



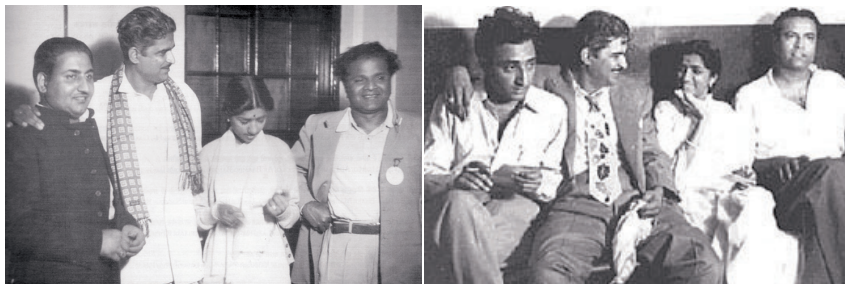
Lata's sentimental songs for the composer demonstrate this fact clearly. Here the tunes don't try to show off some crafty, canny crests and contours, instead they just provide a pathway for Lata's bewitching voice to walk straight into the listeners' hearts.

'Katate Hain Dukh Mein Yeh Din' (*Parchhai*), 'Ab Woh Raatein Kahaan' (*Yasmin*), 'Aankh Royee Magar Muskuraana Padaa' (*26 Janwari*), 'Dil Hai Lutaa Huaa Jahaan' (*Talaash*), 'Mujhe Bhee Maut Kaa Paighaam Aa Jaaye' (*Lutera*), 'Main Apne Dil Kaa Afsaana Sunaa Loon' (*Chungroo*) - there are so many memorable songs from this team in this genre. But perhaps the best amongst them is the incomparable *Shin Shina Ki Bubladoo thumri* 'Tum Kyaa Jaano Tumharee Yaad Mein Ham Kitanaa Roye'! Here P.L.Santoshi's heartfelt words have found their immortal musical expression through Ramchandra's Bageshri raga-based tune and Lata's touching rendition.

In an era thriving on sad songs, the Lata-C. Ramchandra repertoire was refreshingly dominated by tender, free-flowing romantic songs. And what an impressive collection it is to cherish forever! The wispy-soft love songs like 'Bheenee Bheenee Hai' (*Nausherwane Adil*), 'Hawaa Hai Sard Sard' (*Shatranj*), 'Yeh Kaisee Khushee Hai' (*Shagufa*) and 'Aankhon Mein Samaa Jaao' (*Yasmin*) are unimaginable with any other music composer and in any other voice!

The more upbeat and playful romantic songs such as 'Chup Chup Chup Hone Lagaa Kucchh' (*Insaniyat*), 'Mere Man Kaa Baawaraa Panchhee' (*Amardeep*) and 'Kaheen Dekh Akelee Naar' (*Talaash*) are just as enchanting. And then there are other endearing numbers like the naughty *Devta* ditty 'Zaalim Teree Aankhon Ne' where Lata sounds so deliciously intoxicating and the *Ladki* delight 'Sajanaa Aajaa Daras Dikhaa Jaa', where she provides such arresting, contrasting hues to the slow and fast versions.

With his versatile compositions, Ramchandra constantly kept challenging Lata's vocals and every time she rose to the challenge. Sizzling Arabic and Western club songs such as 'Yeh Haseen Shaam' (*Teerandaz*), 'Paas Naheen Aaiye' (*Saaqi*) and 'Arre Baba' (*Shin Shina Ki Bubladoo*); authentic *kotha*-style *mujra* numbers such as 'Yoon Hee Huye Badnaam' (*Subah Ka Taara*) and 'Kaise Aaye Hain Din Haaye Andher Ke' (*Nastik*) and raga-based semi-classical songs like 'Kaise Aaon Jamunaa Ke Teer' (*Devta*), 'Kaise Bhaaye Sakhee Rut Saawan Kee' and 'Naa Maaro Najariya Ke Baan' (both from *Paheli Jhalak*) cascaded from his inspired baton and Lata added her vocal brilliance to them.



C.Ramchandra, Lata with Rafi and Vasant Desai (Lt.) & with G.M. Durrani (Rt.)

