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Dr. Pavan Shorey
Vitreoretinal Surgeon,
Author



Mohammed Rafi, the singer whose voice made hearts throb, lent soul to the handsomely talented actors, called heart throbs, and was born on December 24, 1924. We celebrate his birth centenary this year. Writing anything in praise of Rafi's singing is like a firefly showing off its dazzling in front of a blazing sun. His career spanned decades (1940s to 1970s), he sang the playback for actors, from Dilip Kumar to Rishi Kapoor. He sang for three generations of the Kapoor family, Prithviraj, Raj, Shammi, Shashi and Rishi Kapoor. We celebrate his centenary by highlighting his qualities as a singer, be it classical, folk or fast beat songs.

He was trained in Hindustani classical music. Many songs prove his mettle in singing songs based on classical Ragas. An example is a song, *Kuhu Kuhu bole koyalaiya*, (*Sukarna Standar*, 1957) in the classical mould, sung by Rafi along with the music direction by Adi Narayan Roy. The superb classical duet is based on four Ragas (Sohini, Bahar, Juanpuri and Yaman). Rafi and Lata are in step with each other, singing the Ragas and blending their voices seamlessly. Their flawless rendering of the song earned Rafi and Lata the National Award. The other song which comes to the mind is *Madhuban mein Radhika nache re* (*Kohinoor*, 1958). More about this later.

SNIPPET: After Mahatma Gandhi's assassination, Rajendra Krishnan, the lyricist, wrote a song, *Suno suno ae duniya walon Bapu ki ye aamar kahan*. It was sung by Rafi and became very popular. Pandit Nehru liked it so much that he invited Rafi to sing the song for Independence Day celebrations in 1948. Rafi was honoured with a silver medal by Nehru. Rafi had a knack for modulating his voice for the actor, who would sing on the screen, as also the mood and occasion the song is to be picturised for.

Lending Souls to Handsome Faces

#MOHAMMED RAFI



Time Freezes Inside a Black Hole

One of the most ground-breaking discoveries of the 20th century was the relativity of time. In some movies, you have seen that time stops, it freezes. Imagine that, time can run slow for him. Physics can explain this. It is possible inside the black hole, on the event horizon. This is possible due to gravitational time dilation. For black holes, time, a second becomes infinitely long that there exists singularity, meaning time tends to freeze. So, a distant observer would observe time nearly paused or frozen inside a black hole.

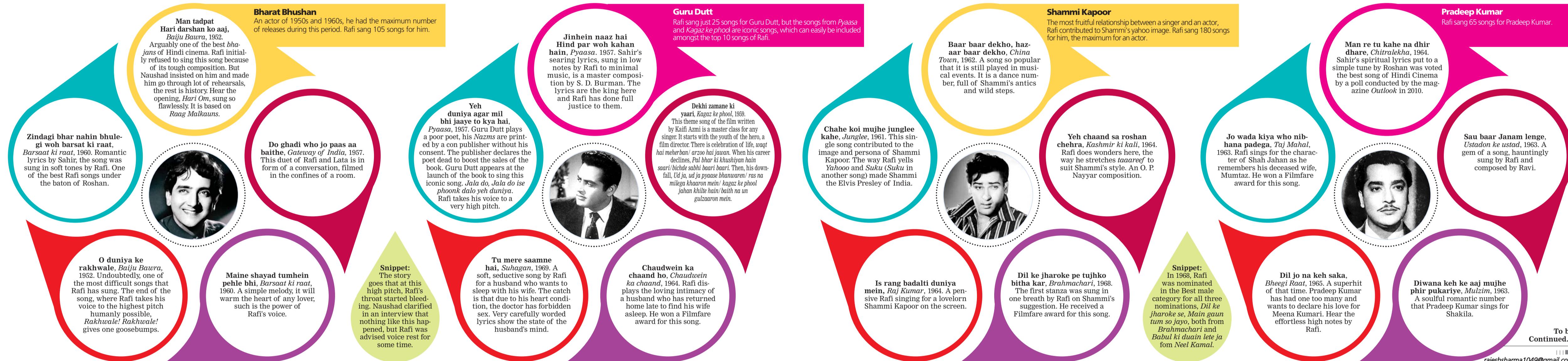


Rafi had a knack for modulating his voice for the actor, who would sing on the screen, as also the mood and occasion the song is to be picturised for. He sang sad, forlorn, depressed, in degrees, with such fine distinction, that it is a study in voice modulation. *Dosti* (1966) was a movie by newbies, Laxmikant Pyarelal as music directors, Sudhir Sawant and Sushil Kumar played blind and lame friends in the movie. Rafi asked L-P to arrange a meeting with the young actors to get a feel of their voices.

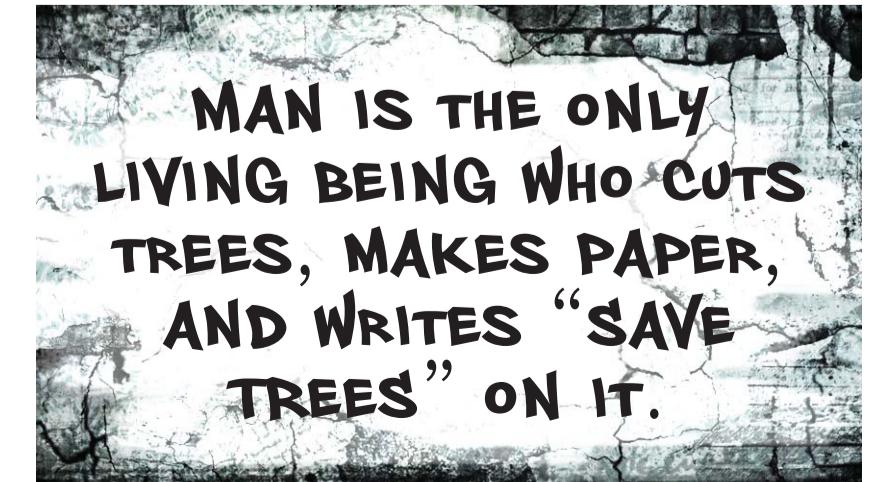
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The story of failed love, sum of a heartbroken voice, sum of Rafi. This was so emotionally charged that Dev said Rafi made it easy for him to emot on the screen. Hear how Rafi gives a turn to *yaaad* and *sataye*.

His modulation of voice for Johnny Walker (*Sar jo tera chakrave*) and Mehmood (*Hum kale hain, kya hua dilwale hain*) speaks volumes of his talent as a carefree, but melodious conversation. His range was exceptional, be it soft romantic songs, *Meri Dunya mein tum aayee* from the film *Heer Ranjha* or *O Duniya ke rakhwale* from the film *Baiju Bawra*, where at the climax of the song, he struck the highest notes humanly possible. He sang for all music directors, be it A, B, or C grade films, the tune had to appeal to him. This tribute to Rafi will celebrate the songs he sang for actors from 1950s to 1970s. Five songs of each actor have been selected. It is a personal choice, there can be other songs according to one's preferences.



THE WALL



BABY BLUES



ZITS



