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The appeal of Pakistani films from the 1950s through the 1970s can be gleaned from the recollection and career of two friends, whose later work is not normally associated with this cinema. Both are now unfortunately deceased. In many conversations, Saba Mahmood, a leading scholar of anthropology and religion, would fondly recall her cinephilia for Urdu cinema when she was living in Karachi during her early years. And it is not generally known that I. A. Rehman, a foremost public advocate for human rights in Pakistan, was a film critic for about a decade, writing a weekly column in *Pakistan Times* from the mid-1950s, and whose writings addressed Hollywood, Indian, and Pakistani films.

Abdul Ghaffar (“Ghaffar bhai”) at Rainbow Center, Karachi, made available DVDs of many of the films discussed in this work. Anjum Taseer kindly supplied me with a DVD copy of *Jago Hua Savera*. Khawaja Irfan Anwar, Guddu Khan, and Haroon Siddiqui provided rare archival materials. In Lahore, Qudsia Rahim has generously enabled my research on multiple occasions. I thank Aimon Fatima and others at the Lahore Biennale Foundation for procuring hard-to-find publications. I express deep thanks to Naila Mahmood in Karachi for her encompassing help in multiple field research trips and in sourcing materials, and for supervising Asim Muhammad Ameen, who assisted me in fieldwork. Ateeb Gul has transliterated the Urdu text, and Harris Khalique and Aamir Mufti have offered valuable advice on translating key terms and lyrics.

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My mother, Dr. Shamim Dadi, was born in Bareilly and educated in Lucknow and at the Aligarh Muslim University, before moving to Karachi, where she attended Dow Medical College in the wake of the Partition in 1947. She worked for many years as a physician at the Lady Dufferin Hospital and subsequently established a private practice serving largely low-income and Afghan refugee communities. She was also a serious student of Hindustani classical music, with *ustads* who would come to our house every afternoon during the week for many years. She was also a devoted fan of cinema songs from the golden age of Bombay and Lahore. Throughout her adult life, she remained a vociferous critic of the destructive and divisive effects the Partition has had on society and culture in South Asia. This book is dedicated to her memory.

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