

playback

▶▶ AND FAST FORWARD

ARTISTES ▶ MUSIC ▶ EQUIPMENT ▶ TECHNICAL — ALL THE SOUNDS OF MUSIC

THE MUSIC INDUSTRY JOURNAL OF INDIA ▶▶ VOL. 1 JUNE 1986 Rs.10

Excise Band-roll around Audio Cassettes Proposed

Piracy, the bane of the music industry, could be a thing of the past, if a revolutionary new proposal is accepted by the Government. The brain-child of Mr. S.L. Saha, of INRECO, this proposal, would make it obligatory for all pre-recorded cassette manufacturers to put an excise band-roll around each cassette released. This is the way excise is levied on the sale of match-boxes.

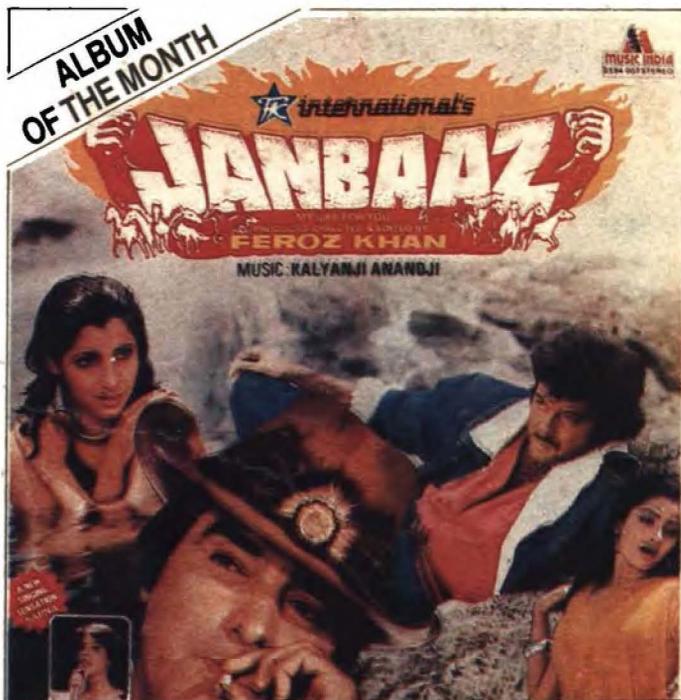
It is suggested that instead of 15 per cent *ad valorem*, a specific levy of Re. 1/-per cassette be im-

posed the possibility of pirates duplicating the band-rolls themselves and has come up with a pre-emptive measure. Manufacturers will have to get themselves registered with the government. Excise band-rolls will then be sold to them with running serial numbers on each roll. From the number itself, it will be possible to identify the manufacturer. Should a pirated product appear with an excise band-roll, the party that purchased it will have to face the legal consequences. Besides eradicating piracy,

sales of cassettes without the excise band-roll should be totally banned. As a result, shop-keepers, who often, plead ignorance about the legality of cassettes they stock, will no longer be able to store or display pirated products. They would be as liable as the pirates themselves.

Not underestimating the 'enterprise' of the 'parallel music industry', Mr. Saha has even consi-

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Released by MUSIC INDIA LTD. (MIL)

Available on LP records and musicassettes.

the levy of Re. 1/-on each cassette sold will augment government revenues to the extent of Rs. 15 crores annually, assuming that 15 crore pre-recorded cassettes (genuine and pirated together) are sold every year. Mr. Saha is very optimistic about his proposals being accepted, as the Union Finance Ministry and the Prime Minister's Secretariat have shown keen interest in his recommendations.

AIR Music Talent Contest

All India Radio has organised a music competition for discovering and encouraging new talent among young artistes. The preliminaries will be held at each station of AIR from June 30 to July 12, and the finals at Delhi and Madras, for Hindustani and Carnatic music, respectively.

The competition is open to those between 16 and 24 years of age, as on June 30, 1986.

The following categories would be covered :

Vocal music (classical, light classical & light), Instrumental music (classical and light classical) and *Vrindagan* (chorus).

Application forms can be had from the station director or the assistant station director of the nearest AIR station.

Music India records Amjad Ali Khan on Compact disc

Music India Limited has become the first Indian music company to record in *digital*. On April 14, at the Abbeydale recording studio in London, MIL recorded their 'exclusive' *sarod* artiste Ustad Amjad Ali Khan. He was accompanied on *tabla* by Ghulam Sarwar Sabri and on *santoor* by Andrew Nelson.

This will be the first *compact disc* to be released by an Indian company, featuring an Indian artiste. The *compact disc*, will be manufactured at Polygram's sophisticated plant in Hamburg. Music India will be marketing the *compact disc* featuring the *sarod* maestro worldwide through international distribution channels.

CBS. The Power Behind The Glory.

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REVERB

Letters : High Expectations Of The Industry —

The Gramophone Company of India Limited

HMV
EMI

Udayan Bose
Vice Chairman

May 20, 1986

The Editor
Playback and Fast Forward
Business Press Private Limited
Maker Tower 'E'
Cuffe Parade
Bombay 400 005

Dear Sir,

I am delighted to learn that you will shortly be bringing out India's first complete music magazine. Ever since I have become personally involved in running India's largest music company, I have increasingly felt the need of an industry magazine like one has in United States or in Britain. Congratulations for having taken the lead in this country.

I am sure I can say on behalf of all the music companies, that you can look to us for support.

I look forward to your first issue.

Yours faithfully,
Udayan Bose
Udayan Bose
Vice Chairman

EMI MUSIC WORLDWIDE
EMI MUSIC LIMITED
CAPITOL INDUSTRIES-EMI, INC.

1750 NORTH VINE STREET, HOLLYWOOD, CA 90028 U.S.A.
TELEPHONE: (213) 462-6252
FROM BHASKAR MENON, CHAIRMAN AND CHIEF EXECUTIVE

March 4, 1986.

Dear Mr. Chopra:

I am delighted to hear that you are starting a magazine to cover the Indian music industry. This will serve a valuable purpose and provide a much needed forum for innumerable participants in India's music business.

I wish you and "Playback - and Fast Forward" every success.

Yours sincerely,
Bhaskar Menon

BMcib

Mr. Anil Chopra
Editor
Playback - and Fast Forward
Business Press Private Limited
Maker Tower 'E'
18th Floor
Cuffe Parade
Bombay 400005, India

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22nd May, 1986.

Mr. Anil Chopra,
The Managing Editor,
Playback and Fast Forward,
Maker Tower 'E', 18th floor,
Cuffe Parade,
BOMBAY 400 005.

Dear Mr. Chopra,

I was extremely happy to learn that Business Press have decided to publish a magazine for the Indian Music Industry. There was a definite need for such a vehicle for this Industry and I wish PLAYBACK all success.

With Compliments,

Yours sincerely,
MUSIC INDIA LIMITED
S. A. Patel
(S. A. PATEL)
CHAIRMAN

MUSIC INDIA

CBS Gramophone Records & Tapes (India) Ltd.
Regd. Office: (Deonar Towers, 18th Floor, Suite 1110/1111, Aqueduct Park, Bombay 400 011).
Phone: 2432464/4611, 2731. Tel. 244325. M/S. Co. 48/CAN/PA.

May 30, 1986

M/1-289

The Editor,
Playback and Fast Forward,
Business Press Private Ltd.,
Maker Tower 'E',
Cuffe Parade,
Bombay-400 005.

Dear Sir,

I am pleased to learn that you will shortly be introducing India's first complete music magazine. I know it will serve a very useful and a worthwhile purpose in promoting India's music business.

Let me take this opportunity of wishing you and "Playback and Fast Forward" all success.

Yours faithfully,
Ratan N. Tata
Ratan N. Tata

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— From The Music Industry Journal Of India!

NEWS



Seen at the press conference held by HMV recently in Bombay are Udayan Bose (third from left) R.P. Goenka and Prakash Mehra (extreme right) among others.

Gramco Aiming High

The Gramophone Company of India Ltd., more widely known by its label HMV, plans to revive their Consumer Electronic Products (CEP) Division in a big way, according to a statement by the company Vice-Chairman Mr. Udayan Bose at a press conference held recently in Bombay.

In collaboration with leading British and Japanese Companies, HMV plans to manufacture audio equipment, latest micro component music-systems, cassettes, domestic and industrial kitchen appliances, etc. The first set of products is likely to reach the market by October/November this year.

Then, in technical collaboration with Capitol of U.S.A., HMV also plans to manufacture audio-magnetic tapes, for which they have already received the required industrial licence. A separate joint sector company is being formed for this project in association with the West Bengal Electronic Industries Corporation (Webel).

The project of manufacturing audio-magnetic tapes is likely to cost the company Rs. 4 crores and production will commence in mid 1987. By the end of 1987, HMV hopes to attain the production target of 20 lakh cassettes per month. However, Mr. Bose stated that there shall be no substantial revising of prices. The prices of cassettes are likely to go down only after the company crosses a sales target of 9,00,000 cassettes per month by the end of 1986.

Tele-films

The entertainment division of HMV proposes to make three short tele-films which will be directed by well-known directors. HMV has also decided to sponsor a 26-episode tele-serial for children, based on stories written by the eminent film-maker, Mr. Satyajit Ray.

Amitabh shows

HMV also plans to further step-up its activity in the



Mehdi Hassan at HMV's Jashn-e-Ghazal

area of putting up public performances by their artistes. Their last effort in this field was when they held a concert by the Pakistani ghazal king Mehdi Hassan, in Bombay. The famous superstar and MP, Amitabh Bachchan, could be their new performing star. HMV is planning to hold a series of 'Amitabh shows' for which an agreement will soon be entered into with Mr. Bachchan. The concerts are likely to begin by October 1986.

Each of these HMV 'divisions' are now being treated as independent profit-centres and are being headed by newly recruited professional experts in these various fields.

It is expected that the turnover in 1986-87 will be over Rs. 30 crores and in the subsequent years well over Rs. 40 crores. The company will return to profitability within the first full year of operation under the new management, all this, of course, according to the spokesmen of the new team.

NEWS



Left to right: Arun Amin, Bashir Shaikh, Sonali Jalota, Shashi Patel, Anup Jalota, Vijay Lazarus, Bhanu Vakil.

Another triple gold for Anup

The Anup Jalota success story continues. Bhajan Anand Vol. I, released in March 1986 has already sold 75,000 records and music cassettes. Inspired by the success of the first volume, MIL have now brought out Bhajan Anand Vol. II, which has already sold 40,000 records and music cassettes in a matter of weeks. Bhajan Anand Vol. I & II together have already crossed the 1,00,000 unit mark which would mean another triple gold for Anup Jalota.

Megaphone records Kishore Kumar

Kishore Kumar recorded an album of Rabindra Sangeet in Calcutta last month. It will be released on the Megaphone label. On the occasion of the 125th birth anniversary of Rabindranath Tagore, Concord, Gathani, INRECO, and Sound Wing have all released music cassettes in the Calcutta market.

Concord records Mehdi Hassan

Concord took the Pakistani ghazal maestro, Mehdi Hassan, into a studio for his first and only studio recording session in India. Mr. Biswanath Chatterjee of Concord said he had approached Mehdi Hassan through a good friend in Pakistan many months ago. The fact that Ghulam Ali, Runa Laila and Asha Bhosle have already appeared on this new label encouraged Mehdi Hassan to agree to the proposal. He recorded at Western Outdoors studios in Bombay. The cassette is scheduled for release at the end of June. This will be Mehdi Hassan's first release on this label. All his earlier recordings were



Pankaj Udhas.



Mehdi Hassan.

released on HMV, MIL and CBS. The album will consist of new material, and will be produced/engineered by Mr. Daman Sood.

Triple Platinum for Pankaj Udhas

Pankaj Udhas has just completed a 'grand slam' with his performances in the U.S.A. and Canada. Each of the concerts during his twelve city tour was sold out.

According to MIL, Pankaj Udhas's album Nayaab has crossed the triple platinum mark and becomes the first ever ghazal album in the history of the Indian music industry to do so.

Janbaaz crosses the gold mark

Over 1,00,000 units of the soundtrack of Feroz Khan's Janbaaz have been sold, thereby crossing the 'gold' mark. Music India Limited, responsible for the release of Janbaaz cassettes and records, expect to double these sales figures by the time the film is released. Another FK-MIL block-buster a la Qurbani, we presume.



Sharon Prabhakar, warming up for Jalwa.

Jalwa Music Might Prove Hot Hot Hot

The soundtrack of Gul Anand's forthcoming film Jalwa promises to be unusual. It includes Remo Fernandes' Brown Sugar 'Pack that smack' (featured recently at the Aid Bhopal concert); Sharon Prabhakar's 'Feeling Hot Hot Hot' (lyrics by Samir); and Alisha Chinai's 'Let's Do It' (lyrics by Pt. Narendra Sharma, taking a break from his devotional lyrics). The film's music directors are Anand-Milind who came to fame with Karamchand.

Gul Anand has not yet negotiated with a record company for the soundtrack album, and might release it on a new label.

Music Television (MTV)

A new musical serial, Amrita is being made by Music Television (MTV), a division of Adroit Advertising. Ajit Sheth and Nirupama Sheth, two well-known names in the music world are producing the serial.

The lyrics to the songs will be chosen from the works of eminent Indian poets like Harivanshrai Bachchan, Mahadevi Verma, Maithili Sharan Gupta (Hindi), Ghalib and Josh (Urdu), Rabindranath Tagore and Nazrul Islam (Bengali), Umashankar Joshi (Gujarati), Ratnakar Matkari (Marathi), Amrita Pritam (Punjabi), and Subramanian Bharati (Tamil) and set to music by the veteran music-director Jaidev.

Each episode of Amrita will focus on one particular poet's works. Leading names in the music world have shown keen interest in Amrita. Asha Bhosle has recorded four songs for the first episode. Kishore Kumar, Hemant Kumar and Manna Dey were expected to sing too. Bhupinder, Anup Jalota, Vani Jairam, Sowkar Janaki and Yesudas have also shown interest. From Bang-

ladesh and Pakistan, Runa Laila, Ghulam Ali and Noor Jehan may also contribute to Amrita after getting the required clearance.

Jazz Yatra copyrights for sale

Jazz-India is willing to release live recordings of its five Jazz Yatras: 1978, 1980, 1982, 1984 and 1986. According to Niranjana Jhaveri, the organisation's secretary general, Jazz-India has good quality recordings of the performances of many international jazz musicians.

Jazz India points out that many of the performers have authorised it to release their performances. Jhaveri says that the rights are available on an outright basis to any Indian music company that is interested. Jazz-India's rates are extremely reasonable. Jhaveri reckons that the release of such recordings will make his organisation better known.

Ravi Shankar on CD, Shujaat on laser

A compact disc called, 'The Genius of Pandit Ravi Shankar', produced by Oriental Records Inc. was released by the Indian Consul-General, Mr. Arun Patwardhan in New York in April. Oriental Records is run by an Indian settled in the U.S.A.

Ravi Shankar, the sitar maestro, who made his American debut in New York in 1956, was present at the function. In another interesting development, young sitar maestro Shujaat Khan has become the first Indian classical musician to record a disc on the digital laser system. The disc will have a worldwide release in 1987.

The performance has just begun



(But the response is already overwhelming)

Making music can be a joy to some. But for others it can be misery, when the tape quality is substandard. Especially when you have just bought a cassette of your favourite singer. Or the latest Pop Hits. Your irritation starts when the music begins to fade even before the performance is over.

ACT ONE:

Well, here's some great news for you all. Fraternity Electronics Ltd. are determined that the songs are going to be sung differently from now on. Their Hi-Tech plant in the heart of Bombay is manufacturing international quality audio tapes. To make certain that your favourite music stays where it should be. On tape.

ACT TWO:

That folks, is just the first act. Fraternity Electronics Ltd. have also set up India's first Magnetic Video Tape manufacturing unit. Again conforming to rigid international specifications.

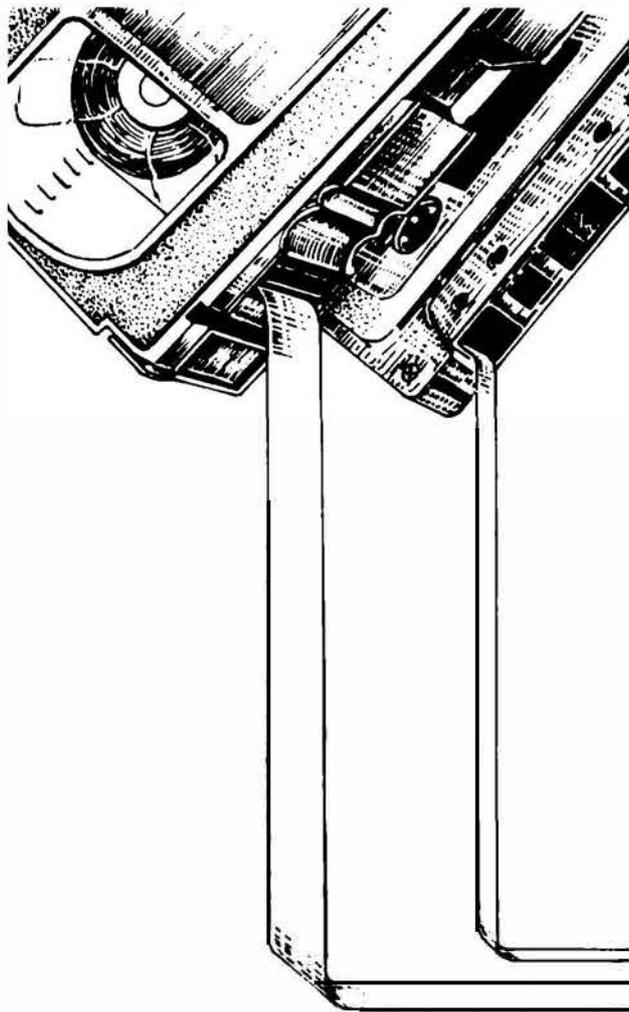
In other words, state-of-the-art Magnetic Tapes that ensure that be it video or audio entertainment, the output should always be first class.

ENCORE:

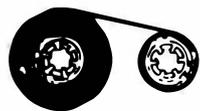
Demand for audio tapes in India is 10,000 Mil. Run Metres annually. Against this the current supply is only 3,000 MRM, signifying that whatever we manufacture is sold out in advance. By bridging the gap between high demand and low supply, we are confident that every rupee invested is guaranteed to show multiple profits.

The performance promises to go on with encores taken for granted. Already our entire production is being supplied to all the top music companies in India.

Its no wonder that the applause is so overwhelming although the magical performance has just begun.



magic & wonder Magnetic Tapes
Audio and Video Tapes.



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(Incorporated on 27th JUNE 1985 under the Companies Act, 1956)

Manufacturers of **magic & wonder** Magnetic Tapes

Registered Office:

Anant Ganpat Pawar Lane No. 2, Chunnilal Mehta Compound, Behind India United Mill No. 5. BOMBAY-400 027.

The arrival of Magnasound

Magnasound sold an astounding 70,000 cassettes of its first release, Kirtans sung by Pandit Jasraj. Mr Shashi Gopal, ex-HMV, recorded Haveli Sangeet, a traditional style of Bhajans popular with the Vaishnavites. Magnasound's success with its initial release rests on the experience and knowledge of its promoter, Mr Shashi Gopal who spent 12 years at HMV (The Gramophone Company of India Limited) from 1973 to 1985. With Gramco, he gained experience as a Trainee, Asst. Manager (Exports), Manager International Music Division (IMD), and Branch Manager of their Madras and Bombay offices and finally prior to his leaving the company, he was transferred to New York, to open a branch for HMV. Mr Shashi Gopal feels that new entrants into the music business have a positive advantage vis-a-vis the big labels, as the dealer structure remains the same. "The time has come when the cassette is known by the artiste and not necessarily by the company," he says. However, the new entrant must know the music business in India and not merely get attracted by the glamour. Experience helps a lot.

Asked why he quit HMV and started Magnasound, he replied, "Having worked for 12 years on my first job and being the youngest Sr Manager with the largest music company, I gained vital experience in all areas of the business, covering sales, marketing, production, advertising and promotion. I was fully aware of the dealer network and home markets. The music marketed in India today is just the tip of an iceberg. I decided to utilise my experience and tap the vast potential by starting my own music company. Being aware of the pot-holes encountered by big labels, I wished to offer the consumer a product with good quality and rational pricing. The quality of products made by big companies suffer because of economics and overheads.

Mr Shashi Gopal informs PLAYBACK that Magnasound will feature International labels in the forthcoming releases. For obvious reasons, details cannot be disclosed at present. However, the international label being contracted for is one of the biggest labels in the world. Shashi Gopal insists that there is no question of competition with the existing multinationals in India as each artiste has his own demand and his own sales, which are evergrowing. However, not all new music companies can hope to contract international labels, as big companies abroad, when they enter into any Third World country on a contractual basis, wish to make sure the local music company has experience with international music, and has experience in marketing music and will definitely not indulge in piracy.

Magnasound has adopted a very prudent marketing policy. Mr Shashi Gopal plans to market his repertoire mainly through 27 wholesalers spread all over the country. These wholesalers control 90% of the legitimate music business in India. This will help him cut down costs and grab a good market share very soon. Magnasound will come into film music later, as he feels film music is more piracy-prone and will erode profitability. Magnasound's immediate releases will feature a sequel to their first release, the highly successful Pandit Jasraj's Bhajans and a cassette of stories for children narrated by Frenny Bharucha with



Pandit Jasraj, His Holiness Sham Manohar Goswami, with Magnasound's Shashi Gopal.

music by Enoch Daniels. The initial release quantity is expected to exceed 20,000 cassettes. This will soon be followed by a surfeit of Indian classical music featuring some of the greatest exponents of the art. To ensure good quality for its products, Magnasound uses the loop-bin professional system.

"The music industry has high profitability. There is plenty of room for new labels. What this industry needs is a professional approach," says entrepreneur Shashi Gopal.

Ilaya Raja's 'How to name it?'

Believe it or not, but 'How to name it?' is the name of a new LP. It features Ilaya Raja's long-time associates like trumpeteer Frank Dubier, trombonist Blasco Monsorate, key-boardist Viji Manuel, Shashi on bass and violinist Narasimhan, who contributes some of the album's best segments with a mind-blowing over-dubbed study of twin violins.

Speaking of the album, Raja was reluctant to clas-



At the release function of Ilaya Raja's latest album 'HOW TO NAME IT?' in Madras on April 13, the picture shows (left to right) G. K. Venkatesh, M. S. Viswanathan, chief guest Naushad Ali, Ilaya Raja (all music directors) M. Subramaniam (of Ecko Recording Co.), Panju Arunachalam (producer/lyricist) and Dr. Raja Ramanna, who presided over the function.

sify it into any particular slot of music, claiming it is a synthesis of eastern and western styles. "You can't really classify it", he told us. "That's why I've titled the whole package, 'How to name it?' instead of a normal title which would have been restrictive. The album has mood music, and cuts like 'I met Bach in my home', followed by, 'And we talked', 'Tree' and so on.

Listening to a surprise preview of the album over Raja's car stereo, we observed that the music is influenced by the director's love for Bach and raw folk.

"But", says Raja, "music is all one. After all every branch of music has the same source. An that is OM".

NEWS



Anil Biswas rehearses Meena Kapoor.



"... if my experience can guide some new comers, I am always around."

Anil Biswas records again

Though Anil Biswas did not introduce the trend of playback singing in Indian films, he made his debut as music-director in the same year that playback was 'invented' – 1935. Anilda, as we know him these days, was then a greenhorn 'kid' of twenty-one, devoid of any appendage like da or ji. This July, he turns 72. Sadly though, he has spent the last twenty years in Delhi, far from the tinsel world of the Bombay film industry. Unwilling to swim with the tide, he gracefully retired to Delhi around 1965.

A long stint with AIR followed. He was given three one-year extensions after his retirement age. Finally, in 1975, somewhat disillusioned, he left AIR for good. For old times' sake, he agreed to work as Manager, Artistes and Repertoire, INRECO. INRECO, the Indian Record Company, is a successor to Hindustan, one of the most popular record companies of the '40s and '50s. Anilda soon discovered that he was a misfit here too. Music, for him, meant art. On the other hand, for a marketing company, it meant a selling proposition.

The next six or seven years found him reviving his dream project: adapting traditional Indian instruments to various sizes, so that they could reproduce more octaves than (what) they were limited to. An occasional Films Division documentary, some assignments with AIR and Doordarshan and an undying love for music kept Anil Biswas involved. *Humlog*, the TV serial, featured his music, five songs and some other music pieces. Contracted to the producers, none of those songs were released on cassettes/discs.

One day in April 1986, PLAYBACK got the news that Anilda was in town, recording at Western Outdoors studios. His wife, Meena Kapoor, sang eight bhajans. Asked why he came all the way to Bombay to record them, he replied, "Delhi has very few good studios. I had recorded here some years ago and was happy with the results. In fact, for all practical purposes, Mr. Daman Sood is my executive producer-cum-recorder." Besides the work of traditional poets, the bhajans include one Sai Baba bhajan penned by Anilda himself. At the time of going to press, no record company had contracted the release of these bhajans.

Does this mean that Anil Biswas is making a 'comeback'? "Not in films," he retorts. PLAYBACK asked him

why did he not take to teaching music. Matter of factly, Anilda confessed, "I never learnt music, so I cannot teach. But if my experience can guide some newcomers, I am always around. Well, at least till I am alive." Apparently fit and active, he is not in the prime of health. Meenaji takes pains and all possible precautions against worsening of his health problems.

The Vintage Music Love Association paid him glowing tributes at a function organised in Bangalore on the 23rd of March. A hundred music lovers honoured him in Bombay on the first of May for his tremendous contribution to film music. Most of Anil Biswas's 75 films have been musical masterpieces, Will HMV now take the cue and re-release all time favourite numbers from *Aurat*, *Hamdard*, *Pardesi*, *Angulimaal*, *Heer*, *Aaraam*, *Do Raha*, *Chhoti Chhoti Baaten*, *Paheli Nazar*, *Roti*, *Arzoo*, *Jasoos*, *Do Sitare* and the rest?

HMV's 'classical' campaign

Over a hundred titles from HMV's classical repertoire are being made available in a special campaign. A special gift – LP and cassette – of, vintage classical music, never available before is being offered too. This LP features recordings from as early as 1940 and includes names like Bade Ghulam Ali Khan, Moghubi Kurdi kar, Omkarnath Thakkur, Amir Khan and others. A total of 80 exponents of Indian classical music are represented.

Super haul for Super Cassettes

The months of April and May have proved extremely productive for Super Cassettes Industries Pvt. Ltd., as they have signed sixty-eight films. Albums of some of these films have already been released, the rest were expected to be released soon.

Of the sixty-eight films signed, six are in Marathi, four are Bhojpuri films, three Punjabi and one film each in Tamil, Gujarati, Bengali and Avdhi. The rest are all Hindi films. There is one bilingual film too, Pramod Films' *Shatru* in Hindi and Birodh in Bengali.

Some well-known films signed by Super Cassettes include productions from banners like Ranjit Film Combine, Goel Cine Corporation, Dada Kondke Movies, Shankar Movies, Dipayan Films, VIP Productions and Usha Kiran Movies.

IPI The producers' watchdog

The Indian Phonographic Industry (IPI) is the representative association of the legitimate local record producers and manufacturers. IPI is affiliated to IFPI (International Federation of Producers of Phonograms and Videograms), founded in 1933 as the international body representing phonogram (record) producers. Just three years later, in 1936, a meeting of the members of the International Federation of the Phonographic Industry (IFPI) was held at 33, Jessore Road, Dum Dum, when the eleven members present in person and through proxies resolved to form the association called "The Indian Phonographic Industry" to develop the industry and promote the interest of record manufacturers in India.

In 1940, IPI considered it expedient to form another body of its members to administer the public performance (including broadcasting) rights of its members. This came into being the PHONOGRAPHIC PERFORMANCE (EASTERN) LIMITED (PPE), which was incorporated on 24th April 1941. PPE started looking after the issuance of public performance licences with effect from 1st July 1942, which was formerly being done by the Gramophone Co. Ltd., as agents. The name of PPE has since been changed to Phonographic Performance Pvt. Ltd. (PPL). Over the years, IPI has been making efforts to see that adequate copyright protection is continued to be offered records which indeed are considered a cultural medium. Thus, when in 1949, wire and similar recorders came on the scene, IPI decided to warn dealers of this equipment that customers should be made aware of copyright infringement/s should they record programmes from records or radio.

After 1955, the Government of India moved to enact a new Copyright law to replace the then existing Indian Copyright Act, 1914 (which was based on the Copyright Act, 1911 of the U.K.). When this new law was being formulated, the Rajya Sabha Secretariat invited the IPI to tender evidence before the Joint Committee of the Parliament. Subsequently, the Copyright Act, 1957, was enacted, which came into operation from 21st January 1958.

On the eve of the signing of the Rome Convention, a Diplomatic Conference, organised by UNESCO, ILO and the Berne Union, was attended by a nominee from IPI representing IPI/IFPI. The Rome Convention was signed on 26th October 1961 by 11 countries including India, which is expected to ratify it soon. IPI adopted a new constitution and was registered under the West Bengal Societies Registration Act vide Regn. No. S/17095 dated 3.1.1976. Today IFPI, which also acts in the interests of video-

gram producers, has over 600 members in about 70 countries throughout the world.

The threat that cassette piracy would cause immense losses to record industry, artistes, composers, film-producers, and also to the national exchequer was perceived all over the world in the late seventies. India was no exception. Over the last fifteen years, IPI made several representations to the State and Central Governments urging steps and suggesting concrete measures to combat piracy.

As a result, the Government of India, in 1984, took the following two measures to help check cassette piracy, in our country :

(a) Exemption granted to pre-recorded cassettes from Central excise duty.

(b) Amendment of the Copyright Act to prescribe stringent punishment for piracy.

As IPI marks fifty years of existence, it looks back upon its contribution in protecting the concept of copyright in sound recording, which process helps preservation and growth of recorded music belonging to our country, which has inherited a rich cultural tradition.

The Indian Phonographic Industry is managed by an executive committee consisting of :

Mr. P. Chanda (The Gramophone Co. of India Ltd.)
— President
Mr. V. J. Lazarus (Music India Ltd.)
Mr. S. L. Saha (The Indian Record Mfg. Co. Ltd.)
Mr. A. S. Subbaraman (CBS Gramophone Records & Tapes (India) Ltd.) — Secretary
Mr. S. Shidore.

The following is the list of members of IPI

1. The Gramophone Company of India Ltd.,
2. Music India Ltd.
3. CBS Gramophone Records & Tapes (India) Ltd.
4. The Indian Record Manufacturing Company Ltd.
5. Hindustan Musical Products Ltd.
6. The Megaphone Company
7. N.B. Sen & Brothers
8. Bharati Record & Musical Products
9. Madan Machinery Mart
10. Gathani Records Company
11. Eagle Commercial Company Pvt. Ltd.
12. Vijay Radio & Gramophone Company
13. SEA Records
14. Deccan Records Pvt. Ltd.
15. Berry Music House
16. The Master Recording Company
17. Tharangini Records

NEWS

Approved scheme of silver/gold/platinum disc standards applicable to records and cassettes of member companies, released after 1st January, 1986.

Main Features :-

1. Units for calculating sales :

Long-Play (LP)	5 units
45 (LP) LPs played at 45 rpm speed	4 units
Super-7, 7" records played on 33 1/3 rpm	3 units
Extended Play (EP)	2 units
Standard Play (SP)	1 unit.

Regarding film records, they should be from the same original sound-track to qualify for the calculation as per the above conversion. If an LP record or cassette contains 50 per cent or more material from the same original sound-track, it should be counted on prorata basis for calculating sales as per the above conversion. Records containing mixed repertoire should be ignored.

2. Domestic sales :

Sales in domestic markets only should be considered for the calculation of total sales of record.

3. Standards :

SILVER/GOLD/PLATINUM DISCS :
HINDI FILMS

SILVER	50,000 LPs/Cassettes
GOLD	100,000 LPs/Cassettes
PLATINUM	200,000 LPs/Cassettes

Time limit for achieving the above sales – One year from the release of the film.

SILVER AND GOLD DISCS : REGIONAL FILMS

GOLD	20,000 LPs/Cassettes
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Time limit for achieving above sales – One year from the release of the film.

REGIONAL BASIC (Non-film recordings in regional languages)

GOLD	15,000 LPs/Cassettes
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Time-limit for achieving above sales – Three years from the release of the record.

NATIONAL BASIC (Non-film recordings in Hindi-stani)

SILVER	20,000 LPs/Cassettes
GOLD	30,000 LPs/Cassettes

Time limit for achieving above sales – Three years from the release of the record.

INTERNATIONAL

SILVER	20,000 LPs/Cassettes
GOLD	30,000 LPs/Cassettes

Time limit for achieving above sales – One year from the release of the record.

4. Certification procedure

- (A) Member Company should inform IPI before or immediately after announcing Silver/Gold/Platinum disc giving details of the concerned record, category, domestic sales and period.
(B) Member Company should as soon as possible

forward to IPI a certificate from the Auditors of the Member Company certifying the domestic sales of the record concerned and the period of sales.

- (C) Thereafter IPI will issue a certificate specifying the details of the record, the category of the record, standard of Silver/Gold/Platinum disc attained, and the relevant period. This certificate will be issued in the name of the film producer in case of a film record or in the name of the artiste/s, lyric writer and music-composer in the case of a basic or international record.

5. Use of IPI Disc-awards in promotional media :

After announcement of a disc, member Companies can use IPI's name in the promotional media for promoting the record concerned, provided the following legend is used in such promotional media :

"As per IPI Standards: IPI certification applied for".

Keerti Cassettes

In Madras Aiswarya Melodees and L.R. Swami Keerti Cassettes made their debut with a devotional audio cassette 'Sri Devi Karumari Amman Thuthi' sung by Vedaranyam Thiru S. Vedayyan.

Sri. D. Ramanujam, Vice-President, Film Federation of India, Bombay, released the cassette in the presence of Sri Ramadoss Swamigal of Sri Devi Karumari Amman Temple.

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Mekasonic Loudspeakers are designed to reproduce distortionless clear, bright and most natural sound, even at very high power. In order to achieve best results each and every component of Mekasonic Loudspeakers are passed through strict quality control. A wide range of high power speakers are available from 6" to 15" dia. for Public Address, Hi-fi, Auditorium, studio monitors, musical amplifier and many other applications.

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INTERNATIONAL NEWS



Bajaj and D'Cruz.

Bajaj and D'Cruz get Serious in the U.K.

Serious Records (U.K.) is a partnership company run by two Indians, Damon D'Cruz and Mahesh Bajaj. D'Cruz is the financial director of the venture and Bajaj will be responsible for marketing, targeting and acquiring new material.

Their aim is to pick up music material of quality and commerciality. Serious Records will release singles under the Crossover label, which released Rochelle Fleming's *Love Itch* a few weeks ago. Compilations will be marketed on the Upfront label, which has just arrived on the scene.

Band Aid to be disbanded

Band Aid, the company which raised millions of dollars for famine victims in Africa over the past two years, is to disband at the end of '86, according to its founder, the Irish rock star Bob Geldof.

In a recent interview to the BBC Geldof said, "Band Aid was a beautiful shooting star. But I don't want it to be an institution. I've my own life to get back to."

Geldof, a Nobel peace prize nominee, was also responsible for organising simultaneous Live-Aid concerts in London and Philadelphia, which captivated the attention of one billion tele-viewers and brought in more than 75 million dollars for the African famine victims.

America's anti-taping and royalty bill

The Record Industry Association of America (RIAA), the Song Writers Guild of America (SGA), the National Music Publishers Association (NMPA) and the Department for Professional Employees have worked out a royalty sharing plan to ensure that royalties generated from the proposed Home Audio Recording Act will also be shared among lesser known aspiring artistes. The new plan was detailed in a hearing held to determine the viability of the technical alternative to the royalty bill. This involved an anti-duping chip that could

be placed in cassette machines and non-copyable encoded recordings. It was put forward by the recording industry. The system demonstrated was developed by CBS Labs.

Blank audio tape sales rising

At the International Tape/Disc Association's 16th annual seminar, held recently in the U.S.A., seven major suppliers predicted that between 215 million and 300 million units of blank audio tape will be sold this year. They were also confident that the advent of Compact Discs will not have a negative effect on blank tape sales, but will spark increased premium tape interest.

Maxell estimates its own sales at 270 million units this year as against 260 million last year and TDK hopes to chalk up a figure of 230-240 million units, up from last year's figure of 215 million.

EMI's compact leap

EMI, one of the world's biggest music companies, is aiming at attaining a 12 million compact disc a year production. EMI's new compact disc operation is the first manufacturing facility to be established in the U.K.

EMI hopes to attain the production target by running its Swindon (England) factory 24 hours a day.

PolyGram tops British market share

PolyGram heads the Music Week company share for albums between January and March. PolyGram achieved 17.7 per cent of the market share based on Gallup chart panel sales, followed by CBS (14.5 per cent).

In the singles category, EMI heads the list, (13.8 per cent) followed by CBS (13.1 per cent) and WEA (12.8 per cent).

Rock Stars to play for Prince Charles's charity trust

The world's biggest rock stars are holding a concert in London, for Princess Diana and Prince Charles. The charity rock and roll Royal Command Performance will be staged at the Wembley arena, London, on June 20.

George Michael, Paul Young, Annie Lennox and Alison Moyet will be singing. Eric Clapton, Pete Townshend and Mark Knopfler will be on guitars.

Phil Collins will play the drum, Elton John and Howard Jones the key-boards, and Mark King, (from Level 42) the base. Other performers who will be appearing include Sting, Tina Turner, Status Quo and Big Country.

All the money raised by the show will go to Prince Charles' own charity, The Prince's Trust, which helps young people in need in Britain. The show has been organised by promoter Mel Bush, and everyone appearing has agreed to give their services free.

Many stars were keen to take part, partly because the royal couple is so popular and partly because the Prince's Trust charity genuinely does a lot of good work to help deprived kids.

INTERNATIONAL NEWS



JAN TIMMER

PolyGram to manufacture CD software

Polygram International and its parent company Philips International have formed a new company to spearhead software development for the recently unveiled Sony/Philips interactive Compact Disc standard.

The Los Angeles-based firm, American Interactive Media (AIM), says it plans to establish joint ventures to develop software with companies in entertainment, computers, publishing, computer games, and such other fields.

Says Jan Timmer, PolyGram chairman and CEO: "We are at the beginning of a totally new software development based upon the success of CD, the development of this new world standard, and the capability of the optical disc."

The envisioned CD-I player would be compatible with all existing Compact Disc software, an important benefit to music consumers. It would have a computer-type key-board and output for connection to a video monitor, as well as ports for a mouse, joystick, and other computer peripherals to allow interaction.

The CD-I software standard provides for up to 16 channels of audio, more than 16 hours of audio/video, as many as 7,000 still-frame pictures, and the equivalent of 1,000 floppy disks' worth of text/data. Using the standard 4.7 inch CD, only limited full-motion video is available. Consumers who already own high-end CD players with subcode ports could have those ports slightly modified to run CD-I software.

Matsushita's 200,000 CD players a month.

Matsushita Electric is set to become Japan's largest manufacturer of compact disc players. The company proposes to manufacture 200,000 compact disc players (monthly) by July 1986. Presently, two other companies - Sony and Sanyo (Tokyo) - head the list of producers.

But Matsushita Electric is optimistic about surpassing the rival companies in compact disc player production as, under their present expansion plan, their Tukushima factory, which now makes stereo equipment, will also begin producing compact disc players soon.

All night telly music.

All night music TV is being introduced for the first time in the U.K. The all night long music programme, called Music Box, is likely to be on the air from Yorkshire TV by mid-June 1986.

Capitol/Harvest nostalgia bonanza

EMI records is re-releasing several old albums in the United States. They include three Nat King Cole titles from the Capitol vaults, three R & B/soul albums, and several progressive rock albums from the Harvest catalogue.

The Cole re-issues, 'The Very Thought of You,' 'Welcome To The Club' and 'To Whom It May Concern,' are the third part of EMI's Nat King Cole re-issue campaign which features 18 of his albums, covering his entire recording career, and which have all been digitally remastered. The three LPs feature his collaborations with top arrangers, Nelson Riddle, Gordon Jenkins and Dave Cavanaugh.

The Stateside label is re-issuing three sixties soul albums, 'One Minit At a Time' (featuring recordings from the New Orleans Minit label), Candi Station and Bettye Swann's 'Tell It Like It is', and Jimmy McGriff's 'Blue For Mr. Jimmy'.

Also having a second lease of life are several Harvest Record albums from seventies: 'The Pretty Things', 'Cries From The Midnight Circus', Edgar Broughton Band's 'Out Demons Out!', Kevin Ayer's 'Bananamour' and ELO's 'First Movement'.

We hope EMI will release this repertoire through their Indian affiliate HMV and help regenerate interest in the starved International albums market. Thousands of nostalgia-buffs will lap them up with due thanks.

Cougar and Streisand albums sales cross 3 million

Fourteen albums were certified gold in the month of April by the Recording Industry Association of America (RIAA). Of them, three happen to be first-ever releases by such newcomers as the Bangles, the Outfield and Miami Sound Machine.

April certifications also proved lucky for the old-time group, The Everly Brothers, who had their first gold album with the album, 'The Very Best of The Everly Brothers' which was originally released on the Warner Bros label in 1964.

April's tally of 14 gold albums brings the January-April total to 46, up from 42 by this point last year. But there's been a drop in the number of platinum albums this year, as RIAA certified only 21 platinum albums upto April. This compares with 28 in the same period last year. And only one of April's platinum albums is a current release, Ozzy Osbourne's 'The Ultimate Sin,' which went gold and platinum simultaneously on April 14. John Cougar Mellencamp's current album, 'Scarecrow' topped the three-million-unit mark in April. Babra Streisand's 'The Broadway Album' also topped the three-million-unit mark, officially making it her biggest hit since her 1980 release 'Guilty.'



CUSTOM PRESSING OF GRAMOPHONE RECORDS AT CBS

CBS Gramophone Records & Tapes (India) Limited is in a position to undertake custom pressing of gramophone records (12" – Long playing, 7" – Single play and extended play) at its factory at Aurangabad. The facilities of CBS are comprehensive from **Lacquer cutting** to **Record pressing** with related facilities for **Matrixing**. Among the state-of-the-art equipment available are **Computerised lathe** for **Microgroove cutting**, a **Sound processing console** which incorporates parametric equalisation and volume compensation features. These enable CBS to produce long play records of over 70 minutes duration at 33 1/3 rpm. Records pressed at CBS can reproduce very clear sounds with a dynamic range of 70 db. The quality of these records manufactured with high quality vinyl compound conforms to international standards. They are light, glossy, unbreakable and are guaranteed a long playing life. For enquiries, please write to the Operations Manager, CBS Gramophone Records & Tapes (India) Ltd., Dalamal Tower, 11th Floor, Nariman Point, Bombay 400 021.

A.I.R. & DOORDARSHAN



Left to right: Shri P. V. Gadgil, Past-President, RAPA; Smt. Leela Bawdekar, Station Director, AIR, Bombay; Shri D. P. Ramachandra, Director of Sales, Vividh Bharati; Shri Suresh Mathur, Director General, AIR; Shri Ameen Sayani, President, RAPA; Dr Misra, Director, Audience Research, AIR and Doordarshan; Shri Parvez Balsara, Vice-President, RAPA.

Radio to be AIR-lifted

There has been an appreciable drop in radio (AIR) listenership in the past few years, as revealed by the Radio and Television Advertising Practitioners' Association of India Ltd. (RAPA) at a seminar on 'Revitalising All India Radio', held in Bombay on May 9.

Mr. Suresh Mathur, Director General, AIR, disagreed that radio needed 're-vitalising'. He said that there were no less than 16.82 lakh radio households in Bombay and 39.37 lakhs in Calcutta; what is required is full exploitation of the existing radio broadcasting network. He added that the commercial service suffers from the lack of an innovative approach in basic programming and scheduling and this reflects unfavourably on listenership and the advertisers.

According to Ameen Sayani, RAPA President, a reshuffle of time-slots, streamlining of programmes, sponsored concerts and introduction of humour, jokes and breezy entertainment could help revive interest and boost up the daily listenership. He said there was cannibalisation in the media, as television was affecting radio and video was affecting television. But improving programme content would help propel the dwindling audience back to AIR. Siraj Syed, representing PLAYBACK, identified another 'medium' which has replaced radio to a large extent—the audio cassette. AIR's technical inability to play music from cassettes, coupled with a drop in music-based programmes over the radio, had resulted in audiences switching over to cassettes.

The seminar ended on a note of optimism. A sum of Rs. 700 crores has been ear-marked for the expansion and improvement of broadcasting. Proposals include a number of additional radio stations (92 of them with FM broadcasts) and stereo transmissions. This will give a much required shot-in-the-arm to the once highly patronised medium, which now commands a peak listenership of only 40 per cent radio owners.

Monopoly and music

In India, radio and television are state controlled. Radio, in itself reaches 90% of the population. TV, a late starter, is fast catching up. The two media together provide an inexhaustible source of music. Film songs, ghazals, folk, religious, light classical and classical, AIR and Doordarshan are veritable treasure houses of a staggering repertoire. A lot of it is obtained from music publishing companies in the form of records and tapes. However, AIR (in particular) and

Doordarshan, have an unbelievable collection of their own recordings, wherein singers/musicians of great repute have recorded on discs as well as quarter inch magnetic tapes. Though they are occasionally broadcast from various radio stations and TV centres, by and large, these priceless gems are gathering dust.

Although the government does have a monopoly over these mass media, it does not have a music publishing division. As a result, millions of music enthusiasts are denied access to rare recordings of their favourite maestros and exponents. Many of these recordings are the only surviving examples of their kind, the virtuosos having either passed away without cutting discs or the publishing companies having downed their shutters without passing on their repertoire to other publishers. It is also well-known that many gifted ustads of the thirties and forties frowned upon 'material' manifestations of their art on records and in films. That, to be sure, is not reason enough for the government to selfishly cling to these rarities.

On rare occasions, AIR has allowed music companies to publish some of its own recordings. Such generosity, however, has been rare. AIR and Doordarshan's apparent unwillingness to make their vast repertoire available for mass consumption defies logic. There is no gainsaying that if the powers that be relented on this apparent 'policy decision', it would

- prove a boon to cross-section of music lovers
- provide a source of income to the artistes and producers or their heirs and
- give a new lease of life to repertoire which is in danger of succumbing to decay or being reduced to mere archival existence.

With cassettes reaching a large mass of music enthusiasts, with records still around to cater to the 'classes' and with advanced technology available to help reproduce old recordings with minimal or no loss of quality (often, the quality can be actually improved), it is time All India Radio and Doordarshan shared the contents of their coffers with music lovers at large. After all, one would rather buy a cassette or a record and listen to it at one's own convenience than keep waiting eternally to catch it on the radio or the TV set. Moreover, a listener has no way of finding out which and how many recordings of a particular artiste are stored in the official AIR/Doordarshan record and tape 'libraries'. A lot of film music of the thirties, forties and fifties has either disappeared or has yet to see the light of day. Fortunately, some of it is still preserved at AIR.

Over the last sixteen years, a number of music marketing companies have entered the records/cassettes market. The I and B ministry, under which AIR and Doordarshan function, could well enter into agreements with some of them to take radio and TV's idle repertoire to the masses. Marketed at reasonable prices, such recordings could provide a perennial source of standard works by eminent artistes. Selected recordings by present-day performers could also be similarly released. And there is nothing novel about such a venture. The B.B.C. has been marketing its recordings for years and years. Any such initiative on the part of the Indian government-controlled twin media would be welcome. We would be delighted to see the vast treasures of music generate interest in the market. Otherwise, on the shelves of Akashwani's 'libraries', such treasures will only gather dust. ◀◀

GHAZALS

GHAZAL KA

"Jo kho Jata hai milkar zindagi men-ghazal hai naam uska shairi men". Connoisseurs of literature: I am known as ghazal. Esteemed patrons of art call me the heart and soul of Urdu poetry. I was born in hot, sandy Arabia, in the lap of Oaseeda. I was brought up in the land of Hafiz and Khayyam. I strolled past the sandy lands of Najd and settled here, in the valleys of the Ganges and Yamuna.

I am a beautiful crooner, princely durbars gave me pride of place, and ordinary people were overawed by my youth. Today, I am before you, in all my glory, in full bloom.

Each of my couplets is a story in itself of the vagaries of beauty, the madness of love, the pleasure of meeting, the pangs of separation – all embedded in my being. I have a long association of thoughts which has kept moving, like life itself.

Two hundred years ago, in the strange atmosphere of Deccan India, I realised myself. My guardians were both sufi saints and the ruling kings. My first crowning was at the hands of Quli Qutub Shah, my beauty was first popularised by Vali Dakhani. He was both my guardian, as well as my patron.

In those days, my elder sister, the Persian ghazal, was much talked about in the north, while in the west, my beauty was being moulded by Quli Qutub Shah. My youth permeated through the attire given by him, as can be seen from the couplets below :

"Piya baaj pyala piya jaye na, piya baaj ek til jiya jaye na; Kahey they piya bin suburi karoon, kahiya jaye amma, kiya jaye na, Naheen ishq jis, bada koodh hai, kadhin us se mil biya jaye na; Qutub Shah na de mukh deevaane ko pind, deevaane ko kuchh pind diya jaye na."

I was decked up by Vali Dakhani, who took me to Delhi and dressed me up in such lovely connotations and idioms, glittering with embroidered buds, and flowers that I took Delhi by storm and became a topic of discussion in every house. The following couplets of Vali Dakhani were heard in every nook and corner of Delhi :

"Yaad karna har ghadi us yaar ka, hai vazeefa mujh dile-beemar ka, Arzoo-e-

SAFAR

by Mateen-Ur-Rehman
& S. Riaz Hashim



Vali Dakhani

chashma-e-kausar naheen, tishna-lab hoon sharbat-e-deedar ka, Kya kare tareef, dil hai benazeer, ek harf us makhzab-e-asrar ka, Masnad-e-gul manzil-e-shabnam huyi, dekh rutba deeda-e-bedaar ka, Ae Vali, hona meri jan par nissar, mudduna hai chashm-e-gauhar yar ka". There, under the patronage of my elder sister and of Khadi Boli, in the common heritage of Hindu and Muslim cultures, I started taking training and was then allowed entry in the durbar.

Among those who took me to the common man's heart, the name of Meer Taqi 'Meer' comes first. He added charm to my beauty. He not only introduced me to the sadness of separation but taught me how to talk sweetly in different forms of expression :

"Hasti apni habab kee see hai, ye numaish surab kee see hai, Nazuki uske lab kee kya kahiye, pankhdi ek gulab kee see hai, Bar bar uske dar pe jata hoon, haalat ab izterab kee see hai, Main jo bola kaha ke ye awaz, usi khana-kharab kee see hai, Meer un neembaaz ankhon men, sari masti sharab ki si hai".

After Meer, my mehfiles were lonely for a long time. Though Sauda and Dard gave me company in my hour of grief, something was amiss all the time.

Nazir Akbarabadi took me to the lanes and bylanes of Agra, took me to melas and festivals. Shefta and Momin removed the ornamental and burdensome costumes from my body and dressed me in simplicity to help me win the heart of the common man. I was liberated, breathing in the fresh air. And at last came the one I was longing for, the great magician of words, Mirza Asadullah Khan Ghalib, who polished my beauty and added to my charm and made me immortal. I learnt from him a new style of 'speech' and 'address'. Along with him I was initiated in the golden period of popularity and adulation. Masnavi, qaseeda, nazm, khumsa, they all paled before my shining glory. Just look at Mirza (Asadullah Khan Ghalib) Nosha's style.

"Aah ko chahiye ek umr asar hone tak, kaun jeeta hai teri zulf ke sar hone tak, Aashiqi sabr talab aur tamanna



Meer Taqi Meer



Mirza Ghalib

GHAZALS

betaab, dilka kya rang karoon khoon-e-jigar hone tak,

Hamne mana ke taghaful na Karogey lekin, khaak ho jayenge hum tumko khabar hone tak,

Yak nazar besh naheen fursat-e-hasti ghafil, garmee-e-bazam hai ek raqse sharar hone tak,

Gham-e-hastee ka Asad kis se ho juz marg ilaj, shama har rang men jalti hai sahar hone tak."

I lost the charm of life after Ghalib's death. Atish and Nasikh brought some riyas of brightness in to the morose atmosphere. Atish, for the first time, taught me self-respect and a new style:

"Sun to sahee Jahaan men hai tera fasaana kya, kahtee hai tujhko khalq-e-Khuda ghayebana kya

Charon taraf se soorat-e-jaana ho jal-vagar, dil saaf ho tera to hai aaina-khana kya

Aatee hai kis tarah se meri qabz-e-rooh ko, dekhon to maut dhoondh rahee hai bahana kya

Yoon muddayi hasad se na de dad to na de, Aatish ghazal ye too ne kahee ashiquana kya."

Thousands of poets fell for my charms in the last two centuries – it is difficult and unnecessary to list them or talk about all of them. All I am doing is to take you around some beautiful alleys of my life, where my soul lived some lovely moments.

In my land, the independence struggle was a long and hard one, one in which many of my lovers got caught in a whirlpool. Daagh Dehlvi gave me a new lease of life. He was very talented and understood me and my language. Just look at his style of expression:

"Ghazab kiya tere vaade pe etebar kiya, tamam raat qayamat ka intezar kiya, Hansa hansake shab-e-vasl ashkbaar kiya, tasalliyan mujhe de deke beqaraar kiya,

Hum aise mahv-e-nazara na they jo hosh aata, magar tumhare taghaful ne hoshiyar kiya,

Fasana-e-shab-e-gham unko ek kahaani thee, kuchh etebar kiya, kuchh na etebar kiya."

Faani Badayuni introduced me to the



Aatish



Daagh



Iqbal

pain of sorrows, Hasrat Mohani gave me my lost youth. Strangely, under the changing times, he was charmed by English poetry. Haali and Iqbal kept me company for some time, but didn't last long. I was specially attracted towards Iqbal, who understood my temperament, but he too couldn't accompany me for long. I still remember his poetic sojourns

"Sitaron se aagey jahan aur bhee hain, Agar kho gaya ek nasheman to kya, chaman aur bhee, ashian aur bhee hain, lsi roz-o-shab men ulajh kar na rah ja, ke tere zaman-o-makan aur bhee hain, roz-o-shab men ulajh kar na rah ja, ke tere zaman-o-makan aur bhee hain,

Gaye din ke tanha tha main anjuman men, yahan ab mere razdan aur bhee hain."

But the one who stood by me in all ups and downs was Jigar Moradabadi. We were very much like-minded. He gave a new rise to my voice and gave me wide respect and popularity:

"Ek lafze-mohabbat ka adna ye fasana hai, simtey to dil-e-ashiq, phaele to zamana hai,

Kya husn ne samjha hai kya ishq ne jana hai, hum khaak-nasheenon kee thokar men zamana hai,

Ashkon ke tabassum men, aahon ke tarannum men, massom mohabbat ka masoom fasana hai,

Yeh ishq nahin asan itna hi samajh leeje, ek aag ka dariya hai aur doobke jana hai,

Ansoo to bohatse hain ankhon men Jigar lekin, bindh Jaye so moti hai rah jaue so dana hai."

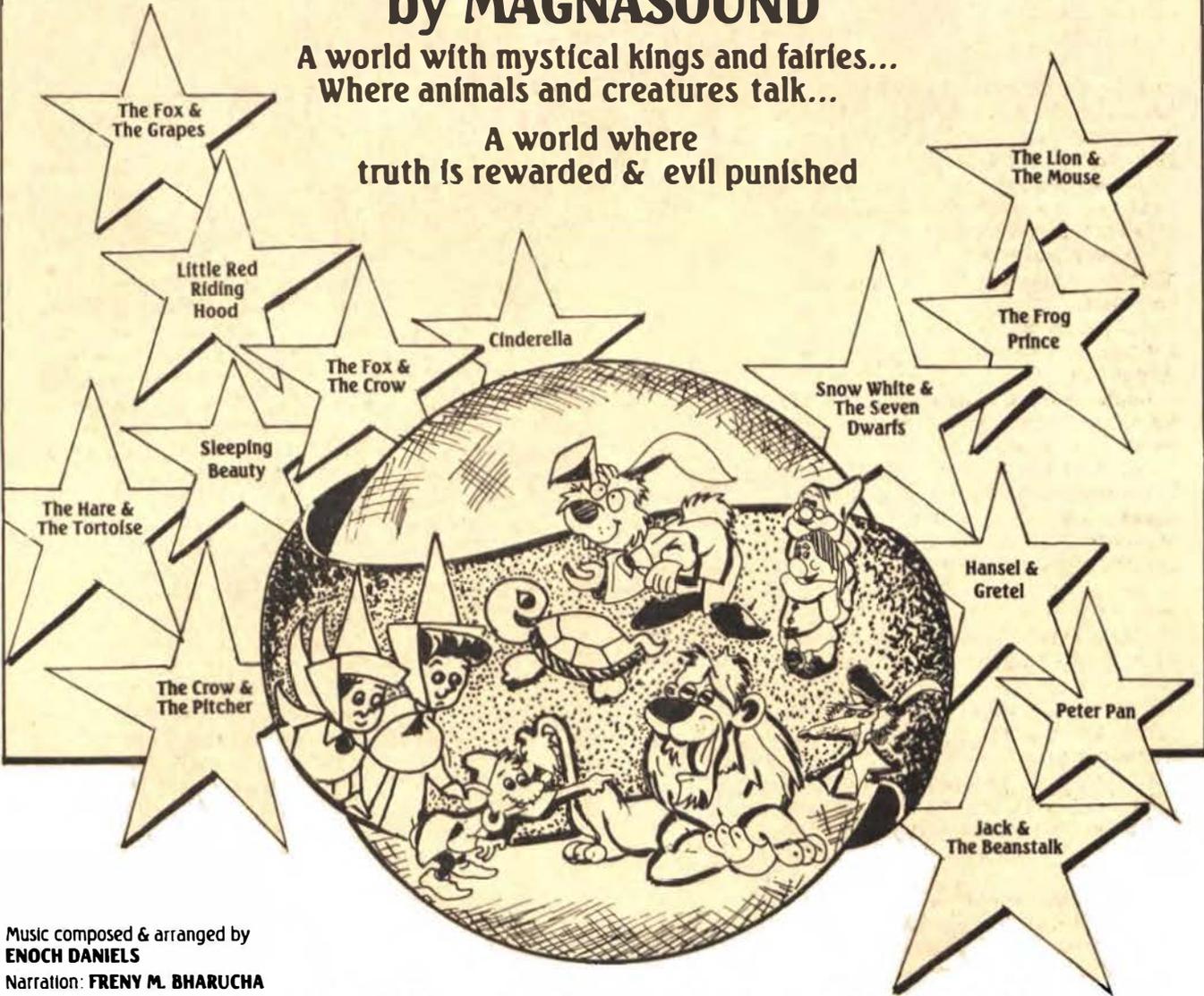
In the journey of my life, I passed through from chapels of sufis, durbars of rich and the royal, pages of books and magazines to lanes, bylanes and market places. Gradually, I started talking to the common man in his dialect. I was no stranger now, but very much a part of what was around, growing in popularity each day. My lovers were all types of people, some liked my simplicity, some my spark, some my mastery over expression and some my plain words.

I was happy in the company of diverse literary styles. Firaq Gorakhpuri loved me to the extent of madness and always

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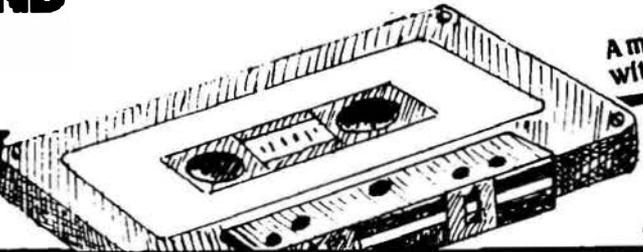
Music composed & arranged by
ENOCH DANIELS
 Narration: **FRENY M. BHARUCHA**



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GHAZALS

wanted to mould me in his ideal shapes. He was both my lover and beloved, and his typical style is evident in these couplets that will be long remembered:

"Shaam-e-gham kuchh us nigah-e-naaz kee baaten karo, bekhudi badhti chali hai raaz kee baten karo,

Nikhat-e-zulfe-pareshan, daastan-e-shaam-e-gham, subah hone tak isi andaz kee baaten karo,

Har rag-e-jaan vajd men aati rahe, dukhti rahe, yunhee uske ja va beja naaz kee baaten karo

Kuchh qafas ki teeliyon se chhan raha hai noor sa, kuchh qaza kuchh hasrat-e-parvaaz kee baaten karo"

Faiz donned me in red, decked me up like a bride, and always insisted that I speak in the voice of communism, and mould my style from 'love' to 'life'. He was close to me, so I did as much as I could to please him, and spoke to him in his language:

Dono jahan teri mohabbat men har ke, vo ja raha hai koyi shab-e-gham guzar ke,

Veeran hai maikada, khum-o-saghar udaas hain, tum kya gaye ke rooth gaye din bahaar ke,

Duniya ne teri yaad se begana kar diya, tujhse bhi dilfareb hain gham rozgar ke,

Bhoole se muskura to diye the vo aaj Faiz, mat poochh valvale dil-e-nakarda kaar ke."

Many crazy men like Majaz, Jazbi, Ta-baan, Sahir, Kaifi, Sardar, Makhdoom, Jan Nisar Akhtar, and Majrooh tried to bring me out of my shackles and make me more and more attractive. I will never be able to forget them. Majrooh is so mad about me that I am his only beloved. He keeps adding colours to my image. He is quite different from the others. Just listen to him:

"Hum hain mataa-e-kucha-o-bazar kea tarah, uthi hai har nigah kharidar kee tarah.

Is koo-e-tishnagi men bohat hai ki ek jaam, haath aa gayaa hai daulat-e-bedar kee tarah".

Voh to kaheen hain au magar dilke aas paas, phirti hai koyi shai nigah-e-yaar kee tarah,

Ab jake kuchh khula hunar-e-nakhoon-



Jigar Moradabadi

e-junoon, zakhme-jigar huye labo-rukhsar kee tarah

Majrooh likh rahe hain vo ahl-e-vafaa ke naam, hum bhai khade huye hain gun-ahgar kee tarah."

My country was liberated in 1947. The dawn on independence brought bloodshed and thousands of innocent lives were lost. My mehfilis were lonely for many days. In order to keep the kitchen fire burning, the need for bread superseded all other relationships. When normalcy returned slowly, people again paid some attention towards the expression of feelings and emotions, which are a part of my being. My well-wishers again wanted me to change with time and circumstances. They wanted to bring me down from dreamy heights to the hard core realities below, taking care that my tender feet are not hurt. In this new age too, I have millions of lovers, like always, who are visulising me in many ways in their imagination. How many should I name? I love all of them and have great regard for their love. If you want to see a glimpse of me in this modern age, here are some couplets of Ahmed Faraaz:

"Dost bankar bhee naheen, saath nibh-anevala, vohi andaz hai zalim ka zaman-evaala,

Tere hotey huye aa jati thi duniya saari, aaj tanha hoon to koyi naheen aanevala,

Muntazir kiska hoon tooti huyi dahleez pe main, Kaun ayega yahah kaun hai aanevala,

Tum takalluf ko bhai ekhlas samajhte ho Faraaz, dost hota naheen har haath milanevala"

My journey continues. I have to cross many destinations. Numerous people will be joining my caravan and many will be left behind but that's the way life is. My eternal popularity ensures my eternity - I'll continue to be! I can't be encompassed in the sphere of time. As long as Urdu lives, I'll continue to live and will continue to venture towards new vistas.

"Fikr momin ki, zaban Dagh ki, Ghalib ka bayaan, Meer ka rang-e-sukhan ho to ghazal hoti hai,

Sirf alfaz hee maani naheen karte paida, jazbaa-e-khidmat-e-fan ho to ghazal hto hai."



Firaq Gorakhpuri



Faiz Ahmed Faiz

FILM

Music has been an integral part of Indian Cinema and South India is no exception, with its major influence derived from classical Carnatic Music. I remember the words of G. Ramanathan, the veteran music-director: 'The day is not far off when the moviemaker waits for the music-director with the cash in his hand as he knows music is the major draw in film culture. Playback singing is not just another fill-up to elongate time. It is the heart of the whole creation, invisible though'. Films like Deivam (Madurai Somu), Konjum Salangai (Karukurichi Arunachalam and S. Janaki), Hamsa Geethe (Dr. Balamurali Krishna), Sankarabaranam (S.P. Balasubramaniam) and Sindubhairavi (Jesudass) have made an indelible mark on the minds of cine-goers.

The cassette explosion in the last ten years has made these names even more popular, taking these tunes and lyrics through the length and breadth of the country. And that is not all. Innumerable tourists coming from far-off places like Kuala Lumpur, Singapore and Cali-



Dr Balamurali Krishna who blends classical music with lighter moments in films.

two years ago, but Devar was not alive any more. His son and son-in-law made the film under the same banner. It was felt by the entire film industry that the death of Devar was an irreparable loss which affected film music too. The late Devar remains an inimitable figure to the masters of the South Indian film industry.

HAMSA GEETHE

Made in the Kannada language, this film was directed by G.V. Iyer and had Dr. Balamurali Krishna rendering more than a dozen songs, scored by himself and B.V. Karanth. The impact of the film was so great that its music became intelligible even to the commoner who is ignorant of the intricate technicalities of classical music. Ironically, one leading disc manufacturing company, enjoying a monopoly in South India, did not purchase the rights. Polydor entered the scene and to everybody's astonishment, Hamsa Geethe records were sold in the black market. G.V. Iyer became popular all over the country. A veteran in the field

THE WIDENING APPEAL

fonia carry with them one or two cassettes from these movies. It may be a Tamil, Telugu or Hindi movie, language is no bar. While our politicians struggle hard to integrate the nation, our music has been rendering a service far beyond the reaches of critical analysis. The age of electronics has often made positive contributions to life, transforming one's leisure hours into moments of creativity.

MARUDAMALAI MAMANIYE

This is the opening (Marudamalai Mamaniye) line of the most popular piece in Devar's Deivam, in which music was scored by Kunnakudi Vaidyanathan. There was hardly anything left for the music-director, as the lion of classical music roared at the mike, with bhava engulfing the whole song. The discs (cassettes were not very much popular in those days) were sold like hot cakes, bringing Madurai Somu an incredible amount of royalty. Those in the industry still long for a song like 'Marudamalai Mamaniye', rendered by Somu himself. It is fifteen years now but the magic still remains.

The Deivam banner (Devar Films) once again brought Somu before the mike for another film, Shasti Viradam

Devar, the late film-maker who was a pioneer in realising the importance of classical music in films.



of Carnatic classical music, Dr. Balamurali proved beyond any doubt that he could retain his individuality inspite of dabbling in film music. Overnight, he succeeded in creating a fan-following for his melody and range. After eleven years, Hamsa Geethe remains a must for movie-goers. Without any hesitation, this film will be considered a trendsetter by every film-historian.

SANKARABARANAM

The film Sankarabaranam (the name of a Raag, from which the film derives its title) was directed by K. Viswanath, with S.P. Balasubramaniam at the mike and a musical score by K.V. Mahadevan, the veteran music-director. It projected blended classical Carnatic music. I used to call this type of music a chicory-blend of coffee and it was just that. A talented musician of the calibre of Jesudass calls the music of Sankarabaranam, 'semi-classical'. There is no doubt that it hit the box-office. Success has no explanation. Cassettes had arrived on the scene by this time to take Sankarabaranam song numbers right from street corners to village interiors. Sea Records company got their label established with this one film, selling more than 50,000 discs in a

FILM

short span of four months. It was once again proved that classical music with a little cine-blend does sell, making the film pundits blink in total surprise.

S.P. Balasubramaniam owes his immense popularity in Tamil and Telugu films to this single film and K.V. Mahadevan, a Tamilian by birth, became a 'must' for the film-makers of Andhra Pradesh after this film. Petty boundaries of language have no meaning in the art of music, which serves to propagate aesthetics and art. K. Viswanath, the director and scenarist, carved out a niche for himself in Indian Cinema through music. It is difficult, as I often insist, to assess who can be mainly credited for the outstanding success of the film Sankarabaranam: K.V. Mahadevan, S.P. Balasubramaniam or K. Viswanath. Hamsa Geethe and Sankarabaranam compelled the daily press and periodicals to employ critics with some knowledge in classical music to review these films, as they felt that a mere film-critic could not do justice, either to the film or to the publications. The success of San-



Dr. Madurai Somu, who created a record in earning royalty from film music.

karam in Tamil, was paid Rs. 10,000 by Columbia for his disc Nagumomu Ganaleni, in Raag Abheri, on 78 rpm. It created a record in gramophone royalty.

ILAYARAJA & JESUDASS

These two names have earned a prestigious place for themselves, the former as a music-director and the latter as a playback singer. It is Ilayaraja who has revolutionised the traditional art, keeping in mind the urges of soul and demands of the vast market. In about nine years, he has spent more late nights in recording theatres than anyone else. He has not diluted his music, as 'necessitated' by the supply and demand curve. He has his own Ecko Recording Company, which is a household name in South India. Lovers of music choose that brand for 'creative' music albums, whether film or basic. His famous number 'Janani Janani' on Mookambika can convince a listener at once that he sings as a true devotee, and not for the market. It is my prime choice among the 'basic' (non-film) cassettes.

OF FILM MUSIC

by Mani

karabaranam prompted the film-makers of the South to announce the music-director's name first, before the names of their heroes and heroines.

Names like Jesudass and S. Janaki are, today, on par with actors. That single disc, 'Singara Velane Deva', from Konjum Salangai, in Raag Malkauns, with Karukurichi Arunachalam (the Nadaswaram maestro) and S. Janaki, played at least three to five times a day over AIR. The song took Janaki to the topmost rung of popularity and it was left for Ilayaraja, the music-director of the day, to bring out the latent talents in her in an unprecedented way. She sings in all South Indian languages (in Telugu and Tamil films, she is a must) and it all started with the 'Singara Velane Deva'.

This is not the first time a singer has been honoured with 'rich dividends' in terms of money. Trophies and garlands stop at a particular point and it is the money that counts in the ultimate analysis. I am glad a music director demands two lakhs for a film and the film-maker is asked to wait for his turn. Ilayaraja has scored music for over 300 films. I recall the days of the thirties, when Musiri Subramania Iyer, the classical musician who has also played the role of Sant Tu-

Jesudass, the talented multilingual playback singer, is also a classical singer in his own right. He sings in all South Indian languages plus Hindi films.



Rare imagination, the technique of blending the old and new and adaptation of the electronic west to the traditional east are the qualities in him that one cannot but appreciate.

Jesudass, who is no stranger to Tamil and Hindi movies, has his own following in every State, besides his native Kerala. A distinguished disciple of Chembai Vaidyanatha Bhagavathar, he rose to prominence in the Seventies and today, his melodious voice is another 'must' for movie-makers in Malayalam and Tamil. The latest Tamil hit Poove Poochooda Vaa, with the Jesudass and Ilayaraja combination, takes the listeners to new regions of melody and depth.

Sindubhairavi is yet another successful film (again the name of a Raag is the title of the film), bringing some classical and semi-classical numbers to choice audiences. The awareness created by these films should not go waste and it is the duty of our music-directors and singers to cultivate it further. And Jesu is successful as a businessman too. His Tarangini label caters to Kerala and Tamil Nadu. The days to come indicate prosperity and healthy competition, as many more talents take their turn at the mike. ◀

CLICK



Star India, a new music company, was launched recently in Bombay. Their first release is *Saaqiya*, an album of ghazals by the popular duo Rajkumar and Indrani Rizvi. At the launch function, Rishi Kapoor handed over the first copy to Rajkumar. Looking on is Mr. Bhanwar Sharma.



Concord is coming out with an album of Bhajans by Hari Om and Nandini Sharan. Seen at the recording are, from left to right, Daman Sood (Recording Director) Western Outdoors, Nandini and Hari Om Sharan, Bishwanath Chatterjee of Concord and music arranger Y.N. Moolky.



'Ibadat ki Mansilay', a cassette of devotional songs composed and sung by Mirza Jawad Askari was released by Mehdi Hassan in Bombay recently.



Mr. A Subbaraman of CBS handed over an appreciation plaque to Bappi Lahiri. The plaque was signed by Mr. Boyd, Vice-President Australasia Operations, CBS International. The function was held in Madras recently.



An album of Pradeep Acharya, the tabla exponent, was recently released in Calcutta. Pictured on the occasion are Anup Jalota, who presents the album, a guest, Shri Pradeep Acharya, and Mr. Shashi Gathani of Gathani Record Co.

CLICK



CBS entered the regional basic (non-film) market with the recording of EENOM, an album of Malayalam pop songs. Seen at the recording are Chitra, Jerry, Amaldev, N.K.Majeed (Sound Engineer), Sajeev and S.Jairam (of Bani Centre Studio).



Veteran bhajan singer Purushottam Das Jalota released OM Vyas's latest Album of Bhajans. Seen at the launch function are from Left, Om Vyas, Chandrika Kaniya (Govt. of Maharashtra), Shri Jalota and T. Bhatia (HMV).



The unit of Saawan Kumar's Souten was felicitated by The Gramophone Company of India Limited on April 25, 1986 at Holiday Inn, Bombay. Seen in the photograph are from L to R : Rajesh Khanna, Asha Bhosle, Tina Munim, Usha Khanna, Udayan Bose (HMV), writer Vijay Kaul and Saawan Kumar Tak.



HMV released a ghazal cassette 'Lamha Lamha', by Suresh Wadkar, in Bombay recently. Seen on the occasion are from L to R : Anandji, Kalyanji, Raj Kapoor, Suresh Wadkar, Sushil Kumar Shinde, S.V. Khale and S. Abbas.



Magnasound's second release is a cassette of 'Golden Tales and Fables', narrated by Frenny Bharucha and tuned by Enoch Daniels. Flanking him at the editing at Radio Gems, Bombay, are recordist N.A. Zubairi and Shashi Gopal, of Magnasound.

TALENT

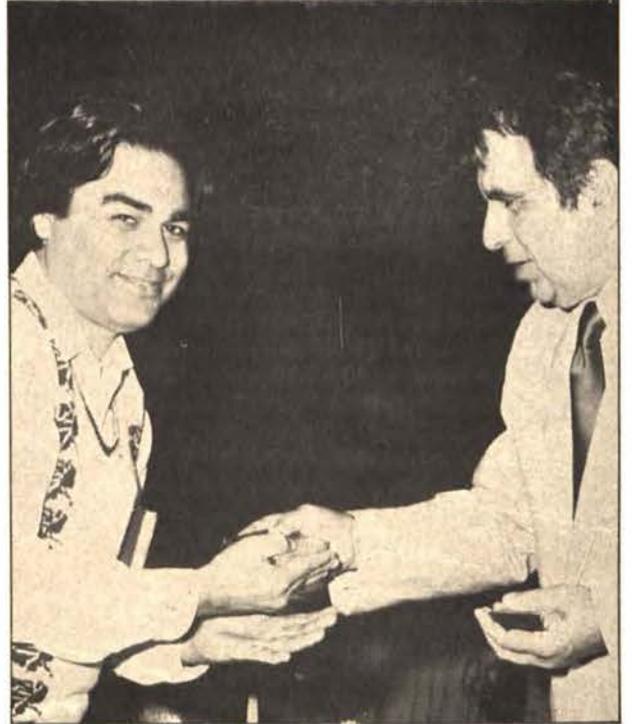


Shobha Joshi : Khazana (Discovery) '86

At Khazana '86, many a gem dazzled the audiences. Some shone in a new light, others merely shone. One, however, was a discovery – a jewel that added glimmer and glitter in breath-taking measures. Shobha Joshi emerged the unlikely star from the Music India galaxy of bedazzling ghazal talent that performed in all its glory at the Tata Theatre on May 3 and 4, 1986. The thunderous applause, lasting much longer than is usually heard, left no doubt about Shobha's debut. A starry future lies ahead of Shobha Joshi.

Though this success is new-found, Shobha is no overnight arrival. Her first music lesson began at the age of seven and she gave her first public performance when she was fifteen years old. Prodigious and talented, she picked up a number of singing trophies at both school and college. Unwilling to sacrifice academic education for her passion, she complemented her Diploma in Music with a Masters degree and is now working on her doctorate. Dr. Prabha Atre, the veteran musician and musicologist is her mentor and guide.

With her deeply classical rendition of three well-chosen ghazals at Khazana, Shobha has now raised high hopes from her record releases. Even before Khazana was held, she had recorded Hari Rangi Rangale, Pradnya Chakshu, Bhajan Sarita and Shobha Joshi in a Classical Mood. The last is a new release from Music India, the company that has released all her other albums as well. A Surmani (1978) award from the Sur Singar Samsad and commendations from Ustad Allarakha Khan, Jaidev and the late C. Ramchandra have helped give her extra incentive to carry on her music education. Often heard on radio, seen on TV and a playback singer in Marathi films, she has also sung for some Hindi films. A lot more should follow.



Ibraheem 'Ashk': The Tears of Joy

Twelve year-old Ibraheem was so distressed by the Chinese aggression of 1962 that he began writing poems on the national war effort. The appreciation he got for his nascent attempts gave him tremendous encouragement. Poetry became his greatest passion.

Hailing from a family of humble artisans, he graduated from Indore in 1971 and soon joined a Hindi daily. All India Radio's literary programmes attracted him, as did 'mushairas' and symposia. Several of his lyrics were recorded by AIR and became quite popular. The next step was sub-editorship of the popular film monthly Sushama, published from Delhi. He was there for six years. Better prospects drew him to Sarita, another Delhi publication, where he was an editorial assistant. Here, Ibraheem 'Ashk's talent continued to flower as a journalist and a poet. He regularly participated in AIR programmes and 'mushairas'. However, Bombay beckoned him. 1982 saw Ibraheem 'Ashk' arriving in this metropolis. Soon, he had the good fortune of penning a song for an HMV disc. His song, "Deevaaron se sar takraanaa, Devaanon ka kaam yehi hai", was rendered by Vani Jairam.

Turning thirty-six this year, 'Ashk' has written more than a hundred songs featured on over twenty five LPs/cassettes. Singers who have sung his songs include Talat Mahmood, Asha Bhosle, Jagjit Singh-Chitra Singh, Anup Jalota, Talat Aziz, Bhupinder-Mitaa-lee and Parvez Mehdi (Pakistan). With a film called 'Geet Mere Pyar Ka', 'Ashk' makes his debut as a film-lyricist.

Unassuming and ever-smiling, Ibraheem 'Ashk' belongs to that rare breed of poets who have an equally good command over Urdu and Hindi. His favourite poets are Sahir Ludhianvi and Shakeel Badayuni.

TALENT

An Intimate Look at Vajahat Husain

The boyish looks are misleading, the bank job even more so. Vajahat Husain has music in his blood. His lineage boasts of names like Ustad Azmat Hussain Khan (father), Ustad Allahdiya Khan and Ustad Altaf Husain Khan (grand uncles). Vajahat's maternal uncle, Ustad Aslam Hussain Khan, is a popular exponent too.

Between 1973 and 1983, he won a number of prizes for his singing. Earlier, he had been a member of the Akashwani Choral Group, the platform where Anup Jalota had his grounding. Over the years, Vajahat Husain has performed in Bombay, Ahmedabad, New Delhi, Calcutta, Bangalore and Baroda – among other cities.

Aashna (Intimate), his maiden album of ghazals, was recently released by Music India Ltd. Composer-singer Vajahat has moulded six ghazals in Raags Abhogi, Rageshwari, Bhimpalasi, Yaman and Hansadhvani. The opening track on *Aashna* is written by Shakeel Mazhari and Vajahat Azmat, the latter being the pen-name of Vajahat Husain himself.

Moulding himself in the style of giants like Mehdi Hassan, Ghulam Ali and Jagjit Singh, Vajahat makes a promising debut. There is a certain freshness in his voice. Occasionally, his style is more conversational than musical. Though a departure from the normal, this adds a certain distinctiveness to his singing. *Aashna* is more commercial than academic. Yet one cannot accuse him of rushing into the album unprepared. For years, he sat behind his uncle (Aslam Khan) and studied the art of performing on stage. This fondling of taanpura strings was coupled with rigorous reaz. *Aashna* leads to tishnagae (thirst) and one looks forward to more of Vajahat's musical ventures.

– Siraj Syed

Vandana Makes Waves

The fact that Super Cassettes Industries have released as many as eight of Vandana Bajpai's cassettes in only four months is a fair enough index of her fast burgeoning stature as a light music vocalist. She already has to her credit three L Ps – Jam-O-Meena, Disco Asia and Nakhralo Dewariyon (all released by HMV), at least ten E P's with HMV, Polydor (now MIL) and INRECO and, of course, the eight cassette releases with S.C.I.

Vandana Bajpai spoke to our Delhi representative, with her eighth S.C.I. release, *Tanhaiyan*, to be released soon. Excerpts from the interview:

Q Tell us about your early life?

A I was born in a conservative Delhi-based Hindu family.

After graduation, I went on to obtain a Masters degree in History from Delhi University. I started learning Indian classical music at a very early age from Shri Balram Thakur. I also took part in inter-college and university music competitions and I often stood first. Then, I got married to an Air Force fighter pilot. He was frequently posted to different places and I had, therefore,

to sacrifice music for a few years. But once I was back in Delhi, I took to singing again and went into ghazal singing under the tutelage of Ustads Nasir Ahmed Khan and Hilal Ahmed Khan of the Delhi gharana. From ghazal singing, I diversified to different forms of light music. I have made L Ps and E Ps on ghazals, geets (both traditional and the disco varieties), folk music of Rajasthan, Haryana and U.P. I have also sung for regional films of Rajasthan, Haryana and Garhwal. Then, I have also been performing regularly on AIR and Television.



Q How has your initial training in Hindustani classical music been of use to you?

A I learnt classical music only because I thought it would help me sing light music well. I never wanted to be a classical singer. But my classical training provided me with the basic knowledge, which is now handy for differentiating between wrong or right notes. You just get to 'feel' these things once you are trained in classical music.

Q How do you look at your fortunes presently?

A Well, at the moment I am receiving overwhelming publicity. You know, when I came to Super Cassettes Industries, I was still an unknown figure, in spite of many record releases. S.C.I. is really promoting me in a big way. No one has ever given me so much publicity. I see my fortunes changing.

Q And how do you feel about your future?

A Well, as long as I can continue singing comfortably, and it does not interfere with my life at home, I will continue singing. I will strike a balance between my personal and professional life. Looking after one's family is important but it is good to be doing something creative at the same time.

– Sanjeev Verma

Boney M. WHIRLPOOLS OF REALITY IN OCEANS OF FANTASY

by Siraj Syed

The jinxed sequence of events began when Elizabeth-Rebecca Pemberton, Marcia Regina Barrett, Reginald Tsiboe and Maizie Ercilla Williams, members of Boney-M, were made respondents by the Delhi High Court in a notice issued on March 10. Saraswati Music College, Delhi, had filed a stay petition against their March 12 show on grounds of breach of agreement. Other respondents included Mr. R.V. Iyer and Mr. Ramesh Gupta. After the matter was sorted out and the show was over, Marcia told a press conference, "It was not a 100 per cent success". An understatement, many thought.

From the Nehru Stadium, New Delhi, to a more conducive venue in Goa, Boney-M were in their element on Easter Sunday at the Campal Football Stadium in Panaji. The audience was prepared for the eardrum shattering, 60,000 watts of volume, but they were spared peak output. The group went all out to prove that they can still enthrall and captivate an audience. All eyes were now set on Bombay. After their aborted-'84 tour, cancelled on account of Mrs. Gandhi's assassination, Bombayites were finally going to get a dose of Boney-Music-live! Or were they?

In the early hours of April 4, Boney-M flew into Bombay. A press conference of sorts was held that same evening. Bobby Farrell floated around in Arab gear with wife Yasmin in tow. The local show was to be organised by J.D. Enterprises. Musi Craft was to market it and make a film on Boney-M as well. Symbol, the advertising agency handling the campaign, issued a press release, which said, "The Boney-M show in Bombay has been organised in aid of charities". The count-down had begun.

Two Bombay evening papers carried interviews with the group on April 8. Playback called up Symbol

the same afternoon, only to be told, "The show is cancelled". The next morning a daily newspaper carried a NOTICE which said BONEY-M SHOW CANCELLED. Patrons who had purchased 'fresh' tickets could get refunds. Those who had exchanged the '84 tickets, however, could not avail of the offer! It also carried a curious phrase, WATCH OUT FOR FURTHER ANNOUNCEMENT. Marcia Barrett appeared on the front page of another daily, also on the same day, in a 'slimming' ad which claimed she had lost 14 1/2 inches.

Whether the shows were cancelled due to financial wrangles or whether the contractor would not erect the stage or the non-payment of electricity advance charges was not clear. One theory put forward was that very poor sales prompted the postponement. The jinx had not worn-off yet. First, the Bangalore show was cancelled after a week of suspense for the group. Then the group was driven all over Bombay before being put up at Hotel Sea Rock. An office was opened at Central Park Hotel. (The hotel itself closed down for good on April 9). On D-day itself, April 9, the organisers went underground. Boney-M musicians Mike Eves and Derreck Chai were extremely upset over the slipshod handling and they said so! The group's core members were not available for comment.

Kuttu Chatterjee of Musi Craft told a Bombay evening paper that the show would be held later. PLAYBACK tried to meet Ravi V. Iyer of Rave Enterprises, who was the originator of the idea and the main promoter of the Boney-M tour. He was not available for two weeks. Meanwhile, a number of publications carried a statement attributed jointly to the organisers and the troupe. The show could not be held as a truck carrying vital equipment had met with an accident. It was rather late in the day to advance such an excuse -se-

WAVES



veral days after the cancellation of the event! "It's true", insists Ravi Iyer, "the equipment was damaged beyond repair. The party from whom it was hired, Britannia Row (a division of the Pink Floyd group) of London, sent an expert to Bombay to try and repair it. They couldn't. Efforts were made to have the show on Saturday, April 12, but they proved futile. And Boney-M couldn't stay any longer." So, what is the extent of the damage caused due to the cancellation, and the accident? Was the show or the equipment insured? We asked Ravi Iyer. He would know.

"I spent Rs. 4.3 lakhs on flying the equipment here in 1984. Air India was gracious enough to bring the 39 member group free. This time, the freight and fare amounted to Rs 31.5 lakhs. For the Delhi show, Sun Magazine spent Rs. 15 lakhs on advertising and Rs. 4 lakhs were spent on erecting the stage and hiring the stadium. A sum of Rs. 45 lakhs was realised from gate-money and yet the local sponsors, the Lok Kalyan Eye Hospital, have not paid me the contracted amount of Rs. 15 lakhs". Can he prove his statements? "Check with the Punjab and Sind Bank. The figures are an open book", retorted Iyer.

Already heavily in the red, Ravi took the troupe to Bangalore. Here, it was to be sponsored by the Karnataka Medical and Research Centre, run by two brothers of the Khoday group of Industries. All expenses were to be borne by the Research Centre. The Boney-M group and Ravi Iyer were not going to charge anything, only profits were to be shared. Iyer added, "From this same Khoday group, I had purchased a stage costing Rs. 11.44 lakhs in '84, a stage I never used. But we were not destined to have a show in Bangalore. The Khodays kept us in abeyance for 10 days. I ran a bill of Rs. 2.5 lakhs towards hotel and

freight. The problem was that the two brothers disagreed over holding this show and we ended up in Goa".

And Goa? Everything went off smoothly there! "Yes, it did. No profit, no loss. Full credit goes to the Government of Goa and the genius of Mr. Francisco Martin, who was a thoroughly professional organiser" he affirmed. The worst was reserved for the end. Bombay proved the bane of the organisers. It was an agreement similar to the Bangalore one - only profit was to be shared. Besides, TV and film rights would bring in extra revenue.

Poor ticket sales? "Nonsense", declared Ravi Iyer. "Two days before the show, tickets worth 13.5 lakhs had been sold. Another 13.5 lakhs worth would have been sold in the last two days, as is usually the case". Then, why was it cancelled? Non-payment of stage hire, stadium hire or electricity charges? "How can you believe that? With the figure of 26 lakhs in focus, do you think we would let default on paltry payments jeopardise the shows? It was the accident which sealed our fate", he insisted.

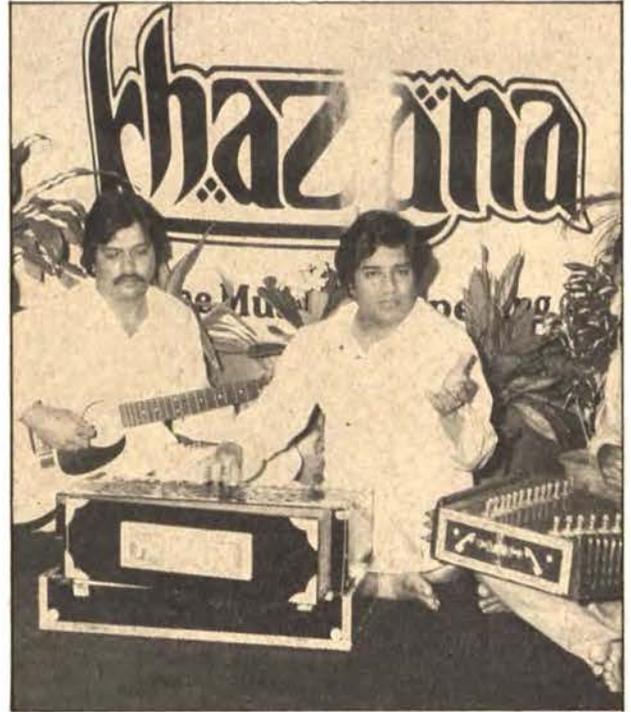
PLAYBACK asked Mr. Iyer if there was a possibility of recovering his investment or any part thereof. He answered, "As some consolation, J.D. Enterprise, the Bombay sponsors, hope to recover the 15 lakhs they actually spent. You see, the Bombay shows were insured for a sum of Rs. 40 lakhs. Then, we have received an offer of Rs. 20 lakhs for the film made by Musi Craft".

Ravi Iyer has not lost hope inspite of his harrowing experiences. He will try to bring them to Bombay again. Boney-M fans, in the meanwhile, can hum "Bring back my Boney to me"! ◀◀

LIVE



The best was, as usual, kept for the last. Pankaj Udhas was 'the' Khazana star who held the thousand strong capacity crowd spell-bound well past midnight



Anup, the incomparable, was the star artiste on May 3. He drew encore upon encore and had to oblige his fans with a bhajan too. Wife Sonali, scheduled to sing too, reported ill.



The Musical Mehtas, Rajendra and Nina. After twenty years of ghazal singing, still a popular duo.



Glamorous Poneaz Masani set many a heart aflutter with her stylised mode. She added glitter to Khazana.



With classical artistes like Shobha Gurtu, Khazana graduated from 'The Ghazal Happening' to 'The Music Happening'.

LIVE



Kamalini Malhotra regaled the audience with her stunning looks and scintillating style.



Composer – singer Chandan Dass sang some catchy folk-poetry in his mass appeal style.



Gifted with an off-beat voice, Pamela Singh rendered four ghazals at Khazana '86. Pamela is maturing with time.



Making remarkable progress over a very short period, Ashok Khosla emerged a star performer.

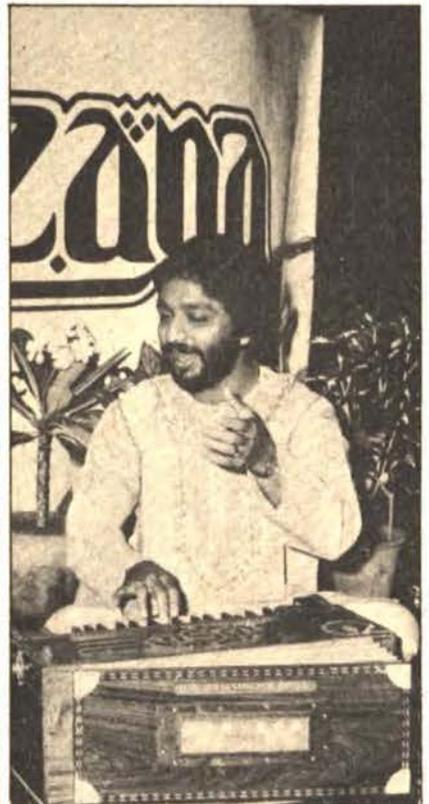
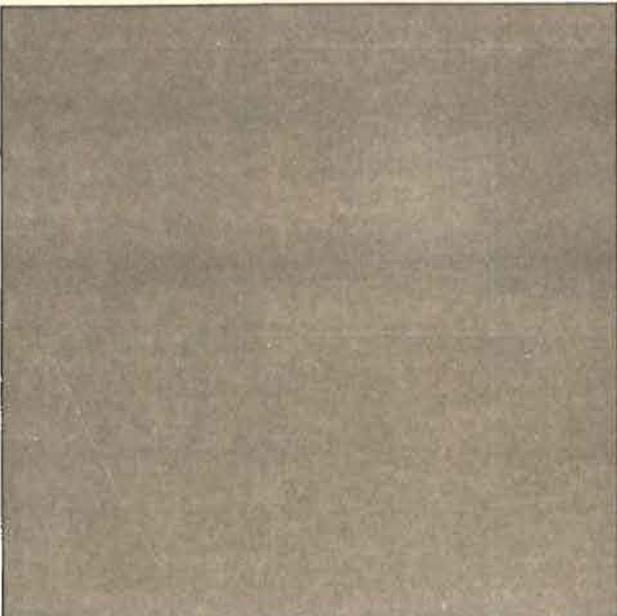


Tabla-player-turned crooner Roop Kumar Rathod gives a recital of his 'awaz'. Roop's singing matches his playing.

INTERVIEW



Music India Limited (formerly known as Polydor) is an affiliate of POLYGRAM International.

The name POLYGRAM stands for music on records, tapes, music publishing, feature films, TV films, video programmes and mail order activities.

POLYGRAM is the heir to what used to be the Siemens owned Deutsche Gramophone Gesellschaft (DGG), the oldest record company in the world, founded in 1898, and the Philips' Phonographische Industrie (PPI), established in 1950. It is organised in divisions and Polygram B.V./GmbH functions as a management and holding company with twin headquarters in Baarn, (the Netherlands) and London (U.K.).

The management and holding company is represented by National Programme Organisations in the U.S.A., France, Great Britain and Japan and by operating companies in 32 countries of the world, of which Music India Ltd. is one.

Vijay Lazarus

Vice President, Music India Ltd.

Interviewed by Anil Chopra

Q. As Vice-President of Music India, one of the biggest music companies in India, can you draw a picture of the legitimate music business in India, in the next five years?

A. Before looking forward one must look back to outline the proper perspective of the possible future of the legitimate music companies.

The music industry in India is more than 80 years old. Just 15 years ago, Music India Ltd. (MIL), then Polydor, entered the Indian market, which at that time, was a mere Rs. 3 crore. Of course, 100 per cent of the market was legitimate and comprised only gramophone records. By 1980, this market had grown to Rs. 20 crores, again only gramophone records and again cent per cent legitimate.

Today, the market has exploded to Rs. 200 crores but there is a lot of change. Only 5 per cent of this Rs. 200 crores market is of gramophone records and the balance 95 per cent is of music cassettes; and what is more alarming is that only 10 per cent of this entire Rs. 200 crores is legitimate; the other 90 per cent is in the hands of cassette pirates.

Q. How did this happen?

A. Amongst other reasons, the three major factors

INTERVIEW

which contributed to this most unnatural and imbalanced situation are :

- a) The almost instantaneous change in the consumer preference to music cassettes over gramophone records, along with the delay in issuing licences to market music cassettes, and constraints of such licences of the legitimate music companies.
- b) Licence obligation on legitimate companies to export 75 per cent of their production.
- c) The heavy excise duty levy of 26.75 per cent on the price to the dealer.

Thus, with all raw materials being equal, the pirates had an advantage of approximately 55 per cent in price due to 13 per cent royalty, 15 per cent sales tax, 26.75 per cent excise duty and other local taxes. All these were being paid only by the legitimate industry which totally out-priced the legitimate product.

Thus, with the earlier investments going obsolete, the fresh investments disallowed to produce sufficient products for the domestic market and whatever was being produced had a low demand due to high price, the legitimate companies were more or less out of the market

the previous one.

3. Create a new repertoire line which would be difficult for the pirates to cater to, in view of the consumer preference to buy such products only when produced by legitimate companies.

Q. Did these actions help? And how?

A. Yes, they did.

The government and the concerned authorities, I must admit, were extremely responsive to our problems.

By end of 1983, excise duty was partially reduced and by March 1984, totally abolished.

By mid 1984, the 75 per cent export obligation was also removed and October 1984 saw the Copyright Act severely amended with the stringent deterrent of minimum jail sentence for violations.

We were successful in creating a new repertoire line, first the ghazal and then the bhajan – where the buyer is much more discerning and looks for quality and legitimacy. Hence, we were able to totally take over the top end of the market not only from the pirates but also

I do strongly foresee the legitimate music business once again taking its rightful place in the market and that too, pretty soon.

place.

This created an ironical situation as the demand for gramophone records had fallen, the demand for music cassettes was large, but at a lower price, thus leading to unabated mushrooming of pirates. The pirates had a field day – no, a field year. Sorry, years!

Hence, piracy became uncontrollably rampant and the pirated product replaced the legitimate product.

1982-83 were the critical years for the legitimate industry when its very existence was threatened.

Q. What steps did you take to correct this situation?

A. We, at Music India, had a three pronged plan :

1. Represent to the concerned authorities .
 - a) To remove the constraint of exporting 75 per cent of our own production since such a ratio of domestic market to export market for Indian music did not exist.
 - b) To abolish the heavy excise duty of 26.75 per cent, as it had a crippling impact on our industry and it did not contribute any substantial amount to the exchequer.
 - c) To amend the Copyright Act suitably to fight piracy effectively.
2. A more effective anti-piracy campaign, unlike

from our legitimate competitors.

Q. What were the final results?

A. Well, all the major legitimate companies lost during 1982-84 and we were the only company to make a profit last year (1985).

Q. So, can you now draw a picture of the legitimate music business in India, in the next five years?

A. Well, in view of the background that I have given and the recent significant change in the carrier that is taking place worldwide through the Compact Disc, I do strongly foresee the legitimate music business once again taking its rightful place in the market, and that too, pretty soon.

Q. Do you feel the take-over of HMV by an Indian business house will prove beneficial to the music business in India? Will it prompt other business houses to enter the music business?

A. Yes, indeed, it is very beneficial. We now have a stronger ally to fight our common enemy, the pirate.

To the second part of your question, I would say, anyone is welcome into this business as long as they do legitimate business. Money power is important but

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INTERVIEW



money power must lead to profit and the entertainment industry is not an easy industry to run profitably.

Q. In music promotion, what ideas have you put into effect, apart from ghazal and bhajan programmes?

A. Before MIL entered the Indian music market, music in India was, in the majority of cases, just produced and distributed.

It was Music India, who introduced the concept of marketing music. First, with the marketing of Hindi film music, right from packaging, to direct dealer and consumer marketing, leading to consumer satisfaction, thus increasing demand. Secondly, with the proper marketing of artistes in specified areas of repertoire, ghazals and bhajans. You should see more of this in new areas of repertoire during the coming year.

These marketing activities have not only expanded the market greatly but have increased the product base of the industry.

Q. With respect to the outright purchase of music tracks, and the law that the producer is the owner, do you feel, an injustice has been done to authors and composers?

A. No, no injustice has been done at all to anyone.

You must remember that internationally, it is accepted that an author, a composer or an artiste is like any

individual who renders his or her services for mutually agreed consideration.

Hence, the author, the composer or the artiste renders literary or musical works and the producer pays him/her a consideration in monetary terms.

These terms could be a minimum guarantee, or a flat royalty or a percentage of sale value, or a combination of all these three or even an outright purchase. Once the two parties have mutually agreed to certain terms it is a more than fair contract and there is no question of injustice.

Q. What was your vision in 1980 when Music India entered the cassette market?

A. If you read some of my interviews during the early 80's, you will see, we at Music India had predicted that music cassettes would become the 'Paperbacks' of the music industry and gramophone records the 'Hard covers'. I feel the present scene does conform to Music India's vision.

Q. It would only be fair to give you credit for creating music stars like Anup Jalota, Pankaj Udhhas, Babla and others. Do you attribute this phenomenon only to your company's promotion and planning?

A. Yes! I do attribute this to only our company. A complete team job, so to say.

INTERVIEW

We have the best creative talent in the industry, backed by the best marketing, sales, distribution and administration team in the Indian music industry. Everyone puts in his best and you have seen the result. This I attribute to the philosophy of our Chairman, Shashi Patel and to quote him, "We are not made by the greatness of a few but by the co-operative efforts of many".

Moreover, we expose our artistes to a global marketplace. We develop careers, not just songs and albums. This no other Company has been able to do.

Q. What are your immediate concerns with respect to piracy? Any suggestions regarding government policy, which could help?

A. The government has given the music industry an excellent law against piracy. The industry is now working towards enforcing it. All the legitimate companies, together with the Indian Phonographic Industry (IPI), have already formulated an antipiracy cell headed by a lawyer executive, and we are receiving both monetary and operational help from the International Federation of Phonographic Industry (IFPI).

products, you would refer to as an R & D Dept. They have, in the past, come up with commercially successful trends such as Disco (Stars On 45 style), followed with ghazals which is part of Indian music history. Now, the most recent Bhajan trend, which many sceptics thought would not succeed has exceeded all our expectations.

We are working on a couple of new ideas but these are well guarded efforts presently for obvious reasons.

Q. In India, prices have crashed to Singapore levels, where no music industry exists, and royalties are rarely paid. Why has this happened? Is it only due to piracy, or is it mindless competition between companies, that has left the economics so precarious?

A. You are not totally correct in your assumption. If the cost of raw-material was the only consideration, all legitimate companies would have closed down. From where would the cost of music (recording) come? From where would the cost of publicity and promotion come? How would one absorb the royalty cost? What about

Yes, we have come down in prices and they are not what the industry would wish, but the prices have certainly not crashed.



IFPI, with the help of local music company associations, have been instrumental in controlling and, in certain cases, wiping out piracy from a number of pirate infested countries. A recent example which is similar to the Indian market is the Greek market and nearer home there is the example of Hong Kong. Hong Kong was once like what India is today: a 95 per cent pirate market. Today, Hong Kong is a 95 per cent legitimate market. IFPI will be concentrating their efforts through IPI now in India. It is not going to be easy but experience has proved that such an action, though long drawn out, would be successful.

Q. Can you name some new artistes who could take the music scene by storm and who will be or are featured on your label?

A. Out of the fresh new talent that we have launched in the past two years Ashok Khosla, Harendra Khurana, Roop Kumar Rathod, have already been well received, and hold good promise.

Q. Just as ghazals have become popular (and bhajans too), which other music style could become popular, in the near future?

A. Well in our company, too, we have what, in industrial

commercial and managerial overhead expenses? And I could go on with regard to costs that legitimate companies have to incur which, of course, the pirates do not have to.

Yes, we have come down in prices and they are not what the industry would wish but the prices have certainly not crashed.

Q. What is the prime area which has been affected by the reduction in your margin?

A. If the product was able to sustain a price it could command in a totally legitimate market, then there would have been a greater development and promotion of many more artistes and music trends, along with a far bigger expansion of the market. The market itself would have been larger by at least 30 per cent in revenue terms alone.

In any industry, when the price of the product is lower than what it should legitimately command, the product suffers primarily. Our product is music, hence repertoire is the prime sufferer in a situation like this. But the entire industry also receives a set-back.

Q. Your company recently contracted a classical artiste. Is your concentration on classical music going to improve?

INTERVIEW

A. You are referring to the recently concluded long-term contract with Ustad Amjad Ali Khan.

We, at Music India, have been releasing and promoting classical music since our entry into the Indian music scene. We have released records and musicassettes of world renowned classical maestros: Pt. Ravi Shanker, Ustad Alla Rakha, Ustad Latafat Hussain Khan and L. Subramaniam. We have also promoted classical talent of Pt. Shamim Ahmed, Pt. Kartick Kumar, Pt. Vijay Raghav Rao and now, more recently, the young Shahid Parvez and the prodigy Arati Ankalikar.

So, you can see, classical music has always been dear to us and we shall continue to develop and promote this art. Our first Compact Disc recording, the first by any Indian music company, you will be happy to note, is of classical music. We recently recorded Ustad Amjad Ali Khan in London.

Q. Which are the international labels you lost after CBS's entry into India?

A. We have lost none of our international labels.

We exclusively contracted the two most powerful labels outside the major's of the U.S. viz., RCA and MOTOWN.

Q. Very professional cover versions of International top hits are available abroad. Will your company consider releasing these cover versions, especially certain hits you do not have?

A. We do not rule out such possibilities on repertoire.

Q. Abroad, only small companies release cover versions. But why has this trend started here among the large companies each of whom own original copyrights? Don't you think this is a bad trend?

A. I think very few in the Indian music and film industry have studied and correctly understood the provisions of the Copyright Act relating to this vast subject. Why does the law allow it? What was the thought process in allowing such an act? The whole issue must be understood in its wider sense first and then related to any specific

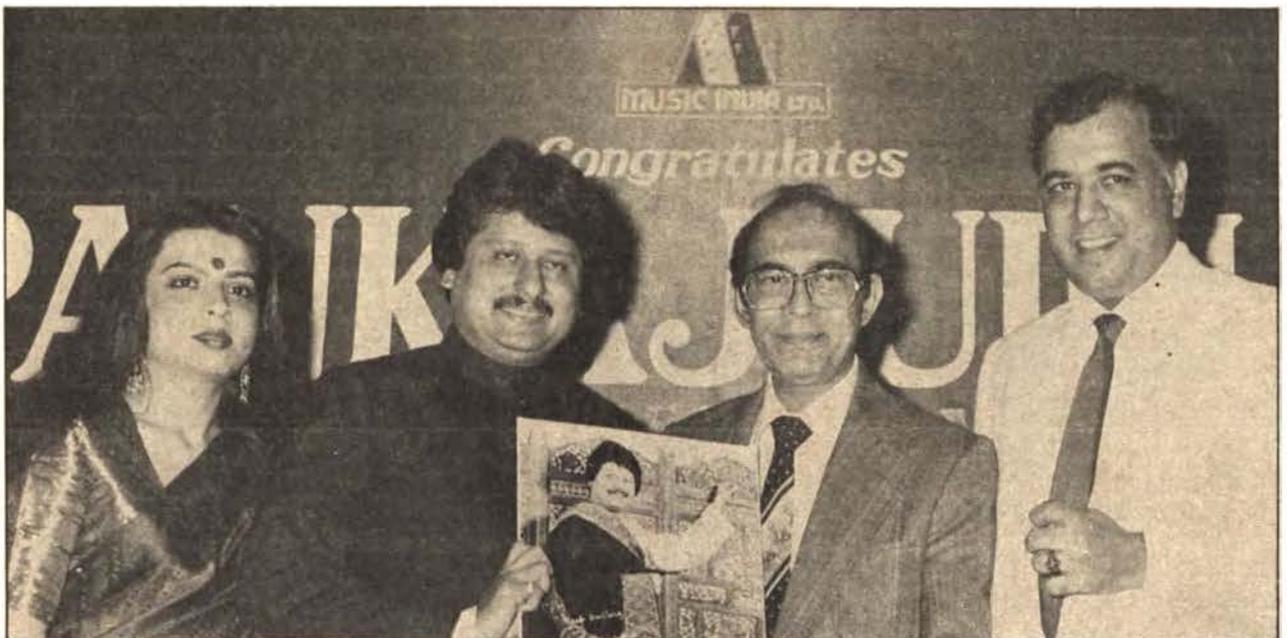
area.

It is a lengthy subject which really should be dealt with separately. But to put it in lay words and to understand its application in the field of recorded music, I may explain that after the original works (songs) have been released on records/musicassettes and they gain a reasonable popularity, a need arises where other artistes or musicians (need not be less than the original artiste or musician, in many cases the artistes or musicians doing the cover versions are better known than the original ones) require and are asked to render such popular musical, literary or dramatic works and such rendering deserves to be recorded and released on records by music companies. Such an act, after fulfilling other statutory requirements of the Copyright Act, is fair and well within the law.

Take, for example, the rendering of popular tunes and the records released of the same by James Last, Paul Mauriat, Fausto Papetti, Mantovani, Kai Wamer and other recordings you must have heard of popular tunes on the Hammond Organ, or the guitar or piano or any other instruments. Nearer home, records of well-known artistes like Bala, Enoch Daniels, Van Shipley and others. So, cover versions are not new to the music world, or to the consumer internationally, or even to India. Vocals have been equally popular, the recent one titled 'Disco Zamana', rendered by Nandu Bhende, covering Hindi film songs released by HMV, has been well-received. Hence, you see, all companies whether in India or abroad release cover versions.

Q. We would like to know what are your feelings about, and expectations from PLAYBACK AND FAST FORWARD, as this is the first journal of the music industry.

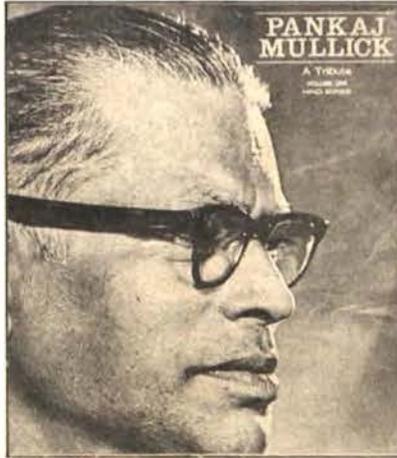
A. Well, the Indian music industry does need a magazine or a journal specifically, just for itself. I feel your magazine should be of a serious sort and should cater to the needs of the music industry, both software and hardware, in all its specialized fields and activities. I do hope you will not allow it to become yet another glossy journal. ◀◀



REWIND



Anil Biswas (right) with his one-time assistant, the late C. Ramchandra



Pankaj Mullick



Rafi

The Golden Jubilee of Playback Singing

by Siraj Syed

The beginnings of the playback system are shrouded in controversy. Most people insist it all began with the film *Dhoop Chhaon* (alternate title *Bhagya Chakra*), released in 1935. Others claim that playback singing was first heard in *Jawani Ki Hawa*, also released in '35. The former was a New Theatres production made in Calcutta. Credit for initiating playback in *Dhoop Chhaon* must be equally divided between director Nitin Bose, music director R.C. Boral, assistant (or associate?) music director Pankaj Mullick and singer Parul Ghosh. In Bombay Talkies' *Jawani Ki Hawa*, Khorshed Minocher Homji, who took on the name of Saraswati Devi, reportedly composed and sang song(s) for her actress-sister, Manek. Whatever be the truth, one thing is quite clear: playback singing was born in 1935. That made 1985 the golden jubilee year of playback!

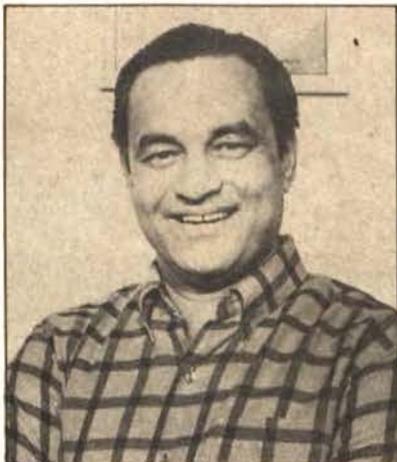
Even so, most of the actors and actresses of the period 1935-1944 sang for themselves. Kanan Bala, K.L. Saigal, Uma Shashi, Pahari Sanyal, Khurshid and K.C. Dey were actor-singers. Studio recordings had yet to arrive, and for direct recordings, film-makers opted for actor-singers. This further eliminated the problem of lip sync. After all, giving lip-movement to another's voice is not all that easy. Self-singing meant saving of time and money. However, this put a limitation on specialist actors. Inability to sing well was a distinct drawback which went against star-aspirants. Conversely, singers with limited acting ability were given acting offers

Rafi and Mukesh

Begum Akhtar singing her own songs in *Roti* (1942) was easy on the ear, but Ashok Kumar disappointed viewers with his songs in *Achhut Kanya* (1936). No wonder music composer of *Roti*, Anil Biswas, found a matching playback for Ashok Kumar in *Kismet* (1943). Arun Kumar, the 'playback', sounded like Ashok Kumar and was a better singer. Barely two years after getting a break (as composer) himself, Naushad turned 9-year-old Suraiya into a playback singer. In *Nai Duniya*, Suraiya sang for a little boy and in *Sharda*, she sang for the heroine, Mehtab. But her days as a playback singer were numbered. After a few more songs, Suraiya, who was also a child-actress, got her big break as a heroine, so, after *Main Kya Karun* (1945), Suraiya ceased to be a playback singer. Of course, she sang all her own songs, right till her premature 'retirement' after *Rustom Sohrab* (1963).

Meanwhile, Naushad introduced another playback singer in the shape of Mohammed Rafi. The film, *Pahele Aap*, was released in 1944. Mukesh, who had earlier failed to carve out a niche for himself as an actor-singer, got two good breaks as playback singer in 1945 – *Moorti* (music: Bulo C. Rani) and *Paheli Nazar* (Anil Biswas). Interestingly, Anil Biswas himself lent his voice to several actors, as did his assistant, Ramchandra Chitalkar (C. Ramchandra). However, the most popular songs of those days were sung by Saigal, Kanan, Khurshid Khan Mastana, G. M. Durrani, Ameerbai Kama-

REWIND



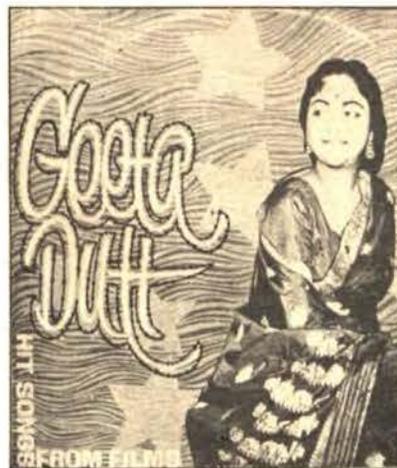
Mukesh



Suraya



K.L. Saigal



Geeta Dutt



R.C. Boral with Naushad

taki, Zohrabai Ambalawala, K.C. Dey, Shyam, Arun Kumar, Parul Ghosh, Rajkumari and among others, the legendary Noorjehan.

Playback and Partition

Partition took away Noorjehan and Khurshid, but that same year, 1947, introduced to us the most popular female (Hindustani) playback singer of all time – Lata Mangeshkar. In Jugnu (1947), Rafi made probably the last of his few screen appearances. Migrating to Bombay from East Bengal, Geeta Roy joined the ranks of playback singers with the film Do Bhai (again 1947). By 1948, we had a number of talented young singers singing their way into millions of hearts. Mohammed Rafi, Mukesh, Lata Mangeshkar, Geeta Dutt and two other ladies – Uma Devi (Tun Tun), who sang some memorable songs and Shamsad Begum, who was first heard in Khazanchi (1941).

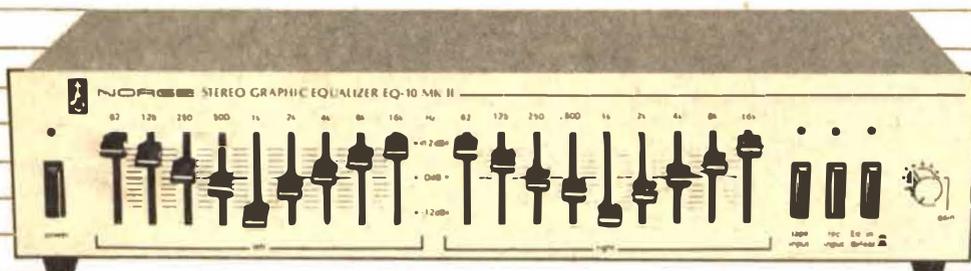
Having recorded dozens of non-film songs in Calcutta, Talat Mahmood was advised to try his luck in the Bombay film industry. After a low period, he got his much needed break in Arzoo (1950). One solo, pictured on Dilip Kumar and tuned by Anil Biswas, launched his career. Audiences who missed the late Saigal saw a semblance of his style in Mukesh. With Anokhi Ada, Aag (1948) and Andaz (1949) Mukesh had arrived. Geeta, Mukesh and Rafi are now dead. Shamsad Begum has retired. Talat Mahmood is not

heard very often and Tun Tun stopped singing some 30 years ago. We still have the evergreen Lata Mangeshkar – and some three dozen other singers who have made their mark in the 37 years between 1949 and 1986. Manna Dey heads the list.

Playing hide-and-seek with acting and singing since 1948, Kishore Kumar shot to dizzy heights in the early '70s and continues to be 'numero uno' among the male singers. Hemant Kumar, who had an early hit in Sazaa (1951), is seriously ill these days. Among today's top female singers is Asha Bhosle, who has been singing for some 35 years now. She came into her own in the late '60s and has continued her ascent since then. Sounding a lot like Lata, Suman Kalyanpur was a popular singer of the late '50s and early '60s. She still sings, though not as often. Rafi worshipper Mahendra Kapoor was discovered in a singing contest in 1957. We have more Lata-genre singers in Hemlata, Chandrani Mukherjee and Anuradha; Manhar and Nitin belong to the Mukesh group and Anwar, Suresh Wadkar, Shabbir Kumar and Mohammed Aziz are Rafi-walas. That leaves Bhupinder, Jaspal Singh, Yesudas, S.P. Balasubrahmanyam, Salma Agha, Kanchan, Sharon Prabhakar, Preeti Sagar, Usha Uthup, Dilraj Kaur, Usha Mangeshkar, Alka Yagnik, Abhijeet, Amit Kumar, Sharda, Krishna Kalle, Sadhana Sargam, Sulashana Pandit, Shailendra Singh and S. Janaki. Music director Usha Khanna is a singer too. So are R. D. Burman, Ravindra Jain, Rajkamal and Bappi Lahiri. ◀◀

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STUDIO



Studio Synthesis in Delhi

by Sanjeev Verma

Delhi is witnessing a spurt in studio activity, partly because of the TV boom. Almost a dozen sound studios have come up in Delhi in a very short time. The youngest, and perhaps the smallest of them all, is Studio Synthesis in Lodi Colony in South Delhi. Small though it is, it has quickly built up a formidable reputation. All manner of clients have been patronising it and have returned to it again and again. Its young owner, Lokesh Dhawan, has been steering the studio along its path in an efficient manner.

"I started the studio in 1981," says Lokesh. "At that time many wondered why I wanted to go in for a studio; weren't there a dozen others already? But I knew if I could come up with a quality sound studio, I had a chance. Now, I am happy to say, I've made a name for myself. Synthesis is perhaps the busiest studio in town. One great advantage I have is that I am in South Delhi. Other studios are mainly in the old Delhi area. Being in South Delhi, Synthesis is very accessible."

Despite its relatively expensive hire charges, Synthesis is doing good business because of the quality it ensures the client. During office hours, the charges are Rs. 150 an hour and after office hours, Rs. 200 an hour. "We are heavily booked. At the moment, I need at least a week's notice for booking. We have, of late, gone in for ad-jingles and found it a fairly lucrative proposition. I have done quite a few recordings for TV serials, but none of them have been telecast as yet"

Lokesh plans to set up a really large professional sound studio in the near future. "It will be an investment of at least Rs. 15-20 lakhs," he says. If that comes about, he would have come a long way since the nervous start he made five years ago with a bank loan. "I would really love to build a reputation in the field of recording tracks for records and cassettes", he says.

At the time of writing this article, Lokesh had just finished giving the final touches to a live concert recording featuring sarod maestro Amjad Ali Khan, soon to be released by CBS as a double album. "The total recording time was close to three hours. So, we decided to bring out a double album. But even then, we can have

only two hours of music. This is the break I was waiting for. I will get credit on the disc jacket".

Lokesh also has the reputation of being one of the best sound engineers in the business. He handled the sound during the recent Festival of India at the Kennedy Centre in Washington. Of the recent performances in the capital, Lokesh was in-charge of sound at the Paris Opera performance as well as the Bootleg Beatles show. Most performances by Ravi Shankar too, have seen him in action backstage. He has recorded many prestigious audio-visuais.

"A couple of years ago," he says, "I won the top award at the Milan Shoe Conference for the best audio-visual presentation. I have done others, which have even been sent abroad, like the ones on Goa and Khajuraho. Now, I am also going into audio-visuais on share issues. They are really catching on these days."



XIC Sound Studio

by Siraj Syed

Xavier Institute of Communications, Bombay, primarily a teaching institution, has a regular recording studio too. The studio is ideal for the benefit of those who have a soundtrack to record but cannot book one at an affordable price.

XIC's sound studio comprises : studio (16 x 12 ft), control room (8 x 12 ft) and a solo room (5 x 3 ft). The institution offers additional facilities of a mini-theatre with a seating capacity of 100. The theatre is equipped with a public address system and projection facilities for 16 mm and 35 mm movies and 35 mm slides.

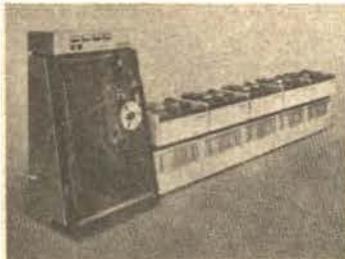
Leading organisations like AVEHI, Glaxo, UNICEF and Tata Institute of Social Sciences have recorded at this studio. So have famous voices like Pratap Sharma, Nirmala Matthan, Shabana Azmi, Sharon Prabhakar, Zul Vellani, A.F.S. Talyarkhan and Dalip Fahl. Well equipped with mixers, spool decks, cassette decks, turntable, cassette duplicator and equaliser the studio is available throughout the week. Charges for bookings outside working hours are marginally higher than regular charges.

Housed in the main college building for seven years, the studio moved into the new XIC building in 1977. Pre-recorded cassette manufacturers like Movac and music directors like Vishwanath More have had a number of recordings at this studio. ◀◀

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playback selections

JUNE 1986

- | | | |
|-----------|---|---|
| 1 | Yashoda ka Nandlala : Sanjog : Lata Mangeshkar
Laxmikant Pyarelal : Anjaan : HMV | |
| 2 | Pyar do pyar lo : Janbaaz
Sapna : Kalyanji Anandji : Indeevar : MIL | 14 |
| 3 | Mohabbat Khuda hai : Love and God
Mohammed Rafi : Naushad : Khumaar : Venus | 15 |
| 4 | Kasam tod dali : Aap Ke Naam
Bhupinder : Bhupinder : Ibraheem Ashk : HMV | 16 |
| 5 | Tarzan, my Tarzan : Tarzan
Alisha Chinai : Bappi Lahiri : Anjaan : HMV | 17 |
| 6 | Mile kiseese nazar : Aftaab
Ashok Khosla : A Khosla : Z. Gorakhpuri : MIL | 18 |
| 7 | I am a street dancer : Ilzaam
Amit Kumar & chorus : B. Lahiri : Anjaan : T Series | 19 |
| 8 | Aye sanam teri liye : Karma
Dilip Kumar, Aziz & Kavita : L-P. : A. Bakshi : HMV | 20 |
| 9 | Ram teri Ganga maili : (Title song)
Lata : Ravindra Jain : R. Jain : HMV | 21 |
| 10 | Jagat men jo bhi : Bhajan Anand1
Anup Jalota : A. Jalota : S. Sagar : MIL | 22 |
| 11 | Niklo na benaqaab : Nayaab
Pankaj Udhas : P. Udhas : Mumtaz Rashid : MIL | 23 |
| 12 | Kabhi ghuncha : A Sound Affair
Jagjit Singh : Jagjit : Rana Sahri : HMV | 24 |
| 13 | Na tumne kiya : Nache Mayuri
Lata & S. Wadkar : L-P. : A. Bakshi : T Series | 25 |
| | | Rooh jab : With Love Ghulam Ali
Ghulam Ali : Ghulam Ali : Ahmed Faraaz : Concord |
| | | Duniya men kitna : Amrit
Mohammed Aziz : L-P. : A. Bakshi : HMV |
| | | Breakdance : Jaal
Asha & chorus : Annu Malik : A. Bakshi : CBS |
| | | Ghamon kee bheed : Chandas Dass-Live
Chandan Dass : C. Dass : Gumnaam : MIL |
| | | Love Express : Muddat
Asha & Kishore : B. Lahiri : Indeevar : T Series |
| | | Shuroo hui : Adhikar
Kishore, C. Mukherjee : B. Lahiri : Indeevar : Venus |
| | | Saagar kinare : Saagar
Lata & Kishore : R.D. Burman : A. Bakshi : MIL |
| | | Chhai jitnee gulon pe : Parwaz
Roop Kumar Rathod : R. K. Rathod : Murad : MIL |
| | | Lazzate-e-gham : Takhaiyul
Anup Jalota : A. Jalota : Raaz Allahabadi : MIL |
| | | Haath Sita ka : Ghar Sansar
Md. Aziz : Indeevar : R. Roshan : Venus |
| | | Man kyon behka : Utsav
Lata & Asha : L-P. : Vasant Dev : CBS |
| | | Aya aya pyar ka : Bhagwan Dada
Asha & Aziz : R. Roshan : Farooq Kaiser : T Series |

Key:-Track: Film/Album: Singer(s): Music: Lyrics: Label. The list is based on research conducted by PLAYBACK and FAST FORWARD and the performance of songs in the hit-parade radio programme, Binaca Geetmala (courtesy Hindustan Ciba-Geigy Ltd.)

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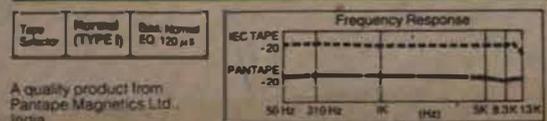
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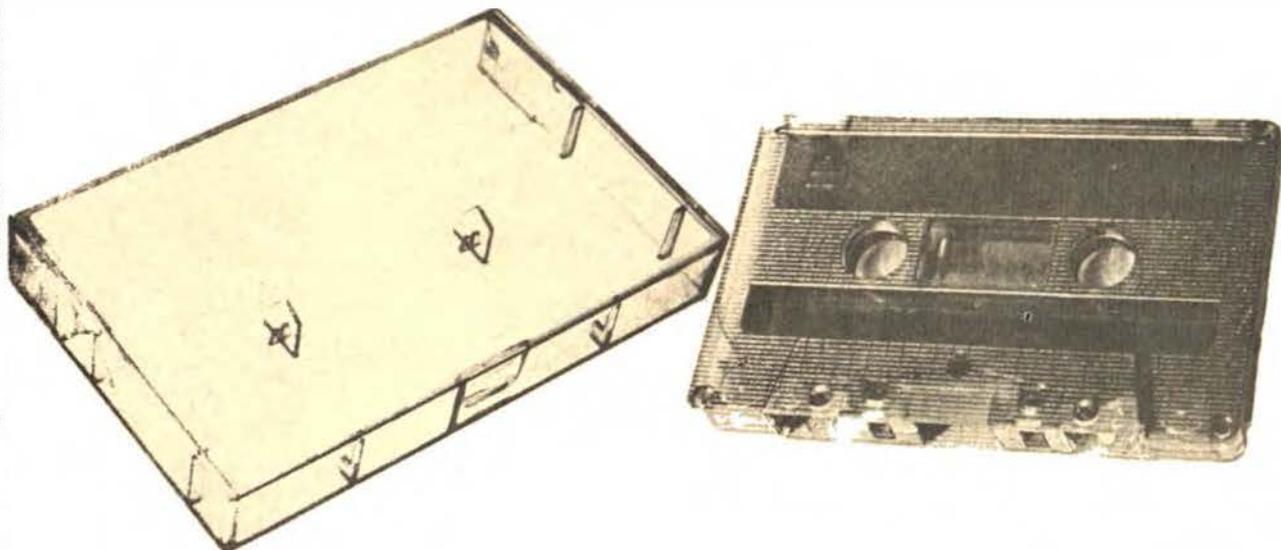
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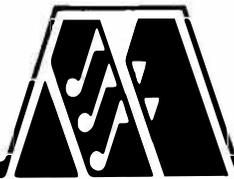
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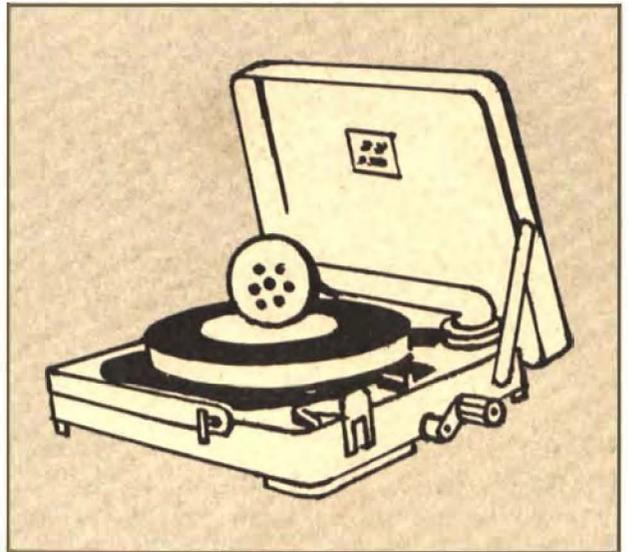
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EQUIPMENT

A record player for kids

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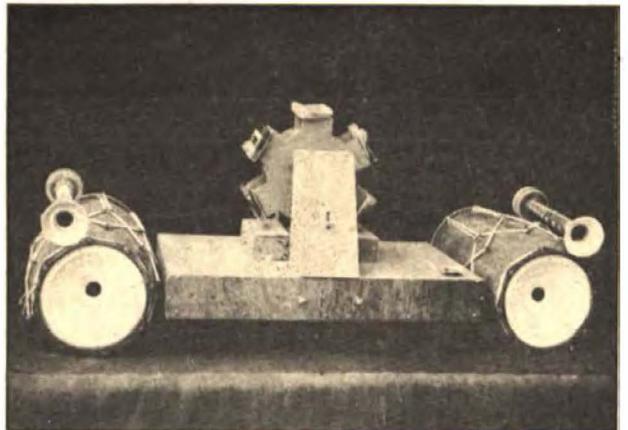


This sturdy and durable record player has an automatic speed, independent of the speed at which the handle is turned. Phonette is available in 12 colours, from Deccan Records, Indiranagar, Bangalore 560 075.

The Endless Cassette Changer

A novel Endless Cassette Changer has been 'invented' by Arun Pratap Singh, an engineer-designer and consultant.

The system plays six cassettes endlessly, one by one, in the sequence required and 'A' and 'B' sides play



alternatively. When the sixth cassette ends the first cassette starts playing again and this order is repeated endlessly as long as required.

This Endless Cassette Changer has a two-way two speaker system with a built-in 40 Watts stereo amplifier. For further details readers may contact; Arun Pratap Singh, 14/285, Madan Mohan Gate, Agra 282 002.

EQUIPMENT

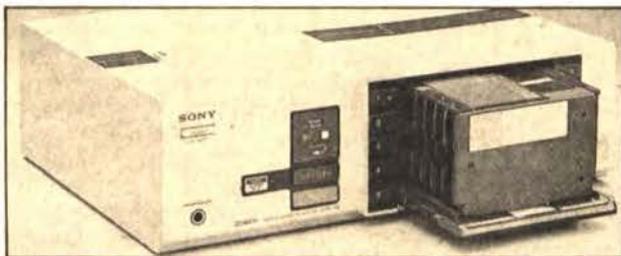


Jetking's three-in-one cassette deck

Jetking, manufacturers of wide ranging consumer electronic products, have now introduced a novel product called Jazz Supreme cassette deck.

The unique feature of this cassette deck system is its built-in audio (mono) amplifier and a speaker. The peak output of the system is 8 Watts. Moreover the speaker of the Jazz Supreme System can be used independently too – just as a speaker.

Jetking Electronics Ltd. have priced the product at Rs. 800/- (Inclusive of taxes) which they believe will be a bargain for the middle-class. Available from Jetking Electronics Ltd., 350, Lamington Road, Bombay 400 007.



Sony continuous Playback of upto 10 Cassettes

Nothing is so new, so easy-to-use, and so high-fidelity as the MTL-10 – Sony's auto-reverse playback-only deck. It plays back both sides of 10 cassettes automatically. When 120-minute cassettes are used, you can enjoy music from morning till night for 20 full hours. The Blank Skip function rapidly shuttles the tape past blank spaces of more than 10 seconds for uninterrupted listening, even those cassettes with the latter sections still unrecorded. Other features include memory preset of playback sequence as well as repeat play (up to 10 times) of the same cassette. And, the JL-10 cassette magazine serves as a convenient storage case when not in use. ◀◀

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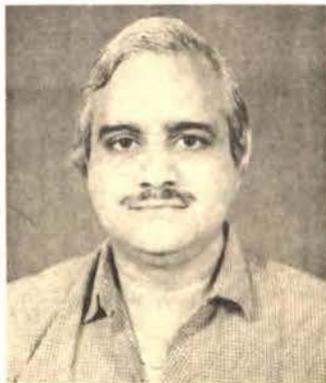
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A gold medallist in Sound Recording and Sound Engineering from the Film and Television Institute of India, Mr. Daman Sood is the Recording Director of Western Outdoors Advertising, Bombay

Get The Right Sound

by Daman Sood

Speaker placements

Having bought a pair of good quality speakers, you hook them up, call in a couple of friends, put on your favourite tape or record, and sit back to enjoy the music and the anticipated compliments. But your friends are not impressed, and the truth is, neither are you. That's funny. They sounded great in the store, you reflect.

What is wrong? Why is the sound not right? If your new speakers are inherently good performers (that is why you bought them!), you have probably placed them poorly in your listening room. In operation, a speaker system isn't just two walnut, veneered boxes. It is those boxes plus the listening room, the listeners, their ears and where the speakers are located.

Loudspeaker sound can change substantially with slight changes in positioning. Considering that your cassette deck, record player/C.D. player and integrated power amplifier are flat in frequency response, your first guide to speaker placement should be the manufacturers. After all, the people who designed them should know best where and how they ought to be positioned. Read the manufacturer's instructions carefully and follow the given placement guidelines. If you are not satisfied with the results, or, if the manufacturer supplied no instructions (as is often the case), experimentation is a worthwhile exercise. One of the most frequent areas of dissatisfaction is bass performance.

Bass sentiments

Today everybody likes to play pop music (disco, breakdance), which is pretty heavy and rich in bass. When you play this kind of stuff at a high level, you hear a boomy "one note of bass", which is caused by resonance in your room (standing waves). A room with 11 feet dimensions, for example, will have resonance at about 50 Hz and multiples thereof (100, 150, 200, Hz etc).

A convenient method of finding a room frequency, in Hertz, is to divide 565 by the dimensions in feet. Every room dimension (height, width, length) will have its own set of resonances. In practice, some 'colouration' is inevitable because the room acts as a resonator at certain frequencies, governed by the dimension, thereby amplifying the sound at those frequencies.

The trouble becomes more severe when the room is cube shaped (i.e. height, length and width of the same dimension), for then the room resonates at one parti-

cular frequency and you hear that beat very loud compared to others. It has been worked out that, based on unity height (floor to ceiling), a good aspect ratio is 1.25 width and 1.6 length for a small room and 1.6 width and 2.5 length for a larger room. Small rooms tend to place the lower frequency resonances fairly close together. This tends to colour the reproduction by giving an unnatural lift in the middle bass frequency.

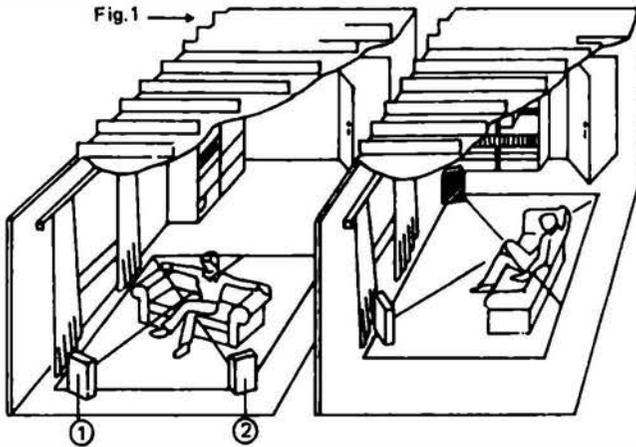
Treble

Resonance can also be evoked between the floor and ceiling, but due to intrinsic damping of some ceilings and flooring, when carpeted, the pressure built is usually less of a problem. 'Standing waves' effect is more prominent around the room diagonals. As far as treble (high frequencies like cymbals/ghunghroos etc.) sounds are concerned, they also get affected if the listening room is empty. But in a normal listening room, you will always have a carpet on the floor, curtains, sofa sets, which absorb these frequency resonances and cut down the problem of treble colouration. It often follows that smaller the reverberation time of the room, the less is the tendency for these treble frequencies to manifest themselves in offending magnitude. When the loudspeakers are operated at high levels, at bass frequency, on an uncarpeted wooden floor, they can transfer vibrations to the floor, which is another cause of colouration resulting from forced vibration. Well-made loudspeaker enclosures, of course, should themselves be relatively free from vibration. This effect can be reduced by standing the loudspeaker on sound damping material like sponge, rubber, or hard foam (not solid). Concrete floors are far less troublesome in this respect and most of our flats are built like that, fortunately.

You might be aware that music sounds louder in a bare or sparsely furnished room than when it is taken outside and listened to at about the same distance in the open air. This is because in the room the direct radiation of sound is supplemented by sound reflected from the walls, ceiling etc., while in the open air, the sound is almost perfectly absorbed and not reflected back to the listener. Thus, the room tends to magnify the sound and we get what is called "Room Gain".

Even the most heavily furnished listening room cannot completely absorb sound. Experience has shown that for good hi-fi reproduction, the average reverberation time should be around 0.4 sec. A greater time

TECHNICAL



← Fig. 2

Loudspeaker set up in Fig. 2 would possibly be better than in Fig. 1 in a long room for stereo listening, even though the set-up of Fig. 2 may reduce the effective area of stereo effect. Set up in Fig. 2 would be less likely to excite standing waves.

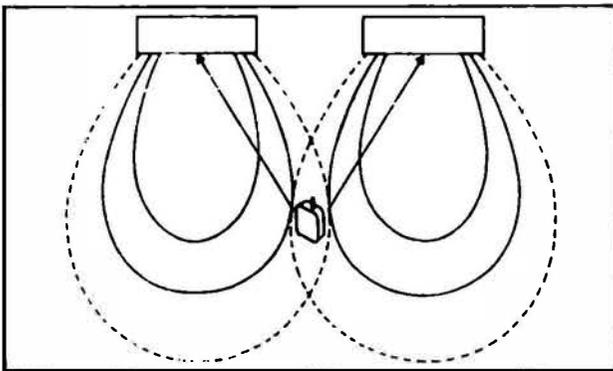


Fig. A

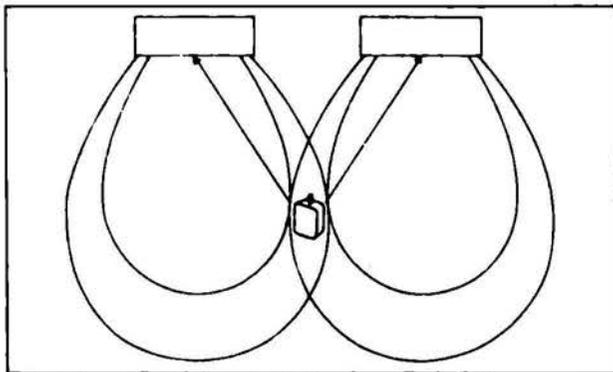


Fig. B

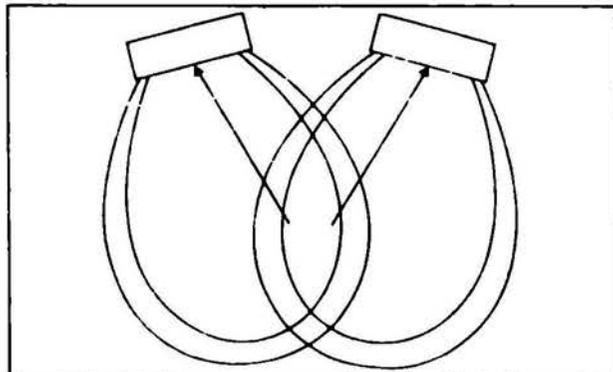


Fig. C

constitutes a more 'lively' room and hence, a greater degree of colouration. A smaller time on the other hand, constitutes a 'dead' room. Music does not sound all that good out of doors.

Loudspeakers' placement

At low frequencies, a loudspeaker acts as an omnidirectional sounding source, while, as frequency is increased, it becomes more and more directional, so that most of the energy is radiated forward into the listening room. Now, when a loudspeaker is operated on the floor, close to a wall, the low frequency sounds are reflected back into the room from the two surfaces of the wall and the floor. The effect is an apparent increase in bass output. The bass sound is further enhanced by operating a loudspeaker in a corner of the room, for then, there are three intersecting surfaces which further add to the 'boom' in the room. Advantage can be taken of this bass magnification effect when the intrinsic bass yield of the loudspeaker is somewhat curtailed, owing to limited enclosure size. Some speakers are designed specifically to operate in the corner of the room. When installing loudspeakers, a number of placements should be tried before deciding on a final position. Of course, in the domestic scene, there is a limit to the number of positions that can be tried. Nevertheless, moving the loudspeakers away from the wall, more into the room, can often reduce bass boom.

A common position for the two stereo loudspeakers in a long room is either side of a short wall. This is not the best setting for them. Significantly less boom may result by placing the pair along a long wall, not too close to the short walls. While this may reduce the effective stereo listening area, it can lead to less coloured reproduction, and hence, to cleaner, tighter bass.

Stereo image

Besides frequency balance, the other major aspect of speaker placement is stereo imagery. While your speakers may have to be placed asymmetrically, relative to the room boundaries, they should be symmetrically relative to the listening position. Many speakers have their 'drivers' arranged in a straight line or 'vertical array'. Such systems should be placed so that the ar-

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TECHNICAL

Virtual third channel at corner.

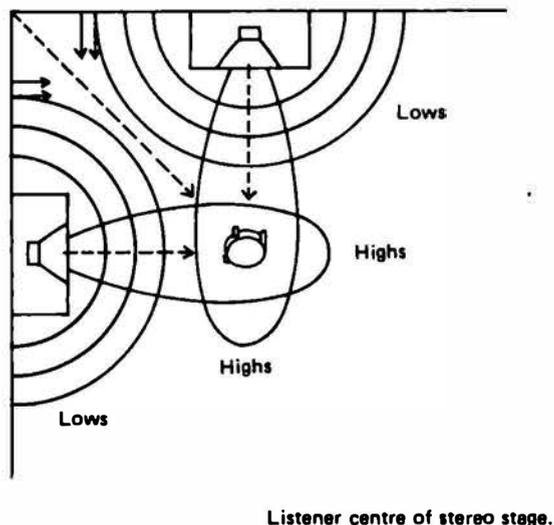
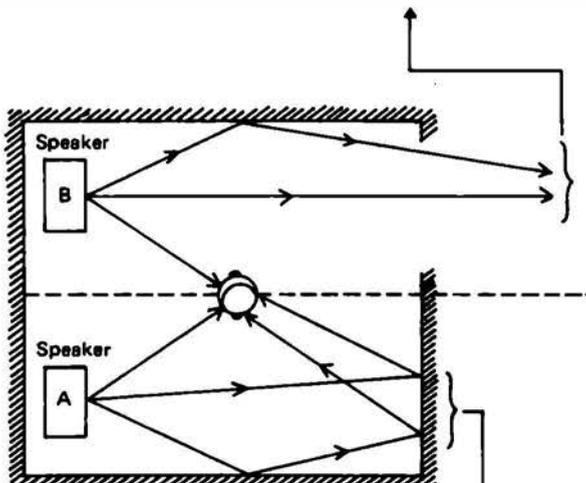


Fig. D

Sound waves are lost. Listener hears only direct sound from speaker, leaving an acoustically dead effect.



Reflected sound waves add liveliness to sound from speaker.

ray remains vertical (they should not lie on their side). This gives the stability to Stereo Image. The apparent "depth" of the sound stage is often increased by moving the speakers away from the back wall, though this may create other problems with tonal balance. You might also try toeing the speakers inward so that their front axes cross in front of the listening position, not at it. This can sometimes "firm up" the image, though you might lose some treble response.

To understand stereo image better, let us look at fig. A. Here, two speakers are placed flat against a wall. Since low frequencies radiate out omni-directionally from the speaker, and treble sounds are relatively beamed, there will be complete overlapping of lows, but partial overlapping of highs in the centrally located listening position. Although the listener will hear stereo and will receive both lows and highs from each channel, the effect will be dull sound, because he is far from the high frequency axes of the speakers. When the speakers are far apart, the listener hears a 'Ping-Pong' type separation. If the speakers are pushed very close together, as in fig. B, the two speakers will merge into one dual reproducer, and the stereo effect will disappear. The solution, shown in fig. C, is to separate the speakers to the point just before the 'Ping Pong' effect appears and to angle the speakers into the listening area to obtain overlapping of the stereo determining high frequencies. There are many combinations of separating distances and orientation angles. The stereo covering area is a function of the distance between the speakers and the angle in about 40 degrees to obtain maximum stereo overlap. Again, two speakers placed 5 feet apart should be angled in only about 8 degrees. A good compromise would be a separation of 7 feet and an angle of about 12 degrees for maximum stereo overlap.

There are treble controls on speakers. These controls should be set as nearly alike as possible. The tone controls on the amplifier should also be set in the same position for both channels, so that there is no difference in frequency response between the outputs of the two channels.

Good stereo does not demand that the speakers be located on the same plane; for example, against one wall. Fig.D shows such an arrangement. In this set-up, the listener has more freedom of motion while listening and more possibilities of furniture arrangement are made available without his moving out of the stereo image.

Book-shelf speakers

Everybody wants his stereo system in his own room. The world is going towards portable, light-weight and miniature models. Some of the smaller loudspeakers are designed for shelf, table or wall furniture mounting. Care should be taken to keep items which are likely to be damaged by vibrations as far away as possible from them. When the loudspeakers are placed on a shelf, such as on wall furniture, the reproduction is sometimes improved by stacking books tightly against them. Never keep cassette tapes near or above the loudspeakers, as there is a strong magnetic field around them. The speaker should never be placed so that its face is recessed in books, records or furniture as the resultant cavity will almost certainly produce undesirable resonances.

HINDUSTANI CLASSICAL MUSIC



Padma Talwalkar



Shrutu Sadolikar

THE BRAVE NEW BREED

The brave new breed of our classical musicians have made it to the top the hard way. The path to success has by no means been a cakewalk. They have battled against heavy odds, faced fierce competition in the rat race for recognition and finally got a break after years of heartbreak.

Until a decade or so ago, every aspiring young musician hoped and prayed that he or she would make the grade through the coveted channels of All India Radio. The exceptionally gifted joined the rank and file of broadcasters, after making their mark in the annual talent competition of All India Radio. Outside the orbit of the AIR network, the scope for recognition by the established music circles was limited. Mindful of the box-office (or, to be more precise, the cash collection at the gate), no music circle would either give a chance to or take a chance with a young aspirant, unless he had some years of broadcasting experience and a name to boot. This vicious circle prevails to some extent even today, although some institutions have now been established exclusively for the benefit of up and coming musicians.

With the emergence of Doordarshan, the musical scene has undergone transformation. The advent of the commercial sponsor has led to the establishment of institutions like the Sangeet Research Academy, which serves as a nursery of talent. At the same time, more and more sponsors are finding the sangeet sammelans (such as the gharana sammelan) which provide a platform for the emerging talent in the country. Above all, due credit must be given to the recording industry, whose scouts have spotted the talent and have been quick to recognise the potential.

This resume' will examine the musical credentials of some of the young aspirants from the new generation of our classical artistes, vocal and instrumental. Some

were born to music, while others have made music their way of life by choice. While some have earned recognition through AIR competitions, others secured academic achievements and honours. A few from the cross-section of artistes chosen by us have descended from distinguished lineage and are heirs to the guru-shishya parampara by descent. This review does not purport to be either exhaustive or comprehensive. It is only a modest attempt to turn the limelight on the abounding talent in the country. It is only a beginning in that direction with a promise of more to follow.

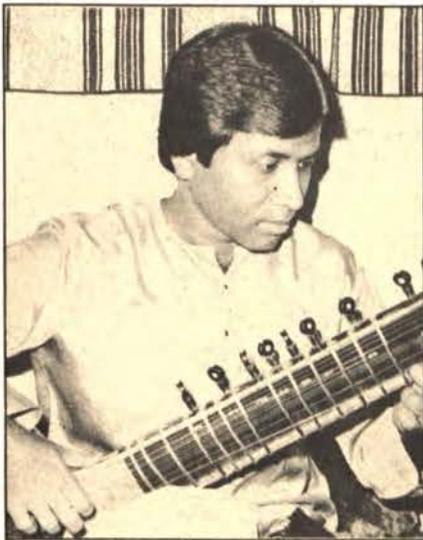
With due regard for chivalry, let us first turn our attention to the leading lights among the ladies who grace the musical scene. The first name that springs to mind is :

PADMA TALWALKAR

Padma has the distinction of having received tutelage from none other than Moghubai Kurdikar. Her well-modulated voice is ideally suited for the exciting gayaki of the Jaipur gharana. After long and intensive grooming under Moghubai, Padma tuned in to another wavelength in her quest for knowledge. She came under the wing of Pandit Gajananbuva Joshi, one of the most erudite gurus today, who is the very confluence of Jaipur, Agra and Gwalior gayakis. This phase of her training gave an entirely new dimension to Padma's musical personality.

On the personal plane, she found a new rhythm in her life through her marriage to Suresh Talwalkar, a tabla artiste of repute. For the Talwalkars, it has since been a life full of rhythm and melody. They are a much-sought-after musical couple and travel to the far corners of the country performing at most of the major music conferences in India. Padma has recently made her first cassette for Rhythm House.

HINDUSTANI CLASSICAL MUSIC



Shahid Parvez

no means complete. Some of the brightest prospects are :

BRIJ NARAYAN(Sarod)

Born into a family of musicians, Brij Narayan is the son of the sarangi maestro Ram Narayan and the nephew of the tabla wizard, late Pandit Chaturlal. He had the benefit of early training from both these virtuosos and then became the disciple of Ustad Ali Akbar Khan, the sarod virtuoso who has few equals even today. However, Brij Narayan brought to the art of sarod playing a new dimension which incorporated the technique of the sarangi, inherited from his father. Thus Brij Narayan's sarod recitals have been characterised by a synthesis of sarod and sarangi, coupled with excellent layakari imbibed from Chaturlal.

Brij was awarded the Gold Medal in 1969 for standing first in the AIR Competitions. While he has gained recognition from various music circles all over India, he has also participated in most of the music conferences in India. He has toured Afghanistan in 1969 and Germany in 1972. Since then, he has been frequently invited to perform in the European countries. This year, he is participating in a music festival in France.

SHAHID PARVEZ (Sitar)

Born in the Etawah Gharana, Shahid Parvez has an impressive lineage of sitar maestros behind him, such as Ustad Imdad Khan, Ustad Enayat Khan, Ustad Wahid Khan and Ustad Vilayat Khan. He was initiated into the intricacies of the sitar at the age of four, with a view to carry on the family tradition. From his very childhood he was sent to listen to the great masters of sitar. Even as a child, his receptive mind learnt to absorb the aesthetics and 'balance' in sitar playing and, in turn, he strove to reproduce these finer touches. Thus, it did not come as a surprise when, at the age of ten, he gave his first public recital – and went on to win the AIR competition at the age of 15! Today he has achieved an uncanny command over the sitar and can be ranked among the finest exponents from the younger generation. He has recorded one LP on the Music India label.



Ullhas Bapat

SANGEETA (Violin)

At an age when most girls would be at school or play, Sangeeta was sharing the limelight with her mother, the renowned violinist Dr. N. Rajam. Of course, the art of violin playing is very much in the family, descended from Rajam's father – a renowned vidvan himself. Her maternal uncle, Krishnan, and his daughter, Kala (of an age corresponding to Sangeeta's), have kept the art a lively family tradition. Indeed, Sangeeta and Kala have even figured in jugalbandis as mere teenagers. In course of time, Sangeeta became an integral part of Rajam's recitals. Now, Sangeeta has come of age as a performing artiste and today Rajam can proudly proclaim that Sangeeta is giving solo concerts on her own. The pristine purity of tonal values and immaculate layakari are the values she has inherited from her mother and she is sure to preserve them.

ULLHAS BAPAT (Santoor)

Ullhas Bapat commenced his career in music as a disciple of Pandit Ramakant Mhapsekar, aspiring to play the tabla. Then, he changed over to vocal music before finally settling for the santoor. Today, he can be ranked as one of the finest young exponents of this intricate instrument. For the proficiency that he has attained, he is deeply indebted to sarod maestro Zarin Daruwala and Pandit K.G. Ginde, who have given him their valued guidance. Ullhas has developed his own individual style of playing the santoor, which is tuned according to the chromatic scale. He has also incorporated the meend in his style of playing.

Ullhas had been conferred the title of Surmani by Sur Singar Samsad and is a popular artiste who features often on AIR and Doordarshan. He has recorded an LP for INRECO and a cassette for Rhythm House. Ullhas is currently much in demand for recordings and concert appearances.

While this is no more than a random sample of the teeming talent in the country, it is most reassuring to note that our traditional art of Hindustani classical music is alive and vibrant. With due recognition and encouragement, this new breed of classical musicians can be relied upon to keep alight the torch of our cultural tradition. ◀◀

A Concise History of the Phonograph Industry in India

Extracted from 'Phonogram and Communication in India', a study undertaken by the Behavioural Sciences Centre for the Mediacaft (International Institute of Audio-Visual Communication and Cultural Development, Vienna) and UNESCO.

by G. N. Joshi

Though Gramophones were imported in India before the beginning of the century, this was done privately by very few persons who were very affluent. During their visits to Europe and other Western countries they brought with them Gramophone machines for use at home because they were attractive pieces of novelty and a handy medium of entertainment. Therefore, in the year 1900 and for quite some time thereafter, a Gramophone machine was considered to be a show-piece and a status symbol, because only the very rich and elite of the society could afford to possess it. Phonograph was commercially exploited in India only after the establishment of an office, by the Mutoscope Biograph Company in Calcutta, on July 7th 1901. This was done by one Mr. J. Wastson Harrod.

Mr Emile Berliner, an American, erected the first record 'pressing' factory at Hanover in the U.S.A. and he began to provide a steady supply of records and machines to the Gramophone Co. Ltd. which had been established in London around 1898. At this point, a mechanic named Johnson invented a springwound motor for a phonograph machine. Until this time, a listener had to rotate the disc manually. But the invention of a springwound motor enabled the phonograph to be played for a certain number of rotations and hence the listener could sit at a distance without having to bother about cranking the machine by hand. In the initial stages, recording for a gramophone was done by the process called 'Zinc Etching'. A zinc disc with a smooth and shiny surface was coated with a layer of fat on which spiral grooves were cut by a stylus. The stylus was fixed to a diaphragm that vibrated in sympathy with sound waves of

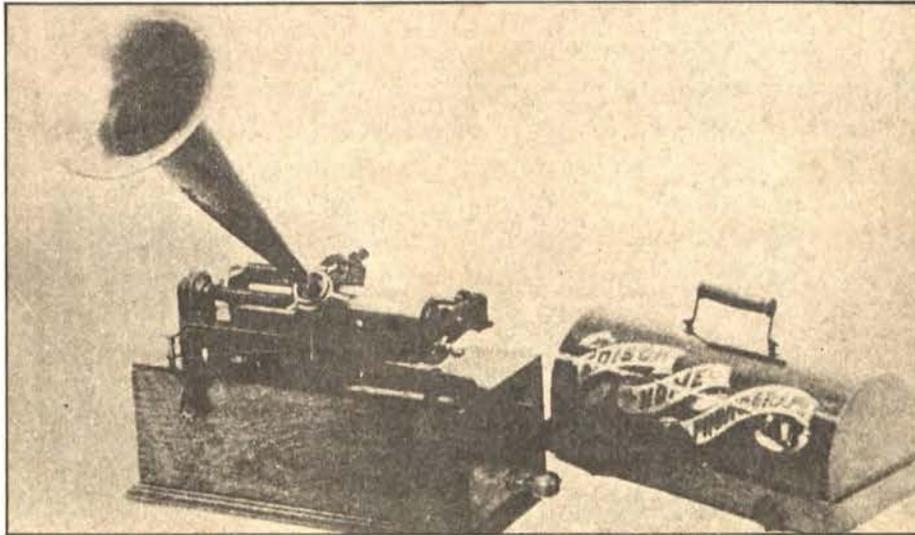
Mr. G. N. Joshi made his debut as a singer at HMV in 1932. By 1935, he had cut more than seventy discs with the Gramophone Company and won a gold disc for outstanding sales of his records in the same year. From 1934 to 1938 he practised law and joined HMV in 1938 as recording officer. His association with HMV lasted for thirty-four years, till his retirement in 1973. Mr. Joshi has written four books on music and has imparted useful knowledge in the form of lectures-cum-demonstrations to students of Indian classical music in 32 universities in U.S.A., U.K. and Africa.



the song and music sung/played into the large mouth of a horn. The recorded zinc disc was then immersed in acid for about 10 minutes and the spiral grooves of music were thus etched on the surface. This disc 'record' could then be played back straight away.

In 1901, recording on wax was invented and it became possible to duplicate the matrices so that large quantities could be copied from these. The process opened an enormous field for expansion. Around the year 1902, a T.W. Gainsberg came out to India for developing the Gramophone record trade in this country. On arrival, he made various types of recordings of the then available Indian talent and these records are considered to be landmarks of immense value. Some among the very first artistes so recorded by him are still remembered. The names of Miss Dulari, Zohrajan, Malkajan, Angurbala, Indubala, Kamala Jharia, Goharjan, Jankeebai, Mushtaribai can be mentioned here. Among the male singers were Pyaru Quawal, Kalu Quawal, Fakhre Alam Quawal etc. The accompaniments for these artistes comprised of just few instruments – a Harmonium, a Tabla, a Sarod, a Clarinet and, only with female singers, a Sarangi and Bells. These recordings were then sent by Mr. Gainsberg for processing and pressing to the factory at Hanover in America. The finished records were then imported back into India and then, on account of their fascinating novelty of reproducing a very faithful human voice, were sold in large numbers. In order to persuade likely purchasers to listen to the records to the very end, another novel idea was tried out. At the end of the record, just as the song ended these arti-

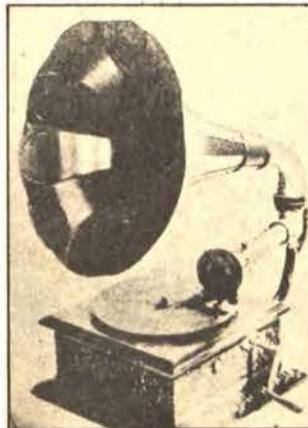
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stes were made to announce their names in 'English' as, for example, 'My name is Jankibai of Ilahabad' or 'My name is Mushtaribai of Agra'. These announcements in English by performers who did not know the English language at all, amused the listeners and helped to boost the sales of records. The early machines were black in colour with a large fancy horn. A little later horns were made of brass and also in various bright colours. Gramophone machines with such impressive horns were known as 'Morning Glory' and became a rage around 1907.

His Master's Voice

In 1908, first factories were established at Balliaghat in Calcutta and also at Hayes, Middlesex in the U.K. For the fast growing market, in India, amongst the first imported foreign discs were i) Comic records such as the 'Laughing song', recorded by Bert Shepard, and ii) songs by Charles Primrose, containing route-march songs, Bugle calls, campfire songs, peanut butter songs etc. These notched up huge sales and proved to be great money spinners. They were marketed under different labels such as Pathe, R.C.C., Decca and Pye. Soon afterwards, the Calcutta factories obtained exclusive rights to use in India, the trade mark "His Master's Voice". The dog and the phonograph is, even today, the most famous music trade mark in the world. The real story behind this picture is indeed very interesting. An artiste named Francis Barraud noticed one day that a dog belonging to his dead brother Mark Barraud would cock up one ear to the sound emanating from an Edison phonograph. The expression of the dog suggested that it was waiting to hear his late



Pathe

Polyphon No. 1492



master's voice. Francis Barraud painted the scene as he saw it. He named the picture "The Nipper and the Edison Machine". When it was shown to the Edison Company, they did not seem interested in it. So, he repainted the black machine in the picture with a modern horn. In 1899, he called at the small office of the Gramophone Co. Ltd., and showed the picture to the manager, B. Owen. The manager immediately grasped the potential it held as a trade mark for the company, paid £ 100/- to Barraud and obtained the picture for the company. Soon afterwards, when records with the dog and sound horn appeared with the caption "His Master's Voice", the trade mark won fame and popularity unparalleled in the history of the industry. It was printed on millions of records and machines in several countries in the world. In India, it first appeared on a portable machine in 1920. Later, it was printed on the first electrical record produced by the company. Thus, the abbreviated letters "H.M.V.", for "His Master's Voice", became synonymous with the organisation, the Gramophone Co. Ltd. The name "Gramophone Co. Ltd." was given to the factory at Balliaghat as well as the present company at Hayes in England. The fast increase in sales of discs necessitated the shifting of the Balliaghat factory to a much bigger premises, and this was established, in 1928, at Dum Dum.

It assured continuous progress as well as fast expansion for the future of the gramophone industry.

Technological developments.

The first electrical recording was introduced in India in the year 1926, when microphones, amplifiers and cutting styli were used for recording the

PLAYBACK PRO



Goharjan

'Masters' (master recordings) on wax. A round disc of wax, shaved to a mirror finish, used to be placed on a turntable which was driven at a fixed speed of 78 R.P.M. (revolutions per minute) through a governor-driven device. A heavy weight attached to a pulley, descending slowly through a cable wound around a drum, would rotate the turntable at the steady speed of 78 R.P.M. This process of recording 'Masters' has brought about a miraculous change in the technology of recording. The voice of the singers and accompanying instruments could be controlled and what is called a balance between the two could be achieved. In those days, there were no studios with good acoustics, and recording engineers were required to arrange heavy curtains on the walls and thick carpets on the floors, to ensure that the sound on the disc was neither too dull nor too reverberant. Later on, studios were set up at Dum Dum - Calcutta, Bombay, Madras and Delhi. The recorded discs from the studios at other centers were dispatched by railway wagons, to the factory in Dum Dum for processing. This resulted in breakage en route. But despite this risk, wax recording held sway, till about 1948. To minimise the hazards of such breakages, acetate coated aluminium discs were tried for some time. But the weight drive could not provide the requisite power to cut the coated material, which was much stiffer than wax. Thereafter, an electric motor was introduced for this purpose. Around 1950 came the revolutionary magnetic tape recorder, with a frequency response of 50 to 10,000 cycles per second. This recorder also provided facilities for playing back the recorded material. The merits and flaws of the



Kaloo Qawwal



recorded piece could then be noted and mistakes rectified through erasing the previously recorded attempts and re-recording afresh on the same tape. This resulted in improved sound quality in the performance without any loss, except that of labour and time. By 1964, even better tape recorders with a frequency response between 40 to 15,000 Cycles per second were introduced. Moreover, facilities for stereophonic recording were also provided.

Threats of competition

The continent of India with a population of over 80 million and more than 30 languages and dialects, has a vast musical tradition and colourful folklore. The company, therefore, wanted to scout and record as many artistes as it could. The rapidly growing popularity of Gramophones and discs demanded a very large supply of machines and records. This medium of entertainment, which was once considered to be a luxury and a status symbol, had now attracted the attention of even the common man in the street. Until the year 1925, Gramophone machines used to be imported from Europe. Around 1928-29, cheap Japanese machines invaded the Indian market. A couple of years later, dealers of the Gramophone Company imported components of machines from Switzerland and Japan. These then were used for assembling Gramophones in locally made cheap wooden cabinets.

For over five decades, the Gramophone Company enjoyed an absolute monopoly of business. The Britishers, shrewd businessmen as they were, prevented competition in the Gramophone trade by resorting to an ingen-

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ious strategy. In Calcutta, as well as in other centers where they opened branches, they appointed some of the most prominent and influential dealers to float small recording concerns, having their individual names and labels. These dealers operated in the territories under their jurisdiction, selected artistes who they thought were worthwhile from the commercial angle, and arranged for their recordings in the studios of the Gramophone Co. Ltd. The processing of such recordings was done in the Dum Dum factory and the pressed records, with individual labels of the different units, were supplied to the dealers. In short, these units became sister companies of the main Gramophone Co. Ltd. In Calcutta, Megaphone – Hindustan and Senola-record companies were thus floated. In Madras, Hutchinson; in Bombay Jai-Bharat and Kind record companies; in U.P. – Maxitone, Aerophone and Star record companies; in Punjab Jienophone, Gulshan, Frontier Trading Company; in Rajasthan-Marwadi Record Company, etc. etc..

All these sister companies were floated at the instance of the Gramophone Company and were founded on the capital of their respective dealers so appointed. In fact, all these different sister concerns were nourished and fostered by the Gramophone Co. Ltd. at no cost to them. This clever move of the Gramophone Company, to corner and keep under its wing all available musical talent and business, throughout the length and breadth of this country, succeeded very well. These arrangements kept the factory busy all the time, bringing in fresh business from all the corners of the nation. Thus, it helped the Gramophone Company to preserve its monopoly status for over



Fakhre Alam Qawwal



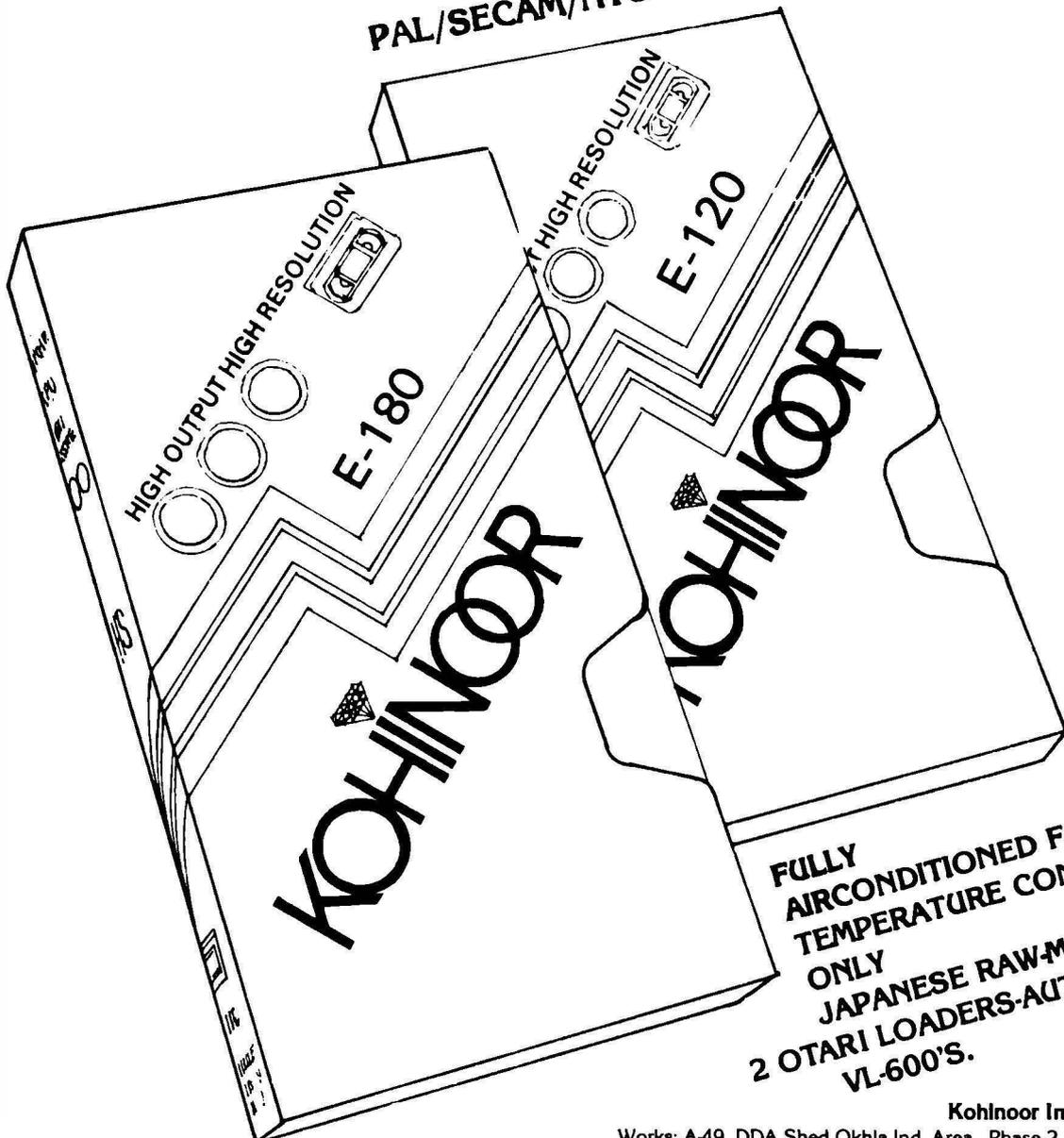
fifty years thereafter. There were, however, a few attempts (outside the fold of the Gramophone Company) by some entrepreneurs to enter the Gramophone industry. A jeweller in Bombay, around the year 1934, started his own concern under the label 'Broadcast'. He gave fabulous amounts by way of fees to top highbrow artistes and released the records in the market. These records, being of a classical nature, did not bring profitable returns, but discerning lovers of music welcomed their availability in the market. Nevertheless, the promoters of 'Broadcast' soon realised that the high fees paid to the artistes did not make the continuance of the venture commercially viable and therefore closed it down.

Around the year 1938, another competitive concern under the name of the National Record Company came into existence. The promoters of these were Indian business tycoons and they invited Japanese collaboration by obtaining machinery and technicians from Japan. The nationalist (swadeshi) movement was gathering momentum in the country. This record company enlisted the support of the nation's leaders to back them in their venture. They succeeded in securing even the Indian tri-colour flag as their emblem and their trade mark was 'Young India'. Normally, the Gramophone Company would not have bothered about the appearance of such a competitive venture. But Mr. V. Shantaram, a director of the Prabhat Film Company, Pune, who was an associate of the Gramophone Company, was weaned away and defected to the new concern as a director. Mr. V. Shantaram produced his first colour picture 'Sair-andhree' in 1934. It contained several potential hit songs.

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Enterprising as he had always been, Mr. Shantaram went to Germany to make colour prints of his film and while returning, he also brought with him pressings of the songs in the form of Gramophone discs from his picture. These imported records from Germany, when released in the Indian market, created a sensation. It can be safely said that the appearance of these film records opened up a new market for film music in this country. When V. Shantaram joined 'Young India' – (National Record Company), it gave a big jolt to the Gramophone Company.

However, very luckily for the Gramophone Company, the Japanese technicians and their machinery miserably failed to produce goods of quality, comparable to the standards set up by the Gramophone Company. The poor material quality of the finished records and the very disappointing quality of the recordings themselves were very soon realised by customers at large, and, although for 3-4 years this record company did do good business, ultimately they too had to down their shutters. Mr. V. Shantaram rejoined the H.M.V. group and the prestige of the Gramophone Company rose very high.

Around the year 1932, Columbia and Odeon tried to enter and establish their labels in India. Columbia was a British venture and Odeon was of German origin. They had their own recording studios (and their own engineers) where they recorded Indian artistes. The processing and pressing of these records was done in U.K. and Germany respectively. Soon afterwards, Columbia took over Odeon but later got itself amalgamated with Ruby Record Company, which was established in 1938. Later, in 1943, H.M.V.



Bal Gandharva

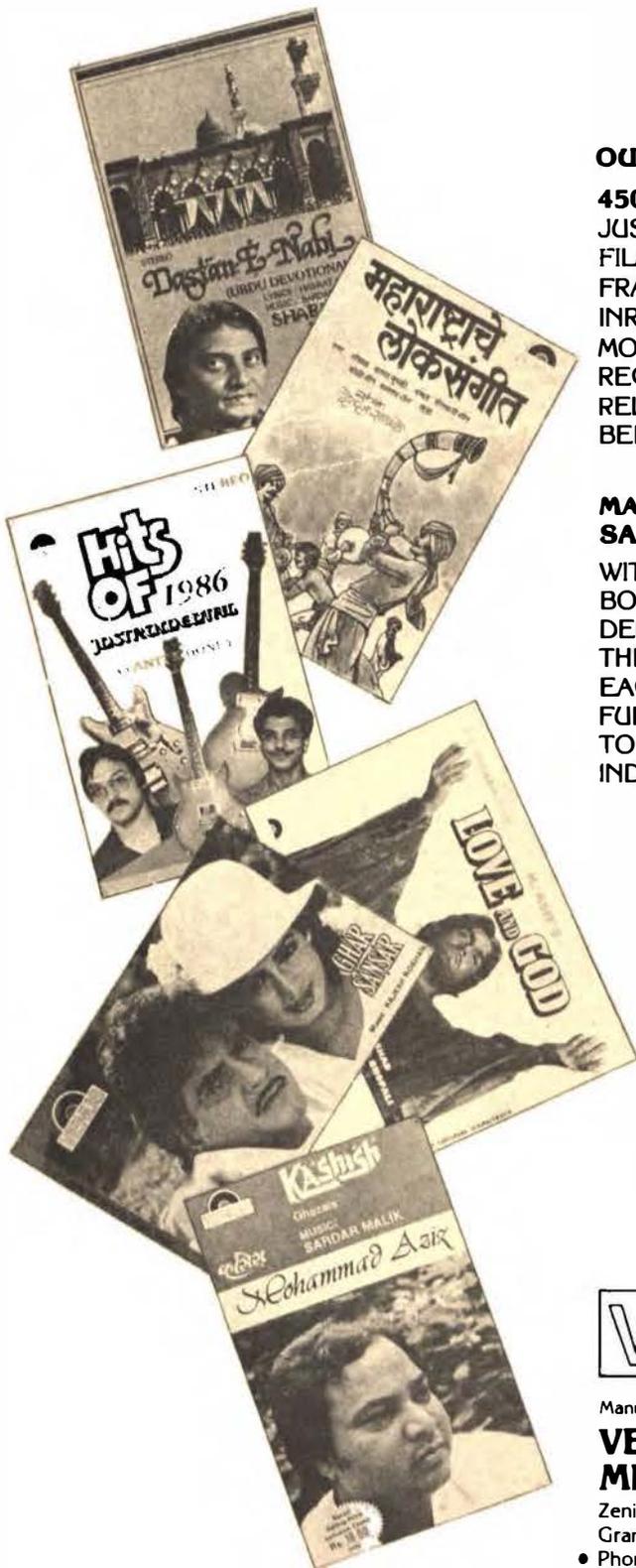


managed to take over the Ruby Record Company and along with it, they also secured the entire Columbia and Odeon repertoire. Some years later, Columbia again raised its head and being of British origin, formed an alliance with the Gramophone Company. Although it functioned separately, the ultimate controlling directors for both the companies were the same; therefore, the recordings and pressings were all looked after by the studios and factories of the Gramophone Company, which fed both the H.M.V. and Columbia labels and maintained its monopoly status.

In monthly joint meetings of the Gramophone Company and Columbia, the recording staff of both the concerns decided on fresh issues (record releases) for the ensuing months from the reserves and recordings made during the preceding period. While doing so, care was taken to finalise the issue of fresh records in such a manner that both H.M.V. and Columbia labels would be evenly balanced 'sales wise'. On the standard H.M.V. and Columbia labels were issued recordings which would attract clientele from the upper and middle classes of the social strata. For the consumption of lower-middle and lower classes, the company issued records suitable to their tastes and requirements, on cheaper labels known as Twin for H.M.V. and Regal for Columbia. At times, old favourites on the higher priced labels were, after years of fair sale, transferred on to these cheaper labels, to retain them in catalogues and obtain additional sales in the market.

The second and concluding part of 'A Concise History of the Phonograph Industry in India' will appear in the next issue of PLAYBACK and FAST FORWARD. ◀

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NEWS FEATURES

GOENKA – BOSE Behind HMV

The Gramophone Company of India Ltd. (HMV) started its operations in India in 1902 and since then it has been the leading music company of this country. Over the last few years, the company has incurred losses and the well-known industrialist Rama Prasad Goenka decided to lend his support to revive HMV in October, 1985. One of the reasons could be that RP (as he is popularly known) was brought up in Calcutta which is also where HMV is situated. However, he says that he has always been emotional about HMV, that he has grown up with the music, the culture and the faithful dog. It stood for all the values and rich heritage of Indian culture and he could not be a spectator to the piracy, the apathy and the neglect. He agreed to be associated with HMV, as for him reviving HMV was a challenge.

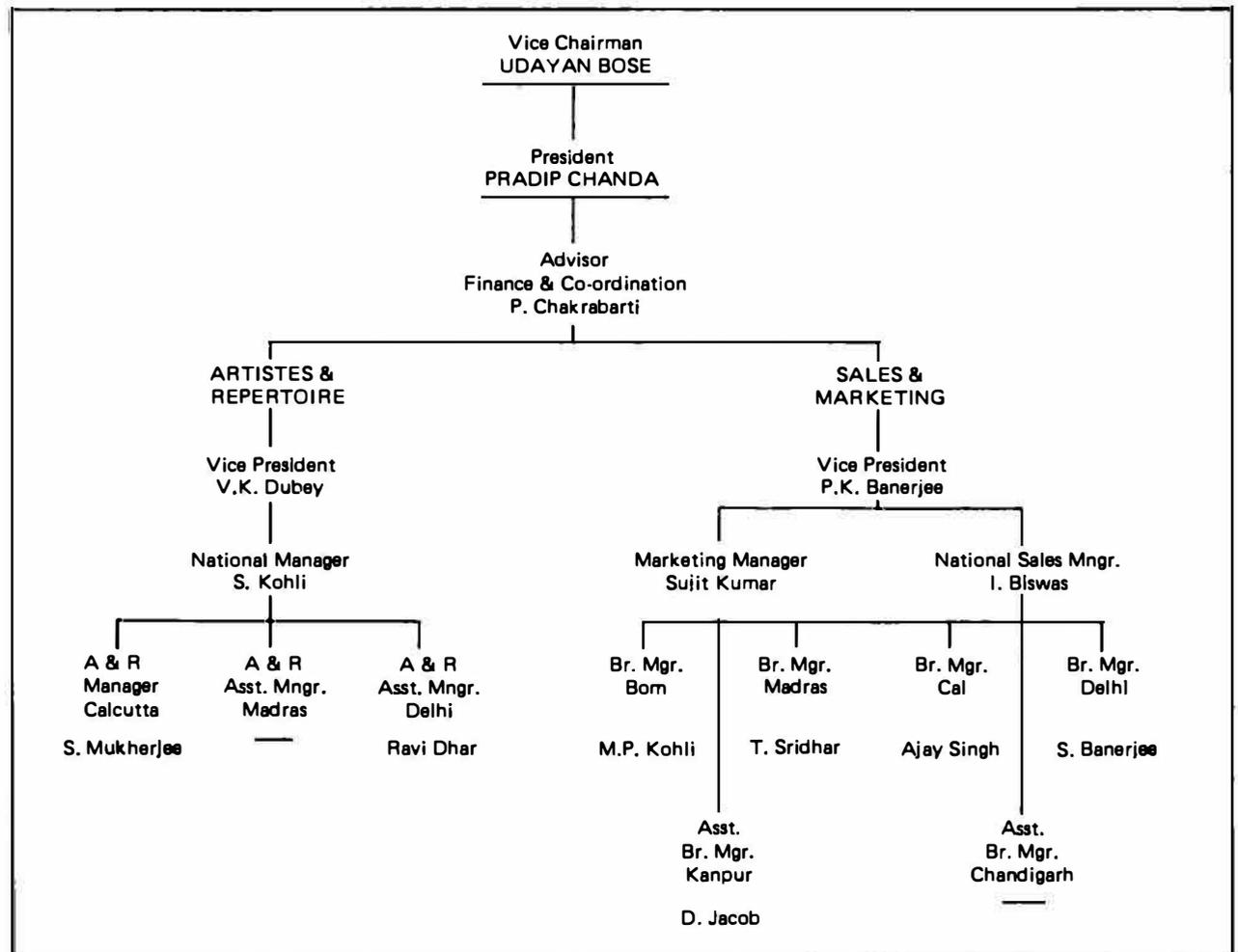
It is interesting how the HMV turnaround has been planned. For the first time in India, a merchant bank has been assigned the task of establishing the viability and how much money is required. Creditcapital Finance Corporation Limited (Merchant Bankers) have also taken over the management. It is also interesting to draw parallels with similar situations in London and New York where investment banks or merchant banks have often been asked to undertake such jobs. HMV today, is under the total management control of Creditcapital, which is an international Merchant Bank set up

in collaboration with the world renowned British merchant bankers – Lazard Brothers and Co. Ltd. – and is headed by Mr. Udayan Bose.

The Gramophone Company plans to issue fresh equity capital and debentures, of which R. P. Goenka will be taking up more than Rs. 3 crore. Incidentally, he has already injected Rs. 3 crore as temporary loans to the company. After the readjustment of the equity, EMI, UK – which presently controls 40 per cent – will become approximately a 20 per cent shareholder of HMV and another 20 per cent will be with R.P. Goenka.

In terms of people, there have been several changes in HMV. It is now headed by Mr. Udayan Bose, who is the Chairman of Creditcapital Finance Corporation Limited (Merchant Bankers). Mr. Bose is the Vice Chairman of HMV with Pradip Chanda, a very highly-regarded consumer marketing expert from Horlicks, as the President of the company. Several other changes have taken place which are reflected in the chart below. A very strong team-man, Mr. Bose believes that his job is to build up a new team which will continue even after he has finished his job. New talent has been recruited from well-known companies such as Philips, Reckitt & Colman, Jenson & Nicholson, Duncan Agro Industries, Usha Telehoist and Levers.

Mr. Bose himself is optimistic about HMV's prospects. With his financial and management experience and tremendous will power, the company should go far.



NEWS FEATURES

Mr. Bose has also received full support from the film industry and Raj Kapoor, Subhash Ghai, Dev Anand, B.R. Chopra, Yash Chopra, Prakash Mehra, have all assured His Master's Voice of their music, says Mr. Udayan Bose.

Mr. Bose is sure about the direction he has plotted for HMV. He sees no reason why HMV should have been in trouble at all. He believes that effective action was not taken in the late 70s to combat piracy. "In fact, we created pirates ourselves because we left a vacuum", he maintains. He also believes that the consumer demand pattern has changed over the years and the marketing techniques of the '60s cannot work in the late '80s. "Nobody will queue up in Dum Dum to buy music," he says. "We have to make it available to the customer how and where he wants it" He believes in very strong marketing, a very aggressive-thinking-management style, new blood, new products and, most of all, a new culture. HMV plans to increase its network to 800 active dealers. The company expects a turnover of 50 to 60 lakh cassettes in 1985-86, out of a production capacity of 100 lakh cassettes a year. In addition, Bose expects to pay up a substantial amount of royalties. "It is a vicious circle. No royalty paid, therefore no recordings. No recordings, therefore no releases. No releases, therefore no sales. No sales, therefore no royalties paid. This has to break." Out of Rs. 8 crore the company expects from its shares/debenture issue, Rs. 3 crore is expected to go towards clearing royalty dues.

The scene is one of heavy reactivation. The company's woodwork plant has been geared to manufacturing for export contracts worth Rs. 2 crore and the single colour printing press will achieve a turnover of Rs 1 crore on outside jobs.

All these actions have rehabilitated nearly 250 employees, who were considered surplus. The Gramophone Company of India's shares have appreciated to Rs 20 – an increase of Rs 10 since the takeover of the management of the company by Creditcapital.

Coupled with the anti-piracy action being taken by the Indian Phonographic Industry, the new team of young professionals, filled with determination to turn around the company, HMV's docile dog could, possibly, become a tiger.

Pantape enters audio tape market

Pantape Magnetics Ltd. has set up an audio tape coating plant in Bangalore, with Certron Corporation (USA) technology. Initially the tape is being marketed only in Bombay. The company plans to introduce cassette customers to their quality HE C-60 product, priced at Rs. 15.00. Distribution set-up for the initial quantity of 5 lakh cassettes, being released into the dealer network, is mainly through Bombay wholesalers. The company expects that the cassettes will reach all the outlets, in Maharashtra and Gujarat and also the Delhi market. Dealers are expected to get each cassette at Rs. 11.00. Pantape is looking after the distribution itself, from its Bombay offices. Mrs. Ahuja, chief development executive, is supervising the launch, publicity and marketing operations. Mrs. Ahuja expects the HE C-90 to be launched in another two to three months. The company is also gearing up to introduce the Ferri-Chrome cassettes now popular in the Indian market.

Pantape is quite confident about the quick acceptance of their products by individual consumers from the quality angle, as their bulk supplies to cassette manufacturers since January this year have faced no problems. Pantape Jumbos (12") are available to slitting units, which, Mrs. Ahuja feels, is the correct marketing strategy for the company. Pancakes continuous and leaded, are already being supplied to all the major music companies – HMV-CBS-Deccan-Tharagini Sangeeta-Gathani Mayur. The plant has an installed capacity of approximately 400 lakh C-60 cassettes, or 1,500 million running metres. Since January, the plant has been working at 70 per cent capacity. Sales have commenced since September last year.

Pantape Magnetics Ltd. has been promoted by Mr. Srivatsa, a technocrat, and Mr. Bakul Jain, an industrialist. Pantape is closer to the internationally famous TDX normal series quality and the same frequency response is assured by the company. Other brands available in the Indian market are Jai, Span, Weston and Le-tape all of them catering substantially to the small pre-recorded cassette manufacturers. Pantape hopes to capture the blank audio cassette consumer segment.

Lata Mangeshkar, Udayan Bose and R.P. Goenka



Fraternity's magnetic audio tapes

Fraternity Electronics Ltd. has started manufacturing international quality magnetic audio tape. Their hi-tech plant, located in the heart of Bombay, manufactures tape conforming to rigid international specifications ensuring excellent audio output.

According to the company, tape manufactured by Fraternity Electronics Ltd. is already being supplied to all the top music companies in India. At present, the annual demand for audio tape in India is around 10,000 million-run meters. Against this, the current supply is only 3,000 million-run, and as a result Fraternity Electronics Ltd. is able to sell its magnetic audio tapes in advance.

Fraternity Electronics Ltd. has entered the capital market on 27th May with a public issue of 5.40 lakh equity shares of Rs. 10 each at par. Out of the present issue 2.16 lakh shares are being reserved for preferential allotment to NRIs. The balance of 3.24 lakh shares are being offered to the Indian public.

The company promoted by Bhagwandas H. Aggarwal has taken up the manufacture of audio and video magnetic tapes and later on intends to manufacture computer and cine tapes. In future the company proposes to diversify into related fields by taking up the manufacture of video equipments, cassettes, spool and cartridge tape recorders, tape decks, tape consoles, amplifier speakers, integrated circuits. The company's plant is the first of its kind to manufacture video tapes.

B.H. Aggarwal is connected with the electronics industry for more than 15 years.

The electronic industry the worldover is growing at a phenomenal rate and in India, because of the Government's thrust for developing this industry the demand potential is excellent.

Based on the current prospects of the business in general and electronics in particular the directors are of the opinion that barring unforeseen circumstances, the company should be in a position to pay a reasonable dividend for the first full year of its production.

The company has set up a plant at Byculla, Bombay at a cost of Rs. 1 crore to manufacture 1000 million Running Metres of magnetic tapes per annum. The company intends to market the product directly as also through the network of distributors. The company's plant is situated in the heart of Bombay, thus saving the company octroi and freight charges besides having instant contract with consumers and distributors. ◀◀



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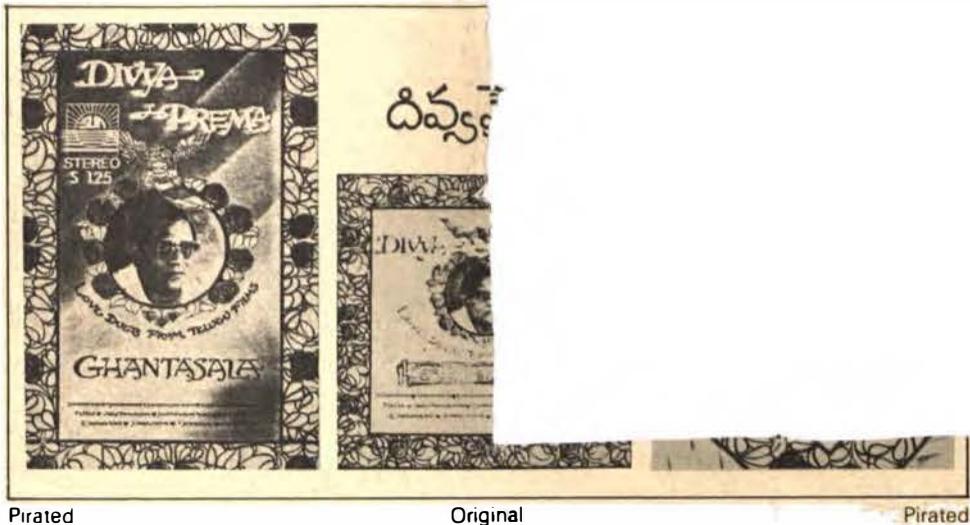
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MADRAS TRACK



Free For All: Why Piracy Thrives

by Ranga Rao

Cassette piracy is draining a lot of revenue from accruing to the rightful owners, the companies, producing concerns, singers, lyricists, composers, etc. It is defrauding the Government of its rightful share. Also, occasionally, the substandard quality of the cassettes ruins the playback equipment.

Let me examine, dispassionately, logically, unemotionally the reasons why cassette piracy started, spread its roots deep and is flourishing today.

Ten years ago, when cassettes and players were trickling into the market, the legitimate companies, which prided themselves on their long-standing business experience in India, were vegetating. They neither had the sense of the present nor the foreboding of the future. They stayed away from the fray.

And, cassette piracy was born.

When pirated cassettes started selling phenomenally, the giant companies stirred and half-heartedly entered the fray. Priced at double the rate of the pirated cassette, sometimes triple—at Rs.40.00 and above—these cassettes were taken up by customers to whom the pirated product was unknown or inaccessible. The big labels earned a good margin on the reinstated catalogue.

Meanwhile, the pirates were getting more organised, upgrading their range, giving better aesthetic and technical quality and, most important, cutting their profit margins low in the interests of increased turnover.

And unstoppable by the giant companies, piracy was getting established, becoming a part of the entertainment trade, spreading its network through aggressive and sensitive-to-the-demand salesmanship. The inlay cards were giving more and correct information. The repertoire was being chosen carefully. The cassettes were given in small quantities to any paanwallah who

agreed to stock them.

The pirates are flourishing today, and I am talking about those who are using brand-names like A-Series, T, NK, Sun, Ram, Arm, G-1 etc. without giving their addresses and who have built customer confidence by offering good quality for money. The public has been buying Sangeetha cassettes at Rs.38/-(60 minutes) because it has total faith in the quality. Not many duplicates of these products are put out by the pirates. Why? Because they know that they can't compete.

I asked my friendly, neighbourhood dealer, appointed by HMV, why he was stocking spurious Suraiya cassettes. I know of at least a score of the Gramco's South Indian programmes being pirated and sold only because the genuine product is not available.

All the dealers know it is illegal to fill cassettes with selections of the customers. (One South Indian company has legitimised this activity by allowing their dealers to use their product for such a purpose on the payment of a fee). Less than five per cent of the existing dealers are free of this operation.

Bhanumati's Tamil film songs kept alive by pirates

To quote just one instance, Bhanumathi is a singer well-known to the Tamils. Not one of her programmes is marketed by the original label. NK, the pirate, does it, and sells very well indeed. Not that the others are totally blameless. AVM's Venkateshwara Suprabhatam is, in the legal version's absence, furnished by Ram. 'Divyaprema' of HMV is shared between Ram and Sun. Gramco's 'Sri Venkateshwara Mahatmyam' is not on the shelves but that of Sun is.

MADRAS TRACK



Pirated

Pirated



Pirated

Original

You cannot expect the customer to distinguish between a legitimate product and a pirated one. Appearances are often deceptive and not all the customers believe, with good reason, the cautionary notices of the legitis: 'Piracy Kills Music', 'Pirated Cassettes Damage Your Equipment'.

Once you give the public the hardware and the software, to make copying possible and attractive, you cannot prevent it from doing so.

Does this mean that piracy cannot and should not be eradicated or at least, contained?

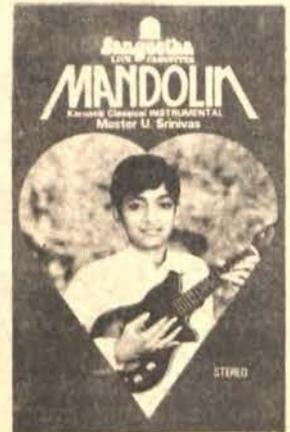
Eradication is impossible. Containment is possible, but only along the following lines. All the legitimate companies should offer the maximum range of their wares at the lowest rates and the best possible quality, through the largest possible number of outlets—supermarkets to shoe stores, bookshops to boutiques, cinema theatres to clubs. To any single person who walks into their offices with an order for one hundred cassettes, supplies should be made, cash down, without asking him to become a dealer. A more imaginative approach in presentation, a more painstaking attitude towards clear, complete track information, and a more honest policy in dealing with the customers—the one who gives the music as well as the one who buys it—will help matters a great deal.

Those individuals who fill their own cassettes from a friend's records, radio programmes, exchanging these for others, should not be victimised. A clear distinction should be made between those who copy for their own use and those who do it on a large scale to exploit its commercial potential.

The customers should be treated fair and square. Then, may be, their help can be sought to control, locate and put down piracy. ◀◀

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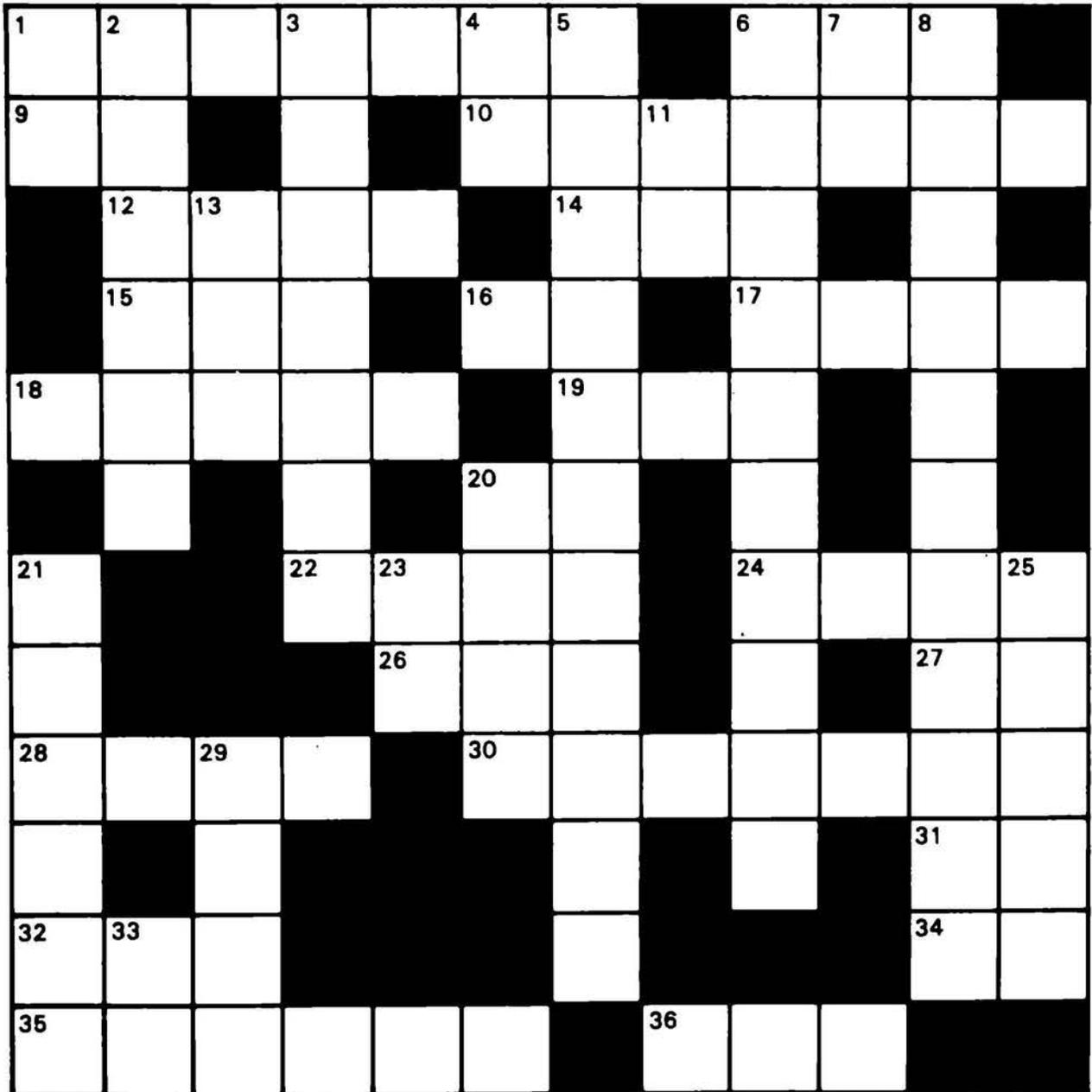
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FAST-FOR-WORD

Musicrossword

Free one-year subscription to all readers who solve this musicrossword. Fast-For-Word is a regular feature, and the next musicrossword will appear in the July issue of 'Playback And Fast Forward'.



Get Down and Across to words and rewards

Clues :

Across :

- 1. Forty-six years as a music director (7)
- 6. "— bulayen aur hum na aayen" (3)
- 9. — Qureishi, the music director turned tabla exponent (2)
- 10. The half that survives (7)
- 12. Annu's entry into the MKD camp (4)

- 14. They always work together, his blind partner and — (3)
- 15. Kishore sang for Amitabh, Mukesh for Vinod and Rafi for Rishi. Remember the film? — — — (3)
- 16. "Underneath the mango tree" hummed Ursula Andress, while John Barry composed the theme song of this blockbuster doctor. Yes? (2)
- 17. Emerson, — — — — & Palmer (4)
- 18. "Main har ek pal ka shair hoon" (5)

FAST-FOR-WORD

19. Switch or singer (abbreviation) (3)
20. Alternately, it could be the name of a group (2)
22. Jagjit's music, with meaning (4)
24. Rock, pop, jazz, reggae, disco - haven't we missed out something? (4)
26. Madan Mohan's mystery music - who was she? (3)
27. "Gadda ——— vida" (2)
28. The greatest ever? (4)
30. Lata Mangeshkar, alias Anandghan, the music director of ——— films. (7)
31. Jolson and Martino, they all had it in common (2)
32. "Maan mera ehsaan" (3)
34. Sun City, Artistes United Against Apartheid in ——— (2)
35. Nitin carries the name (6)
36. One of the best Indian playback singers around, any day (3)

Down :

1. — — Zubairi, the master recordist of many a hit album (2)
2. The score of 32 across will keep this one at ARM length (6)
3. Voluntary retirement from the singing/acting world (7)
4. Initials of a younger Shankar prodigy (2)
5. Most likely, the first film having playback songs (5,6)
11. FM is better (2)
6. He scored music for HUMLOG (4,6)
7. Initials of a hero, who sang for himself at Charneli's wedding (2)
8. Nirmal, Manhar and ——— (6,5)
13. Aag, Barsaat and then, the third musical masterpiece (3)
20. Pink Floyd sang of the mother with such a heart (4)
21. One of 28 across last triumphs (6)
23. K.R. for Keith Richards and — — for another Rolling Stone (2)
25. Shammi sang for her, Rishi sang for her and so did Anil Kapoor (5)
29. The Grand Railroad goes 'via' (4)
33. — — LAD, the "Jodi hamaari" film (2)

Rules :

1. Each entry must be on the above entry form only.
2. One reader can send only one entry.
3. The last date of receiving completed entries is the 30th of July, 1986.
4. All entries should be addressed to "Fast-For-Word", Business Press Pvt. Ltd., Maker Tower 'E', 18th Floor, Cuffe Parade, Bombay-400 005.
5. Only correct entries will qualify for the prize.
6. Each prize-winner will receive 6 consecutive issues of 'Playback & Fast Forward'. If he/she is already a subscriber, the entrant he/she can nominate someone else to receive the prize. Alternately, he/she can extend the subscription by 6 issues. Each "all correct" entry will get a prize. There are no runner-up prizes.
7. Incomplete and illegible entries as well as entries received after the closing date will not be considered.

8. The correct solution, with the list of prize winners, will appear in the July issue of 'Playback And Fast Forward'.
9. In all matters, the decision of The Editor will be final.
10. This coupon must accompany all entries.

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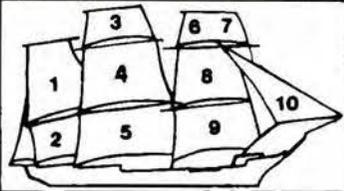
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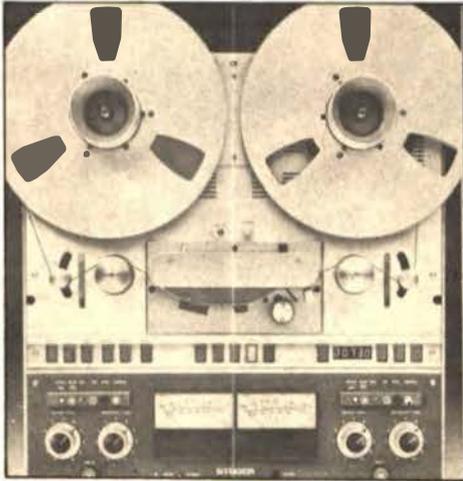
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PRO AUDIO

Studer B67 MK 11: Professional tape recorders

The stability of the precision mechanical components in the B67 is the basis for the excellent tape guidance system. Three reliable, servo-controlled AC direct drive motors guarantee very smooth tape handling. Two precise inductive tape tension balances control the supply and take up motors, maintaining constant tape tension in all operating modes. Play, Wind and



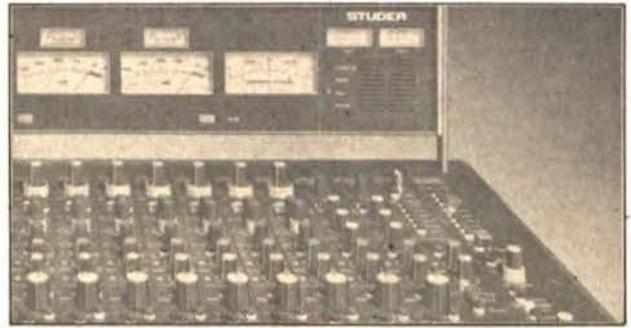
Peak tensions are all user adjustable via 3 potentiometers for each of the spooling motors. These controls are directly accessible behind the hinged amplifier front cover panel.

In order to facilitate easy editing, the tape tension balances are locked in position as soon as the tape comes to a stop. At the same time, the dual servo brake system switches to a low servo ratio, so the tape reels can be moved easily. The built-in scissors are positioned conveniently at the headblock for cutting the tape.

For best accuracy of the 3 selectable tape speeds, the capstan servo is referenced to a crystal. Once the capstan has locked on to the reference, the speed selector button lights up. The transport functions are fully remotable and signals are compatible with the Studer ABO series of recorders.

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1. 3 tape speeds: 3.75/7.5/15 ips or 7.5/15/30 ips
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Studer 961/962: Professional mixing consoles

Studer's 961/962 new generation mixing consoles have been designed to meet specific objectives. Their compact design, with 30 mm module width and the flexibility afforded by a wide selection of high quality plug-in units, provides a remarkable range of features, which allows each console to be tailored to the customer's requirements and to his production methods.

- * Built-in power supply with AC inlet on the rear panel of the console. Autonomous operation with external storage battery and optional converter.
- * Plug-in instrument panel, either with peak program meters (PPM) or VU-meters and an optional correlation meter.

For PCM recordings, the response time of the PPMs can be switched from 10 ms to 0.1 ms and the sensitivity of the main meters can be increased by +20 dB simply by pressing a button. Each main meter has its own gain reduction meter which indicates the performance of the limiter/compressor.

For the AUX 1 and AUX 2 outputs, two small meters are provided that can be switched internally to PPM or VU characteristic.

Pre-fader listening facilities via built-in speaker or the monitor speaker and signalization for red, green, and yellow light make the audio engineer forget that the Studer 961/962 consoles are portable audio mixers.

- * Easily accessible XLR sockets for all balanced microphone and line connections; bantam jack sockets for the insert points, as well as 50-pin connectors for additional, separate monitor connector panels.
- * New smoothly running linear faders with the resistance element made of conductive plastic.
- * Limiter/compressor module in the master channel operates on the PDM (pulse duration modulation) principle; it can be used either as a line protection limiter, or via jack cable, as a compressor in any input channel.
- * Switch-selectable phantom supply on all microphone input channels.
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Type 961 is available with up to 14 modules. Type 962 is available with up to 20 modules

All Studer professional recording equipment is available from Meltron, 13th Floor, Raheja Centre, Plot No. 214, Backbay Reclamation, Nariman Point, Bombay 400 021.

REVIEWS

Ghazals



Nawazish CBS

'Nawazish', an album of ghazals by Nirmal Udhas, is among CBS's recent releases. Nirmal, like brothers Manhar and Pankaj, has been singing professionally on stage for about fifteen years now. There was a time in the mid-seventies when all three brothers performed together on stage. But those were the days of film songs. In the Eighties, Pankaj became a ghazal superstar and Manhar shot up to dizzy heights as a playback singer. Nirmal, however, is yet to match that kind of success.

On 'Nawazish' Nirmal tries to reveal his abilities in right earnest. He is credited with composing two of the eight ghazals on this album. The others are the compositions of Zahid Hussain. Popular arranger Y.S. Moolky supervised the musical arrangements. Moolky-da is backed by recordist N.A. Zubairi. Nirmal sounds very much younger than his age. With as delicate a timbre as Manhar and Pankaj's. In his third ghazal, Badr's 'matlaaa' is "Tujhe khabar naheen hum kitna pyar karte hain, Tamaam raat tera intezaar karte hain!" Simplistic, no doubt, but well-blended with sitar and sarangi interludes.

Time for a drink. Sabir Jalalabadi writes 'Ek Haath Mein Botal Hai'. The trouble is Nirmal sounds an unlikely alcoholic. His singing is sober, the arrangement fairly straight. Placing his own tune first again on side B, Nirmal croons 'Bin Piye Aaj Mujhe' to a complex display of violin and filmi instruments, with a catchy rhythm for added effect. Nirmal is a middle-of-the road performer — somewhere between the classes and the masses, between stylists and purists. 'Nawazish' is a good effort, not an outstanding one.

Aftaab MIL

Aftaab is the dawn of Ashok Khosla's glorious days. A distinctive voice and graceful rendition are important factors in his favour. Blossoming into a full-fledged composer himself with this, his third album, Ashok is and should remain forever indebted to Kuldeep Singh who groomed him for years. The sleeve notes do not exaggerate when they call his LP a worthy successor to Taarruf and Maikhana. 'Mile kisise nazar to samjho ghazal hui' is an absolutely electric start to the album while 'Is adaa se bhii' just cruises along like a sad wave in the ocean of aware-



ness. Altogether, a good album from Ashok Khosla.

The orchestration warms up on 'Yah haqeeqat hai' to give it a filmi edge. Flipping it over, we find Zafar Gorakhpuri who wrote all six ghazals on 'Maikhana', putting unrequited love into verse as Ashok is matchingly sad. In his only participation on the album, poet Qaisar-ul-Jafri brings a lump to the throat with 'Sab haath chhudaaya'. Ashok emotes with gut feeling. M/s Moolky and Zubairi are their consistently good — as arranger and recording engineer. MIL and Goodprint have tried to give the LP jacket a symbolic Aftaab (Sun) effect. The results could be better. You just might detect a faint lisp on Ashok's sibilants but he is too good a singer to let this little irritant hold him back. What he should do, however, is mix a lot more happiness in his compilations. Some of his ghazals are unduly morbid.

Intezar MIL

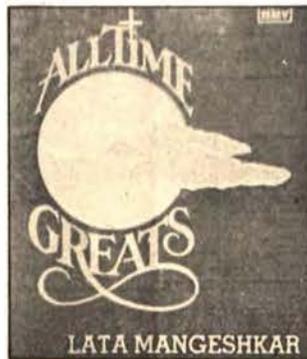
Harendra Khurana's second album comes after a long wait. And the Intezar is partly due to Pankaj Udhas. Hard-pressed for time, Pankaj worked real hard and took his time to compose five numbers for his long-time pal. Harendra himself chipped in with two of his own efforts to give shape to Intezar. It has proved worth the wait. Harendra is bound to enter the big time now. Harmonious, mellow and 'handle with care', Harendra's voice is ideal for soft lights, blue moods and sound-proof hide-outs of connoisseurs.

Not all the tracks are sad and morose, though. 'Bas gayee dil men' (Zafar Gorakhpuri) is romance in full bloom. Pankaj gives him a speedy push on 'Chand ke samne' (Qaisar-ul-Jafri). On his own piece, Harendra is delicate and gentle — as poet, Akhtar Romani writes 'Dillagi hi dillagi men'. Pankaj's poet-friend, Sheikh Adam Aboowala, features as lyricist too. The track 'Teri gali men' reminds us of the late, lamented poet's command over verse. Sardar Anjum comes up with some masterful poetry on 'Yaad karta hai'. Though Harendra ends on the album with a dead-slow, highly toned-down number ('Main jitna soch sakta hoon' — Qaisar), his career is likely to get accelerated pretty fast. Arranger Y.S. Moolky and recording engineer N.A. Zubairi have contributed in no small measure to the quality of the product. A push from Pankaj, strong back-up from MIL and sustained involvement should result in a fruitful Intezar, with more 'dessert' to follow.

— Siraj Syed

REVIEWS

Hindustani Films



All Time Greats: Mohammed Rafi HMV

One can write volumes on the immortal Mohammed Rafi. Likewise, HMV can release hundreds of albums of his songs. Yet, in both situations, a lot will be left out. Their two-cassette pack of two dozen Rafi solos has featured in their top ten sellers of May, just weeks after its release. Chart-toppers, perennial favourites, rarities, classical gems and frivolous singalongs – You name it, the collection has it. For the I-love-old-songs buffs: 'Suhani raat dhal chukee' (Dulari) and 'O duniya ke rakhvale' (Baiju Bawra). For the I-was-crazy-about-Shammi Kapoor fans: 'Is rang badaltee duniya men' (Raj Kumar). And for the Rafi-sang-best for Dilip Kumar: 'Takra gayaa tumse' (Aan), 'Madhuban men Radhika' (Kohinoor), 'Aaj purani raahon se' (Aadmi), 'Meri kahaani bhoolnevale' (Deedar) and 'Koi saagar dil ko' (Dil Diya Dard Liya).

Thankfully, somebody in Gramco has relied heavily on the Naushad-Rafi combine while packing ten of the tracks. (Only death could do them apart). On the other hand, was it necessary to design a 'holiday resort' inspired art-work for the double-cassette pack? Surely, this 'superior' product deserved a more original package?

Aaj and Ashiana HMV

Both are the names of films. They are paired on one cassette for a variety of reasons. Firstly, both films are produced by Kuljit Pal, secondly, Ashiana has only 2 1/2 songs – a fact that prevents the independent release of its score. On the inlay, we see one still from Aaj and one picture of the Singhs. Side A is confined to Aaj. Optimism (a welcome necessity) is the theme of 'Phir aaj mujhe', a Jagjit Singh solo. He, however, is concentrating too hard on the singing to enjoy the poet, Sudarshan Fakir's optimism. Chitra then questions the man-woman relationship in 'Rishta yeh kaisa hai' (Madan Pal). Western orchestral violins are well blended with local flute sounds. The number ends on a crescendo. Still enamoured of his Brightest Talents of the '80s discoveries, he summons Ghansham Vaswani, Vinod Sehgal, Ashok Khosla and Junaid Akhtar for the life-ballad 'Zin daji roz naye' (Madan Pal). Incidentally, Ghansham Vaswani is an ex-HMV artiste. Vinod Sehgal, too, did an album with them. Ashok Khosla is a MIL star, while Junaid Akhtar has yet to be picked-up by talent seekers, unless...

The first cut on side B, 'Humsafar banke hum' is from Ashiana. With echo for added effect, it is picturised on Jagjit as well. Philosophical and reflective, it grows on you. Ila Arun, Anandkumar C. and chorus are the unlikely singers. They choose to belt out 'Jawani re'. Ila does a solo bit too, on the next cut. Folk tune, strictly commercial stuff, is followed by a brief soulful track with rustic flavour. Ila's is not a trained voice but it matches the mood and the song situation of the film. Did they have to patch-on 'Kagaz ki kashti' (Sudarshan Faakir) at the end, and that too in two parts? This Jagjit Singh solo is one of his most popular stage items and was incorporated in an earlier album. Has it really been used in Aaj? Or is it a mere high-powered, safe-bet, space-filler? Aaj/Ashiana is a standard Jagjit-Chitra effort, though not as outstanding as some of their earlier albums.

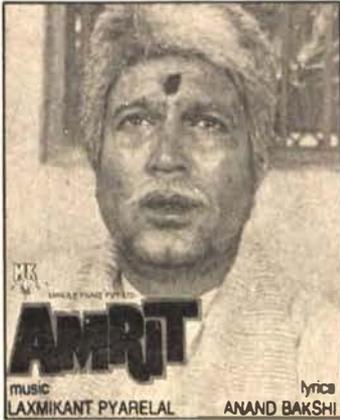
All Time Greats : Lata Mangeshkar HMV

Great, isn't it? Twenty-five Lata songs in one package-deal? Selection wise, the tracks start with 'Umangon ko sakhi' (Amar), the only number marked with * chorus. Twenty-fifth and last 'Aye dil-e-nadan' (Razia Sultan) is the most recent song featuring on the twin-albums. Creditably, masters like Anil Biswas ('Mose rooth gaye' — Tarana), Khemchand Prakash ('Aayega aanevala' — Mahal) and Sajjad Husain ('Voh to chale gaye' — Sang-dil) are not ignored. Understandably, the more 'modern' music directors like Bappi Lahiri and Rajesh Roshan are panned. But one would have expected Kalyanji Anandji, Usha Khanna, R.D. Burman and Laxmikant Pyarelal to get at least a one-song representation. Perhaps more volumes of All Time Greats are to follow. I am sure Mukesh, Geeta Dutt, Talat Mahmood, Shamshad Begum and Manna Dey fans are making inquiries at their nearest HMV dealers. And whatever happened to the I Remember series of Lata Mangeshkar?

Amrit HMV

Producer-director Mohan Kumar's Amrit has 'regulars' Laxmikant Pyarelal for composers. They, in turn, have 'regular' Anand Bakshi for lyricist. They also give Mohammed Aziz one of his best songs of the year,

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'Duniya mein kitna gham hai'. Inspired by the popular saying that goes something like "Even if you do not have shoes for your feet, be thankful, there are some who do not have feet!" "Deservedly, it is both the first and last cut on the sound track. 'Sharafat ali ko sharafat ne mara' will bring the house down, especially in Muslim dominated areas. Mahendra Kapoor, Kavita Krishnamurthy, Mohammed Aziz and Jaspal Singh are at their boisterous, earthy best. For those (foolish!) audiences who believe in eternal love, Manhar and Anuradha rise to the occasion with 'Jeevan saathi saath mein rahna'. Anuradha does her own version of 'Duniya mein', with nothing in it to shout about. Though they are catchy, most of the tunes sound familiar. The only unfamiliar sound track is 'Zindagi kya hai', wherein 'grandpa' Kishore Kumar regales a bunch of kids with a string of jokes. Watch 'Duniya mein kitna gham' — and watch Mohammed Aziz. He's going places.

Janbaaz MIL

What does 'Janbaaz' have that 'Qurbani' did not? It has the same banner, the same lyricists (Indeevar and Farooq Kaiser) and the same duo that composed all but one of the tunes — Kalyanji Anandji. It does not have Biddu's guest music director presence.

The comparison becomes unavoidable because 'Qurbani' (1980) was probably the biggest MIL hit for years. Debutante Nazia Hassan became a cult figure with Biddu's 'Aap Jaisa Koi' and the infectious beat on 'Laila O Laila' set many a foot tapping. Mohammed Rafi sang one of his last songs for Kalyanji Anandji and the 'Qurbani' music helped carry the film to dizzy heights at the box-office. Six years later, the banner and the company (MIL) are out to re-enact the 'Qurbani' saga in 'Janbaaz'. Sapna is the new Nazia with Marian Stockley deputing for her, in the English version of 'Pyaar Do Pyaar Lo'. A hit already, 'Pyaar Do Pyaar Lo' cannot launch Sapna with the same force Nazia took-off, with. Synthetic sounds add novelty but cannot replace harmony. The male accompaniment gets no billing on the LP jacket. On the next duet too ('Jab Jab Teri Soorat Dekhoon'), the unlucky gentleman is denied his due.

'Allah Ho Akbar', performed by Mahesh Gadhavi and Raju, lacks depth. Side 2 opens with a pleasant duet, 'Tera Saath Hai Kitna Pyara' (Kishore and Sapna). Indeevar is his more inspired self here.

On 'Qurbani', the music track of 'Aap Jaisa Koi'

formed an independent cut. 'Janbaaz' gets Marian Stockley to seduce you with speculation of what 'the hot blood inside me' will take to cool down. Traces of the international hit of the late seventies/early eighties, 'I feel love' are prominent. Wonder whether Billboard's 'Adult Contemporary' charts will take a look at Ms Stockley.

Farooq Kaiser is entrusted the theme song 'Janbaaz'. Translated as 'My Life For You' on the cover, the track employs a three-faced strategy! Highly Westernised arrangements, an unmistakably Indian (Mahesh Gadhavi) male vocal and well-executed background vocal (Nitu), just to hammer the title in. 'Har Kiseeko Naheen Milta' appears in no less than three versions. Manhar and Sadhana Sargam share a duet and then go solo independently. Both are highly talented singers; Manhar, full of emotive serenity and Sadhana, a highly malleable prodigy rising with a slow and steady pace to reach her due position. Reportedly, 'Janbaaz' is selling so fast that a platinum disc should soon be due. In 1980, cassettes were yet to make their presence felt (legal ones, that is) Now, with musicassettes having lapped up the lion's share of the music market, 'Janbaaz' could out-gross 'Qurbani'.

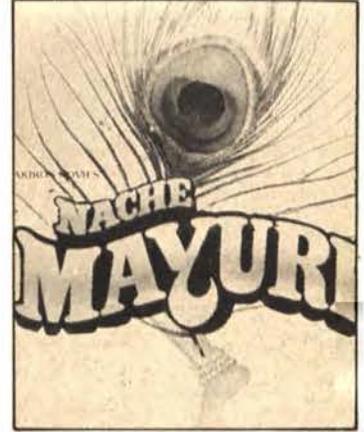
40 Non-stop sizzling films hits MIL

Ingenuity and enterprise know no bounds. Those who thought that cover versions were the last word in the music market are in for a surprise. Music India Limited has just released '40 Non-stop Sizzling Film Hits (Vocals) - Disco Hits'. That is the title, if you please. The label on the cassette shell does nothing to enhance your knowledge about the product.

As you remove the inlay card, you find a film-star couple on the main cover-side. They look like Mithun and Meenakshi/Tina/Rati (guess!). The small 'fold' lists the track titles film-wise. Sixteen names appear against side one, including 'Music Lovers', a non-film MIL album. Thirteen follow on side two, making it 28 films plus one non-film. So 29 tracks, is it? But the cover said 40 in big, bold, red letters. So you open up the card fully and read the inside of the double-flap.

There are, indeed, twenty on each side and all but two (Music Lover) are from films. How have they managed to fit the songs into one cassette? Simple — the songs are not complete. Only a minute or so of each song is played. You mean a 'la 'Za Za Zabadak', 'Stars On 45' or 'Disco Zamana'? Quite so, but with one vital

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difference. Most of the numbers chosen are from original MIL albums. The operative word here is 'most'.

The compilation 'medley' includes numbers from 'Meri Jung', 'Ram Teri Ganga Maili', 'Pataal Bhairavi', 'Masterji', 'Pyaar Jhukta Nahin' and 'Mard' — none of which are on the MIL label. Picked from the 'versions' released early this year by MIL, they are cleverly inserted between other Music India tracks. Everything is duly credited on the inlay card except the names of the singers: words, banner, name of film, music and lyrics — but not singers.

It will be interesting to watch the reactions to this latest 'diversification' — reactions of both, the industry and the consumers. Let me end on an interesting observation. '40s Non-stop Sizzling Film Hits (Vocals) — Disco Hits' has been released by MIL in their BTP series. — BTP stands for 'Beat The Pirate'.

Apne Apne MIL

It's only in a R.D. Burman film that lyricist Gulshan Bawra surfaces these days. Producer Ramesh Behl is known for making hit musicals. Well, at least the music always gets around. His last film Jawaani, too had some hummable numbers. R. D. (Pancham) Burman has a field day in Apne Apne. He concocts just about anything and mixes everything with everything. Wild yells, Lobo's Caribbean Disco Show, his own 'Toone kiya jadoo' (in the all too familiar R.D.B. quiver), Lata's rehash of 'Darshan do Ghanshyam' (a '50s hit), which, here, goes 'Gyan ka daan hi'. It comes in two cuts. So does 'Teri yaad mein neend na aye' (Asha Bhosle & Amit Kumar), an Adivasi-/Arab cocktail which can only hope for a hilarious film situation to serve as its apology. 'Apne apne se lage' (Lata & Suresh Wadkar) is the melodious saving grace. Gulshan Bawra writes passable stuff, nothing exalted. Burman inserts flute and santoor interhudes wherever the dominant rhythm allows. The flute often mimics the koel. Our own playback singer, Lata Mangeshkar, often compared to a koel, shows some signs of age catching up with her. There are 'points' in her numbers where she slips. And composer R.D.B. cannot give her a helping hand. Apne Apne is not one of Pancham's best films.

Mera Dharam MIL

That odd combination of Hasan Kamaal and Bappi Lahiri is here again in Mera Dharam (MIL). And if that is not enough, Bappi opts for Manhar in no less than three

duets. Incidentally, all five songs are duets and there are five playback singers as well. Besides Manhar, we have Kishore Kumar, Asha Bhosle, S. Janaki and Mohammed Aziz.

Glossy, laminated LP jackets are more the rule than the exception now, so no comment on that. What does deserve a comment is the asterisk against the name of Kishore Kumar with a foot-note saying "The artiste appears by courtesy of the Gramophone Company of India Limited". So, Kishore remains a HMV loyalist.

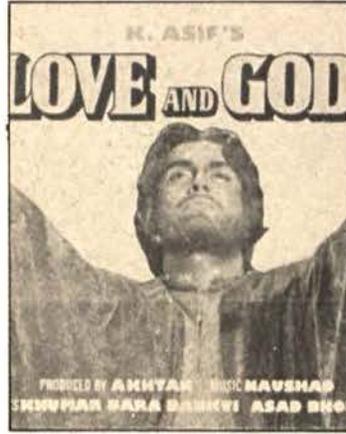
Manhar's choice on 'Hum to tere liye' (with S. Janaki) and 'Dhoondhte hain tuihe' (with Asha Bhosle) does not find him in his element. Manhar Uddhas is an unlikely duellist, even if the duel is wordy, as in the above duet. 'Dhoondhte..' is perhaps the best cut in terms of melody, though Hasan Kamaal pens some off-beat lines in 'Hum to tere liye'. Poet Hasan Kamaal seems to have done some good to Bappi's lowest-common-denominator image. The songs of Mera Dharam are like oases in the vast desert of coarse sand that film music is fast turning into. Let's have more music of the Mera Dharam kind.

Nache Mayuri T Series

In the tradition of 'Sur Sangam' comes another Laxmikant Pyarelal offering, 'Nache Mayuri'. For a dance musical, six songs appear too few. Perhaps the film soundtrack uses more instrumental pieces. The LP has a bright, laminated jacket, imaginatively designed. Among the singers, Lata dominates. A deeply classical number opens the album 'Chal Hat Kal Phir'. The second song is more catchy, with more pathos. The verse is simplistic and functional. A prayer, 'Kaise Nache Mayuri' echoes and builds up to a crescendo. 'Jhoom Jhoom Jhoom Nach Mayuri' the title track, is the last cut on this side. Lata Mangeshkar's singing sways with the 'surs' in a number that is bound to gain popularity.

Side B gets off to another Lata Mangeshkar start. 'Pajaniya Bol' she croons, dragging and stretching the notes as her voice is juxtaposed on separately recorded dance syllables. Romance oozes from the only duet, 'Na Tum Ne Kiya' as Suresh Wadkar joins Lata on what is the most hummable cut on the LP. This, too, is mixed with dance syllables, mouthed by a male voice. The last cut on side B is allotted to S. Janaki, Bappi Lahiri's double entendre mouth-piece. She gets a golden opportunity to prove her true mettle. Janaki rises to the occasion and does it with elan. 'Pag Paadam' is one more reason

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why you must get a copy of the 'Nache Mayuri' LP or cassette. The excellent LP jacket is yet another.

Aakhree Raasta T Series

'Aakhree Raasta' is an Amitabh starrer, with the superstar in a double role. That should justify the double sleeve jacket cover. It is not relevant that the film has only three songs and these occupy only one side of the LP. To fill up the empty side, T Series have got Gautam Dasgupta, Harminder Soni and Pawan Naidu to record Hawaiian guitar, violin and synthesiser versions of the three songs. The cover is laminated and bears the faces and figures of Amitabh, Jayaprada and Sridevi.

Here again, Laxmikant Pyarelal are teamed with Anand Bakshi. Two of the songs are duets, the third a chorus. S Janaki is the only female playback voice and Mohammed ('Munna' on the credits) Aziz the only male lead. 'Toone Mera Doodh Piya Hai' is an imaginatively written lyric which captures the whole gamut of mother-father-son sentiments. Janaki is a bit jerky, while Aziz has a field day modulating his voice in the Rafi genre.

'Pahle Padhai Phir Pyar Hoga' has Anand Bakshi trying to outshine Indeevar. The track seems to be like one from Bappi Lahiri's crude collection. Janaki is jarring, trying to speak English (and Konkani) on 'Gori Ka Saajan'. Aziz is pleasant in the number, an obvious lift from R.D. Burman's 'Gori Ho Kali Ho' (Biwi O Biwi).

Love and God Venus

To combat piracy, the 'Love And God' cassette has the Venus logo embossed on its cover by means of a special dye. In a departure from their norm, titles do find a place on the label, not being confined to the inlay card.

Sanjeev Kumar is everywhere — on the inlay as well as both sides of the label. There are five cuts on either side, interspersed with dialogue from the sound-track. The dialogue is from the dubbed track, but 'unmixed'. Sanjeev's voice is recognisable, Nimmi's is probably dubbed. Pran's is the only other known voice, the others belonging to professional dubbing artistes.

Five of the tracks are versions of the theme song itself — 'Mohabbat khuda hai'. Each is a gem, with the two Rafi pieces being absolute winners. Manna Dey, Lata Mangeshkar, Asha Bhosle and chorus are the other voices on this number. Naushad makes just the right use of their characteristic timbres. 'Gulshan gulshan sehra sehra' is the call of broken hearts praying for suc-

cour. Rafi and Lata render it with consummate artistry. Where can one hope to find an array of singers like Rafi, Lata, Manna, Talat Mahmood and Balbir on the same track? 'Rahega jahan men' could be the only example of its kind in 20 years.

Only Rafi could emote 'Allah tere saath hai' as he does. The intricate surs of 'Pyar kahte hain jise' come alive, courtesy Lata. On 'Yeh nadanon kee duniya hai'. Rafi is at his Naushadian best — glorious, like the numbers of the early '60s. Except for 'Rahega jahan men' which is an Asad Bhopali contribution, the rest of the songs come from the pen of Khumaar Barabankvi. The Naushad-Khumaar combine gave us the haunting score of 'Saaz Aur Awaaz'. They go one up in 'Love And God'.

Recorded between 15 and 20 years ago, the songs of 'Love And God' have seen the light of day only this year. Now that Naushad has completed the background score, will K.C. Bokadia and Venus oblige thousands of Naushad lovers by releasing the LP as a double album, with background music included?

The songs, themselves, are a treat — varying rhythms, Arabian orchestration, gut-feeling emotions and an ocean of melody.

In what could prove the deal of the year, Venus has bagged the marketing rights of the music of K. Asif and Naushad's magnum opus 'Love And God'. For a company that is less than two years old, the contract is an achievement in itself.

The music might have already qualified for a gold disc award by the time this appears in print. Platinum should not prove far away, with the film yet to be released at the time of going to press.

Religious

Surdas Bhajans HMV

In her latest album, M.S. Subbulakshmi sings eight bhajans from the works of the blind poet Surdas. Subbulakshmi does not merely sing bhajans, she emotes them. So intense is the 'bhaav' that the listener cannot help being moved by her rendition. Brilliantly composed by P. S. Srinivasa Rao, the tunes are based on ragas like Bihag, Bageshri, Madhuvanti, Tilang, Des and Bhairavi, with beautiful flute interludes. Added to her singing is the fact that M.S. has foregone the royalties of this album in favour of Sankara Netralaya — a body that helps people suffering from eye ailments.

In these days of 'commercial bhajans', this album

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We draw your attention to the 'NEW RELEASES' featured on pages 76-79. We publish this information free. Please send information on whatever new music you release. Follow our published format in submitting information.

We draw your attention to 'REVIEWS' featured on pages 68-75. Send us two copies of each cassette and record you wish us to consider for a Review.

We draw your attention to 'NEW EQUIPMENT' on pages 42-43. In future issues, we expect to considerably expand this feature, to 7/8 pages per issue. Send to us information on any new equipment or accessory you manufacture or nationally market.

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REVIEWS

surely comes as a timely release. It's a must for music lovers; more so for bhajan singers themselves.

Aye Sharan Tihari HMV

A double-cassette pack featuring 16 bhajans and kirtans of the popular bhajan singer Hari Om Sharan. Composed by Murli Manohar Swarup and Hari Om Sharan, the cassette pack contains some of the best bhajans like 'Yeh garv bhara mastak', 'Maili chadar odh ke', and 'Aisa pyar bahade maiya'. A good buy for Hari Om Sharan fans.

Kirtans Magnasound

Pandit Jasraj sings eight padas in the haveli sangeet style. Although the compositions are raga-based and accompanied by pakhawaj and sarangi among other instruments, the bhajans do not evoke the devotional feel present in Soor Padavali – Pandit Jasraj's earlier venture of a similar nature. There is a lot of echo in the recording. Luckily, a well-printed 'free' booklet supplied with the cassette helps one follow the lyrics.

— Anil Pankaj

Dastan-e-Nabi Venus

It would now appear that Sardar Malik has decided to make a full-fledged come back. 'Dastan-e-Nabi' is his third album in two years. This time he opts for Muslim devotional songs rendered by Shabbir Kumar. Malik's brother-in-law, Hasrat Jaipuri, wrote all the eight cuts. The songs are recorded in stereo. Shabbir is more comfortable on side A.

On the other side, his voice falters, especially in the higher notes. Sardar Malik's orchestration is strange to say the least. An entire range of instruments is used, in varying combinations. There are sudden pauses, changes in rhythm and total silence at some places. The echo effect is well-used on 'Ya nabi salaam alaika'. The 'marsia' at the end has no music – a fact that enhances its impact. 'Pyar ka gul khila' commands listening

Sitar, flute, tabla, harmonium, violin, etc. are all heard in separate combinations. Saints like 'Ghareeb Navaaz' and 'Hajee Malang' are addressed with prayers. 'Ya Ali Ya Ali' is in praise of the Great 'Maula' of Muslims.

— SS

Classical Treasures

Shobha Gurtu MIL

The 'Queen of Thumries' sings a variety of repertoire from Thumri, Dadra, Hori, Kajri and Jhoola in her inimitable style. Offered on this double album are some of the evergreens like 'Kesariya angiya rang daro' (Hori) and 'Gori tore nain' (Thumri) as well as lesser known but none-the-less captivating melodies like 'Sun payal ki jhankar' (Thumri) and 'Sakhi barkha rut aai' (Kajri). It is indeed difficult to single out any one of these eight tracks as the best.

Incidentally, the jacket describes its repertoire as 'Thumri, Dadra, Hori, Mishra Jhinjhoti, Jhoola'. As it happens, Mishra Jhinjhoti is the name of the Raga on which the Kajri 'Sakhi barkha rut aai' is based. Also conspicuous by their absence are the names of the artistes accompanying Shobha Gurtu, on tabla, harmonium and saarangee.

— Anil Pankaj

International

CBS

The Dream Of The Blue Turtles – Sting

'If you love somebody, set them free' goes the premier cut on Sting's 'The Dream Of The Blue Turtles'. It isn't a dream anymore. Gordon Sumner is free of Police custody. But he was, is and does 'Sting'. A diving mishap couldn't kill him, going solo couldn't harm him. The former 'Police' man's first solo effort saw 'The Dream Of The Blue Turtles' floating at No. 2 on the Billboard charts of September 28, 1985. Come December 7, and it was still in the top 10 'Moon over Bourbon Street' was one track that captivated millions with its sentimental melody. Currently among the international best-sellers in the local market, the album abounds in Sting's didactic and anti-political pronouncements, as in 'Russians'. Afro-rhythms blend with jazz (remember, Sting began as the bass player in the jazz band, 'No Exit'), memories of Sting's earlier work with the Police are revived, as Sting, with Pete Smith, emerges a successful producer. The Dream Of The Blue Turtles is a Stinging reality; look up, there's a 'Moon Over Bourbon Street'.

Dirty Work – Rolling Stones

In November last year, Rolling Stones' Mick Jagger and Keith Richards were feuding so badly that they worked on the same album in different studios. By February this year, they were ready with Dirty Work, part of a huge comeback. It includes the groovy 'Harlem Shuffle'. Kudos to CBS for releasing the album (their first Stones' release) here within weeks of its release abroad. A top 10 in both the U.S.A. and the UK, it was getting around locally too, with a steady climb all through May. 'Harlem Shuffle', the smash hit single, dominates. Tempers run high on 'Had it with you' and cool on 'Sleep tonight! Reggae dominates Too rude'. Twenty-four years after their arrival, the Rolling Stones still have Keith Richards and Mick Jagger to propel them on. Ron Wood's around too, joining Keith with his aggressive Chuck Berry guitar style. All three have together written 'One Hit To The Body'.

Music For The Miracle – Various

Here she is again, 'Smooth Operator' Sade Adu, on Music For The Miracle, contributing track six on side A. Proceeds from the profits of this album go to Cancer Research, hence the title. Bryan Adams (A&M) wants to 'Run to you', Huey Lewis and The News (Chrysalis) sing from 'Heart and soul', Daryl Hall and John Oates (RCA) are anything but 'Out of touch', Lionel Richie (Motown) is 'Running with the night', each of the Pointer Sisters (Planet) declares 'I'm so excited' and then, we see Tears For Fears, that 'Everybody wants to rule the world' (Phonogram). The tracks are borrowed, all for a cause. CBS add their own star tracks, 'Careless whispers' (Wham), 'Smooth Operator' (Sade), 'Cover me' (Bruce Springsteen), 'She Bop' (Cyndi Lauper), 'Can't fight this feeling' (REO Speedwagon) and 'Everytime you go away' (Paul Young). And if this hand-picked collection doesn't sell, pray, what will? Musicians are fast turning into lion-hearted philanthropists. May the miracle be achieved. Is somebody up there listening? Amen!

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MIL

The Heart Of The Matter – Kenny Rogers

Another RCA/Ariola product. The Heart Of The Matter finds good old Kenny declaring 'I don't wanna have to worry about anything' – in an upbeat pop-country vein. Swinging gives way to soulful singing on the title track, which comes next. The album topped the Billboard country album charts for three consecutive weeks and managed to remain in the top 20 till the time this was written. Veteran George Martin is the producer and a host of writers have contributed the lyrics. This is the fourth album of Kenneth Ray Rogers with MIL, since HMV lost him from the Liberty label some years ago. Kenny's soft, rasping singing is typified on numbers like 'Don't look in my eyes'. Rogers sings thick country stuff in what is the story of a young lover whose grave has earned the title 'Tomb of the unknown love'.

Manilow – Barry Manilow

Barry Manilow's 1985 RCA/Ariola release has just found its way into this country, courtesy MIL. 'I'm your man', is danceable in the rock/disco tradition, good enough to be released as a single abroad, in a longer version. Manilow alternates hard stuff with soft crooning, as is noticeable on 'It's all behind us now', which comes next. The pattern is repeated on the next two cuts, 'In search of love' and 'He doesn't care', the latter an adult contemporary hit single. Manilow co-writes and co-produces most of the tracks with a dozen others. 'Sweet heaven' ('I'm in love again') is from the film 'Copacabana' and 'Ain't nothing like the real thing' is a duet with Muffy Hendrix. 'Some sweet day' is sentimental and romantic, reminiscent of the sixties. On the track 'At the dance', the music blends well with the voice but goes wild left to itself. Barry urges you on to 'get together'.

Welcome To The Real World – Mr. Mister

Mr. Richard Page, an ardent fan of Stevie Wonder, plays bass and leads the vocals, Steve George operates the keyboards, Steve Farris is on the guitar and Pat Mastelloto is in charge of the drums. All four write too, with the help of J. Lang. A formidable combination, for the album jumped to the No. 1 position on the Billboard charts on March 1 this year, after the single 'Broken wings' had peaked at No. 1 on December 7. Variety is provided. 'Run to her' is serene, in sharp contrast with heavy stuff like 'Uniform of youth', and 'Don't slow down'. 'Into my own hands' has a poppy bounce. On side 2, there are two high voltage cuts. 'Broken wings' won a Grammy nomination, besides the No. 1 slot on the Hot 100. 'Kyrie' too managed the No. 1 slot. Four writers chum out 'Is it love', a funky, dance floor concoction which becomes the third consecutive single to perform outside the album too. Welcome To The Real World is Mr. Mister's first Platinum album, released abroad by RCA. The cassette inlay is more like a surrealistic painting. Four men (presumably the group), one horse and three rocks in the foreground with skyscrapers dotting the background skyline. Which, then, is 'the real world', the grass or the sky, the rocks or the concrete jungle?

— Steve Savage

Book

Mukesh Geet Kosh

Reviewed by : Siraj Syed.

Author : Harish Raghuvanshi
(Compilation)

Language : Hindi Pages : 608

Price : Rs. 125

(special offer for

PLAYBACK

readers : Rs. 110

inclusive of postage

and packing)

Publisher : Harish Raghuvanshi

C/o. Audio Vision

Nanpara Gate

Surat 395 001

Gujarat.



Inspired by the pioneering work of Harmandir Singh "Hamraj", Harish Raghuvanshi has compiled an exhaustive list of all songs sung by the late Mukesh during his 35 year career as actor-playback singer. "Hamraj", author of Hindi Film Geet Kosh (Four volumes – 1930 to 1970) has written the foreword for Mukesh Geet Kosh. Raghuvanshi has traced Mukesh's family tree and included a few photographs which form an added attraction. The cover is in colour.

The thirty-six year-old author-compiler runs an audio-video store in Surat and has published the book himself. It has a (film) title index in English and Hindi, a list of the first lines of no less than 860 of Mukesh songs and the words of all but a few of his songs, with their years, record numbers, names of lyricists, music-directors and co-singers. To all Mukesh-lovers and Hindustani film music buffs, the book should prove indispensable. Grab it, before it goes out of print.

NEW RELEASES

<u>Title</u>	<u>Number</u>	<u>Genre</u>	<u>Language</u>	<u>Music</u>	<u>Words</u>	<u>Voice(s)</u>
AVM AUDIO:						
* Vidhuthalai	1000-6007	Film	Tamil	Chandrabose	S. P. Sailaja, Malaysia Vasudevan	S. P. Balasubrahmanyam, Vani Jairam.
* Kaidi Rudrayaa	BEP 854	Film	Telugu	Chakravarthi	Veturi Sundaramurthy	P. Susheela, Raj Sitaram, S. Janaki.
CBS						
* Sunny/Sharara	HPX 5121 LP Stereo	Film	Hindi	R.D. Burman, Laxmikant Pyarelal	Anand Bakshi	Lata Mangeshkar, Asha Bhosle, & others.
* Mera Jawaab/ Andar Baahar	NPX 5115, MC	Film	Hindi	Laxmikant Pyarelal, R.D. Burman	Gulshan Bawra, Santosh Anand	Manhar, Anuradha, Alka Yagnik, Suresh Wadkar, Asha & others.
* Inquilab/Badla	NPX 5123 Stereo	Film	Hindi	Laxmikant Pyarelal, Bappi Lahiri	Anand Bakshi, Anjaan	Asha Bhosle, Kishore Kumar, & others.
* Salma/Sheeshay Ka Ghar	NPX 5122	Film	Hindi	Bappi Lahiri	Hasan Kamal, Amit Khanna	Salma Agha, Shabbir Kumar, & others.
* Hoshiyaar/Lover Boy	NPX 5112	Film	Hindi	Bappi Lahiri	Anjaan, Indeevar	Asha Bhosle, Kishore Kumar, & others.
* Zameen Aasman/ Pighalta Aasman	NPX 5114	Film	Hindi	Kalyanji Anandji, R.D. Burman	Anjaan, Indeevar Ila Arun, Maya Govind	Kishore Kumar, Lata Mangeshkar, & others.
* Ek Jaan Hain Hum/ Agar Tum Na Hote	NPX 5101	Film	Hindi	R.D. Burman, Annu Malik	Anjaan, Gulshan Bawra	Shabbir Kumar, Asha Bhosle, Kishore Kumar, & others.
* Vikram Vetal	NPX 5120	Film	Hindi	Nadeem Shraavan	Indeevar	Shabbir, Amit Kumar, & others.
* Navazish	4C x 1147	Ghazal	Hindi	-	-	Nirmal Udhas
CONCORD						
* Dil Ki Arzoo	-	-	Hindustani	-	-	Gopa Bose.
HMV						
* Banjaran	Cassette & LP	Rajasthani folk, gypsy songs	Hindi, Rajasthani	Ila Arun	Ila Arun	Ila Arun
* Bhakti Ras	Cassette & LP	Bhajan	Hindi	Ashok Patki	Bhawani Prasad Shukla, & others.	Preeti Sagar.
* Haye-o-Rabba	Cassette & LP	Folk	Punjabi/Urdu	-	-	Reshma
* Ghazalpaikar	Cassette & LP	Ghazal	-	Farida Khanum	Saleem Iqbal, Sohail Rana,	Farida Khanum.
* Tauba, Tauba	-	Ghazal	Urdu	-	-	Bhupinder Singh, Mitalee.
* Saughaat	Cassette	Ghazal	Urdu	Talat Aziz	Ibraheem Ashk, Badr, Anjum, Qamar, Jalalabadi, Rupa Naghma	Talat Aziz.
* Pyar Ki Jeet	Cassette	Film	Hindi	Usha Khanna	Saawan Kumar	Asha Bhosle, Kishore Kumar.

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* Naam	Cassette & LP	Film	Hindi	Laxmikant Pyarelal	Anand Bakshi	Mohamed Aziz, Kavita Krishnamurthy.
* Dahleez	Cassette & LP	Film	Hindi	Ravi	Hasan Kamaal	Mahendra Kapoor, Asha Bhosle, Bupinder.
* Imaandaar	Cassette & LP	Film	Hindi	Kalyanji Anandji	Prakash Mehra, Maya Govind, Anjaan	Suresh Wadkar, Alka Yagnik, Sadhana Sargam, Asha Bhosle, Kishore Kumar.
* Anjuman	Cassette & LP	Film	Hindi	Khayaam	Shahryar, Late Faiz.	Khayyam, Jagjit Kaur, Bhupinder Shabana Azmi.
INRECO.						
* A Collection of Tagore Songs	-	Rabindra Sangeet	Bengali	-	-	Rajeshwari Dutta.
* A Collection of Brahma Sangeet	-	Religious	Bengali	-	-	Subinoy Roy.
MEGAPHONE						
* A Collection of Tagore Songs by Kishore Kumar	A double - cassette pack	-	Bengali	-	-	Kishore Kumar.
MUSIC INDIA						
* Daman-e-Ghazal	MC 4227-875, LP 2394-875	Ghazal	Urdu	-	Shakeel, Daag,	Shobha Gurtu
* Ek Tasveer Nai	MC 5227-755	Ghazal	Urdu	Prem Gupta, Shyam Sunder	Moin Nazar, Nasir Shakeb	Shyam Sunder.
* Intezar	MC 4227-B 76 LP 2392-876	Ghazal	Urdu	Pankaj Udhas, Harendra Khurana	Zafar Gorakhpuri, Qaisar-ul-Jafri, Akhtar Romani, Sheikh Adam Aboowala	Harendra Khurana.
* Raaj Dulara	MC 4227-102	Film	Hindi	Debu Chatterjee	Khayal Nohvi	Anuradha Paudwal, Suresh Wadkar, Shantonu, Arti Mukherjee.
* Apongghare	MC 4227 103	Film	Bengali	Mrinal Bandhopadhyay	Pulak Bandhopadhyay	Anup Ghosal Manjushri Datta, & others.
* Anurodh	MC 4227-115	Film	Bengali	Dilip Roy	Sunil Baran	Dilip Roy.
* Lay Jyaga Lanihav	MC 422-114	Film	Haryanvi	Ravi Shenoy	Vijay Singhal, Babbu, Pt. Lakshnich-and	Sunil Tyagi, Anil Mehta, Yashpal, Sharma, Smita Bajpayi, & others.
* Sabahi Nachaawal Ram Gossain	-	Film	Bhojpuri	Manas Mukherjee	-	Kishore Kumar, Asha Bhosle, & others.
* Ganga Hamar Mai	-	Film	Bhojpuri	Chitragupta	Sameer	Shailendra Singh, Asha Bhosle, & others.
* Hamari Dulhinya	LP 2394008 MC 4271 008	Film	-	Sameer	-	Usha Mangeshkar, Suresh Wadkar, & others.

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<u>Title</u>	<u>Number</u>	<u>Genre</u>	<u>Language</u>	<u>Music</u>	<u>Words</u>	<u>Voice(s)</u>
* Socha Na Tha	MC 4227-102	Film	Hindi	Aftab Salim	Mehboob Sarwar, & others.	Shahid Rafi, Asha Bhosle, & others.
* Mulaquat	MC 4227 110	Film	Hindi	Dilip Roy	Suraj Tiwary	Ina Mukherjee, Anjan Roy, H.A. Kher
* Sutradhar	MC, LP 4227112	Film	Hindi	Sudheer Moghe	Sudheer Moghe, Vasant Deo	Ravindra Sathe, Anuradha Paudwal, & others.
* Pyar Ka Pahela Sawan	LP 2394 009, MC 4271 009	Film	Hindi	-	Sumanji Suman, Mohammed Yasin, Pravasi, Madan, Sahir	Mohammed Aziz, Anuradha Paudwal, Suresh Wadkar, Pankaj Udhas.
* Ghazal Gems	MIDMC 5227-758	Ghazal	Urdu	Renu, Vijay Choudhary	Abhilash, Saeed Rahi	Renu, Vijay Chaudhary.
* Bhajan Sarita	MC 4227 879, LP 2394 879	Bhajan	Hindi	Shobha Joshi	Meera, Surdas, Brahmanand Nanak, Raidas.	Shobha Joshi.
* Shobha Joshi In A Classical Mood	MC 4227 881, LP 2344 881	Classical, vocal	-	-	Dr. Prabha Atre Traditional	Shobha Joshi.
* Indian Classical Music	MC 4227 886,	Violin	-	L. Subramaniam	-	-
* Shabda Gandha	MC 5227747	Bhav Geet	Marathi	Kamlesh Kambli	Shantaram Navgarkar, Sadanand Davir	Shakuntala, Dilip Sharma
* Hari Rangi Rangale	MC 5227752	Bhav Geet	Marathi	Kedar Prabhakar	Yogeshwar Ashyankar, Shanta & others.	Shobha Joshi, Uttara Kelkar.
* Alavdi Vallabha Bhajans, Prodnnya Chakshoo	MC 4227 880	Bhajan	Marathi	Yeshwant Deo	Sant Shri Gulabraoji Maharaj	-
* Tagore Songs	MC 5227 756	Geet	Bengali	-	Rabindranath Tagore	Mrs. Bijoy Choudhari.
* Tagore Tunes on Guitar	MC 5227 757	Instrumental	-	Nandi	-	-
* Jalsaa	MC 4227 877, LP 2394 877	Geet	Bengali	Sumitra Lahiri	Mukul Dutt	Anup Jalota.
* Taara Sheherman	CP MC 5227	Ghazal	Gujarati	Jawahar Baxi	-	Purushottam Upadhyay.
* Gulmhor	MC 5227134, LP 2392600	Ghazal	Gujarati	Purushottam Upadhyay	Anil Joshi, Megh Bindu, Harindra & others.	Purushottam Upadhyay, & others.
MUSICRAFT:						
* Piyaz Ke Chilke	Cassette	Drama	Hyderabadi	Javeed Latifi	Javeed Latifi	Javeed Latifi
* Shan-e-Khuda	Cassette	Qawwali	Urdu	Aziz Ahmed Warsi & Party	Aziz Ahmed Warsi & Party	Aziz Ahmed Warsi & Party
* Shan-e-ghazal	Cassette	Ghazal	Urdu	Vajahat Husain Khan	-	Vajahat Husain Khan
SANGEETA						
* Mandolin	Cassette 6, MSC 6189	Classical, instrumental	-(Artistes) Dikshitar, Thyagraja, Master U. Srinivas.	-	-	-

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<u>Title</u>	<u>Number</u>	<u>Genre</u>	<u>Language</u>	<u>Music</u>	<u>Words</u>	<u>Voice(s)</u>
* Preethi	MC 3 CF 5006	Film	Kannada	A. K. Venkatash	Vijayendra Sinha	S. P. Balasubrahmanyam S. Janaki, Rajkumar Bharati, Chitra.
* Vocal	MC 6 MSC 6185	Classical, vocal, instrumental	-	-	Various	V. V. Ravi, Panchapakesan, Chatam, Sundaram.
* Thillanas on Violin	Cassette 6, MSC 6190	Classical, instrumental	-	Kunnakudi Vaidyanathan.	-	-
* Ondu Mutthina Kothe	Cassette, 3 ECF Film 5008		Kannada	Vaidyanathan,	Dr. Rajkumar, Ratnamala Prakash, C. Asnath	Sunil, Sowmya.
* Thyagraja Krithis - Vocal	Cassette, 6 MSC 6186	Classical	-	-	-	Dr. M. Bala- muralikrishna.
SAPTASWAR						
* Chaithanyam	Pop EP 33 1/3 rpm: 213045	Film	Telugu	Chakravarthi	A. Sathaya Moorthy	P. Susheela, S. P. Balasubrah- manyam
* Naapere Durga	Pop EP 33 1/3 rpm 213027	Film	Telugu	J. V. Raghavulu,	Acharya Athreya	S. P. Bala- subrahmanyam, S. P. Sailaja, Vani Jairam.
* Khaidi	Pop EP 33 1/3 rpm 213008	Film	Telugu	Chakravarthi	Rajashree, Veturi, Sundarama- murthy,	P. Susheela, S. P. Balasubrah- manyam
* Love Story	Pop EP 33 1/3 rpm 213019	Film	Telugu	Ilayaraaja	Rajshri	S. P. Bala- subrahmanyam S. P. Sailaja, M. Ramesh
* Rechukka	Pop EP 33 1/3 rpm 213013	Film	Telugu	J. V. Raghavulu	A. Throya	S. P. Bala- subrahmanyam, P. Susheela, S. P. Sailaja.
* Dongalodora	Pop ER 33 1/3 rpm 213016 SPC 101 - Cassette 231 017	Film	Telugu	S. P. Bala- subrah- manyam	-	-
T - SERIES						
* Aakhee Raasta	-	Film	Hindi	Laxmikant Pyarelal	Anand Bakshi	S. Janaki, Munna Aziz, Anuradha Paudwal, Lata Mangeshkar.
* Pyar Ke Do Pal	-	Film	Hindi	Annu Malik	-	-
* Ye Maati Haryana Ki	-	Film	Haryanvi	Surinder Kohli	Harayan Dass	Dr. S. P. Malik, Chetan Swarup Bhatnagar.
VENUS :						
* Irshad Irshad	VCB 351	Ghazals	Hindi	-	-	Abbu Malik.
* Ghungroo Toot Gaye	VCB 117	-	Hindi	Mohamed Shafi Niyazi	Various	Mohamed Sayeed Saabri Quawwal
* Hits of 1986	VCF 340	Instrumental	-	Jayanti, Honey	-	-
* Maharashtra Lok Sangeet	VCB 229	Folk	Marathi	Devdutt Sable	Various	Various

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The Latest
Kehna Usey
Nawazish
Sheeshay Ka Ghar
Shingora
Krishna
Samay Ki Dhaara
Sukoon

HMV

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Sanjog
Tarzan
Karma
Amrit
Aaj/Ashiana
Aap Ke Naam
Disco Zamana
All Time Greats – Mohammed Rafi
All Time Greats – Lata Mangeshkar

MIL

Janbaaz
Bhajan Anand-II
Nayaab
Aftab
Bhajan Anand-I
Saagar
Dil Tujhko Diya
Parvaaz
Nasha
Apne Apne

T-SERIES

Nache Mayuri
Pyar Kiya Hai Pyar Karenge
Aakhree Raasta
Ilzaam
Muddat
Samundar
Insaniyat Ke Dushman
Saaqee Aur Paimaana
Ram Naam Jap Paimaana
Srushti

VENUS

Love and God
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