.Zareef, Talish
44.	Mardan Hath Maidan (P)	M.Salim	Diljit	Safdar	Rozina, Sudhir, Shahid, Sabiha, Ghazal, A.Ejaz, Ilyas
45.	Mohabbat Zindagi Hai (U)	Mrs.Riaz Bokhari	Iqbal Akhtar	M.Ashraf	Zeba, Mohammed Ali, Mumtaz, Waheed Murad, Nayyar, Lehri, Saqi, Qavi
46.	Rab da Roop (Sk)	Nadeem Abbas	I.Bhatti/R.Zaidi	Safdar	Khanum, I.Bhatti, Shahida, Nanna, Bahar, Afzaal
47.	Muashara (U)	E.Bokhari	Jaffer Bokhari	A.Hamid	Sangeeta, Mohammed Ali, Nadeem, Nisho, Kavita, Sabiha, Shahid
48.	Shikwa (U)	Zafar Shabab	Zafar Shabab	Nashad	Deebea, Mohammed Ali, Nisho, Ghulam Mohiuddin, Allaudin
49.	Zartaja (Pu)	Surraiya Khan	Inayat Khan	Sher Afghan	Surraiya, Asif, Yasmin, Amaan
50.	Watn Imaan (P)	Javed Iqbal	M.Akram	Nazir Ali	Neelo, Yusuf, Sangeeta, Mustafa Qureshi, Sabiha, Zubair
51.	Aag te Khun (P)	Aqil Jaffri	Waheed Dar	Nazir Ali	Aaliya, Sudhir, Mazhar, Tanzim, Nazli, Rehana
52.	Gumrah (U)	Wasif Shaikh	S.Suleman	Nashad	Zeba, Mohammed Ali, Nadeem, Nisho, Shahid, Nayyar Sultana, Lehri

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
53.	Do Sathi (U)	Rahman	Rahman	Robin Ghosh	Shabnam, Rahman, Shahnawaz, Qavi, Talish, Nayyar Sultana
54.	Sindhri Tan Sadqe (S)	Kh.Bashir Ahmed	Jamil Mirza	Ghulam Ali	Chakori, Wasim, Ahmed Ali, Beena, Wasi Ahmed
55.	Shareef Badmash(P)	Ajmal Ilyas	Iqbal Kashmiri	Abdullah	Sultan Rahi, Mumtaz, Yusuf, Aasia, M.Zareef, Mustafa Qureshi
56.	Dilnashin (U)	Jan M.Jumman	Iqbal Akhtar	M.Ashraf	Shabnam, Nadeem, Kavita, Zarqa, Nayyar Sultana, Lehri, Ibrahim Nafees
57.	Guddi (P)	Mushtaq Ahmed	Nasim Hyder	Nazir Ali	Mumtaz, M.Zareef, Sangeeta, Iqbal, N.Mahbub, Afzaal
58.	Ek Gunah Aur Sahi (U)	Safdar Masood	Hasan Tariq	Nisar Bazmi	Rani, Shahid, Sabiha, Darpan, Talish
59.	Chad Burre di Yari (P)	Ashiq Hussain	A.Riaz	Mushtaq Ali	Aasia, Iqbal, Khanum, Aurengzeb, Salma Mumtaz
60.	Anari (U)	Irfan Ali	S.Suleman	M.Ashraf	Shabnam, Nadeem, Sangeeta, Ghulam Mohiuddin, Mustafa Qureshi
61.	Pehchan (U)	Anis Dossani	Pervez Malik	Nisar Bazmi	Shabnam, Nadeem, Qavi, Sabiha, Munawwar Saeed, Nayyar Sultana
62.	Baghi (Pu)	Habibullah	Enayatullah	R.Shanwari	Badar Munir, Surraiya, Asif, Naimat, Amaan
63.	Babul Daku (P)	Shahid Abass	Iqbal Malik	Bakhshi Wazir	Rozina, Iqbal, M.Zareef, Khanum, Afzal Khan
64.	Dharti Lal Kunwar (S)	Khalil/Buchyani	A.H.Siddiqui	G.Nabi/Latif	Ishrat, Mustafa Qureshi, Mehboob Alam, M.Anokha
65.	Mera Naam Hai Mohabbat (U)	A.Hameed	S.Kiranvi	M.Ashraf	Babra, Ghulam Mohiuddin, Allaadin, Rehan, Bahar
66.	Professor (U)	Tanvir Wahid	Raza Mir	A.Hamid	Nisho, Mohammed Ali, Shahid, Sofia, Nayyar Sultana, Saqi
67.	Wahshi Jat (P)	Majeed/Akber	Hasan Askari	Safdar	Sultan Rahi, Aasia, Iqbal, Ghazala, Afzaal, Ilyas Kashmiri
68.	Paalki (U)		Qamar Zaidi	Nashad	Nadeem, Mohammed Ali, Zeba, Roohi Bano, Lehri, S.M.Saleem
69.	Nakabandi (P)	Sharif Dogar	Habib	Khalil/Kamal	Naghma, Habib, Deebe, Rehan, Ilyas
70.	Aashiq Lok Saudai (P)	Nazar Ahmed	A.Raiz	Mushtaq Ali	Aasia, Shahid, Iqbal, Afzaal, Qavi, Nazo
71.	Dilanwich Rab Wasda (Sk)	Kauser/Hamid	Hamid Shahid	B.Wazir	Kaifi, Firdaus, I.Bhatti, Aaliya, Asad, Sabiha
72.	Bikhre Moti (U)	Nadeem Abbas	Kaifi	Inayat Hussain	Shabnam, Mohammed Ali, Kaifi, Nisho, Talish, Sabiha, Ghazala
73.	Eisaar (U)	Sabiha Alraza	Laeq Akhtar	Nisar Bazmi	Zeba, Mohammed Ali, Lehri, Waheeda, Aslam Pervaiz
74.	Shaheed (P)	Dilawez Butt	Masood Asghar	B.Wazir	Sultan Rahi, Aasia, Iqbal, Aaliya, Nazli
75.	Neiki Badi (U)	Wajahat Naeem	Q.Ghori	Nashad	Nisho, Shahid, Adeeb, Sabiha, Talish, K.S. Motta
76.	Dilruba (U)	Habibul Hasan	Hasan Tariq	Nisar Bazmi	Rani, Waheed Murad, Mustafa Qureshi, Husna, Nirala, Saqi, Bahar
77.	Surat Aur Seerat (U)	Muzzafer/Nazir	Iqbal Yusuf	M.Ashraf	Sudhir, Mohammed Ali, Waheed Murad, Mumtaz, Nisho, Lehri, Qureshi
78.	Nawab Zada (P)	Waheed Butt	Akram Khan	Tafoo	Aasia, Asad, Najma, Iqbal, Afzaal
79.	Jor Tor da Badshah (P)	Aslam Khan	Obaid Malik	Kh.Rashid	Aasia, Afzaal, Iqbal, Asad
80.	Balwant Kaur (P)	Parvez Sabir	M.Salim	Hasan Latif	Sultan Rahi, Neelo, Shahid, Sangeeta, Kavita, Adeeb
81.	Athra (P)	Asghar Rizvi	Kh.Sarfraz	Nazir Ali	Neelo, Yusuf, Nisho, Mustafa Qureshi, Nayyar Sultana
82.	Hathkadi (P)	Choudhry Ismail	Hyder Choudhry	Wajahat Attre	Aasia, Yusuf, Najma, Iqbal, Habib

FILMOGRAPHY

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
83.	Gunwaar (U)	Rashid Mukhtar	Rangeela	Nisar Bazmi	Sangeeta, Rangeela, Qavi, Ishrat, Hanif, Talish
84.	Dharti Dilwaranji (S)	Ch.Sharif	Ghulam Haider	Zafar Ali	Ishrat, Wasim, M.Alam, Shahzadi, M.Anokha
85.	Kochwan (Pu)	M.Z.Pappu	Yusuf Bhatti	R.Shanwari	Badar Munir, Khanum, Naimat, Liaquat Major
86.	Armaan (Pu)	Sardar Khan	Aziz Tubassum	R.Shanwari	Yasmin, Asif, Surraiya, B.Bakht, Jamil Babar
87.	Shararat (U)	Irfan Malik	S.Suleman	Nisar Bazmi	Mumtaz, Ghulam Mohiuddin, M.Zareef, Nirala, K.S.Motta
88.	Haiwan (U)	Rafiq/Majid	S.A.Hafiz	A.Hamid	Shahid, Nisho, Aaliya, Mustafa Qureshi, Khurshidulla
89.	Allah-o-Akbar (U)	Nasir Shamshi	Rafiq Chaman	Voice: M. Ali	Full length documentary on Seerat-un-Nabi(PBUH)
90.	Ajnabi (U)	Rashid Javed	Afaaqi	Nisar Bazmi	Deeba, Mohammed Ali, Babra, Qavi, Saqi, Shahnawaz Junior
91.	Rajjo (P)	Rana Sehwani	Nasim Hyder	Nazir Ali	Neelo, Iqbal, M.Zareef, M.Saeed
92.	Gunehgar (P)	Shamsul Alam	Hyder Choudhry	M.Ashraf	Aasia, Yusuf, Afzaal, Bahar, Saiqa, Rangeela
93.	Roshni (U)	Qavi	Qavi	Kamal Ahmed	Nadeem, Mumtaz, Nisho, Lehri, Qavi, Sabiha, Adeeb
94.	Shida Pistol (P)	M.Ilyas/Yusuf	Sharif Ali	G.H.Shabbir	Sultan Rahi, Aasiya, M.Zareef, Afzaal, Saiqa
95.	Jab Jab Phool Khile (U)	R.Bokhari/Shariq	Iqbal Akhtar	M.Ashraf	Nadeem, Mohammed Ali, Waheed Murad, Zeba, Mumtaz, Ibrahim Nafees
96.	Khooni (P)	Qazi Jehangir	Waheed Dar	Kamal Ahmed	Sultan Rahi, Yusuf, Aaliya, M.Zareef, Asad
97.	Umang (U)	Sabir/Safeer	K.Khurshid	Robin Ghosh	Shabnam, Nadeem, Roohi Bano, Qavi, Shahnawaz Junior
98.	Doghla (P)	Usman Nazir	Raza Zaidi	Ashiq Hussain	Sultan Rahi, Aasia, Shahid, Allaudin, Afzaal
99.	Naik Parvin (U)	Iqbal Beg	S.M.Yusuf	A.Hamid	Nisho, Mohammed Ali, Rahman, Sangeeta, Aslam Pervaiz, Shahnawaz
100.	Jailer te Qaidi (P)	Mrs.Tabassum	Daud Butt	Wajahat Attre	Sultan Rahi, Neelo, Iqbal, Mustafa Qureshi, Nazli
101.	Badal Giya Insan (U)	Hyder	Hyder	Abdullah	Shabnam, Mohammed Ali, Hyder, Lehri, Saiqa, Talish
102.	Naukar (U)	A.Hameed	Nazar Shabab	M.Ashraf	Zeba, Mohammed Ali, Babra, Nanna, Saiqa, Shahnawaz Junior
103.	Zanjeer (U)	Ali Imran	S.Suleman	M.Ashraf	Shabnam, Nadeem, Mustafa Qureshi, Sabiha, Sweety
104.	Sajjan Kamla (P)	Farooq/Mushtaq	M.Akram	Nazir Ali	Aaliya, Waheed Murad, Afzaal, M.Zareef, Shahnawaz Junior
105.	Dulhan Eik Raat Ki (U)	Aqal Din	Mumtaz A.Khan	Kamal Ahmed	Badar Munir, Musarrat Shaheen, Asif, Nimmi, Naimat
106.	Sultana Daku (P)	Riaz Choudhry	Muzaffer Tahir	Chishti/Nazir	Neelo, Sudhir, Allaudin, Adeeb, M.Saeed
107.	Shoukan Mele Di (P)	Saima Hyder	Hyder Choudhry	Kamal Ahmed	Aasia, Iqbal, Mumtaz, M.Zareef, Shahnawaz Junior
108.	Nawe Deyo Shapey (Pu)	Mumtazi/Chatta	Mumtaz A.Khan	Sher Afgan	Badar Munir, Nimmi, Musarrat Shaheen, Saqi, Naimat, Asif
109.	Do Dost (P)	R.Bari/H.Akram	Akram	Nazir Ali	Aasia, Iqbal, Asad, Ilyas, Musarrat Shaheen
110.	Masoom (U)	Mushtaq	Wazir Ali	Khalil Ahmed	Babra, Ghulam Mohiuddin, Lehri, Afzaal, Allaudin
111.	Gul Bano (Pu)	Ghulam Haider	Sabir Wasim	Sunny	Surraiya, Amaan, Seemi Gul, Umar Daraz
112.	Paghaila (Pu)			Rahdat Hussain	Asif, Yasmin, Nanna, Nasrin

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
1976					
1.	Pyar Kadde Naee Marda (P)	A.A.Syed	Zia Hashmi	Saleem Iqbal	Naghma, Habib, Rangeela, Razia, M.Ismail
2.	Maut Khaidh Jawana Di (P)	M.Afzal	Aslam Irani	B.Wazir	Sultan Rahi, Aasiya, Rangeela, Nabila
3.	Bhaghawat (P)	Khalifa Nazir	Kh.Saeed	Kamal Ahmed	Najma, Akbar, Iqbal, Nazli
4.	Zubaida (U)	Aslam Dar	Aslam Dar	Rafiq Ali	Nisho, Waheed Murad, Sabiha, Babra, Lehri, Aslam Pervaiz, Saqi
5.	Ajdi Taza Khabar (P)	Ali Abbas	Iftikhar Khan	Wajahat Attre	Yusuf, Babra, Nayyar, Darpan, Mansoor
6.	Talash (U)	M.Ishaq/Pervez	Pervez Malik	Nisar Bazmi	Shabnam, Nadeem, Mumtaz, Babra, M.Akhtar, Allaudin
7.	Khaufnak (P)	Shahid Afzal	Rahmat Ali	Safdar	Neelo, M.Zareef, Anita, Afzaal, Mustafa Qureshi
8.	Raja Jani (U)	Javed Iqbal	S.A.Hafiz	Bobby	Shabnam, Mohammed Ali, Husna, Asha Posley, M.Saeed, Nirala
9.	Ayyash (P)	Aslam Choudhry	Iqbal Kashmiri	Safdar	Neelo, Yusuf, M.Zareef, Khanum, Mustafa Qureshi
10.	Insan Aur Farishta (U)	A.Hameed	Shabab Kiranvi	M.Ashraf	Nadeem, Deebea, Roohi Bano, Ghulam Mohiuddin, Amber, Allaudin
11.	Yar da Sehra (P)	A.R.Mirza	Iqbal Kashmiri	Safdar	Sultan Rahi, Aasia, Yusuf, Sabiha, Ali Ejaz
12.	Sanjhi Gherat Yaran Di (P)	Iqbal Butt	Niaz Ahmed	Chishti	Khanum, Afzal Khan, Ishrat, Aslam Pervaiz
13.	Akhkhar (P)	Shehzad Mahmood	Kh.Sarfraz	Bakhshi Wazir	Sultan Rahi, Aasia, Yusuf, Habib, Nabila
14.	Hukm da Ghulam (P)	Ch.Qayyum	M.Salim	Nazir Ali	Aasia, M.Zareef, Nimmo, Nanna, Talish, Nabila
15.	Mom ki Gudya (U)	A.R.Shamsi	S.Suleman	Robin Ghosh	Shabnam, Ghulam Mohiuddin, Najma, Lehri, Zarqa, Bahar, Nimmo
16.	Ultimatum (P)	Nadeem Abbas	Kaifi	Bakhshi Wazir	Sultan Rahi, Kaifi, Aasia, I.Bhatti, Ghazala
17.	Rastay ka Pather (U)	Ejaz Rashid	M.A.Rasheed	Nashad	Sultan Rahi, Waheed Murad, Nisho, Sabiha, Aslam Pervaiz
18.	Deewar (U)	A.Hameed	Shabab Kiranvi	M.Ashraf	Babra, Ghulam Mohiuddin, Jamshed Ansari, Allaudin
19.	Haibat Khan (Pu)	A.Dutta/Yunus	Maqsood Khan	Sunny	Rukhsana, Asif, Saqi, Talish, Humayun
20.	Koshish (U)	Saeeda Khan	Iqbal Akhtar	M.Ashraf	Nadeem, Mumtaz, Deebea, Lehri, Qavi, Ibrahim Nafees
21.	Aag Aur Ansoo (U)	R.Javed/Afaq	A.S.Afaq	Nisar Bazmi	Babra, Ghulam Mohiuddin, Mohammed Ali, Deebea, Mustafa Qureshi, T.Iqbal
22.	Aurat Eik Pehali (U)	Rahil Ahmed	Jaffer Bokhari	Nazir Ali	Zeba, Mohammed Ali, Sangeeta, Kavita, Aslam Pervaiz, Allaudin
23.	Maa Sadqe (P)	Malik Yasin	Abid Shujah	Chishti	Aaliya, Yusuf, Iqbal, M.Zareef, Nahid
24.	Nag Aur Nagan (U)	Mrs.Ratan Kumar	Hasan Tariq	Nisar Bazmi	Rani, Waheed Murad, Kavita, Aslam Pervaiz, Ilyas
25.	Daagh (U)	Kissat/Khurshid	K.Khurshid	M.Ashraf	Shabnam, Mohammed Ali, Deebea, Lehri, M.Zareef
26.	Aaj Aur Kal (U)	Irfan Malik	S.Suleman	Khalil Ahmed	Shabnam, Rahat Kazmi, Ghulam Mohiuddin, Qavi, Lehri
27.	Toofan (P)	Hasan Askari	H.Askari	Safdar	Sultan Rahi, Aasia, Iqbal, Mustafa Qureshi, Afzaal, Najma
28.	Janu Kupti (P)	Mehr M.Rafiq	Nasim Hyder	Wazir Ali	Aasia, Iqbal, M.Zareef, Saiqa, M.Saeed, Saiqa, Anita
29.	Daman ki Aag (U)	Bashir Ahmed	Zafar Shabab	M.A.Shad	Shabnam, Mohammed Ali, Nadeem, Saiqa, Allaudin

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
30.	Society Girl (U)	Raza Ali Rizvi	Sangeeta	Nazir Ali	Sangeeta, Kavita, Mohiuddin, Nisho, Aslam Pervaiz, Qavi
31.	Aulad (U)	Afzal Doha	Hasan Tariq	M.Ashraf	Rani, Shahid, Sabiha, Talish, Aslam Pervaiz, Allaudin
32.	Chor Nu More (P)	Jamil Akhtar	J.Akhtar	Khalil Ahmed	Sudhir, Aasia, Babra, Talish, Adeeb
33.	Waqt (U)	Zafar Shabab	Zafar Shabab	Nashad	Babra, Waheed Murad, Shamim Ara, Habib, Kavita
34.	Anjaam (P)	S.Nazir Hussain	Waheed Dar	Bakhshi Wazir	Aasia, M.Zareef, Shahid, Babra, Afzaal
35.	Khote Tapni (P)	T.Butt/F.Sheikh	Fayyaz Sheikh	Wajahat Attre	Aasia, Iqbal, Nimmo, Shahid, Talish, Nayyar
36.	Talaq (U)	M.Saeed	S.Suleman	Khalil Ahmed	Shabnam, Shahid, Najma, Sabiha, Santosh
37.	Dukki Tikki (P)	Mohd.Siddiq	M.J.Rana	Chishti	Aasiya, Shahid, Nazli, Rangeela, Ilyas
38.	Pindi Waal (P)	Manzoor Hussain	Zahoor Hussain	Kamal Ahmed	Sultan Rahi, Neelo, Aurangzeb, Rangeela
39.	Mehboob Mera Mastana (U)	T.Afzaal	Saqlain Rizvi	Nashad	Aasia, Waheed Murad, Deebea, Sangeeta, Talish, Nanna
40.	Sohni Mahiwal (P)	Ayub Khan	Raza Mir	A.Hamid	Mumtaz, Yusuf, Rozina, Asad, Allaudin
41.	Waada (U)	Asghar Joora	Aslam Dar	Kamal Ahmed	Aasia, Waheed Murad, Deebea, Mansoor, Lehri, Saiqa, Allaudin
42.	Wardaat (P)	Diljit Mirza	Diljit	Safdar	Sudhir, Shahid, Neelo, Sangeeta, M.Zareef, Lehri
43.	Sayyan Anari (U)	Aslam Dar	Aslam Dar	Rafiq	Shabnam, Nadeem, Aslam Pervaiz, Ilyas, Saiqa
44.	Yarana (P)	Babar Bilal	Iqbal Kashmiri	Nazir Ali	Sudhir, Neelo, Shahid, Mustafa Qureshi, Khanum
45.	Maan Jawani Da (P)	S.Khurram	H.Khalid	Feroze Gul	Firdaus, Habib, M.Zareef, Allaudin
46.	Dehka Jae Ga (U)	Jan M.Jumman	Jan Mohd	M.Ashraf	Shahid, Babra, Jamshed Ansari, Lehri, Shahnwaz
47.	Jor Brabar Da (P)	Sh.M.Siddiq	Altaf Hussain	Akhter Hussain	Aaliya, Iqbal Hasan, Najma, Mustafa Qureshi, Bahar
48.	Billa Babarsher (P)	Asad Bokhari	A.Bokhari	Nazir Ali	Najma, Asad, Aaliya, Afzaal, Nanna, Nazneen
49.	Kharidar (U)	Sarwer/Jamshed	Jamshed Naqvi	M.Ashraf	Deebea, Mohammed Ali, Mumtaz, Waheed Murad, Habib, Nayyar
50.	Zaibunissa (U)	M.Akram Choudhry	Farid Ahmed	Inayat Hussain	Shamim Ara, Waheed Murad, Talish, Aaliya, Tamanna, M.Saeed
51.	Darra (P)	Riaz Gul	A.R.Gul	R.Varma	Aasia, Yusuf, Afzal, Ali Ejaz, Bahar
52.	Aj Tan Bhakar Payun (S)	G.M.Memon	M.Changezi	Feroze Gul	Chakori, M.Changezi, Anokha, Sheikh Sindhi
53.	Do Aansoo (U)	M.Hanif/Atta	S.A.Bokhari	Nazir Ali	Shabnam, Nadeem, Shahid, Nayyar, Deebea, Bahar, Talish
54.	Sachae (U)	Pervez Malik	P.Malik	Nisar Bazmi	Shabnam, Nadeem, Talish, Allaudin, Saiqa, Qavi
55.	Warrant (P)	Saima Hyder	H.Choudhry	Kamal Ahmed	Aasia, Yusuf, Afzaal, Habib, Shahnawaz
56.	Surraiya Bhopali (U)	Hasan Shah	Hasan Tariq	A.Hamid	Rani, Shahid, Waheed Murad, Husna, Aslam Pervaiz, Bahar
57.	Chitra te Shera (P)	Babar Iqbal	Iqbal Kashmiri	Inayat Hussain	Sultan Rahi, Yusuf, Aasia, Adeeb, Mumtaz
58.	Ustad Shagird (P)	M.J.Rana	M.J.Rana	Nazir Ali	Ilyas, Nazli, Khanum, M.Zareef, Najma, Afzaal
59.	Meri Dushmani (U)	Basit/R.Bokhari	Mumtaz A.Khan	Kamal Ahmed	Badar Munir, Musarrat Shaheen, Asif, Saqi, Afzaal, Nazli
60.	Pather te Moti (P)	Manzur Babar	Manzur Babar	Akhtar Hussain	Aasia, Mumtaz, Shahid, Asad, Rangeela
61.	Baghi te Farangi (P)	M.A.Mirza	Arshad Mirza	G.H.Shabbir	Sultan Rahi, Sudhir, Aasia, Talish, Ilyas

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
62.	Rat Ji Rande (S)	Zaffer Bhatti	Manzoor Ahmed	F.Gul/R.Hamid	Chakori, M.Changezi, Mehbub Alam, Qurban Jilani
63.	Shugna di Mehndi (P)	Aqil Imran	M.Akram	Akhtar Hussain	Aaliya, Yusuf, Sangeeta, Ali Ejaz, Ilyas
64.	Anokhi (U)	Kissat/Khurshid	K.Khurshid	Robin Ghosh	Shabnam, Najma, Kavita, Ghulam Mohiuddin, Talat Iqbal
65.	Bad Tameez (P)	S.A.Razzaq	Hyder Choudhry	Nazir Ali	Aasia, M.Zareef, Aslam Pervaiz, Nisho, Nayyar, Qavi, S.Nawaz
66.	Mohabat Aur Mahengai (U)	Raza A.Rizvi	Iqbal Rizvi	Kamal Ahmed	Nadeem, Sangeeta, Kavita, Ghulam Mohiuddin, Aslam Pervaiz
67.	Aansoo Aur Sholay (U)	S.A.Majeed	S.A.Hafiz	Bobby	Ghulam Mohiuddin, Babra, Mustafa Qureshi, Khurshidulla
68.	Truck Driver (P)	Aziz Begum	Sheikh Hasan	R.A.Naji	Sultan Rahi, Aasia, Shahid, Sangeeta, Afzaal
69.	Licence (P)	J.Qamar/I.Iqbal	Aslam Irani	Wajahat Attre	Sultan Rahi, Mustafa Qureshi, Najma, Nimmo, Afzaal
70.	Sazish (U)	Kokab Afzal	Afzal Khan	Kamal Ahmed	Malini, Usman Pirzada, Qavi, Talish, K.S.Motta
71.	Andata (U)	A.Butt/Ajmal	Iqbal Yusuf	Kamal Ahmed	Sultan Rahi, Sudhir, Mohammed Ali, Mumtaz, Mustafa Qureshi, Talish
72.	Nasheman (U)	A.Hameed	S.Kiranvi	M.Ashraf	Mohammed Ali, Babra, Nanna, Aslam Pervaiz, Nirala, Tamanna
73.	Akh Laddi (P)	Feroze Din	Shafiq Akhter	Abdullah	Waheed Murad, Mumtaz, M.Zareef, Mustafa Qureshi, Allaudin
74.	Ghairat (P)	Rafiq Chohan	Javed Hasan	Tafoo	Sultan Rahi, Najma, Aaliya, Aurangzeb
75.	Do Dushman (P)	Ashiq/A.Malik	Daud Butt	Mushtaq Ali	Sultan Rahi, Najma, Rozina, Mustafa Qureshi, Asad
76.	Jagga Gujjar (P)	Ch.Merajudin	Kaifi	Bakshi Wazir	Sultan Rahi, Kaifi, Aasia, Ghazala, Bahar
77.	Shera te Bupra (P)	Wasif Shaikh	Jamil Akhtar	A.Hamid	Sultan Rahi, Aasia, Yusuf, Mustafa Qureshi
78.	Teen Yar (P)	Parvez/Hafiz	Ashraf Butt	Nazir Ali	Aaliya, Iqbal, Asad, Badar Munir, Yasmin
79.	Aj Da Badmash (P)	Akram Khan	A.Khan	Tafoo	Sultan Rahi, Aasia, Iqbal, Badar Munir, Najma, Afzaal
80.	Reshma te Shera (P)	Saima Hyder	Hyder Choudhry	Wajahat Attre	Sultan Rahi, Yusuf, Aasia, Mumtaz, Afzaal
81.	Jat Kuddian Toon Darda (P)	S.Kamal	S.Kamal	Wajahat Attre	Kamal, Neelo, Nisho, Najma, Afzaal, Aslam Pervaiz
82.	Mohabbat Aur Dosti (U)	Khurshid/Sarwer	Khalifa Saeed	Kamal Ahmed	Shahid, Najma, Badar Munir, Musarrat Shaheen, Adeeb, Nazli
83.	Mujhe Gale Lagalo (U)	Raza A.Rizvi	Sangeeta	Nazir Ali	Sangeeta, Kavita, Ghulam Mohiuddin, Nayyar Sultana, Qavi, Mansoor
84.	Chiragh Bahadur (P)	Bashir Rana	Parvez Rana	B.Wazir	Sultan Rahi, Najma, Aurangzeb, M.Saeed, Sawan
85.	Insaniyat (U)	A.R.Shamsi	S.Suleman	Nashad	Babra, Rahat Kazmi, Talish, Sabiha, Lehri
86.	Gama B.A. (P)	Misbah Butt	Masood Asghar	Wazir Afzal	Mumtaz, M.Zareef, Ilyas, Nanna
87.	Mafror (P)	Ali Razi	Aizaz Syed	Bakshi Wazir	Sultan Rahi, Naghma, Sudhir
88.	Jio Aur Jeene Do (U)	Shamim Ara	Shamim Ara	Robin Ghosh	Waheed Murad, Mumtaz, Shamim Ara, Ghulam Mohiuddin, Kavita, Nadeem
89.	Dharkan (U)	Abid Karim	Syed H.Ahmed	M.Ashraf	Zeba, Mohammed Ali, Nisho, Shahid, Saiqa, Ishrat
90.	Shabana (U)	A.Hamid	Nazar Shabab	M.Ashraf	Waheed Murad, Babra, Shahid, Nanna, Tamanna, M.Akhtar
91.	Jawan te Maidan (P)	Mrs.Ahad Malik	Altaf Hussain	Abdullah	Aaliya, Yusuf, Iqbal, Naghma, Afzaal
92.	Zindabad (P)	Maqbool Sheikh	S.A.Ashrafi	T.Farooqi	Aaliya, Shahid, Ghazala, Kaifi, Sabiha, I.Bhatti
93.	Goonj Utthi Shehnai (U)	Ashiq Butt	S.M.Yusuf	M.Ashraf	Mohammed Ali, Zeba, Waheed Murad, Roohi Bano

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
94.	Shehzor (P)	Aqil/Mussa	Yunus Rathore	F.Gul/R.Hyder	Kaifi, Ishrat, Nahid, M.Alam, Qurban Jilani
95.	Zaroorat (U)	Hafeez/A.Rafiq	Hasan Tariq	A.Hamid	Rani, Shahid, Qavi, Husna, Allaudin, Talish
96.	Gungo Putter Maa Da (P)	Malik Yunus	Hafeez Ahmed	S.Iqbal	Sultan Rahi, Neelo, Iqbal, Najma, Afzaal
97.	Hashr Nashr (P)	Ilm Din/Sharif	Hyder Choudhry	Wajahat Attre	Yusuf, Aasia, Mustafa Qureshi, Afzaal
98.	Intiqam ke Sholay (U/Pu)	Iqbal/Shafi Kazi	Arif Khan	Karim S/Sunny	Badar Munir, Nimmi, Asif, Shahnawaz, Saqi
99.	Club Dancer (P)	M.Akhtar	A.Riaz	B.Wazir	Shahid, Aasiya, Sangeeta, Roohi, Aslam Pervaiz
100.	Thagan de Thagh (P)	Saeed Ahmed	Iqbal Kashmiri	Chishti	Sultan Rahi, Deebea, Shehnaz, Aurangzeb, Rangeela
101.	Aap ka Khadim (U)	Waqar/Imtiaz	Wazir Ali	Khalil Ahmed	Mohammed Ali, Zeba, Waheed Murad, Najma, Shahnawaz Junior
102.	Dameene Aur (Pu)	Hafiz Choudhry	Maqsood Khan	Sunny	Badar Munir, Yasmin, Asif, Wahida, Amaan
103.	Phool Aur Sholay (U)	G.Danewala/Azhar	Ilyas Bokhari	M.Ashraf	Mohammed Ali, Zeba, Yusuf, Asif, Humayun
104.	Jahangira (P)	Shabir Sheikh	Jahangir Sheikh	Abdullah	Yusuf, Mumtaz, Nahid, Afzaal
105.	Kilkil Mera Nam (P)	Kh.Ataullah	Nasim Hyder	Saleem Iqbal	Neelo, M.Zareef, Musarrat Shaheen, Shahid, Talish
106.	Taqdir Kahan Laiaee (U)	Sultan Rahi	Nasir Hussain	M.Manzoor	Sultan Rahi, Deebea, Aaliya, Adeeb, Nazim
107.	Kafiristan (Pu)	Gul Rahman	Sanobar Khan	Sunny	Badar Munir, Surraiya, Liaquat Major, Naimat
108.	Beyond The Last Mountain /Musafir (E/U)	Javed Jabbar	Javed Jabbar	Sohail Rana	Usman Pirzada, Mariana, Shamim Hilali, Zahur, Nighat
109.	Jang-o-Amn (Pu)	Bashir Ahmed	Farooq Khan	I.Huzervi	F.Khan, Yasmin, U.Daraz, Jamil Babar, Sabira Sultana
110.	Da Zoay Mina (Pu)	Salma Mumtaz	Ejaz Mir	Chishti	Sudhir, Firdaus, Aaliya, Iqbal, S.Mumtaz
111.	Heera Puttar (P)	Manzoor Anjum	Hashim Khan	Safdar	Iqbal, Neelo, Saiqa, Ali Ejaz, Aslam Pervaiz
1977					
1.	Dharti Lahu Mangdi (P)	Ch.Mohd.Siddiq	Muzaffer Tahir	Nazir Ali	Aasia, Yusuf, Deebea, Bahar, Rozina, Iqbal
2.	Awara (U)	Mrs.S.Meraj	Altaf Hussain	Inayat Hussain	Mumtaz, Shahid, Aaliya, Nazli, Nanna, Mustafa Qureshi
3.	Malikzada (P)	S.M.Amin	Daud Butt	Nazir Ali	Neelo, Iqbal, Nazli, Ali Ejaz, M.Saeed
4.	Beti (U)	Pervez/Javed	Zafar Shabab	M.Ashraf	Shahid, Babra, Habib, Tariq, Shahnawaz, Amber
5.	Paristish (U)	Nasim Ahmed	Azizul Hasan	Wajid Nashad	Deebea, Nadeem, Mumtaz, Waheed Murad, M.Saeed, Nayyar Sultana
6.	Black Cat (U)	A.Gabba	Baqar Rizvi	Wajahat Attre	Musarrat Shaheen, Naghma, Shahid, Badar Munir, Humayun
7.	Do Chor (P)	Akif/Mehmood	Masood Butt	Tafoo	Sudhir, Badar Munir, Najma, Musarrat Shaheen, Mustafa Qureshi, Shahnawaz Junior
8.	Mohabat Eik Kahani (U)	A.Hamid	S.Kiranvi	M.Ashraf	Kavita, Nadeem, M.Akhtar, Amber, Nanna, Shabo, Aslam Pervaiz
9.	Tera Bhi Jawab Naee (P)	B.H.Hashmi	Rafiq Hyder	Salamat Ali	Neelo, Iqbal, Mustafa Qureshi, Najma
10.	Qatal ke Baad (U)	Ismail/Maqbool	Iqbal Rizvi	Kamal Ahmed	Nimmi, Badar Munir, Deebea, Nayyar, Humayun
11.	Ruth Aeen Ajrak (S)	Nazeer Sufi	N.Sufi	Ghulam Ali	Chakori, M.Changezi, M.Alam, N.M.Lashari
12.	Uf Yeh Beewiyan (U)	M.Saeed	S.Suleman	M.Ashraf	Shabnam, Shahid, Najma, Tamanna, Lehri, Mina Duad
13.	Aina (U)	M.A.Shamsi	Nazrul Islam	Robin Ghosh	Shabnam, Nadeem, Rehan, Qavi, Bahar, Hanif, Shahzeb

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
14.	Dildar Sadqe (P)	M.Akram	M.Akram	Nazir Ali	Aasia, Iqbal, Najma, Zubair, Allaudin, Nazli
15.	Akhri Maidan (P)	Asif Naqvi	Hasan Askari	Safdar	Sultan Rahi, Aasia, Shahid, Mustafa Qureshi, Afzaal
16.	Dada (P)	Daud Butt	Daud Butt	Tafoo	Sultan Rahi, Najma, Anita, Adeeb, Mustafa Qureshi, Aslam Pervaiz
17.	April Fool (U)	A.I.Production	M.Ikram	Tassaduq	Aasia, Aurangzeb, Khanum, Ejaz, Rangeela, M.Khan
18.	Amna Samna (U)	Jan M.Jumman	Jan M.Jumman	Nazir Ali	Najma, Shahid, Nisho, Asif, Ghulam Mohiuddin
19.	Jurm Mai Keetasi (P)	Asad Sagar	M.Sarwer	Bakhshi Wazir	Sultan Rahi, Neelo, Sudhir, Sabiha, Aurangzeb
20.	Begum Jaan (U)	A.Qadoos/B.Shah	Hasan Tariq	A.Hamid	Rani, Shahid, Bindya, Aurangzeb, Shahnawaz Junior, Qavi
21.	Teen Badshah (P)	Manzoor Hussain	Zahur Hussain	Kamal Ahmed	Sultan Rahi, Mustafa Qureshi, Najma, Saiqa, Ilyas
22.	Putter te Qanoon (P)	Malik Shahnawaz	M.Rafiq	Talib Hussain	Naghma, Iqbal, Nimmi, Sawan, M.Zareef, Ali Ejaz
23.	Gora Kala (U)	Shafqat Hussain	R.Rakhan	Nazir Ali	Nisho, Nadeem, Qavi, Nayyar Sultana, Saiqa, Aurangzeb
24.	Jasoos (U)	Iqbal Yusuf	I.Yusuf	Tafoo	Sultan Rahi, Mumtaz, Ghulam Mohiuddin, Rozina, Chakori
25.	Aashi (U)	A.S.Afaqi	A.S.Afaqi	Nazir Ali	Babra, Shahid, J.Ansari, Najma Mehboob, Saiqa
26.	Fraud (P)	Choudhry Ismail	Hyder Choudhry	Kamal Ahmed	Aasia, Yusuf, Iqbal, Saiqa, Bahar
27.	Danka (P)	Qasim Khan	Daud Butt	Wajahat Attre	Neelo, Iqbal, Mustafa Qureshi, Nimmi, Nabila
28.	Shama-e-Mohabbat (U)	Shabab Kiranvi	Shabab Kiranvi	M.Ashraf	Shabnam, Shahid, Mohiuddin, Musarrat Shaheen, Nanna, Tamanna
29.	Ishq Ishq (U)	Tayyab Rizvi	Sangeeta	Kamal Ahmed	Kavita, Nadeem, Sangeeta, Ghulam Mohiuddin, Talish, Qavi
30.	Lahori Badshah (P)	Abdul Qayyum	Jahangir Qiaser	Kamal Ahmed	Sultan Rahi, Aasia, Shahid, Mustafa Qureshi, Ghazala
31.	Jeera Saeen (P)	M. Ali/Tufail	Yunus Malik	Tafoo	Sultan Rahi, Aaliya, Najma, Mustafa Qureshi, Iqbal, Afzaal
32.	Sangam (U)	Shaukat Malik	Khalid Khurshid	Kamal Ahmed	Shabnam, Nadeem, Reshma, Nayyar, Lehri, Mustafa Qureshi
33.	Sheeno (Pu)	Rabnawaz Khan	R.Khan	Sher Afghan	Yasmin, Surraiya, Rab Nawaz, Liaquat, Asif, Amaan
34.	Sadqe Teri Maut Ton (P)	F.Ali/N.Abbas	Bhatti/Rathore	Bakshi Wazir	Sultan Rahi, Neelo, I.Bhatti, Najma, Kaifi, Sawan
35.	Sargeant (U)	Javed Qamar	Aslam Irani	Kamal Ahmed	Najma, Asif, Yasmin, Saiqa, Mustafa Qureshi
36.	Cheekh (U)	Badar Munir/Hadi	Yusuf Bhatti	Kamal Ahmed	Badar Munir, Shehnaz, Musarrat Shaheen, Asif, Saqi
37.	Intiqam di Aag (P)	Parvez/A.Chaudhry	Maqsood Ayaz	Wajahat Attre	Sultan Rahi, Aaliya, Shahid, Rozina, Iqbal
38.	Haji Khokhar (P)	Ch.Faryad	Rehmat Ali	Abdullah	Aasia, Yusuf, Talish, Rehan, Ajmal
39.	Sher Babbar (P)	Ch.Hanif	Akram Khan	Tafu	Sultan Rahi, Aasia, Iqbal, Musarrat Shaheen, Afzaal
40.	Shole Pay Shola (U)	Aqaldin Afridi	S.A.Saeedi	Sunny	Nimmi, Talat Iqbal, Humayun, Amaan, Jamil Baber
41.	Mere Huzoor (U)	S.Suleman	S.Suleman	M.Ashraf	Shabnam, Shahid, Najma, Sabiha, Santosh
42.	Dard (U)	Qadeer Khan	Iqbal Akhtar	M.Ashraf	Babra, Nadeem, Najma, Talat Iqbal, K.S.Mota

FILMOGRAPHY

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
43.	Bharosa (U)	Zafar Shabab	Zafar Shabab	A.Hamid	Zeba, Mohammed Ali, Musarrat Shaheen, Ali Ejaz, Nanna, Tamanna
44.	Qanoon (P)	Hasan Askar	Hasan Askari	Kamal Ahmed	Sultan Rahi, Mustafa Qureshi, Aasia, Najma, Afzaal
45.	Jabroo (P)	Qazi Jahanjir	Waheed Dar	Inayat Hussain	Mumtaz, Yusuf, Afzaal, Mustafa Qureshi
46.	Chor Sepahi (P)	Hyder Choudhry	Hyder Choudhry	Kamal Ahmed	Najma, Yusuf, Musarrat Shaheen, Mustafa Qureshi
47.	Qaidi (Pu)	S.Amir Khan	Aziz Tabbasum	R.Shanwari	Nadira, B.Bakht, Surraiya, Ali Muslim, Liaquat
48.	Ehsan (Pu)	M.Irshad	A.Tabbasum	R.Shanwari	B.Bakht, Musarrat Shaheen, Yasmin, Liaquat
49.	Yadon ki Baraat (U)	Mumtaz A.Khan	Mumtaz A.Khan	C.Mohan/B.Ram	Asif, Bindya, Nimmi, Yasmin, Nazli
50.	Jawani Diwani (U)	Qavi Khan	Jan Mohd.	Nazir Ali	Shahid, Babra, Lehri, Nayyar, Qavi
51.	Pehli Nazar (U)	Aslam Dar	Aslam Dar	Inayat Hussain	Nadeem, Mohammed Ali, Babra, Aasia, Afzaal
52.	Insaan (U)	Aslam Choudhry	Masud Pervaiz	9 Musicians	Shahid, Babra, Badar Munir, Nimmi, Afzaal
53.	Jeene ki Rah (U)	Muzaffer/Nazir	Iqbal Yusuf	Tafoo	Mohammed Ali, Mohiuddin, Sudhir, Aasia, Mumtaz
54.	Begunah (P)	Rangeela	Rangeela	Nazir Ali	Aasia, Aurangzeb, Rangeela, Nayyar, Badar Munir, Allaudin
55.	Susaral (U)	A.Hameed	Nazar Shabab	M.Ashraf	Shahid, Kavita, Sangeeta, Nanna, Tamana, Usman Pirzada
56.	Shaheen (U)	Kamal/I.Kashmiri	Iqbal Kashmiri	Kamal Ahmed	Sultan Rahi, Mustafa Qureshi, Mumtaz, Shehnaz, Asif
57.	Naya Sooraj (U)	Afzal Hussain	Masud Pervaiz	Nisar Bazmi	Shabnam, Mohammed Ali, Mustafa Qureshi, Nayyar, Nanna, Asif
58.	Roti, Kapda Aur Insan (U)	Kaifi	Kaifi	B.Wazir	Mohammed Ali, Nadeem, Kaifi, Badar Munir, Deebea, Najma, Mustafa Qureshi
59.	Sooha Joda (P)	A.Qadoos/B.Shah	Amin Riaz	Safdar	Najma, Iqbal, Aurangzeb, Mustafa Qureshi, Khanum
60.	Dosti te Dushmani (P)	A.Waheed Murad	Arif Choudhry	Wajahat Attre	Sultan Rahi, Musarrat Shaheen, Yasmin, Mustafa Qureshi
61.	Aakhri Muqabala (P)	Khurshid/Sarwar	Khalifa Saeed	Kamal Ahmed	Sultan Rahi, Najma, Akbar, Kh.Nazir, Nazli
62.	Pyar ka Wada (U)	Shabbir Hussain	S.Suleman	Khalil Ahmed	Babra, Shahid, Saiqa, Talish, M.Akhter
63.	Tipu Sultan (U)	Noshin Malik	Razzaq Qaiser	Akhter Hussain	Mohammed Ali, Roohi, Badar Munir, Nayyar, Musarrat Shaheen
64.	Kalu (U)	Saifuddin	Hasan Tariq	A.Hamid	Mohammed Ali, Rani, Kavita, Shahid, Sabiha, Talish
65.	Bade Mian Diwane (U)	Aslam Dar	Aslam Dar	Kamal Ahmed	Nadeem, Aasia, Nimmi, Talish, Durdana, Tamana
66.	Ghairat di Maut (P)	Iqbal Hashmi	Nasim Hyder	Bakshi Wazir	Sultan Rahi, Aasia, Iqbal, Rozina, Rangeela
67.	Aj Dian Kurrian (P)	Kamal	Kamal	Wajahat Attre	Kamal, Nimmi, Aurangzeb, Badar Munir, Navin Tajik, Neelo
68.	Kaun Sharif Kaun Badmash (P)	Mansoor Hussain	Zahur Hussain	Tafoo	Sultan Rahi, Asif, Musarrat Shaheen, Chakori, Nazli
69.	Mohabat Mer Nahi Sakti (U)	Amir A.Nashad	Azizul Hasan	Nashad	Deeba, Nadeem, Talat Hussain, Rehana Siddiqui, Qavi
70.	Goonj (U)	Rahil A.Gabba	Javed Fazil	Nazir/Attre	Shahid, Ghulam Mohiuddin, Najma, Usman Pirzada
71.	Apne Huay Parai (U)	A.Bokhari/Shafi	Iqbal Akhter	M.Ashraf	Waheed Murad, Mohammed Ali, Ghulam Mohiuddin, Mumtaz, Sangeeta, Nayyar Sultana
72.	Mere Badshah (P)	M.Asam	Ali Akbar	Safdar	Sultan Rahi, Neelo, Shehnaz, Aurangzeb, Bahar

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
73.	Khamosh (P)	Iqbal Choudhry	M.Tariq	Wajahat Attre	Sultan Râhi, Aaliya, Nazli, Aurangzeb, Afzaal
74.	Salakhain (U)	Tariq M.Qureshi	Hasan Askari	Kamal Ahmed	Babra, Mohammed Ali, Ghulam Mohiuddin, Humayun, Talish
75.	Teesri Kasam (U)	Zulfiqar	Mukhtar Khan	C.Mohan/B.Ram	Badar Munir, Asif, Musarrat Shaheen, Nimmi, Humayun
76.	Baghi te Qanun (P)	Ashiq/Aamir	Arshad Mirza	Wajahat Attre	Asif, Mustafa Qureshi, Aasia, Nimmo, Humayun
77.	Damina Damina (Pu)	Darakshshan Films	Shaukat Hashmi	R.Shanwari	Badar Munir, Asif, Yasmin, Anjuman, Naimat
78.	Sholay (Pu)	Aqal Din Afridi	S.A.Saeedi	Sunny	Nimmi, Talat Iqbal, Jamil Babar, Humayun, Amaan
79.	Meeranay Rud (Pu)	Mudasser/A.Khan	Sanober Khan	Sunny/Wahdit	Badar Munir, Surraiya, Asif, Liaquat, Umar Daraz
80.	Himmat (P)	Azam Shareef	Hanif Kardar	B.Wazir	Aasia, Iqbal, Ghazala, Kaifi, Rangeela
81.	Aakhri Goli (P)	M.Akram	Rehmat Ali	Kamal Ahmed	Yusuf, Aasia, Mustafa Qureshi, Nayyar Sultana
82.	Mahman (U)	Ishaq /P.Malik	Pervez Malik	M.Ashraf	Rahat Kazmi, Babra, Najma, Allaudin, Nayyar Sultana
83.	Mechle Khan (P)	Ashraf Rahman	Nasim Hyder	Nazir Ali	Sultan Rahi, Aasia, Najma, Iqbal, Mustafa Qureshi
1978					
1.	Amber (U)	Qizalbash/Effendi	Nazrul Islam	Robin Ghosh	Mumtaz, Nadeem, Mohammed Ali, Allaudin, Deebe, Lehri
2.	Niddar (P)	Sheikh Shaukat	Kh.Sarfraz	Bakhshi Wazir	Sultan Rahi, Aasia, Mustafa Qureshi, Iqbal, Najma
3.	Eik Chehra Do Roop (U)	Zafar Shabab	Zafar Shabab	M.Ashraf	Babra, Shahid, Nanna, Aslam Pervaiz, Tamanna
4.	Dil ke Daagh (U)	Tanvir Ahmed	Raza Mir	Hamid/Ashraf	Mohammed Ali, Nisho, Mansoor, Saiqa, M.Akhter
5.	Jan ki Bazi (U)	Sabiha Raza	Laeq Akhter	Nisar Bazmi	Badar Munir, Asif, Musarrat Shaheen, Sabiha, Wahida Khan
6.	Milan (U)	Riaz Choudhry	M.A.Rasheed	Nashad	Shabnam, Mohammed Ali, Rahman, Ishrat, Qavi
7.	Aadmi (U)	A.Aziz Qureshi	M.A.Rasheed	Kamal Ahmed	Mohammed Ali, Waheed Murad, Sangeeta, Kavita, Nisho, Aslam Pervaiz
8.	Saheli (U)	Shabab Kiranvi	Shabab Kiranvi	M.Ashraf	Rani, Shabnam, Ghulam Mohiuddin, Waheed Murad, Nanna
9.	Umer Qaid (P)	Kh.Hanif/M.Hayat	Kh.Sarfraz	Wajahat Attre	Iqbal, Najma, Aaliya, Aurangzeb, Bahar, Adeeb
10.	Baap ka Gunah (U)	G.K.Afridi	Mumtaz A.Khan	Zafar Hasan	Badar Munir, Nimmi, Asif, Shehnaz, Nayyar
11.	Chugha (Pu)	Badar Munir	Yusuf Bhatti	R.Shanwari	Badar Munir, Musarrat Shaheen, Asif, Shehnaz, Humayun
12.	Aabshar (U)	Zeenat Begum	Zeenat Begum	Kamal Ahmed	Shabnam, Shahid, Navin, Lehri, Nanna, Shahnawaz
13.	Ghunda (P)	Jamal Masood	Masood B.Asam	Safdar	Sultan Rahi, Neelo, Najma, Iqbal, Adeeb
14.	Mera Nam Raja (U)	H.M.Rehamn	Hamid Usmani	Bakhshi Wazir	Habib, Nagma, Sudhir, Musarrat Shaheen, Talish
15.	Qatil te Smuggler (P)	Khalid Javed	Shaukat Raz	Nazir Ali	Asif, Iqbal, Badar Munir, Musarrat Shaheen, Mustafa Qureshi

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
16.	Kora Kaghaz (U)	M.Akram	M.Akram	Nazir Ali	Zeba, Mohammed Ali, Babra, Zubair, Nayyar Sultana
17.	Irada (P)	Zahida	Javed Hasan	Mushtaq Ali	Asif, Kaifi, Chakori, Nanna, Nazli, Bahar
18.	Parakh (U)	K.Hussain	Jan Mohd	Kamal Ahmed	Rani, Waheed Murad, Navin, Usman Pirzada, Qavi
19.	Wafadar (P)	Zia bin Imam	Masood Asghar	Wajahat Attre	Yusuf, Aasia, Nazli, Nanna, Bahar
20.	Chori Mera Kam (U)	Iqbal Kashmiri	Iqbal Kashmiri	Kamal Ahmed	Sultan Rahi, Mustafa Qureshi, Najma, Shahnaz, Allaudin
21.	Baraat (U)	A.F.Hafiz	S.A.Hafiz	M.Ashraf	Babra, Mohammed Ali, Shahid, Ghulam Mohiuddin, Saqi
22.	Ghareeb Da Bal (P)	M. Ali Dilawer	Abid Shujah	Mushtaq Ali	Majid Zarif, Neelo, Aurangzeb, Yasmin, Aslam Pervaiz
23.	Kabhi Kabhi (U)	Ratan Kumar	Wazir Ali	M.Ashraf	Sangeeta, Kavita, Shahid, Ghulam Mohiuddin, Aslam Pervaiz
24.	Amir te Gharib (P)	Wafa Jaffrey	Wafa Jaffery	Aqil Faruqi	Aaliya, Yusuf, Rozina, Ejaz, Adeeb
25.	Lathi Charge (P)	Mushtaq/Inam	Idris Khan	Safdar	Sultan Rahi, Mustafa Qureshi, Najma, Chakori, Rozina
26.	Sharmeeli (U)	Z.Choudhry	Iqbal Akhtar	K.Shahabudin	Mumtaz, Nadeem, Ghulam Mohiuddin, J.Ansari, Qavi
27.	Ilzam (Pu)	Sardar Khan	Inayatullah	R.Shanwari	Badar Munir, Surraiya, Jamil Babar, Yasmin
28.	Elan (P)	Abdul Majid	Kaifi	Bakhshi Wazir	Sultan Rahi, Kaifi, Aasia, Ghazala, I.Bhatti
29.	Sab Dushman (P)	S.Mohammed Ali	Waheed Dar	Nazir Ali	Najma, Yusuf, Afzaal, Aslam Pervaiz, Naghma
30.	Lad Pyar Aur Beti (U)	Azam J.Irani	Sangeeta	Kamal Ahmed	Sangeeta, Kavita, Ghulam Mohiuddin, Usman Pirzada, Qavi
31.	Bohat Khoob (U)	Jan M.Jumman	Jan. M.Jumman	Nazir Ali	Shahid, Najma, Aasia, Najma Mehboob, Aslam Pervaiz
32.	Pagal te Payar (P)	Rashid Khan	Ashraf Khan	Amin Rifaqat	Naveed, Nimmi, Ishrat, Shahnawaz Junior
33.	Cheeta Chalbazz (P)	Aaliya Altaf	Altaf Hussain	Tafoo	Najma, Aaliya, Naghma, Mustafa Qureshi, Badar Munir
34.	Tamashbeen (P)	S.M.Zaman	S.M.Zaman	Akhter/Shabbir	Naghma, Habib, M.Akhtar, Sabiha, Mazhar Shah
35.	Abhi to Me Jawan Hoon (U)	S.Irfan Ali	S.Suleman	M.Ashraf	Shahid, Shabnam, Sabiha, Nayyar Sultana, Nanna
36.	Insan Aur Shaitan (U)	Khalifa Nazir	Khalifa Saeed	Kamal Ahmed	Shahid, Waheed Murad, Najma, Nazli, Asif, Najma Mehboob
37.	Sheshay ka Ghar (U)	Ajmal/A.Butt	Nazrul Islam	Abdullah	Shahid, Waheed Murad, Mumtaz, Rozina, Chakori
38.	Intekhab (U)	Ishaq/P.Butt	Pervez Malik	Nisar Bazmi	Shabnam, Ghulam Mohiuddin, Mohammed Ali, Guddo, Rumi(child)
39.	Chalwal (Pu)	Saqib Butt	Shaukat Yusuf	Kamal Ahmed	Mustafa Qureshi, Musarrat Shaheen, Asif, Najma, Kamal
40.	Nazrana (U)	A.Hameed	Nazar Shabab	M.Ashraf	Rani, Neelo, Waheed Murad, Ghulam Mohiuddin, Nanna
41.	Guarantee (P)	M.Munir Malik	M.Farooq	Tafoo	Mustafa Qureshi, Aasia, Chakori, M.Saeed, Asif
42.	Aali Jah (P)	Aqil A.Gabba	M.A.Bashir	Wajahat Attre	Mustafa Qureshi, Musarrat Shaheen, Najma, Deebea, Usman Pirzada
43.	Muthi Bhar Chawal (U)	S.Tayyab Rizvi	Sangeeta	Kamal Ahmed	Sangeeta, Nadeem, Kavita, Ghulam Mohiuddin, Saqi
44.	Yaari Dosti (P)	S.Ashfaq	Altaf Hussain	Qadir Ali	Aaliya, Humayun, Aurangzeb, Parvin Bobby, Afzaal

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
45.	Ehtejaj (U)	Dilshad/Hafeez	Farooq Khan	Nashad	Deeba, Ghulam Mohiuddin, Nisho, Tariq, Mustafa Qureshi
46.	Kal de Munday (P)	Kamal	Kamal	Wajahat Attre	Kamal, Najma, Usman Pirzada, Neelo, Asif, Khanum
47.	Heera te Bashira (P)	Meraj/Ibrahim	Faisal Ejaz	Kamal Ahmed	Sultan Rahi, Aasia, Iqbal, Mustafa Qureshi, Nazli
48.	Chaman Khan (P)	Yusuf Dar	Nazir Hussain	Nazir Ali	Sultan Rahi, Neelo, Iqbal, Naghma, Mustafa Qureshi
49.	Prince (U)	Mian Siddiq	S.Suleman	Kamal Ahmed	Nadeem, Babra, Navin, Aasia, Lehri, M.Saeed
50.	Mujahid (Pu)	S.Khan Yusufi	Nasir Raza	Wahdat Hussain	Badar Munir, Yasmin, Asif, Musarrat Shaheen, Liaquat
51.	Maazi, Haal, Mustaqbil (U)	M.A.Shamsi	Hasan Tariq	A.Hamid	Babra, Shahid, Neelo, Qavi, Talish
52.	Takrao (U)	Sharif Siddiqi	Iqbal Yusuf	Tafoo	Mohammed Ali, Yusuf, Zeba, Nimmi, Asif
53.	Alarm (P)	Javed Qamar	Daud Butt	Tafoo	Najma, Mustafa Qureshi, Chakori, Aurangzeb, Talish, Aslam Pervaiz
54.	Accident (P)	Hyder/Mushtaq	Hyder Choudhry	Kamal Ahmed	Najma, Yusuf, Ghulam Mohiuddin, Mustafa Qureshi
55.	Inqilaab (U)	Sultan Mohd.	Majeed Rana	M.Ashraf	Neelo, Mohammed Ali, Asif, Musarrat Shaheen, Talish
56.	Shera (P)	Safdar/Shaukat	Daud Butt	Wajahat Attre	Sultan Rahi, Aaliya, Iqbal, Nabila, Sawan
57.	Ibrat (P)	Hamid Choudhry	H.Choudhry	Wajahat Attre	Sultan Rahi, Aasia, Najma, Bahar, Afzaal
58.	Do Dakoo (P)	Azhar Burki	Rehmat Ali	Kamal Ahmed	Sultan Rahi, Deeba, Sangeeta, Mohammed Ali, Badar Munir, Asif
59.	Ghazi Imdin Shaheed (P)	Hyder	Hyder	Abdullah	Najma, Aaliya, Hyder, Navin, Afzaal
60.	Raju Rocket (P)	Amir Malik	L.H.Bhatti	Tafoo	Chakori, Kaifi, Saiqa, Nanna, Iqbal, I.Bhati, Adeeb
61.	Body Guard (P)	Waheed Dar	Waheed Dar	Inayat	Najma, Yusuf, Khanum, Nazli, Mustafa Qureshi, Afzaal
62.	Akbar Amar Anthony (P)	Saima Hyder	Hyder Choudhry	Wajahat Attre	Mustafa Qureshi, Asif, Najma, Ishrat, Iqbal
63.	Sita Maryam Margaret (U)	Safdar Masood	Hasan Tariq	A.Hamid	Rani, Mohammed Ali, Deeba, Shahid, Qavi, Talish
64.	Hyder Ali (U)	R.Ghazanfer Ali	Masud Pervaiz	Khurshid Anwer	Mohammed Ali, Mumtaz, Sabiha, Adeeb, Talish
65.	Playboy (U)	Shamim Ara	Shamim Ara	M.Ashraf	Nadeem, Babra, Asif Raza, Nanna, Nadia, Talish
66.	Dost Dushman (Pu)	Sultan Mohd.	Jamil A.Khan	Faraz/Bukhtiar	Badar Munir, Yasmin, Rangeela, Asif, Veena, Iqbal
67.	Lakhlha (P)	Shafiq Ahmed	Shafiq Ahmed	Wazir Afzal	Sultan Rahi, Iqbal, Nisho, Ajmal, Adeeb
68.	Tax (P)	A.R.Butt	Javed Khan	Wazir Afzal	Sultan Rahi, Neelo, Mustafa Qureshi, Sabiha, Najma, Iqbal
69.	Jashan (P)	Parvez Sabir	Imtiaz Qureshi	Wazir Afzal	Aasia, Yusuf, Najma, Nayyar Sultana, M.Saeed
70.	Sharif Shehri (P)	Taj Choudhry	Akram Khan	Nazir Ali	Neelo, Iqbal, Asad, Najma, Aslam Pervaiz
71.	Zindagi (U)	M.A.Shamsi	Nazrul Islam	M.Ashraf	Nadeem, Babra, Mustafa Qureshi, Nanna, Sabiha
72.	Dushman Ho to Aisa (U)	Masood Khan	Yusuf Bhatti	Nazir Ali	Kavita, Ghulam Mohiuddin, Sangeeta, Asif, Humayun
73.	Khan Dost (P)	Zulfiqar	Hyder Choudhry	Kamal Ahmed	Najma, Asif, Musarrat Shaheen, Mustafa Qureshi

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
74.	Santri Badshah (P)	K.M.Sarwer	Aslam Irani	Wajahat Attre	Najma, Kaifi, Mustafa Qureshi, Nazli, Adeeb
75.	Anmol Mohabbat (U)	Shabab Kiranvi	Shabab Kiranvi	R.Ghosh	Shabnam, Nadeem, Nanna, Tamanna, Aslam Pervaiz, S.Nawaz
76.	Khudda Aur Mohabbat (U)	M.Bilo/I.Yusuf	Iqbal Yusuf	Tafoo	Babra, Waheed Murad, Mohammed Ali, Ghulam Mohiuddin, Roohi, Lehri
77.	Awaaz (U)	Zafar Shabab	Zafar Shabab	A.Hamid	Mohammed Ali, Shabnam, Waheed Murad, Ghulam Mohiuddin, Naghma, Nanna
78.	Goga (P)	Aslam Dar	Aslam Dar	M.Ashraf	Aasia, Yusuf, Habib, Nanna, Durdana, Mustafa Qureshi
79.	Putr Phanne Khan Da (P)	Qayyum/Shafi	Arif Choudhry	Wajahat Attre	Aasia, Mustafa Qureshi, Afzaal, Musarrat Shaheen, Allaudin
80.	Bobby and Julie (U)	Irshad Salman	Irshad Salman	K.Shahabudin	Bobby, Julie, Shehla Gul, Ilyas Khan
81.	Achchay Mian (U)	Iqbal/K.Shafi	Iqbal Akhter	M.Ashraf	Mohammed Ali, Shabnam, M.Saeed, Nirala, M.Akhter
82.	Dushman ki Talash (U)	S.M.Asad	Diljit Mirza	Tafoo	Sudhir, Babra, Najma, Roohi, Mustafa Qureshi
83.	Shola (P)	K.Hussain	Rahmat Ali	Kamal Ahmed	Najma, Mustafa Qureshi, Asif, Bindya, Adeeb
84.	Curfew Order (P)	Z.Hussain	Zahur Hussain	Chander/B.Ram	Sultan Rahi, Mustafa Qureshi, Najma, Afzaal, Nazli
85.	Ranga Daku (P)	Ashiq/Aamir	Arshad Mirza	Wajahat Attre	Sultan Rahi, Aasia, Saiqa, Afzaal, Adeeb
86.	Boycott (P)	M.Akram	M.Akram	Nazir Ali	Sultan Rahi, Aasia, Najma, Mustafa Qureshi, Adeeb
87.	Tarbor (Pu)		Sher Afghan	Murad Shanwari	Badar Munir, Yasmin, Asif, Surraiya
88.	Mausam Hai Ashiqana (U)	Hayat Malik	Jan Mohammad	M.Ashraf	Babra, Shahid, Lehri, Saiqa, Nayyar Sultana
89.	Aankhon Aankhon Me (U)	E.Warraich	Jan Mohammad	M.Ashraf	Shabnam, Shahid, Nanna, Talish, Aslam Pervaiz
90.	Khoon te Qunoon (P)	A.Hafiz	Iftikhar Khan	Nazir Ali	Yusuf, Neelo, Nazli, Habib, Aslam Pervaiz
91.	Sharif Ziddi (P)	Shehnaz Begum	Iqbal Kashmiri	Kamal Ahmed	Sultan Rahi, Mustafa Qureshi, Najma, Nimmi, Adeeb
92.	Lalkaara (P)	Nisar Qureshi	Faisal Ejaz	Kamal Ahmed	Sultan Rahi, Mustafa Qureshi, Aasia, Nazli, Nayyar Sultana, Iqbal
93.	Serha Jorra (Pu)	Sanober Khan	Sanober Khan	Sunny	Badar Munir, Yasmin, B.Bakht, Naimat
94.	Zama Ghairat (Pu)	M.Irfan	A.Saeedi	Khayal	Surraiya, Amaan, Jamil, Tariq Shah
95.	Hyder Dilair (Sk)	Nadim Abbas	I.Bhatti	Wajahat Attre	Musarrat Shaheen, I.Bhatti, Saiqa, Nanna, Saqi
96.	Qayamat (U)	S.M.Elahi	Naeem Yusuf	Khalil Ahmed	Najma, Ghulam Mohiuddin, Asif, Rozina, Nanna
97.	Shaheed (Pu)	Aslam Choudhry	Mumtaz A.Khan	Sunny	Babra, Shahid, Badar Munir, Nimmi, Afzaal
98.	Hera Pheri (U)	Saqib Butt	Shuakat Yusuf	Kamal Ahmed	Sultan Rahi, Najma, Asif, Musarrat Shaheen, Kamal
99.	Aag Aur Zindagi (U)	Saeed/Ilyas	S.Suleman	M.Ashraf	Mohammed Ali, Mumtaz, Deebe, Saiqa, Mustafa Qureshi
100.	Da Jund Bazi (Pu)	Sabiha Raza	Laeq Akhter	R.Shanwari	Badar Munir, Asif, Musarrat Shaheen, Sabiha, Wahida Khan

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
1979					
1.	Mohammad Bin Qasim (U)	M.Khuda Buksh	A.Bangori	Tassaduq	Nisho, Nazim, Talish, Adeeb, Zamarrud, Saqi
2.	Parwarish (U)	Laila Begum	S.A.Hafiz	Bobby	Sultan Rahi, Yusuf, Ghulam Mohiuddin, Sweety, Mustafa Qureshi
3.	Behn Bhai (U)	A.Hameed	Nazar Shabab	Kamal Ahmed	Rani, Mohammed Ali, Waheed Murad, Bindya, Nanna, Tamanna, Sabiha
4.	Qasam Khoon Di (P)	Humayun	Altaf Hussain	Qadir Ali	Mumtaz, Humayun, Ishrat, Adeeb, Bahar
5.	Paisa Bolta Hai (U)	G.Mustafa	A.H.Siddiqi	N.Shabbir	Ishrat, Wasim, Seemi, Shabbir Ansari, Roshan Atta
6.	Wade ki Zanjeer (U)	Shabab Kiranvi	S.Kiranvi	M.Ashraf	Anjuman, Waheed Murad, Mohammed Ali, Ali Ejaz, Nanna, Sabiha
7.	Notta Non Salam (P)	A.Naseer	Sh.Iqbal	Abdullah	Aasia, Kamal, Iqbal, Sh.Iqbal, Talish
8.	Maula Jat (P)	Sarwar Bhatti	Yunus Malik	Inayat	Sultan Rahi, Mustafa Qureshi, Aasia, Kaifi, Chakori, Adeeb
9.	Adawat (P)	Anis/S.Raza	Masud Butt	Tafoo	Sudhir, Najma, Mustafa Qureshi, Yasmin, Shahnawaz, Nazli
10.	Giraftar (P)	Akram Jalaludin	Hyder Choudhry	Wajahat Attre	Najma, Mustafa Qureshi, Afzaal, Adeeb
11.	Yahan Se Wahan Tak (U)	Kamal	Kamal	Wajahat Attre	Waheed Murad, Kamal, Mumtaz, Ali Ejaz, Asif
12.	Challan (P)	Mehmood Butt	Masud Butt	Tafoo	Yusuf, Mustafa Qureshi, Aasia, Aalia, Chakori, Talish
13.	Nadaan (Pu)	S.A.Rizvi	Waheeda Khan	Sunny	Badar Munir, Yasmin, Waheeda Khan, B.Bakht, U.Daraz
14.	Tarana (U)	Zafar Shabab	Zafar Shabab	M.Ashraf	Rani, Waheed Murad, Ghulam Mohiuddin, Nanna, Bahar, Amjad
15.	Main Nalaiq Aan (P)	Manzur Hussain	Zahur Hussain	Siddiq Akhter	Sultan Rahi, Asif, Nazli, Jaggi Malik
16.	Nae Tehzeeb (U)	H.Imtisal/Ashraf	Agha H.Imtisal	M.Ashraf	Rani, Shahid, Babra, Usman Pirzada, Nayyar Sultana
17.	Muqabala (P)	Ajmal Malik	S.Jamsheri	Wajahat Attre	Sultan Rahi, Aasia, Iqbal, A.Ejaz, Nimmi, Aslam Pervaiz, Adeeb
18.	Khak Aur Khoon (U)	NAFDEC	Masud Pervaiz	Nisar Bazmi	Navin, Shujat Hashmi, M.Alam, Abid Ali, Agha Faraz
19.	Naqsh-e Qadam (U)	R.Naseer	Iqbal Akhtar	Bobby	Mohammed Ali, Rani, Ghulam Mohiuddin, Asif, Nayyar Sultana
20.	Chori Chori (U)	Qavi	S.T.Zaidi	Nashad	Zeba, Mohammed Ali, Qavi, Saqi, Nirala, K.S.Motta
21.	Nishani (U)	Ahmed Jamil	Jamshed Naqvi	Jozi Anjum	Shabman, Waheed Murad, Naini, Tariq Aziz, Aslam Pervaiz
22.	Tahka Pehlwan (P)	Javed Qamar	Aslam Irani	Nazir Ali	Musarrat Shaheen, Afzaal, Nanna, Aslam Pervaiz, Nazli
23.	Takht Ya Takhta (P)	Arshad Warraich	M.H.Bhatti	Wajahat Attre	Chakori, Kaifi, Nazli, Nanna, I.Bhatti, Sawan
24.	Pakeeza (U)	Masroor Anwar	Pervez Malik	M.Ahraf	Nadeem, Shabnam, Navin, Rahat Kazmi, Bindya
25.	Raja ki Aegi Baraat (U)	S.A.Ashfaq	Iftikhar Khan	M.Ashraf	Mumtaz, Mohammed Ali, Waheed Murad, Qavi, Hanif, Sabiha
26.	Remand (P)	Sh.Allaudin	Altaf Hussain	Qadir Ali	Mumtaz, Mustafa Qureshi, Humayun, Sabiha
27.	Mr Ranjha (U)	Jan Mohammed	Jan Mohammed	Rajjab Ali	Rani, Shahid, Bindya, Lehri, Aslam Pervaiz
28.	Nazr-e-Karam (U)	Shabnam/N. Kissat	S.Suleman	Kamal Ahmed	Shabnam, Shahid, Navin, Usman Pirzada, Khanum

FILMOGRAPHY

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
29.	Jaan ke Dushman (U)	A.A.Bandukwala	Maqsood Khan	Kamal Ahmed	Badar Munir, Musarrat Shaheen, Humayun, Ali Ejaz, Mustafa Qureshi, Shehnaz
30.	Naya Andaz (U)	Khalid Khurshid	Khalid Khurshid	A.Hamid	Shabnam, Shahid, Lehri, Ishrat, Tamanna, Ibrahim Nafees
31.	Main Chup Raho Gi (U)	T.H.Rizvi	Sangeeta	Nazir Ali	Sangeeta, Kavita, Usman Pirzada, Qavi, Bahar
32.	Goga Sher (P)	Mrs.Ahad Malik	Yunus Malik	Nazir Ali	Sultan Rahi, Aasia, Iqbal, Afzaal, Deebea
33.	Har Fan Maulla (U)	R.Javed/Atta	Haroon Pasha	Wajahat Attre	Najma, Kamal, Nazli, Qavi, Mustafa Qureshi
34.	Do Raste (U)	Shabab Kiranvi	S.Kiranvi	M.Ashraf	Mumtaz, Nadeem, Shahid, Anjuman, Nanna, Shehla
35.	Badla (P)	Ch.Aslam	Diljit Mirza	Wajahat Attre	Najma, Mustafa Qureshi, Asif, Chakori, Adeeb
36.	Hathiar (P)	Tufial Imran	M.Akram	Nazir Ali	Sultan Rahi, Mustafa Qureshi, Aasia, Sabiha, Zubair
37.	Kis Naam Sey Pukarun (U)	M.Hanif/I.Iqbal	S.A.Bokhari	Nazir Ali	Babra, Shahid, Ghulam Mohiuddin, Navin, Naghma, Adeeb
38.	Do Jeedar (P)	A.Aziz	Arshad Mirza	Tafoo	Aasia, Asif, Iqbal, Mustafa Qureshi, Nazli
39.	Dharti Ain Aakash (S)	Raj Ashok	Ismail B.Wasif	Ghulam Ali/ Abdul Latif	Wasim, Chanda, A.R.Baloch, Shabana Naz, R.Ashok
40.	Mein Sharif Aan (P)	Zahur Hussain	Z.Hussain	Kamal/C.Mohan	Najma, Asif, Nazli, Afzaal, Mustafa Qureshi
41.	Makhan Khan (P)	Sabir/Shabbir	Maqbool Ahmed	Tafoo	Sultan Rahi, Aasia, Nazli, Mustafa Qureshi, Nayyar Sultana
42.	Jeene ki Saza (U)	Hasan Askari	Hasan Askari	Kamal Ahmed	Sultan Rahi, Mumtaz, Asif, Musarrat Shaheen, Mustafa Qureshi
43.	Ab Ghar Jane Do (U)	Aslam Dar	Saeed Dar	M.Ashraf	Rani, Shahid, Durdana, Rangeela, Lehri, Nanna
44.	Ghair Hazir (P)	Iqbal Hasan	Parvez Rana	Wazir Afzal	Sultan Rahi, Najma, Iqbal, Nazli, Afzaal, Naghma
45.	Jat da Kharaak (P)	Hasan Askari	Hasan Askari	Tafoo	Sultan Rahi, Aasia, Mustafa Qureshi, Iqbal, Bahar
46.	Ibadat (U)	Ayaz Bokhari	Hasan Tariq	M.Ashraf	Rani, Zeba, Mohammed Ali, Shahid, Kavita, Saqi, Tamanna
47.	Lal Aandhi (U)	Sarwar Sukhera	Sangeeta	Kamal Ahmed	Rahat Kazmi, Kavita, Mustafa Qureshi, Asif
48.	Baka Rath (P)	Atif/Taufiq	Arshad Mirza	Mushtaq Ali	Aasia, Mustafa Qureshi, Iqbal, Nazli, Bahar
49.	Mujrim (Pu)	Rasool Khan	Nasir Raza	Sunny	Badar Munir, Yasmin, B.Bakht, Liaquat Major
50.	Ganter Gup (Pu)	A.G.Sadiq	Aziz Tabbasum	Sunny	Badar Munir, Yasmin, B.Bakht, Liaquat, Surraiya
51.	Ziddi Jat (P)	Ilyas/Salim	Yunus Malik	Tafoo	Sultan Rahi, Mustafa Qureshi, Mumtaz, Naghma, Bahar
52.	Multan Khan (U)	Mushtaq/Salma M.	Salma Mumtaz	Kamal Ahmed	Badar Munir, Nimmi, Humayun, Musarrat Shaheen, Aslam Pervaiz
53.	Permit (P)	Javed Ashraf	Imtiaz Quresh	Wajahat Attre	Sultan Rahi, Aasia, Chakori, Afzaal, Bahar
54.	Aurat Raj (U)	Rangeela	Rangeela	4 Composers	Sultan Rahi, Waheed Murad, Rani, Badar Munir, Asif, Rangeela
55.	Jat Bahadur (P)	Arshad Butt	Tariq Butt	Wazir Afzal	Sultan Rahi, Najma, Afzaal, Adeeb, Sabiha
56.	Khana Jangi (P)	M.Akram	M.Akram	Nazir Ali	Sultan Rahi, Mumtaz, Nazli, Rangeela, Zubair, Sabiha
57.	Nizam Daku (P)	Javed Khan	Waheed Dar	Nazir Ali	Sultan Rahi, Mumtaz, Yusuf, Mustafa Qureshi, Musarrat Shaheen
58.	Ghunda Act (P)	M.Faryad	Masood Butt	Tafoo	Sultan Rahi, Aasia, Chakori, Asif, Nazli, Bahar

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
59.	Dada Pota (P)	Amjad Choudhry	Shahid Khurram	Safdar	Sultan Rahi, Aasia, Musarrat Shaheen, Iqbal, Bahar
60.	Dangal (P)	Parvez Butt	Kaifi	Tafoo	Sultan Rahi, Mumtaz, Chakori, Nanna, I.Bhati, Kaifi
61.	Wehshi Gujjar (P)	Mirajudin	Yunus Malik	Tafoo	Sultan Rahi, Aasia, Najma, Iqbal, Adeeb, Bahar
62.	Josh (U)	Ajmal/A.Butt	Iqbal Yusuf	Inayat	Rani, Mohammed Ali, Shahid, Aslam Pervaiz, Adeeb
63.	Khushboo (U)	A.Hameed	Nazar Shabab	M.Ashraf	Rani, Mumtaz, Shahid, Rangeela, Nayyar Sultana, Ibrahim Nafees
64.	Multaniay (Pu)	Mushtaq/S.Mumtaz	Salma Mumtaz	Kamal Ahmed	Badar Munir, Nimmi, Humayun, Musarrat Shaheen, Aslam Pervaiz
65.	Doliae (Pu)	M.Ayaz	Yunus Rathore	Sunny	Yasmin, Badar Munir, Naimat, Amaan, Liaquat
66.	Hazir Saeen (S)	S.Gul	S.Gul	Gul Hyder	Saeeda, Wasim, Qamar Memon, Saqi, M.Anokha, S.Gul
67.	Maut Meri Zindagi (U)	Tariq Shahid	Asif Rahman	Rafiq Ali	Neelo, Mustafa Qureshi, Asif, Nimmi, Humayun
68.	Badnaam (Pu)	Badar Munir/F.Munir	Yusuf Bhatti	Sunny	Badar Munir, Nimmi, Waheeda, Naimat
69.	Ek Sharif Sau Badmash (P)	Agha S.Hussain	S.A.Bokhari	Wajahat Attre	Aasia, Mustafa Qureshi, Iqbal, Najma, Aurangzeb, Afzaal
70.	Ham Sab Chor Hain (U)	Rahil Bokhari	Jaffer Bokhari	Nazir Ali	Shahid, Babra, Najma, Badar Munir, Nayyar Sultana, Nazli
71.	Sangeen Jurm (P)	Masud/Tariq	Idrees Khan	Safdar	Najma, Afzaal, Musarrat Shaheen, Mustafa Qureshi, Ilyas
72.	Chalte Chalte (U)	Zakia Rashid	Jan Mohd	M.Ashraf	Shabnam, Shahid, Musarrat Shaheen, Lehri, Qavi
73.	Kashmakash (U)	Zulfiqar Ali	Aziz Tabassum	Abdullah	Najma, Mustafa Qureshi, Chakori, Asif, Bahar, Afzaal
74.	Shera te Cheeta (P)	A.Qadoos/B.Shah	Amin Riaz	Safdar	Najma, Yusuf, Mustafa Qureshi, Rangeela, Iqbal
75.	Anjaam (Pu)	Badar Munir	Munir Malik	Sunny	Badar Munir, Yasmin, Asif, Humayun, Mustafa Qureshi
76.	Waqt da Badshah (P)	Azmat Nawaz	A.Nawaz	Wazir Afzal	Sultan Rahi, Najma, Chakori, Iqbal, Kaifi, Bahar
77.	Order (P)	Manzoor Hussain	Zahur Hussain	Siddiq Akhtar	Sultan Rahi, Neelo, Nazli, Kaifi, Afzaal, Bahar
78.	Nishana (U)	Q.Zaman	B.R.Syed	Tassaduq	Deeba, Habib, Zeenat, Ilyas, Adeeb
79.	Jail da Badshah (P)	Rahim D.Khan	Nasir Hussain	Salamat Khan	Sultan Rahi, Najma, Mustafa Qureshi, Nazli, Iqbal
80.	General Bakht Khan (U)	Noshin Malik	Sarshar Malik	Akhter Hussain	Sultan Rahi, Sudhir, Mohammed Ali, Yusuf, Badar Munir
81.	Dadagir (P)	Rafi Akhtar	Haroon Pasha	B.Wazir/Tafoo	Sultan Rahi, Najma, Iqbal, Khanum, Adeeb
82.	Dubai Chalo (P)	Aisha Shumaila	Hyder Chaudhry	Tafoo	Mumtaz, Ali Ejaz, Nanna, Durdana, Aslam Pervaiz
83.	Gullo Badshah (P)	M.Hayat Malik	Yunus Rathore	Wajahat Attre	Sultan Rahi, Najma, Afzaal, Saiqa, Shahnawaz
84.	Dehshat (P)	Altaf Bhatti	M.Anis	Tafoo	Sultan Rahi, Kaifi, Chakori, Durdana, Sawan, Mohammed Ali
85.	Sohni Dharti (P)	Taj M.Khan	M.A.Bashir	Qadir Ali	Najma, Mustafa Qureshi, Afzaal, Iqbal, Firduas
86.	Iqbal-e-Jurm (P)	Shamsul Alam	Nasim H.Shah	Wajahat Attre	Sultan Rahi, Najma, Asif, Chakori, Mustafa Qureshi

FILMOGRAPHY

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
87.	Miss Hong Kong (U)	Shamim Ara	Shamim Ara	M.Ashraf	Babra, Asif Raza, Usman Pirzada, Nanna, Tariq Aziz
88.	Gehre Zakhm (U)	Abdullah Jan	Mumtaz A.Khan	Kamal Ahmed	Najma, Asif, Musarrat Shaheen, Badar Munir, Mustafa Qureshi
89.	Nawabzadi (U)	B.Bilal/Allaudin	Hasan Tariq	Wajahat Attre	Rani, Shahid, Kavita, Allaudin, Aslam Pervaiz, Mustafa Qureshi
90.	Dostun Jo Pyar (S)	K.M.Lassi	Samad Sheikh	Zafar/G.Ali	Anwar Iqbal, Raeesa Khanum, Shahzadi, M.Jeskani
91.	Aapse Kya Parda (U)	Zafar Shabab	Zafar Shabab	Nashad	Anjuman, Mohammed Ali, Ali Ejaz, Saiqa, Shahnawaz
92.	Qatil te Farishta (P)	M.A.Anjum	Altaf Hussain	Qadir Ali	Mumtaz, Ghulam Mohiuddin, Ishrat, Aslam Pervaiz, Sabiha
93.	Jat Soorma (P)	Ashiq/Aamir	Arshad Mirza	Wajahat Attre	Sultan Rahi, Aasia, Iqbal, Saiqa, Mazhar Shah
94.	Aag (U)	Hasan Askari	Hasan Askari	M.Ashraf	Sultan Rahi, Mohammed Ali, Babra, Shahid, Aasia, Rehan
95.	Tandar (Pu)	K.Hussain	Rehmat Ali	Sunny	Najma, Mustafa Qureshi, Bindya, Asif, Nanna
1980					
1.	Bandish (U)	Ahmed Shamsi	Nazrul Islam	Robin Gosh	Shabnam, Nadeem, Diana Kristina, Allaudin, Talish
2.	Aap ki Khatir (U)	Javed/Parvez	Zeenat Begum	Nazir Ali	Rani, Shahid, Rahat, Bindya, Aslam Pervaiz, Rangeela, Nanna
3.	Aakhri Nishan (P)	Rahil A.Gabba	S.A.Bokhari	Wajahat Attre	Badar Munir, Musarrat Shaheen, Afzaal, Ishrat, Nimmi, Bahar
4.	Doweene Tiggi (Pu)	Mushtaq/Ishtiaq	Ishtiaq Ahmed	Afghan/Lal Mohd	Shirin Khan, Mushtaq, Bakht Nazar, Yar Mohd
5.	Farzana (U)	F.A.& S.Choudhry	Shams Choudhry	Nazir Ali	Kavita, Shahid, Najma, Ghulam Mohiuddin, Nanna, Shahnawaz
6.	Dushman Mera Yaar (P)	Hameed/Akhter	Akhtar Saleem	Kamal Ahmed	Sultan Rahi, Aasia, Asif, Shabbo, Adeeb
7.	Hum Dono (U)	Anis Dossani	Pervez Malik	M.Ashraf	Shabnam, Nadeem, Saiqa, Kamal, Aslam Pervaiz, Nimmi, Bismil
8.	Hirasat (P)	Agha Hussaini	A.Hussaini	Wazir Afzal	Sultan Rahi, Mustafa Qureshi, Najma, Asif, Bahar
9.	Shikanja (P)	Nazir A.Shah	Khurshidullah	Kamal Ahmed	Sweetie, Mustafa Qureshi, Khurshidullah, Asif, Laila
10.	Daaman (U)	A.Hameed	Shabab Kiranvi	M.Ashraf	Babra, Asif Raza, Ali Ejaz, Nayyar Sultana, Aslam Pervaiz
11.	Badmashi Bund (P)	M.Shaukat Ali	M.H.Bhatti	Wajahat Attre	Chakori, Kaifi, Nazli, Altaf Khan, Sabiha, I.Bhati
12.	Ek Wotti Tin Larrey (P)	Rangeela	Rangeela	Nazir Ali	Mumtaz, Kamal, Nanna, Rangeela, Adeeb, Sabiha
13.	Zameer (U)	Hasan/Mehbub Ali	Iqbal Akhter	Nashad	Mohammed Ali, Waheed Murad, Deebe, Roohi, Lehri, Ghazal, Tamanna
14.	Chotte Nawab (U)	Mrs.Ahad Malik	Iqbal Akhtar	Nazir Ali	Babra, Shahid, Neelo, Waheed Murad, Bindya, Shahnawaz
15.	Jeero Badnam (P)	Madni Shah	Altaf Ali	Qadir Ali	Chakori, Ishrat, Bahar, Kaifi, Rangeela
16.	Bandhan (U)	S.Akhtar	S.Hashmi/Aqil	M.Ashraf	Waheed Murad, Najma, Ghulam Mohiuddin, Aslam Pervaiz, Nazar
17.	Mehal Mere Sapnon Ka (U)	Raza Ali Rizvi	Sangeeta	M.Ashraf	Nadeem, Kavita, Sangeeta, Ghulam Mohiuddin, Saqi, Shahnawaz

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
18.	Khandan (U)	Riaz Akhtar	Riaz Malik	Khalil Ahmed	Najma, Badar Munir, Rahat, Ishrat, Talat Iqbal
19.	Aatish (U)	S.A.Hafiz	S.A.Hafiz	Kamal Ahmed	Badar Munir, Ghulam Mohiuddin, Najma, Mustafa Qureshi, Yasmin, Shah Nawaz Rani, Shahid, Asif Raza, Navin, Shehla Gul
20.	Hai Yeh Shohar (U)	K.Hussain	S.Suleman	Kamal Ahmed	Aasia, Rangeela, Qavi
21.	Haseena Man Jaigi (U)	S.Ashrafi	Nazrul Islam	Tassaduq	Babra, Nadeem, Rahat, Lehri, Bahar, Bazgha, Qavi
22.	Saima (U)	Rashid J.Atta	Javed Fazil	Nisar Bazmi	Badar Munir, Yasmin, Jamil, Naimat
23.	Belton (Pu)	Sanober Khan	Sanober Khan	Sunny	Badar Munir, Yasmin, Asif, Nimmi, Liaquat, Naimat
24.	Iqrar (Pu)	Sardar Khan	Inayatullah	R.Shanwari	Babra, Shahid, Asif Raza, Nayyar Sultana, Bindya, Rangeela
25.	Saathi (U)	A.Hameed	Nazar Shabab	M.Ashraf	Badar Munir, Nimmi, Nayyar Sultana, Mustafa Qureshi, Ishrat, Masroor
26.	Smuggler (U)	Ayub/Nasim Khan	Javed Sajjad	M.A.Shad	Aasia, Sudhir, Mustafa Qureshi, Nanna, Ishrat
27.	Do Tofaan (P)	Ch.Niaz Ahmad	Rahmat Ali	Wajahat Attre	Mumtaz, Nanna, Kaifi, Chakori, Rangeela, A.Ejaz, Bahar
28.	Wadda Thanedar (P)	M.Rafi Khawar	Nanna	Bakhshi Wazir	Badar Munir, Najma, Asif, Musarrat Shaheen, Mustafa Qureshi
29.	Zakhmuna (Pu)	Abdullah Jan	Mumtaz Ali Khan	Shanwari/Sunny	B.Bakht, Yasmin, Naimat, Nadira Mumtaz, Humayun
30.	Baraan (Pu)	Saeed Ali Rizvi	Waheeda Khan	Sunny	Badar Munir, Yasmin, B.Bakht, Khanum, Naimat
31.	Angar (Pu)	Amanullah Khan	Inayatullah	R.Shanwari	Shabnam, Shahid, Rahat Kazmi, Roohi, Sabiha
32.	Aazmaish (U)	Zafar Shabab	Zafar Shabab	Nashad	Aasia, Yusuf, Najma, Mustafa Qureshi, Nanna, Chakori
33.	Yar Dushman (P)	Subah Saeed	Waheed Dar	Wajahat Attre	Aasia, Shahid, Mustafa Qureshi, Nanna, Aslam Pervaiz, Sabiha
34.	Man Maujee (P)	Mohd.Salim	Imtiaz Quraish	Safdar	Badar Munir, Nimmi, Nayyar Sultana, Hamayun, Yasmin, Mansoor
35.	Shabab (U)	Ch.M.Saqlain	Imtiaz Qaiser	Kamal Ahmed	Sangeeta, Aasia, Rangeela, Talish, Khalifa Nazir
36.	Ladla Putr (P)	Ayub Malik	Rashid Akhter	Wajahat Attre	Shabnam, Nadeem, Asif Raza, Shahid, Tahira, Nanna
37.	Badaltay Mausam (U)	Ferozdin/Saeed	Nazar Shabab	M.Ashraf	Aasia, Anjuman, Yusuf, Iqbal, Rangeela, Talish
38.	Sardar (P)	Sajjad A.Gul	Iqbal Kashmiri	Kamal Ahmad	Sultan Rahi, Aasia, Chakori, Adeeb, Talish, Allaudin
39.	Behram Daku (P)	Kh.Feroze Din	Rauf Abbasi	Saleem Iqbal	Rani, Husna, Kaifi, M.Zareef, I.Bhatti, Mazhar
40.	Lahu de Rishtay (P)	Parvez Akhter	Raja Hafiz	Kamal Ahmad	Nisho, Tariq, Allaudin, Shabbo
41.	Hanstey Ansoo (U)	H.Iffat Zia	Munnawer Rasheed	Lal Mohd.-Iqbal	Asif, Deebe, Aasia, Mustafa Qureshi, Farah Deebe
42.	Double Cross (P)	Zahid Bashir	M.Farooq	Qadir Ali	Shabnam, Nadeem, Anjuman, F.Jamal, Mahboob Alam
43.	Rishta (U)	Pervez/Bigtani	Pervez Malik	Nisar Bazmi	Yusuf, Musarrat Shaheen, Bahar, Afzaal, Ishrat
44.	Barkat Majithia (P)	M.Yunus	Hafiz Ahmed	Wazir Afzal	Rani, Shahid, Chakori, Nanna, Asif, Afzaal
45.	Shaikh Chilli (U)	Zafar Ali	Daud Butt	M.Ashraf	Mohammed Ali, Babra, Rani, Waheed
46.	Badnaam (U)	Mohd.Ashraf	Iqbal Yusuf	Nashad	Murad, Naghma, Lehri, Adeeb

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
47.	Mama Bhanja (P)	Javed Qamer	Aslam Irani	Nazir Ali	Sudhir, Musarrat Shaheen, Afzaal, Nazli, Bahar, Ilyas
48.	Jhagra (P)	Waheed Liaquat	Akber Khan	Wajahat Attre	Aasia, Mustafa Qureshi, Afzaal, Bindya, Ilyas, Bahar
49.	Mehendi Lagi Mere Hath (U)	Tayyab Rizvi	Sangeeta	Kamal Ahmed	Nadeem, Sangeeta, Kavita, Humayun, Rangeela, Bahar
50.	Do Nishan (P)	Qazi M.Jahangir	Waheed Dar	Inayat Hussain	Mumtaz, Yusuf Khan, Iqbal, Mustafa Qureshi
51.	Raju Rang Baz (P)	Qaiser /Azher	Daud Butt	Tafoo	Sultan Rahi, Aasia, Iqbal, Najma, Musarrat Shaheen, Afzaal
52.	Nahin Abhi Nahin (U)	A.Naeem/Usman	Nazrul Islam	Robin Ghosh	Shabnam, Faisal, Arzoo, Ayaz, Deebe, Qavi, Rangeela
53.	Insaaf (Pu)	Shahzad Mir Khan	Aziz Tabbasum	Sunny	Badar Munir, Yasmin, B.Bakht, Suraiya, Naimat
54.	Peghur (Pu)	Naseer Khan	Mukhtar Khan	Sunny/Wahdat	Badar Munir, Suraiya, B.Bakht, Naimat
55.	Sohra te Jawai (P)	Aisha Shamailla	Hyder Choudhry	Tafoo	Mumtaz, Ali Ejaz, Nanna, Tamanna, Ilyas
56.	Pyari (U)	Azra Choudhry	Jamshed Naqvi	M.Ashraf	Shabnam, Waheed Murad, Nisho, Naghma, Ghulam Mohiuddin, Qavi
57.	Qissa Khuwani (H)	Qateel Shifai	Tanveer Qateel	I.Huzveri	Sultan Rahi, Yasmin, Waheeda Khan, Rangeela, Huamyun
58.	Sapen Sapergay (Pu)	Waheeda Khan	Waheeda Khan	Sunny	Badar Munir, Musarrat Shaheen, B.Bakht, Ishrat
59.	Da Sarhadzaoy (Pu)	Ashraf Qazi	Akhter H.Malik		Asif, Yasmin, Jamil Baber, Liaquat, Humayun
60.	Sar-e-Aam (P)	M. Ali/Q.Din	R.A.Raju	W.Afzal	Sudhir, Aasia, Nazli, Iqbal, Afzaal
61.	Akhri Nakha (Pu)	Rahial Gabba	S.A.Saeedi	Sunny	Badar Munir, Musarrat Shaheen, Afzaal, Ishrat
1981					
1.	Manzil (U)	Ch.Haq Nawaz	S.Suleman	Kamal Ahmed	Babra, Mohammed Ali, Mumtaz, W.Abbas, Qavi, Nanna
2.	Dushman Dil Daar (P)	Matin Butt	Masood Asghar	Nazir Ali	Sultan Rahi, Najma, Mustafa Qureshi, Nazli, Afzaal
3.	Shart (P)	M.Sarwar Rathor	R.A.Raju	Nazir/Wazir	Sultan Rahi, Aasia, Shahid, Mustafa Qureshi, Iqbal, Khanum
4.	Khabarda Izzatda (Pu)	D.Aaram Khan	Sanobar Dervesh	Sunny	Badar Munir, Musarrat Shaheen, Yasmin, Liaquat, Naimat
5.	Resham (U)	M.Ilyas	H.M.Yusuf	G.H.Akram	Najma, M.Querashi, Asif, Yasmin, Nanna, Adeeb
6.	Kala Ruppia (P)	Tariq Butt	Akram Khan	Tafoo	Najma, Mustafa Qureshi, M.Shaheem, Asif, Sabiha,
7.	Rab te Maan (P)	Yusuf Romani	Akram Khan	Wajahat Attre/Qadir	Iqbal, Farha Deebe, Saiqa, Aslam Pervaiz, Sabiha
8.	Khan Azam (P)	R.A.Gabba	Yunus Malik	Wajahat Attre	Sultan Rahi, Aasia, Mustafa Qureshi, Sudhir, Nazli
9.	Lajawab (U)	Shabab Kiranvi	S.Kiranvi	M.Ashraf	Babra, Nadeem, Shujaat, Nanna, J.Fakhri
10.	Daagh (Pu)	Ramzan Babar	Sanobar Khan	Sunny	Badar Munir, Yasmin, Surraiya, B.Bakht, Humayun
11.	Anokha Daaj (P)	A.Dar/Q.Butt	Aslam Dar	Rafiq Ali	Sultan Rahi, Aasia, Waheed Murad, Sabiha, Durdana Rahman
12.	Ghabru (P)	Ahmed A.Johari	Jaffer Malik	Akhter Hussain	Aasia, Yusuf, Musarrat Shaheen, Aurangzeb, Bahar

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
13.	Dil Eik Khilona (U)	Azra	S.Suleman	Nisar Bazmi	Sangeeta, Shahid, Roohi, Lehri, Mustafa Qureshi
14.	Bada Aadmi (U)	R.Ashraf	Shams Choudhry	Nazir Ali	Mohammed Ali, Shahid, Babra, Bindya, Roohi, Durdana
15.	Lagan (U)	Rahman	Rahman/T.Rizvi	Nazir Ali	Babra, Rahman, Shehla, Dildar Bhatti, Ishrat
16.	Ek Putter Ek Veer (P)	Ch.M.Siddiq	Waheed Dar	Inayat Hussain	Najma, Yusuf, Mustafa Qureshi, Saiqa, Sabiha
17.	Mr Aflatoon (P)	Ahmed Hayat	Nasim H.Shah	Tafoo	Mumtaz, Ali Ejaz, Bindya, M.Akhtar, Bahar
19.	Sher Maidan Da (P)	M.Akram	M.Akram	Nazir Ali	Sultan Rahi, Mustafa Qureshi, Aasia, Anjuman, Adeeb
20.	Jurm te Insaaf (P)	Babar Salahudin	Rehmat Ali	Safdar	Yusuf, Aaliya, Mustafa Qureshi, Musarrat Shaheen, Nayyar
21.	Mere Apne (U)	Shamim Ara	Shamim Ara	Nisar Bazmi	Mumtaz, Shahid, Waheed Murad, Asif Raza, Qavi, Nadia
22.	Maula Dad (P)	Ch.Niaz Ahmed	Rehmat Ali	Tafoo	Aasia, Yusuf, Mustafa Qureshi, Durdana, Nanna
23.	Gun Man (U)	S.M.Yusuf	Iqbal Yusuf	Tafoo	Babra, Mohammed Ali, Waheed Murad, Mumtaz, Nagma, Adeeb
24.	Ghairat Zama Iman (Pu)	Jan M.Jumman	A.Tabbasum	Sunny	Badar Munir, Yasmin, B.Bakht, Nadira, Mumtaz, U.Daraz
25.	Dil Ne Phir Yaad Kya (U)	M.Nasim	Iqbal Akhter	Kamal Ahmed	Babra, Shahid, Waheed Murad, Farzana, Talish
26.	Sheran de Putter Sher (P)	Hamid J.Butt	Masud Butt	Tafoo	Sultan Rahi, Aasia, Chakori, Mustafa Qureshi, Bahar
27.	Toofan te Chattan (P)	Ashiq/Aamir	Arshad Mirza	Wajahat Attre	Aasia, Sudhir, Mustafa Qureshi, Saiqa, Bahar
28.	Qurbani (U)	Pervez Malik	P.Malik	M.Ashraf	Shabnam, Nadeem, Nimmo, Aurangzeb, Hanif, N.Mahbub
29.	Kala Dhanda Gore Log (P)	Kifayat/Asif	Javed Sajjad	M.Parvez	Asif, Waheed Murad, Sangeeta, Badar Munir, Malini, Amaan
30.	Fattafat (P)	Riaz Parvez	Diljit Mirza	Safdar	Mumtaz, Nanna, Khanum, Shahid, Kamal, M.Alam
31.	Jio Shera (P)	Amir/Jamal/Masud	M.Bin Aslam	Nazir Ali	Chakori, Kaifi, Afzaal, Saiqa, Zahir Shah
32.	Sogand (Pu)	K.Ilyas	Inayatullah	Sunny/Rahat	Badar Munir, Yasmin, B.Bakht, Naimat, Nadira, Mumtaz
33.	Parwa Naee (P)	Zulfiqar/Zia	Iftikhar Khan	Nazir Ali	Yusuf, Mustafa Qureshi, Mumtaz, Waheed Murad, Kavita
34.	Athra Putr (P)	Ch.M.Arif	Altaf Hussain	Wajahat Attre	Sultan Rahi, Aasia, Mustafa Qureshi, Ajmal, Sawan, Bazgha
35.	Watan (U)	A.Majeed	Hasan Tariq	A.Hameed	Rani, Mohammed Ali, Shahid, Nadeem, Aslam Pervaiz, Talish, Navin
36.	Alladin (U)	Salim Ashrafi	Iqbal Kashmiri	Kamal Ahmed	Babra, Faisal, Bindya, Ali Ejaz, Adeeb, Talish
37.	Sher Khan (P)	Anwar Kamal Pasha	Yunus Malik	Wajahat Attre	Sultan Rahi, Anjuman, Mustafa Qureshi, Nanna, Bahar, Iqbal
38.	Sala Saheb (P)	Ch.M.Ismail	Altaf Hussain	Wajahat Attre	Sultan Rahi, Mumtaz, Anjuman, Ali Ejaz, Nanna, Rangeela
39.	Chacha Bhateejia (P)	Agha G.A.Gul	Hyder Choudhry	Tafoo	Anjuman, A.Ejaz, Mustafa Qureshi, Durdana, Nanna
40.	Chan Waryam (P)	M.Sarwar Bhatti	Jahangir Qaiser	Wajahat Attre	Sultan Rahi, Anjuman, Iqbal, Afzaal, Mustafa Qureshi
41.	Milega Zulm da Badla (P)	M. Ali	Kaifi	Bakhshi Wazir	Sultan Rahi, Anjuman, Mustafa Qureshi, Kaifi, Chakori, I.Bhati

FILMOGRAPHY

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
42.	Jat Da Vair (P)	Sohail Choudhry	Yunus Malik	Tafoo	Sultan Rahi, Mustafa Qureshi, Aasia, Bahar, Chakori
43.	Chamni Khan (Pu)	M.H.Shad	Samad Sheikh	F.M.Nazar	Suraiya, Khalid Raiz, Nargis, Shahbaz Durrani
44.	Sangram (U)	M.Riaz Akhter	Iqbal Yusuf	Kamal Ahmed	Mumtaz, Mohammed Ali, Asif, Nayyar Sultana, Adeeb
45.	Kiran Aur Kalli (U)	Ghazanfar/Wasim	Zahid Shah	Robin Ghosh	Shabnam, Mohammed Ali, Waheed Murad, Roohi Bano, Shaista
46.	Dara Sikander (P)	Agha G.A.Gul	Rehmat Ali	Wajahat Attre	Sultan Rahi, Mumtaz, Mustafa Qureshi, Nanna, Allaudin
47.	Chan Suraj (P)	Khurshid Ahmed	Rauf Abbassi	Shehzad Arshad	Sultan Rahi, Mumtaz, Mustafa Qureshi, Qavi, Talish, Rangeela
48.	Azeem Qaum ki Azim Beti (U)	M.Amin Qadri	Shad Sarhadi	Yamin Salim	Nimmi, Naeem Khan, Nasir, Shimmi
49.	Faslay (U)	Zafar Shabab/Shamsi	Zafar Shabab	Wajid A.Nashad	Mohammed Ali, Shabnam, Nanna, A.Sikander, Najma Mehboob
50.	Khar Dimagh (P)	Amin Salim	Daud Butt	Wajahat Attre	Sultan Rahi, Aasia, Iqbal, Chakori, Afzaal, Bahar
51.	Qanon Shikan (P)	Shakir A.Shah	Quresh Choudhry	Safdar	Sultan Rahi, Aasia, Chakori, Afzaal, Rangeela, Bahar
52.	Yeh Zamana Aur Hai (U)	Shabab Kiranvi	S.Kiranvi	M.Ashraf	Babra, Ayaz, Faisal, Tani, Jameel Fakhri, Saqi
53.	Gherao (U)	Sharif Siddiqi	Iqbal Yusuf	Tafoo	Mohammed Ali, Shabnam, Waheed Murad, Asif Raza, Nayyar Sultana, Adeeb
54.	Jeedar (P)	Amna Fayyaz	Kaifi	Tafoo	Sultan Rahi, Anjuman, Mustafa Qureshi, Kaifi, Chakori, Adeeb
55.	Maula Jat te Nuri Nath (P)	Javed /Mubarik	Amin Riaz	Wajahat Attre	Mumtaz, Ali Ejaz, Nanna, Bindya, Iqbal, Adeeb
56.	Bashera te Qanoon (P)	Hamid/S.Dar	Saeed Dar	Kamal Ahmed	Sultan Rahi, Aasia, Aalyia, Talish, Adeeb
57.	Muft Ber (P)	Tariq Masood	Hasan Askari	Kamal Ahmed	Sultan Rahi, Anjuman, Ali Ejaz, Huma Dar, Afzaal
58.	Naway O Nakraize (Pu)	A.Jahangiri	Waheeda Khan	Sunny	Badar Munir, Musarrat Shaheen, B.Bakht, Liaquat
59.	Ghan To Ghar Na Aaya (S)	Babar Sultan	Samad Shaikh	F.M.Nazar	Bilqis Kunwal, Babar Sultan, N.M.Lashari, Farzana
60.	Tore Diyu Zanjiran (P)	Arshad Warraich	M.H.Bhatti	Wajahat Attre	Musarrat Shaheen, Iqbal, Nazli, Rangeela, Sawan
61.	Rustum (P)	Ashraf Begum	Iqbal Kashmiri	Abdullah	Sultan Rahi, Aasia, Mumtaz, Humayun, Bindya, Bahar
62.	Pakhtun pay Wilayat Kanbar (Pu)	Kifayat/Asif	Javed Sajjad	Sunny	Badar Munir, Asif, Sangeeta, Waheed Murad, Amaan
63.	Tangewali (U)	Sarwer Malik	M.J.Rana	M.Ashraf	Shabnam, Mohammed Ali, Nisho, Afzaal, Bindya, Allaudin
64.	Zehrila Dushman (P)	Dilawer Salim	Ilyas Ahmed	Kamal Ahmed	Sultan Rahi, Najma, Aurangzeb, Bahar, Ilyas
65.	Wafa (U)	Luqmaan	Luqmaan	Khalid Wahid	Babra, A.Raza, F.Luqman, Talish, Ismail Tara
66.	Posti (P)	Qadir Ghor	Raza Mir	Tafoo	Mumtaz, Yusuf, Nazli, Iqbal, Afzaal
67.	Khote Sikke (U)	M.Afzal Daha	Aziz Tabassum	M.Ashraf	Mohammed Ali, Babra, Ghulam Mohiuddin, Badar Munir, Humayun
68.	Billo Sher (P)	Asghar/Yusuf	Parvez Karim	Qadir Ali	Musarrat Shaheen, Yusuf, Aurangzeb, Adeeb, Bahar
69.	Do Dil (U)	A.Dar/Q.Butt	Aslam Dar	Rafiq Ali	Babra, Asif Raza, Ghulam Mohiuddin, Sabiha, Talish

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
70.	Jat in London (P)	Shan Mustafa	Yunus Malik	Tafoo	Sultan Rahi, Aasia, Chakori, Kaifi, Mustafa Qureshi, Nazli
71.	Changa te Manga (P)	Hyder	Hyder	Abdullah	Sultan Rahi, Anjuman, Yusuf, Chakori, Bahar, Talish
72.	Mohabat Aur Majboori (U)	H.M.Ibrahim	Mansoor Syed	Kamal Ahmed	Babra, Ghulam Mohiuddin, Nimmi, Qavi, Allaudin
73.	Akhri Qurbani (P)	Manzoor Hussain	Zahur Hussain	M.Siddiq	Sultan Rahi, Sudhir, Iqbal, Musarrat Shaheen, Adeeb
74.	Waryam (P)	Shahid/Fayyaz	Arshad Mirza	Wajahat Attre	Sultan Rahi, Mustafa Qureshi, Anjuman, Mumtaz, Adeeb
75.	Athra te Didaar (P)	Arhad Malik	Javed Hasan	Mushtaq/Rasheed	Sultan Rahi, Najma, Kaifi, Aurangzeb, Deebe, Nanna, Bahar
76.	Amanat (P)	S.Ashfaq Ahmed	Rangeela		Kamal Ahmed, Bazgha, Ghulam Mohiuddin, Rangeela, Allaudin
77.	Nottan da Badshah (P)	Afzal Qamar	Imtiaz Qaiser	Wajahat Attre	Najma, Asif, Mustafa Qureshi, Iqbal, Adeeb
78.	Sultan te Waryam (P)	Iftekhar Shaukat	Waheed Dar	Nazir Ali	Mumtaz, Yusuf, Talish, Mustafa Qureshi, Allaudin
79.	Farz (Pu)	Akram Afridi	Sabir Wasim	Sunny	B.Bakht, Yasmin, Nimmo, Zahir Shah, Jamil Baber
80.	Dosti (Pu)	Iqbal Dada	S.A.Saeedi	Sunny	Badar Munir, Musarrat Shaheen, Jamil Baber, Bina Kunwal, Naimat
81.	Da Gaz Da Maidan (Pu)	Afzal Hussain	Aziz Tabassum	Sunny	Badar Munir, Yasmin, B.Bakht, Shahnaz, Kalim Shah
82.	Ghazab (Pu)	Tariq Shah	S.A.Saeedi	Sunny	Badar Munir, Khanum, Humayun, Jamil Baber, Humayun
83.	Ujrati Qatil (Pu)	Mushtaq Faruq	Farooq Khan	Fazal Rabbi	B.Bakht, Yasmin, Faruq Khan, Naimat
84.	Ashna (Pu)	Imtiaz Sabri	Enayatullah Khan	Rahdat Hussain	Badar Munir, Yasmin, B.Bakht, N.Mumtaz, Naimat
85.	100 Rifles (U)	Kh.Hidayatullah	Sharif Ali	Wajahat Attre	Sultan Rahi, Badar Munir, Rahman, Ghulam Mohiuddin, Musarrat Shaheen
86.	Atal Faisla (P)	M.Ramzan	M.Ramzan	Tafoo	Sultan Rahi, Aasia, Asif, Musarrat Shaheen, Adeeb
87.	Saza (Pu)	Ayaz Afridi	Yusuf Bhatti	Sunny	Badar Munir, Yasmin, B.Bakht, Suraiya, Naimat
88.	Lambey (Pu)	Taufeeq Hussain		R.Shanwari	B.Bakht, Yasmin, Nadira Mumtaz, Firdausi
89.	Insan Aur Zamana (Pu)	Anwer/Akram	Sanobar Khan	Sunny	Badar Munir, Yasmin, Adil Munir, Naimat

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1.	Ziddi Pakhtun (Pu)	Ashfaq Malik	Inayatullah	R.Shanwaari	Badar Munir, Yasmin, Khanum, Asif, Liaquat, Naimat
2.	Khoobsurat (U)	Nazar Shabab	N.Shabab	M.Ashraf	Shabnam, Nadeem, S.Hashmi, M.Saeed, Nanna, Bazgha
3.	Black Warrant (U)	Ashraf Begum	Iqbal Kashmiri	Kamal Ahmed	Sultan Rahi, Sudhir, Mumtaz, Rani, Shahid, Mustafa Qureshi
4.	Mian Biwi Razi (U)	T.Rizvi	Sangeeta	Kamal Ahmad	Nadeem, Kavita, Tahira, Nanna, Saqi, A.Sikander
5.	Bharya Mela (P)	Bashir/Shabeer	Masood Butt	Wajahat Attre	Sultan Rahi, Aasia, M.Qureshi, Adeeb, Chakori
6.	Bara Bhai (U)	Haji Hanif	Saleem Butt	Sabir Ali	Sudhir, Musarrat Shaheen, Ghulam Mohiuddin, Bina, Aslam Pervaiz, Talish
7.	Wehshi Dakoo (P)	Nisar/Atiq	Ali Tahir	Wajahat Attre	Sultan Rahi, Aasia, Musarrat Shaheen, Usman Pirzada, M.Alam

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	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
8.	Kinara (U)	Hassan Askari	Hassan Askari	Kamal Ahmad	Sultan Rahi, Mohammed Ali, Rani, Ghulam Mohiuddin, Bahar
9.	Raja Sahib (U)	Sanaulla Rana	Sanaulla Rana	Kamal Ahmed	Shahid, Mumtaz, Bazgha, Asif, Saqi, M.Saeed
10.	Sangsar (P)	Aisha Hyder	Hyder Choudhry	Wajahat Attre	Najma, Mumtaz, M.Qureshi, Iqbal, Ilyas, Bahar
11.	Pasban (U)	Qavi	Iqbal Yusuf	Nazir Ali	Sultan Rahi, Najma, Badar Munir, Ghulam Mohiuddin, Mustafa Qureshi, Qavi
12.	Ek Doli (P)	Tufail Imran	M.Akram	Nazir Ali	Sultan Rahi, Mustafa Qureshi, Aasia, Adeeb, Nazli
13.	I Love You (U)	G.Sarwer Jura	Jamshed Naqvi	M.Ashraf	Shabnam, Waheed Murad, Shahid, Arzoo, Nanna, Shehla Gul
14.	Wichhrya Putter (P)	Akhlaq/A.Zaidi	Absar Hussain	Tafoo	Asif, Chakori, Mustafa Qureshi, M.Saeed, Rangeela
15.	Do Bigha Zamin (P)	M.Sadiq	Yunus Malik	Wajahat Attre	Sultan Rahi, Anjuman, Mustafa Qureshi, Mumtaz
16.	Gul Sanga (Pu)	Malik Naseer	S.A.Saeedi	Sunny	Surraiya, Asif, Nimmi, Jamil Baber, Naimat
17.	Akber Dada (Pu)	Agha G.A.Gul	Mumtaz Ali Khan	R. Shanwari	Badar Munir, B.Bakht, Musarrat Shaheen, Naimat
18.	Sangdil (U)	S.A.Gul	Hassan Tariq	A.Hamid	Babra, Nadeem, Sabiha, Nanna, Aslam Pervaiz, Bindiya
19.	Noker te Malik (P)	Tayyab Rizvi	Hasnain	Zulfiqar Ali	Ali Ejaz, Nanna, Mumtaz, Durdana, Aaliya, Rangeela
20.	Maidan (P)	Jamshid Zafar	Masood Butt	Tafoo	Sultan Rahi, Sudhir, M.Qureshi, Aasia, Chakori, Bahar
21.	Jeera Sher (P)	Ch.M.Ashiq	Rasheed Dogar	Karam Ali	M.Shaheem, Iqbal, Afzaal, Ishrat, Adeeb
22.	Dawa Yaran (Pu)	Rab Nawaz Khan	Sabir Waseem	Sunny	Yasmin, Rab Nawaz, Surraiya, B.Bakht, Humayun
23.	Aahat (U)	Atta Bazdar	Javed Fazil	Robin Ghosh	Shabnam, Nadeem, Waheed Murad, Romana, J.Fakhri
24.	Hyder Sultan (P)	Akram Choudhry	Rahmat Ali	Kamal Ahmad	Sultan Rahi, Mumtaz, M.Qureshi, Nanna, Rangeela
25.	Shaan (P)	M.Akram	M.Akram	Nazir Ali	Sultan Rahi, Mumtaz, M.Qurrashi, Anjuman, Adeeb
26.	Ek Nikah Hor Sahi (P)	Zeenat/J.Iqbal	Pervez Iqbal	Nazir Ali	Mumtaz, Ali Ejaz, Musarrat Shaheen, Rangeela, Nanna
27.	Aina Aur Zindagi (U)	Zafar Shabab	Zafar Shabab	M.Ashraf	Anjuman, Ayaz, Waseem Abbas, M.Saeed, Seemab
28.	Naseeb (U)	Ejaz/M.Rasheed	M.A.Rasheed	Kamal Ahmed	Shabnam, Mohammed Ali, Bazgha, Ghulam Mohiuddin, Aslam Pervaiz
29.	Biwiaan Hi Biwiaan (U)	Aziz Jahangiri	Waheeda Khan	M.Ashraf	Mumtaz, Asif Raza, Bindya, Arzoo, Adeeb, Nanna, Adeeb
30.	Wohtti Ji (P)	M.J.Rana	M.J.Rana	B.Wazir	Waheed Murad, Mumtaz, Ali Ejaz, Nanna, Sabiha, Musarrat Shaheen
31.	Aas Paas (U)	Adil Durrani	Ather Shah Khan	Nisar Bazmi	Babra, Nadeem, Rani, Rahat, Attar Shah, Baby Saima
32.	Dostana (P)	Sanaulla	Hyder Choudhry	Tafoo	Ali Ejaz, Anjuman, Nanna, Shujaat Hashmi, Ilyas
33.	Namgary Arman (Pu)	Ashfaq Malik	Daraish	R.Shanwari	Badar Munir, Yasmin, B.Bakht, Naimat
34.	Aaj Aur Abhi (U)	Mohd.Saleem	Sangeeta	Kamal Ahmad	Kavita, Asif Raza, Anjuman, Nanna, Humayun
35.	Jat Mirza (P)	Raza Mir	Jahangir Qasir	Abdulla	Anjuman, Yusuf Khan, Nazili, Ilyas, Bahar
36.	Ramzana (Sk)	Khalid Butt	Khalid Butt	Wazir Afzal	Raj Rani, Saiqa, Saqi, Khalid Butt, Mujahid

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
37.	Charda Suraj (P)	M.Naeem Khan	Bashir Rana	Tafoo	Sultan Rahi, Mumtaz, Iqbal, Mustafa Qureshi, Aaliya, Afzaal
38.	Eik Din Bahu Ka (U)	Shabab Kiranwi	Shabab Kiranvi	M.Ashraf	Babra, Ayaz, Tani, Bazgha, Bindya
39.	Visa Dubai Da (P)	K.Hussain	Javed Raza	Kamal Ahmad	Sultan Rahi, Mumtaz, Durdana, Rangeela, Qavi, Adeeb
40.	Jurm O Saza (Pu)	Ajmal Khan	Farooq Khan	F. Rabbi	Badar Munir, Asif, Yasmin, Nadira Mumtaz, Farooq Khan
41.	Prang (Pu)	Imtiaz Sabri	Nasir Raza Khan	F.Rabbi	Badar Munir, Khanum, Liaquat, B.Bakht, Naimat
42.	Agent 009 (U)	B.Rizvi/N.Akhtar	Barar Rizvi	Nazir Ali	Musarrat Shaheen, Naghma, Qavi, Aslam Pervaiz, Nasir Chan
43.	Khatra 440 (P)	Zaki Jarra	Zaki Jarra	Gulzar/Mushtaq	Badar Munir, Neelo, Musarrat Shaheen, Mustafa Qureshi, Afzaal
44.	Lale di Jan (P)	Naveed Anwer	Naveed Anwer	Wajahat Attre	Sultan Rahi, Aasia, Ali Ejaz, Kamal, Saqi, Adeeb
45.	Dushman (Pu)	Qurban Ali	Nasir Raza Khan	R.Hussain	Badar Munir, Asif Khan, Yasmin, Liaquat, Chakori
46.	Suhra (Pu)	Munir malik	Farooq Khan	Sunny	B.Bakht, Yasmin, Khanum, Liaquat, Naimat
47.	Aangan (U)	A. Waheed Murad	Nazrul Islam	M.Ashraf	Babra, Nadeem, Bindya, Nanna, Aurangzeb, Bahar
48.	Tere Bina Kya Jina (U)	S.Suleman	S.Suleman	Kamal Ahmed	Babra, Mohammed Ali, Zeenat Yasmin, Talish, Nayyar
49.	Aab-e-Hayat (U)	S.A.Gul	Inayatullah	Wajahat Attre	Badar Munir, Musarrat Shaheen, Sabiha, Nimmi, Shujaat
50.	Uchhe Khan (Pu)	A.Jahangiri	Waheeda Khan	Sunny	B.Bhakt, Jamil Baber, Khanum, Asif, Yasmin Umar Daraz
51.	Muqqadar (Pu)	Mehmood/Asif	Manzoor Ahmed	Sunny	Badar Munir, Yasmin, Nimmi, Asif, Naimat
52.	Nishan (Pu)	Amanullah Khan	S.A.Saeedi	Sunny	Badar Munir, Jamil Baber, B.Bakht, Yasmin, Tariq Shah
53.	Mirza Jat (P)	Sarwer Bhatti	Masud Pervaiz	Khurshid Anwer	Shahid, Khanum, Iqbal, Ali Ejaz, Bahar, Ilyas
54.	Shera (P)	Azam J.Irani	S.Jamsheri	Safdar	Sultan Rahi, Yusuf, Sabiha, Sangeeta, Ilyas, Rangeela
55.	Biwi Ho to Aisi (U)	Ghazanfer/Wasim	Zahid Shah	Nisar Bazmi	Shabnam, Shafi Mohd, Faisal, Arzoo, Lehri, Tamanna
56.	Jaggat te Murad (P)	Rifat Islam	Shahid Naseem	Tafoo	Mustafa Qureshi, Musarrat Shaheen, Shehla, Adeeb
57.	Ak Ziddi Veer (P)	Ali Akber Shah	Zahoor Hussan	Siddiq Akhter	Sultan Rahi, Mumtaz, Kaifi, Chakori, Nanna, Ilyas
58.	Wohti Da Sawal Ay (P)	Munir Malik	Jahangir Qasir	Zulfaqar Ali	Mumtaz, Ali Ejaz, Aaliya, Nanna, Sawan, S.Hashmi
59.	Jan-e-Man (U)	Saqib Butt	Laiq Akhter	M.Ashraf	Babra, Musarrat Shaheen, Shahid, Rahat Kazmi, Bahar
60.	Thori Si Bewafai (U)	Tayyab Rizvi	Sangeeta	M.Ashraf	Nadeem, Kavita, Ishrat, Habib, Nanna, Rumana
61.	Jehaiz (P)	S.Ashfaq Ahmed	Rangeela	Kamal Ahmad	Shahid, Shahida Mini, Feroz Khan, Aslam Pervaiz, Rangeela
62.	Saharey (U)	A.Rauf Qureshi	Wazir Ali	Niaz Ahmad	Shabnam, Mohammed Ali, Nisho, Q.Jilani, Ismail Tara
63.	Jaal (Pu)	Malik Saleem	Sanobar Khan	Sunny	Badar Munir, Yasmin, B.Bakht, Liaquat
64.	Mehrbani (U)	Pervez Malik	Pervez Malik	M.Ashraf	Babra, Nadeem, Mohammed Ali, Nayyar Sultana, Allaudin
65.	Yaar Beli (P)	K.Islahudin	K.Islahuddin	Salamat Ali	Najma, Iqbal, M.Qureshi, Adeeb, Bahar

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
66.	Zara Si Baat (U)	Nazar Shabab	Nazar Shahb	M.Arshad	Shabnam, Mohammed Ali, A.Sikander, W.Abbas, Savera, Gori
67.	Lawaris (Pu)	Noor K.Bungash	S.A.Saeedi	Sunny	Badar Munir, Yasmin, B.Bakht, Nimmi, Amaan
68.	Tufani Shappa Aur Hai (Pu)	Dervaish Khan	Dervaish Khan	Sunny	Badar Munir, Yasmin, Nadira Mumtaz, Jamil Baber
69.	Aakhri Chattan (P)	Nazim Zia Dar	Daud Butt	Tafoo	Sultan Rahi, Najma, Mahmood, Afzaal
70.	Nasoor (Pu)	Shahjahan	S.A.Saeedi	Sunny	Badar Munir, Yasmin, Asif, Nimmi, Mustafa Qureshi
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1.	Bigri Naslain (U)	Mohd.Tariq	Mohd Tariq	Kamal Ahmed	Rani, Mohammed Ali, Shahid, Qavi, Allaudin
2.	Dastur (Pu)	Umer/Raiz	Qaiser Sanober	Sunny	Badar Munir, Musarrat Shaheen, Naseem, Sardar Ali, Naimat
3.	Bungri Te Hathkadi (Pu)	Abdullah Khan	Mumtaz Ali Khan	R.Shanwari	Badar Munir, Musarrat Shaheen, Naimat, Liaquat
4.	Heera te Faqira (P)	Tariq Mehmood	Aziz Syed	Tafoo	Sultan Rahi, Chakori, Musarrat Shaheen, Afzal
5.	Dilan de Soude (P)	T.Rizvi	Hasnain	Zulfiqar	Nanna, A.Ejaz, Mumtaz, Durdana, Rangeela, Shahid
6.	Khandan (Pu)	Ejaz	Enayatulla	Sunny	Badar Munir, Yasmin, Asif, Shahzadi, U.Daraz
7.	Rukhshawala (Pu)	Ashfaq Malik	A.Samad Khan	Sunny	Badar Munir, B.Bakht, Yasmin, Liaquat, Shehzadi
8.	Jaali Visa (U)	Sarwat Jehan	A.R.Watni	Khalil Ahmed	Sangeeta, Ghulam Mohiuddin, Neelo, Badar Munir, Aslam Pervaiz
9.	Umeed (S)	Robert Malik	Shakeel Lassi	Ghulam Ali	Yasmin, Faruq Mir, Latif, M.Anokha
10.	Akhri Dushman (P)	M.Naqi Khawer	Kaifi	Tafoo	Sultan Rahi, Kaifi, Chakori, Nanna, Tamanna, Rangeela
11.	Imtehan (Pu)	Sardar Khan	Enayatulla	R.Shanwari	B.Bakht, Asif, Firdosi, Zahir Shah
12.	Sahibji (P)	Altaf Hussain	Altaf Hussain	Wajahat Attre	Anjuman, Ali Ejaz, Nanna, Durdana, Rangeela
13.	Susral Chalo (P)	Saeed/H.Choudhry	Hyder Choudhry	Wajahat Attre	Nanna, Ali Ejaz, Mumtaz, Musarrat Shaheen, Humayun
14.	Dehleez (U)	Masood Qureshi	Javed Fazil	Kamal Ahmed	Shabnam, Nadeem, Shahida, Afzal, Aslam Pervaiz
15.	Jin Chacha (P)	Iqbal Kashmiri	Iqbal Kashmiri	Mushtaq Ali	Nanna, A.Ejaz, Khanum, Nazli, Rangeela, Faisal
16.	Paisa (Pu)	Sultan Khan	Dervaish	R.Shanwari	Badar Munir, Asif, Yasmin Khan, Arzoo, Khanum, Naimat
17.	Jat te Dogar (P)	Agha Imtiaz	Imtiaz Qureshi	Wajahat Attre	Sultan Rahi, Mustafa Qureshi, Mumtaz, Durdana, Adeeb
18.	Des Perdes (P)	Zulfiqar khan	Iftekhar Khan	Tafoo	Sultan Rahi, Aasia, Mustafa Qureshi, Afzaal, Chakori
19.	Eik Duje ke liay (U)	Riaz Bokhari	Hasan Askari	M.Ashraf	Babra, Ayaz, Mohammed Ali, Afzaal, Nayyar Sultana
20.	Dama Aur Daku (Pu)	Tariq Shah	Ansikh Saeedi	Sunny	Badar Munir, B.Bakht, Asif, Musarrat Shaheen, Tariq Shah
21.	Aaj Ki Raat (U)	Ghazanfer A.Khan	Iqbal Akhtar	Dilshad	Shabnam, Mohammed Ali, Zammurud, Lehri, Allaudin

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
22.	Mang Meri Bher Do (U)	Muzzafar	Gohar Ali	Amir S.Wazir	Shabnam, Mohammed Ali, Waheed Murad, Lehri, Ishrat
23.	Chakar Baz (Pu)	Naeem Khan	Enayatulla	Fazal Rabi	Badar Munir, Yasmin, Liaquat, Naimat
24.	Bauji (P)	Zafar Shabab	Hasnain	Zulfiqar Ali	Nanna, Ali Ejaz, Mumtaz, Durdana, Rangeela
25.	Nazra (P)	M.Afzal Khan	Zahir A.Naqsh	M.Javed	Aasia, Yusuf, Ilyas, Afzal, Ghazal
26.	Aab-e-Hayat DV (Pu)	S.A.Gul	Enayatulla	R.Shanwari	Badar Munir, Musarrat Shaheen, Liaquat, Andaleeb, Naghma
27.	Sira Lamba (Pu)	S.A.Hafiz	S.A.Hafiz	Sunny	Najma, Ghulam Mohiuddin, Badar Munir, Yasmin, Mustafa Qureshi
28.	Dewangi (U)	Zafar Shabab	Zafar Shabab	M.Ashraf	Shabnam, Nadeem, M.Saeed, Bazgha, J.Fakhri
29.	Love Story (U)	Agha S.Gul	Nazrul Islam	M.Ashraf	Laila, Faisal, Nanna, Talish, Imran
30.	Rakka (P)	Manzoor Jaffery	Mumtaz Ali Khan	W.Atre	Sultan Rahi, Mumtaz, Mustafa Qureshi, Sangeeta,
31.	Moti te Dogar (P)	Shahid Mir	Jahangir Qaiser	Zulfiqar	Sultan Rahi, Mustafa Qureshi, Mumtaz, Nazli, Bahar
32.	Jat Gujar te Nath (P)	Azizur Rahman	Irshad Mirza	Nazir Ali	Sultan Rahi, Mustafa Qureshi, Iqbal, Anjuman,
33.	Qudrat (P)	Altaf Hussain	Altaf Hussain	Wajahat Attre	Sultan Rahi, Nanna, Anjuman, A.Ejaz, Rangeela, Nisho
34.	Shiponkey (Pu)	Aziz Khan	Yusuf Bhatti	Sunny	Badar Munir, Yasmin, Nazia, Liaquat, Nagina
35.	Pa Ta Qurban (Pu)	Jan Mohammad	Iqbal Khan	Sunny	Badar Munir, Khanum, Naimat, Liaquat, Humayun
36.	Ser Da Pasa Sar (Pu)	M.Raiz Akhtar	Enayatulla	Sunny	Badar Munir, Yasmin, Liaquat, Naimat
37.	Murad Khan (P)	Sh.Nazir Husain	Wahid Dar	Wajahat Attre	Sultan Rahi, Mustafa Qureshi, Mumtaz, Talish, Iqbal, Talish
38.	Insaf ka Tarazoo (U)	A. Jahangiri	Waheeda Khan	Sunny	Badar Munir, Gori, Ghulam Mohiuddin, Shahid, Bazgha, Afzal
39.	Samander Par (P)	Hyder Choudhry	Hyder Choudhry	Wajahat Attre	Nanna, Ali Ejaz, Mumtaz, Aaliya, Humayun
40.	Touba (Pu)	Mobin Mirza	Yusuf Bhatti	Sunny	Badar Munir, Yasin, B.Bakht, Ishrat, Liaquat
41.	Dahshat Khan (P)	Baber Bilal	Yunus Malik	Wajahat Attre	Shahid, Anjuman, Ghulam Mohiuddin, Rani, Habib, Allaudin
42.	Kala Samander (P)	Altaf Husain	Daud Butt	Wajahat Attre	Sultan Rahi, Mumtaz, Mustafa Qureshi, Aaliya, Adeeb, Talish
43.	Bandiwan (Pu)	Samad Khan	Enayatulla	R.Shanwari	Badar Munir, Yasmin, Asif, B.Bakht, Umer Daraz, Nagina
44.	Nasur (Pu)	Shahjehan Khan	A.Saeedi	Sunny	Badar Munir, Yasmin, Mustafa Qureshi, Asif, Nimmi, Ishrat
45.	Khan Dehqaan (Pu)	Waheeda Khan	Qaiser Sanober	Sunny/Rabi	Badar Munir, Yasmin, Liaquat, Naimat, Mazla
46.	Kabhi Alwida Na Kehna (U)	Nazar Shabab	N.Shabab	A.Bobby	Shabnam, Javed Shaikh, Sabita, Nanna,
47.	Nadani (U)	Shakeel/Ayub	Iqbal Akhtar	M.Ashraf	Babita, Faisal, Anuja, Lehri, Talish, Zafar
48.	Border Bullet (U)	Ahmed Kamal	A.Kamal Pasha	M.Ashraf	Mohammed Ali, Yusuf, Mustafa Qureshi, Babra, Allaudin, Talish
49.	Heera te Moti (P)	Ghafoor Sagar	M.Sarwer	B.Wazir	Sultan Rahi, Anjuman, Mustafa Qureshi, Nazli, Chakori
50.	Toofan te Toofan (P)	Ahad Malik	J.Qaiser	Nazir Ali	Sultan Rahi, Mumtaz, Mustafa Qureshi, Naghma, Rangeela, Adeeb
51.	Sona Chandi (P)	Shan Mustafa	Rangeela	Wajahat Attre	Nanna, Ali Ejaz, Rani, Sangeeta, Rangeela, Tani

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	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
52.	Choron Qutb (P)	T.Imran	M.Akram	Tafoo	Sultan Rahi, Anjuman, Mustafa Qureshi, Asif Raza, Naghma, Nazli
53.	Lawaris (P)	M.Sadiq	Altaf Hussain	Wajahat Attre	Sultan Rahi, Mustafa Qureshi, Anjuman, Iqbal, Adeeb, Nanna
54.	Deewana Mastana (P)	Altaf Hussain	Altaf Hussain	Wajahat Attre	Nanna, A.Ejaz, Rani, Nazli, Rangeela, Humayun
55.	Shagird Maula Jat Da (P)	Ejaz Rasul	Azaz Syed	Tafoo	Anjuman, Ladla, Nazli, Shujaat, Zamarrud
56.	Khush Qismat (Pu)	Ramzan/Baber	Q.Sanober	Sunny	Badar Munir, Yasmin, Surraiya, Humayun, U.Daraz
57.	Heera Pathar (P)	Jamshed Zafar	Azaz Syed	Abdulla	Nanna, Ali Ejaz, Mumtaz, Durdana, Rangeela, Allaudin
58.	Khan Veer (P)	Tanir Kazmi	M.Tariq	Kamal Ahmed	Sultan Rahi, Anjuman, Iqbal, Nazli, Shahid, Durdana
59.	Kainat (U)	A.Wahid	A.Bokhari	Kamal Ahmed	Babra, Mohammed Ali, Asif Raza, Roohi Bano, Ghulam Mohiuddin
60.	Baghi Sher (P)	Rahial J.Dar	Aslam Dar	Enayat	Sultan Rahi, Mustafa Qureshi, Durdana, Rangeela, Nazli
61.	Sikander Khan (Pu)	Habibulla Khan	Mumtaz Ali Khan	Sunny	Badar Munir, Yasmin, Naimat, Liaquat, Firdaus Jamal
62.	Tina (U)	Jan Mohammad	Jan Mohammad	M.Ashraf	Mohammed Ali, Babra, Faisal, Waseem Abbas, Bazgha, Lehri
63.	Wadda Khan (P)	Diljit Mirza	Diljit Mirza	Safdar Hussain	Sultan Rahi, Mohammed Ali, M.Qureshi, Rani, Yusuf Khan
64.	Zindan (U/PU)	Badar Munir	Shahzada Khuram	Sunny	Badar Munir, Arzoo, Asif, Musarrat Shaheen, Naimat, U.Daraz
65.	Waqt Zama Ghulam (Pu)	Yasmin Khan	Yasmin Khan	Sunny	Yasmin Khan, Asif Khan, B.Bakht, Naimat
66.	Taxi Driver (Pu)	G.Akbar/Shahnawaz	Aziz Tabbasum	Sunny	Badar Munir, Yasmin, B.Bakht, Naimat, Liaquat Major
67.	Do Bhigey Badan (U)	Afzal Dahi	Ray Farooq	Robin Ghosh	Mohammed Ali, Sonya, Vikki, Andaleeb, Nanna, Shah Zeb
68.	Rustam te Khan (P)	Choudhry Ismail	Altaf Hussain	M.Ashraf	Sultan Rahi, Anjuman, Mustafa Qureshi, Yusuf, Nazli
69.	Dara Baloch (P)	A.Asghar Jora	Masud Butt	Wajahat Attre	Sultan Rahi, Mustafa Qureshi, Anjuman, Iqbal, Zamarrud
70.	Dushman Pyara (P)	M.Akram	M.Akram	Nazir Ali	Anjuman, Nanna, Ali Ejaz, Rangeela, Iqbal, Nazli
71.	Chalaak (Pu)	Malik Shaukat	Aziz Tabassum	Sunny	Badar Munir, Yasmin, B.Bakht, Liaquat, Zahir Shah
72.	Gumnaam (U)	Anis Dossani	Pervez Malik	M.Ashraf	Shabnam, Nadeem, Afzaal, Abid Ali, Talat Husain
73.	Wehshi Tola (P)	Rafiq Agha	Rafiq Agha	Chishti/Shabbir	Asif, Chakori, Mustafa Qureshi, Musarrat Shaheen
74.	Sher Mamma (P)	Agha Imtiaz	Imtiaz Qureshi	Kamal Ahmed	Sultan Rahi, Mustafa Qureshi, Mumtaz, Durdana, Iqbal, Ilyas
75.	Mirza Mujnoon Ranjha (P)	Saeed/Hamid Dar	Saeed Dar	Rafiq Ali	Nanna, A.Ejaz, Aliya, Musarrat Shaheen, Rangeela, Nazli
76.	Badaltay Rishtay (U)	R.Rahman Saghar	Shams	Nazir Ali	Babra, Mohammed Ali, Wasim Abbas, Afzal, Bahar, Nanna
77.	Sarkari Order (P)	Qasim Khan	Zahid Butt	Qadir Ali	Sudhir, Mumtaz, Musarrat Shaheen, Iqbal, Zaman Khan
78.	Jihad (Pu)	Ahmed Ali Jan	Sabir Waseem	Sunny	Badar Munir, Yasmin, B.Bakht, Waheeda Khan, Amman, Naimat

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
79.	Insaf Tulla (Pu)	A.Jahangiri	Waheed Khan	Sunny	Badar Munir, B.Bakht, Musarrat Shaheen, Ghulam Mohiuddin, Gori, Naimat
80.	Gunahgar (Pu)	Farooq Khan	Farooq Khan	F.Rabi	Badar Munir, Yasmin, Asif, B.Bakht, Naimat
81.	Inteqam (Pu)	S.Wahid Tariq	Aziz Tubassum	Sunny	Badar Munir, Yasmin, B.Bakht, Shahnaz, Kalim Shah
82.	Zorawar (Pu)	Aziz Jehangiri	Saeed Ali Khan	Sunny	Badar Munir, Musarrat Shaheen, Asif, Khanum, Liaquat
83.	Jan o Janna (Pu)	N.Karim Bangash	Dervaish	Sunny	Badar Munir, Musarrat Shaheen, Liaquat, Sheila Gil, Amman
84.	Jaana (Pu)	Ashfaq Malik	Farooq Khan	F.Rabi	B.Bakht, Yasmin, Farooq, Shahnaz, U.Daraz
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1.	Khushnaseeb (Pu)	Tariq Shah	S.A.Saeedi	Sunny	Badar Munir, Musarrat Shaheen, Shahnaz, Tariq, Liaquat
2.	Zama Paigham (Pu)	M.Afzal Doha	Aziz Tabbasum	Sunny	Mohammed Ali, Badar Munir, Babra, Ghulam Mohiuddin, Rukhsana
3.	Jugga te Shera (P)	Ashiq/Aamir	Imtiaz Qurash	Wajahat Attre	Sultan Rahi, Iqbal, Anjuman, Mustafa Qureshi, Sawan
4.	Shanakhti Card (P)	A.Jamshadi	S.Jamsheri	Wajahat Attre	Sultan Rahi, Aasiya, Iqbal, Saiqa, Adeeb
5.	Yeh Kesse Huwa (U)	Tayyab Rizvi	Iqbal Rizvi	Kamal Ahmad	Nadeem, Kavita, Tammanna, F.Jamal, J.Fakhri
6.	Namak Halal (P)	Jamshid Zafar	Rangeela	Tafoo	Mumtaz, Ali Ejaz, Nanna, Rangeela, Khanum
7.	Hathan Wich Hath (P)	Iqbal Kashmiri	Iqbal Kashmiri	Wajahat Attre	Sultan Rahi, Anjuman, Mustafa Qureshi, Iqbal
8.	Shikari (U)	Rahil Ahmad Gaba	Mumtaz Ali Khan	M.Raza/Z.Ali	Musarrat Shaheen, Jamil Baber, Arzoo, B.Bakht, Rangeela
9.	Aisa Bhi Hotha Hai (U)	Shaiq Shafaat	Masroor Anwar	M.Ashraf	Shabnam, Shafi Mohammad, Vikki, Aarfa, Afzaal, Najma Mahboob
10.	Mela te Maidan (P)	Tariq Butt	Imtiaz Qureshi	Abdullah	Anjuman, Yusuf, Mustafa Qureshi, Aaliya, Afzaal
11.	Khakari (Pu)	Rahil Ahmad Gaba	Mumtaz Ali Khan	Sunny	Musarrat Shaheen, Jamil Baber, Arzoo, B.Bakht, Rangeela
12.	Dada Ustad (P)	S.A.Gul	Hasnain	Wajahat Attre	Sultan Rahi, Rani, Iqbal, A.Ejaz, Nanna, Nazli
13.	Ishq Samander (P)	Altaf Hussain	Altaf Hussain	Wajahat Attre	Rani, Ali Ejaz, Nanna, Nazli, Rangeela
14.	Ammal Wolarey Mil (Pu)	Ikram Umar Zai	Murad Shanwari	Fazal Rabi	Badar Munir, Yasmin, B.Bakht, U.Daraz, Huma Dar
15.	Kakaji (P)	Shan Mustafa	Rangeela	Wajahat Attre	Khanum, Ali Ejaz, Nazli, Rangeela, Nanna
16.	Muqadar ka Sikandar (U)	Saleem Ashrafi	Iqbal Kashmiri	Wajid Nashad	Sultan Rahi, Mohammed Ali, Mumtaz, Ali Ejaz, Bindya
17.	Emaan te Farangi (P)	Qazi Jahangir	Khalifa Saeed	Kamal Ahmad	Sultan Rahi, Iqbal, Mumtaz, Akbar, Nazli
18.	Shadi Magar Adhi (U)	Zafar Shabab	Zafar Shabab	M.Ashraf	Shabnam, Javed, Bindya, Aurangzeb, Rangeela
19.	Haibat Khan (P)	Manzoor Hussain	Zahoor Hussain	Tafoo	Sultan Rahi, Mohammed Ali, Mumtaz, Durdana, Badar Munir, Adeeb
20.	Kaliya (P)	Farooq Malik	Waheed Dar	Wajahat Attre	Sultan Rahi, Mustafa Qureshi, Mumtaz, Iqbal, Nazli
21.	Dooriyan (U)	S.A.Gul	Hassan Askari	Robin Ghosh	Shabnam, Mohammed Ali, Faisal, Arzoo, Talish, Rangeela
22.	Ishq Pecha (P)	Shaikh Iqbal	Anwar Iqbal	Zulfiqar Ali	Mumtaz, Ali Ejaz, Nanna, Shaikh Iqbal, Nazli

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
23.	Ilaqa Incharge (P)	Ashraf Bhatti	Saqedar	Gulzar Mukhtar	Yusuf, Aasia, Musarrat Shaheen, Adeeb
24.	Fifty Fifty (P)	A.Zia/Tuafiq	Arif Choudhry	Wajahat Attre	Musarrat Shaheen, Ali Ejaz, Durdana, Nanna, Aslam Pervaiz
25.	Bala Ghadi (P)	A.Asghar Jora	Azmat Nawaz	Wajahat Attre	Mumtaz, Iqbal, Chakori, Kaifi, Afzal
26.	Naam Mera Badnam (U)	Tayyab Rizvi	Sangeeta	Kamal Ahmed	Mohammed Ali, Shabnam, Sangeeta, Kavita, Ayaz, Afzal
27.	Lal Toofan (P)	M.Akram	M.Akram	Nazir Ali	Sultan Rahi, Mustafa Qureshi, Anjuman, Rangeela, Khanum
28.	Shole (P)	Ejaz Durrani	Yunus Malik	Wajahat Attre	Sultan Rahi, Mustafa Qureshi, Anjuman, Ejaz, Nanna
29.	Commander (P)	Qazi Jahangir	S.A.Bhokhari	Tufail Faruqi	Sultan Rahi, Mustafa Qureshi, Anjuman, Iqbal, Habib
30.	Taqat (P)	Nadeem Abbas	Kaifi	Enayat Hussain	Sultan Rahi, Mustafa Qureshi, Anjuman, Kaifi, Chakori
31.	Basera (U)	Qadeer Khan	Ehtesham/Amini	M.Ashraf	Nadeem, Shabana, Naila, Mustafa, Akbar
32.	Miss Colombo (U)	Shamim Ara	Shamim Ara	M.Ashraf	Babra, Faisal, Javed, Sabita, Rangeela, Qavi
33.	Kamyabi (U)	Pervez Malik	Pervez Malik	M.Ashraf	Shabnam, Nadeem, Khurram, Talat Husain, Sabiha
34.	Jaga te Reshma (P)	Shaukat Malik	Yunus Malik	Wajahat Attre	Sultan Rahi, Mustafa Qureshi, Rani, Iqbal, Talish
35.	Khakle Nave (Pu)	A. Jahangiri	Saeed Khan	Sunny	Badar Munir, Musarrat Shaheen, Asif, Savera, Tariq Shah
36.	Khog Dushman (Pu)	Bashir Malik	Aziz Tubbasum	Sunny	Badar Munir, Yasmin, B.Bakht, Shahnaz, Tariq Shah
37.	Da Nave Jon (Pu)	Sefur Khan	Dervaish	Sunny	Badar Munir, Yasmin, Musarrat Shaheen
38.	Yar Badshah (Pu)	Rahil A. Gaba	S.A.Saeedi	Sunny	Jamil Baber, Sangeeta, B.Bakht, Liaquat, Aman
39.	Phul Machi (S)	A.H.Siddiqi	Nurussalam	Ayaz Ali	Babar Sultan, Shehnaila, Asad Qureshi, Roshan
40.	Teri Meri Ek Merzi (P)	N.Shabab	N.Shabab	M.Ashraf	Ali Ejaz, Nanna, Durdana, Nazli, Jameel Fakhri, Rangeela
41.	Baghi (P)	S.A.Gul	Wahid Dar	Wajahat Attre	Anjuman, Mustafa Qureshi, Mumtaz, Rangeela, S.Hashmi
42.	Liu Nai (Pu)	Roohi/Nasim Khan	Sanobar Khan	Sunny	Badar Munir, Yasmin, Sardar Khan, Naimat
43.	Uchcha Shumla	Tufail Imran	Aslam Irani	Wajahat Attre	Sultan Rahi, Rani, Mustafa Qureshi, Iqbal, Bahar, Talish
44.	Jat Da (P)				Rani, Ali Ejaz, Nanna, Nazli, Talish, Qavi
45.	Chor Chowkidar (Pu)	M.Mubin Beg	Altaf Hussain	Wajahat Attre	Sultan Rahi, Shabnam, Mohammed Ali, Babar, Lubna, Nanna, Qavi
46.	Barood (U)	Afzal Daha	Ray Farooq	Kamal Ahmed	Nanna, Ali Ejaz, Mumtaz, Aaliya, Nazli, Adeeb
47.	Andher Nagri (P)	M.Din Khokhar	Mushtaq Baber	Wazir Afzal	Iqbal, Mumtaz, Ali Ejaz, Nanna, Nazli
48.	Khanu Dada (P)	Altaf Hussain	Altaf Hussain	Nazir Ali	Shabnam, Mohammed Ali, Ghulam
49.	Aandhi Aur Toofan (U)	S.A.Hafiz	S.A.Hafiz	Kamal Ahmed	Mohiuddin, Durdana, Mustafa Qureshi, Nanna
50.	Bobby (U)	N.Shabab	N.Shabab	Amjad Bobby	Sabita, Javed, Mohammed Ali, S.Shaheen, Nanna, Humayun
51.	Baz Shabaz (P)	S.Suleman	Altaf Hussain	Wajahat Attre	Sultan Rahi, Mustafa Qureshi, Anjuman, Iqbal, Naghma
52.	Tawaan (P)	Iftikhar Shaukat	Bashir Rana	M.Ashraf	Sultan Rahi, Mustafa Qureshi, Mumtaz, Shahida Mini, Iqbal
53.	Dulla Bhatti (P)	S.A.Gul,	M.Akram	Inayat/Attre	Anjuman, Yusuf, Mustafa Qureshi, Talish, Rangeela
54.	Kalyar (P)	Manzoor Jaffery	Deen	Wajahat Attre	Anjuman, Iqbal, Ejaz, Mustafa Qureshi

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
54.	<i>Dwa Ghrona (Pu)</i>	Afzal Hussain	Mumtaz.A.Khan	Sunny	Badar Munir, Musarrat Shaheen, Asif, Shehzadi, Naimat
55.	<i>Khubsoorat Dulhan (U)</i>	Aziz Jahangiri	Saeed.A.Khan	Kamal Ahmad	Badar Munir, Musarrat Shaheen, Asif, Savera, Liaquat
56.	<i>Sajawal Daku (P)</i>	Agha Hussaini	Agha Hussaini	Nazir Ali	Sultan Rahi, Mustafa Qureshi, Rani, Habib, Nanna, Zamarrud
57.	<i>Soae Mubina (Pu)</i>	Mahbub Khan	Manzoor Khan	Sunny	Badar Munir, Nimmi, Asif, Ghazala, Naimat
58.	<i>Taaqat (Pu)</i>	Shahjahan Khan	A.Saeedi	Sunny	Badar Munir, Musarrat Shaheen, Asif, Nimmi, Liaquat
59.	<i>Umail (Pu)</i>	Sardar Khan	Innayatulla	R.Shanwari	Badar Munir, Yasmin, B.Bakht, Naimat
60.	<i>Aaj ka Insan (U)</i>	M.Ramazan	Gulzar Ahmad	Manzoor Ali	Rani, Shahid, Asif, Roohi Bano, Ghulam Mohiuddin, Aslam Pervaiz
61.	<i>Naseebon Wali (U)</i>	Riaz Saghar	Shams	M.Ashraf	Shabnam, Mohammed Ali, Shafi Mohd. Waseem Abbas, Shahida Mini
62.	<i>Raja Rani (P)</i>	Shan Mustafa	Rangeela	Wajahat Attre	Nanna, A.Ejaz, Rani, Sangeeta, Rangeela
63.	<i>Judai (P)</i>	Azizur Rahman	Yunus Rathore	Kamal Ahmad	Rani, A.Ejaz, Nanna, Sangeeta, Aslam Pervaiz, Nazli, S.Noar
64.	<i>Pardesi Ayen Pyar (S)</i>	Khair M.Lassi	Mushtaq Changezi	Imdad Hussain	Rita, Mushtaq Changezi, Mumtaz Kunwal, M.Lassi
65.	<i>Khush Naseeb (U)</i>	A.H.Siddiqi	A.H.Siddiqi	Nisar Bazmi	Nadeem, Kavita, Qavi, Nayyar Sultana, Seemab, M.Saeed
66.	<i>Mamta (S)</i>	Agha N.Kawish	Yusuf Nasr	Ghulam Ali	Rita, Mushtaq Changazi, Rahman, Nasreen Naz
67.	<i>Pukar (P)</i>	Aizaz Syed	Aizaz Syed	Tafoo	Sultan Rahi, Mumtaz, Mustafa Qureshi, Sangeeta, Bahar, Adeeb
68.	<i>Ishq Nachawe Gali Gali (P)</i>	Aslam Dar	Aslam Dar	Kamal Ahmad	Durdana, Ayaz, Shahida Mini, Talish, Afzal
69.	<i>Chan Cheetah (P)</i>	Tanvir Kazmi	Masood Asghar	Wajahat Attre	Sultan Rahi, Anjuman, Mustafa Qureshi, Firdaus, Iqbal
70.	<i>Kiraye ke Goreelay (U)</i>	S.A.Gul	Waheed Khan	A. Hameed	Javed, Laila, Badar Munir, Sangeeta, Asif, Ghulam Mohiuddin, Abid
71.	<i>Qanoon (Pu)</i>	Mamoor Khan	Mumtaz A.Khan	R.Shanwari	Badar Munir, Musarrat Shaheen, Asif, B.Bakht, U.Daraz
72.	<i>Dil Ma Da (P)</i>	M.Saleem	M.Saleem	Abdullah	Sultan Rahi, Shahbaz Akmal, Sangeeta, Iqbal, Talish
73.	<i>Lazawal (U)</i>	Tariq M. Qureshi	Javaid Fazil	Amjad Bobby	Shabnum, Nadeem, Ghulam Mohiuddin, Javed, Talish, Firdaus
74.	<i>Laraka (P)</i>	Tufail Imran	M.Aslam	Tafoo	Sultan Rahi, Rani, Mustafa Qureshi, Ghulam Mohiuddin, Bazgha, Afzaal
75.	<i>Lagaan (P)</i>	Shaikh A.Waheed	Bashir Rana	Zulfiqar Ali	Sultan Rahi, Anjuman, M.Qureshi, Shahida, Asad Bokhari
76.	<i>Aag ka Samundar (U)</i>	Ahad Malik	Iqbal Yousuf	Amjad Bobby	Rani, Mohammed Ali, Shahid, Aslam Pervaiz, Saiqa, Shahnawaz, Adeeb
77.	<i>Dewar Bhabi (P)</i>	Mohd Nazir	Hasnain	Zulfiqar Ali	Rani, A.Ejaz, Nazli, Nanna, Zamarrud, Adeeb, Habib
78.	<i>Chunghla (Pu)</i>	Shahjahan Khan	Taufiq Shah	Sunny	Badar Munir, Yasmin, Musarrat Shaheen, Jamil, B.Bakht
79.	<i>Tere Ghar ke Samney (U)</i>	Zafar Shabab	Zafar Shabab	M.Ashraf	Shabnam, Javed, Punam, Behroz, Lehri, Rangeela
80.	<i>Jat Kamala Gya Dubai (P)</i>	S.Kamal	S.Kamal	Wajahat Attre	Kamal, Nadia Hassan, Firdaus Jamal, Aslam Pervaiz, M.Saeed
81.	<i>Reshmi Rimal (P)</i>	Asad Saddiqui	Jamil Akhter	Wajahat Attre	Suzi Sahlay, Shahid, Durdana, Masood Akhtar

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	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
82.	Jamrud Khan (Pu)	M.Jahangir	Aziz Khan	Fazal Rabi	Badar Munir, Musarrat Shaheen, Asif, Naimat
83.	Yar Dushman (Pu)	G.S.& Co	Ghulam Haider	Sunny	Badar Munir, Nimmi, Hyder, Shahnaz, Liaquat, Nagina
84.	Darugh Rishteya (Pu)	Jamil/Kalim/Aziz	Aziz Tabbasum	Sunny	Badar Munir, Yasmin, B.Bakht, Kaleem Shah
85.	Do Ziddi (P)	A.Qayyum	Yunus Rathore	Wajahat Attre	Sultan Rahi, Mumtaz, Aaliya, Afzal, Shujaat Hashmi
86.	Badla Yer Da (P)	Barkat/S.A.Naqvi	Nasir Afaqi	M.Fazil	Habib, Naghma, Rozina, Afzal Khan, K.S.Mota
87.	Sharafat (Pu)	Aslam Choudhry	Aziz Tabbasum	Sunny	B.Bakht, Yasmin, Shahnaz, Liaquat, Ismail Khan
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1	Hero (U)	Waheed Murad	Iqbal Yusuf	Kamal Ahmed	Waheed Murad, Babra, Mumtaz, M.Saeed, Huma
2.	Benazir Qurbani (U)	Khurshid/A.Shah	K.Khurshid	Bobby	Shabnam, Javed, Ayaz, Kokab Dar, Firdaus Jamal
3.	Yarana (Pu)	Sardar Begum	Dervaish	Sunny	Badar Munir, Yasmin, B.Bakht, Gori, Jamal Baber
4.	Thag Badshah (P)	Ashiq/Aamir	Naseem Hyder	Wajahat Attre	Rani, Ali Ejaz, Nanna, Rangeela, Nazli, Iqbal
5.	Sahab Bahadur (P)	Riaz Bokhari	Rangeela	Nazir Ali	Rani, Ali Ejaz, Nanna, Nazli, Rangeela, Firdaus Jamal
6.	Khan Baber Khan (Pu)	M.Jahangir	Aziz Khan	Sunny	Badar Munir, Yasmin, Liaquat, Naimat
7.	Sajan Dushman (P)	Tayyab Rizvi	Hasnain	Zulfiqar Ali	Yusuf, Sangeeta, Iqbal, Mustafa Qureshi, Nazli, Nanna
8.	Sharif Badmash (Pu)	Amanulla	Inayatulla	Sunny	Badar Munir, Musarrat Shaheen, Liaquat, Naimat
9.	Hamse Hai Zamana (U)	Qadeer Khan	Javed Fazil	M.Ashraf	Nadeem, Minakashi, Shiva, Rozina, Talat Husain
10.	Lass de Azad (Pu)	Imtiaz Sabri	Nasir Raza Khan	Sunny	Badar Munir, Khanum, Liaquat, Saiqa, B.Bakht
11.	Mehak (U)	Zafar Shabab	Zafar Shabab	A.Hameed	Babra, Faisal, Mohammed Ali, Zamarrud, Sabiha, Jameel Fakhri
12.	Khan Baloch (P)	Mehboob Alam	Aslam Hashmi	M.Javed	Khanum, Firdaus Jamal, Mehboob Alam, Bindya, , Raj Multani
13.	Nikah (P)	Altaf Hussain	Altaf Hussain	Wajahat Attre	Anjuman, A.Ejaz, Nanna, Gori, Rangeela, Ilyas
14.	Khyber Khan (Pu)	Karim/Aziz	Dervaish	Sunny	Badar Munir, Yasmin, Liaquat, Jamil Baber
15.	Choorian (P)	M.Anwar Pasha	Altaf Hussain	Wajahat Attre	Anjuman, A.Ejaz, Nanna, Nazli, Iqbal
16.	Hulchal (U)	Shakil/Ayub	Pervez Malik	M.Ashraf	Shabana, Nadeem, Nazan, Lehri, Mustafa, T.Husain
17.	Badle di Aag (P)	Hyder Choudhry	Hyder Choudhry	Wajahat Attre	Yusuf, Anjuman, Mustafa Qureshi, Iqbal, Naghma
18.	Eik Dulhan (U)	Manzoor Jaffery	Mumtaz A.Khan	Kamal/Ghaffar	Rani, Mohammed Ali, Badar Munir, Naimat, Rangeela
19.	Dhi Rani (P)	Ismail Choudhry	Altaf Hussain	M.Ashraf	Anjuman, A.Ejaz, Yusuf, Nanna, Mumtaz, Neelo
20.	Dughrah (Pu)	Tariq Shah	Nasir R.Khan	Sunny	Asif, Musarrat Shaheen, Sangeeta, Khanum, Tariq

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
21.	Rishta Kaghaz Da (P)	Fayyaz Khan	Altaf Hussain	Wajahat Attre	Anjuman, A.Ejaz, Nanna, Shahida, Humayun
22.	Parwana (U)	Shafi/G.Sarwar	Jahangir Qaiser	Wajid Nashad	Babra, Nadeem, Asif Raza, Zamarrud, S.Hashmi
23.	Chandni (P)	Iftikhar Khan	Iftikhar Khan	Wajahat Attre	Rani, A.Ejaz, Nanna, Sangeeta, Rangeela, Humayun
24.	Blackmail (U)	K.H.Khan	Iqbal Kashmiri	Kamal Ahmed	Sultan Rahi, Nazli, Ghulam Mohiuddin, Mustafa Qureshi, Shahnaz
25.	Babar Khan (P)	Azmat Ghorri	Daud Butt	M.Ashraf	Yusuf, Rani, Mustafa Qureshi, Sangeeta, Afzaal
26.	Darinda (U)	Mian Mushtaq	Murtaza Qureshi	Bakhshi Wazir	Badar Munir, Nimmi, Nasrullah Butt, Kamal Irani
27.	Chun Baloch (P)	Ilyas Kashmiri	Parvez Rana	Tafoo	Sultan Rahi, Rani, Nazli, Mustafa Qureshi, Iqbal
28.	Qismet (P)	Ch.Ajmal	Iqbal Kashmiri	Abdullah	Sultan Rahi, Anjuman, Yusuf, Sangeeta, Sawan, Arifa
29.	Lakha Daku (P)	Safdar Khan	Altaf Hussain	Wajahat Attre	Sultan Rahi, Anjuman, Nazli, Mustafa Qureshi, Iqbal
30.	Maa Putter (P)	Ch.Akram	Altaf Hussain	Wajahat Attre	Sultan Rahi, Anjuman, Iqbal, Mustafa Qureshi
31.	Shikra (P)	Manzoor Hussain	Zahur Hussain	M.Ashraf	Sangeeta, Shehbaz Akmal, Aaliya, Rangeela, Anwer
32.	Hong Kong ke Sholay (U)	Jan Mohammad	Jan Mohammad	M.Ashraf	Babra, Javed, Geeta Kumari, Mustafa Qureshi, Adeeb
33.	Miss Singapore (U)	Shamim Ara	Shamim Ara	M.Ashraf	Babra, Faisal, Afzaal, Nanna, Rangeela, Albela
34.	Janwar (U)	Aziz Jahangiri	Saeed Ali Khan	A.Hameed	Badar Munir, Khanum, Asif, Shahnaz, Naimat
35.	Mashriq Maghreb (U)	M.M.Saeed	Shuja Aqil	Sabir Ali	Kamal, Najma, Rozina, Aslam Pervaiz, Aurangzeb
36.	Shehzadgae (Pu)	A.Jahangiri	Saeed A.Khan	Sunny	Badar Munir, Nadia Hasan, Sonia, Babar, Tariq Shah
37.	Nehla Dehla (Pu)	Habibullah Khan	Yusuf Bhatti	Sunny	Badar Munir, Khanum, Yasmin, Naimat
38.	Da Dushman Kulie (Pu)	Farooq Khan	Farooq Khan	Fazal Rabi	Badar Munir, Yasmin, Asif, Farooq Khan
39.	Barsat Ji Raat (S)	G.M.Channa	S.M.Brohi	Feroze Din	Poonam, G.Bhatti, Nasrin Naz, N.M.Lashari, Saqi
40.	Jano Dhahrel (S)	A.H.Siddiqui	Akhtar Ali	Sattar Hussain	Rita, Babar Sultan, Shehbaz Durrani, Wasim
41.	Da Merg Saudager (Pu)	Asghar/Yusuf	Maqsood Khan	Sunny	Badar Munir, Musarrat Shaheen, Shahnaz, A.Ejaz, Mustafa Qureshi
42.	Da Akhri Dao (Pu)	Shehzad Khan	Inayatulla	Sunny	Asif, Nimmi, B.Bakht, Surraiya, Naimat
43.	Hyder Khan (P)	Shabab Kiranvi	Yunus Rathore	M.Ashraf	Khanum, Iqbal, Mustafa Qureshi, Saqi, Habib, Nazli
44.	Angara (P)	M.Ikram	M.Ikram	Kamal Ahmed	Sultan Rahi, Aasia, Yusuf, Allaudin, Sabiha
45.	Jeene Nahin Doongi (U)	Tayyab Rizvi	Sangeeta	Kamal Ahmed	Mohammed Ali, Sangeeta, Kavita, Faisal, Javed, Bahar
46.	Ajab Khan (P)	Nazir Hussain	Wahid Dar	Wajahat Attre	Sultan Rahi, Anjuman, Babra, Yusuf, Afzaal
47.	Neeyat-o-Murad (Pu)	Akbar Afridi	M.Samad Khan	Fazal Rabi	Badar Munir, Musarrat Shaheen, Asif, Shahnaz
48.	Sheesh Nag (P)	Agha Imtiaz Ali	Imtiaz Quresh	Wajahat Attre	Sultan Rahi, Rani, Mustafa Qureshi, Zamarrud, Afzaal
49.	Chan Heera (P)	Munir Malik	Arshad Mirza	Wajahat Attre	Anjuman, Iqbal, Ghulam Mohiuddin, Ilyas, Zamarrud

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	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
50.	Aashiana (P)	Altaf Hussain	Altaf Hussain	Wajahat Attre	Durdana, Raza Khan, Sangeeta, Nanna, Rangeela
51.	An Padh (P)	Tariq Shah	Fayyaz Qadri	Wajahat Attre	Nanna, A.Ejaz, Rani, Rangeela, Shahida, Nazli
52.	Diwane Do (U)	Shoki/Asghar	Nazrul Islam	M.Ashraf	Babra, Nadeem, Bindya, Talish, Sabiha
53.	Palkon ki Chaon Me (U)	Ata Bazdar	Nazrul Islam	Khalil Ahmed	Babra, Faisal, Ayaz, Samina Khalid, Anwer, J.Fakhri
54.	Khoon Aur Pani (U)	M.Riaz Akhtar	Yunus Malik	Wajahat Attre	Babra, Mohammed Ali, Rani, Mustafa Qureshi, Sangeeta, Ghulam Mohiuddin
55.	Khaista Gul (Pu)	A.Jahangiri	Saeed Ali Khan	Sunny	Badar Munir, Laila Shaheen, Naimat, Umer Daraz
56.	Da Weene Dare (Pu)	A.Jahangiri	Saeed Ali Khan	Sunny	Badar Munir, Nimmi, Musarrat Shaheen, Deebe, Humayun
57.	Shehbaz Khan (Pu)	S.Mohammed Ali	Inayatullah	Sunny	Badar Munir, Yasmin, Shehla Gul, Umer Daraz
58.	Sherdil Khan (Pu)	M.Riaz Akhtar	Umer Farooq	Sunny	Badar Munir, Yasmin, Nimmi, B, Bakht
59.	Saude Bazi (P)	M.Ayub	Nasir Hussain	Qadir Ali	Sultan Rahi, Anjuman, A.Ejaz, Sangeeta, Nazli
60.	Bhukkay Bateray (P)	M.Shoki	Idris Khan	Wajahat Attre	Nanna, A.Ejaz, Mumtaz, Khanum, Rangeela, Babar Masud
61.	Muqqader (P)	Hyder Choudhry	H.Choudhry	Zulfiqar/Attre	Rani, Iqbal, Sangeeta, Ghulam Mohiuddin, Rangeela
62.	Qurbani (Pu)	G.Akbar Afridi	Tehsin Khan	Sunny	Badar Munir, Yasmin, B.Bakht, Sardar, U.Daraz
63.	Nadia (U)	Nazar Shabab	N.Shabab	Amjad Bobby	Sabita, Javed, Seemab, Shahid, Humayun
64.	Khuddar (P)	M.Akram	M.Akram	Wajahat Attre	Sultan Rahi, Anjuman, Mustafa Qureshi, Iqbal, Talish
65.	Hanawer (Pu)	Aziz Jahangiri	S.A.Khan	Sunny	Badar Munir, Khanum, Asif, Naimat, Shahnaz
66.	Jagawer (P)	M.Din Khokar	Abid Shuja	W.Afzal/Sarwer	Sapna, Shehbaz Akmal, Aaliya, Rangeela, Firdaus Jamal
67.	Jagga (P)	Shan Mustafa	Masood Butt	Wajahat Attre	Sultan Rahi, Anjuman, Mustafa Qureshi, Zamarrud, Afzaal
68.	Ghulami (P)	Sarwer Malik	Hasnain	Wajahat Attre	Sultan Rahi, Rani, Mustafa Qureshi, Yusuf, Afzaal, Mohammed Ali
69.	Bao Jhalla (P)	M.A.Dilawer	M.Tariq	Kamal Ahmed	Durdana, Irfan Hashmi, Abid Kashmiri, Aaliya
70.	Shah Behram (P)	Tahir Ali	Kaifi	Wajahat Attre	Sultan Rahi, Anjuman, Mohammed Ali, Mustafa Qureshi, Iqbal
71.	Mehndi (P)	Anwer Masood	Altaf Hussain	Wajahat Attre	Anjuman, Javed, Sangeeta, Nanna, Rangeela, Afzaal
72.	Haq Mehr (P)	Sarwer Bhatti	Iftikhar Khan	Inayat Hussain	Babra, Wasim Abbas, Iqbal, Afzaal
73.	Naraaz (U)	Mir Shahid Latif	Javed Fazil	M.Ashraf	Shabnam, Nadeem, Faisal, Arifa, Talish
74.	Ziddi Khan (P)	G.S.& Co	Deedar	Abdullah	Sultan Rahi, Mustafa Qureshi, Anjuman, Shahida, Sawan
75.	Zamin Aasman (U)	Qadeer Khan	Nazrul Islam	Wajahat Attre	Nadeem, Sabita, Shiva, Nutun, Shushma, Mustafa
76.	Haloku te Khan (P)	Bakhshi Gabba	Aqil Gabba	Bakhshi/Attre	Sultan Rahi, Mumtaz, Mustafa Qureshi, Yusuf, Sangeeta
77.	Do Hathkadian (P)	M.Iqbal Butt	Hasan Askari	Wajahat Attre	Rani, Shahid, Afzaal, Bazgha, Zamarrud, Adeeb
78.	Direct Hawaldar (U)	Fayyaz Khan	Irfan Khoosat	Wajahat Attre	Sonia, Babar, Irfan Khoosat, Qavi, J.Fakhri

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
79.	Wadera (P)	Farooq Malik	Daud Butt	M.Ashraf	Ghulam Mohiuddin, Anjuman, Arifa, Mustafa Qureshi, Babar
80.	Jani Dushman (P)	S.Atiq Shah	Yunus Rathore	Wajahat Attre	Iqbal, Ghulam Mohiuddin, Mumtaz, Mustafa Qureshi
81.	Hyder Khan (S)	A.Nazir Kawish	Yusuf Nasar	G.Ali/Lal/Gul	Rita, Wasim, Jalal Chandio, Rahman, Saima
82.	Hum Aur Tum (U)	Shimmi Malik	Hasan Askari	Robin Ghosh	Salma Agha, Javed, Nanna, Afzaal, Nasir Chin
83.	Insaniyat (Pu)	Ramzan Babar	Ramzan Babar	Sunny	Badar Munir, Musarrat Shaheen, Naimat, Ismail Khan
84.	Jagir (Pu)	Tajul Mulok	Inayatulla Khan	Sunny	Badar Munir, Yasmin, Musarrat Shaheen, Asif, Amaan
85.	Azadi (Pu)	Syed Karim	S.A.Saeedi	Sunny	Badar Munir, Asif, Musarrat Shaheen, Shahnaz, Liaquat
86.	Awaaz (Pu)	Yasmin Khan	Yasmin Khan	Sunny	Yasmin, Asif, Nimmi, Naimat, Abid Ali
87.	Elaan (Pu)	Nur Karim	Dervaish	Sunny	Badar Munir, Yasmin, Musarrat Shaheen, Asif, Sultan Rahi
88.	Jalal Chandio (S)	Muzaffar Hussain	Shah Asad	Feroze Gul	Jalal Chandio, Shahnaz Bhatti, Latif, Mehmood
89.	Beqasoor (Pu)	Mubin Beg	Yusuf Bhatti	Fazal Rabi	Badar Munir, Musarrat Shaheen, Liaquat, Humayun
90.	Yuhnaway (Pu)	Manzoor Jaffery	Mumtaz.A.Khan	Fazal Rabi	Badar Munir, Rani, Mohammed Ali, Firdaus, Rangeela, Naimat
91.	Da Kerae Gorillay (Pu)	S.A.Gul	Waheed Khan	R.Shanwari	Badar Munir, Yasmin, Javed, Laila, Ghulam Mohiuddin, Sangeeta, Asif
92.	Aulad (Pu)	Aziz Khan	Qaiser Sanobar	Sunny	Badar Munir, Yasmin, B.Bakht, U.Daraz
93.	Neki Badi (Pu)	Nagina Khanum	Wasim Jan	Sunny	Badar Munir, Mubina, Humayun, U.Daraz

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1.	Zulm da Toofan (P)	R.Gul/ Afaqi	Yunus Rathore	Wajahat Attre	Sultan Rahi, Anjuman, Mustafa Qureshi, Nazli, Iqbal
2.	Awara (U)	Samad/Mamoor	Inayatullah Khan	Kamal Ahmed	Asif, Musarrat Shaheen, Arifa, Babar, Aslam Pervaiz
3.	Mama Sare Shehr Da (P)	Ayub Malik	Majeed Rana	Wajahat Attre	Sultan Rahi, A.Ejaz, Mumtaz, Nanna, Rangeela, Bazgha
4.	Khwaga Zeher (Pu)	J.S.& Co	Ghulam Haider	Jahanzeb	Badar Munir, Shahnaz, G.Haider, Liaquat, Naimat
5.	Dhanak (U)	M.Afzal	Javed Fazil	Kamal Ahmed	Faisal, Sonia, Arifa, Abid K., Mustafa Qureshi
6.	Bad Emla (Pu)	Samad/Mamoor	Inayatullah Khan	R.Shanwari	Asif, Musarrat Shaheen, Arifa, Babar, Aslam Pervaiz
7.	Baghi Sipahi (P)	Fayyaz Shaikh	F.Shaikh	Abdullah	Sultan Rahi, Aasia, Mumtaz, Mustafa Qureshi, Iqbal
8.	Zanjeer (U)	Pervez Malik	Pervez Malik	M.Ashraf	Nazan, Javed, Mumtaz, Mohammed Ali, Humayun
9.	Kuffara (P)	Asad Bokhari	Daud Butt	Wajahat Attre,	Shehbaz Akmal, Sangeeta, Abid Ali, Mushtaq, Zamarrud, Shaukat
10.	Baat Ban Jae (U)	Zareen Khan	Musarrat Shaheen	Kamal Ahmed	Mohammed Ali, Faisal, Sonia, Sangeeta, Musarrat Shaheen, Humayun
11.	Giraftari (P)	Qavi Khan	Imtiaz Quresh	Kamal Ahmed	Sultan Rahi, Mumtaz, Mustafa Qureshi, Nazli, Talish
12.	Coolie (P)	Rangeela	Rangeela	Nazir/Attre	Rani, Shehbaz Akmal, Sonia, Nazli, Nanna, Rangeela

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
13.	Dua Dakoan (Pu)	Rashid Khan	Rehmat Ali	Sunny	Sultan Rahi, Badar Munir, Sangeeta, Asif, Mohammed Ali, Musarrat Shaheen
14.	Sohna Saeen (S)	S.Gul	S.Gul	Gul Hyder	Tehmina, Salahudin, Naini Naz, G.Bhatti
15.	Da Wine Karkha (Pu)	A.Jahangiri	S.A.Khan	Sunny	Badar Munir, Asif, Nimmi, Shahnaz, Humayun
16.	Chan te Soorma (P)	Ahad Malik	Masud Butt	Tafoo	Sultan Rahi, Anjuman, Mustafa Qureshi, Mumtaz, Yusuf
17.	Shadi Mere Shohar Ki (U)	Jamshed Zafar	Masroor Anwar	M.Ashraf	Shabnam, Javed, Samina Pirzada, Seemab, Talish
18.	Beqarar (U)	Riaz Gul Agha	Hasan Askari	M.Ashraf	Babra, Faisal, Sonia, Zamarrud, Sherry Malik
19.	Zangal (Pu)	A.Jahangiri	S.A.Khan	Sunny	Badar Munir, Nadia Hasan, Asif, Sunita Khan, Tariq
20.	Jhoomar Chor (U)	Sharif Nayyar	S.Nayyar	A.Hameed	Shabnam, Javed, Ejaz, Zamarrud, Abid K.,
21.	Do Qaidi (P)	Malik M.Siddiq	Amin Riaz	Safdar	Sultan Rahi, Anjuman, Chakori, Mustafa Qureshi
22.	Pagal Putter (P)	Yaqub Bhandari	M.Fayyaz	Wajahat Attre	Iqbal, A.Ejaz, Musarrat Shaheen, Nazli, Rangeela
23.	Qaidi (P)	M.Farzand Ali	Masud Butt	Nazir Ali	Sultan Rahi, Anjuman, Afzaal, Mustafa Qureshi
24.	Riksha Driver (P)	Raja S.Akhter	Shuja Aqeel	M.Ashraf	Shahid, Neelam, Durdana, Najma M, Kashif Raja
25.	Zama Qasam (Pu)	A.Jahangiri	M.A.Khan	Sunny	Badar Munir, Asif, Musarrat Shaheen, Nimmi, Nazli
26.	Qaul (Pu)	A.Jahangiri	Qaiser Sanobar	Sunny	Badar Munir, Yasmin, B.Bakht, Shahnaz, Tariq Shah
27.	Yeh Adam (P)	M.Abdullah	Irshad Sajid	Nazir/Javed	Sultan Rahi, Aasia, Mustafa Qureshi, Afzaal
28.	Jora (P)	Sanaullah	Hyder Choudhry	M.Ashraf	Anjuman, Yusuf, A.Ejaz, Sangeeta, Iqbal
29.	Ruby (U)	Nazar Shabab	Nazar Shabab	Bobby	Sabita, Izhar Qazi, Geeta, Shafi Mohammad, Mustafa Qureshi
30.	Chan Bahadur (P)	Merajuddin	Altaf Hussain	Wajahat Attre	Sultan Rahi, Anjuman, Yusuf, Mustafa Qureshi
31.	Shahzaman (P)	Aslam Dar	Aslam Dar	Kamal Ahmed	Durdana, Zahur Ali, Arifa, Afzaal, Rangeela
32.	Jaidad (Pu)	A.Jahangiri	Dervaish	Sunny	Badar Munir, Yasmin, Khanum, Asif, Liaquat
33.	Sheeshay ka Dil Lohe ke Hath (U)	Asif Khan	Asif Khan	Sunny	Asif, Durdana, Savera, Aurangzeb, Adeeb
34.	Insaaf (P)	Faisal Ejaz	Rauf Abbasi	Wajahat Attre	Sultan Rahi, Anjuman, Mustafa Qureshi, Nazli, Rangeela
35.	Jat Qanoon Da (P)	M.Nasim	Iqbal Bhatti	Mushtaq Ali	Sultan Rahi, Mumtaz, Nazli, Iqbal, Adeeb
36.	Hisaab (U)	Shaiq/Sohail	Javed Fazil	Sohail Rana	Nadeem, Rozina, Laila, Talat Hussain, Humayun
37.	Hum Eik Hain (U)	S.A.Gul	Iqbal Kashmiri	Nisar Bazmi	Salma Agha, Javed, Shiva, Ilyas Kanchan, Mohammed Ali
38.	Bangkok ke Chor (U)	S.Akhter/M.Ayub	Jan Muhammed	M.Ashraf	Sabita, Izhar, Shiva, Humayun, Rangeela, Mustafa Qureshi
39.	Chal So Chal (P)	Yunus Malik	Yunus Malik	Wajahat Attre	Sultan Rahi, Rani, Mustafa Qureshi, Nazli, Bahar
40.	Hitler (P)	Rafiq Choudhry	Idrees Khan	Safdar	Sultan Rahi, Anjuman, Mustafa Qureshi, Shahida, Iqbal
41.	Charda Toofan (P)	M.Naseem	Masud Butt	Wajahat Attre	Sultan Rahi, Mumtaz, Mustafa Qureshi, Sangeeta, Shahid

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
42.	Akbar Khan (P)	Arif Choudhry	Hasan Askari	Wajahat Attre	Sultan Rahi, Anjuman, Mustafa Qureshi, Gori, Zamarrud
43.	Leonaay Khan (Pu)	A.Jahangiri	Saeed A.Khan	Sunny	Badar Munir, Nadia Hasan, Sangeeta, Asif, Tariq
44.	Wakhat Badshah (Pu)	A.Jahangiri	A.Saeedi	Sunny	Badar Munir, Nimmi, Imran Khan, Naimat
45.	Qurbani (S)	Kher Mohd.Lassi	Tashkeel Lassi	F.Nazar/G.Ali	Rita, Farooq Mir, Shenila Qureshi, Rahman
46.	Dushmani Jat Di (P)	K.Hussain	Rashid Akhter	Siddiq Akhtar	Nazli, Iqbal, Chakori, Kaifi, Sawan
47.	Andha Qanoon (P)	M.Tariq Butt	Altaf Hussain	Wajahat Attre	Gori, Ghulam Mohiuddin, Shehbaz, Abid Ali, Sapna
48.	Dream Girl (U)	A.Jahangiri	Saeed A. Khan	Kamal Ahmed	Badar Munir, Nadia Hasan, Sonia, Babar, Tariq
49.	Nishan (P)	Altaf Hussain	Altaf Hussain	Wajahat Attre	Sangeeta, Shehbaz, Nadira, Babar, Naghma
50.	Qarz (P)	Mian Siddiq	Masud Butt	Wajahat Attre	Sultan Rahi, Anjuman, Mustafa Qureshi, Mohammed Ali, Naghma, Afzaal
51.	Qatil ki Talash (U)	Ejaz/M.A.Rasheed	M.A.Rasheed	Wajahat Attre	Babra, Nadeem, Mumtaz, Mohammed Ali, Arifa, Afzaal
52.	Poti Aeen Pagg (S)	Mehboob Alam	H.E.Bokhari	Wajahat Attre	Neelo, Mehboob Alam, Bindya, Mustafa Qureshi
53.	Shak (U)	Rashid Sajid	Tehseen Khan	Kamal Ahmed	Badar Munir, Khanum, Musarrat Shaheen, Asif, Naimat
54.	Yasmin (Pu)	Mehmood Butt	Sabir Waseem	Sunny	Badar Munir, Yasmin, Zamarrud, B.Bakht
55.	Putter Shahaay (P)	Ahad Malik	Daud Butt	Tafoo	Sultan Rahi, Anjuman, Yusuf, Mustafa Qureshi, Iqbal
56.	Mian, Biwi Aur Woh (U)	Zareen Khan	Farooq Khan	A.Bobby	Sangeeta, Mohammed Ali, Asif, Musarrat Shaheen, Badar Munir, Firdaus
57.	Ag De Darya (P)	Muneer Malik	Jahangir Qaiser	Tafoo	Sultan Rahi, Mumtaz, Mustafa Qureshi, Iqbal, Habib
58.	Qasai Buter (P)	Javed Hasan	Parvez Kalim	M.Waris	Chakori, Kaifi, Humayun, Musarrat Shaheen, Naghma
59.	Kaali Basti (P)	Iftikhar Shaukat	Akram Khan	Wajahat Attre	Sultan Rahi, Anjuman, Mustafa Qureshi, Yusuf, Afzaal, Bazgha
60.	Bhabi Diyan Churian (P)	A.Jahangiri	Iqbal Kashmiri	Mushtaq Ali	Salma Agha, Javed, Shushma, Faisal Iqbal, Ilyas
61.	Akhri Jung (P)	Yunus Malik	Yunus Malik	Wajahat Attre	Sultan Rahi, Nadira, Neeli, Ghulam Mohiuddin, Sangeeta
62.	Baghi Qaidi (U)	Abdullah Jan	Mumtaz A.Khan	Ghaffar Hamid	Lubna, Ismail Shah, Humayun, Talish, Rangeela
63.	Talash (U)	Riaz Bokhari	Hasan Askari	M.Ashraf	Nadeem, Nazan, Shafi Mohammad, Sunitra, Adeeb
64.	Miss Bangkok (U)	G.& B.Danawalla	Iqbal Akhter	M.Ashraf	Babra, Shiva, Babita, B.Kaisi, Mustafa, Talat Hussain
65.	Da Mor Intiqam (Pu)	S.A.Gul	Iqbal Kashmiri	Sunny	Salma Agha, Mohammed Ali, Javed, Shiva, Nutun, Talish
66.	Laram (Pu)	A.Jahangiri	Dervaish	Sunny	Badar Munir, Nimmi, Humayun, B.Bakht, Naimat
67.	Guzaar (Pu)	Tariq Shah	Nasir Raza Khan	Sunny/Jahanzeb	Badar Munir, Asif, Tariq Shah, Khanum
68.	Suhagan (P)	Rahil Bari	Husnain	Wajahat Attre	Sultan Rahi, Mumtaz, Zamarrud, Nanna, Ali Ejaz
69.	Paidagir (Pu)	Amir Sarhadi	Aziz Tabassum	Sunny	Badar Munir, Musarrat Shaheen, Liaquat, Shahnaz, Amir Sarhadi
70.	Hakim Khan (S)	Ishtiaq Akbar	Shireen	Lal Mohd.-Iqbal	Wasim, Shireen, Samad Shaikh, R.Atta, Babar Sultan

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	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
71.	White Gold (U)	Zafar Shabab	Zafar Shabab	M.Ashraf	Mohammed Ali, Wajira, Arif Dar, Nanna, Noor
72.	Sanjhi Hathkadi (P)	M.Akram	M.Akram	Nazir Ali	Sultan Rahi, Anjuman, Mustafa Qureshi, Adeeb
73.	Dara Gujjar (P)	M.A.Rasheed	Imtiaz Qureshi	Zulfiqar Ali	Sultan Rahi, Anjuman, Mustafa Qureshi, Zamarrud, Naghma
74.	Yohwina (Pu)	G.Akbar Afridi	Salim Mohd	Sunny	Badar Munir, Yasmin, Asif, Suraiya
75.	Agar Tum Na Hote (U)	S.Jora/A.Pasha	Jamshed Naqvi	Bobby	Anuja, Nutun, Faisal, Zamarrud, Afzaal, Abid Ali
76.	Eik Hi Rasta (U)	Afzaal Ahmed	Hasnain	Bobby	Babra, Javed, Mohammed Ali, Ghulam Mohiuddin, Sonia, Humayun
77.	Huqdar (Pu)	A.Jahangiri	Dervaish	Sunny	Badar Munir, Khanum, Asif, Ismail, Dervaish
78.	Dals Tonari Mar (Pu)	A.Jahangiri	Dervaish	Sunny	Badar Munir, Yasmin, Asif, Shahnaz, Naimat
79.	Ho Jamalo (S)	A.H.Siddiqui	M.Aslam Baloch	Ghulam Ali	Farooq Mir, Rita, Badar Munir, Shahida, Kamal Irani
80.	Faisla (U)	Mirza Ishaq	Javed Fazil	M.Ashraf	Nadeem, Shabnam, Javed, Afzaal, Talish
81.	Haq Sach (P)	Haji Hanif/Nasir	Kaifi	Wajahat Attre	Sultan Rahi, Anjuman, Mustafa Qureshi, Kaifi, Chakori
82.	Sarkash (Pu)	Imtiaz Sabri	Nasir Raza Khan	Fazal Rabi	Badar Munir, Khanum, Asif, Nimmi, Tariq Shah
83.	Jirgah (Pu)	Asif Khan	Qaiser Sanobar	Sunny	Badar Munir, Yasmin, U.Daraz, Tariq Shah
84.	Naya Toofan (U)	Altaf Hussain	Iqbal Ali	M.Ashraf	Sangeeta, Ghulam Mohiuddin, Sitara, Anwer Khan, Adeeb
85.	Putter Shera De (P)	Altaf Hussain	Altaf Hussain	Mushtaq Ali	Sultan Rahi, Nadira, Mustafa Qureshi, Afzaal
86.	Babul Diyan Gallian (P)	Mazhar Shah	Zafar Hyder	B.Wazir	Durdana, S.Hashmi, Aslam Pervaiz, Mazhar Shah, Talish
87.	Qeemat (P)	Hyder Choudhry	Hyder Choudhry	M.Ashraf	Sultan Rahi, Anjuman, Yusuf, Humayun, Zamarrud
88.	Shehnai (P)	Ishaq Akram	Qadeer Malik	Bakshi Wazir	Rani, Sonia, Ghulam Mohiuddin, S.Hashmi, Humayun
89.	Nazdekiyan (U)	Usman Pirzada	Usman Pirzada	A.Bobby	Samina Pirzada, Usman Pirzada, Irfan Khoosat, Talish
90.	Malanga (P)	M.Hussain Dogar	Rashid Dogar	Wajahat Attre	Sultan Rahi, Anjuman, Mustafa Qureshi, Ilyas
91.	Lalli Badshah (P)	M. Din Khokar	Raja Imtiaz	Saidar	Sangeeta, Shehbaz, Naghma, Habib, Firdaus, Sawan
92.	First Blood (U)	Atta Bazdar	Ali Fartash	Wajahat Attre	Lubna, Babar, Sitara, Waseem Abbas, Talish, J.Fakhri
93.	Mela (P)	Anwar K.Pasha	Hasan Askari	Wajahat Attre	Sultan Rahi, Anjuman, Mustafa Qureshi, Zamarrud, Gori
94.	Ballocha te Daku (P)	Shahid Rahman	Asif Rahman	Mushtaq Ali	Sultan Rahi, Mumtaz, Mustafa Qureshi, Durdana, Iqbal, Ghulam Mohiuddin
95.	Siyasat (U)	Kamal	Kamal	Lal Mohd.-Iqbal	Sakina, Kamal, Nisho, M.Saeed, Rangeela, Ismail Tara
96.	Toofan Aur Zindagi (U)	Mobeen Mirza	Yusuf Bhatti	Kamal Ahmed	Badar Munir, Musarrat Shaheen, Nisho, Asif, Bahar
97.	Sher Bahadur (P)	Tufail Imran	M.Aslam	Wajahat Attre	Sultan Rahi, Anjuman, Zamarrud, Habib, Afzaal
98.	Khaqwah Badnashta (Pu)	A.Jahangiri	Aziz Tabassum	Sunny	Badar Munir, Musarrat Shaheen, Ismail Shah, B.Bakht, Shahnaz

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
99.	Kaun Zabardast (P)	Mian Javed	Idrees Khan	Safdar	Sultan Rahi, Musarrat Shaheen, Iqbal, Afzaal
100.	Jwand Au Toofan (Pu)	Mubeen Mirza	Yusuf Bhatti	Sunny	Badar Munir, Musarrat Shaheen, Nisho, Asif, Humayun
101.	Wafadar (Pu)	Asif Khan	Sabir Waseem	Sunny	Badar Munir, Yasmin, B.Bakht, Humayun
102.	Da Sheeshay Zara (Pu)	Asif Khan	Asif Khan	Sunny	Badar Munir, Asif, Savera, Durdana
103.	Dushman Kaka (Pu)	A.Jahangiri	Tehseen Khan	Sunny	Badar Munir, Khanum, Asif, Rukhsana Multani, Naimat
104.	Kher Bashi (Pu)	Yasmin Khan	Yasmin Khan	Sunny	Yasmin, B.Bakht, Nimmi, Humayun, Naimat
105.	Qarz (Pu)	Atiq Shah	Inayatullah Khan	Sunny	Badar Munir, Yasmin, Shahnaz, Firdaus Jamal
106.	Qalang (Pu)	Zareen Gul	Inayatullah Khan	Sunny	Badar Munir, Yasmin, B.Bakht, Surriya, Naimat
107.	Sri Top (Pu)	Jalaludin	Farooq Khan	Fazal Rabi	Badar Munir, Yasmin, Liaquat, Naimat
1987					
1.	Aag Aur Sholay (U)	S.A.Hafiz	S.A.Hafiz	A.Bobby	Mohammed Ali, Ghulam Mohiuddin, Adeeb, Injena, Ismail Tara
2.	Naram Garam (Pu)	Ayaz Khan	Aziz Tabassum	Sunny	Badar Munir, Shahnaz, Liaquat, Kalim Shah
3.	Jugno (P)	Rashid Chohan	Faiz Malik	Tafoo	Sultan Rahi, Anjuman, Babar, Arifa, Talish, Sitara
4.	Chambeli (P)	Jalaluddin	Rangeela	Kamal Ahmed	Sonia, Babar, Asif, Humayun, Rangeela
5.	Gireban (U)	Ejaz Malik	Iqbal Rizvi	Tafoo/Sabir	Babra, Faisal, Farid Nawaz, Firdaus Jamal, Zamarrud
6.	Doli te Hathkadi (P)	Shahidur Rehman	Safdar Hussain	Wajahat Attre	Sultan Rahi, Anjuman, Mustafa Qureshi, Durdana, Adeeb
7.	Nazuk Rishtay (U)	Ahmed Din Khokar	Mushtaq Babar	Ashiq Hussain	Sangeeta, Shahid, Nisho, Asif, Ghulam Mohiuddin, Adeeb
8.	Humse Na Takrana (U)	Rashid/Khurram	Jamshed Naqvi	M.Ashraf	Javed, Babar, Anuja, Julia, Neelo, Nanna, Afzaal
9.	Moti Sher (P)	Ashiq/Aamir	Imtiaz Qureshi	Wajahat Attre	Sultan Rahi, Mumtaz, Afzaal, Arifa, Bahar
10.	Jarnail Singh (P)	Fayyaz Khan	Yunus Malik	Wajahat Attre	Sultan Rahi, Anjuman, Mustafa Qureshi, Chakori, Kaifi, Adeeb
11.	Ghobal (Pu)	A.Jahangiri	Qaiser Sanober	Sunny	Badar Munir, Musarrat Shaheen, Asif, Shahnaz, Naimat
12.	Love in Nepal (U)	Wazir Ali	Wazir Ali	Robin Ghosh	Shabnam, Izhar, Shushma, Ismail Shah, Nasreen
13.	Qasam Munne Ki (U)	Mehmood Butt	Sangeeta	Kamal Ahmed	Babra, Faisal, Neeli, Mohammed Ali, Sangeeta, Afzaal
14.	Yadona (Pu)	A.Jahangiri	Qaiser Sanober	Sunny	Badar Munir, Musarrat Shaheen, Liaquat, Naimat
15.	Sangle (P)	M.Akram	M.Aslam	Nazir Ali	Sultan Rahi, Mumtaz, Arifa, Zubair, Afzaal
16.	Zalzala (U)	Riaz Akhter	Iqbal Yusuf	Tafoo	Sultan Rahi, Sudhir, Rani, Waheed Murad, Asif, Musarrat Shaheen
17.	Kala Toofan (P)	Mirza Ishaq	Yunus Malik	Wajahat Attre	Sultan Rahi, Rani, Mumtaz, Mustafa Qureshi, Ghulam Mohiuddin
18.	Kundan (U)	Tariq Qureshi	Javed Fazil	Kamal Ahmed	Babra, Nadeem, Ghulam Mohiuddin, Mumtaz, Sonia, Afzaal
19.	Jabir Khan (P)	M.Naeem Khan	Altaf Hussain	Tafoo	Sultan Rahi, Yusuf, Mumtaz, Sangeeta, Mustafa Qureshi
20.	Giraftar (Pu)	A.Jahangiri	Dervaish	Sunny	Badar Munir, Durdana, Babar, Shahnaz, Naimat

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
21.	Duniya (P)	Ismail Choudhry	Altaf Hussain	Wajahat Attre	Babra, Chanda, Azim, Talish, Mustafa Qureshi
22.	Zama Faisla (Pu)	Karim Bangash	Dervaish	Sunny/Rabi	Badar Munir, Nighat Yasmin, Neelo, Ghulam Mohiuddin, Qavi
23.	Dewaar (U)	Aziz Khan	Amaan Mirza	Kamal Ahmed	Babra, Javed, Mohammed Ali, Sangeeta, Feroz Khan
24.	Rajput (P)	Sarwer Malik	Hasnain	Tafoo	Sultan Rahi, Mumtaz, Mustafa Qureshi, Shahida, Rangeela
25.	Disco Dancer (P)	Manzur H.Gilani	Zahur Hussain	M.Ashraf	Anjuman, Yusuf, Sangeeta, Asif, Rangeela, Shiva
26.	Choron ki Baraat (U)	S.A.Gul	Iqbal Kashmiri	Wajahat Attre	Nadeem, Shiva, Neeli, Shushma, Jahanzeb
27.	Manila ki Bijlian (U)	Jan Mohammad	Jan Mohammad	M.Ashraf	Sabita, Kavita, Sunitra, Izhar Qazi, Rangeela, Adeeb
28.	Masti Khan (U)	A.H.Siddiqi	Asghar Ali	Sattar Hussain	Shabnam, Mustafa Qureshi, Ghulam Mohiuddin, Mohammed Ali, Humayun
29.	Silsila (P)	Aslam Dar	Aslam Dar	Rafiq Ali	Sultan Rahi, Anjuman, Mustafa Qureshi, Talish, Durdana
30.	Faqirya (P)	Qazi M.Jahangir	Waheed Dar	Wajahat Attre	Sultan Rahi, Anjuman, Mumtaz, Mustafa Qureshi, Arifa
31.	Allah Rakha (P)	Mehmood Butt	Masud Butt	M.Ashraf	Sultan Rahi, Anjuman, Zamarrud, Talish, Yusuf
32.	Jadugar (Pu)	A.Jahangiri	Saeed Ali Khan	Sunny	Sunita, B.Bakht, Asif, Mansur Baloch, U.Daraz
33.	Pukhtun Shan (Pu)	Imtiaz Sabri	Imtiaz Sabri	Fazal Rabi	Badar Munir, Khanum, Naimat, Tariq Shah
34.	Tor Khar Mar (Pu)	A.Jahangiri	Saeed Ali Khan	Sunny	Badar Munir, Sunita, Asif, Durdana, Naimat
35.	Da Baz Panja (Pu)	G.Akbar Afridi	S.A.Saeedi	Sunny	Imran Khan, Jamil Baber, Humayun, Yasmin, Shahnaz
36.	Da Jond Bazi (Pu)	Z.Khan Puppo	Inayatullah	Rahdat	Badar Munir, Khanum, Sitara, F.Jamal, Naimat
37.	Chun Mahi (P)	Irfan Khoosat	Irfan Khoosat	Wajahat Attre	Mumtaz, Sonia, Irfan, Qavi, Sabiha
38.	Saas Meri Saheli (U)	Zafar Shabab	Zafar Shabab	M.Ashraf	Shabnam, Javed, Ayaz, Shahida, Rangeela, Naghma
39.	Dulari (P)	Khalid Feroze	Hyder Choudhry	M.Ashraf	Sultan Rahi, Anjuman, Izhar, I.Shah, Humayun
40.	Eik Se Barh Kar Eik (U)	Nazar Shabab	N.Shabab	A.Bobby	Salma Agha, Javed, Sabita, I.Shah, M.Aslam
41.	Janbaz (P)	Anwer Mehmood	Altaf Hussain	Wajahat Attre	Sultan Rahi, Anjuman, Sitara, Sangeeta, Ghulam Mohiuddin
42.	Himmatwala (U)	Pervez Malik	Aziz Tabassum	M.Ashraf	Izhar, Sabita, Nutun, Sheri Malik, Rangeela, Asif
43.	Lady Smuggler (U)	Shamim Ara	Shamim Ara	W.Nashad	Babra, I.Shah, Sabita, Babita, Humayun, Rangeela
44.	Son Of Andata (U)	Aftab Zaidi	Iqbal Yusuf	Kamal Ahmed	Sultan Rahi, Sudhir, Babra, Ghulam Mohiuddin, Talish, Asif
45.	Malika (P)	Shahidur Rehman	Safdar Hussain	Wajahat Attre	Shabnam, Yusuf, Durdana, Shahid, Mustafa Qureshi
46.	Badal (P)	Ferzand Ali	Yunus Malik	Wajahat Attre	Sultan Rahi, Nadira, Chakori, Ghulam Mohiuddin, Afzaal
47.	Muqabla (Pu)	A. Jahangiri	Dervaish	Sunny	Badar Munir, Khanum, Nimmi, Kalim, Naimat
48.	Teri Bahon Mein (U)	Tariq Shah	Yunus Rathore	Kamal Ahmed	Shabnam, Mohammed Ali, Sonia, Babar, Tariq S, Rangeela
49.	Ek Si Daku (P)	Ch.Niaz Ahmed	Hasan Askari	Wajahat Attre	Yusuf, Anjuman, Mustafa Qureshi, Shahid, Afzaal

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
50.	Ghairat (Pu)	Baqar Rizvi	Nasir Raza Khan	Sunny	Badar Munir, Samina, Naimat, Shahnaz, Tariq Shah
51.	Perro (S)	Muzaffar Hussain	Shah Asad	Feroze Gul	Mansur Baloch, Rita, M.Changezi, N.Lashari
52.	Bigru (P)	Ghulam Haider	R.A.Rajoo	Wazir Afzal	Anjuman, Shahid, Shehbaz Akmal, Talish, Sapna
53.	Nijat (U)	Tariq M. Qureshi	Hasan Askari	Kamal Ahmed	Izhar, Sabita, Ghulam Mohiuddin, Sitara, Talish, Afzaal
54.	Lava (U)	M.Tariq	Iqbal Kashmiri	Wajahat Attre	Neeli, Shiva, Shushma, I.Shah, Mustafa Qureshi, Deebea,
55.	Nache Nagan (P)	Riaz Gul	Hyder Choudry	M.Ashraf	Nadira, I.Shah, Talish, Adeeb, Humayun, Arif Dar
56.	Iqrar (U)	Sardar Khan	Inayatullah	Kamal Ahmed	I.Shah, Durdana, Sitara, Abid Ali, Naimat
57.	Sonay ki Talash (U)	S.A.Gul	Hasan Askari	M.Ashraf	Faiza Kamal, I.Shah, Abid Ali, Afzaal
58.	Khanu Sher (P)	M.M.Umar	Liaquat Khan	Sabir Ali	Sultan Rahi, Sangeeta, Mustafa Qureshi, Musarrat Shaheen, Iqbal
59.	Rocky Dada (U)	Aslam Naeem	Arshad Qureshi	Sunny	Sonia, Mohammed Ali, Hasan Kabir, Nanna, Habib, Bahar
60.	Yo Muhafiz (Pu)	Shaukat.H.Rizvi	Yusuf Bhatti	Sunny	Badar Munir, Musarrat Shaheen, Liaquat, Amaan, Naimat
61.	Majboori (Pu)	Zarin Khan	Dervaish	Sunny	Badar Munir, Yasmin, B.Bakht, Liaquat, Kalim Shah
62.	Meri Awaz (U)	Mushtaq Ahmed	Iqbal Rizvi	Safdar	Nadira, I.Shah, Sitara, Farid Nawaz, Firdaus Jamal
63.	Sath Sahelian (U)	Iftikhar Shaukat	S.Suleman	Wajahat Attre	Razaq, Rozina(BD), Dolly, Zeenat, Nayyar Sultana, Rangeela
64.	Sur Asman (Pu)	Aziz Khan	Dervaish	Sunny	Badar Munir, Yasmin, Asif, Shahnaz, Naimat
65.	Bazi (P)	Sangeeta	Sangeeta	Kamal Ahmed	Sultan Rahi, Shabnam, Neeli, Shahid, Rangeela
66.	Tiger (U/P)	DV Safdar Khan	Iqbal Kashmiri	Mushtaq Ali	Sultan Rahi, Anjuman, Shushma, Shiva, Jamil Baber
67.	Badla (U)	K.K/A.Hashmi	K.Khurshid	A.Bobby	Nadeem, Nazan, Shiva, Shushma, Naimat, Injena
68.	Zid Bazzi (P)	M.M.Umar	Akram Khan	Qadir Ali	Iqbal, Miss Rahat, Mustafa Qureshi, Adeeb, Bahar
69.	Heera Lal (P)	Mian Shafiq	Deedar	Wajahat Attre	Durdana, Shehbaz Akmal, Ghulam Haider, Tariq, Sapna
70.	Love in London (U)	Hasan Shah	S.Suleman	A.Hameed	Babra, Nadeem, Talish, Nayyar Sultana, Nutun, Suhail
71.	Babul Veer (P)	Hyder Choudhry	Nasim Hyder	Kamal Ahmed	Mumtaz, Ghulam Mohiuddin, I.Shah, Sangeeta, Arifa
72.	Mera Insaaf (U)	Khair M.Lassi	Zahid Shah	W.A. Nashad	Babra, Izhar, Mumtaz, Kamal, U.Sharif, Shafi, Afzaal
73.	Toofan (S)	A.H.Siddiqi	Asghar Ali	Sattar Hussain	Wasim, Rita, M.Anokha, Nasreen Naz, Shehbaz Durrani
74.	Kalu (P)	Khurshid Ahmed	Rashid Dogar	Wajahat Attre	Sultan Rahi, Shabnam, Yusuf, Humayun
75.	Naway Khristagi (Pu)	A. Jahangiri	Saeed A.Khan	Sunny	Asif, Sunita, Babar, Durdana, Tariq Shah
76.	Khuli Katchery (P)	Mehmoob Alam	Mushtaq Khokar	Safdar	Shabaz Akmal, Sitara, Feroz Khan, Mahbub Alam
77.	Patta Khazana (Pu)	N.Akhter/B.Rizvi	Jarar Rizvi	Sunny	Nasir Chun, Musarrat Shaheen, Qavi, Naghma, Aslam Pervaiz
78.	Da Dushman Talash (Pu)	Sudhir	Dervaish	Sunny	Sudhir, Zaman Khan, Babra, Najma, Mustafa Qureshi
79.	Khizo Intiqam (Pu)	A.Jahangiri	Saeed Ali Khan	Sunny	B.Bakht, Sunita, Nina, Tariq Shah

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
80.	Da Pilar Arman (Pu)	Subhan Khan	Farooq Khan	Sunny	Badar Munir, Musarrat Shaheen, Asif, Sangeeta, Mohammed Ali, Tariq Shah
81.	Ishtihari Mujrim (Pu)	Nur K.Bangash	Dervaish	Sunny/Rabi	Badar Munir, Shahnaz, Rahat Kazmi, Najma, Talat Iqbal
82.	Naukar (Pu)	Aziz Tabassum	A.Tabassum	Sunny	Asif, Musarrat Shaheen, Shahnaz, Liaquat
83.	Aitebar (Pu)	Sarder Khan	Inayatullah	R.Shanwari	I.Shah, Durdana, Sitara, Abid Ali, Naimat
84.	Baghi Qaidi (Pu)	Abdullah Jan	Mumtaz A.Khan	Ghaffar Hameed	I.Shah, Lubna, Rangeela, Talish, Humayun
85.	Zama Jung (Pu)	Salim Khan	Majeed Khan	Sunny	Badar Munir, Shahnaz, Liaquat, Naimat
1988					
1.	Naseeb (Pu)	Zareen Khan	Rahdat S.Khan	Sunny/Jahanzeb	Badar Munir, Durdana, Asif, Rahila, Naimat
2.	Commando Action (P)	M.Rafiq Khan	A.Raiz	Mushtaq Ali	Mustafa Qureshi, Nadira, Ghulam Mohiuddin, Shahid, Chakori
3.	Khan Daku (Pu)	Iftikhar Khan	Aziz Tabassum	Sunny	Badar Munir, Musarrat Shaheen, Asif, B.Bakht, Naimat
4.	Chakkar (U)	Aslam Naeem	Nazrul Islam	Khalil Ahmed	Babra, Faisal, Kavita, Lehri, Qavi
5.	Badguman (Pu)	Nur K.Bangash	N.K.Bangash	Sunny/G.Sadiq	Asif, Nighat Yasmin, Sunita, U.Daraz
6.	Sakhi Data (P)	S.Manzur Gilani	Zahur Hussain	M.Ashraf/Arshad	Yusuf, Neeli, Nutun, Babar, Deebea, Humayun,
7.	Saudagar (Pu)	Aziz Jahangiri	Saeed Ali Khan	Sunny	Badar Munir, Sunita, Musarrat Shaheen, U.Daraz, Tariq Shah
8.	Shaka (P)	S.Suleman	Bashir Rana	Wajahat Attre	Shehbaz Akmal, Anjuman, Babar, Sonia, Naimat
9.	Dayadono Doliay (Pu)	A.Jahangiri	Munir Ahmed	Ghulam Sadiq	Asif, Bindya, Nimmi, Yasmin, U.Daraz
10.	Qatilon Ke Qatil (U)	Riaz Bokhari	M.A.Rasheed	Amjad Bobby	Javed, Salma Agha, Adeeb, Afzaal, Rangeela
11.	Hercules (Pu)	Mubeen Mirza	Parvez Kalim	Sunny	Badar Munir, Nadia Hasan, U.Daraz, Anwer Khan
12.	Maula Baksh (P)	Ejaz Durrani	Yunus Malik	Wajahat Attre	Sultan Rahi, Neeli, Ghulam Mohiuddin, Nadira, Bahar
13.	Asli Mujrim (Pu)	Sardar Khan	Farooq Khan	Sunny	Jamil Baber, Durdana, Asif, Naimat, Shahnaz
14.	Maa Bani Dulhan (U)	Qavi Khan	Iqbal Kashmiri	Wajahat Attre	I.Shah, Babra, Jahanzeb, Tariq Aziz, Shushma, Qavi
15.	Aman ki Goad (U)	Farooq Khan	M.Abdullah	Kamal Ahmed	Jamil Baber, Shushma, Durdana, Adeeb, Najaf Khan
16.	Garam Lahu (P)	Bubbly	M.Sharif	Rafiq/Tafoo	Sultan Rahi, Neelo, Chakori, S.Hashmi, Durdana
17.	Hisaab Kitaab (Pu)	Tariq Shah	Samad Khan	Sunny/Jahanzeb	Badar Munir, Khanum, Shahnaz, Tariq Shah, Kalim
18.	Ailaan-e-Jung (P)	Khurshid Ahmed	M.Sarwar	Rafiq Ali	Sultan Rahi, Shushma, Durdana, Humayun, Sehr
19.	Daku ki Ladki (U)	Mumtaz A.Khan	Mumtaz A.Khan	Ghaffar Hamid	Babra, Babar, Rangeela, Mustafa Qureshi, Shahnaz, Asif
20.	Allahditta (P)	Shan Mustafa	Iqbal Kashmiri	M.Ashraf	Sultan Rahi, Shushma, Mustafa Qureshi, Gori, Jahanzeb
21.	Jat Majhe Da (P)	Enayat H.Bhatti	Masud Butt	Wajahat Attre	Sultan Rahi, Rani, Yusuf, Sangeeta, Mustafa Qureshi
22.	Intiha (U/PU)	Ashfaq Malik	Qaiser Sanobar	M.Ashraf	Badar Munir, Shahnaz, Urooj Shaikh, Sitara, Humayun
23.	Disco Diwane (U)	Jaffer Bokhari	J.Bokhari	A.Hameed	Ilyas Kanchan, Sunitra, Zafar Iqbal, Aaliya
24.	Pyar Tera Mera (P)	Tajjamul H.Qamar	Nazir Hussain	Zulfiqar Ali	Ghulam Mohiuddin, Mumtaz, Ayaz, Sonia, Arifa, Bahar

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
25.	Shahinshah (Pu)	A.Jahangiri	Nasim Khan	Sunny	Badar Munir, Shahnaz, Babar, Sonia, Naimat
26.	Choron ka Badshah (U)	Jan Mohammed	Jan Mohammed	Abdullah	Izhar, Mustafa Qureshi, Jahanzeb, Kavita, Asif, Medona
27.	Aag Hi Aag (U)	Shaiq/Aftab	Javed Fazil	Bobby	Javed, Salma Agha, Ghulam Mohiuddin, Sabita, Asif, Mustafa Qureshi
28.	Hangama (U)	Pervez Malik	Aziz Tabassum	M.Ashraf	Shiva, Sabita, Kavita, Sherry Malik, Rangeela, Asif
29.	Haseena 420 (U/P)	S.A.Gul	Masud Butt	Ashraf/Attre	Sultan Rahi, Neeli, Ghulam Mohiuddin, Jahanzeb, Humayun
30.	Mafror (P)	Rafiq Khan	Hasan Askari	M.Ashraf	Sultan Rahi, Mumtaz, Ghulam Mohiuddin, Nadira, Humayun
31.	Qatil (P)	Aslam Butt	Hasan Askari	Ashraf/Arshad	Sultan Rahi, Yusuf, Neeli, Vicki, Afzaal
32.	Da Mar Naway (Pu)	A.Jahangiri	Saeed A.Khan	Sunny	Badar Munir, Sunita, Khanum, B.Bakht, U.Daraz
33.	Farz Ao Qanoon (Pu)	Imtiaz A.Sabri	Dervaish	Sunny/Rabi	Badar Munir, Shahnaz, Khanum, Sunita, Naimat, Babar
34.	Sharaq (Pu)	A.Jahangiri	Qaiser Sanobar	Fazal Rabi	Badar Munir, Khanum, Asif, Meena Khan, Naimat
35.	Bacha (Pu)	M.Naeem Khan	Saeed A.Khan	Sunny	Badar Munir, Sunita, Asif, Nutan, U.Daraz
36.	Eik Shahinshah (U)	Mehmood Butt	Sangeeta	Kamal Ahmed	Sultan Rahi, Babra, I.Shah, Nazan, Babar
37.	Daka (Pu)	Aslam Choudhry	Salim M.Chottu	Ghulam Sadiq	Badar Munir, Musarrat Shaheen, Shahnaz, Naimat, Durdana
38.	Mehran Ja Moti (S)	Shaukat Z.Khan	Shaikh Hasan	Ghulam Ali	Shiraz, Rita, Ali Hamza, Nur M.Lashari
39.	Dushman (S)	Muzaffar Hussain	S.Y.Ahmed	Ghulam Ali	Mansur Baloch, Shakila, Shiraz, Shahbaz Durrani
40.	Nadir Ain Gohar (S)	Yusuf Nasr	Yusuf Nasr	Feroz Gul	Fateh Mohammad, Rita, Asad Qureshi, Gulab Chandio
41.	Dagh (P)	Farzand Ali	Aslam Dar	Nazir Ali	Javed, Salma Agha, Durdana, Naghma, Afzaal
42.	Hukoomat (P)	Hyder Choudhry	Hyder Choudhry	Wajahat Attre	Sultan Rahi, Nadira, Izhar Qazi, Ghulam Mohiuddin, Gori, Humayun
43.	Tohfa (P)	M.Asam Butt	Daud Butt	M.Ashraf	Sultan Rahi, Nadira, I.Shah, Neeli, Abid Ali
44.	Bashira in Trouble (P)	Tariq Mahmud	Javed Hasan	Wajahat Attre	I.Shah, Khanum, Sonia, Javed Hasan, Jahanzeb
45.	Taqatwar (P)	Jamshed Zafar	Hasnain	Zulfiqar/Tafoo	Sultan Rahi, Mumtaz, Sangeeta, Afzaal, Wasim Abbas
46.	Meri Adalat (U)	Shaiq /Aftab	M.A.Rashed	A.Bobby	Nadeem, Nutun, Suchitra, Mustafa Qureshi, Adeeb
47.	Baghi Haseena (U)	Nazar Shabab	N.Shababb	M.Ashraf	Izhar, Babra, I.Shah, Kavita, Humayun, Mahmud Aslam
48.	Berdasht (DV) (U/P)	Khalid Feroz	Hyder Choudhry	M.Ashraf	Izhar, Nadira, Ghulam Mohiuddin, I.Shah, Humayun
49.	Mukhra (P)	Nadeem/M.Siddiq	Iqbal Kashmiri	Wajahat Attre	Nadeem, Babra, Samina Pirzada, I.Shah, Afzaal, Adeeb
50.	Allah Dad (P)	Mehmood Butt	Masud Butt	M.Ashraf	Sultan Rahi, Neeli, Izhar, Sitara, Mustafa Qureshi
51.	Dada Dushman (Pu)	A.Jahangiri	Rai Farooq	Sunny	Badar Munir, I.Shah, Shahida, Naimat
52.	Da Mattozor (Pu)	A.Jahangiri	Rai Farooq	Sunny	Badar Munir, Shahida, Asif, Musarrat Shaheen, Mansur Baluch
53.	Sarala Sona (Pu)	Naeem Khan	Majeed Khan	Sunny	Badar Munir, Shahnaz, Jamil Baber, B.Bakht, Naimat

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
54.	Kufr O Islam (Pu)	Yasmin Khan	Yasmin Khan	Sunny	Asif, Musarrat Shaheen, Mohammed Ali, Mumtaz, Adeeb
55.	Ali Gohar (S)	S.Gul	Shahid Wahid	Ghulam Ali	Mehmood Siddiqi, Salma Jan, Yar Mohammad Shah, Nasrin
56.	Kalay Badal (U)	Asif Khan	Manzur A.Khan	Rabbani	Asif, Durdana, Abid Ali, Aurangzeb Laghari
57.	Madari (Pu)	Karim Bangash	Nasir R.Khan	Fazal Rabbi	Asif, Musarrat Shaheen, Shahnaz, Tariq Shah
58.	Bazar-e-Husn (U)	Sarwar Bhatti	Javed Fazil	M.Ashraf	Nadeem, Salma Agha, Samina Pirzada, Jahanzeb, Shahida
59.	Nangilayee (Pu)	Baksh E.Gaba	Wali Khan	Ghulam Sadiq	Badar Munir, Musarrat Shaheen, Humayun, Savera, Nagma
60.	Masoom Gawah (U)	Rahil Bari	Mohd.Tariq	Kamal Ahmed	I.Shah, Neeli, Rahila, Jamshed (child Star)
61.	Mundri (P)	Altaf Hussain	Altaf Hussain	Wajahat Attre	Sultan Rahi, Mumtaz, Ghulam Mohiuddin, Sehar
62.	Da Bhabi Bungri (Pu)	A.Jahangiri	Dervaish	Sunny	Badar Munir, Musarrat Shaheen, Javed, Salma Agha, Faisal Iqbal
63.	Gharibon ka Badshah (U)	Pervez Malik	Pervez Malik	M.Ashraf	Javed, Salma Agha, Nida Mumtaz, Abid Ali, Asif
64.	Qismetwalla (P)	Agha Hussaini	A.Hussaini	Wajahat Attre	Sultan Rahi, Anjuman, Durdana, Sitara, Mustafa Qureshi
65.	Must O Surmast (Pu)	Aziz Khan	Aziz Khan	Jahanzeb	Badar Munir, Shahnaz, Meena Khan, Adeeb
66.	Shah Laila (Pu)	Shahjahan/Shoib	Mohd. Shoib	Sunny	Asif, M.Shahenn, Sumbul, Amaan, Ali Muslim
67.	Noori (P)	Mohd.Arif	Altaf Hussain	M.Ashraf	Sultan Rahi, Anjuman, Izhar, Sangeeta, Afzaal
68.	Disco Leewanai (Pu)	A.Jahangiri	Dervaish	Sunny	Badar Munir, Anjuman, Musarrat Shaheen, B.Bakht, Naimat
69.	Sherbaz Khan (P)	Abdul Ghafoor	Hasan Askari	Wajahat Attre	Yusuf, Kavita, Babar, Sonia, Afzaal
70.	Sheesh Nagan (U)	Ashfaq Malik	Sharif Ali	Robin Ghosh	Javed, Shabnam, Anwer Iqbal, Tariq Shah, Khalida
71.	Sheru te Sultan (P)	Amanullah Kundi	Zaki Jaral	Zulfiqar Ali	Sultan Rahi, Mumtaz, Ghulam Mohiuddin, Mustafa Qureshi
72.	Ghazi O Shaheed (Pu)	Ghulam Haider	G.Haider	Sunny	Badar Munir, Shahnaz, Asif, Naimat, G.Haider
73.	Lady Boss (U)	Baksh E.Gabba	B.R.Syed	Wajahat Attre	Badar Munir, Musarrat Shaheen, Shahid, Humayun, Nagma
74.	Dilawer Khan (P)	Main M.Omar	Abid Shuja	Tafoo/Sabir	Sultan Rahi, Neeli, Ghulam Mohiuddin, Shahid, Asif
75.	Jang (P)	Mohd.Tariq	Masud Butt	Wajahat Attre	Sultan Rahi, Neeli, Babar, Samina Pirzada, Yusuf
76.	Khan Pa Japanke (Pu)	Parvaiz Malik	A.Tabassum	Sunny	B.Bakht, Shahnaz, Izhar, Sabita, Asif
77.	Sherni (U/P)	Farooq Malik	Daud Butt	M.Ashraf	Sultan Rahi, Javed, Salma Agha, Humayun
78.	Chan Punjab Da (P)	Mohd.Salim	M.Salim	Abdullah	Shehbaz Akmal, Sitara, Shahid, Talish, Mohammed Ali
79.	Perangie (Pu)	Mohd. Shafiq	Arshad Mirza	Sunny	Badar Munir, Nimmi, Asif, Talish, Rehan
80.	Roti (P)	M.Shafiq Butt	Idrees Khan	Wajahat Attre	Sultan Rahi, Anjuman, Zamarrud, Mustafa Qureshi, Deebe
81.	Piyasi (U)	Raja S.Akhtar	Raja S.Akhtar	S.Khan	Anita Raj, Babar, Aaliya, Humayun, Talish
82.	Akhri Muqadma (P)	A.H.Pahelwan	Iftikhar Choudhry	Wajahat Attre	Ghulam Mohiuddin, Anjuman, Nazli, Iqbal, Bahar
83.	Hunterwalli (P)	Khurshid Ahmed	Iqbal Kashmiri	Wajahat Attre	Sultan Rahi, Anjuman, Shushma, Mustafa Qureshi

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
84.	Khan Badmash (Pu)	A.Jahangiri	Saeed A.Khan	Sunny	Badar Munir, Musarrat Shaheen, Asif, Sunita, Tariq Shah
1989					
1.	Jaal (P)	Ashiq/Amir	Daud Butt	Wajahat Attre	Sultan Rahi, Neeli, Ghulam Mohiuddin, Humayun
2.	Nang Pa Watan (Pu)	Asghar A.Shah	Lala Shafiq	Sunny	Badar Munir, Yasmin, B.Bakht, Tariq Shah
3.	Jaani Nisar (P)	Afzal /Nazir	Daud Butt	M.Ashraf/Arshad	Sultan Rahi, Neeli, Ghulam Mohiuddin, Mustafa Qureshi
4.	Sikandara (P)	Khalifa Saeed	Altaf Hussain	Kamal Ahmed	Sultan Rahi, Anjuman, Ghulam Mohiuddin, Mustafa Qureshi
5.	Matlabi Dunya (Pu)	A.Jahangiri	Qaiser Sanobar	Rabi/Jahanzeb	Badar Munir, Shahnaz, Asif, Naimat
6.	Super Girl (P)	Mohd.Zubair	M.Aslam	Wajahat Attre	Sultan Rahi, Anjuman, Gori, Zubair, Humayun
7.	Joshila Dushman (U)	Raja Hafeez	G.M.Din	Kamal Ahmed	I.Shah, Sobia, Sangeeta, Mustafa Qureshi, Shahnaz
8.	Qatil Haseena (P)	Khalifa Saeed	Kh.Saeed	Tafoo	Sultan Rahi, Anjuman, Akbar, Sitara, Humayun
9.	Dalas Pa Las (Pu)	Imtiaz A.Sabri	Dervaish	Sunny	Badar Munir, Khanum, Sunita, Shahnaz, Naimat
10.	Jeene Ki Arzo (U)	Tufail Imran	Hasan Farooq	Salim Hyder	Asif, Mumtaz, Shahid, Rahila, Tariq Shah
11.	Zamka o Asma (Pu)	Salim Khan	Majeed Khan	Sunny/Shanwari	Badar Munir, Shahnaz, Nazia Hafiz, Naimat
12.	Ek Jaan Hain Hum (U)	Riaz Bokhari	Hasnain	M.Ashraf	Javed, Mumtaz, Izhar, Rozina (BD), Abid Ali
13.	Dushmanon ke Dushman (U)	Furqan Hyder	Javed Fazil	Javed Allahditta	Izhar, Babra, Shiva, Shakila, Asif
14.	Sarfaroosh (P)	Nazir Hussain	Iqbal Kashmiri	Mushtaq Ali	Sultan Rahi, Neeli, Jahanzeb, Shushma
15.	Faarar (Pu)	A.Jahangiri	Inayatullah	Sunny	Badar Munir, Musarrat Shaheen, Asif, Khanum, Naimat
16.	Maula Sain (P)	Mehmud Butt	Masud Butt	M.Ashraf	Sultan Rahi, Anjuman, Ghulam Mohiuddin, Sitara, Humayun
17.	Shani (U)	Rafiq Rizvi	Saeed Rizvi	Anjum	Sherry Malik, Babra, Mohammed Ali, Asif, Nayyar
18.	Taqat ka Toofan (U)	Sangeeta	Sangeeta	Zulfiqar Ali	Nadeem, Salma Agha, Ghulam Mohiuddin, Afzaal
19.	Ishq Rog (P)	Kifayat Bhatti	Kaifi	Tafoo	Nadeem Abbas, Babra, Wasim Abbas, Tariq Shah
20.	Da Daku Lor (Pu)	Mumtaz Ali	Mumraz Ali Khan	R.Shanwari	Babar, Babra, Shahnaz, Asif, Mustafa Qureshi
21.	Jhoomar Aeen Bandooq (S)	A.H.Siddiqi	Babar Sultan	Feroz Gul	Babar Sultan, Rita, Najma Kawish, Naghma
22.	Kerai ke Qatil (U)	S.Suleman	Fiza H.Qureshi	M.Ashraf	I.Shah, Babra, Mohammed Ali, Asif, Mustafa Qureshi
23.	Yarana (P)	Yunus /Salim	Yunus Malik	Wajahat Attre	Sultan Rahi, Neeli, Ghulam Mohiuddin, Nadira, Jahanzeb
24.	Pukar (S)	Mushtaq Changezi	M.Changezi	Feroz Gul	Dilbar Mehr, Sohni, Najma Kawish, Aftab Shaikh
25.	Aakhri Qatal (P)	Salim Ashrafi	Aslam Irani	Zulfiqar Ali	Sultan Rahi, Anjuman, Ghulam Mohiuddin, Mustafa Qureshi
26.	Maat Ke Zanjirana (Pu)	A.Jahangiri	Musarrat Shaheen	Jahanzeb	B.Bakht, Musarrat Shaheen, Saba Shaheen, Tariq Shah
27.	Junoon (U)	Khair M.Lassi	Ali Bhai	Nazar Hussain	Mehboob Bangash, Rita, Badar Munir, Mohammed Ali, Sabiha

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	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
28.	Rogi (P)	A.Rahman Khokar	Dr.Masud Ehsan	Zulfiqar Ali	Masud Ehsan, Shahida, Nida Mumtaz, Adeeb
29.	Heroin (Pu)	Farooq Khan	Farooq Khan	Sunny/Rabi	Badar Munir, Musarrat Shaheen, Naimat, Savera
30.	Roop ki Rani (U)	Khalid Feroz	Jan Mohammed	Arshad/Ashraf	Izhar Qazi, Babra, Jahanzeb, Asif, Mustafa Qureshi
31.	Madam Bavary (U/P)	S.A.Gul	Nazrul Islam	M.Ashraf	Sultan Rahi, Neeli, Javed, Asif, Humayun, Rangeela
32.	Kalka (P)	Ahad Malik	Shahid Rana	Ashraf/Zulfiqar	Sultan Rahi, Anjuman, Asif, Naimat, Afzaal
33.	Zabardast (P)	Shan Mustafa	Hyder Choudhry	M.Ashraf	Sultan Rahi, Anjuman, Ghulam Mohiuddin, Nadira, Humayun
34.	Bilawal (P)	Manzur H.Gilani	Kaifi	Zulfiqar Ali	Sultan Rahi, Anjuman, Sitara, Jahanzeb, Humayun
35.	Miss Allahrakhi (P)	A.Riaz Gul	Hyder Choudhry	M.Ashraf	I.Shah, Nadira, Abid Ali, Adeeb, Humayun
36.	Shershah (Pu)	A.Jahangiri	Naseem Khan	Sunny	Badar Munir, Shahnaz, Durdana, B.Bakht, Naimat
37.	Sultan (Pu)	Naeem Khan	Naseem Khan	Sunny	Badar Munir, Shahnaz, Asif, Savera, M.Shaheen
38.	Yu Betaj Badsha (Pu)	Salim Khan	Dervaish	Sunny	Badar Munir, Durdana, Babar, Sunita, Naimat
39.	Tia Qaidi (S)	A.H.Siddiqui	Babar Sultan	Feroz Gul	Babar, Samina Mir, Rita, Mehmud Premi, Mehmud Lassi
40.	Bevess (S)	Raj Ashok	Mushtaq Changezi	G.Ali/Lal Iqbal	Mushtaq Changezi, Rita, Shehzadi, Rubina Hyderi
41.	Nar Pakhtun (Pu)	Ashfaq /A.Sattar	Aminullah Khan	D.K.Niazi	Badar Munir, Musarrat Shaheen, Javed Gul, Shahnaz, U.Daraz
42.	Karmo Dada (P)	Ch.M.Latif	Saleem Jaffri	M.Ashraf	Sultan Rahi, Neeli, I.Shah, Sonia, Adeeb
43.	Phoolan Devi (P)	Fayyaz Khan	Masud Butt	M.Ashraf	Javed, Salma Agha, Izhar Qazi, Gori, Humayun
44.	Da Wada Shappa (Pu)	Shajhan Khan	M.Shoiab Gilani	Sunny	Asif Khan, Musarrat Shaheen, Shoaib Khan, Nagina
45.	Shaheed (S)	Muzafer Hussain	Shah Asad	Ghulam Ali	Mansoor Baloch, Laila Hasan, Rita, M.Changezi
46.	Badshah (U/P)	Manzoor Gilani	Zahoor H.Gilani	Ashraf/Arshad	I.Shah, Kavita, Badar Munir, Mustafa Qureshi, Hamayun, Azim
47.	Karma (P)	M.Jahangir	Jahangir Qasir	Wajahat Attre	Sultan Rahi, Nadira, Babar, Asif, Ghulam Mohiuddin
48.	Dakket (P)	M.Shafiq Butt	Jahangir Qasir	Wajahat Attre	Sultan Rahi, Anjuman, Ghulam Mohiuddin, M.Qureshi, Kavita
49.	Sher Yar Shah (U)	A.Jahangiri	Naseem Khan	Sunny	Badar Munir, Durdana, Shahnaz, U.Daraz, Naimat
50.	Rakhwala (P)	Shaikh Waheed	Waheed Dar	M.Ashraf	Sultan Rahi, Izhar Qazi, Shushma, Nadira, Humayun
51.	Manila ke Janbaz (U)	Shakeel Akhtar	Jar/Tabasum	A.Bobby	Izhar Qazi , Kavita, I.Shah, Mustafa Qureshi, Asif, Nutun
52.	Rangiley Jasoos (U/P)	S.A.Gul	Aqbal Kashmiri	Wajahat Attre	Sultan Rahi, Javed, Neeli, Ghulam Mohiuddin, Hamayun, Jahanzeb
53.	Achoo 302 (P)	Ch.M.Arif	Altaf Hussain	M.Ashraf	Sultan Rahi, Anjuman, Nida Mumtaz, Afzaal, Humayun
54.	Mera Challenge (P)	Rashid/Usman	Azmat Nawaz	Tafoo	Sultan Rahi, Neeli, Ghulam Mohiuddin, Nadira, Humayun
55.	Changeza (P)	Aslam Butt	Dawood Butt	M.Ashraf	Sultan Rahi, Anjuman, Ghulam Mohiuddin, I.Shah, Humayun

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
56.	Gringo (Pu/U)	A.Jahangiri	Saeed Ali Khan	Sunny	Badar Munir, Musarrat Shaheen, Sunita, Chakori, Naimat
57.	Badmashi Na Manem (Pu)	M.Naeem Khan	Naseem Khan	Sunny	Badar Munir, Musarrat Shaheen, Savera, Naimat, Kamran
58.	Akhri Faisla (Pu)	Zareen Khan	Qaiser Sanober	Sunny/Jahanzeb	Badar Munir, Shahnaz, Shahzadi, Alam Khan, Naimat
59.	Da Taqdeer Laik (Pu)	Salim Khan	Fakharudin	Sunny	Badar Munir, Musarrat Shaheen, Shahnaz, Liaquat, Naimat
60.	Faislo Zamir Jo (S)	Yusuf Nasar	Yusuf Nasar	Feroz Gul	Fateh Mohd, Mumtaz Kanwal, Rita, M.Changezi
61.	Barood ki Chaon (U)	Aftab/Shaiq	Nazrul Islam	A.Bobby	Nadeem, Kavita, Neelo, Mustafa Qureshi, Humayun, Shushma
62.	Moorakh (S)	Samad Shaikh	Samad Shaikh	Fateh M.Nazar	Babar Sultan, Rita, Nur Mohammad Lashari, Shafi Mohammad
63.	Khuda Bukhsh (P)	Hyder Choudhry	Nasir Hussain	Mushtaq Ali	Sultan Rahi, Kavita, Afzaal, Humayun, Jahanzeb
64.	Nagan Jogi (P)	Abdul Rasheed	Masud Butt	M.Ashraf	Sultan Rahi, Nadira, Ghulam Mohiuddin, Gori, Humayun
65.	Da Zulm Anjam (Pu)	Zulfiqar Ali	Aziz Tabassum	Sunny	Asif, Najma, Humayun, Afzaal, Mustafa Qureshi
66.	Mohabbat Ho To Aisi Ho (U)	Feroze	Feroze	Nisar Bazmi	Mohammed Ali, Zeba, Sherry Malik, Gori, Sabiha, Aslam Pervaiz
67.	Zulm da Suraj (P)	M.J.Rana	M.Javed Iqbal	Mushtaq Ali	Yusuf, Nadira, Nisho, Bahar, Mustafa Qureshi
68.	Truck Driver (Pu)	Gul Zareen Khan	Qaiser Sanober	Sunny	Badar Munir, Farhat, Nadia, Sikander, Naimat
69.	Paland (S)	Khair M.Lassi	Nadir Baloch	Babbar Ali	Nasir Baloch, Rita, Bilawal, A.R.Baloch, Rehana
70.	Lady Commando (U)	Shamim Ara	Shamim Ara	Wajid A.Nashad	Ghulam Mohiuddin, Shabnam, Babra, Shiva, Jamil, Nasir
71.	Zara Dushmani (Pu)	Karim Bangash	Inayatullah	Sunny	Asif, Musarrat Shaheen, Sayyan Niggo, Jahangir Mughal
72.	Sheran di Maa (P)	Choudhry Ashraf	Masud Butt	Wajahat Attre/ Zulfiqar	Sultan Rahi, Neeli, Tanzim Hasan, Bahar, Mustafa Qureshi
73.	Barish (P)	Abdul Ghafoor	Altaf Hussain	M.Ashraf	Javed, Babra, Izhar Qazi, Asif, Mustafa Qureshi
74.	Yumla Jat (P)	S.Raza Zaidi	S.Raza Zaidi	Nazir Ali	Sultan Rahi, Neeli, Ghulam Mohiuddin, Sehar, Humayun
75.	Maidan (Pu)	Akbar Afridi	Parvez Khan	Rabi/Jahanzeb	Badar Munir, Sunita, Shahnaz, B.Bakht, Naimat
76.	Amir Khan (U/P)	Farzand/Y.Malik	Yunus Malik	Wajahat Attre	Sultan Rahi, Neeli, Javed, Ghulam Mohiuddin, Tariq Shah
77.	Paani (P)	Hyder Choudhry	Hyder Choudhry	Zulfiqar Ali	Ghulam Mohiuddin, Kavita, Javed, Samina Mir, I.Shah, Humayun
78.	Aag Aur Suhag (U)	Sardar Khan	Nasir Raza Khan	Kamal Ahmed	Asif, Shahnaz, Rahila, Jamil Baber, Tariq Shah
79.	Kaala Heera (P)	Ashfaq Malik	Tariq Hussain	Zulfiqar Ali	Ghulam Mohiuddin, Mumtaz, Sangeeta, Shehbaz Akmal, Adeeb
80.	Ajal (Pu)	Sardar Khan	Nasir Raza Khan	Sunny	Asif, Shahnaz, Rahila Agha, Tariq Shah
81.	Nangi Talwar (P)	Zafar Shabab	Hyder Choudhry	M.Ashraf	Javed, Anjuman, Ghulam Mohiuddin, Gori, Humayun
82.	Jung-i-Jung (P)	Zahir/Masud	M.Aslam	Kamal Ahmed	Sultan Rahi, Neeli, Jahanzeb, Babar, Humayun

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	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
83.	Da Qudrat Insaf (Pu)	A.Jahangiri	Rahdat Khan	Sunny	Badar Munir, M.Shaheen, Khanum, Firdaus Jamal, U.Daraz
84.	Tofani Bijlian (U)	Nazar Shabab	Nazar Shabab	M.Ashraf/Bobby	Javed, Neeli, Noman, Nazan, Humayun, Adeeb
85.	Mazdoor (P)	Khurshid Ahmed	Safdar Hussain	Zulfiqar Ali	Sultan Rahi, Anjuman, Gori, Jahanzeb, Sehar, Humayun
86.	Jawab (Pu)	N.Karim Bangash	N.K.Bangash	Sunny/Jahanzeb	Badar Munir, Musarrat Shaheen, Asif, Naimat
87.	Tees Mar Khan (P)	Khalid Feroze	Iqbal Kashmiri	Zulfiqar Ali	Nadeem, Nadira, Shushma, Usman Pirzada, Humayun
88.	Paristan (Pu)	Asif Khan	Dervaish	Sunny	Badar Munir, Musarrat Shaheen, Sunita, Tariq, Naimat
89.	Intiqam Hum Lainge (U)	Baqar Rizvi	B.Rizvi	W.Nashad	Shiva, Karishma, Sunita, Deebea, Mustafa Qureshi
90.	Zakhmi Aurat (P)	Anwar Mehmood	Iqbal Kashmiri	Wajahat Attre	Sultan Rahi, Nadira, Javed, Sehar, Afzaal
91.	Patt Khamar (Pu)	N.K.Bangash	N.K.Bangash	Sunny/Jahanzeb	Badar Munir, Shahnaz, Asif, Musarrat Shaheen, Naimat Sarhadi
92.	Khan Dos (Pu)	A.Jahangiri	Munir Jan	Jahanzeb/Sunny	Badar Munir, Musarrat Shaheen, B.Bakht, Shahnaz, Mustafa Qureshi
93.	Qiamat Se Qiamat Tak (DV) (U/P)	Mohd.Salim	Mumtaz A.Khan	Wajahat Attre	Ajab Gul, Naila, Kamran, Shahnaz, Tariq Shah
94.	Lallu (P)	Faisal Ejaz	Faisal Ejaz	Wajahat Attre	Sultan Rahi, Kavita, Chakori, Tanzim Hasan, Rangeela
95.	Dushman Dada (P)	Jamshed Zafar	Rai Farooq	Zulfiqar Ali	Sultan Rahi, I.Shah, Babra, Naimat
96.	Meri Hath Jorri (P)	Mehmud Butt	Masud Butt	Tafoo	Sultan Rahi, Aasiya, Chakori, Kaifi, Mustafa Qureshi
97.	Jurm Oey Qanoon (Pu)	Buksh E.Gabba	Nasir Raza Khan	Sunny	Asif, Musarrat Shaheen, Shahnaz, B.Bakht, Tariq
98.	Mujrim (P)	Safdar Khan	Hyder Choudhry	M.Ashraf	Sultan Rahi, Nadira, Ghulam Mohiuddin, Kavita, Afzaal
99.	Da Azad-e-Jung (Pu)	J.Rana/A.Rasheed	A.Rasheed Khan	Sunny	Afshan, Ali Muslim, Saba Shaheen
100.	Deewani Disco Di (P)	Tufail Imran	Ejaz Hussain	Nazir Ali	Sultan Rahi, Muniza, I.Shah, Rangeela, Samina Khalid
101.	Allah Khair (P)	Yunus Malik	M.Ashraf Butt	Wajahat Attre	Sultan Rahi, Neeli, Sitara, Afzaal, Humayun
1990					
1.	Hoshiar (P)	Hyder Choudhry	Hyder Choudhry	M.Ashraf	Sultan Rahi, Anjuman, Javed, Kavita, Ghulam Mohiuddin
2.	Babrak (Pu)	A.Jahangiri	Saeed A.Khan	Sunny	B.Bakht, Durdana, Shahida Mini, Naimat
3.	Shera Baluch (P)	Mushtaq Ahmad	Imtiaz Qureshi	Wajahat Attre	Sultan Rahi, Anjuman, Sangeeta, Sonia, Humayun
4.	Doenay Jung (Pu)	Asif Khan	Manzoor A.Khan	Sunny	Asif, Durdana, Abid Ali, Sunita, Talish
5.	Allah Waris (P)	Asgher Rana	Hyder Choudhry	Wajahat Attre	Sultan Rahi, Anjuman, Ghulam Mohiuddin, I.Shah, Afzaal
6.	Gori Diyan Jhanjara (P)	Usman Pirzada	Usman Pirzada	Wajahat Attre	Nadeem, Babra, Usman Pirzada, Sitara, Mustafa Qureshi
7.	Mallangi-e-Daku (Pu)	Amir Sarhadi	Inayatullah	Sunny	Badar Munir, Musarrat Shaheen, Asif, Chakori, Sunita
8.	Jurraat (P)	Tariq Mustafa	Wahid Dar	Kamal Ahmed	Sultan Rahi, Neeli, I.Shah, Jahanzeb, Humayun
9.	Insanyat ke Dushman (U)	Tariq Butt	Hasnain	M.Ashraf	Sultan Rahi, Anjuman, Nadeem, Neeli, Izhar Qazi, Humayun

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
10.	Mina Oey Intaqam (Pu)	Ramzan Babar	Ramzan Babar	Sunny	Badar Munir, Shahnaz, Jamil Baber, U.Daraz, Humayun
11.	Babul (P)	Khalid Mahmud	Pervez Rana	Zulfaqair/Tafoo	Sultan Rahi, Mumtaz, Gori, Mustafa Qureshi, Afzaal
12.	Dushmani (Pu)	Aziz Jahngiri	Munir Ahmad	Sunny	Badar Munir, Asif, Nazli, Humayun, Musarrat Shaheen
13.	Kali (U)	Shahjahan Khan	Sangeeta	Wajahat Attre	I.Shah, Babra, Jahanzeb, Sonia, Mustafa Qureshi
14.	Pat Guzar (Pu)	N.Karim Bangash	N.K.Bangash	Sunny/Jahanzeb	Badar Munir, Yasmin, Musarrat Shaheen, Asif, B.Bakht
15.	Paley Khan (P)	Abdul Rashid	Mumtaz Ali Khan	Wajahat Attre Mushtaq	Sultan Rahi, Anjuman, Shahida, Asif, Humayun
16.	Governor (P)	M.Aslam /M.Akram	M.Idris Khan	M.Ashraf	Sultan Rahi, Anjuman, Izhar, Shakila, Humayun
17.	Qatil (Pu)	Ghulam Haider	Naseem Khan	Jahanzeb	Badar Munir, Shahnaz, Sunita, Ghulam Haider, Naimat
18.	Mehran Jamali (S)	Khair M.Lassi	M.Hussain Medari	Lal Mohd Iqbal	Mushtaq Changhezi, Rita, Badar Munir, Anokha, K.Irani
19.	Lutera (P)	M.Jahangiri	M.Aslam	Mushtaq/Ashraf	Sultan Rahi, Anjuman, Durdana, Humayun, Kanwal, Humayun
20.	Daku Hasina (P)	M.Ashraf Khan	Javed Raza	Wajahat Attre	Sultan Rahi, Anjuman, Izhar, Humayun, Sitara
21.	Da Haq Awaz (Pu)	Akbar Afridi	Murtaza Tabbasum	Jahanzeb	Badar Munir, Shahnaz, Asif, Babra Raj, Naimat Sarhadi
22.	International Gorillay (U/P)	Sajjad Gul	Jan Mohammed	Ashraf/Arshad	Javed, Babra, Ghulam Mohiuddin, Neeli, Mustafa Qureshi
23.	Jungju Gorillay (U/P)	Shakil Akhtar	Aziz Tabassum	A.Bobby	Javed, Neeli, Ajab Gul, Kavita, Mustafa Qureshi, Sherry
24.	Miss Cleopatra (U/P)	Salim A.Qureshi	Javed Fazil	M.Ashraf	Sultan Rahi, Ghulam Mohiuddin, Babra, Jahanzeb, Sitara
25.	Sultana (P)	Aziz Rahman	Masud Butt	M.Ashraf	Sultan Rahi, Anjuman, Gori, Ghulam Mohiuddin, Humayun
26.	Kalicharan (P)	Akbar	Khalifa Saeed	Tafoo	Sultan Rahi, Anjuman, Akbar, Samina Mir, Humayun
27.	Jieey Latif (S)	M.Shafiq	Shah Asad	Ghulam Ali	Shabana Sindhi, Asad Qureshi, Nawab, Laila Hasan
28.	Atom Bomb (Pu)	A.Jahangiri	Saeed Ali Khan	Sunny	Badar Munir, Musarrat Shaheen, B.Bakht, Shahnaz, Naimat
29.	Bharaas (Pu)	Imtiaz.A.Sabri	Dervaish	Sunny	Badar Munir, Musarrat Shaheen, Tariq Shah, Shahnaz, Naimat
30.	Da Toofan (Pu)	Naeem Khan	Q.Sanober	Jahanzeb	Badar Munir, Shahnaz, Kamran, Saba Shaheen, Naimat
31.	Yaghistan (Pu)	Maqsood Khan	Dervaish	Jahanzeb	Badar Munir, Musarrat Shaheen, Nayab, Naimat
32.	Jangloos (U/P)	Manzoor Gilani	Zahoor Gilani	Zulfiqar	Ajab Gul, Muniza, Nida Mumtaz, Sunita, Javed Hasan
33.	Tezaab (P)	Sangeeta	Sangeeta	Zulfiqar	I.Shah, Gori, Ajab Gul, Shahida Mini, S.Cheema
34.	Jailor (P)	Aslam Butt	Daud Butt	Ashraf/Arshad	Sultan Rahi, Ghulam Mohiuddin, Nadira, Neeli, Humayun
35.	Hifazat (P)	J.Zafar/R.Akhter	Hyder Choudhry	M.Ashraf	Sultan Rahi, Gori, I.Shah, Nadira, Humayun
36.	Putter Jagay Da (P)	Tufail Imran	Hasan Askari	Wajahat Attre	Sultan Rahi, Nadira, Rangeela, Humayun, Aizaal

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	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
37.	Khandani Badmash (P)	A.Rasheed	Safdar Hussain	M.Ashraf	Sultan Rahi, Kavita, Ajab Gul, Gori, Tariq Shah
38.	Waqt (P)	Shafiq Butt	Idrees Khan	Wajahat Attre	Sultan Rahi, Nadira, Javed, Kavita, Humayun
39.	Aasman (U)	M.Yunus	Hasnain	Kamal Ahmed	Nadeem, Babra, Yusuf, Abid Ali, Humayun
40.	Raja (U/P)	Khalid Feroz	Iqbal Kashmiri	Wajahat Attre	Nadeem, Javed, Nadira, Shushma, Madiha, Tariq Shah
41.	Loha (P)	Qazi.M.Jahangir	Waheed Dar	M.Ashraf	Sultan Rahi, Anjuman, Nida, Mustafa Qureshi, Humayun
42.	Marshall (P)	Yunus Malik	Yunus Malik	Wajahat Attre	Sultan Rahi, Nadira, Neeli, Sitara, Afzaal
43.	Shadmani (P)	R.Tahir Ahmed	M.Iqbal	Wajahat Attre	Sultan Rahi, Anjuman, Deebe, Mustafa Qureshi, Humayun
44.	Karo Maachi (S)	A.H.Siddiqui	Babar Sultan	Feroz Gul	Babar Sultan, Azra, Rita, Rashid Khumar
45.	Sangeen (Pu)	Subhan Khan	Q.Sanober	Sunny/Rabi	Badar Munir, Khanum, Naimat, Firdaus Jamal
46.	Qatl-e-Aam (Pu)	Tehseen Khan	Dervaish	Sunny	Badar Munir, Musarrat Shaheen, B.Bakht, Naimat
47.	Namak Haram (Pu)	Zarrin Khan	Q.Sanober	Jahanzeb	Badar Munir, Asif, Shahnaz, Nazia Hafiz, Naimat
48.	Jurrah (Pu)	Irshad Sabri	Nawazish Khan	Sunny	Badar Munir, Musarrat Shaheen, Babra Raj, Liaquat
49.	Dushmani (P)	Bashir Malik	Waheed Dar	Wajahat Attre	Iqbal, Aasia, Mumtaz, Nazli, Afzaal
50.	Waliya (P)	Khurshid Ahmed	Rashid Dogar	Wajahat Attre	Sultan Rahi, Anjuman, Humayun, Sonia, Tanzim Hasan
51.	Manga (P)	Sohail Butt	Masud Butt	M.Ashraf	Sultan Rahi, Anjuman, Sunita, Izhar, Humayun
52.	Qudrat da Intiqam (P)	Aslam Dar	Aslam Dar	Rafiq Ali	Sultan Rahi, Babra, Durdana, Mustafa Qureshi
53.	Choran di Rani (P)	Aslam Butt	Daud Butt	Bobby	Sultan Rahi, Neeli, Ghulam Mohiuddin, I.Shah, Asif
54.	Khan-e-Azam (Pu)	Tariq Shah	Nasir Raza Khan	Sunny/Jahanzeb	Badar Munir, Musarrat Shaheen, Tariq, Shahnaz, Babar, Fahim
55.	Paisa Nach Nachaway (P)	Feroz Khan	Rashid Dogar	Mushtaq Ali	Sultan Rahi, Anjuman, Javed, Shakila, Humayun
56.	Makhan Gujar (P)	Merajdin	Yunus Malik	Wajahat Attre	Sultan Rahi, Anjuman, Babra, Tanzim, Humayun
57.	Leader (U)	Yasin Butt	Hasnain	Ashraf/Arshad	Nadeem, Kavita, Izhar, Kanwal, I.Shah, Humayun
58.	Azmaray (Pu)	Naeem Khan	Karim Bangash	Jahanzeb	Badar Munir, Musarrat Shaheen, Asif, B.Bakht, Khanum
59.	Sarmaya (P)	M.H.Pooya	Idrees Khan	Chakku Lehri	Sultan Rahi, Anjuman, Javed, Shakila, Humayun
60.	Bulandi (U)	Aslam Butt	Javed Fazil	M.Arshad	Nadeem, Reema, Shan, Samina Pirzada, Afzaal, Humayun
61.	Allah Shahinshah (P)	M.Yunus	Hasnain	Zulfiqar Ali	Yusuf, Anjuman, Javed, Sitara, Humayun
62.	Akhri Takra (U/P)	Nasir Shaikh	S.Raza Zaidi	Nazir Ali	Ghulam Mohiuddin, Neeli, Javed, Sehar, Adeeb
63.	Barood ka Tohfa (U)	Tariq Masud	Saeed Rana	Nazir/Mushtaq	Asif, Jahanzeb, Rahila, Mustafa Qureshi
64.	Nagina (U/P)	Ch.M.Arif	Altaf Hussain	M.Ashraf	Shan, Madiha, Asha, Khalid Moin, Afzaal
65.	Maa Qasam (U)	Shahid Rahman	Sohail Ali	Arshad/Ashraf	Ahad Shaikh, Sapna, Badar Munir, Naina, Naimat Sarhadi
66.	Khatarnak (P)	Akram Khan	Akram Khan	Wajahat Attre	Sultan Rahi, Saima, I.Shah, Sitara, Talish

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
67.	Chan Badmash (P)	Aslam Butt	Azmat Nawaz	M.Ashraf	Yusuf, Neeli, Ghulam Mohiuddin, Sitara, Humayun
68.	Ustadon ke Ustad (U)	Riaz Bokhari	Javed Fazil	M.Ashraf	Nadeem, Babra, Javed, Adeeb
69.	Da Topak Jappa (Pu)	Naeem Khan	S.A.Saeedi	Sunny	Badar Munir, Durdana, Shahnaz, Ajab Gul, Naimat
70.	Haseena Atom Bomb (U)	A.Jahangiri	S.A.Khan	Sunny	Badar Munir, Musarrat Shaheen, Shahnaz, B.Bakht, Tariq Shah
71.	Kala Paani (U/P)	M.Yusuf	Rashid Dogar	Ghaffar Hameed	Izhar Qazi, Babra, Ajab Gul, Muniza, Mustafa Qureshi
72.	Choron ka Dushman (U)	Aslam Natha	Zahid Shah	M.Ashraf	Javed, Babra, Izhar, Samina Pirzada, Asif
73.	Jangi (P)	Tahir Mehmud	Altaf Hussain	Wajahat Attre	Sultan Rahi, Anjuman, Izhar, Sehar, Humayun
74.	Loafer (Pu)	M.Shafiq	Salim Choto	Ghulam Sadiq	Badar Munir, Musarrat Shaheen, Nayab, Durdana, Naimat
75.	Nar Badmash (Pu)	A.Jahangiri	Dervaish	Sunny	Badar Munir, Khanum, Munazza, Saba Shaheen, Naimat
76.	Jung Baz (P)	Nadim Arif	Irshad Sajid	Mushtaq Ali	Sultan Rahi, Nadira, Ghulam Mohiuddin, Afzaal
77.	Siren (P)	M.Zubair	M.Aslam	Zulfiqar Ali	Sultan Rahi, Kavita, Javed, Zubair, Humayun
78.	Sholayee Sholay (P)	Ikram Khan	Raza Zaidi	Wajahat Attre	Sultan Rahi, Anjuman, Ghulam Mohiuddin, Humayun, Munazza
79.	Da Barood Tohfa (Pu)	Tariq Mahmood	Saeed Rana	Jahanzeb	Asif, Jahanzeb, Sunita, Rahila, Adeeb
80.	Zehrilay (U/P)	Shahjahan Khan	Sangeeta	Zulfiqar Ali	Javed, Reema, Madiha, Ajab Gul, S.Cheema
81.	Number One (U/P)	Aziz Jhangeeri	Saeed Ali Khan	Moeen Hassan	Izhar Qazi, Salma Agha, Jahanzeb, Tariq Shah
82.	Sher Dil (P)	Rasheed Sajid	Hassan Askari	Wajahat Attre	Sultan Rahi, Gori, Shahida Mini, Mustafa Qureshi, Munazza
83.	Khaklay Qatla (Pu)	M.Naeem Khan	Musarrat Shaheen	Sunny, Jahanzeb	Badar Munir, Musarrat Shaheen, Asif, B.Bakht
84.	Daaka (U/P)	Ch.M.Saleem	Mumtaz Ali Khan	Mushtaq Ali	Ajab Gul, Shahida Mini, Kamran, Sunita, Tariq
1991					
1.	Kaalay Chor (U/P)	Jalib/A.Habib	Nazrul Islam	Wajahat Attre	Sultan Rahi, Javed, Neeli, Ghulam Mohiuddin, I.Shah
2.	Rambo (U/P)	Abdul Rasheed	Mumtaz A.Khan	Mushtaq Ali	Ajab Gul, Reema, Uzma, Humayun
3.	Da Jar Mono Badshah (Pu)	Bashir Ahmed	Nasir Raza	Jahanzeb	B.Bakht, Sunita, I.Shah, Neeli, Naimat
4.	Mard (U/P)	Ch.M.Arif	Altaf Hussain	M.Ashraf	Shan, Madiha, Khushboo, Khalid Moin, Afzaal
5.	Bhangra (P)	Ashiq /Aamir	Imtiaz Quresh	Wajahat Attre	Sultan Rahi, Anjuman, Tanzim Hasan, Humayun
6.	Sher-e- Badmash (Pu)	Irshad Sabri	S.A.Khan	Sunny	Badar Munir, Shahnaz, Nadira, Durdana, Naimat
7.	Saath Khoon Muaf (U/P)	Khalid Feroz	Iqbal Kashmiri	Wajahat Attre	Sultan Rahi, Neeli, Javed, Reema, Humayun
8.	Intishar (P)	Munnawer Hussain	Salim Jaffery	Kamal Ahmed	Javed, Babra, Asha, Jahanzeb, Humayun
9.	Zooey Da Shahinshah (Pu)	A.Jahangiri	Naseem Khan	Sunny	Badar Munir, Shahnaz, B.Bakht, Saba Shaheen, Naimat
10.	Ishq (U/P)	Javed Akhter	Zafar Sharif	Zulfiqar Ali	Shan, Reema, Riaz, Abid Kashmiri, Rustam
11.	Action (P)	Aamir Ali	Kaifi	Tafoo	Sultan Rahi, Anjuman, Gori, Saima, Mustafa Qureshi

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	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
12.	Sir Phira (P)	M.J.Rana	M.J.Rana	Wajahat Attre	Sultan Rahi, Mumtaz, Musarrat Shaheen, Mustafa Qureshi
13.	Rangeelay Chor (U/P)	S.Ashrafi	Iqbal Kashmiri	Wajahat Attre	Ajab Gul, Sapna, Anwer Iqbal, Madiha, Tariq
14.	Goli Tere Naam Ki (U/P)	Rashid Chohan	Sohail Khan	Kamal Ahmed	Aamir Farid, Sassi, Mohsin Ali, Abid Butt
15.	Zehr-e-Qatil (P)	A.Kamal Pasha	A.Kamal Pasha	Chakku Lehri	Asad, Saima, Sanam, Babar, Khushboo, Humayun
16.	Falak Sher (P)	Agha Riaz Gul	M.Aslam	M.Ashraf	Sultan Rahi, Kavita, Ghulam Mohiuddin, Gori, Humayun
17.	Qahar (Pu)	Sardar Khan	Inayatullah Khan	Rabi/Pardesi	Badar Munir, Shahnaz, Asif, Kavita, Mustafa Qureshi
18.	Daulat ke Pujari (U/P)	M.Aslam /M.Akram	Idrees Khan	M.Ashraf	Sultan Rahi, Nadeem, Javed, Neeli, Nadira, Humayun
19.	Super Power (P)	M.Qamarudin	Shaukat Raz	Tafoo	Sultan Rahi, Sehar, Shahida Mini, Humayun
20.	Aakhri Shikar (U/P)	A.Ghafoor Butt	Daud Butt	M.Ashraf	Izhar Qazi, Babra, Salma Agha, Asif
21.	Jadoogarni (P)	Hanif/A.Rasheed	Hasnain	Wajahat Attre	Sultan Rahi, Saima, Ghulam Mohiuddin, Nadira, Humayun
22.	Da Sir Dushman (Pu)	Irshad A. Sabri	Sohail Ali	Janahzeb	Badar Munir, Khanum, Ahad Shaikh, Sapna, Firdaus Jamal, Naimat Sarhadi
23.	Son of Shahinshah (U)	A.Jahanngiri	Naseem Khan	Sunny	Badar Munir, Shahnaz, B.Bkaht, Naimat
24.	Wehshi Dogar (P)	Fayyaz Khan	Hasnain	Zulfiqar Ali	Sultan Rahi, Anjuman, Tanzim, Shahida Mini, Humayun
25.	Chan Mere (P)	M.Rafi	Jahangir Qaiser	Wajahat Attre	Asif, Aasia, Usman Pirzada, Nazli, Mustafa Qureshi
26.	Nag Devta (U/P)	S.A.Gul	Masud Butt	Zulfiqar Ali	Javed, Reema, Shan, Afzaal, Mustafa Qureshi
27.	Aalmi Jasoos (U/P)	Shamim Khurshid	Jan Mohammed	Bobby	Izhar Qazi, Kavita, Ghulam Mohiuddin, Munizza, Humayun
28.	Gandasa (P)	Jahangir/J.Iqbal	Hasan Askari	Wajahat Attre	Sultan Rahi, Gori, Tanzim, Shahida Mini, Humayun
29.	Maula te Mukho (P)	Z.Butt/Y.Malik	Yunus Malik	Wajahat Attre	Sultan Rahi, Anjuman, Ghulam Mohiuddin, Madiha, Tariq Shah
30.	Akhir Pakhtun Yam (Pu)	Tariq Shah	Q.Sanober	Sunny/Jahanzeb	Asif, Sunita, Shahnaz, Musarrat Shaheen, Tariq Shah
31.	Jalad Khan (Pu)	Naeem Khan	Nasim Khan	Sunny	Badar Munir, Musarrat Shaheen, Asif, Saba Shaheen, Naimat
32.	Khatarnak Mujrim (Pu)	A.Jahangiri	Saeed A.Khan	Sunny	Badar Munir, Shahnaz, Babra Raj, B.Bakht, Naimat
33.	Adam Khor (Pu)	Sardar Khan	Q.Sanober	Jahanzeb/Rabi	Badar Munir, Shahnaz, Asif, Shahid Khan, Naimat
34.	Ziddi Mera Naa (P)	M.Riaz Akhter	Iqbal Bhatti	Mushtaq Ali	Sultan Rahi, Shah Bano, Shehbaz Akmal, Urooj, Tanzim
35.	Qiamat ke Baad (U/P)	Nazar Shabab	N.Shabab	M.Arshad	Asad, Sanam, Nain Tara, Tauqir Nasir, Adeeb, Aamir
36.	Sarpe Talike (Pu)	Salim Khan	Majeed Khan	Sunny/Jahanzeb	Badar Munir, Musarrat Shaheen, Asif, Khanum, Naimat
37.	Zid (U)	Riaz Shaikh	Javed Fazil	Nazir Ali	Nadeem, Babra, Ghulam Mohiuddin, Humayun, Munazza
38.	Husn ka Chor (U/P)	Ch.M.Arif	Altaf Hussain	Ashraf/Arshad	Javed, Shan, Nadira, Shahida Mini, Afzaal
39.	Vardatia (P)	Arshad Warraich	Javed Hasan	Wajahat Attre	I.Shah, Madiha, Shahida, Albela, Humayun
40.	Bakht-o-Takht (Pu)	Naeem Khan	Musarrat Shaheen	Sunny/Jahanzeb	Badar Munir, Musarrat Shaheen, B.Bakht, Sunita Khan

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
41.	Chataan (U/P)	Bakhsh.A.Gabba	Mumtaz A.Khan	Zulfiqar	Nasir Bholu, Musarrat Shaheen, Ajab Gul, Gori, Humayun
42.	Lakhan (P)	Z.A.Babar	Masud Butt	M.Ashraf	Sultan Rahi, Nadira, I.Shah, Shahida Mini, Humayun
43.	Watan ke Rakhwalle (U)	Yunus Malik	Hasnain	Nazir Ali	Sultan Rahi, Nadeem, Nadira, Izhar Qazi, Saima, Humayun
44.	Khatron ke Khilari (U)	Khalid Feroz	M.A.Rasheed	M.Ashraf	Javed, Neeli, Reema, I.Shah, Humayun
45.	3 Yakke 3 Chakke (U/P)	Tariq Butt	Jan Mohammed	M.Ashraf	Javed, Neeli, Izhar, I.Shah, Mustafa Qureshi
46.	Chiragh Bali (P)	Safdar Khan	Masud Butt	M.Ashraf	Sultan Rahi, Anjuman, Izhar Qazi, Ghulam Mohiuddin, Humayun
47.	Ballo Badshah (P)	M.Yusuf/A.Butt	Masud Butt	Zulfiqar	Sultan Rahi, Anjuman, Munnaza, Jahanzeb, Humayun
48.	Shahzaman (Pu)	N.K.Bangash	N.K.Bangash	Sunny/Jahanzeb	Badar Munir, Musarrat Shaheen, Nayab, Kamran, U.Daraz
49.	Noey Toofan (Pu)	A.Jahangiri	Munir Jan	Sunny/Jahanzeb	Badar Munir, Asif, Babra Raj, Naimat
50.	Lahori Badshah (P)	Agha Hussaini	Shahid Rana	Zulfiqar	Sultan Rahi, Gori, Javed, Babra, Izhar, Nadira, Humayun
51.	Nigahen (U/P)	Ch.M.Arif	Husnain	M.Ashraf	Shan, Madiha, Shahida, Tariq Shah, Afzaal
52.	Nadira (U/P)	Shehzad Qamar	Altaf Hussain	Wajahat Attre	Shan, Nadira, Saima, Humayun
53.	Da Qatila Nau Qatil (Pu)	Naseem Begum	Inayatullah Khan	Sunny/Jahanzeb	Badar Munir, Shahnaz, Asif, Naimat
54.	Badmash Thag (U/P)	Manzur H.Gilani	Zahur H.Gilani	Zulfiqar	Sultan Rahi, Gori, Javed, Nida, Humayun
55.	Cobra (U/P)	M.Salim/M. Ali	Shahid Rana	Zulfiqar	Sultan Rahi, Nadira, Ghulam Mohiuddin, Salma Agha, Humayun
56.	Pasuri Badshah (P)	M.Manzoor Ahmed	Salim Jaffri	Kamal Ahmed	Ali Ejaz, Mumtaz, Nanna, Durdana, Rangeela, Sawan
57.	Meri Jang (P)	M.Bashir	Rashid Dogar	Kamal Ahmed	Sultan Rahi, Nadira, Ghulam Mohiuddin, Sitara, Humayun
58.	Gangwa (P)	M.Shafiq	Arshad Mirza	Mushtaq Ali	Ghulam Mohiuddin, Mumtaz, Tanzim, Bahar
59.	Qanoon Apna Apna (P)	M.Akram	M.Akram	Zulfiqar	Sultan Rahi, Anjuman, Ghulam Mohiuddin, Humayun, Tariq Shah
60.	Pyar Kiya To Darna Kya (U/P)	Gulrez A.Khan	Aslam Dar	Kamal Ahmed	Shan, Durdana, Babar, Mustafa Qureshi
61.	Qatil Qaidi (P)	Akbar	Kh.Saeed Ahmed	K.Ahmed/Tafoo	Sultan Rahi, Kavita, Akbar, Saima, Humayun
62.	Ishq Deewana (U/P)	Salim/Shahid	Nasir Hussain	Nazir Ali	Shan, Madiha, Tanzim, Abid Ali
63.	Da Aur Samander (Pu)	Sardar Khan	Inayatullah	Fazal Rabi	Badar Munir, Shahnaz, Asif, Sunita, Naimat
64.	Behram (Pu)	Irshad Sabri	Munir Jan	Jahanzeb	Badar Munir, Musarrat Shaheen, Asif, Naimat
65.	Riaz Gujjar (P)	Ilyas Pappo	Hasan Askari	Wajahat Attre	Sultan Rahi, Anjuman, Hina, Mumtaz Malik, Afzaal
66.	Aslaha (U/P)	Abdul Wahid	Mumtaz A.Khan	Zulfiqar	Salman, Madiha, Sajida, Tariq Shah
67.	Mastan Khan (P)	Abid Malik	Nasir Hussain	Zulfiqar	Sultan Rahi, Gori, Tanzim, Shahida Mini, Humayun
68.	Gulfam (U/P)	Hamid/J.But	Hasnain	M.Ashraf	Sultan Rahi, Gori, Shan, Madiha, Humayun
69.	Insan Kharsegi (Pu)	Tehseen Khan	Inayatullah Khan	Jahanzeb	Asif, Musarrat Shaheen, B.Bakht, Surraiya, Naimat
70.	Aansoo (U/P)	Javed Akhtar	Munir Dar	M.Arshad	Aamir Farid, Naz, Ali Raza, Munazza, Rustam
71.	Hashar Nashar (Pu)	Amir Sarhadi	S.A.Saeedi	Jahnazeab	Badar Munir, Musarrat Shaheen, Asif, Ajab Gul, I.Shah
72.	Dhamki (Pu)	Irshad A.Sabri	M.Salim Chotto	Sunny	Badar Munir, Musarrat Shaheen, Asif, Shahnaz, Naimat

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
73.	Pyar Hi Pyar (U/P)	Mazhar H.Pooya	Iqbal Kashmiri	Chakku Lehri	Shan, Reema, I.Shah, Tariq Shah, Humayun
74.	Pukhtun Pa Dubaike (Pu)	Asif Khan	Sabir Waseem	Sunny/J.Sarhadi	Badar Munir, Shahnaz, Asif, U.Daraz, Naimat
75.	Sher Afgan (P)	Ch.Sarwer Jora	Yunus Malik	Wajahat Attre	Sultan Rahi, Nadira, Ghulam Mohiuddin, Sitara, Afzaal
76.	Bhaktawar (U/P)	Khalid Feroz	Iqbal Kashmiri	Wajahat Attre	Javed, Neeli, Izhar, Saima, Mustafa Qureshi
77.	Da Dushman Intiqam (Pu)	A.Jahangiri	Munir Jan	Sunny	Asif, Musarrat Shaheen, Shahnaz, U.Daraz
78.	Darya Khan (P/S)	Yunus Rathore	Y.Rathore	F.Gul/I.Gul	Mustafa Qureshi, Neeli, Jahanzeb, Samina Pirzada, Adeeb
79.	Darindgi (U/P)	H.Jalib/A.Habib	M.Maqbool	Wajahat Attre	I.Shah, Reema, Javed, Neeli, Shagufta, Humayun
80.	Pyar Aur Piasa (U)	M.A.Dilawer	Saeed Akhter	Mushtaq Ali	I.Shah, Neeli, Faisal, Sonia, Humayun
81.	Lashkar (P)	Razzaq Shaikh	Wahid Dar	Wajahat Attre	Sultan Rahi, Javed, Neeli, Ghulam Mohiuddin, Afzaal
82.	Shal O Shimla (Pu)	Irshad A.Sabri	S.A.Saeedi	Sunny	Badar Munir, Shahnaz, Sunita, Imran, Naimat
83.	Sailab (U/P)	Mohd.Zubair	Altaf Qamar	Zulfiqar	Shan, Reema, Khushboo, Asad, Rustam, Adeeb
84.	Sheesh Nag (Pu)	Naeem Khan	Ansakh Saeedi	Sunny	Badar Munir, Musarrat Shaheen, Asif, Naimat Sarhadi
85.	Aandhi (U)	Jamshed Zafar	Nazrul Islam	Kamal Ahmed	Nadeem, Shabana, Faisal, Kavita, Afzaal
86.	Shauka (P)	M.Shafiq	M.Hyder	Tafoo	Sultan Rahi, Gori, Mian Hyder, Shahnaz, Naimat Sarhadi
87.	Maidan-e-Jang (U/P)	Tauqir Khan	M.Sarwer	Zulfiqar	Sultan Rahi, Madiha, Reema, I.Shah, Tariq Shah
88.	Betaab (U/P)	Shahjahan Khan	Sangeeta	Zulfiqar	Asad, Kavita, Shahida Mini, Nauman, Abid Ali
89.	Malak Da Pukhtoday (Pu)	Tariq Shah	Dervaish	Sunny/Jahanzeb	Badar Munir, Shahnaz, Asif, Saba, Tariq Shah
90.	Dil (U/P)	Arshad/Najam	Masud Butt	M.Ashraf	Shan, Reema, Hina, Talish, Afzaal
1992					
1.	Khooni Sholay (U/P)	Khalid Feroze	Nasim Hyder	M.Ashraf	Sultan Rahi, Anjuman, Nadeem, Babra, Humayun
2.	Bulunda (P)	Zafar Shabab	Zafar Shanbab	M.Ashraf	Sultan Rahi, Anjuman, Ghulam Mohiuddin, Saima, Tariq Shah
3.	Shehzada (U)	Pervez Malik	Pervez Malik	M.Ashraf	Nadeem, Babra, Reema, Imran Malik, Humayun
4.	Shera Panddi (P)	Ch.Naimat Ali	Maqsood Ayaz	Mushtaq Ali	Sultan Rahi, Gori, Munazza, Shahida Mini, Humayun
5.	Pabandi (U)	Aslam Natha	Zahid Shah	M.Ashraf	Nadeem, Samina Pirzada, Kavita, Asif, Zohaib, Humayun
6.	Dillagi (U/P)	Manzur H.Gilani	Zahur H.Gilani	Zulfiqar	Sultan Rahi, Saima, Javed, Shahida, Humayun
7.	Naila (U/P)	Ch.M.Arif	Hasnain	Wajahat Attre	Shan, Madeeha, Saiqa, Tariq Shah, Humayun
8.	Da Husn Khareedar (Pu)	A.Jahangiri	Nawaz Khan	Sunny/Jahanzeb	B.Bakht, Shahnaz, Asif, Babra Raj, Naimat
9.	Dehshat Gard (U/P)	M.Saeed Malik	Waheed Dar	Wajahat Attre	Izhar, Reema, Javed, Neeli, Humayun
10.	Chakka (P)	Shafiq Malik	Imtiaz Quresh	Wajahat Attre	Sultan Rahi, Gori, Shan, Saima, Humayun
11.	Josheelay (U/P)	Farooq Malik	Hyder Choudhry	M.Ashraf	Javed, Sabita, Ghulam Mohiuddin, Nadira, I.Shah, Mustafa Qureshi

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
12.	Qurbani (U/P)	Khaliq Ahmed	Khaliq Ahmed	Zulfiqar	Sultan Rahi, Nadia, I.Shah, Humayun
13.	Da Qasam Qarz (Pu)	Jalal Khattak	Farooq Khan	Rabi/Sunny	Badar Munir, Musarrat Shaheen, Yasmin, B.Bakht, Naimat
14.	Ashiqui (U/P)	Zafar Ali	Hasnain	Zulfiqar	Shan, Madeeha, Abid Ali, Tariq Shah
15.	Suhaag Raat (U/P)	Bilqiaz	Mumtaz A.Khan	B.Wazir/Zulfiqar	Izhar Qazi, Kavita, Bilquees, Reena, Humayun
16.	Qanoon Zama Pilaske (Pu)	Naeem Khan	Inayatullah	Sunny	Badar Munir, Musarrat Shaheen, Jamil Baber, Asif, Humayun
17.	Tarazoo (U/P)	Faisal Ejaz	Faisal Ejaz	Zulfiqar	Sultan Rahi, Gori, Madeeha, Jahanzeb, Humayun
18.	Aag (U/P)	Safdar Bhatta	Seema	Kamal Ahmed	Shan, Reema, I.Shah, Sonia, Abid Ali, Anwar Khan
19.	Councillor (P)	A.Kazmi/Sadaqat	Ashfaq Kazmi	Zulfiqar	I.Shah, Babra, Sonia, Mustafa Qureshi, Humayun
20.	Ag De Gole (P)	Mehr A.Hussain	Safdar Hussain	Wajahat Attre	Sultan Rahi, Gori, Ajab Gul, Shahida Mini, Humayun
21.	Mohabat ke Sodagar (U/P)	Shamim Khurshid	Jan Mohammed	A.Bobby	Javed, Neeli, Sahiba, Ghulam Mohiuddin, Mustafa Qureshi, Salim
22.	Hasinon ki Barat (U/P)	S.A.Gul	Iqbal Kashmiri	Wajahat Attre	Sultan Rahi, Anjuman, Javed, Ghulam Mohiuddin, Saima, Humayun
23.	Abdullah The Great (U/P)	M.Aslam /M.Akram	Hasan Askari	Zulfiqar	Sultan Rahi, Saima, Nadeem, Neeli, Sonia, Humayun
24.	Zindagi (U/P)	Manzur H.Gilani	Zahur Gilani	Zulfiqar	Sultan Rahi, Shahida, Arif Lohar, Humayun
25.	Kakay Da Kharak (P)	Qamarudin/G.Mohd.	Shahid Rana	Tafoo	Sultan Rahi, Anjuman, Shahida Mini, Tanzim Hasan, Humayun
26.	Da Gairat Jang (Pu)	Naeem Khan	Wali Khan	Sunny	Badar Munir, Shahnaz, Babra Raj, Surraiya, Naimat
27.	Da Zakhmono Hisab (Pu)	Tehseen Khan	S.A.Saeedi	Jahanzeb	Badar Munir, Musarrat Shaheen, Asif, Naimat
28.	Badshah Auo Shehenshah (Pu)	Tariq Shah	Nawaz Khan	Jahanzeb	Tariq, Shahnaz, Asif, Babra Raj, Naimat
29.	Sher Afghan (Pu)	A.R.Khokhar	Inayatullah	Sunny/Jahanzeb	Badar Munir, Shahnaz, Sunita, Naimat
30.	Da Qayamat Shapa (Pu)	Sardar Khan	Inayatullah	F.Rabi	Badar Munir, Shahnaz, Shahid Khan, Babra Raj, Naimat
31.	Baghi (P/S)	Habib	Habib	B.Wazir	Sultan Rahi, Hina, Ghulam Mohiuddin, Sonia, Habib
32.	Mohib Sheedi (S)	Yar Mohd.	Shah Asad	Ghulam Ali	Shafi Mohd, Gulab Chandio, Deebea Qaiser, Asad
33.	Benam Badshah (U/P)	Ashiq/Aamir	Rashid Dogar	Zulfiqar	Shan, Madeeha, Sunita, Abid Ali, Habib, Rustam
34.	Pamila (U)	Jamshed Naqvi	J.Naqvi	M.Ashraf	Javed, Neeli, Ghulam Mohiuddin, Asif, Abid Ali
35.	Mohammed Khan (P)	Shaikh Tahir	Kaifi	Attre/Ashraf	Sultan Rahi, Nadira, Reema, Jahanzeb, Afzaal
36.	303 (Pu)	Naeem Khan	Sunita Khan	Sunny	Badar Munir, Sunita, Asif, Durdana, Naimat
37.	Duniya 10 Numbri (U/P)	Riaz Shaikh	Javed Fazil	M.Ashraf	Salim, Natasha, Seemi, Ghulam Mohiuddin, Shahida, Sarosh
38.	Sher Jang (P)	Farzand Ali	Yunus Malik	Wajahat Attre	Sultan Rahi, Nadira, Ghulam Mohiuddin, Neeli, Habib
39.	Aur Churiyan Tootgain (U)	Jalaludin	Jalaludin Khatak	Kamal Ahmed	Nawaz, Noreen, Laila, Azim Sajjad, Asim, Shaista
40.	Nagan Rani (U/P)	Wazir Ali	S.Jamsheri	M.Ashraf	Neelo, Ilyas Kanchan, Sunita, Rashid Mahmud, Tariq

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
41.	Sanwal (P)	Ch.M.Salim	Javed Hasan	Wajahat Attre	Sultan Rahi, Gori, Ajab Gul, Seemi, Shahida Mini, Sonia
42.	Mr 420 (U)	Parvez Kaifi	Umer Sharif	Kamal/Ashraf	Umer Sharif, Ruby, Shakila, Madeeha, Nisho, Tariq
43.	Daku Raj (U/P)	Nasir Adeeb	Idrees Khan	Wajahat Attre	Sultan Rahi, Saima, Javed, Neeli, Ghulam Mohiuddin, Humayun
44.	Hijrat (U/P)	A.Jahangir	Shahid Rana	Ghaffar/Zulfiqar	Sultan Rahi, Anjuman, Izhar Qazi, Kavita, Humayun
45.	Khadaak (P)	Saeed Akhter	Safdar Husain	Bobby/Moin	Sultan Rahi, Saima, Goshi Ray, Tanzim, Humayun
46.	Majhoo (P)	Ilyas/Mustafa	Masud Butt	M.Ashraf	Sultan Rahi, Anjuman, Ghulam Mohiuddin, Reema, Shafqat Cheema
47.	Bala (Pu)	Sardar Khan	Inayatullah	Rabi/Pardesi	Badar Munir, Nadia, Shahid Khan, Sonia, Naimat
48.	Zama Zid (Pu)	A.Jahangiri	Inayatullah	Sunny	Badar Munir, Musarrat Shaheen, Babra Raj, Babar, Chakori, Naimat
49.	Khepal Hukamat (Pu)	A.Jahangiri	Musarrat Shaheen	Sunny/Jahanzeb	Badar Munir, Musarrat Shaheen, Imran Khan, Naimat
50.	Dam Tob Na Manam (Pu)	Zareen Khan	Q.Sanober	Sunny/Jahanzebb	Badar Munir, Musarrat Shaheen, Babra Raj, Babar, U.Daraz
51.	Raaz (U)	Ghaffar Danawala	Iqbal Yusuf	Arshad Sultan	Mohsin Khan, Babra, Shahida Mini, Moeen Akhter, Mustafa Qureshi
52.	Chahat (U/P)	Agha Hussaini	Hasnain	Wajahat Attre	Nadeem, Shan, Reema, I.Shah, Shahida, Mustafa Qureshi
53.	Police Story (U/P)	Mian Ejaz	Anwar Malik	M.Arshad	Danish, Sahiba, Hina, Asif, Afzaal, Prince
54.	Deputy (P)	Yasir/Salamat	Nasir Hussain	Bokhari/Qadir	Sultan Rahi, Gori, Shushma, Mustafa Qureshi, Humayun
55.	Pattan (P)	Aziz Mehdi	Hasan Askari	Wajahat Attre	Sultan Rahi, Gori, Shahida, Sehar, Humayun
56.	Da Zangle Badshah (Pu)	I.A.Sabri	Salim Chottu	J.Sarhadi	Badar Munir, Shahnaz, Asif, Babra Raj, Naimat
57.	Fateh (U/P)	Mian Shafiq	Zafar Sharif	Zulfiqar	Shan, Kavita, Khushboo, Asif, Humayun, Nabil
58.	Acha Shukarwala (P)	Cheema Bros	Hasan Askari	Abdullah	Sultan Rahi, Yusuf, Saima, Shehbaz Akmal, Humayun
59.	Tor Kalay (Pu)	Tariq Shah	Naseem Khan	Jahanzeb	Tariq, Shahnaz, Asif, Babra Raj, B.Bakht
60.	Nargis (U/P)	Ch.M.Arif	Nazrul Islam	M.Ashraf	Javed, Madeeha, Jaan, Aamir Malik, Khushboo, Tariq
61.	Chataan (Pu)	B.Ellahi Gabba	Mumtaz A.Khan	Zulfiqar	Nasir Bholu, Musarrat Shaheen, Gori, Ajab Gul, Humayun
62.	Khoon ka Karz (U/P)	Sarwer Jurra	M.A.Rasheed	A.Bobby	Nadeem, Kavita, Javed, Humayun, Mustafa Qureshi, Saima
63.	Supra (P)	Khalid Mahmood	Faiz Malik	Zulfiqar	Sultan Rahi, Anjuman, Ghulam Mohiuddin, Gori, Humayun
64.	Shama (U/P)	Ch.Merajuddin	Hasnain	Tafoo	Shan, Reema, Shahida, Abid Ali, Sabiha, Bahar
65.	Sahiba (U/P)	Tahir Mehmud	Altaf Hussain	M.Ashraf	Shan, Reema, Sonia, Abid Ali, Firdaus Jamal, Khalid Moeen
66.	Ishq Rehna Sada (U/P)	R.Tariq Masud	Saeed Rana	Ashfaq Ali	Asad, Sahiba, Tauqeer Nasir, Asif, Humayun, Khushbo
67.	Chaalbaz (Pu)	A.Jahangiri	Rahat S.Khan	Sunny	Badar Munir, Jahanzeb, Musarrat Shaheen, Shahnaz, B.Bakht.Naimat
68.	Jeena Chahti Hoon (U)	Abdul Waheed	Yunus Rathore	Sony/Moin	I.Shah, Salma Agha, Madeeha, Afzaal

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
69.	Dosti (U/P)	Kh.Sarfaraz	Shad	Nazir Ali	I.Shah, Neeli, Arif Khan, Sonia, Tariq Shah
70.	Paranday (U/P)	M.Zubair	Altaf Qamar	Zulfiqar	Sultan Rahi, Javed, Neeli, Saima, Khushboo, Zubair
71.	Boxer (U/P)	Saeed Iqbal	Saeed A.Khan	Zulfiqar	Shan, Madeeha, Aamir, Hina, Rustum, Humayun
72.	Soar Angar (Pu)	Naeem Khan	Inayatullah	Jahanzeb	Badar Munir, Musarrat Shaheen, Asif, Babra Raj, U.Daraz
73.	Kode Shah (P)	A.R.Khokhar	Iftikhar Hussain	Dilshad	Ajab Gul, Sunita, Munazza, Rangeela, Sawan
74.	Hero (U/P)	Abdul Rasheed	Saeed Rana	Zulfiqar/Nashad	Izhar Qazi, Sahiba, Jan Rambo, Shahida, Rangeela
75.	Dehshat (Pu)	S.Mahmud Shah	Q.Sanober	Sunny	Badar Munir, Shahnaz, Asif, Babra Raj, Naimat
76.	Mehbooba (U/P)	Q.M.Jahangir	Hasnain	M.Ashraf	Nadeem, Anjuman, Nadira, Shan, Reema, Humayun
77.	Wadero Saeen (S)	Farooq Malik	Daud Butt	M.Ashraf	Mustafa Qureshi, Anjuman, Ghulam Mohiuddin, Arifa, Babar
78.	Aaj ka Daur (U)	Ramzan Natha	M.A.Khan	Kamal Ahmed	Zohaib, Ruby, Arshad Mahmood, Zoya Butt
79.	Abida (U/P)	M.Salim/M.Arshad	M.A.Butt	W.Atre/Nashad	Javed, Neeli, Humayun, Gori, I.Shah
80.	Godfather (U/P)	Mukhtar Ahmed	Parvez Rana	Tafoo	Sultan Rahi, Izhar, Reema, Nadira, Mustafa Qureshi, I.Shah
81.	Khatarnak (Pu)	A.Jahangiri	Aziz Tabassum	Sunny/Jahanzeb	B.Bakht, Nadia, Babra Raj, U.Daraz, Ansar Malik
82.	Bibbra (U/P)	Manzur H.Gilani	Zahur Gilani	Zulfiqar	Sultan Rahi, Saima, Sahiba, Humayun, Hyder Sultan
83.	Hamla (Pu)	Tehseen Khan	Dervaish	Jahanzeb	Badar Munir, Shahnaz, Yasmin, Sunita, Naimat
84.	Ishq Zindabad (U/P)	M.Sarwar Awan	Masud Kashmiri	Wajahat Attre	Sultan Rahi, Izhar, Reema, I.Shah, Humayun
85.	Mera Intiqam (P)	Riaz Qadeer	Faiz Malik	Wajahat Attre	Ghulam Mohiuddin, Nadira, Sonia, Babar, Mustafa Qureshi
86.	Gawah (P)	K.Bukhsh/F.Elahi	Mutahir Irani	Zulfiqar	Ghulam Mohiuddin, Anjuman, Gori, Asad, Mustafa Qureshi
87.	Silsila Pyar Da (U/P)	R.Javed Iqbal	Aslam Dar	Kamal Ahmed	Shan, Nadia, Rangeela, Abid Ali, Afshan
88.	Alkhara (U/P)	Mrs.K.M.Channa	Altaf Qamar	Wajahat Attre	Sultan Rahi, Javed, Reema, Mustafa Qureshi, Humayun
89.	Allah Bachayo (S)	Gullo Shah	Habib	Wajahat Attre	Shahid, Durdana, Habib, Masood Akhtar, Suzie
90.	Zama Intiqam (Pu)	S.M.Shah	L.Shafiq Khan	Sunny	Badar Munir, Shahnaz, B.Bakht, Durdana, Humayun
91.	Sher Ali (U/P)	Sohail Butt	Masud Butt	M.Ashraf	Sultan Rahi, Saima, Javed, Neeli, Humayun
1993					
1.	Irrada (U/P)	Javed Sadiq	Hasan Askari	Tafoo	Sultan Rahi, Saima, Madeeha, Mumtaz Malik, Humayun
2.	Rambo 303 (U/P)	Ch.M.Salim	Sarwer Khyal	Zulfiqar	Ajab Gul, Saima, Jehanzeb, Shahida, Tariq Shah
3.	Hina (U/P)	Fiyaz Khan	Hasnain	Ashraf/Zulfiqar	Shan, Reema, Firdaus Jamal, Humayun, Tariq Shah
4.	Anjuman (U/P)	Shafiq Baba	Hasnain	M.Ashraf	Shan, Reema, Shahida, Firdaus Jamal, Abid Ali, Humayun
5.	Ruqqa (P)	Khalid Hasan	Diljit Mirza	A.Safdar/Zulfi	Sultan Rahi, Reema, Dilawer, Nain Tara, Humayun, Rustam

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	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
6.	Da Insaniat Dushman (Pu)	Imtiaz A.Sabri	Saeed A.Khan	Jahanzeb	Badar Munir, Musarrat Shaheen, Asif, Shahnaz, Tariq Shah
7.	Da Zulm Intiha (Pu)	Naeem Khan	Murtaza Tabbasum	Rabi/Pardesi	Asif, Sunita, Jamil Baber, Babra Raj
8.	Ranjish (U)	Aslam Naeem	Akbar Roomi	R.Ghosh/A.Ali	Razzaq, Shabnam, Zafar Iqbal, Champa, Shaukat Akbar
9.	Noori Bahadur (P)	M.Asam	Safdar Hussain	Wajahat Attre	Sultan Rahi, Neeli, Shahida, Humayun, Tanzim, Humayun
10.	Sappni (U/P)	J.A.Qureshi	Dilawer Malik	Zulfiqar	Izhar, Nadia, Sonia, Rustam, Yasir, Salim Qureshi
11.	Nadir Shah (U/P)	Farzand Ali	Yunus Malik	Wajahat Attre	Sultan Rahi, Neeli, Farooq, Madeeha, Tariq Shah
12.	Sultan Daku (Pu)	Amir Sarhadi	Shehzada Khuram	Sunny	Badar Munir, Shahnaz, Asif, Babra Raj, Kaleem Shah
13.	Mr Charlie (U)	Parvez Kaifi	Umer Sharif	Kamal Ahmed	Umer Sharif, Shakila, Shirin, Deebe, Afzaal
14.	Khuda Ghawah (U/P)	M.Asam /M.Akram	Masud Butt	M.Ashraf	Sultan Rahi, Nadeem, Saima, Neeli, Javed, Yusuf
15.	Kotwal (U/P)	Pervez/Arif/Bilu	Shahid Rana	Zulfiqar	Sultan Rahi, Nadeem, Neeli, Gori, Humayun
16.	Sobay Khan (P)	Jamshed Zafar	Masud Butt	Zulfiqar	Sultan Rahi, Anjuman, Javed, Reema, Humayun
17.	Naika Da Shaitan (Pu)	Naeem Khan	S.A.Saeedi	Janahzeb	Badar Munir, Shahnaz, Asif, Babra Raj, Naimat
18.	Da vino Sailab (Pu)	Sardar Khan	Inayatullah	Rabi/Jahanzeb	Badar Munir, Shahnaz, Babra Raj, Shahid Khan, Naimat
19.	Nooy Naway (Pu)	A.Jahangiri	Saeed A.Khan	Sunny	Badar Munir, Shahnaz, B.Bakht, Babra Raj, U.Daraz
20.	Sangsaar (Pu)	S.M.Shah	Q.Sanober	Sunny	Tariq, Musarrat Shaheen, Asif, Shahnaz, Naimat
21.	Malakharro (S)	Mrs.K.Channa	Altaf Qamar	Wajahat Attre	Sultan Rahi, Javed, Reema, Mustafa Qureshi, Humayun
22.	Paidagir (U/P)	S.Mustafa/Ilyas	Zahur Gillani	M.Ashraf	Sultan Rahi, Javed, Saima, Reema, Umer Sharif, Humayun
23.	Behroopiya (U)	Shahjahan Khan	Sangeeta	Tafoo	Umer Sharif, Ruby, J.Rambo, Rangeela, Tariq, Chandni
24.	Chakori (U/P)	Safdar Khan	Masud Butt	M.Ashraf	Yusuf, Shan, Saima, Reema, Humayun
25.	Roshan Jat (P)	M.Ishaq	Rashid Dogar	Zulfiqar	Sultan Rahi, Saima, Gori, Tanzim Hasan, Humayun
26.	Guru Chaila (U/P)	Babar Lodhi	Saeed Rana	Zulfiqar	Sultan Rahi, Sahiba, J.Rambo, Shahida Mini, Tariq
27.	Sheeda Tally (U/P)	Sabahuddin Butt	Iqbal Kashmiri	Zulfiqar	Javed, Neeli, Reema, Ajab Gul, I.Shah, Humayun
28.	Namgarhay Duniya (Pu)	G.A.Afridi	Yusuf Bhatti	Rabi/Pardesi	Badar Munir, Musarrat Shaheen, Babra Raj, Fazal Khaliq, Naimat
29.	Nagan Sapera (U/P)	M.Hanif/A.Rashid	Shahid Rana	M.Ashraf	J.Rambo, Madeeha, Izhar Qazi, Nargis, Humayun
30.	Chandi (P)	Ishtiaq Ahmed	Hasnain	Wajahat Attre	Shan, Reema, Khushbo, Firduas Jamal, Abid Ali
31.	Neelam (U/P)	Ahad Malik	Masud Butt	M.Ashraf	Shan, Reema, Shahida, Jan Rambo, Humayun, Afzaal
32.	Uroosa (U/P)	Ch.M.Arif	Hasnain	M.Ashraf	Nadeem, Reema, J.Rambo, Humayun, Nargis
33.	Namal Badshah (Pu)	Shakil Akhtar	Maqsood Khan	Sunny	Izhar Qazi, Shahnaz, Rangeela, Mustafa Qureshi, Humayun

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
34.	Jhute Raees (U/P)	Mustafa/Sarwer	Altaf Hussain	Wajahat Attre	Javed, Reema, Umer Sharif, Ruby, Humayun
35.	Daku, Chor, Sipahi (U/P)	Safdar Khan	Masud Butt	M.Ashraf	Sultan Rahi, Saima, Izhar Qazi, Reema, Umer Sharif, Nargis
36.	Betaj Badshah (U/P)	Sohail/Yusuf	Hasan Askari	Kamal Ahmed	Yusuf, Nadeem, Neeli, Izhar Qazi, Reema, Humayun
37.	Saudagar (U/P)	Zahur H.Gilani	Z.H.Gilani	Zulfiqar	Sultan Rahi, Hyder Sultan, Shakila, Sahiba, Humayun
38.	Faqeera (P)	Salim Ashrafi	Rashid Dogar	Zulfiqar/Wajid	Sultan Rahi, Gori, Javed, Shahida, Humayun
39.	Wehshi (Pu)	Mehmud Shah	Q.Sanober	Sunny/Rabi	Badar Munir, Shahnaz, Shahid Khan, Babra Raj, Naimat
40.	Da Nakreez O Shapa (Pu)	Saleem Khan	Inayatullah	Jehanzeb	Badar Munir, Musarrat Shaheen, Asif, Babra Raj, Humayun
41.	Matlab Ashna (Pu)	Shahid N.Sehgal	S.A.Saeedi	Sunny	Badar Munir, Musarrat Shaheen, Imran Khan, Sunita, Naimat
42.	Zooey Da Shaitan (Pu)	Naeem Khan	Q.Sanober	Jahanzeb	Badar Munir, Shahnaz, Asif, Durdana, Naimat
43.	Mr Shikarpuri (S)	Yar M.Shah	Mushtaq Jaskani	Ghulam Ali	M.Jaskani, Afshan, M.Anokha, N.M.Lashari
44.	Teesri Duniya (U/P)	A.R.Khokhar	A.Riaz	Zulfiqar	Shan, Reema, Shahida, Tanzim, Humayun
45.	Gunah (U)	Hamid Ali	Parvez Kalim	Altaf Hussain	Kubra Khanum, Saud, Amber, Liaquat, Mahmud Sultan
46.	Yadgaar (U/P)	Khalid Feroz	Iqbal Kashmiri	M.Ashraf	Javed, Neeli, Izhar Qazi, Saima, Mustafa Qureshi
47.	Insaniyat (U/P)	Agha Hussaini	Hasnain	M.Ashraf	Nadeem, Shan, Reema, Mohsin Khan, Mustafa Qureshi
48.	Ghunda (P)	M.Asif	Shahid Rana	Wajahat Attre	Sultan Rahi, Saima, Izhar, Reema, Humayun
49.	Wardi (U/P)	M.Asghar Khan	Hasnain	Tafoo	Javed, Neeli, I.Shah, Reema, Humayun
50.	Ilzaam (U/P)	Ramzan Natha	Javed Fazil	Tafoo	Shan, Ruby, Rustam, Gulab Chandio, Shafi Mohammad, Humayun
51.	Farishta (P)	Safdar Bhutta	Hasnain	Kamal Ahmed	Yusuf, Neeli, Javed, Saima, Humayun
52.	Rangbaz (Pu)	Bilal Ahmed	Nasir R.Khan	Jahanzeb	Badar Munir, Shahnaz, Bilal, Babra Raj, Naimat
53.	Anhoni (U)	Raza Mir	Raza Mir	Zulfiqar	Nadeem, Neeli, Asad, Sonia, Abid Ali, Nayyar Sultana
54.	Puter Munawer Zarif Da (P/U)	A.Rasheed	Altaf Hussain	Mushtaq Ali	Faisal Zarif, Reema, Arif Lohar, Rangeela, Chandni
55.	Prince (U/P)	Salim Choudhry	Saeed Rana	Ashfaq Ali	J.Rambo, Sahiba, Arif Lohar, Khushbu, S.Cheema
56.	Zabata (U/P)	Ahsan Ali	Jahangir Moghul	Wajahat Attre	Sultan Rahi, Babra, Jahanzeb, Asif, Humayun
57.	Purana Paapi (U/P)	Akram Khan	Akram Khan	Nazir Ali	Sultan Rahi, Saima, Hina, Ruby, I.Shah, Humayun
58.	Gul Babbo (Pu)	Nasim Khan	Q.Sanober	Sunny/Jahanzeb	Badar Munir, Shahnaz, Asif, Babra Raj, Naimat
59.	Kunwara Baap (U/P)	A.Habib/M.Salim	Altaf Hussain	Wajahat Attre	Zohaib, Shagufta, M.Nissa, Firdaus Jamal, Akhter
60.	Sailab (Pu)	Salim Khan	Nawaz Khan	Jahanzeb	Asif, Shahnaz, B.Raj, B.Bakht, Tariq
61.	Jagga Daku (P)	Yunus Malik	Y.Malik	Wajahat Attre	Sultan Rahi, Nadira, Ghulam Mohiuddin, Rina, Afzaal
62.	Mazboot (U)	Qadeer Khan	M.A.Rasheed	Kamal Ahmed	Shiva, Sabita, Rosy, S.Akbar, Mustafa Qureshi
63.	Illaq Ghair (P)	Akbar/Shiraz	M.A.Khan	Mushtaq Ali	Javed, Saima, Tanzim, Babra Raj, Humayun
64.	Jadunagri (U/P)	Ashiq/A.Malik	Rashid Dogar	Zulfiqar	Shan, Ruby, Nadia, Sonia, Humayun
65.	Jannat (U)	Tariq Butt	Iqbal Kashmiri	Wajahat Attre	Mohsin Khan, Ruby, Izhar, J.Rambo, Nargis

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	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
66.	Adil (U/P)	M.Saeed	Altaf Hussain	M.Ashraf	Ghulam Mohiuddin, Nadira, I.Shah, Kanwal, Humayun
67.	No Baby No (U/P)	Jalaludin Khatak	J.Khatak	Kamal Ahmed	Sultan Rahi, Umer Sharif, Sahiba, Nadia, Humayun
68.	Da Waqt Firaun (Pu)	Fauzia Malik	M.Tabassum	Jahanzeb	Jamil Baber, Musarrat Shaheen, B.Bakht, Babra Raj
69.	Ghungru Au Klashinkov (Pu)	A.Jahangiri	S.A.Khan	Sunny	Izhar Qazi, Salma Agha, Musarrat Shaheen, B.Bakht, Tariq
70.	Mr Tabedar (U)	Farasat Ali	Ejaz Hussain	Nazir Ali	Moin Akhtar, Madeeha, S.Shaikh, Nargis, S.Cheema
71.	Aan Milo Sajna (P)	Shahid Qureshi	Hasnain	Wajahat Attre	Yusuf, Shan, Reema, Chand, Abid Ali
72.	Da Shaitana Naujanj (Pu)	Sardar Khan	Nasim Khan	Rabi/Jahanzeb	Asif, Durdana, Jamil Baber, Shahnaz, Naimat
73.	Hathi Mere Sathi (U)	Shamim Khurshid	Shamim Ara	Wajid/Nashad	Mohsin Khan, Reema, J.Rambo, Sahiba, S.Cheema
74.	Danday ka Daur (U/P)	Azam Jahangir	Idrees A.Khan	Tafoo	Sultan Rahi, Saima, Ghulam Mohiuddin, Shahida, Humayun
75.	Insaf Baza Kaum (Pu)	Tariq Shah	Nawaz Khan	Jahanzeb	Asif, Tariq, Musarrat Shaheen, Naimat
76.	Zamana (U/P)	Humayun Butt	Javed Fazil	Mushtaq Ali	Sultan Rahi, Javed, Neeli, Izhar, Gori, Humayun
77.	Duniya Meri Jaib Me (U/P)	M.H.Gilani	Z.H.Gilani	M.Ashraf	Sultan Rahi, Umer Sharif, Reema, Hyder Sultan, Rambo
78.	Sindh Ja Sapoot (S)	M.Shafi/M. Ali	Qamar Iqbal	Jamil Hyder	Waseem, Rita, H.Sultan, Sikander Sanam, Lateef Charlie
79.	Makkar Dushman (Pu)	Mehmud Shah	Lala S.Khan	Jahanzeb	Badar Munir, Ghulam Mohiuddin, Neeli, Humayun
80.	Khwahish (U)	Moin Rahman	Nazrul Islam	R.Ghosh Javed Allahditta	M.Rahman, Babra, Samina Pirzada, Salman Shahid
81.	Toofan (P)	Riaz Shami	Misbah Shami	Wajahat Attre	Sultan Rahi, Saima, Anmol, Ali Murad, Humayun
82.	Sar-e-Aam (P)	Tariq Shah	Parvez Rana	Ashfaq Ali	Fahim, Shahida Mini, Babar, Shahnaz, Tariq Shah
83.	Ibra (P)	Ghulam Murtaza	Daud Butt	Tafoo	Sultan Rahi, Saima, Ruby, Ghulam Mohiuddin, Humayun
84.	Qasam (U)	Syed Noor	Syed Noor	A.Bobby	Nadeem, S.Shaikh, Irum, Kanwal, A.Leghari, Rustam
85.	Aan (U/P)	S.B.Hussain	Hasan Askari	Wajahat Attre	Sultan Rahi, Saima, Izhar Qazi, Neeli, Humayun
86.	Akhri Shehzada (P)	Jahangir/Maqsood	M.Aslam	Zulfiqar	Sultan Rahi, Saima, Tanzim, Chandni, Humayun
87.	Tabahi (Pu)	F.K.Mallezai	Arshad Khan	Sunny/Jahanzeb	Jamil Baber, Durdana, Farooq, Shushma, Asif
88.	Da Dushmani Aur (Pu)	Irfan Hafiz	Enayatulla	Jahanzeb	Badar Munir, Shahnaz, Arifa, Afzaal, Naimat
1994					
1.	Khan Bahadur (P)	Raja Shehzad	Masud Butt	M.Ashraf	Sultan Rahi, Saima, Izhar Qazi, Madeeha, Ghulam Mohiuddin, Humayun
2.	Jumma Khan (Pu)	Nasim A.Jorra	Saeed A.Khan	Sunny	Badar Munir, Shahnaz, Asif, Naimat, Babra Raj
3.	Chalti ka Naam Gaddi (U/P)	Kh.Nazir Ahmed	Hasnain	Wajahat Attre	Mohsin Khan, Anita Ayub, Mustafa Qureshi, Umer Sharif

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
4.	Nehla Dehla (U/P)	Ch.Riaz K.K.	Hasnain	Wajahat Attre	Javed, Neeli, Umer Sharif, Ruby, Rangeela, Humayun
5.	Dharkhan (U)	Nasrullah/Khalid	Khalid Hussain	A.Bobby	Tariq Mir, Seemi, Qavi, A.Laghari, Naghma
6.	Athra Gujjar (P)	M.Yaqub/M.Iqbal	Iqbal Nimmi	Tafoo	Sultan Rahi, Saima, Babra Raj, Humayun, Tariq
7.	Sanam Bewafa (U/P)	Zafar Ali	Irshad Sajid	Zulfiqar	Izhar Qazi, Madeeha, Sahiba, Umer Sharif, Humayun
8.	Miss Fitna (U)	M.Parvez Kaifi	Umer Sharif	Wajahat Attre	Umer Sharif, Shakila, Rambo, Reema, Humayun
9.	Khandan (U/P)	M.Aslam /M.Akram	Masud Butt	Tafoo	Sultan Rahi, Nadeem, Anjuman, Reema, Ghulam Mohiuddin, Sharif
10.	Mohallay Dar (U/P)	Faisal Ejaz	F.Ejaz	Zulfiqar	Sharif, Ruby, Rambo, Reema, Nargis, Humayun
11.	Gujjar Badshah (P)	Ch.Merajdin	Masud Butt	Tafoo	Sultan Rahi, Anjuman, Izhar Qazi, Reema, Ghulam Mohiuddin, Humayun
12.	Gujjar da Vair (P)	R.Gujjar/Khadim	Parvez Rana	Tafoo	Sultan Rahi, Saima, Ghulam Mohiuddin, Chandni, Mustafa Qureshi
13.	Char Gul (Pu)	Sardar Khan	Inayatullah	F.Rabi/Pardesi	Asif, Durdana, B.Bakht, Babra Raj, Naimat
14.	Malang Baccha (Pu)	Salim Khan	Inayatullah	Jahanzeb	Badar Munir, Musarrat Shaheen, Asif, Naimat
15.	Aflahtoon (Pu)	Salim Khan	Q.Sanober	Sunny/Jahanzeb	Badar Munir, Durdana, Asif, Naimat
16.	Da Jund Mela (Pu)	Shahnaz Begum	S.A.Saeedi	Jahanzeb	Badar Munir, Shahnaz, Durdana, Naimat
17.	Jaani (P)	Maqbul A.Shaikh	J.Qaiser	Wajahat Attre	Shan, Reema, Sarosh, Anmol, Rustam, Humayun
18.	Sher Punjab Da (P)	Babar Goga	Shahid Rana	Wajahat Attre	Sultan Rahi, Saima, Gori, Humayun
19.	Warrant (Pu)	Aziz Ahmed	Yusuf Bhatti	F.Rabbi	Jamil Baber, Nayab, Zamarrud Khan, Naimat
20.	Dhatto Windo (S)	Muzaffer Hussain	S.M.Brohi	Feroz Gul	Gulab Chandio, Nasrin Naz, Manzur Murad, Asad
21.	Sar Kata Insan (U)	Saeed Rizvi	S.Rizvi	Kamal Ahmed	Ghulam Mohiuddin, Babra, Izhar, Ajab Gul, Asif
22.	Yalghar (Pu)	Tariq Shah	T.Shah	Jahanzeb	Tariq, Musarrat Shaheen, Durdana, Afshan Quareshi
23.	Albela Ashiq (U)	Gohar/A.Aziz	Gohar Ali	Kamal Ahmed	Umer Sharif, Ruby, Shahida, Rustam, Rangeela
24.	Rani Beti Raj Karegi (U/P)	Shahid Malik	Altaf Hussain	M.Ashraf	Sultan Rahi, Shabnam, U.Sharif, Reema, Humayun
25.	Musa Khan (P)	Zaigham Abbas	Salim Qazi	Mushtaq Ali	Sultan Rahi, Saima, Ghulam Mohiuddin, Nain Tara, Humayun
26.	Sab ke Baap (U)	Khalid Feroz	Jan Mohammed	Lal Mohd	Mohsin, Sabita, A.Ayub, Shafi Mohammad, Moin Akhtar
27.	Zamin Aasman (U/P)	Agha Hussaini	Hasnain	M.Ashraf	Sultan Rahi, Nadeem, Saima, Reema, Izhar Qazi, Madeeha, Sharif
28.	Mach Jail (P)	Ch.Raza/Sharif	Kaifi	M.Ashraf	Sultan Rahi, Madeeha, Izhar Qazi, Shahida Mini, Humayun
29.	Danda Pir (P)	Zahoor.H.Gillani	Z.H.Gillani	M.Ashraf	Sultan Rahi, Saima, Rambo, Nargis, Humayun
30.	Riwaj (Pu)	Muzaffar Khan	Nasim Khan	Jahanzeb	Badar Munir, Durdana, Asif, Babra Raj, Naimat
31.	Da Tolo Plar (Pu)	Nasim A.Jura	Saeed Ali Khan	Sunny	Badar Munir, Durdana, B.Bakht, Musarrat Shaheen, Naimat
32.	Tander Da Aasman (Pu)	Qaiser Sanober	Qaiser Sanober	Jahanzeb	Badar Munir, Durdana, Asif, Musarrat Shaheen, Naimat

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	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
33.	Sultani Gawa (Pu)	Irshat A.Sabri	Munir Jan	Jalal Sarhadi	Badar Munir, Babra Raj, Asif, Naimat
34.	Saranga (P)	Rai M. Yousuf	Masud Asghar	Zulfiqar Ali	Sultan Rahi, Saima, Ghulam Mohiuddin, Gori, Badar Munir, Humayun
35.	Piyasa Sawan (P/U)	Liaquat A.Mirza	Javed Raza	Zulfiqar Ali	Sultan Rahi, Mohsin Khan, Babra, Madeeha, Humayun
36.	Jan-e-Bahar (P)	Attaulla S.Hashmi	Sayed Zia	M.Ashraf	Wafa, Anwar, Kajal, Puja, Asim Bukhari
37.	Mohabbat ki Aag (U/P)	Mohd. Ishaq	Nasir Hussain	Nazir Ali	Shan, Nadia, Shafqat Cheema, Hamayun
38.	Pejaero Group (P/U)	M.Shafiq Butt	M.Idris Khan	Wajahat Attre	Sultan Rahi, Saima, Neeli, Izhar Qazi, Ghulam Mohiuddin, Humayun
39.	Jamila (P/U)	Malik M.Nazir	Hasnain	Zulfiqar Ali	I.Shah, Madeeha, Asad, Abid Ali, S.Cheema
40.	Khubsurat Shetan (U)	Rangeela	Rangeela	Wajahat Attre	Salman, Sahiba, Nisho, Seemi, Rangeela, Afzaal
41.	Actor (P/U)	Akram Khan	Akram Khan	Nazir Ali	Sultan Rahi, Shehzadi, U.Sharif, Sahiba, Shakila, Humayun
42.	Da Paghlo Dushman (Pu)	Shahid Nadeem	S.A.Saeedi	Sunny	Badar Munir, Shahnaz, Babra Raj, Naimat
43.	International Luteray (P/U)	M.Farooq Mirza	Iqbal Kashmiri	Wajahat Attre	Sultan Rahi, Saima, Nadeem, Rambo, Ghulam Mohiuddin, Humayun
44.	Jungali Mera Naam (U)	M.Shoaib/Shafiq	M.Latif Shad	Kamal Ahmed	Jahanzeb, Kavita, Shahida Mini, Tariq, Humayun
45.	Laat Sahib (U/P)	Ch.Mohd Arif	Altaf Hussain	M.Ashraf	Sultan Rahi, Anjuman, Mohsin Khan, U.Sharif, Madeeha, Khushbu
46.	Jalte Badan (U)	Hamid Ali	Pervez Kalim	M.Zafar Iqbal	Saud, Kubra Khanum, Nisha, Yunus Butt, Safir
47.	Naseeb (P)	S.M.Yusuf/Shahid	Altaf Hussain	Kamal Ahmed	Shan, Reema, S.Cheema, Shahida Mini, Akbar
48.	Beta (U)	Haji. A.Rashid	Shamim Ara	W.Ali Nashad	Mohsin, Reema, Rambo, Sahiba, S.Cheema
49.	Hathkari (P/U)	F.Shahinshah	Dawood Butt	Zulfiqar Ali	Sultan Rahi, Saima, U.Sharif, Shakila, Mustafa Qureshi
50.	Los Oea Garywun (Pu)	Jalaludin Khatak	J.Khatak	Jahanzeb	Asif, Musarrat Shaheen, Tariq Shah, Naimat
51.	Phool (U)	Gulrez A.Khan	Aslam Dar	M.Ashraf	Nadeem, Madeeha, Umer Sharif, Mustafa Qureshi, Nadia
52.	Gujar Punjab Da (P)	Ch.Rahmet Ali	Pervez Rana	Wajahat Attre	Sultan Rahi, Shahida Mini, Saima, Afzaal, Humayun
53.	Da Insaf Jung (Pu)	Rana A.Haq	Inayatulla Khan	Jahanzeb	Jamil Baber, Babra Raj, Kamran, Naimat
54.	Jabro te Malangi (P)	Hani/A.Rashid	Shahid Rana	Tafoo	Sultan Rahi, Anjuman, Nargis, Arif Lohar, Mustafa Qureshi
55.	But Shiken (U/P)	M.Yunus	Pervez Kalim	Zulfiqar Ali	Yusuf, Saima, Reema, U.Sharif, Ghulam Mohiuddin, Humayun
56.	Pese Ta Salam (Pu)	Malikur Rahman	Rahat S.Khan	Jahanzeb	Badar Munir, Shahnaz, Asif, Durdana, U.Daraz
57.	Laila (P/U)	Ch.M.Ismail	Nazrul Islam	Wajahat Attre	Izhar, Nadira, Nargis, Humayun, Afzaal
58.	Anokha Piyar (U)	M.A.Zahid	M.A.Zahid	Khalil Ahmad	Asif, Musarrat Shaheen, Nisho, Saiqa, Humayun
59.	Ghunda Raj (P/U)	S.Mahmud Shah	Saeed Rana	Zulfiqar Ali	Sultan Rahi, Saima, U.Sharif, Rambo, Asif, Nargis
60.	Theewa (Sk)	Khalid Gohar	Jalaluddin	Mukhtar	Noreen, Azim Sajjad, Nawaz, Laila, Gul Hamid
61.	Putar Jeerey Blade Da (P)	Saleem Ashrafi	Rashid Doger	Zulfiqar/Rafiq	Fasial Zarif, Sahiba, Shahida, Tariq Shah
62.	Da Gand Kapa No Pilaar (Pu)	Aziz Jahngiri	Derwaish	Sunny	Badar Munir, Shahnaz, B.Bakht, Babra, Shahid, Aslam Pervaiz
63.	Da Weno Sudagar (Pu)	Nadir Khan	Inayatulla	Sunny/Jahanzeb	Asif, Musarrat Shaheen, Chakori, Naimat

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
64.	Bala Pirey Da (P)	S.Mustafa/Ilyas	Masud Butt	M.Ashraf	Sultan Rahi, Anjuman, Reema, U.Sharif, Asad Bokhari
65.	Zama Ashna Zama Qatil (Pu)	Shoaib A.Gilani	S.A.Gilani	Sunny	Shoaib Khan, Haseena, Pakeeza, Ali Muslim
66.	Akhri Mujra (U)	Shamim Ara	Shamim Ara	W.Ali Nashad	Javed, Neeli, Shan, Reema, Talish, Jamil Baber
67.	Andaz (U)	Khalid Feroz	Sohail Khan	Nazir Ali	Nadeem, Madeeha, Asad, Aamir, Humayun
68.	Zanjeeren (P)	Shehzad M.Khan	Nasir R.Khan	Zulfiqar/Ashraf	Taimur, Ruby, Sapna, Nawaz, Humayun, S.Cheema
69.	Da Marg Nu Bukhadi (Pu)	Tariq Shah	Tariq Shah	Jahanzeb	Asif, Musarrat Shaheen, Mina Khan, Tariq Shah
70.	Nausar Baz (P)	Shehzad Qamar	Zafar Sharif	M.Arshad	Sultan Rahi, Saima, U.Sharif, Madeeha, H.Sultan, Humayun
71.	Munda Kashmiri (U/P)	Aftab Shahid	Fayyaz Shaikh	Wajahat Attre	Shan, Madeeha, Reema, Sonia, Humayun, I.Shah
72.	Sheen Khaliye (Pu)	Salim Khan	Nawaz Khan	Jahanzeb	Badar Munir, Musarrat Shaheen, Asif, Liaquat, U.Daraz
73.	Ziddi Gujjar (P)	Mian M. Ali	Yunus Malik	Zulfiqar	Sultan Rahi, Neeli, Gori, Asad, Mustafa Qureshi, Asad Bokhari
74.	Traffic Jam (P)	Akbar	Khalifa Saeed	Tafoo	Sultan Rahi, Saima, Rambo, Sahiba, Tariq, Humayun
75.	Dostana (Pu)	Sardar Khan	Nasim Khan	F.Rabi	Asif, Babra Raj, Shahid khan, Naimat
1995					
1.	Baghi Shehzade (U/P)	Arshad Qureshi	Saeed Rana	Mushtaq Ali	Sultan Rahi, Saima, Mohsin Khan, U.Sharif, Humayun
2.	Mundra (P)	M.Siddiq	Rashid Malik	Nazir Ali	Sultan Rahi, Saima, Hina, Asif, Bahar, S.Cheema, Humayun
3.	Da ray Wre (Pu)	Shaukat Ali	Munir Jan	Sunny	Badar Munir, Musarrat Shaheen, Asif, B.Raj, Tariq, Liaquat, Imrozia
4.	At Khuda da Vair (P)	Khadim Hussain	Hasnain	M.Ashraf	Sultan Rahi, Saima, Ghulam Mohiuddin, S. Cheema, Adeeb, Humayun, Qavi
5.	Maine Pyar Kiya (P)	Javed Iqbal	Zafar Sharif	Wajahat Attre	Shan, Madeeha, Nargis, Mustafa Qureshi, Tariq, Deebea
6.	Halaku Khan (Pu)	Jahangiri/Shahnaz	S.A.Saeedi	Jahanzeb	Badar Munir, Shahnaz, Imran, B.Bakht, Zahir, Liaquat
7.	Jeeva (U)	Sohail Butt	Syed Noor	M.Arshad	Nadeem, Javed, Babar Ali, Neeli, Resham, Ghulam Mohiuddin, Deebea
8.	Mr K-2 (U)	B.Lodhi/Azhar	Furqan Hyder	Kamal Ahmed	Moin Akhtar, Seema, Ruby, Irum Tahir, Shafi Mohd.
9.	Khazana (U)	S.B.Hussain	Hasan Askari	Wajahat Attre	Nadeem, Izhar Qazi, Sahiba, Hyder S., Humayun, Sahiba
10.	Wehshi Aurat (P)	T.Amjad/R.Goga	Ali Raza	Mushtaq Ali	Sultan Rahi, Saima, Shahida Mini, Asif, Humayun, S. Cheema
11.	Shera Malang (P)	Rehmat Ali	Parvez Rana	Tafoo	Sultan Rahi, Saima, Ghulam Mohiuddin, Nargis, Humayun, Shahida Mini
12.	Gandagir (Pu)	Salim Khan	Inayatulla	Sunny/Jahanzeb	Badar Munir, Musarrat Shaheen, Asif, Naimat, Saba, Liaquat, Nayab
13.	Pagal (Pu)	Q.Sanober	Q.Sanober	Jahanzeb/Gul	Badar Munir, Musarrat Shaheen, Asif, Naimat, Saba, M.Multani
14.	Sarri Khor (Pu)	A.Jahangiri	Saeed A.Khan	Sunny	Badar Munir, Musarrat Shaheen, Asif, U.Daraz, Liaquat, M.Multani

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	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
15.	Logay Oe Lambay (Pu)	Sardar Khan	Inayatullah	Fazal Rabbi	Asif, Saba, Tariq, Shahid Khan, Naimat, Babar, Liaquat
16.	Badkaar (Pu)	Ayub Mirpuri	S.A.Saeedi	Jahanzeb	Badar Munir, Shahnaz, Asif, B.Raj, Naimat, Ayub Mirpuri
17.	Qalandra (P)	Jamil Ahmed	Anjum Parvez	Nazir Ali	Sultan Rahi, Gori, Shehzadi, Humayun, Rangeela, S.Cheema
18.	Mushkil (U)	A.Habib/M.Salim	Javed Shaikh	A.Bobby	Javed, Neeli, Behroz, Nadeem, Asif, Ghulam Mohiuddin, Chandni
19.	Chuphe Rustam (U/P)	M.Sarwer	Altaf Hussain	Zafar Iqbal	Sultan Rahi, Sidra, U.Sharif, Reema, Ruby, Humayun, Rambo
20.	Munda Bigra Jaey (U)	Abdur Rasheed	Shamim Ara	M.Ashraf	Babar Ali, Reema, Rambo, Sahiba, Cheema, Ismail Tara, Zeba Shahnaz
21.	Dilruba Daku (Pu)	A.Jahangiri	S.A.Saeedi	Sunny	Asif, Musarrat Shaheen, Yasmin, Naimat, Liaquat, Sunita
22.	Dam Mast Qalander (U/P)	M.H.Gilani	Z.H.Gilani	Sabir Ali	Sultan Rahi, Mohammed Ali, Anjuman, Izhar Qazi, Madeeha, Sidra, Rambo
23.	Madam Rani (U/P)	M.Aslam /M.Akram	Masud Butt	Tafoo	Sultan Rahi, Anjuman, Nadeem, Ghulam Mohiuddin, Humayun, Reema
24.	Awargi (U)	Javed Sadiq	Javed Fazil	Tafoo	Nadeem, Shabnam, Shan, Madeeha, U.Sharif, Humayun
25.	Gabbar Singh (P)	Fayyaz Khan	Shahid Rana	Zulfiqar	Sultan Rahi, Saima, Izhar, Reema, Humayun
26.	Leo Ni Sippy (Pu)	Salim Khan	Nawaz Khan	Sunny	Badar Munir, Noori, Asif, Naimat
27.	Mangol Khan (Pu)	A.Jahangiri	Saeed A.Khan	Sunny	Badar Munir, Musarrat Shaheen, Asif, Naimat
28.	Aur Auo Toofan (Pu)	Mohsin Butt	Q.Sanober	G.K.Babbusay	Badar Munir, Sunita, Asif, Naimat
29.	Paanzeb (Pu)	Sher Ali Khan	Inayatullah	Fazal Rabi	Badar Munir, Durdana, Asif, Babra Raj, Naimat
30.	Muskurahat (U)	M.Rafiq	Iqbal Akhter	W. AliNashad	Mohsin Khan, Ramsha, U.Sharif, Ruby, Jahanzeb
31.	Mangal Khan (P)	Hussain Dogar	Rasheed Dogar	Wajahat Attre	Sultan Rahi, Anjuman, Tanzim Hasan, Sunita, Humayun
32.	Ghol, Daku, Badmash (Pu)	A.Mirpuri	S.A.Saeedi	Janahzeb	Badar Munir, Durdana, Asif, Babra Raj, Naimat
33.	Nangay Paon (U)	Khilji/A.Butt	Parvez Kalim	Ali Afzal	Faisal Qureshi, Irum Tahir, Nargis, Safir, M.Gilani
34.	Mastana Mahi (U/P)	Abdul Bhatti	Imtiaz Quresh	Tafoo	Sultan Rahi, Shahida, U.Sharif, Ruby, Humayun
35.	Jeene Do (U)	Nagina Khanum	Hasan Askari	Kamal Ahmed	Nawaz, Hina, Aamir Malik, Sanam, Tariq Shah, Humayun
36.	Ainak Wala Jin (U)	M.Yaqub	Parvez Kalim	S.Kamal/Shugan	Abid Kashmiri, Shahtaj, Uroosa, Safir, Nazar
37.	Dil da Chor (P)	A.Awan/M.Aslam	Asif Shaikh	Nazir Ali	Asad, Nain Tara, Sanam, S.Cheema, Adeeb
38.	Da Husn Khaperey (Pu)	Saleem Khan	Nawaz Khan	Sunny	Badar Munir, Musarrat Shaheen, Asif, U.Daraz
39.	Khotay Sikkey (U/P)		Altaf Hussain	Wajahat Attre	Sultan Rahi, Umer Sharif, Reema, Shakila, Humayun
40.	Azaab (Pu)	Tariq Shah	Tariq Shah	Jahanzeb	Asif, Musarrat Shaheen, Tariq Shah, Shah Zeb
41.	Sargam(U)	Syed Noor	Syed Noor	Adnan Sami	Nadeem, Zeba Bakhtiar, Adnan Sami Khan, Mustafa Qureshi, Mahraj Kathak
42.	Goorkun (Pu)	Shahnaz Bagum	Shahnaz/Imran	Jahanzeb	Badar Munir, Shahnaz, Imran, Naimat, Babra Raj
43.	Naam Ke Suhagun (P)	Sohail Ali	Sohail Ali	W.Nashad	Shan, Ruby, Shahida Mini, Humayun, S.Cheema

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
44.	Namak Halal (Pu)	A.Jahangiri	Saeed A.Khan	Sunny	Badar Munir, Saba, Asif, Babra Raj, Naimat
45.	Joh Dar Gya Woh Mar Gya (U)	S.A.Gul	Iqbal Kashmiri	Robin Ghosh	Nadeem, Atiqa Odho, Javed, Neeli, Babar Ali, Reema
46.	Sannata (P)	Rana Z.Ashraf	Shuja Aqeel	S.A.Khan	Sultan Rahi, Saima, Rambo, Nargis, Humayun
47.	Panah (U)	Rafi Akhter	M.A.Rasheed	M.Ashraf	Nadeem, Javed, Sahiba, Nargis, Faisal Qureshi, S.Cheema
48.	Da Daulat Luniey (Pu)	Mohsin Butt	Usman Hyder	Sunny	Badar Munir, Saba, B.Bakht, Naimat, Noori
49.	Choudhry Badshah (Pu)	Ch.M.Arif	Altaf Hussain	M.Ashraf	Sultan Rahi, Saima, Rambo, Ghulam Mohiuddin, Reema, Madeeha
50.	Sarak (U)	Gulrez/Ejaz	Iqbal Kashmiri	Wajahat Attre	Sultan Rahi, Mohsin Khan, Madeeha, Babar Ali, Reema, Afzaal
51.	Golden Girl (U/P)	J.Qazi	Hasnain	M.Ashraf	Sultan Rahi, Anjuman, Izhar, Shahida, Afzaal
52.	Latka (Pu)	A.Jahangiri	Saeed A.Khan	Sunny	Asif, Saba, B.Bakht, Shehzadi, U.Daraz
53.	Da Muqqadar Badshah (Pu)	Salim Khan	Inayatullah	Jahanzeb	Badar Munir, Liaquat, Noori, Naimat, Kamran
54.	Shartia Mithay (P)	Salimul Hasan	Babbu Bral	Afzal Hussain	B.Bral, Irum, Mastana, Nargis, Rangeela, Abid Khan
55.	Pe Sarak Jang De (Pu)	M.Afzal	Asghar A.Khan	Sunny	Badar Munir, Noori, Asif, Naimat
56.	Jangal Ka Qanoon (U/P)	S.Khan/S.Malik	Masud Butt	M.Ashraf	Sultan Rahi, Nadeem, Reema, Ghulam Mohiuddin, Izhar Qazi, Humayun
57.	Ishtihari Mujrim (P)	Raza Mir	M.A.Ghori	Wajahat Attre	Sultan Rahi, Madeeha, Izhar Qazi, Ghulam Mohiuddin, Nargis, Rangeela
58.	Da Hashr Maidan (Pu)	Adnan Khan	Nawaz Khan	Sunny	Badar Munir, Zamarrud Khan, Asif, Naimat, Noori
59.	Ajab Khan (U/PU)	Farhan Munir	Badar Munir	M. Arshad	Badar Munir, Madeeha, Ajab Gul, Sonia, Talish, Hina
60.	Hum Nahin Ya Tum Nahin (U/P)	Asghar Rana	Altaf Hussain	Wajahat Attre	Javed, Babra, Ghulam Mohiuddin, Neeli, Asif
61.	Sultan-e-Azam (P)	Azam Jahangir	Saeed Rana	Zulfiqar/Ashfaq	Sultan Rahi, Saima, Azam Jahangir, Shahida, Shehzadi
62.	Zalim Jadugar (Pu)	Ayub Mirpuri	S.A.Saeedi	Jahanzeb	Badar Munir, Noori, Babra, Raj, Asif, Naimat
63.	Kanta (U)	M.Saeed Ahmed	Amaan Mirza	Wajahat Attre	Mohsin Khan, Meera, Ghulam Mohiuddin, Natasha, S.Cheema
64.	Khoon Da Hisab (P)	Mukhtar A.Malik	Imtiaz Qaiser	Ali Afzal	Sultan Rahi, Anjuman, Nargis, Ghulam Mohiuddin, S.Cheema

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1.	Munda Tera Diwana (U)	Manzur Gilani	Zahur H.Gilani	Zulfiqar/Vaqar	Rambo, Sajjad, Sahiba, Sidra Khan, Humayun, S.Cheema
2.	International Hasina (U)	A.Jahangiri	Saeed Ali Khan	Moin Bobby	Tariq Shah, M. Shaheen, Hasina, Shahzeb, Humayun
3.	Love 95 (U)	Jamshed Zafar	Shamim Ara	Wajid Ali Nashad	Babar Ali, Reema, Rambo, Sahiba Resham, Saud, S.Cheema
4.	Tilesmi Jazira (U)	Saeed Rizvi	Saeed Rizvi	Kamal Ahmed	Ghulam Mohiuddin, Reema, Ajab Gul, Badar Munir, Rangeela, Asif
5.	Akko Des Numbri (P)	A.Razzaq Bhatti	Hasnain	M.Ashraf	Sultan Rahi, Saima, Madiha, Ghulam Mohiuddin, Umer Sharif, Humayun
6.	Sakhi Badshah (P)	Merajdin	Masud Butt	Tafoo	Sultan Rahi, Saima, Izhar Qazi, Reema, Neeli, Ghulam Mohiuddin, Humayun

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
7.	Ghunda Gerdi (P)	M.Saleem	Qurban Ali	Wajahat Attre	Sultan Rahi, Saima, Mohsin Khan, Mustafa Qureshi, Humayun
8.	Da Shigo Shaitan (Pu)	Murtaza Khan	Nawaz Khan	Jahanzeb	Asif, Sunita, Kamran, Tariq Shah, Naimat
9.	Qalam Au Kalashinkov (Pu)	Ghulam Nabi/Adil	Nasim Khan	Jahanzeb	Badar Munir, Nazo, Asif, Noori, B.Bakht, Naimat
10.	Rasha Mama Zoe De Levene De (Pu)	Sardar Khan	Inayatulla Khan	Fazal-e-Rubbi	Asif, Noori, Shahid Khan, Rukhsar, Liaquat, Naimat
11.	Mast Budha (Pu)	Jalaludin Khatak	Jalaludin Khatak	Jahanzeb	Badar Munir, Sumaira, Asif, Inayat, Hamayun
12.	Choran da Shehanshah (P)	M.Ali Nasir	M. Ali Nasir	Afzaal Hussain	Sultan Rahi, Gori, Ali, Reena Siddiqui, Jahanzeb, Hamayun
13.	Nave Au Daku (Pu)	Fida Mohd.Khan	Inayatulla Khan	Jahanzeb	Badar Munir, Saba Shaheen, Asif, Shehnaz, Babra Raj, Zahar
14.	Chor Machaye Shor (U)	Ahad Malik	Syed Noor	M. Arshad	Babar Ali, Reema, Rambo, Sahiba, Resham, Saud, A. Ejaz
15.	Chief Sahab (U)	Javed Shaikh	Javed Shaikh	Amjad Bobby	Javed, Neeli, Saleem Sheikh, Meera, Asif, Mustafa Qureshi
16.	Lakht-e-Jigar (U)	Ch.Rehmat Ali	Iqbal Kashmiri	Wajahat Attre	Sultan Rahi, Babar Ali, Reema, Irum Tahir, Afzaal, S.Cheema
17.	Mamla Gerbar Hey (U)	Haji A.Rashid	Iqbal Kashmiri	M.Ashraf	Babar Ali, Reema, Rambo, Sahiba, I. Tara, A. Ejaz, S.Cheema
18.	Zamana 420 (U)	M.Arif Jamshad	Qadir Hussain	Zulfiqar, Mushtaq	Sultan Rahi, Chandni, Nargis, Rambo, Mustafa Qureshi
19.	Hum to Chaley Susral (U)	Sohail Hussaini	Shamim Ara	M. Ashraf	Babar Ali, Reema, Saud, Sahiba, Rambo, S.Cheema
20.	Kurion ko Daley Dana (U)	Mahr Zulfiqar	Jan Mohammed	M. Ashraf	Ghulam Mohiuddin, Neeli, Mohsin Khan, Resham, Humayun
21.	Do Jeedar (P)	Uma-e-Rubab	Hasan Askari	Zulfiqar Ali	Sultan Rahi, Saima, Mustafa Qureshi, Faisal Qureshi, S.Cheema
22.	You Gunah Bil Sahi (Pu)	Rahman Ali Khan	Qaiser Sanober	Jahanzeb	Badar Munir, Saba Shaheen, Asif, Noori, Naimat
23.	Lor Da Shaitan (P)	Ghulam Murtaza	Navaz Khan	Jahanzeb	Asif, Shahnaz, Imran Khan, Shahid Khan, Naimat
24.	Sajawal (S)	Mohammed Shafi	Yunus Rathore	Amanat Ali	Izhar Qazi, Babra Sharif, Babar, Sonia, Mustafa Qureshi
25.	Hawain (U)	M.Akram/M.Asalam	Syed Noor	M.Arshad	Nadeem, Saud, Reema, Meera, Rambo, S.Cheema
26.	Shok Mar (Pu)	Shahnaz Bagum	Imran Khan	Jahanzeb	Asif, Shahnaz, Imran Khan, Shahid Khan, Naimat
27.	Chamak (U/PU)	Mumtaz Ali Khan	Mumtaz Ali Khan	Ali Afzal	Badar Munir, Salman, Madiha, Reena Siddiqui, Rukhsar
28.	Sub Sey Bada Rupya (P)	Rehail Bari	Rehail Bari	Tafoo	Sultan Rahi, Saima, Reema, U.Sharif, S.Cheema
29.	Bazar Band Karo (P)	Adnan Hassan	Javed Hassan	Wajahat Attre	Sultan Rahi, Sidra, Rambo, Mohsin Khan, Haider Sultan, Nargis
30.	Da Sappi Lukey (Pu)	A. Jahangiri	Saeed Ali Khan	Sunny	Tariq Shah, Saba Shaheen, B.Bakht, Asif
31.	Ghungat (U)	Shehzad Rafiq	Syed Noor	Amjad Bobby	Mohsin Khan, Andaleeb, Arbaz, Resham, Saima, Shaan
32.	Miss Istanbul (U)	Iftikhar Khan	Shamim Ara	W. Ali Nashad	Babar Ali, Reema, Saud, Meera, S. Cheema, Bahar
33.	Pisho Parang (Pu)	Ghulam Murtaza	Inayatullah Khan	Jahanzeb	Badar Munir, Noori, Kamran, Shaheen, Naimat

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
34.	Munda Shararti (Pu)	Rana Irshad Ali	Sohail Khan	Zulfiqar Ali	Rambo, Sahiba, Ghulam Mohiuddin, Madiha, Rangeela, Humayun
35.	Saboot (Pu)	Amrozia	Saeed Ali Khan	Sunny	Asif, Amrozia, B.Bakht, Sunita, Ali Muslim
36.	Raja Sahib (U)	Ch.Asif Sindhu	Shahid Rana	M. Arshad	Adil Murad, Sahiba, Sana, Afzaal, Talat Husain, Tamanna
37.	Gulbadan (Pu)	Fida Mohd. Khan	Irfan Syed	Sunny/Jahanzeb	Asif, Musarrat Shaheen, Inayat, Amrozia, Tariq Shah, Adeeb
38.	Mummy (U)	H.Abdul Rasheed	Iqbal Kashmiri	Wajahat Attre	Nadeem, Atiqa Odho, Faisal Iqbal, Reema, Mustafa Qureshi
39.	Sakhi Bacha (Pu)	Sardar Khan	Saeed Ali Khan	Jahanzeb	Asif, Sunita, Shahid Khan, Babra Raj, Noori, Naimat
40.	Khail (U)	M.Riaz	Nasir Raza Khan	Kamal Ahmed	Moin, Sultan Rahi, Shahida, I.Shah, Naqash, Nain Tara, Humayun
41.	Kacha Goetey (Pu)	Ghulam Murtaza	Saeed Ali Khan	Jahanzeb	Asif, Sunita, Kamran, Tariq Shah, Naimat
42.	Aalmi Ghunday (U/P)	M.Shafiq Butt	Idrees Khan	Tafoo	Yusuf, Saima, Ghulam Mohiuddin, Reema, Izhar Qazi, Humayun
43.	Cheez Bade Hai Mast Mast (U)	Zulfiqar Ali Mana	Shahid Meharban	Zulfiqar/Nazir	Izhar Qazi, Rambo, Sahiba, Meera, Ghulam Mohiuddin, Sana, S.Cheema
44.	Iqteedar (P)	Jawad Kamal	Arshad Kamal	Nazir Ali	Sultan Rahi, Sapna, Yasir, Sahiba, Asif, Humayun
45.	Jeetey Hain Shaan Say (U)	Jarrar Rizvi	Jarrar Rizvi	W.A. Nashad	Asad, Sahiba, Nain Tara, Sonia, Abid Kashmiri, Asif
46.	Foja (P)	Mohd. Asif	Waheed Awan	M. Ashraf	Sultan Rahi, Saima, Izhar Qazi, Nargis, Ghulam Mohiuddin, Humayun
47.	Khilona (U)	Naved Akbar Butt	Sangeeta	Zulfiqar Ali	Shaan, Meera, Saud, Saima, Saleem Sheikh, Laila, Aasha
48.	Raju Ban Gaya Gentleman (U)	Shamim Khurshid	Syed Noor	Amjad Bobby	Rambo, Meera, Mohsin, Andaleeb, Laila, Adeeb, S. Cheema
49.	Kashkol (Pu)	Ayub Meer Puri	S.A.Saeedi	Jahanzeb	Badar Munir, Babra Raj, Asif, Durdana, U.Daraz, Naimat
50.	Beqaboo (U)	Haji Faqir Mohd.	Masood Butt	Tafoo	Babar Ali, Reema, Rambo, Saud, Meera, Nargis, Humayun
51.	Tarbo Da Shaitan (PU)	Saleem Khan	Nawaz Khan	Sunny/Jahanzeb	Tariq Shah, Sunita, Asif, Kamran, Naimat
52.	Hum Hain Aapke Ghulam (U)	Ch.Mohd.Arif	Altaf Hussain	M.Ashraf	Babar Ali, Reema, Rambo, Meera, Rangeela, Bahar, Humayun
53.	Mehndi (U)	Manzoor Gilani	Zahoor Gilani	Zulfiqar/Mujahid	Ghalib Kamal, Sahiba, Honey Khan, Shazma, Kamal
54.	Choron ke Ghar Chor (U)	Mian Mohd. Saeed	Saeed Rana	Akbar Ali Nashad	Mohsin Khan, Kubra, Ghalib Kamal, Laila, Shan, S. Cheema
55.	Da Paiglo Baraan (Pu)			Saeed Ali Khan	Sunita, Zumarrud, Nayaab, Inayat Khan
56.	Elan-e-Jang (Pu)	Ayub Meer Puri	Tariq Shah		M. Shaheen, Sunita, Rehman Khan, Zahar
57.	Bazigar (U)	Ijaz Durrani	Iqbal Kashmiri	W.Ali Nashad	Babar Ali, Meera, Saima, Arbaz, Nirma, Javed, S. Cheema
58.	Shinogia (Pu)	Ghulam Murtaza	Irfan Shah	Jahanzeb	Tariq Shah, Sunita, Babra Raj, Kamran, A. Shad
59.	Tore Tumbey (Pu)	Bilal Ahmed	Qaisar Sonober	Sunny	Badar Munir, Noori, Bilal Khan, B.Bakht, U.Daraz, Naimat
60.	Namoos (Pu)	Rana Asghar	Dervaish		Badar Munir, M. Shaheen, Asif, Nori, Durdana, Zahar Shah
61.	Da Kar Kho Harami (Pu)	Bashir Ahmed	Fazal-e-Rubbi	Jahanzeb	Azim Sajjad, Babra Raj, Sumaira, Surraiya Khan
62.	Dharti Munjhi Maan (S)		M.H.Madari		

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	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
63.	Aao Pyar Karain (U)	Rana M.Siddiqe	Saleem Jaffri	M.Ashraf	Javed, Neeli, Rambo, Sahiba, Farhan, Nargis, S.Cheema
64.	Rani Khan (P)	Shahid Malik	Azmat Nawaz	Tafoo	Sultan Rahi, Saima, Ghulam Mohiuddin, Meera, Humayun, Mustafa Qureshi
65.	Ruswai (U)	Shehnaz Begum	Shehnaz Begum	Jahanzeb	Asif, Shehnaz, Imran Khan, Kamran, U.Daraz, Surraiya
66.	Saza (U)	Ayub Naseem	Ashraf Sherazi	Wajid Ali Nashad	Shabnam, Faisal Qureshi, Nargis, Chandni, Mustafa Qureshi
67.	Mera Mehboob Mera Qatil (U)	M.S.Gillani	M.S.Gillani	Sunny	Shoaib Khan, Haseena, Pakeeza Mughal, Ali Muslim
68.	Zor Ghunahgar (P)	Fida M.Khan	Munir Jan	Jalal Sarhadi	Asif, Shehnaz, Tariq Shah, Babra Raj, Naimat
69.	Che Sey Kare Hagha Bad Ray Bay (Pu)	M.Zareen Khan	Qaisar Sanobar	Jahanzeb	Ajab Gul, Babra Raj, Shehnaz, Sunita, Rukhsar, Tariq Shah
70.	Zakhmi Zara (Pu)	Shehnaz Begum	Shehnaz Begum	Jahanzeb	Asif, Shehnaz, Imran Khan, Jamil Baber, Amaan
1997					
1.	Aqabon ka Nashiman (U)	Khalid Feroz	Syed Noor	Wajid Ali	Yusuf, Khan, Babar Ali, Reema, Rambo, Rabia, Javed, Ismail Tara
2.	Hum Kisi Se Kum Naheen (U)	Ch. Khadim Hussain Shamim Ara		Wajid Ali	Saud, Reema, Rambo, Sahiba, Durdana, Ismail Tara, S. Cheema
3.	Mafia (U)	Pervaiz Rana	Pervaiz Rana	Tafoo/Zulfiqar	Nadeem, Babar Ali, Reema, Saud, Saima, Rambo, Mustafa Qureshi
4.	Lahoria(P)	Iqbal Ansari	Iqbal Ansari	Tafoo/W. Attre	Sultan Rahi, Saima, Ghulam Mohiuddin, Madiha, Nargis, S. Cheema
5.	Da Maroh Tohfa (Pu)	A. Jhangeri	Qaiser Sanobar	Sunny	Badar Munir, Saba Shaheen, Asif, Rukhsar, Naimat Sarhadi
6.	Da Margh Tohfa (Pu)	I.A. Sabri	Inayatullah Khan	Jalal Sarhadi	Tariq Shah, Rukhsar, Asif, Babra Raj, Naimat Sarhadi
7.	Da Khawr Lasme Sapogame (Pu)	Shehnaz Begum	Shehnaz Begum	Jahanzeb	Asif, Shehnaz, Kamran, Liaquat, U.Daraz
8.	Da Aurbal Shappa (Pu)	Sardar Khan	Darwaish	Jahanzeb	Shahid Khan, Babra Raj, Asif, Durdana, Naimat Sarhadi
9.	Najaiz (U)	Azizur Rehman	Iqbal Kashmiri	Wajahat Attre	Nadeem, Sidra, Babar Ali, Reema, Rambo, Sahiba
10.	Kuri Munda Razi (P)	M.T. Ashraf	Javed Raza	Zulfiqar Ali	Sultan Rahi, Sidra, Rambo, Shazma, Nargis
11.	Aulad ki Kasam (U)	Sohail Hussani	Javed Fazil	M. Ashraf	Nadeem, Shabnam, Babar Ali, Reema, Rambo, Izhar Qazi, S. Cheema
12.	Miss Kleshinkov (U)	Ghulam Murtaza	Zafar Sharif	M.Arshad	Ghulam Mohiuddin, Shahiani, Saima, Mustafa Qureshi, S. Cheema
13.	Dunia Hey Dil Walon Ki (U)	Shaukat Zaman	Shamim Ara	M.Arshad	Saud, Reema, Rambo, Meera, Laila, S.Cheema, Sunny
14.	Main Khiladi Tu Anari (U)	Ajaz A. Zafar	Iqbal Kashmiri	Wajahat Attre	Babar Ali, Reema, Rambo, Sahiba, Asif, S.Cheema, Ismail Tara
15.	Dushman Da Kharak (P)	Haji Razzak	Yunus Malik	Zulfiqar Ali	Sultan Rahi, Neeli, Izhar Qazi, Sana, Tanzeem, S.Cheema
16.	Tifa Gujjar (P)	Malik Qamardin	Daud Butt	Tafoo	Sultan Rahi, Saima
17.	Aashki Khel Nahin (U)	Naveed A. Butt	Sangeeta	W.Nashad	Saud, Meera, Ghulam Mohiuddin, Shehzadi, Saira, Ali Ajaz, Nirma
18.	Khuda Jane (U)	Shan Mustafa	Masud Butt	M.Ashraf	Babar Ali, Reema, Rambo, Sahiba, Erum, Afzaal, S.Cheema

	TITLE	PRODUCER	DIRECTOR	MUSIC	CAST
19.	Kala Raj (U/P)	Faiz Malik	Faiz Malik	Wajahat Attre	Sultan Rahi, Saima, Izhar Qazi, Reema, Rambo, Sahiba, Humayun
20.	Om Aasman (P)	Ghulam Murtaza	Arif Khan	Jahanzeb	Badar Munir, Noori, Asif, Babra Raj, Liaquat, Naimat
21.	Zaman Da Azmaray (Pu)	Sardar Khan	Saeed Ali Khan	Jahanzeb	Asif, Sunita, Shahid Khan, Babra Raj, Naimat
22.	Mashooqa (Pu)	M. Saleem Khan	Saeed Ali Khan	Jahanzeb	Asif, Sunita, Kamran, Babra Raj, Tariq Shah, Naimat
23.	Pakhtoon Zulmay (Pu)	A. Jhangiri	Saeed Ali Khan	Sunny	Tariq Shah, Musarrat Shaheen, B. Bakht, Babra Raj, Naimat
24.	Nave Nasal (Pu)			Sunny	Badar Munir, Saba Shaheen, Asif, Babra Raj, Naimat

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