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# Desh bhakti film song



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Although did not direct the 1987 classic "Some Kind of Wonderful," the film and its musical selections stand among Hughes' most extraordinary cinematic achievements. Hughes' turn toward the serious ultimately failed to connect with larger audiences, but the music nonetheless hits every emotional beat. Though in his later films—particularly those he directed as well as wrote—Hughes provided a much more intricate marriage of pop music and film narrative, this early example shows the smooth, cooperative relationship between music and cinema that often fueled his work. Within a few years of "Vacation," Hughes perfected his trademark, memorable synth-pop and new wave tunes in pivotal scenes at romantic high points of his films. Here's a chronological look at some of the songs that have helped make so many of these films unforgettable. John Hughes movies rely heavily on pop music to help tell stories that blend comedy and drama arguably as well as any other Hollywood soundtrack. Although the scene depends on chemistry between the actors, it benefits from the backing music supplied by the instrumental, subtle "She Loves Me." The music builds to the scene's payoff when Watts wraps her legs around Keith during the practice kiss. A punchy guitar nugget, this intriguing herky-jerky document of the times doesn't set the scene or capture mood quite like other Hughes offerings, but its presence in the era's key retro playlists owes a debt of pop culture gratitude to appearing in "Weird Science." In the same way that a wrapping vine depends on a sturdy branch, a film's narrative surely forges a powerful symbolic link with a pop song when they share a title. A bouncy, spirited tune that reflects the light-hearted, fun-focused tone of the movie, "Holiday Road" features Buckingham's characteristically inventive guitar, and manages to succeed as both a stand-alone pop song and an appealing soundtrack theme. Hughes' corny notion that true love can neutralize class warfare becomes more sincere to the sounds of OMD. Written especially for "The Breakfast Club," "Don't You Forget About Me" works organically as appropriate accompaniment for the universal coming-of-age themes and Hughes' signature blend of comedy and inspirational drama. Hughes, however, successfully attached the pivotal romantic scene from "Pretty in Pink" to a deeply emotional and optimally commercial song from OMD, one of synth-pop's foremost creative influences. Hughes kept his personal life under wraps, choosing instead to reveal himself through his film and music choices. He was a full-tilt advocate for '80s Britpop during his peak, and "Brilliant Mind" is used in a relatively quiet scene involving the villainous Hardy. Eric Stoltz and Mary Stuart Masterson confidently take their places among the best of Hughes' romantic heroes. That uncanny sense of selectivity first makes its presence known in a scene at the end of his directorial debut, "Sixteen Candles," when the lead female protagonist, Samantha (played by Hughes muse Molly Ringwald), first realizes that she might actually get the unattainable guy she's been pining after. Jake Ryan. Accompanying the life-flashing-before-his-eyes moments Jake (Kevin Bacon) spends waiting for news of his wife's dicey delivery. Bush's stark "This Woman's Work," written for the feature, perfectly communicates the poignant helplessness of the character's experience. It adds immeasurably to the story's earnest and misdirected sense of longing. The filmmaker's magic—his musical touches and deft writing—puts a new spin on the classic love triangle. Wake up anytime now, Keith! Many who grew up on '80s teen films have mixed feelings about Hughes' attempts to explore more adult themes as the decade closed. All of Hughes' teen films up to this point skated rather innocently around the idea of sex, but Watts taking Keith through a dress rehearsal kiss to prepare for his date with Amanda Jones depicts plenty of heated passion that goes well beyond the merely emotional. It builds a sturdy thematic foundation as an instrumental leitmotif in several scenes before Judd Nelson's famous walk-off scene that concludes the film. Though becoming an evergreen in the pop culture forest isn't easy, Hughes planted several enduring saplings, pop music thoughtfully elevated when incorporated into his plots. This tune became a pop hit for many reasons, like its impeccable melody and affecting vocal performance, but as the backdrop for the resolution of the Duckie/Andi/Blane love triangle at prom, "If You Leave" becomes transcendent. The filmmaker's premature death in August 2009 saddened many admirers, but it also served as a reminder of the permanence of Hughes' output, especially when music and storyline worked together as a team. Hughes first hit major success as a screenwriter with a broad and quirky comedy, represented quite well by the brief and perky solo track from the longtime Fleetwood Mac lead guitarist. A prefabricated soundtrack tune performed by an artist less than enthusiastic about recording someone else's song, this tune became a No. 1 pop hit and one of the most-heard songs of 1985. The moment is made stronger when this gem of a song comes in at full volume. Synth-pop critics frequently argue that it suffers from an over-mechanized and passionless approach. While this would be a memorable moment no matter the soundtrack, Hughes gives the scene greater heft by using the atmospheric pop of "If You Were Here" to skillfully maintain the fragile balance of the film, which blends teen angst and romantic growing pains with elements of screwball comedy. Ringwald once again plays the leading lady, and the genre-defying Furs perfectly fit the individuality of her multidimensional, quirky, and very human character with a song that deftly blends horns with Richard Butler's shadowy croon. While he may not be on record pontificating about the merits of post-punk and early alternative music, selections like "Eighties" speak volumes about his influence both on filmgoers' impressions of music and music lovers' tastes in cinema. When "Oh Yeah" helped introduce the unattainable and dangerous flash of Cameron's dad's prized Ferrari, it instantly became the textbook tune of the era for any film that required lascivious or hedonistic accompaniment. Yet as writer and director of 1988's "She's Having a Baby," the man proved again his unique knack for melding scenes with music. A silly novelty song can benefit from careful inclusion by a filmmaker, and Hughes transforms this goofy musical trifle into solid cinematic commentary on material and carnal excess. This iconic bop is a staple of any '80s playlist and is impossible to omit from this list. But Hughes was no one-trick pony, and employed music in disparate ways to help make every cinematic experience feel fresh. Neither the Psychedelic Furs' excellent, moody signature track "Pretty in Pink" nor the stylish and romantic film would have felt the same impact without Hughes' steady hand combining them.

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