

playback

▶▶ AND FAST FORWARD

ARTISTES ▷ MUSIC ▷ EQUIPMENT ▷ TECHNICAL — ALL THE SOUNDS OF MUSIC
THE MUSIC INDUSTRY JOURNAL OF INDIA ▶▶ VOL.1 OCTOBER 1986 Rs.10

Subdued sales during Ganpati season

A brief evaluation after the end of this Ganpati festival season shows that sales were not as high as expected. Even upcountry sales, which had started off brightly, fizzled out.

The dealers had expected the Ganpati festival to boost sales. The last two months of 1985 witnessed a sudden slackening in demand immediately after the busy Ganpati and Diwali season. The current year started off on a subdued note, with the market on the whole a little sluggish, a hang-over from the previous year. Barring a couple of months, the overall sales remained low.

The beginning of August saw a tremendous increase in demand in

(Contd on page 4)

Delhi Artistes' Assn formed

The Delhi Artistes' Association has been formed recently, with the aim of protecting the interests of artistes. At a press conference to announce its formation, the founder-president of the Association, Amarjit Singh Kohli, said that the need for such a body had arisen in view of the fact that artistes face several hurdles in their careers at the hands of both governmental and private institutions such as radio, television, music companies and advertising agencies.

Mr Kohli said the association is a non-political, non-profit-making body. The association covers artistes belonging to the stage, radio and television, in the fields of music, dance, drama, poetry and other

(Contd on page 4)

Gramco to sell music copyrights

With its Rs 8 crore equity-linked debenture issue lying partly unsubscribed, the Gramophone Company of India (Gramco) is now finalising a financial rescue package involving the leasing out of its free assets. This means selling such assets to a leasing company, and reacquiring them for Gramco's use through leasing.

It is also planning to pay back the intercorporate loans advanced by companies of the R P Goenka group. However, these monies may again be invested in Gramco in the form of subscription to its present equity-linked debenture issue.

Sources say that negotiations are on with Ross Murarka Finance Ltd for the sale of Gramco's

(Contd on page 4)

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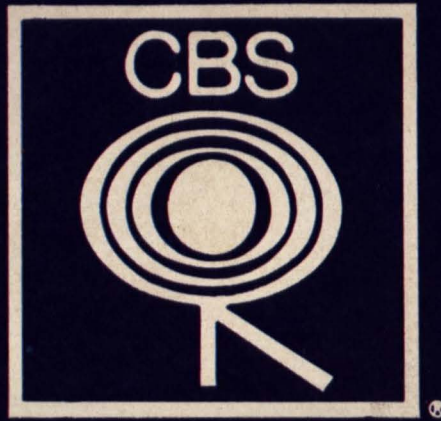
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Hari Om's multiple labels

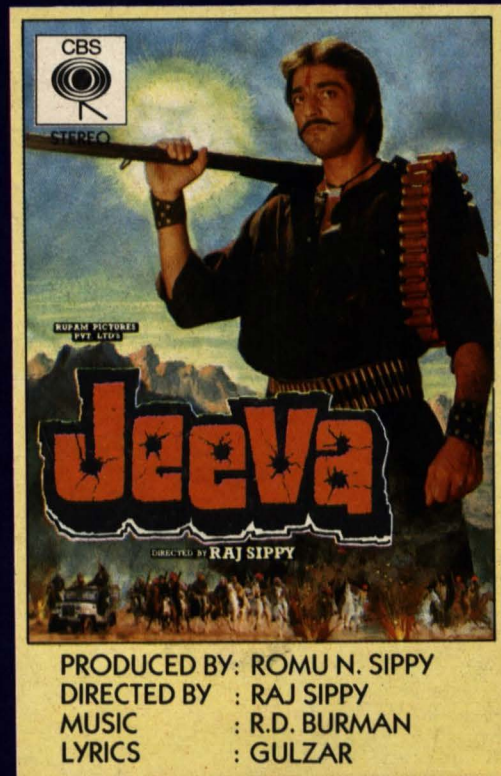
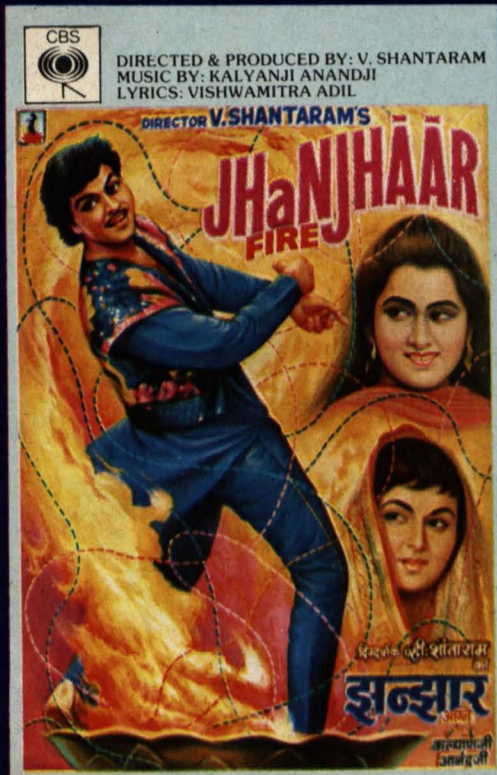
Bhajan albums cut by Hari Om Sharan are awaiting release by Oriental, Concord and HMV. Mr Gul Anand produced an album, 'Shraddha', which was sold to Oriental Gramophone Record Co, Bombay. The album is yet to be released after more than a year. In July 1986, 'Kabir Vani' was recorded at the Western Outdoor Studios for Concord. Biswanath Chatterjee

of Concord says: "I spent more than Rs 50,000 on the recording, and another Rs 15,000 on the design. My understanding with Hari Om Sharan was that for at least three months, he would not record with another label. Also, if he found any aspect of the marketing of 'Kabir Vani' not to his satisfaction,

(Contd on Page 4)



On CBS Records and Cassettes



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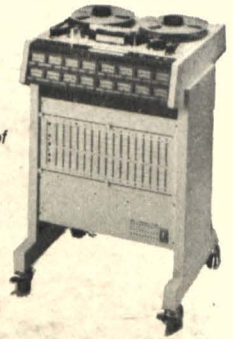
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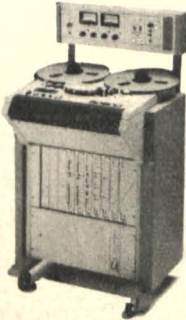
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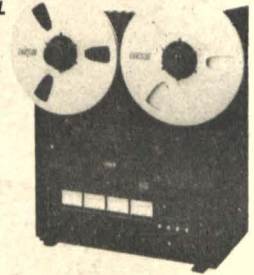
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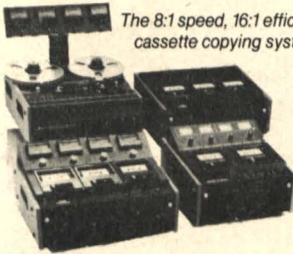
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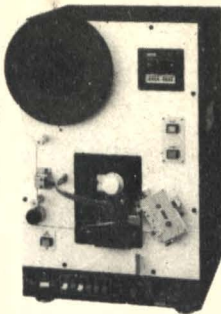
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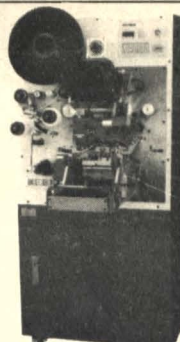
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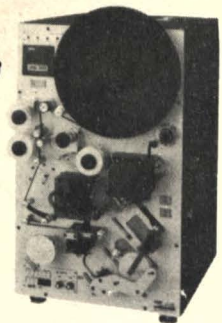
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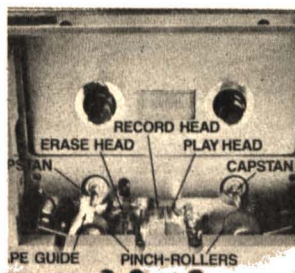
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REVERB

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Govt increases duties on tape

I find your magazine is really bringing forth a lot of information concerning the music industry. I would like to draw attention through your journal to the fact that, while on the one hand the Government of India has reduced the customs duty for a large number of raw materials required for electronic components, unfortunately the duty for gamma ferric oxide has been raised to 30 per cent and the duty on polyester film has gone up from 15 per cent to 30 per cent. The magnetic tape industry is going to be adversely affected. It is a fact that in this terribly competitive field of audio cassettes, the actual manufacturers of magnetic tapes – who have invested a considerable amount of money – are facing the brunt of this steep increase in customs duty.

With encouragement from the government and with some discipline in the music industry, it is possible for India to emerge as one of the largest manufacturers and exporters of excellent quality plain and recorded tapes.

V T V Sharma, Chairman
Audio Electronic Co (P) Ltd
Madras

Reviving old memories

I am very grateful to you for bringing back old memories of singing stars, on screen and off screen. I read your magazine page by page. It offers me great relief from daily tensions and anxiety.

However, I read and re-read your article 'The Golden Jubilee of Playback Singers' in the June issue, and found many names missing, of filmi and non-filmi singers before and after playback was introduced. I am mentioning some of them below:

Mukhtiar Begum: She was a great singer and I remember two of her following movies: a) 'Seeta', directed by Debki Bose. She plays the role of Dharti Mata (Seeta's mother). She sang a song or two. Her other co-stars were Prithviraj as Ram, Gul Hamid as Laxman and Durga Khote as Seeta. b) Sravan Kumar with Yusuf Afindi, who him-

self was a great singer. I remember one of her songs which went 'Karon seva pati ki chahe jaoon apne jaan se'.

Wahidan Bai: She, too, was a very good singer. She also acted in many films. I remember one of her songs, the lines of which went: 'Dekh hasengi duniya sari bujh na sakegi pir, kyon nayan se neer ba-haye, kyon nayan se neer'.

Bibo: She was very famous and paired with Surinder in many pictures.

There are many more. However, I would like to know whether any of these three songs are available with any gramophone company or with All India Radio.

K L Kathuria
Mahim, Bombay

Venus to become IPI member

We note that you have mentioned in the Reverb page of the August issue that Venus Record & Tapes Mfg Co is not yet a member of the IPI. We would like to inform the readers of Playback And Fast Forward that we have applied to the IPI for membership, and have complied with all the conditions required for membership. Hopefully, Venus will soon be a member of the governing body of the music industry in India. We feel the IPI has a vital role to play in the organisation of the music business in India and all active labels should be made members.

NA Hashmi, A&R Manager
Venus Record & Tapes Mfg Co
Bombay

Meltron supplies 1000 Revox B67 MK II

In the September issue of Playback And Fast Forward, in the news item 'Studer ties up with Meltron for mixers', it has been mentioned that 100 Revox B 67 ML II mono reel spool recorders have been supplied to AIR. In fact, Meltron has supplied 1000 of these recorders to AIR.

P P Oke
Manager (Marketing)
Meltron
Bombay

Vaibhav 'pirate' gets back seized cassettes

MR DAMJI DEVJI GALA, who was nabbed by the IPI and the Lamington Road police for selling the 'Vaibhav' brand pirated cassettes, has got an order from the Metropolitan Magistrate, 18th Court, Girgaum, Bombay, for return of 13,106 cassettes seized in the raid. 14,569 cassettes were seized out of which 1,463 cassettes have been retained by the Court as those belonging to repertoire copyrighted with CBS, HMV and MIL, who are members of the IPI. The breakdown of the 13,106 cassettes returned to Neelam Trading Company are as follows:

Ambika Electronics 890; Musi-craft 33; Rajshree Sound 991; Audio Sound 3,390; SCI 641; Venus 92; Gayatri Electronics 49; Concord 228 and Mixed - Marathi, Bhojपुरi, Rajasthani songs 6,792.

The Court has agreed to hand over these cassettes against a bond of Rs 150,000. In a separate application, Mr Yogesh Kareni signed a bond for Rs 30,000 and was handed back the Sony cassette-to-cassette duplicator. The Magistrate has reasoned that the machine is not being finally disposed of and the fact that the machine was used for piracy was yet to be proved.

In most of the raids conducted by the IPI, cassettes not belonging to the members of the IPI were also seized, as out of the approximately 200 music companies operating, IPI has only 12 members. While returning those cassettes not belonging to the IPI members, the Magistrate pointed out in his order, "So far as the remaining cassettes are concerned, we will have to see whether copyright of any person is shown to be infringed. There is no dispute that Section 52-A of the said Act could apply to these cassettes. However, the name and address of the owner of a copyright cannot be put if there is no copyright taken at all by anybody. As such, before coming to the court, the police and the complainant has to show that the copyright concerning the cassettes in question belongs to some person and only then can the question of invoking Section 52-A of the Copyright Act, 1957, be considered. In the present case, I have heard the police

and I have given ample time to the police to find out whether any of the other cassettes is copyrighted by any person. However, so far the police or even the other side who has objected more to the return of these cassettes than the police, has not shown to me that copyright of any person has been infringed, or whether there is any such copyright of any person XYZ. In the absence of copyright being shown to have been infringed, I find that this Act would not apply and the police may have in the long run to apply for discharge of the allegations made by them. Whatever it may be, at this stage, I am not going to finally dispose of the property. Considering facts of this case, I think that it will be desirable to return the property and I think that it should be returned to the applicant."

With the return of the bulk of the seized goods and the equipment, the owner of Neelam Trading Company, Mr Bachubhai Velji Gala, plans to file a petition in the High Court, Bombay, challenging the recent amendments to the Copyright Act. Mr Gala's main contention is that the dealers and retailers of audio cassettes are getting the worst bargain out of the recent amendments. The petition basically wishes to protect the dealer from harassment from the police and the IPI.

Gouri Prasanna Majumdar, noted lyricist, passes away

LEADING Bengali lyricist, Gouri Prasanna Majumdar, died in Calcutta on August 20 following a massive heart attack.

Mr Majumdar, considered the master of modern Bengali songs, had reigned supreme in the film industry for the past four decades. Well established singers such as S D Burman, Hemanta, Manna, Sandhya and Aarti Mukherjee have sung his songs. He had received numerous awards for outstanding service to Bengali film songs. Among the movies in which his contribution was highly appreciated are: 'Priyatama', 'Indrani', 'Swarali', 'Antony Ferangi', 'Amanush' and 'Sanyasi Raja'. He had been active till the last. Mr Majumdar penned the lyrics for all Venus pooja releases just prior to his death.

Geetanjali Musicals - lyricist launches new label

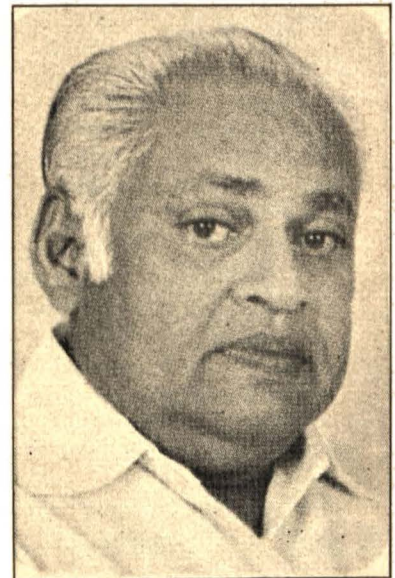
NOTED Telugu film lyricist, Veturi Sunderaramamurthy, has launched his own music company, Geetanjali Musicals.

The operations are based in Hyderabad under the management of Mr Yoganand.

After many years as a film lyricist, Murthy wished to contribute to non-film lyrics, where he could use his creative talent, without the limitation imposed by films.

The first four musicassettes will be released by Andhra Pradesh Chief Minister, Mr N T Rama Rao, on September 14, in Hyderabad.

These four include two in Sanskrit, selections from Jayadeva's 'Geetagovindam', nine ashtapadis tuned by K V Mahadevan and sung



Veturi Sunderaramamurthy.

by P Susheela, S Janaki, S P Balasubrahmanyam, and 10 tarangams from Narayanatheertha's 'Sri Krishna Leela Tarangini' set to music by Ramesh Naidu and rendered by P Susheela.

The other two are in Telugu, 'Kabir Vani' and 'Sri Venkateswara Padamulu', devotionals written by Veturi himself, and tuned by Chakravarthi and K V Mahadevan, respectively.

Murthy has been providing four times more lyrics for Telugu films than all other Telugu lyricists put together.

Gramco to sell music copyrights

(Contd from the cover)

music copyright and other free assets for Rs 4 crore. The company proposes to utilise this cash to repay the loans taken from a number of companies like Phillips Carbon Black and some others under the control of Mr R P Goenka who is also the chairman of Gramco. The loans, amounting to a little over Rs 3 crore, proved rather costly for Gramco because of the interest burden of 18 per cent. The interest on these loans cannot be paid back unless the interest on the Rs 4 crore bank loans is cleared.

A spokesman of Gramco confirmed that the management is toying with the idea of leasing out some of the company's assets which, if the situation so warrants, neither debenture holders nor bankers can claim. "We have not yet identified the free assets for proposed leasing and no amount has been estimated which may flow out of such leasing," he said. It is a fact that Gramco is still facing a serious liquidity crisis.

Sources, however, say that the proposed lease agreement with Ross Murarka envisages a six-year lease term with an annual leasing fee of 33 per cent. In other words, Gramco will have to pay back Rs 6.5 crore for the use of its own assets worth Rs 4 crore after loss of ownership of the same.

But, there is no firm decision about the assets that are going to be sold. The company has assets worth about Rs 12 crore. Of these, assets worth Rs 4 crore are hypothecated to banks. The remaining Rs 8 crore has been hypothecated to old and new debenture-holders. Therefore, all assets have been hypothecated to old and new debenture holders. Under the circumstances, these assets cannot be sold. One idea is that the Gramco music copyright may be sold to Ross Murarka for Rs 4 crore. This has its own advantage. The copyright is one item that need not be physically taken out of Gramco. If machines were sold and then leased back, Ross Murarka would have found it difficult to physically remove them if such a situation arose. The copyrights will last forever unlike machines and it would continue to earn leasing charges as long as Gramco

is interested in reproducing that music.

The companies controlled by Mr R P Goenka will again use the loans paid back by Gramco to subscribe to its issue of debentures and equity. For them, the investment may not be very attractive as dividends will remain uncertain at least in the near future. But, it will be better than locking up the same funds in the form of loans to Gramco and then receiving no interest. That would have attracted criticism from the shareholders of loan companies.

It is understood that Mr Goenka will now acquire, through his companies, about 26 per cent of the Gramco equity while EMI-Thorn will dilute its equity from 39 to 26 per cent as it is not participating in the present issue.

The company's capital base will be expanded to about Rs 3.5 crore from Rs 1.71 crore at present. The debenture-equity for this issue has been calculated in the proportion of 2.5:1.

However, with an accumulated loss of about Rs 18 crore, even the expanded equity base has been eroded. The Rs 18 crore loss has been financed by banks (Rs 4 crore), debentures (Rs 4 crore), unpaid royalty to artistes (Rs 6 crore) and creditors (Rs 4 crore).

The current rate of loss per month is about Rs 50 lakh against Rs 40 lakh about a year ago. The prospects of Gramco diversifying into kitchenware or export of woden coffee tables in a big way looks uncertain. However, its projects for magnetic tapes or music equipment later cannot be ruled out.

Subdued sales during Ganpati season

(Contd from the cover)

anticipation of the Ganpati festival, which was to start on September 7. This rise in the movement of stocks gave way to reasonably high expectations for the forthcoming season. Adding to this was the large repertoire available to the consumer to choose from. Companies like HMV, Music India, Venus, Swaranand, T Series and Tips, had released excellent new programmes prior to and even during the season. Prices of many brands

were also lower when compared to last year's.

Dealers feel that whereas the sales were not 'very' low when compared to last year's figures, they should have been much higher, considering the wide range of good new programmes available at prices lower than ever before.

Some feel that there were fewer large scale Ganpati celebrations this time; most agree that there was a general decline in enthusiasm.

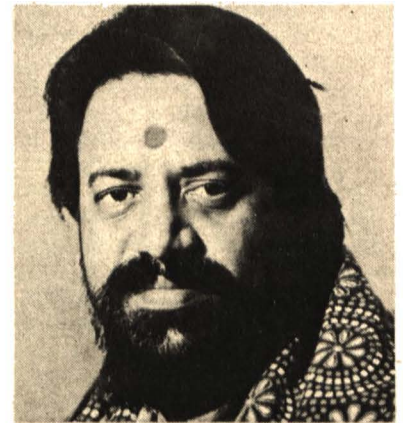
The industry is anxiously awaiting the Diwali season.

Hari Om Sharan - multiple labels

(Contd from the cover)

would then consider recording with another label!"

Hari Om Sharan, meanwhile, has signed a contract with HMV for three years and has already record-



Hari Om Sharan.

ed some aartis at the company's Bombay studios. Mr Chatterjee is not too sure if it would be good for both HMV and Concord, or for the artiste, for the albums to hit the market at the same time. If Oriental, too, decides to release the album during Diwali, three albums of a major artiste would be difficult for the sales counters to handle.

Delhi Artistes' Association formed

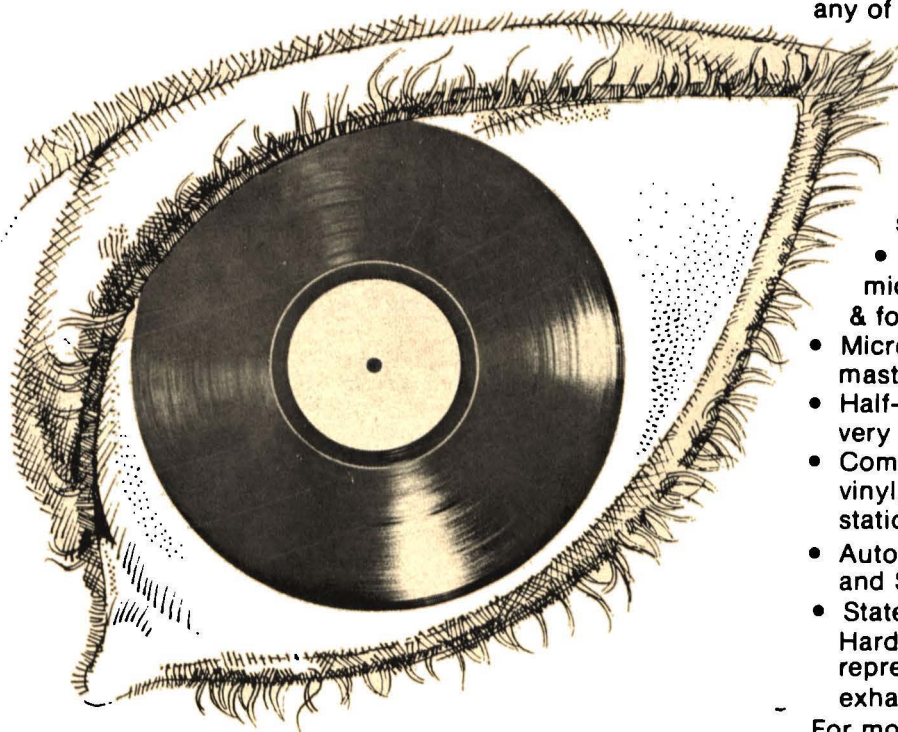
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performing arts.

Some of the issues that the association plans to take up are: increase in the fees for artistes fixed

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Sound us out after you've heard what the rest are offering.



L to R: Sunita Kapoor, Pritpal Singh, Babla Mehta, Vandana Bajpeyi, Amarjit Kohli, President, Delhi Artists Association, Sheetal Kant, Prasan Mukherjee and Kum Kum, at the press conference organized by the Delhi Artists Association.

by both radio and television, launching of welfare schemes for artistes like old age security, provident fund, group insurance, housing facilities, etc, fair system for payment of royalties, sorting out difficulties in organising stage programmes such as procuring no-objection certificates from the district police, etc. A major issue that was discussed at the press conference was the question of cover version recordings. Mr Kohli said this was perfectly legal as per Clause 52 (1) J of the Copyright Act, 1957, and was in line with the Berne convention which is an international treaty about copyright laws.

He claimed that the tremendous success of cover versions sung by Delhi-based artistes has alarmed some of the recording companies and playback singers who hitherto held a monopoly. As a result, Mr Kohli claimed, a lot of misleading and motivated propaganda is appearing in dailies and film magazines where the cover version singers are called 'sub-standard' and the cassettes called 'pirated'. He said the association will strive to inform the public about the truth of the matter.

The association has started with about 50 members. But, says Mr Kohli, this number will increase soon. Most of the cover version singers of SCI are members of the association. Some of them, including Babla Mehta, Vandana Bajpeyi and Prasan Mukherjee, gave a

sample of their versions of popular songs to the gathered audience.

IBH sells copyrights to Venus

INDIA Book House (IBH) has entered into an agreement with Venus for the sale of its most prestigious and fastest moving musicassettes. The titles include products by Anup Jalota and Purushottam Das Jalota. Venus will now make these titles available on its own label. The dealers will get these cassettes at much cheaper prices on the Venus label.

India Book House is one of the first companies to venture into the field of pre-recorded musicassettes in India. Its cassettes, marketed under the brand name 'Amarnad', have been steady sellers. With a catalogue comprising over 400 titles in various regional languages, ghazals, classical, devotional and children's programmes, it caters to a wide and assorted segment in the market.

Pankaj Uddhas was discovered by IBH and debuted on the bestseller 'Aahat', now available on the MIL label also. Other successful releases include: 'Bhajananjali' Vols I & II - bhajans by Anup Jalota; 'Sham Dhuni' and 'Ram Dhuni' - by P D Jalota; 'Shirdi Ke Sai Baba' - devotional; 'Gita Chanting' (Sanskrit) 4 Vols - Chinmaya Mission; 'Chakkallas' (20 Vols) - humour; 'Kaka Hathraisi' (8 Vols) - humour,

and 'Gita Talks' (18 Vols) - religious.

Recently, IBH signed an agreement with Symphony Audio Phase, Bombay, giving Symphony exclusive rights to market its musicassettes in Maharashtra and Goa, under the IBH brand name Amarnad. The main objective of this tie-up is to boost the sales of its extensive catalogue to create new sales outlets in areas where these products did not reach before. To this end, IBH's efforts have been quite successful. Its sales have risen quite appreciably in the last two months, with active support to Symphony wholesalers and dealers alike.

With respect to the agreement entered into with Venus, the long-term objectives of IBH are a big question mark in the minds of the dealers. Experienced dealers feel that, given their extensive catalogue of over 400 programmes, giving away 10 of the saleable ones may not be in the long-term interests of the company. This evaluation is based on the fact that Amarnad today enjoys a good standing in the market, and its catalogue as a whole presents a good variety to customers. They are of the opinion that Amarnad, which has a steady demand, should instead continue its efforts to boost sales under its own brand, as the market is expanding and the label could easily exploit the potential for its own future in the industry.

Singers initiate anti-piracy action

IN the second week of August, leading Bengali artistes like Suchitra Mitra, Shyamal Mitra, Dhiren Bose, Ajit Pandey and Dipen Mukherjee went in a delegation to the Writers' Building and met the Chief Minister, Mr Jyoti Basu, to apprise him of the damage being done to the Bengali music industry, by pirates.

According to reliable inside sources, Jyoti Basu sent strict orders to the city police to try and eradicate piracy from the city. Since August 25, the police have raided dozens of retail outlets in north as well as south Calcutta. Previously anti-piracy raids were confined to the wholesale markets in central Calcutta. Cassettes worth lakhs of rupees have been seized and reports indicate this has helped in boosting the pooja sales.

Konkani releases

POPULAR singers of the Konkani theatre regularly release musicassettes. Among recent releases are King of Duets C Alvares's new Konkani album 'Passport', which has 12 songs on various social problems. The music is by Mr Babush Fernandes; the songs, composed by C Alvares, have been sung by Rab Peter, Ophelia, Betty Ferns, Capucina and C Alvares. The album is being distributed by Dinfa Productions, Bombay.

Another album being released is Anthony San's 'Ekvott', which has 12 songs consisting of solos, duets and Goan traditional folk songs. The lyrics and music are by Anthony San. The singers are: Aparna Mayekar, Milagres, Jose Rod, Antonette, Crista, William Ferns and Prine Jacob.

Popular Konkani stage singer Marcelino de Betim has produced his first Konkani album 'Ruzai Saibinnichem Bessaum' which has 12 songs on social and political topics and comedy. Lyrics are by Marcelino de Betim and music by Babush Fernandes. The songs have been sung by Antonette, Querobina, Titta, Tony Friend and Marcelino de Betim.

Another recent release is 'Konkani Uloi Konkani', which is Kamat de Assolna's first Konkani cassette. This album has 12 political and traditional Mando songs. Lyrics are by Kamat de Assolna and Wilson and music has been provided by Mariano Rodrigues. The singers are Wilson, Braz, Sharon and Kamat de Assolna.

Super Hits to be revived

SUPER HITS, the music company which launched Jagjit-Chitra's 'Gold Disc' and 'Ae Mere Dil' and many other film tracks, is expected to resume operations after a gap of more than a year. After releasing musicassettes of a number of film soundtracks, the company allowed discs to be released on other labels. Super Hits did not release any basic recordings at all. However, in a short span, the company released some notable film soundtracks including 'Kalka', 'Mehak', 'Anokha Bandhan', 'Waqt Ki Pukar' and 'Tum Laut Aao' which had music by Jagjit Singh.



'Passport' to Konkani music.



Debashree Roy, popular Bengali film actress, sings eight songs in Bengali for a pooja release by Gathani Record Co. Tracks were recorded at Audio Centre, Calcutta.

Price war against pirates

A **SIGHT** which confronts every passerby daily is hawkers and small roadside stalls selling pirated cassettes at unbelievably low prices to gullible customers. Taken in by the attractive couplings of songs and other programmes offered at throwaway prices, they overlook the copyright infringement and bad quality.

During recent times, it has become the policy of various companies to price their cassettes very low to enable them to cater to mass markets. Prices have come down to below Rs 13 for the customer. Also, they have tried to improve on the quality of the music as also the tape they use.

And now, a welcome sight

brings in a ray of optimism; the reduction in prices, and hitting the pirates at their one strongest selling point, namely price, has started achieving results. Of late, some of the road-side peddlers have started selling original cassettes in growing numbers. As the price difference between pirated brands and legitimate brands like T Series, Venus and Tips, has narrowed down, more and more of the hawkers can be seen displaying these original cassettes. Occasional raids by anti-piracy squads have also done their bit. But music companies seem to have realised that the best way to combat piracy is to offer good quality music at reasonable prices. Pirated cassettes still account for a major share of the total sales in the country. All the same, this step in the right direction will help the industry.

'Audio Fine' from Madras

AUDIO Electronic Co Pvt Ltd is the latest entrant into the field of audio tape manufacture. Situated in the heart of Madras city, the company has been set up with the technical co-operation obtained from the USA and Japan. It is the first company in South India to manufacture audio cassettes and tapes.

Most of the machinery was obtained from M/s Finebiet, USA, and the plant went into production in January, 1985.

Headed by V T V Sharma, the board members include Mr S Jagannathan (ICS), former Governor of the Reserve Bank of India, Mr C A Ramakrishna, former chief secretary to the government of Tamil Nadu, Mr K V Srinivasan, noted industrialist and chairman of Standard Motors and Mrs Hemalatha Sharma.

Mr Sharma has been associated with the electronics and communications fields for over two decades. He was instrumental in installing

over 1,000 km of micro-wave communications network in the country. As chief executive of the Kothari Electronics & Industries Ltd, he set up a plant for the manufacture of professional electronic components and he was also the consultant for the Electronics Corporation of India Ltd, for seven years. With the expertise in administration, finance, industry and technology available on the board, the company hopes to make rapid strides in the industry.

Of the technologists working with the company, Mr Krishnamoorthy has over two decades of experience in telecommunications, both in India and abroad, and Mr Mohideen was the recipient of the President's award for innovative development in electronics.

They have a marketing set-up in Delhi and Bombay and further sales are managed through distributors. Audio Electronic has been able to sell over one million cuts during the last 10 months. They are supplying to CBS and Tharangini. Says Sharma: "Most of the local buyers of tapes are more inter-

ested in the colour and shine of the tapes rather than in the electrical parameters. I had made some good quality tapes sometime back. The normal tapes have higher gain at lower frequencies and the gain drops considerably at higher frequencies. We, however, adopted a certain technique whereby there was equalisation of gain. The gain at lower frequencies was less than that for normal tapes and at higher frequencies it was higher than that for normal tape. This arrangement gave a uniform frequency response, but the gain of lower frequencies was lower. The usual trading circles however, preferred the ordinary tape to the uniform frequency tape. All that is required is that while re-recording, the level has to be properly adjusted."

The plant with a capacity of 1,000 MRM is now working at 70 per cent capacity. It uses imported film from the USA, Germany and France and occasionally Garware Polyester film.

At present, they are concentrating on marketing cassette tapes on double hubs. Audio Electronic is yet



AUDIO ELECTRONIC CO. PVT. LTD.

Manufacturers of quality audio magnetic tapes in India. Conforming to high standards. Low noise.

High gain tapes and trouble free cassettes, available in lengths of C-45, C-60 & C-90 in 'Cuts form' on hubs and cassettes.

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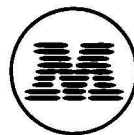


Head Office:

9-A, Impet Building
Whites Road
Madras 600 014
Tel: 812990/654870

Branch Office:

3/6/14 L, Navjeevan Society
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MURUGAPPA ELECTRONICS LTD.

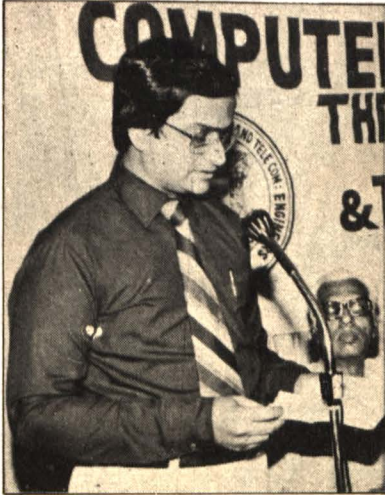
We take pleasure in announcing that our modern plant in Mysore set up with Japanese collaboration to manufacture audio magnetic tapes will begin commercial operations by early-November 1986. Our initial production will comprise high grade 60 and 45 minute tape lengths (leadere and unleadere) in pancake form.

Recording companies and others requiring audio magnetic tapes may contact our offices for further details:

● Parry House, 3rd Floor, No.43, Moore Street, Madras 600 001. Tel Nos. 21003/21019 Tlx 41-8797 HIL IN, 41-7429 AMEX IN

● 16, Community Centre, 2nd Floor, East of Kailash, New Delhi 110 065. Tel No. 6434274

● C/o Parry & Co., P.B. No. 506, Bombay 400 001. Tel No. 318000 Tlx 11-2237 PARY IN



V T V Sharma.

to market its tape under any brand name. But some of the cassettes which were distributed met with excellent response. The company also proposes to diversify into the field of telecommunication channels, equipment and is involved in the installation and commissioning of the project.

Movac sells copyrights

MOVAC, which marketed its catalogue on the Montage and Movac labels, recently sold off its copy rights on an outright basis to T Series and Tips. 'Movac in deep trouble', a feature on the situation of the company was reported in the July issue of Playback And Fast Forward. A pioneer in marketing music-cassettes in India, it ceased production and distribution sometime back. With the absence of the Movac catalogue from the market for a long time, the response to the Tips catalogues has been good. T Series has not yet released all the programmes it took up. Part of the Movac catalogue may yet be sold to a third company. The companies who have bought the copyrights can cash in on the already existing demand and add to their catalogue with investments only.

'Talat Geet Kosh' launched

RAKESH Pratap Singh, subeditor of *Listeners Bulletin*, has launched *Talat Geet Kosh*, a compilation of

songs sung by Talat Mahmood. The compilation hopes to include songs by the artists in every language, both film and non-film, available on records or with private and public institutions, like AIR, and live recordings.

He has worked closely with Har Mandir Singh 'Hamraj', editor of *Listeners Bulletin*, and helped the latter to bring out three volumes of *Hindi Film Geet Kosh*, an encyclopaedia of Hindi film songs from 1941 to 1970. The first volume, covering the period 1931-40, is expected soon.

Readers are requested to provide information for *Talat Geet Kosh* to Mr Singh at the following address: 1/296, Nawabganj, Kanpur 208 002. Telephone: 249508.

HMV's pay now, music later scheme

BASED on encouraging response from music lovers, HMV expects to earn more than Rs 40 lakh from its package offer of Rabindra Sangeet Sankalan recorded in 12 LPs and taped on 12 cassettes against advance payment. The LP collection is priced at Rs 340, while the cassettes offer costs Rs 230. The extended offer was open till September 6.

This is the first time that HMV has gone in for selling music to the public with a pre-bought condition and it has clicked, according to Mr P Chanda, chief executive of the company. The unique feature of this package offer, he claims, is that everything is in house-presentation box containing the cassettes made and designed by HMV wood cabinet division.

Encouraged by the success, HMV plans to tape the entire Koran Sarif on 30 cassettes to sell them at about Rs 600 in India and West Asia against advance payment. These cassettes are expected to be placed on sale sometime in November this year, coinciding with a Muslim festival. Later on, HMV may also sell classical music on the same basis.

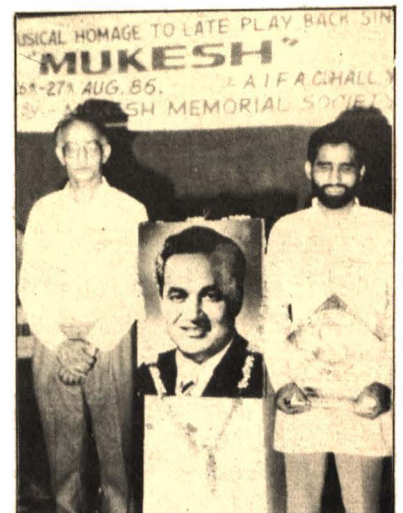
The main idea is to shift emphasis to "assured sales", which involves less risk of stockpiling of unsold records and cassettes, Mr Chanda points out. This will also help the cash-starved HMV to minimise the cost of carrying inventories and other incidental expenses.

Nandu Bhende's disco dandia

NANDU Bhende has produced a disco dandia album for the Navratri season. The album is based on the successful 'Disco Zamana' tracks, with lyrics in Gujarati, by Mahesh Shah. Singers include Ashit Desai, Hema Desai, Behroze Chatterjee, Deepak Adhikari, Joan M and Saislesh Savani. The album is titled 'Jobiniyo Mange Pyaar'. Nandu has arranged and conducted the music. Folk instruments like the dhol, kasia and dandiya sticks have been used. The album caters to the Dandia enthusiasts and Nandu feels it might just be the first ever Gujarati non-stop vocal disco dandia album.

T Series sponsors Mukesh Memorial Contest

DELHI'S Mukesh Memorial Society organised the third Mukesh memorial music competition on August 26 and 27 to pay homage to the legendary singer on his tenth death anniversary. It was a blind singer, Mohinder Sharma, who took the first prize of Rs 2,000 and a trophy as the best singer of Mukesh's songs. The second prize of Rs 1,500 was won by B D Jeswa-



To pay homage to the late playback singer Mukesh, the Mukesh Memorial Society organised its Third Mukesh memorial function on August 26 & 27 at AIFACS hall, Delhi. L to R: Parmeshwari Mathur (Mukesh's younger brother) and the blind singer Mohinder Sharma, who won the first prize.

ni and the third prize of Rs 1,000 was won jointly by Rajan Rastogi and Bhan Kunwar. A consolation prize went to O P Karotya.

The chief judge at the competition was music director Satish Bhatia. Among those who attended the function were Parmeshwari Das Mathur, Mukesh's younger brother, and his two sisters Shama Rani and Usha Chandra. Over a thousand people attended the function. The chief guest was Gulshan Kumar, the managing director of SCI. He announced that T Series will bring out an audio cassette of the winner of the music competition. He also added that a cassette will be made on the function's proceedings, which were recorded by SCI.



L to R: Director SCI, Gulshan Kumar; Amarjit Singh Kohli, Chairman, Mukesh Memorial Society; Satish Bhatia, music director, chief judge of the competition; Rajan Rastogi; and Bhan Kunwar, joint winners of the third prize.

SPIC-MACAY's music and dance festival

A MONTH-LONG festival of classical music and dance was inaugurated on September 1 in 18 states and Union territories to appraise the people, especially the youth, of the cultural heritage of the country.

The festival, organised by the Society for the Promotion of Indian Classical Music and Culture (SPIC-MACAY) and sponsored by the government, is being held in colleges and universities in Delhi, Rajasthan, Uttar Pradesh, Tamil Nadu, West Bengal, Assam, Meghalaya, Arunachal Pradesh, Kerala, Punjab, Haryana, Chandigarh, Maharashtra, Manipur, Madhya Pradesh, Jammu and Kashmir, Orissa and Karnataka.

Sangeet Abhinay Academy Third Music Contest

THE third All-India Music Talent Contest, organised by the Sangeet Abhinay Academy, Bandra, Bombay, under the classical categories of piano (Western), violin (Western) and vocal (Indian), will be held at the Max Mueller Bhavan, Bombay, from January 7 to 10, 1987.

Persons in the age group of 16 to 30 years are eligible to compete. The contestants should have completed 16 years on January 1, 1987, and should not be more

than 30 years on that date.

Contestants from outside Bombay are expected to make their own arrangements for travel, board and lodge, and conveyance.

The last date for receiving entry forms will be December 15. All correspondence should be addressed to the Manager, Sangeet Abhinay Academy, 24th Road, TPS III, Bandra, Bombay 400 050.

Contestants must select one complete sonata or one or two movements from one sonata by the following composers: piano – Haydn, Mozart, Beethoven, Chopin, Schubert; and violin – Mozart, Beethoven, Brahms, Schubert, Schumann.

In the case of Indian classical vocal category, the contestants can choose any raga from the syllabi of visharad and alankar of any recognised school of Indian music and must sing vilambita khayal and druta khayal (any tala) and bhajan or thumri.

Three prizes will be awarded in each of the three categories: first prize – Rs 3,000; second prize – Rs 2,000; and third prize – Rs 1,000. Special merit cash awards will also be awarded.

Ravi Shankar receives D Litt

SITARIST Pandit Ravi Shankar was awarded an honorary D Litt by

Calcutta University in recognition of his contribution to Indian classical music, on August 31. The degree was handed over by Vice-Chancellor Santosh Bhattacharya to Pandit Ravi Shankar at the latter's house in Calcutta.

Oriental reduces prices

ORIENTAL has reduced prices of its music cassettes from Rs 20 to about Rs 15 per cassette, bringing the price closer to those of Venus, T Series and Tips, in a bid to increase the demand for its products, local as well as upcountry.

Oriental has various bestsellers in English, Hindi, Marathi and Gujarati on its catalogue, including: 'My Nursery Land' by Preeti Sagar; '45 Favourite Nursery Rhymes' by Sharon Prabhakar; 'Bhagwad Gita' in Hindi, Gujarati and English by Harish Bhimani and in Marathi by Daji Bhatwadekar; Ganpati cassettes in Marathi and children's programmes in Gujarati and Marathi.

Oriental's Ganpati releases last year were a success. Its marketing efforts included press and TV advertisements and attractive posters; their posters were as much in demand as the cassettes themselves. This year, despite the price reduction, the company has failed to achieve higher sales during the Ganpati season.

Prominent artistes who have agreed to participate in the festival include Aminuddin Dagar, Vedavalli, Doraiswamy Iyengar, Debu Chaudhuri, Raja and Radha Reddy, Sonal Mansingh, Uma Sharma, Pandit Jasraj, Sanjukta Panigrahi, Birju Maharaj, Lalgudi Jayraman, Durga Lal, M S Gopalkrishnan, Swapna Sundari and P T Hariprasad Chaurasia.

'Malayamarutha' – record sales

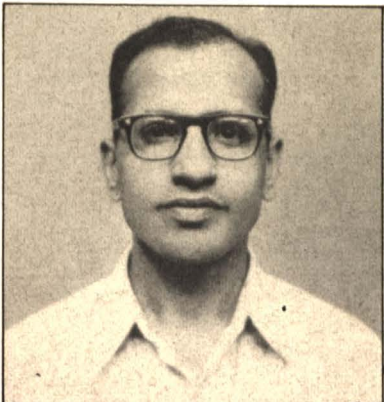
THE music cassette of Sastri Movies Kannada musical 'Malayamarutha', marketed by Sangeetha, is achieving record sales even before the release of the film.

The tunes, which are classical-based, are sung by K J Yesudas, Vani Jairam, S Janaki and S P Balasubrahmanyam. Apart from the compositions of traditional masters like Thyagaraja, Purandaradasa and others, it also includes lyrics of Chi Udayashankar, R N Jayagopal, Kanagal Prabhakara Sastry and Vijayanarasimha. The film is expected to be an October release.

Raghunathan takes over as A&R Manager, HMV, Madras

MR K S Raghunathan, who has been with HMV, Madras, for the past two decades as their recording engineer, took charge as their A&R Manager from August 17, 1986

Apart from being a technical man, he has varied experience in allied fields. A performing Carnatic



K S Raghunathan, A&R Manager, HMV, Madras.



Sunil Dutt (centre) released 'Madhu Ke Shyam,' a bhajan cassette sung by Madhu Chandra (right). Produced by Oriental in association with ISKCON (Hare Ram, Hare Krishna sect), the cassette is also being marketed by ISKCON to its devotees.



Mahesh, managing partner, Sangeetha, presented Rs 25,000 to Srirangam Temple Tower Fund. The donation was made from funds raised through the sales proceeds of a cassette in Sanskrit on Sri Vijayanti—'Sri Rangapathi Keerthanamala' by C Saroja and C Lalitha, the Bombay sisters. Mahesh is seen presenting the cassette to R M Veerappan, Tamil Nadu Minister for Hindu Religious and Charitable Endowments.

vocalist, he has composed music for films and for basic recordings of top artistes. He has also worked with the All India Radio.

Raghunathan has earned a reputation for editing old film soundtracks. Notable among the soundtracks recycled are nearly 40-year-old films like 'Shavukaru', 'Malleswari', 'Sri Venkateswara Mahalnamam' and 'Missamma'.

Meanwhile, it is reliably learnt that HMV will be concentrating on film tracks and recycling vintage material.

Round-Up

AWARDED: Vatsala Mehra, ghazal singer from USA, as the best woman international singer, by the Jaycees (Chowpatty, Bombay).

AWARDED: First prize of Rs 2,000 to blind singer Mohinder Sharma at a competition held by the Mukesh Memorial Society at Delhi.

DIED: V Sethuramiah (69) noted Carnatic music violinist, on August 30, after protracted illness.

INTERNATIONAL NEWS

New mag for disc jockeys

JOCKS – a new music magazine aimed specifically at disc jockeys (DJs) is being launched by Spotlight Publications in October.

The magazine, which was inspired by the disco impact of *Record Mirror*, will be written by DJs and dance and soul music enthusiasts, with heavy emphasis on disc product and the DJs who are instrumental in 'charting' new releases. Plans for the monthly include interviews with top DJs, chart information, new ideas to attract customers to gigs, a gossip column and news on the latest releases, remixes, imports, equipment and DJ associations, federations and clubs.

From the second issue, *Jocks*, will be available predominantly on subscription and also on a sale basis through major retail news agents throughout the country. The first issue, scheduled in November, will be sent free to 80,000 new readers reaching all sections of *Jocks'* potential subscribers. A similar targeted distribution is planned for the second and subsequent issues.

Jive Records expands licensing worldwide

JIVE Records is rapidly expanding its international licensing liaisons and renewals in the wake of considerable overseas success by Jive artistes such as Samantha Fox, Billy Ocean and Whodini.

Three-year extensions in licensing agreements have been set with Teldec in Germany, Austria and Switzerland; with CNR Records for the Benelux countries; Sonet for Scandinavia, excluding Iceland; Liberation Records for Australia; Priority Records for South Africa; Pacific Music for Hong Kong and South-East Asian territories; RCA for Central and South America; Minos Matsas for Greece; Edisom for Portugal, and CBS for Israel.

National Discography – new service for MCPS

THE Mechanical Copyright Protection Society (MCPS) has entered into an agreement with the British

Library National Sound Archive to develop a National Discography – the UK's first centralised, comprehensive recordings information service.

National Discography Ltd, a wholly owned subsidiary of MCPS, is to compile a computerised database of in-depth information relating to every sound recording ever made commercially available in the UK – from the wax cylinders of the early 1900s to the compact discs of today. The National Discography will be available to music industry organisations and the public at large.

The information for the discography is to be compiled on the MCPS computers which already hold a considerable amount of copyright data required by the Society in royalty distribution by MCPS to its members.

Once fully operational, the National Discography will greatly aid distribution of royalty by MCPS since only record company sales and catalogue numbers will be needed to process royalties. This will help cut administration costs and should result in lower commission rates for members.

National Discography Ltd will compile information covering song titles, artistes, record companies, producers, composers, lyricists, arrangers, music publishers, catalogue numbers, bar codes, distributors, release dates, deletion dates, re-issue dates, chart positions and much more.

Before an attentive 200 strong audience, comprising music industry and media representatives, at the elegant setting of the Royal Festival Hall, the National Discography – "one of the most dramatic, exciting and historic things that has ever happened to recorded sound this country" – was launched.

Music industry moves to counter DAT threat

ON the initiative of IFPI, leading figures from the European music and consumer electronics industries met in June to discuss the possible impact of the introduction of Digital Audio Tape (DAT). The meeting was convened in Brussels by the Commission of the European Community (EEC) and followed earlier discussions between IFPI



Michael Jackson and his father Joe share smiles backstage at Los Angeles' Roxy theatre during a performance of acts signed to the elder Jackson's management company.

board members led by President Nesuhi Ertegun and EEC Commissioners Karl Heinz Narjes and Lord Cockfield.

Taking part in the June discussions were representatives of EA-CEM (European Association of Consumer Electronics Manufacturers), including senior executives from Bang & Olufsen, Blaupunkt, Philips, Thomson and Thorn-EMI and of ETIC (European Tape Industry Council). The IFPI delegation was led by Director-General Ian Thomas and included PolyGram International President Jan Timmer, EMI Music President Ken East and IFPI Council Chairman Rob Stuyt. The EEC Commission representatives were led by Rolf Mohler, director responsible for industrial restructuring and included officials responsible for high technology, copyright, the internal market and external relations.

During the meeting a demonstration was given of the CBS Copycode System, a copyright protection device which might be incorporated into digital audio equipment to prevent unauthorised copying of music software on digital audio tape.

Commenting on the meeting, IFPI Director-General Ian Thomas said that it was of historic significance. It was the first international meeting between representatives of the music recording industry and the hardware industry. It was notable that both software and hardware sides of the music industry had agreed on the seriousness of the DAT situation. It was recognised that the ability of DAT to make perfect copies of digital copyright material such as compact discs was a major threat to intellectual property rights.

IT IS A 'CBS' EXCLUSIVE



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Different
Lights**



◀ **Billy Ocean
Suddenly &
Love Zone**



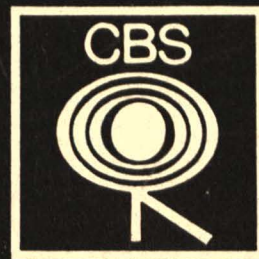
**Cyndi Lauper
True Colours**



**Wham
Music from
the Edge
of Heaven** ▼



▲ **Miami Sound Machine
Primitive Love**



**Barbara Streisand
The Broadway
Album** ▶



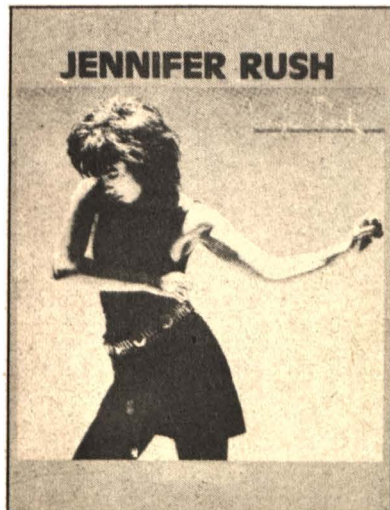
AWAITING RELEASE

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INTERNATIONAL MUSIC



Jennifer Rush released on CBS

POP singer Jennifer Rush was walking past New York's Radio City Music Hall with her father recently when something unprecedented happened – a couple of fans asked for her autograph. "My dad thought it was the neatest thing in the world," reports the native New Yorker, "but I told him, 'Daddy! You're supposed to act like this happens every day.'"

In Europe, where Rush's powerful pipes have been heard on the radio for the past 18 months, it does happen every day. Her first album went platinum and her song 'The power of love' (not to be confused with the Huey Lewis & the News' song of the same title) is the all-time top-selling single for a solo female vocalist in the United Kingdom. With the American release of her album two months ago and 'The power of love' climbing the charts there, Rush is out to conquer her native land.

Rush, 25, was born in Queens, NY, and she has the accent to prove it. The only girl in an extremely harmonious family (her brothers are musicians and both parents professional singers), Rush has spent a lifetime on the road. Her father, Maurice Stern, an international opera tenor, kept the family on the move. Even so, Jennifer was sent to Juilliard at nine to study the violin, and at 14 she attended the New York College of Music.

After high school, Rush decided to become a singer, so she spent the next three years performing in

New York City nightclubs and "bopping around" in US. In Los Angeles, she cut a demo tape that was turned down by 10 record labels. Then her father, who was working in West Germany at the time, suggested she try for a contract there, and sure enough, CBS signed her to a multialbum deal. Her fourth single, 'The power of love', hit the top of the European charts.

Rush lives with her 29-year-old boyfriend, a studio musician, in Munich and also keeps apartments in New York and London. For all her talent, Jennifer remains realistic about the fickle nature of the music business. "I know how fast it can happen," she says, "and I know how fast it can go away." Rush is scheduled to tour the UK this month, but judging from her press on these shores, it looks as though she may come home to stay.

RCA Records for sale

PROSPECTIVE purchasers of RCA Records are emerging far and wide with bids directed to the RCA Corporation's new parent, General Electric.

Music publisher Oliver Berlinger, grandson of Emile Berliner, the inventor of the recorded disc and founder of the Victor Talking Machine Co, has made a US\$ 400 million offer to take over the label.

Other possible suitors, according to various reports, include Coca Cola, the Walt Disney Co, RCA/Ariola president Elliot Goldman, and Arista Records president Clive Davis, with 20th Century Fox chairman Alan Hirschfeld.

Sansui backing Elton John

ELTON JOHN will be the centerpiece of a major Sansui Corporation audio consumer promotion this fall.

Key elements of the campaign are hinged on the star's upcoming concert tour, according to Tom Yoda, president of Sansui. In the various concert markets, the electronics manufacturer will be advertising concert dates, giving away Elton John four-colour posters, and offering contests for free concert tickets.

In addition, John will be featured in Sansui trade advertising in order to help alert dealers to the campaign. The artist's photograph and concert date information will also appear in local retail advertising in each concert market. A special advertisement programme running in 'USA Today' will play up Sansui's promotion of the tour.

Twenty-five concert markets have already been finalised for the John tour. US markets include Atlanta, Chicago, Los Angeles, Miami, New York and Philadelphia; Canadian markets include Toronto and Montreal.

Platinum/Gold Discs certified for August

THE Recording Industry Association of America (RIAA) certified two platinum albums in August, bringing the year-to-date total to 43. The RIAA certified 11 gold albums, upping the year to date figure to 87. A complete list of August certifications:

Multiplatinum Albums: 'Heart', Capitol, 4 million; Alabama's 'My Home's In Alabama', RCA, 2 million; Janet Jackson's 'Control', A&M, 2 million.

Platinum Albums: Genesis' 'Invisible Touch', Atlantic, its third; Peter Gabriel's 'So', Geffen, his first.

Gold Albums: AC/DC's 'Who Made Who' on Atlantic, its 11th; Bill Cosby's 'Those Of You With Or Without Children', Geffen, his eighth; The Monkees' 'Then And Now... The Best Of The Monkees', Arista, their seventh; 'The Monkees' Greatest Hits', Arista, their sixth; Midnight Star's 'Headlines', Solar, its third; Genesis 'Invisible Touch', Atlantic, its sixth; Jeffrey Osbourne's 'Emotional', A&M, his third; Wham's 'Music From The Edge Of Heaven', Columbia, its second; Anita Baker's 'Rapture' Elektra, her first; Andreas Vollenweider's 'White Winds', CBS Masterworks, his first; 'Ruthless People', soundtrack Epic.

Hot album releases in USA during September

EACH year in the month of September a pre-Christmas barrage of Superstar albums are released. Twenty albums are due in Septem-

INTERNATIONAL MUSIC

ber by acts that went gold with their last releases. And an impressive 16 of those albums are by acts that went on to attain platinum status last time.

September's top sales contenders include follow-ups to quadruple platinum albums by Tina Turner, Cyndi Lauper and Chicago, as well as new albums by such platinum perennials as Luther Vandross, Alabama, Ozzy Osbourne, Kool & the Gang, Linda Ronstadt and Billy Squier.

Of the three follow-ups to quadruple platinum due in September, Turner's 'Break Every Rule' is the first set for release. The follow-up to 'Private Dancer' is due on Capitol label. Lauper's 'True Colors', her follow-up to 'She's So Unusual' is to be released by Portrait. And 'Chicago 18', the inevitable follow-up to 'Chicago 17', is on Full Moon/Warner Bros.

Linda Ronstadt has two albums set for release in September. For 'Sentimental Reasons', the third album she recorded with the late Nelson Riddle, and 'Round Midnight' - The Nelson Riddle Sessions' boxed three-record set including both of their previous collaborations - 'What's New' and 'Lush Life' - plus the new album.

New albums are due in September by three acts coming off soundtrack hits. Luther Vandross's 'Give Me The Reason' which features his current hit of the same name from the 'Ruthless People' soundtrack will be available on Epic.

September's top soundtrack releases are 'True Stories', the Talking Heads followup to the platinum 'Stop Making Sense' on the Sire label and 'Playing For Keeps', an Atlantic compilation featuring Phil

Collins, Julian Lennon, Arcadia, Pete Townshend and Peter Frampton.

Other soundtracks due in September include 'Wraith' on Scotti Bros, featuring Ozzy Osbourne and Bonnie Tyler. 'Sid & Nancy' on MCA, featuring Joe Strummer of the Clash and Steve Jones of the Sex Pistols; and 'Round Midnight' on Columbia, featuring Dexter Gordon and Herbie Hancock.

Two of September's superstar titles are special releases likely to wind up as collector's items. Ozzy Osbourne's 'Ultimate Live', a picture disk featuring three songs recorded during the rocker's 'Ultimate Sin' tour, will be available on CBS Associated.

Five other follow-ups to platinum albums are due in September, John Fogerty's 'Eye Of The Zombie', his first album since his No 1 comeback album 'Centerfield' on Warner Bros. Billy Squier's 'Enough Is Enough', his follow-up to three straight platinum albums on Capitol; Kool & the Gang's 'Forever', their first album since the hit-laden 'Emergency' on De Lite/Polygram; and Alabama's 'The Touch', its follow-up to eight consecutive platinum albums, is due in late September on RCA.

Three other albums are set for release in September by acts that hit gold last time out: Jesse Johnson's Revue's 'Shockadelica' on A&M Corey Hart's 'Fields Of Fire', on EMI America and 'Secret Lovers'.

'The Best Of Atlantic Starr.' 'The latter album is an A&M compilation by the group, which is moving over to Warner Bros.

Several of September's key releases feature intriguing artiste/producer pairings. Al Jarreau's 'For Lover', produced by Nile Rodgers, is on Warner Bros; Iggy Pop's 'Blah, Blah, Blah', produced by David Bowie is on A&M.

New albums are also scheduled for release in September by three deceased musical legends. Duke Ellington's 'New Mood Indigo' is due on CBS' Doctor Jazz label; Elvis Presley's digitally remastered 'Return Of The Rocker' is due in late September on RCA and Jimi Hendrix's 'Band Of Gypsies II' is due on Capitol. The original 'Band Of Gypsies' album was released on Capitol in May 1970, four months before Hendrix's death.

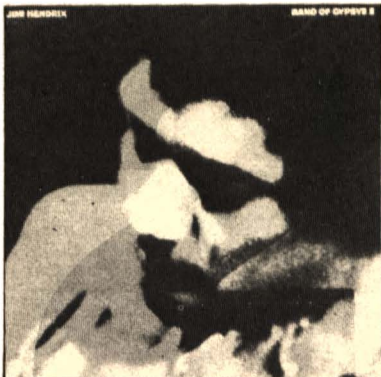


Eurhythmics' 'Revenge'—officially platinum.

Hot Album releases

TWENTY albums are scheduled for release in September by acts that hit gold or platinum in the last 12 months, or with their last releases.

Artiste	Title	Label
Alabama	The Touch	RCA
Atlantic Starr	Secret Lovers	A&M
Boston	The Best Of Atlantic Starr	MCA
Chicago	Third Stage	Full Moon/Warner Bros
John Fogerty	Eye Of The Zombie	Warner Bros
Corey Hart	Field Of Fire	EMI America
Jesse Johnson's Revue	Shockadelica	A&M
Kool & The Gang	Forever	De-lite/PolyGram
Cyndi Lauper	True Colors	Portrait
Omd	The Pacific Age	A&M
Ozzy Osbourne	Ultimate Live	CBS
Ratt	Dancin'	Atlantic
Linda Ronstadt	Undercover Round Midnight - The Nelson Riddle Sessions	Elektra/Asylum
Linda Ronstadt	For Sentimental Reasons	Elektra/Asylum
David Lee Roth	Sonrisa Salvaje (Spanish version of LP)	Warner Bros
Billy Squier	Enough Is Enough	Capitol
Talking Heads	True Stories (soundtrack)	Sire/Warner Bros
Tina Turner	Break Every Rule	Capitol
Luther Vandross	Give Me The Reason	EPIC
Soundtrack	Playing For Keeps	Atlantic



Jimi Hendrix's 'Band of Gypsies 2'

CLICK



1

1. From L to R: Rekha, Lalit Gurwara and Mohan Sehgal, at a party to release 'Mein Ghazal Hoon', Lalit Gurwara's debut album on MIL.

2

2. CBS is promoting 'Jalwa' at the music shops. Seen at Maharashtra Watch & Gramophone Company, Bombay, is Archana Puran Singh (with dark glasses), with D J Desai, CBS sales manager, Bombay, (extreme right). The posters displayed at the shop show Archana with Naseeruddin Shah.



4

3. Danny recorded two songs for a pooja album, 'A Voice To Remember'. Swapan Kumar has also sung six songs for the album. Music is by Babul Bose. The album has been produced by Ashish Roy for Gathani Record Co, Calcutta.

3

4. Marathi bhavgeet cassette 'Rang Ushache', sung by Usha Mangeshkar (left) and composed by Meena Mangeshkar (right). Lyrics are by Shanta Shelke and Pravin Davle. The tracks were recorded in Bombay at Systems by Anand Santoshi.



GHAZALS

Pushpa Dogra: dancing to ghazals

A novel form for music video

Ranjish hi sahi, Dil hi dukhane ke liye aa.' The poignant call of a lover was emotionally penned by Ahmed Faraz. But on that cloudy August evening, in Delhi's Mavlankar hall, it was being sung bereft of its emotional content, in a pedestrian way, by a young man and a woman. But Pushpa Dogra, the dancer who dances kathak to ghazals and thumris, the way it was done in the courts, was transforming the lyrics of Faraz. There were other ghazals that evening:

Har ek baat kehte ho tum ki tum kya ho,

Tum hi kaho, ki ye andaaz-e-guftagu kya hai,

by the prince of ghazals, Mirza Ghalib, and that of Adam:

Kabhikaha na kisi se tere fasane ko,

Na jane kaise khabar ho gaya zamane ko.

All the ghazals were well portrayed by the nimble-footed and graceful Pushpa. In between the ghazals it was announced that Pushpa would present only kathak! And so she did – with swift and rhythmic movements, to the beat and with perfect balance while landing on the 'sam' after her 'chakradar charans'.

Her stage coverage was good and the poet's colours were well brought out through appropriate 'abhinaya'. There was bhava and rasa. But since usually kathak is set to mythological themes like the exploits of Krishna or the divine love of Meera, the evening's performance lacked the element of sublimity that usually goes with classical dances. Some inappropriate mudras were used by Pushpa at some places but one can excuse her on account of her youthfulness and the novelty of the themes handled.

Pushpa Dogra hails from Jammu and Kashmir. She learned the rudiments of dancing from gurus like Gopi Krishna and Shri Krishna Mohan, the son of that doyen of kathak, Shambhu Maharaj. She also learnt Bharatnatyam from Yamini Krishnamurthy.

Playback And Fast Forward interviewed her to find out more about this new concept. Excerpts:

Q: Dancing kathak to ghazals may give it a Mughal flavour, but don't you think while doing so the emphasis on classicism becomes less?

A: Kathak originated in temples and went to the darbars before it took the form as we have it today. Originally it had predominantly bhakti bhava and the themes were largely drawn from mythology. Later, themes based on various seasons, romantic pining and others were also taken up. In presenting kathak only to ghazals and thumris I am trying to increase the bhava aspect of the dance through more of abhinayas, than just dancing to something that has often been repeated. Of course, mythology offers plenty of scope for abhinayas but ghazals and thumris are more close to our everyday life and offer something new for dances. Not that they were not danced to before. What I am trying to do is to choreograph new ghazals that have not been attempted before.

Q: But don't you think excessive abhinayas could be contrary to popular taste which nowadays appreciates speed, rather than content?

A: Any artiste's aim is to communicate with the audience. Unless he/she involves the audience, the whole performance is a waste. What I try to do is to innovate something new and difficult, which is not just flashy footwork. I try to present new themes and try to give a visual impact to the poet's imagination. Any art should have a message and I am trying to convey the meaning of ghazals through dance. My effort is to do away with the mechanical.

Q: Being a classical art lover is becoming the 'in-thing' of late, which is said to be one of the reasons for dilution of standards in art. Is your dance in keeping with the trend or is it against it?

A: As I said, an artiste wants to communicate. There are people who come just to show that they too know and understand genuine rasikas. I perform with the art in mind. If it is really a product of creativity and hard work, it will satisfy all.

Q: But why are your ghazals, barring one or two, not based on any particular raga (they can create the appropriate mood). Most of them sound less classical.

A: I do present dances to ghazals based on serious ragas, like Yaman, Darbari, Tilak-kamod, Bhairavi, etc.

Q: What attracted you to dance despite the fact that you don't have a dancing lineage which would have meant automatic initiation?

A: Dance is the only art where the artiste cannot be separated from his or her art. You can enjoy a painting or a piece of music keeping the creator apart, but it's not so in dance. This gives a higher pedestal to dance vis-a-vis other arts and it offers a challenge. That is why I have a passion for dancing from my childhood and I took to it despite stiff resistance from my parents.

Q: Do you feel handicapped by the fact that you don't have a great gharana to boast of?

A: On the contrary, I feel free. Artistes who are born into a gharana no doubt have some advantage. But at the same time they are under pressure to keep up the name and more often this results in rigidity. I believe in a kind of cosmopolitan gharana where what I have learnt from my gurus will be enriched by what I assimilate from other sources. The best from all sources. I want to be a dancer in my own right.

Q: To what would you attribute the declining standards of art these days?

A: Apart from the decline in popular taste, which places demands on the gratification of the superficial, the plight of the present day artiste is also the reason for the poor standards. An artiste has to survive. More so, a dancer, who has to maintain a whole troupe of accompanying artistes. This costs a lot. So, sometimes we find dancers and musicians performing to the gallery, out of sheer survival instinct. An artiste needs recognition and sufficient patronage. However, I maintain that we still can entertain without sacrificing classicism and by appealing to the deeper senses. In fact, using ghazals to dance is just such an endeavour. They add so much more meaning to dance in today's context. I hope this art form becomes popular with ghazal lovers.

– K Padmanabhan

TALENT

IQBAL AHMED KHAN A virtuoso of the Delhi gharana

The various music programmes on All India Radio provide young and talented artistes with an excellent outlet. A perfect example is Iqbal Ahmad Khan, who is almost entirely a product of the radio. As the head of the Delhi gharana, he has on his shoulders the onerous task of carrying forth its tradition. "I am the disciple of Ustad Chand Khan Sahib, the doyen of Delhi gharana," he says, "and after his death I was the natural successor to take on the mantle."

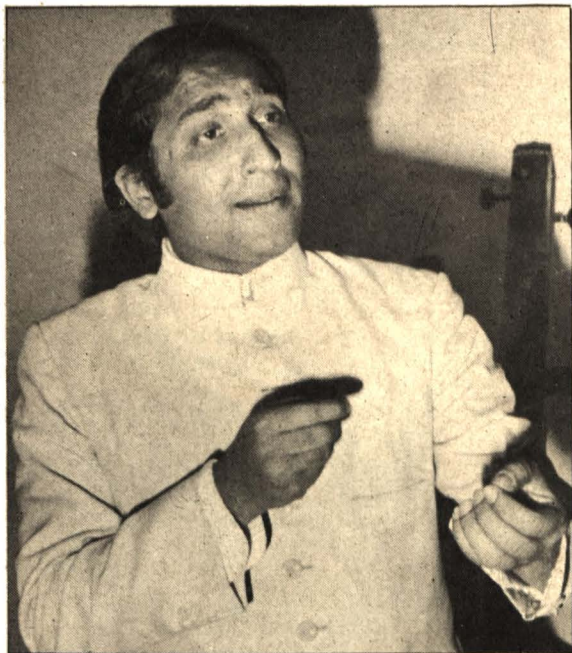
Iqbal sings a whole range of classical and semi-classical music. His rich voice makes him a versatile singer of khayal and his renderings of thumri, dadra, tappa and ghazals have won him much acclaim. "Ustad Chand Khan was an established radio artiste at the time when the youth channel of All India Radio, Delhi, was launched in the '60s. I was approved, without an audi-

the classic ghazal of his 'Aaye kuch aabr, kuch sharab aaye' in Malhar. I rendered it for him."

Iqbal has been something of a child prodigy. He began learning music when he was barely four years old and before he was eight, he was giving public performances. He professes a great deal of love and respect for Hindustani classical music. He seems rather disapproving of the present ghazal boom. "These are not ghazals, they are geet. I do sing ghazals and also compose music to them but I think in my compositions and singing, the purity of the raga remains."

Iqbal sings for SPIC MACAY, the society which is striving for the promotion of consciousness of Indian music among the youth. "It is very important to reveal all the facets and richness of Indian classical music. The efforts of SPIC MACAY hold out hopes for the future. The most remarkable factor is that it is the youngsters who are taking such pains to popularise Indian music."

— Sanjeev Verma



tion, to support him on Yuv Vani concert programmes. I sang with my guru till his death in 1980. After that I took to singing solos. In 1981-82, I was approved for the main Delhi channel and was put in the 'B-high' grade. My programme was broadcast on the All-India hook-up in 1984 in the Tuesday night concert. Now I have been promoted to the 'A grade'.

Iqbal has several compositions to his credit. "I have set the ghazals of Faiz and Ghalib to music for several presentations on stage and on television. I have composed the music for such productions as 'Tiru Shringar', 'Amir Khusrau', 'Kala Aur Vasna' and 'Surur-E-Raqs-O-Nagma'. One of my cherished ambitions is to compose music for a ballet on Amir Khusrau."

He recalled his association with Faiz Ahmad Faiz. "He used to treat me like his son. Once he asked me to sing

GHANSHAM VASWANI Jagjit Singh picks a winner

A year after Jagjit Singh introduced him as one of the 'The Brightest Talents Of The '80s', Ghansham Vaswani left his family business (textiles) to make ghazal singing a career. That was in 1981, when he was 27. Careful consideration had gone into this decision of his. First, the Sur Singar award established his credentials. Then Jagjit Singh — who (as also his wife Chitra) was one of the judges at a K C College, Bombay, singing contest which Ghansham won in 1979 — offered to groom him. Hesitant and a bit unsure, he landed at the Singh home. Chitra informed her husband, "Lambooo aa gayaa". That historic day marked the beginning of the singing career of this 6' 2" singer who is gradually carving out a niche

TALENT

for himself in the booming world of ghazal singing.

"The Brightest Talent Of The '80s' was actually an after-thought. Having introduced Talat Aziz as a singer, Jagjitji wanted to compose tunes for me next. HMV, however, was trying to play extra safe and suggested that the LP should feature a bunch of bright youngsters." As it transpired, Ghansham became one of the six chosen. The numbers he sang were: 'Hotaa rahaa tere bayaan chauthveen kee raat' (a Saeed Rahi ghazal that was the first of the ten numbers on the album) and 'Apne qhwabon ko teree aankhon men' (another Saeed Rahi poem). Besides, he joined Jagjit and Chitra on the Talents '80' chorus 'Ham men hee thee na koyi baat' (Hafeez Jullundhari).

Ghansham's father, Santo Vaswani, was a popular singer of Sindhi folk music. For his part, Ghansham used to sing the rarer songs of Mohammed Rafi, on the college stage. A B Sc, LLB, he owes his initiation into classical music to fellow student (S I E S College, Bombay), A Hariharan. 'Hari' has since become a name to reckon with, both in the field of ghazals as well as in playback singing. (Coincidentally, Hariharan and Penaaz Masani also participated in the annual Sur Singar Samsad contest - and won - on different occasions). Ustad Ghulam Mustafa Khan and Aftab Ahmed Khan became Ghansham's teachers and guides, thanks to Hari.

Jagjit Singh has done for Ghansham what he feels no singer of a comparable reputation would do for any newcomer. Not only did he teach him recording techniques and 'throw' of words, Jagjit offered him a platform to perform at his own shows! The Brightest Talents Of

The '80s' came in 1981. Three years later, Jagjit went through with his original idea and made an album exclusively for Ghansham - 'Jagjit Singh Presents Ghansham Vaswani'. Eight ghazals, from the works of Ghalib, Nida Fazli, Ibraheem Ashk and others set to music by Jagjit Singh! The album tapped the gentle, graceful and fresh style Ghansham had developed over the four preceding years.

As a playback singer, he has recorded songs for 'Ae Mere Dil' (a duet with Chitra Singh), 'Banda Nawaz' (a ghazal set to music by Manas Mukherjee), 'Ek Mausam Chhota Sa', 'Ek Naya Itihas', 'Ankush', 'Aaj' and 'Kalka'. The first and the last two of these were composed by Jagjit Singh. He is gradually becoming a popular performer on stage too. After performing in Hong Kong some time ago, he had his first full-fledged solo ghazal show in Bombay some months back. Earlier this year, he was awarded the Best Male Ghazal Singer award at a function held in Dubai.

Highly emotional, but soft spoken, Ghansham is not an active socialite. But amongst friends, he is full of vitality. A session of 'riyaaz' is a must every morning. He is a keen listener too and loves listening to good music, especially Hindustani classical and ghazals sung by the masters. And that includes Jagjit Singh. "Jagjitji is a genius," he declares. For his part, Ghansham is convinced that the five years he has devoted to music are but a drop in the ocean of music. He has years and years of singing and learning ahead of him.

- Siraj Syed



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Career prospects at All India Radio

From the first ever broadcast that crackled of melodious intent to millions of music-thirsty Indians, All India Radio (AIR) and its many artistes have sung a long way together. Indeed, this 50-year-old organisation boasts of 92 broadcasting stations which have spun an intricate country-wide communications network. These have all helped establish many a musician of note and even today, despite the on-growing onslaught of television, AIR manages to attract hordes of music aspirants to its recording rooms each day.

This is hardly surprising, since the larger chunk of AIR's precious capital outlay and broadcasting time are devoted to music promotion. Its officially sanctioned ratio of music to spoken word (the two main aims of AIR's broadcasts) is a hefty 60:40, i.e. 60 per cent of music to 40 per cent of spoken word (news discussions and other educational or informative programmes for men/women, youth, children, professionals and industrial workers).

Music over AIR can be classified into two prime categories: Indian music and Western music. The former, needless to say, occupies a far more prestigious position than the latter. AIR Bombay, for example, broadcasts about 30-35 hours of Indian music a week, while Western music airs a mere 16 hours, a week. The budgetary allocations, too, reflect the discrepancy: Western music, at AIR Bombay, according to reliable sources, has utilised about Rs 96,000 this year, while Indian music easily disburses at least four times that amount in one year. These expense figures, which vary from year to year, include provisions for the payment of artistes ('contract' artistes, royalties on discs and the Complete Broadcasting Rights - CBR) as well as for the purchase of discs and literature, and, of course, for recording charges.

These Indian and Western music programmes incorporate both vocal and instrumental broadcasts by solo and group artistes. Indian music may be further classified into five sub-categories: Classical (Hindustani and Carnatic); Light-classical (ghazals, geets, qawwalis, bhajans, etc); Light (film and popular music); Folk music; and Tribal or Adivasi music.

Indian classical music, by and large, takes pride of place; AIR Bombay, for instance, reserves a colossal 60 per cent of its broadcasting time for Indian classical music, while a lesser 40 per cent is divided between the rest.

Western music, on the other hand, enjoys far more liberal divisions. It is subject-specific, rather than form-specific. Thus chamber music, choral music and jazz occur in classical, light-classical as well as in light forms. Similarly, jazz, popular and band music (dance/police/military band) could belong to the realm of either light-classical or light music. This classification is somewhat similar to the subject sub-divisions of Indian music, viz. a geet or a qawwali could be classified either under the light-classical or light music sub-category (see Table).

Performing Music Artistes: AIR recognises two main kinds of performing music artistes. One group consists of AIR's own 'staff artistes' regular AIR employees hired on a fixed monthly income. Music accompanists such as harmonium, tabla or sarangi artistes in In-

dian music would be included in this group. AIR Bombay's Indian music section has about 56 such 'staff artistes' at present, while the Western music section has none. One or two obliging members of its administrative staff are currently doing the needful - at no extra pay, of course. However, the Western music section is on a talent-spotting spree to fill its quota of 'staff artistes'.

The other group - and, as far as this article is concerned, the more important one - comprises the 'contract artistes', whom AIR engages for limited periods with cash remuneration, according to fixed rates of payment.

It is to become a member of this coterie of 'contract artistes' that most musicians aspire to, while knocking on AIR's gates of opportunity. And in view of the millions of applications that filter in daily through the various AIR offices, primarily for Indian music (AIR Bombay receives at least 50 applications a month for Indian music), AIR has devised a simple method to dispense with the madness: stringent auditioning of the artistes to separate the wheat from the chaff.

Auditioning: AIR's Baton of Judgement: Any and every artiste (except certain 'outstanding artistes', judged at the discretion of AIR) must have his/her performance auditioned by an AIR-approved committee of music maestros in order to qualify for radio broadcasting.

To be exempted from auditioning, a music artiste would either have to belong to the select few of 'special' or 'top' artistes, whose names and achievements are so universally known that it would amount to an insult to audition her/him (Lata Mangeshkar, for example); or else, if AIR wishes to broadcast a particular artiste who, while not coming out of the 'top' drawer, is fairly well-known for his talent and contribution to music; who might have practical difficulties in attending the audition - for such artistes too, AIR might relent and exempt them from auditioning. But it will grade them, judging their performance by their discs (Chandan Dass, the much-acclaimed ghazal singer, was thus exempted from auditioning, but was graded, nonetheless).

Of course, AIR is quick to point out that while cutting discs greatly enhances a would-be 'contract artiste's' reputation with the selection committee, merely having stacks of discs to your name cannot ensure an entry to AIR's recording rooms - at least, not on a regular 'contract basis'.

Procedure For Auditioning: The process involving auditioning is fairly simple and quite routine. On request, an audition form is freely provided by the AIR offices the country over, which must then be duly filled in and returned to the respective AIR office. Each form must be accompanied by a money order worth Rs 20, which is the audition fee (and which apparently goes towards the fund that pays the local screening committee members for their freelance services). The minimum permissible age for adults is 16 years.

Besides furnishing mandatory details of name, address, age and status of musician (whether professional or amateur), the artiste is also expected to submit detailed information on his music. For instance, an Indian (Hindustani) classical musician will have to state his specific areas of specialisation in vocal or instrumental

AIR & DOORDARSHAN

music (i.e. dhrupad, dhamar, khayal, thumri, etc). He must also declare his period of training (the minimum period required is three years) as certified by his music teachers or institutions and he must be able to sing/play 25 of the 40 ragas listed in the audition form.

Upon receiving the completely and correctly filled form, AIR notifies the artiste, by post, the exact date of his audition. Now in the case of Indian music (classical), an initial screening takes place by AIR's Local Auditioning Committee (LAC). It is generally conducted 'live' in camera - whereby the special three-member, AIR-approved auditioning committee and the artiste sit in separate rooms, only connected to one another by sound, not sight. This supposedly reinforces the ground-rule in auditions that only the quality of music/sound (including lyrics, if available) will be the sole criterion, while judging the artiste's performance.

In extreme cases, where it is not possible to conduct initial auditions in camera (say an AIR-centre at a small town which might not house the adequate number or quality of local musical maestros), then, for such cases, a recording of the artiste's recital is sent to the nearest AIR centre which has an LAC.

At this initial audition, the artiste is expected to perform his chosen pieces of music for not more than 30 minutes. This time will be divided according to the genre of music. For instance, an Indian classical musician will be expected to render two ragas of his/her choice, of 15 minutes each. Both ragas must spring from different thaats and one must be a major raga (a bada khayal). The candidates are 'advised' to curtail their choice to the AIR-prescribed list of 40 ragas, which accompanies the audition form.

At AIR Bombay, Indian music auditions are conducted at least six times a month, according to its Assistant Station Director, Dr Askaran Sharma. This is partly due to the eight languages AIR Bombay broadcasts its programmes in: Hindi, Marathi, Konkani, Gujarati, Sindhi, Urdu, Kannada and English. This multitude of languages is a factor that contributes greatly to the immense range of light-classical, light, folk and tribal music. This is also because unlike Indian classical music, which rarely makes linguistic distinctions (lyrics being relatively unimportant to the music), these sub-categories of Indian music are always determined by local or regional patronage, customs, traditions, etc.

Compared to the high frequency of Indian music auditions, Western music auditions are few and far between. This is so even in a large English-dominated metro like Bombay, where the number of applications for auditioning is negligible - sometimes just two in a month!

Thus, it seems an impractical proposition to hold auditions unless a significant number, say, 20 audition applications have totalled over 2-3 months' time.

Grading: The Sole Determinant Of An Artiste's Worth: The prime purpose of auditioning is to grade artistes. Introduced, during the tenure of AIR's first and dynamic Director-General, Mr Bukhari some time in the early '50s, grading neatly compartmentalises artistes according to their calibre. Although the grading system is valid for every kind of music in the Indian and Western genres broadcast over AIR, it is absolutely indispensable to classical and light-classical music.

Indian Music Gradation: Indian music bestows four grades on its aspiring artistes: 'Top' (or 'special'), 'A',

'B-High' and 'B'. Some obvious examples of gradation in Indian music would include the following:

Top: This grade consists of the cream of the 'established' artistes, the chosen few, who by and large, do not need to undergo auditioning.

Classical: Pandit Ravi Shankar, Ustad Ali Akbar Khan, Ustad Bahadur Khan, Ustad Allah Rakha, Smt Kishori Amonkar, Pandit Bhimsen Joshi, Pandit Shivkumar Sharma, Pandit Hariprasad Chaurasia, Pandit Arjun Shejwal, the late Ustad Amir Khan, Pandit Jasraj, (the late) Ustad Bade Ghulam Ali Khan, etc.

Light-classical and light: Smt Shobha Gurtu, Begum Akhtar, Lata Mangeshkar, Asha Bhosle, Manna Dey, Chitra and Jagjit Singh, Smt Madhurani, etc.

A-Grade: The second-highest grade consists of artistes who are fairly established but certainly not in the 'top' league.

Classical: Pandit Jitendra Abhisheki, Dr Prabha Atre, Ustad Shammim Ahmed Khan, Pandit Kartick Kuman, Shri Buddhaditya Mukherjee, Janab Shahid Parvez, Smt Zarine Daruwalla, Ustad Ghulam Mustapha Khan, Shri Sharad Sathe, Shri Devendra Musdeshwar, etc.

Light classical and light: Chandan Dass, Asha Khadiolkar (Top), Suresh Wadkar, Sudhir Phadke (Top), Anup Jalota, Anuradha Paudwal, Smt Sarla Bhide.

B High-Grade: A very talented lot of artistes comprise this grade, many of whom are the young up-coming future 'A' (and perhaps later Top) artistes.

Classical: Smt Stuti Dey, Shri Girish Wazalwar, Aarti Ankalikar, Ashwini Bhide, Shri Malhar Kulkarni, Smt Veena Sahasrubuddhe.

Light-classical and light: Pankaj Udhas, Penaaz Masani, Sudha Malhotra (A), Ravindra Sathe (A). 'B-Grade' artistes, comprising the lowest rung in the hierarchy, are aplenty in AIR's recording studios; this is not surprising, since this is the most commonly and easily-earned grade. However, this is also the grade most liable to be weeded-out if the artiste's performance does not measure up to the required AIR professional standards. Such decisions are concluded in periodic assessments of the artiste's performance.

The LAC: Limited Powers: While the Local Audition Committee (LAC) maintains the power to grade artistes up to 'B' and 'B-High' levels in light-classical, folk and tribal music, 'Top' and 'A' grades can be conferred only by the central Music Audition Board (MAB) in Delhi. As far as Indian classical music is concerned each and every level of gradation is granted by the MAB alone.

The entire procedure, usually taking up 3-6 months is thus: upon notification by AIR, the artiste appears before the LAC. This 3-member 'secret' screening committee consists of renowned locally available musicians and musicologists. In the past, the LAC has featured stalwarts like Ustad Amin Khan as well as Ustad Mushtaq Hussain Khan of Ranipur, and also tabla maestro Gyan Prakash Ghosh of Calcutta (for classical), and well-known music directors Shankar Jaikishen, Naushad and C Ramachandran (for light classical and light music auditions). The committee listens in-camera and according to the artiste's performance rejects or recommends the artiste for the final audition. Artistes who pass this initial screening are accepted and recalled for the final audition, which is recorded locally and sent to the MAB at Delhi, for the final assessment and gradation.

Fair And Free Grades? Throughout the long process, AIR observes tight precautionary measures to

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combat 'influenced' grades. Just as the identities of the local screening committee are never disclosed to the candidate for fear of pressure, likewise the candidates are known to the committee only by name. And in order to prevent any further pressurisation on the MAB in Delhi by ambitious and unscrupulous artistes and their promoters, AIR adheres to a strict 2-way system of codification even after that initial step.

Thus, when the recording goes to Delhi, it is with a second code number, different to that given at the time of local auditioning; thereafter, AIR Delhi replaces this second one with yet another third code number as and when the recording is presented to the MAB for final approval. After the grade is officially granted, a similar process in reverse – that of decodification – occurs at each respective step, until the local AIR office, say AIR Bombay, receives the results of the candidates' performance, as identified by the original on the first given code number.

Theoretically speaking, therefore, a candidate would have to be cognisant of all three code numbers in order to bring pressure upon the MAB to secure a generously high grade. And in practice this would prove no difficult task for ambitious, unprincipled artiste-candidates having little or no musical talent. Judging by the disgruntled cries of several accomplished but low graded artistes as compared to the high grades of other obviously undeserving artistes, it has long been concluded (to AIR's dismay) that some kind of influence in Delhi certainly counts in acquiring a high grade. So one is naturally led to wonder whether AIR's supposedly thorough 'anti-pressure' system of evaluating and grading artistes is really all that effective.

Western Music Gradation: While the gradation of Indian music entails this laborious process, the gradation of Western music, by contrast, is far simpler. For one thing, Western music is seriously broadcast only in major English-speaking/listening regions, such as Bombay, Delhi, Calcutta, Goa, etc. And out of such time as is allotted to it, about 90 per cent of Western music is replayed from discs – not performed live by 'contract artistes' (presently, about 50 at AIR Bombay). These artistes are graded locally, hence the whole process is far quicker than that for Indian music.

Some of these leading Western musicians often heard over AIR Bombay include:

Classical and light-classical: Soloists – pianists Tehnic Gazdar, Theresa Halloween, Zarine Ghadiali-Hodiwalla, and Norma Carneiro-Alphonso; cellist George Lester; and violinists Siloo Panthaki, Michael Martins and C Jeejeebhoy. **Groups** – The Mazda Trio, The Paranjati Choir, etc.

Light-classical and light: Soloists – Arthur Jacobs, Mylene Mendonca and Roland Cardoz. **Groups** – The Central Band of the Indian Navy, police bands, etc.

The reason why these artistes have not been categorised by grades is because a Western music artiste may have more than one grade, depending on the form of music. For instance, while an artiste may be graded 'A' in light-classical, he/she might be considered as merely 'B High' for classical Western music. This kind of fluidity in grades is not entirely unknown in Indian music, but is on a comparatively smaller scale than in Western music.

Western music auditions are conducted in a manner similar to Indian music auditions; the same AIR rules and regulations apply, with a few important distinctions.

Firstly – and to state the obvious – the 'secret' auditioning committee consists of highly qualified and reputed Western musicians and musicologists like eminent composer-critic-arranger Soli Petit or distinguished pianist, Coomi Wadia.

Secondly, as mentioned earlier, the evaluation and grading is done locally (at least for the larger metropolitan cities); and, thirdly, only three grades are valid, i.e., 'A', 'B-High' and 'B'. There is no 'Top' or 'Special' grade conferred on Western music artistes. (There is an 'Outstanding' grade, but this is generally considered only for foreign visiting artistes, who, by and large, will never have the time to attend auditions (see Table).

What It Means To Be An AIR Music Artiste: So much for auditioning. Once an artiste is accepted and graded by AIR, he/she is required to perform for AIR at regular intervals. The duration of recitals, the frequency of broadcasts as well as the cash remuneration are all, needless to say, determined by the grade of the artiste (see Table). For example, a British-graded artiste will be recalled, say, once in three months and can perform for a fixed time period not exceeding one-and-a-half hours. (This period usually consists of three broadcasts of 25-30 minutes each, on the chosen day). An 'A'-graded artiste, on the other hand, will be aired more frequently, for a greater time period, and will certainly be paid more: Rs 350-500, as against Rs 200-275 for 'B High' and Rs 100-150 for 'B' in Indian classical music.

If the amounts seem paltry, the one consolation 'contract artistes' have is that payments are prompt and immediate (right after the recording). This is thankfully unlike the 'Top' or 'Disc-artistes' payments that are rendered in the form of royalties paid to the producers or the recording companies. This latter system is not merely tedious; a more important defect is that payments take a whole year to materialise. This is because each AIR-centre maintains a log-book at all its stations, which records each and every broadcast of each and every 'disc-artiste' each day. At year-end, the number of broadcasts and their respective royalty amounts are totaled up, and, subject to clearance from AIR Delhi, all these outstanding royalty payments are made effective.

This is a fairly practical method of dealing with 'Top disc-artistes', especially those who are no longer with us in person but their records are: Ustad Allaouddin Khan or Pandit Omkarnath Thakur and Ustad Amir Khan in Indian classical music and of the late Mukesh or Mohammed Rafi in Indian light-classical music. Such artistes (like present-day 'Top' Lata Mangeshkar or Kishore Kumar) may be featured umpteen times a month on AIR, all over the country. Thus, it would make far more sense to make lump sum, annual payments.

'Contract Artistes' And Their AIR Earnings: But, to return to 'contract artistes', as far as their payments are concerned, AIR has very well-defined parameters to refer to (see Table). Not only does AIR distinguish monetarily between Indian and Western music artistes, it also makes separate provisions for solo and group artistes in each genre.

Group artistes are further finely broken down into group conductors, lead players/singers, and group members, with graded scales of payment accordingly. This is especially relevant to Western music, as the Table shows. All these rates of payment are effective per recording, irrespective of the language used. For example, famous Marathi folk musicians, Sulochana Chawan

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or Raja Bhau Kadam from AIR Bombay, will be paid the same rates as their equivalent graded counterparts in, say, AIR Baroda (Gujarat), AIR Gorakhpur (Uttar Pradesh), or AIR Jaipur (Rajasthan).

Accompanists and lyricists are not ignored by AIR either. Accompanists such as tabla, harmonium, sarangi and tanpura artistes for Indian music or piano, drums, guitar and violin artistes for Western music are intrinsic to any music recital and are usually picked from the ranks of AIR's own 'staff artistes'. However, should a top-grade artiste insist on his own accompanist, regulations demand that he be an 'AIR-recognised' one. And, he, too, will be paid as per a fixed scale: Rs 100.

The same stipulation holds true for lyricist, too. Lyrics are of paramount importance in light-classical and light music. AIR has its own list of approved lyricists. For instance, in geets, ghazals, the traditionally senior accepted poets like Ghalib, Meer, etc or more recent ones like Faiz Ahmed Faiz, Hasrat Jaipuri, Kaifi Azmi, Pandit Hari-vanshrai Bachchan, Pandit Narendra Sharma and Vasant Bapat. Should an Indian light classical/light music singer (ghazals, geets, bhajans, qawwalis) wish to sing an unknown song, he would first have to get the poet and his lyrics approved by AIR. The poet will have to submit a list of at least 25 poems for initial local clearance, after which they must be passed through by AIR Delhi, by a special panel comprising modern leading Indian poets (like Kaifi Azmi or Pandit Narendra Sharma).

The clauses for approval of lyrics closely conform to basic government constitutional policy, i.e. the poems must not offend any caste, creed, linguistic group/community, religion, sex and nation. Nor must it encourage any separatist ideas or themes or be party to any sort of commercial propaganda (advertise any particular product or idea by brand name). As a matter of fact, these rudimentary approval clauses are valid for all AIR broadcasts, including the 'talkies', or the spoken word programmes.

These lyricists are also graded by Delhi, prior to acceptance. Three grades exist for them - 'Top', 'Grade I' and 'Grade II'. Payment is, of course, in direct proportion to the grade (see Table).

Signing The Contract: When AIR desires to utilise the many talents and services of its music artistes, it usually sends a 'contract form' by post to the artistes concerned, about two weeks before the day of broadcasting. While AIR specifies the day, time, duration of performance, and fees of the artiste, the latter, on his part, is expected to fill in all necessary details regarding his performance. For example, Indian classical musicians will have to list the names of the ragas he will render and to what taala; likewise, an Indian light-classical or light music artiste will have to name the lyricist and the music composer whose works will be used; a Western classical musician will similarly have to specify the symphony or concert he has chosen to perform. Next all these details, together with (Indian) artiste's signed acceptance, must reach AIR a few days prior to the date of engagement. (This date will also be mentioned in the contract form.)

When an AIR music artiste signs the contract each time for a live/recorded performance, there is yet another monetary consideration, besides the regular fee. This is the SBR, the Subsequent Broadcasting Rights of AIR, as opposed to CBR, the Complete Broadcasting Rights. SBR is the monetary compensation the artiste is

entitled to, for every subsequent mechanical reproduction of the broadcast (i.e. without any change in the original recording). The SBR amount, which is also specified in the contract form, is a fixed percentage of the overall fee, between 10 per cent and 30 per cent, depending upon the grade of the artiste.

The CBR is more valid for 'Disc-artistes'; it exempts AIR from paying individual royalties to the recording companies, since AIR buys complete rights of broadcasting for a one-time flat fee. This is a valuable money-saving device, especially for light-classical or light (film) music - well-known artistes' discs are played very frequently, almost everyday.

Besides SBR, another clause in the contract claims that AIR on its part will be entitled to mechanically reproduce a part or whole of the programme, without any further payment to the 'contract artiste', for use only in documentary, historical or trailer programmes, but definitely not for "purposes involving public performances" (or broadcasts).

Outstation Performing Artistes: On request, AIR occasionally sends its artistes to perform at its sister stations all over the country. At such times, the host station bears the entire expenses of the 'outstation artistes'. Such expenses would include the fare allowance for travel and other incidental expenses incurred during the artiste's stay. Female artistes are entitled to an extra travel fare for one escort. All these fees are in addition to the artiste's regular broadcasting fee.

The fees for daily allowance (the incidental expenses) are generally calculated on the basis of the city the artiste goes to, and are fixed according to the grade of that city. For instance:

*A Class cities (large metropolitan cities like Bombay, Delhi, Calcutta and Madras) would be entitled to Rs 100;

*B1 Class cities (mini-metros like Bangalore and Hyderabad) would be entitled to Rs 75;

*B2 Class cities (like Allahabad, Pune, Aurangabad or Rajkot) would also be entitled to Rs 75; and

*C Class cities (smaller townships like Rewa or Tirunelveli) would be entitled to Rs 60.

Upgradation: Sole Step To Betterment: Since grades obviously rule an artiste's life at AIR, does this automatically mean that once an artiste is graded, he's thus branded for life? No, because AIR has made ample provisions for upgrading its artistes as well. In essence, the procedure is the same: reapply for auditions (stating reasons) and go through the whole process once more. There is the possible exemption of the initial audition by the LAC (since the artiste has obviously been found acceptable by AIR standards). The final audition will, as expected, be tougher this time. For example, a bright artiste who wishes to make the 'A' grade in, say, Indian classical instrumental music, will have to perform for a longer duration, for an hour, at least. His recital must consist of one major raga (a bada khayal) of about 45 minutes with sophisticated emphasis on the alap and jor. The artiste must also include a short thumri of about 15-20 minutes in his audition-performance.

The rest of the qualifying process remains the same; recordings will still be sent to Delhi for evaluation and upgradation, which will only be granted by the MAB after severe analysis and appreciation of the artiste's performance.

Once the artiste has been upgraded, he is naturally

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entitled to all 'A' grade benefits that go with that class; higher fees, more frequent broadcasts, as well as the honour to perform on the national programme of music for 45-60 minutes at a time. (Incidentally, all 'A' and 'B High' grade artistes of AIR are automatically considered eligible to perform on Doordarshan's national programme of music as well.

While AIR was not forthcoming on the exact number of its respective graded artistes, it would be safe to assume, in Indian music at least, that the 'Top' or 'Special' grade would comprise the lowest percentage of the total number of artistes, about 5-10 percent. 'A'-graded artistes would contribute to another 15-20 per cent, 'B High' about 20-25 per cent, and the remaining 40-45 percent – the maximum – would consist of the lowest grade, 'B'. Obviously, the precise figures will differ for each AIR station, depending on the place, and the range of talent it draws. For example, AIR Calcutta probably has a larger number of 'A'- and 'B High'-graded artistes, than say, AIR Udaipur.

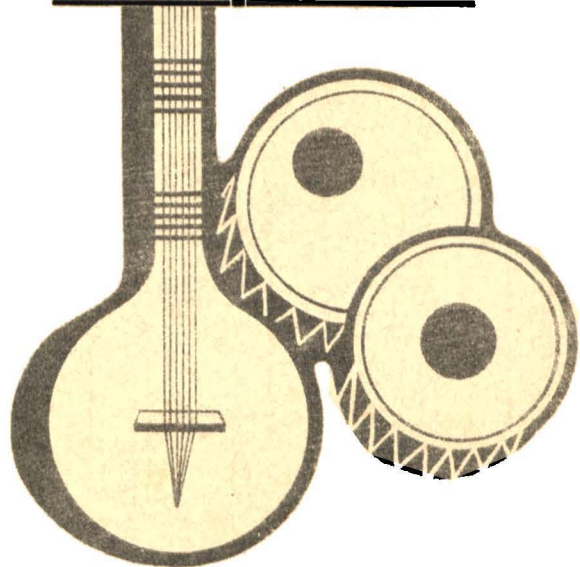
AIR: A Sound Future: Despite all these bureaucratic struggles that an artiste has to undergo in the course of auditioning and finding eventual acceptance by AIR, the radio, even today, lures diverse musical talents to its recording rooms. Hardly amazing, since the radio is still one of the most powerful and wide-reaching communication organs that the country has. Many reputed music artistes have been associated with AIR in the early days of their careers (Pandit Ravi Shankar, for instance). Thus, AIR's patrons, a trifle disloyal during the early novel days of television, have not only returned, but have possibly increased over the last few years, as have its music artistes. Yes, after 50 glorious years of broadcasting, AIR can certainly look forward to many more years of harmony and melody. A sound future, indeed.

AIR's Graded Rates of Payment for Indian and Western Music Artistes.

S No	Categories of Music	Grade	Rates of payment	
1	Prime Category Indian Music (Vocal & Instrumental), Solo Artistes	a)Classical	Top	Rs 750
		i)Hindustani	A	Rs350-500
		ii)Carnatic	B High	Rs200-275
		b)Light-classical (ghazals, geets, bhajans, etc)	B	Rs 100-150
		c)Light (film/popular)		
2	Indian Music, (Vocal & Instrumental) Lyncists, Solo Artistes	a)Light-classical (ghazals, geets, bhajans etc)	Top	Rs 750
			Grade I	Rs 400-500
			Grade II	Rs 250-350
		b)Light (film/popular)		
3	Western Music, (Vocal & Instrumental), Solo Artistes	a)Classical	A	Rs350-500
		b)Light-classical	B High	Rs200-275
		c)Light	B	Rs 100-160
4	Foreign Visiting Artistes, (Vocal & Instrumental), Solo Artistes	a)Classical	Out- stand- ing	Rs 750
		b)Light-classical		
		c)Light	Others	Rs 400-500

– Shrikala

Special issue on Classical Music Companies



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ARTISTE & REPERTOIRE

Kya zamana aya! Ye koodh logonko hame gana sunana padata hai!

I heard a reputed vocalist from North India making this observation during the intermission of his programme in a city hall about 10 years ago. Earlier that night, an ardent lover of music shouted from the audience his 'Farmaish' of a Ghalib ghazal. His request evoked loud applause from a number of listeners amongst the elite gathering in the prestigious Shanmukhanand Hall.

During the interval, I happened to be very near the artiste. When I heard his remark, I felt very annoyed at the impertinent demand of the listeners. Later, while pondering over the incident, my thoughts turned to the situa-

with the accompanying tabla player. All these were new and strange to the masses. Such performances only resulted in the new patrons of art leaving the concert halls gradually to seek entertainment of their choice and which they would easily understand and appreciate.

Today the plight of classical music is even worse. Barring fashionable gatherings in the metropolises like Bombay, Calcutta, Delhi, Pune or Madras, mofussil towns and villages have now opted for the more easy to understand audio and visual forms that are dished out from the various media like films, radio, gramophones, cassettes and above all, are given exposure on TV, with programmes such as Chhayageet, Chitrageet, etc.

Today we notice that a large number of listeners have deserted the halls of classical concerts and occasionally, it becomes difficult to get together a sizeable number

Khayal and Thumri : sensuous romance-II

Great potential for mass popularity

by G. N. Joshi

tion of classical music vis-a-vis modern listeners. Gone are the days when kings, nababs and the princes gave patronage to art and artistes.

With the extinction of the princely order from the map of India, the artistes and their art have been thrown out of the darbar halls and they have now emerged in the vast open grounds or auditoriums, where masses of all classes in society rub shoulders to enjoy the so far seldom heard highbrow Hindustani classical music. Poor and illiterate music lovers were soon disillusioned by the so-called 'artistry'. They failed to derive any entertainment and were amused, instead, by the acrobatic jugglery of the artistes' vocal chords, their facial distortions, wild gestures of hands, purposeless volleys of taan patterns, and their way of ending with a loud and noisy duel

of listeners for a classical concert, even if invited free of charge. However, the situation is not utterly hopeless and if salvage operations are seriously launched, the deserters can be lured back to the classical programmes.

Out of the six major styles of Hindustani classical music, dhrupad, dhamar, tappa and tarana have already reached the outskirts of extinction and oblivion. The remaining two, khayal and thumri, are still surviving but their exponents have to struggle hard to carve out a decent living. The thumri style does show signs of longer life on account of the style of presentation that easily grips the imagination of listeners.

The poetry in khayal composition covers a wide variety of moods ranging from Bhakti and Vatsal-rasa to Karuna-rasa, but the dominant mood in it is that of Shrin-

ARTISTE & REPERTOIRE

gar-Rasa. By and large, it will be observed that the Shringar in khayal is only of a suggestive type, hence it is sober, whereas in thumri compositions Shringar is the main mood and it is open and frivolous in most of them and in some is even erotic.

My article on khayal and thumri in the September issue of Playback And Fast Forward was intended to be of an introductory nature. In this article, I intend to place before intelligent readers and lovers of good music, a formula which may help to meet the present situation of total absence of knowledgeable listeners. I fervently appeal to all lovers of classical music, organisers of classical music concerts and the great exponents to give a sincere and honest trial to the formula. I have great hopes that this may help in saving the seemingly hopeless situation and may result in converting quite a large

Raga – Bhairav

**Aba na jagao – pyare maika
Lagali ankhi mori, abhuna
kabalak
Jhapaknis ratiya jagee, jagai
tum,
Sowan de mohe, anand-
bhuvan
Gare lagungi tore chhatiya
Sharan ab mai no jao aaj.**

It is nearing dawn. Let us peep (against our sense of propriety) into the boudoir. In the dim light, discover a happy couple nestled close together. The fair damsel is blissfully weary. Her eyes are overpowered with sleep. She is no longer enamoured of the paling moon, going down the western horizon. Nor is she excited at the splendour in the east, the first flush of dawn in the blue sky. She throws her weary form at the bosom of her love to taste anew the cup of pleasure, time and again. And her lover who wants to print his adieu on her cheek, gently takes her in his arms.

This romantic attachment is visualised in this composition in Raga Bhairav.

Says the damsel, in her feeble, weary voice:

Keep me awake no more, my dear
My eyes have had not a wink of sleep.

For thou kept me awake
throughout the night
Pray, let me sleep, in this bliss of joy
and love,

Pressed close to thy heart.
Depart not, please, hence today.



number of the masses into a class of knowledgeable listeners.

To attain performing ability in classical music, one has to undergo gruelling practice and training for a long period of several years. If this is so, does it not stand to reason that to appreciate such music with intelligent interest and expert ease, one should put in proportionate effort to learn to understand what to look for and where? Since this aspect has been totally overlooked by performers as well as by listeners, it becomes necessary to impart points of vital interest to new listeners.

For a start, therefore, every classical performer could make announcements as suggested below. This would hardly take five to 10 minutes but will definitely create a favourable and receptive atmosphere in the hall.

ARTISTE & REPERTOIRE

1. The name of the raga must be declared at the out-set.

2. The aroha (ascent) and avaroha (descent) swaras (notes) of the raga should be the next announcement. Knowledge of the ascending and descending scales will enable the listeners to be acquainted with the field of movement of notes during the exposition.

3. The performer then should give fully, correctly and distinctly, the complete text of the khayal (or bandish as it is known) complete with asthai and antara.

What is usually done is that the singer starts only with a small phrase of the bandish and goes on to develop the phrase. This naturally results in monotony and lack of sustaining interest. The practice of singing only a part of the composition or presenting the same with distorted and mutilated pronunciation only results in alienat-

DES – THUMRI

**Piya kara dhar dekho,
Dhaakat hai mori Chhatiya
Kaisee ye rateeya, kari, kari,
ata hi darave
Aiso hi achanak, tum bainya
gaha li ni
Tu to kahuki ek na mane
Ab hi more mukhase niksat
hai
batiyan.**

There stands a gopi (milkmaid), looking at the sky from her courtyard. The elements seem to be heading for war.

A streak of lightning reveals the scene. The wind sweeps through the trees and it whispers the advent of rain.

She holds a pitcher over her head and that path leads to the bank of the Yamuna. But at such a late hour and in such an inclement weather?

Come, let us follow.

At the ghat, she stops, puts her pitcher down and waits. But why? Why not fill the pitcher and hurry back, before the storm breaks? Does she expect someone?

Yes, she expects Kanhaiyya. This is their rendezvous! A flash of lightning – a distant peal of rumbling thunder. The maiden shivers – she is all alone!

But who moves from behind the trees? The figure stealthily moves towards the damsel. "Kanhaiyya"?

Yes! who else? She bends to pick up her pitcher. But he leaps and takes her hand. The damsel screams and Kanhaiyya bursts into a merry laugh.

This is the picture of mixed panic, relief and joy that the musician visualises in Raga Des from the half-frightened and half-assured picture of the damsel. She says:

O Piya: Just place thy hand and see how my heart palpitates.

The night is so dark, so frightening
And lo! suddenly you spring and catch my hand!

Thou seeker of joy, on thine own pleasures bent,

Why would you care for the feelings of others?

It is only now, that words escape from my mouth!!



ing the listeners further. The performers, therefore, must be sure they know the full text of the 'cheej' correctly and recite the same to the audience in the beginning.

Advance information to the listeners on all the above points will automatically provide them with a new-found interest and put them in a receptive mood for the performance that follows. They will soon realise that even while listening, they are participating in the performance effortlessly and enjoying it with intellectual delight.

It is said that classical art is meant only for the 'classes'. To some extent this is true. But in the prevalent ideology of classless social structure all over the world, we must create classes from the masses. If readers so desire, I shall be happy to explain more ways to become really knowledgeable 'rasikas'. ◀◀

The Birth of a

By Nalin Shah

In early 1931 when Ardeshir Irani recorded the first film song through a warmed-up carbon microphone, he probably did not realise that he was creating history. The sound had, at last, broken the silence in 'Hundred per cent talking picture' (as advertised) in 'Alam Ara'. It also ended the careers of many good-looking Anglo-Indian damsels who had to make way for the professional singing girls. Sulochana (Ruby Meyers) who was the highest paid actress, earning Rs 5,000 a month, and D Bilimoria, the actor of the masses, had to be replaced by Master Vithal and Zubeida in the first talkie only because the latter could sing and talk fluent Hindi.

Since that day, nearly 50,000 songs have been composed. This fact bears testimony to the importance of music in the success of films at the box office.

Do we have a cultural personality in music? Art reflects the times and the forms of expression change with the passage of time. It is this change which keeps the art alive. The classical music we hear today is not what it was in the past. The musical expressions in films too have changed considerably compared to what they were in the '30s.

Film music in those days had a strong classical base as did the composers. Govind Rao Tembe of Prabhat was a disciple of Alladiya Khan, Timir Baran of New Theatres studied under Allauddin Khan, Ramchandra Pal of Bombay Talkies was trained by Badal Khan, and Saraswati Devi studied under V N Bhatkhande and Keshav Rao Bhole, R C Boral, Zende Khan, Ghulam Hyder and Pandit Amarnath also had an impressive classical background.

What was significant about the music of the '30s was the simplicity of the compositions and minimal use of the musical instruments. The eminent vocalist Phiroz Dastur sang 'Kalok tori nazaria' and 'Jao sidharo falha pavo' in 'Lal-e-Yaman' (1933) which were pure classical 'bandish'. From the very first talking film, songs became an indispensable part of the film, mainly because the Indian audience, since time immemorial, had been conditioned and made receptive by the popular musical folklores in forms of nautanki, tamasha, kirtan, etc.



Music director Ramchandra Pal in the '30s.

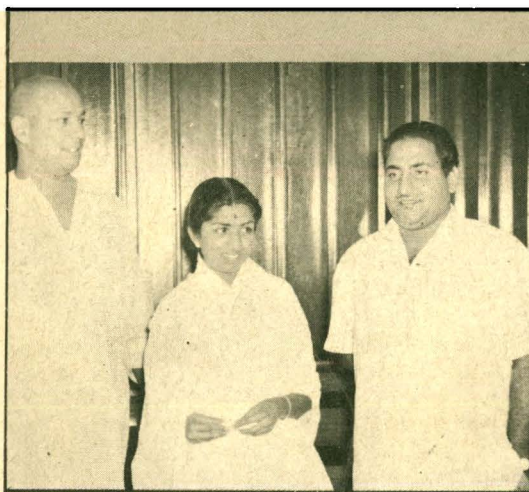
The film 'Indrasabha' in 1932, to illustrate the point, had 71 songs. Gradual revolution in the gramophone industry also played a major role in popularising film songs. The manually rotating machine marketed in 1900, was soon replaced by the spring-motor. Recording on wax, in 1901, gave further impetus to the industry. The gramophone was still considered a status symbol, hence beyond the reach of the common man. Fortunately for the film makers, by the time the first song was recorded, the electrical recording which could control the voice and the sound of the musical instruments was already invented.

The invasion of cheap Japanese gramophones made music easily accessible. Prabhat, Bombay Talkies, and New Theatres attained respectability and achieved tremendous success in the late '30s. The combination of a good voice, a charming face and an ability to act was a rare phenomenon and Shanta Apte had all these in ample measure which probably accounts for the tremendous popularity of her songs. For example 'Kamsinon ke dil pe' ('Amrit Manthan' - Keshav Rao Bhole - 1934), 'Ab maine jana hai' and 'Suno suno banke prani' (both 'Amar Jyoti' - Master Krishna Rao - 1936).

Film Song



Suraiya.



From (L to R): Music director S N Tripathi, Lata and Rafi in 1957.



R C Boral

Unlike Ranjit Movietone, which presented a mixed fare of romance, history, mythology and stunt, Prabhat stuck to the devotional, the social, and exploited the traditional folk music of Maharashtra. Amongst the singers Sunderabai, Vishnu Pant Pagnis, Rajkumari, Kantilal, Amirbai, Wahidenbai held sway. The composers of the period leaned heavily on classical music without any orchestral embellishment, while composing for films. Khorshed Homji, popularly known as Saraswati Devi, became the first woman music director. She effectively used her classical ragas while composing for Bombay Talkies' films. Though New Theatres had started the vogue of playback singing with 'Dhoop Chhaon' (1935), Saraswati Devi experimented with it while singing 'Kit gaye ho khaivan haar' in 'Achhoot Kanya' (1936) while her sister Manek, known as Chandraprabha, acted. The song was immensely popular, and so was 'Main ban ki chidiya' in the same film sung by Ashok Kumar and Devika Rani. It is significant to note that both were unknown singers and had to rehearse the nursery rhyme-like song for hours before it was finally recorded.

Listeners adored the simple, sweet melodies in 'Sooni padire sitar' (Leela Chitnis - 'Kangan' - 1939) and 'Piyu

piyu bol' (Pradeep - 'Bandhan' - 1940). Bombay Talkies did not have any reputed singer in its fold except, perhaps, Pradeep and Arun Kumar, who entered at the fag end of the decade. The orchestra at that time consisted of tabla, sarangi, sitar, flute, organ and violin. Saraswati Devi made generous use of jaltarang and her use of chaste classical 'bandish' for songs matched the theatre atmosphere of the '30s. Ramchandra Pal, who created lilting melodies in 'Chal chal re navjawan' in 'Bandhan' (1940) and 'Nacho nacho pyare man ke mor' in 'Punar Milan' (1940), claims to have introduced Western instruments in 'Bandhan' title music. In fact, it was an extension of the experiment carried out by Anil Biswas (Sagar Movietone) who employed Goan musicians popularly known as Dhobi Talaowallas (because of their concentration in that area).

Anil Biswas gave his first hit in 'Jagirdar' in 1937 ('Banke bihari bhoon na jana', 'Nadi kinare baith ke') both by Maya and Motilal and 'Pujari more mandir men aao' by Surendra and Bibbo. 'Mahageet' (1937) and 'Gramophone Singer' (1938) became popular with the masses. The Western rhythm of 'Hum aur tum aur yeh khushi' ('Ali Baba' - 1940 - Wahidenbai, Surendra) is fondly re-

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membered by old timers even today.

The experiment to modernise the orchestra was followed successfully by Pankaj Mullick in 'Chale pawan ki chal' ('Doctor' - 1941) and 'Pran chahe nain na chahe'.

New Theatres had better equipped studios, competent recordist in Mukul Bose and a formidable team of singers and composers in R C Boral, Pankaj Mullick, Saigal, Kanan Devi, Pahari Sanyal, K C Dey, Timir Baran and Asit Baran. In spite of all the efforts of Anil Biswas, Suren- dra in Bombay remained a poor substitute for Saigal. Pankaj Mullick in 'Mukti' (1937), 'Dhartimata' (1938), 'Dushman' (1938), 'Mabal Kundala' (1939), 'Nartaki' (1940) and 'Doctor' (1941) and R C Boral-Saigal team in 'Chandidas' (1934), 'President' (1937), made the Elephant banner of New Theatres a symbol of excellence amongst the discerning audience.

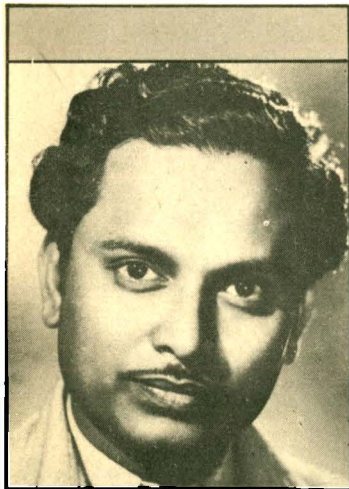
Timir Baran's soulful music in 'Devdas' (1935) ('Dukh ke din' and 'Balam aye baso') presented Saigal in the image of an eternal lover. 'Street Singer' (1938) created a romantic pair in Saigal and Kanan ('Lachhmi moorat' and 'Hamari nagariya men'). Saigal's 'Babaul mora' in

dhoondhta hai jisko' and 'Dilwale', both Dhananjay Bhat- tacharya) and 'Prem lagana chahire' ('Binota Chakravarty and Pankaj Mullick - 1952).

A devastating fire in 1940 in New Theatres Studios did not break the spirit of its founder B N Sircar but the changing values in art and life did disillusion him, spelling the doom of the prestigious institution in 1956.

The advent of the '40s inundated the eerie world of Hindi film music with a torrent of melodies which had force, and a feeling never experienced before. Dentist-turned-composer Master Ghulam Hyder of Pancholi (Lahore) who made his debut in 1935 suddenly burst upon the scene with the spirited and rhythmic Punjabi folk music in 'Khazanchi' (1941), 'Sawan Ke Nazare Hai' (Ghulam Hyder and chorus) was a rage. The film overflowed with the high-pitched and robust voice of Sham- shad ('Ek kali nazonki pali' 'Laut gai papan andhiyari').

Ghulam Hyder followed up the unprecedented suc- cess of 'Khazanchi' with 'Khandan' in 1942. Noor Jehan who was earlier introduced as a juvenile artiste in Punja- bi 'Heer Sayal' in 1938, captivated listeners with the



Anil Biswas in the '40s.



Ramchandra and S N Tripathi in 1962.



Amrit Bai.

Raaga Bhairavi left an indelible mark on the minds of the listeners.

Apart from the fact that New Theatres explored the magnificent treasury of contemporary Bengali literature and boasted of the creative team of composers and singers and poets like Arzo and Kidar Sharma, what made it an unforgettable experience was its heavy de- pendence on Rabindra Sangeet. Rabindranath Tagore drew his inspiration from the choral music in church, In- dian classical ragas and the folk music of Bengal known as Bhatiyali. The essence of that inspiration gave birth to the Rabindra Sangeet in the form of nearly 3,000 com- positions which inspired Rai Chand Boral, Pankaj Mul- lick and Kamal Das Gupta to create some memor- able tunes to enrich the repertoire of Hindi film music.

During the '40s, the music scene in Bombay and Pune underwent a visible change but New Theatres continued its proud tradition in music with 'Saugand' ('Ab aai basant bahar' - Asit Baran and Boral - 1942). 'My Sister' ('Do naina matware', 'Chhupona chhupona C pyari', both Saigal and Pankaj Mullick - 1944), 'Wasiy- nama' ('Kahe man bechain sajni' - Asit Baran, and 'Guzar gai hai chaman ki bahar' - Boral - 1945) and 'Yatrik' ('Tu

haunting sweetness of her voice in 'Tu kaunsi badli men mere chand ai aaja' sadness in 'Mere liye jahan men' - based on Punjabi Marsai (dirge) - deepens when ex- pressed in the inimitable voice of Noor Jehan. She contin- ued her triumphant march with 'Kis tarha bhulega dil' and 'Baithi hun teri yaad ka lekar ke sahara'. 'Gaon Ki Gori' - (Shyam Sunder - 1945) and K Dutta's pathos-laden strain in 'Badi Maa' (1945) such as 'Aa intezar hai tera', 'Diya jalakar aag bujhaya, and the depth of sorrow in 'Ki- sitarah se mohabat men chain paa na sake' has endow- ed the composition an ageless charm.

'Zeenat' (Hafiz Khan - 1945) was an unforgettable experience with her pathetic cry in 'Bulbulon mat ro ya- han', the song Lata Mangeshkar sang for an audition. 'Anmol Ghadi' (Naushad - 1946) brought a torrent of melodies in 'Mere bachpan ke sathi mujhe', 'Kya mil gaya Bhagwan' and 'Awaz de kahan hai' (with Suren- dra). 'Jugnu' (Firoz Nizami), was Noor Jehan's last me- morable film in India which had an all time hit in 'Yahan badla wafa ka', a duet which spelt a meteoric rise for Rafi. It was a sad finale when she sang 'Hame to sham-e-gham men katni hai zindagi apni' to close the glorious chapter in her music-career. It was not a quirk

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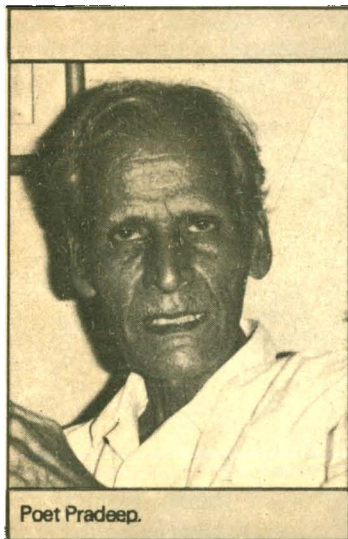
of history that she came to be known as 'Malika-e-Tarannum'.

The '40s turned out to be the most fruitful period in the history of Hindi film music. The influence of the stage and the constraints of the recording system played a major role in shaping the musical form during the greater part of the '30s. Even some of the die-hard classicists, who adopted an uncompromising attitude in the matter of the traditional classical music, could not withstand the gust of the new age cultural phenomenon. Music director Keshavrao Bhole, the purist from Prabhat, frowned upon the music of 'Nai Kahani' (Prabhat - 1944), though Shyam Sunder had composed captivating melodies, 'Neend hamari khwab tumhare' - Durrani, Balakram and 'Ab khizan aye na aye' - Durrani.

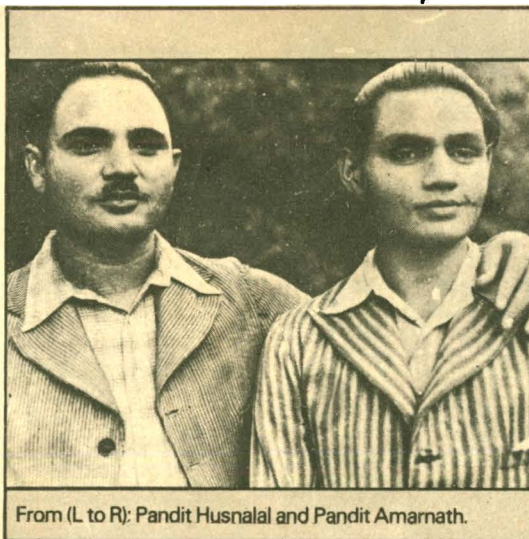
In spite of the tremendous popularity of the songs, the Prabhat-purist considered the music a violation of the sacred tradition of Prabhat. While expressing his unhappiness Keshavrao Bhole did not realise that the music was the reflection of the time. It was at this time (1942) that Saigal migrated to Bombay to play 'Bhakta

Ghosh (wife of flautist Pannalal Ghosh) sang the sad refrain 'Ummeend unse kya thi'; 'Humko hai pyari hamari galiyan' (Parul and Suresh), became a rage with the listeners. The music, however, was credited to Pannalal Ghosh since Anil Biswas was under contract with National Studios.

'Kismet' (1943), following in the wake of 'Basant' success, created history. Every song was a hit which helped the film to run for more than 3 years in a single theatre (Roxy) in Calcutta. The pathetic cry of a love-lorn lover 'Pahpihare' (Parul Ghosh) and 'Ghar ghar men diwali hai' (Amirbai) held the audience spell-bound. 'Sanjh ki bela panchi akela' in 'Jwar Bhata' is a classic example of rhythm and harmony creating evening hues on horizon. The master of classical and Rabindra Sangeet, Anil Biswas, continued to surge forward in the grooves of time effortlessly without sacrificing the quality. He made Mukesh's career with 'Dil jalta hai' ('Paheli Nazar' - 1945) and introduced Talat ('Ai dil mujhe aisi jagah le chal' (Arzoo - 1950). The pathos in the voice of Meena Kapoor ('Mere liye woh gharne intezaar chhod gaye' -



Poet Pradeep.



From (L to R): Pandit Husnalal and Pandit Amarnath.



Music director Saraswati Devi (Bombay Talkies).

Surdas' (Ranjit Movietone). The film was notable for Gyan Dutt's scintillating score. Saigal was at his luring best when he sang 'Maiya mori main nahin makhan khayo'. 'Madhukar Shyam hamare chor', 'Nain heen ko raah deekha Prabhu', is a bhajan endowed with eternal appeal. Saigal continued to cast his spell but the evil spirit of Bombay's film world did not spare this minstrel. His health was failing. Khemchand Prakash, the master of classical and Rajasthan folk music, scored a memorable music in 'Tansen' (1943). Saigal was all pervading. He sang without a trace of illness in 'Shahjahan' (Naushad - 1946). 'Gham diye mustaqil' and 'Jab dil hi toot gaya' are popular to this day.

Director Kardar sadly remembers how it took him 8 days to shoot just one song 'Kar lijiye chalkar meri jannat ke nazare' because, ill that he was, Saigal could not walk. 'Parwana' (Toot gaye sab sapne mere' - Khurshid Anwar - 1947) was the last film. After 28 films and 250 songs, the Saigal legend came to an end on January 18, 1947, at the young age of 43.

While the wind of change was blowing, Anil Biswas, like Ghulam Hyder, created a musical revolution with 'Basant' (Bombay Talkies - 1942). His sister Parul

Anokha Pyar - 1948) and the sweetness in 'Tumhi kaho mera man kyun rahe' (Lata - 'Girl School' - 1946-49) illustrate the rare ability of the composer as a creative artiste. The '40s may easily be considered a blessed period in the history of film music.

The musical firmament was adorned by luminous stars like Amirbai ('Chanda desh piya ke ja' and 'Bharthuhari'), 'O roothe huve Bhagwan' ('Sindoor') - both Khemchand Prakash, Zohranjan Ambalewali ('Akhiyan milake' - 'Ratan' - Naushad and Zeenat Begum), ('Sun tu meri ilteza' - 'Nek Parvin' - Firoz Nizami), Naseem Akhtar ('Panchhi meri khushika zamana' - 'Chand' - Husnalal-Bhagatram), S D Batish ('Khamosh nigahen ye sunati hai' - 'Daasi' - Pandit Amarnath), Raj Kumari ('Kali ghata chhai ho raja' - 'Panna' - Amir Ali), S D Batish (Geeta Roy ('Mera sunder sapna' - 'Do Bhai' - S D Burman), Khurshid ('Barasore' - 'Tansen' - Khemchand Prakash), Sitara of Kanpur ('Pardesi kyun yaad aata hai' - 'Man Ki Jeet' - S K Pal), Meena Kapur ('Kisise meri preet lagi' - '8 days' - S D Burman), Suraiya ('Beech bahnwarymen' - 'Dard' - Naushad).

The talented composers of the period made melody reign supreme. Pandit Amarnath, director of HMV

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orchestra, was one of the highly-rated music directors. He gave a classical touch to the emotion-laden compositions ('Daasi'). His younger brothers Husnalal and Bhagatram, entered in 1944 with 'Chand' ('Do dilon ko yeh duniya' - 'Manju'). The placid pace of life had suddenly disappeared and the talented and creative composers of the period were in search of new forms, ideas, expressions and innovations. Naushad who made his debut in 1940 with 'Prem Nagar' sprang a surprise with 'Ratan' in 1944. It was a significant film as it gave further impetus to the catchy rhythmic compositions.

Karan Diwan, an indifferent singer, sang a hummable hit 'Jab tumhi chale pardaes'. The music was an extension of the trend started with 'Khazanchi' by Ghulam Hyder who remained a model for most of the later period composers. Naushad, with his 'Man Friday', Ghulam Mohammed, continued his march with 'Anmol Ghadi', 'Anokhi Ada', 'Mela', 'Chandni Raat', 'Dillagi' and 'Dard'. Having worked under Ustad Zande Khan ('Chitrlekha' - 1941) and Khemchand Prakash, Naushad had a classical base and made effective use of the folk music of Ut-

Bulo C Rani who made his appearance on the musical scene with a heart-rending melody in the robust voice of Amirbai 'Gar humko jalaoge' ('Pagli Duniya' - 1944) presented the sensuous voice (Vishni Lal) 'Badi bhool huyi tujhe pyar kiya' ('Magroor') based on Sindhi melody. While talking of music and musicians we cannot lose sight of the lyricist Dinanath Madhok and the poet-singer Pradeep who influenced the composers and their work. Pradeep who began his career with 'Kangan' (1939) singing 'Main to aarti utaroon Radhe Shyam ki', he was in the habit of fitting words in the melodic structure of the popular tunes of his liking with his own brand of variation. He had a deep sense of rhythm and melody and the composers invariably accepted his version as final.

Likewise D N Madhok was as good a composer as a lyricist. Music of the rustic Punjab was flowing in his veins. Many a well-known composer earned fame and fortune by taking credit for the compositions which D N Madhok sang to him by tapping his fingers on his cigarette tin.

The passage of time cannot break the spell of the '40s. Looking back, one wonders why there was a sudden influx of new melodies. The answers could be many and all relevant. The music directors were coming out of the shackles of the stage influence. The pace of life increased, the recording technique improved, but what was more significant was that the war affected the life and culture of the society in a big way. Many independent producers had cropped up to absorb their war-time profits. The artistes started breaking away from the institutions for better returns which dealt a severe blow to even the prestigious institutions like National Theatres, Bombay Talkies and Prabhat. The puritan standards of the '30s were suddenly replaced by more permissiveness and gay abandon. Music did not remain confined to the drawing rooms of the affluent class only, but projected the mood, hopes and aspirations of the common man.

Though classical music continued to hold sway as the legacy of the rich musical past, listeners were fascinated by the force and the sweetness of the Punjabi, Rajasthani and the UP folklore and the eternal Rabindra Sangeet. Music directors often envied a good composition by a rival and the reason why there was so much variety in music was that each song was fashioned with care keeping in view the range, depth and quality of the voice.

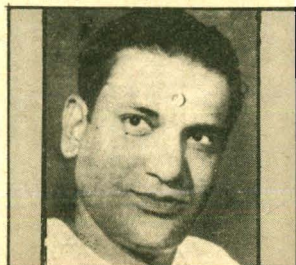
Amirbai, Raj Kumari, Shamshad, Noor Jehan, Suraiya, Zohra and Geeta all had their particular brand of sweetness which helped the composer to paint musical scenes in varied hues. When Lata and Rafi appeared on the musical horizon, the talented and the inspired composers of the period got the much needed range and the rare opportunity to explore the intricacies of the musical scale. Master Ghulam Hyder who could not use Lata's voice in Filmistan's 'Shaheed', as the producer S Mukherji found it too shrill, presented her in BT's 'Majboor' ('Dil mera toda' - 1948) and a legend was born. Pandit Amarnath and K L Saigal died in 1947. Partition snatched away Noor Jehan, Master Ghulam Hyder, Fir-oz Nizami, Khurshed, Naushad (Shaukat Dehvi) and Roshan Ara. India was torn apart. It was a severe blow to the Hindi film music culture especially at a time when Magnetic Recording held promise to further revolutionise the music world. ◀◀



A recent photograph of G M Durrani (left) and Raj Kumari.



Master Ghulam Hyder.



Khemchand Prakash.

tar Pradesh.

The exponent of classical music, S N Tripathi, an old guard of Bombay Talkies, came up with a hit in 'Panghat' (1943). S D Burman, an excellent composer but weak in orchestration, had to be helped by C Ramchandra. He gave popular tunes in 'Shikari', '8 Days' (both 1943), 'Do Bhai' (1947), 'Shabnam' (1949) and in the later period made Rabindra Sangeet his magic wand for success.

On the other hand, C Ramchandra attempted to be different, in keeping with the times when he composed 'Aana meri jaan Sunday ki Sunday' in 'Shehna'i' (1947). He invited the wrath of his guru Anil Biswas but nevertheless got his blessings when he convinced him about his need to have his own identity. Even the composers who had brought in spicy music frowned upon his frivolous compositions in 'Safar', 'Shehna'i', 'Samadhi', 'Patan-ga' and 'Nadiya Ke Paar'. But public recognition is what he cared for and he got it in good measure. While Roshan held promise with 'Bawre Nain' and Vasant Desai with 'Shakuntala', he tried to be different in 'Apna Desh'. It was Shyam Sunder who held his sway over the masses and the discerning listeners, too.

STUDIO

Usha Uthup's Studio Vibrations

When the noted pop singer, Usha Uthup, founded her modest recording room in November 1982, little did she realise that within a brief span of time, Studio Vibrations would become one of the most sought after and well-equipped recording studios. Located at the eastern part of Calcutta, the studio is a two-storeyed edifice housing two full-fledged studios. But it started off with only one 4-track studio. The second (8-track) studio was added in 1984.

The ground floor, which houses the 8-track studio, has the following equipment; Teac M50 mixer (12-in 8-out), Tascam M38 recorder. The 24 microphones provided include Senheiser, Shure SM 58, Audio Technica and AKG microphones. The 'monitoring system' boasts of Quard 403 power amp, BGW, Tannoy SM 10B and Aurotone speakers.

The sound recordist at this 8-track studio is Mr Emile Isaacs, who is fast achieving the reputation of being one of the best in the field simply because, as Usha puts it, "recording is not only his profession but his passion, too." Emile is assisted by Mr Ephraim Isaacs.

The studio at the first floor has a 4-track recording facility with a Teac A3440 recorder, two M35 mixers (8-in 4-out each) and 16 microphones include Senheiser, AKG and Audio Technica. The monitoring system has BGW 150 power amp, Autotone and Electrovoice Monitor speakers. The recordist at this studio is Mr Manoranjan Srimani.

'Mix downs' of the multi-track recordings in both the studios are done on Revox 877, 77 MK II and A700. The graphic equaliser used in both studios is Namo-EQ 20.

The studios are fully air-conditioned and have generators to prevent interruptions in recording as load-shedding is frequent in the city.

The hire charges at the Vibrations are as follows:
8-track facilities.

Full shift (10 A M to 6 P M) Rs 1,400

Mixing charges Rs 100 per hour.

Mastering charges Rs 100 per hour.

The hire charges at the 4-track studio are the same except for the full shift rate, which is Rs 1,200

With the exception of CBS, all the leading recording

labels like HMV, MIL, Venus, T Series, Megaphone, Concord, Inreco, Ghatani, and other smaller labels have recorded at Vibrations. All major artistes like Hemanta, Manna, Sandhya, Aarti, Vani, Anup Jalota, Anup Ghosal, Sunil Ganguly, Satinath, Utpala Sen and others have recorded their songs here. Even Pandit Ravi Shankar recorded his prestigious album, 'Shantidhwani', a tribute to Mrs Indira Gandhi, at Vibrations.

Besides recording in Bengali and Hindi, this studio is used for recording in Assamese, Oriya, Bhojpuri, Manipuri and other regional languages.

Of late, artistes from the neighbouring Bangladesh have been patronising Vibrations. Runa Laila, Sabina Yasmin, Andrew Kishore and Khurshid Alam, all popular names in Bangladeshi music, are regularly recording here. Presently, Allaudin Ali is recording at the studio. Another prestigious album recorded at Vibrations was a disc of Western classical music conducted by the famed Professor Hans Nagel. This album has been highly acclaimed in the UK and other West European countries. Studio Vibrations received credit on the album jacket.

Most of the popular ad-jingles of reputed consumer products like Cadbury's, Thums Up, Dunlop, Dulux, Emami, Nescafe, Ponds, Bata and Polar are also recorded here. In fact, the most popular jingle 'Gale mein kich kich' of Vicks was done at Vibrations.

Usha Uthup runs the studio admirably well. She looks after every detail of recordings. The popularity of Vibrations can be gauged from the fact that both the studios are booked till November.

And within the next couple of years, the clientele of Vibrations will include all the big names in the music industry. But true to her irrepressible spirit, Usha is not content with this success. Soon the studio will also have magnetic and optical transfer facilities for films. The 4-track studio will be upgraded to 8-track and the 8-track to a 16-track one. When I came out of the studio after spending more than three hours, Usha's rendition of 'We are the world', which she recorded in my presence for her new album on the Venus label, was still 'vibrating' in my ears.

— Parwez Shahedi



Usha Uthup, owner of Studio Vibrations.



Sound recordist of Vibrations, Emile Isaacs (left), with Pandit Ravi Shankar (sitting), at a recording session.

Glossary of Music Production Terms

Compiled by Perpetual Sood

There are many professional terms that are used in recording studios, by musicians, by arrangers, by sound recordists, by audio technicians and by music producers. These terms may not always be used in the same sense.

We present here a glossary of creative music terms. Some of the words may be familiar, but others may not be known to all. Thus this glossary would be useful to those who are involved in the music business and for those who are planning to enter the field.

Words followed by an arrow head (▶) are themselves listed in this glossary.

In this issue of Playback And Fast Forward, we have covered words in the alphabetical order, from A to K. Words beginning with L and onwards will be covered in subsequent issues.

A capello: Music sung without instrumental accompaniment.

Acetate: Reference or demo disc, usually cut (▶) for technical evaluation purposes.

Action: The ability of a musical instrument to respond to a player's technique, which depends on many different factors according to the instrument. Guitar action is largely determined by the height of the strings from the finger board and may therefore be 'high' or 'low'. Keyboard action refers to the degree of sensitivity of the keyboard to the player's touch; touch-sensitive synthesizers, for example, react to the velocity and pressure of a player's hands for different effects such as crescendo (▶) and vibrato (▶). Piano action describes the reaction of the mechanical parts of the piano to the player's touch.

Active circuitry: A powered circuit such as a synthesizer electronic piano or studio mixer. Also a component included in some electrical guitars and basses enabling wider frequency control and boosting facilities than are available in passive (▶) instruments.

A/D converters: Device which converts analogue wave forms into binary language for storage in digital form on tape or disc.

Ad libbing: Improvisation.

ADSR (Attack, Decay, Sustain and Release – also known as an envelope generator): Module which is present in all synthesizers, enabling them to simulate the manner in which instruments make their sound. It can, for example, set up an attack (▶) like a piano's (short, sharp), and appropriate decay time (▶) sustain (▶) and release (▶) switch, which fixes the end of the notes.

ADT (Artificial Double Tracking): An electronic studio device for simulating the effect of a double tracked (▶) voice or instrument from only one track of source.

Ambience: The acoustic characteristics of a room or area with regard to reverberation. A room with a lot of reverberation is said to be 'live', one without is 'dead'.

Analogue delay: An electronic device for delaying a signal by using bucket brigade, integrated circuitry. Can

also be obtained by using a tape machine. See **Tape echo**.

A & R (Artist & Repertoire): The A & R man of the 1950's and the 1960's used to be responsible for finding a repertoire for artistes to record. Nowadays, however, this is usually handled by producers, while A & R departments tend, for the most part, to be involved with talent spotting and record, release/promotion.

Assigning: (also known as **routing**): Switching technique used with multitrack (▶) mixers whereby the engineer directs any input (▶) to any or all output (▶) channels. Normally all circuits are wired to a routing, or assigning, switch on the desk (▶).

Attack: The way in which a musical note begins. 'Fast attack' is very sharp, like the sound of a snare drum or piano being struck hard; 'slow attack' on the other hand is best achieved with sustaining (▶) instruments such as the violin and flute.

Attenuator: A level control which may be switched or smoothly varied to reduce the gain of an electronic circuit. (See **Potentiometer**).

Audio range (also known as **audio spectrum**): Range within which human beings can detect sound (roughly 20 Hz-20 kHz). The audio range diminishes with age; average range is about 40Hz-15 kHz.

Backbeat: The second and fourth beats in music written in even time (i.e. 2/4, 4/4 etc), in 3/4 time or other more complex time signatures; the last beat of the bar.

Backing track (also known as **backing rhythm**): Recorded instrumental track which forms the basis of the accompaniment for vocals or lead instruments.

Backline: The amplifiers used for individual rhythm instruments on stage; they are usually placed behind the players.

Baffles (also known as **gobos**): Studio screen – usually on wheels – which are used to reduce leakage (▶). They can have either sound proofed or reflecting surfaces, to suit different ambiances (▶).

Band pass filter: An electronic filter which limits the effect of frequencies either side of a desired frequency range.

Baroque: Originally meaning 'bizarre' or 'highly ornate', this term is now used to refer to an era in European music from 1650 A D to 1750 A D when counterpoint and harmony were of great importance. Nowadays a 'Baroque arrangement' may be either similar to Bach or Handel in style or heavily contrapuntal, as in Quincy Jones' arrangements or counterpoint.

Bins: Term for bass speakers on a PA (▶) rig; large, acoustically designed speaker cabinets.

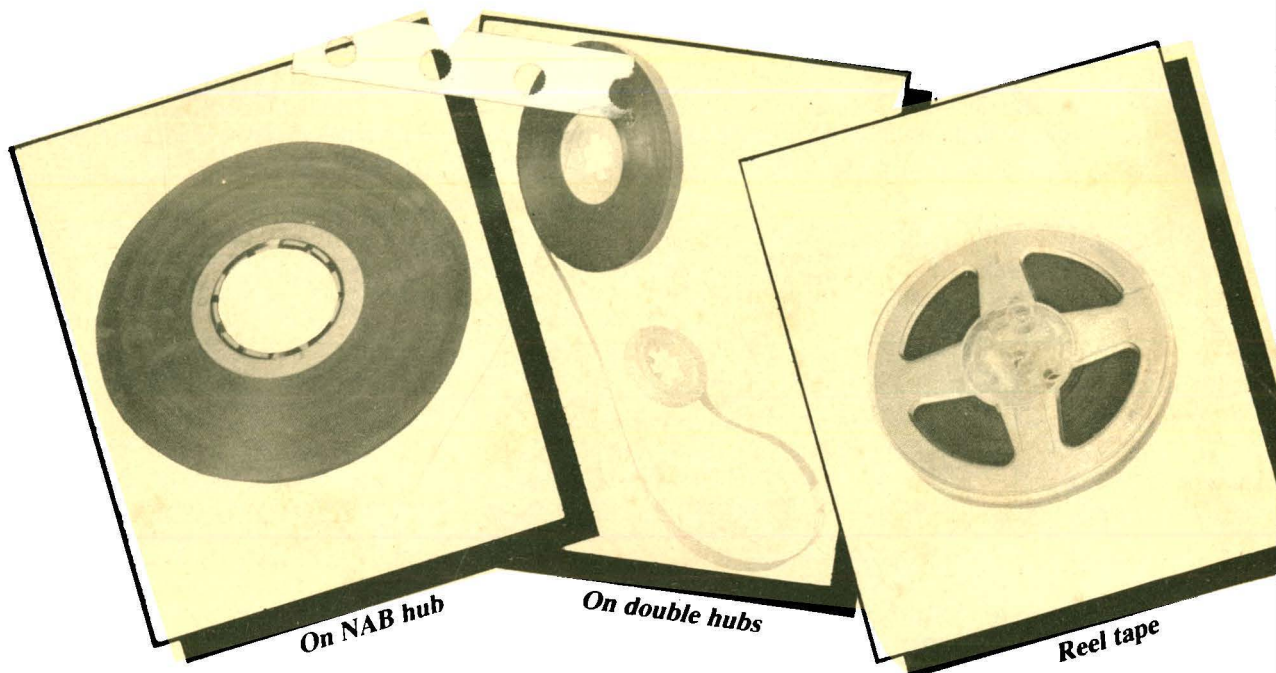
Blowing: see **Jamming**.

Bluegrass: A type of country music from the south of the United States, usually played without any percussion instruments. All instruments in this type of music are string, and include the fiddle (violin), guitar and the obligatory five-stringed banjo.

Board: see **console**.

Bop: (also known as **Be-bop**): Mid-'40s to mid-'50s style of jazz. Epitomized by such legendary figures as Charlie Parker, Dizzy Gillespie and the younger Miles Davis. Generally performed by small groups, this jazz

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TECHNICAL

form stretched the boundaries of the 20th century rhythmic music more than any other music of the time.

Bottleneck guitar: (also known as **slide guitar**): A technique originally used by the old blues guitarists who would tune the guitar to an open chord (usually D major or C major), place the neck of a bottle over one finger of the left hand, and slide this over the frets while playing to produce a crude lapsteel or Hawaiian guitar effect. Now the bottleneck itself is usually a steel or glass tube.

Bottom: The lower end of the audio range with regard to response or bass presence.

Bouncing: (also known as **ping pong**): A technique used in multi-track recording. Extra tracks are obtained by sending two or more pre-recorded tracks to be recorded onto one spare track.

Brass: (1) The term for those instruments which are made of brass and played with a metal tube mouthpiece, such as the trumpet, French horn, trombone and tuba. (2) Term often used to describe the horn (►) section of a group which frequently includes saxophones – not technically brass instruments, because they have a reed mouthpiece, although they are usually made of brass.

Break: (1) An instrumental passage in a song, for example, 'horn break' or 'guitar break'. (2) Term used by music businessmen to make an artiste successful and well-known in a given territory, normally achieved with a hit record.

Bridge: (1) That part of a stringed instrument which stops the sounding length of the strings. It is placed somewhere between the nut (►) and the tailpiece (►) at the point where most accurate tuning is found. (2) The middle of a song, or the link passage between, say, a verse and chorus.

Bug: Jargon for contact mike or pickup used on acoustic guitars, violins, saxophones etc.

Bus/Buss: Jargon for the routing of an input (►) signal to one or more output (►) channels. The bus control is used to assign (►) an instrument to a particular track; for example, a harmonica coming into a desk (►) on input 1 may be bussed to track 4 on the tape recorder.

Busking: See **Jamming**.

Calibration: The process of lining up tape recorders or any equipment in terms of frequency response and level.

Chart: (1) Published ranking of records in terms of sales. (2) Jargon for written music part, or chord symbols (–) as opposed to printed music.

Chops: Jazz vernacular for skill, as in "That horn player has great chops."

Chord symbols: Symbols in letter form which are a short-hand method of indicating the chords which are to determine the harmonic structure of a piece. G7 for example, means a G major triad with a minor 7th (dominant 7th), the notes being G, B, D and F natural. Chord symbols are used mostly in rhythm section music, for the piano, guitar and bass.

Chorus: (1) Main body of a choir; (2) Refrain of song; (3) Jargon for sequence of chords in an instrumental piece, as in, "Take two choruses"; (4) Electronic device which creates the effects of more than one sound from a single source by combining a short delay (►) usually between 5 and 30 milliseconds, with slight deviations in pitch.

Chromatic scale: A scale taking in all 12 semi-tones of the octave.

Clavinet: A stringed keyboard instrument with a bright cutting sound, similar to the harpsichord but with a hammer rather than a plucking action.

Compressor: An electronic device for reducing the range of dynamics of an audio signal.

Clef: A sign often found at the beginning of each line of written music, and used to fix the position of middle C on the staff (►). The common forms are the treble and the bass clef. To avoid using too many ledger lines, the clefs are often adjusted to suit the range of particular instruments. In general the higher the range of the instrument, the lower the position of middle C on the staff. Hence the alto clef, where middle C is the centre line, is used for the viola because the middle of its range is from around middle C to the octave above. The range of the cello is lower, so the tenor clef where middle C is higher on the staff is used. Conversely, the violin's middle range is from G above middle C to an octave above that, so middle C is placed below the treble staff.

Click track: (1) A rhythmic guide track consisting of a series of clicks (usually semi-quavers) used to assist in time-keeping during recording. (2) Clicks recorded in order to start or cue (►) synthesizers sequences or electronic drums. The click can be used to trigger a number of different sequences recorded at different times while still keeping them all in synchronization.

Concept album: An album with an overall thread running through it, which may be musical, lyrical or thematic. Examples are 'Desperado' by the Eagles and 'War of the Worlds' by Jeff Wayne.

Concert pitch: The internationally agreed tuning of a particular note. This is determined by the frequency of its sound waves – which is measured in cycles per second or Hertz (Hz). Concert A above middle C is 440 Hz.

Console (also known as **board**, **desk**, **mixing console**): The piece of equipment through which inputs (►) and outputs (►) are routed either to or from a tape recorder and with which adjustments in tone, level and balance are made.

Course: A part of strings struck together and considered as one, a characteristic of certain stringed instruments, notably the mandolin (each pair in unison) and the 12-stringed guitar (each pair may be in unison but the lower four pairs of strings are usually in octaves).

Cover (also known as **cover version**): Subsequent recorded version of an original song; there are, for example, over 1,000 covers of the Lennon-McCartney song 'Yesterday'.

Crescendo: Growing in force; getting louder.

Crossover: (1) An electronic splitting device used between amplifiers and speakers to divide the sound into two frequency bands. The 'highs' will be sent to the horns (►) and the 'lows' to the bin (►). (2) Term used to denote that an artiste's style is a blend of two main streams of music. For example, Afro-Cuban crossover is soul music mixed with West Indian and Latin American rhythms.

Cue (also as **foldback**, **talkback**): Part of the circuitry of the mixing console which enables (a) the engineer in the control room and the musicians in the studio to communicate via headphones; (b) previously recorded material to be fed to the musicians so that they can play in sync when doing over dubs (►); (c) direct injection (►) instruments to be monitored via headphones while recording is in progress.

Cut: Making a master disc (►) from which finished rec-

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ords can be pressed. So called because the master tape sounds are transferred onto a lacquered disc by a cutting machine which uses a needle to draw the sound patterns into the acetate.

Cutaway: The spaces left when portions of the electric guitar body have been cut away to allow better access to the frets. A guitar with a chunk removed both above and below the neck is known as a 'double cutaway'.

Da Capo: Term used in written music, meaning back to the beginning (literally, "from the head").

D/A converter: A device which converts digital binary number back into continuous analogue wave forms, see also **A/D converter**.

dbx: The trademark of a popular noise reduction system used with multitrack (▶) tape machines.

DDL: See **Digital delay line**.

Decay: (1) The dying away of a note. (2) In synthesizer's part of the ADSR.

Decay time: The time (in seconds) which it takes for a sound to decay to a level 60 decibels below its original level. It is normally known as RT 60.

Decibel (dB): The unit of sound measurement. 0 dB is taken to be the threshold of hearing, while 130 dB is the threshold of pain. A normal speaking voice is about 65-70 dB.

Delay: To slow down the arrival of a signal by electronic means. See **analogue delay** and **digital delay line**.

Demo: Abbreviation for 'demonstration', usually referring to tapes or records used for marketing or testing. See **Acetate**.

Desk: See **Console**.

Digital Delay Line (DDL): Similar to analogue delay (▶) except that the effect is achieved by means of digital circuitry. This involves converting signals to digital impulses, which can be recreated any number of times to produce the delay.

Direct injection (DI): System by which the sound produced by electronic instruments can bypass microphones and go direct to a mixing desk (▶) thus eliminating the risk of leakage (▶).

Divisi: Literally meaning 'divided', the term is usually used in string writing to indicate a subdivision of a single sanction. For example, first violins playing three separate parts.

Dolby: The first, and still the most widely used, tape noise and reduction system, invented by Dr Ray Dolby. During recording, this device raises the high frequencies (where most background hiss is present) above normal. On playback these are reduced to normal perspective once more and the hiss is greatly reduced.

Double: (1) Repeat the same instrumental or vocal part on another track when recording (see **double-tracking**). (2) Term for a musician performing on more than one instrument. For example, a wind player may be hired to play on saxophone and double on flute.

Double-tracking: Recording the same musical part twice on separate tracks to produce a fuller sound, brought about by the slight variation and mismatch between the performances.

Downbeat: The first beat of the bar; the opposite of backbeat (▶) and upbeat (▶).

Drawbars: Tone controls on Hammond organs which take the forms of bars with numbers along their lengths. They allow the player to mix fundamental (▶) tones with harmonics (▶), thus enabling greater control while mixing (▶) complex timbres.

Drop in: See **Punch in**.

Drop out: Loss of tape signal due to a faulty tape or poor contact with the tape recorder heads.

Dry (also known as **dead**): Term applied to sound which has no added reverb or echo. See **ambience**.

Dub: (1) Abbreviation for overdub (▶). (2) To add sound to film or video. (3) A style of vocal delivery associated with reggae music, involving extensive use of echo (▶).

Echo: (1) Distinct repetition of a sound until it dies away naturally. (2) Distinct or indistinct repetition of a sound produced and controlled in the studio for effect, mechanically or by means of electronic processors. See **delay**, **DDL**, **analogue delay**.

Digital delay: Tape echo.

Echo chamber: A live room containing speakers and microphones used to stimulate natural reverberation (▶).

Echo plate: An electromechanical studio device which produces simulated reverberation (▶) (but not delay echo) by means of a large metal vibrating plate.

Echoplex: A tape device which uses a tape loop and five recording heads to create echo effects.

The recording heads are movable to enable echoes to be produced with any desired delay.

EMT: Brand name of a well-known echo plate device.

Envelope generator: See **ADSR**.

Equalization (EQ): The adjustment of the frequency response of an audio signal to obtain a desirable sound.

Equalizer: An electronic device for cutting or boosting selected frequencies – simply a sophisticated tone control.

Expander: An electronic device for increasing the range of dynamics of an audio signal.

Fade (also known as **fade-out**): Jargon for gradual fading of a signal. Usually used at the end of a number or recording as an alternative to an abrupt end.

Fader: Term for the volume control on a mixing console (▶) which is usually a sliding control rather than a knob.

Feedback: (1) Howl or squeal produced when a microphone or pickup is too near its speaker, thus picking up its own output and reamplifying it. Correctly called acoustic feedback. (2) Used in electronic circuit to return parts of the output signal to the input in order to cancel out some of the circuit's deficiencies.

Filter: Electronic device which boosts or cuts certain frequencies, one of the main parts of an equalizer (▶).

Finger pick: A plectrum which fits over the player's finger. It is used a great deal in country and bluegrass (▶) music.

Fixer: (1) A contractor who 'fixes' or books people for recordings or concerts. (2) American production jargon for a re-recording of a poor performance.

Flange: Outer rim of tape spool.

Flanging: A similar effect to phasing (▶) except that a wider variation in tape speed is used, giving the effect of a slight pitch deviation.

Flat: (1) The lowering of a pitch by a semi-tone. (2) Sound which has not been equalized.

Flat pick: Plectrum held between the player's thumb and forefinger.

Flutter: Small rapid variation in tape speed, causing pitch variation. They are often due to a faulty tape transport (▶) or turntable mechanism.

Foldback: See **cue**.

Forte: Loud.

Fortissimo: As loud as possible.

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Fundamental: The lowest frequency of a note in a complex wave form or chord.

Fuzz box: A device which breaks up the sound passing through it, causing a distorted sound simulating that of a valve amplifier being overdriven. It is particularly favoured by guitarists.

Gain: Amount of increase or decrease of volume.

Glissando: Sliding quickly between one note and another without any perceptible pitches in between. A true glissando is best obtained on instruments like the violin, trombone or tamps, where the production of continuous sound is not impeded by keys or frets.

Gobos: See **Baffles**.

Graphic equalizer: Equalizer (▶) using small linear faders which permit manual control over a wide range of selectable frequencies.

Great staff: See **staff**.

Harmonics: Vibrations of frequencies that are multiples of the fundamental (▶).

Harmonizer: A device which electronically changes the pitch of a signal without affecting tempo.

Headroom: Technical jargon for the safety margin allowed for peaks in volume without distortion.

Headstock: The section at the top end of the neck of a guitar which incorporates the machine heads (▶).

Hertz (Hz): Unit of measurement denoting frequency. Originally measured in cycles per second (CPS), 1 Hz = 1 cycle of a sound wave per second. See **Kilo Hertz (KHz)**.

High, end: Term denoting sounds with a frequency higher than 5 KHz.

Hook: A musical phrase – vocal or instrumental – which is repeated a number of times in a song to literally 'hook' the listener.

Horns: (1) Abbreviation for French horns. (2) General term in musical jargon for the brass and/or wind section of a band or orchestra. (3) The treble or high frequency portion of a PA (▶) speaker system. The horns work in conjunction with mid-range and bass bins (▶) to give high-quality response over the entire audio range.

Hum: Low-pitched drone coming from electronic equipment. It usually derives from the mains supply.

Image: Jargon for the stereo panorama of a recording.

Inboard equipment: The term for modules and devices that are a built-in feature of a recording/mixing console (▶); the opposite of outboard equipment (▶).

Input: (1) The point at which an audio signal enters a recorder, mixer or signal processor; the opposite of output (▶). (2) A signal received by a recorder, mixer or signal processor.

lps: Inches per second.

Jack plug: A signal connector used on electric instruments to connect them to an amplifier via a lead, referred to as the 'jacklead'.

Jamming (also known as **blowing, busking**): Playing along with other musicians without the aid of written music.

Joystick: A controller for modulating sounds, mostly used on synthesizers (▶) in place of pitch and modulation wheels; but can also be used as a pan-pot (▶) for multiphonic sound systems.

Kepex: A type of noise gate (▶).

Kilo Hertz (KHz): Hertz measured in multiples of 1,000; for example, 5 KHz = 5,000 Hz. In studio jargon they are usually referred to simple as K, e.g. 5K rather than 5 KHz.



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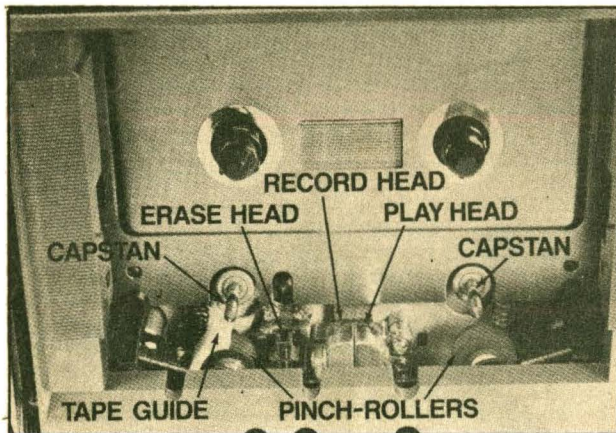
Maintenance of tape decks

By Daman Sood

The maintenance work which is required to keep a stereo cassette system in perfect condition can be classified into three sections: Mechanical maintenance of the deck; electrical maintenance of the deck and the amplifier; and cassette maintenance. Of these three, an untrained operator can tackle part of the mechanical maintenance and cassette maintenance; electrical maintenance is seldom required and needs specialised knowledge.

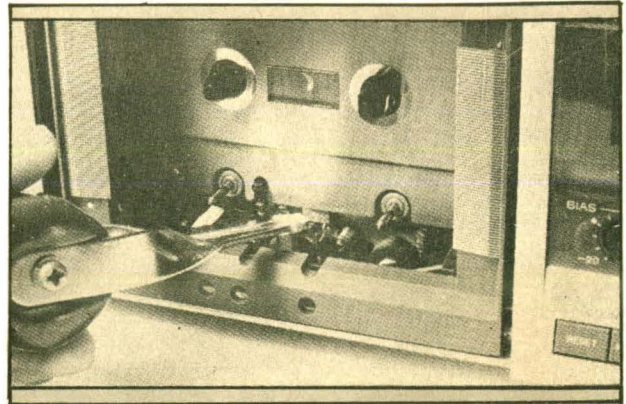
Mechanical maintenance

The mechanical drive and interlocking key system of most cassette recorders is quite complex and no attempt should be made to adjust any of these mechani-



cal components. The only mechanical maintenance normally required is the cleaning of the heads and capstan spindle. They become dirty because of the tape, which is constantly rubbing against them. Recording tape is an abrasive material which has a sandpaper effect on anything the oxide rubs against. Though this constant rubbing can lead to a highly polished finish on metal tape guides, it also means that small particles—both of tape oxide coating and of any other material which the tape rubs against—are being shed continuously both on record/replay heads and pinch wheel which moves the tape against the capstan. Because of the unavoidable grease deposits which settle from the air, such dirt sticks to every part of the cassette mechanism, making frequent cleaning essential. Deposits of dirt on the capstan spindle are undesirable for two reasons. Firstly, a sticky deposit on the spindle will encourage the tape to wrap around it, causing jamming. The other reason is that dirt on the spindle will not be distributed evenly; hence, the spindle will not be circular, as a clean spindle should be. This is the major cause of wow and flutter.

Cleaning of the spindle should be done gently with isopropyl alcohol and Johnson's cotton buds. The amount of alcohol used to moisten the spindle should

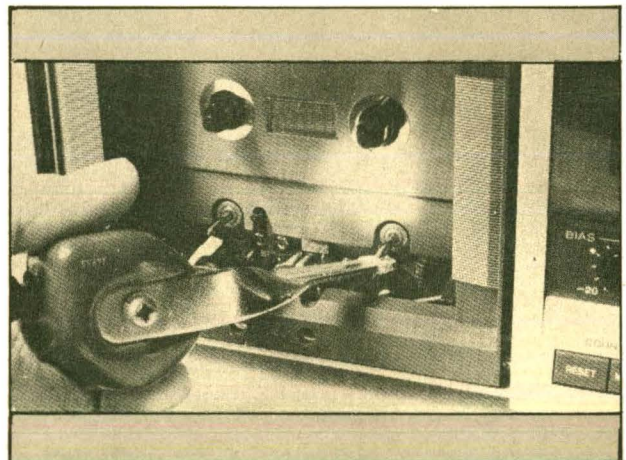


To demagnetize your tape recorder, first turn it *off*. Remove any recorded tapes from the vicinity (they should be at least a foot away from the path of the demagnetizer). While the demagnetizer is at *least* one foot away from the deck, turn the demagnetizer on. Bring it slowly and steadily—one foot every three to five seconds—up to the heads. Pass the tip over the heads very slowly. The tip needn't touch the heads, but it should come within a sixteenth of an inch of the entire tape-touching surfaces of all of them. **Do not** turn off the demagnetizer yet.

not be so great that it runs down the capstan spindle. **If this happens, stop the machine at once** and mop up the excess liquid with clean cloth and cotton buds. No metal object should be held against the capstan spindle or anywhere near the tape heads.

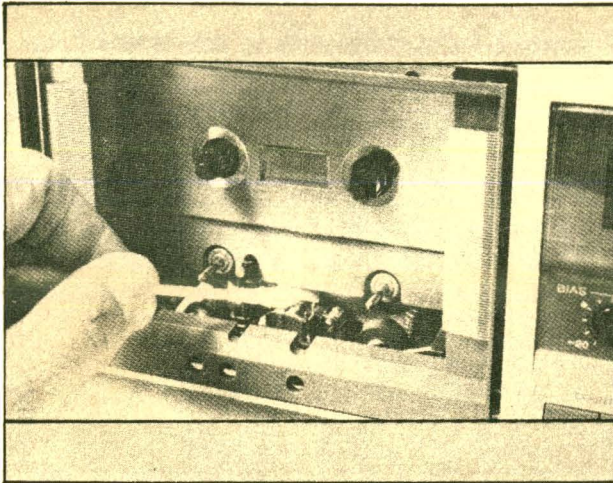
Dirt on record/replay heads leads to loss of treble in recording and playback. Very great care should be taken in cleaning record tape heads, for these are easily damaged, mechanically and magnetically. Tape heads are made of soft alloys which are easily scratched or of glassy ferrite materials which are brittle and easily chipped. No hard metallic object should ever be held near them, nor any abrasive material (apart from tape) rubbed against them; sharp objects should also not be scraped against them.

For cleaning, avoid using methylated spirits or ten-year-old brandy, as they leave sticky deposits. Use the recommended solvent, rub gently against the heads un-



While the demagnetizer is still in the player, demagnetize any other metal parts that contact the tape (like the capstan shown here). This is really necessary only if the other parts can become magnetized at all. Since there is no easy way of finding this out, why take chances? When you have finished, slowly and steadily withdraw the demagnetizer unit until it is at *least* a foot away from the deck.

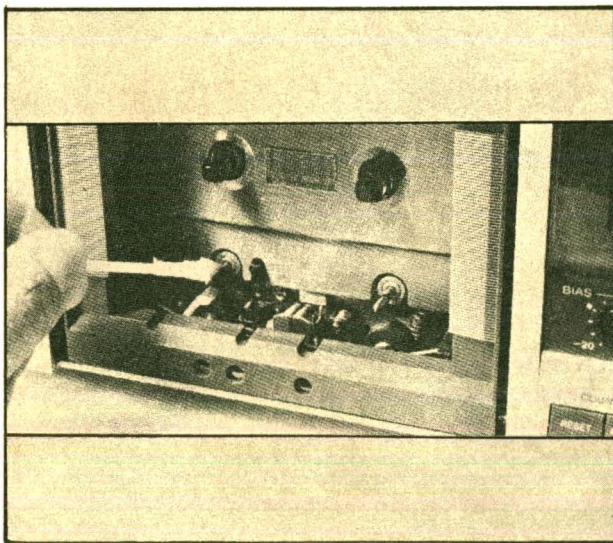
EQUIPMENT



To clean the heads rub it across the entire surface of all tape heads; if one head is particularly dirty, change swabs before cleaning the next one. Don't leave any fibres from the swab stuck to the heads or their attached tape guides.

til no trace of the brown oxide deposits can be seen. The pinch wheel (idler wheel) should be cleaned next. An alcohol-moistened cloth held between the fingers is probably the safest means of cleaning the pinch wheel. With the machine switched on and the play key depressed so that the pinch wheel rotates while depressed against the capstan spindle, gently press the soft cloth or cotton bud against the wheel. Take great care not to allow the cotton bud to be caught between the pinch wheel and the capstan.

Any lubrication should be carried out according to the instruction manual. There is no general rule on lubrication because machines vary so much; this is because many bearings are sealed for life, while others consist of low-friction plastic. The addition of oils may actually increase friction, or cause damage by swelling the plastic materials. Remember, tape dust will settle on any oily surface, transforming the oil into grinding paste which is



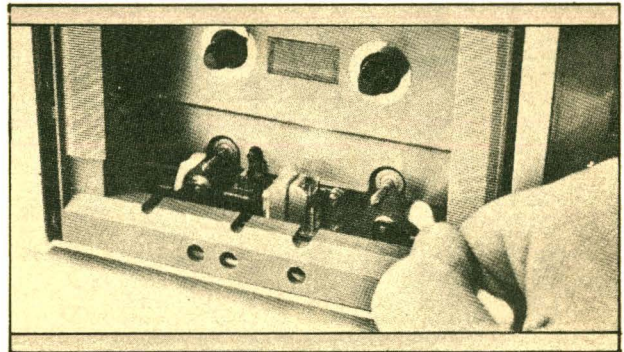
Clean other tape-contacting parts (guides, flutter filters, etc.) with the other end of the swab, or a new one, in order not to transfer any tape debris from one part of the machine to another.

capable of damaging small bearings. Hence **no oil should be used on the capstan bearings**, unless a service manual is available with advice on lubrication.

The rest of the mechanical maintenance consists of inspection and checking. Check any tape guides – they should be clean and polished with no dirty deposits. Check the mechanical action of the play, fast forward and rewind keys – they should operate smoothly and interlock properly. Any faults here should be dealt with by a technician, because the adjustments needed are not simple. This mechanical problem does not exist in modern microprocessor solenoid function tape decks.

Electrical maintenance

Unlike mechanical components, electronic ones are not affected by deposits of dust (unless it conducts electricity). Hence hardly any electrical maintenance is required to be carried out on a stereo cassette recorder. One item, however, could contribute greatly to quality of recordings – head demagnetisation. Recording heads are magnetised in alternate directions by bias frequency and sound signals being recorded. In addition, the weak



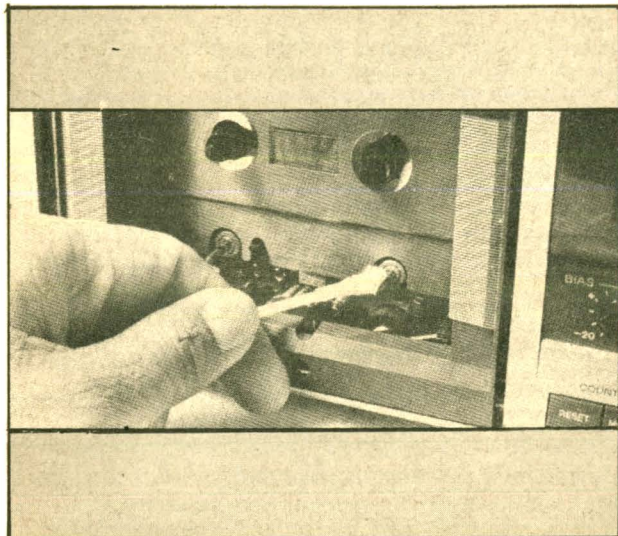
Use a new swab to clean the pinch-roller. You can either dab at the roller with your moistened swab or put the deck into play mode and hold the swab up to the rotating roller. Place the swab to the right of the capstan so that the swab fibres are not caught by the capstan. The pinch-roller should show little or no sign of tape-oxide discoloration when you are finished.

magnetic field of the earth can cause slight magnetisation of the heads.

The effect of a permanently magnetised head is to add a signal to the tapes, which pass a noise signal to the heads, instead of sending a signal of a single frequency; this is because some particles of the tape are affected by the weak permanent field, while others are not, so that a random rearrangement takes place, producing noise on playback.

It is not easy to tell when a head is permanently magnetised. Since demagnetisation is fairly simple, it is better to demagnetise as part of routine maintenance, perhaps once a month. For demagnetising, the demagnetiser is plugged in, switched on and the probe brought slowly against the heads for a few seconds and then moved away slowly and steadily; when it is one foot away from the head, the probe can be moved away more rapidly and then the demagnetiser switched off. **The recorder must not be switched on, nor the play or record keys pressed down** during magnetisation, since there is a danger of large signals from the head damaging the amplifiers. Care should be taken to keep cassettes away from the demagnetiser, because recordings can be erased by the magnetic field, even without any direct

EQUIPMENT



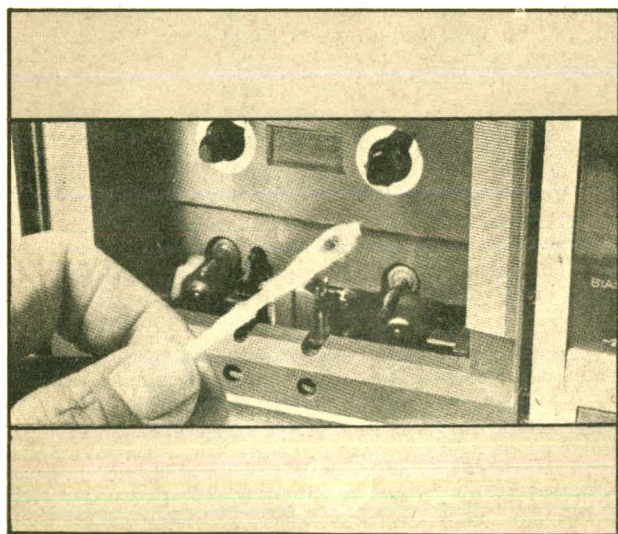
Clean the capstan last. Try not to let any alcohol seep into the capstan bearing. Make sure you remove any swab fibres from the capstan and pinch-roller.

contact between the cassette and the demagnetiser.

A manufacturer has come up with a tiny demagnetiser which resembles a cassette, it is easy to operate, but it can demagnetise only the replay/record head, not other metal parts involved in tape travel, which should also be demagnetised in the same procedure. One can also get a battery-operated demagnetiser with adjustable angle to reach every part to be demagnetised. These are quite good and are light in weight compared to the heavy, mains operated ones. Companies such as Teac, Nakamichi, Sony, Nortronics, etc, produce good professional demagnetisers, also called 'degaussers'.

Care of cassettes

In a cassette, the tape is wound on small reels, with no moving side checks and is guided by grooved posts



Sign of a job well done: dirt on the swab. Do not reuse a dirty swab. A good test for your cleaning technique is to do it all over again. Each part should leave no oxide traces on the swab if the initial cleaning was sufficient. Wipe away any fluid residue with a dry swab.

to the heads. The tape is pressed against the heads by a pressure pad which is part of the cassette itself. Two types of cassette construction are used: screwed and welded. The screwed type can be taken apart so that the tape can be removed or added to by any person who has the delicacy of touch and patience to do so. The welded cassette can only be opened by sawing it apart, and reassembly is impossible.

Avoid at all costs low-priced cassettes, branded or unbranded. They may contain tape of reasonable quality, but are seldom mechanically satisfactory. Don't keep cassettes in the recorder or uncased. A cassette laid carelessly on top of an amplifier case, for example, may be positioned directly above a mains transformer which has an alternate magnetising field. Another hazard is the powerful field of the permanent magnet in loudspeakers.

Apart from care over storage, cassette maintenance consists of care of pressure pads, ensuring free movement of reels, and avoiding magnetic print-through. The pressure pad fitted to each cassette is usually a small felt pad glued to a small strip of metal spring. The spring is located in slots in the cassette and can be removed only when the cassette is opened. When the cassette is being played or recorded, the heads of the recorder are pressed against the tape, which in turn is pressed against the pressure pad, bending the spring. When cassettes have been in use for a long time, there is a possibility that a spring may acquire a permanent bow or that an accumulation of dirt in the slots which hold the spring may cause it to jam. Pressure pads and springs should therefore be inspected at intervals of three to six months, by easing the tape away from the pads using plastic tweezers and gently checking that the spring is straight (or bowed outwards) and free to move slightly in its slots. A spring which is bent inwards can be straightened by holding the cassettes firmly with one finger and thumb placed approximately over the spring mounting slots and using the plastic tweezers to bend the spring gently outwards in the direction opposite to that of the permanent bow. The pressure pad should also be examined at the same time. The pad should have a soft surface, since a hardened pad can cause squeaking. Maintenance consists of brushing the pad with an old toothbrush.

All the cleaning operations mentioned here, whether on heads, capstan spindles, pinch wheels or cassettes, may leave strands of cotton wool behind, hence the final operation in any maintenance job should consist of blowing away these strands. Don't use your breath, which is moisture-laden and will cause condensation, trapping more dust. Suppliers of photographic equipment usually stock small rubber tubes fitted with nozzles, which are ideal for this type of work.

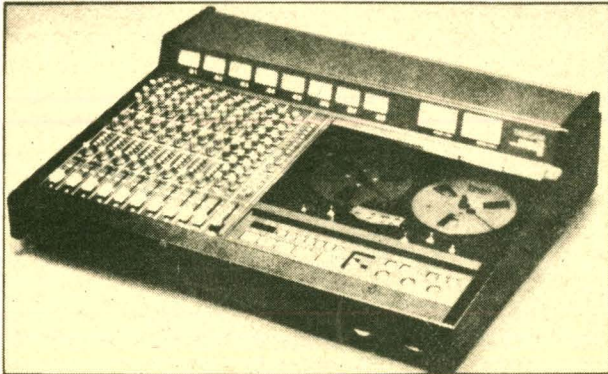
While the tape is eased away from the pressure pad, the movements of the reels can be checked. Use a ballpen body or any other such suitable shaft, to engage the centre slotted hub of one reel; then wind in the loop of tape which was drawn out for inspection. Now ease the tape out again and wind in the loop again, using the other reel this time. Each reel should move easily. If there is any trace of jamming, place the cassette in the recorder, switch on and use the fast wind to wind the tape to the end. Then use fast rewind to place the whole length of tape on the other reel. The reels should now be free and the tape evenly wound. ◀◀

PRO AUDIO

Tascam Studio 8

As the name suggests, this is a complete studio by itself; all you need is mikes, drum machine and electric bass guitar to make a demo tape at home on low budget recording studio. Studio 8 is in fact a combination 8 channel/8 Bus/stereo out mixer, 8 track tape recorder, and noise reduction system, all in a package that would barely cover a card table. The mixer section includes balanced XLR and 1/4" line-in connectors, three-band parametric allowing a boost or cut of 15 dB for each band. The controls sweep continuously from 50 Hz to 15 KHz. Two effects, sends and returns, are provided, as also 10 VU meters and peak LED indicators. The recorder section utilises a 1/4" tape and operates at 7.5 ips having maximum facility for 7" spool size. It has two heads, three motors and is biased for Scotch 227 and Maxell UD series.

Tascam Studio 8 features full SMPTE/EBU synchronisation capability with video U-matic recorder for video post production. It also has separate NR defeat switch



on channel 8 for time code recording. It features real time tape counter, automatic locator functions (return to zero, search to cue, and repeat from zero to cue), 15 per cent pitch control, and a load mode which insures that the tape will not accidentally run off the reels. The optional accessories include a remote punch In/Out switch, remote transport controller and a 10-point auto locator.

The suggested price is US\$ 3495.

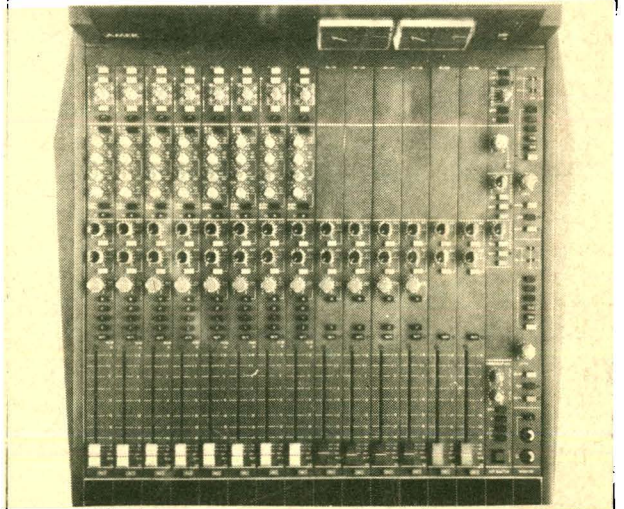
For further details contact: Tascam, 7733, Telegraph Road, Montebello, CA 90640, USA.

Amek BC-II Mixer

If you are seriously looking for a professional quality mixer for recording studios, whether it is dubbing suite or video post-production, then Amek BC-II is a good pick. This mixer is available in 10-in, 4-out; or 12-in, 2-out; or 8-in, 4 subgroup, 2-out; or 24-in, 4 subgroup, 2-out.

The input module BC 1115 mono mic-line input comprises electronically balanced input amplifiers, 3 band equalisation, 2 auxiliary sends, routing for up to 6 busses (4 subgroups and stereo outputs), PFL, Mute and Penny & Giles 3000 series conductive plastic fader with Fader Remote start. AFV channel On/Off is standard. It has pan pot, high pass filter, phase reverse switch, Equalisation In/Out and 48 volt power switch in each channel. It has built in oscillator for line up, communications, monitor DIM, MONO and headphone facilities in AUX Master module and Monitor.

On front are two PPM meters with switch and LED indication. There are many options available, such as



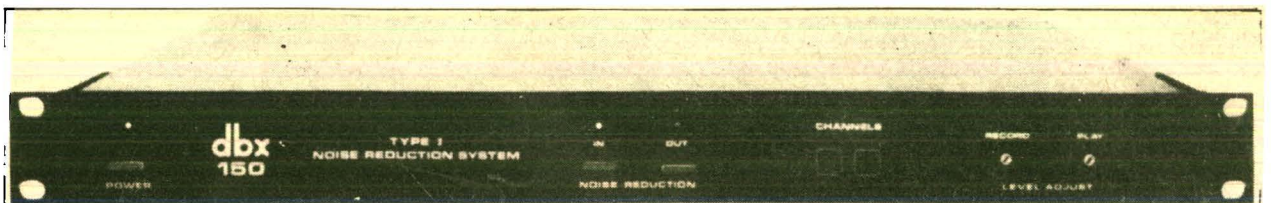
V/Vs, BBC type PPM, Optional PFL speaker; the dynamic module includes compressor, limiter, expander and gate.

For further details contact: Hosi Wadia, 608, Parsi Colony, 3rd Floor, Dadar, Bombay 400 014. Telephone: 422 2510.

dbx 150 Type I Noise Reduction System

The model 150 is a 2 channel record/play noise reduction unit. Each channel's encoder and decoder can be used independently at the same time, so full (decoded off the tape) monitoring is possible. The model 150 is designed for use with smaller studios

which use narrow track, low level (nominally - 10), high impedance decks. It increases their dynamic range by 40 dB (30 dB of noise reduction with a 10-dB increase in headroom) using dbx Type I format. There is no noise build-up even when bouncing materials from track to



PRO AUDIO

track or during multiple-generation copying. Many units may be easily combined and stacked for multi-track configurations.

The result is that a high quality semi-professional tape recorder such as those made by Akai, Revox, Tascam, Teac, Otari, Technics, Fostex, etc, with a model

150 will have a lower noise floor and wider dynamic range than 16 bit PCM digital audio systems.

Suggested price: St£ 290.

For further details contact: dbx Inc, Professional Products Division, 71, Chapel Street, Newton, Mass 02195, USA.

Electro-voice PL4 Miniature Electret Condenser Microphone

For more than 50 years, Electro-voice has been designing high quality products for audio community.

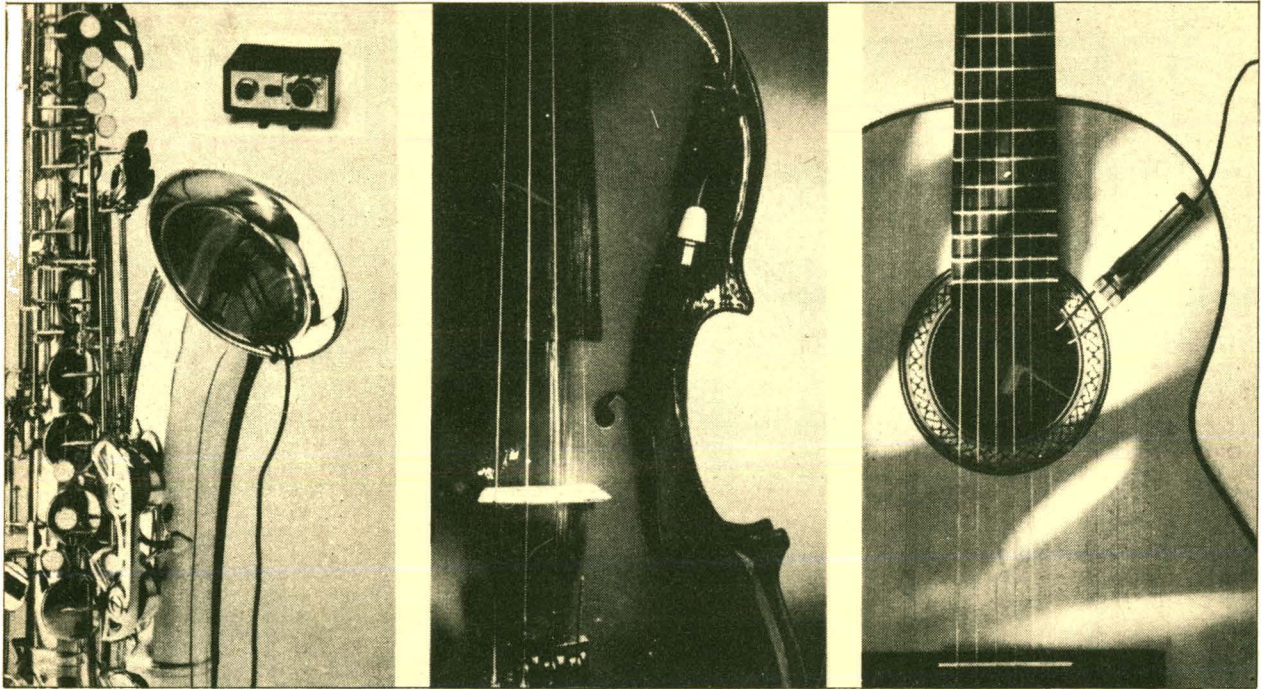
The model PL4 is a miniature omnidirectional condenser mike packed with power supply/buffer, instrument mounting clip (for acoustic guitar, saxophone, violin) made of soft elastomer which will not harm the surface of the instrument and 6-foot length of durable cable.

The PL4's frequency response is tailored to provide a full range (100 Hz to 12 KHz Flat) well balanced round

character with ultra low distortion. The power supply/buffer module has bass cut-off active filter housed inside to cut off energy below 80 Hz, reducing undesirable sound such as rumble or wind noise. The microphone can be used in demanding recording and sound reinforcement applications.

Suggested price: St£ 252.

For further details contact: Shuttle Sound, Unit 15, Osiers Estate Road, London SW18 1EJ, UK.



Roland SRV-2000 Digital Reverb

This digital reverb is meant for professional musicians and small recording studios who are looking for a wide variety of reverb effects. It has frequency response between 30 Hz and 10 KHz, dynamic range of 90 dB and THD of 0.03 per cent. Its 15 preset reverb settings allow the user to obtain a variety of natural reverb effects. There are five different hall settings for more spacious feeling

and two different plate settings for percussion. These settings can be modified even to create a physically impossible acoustic environment. It also has Gated Reverb and a programmable, digital 3-band parametric equaliser.

In addition to its 15 preset settings, the SRV-2000 can store 32 programmable memories. All parameters determined in the Reverb, Gated Reverb and Equaliser



PRO AUDIO

modes can be stored. A total of 64 different settings can be stored in one SRV-2000. These settings can easily be recalled by simply pressing a button.

At the rear of the unit five remote jacks are provided for remote control through foot switches. This unit takes one input and gives stereo output. The balance between DIRECT/ REVERB can also be adjusted by volume control. You can also change the input sensitivity with switch between -20 dBm and +4 dBm.

The SRV-2000 features MIDI IN and THRU connectors and accepts MIDI program change message to select the stored settings. The dimensions are 19" x 14 1/4" x 1 7/8" and it weighs 5.2 kg.

Suggested price: US\$ 1,100.

For further details contact: 7-13, Shinkitajima, 3-chome, Suminoe-ku, Osaka 559, Japan. Telex: 5267368 Roland J.

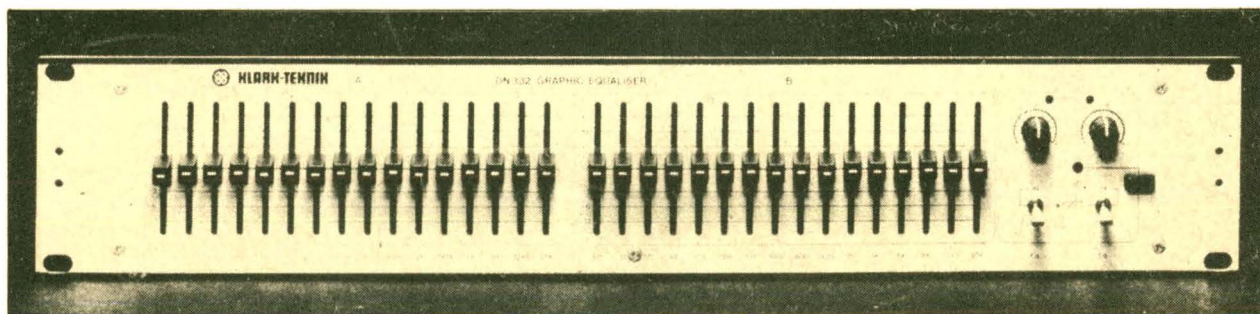
Klark Teknik DN 332 Graphic Equaliser

This company is known for its well designed products, especially the Graphic Equaliser. This features two X Sixteen 45 mm oil damped precision faders graphically positioned at 2/3 Octave ISO frequencies between 20 Hz and 20 KHz. It has electronically balanced input (with optional transformer) and LED overload indication with Earth Lift switch which enables signal and chassis grounds to be isolated eliminating ground loop problems. There are two switches with 18 dB/octave which prevents subsonic frequencies from overloading speakers or amplifiers. A Bypass switch allows easy comparison between direct and equalised signals.

Primarily the DN 332 is used for 'stereo tone control', but the unit can be used in virtually any situation where equalisation is required, particularly for installed sound and line theatre to equalise and control the tonal character of specific segments within a complete sound system individually. It can also be used in studio recording, especially to modify DRUM kit sound and to eliminate hiss at high frequencies and air-conditioned hum which is at low frequencies.

Suggested price: St£ 575.

For further details contact: Klark-Teknik plc, Klark Industrial Park, Walter Nash Road, Kidderminster, Worcestershire DY11 7HJ, UK.



Audio-design F760 X-RS Complex-Limiter

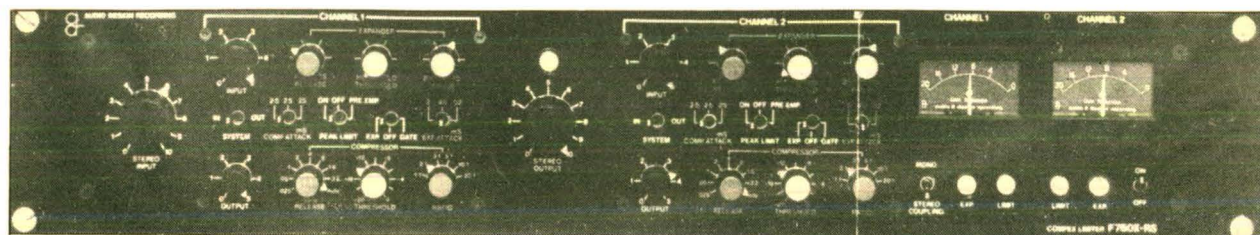
This unit is a dual channel compression/limiter with expander and noise gate. Each channel can be used independently for mono or can be used for stereo signal processing with the help of a switch. In compressor section the ratio is from 1:1 to 20:1 with threshold setting from -20 to 0 and release time from 0.025 to 3.2 with auto position. The limiter action can be seen visually by red LED, whose firing point can be adjusted on PCB by opening the lid. There are two three-way switches, one for Expander/Off/Gate and the other for expander attack time from 0.02 to 2 ms. The gain reduction in any mode is monitored with two black meters on the right. The green LED in front glows when

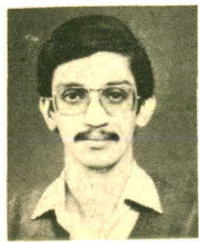
you operate Expander/Gate mode. The unit can be bypassed by system In/Out switches. The Expander/Gate has three more controls, viz, Threshold, Range and Release time. The required amount of maximum attenuation can be set using the range control; the threshold relates directly to the input of the system and is unaffected by any gain set for compression purposes.

This is the most professional unit of its kind and is meant for recording studios.

Suggested Price: St£ 1286.

For further details contact: Audio Design Calrec Ltd, P O Box 182, Reading RG2 1BA, UK.





SOUND TRACK

By Subhash K Jha

With the release of the music of 'Ram Teri Ganga Maili' and 'Karma', HMV's sales have been rejuvenated. The former film, of course, needed no effort on HMV's part to sell well. Being a Raj Kapoor film, the public would have grabbed the music even if it had been released on 78 rpm discs.

For HMV, 'Ram Teri...' was a godsent boon in its darkest hour. The efforts of stalwarts like Khaiyyam's 'Bepanaah' and R D Burman's 'Hum Naujawan' had not proved successful – though, in all fairness, RD's score for Dev Anand's film didn't really deserve to flop. It was at this time that the 'Rajshri' musicmaker, Ravindra Jain – powerful, seductive, supreme – appeared on the horizon. It was a victory for Raj Kapoor, yes, and for Ravindra Jain, too, of course. But most of all, for the indomitable Lata Mangeshkar. For those who had misgivings about the quality of the Nightingale's voice, 'Ek dukhiyaree kahe', 'Ek Radha ek Meera', 'Yaara o yaara', and 'Sun sahiba sun' came as ravishing reassurances. Sadly, the sublime score of 'Ram Teri...' has done nothing for the talented, but unlucky, Jain. The general opinion is that Raj Kapoor is capable of wrenching competent work out of anyone, be it Zeenat Aman or Ravindra Jain. Sad! Because Jain deserves better, much more than the current 'emperors of music'.

If 'Ram Teri...' is turning the tide for HMV, 'Janoo', 'Tarzan', 'Qatl', 'Meri Jung', 'Singhasan', 'Suhaagan', 'Faasle' and, most notably, 'Sanjog' gave a new shape and dimension to the sagging sales of the company. Without doubt, most of these albums are a notch above the run-of-the-mill stuff. 'Tarzan' had Bappi Lahiri sounding original and exciting. A major part of the credit for this departure from monotony goes to the vibrant vocal virtuosity of Alisha Chinai, whose 'pop' style is just right. Chinai is again being heard in CBS's 'Jalwa'. But the music of 'Meri Jung' and 'Faasle' ought to have been more successful, not only because they had reputed music-minded names behind them (Subhash Ghai and Yash Chopra), but also because the score was far from being a bore. Unfortunately, the two films didn't fare well, and hence their music too plunged out of the charts in a disgracefully short time.

In contrast, you have 'Jaal' (CBS) and 'Aakhree Raasta' (T Series) whose insipid musical scores piggybacked upon the films to the winning-post. I have insisted before, and I insist again: we must learn to separate a musical score from the film in which it occurs and it should be appreciated on its own merit. Unfortunately, there is a tendency in this country (and lately, in the West also, via the video culture) to rely too heavily on visual props for a song to make an impact. A classic instance is that of 'Karma', the music of which was a great hit the day it was released. But the full impact of the sumptuous score was postponed until the film reached the theatres some three months later. And today, the crowds are

wowing to 'Aye watan tere liye' (Mohammed Aziz, Kavita Krishnamurthy, Manhar and Dilip Kumar), 'Maine rab se tujhe maang liya' (Manhar, Anuradha) and my favourite, 'Na jayo pardes' (Kishore and Kavita, together for the first time). All of these are elegantly, though heavily, orchestrated tunes, proving once again that Laxmikant-Pyarelal are the best. But is L-P's score in 'Karma' superior to the one in Subhash Ghai's 'Meri Jung'? The temptation to say 'yes' is great, simply because 'Meri Jung' was a comparatively less successful film; therefore, its songs remained relatively unsung. However, the fact remains that the title track of 'Meri Jung', 'Zindagi har kadam ek nayee jung hai', which comes in four different versions in the album – by Lata, Shabbir Kumar, Nitin Mukesh and Kavita Krishnamurthy – is one of its kind: a sparkling instance of L-P's orchestral genius.

Luckily, 'Amrit', a low key movie with a high key musical score has turned out to be the box office's darling. Otherwise, a classic like 'Duniya mein kitna ghar hai' (sung in two versions by Mohammad Aziz and Anuradha Paudwal) would have been passed up by the public. It is only after seeing the film that people are swooning to this old-world melody. Sad as this fact may seem, let's face it: nobody has the patience anymore to decipher the innate beauty of a composition without a resplendent visual.

Similarly, they are willing to lap up even an off-key number, given the right visual treatment. The music of a Raj Kapoor or a Subhash Ghai film never fails, because they have an impeccable music sense, backed by just the right score, which they religiously extract from their music directors.

The music of 'Amrit' is indeed another feather in the cap for HMV and L-P but not half as much as that of 'Sanjog', which is a triumph of sheer musical mastery. When Lata's by now legendary love devotional, 'Yashoda ka Nandalala' was first heard, the listeners were left a little uncertain about its magic. The first intimations of the song's success came through 'Chitrahaar'; everyone was humming 'Zu zu zu' after the song was screened on television. Repeated exposure on the boob tube did

Everyone was humming 'Zu zu zu' after the song was screened on television. Repeated exposure on the boob tube did the trick.

the trick. (See what I mean by visual prop!). 'Yashoda... is now one of the most successful songs in recent months and deservedly so. Its charm lies in its simple, but graceful, flow of rhythm and melody, its heartfelt lyrics (Anjaan) that express a maternal sentiment without mincing words. What we tend to forget is that apart from the two versions of the song by Lata, there is also a tender fragment of the tune by Suresh Wadkar in the album, which is no less moving. 'Sanjog' also contains a beautiful number by Kavita Krishnamurthy and S P Shailaja, 'Maa main kahan hoon (babu o babu)' which unfortunately gets drowned in the hypnotising beauty of 'Yashoda...'. This is the danger that an outstanding track perennially poses for an album.

Another L-P score that deserves to be heard far and wide is that of 'Qatl', which seems to have sunk along with the film. Here you have a wide variety of exciting L-P tunes, ranging from Kishore's soulful 'Kahan jaa raha tha' to Lata's flirtatious 'Koi nahin koi nahin' to the laboured 'Hai Allah yeh mohabbat', a powerful composi-

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Swapan Chakravarty
Lyrics: Swapan Sengupta
Gauri Prasanna Majumdar
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Situations

FILM MUSIC

tion reduced by Kavita K. Clearly and unarguably, this has been the L-P season for HMV. I hope the bosses of the company remember to say a prayer for the well being of the duo every night!

HMV's lean season worked wonders for the rapidly rising fortunes of T Series. So much so that at one point, a couple of years back, the company seemed to have left behind all the others in the musical race! Suffice to say, everyone from Manmohan Desai (or 'MKD') to Raj Kumar Kohli and J Om Prakash switched to T Series. MKD's 'Mard' was one of T Series's first significant steps towards supersuccess. The music was initially marketed as a solo cassette, and soon after in irresistible two-in-one combinations that have become the hallmark of the company. T Series has now marketed the music of MKD's latest, 'Allah Rakha', which has Lata's

Between 'Mard' and 'Allah Rakha', T Series has been busy acquiring the music of all the producers that matter.

'Doli leke yahan koi aata nahin'. Even though Lata has cut down heavily on assignments, she is still rightfully cornering the cream of the crop. I've recently heard one of the eight songs from Manmohan Desai's forthcoming, 'Ganga Jamuna Saraswati'. If it is anything to go by, there is a lot to hope for from Annu Malik.

Between 'Mard' and 'Allah Rakha', T Series has been busy acquiring the music of all the producers that matter. Notable triumphs include all the films of K C Bokadia – the Midas who has been losing his touch of late – except the ill-fated 'Love And God', which went to Venus. The music of Bokadia's 'Pyar Jhukta Nahin' proved a windfall for all concerned. Like 'Ram Teri Ganga Maili', 'Pyar Jhukta Nahin' turned out to be one of the few genuinely successful musicals of the eighties. It had L-P once again asserting their supremacy in the musical arena. The team formed by T Series, Bokadia, L-P and S H Bihari returned within a few months with 'Teri Meherbaniyan', which became a success, more because it had the by then formidable 'Pyar Jhukta Nahin' reputation behind it, than anything else. More in sync with the established expectations is the music of Bokadia's latest 'Pyar Kiya Hai Pyar Karenge', with pulse-pounding music that set hearts afire, in spite of the film's nonperformance! That's the extent of T Series' reach; it even breaks the barriers of visual and aural constraints, to crack open the vaults of public fancy, simply by hardselling their product at an astoundingly attractive price – the two-in-one offer comes to around Rs 7.50 for an album!

Another important T Series 'convert' is J Om Prakash, known for his sensationally successful musicals over the decades, such as 'Aayee Milan Ki Bela', 'Aap Aye Bahaar Aayee', 'Aan Milo Sajna', etc. T Series has marketed the music of the film-maker's two releases in 1985, 'Aakhir Kyon?' and 'Aap Ke Saath'. The former had a luscious score by Rajesh Roshan, the latter this time by L-P. Which brings me to the perils of the two-in-one system. How does the company gauge the success of a film's score, since practically everything T Series markets becomes saleable under the tempting two-in-one scheme? According to the company, the music of 'Ilzaam', 'Love 86', 'Allah Rakha' and 'Sadaa Suhaagan' has turned out to be exceptionally successful. But how does the company know that a product will be succe-

ssful, since they were brought out in various combinations almost immediately after marketing the solo cassettes?

Getting left behind in the high profile salespitch are some of T Series subdued products, like 'Mahananda' (music by Manas Mukherjee), 'Pyari Bhabhi' (Hridayanath Mangeshkar) and 'Haathon Ki Lakeeren' (Pyare Mohan). A surprisingly soothing score from T Series that seems to have gone unnoticed is the one in 'Jhooti'. When you hear the Kishore-Lata duet, 'Chanda dekhe chanda', you can't believe it is a composition by Bappi Lahiri. No, I am not casting aspersions on his talent, but the man is too far gone into the southern rut, though even in a film like 'Muddat', Lahiri surprises you with an Aziz-Asha duet like 'Pyar hamara amar rahega'. I suggest T Series adopt a slightly different attitude to promote the music that is intended for the more discerning listener; how can the music of 'Andheri Raat Mein Diya Tere Haath Mein' (Dada Kondke-Ram Laxman) and that of 'Tere Sheher Mein' (Sagar Sarhadji Khaiyyam) be spoken of in the same breath?! Now that T Series has more than established itself, it is time to think of aesthetic considerations.

This column will deal with film music – on musicassettes, on records, on the AIR waves, or on Doordarshan. Hindi film music involves nearly every successful artiste, musician, singer or lyricist, and almost every aspiring artiste hopes to succeed in the film music scene. This column will deal with the music of new Hindi film soundtracks marketed by all the music companies. Every label and every artiste is equally important to 'Film Music'.

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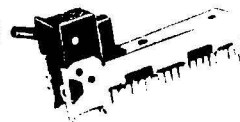
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MADRAS TRACK

Sea Records has released 'Ugranarasimham' (C 1082). Music is by Satyam and lyrics by C Narayana Reddi, Dasari, Vangapandu. Rendered by S P Balasubrahmanyam, P Susheela, K J Yesudas, S Janaki and Raj Seetharam. There are six songs in all. The score is predictable. The hero's introduction 'Nene ugranarasimham' (singer S P Balasubrahmanyam, lyricist C Narayana Reddi), thinly disguised double meanings that's a must in popular Telugu films in 'Dishyam dishyum' (P Susheela, S P Balasubrahmanyam Dasari) and 'Chana undappa' (P Susheela/Narayana Reddi), the hero's threats in 'Urikundi urikundi' (S P Balasubrahmanyam/Vangapandu), and the so-called folk song 'Rawa Savamalu' (S Janaki, Raj Seetharam, chorus/Vangapandu). Even the soft colours and the smooth singing of 'Veyi kaluvalu' (P Susheela, K J Yesudas/Dasari) that distinguish this song, are predictable in their score. This is the only song that one would listen to again. The inlay design could be improved upon.

'Thalambralu' – Telugu film cassette. Sea Records (C 1078). Music, Satyam. Lyrics, Mallemla, Rajasree. Rendered by P Susheela, S P Balasubrahmanyam. Four songs, of which two are repeated. Whichever films M S Reddy has handled had good music. This film, his presentation, is no exception. Amidst the general cacophony, a gentle symphony. Among low lyrics pandering to low tastes, a whiff of poetry. In addition, 'Ninna neevu' (P Susheela, S P Balasubrahmanyam, chorus/Mallemla) has exhilarating contours, 'O ratiri' (P Susheela/Mallemla) pain-pleasure principle, 'Idi pata' (P Susheela/Rajasree), melodrama captured in mellow music. Only 'O danavudaina' (P Susheela, chorus/Mallemla) is pedestrian. The inlay card has a striking design, good printing.

'Police Officer' – Telugu film cassette. Sea Records (C 1081). Music, Vasurao. Lyrics, Gopi, Veturi Sundararamamurthy. Sung by P Susheela, S P Balasubrahmanyam, Vani Jairam. Five songs, one repeated. Vasurao, son of veteran composer S Rajeswara Rao, makes his debut with this catchy score. It may not have any eternal melodies but surely its simple construction, lyrically and musically helped by pri-

Sundararama Murthy's 'Kabir Vani' on Geetanjali Musicals By VAK Ranga Rao

mary rhythms, will latch on to the listeners. The two duets, slippery and jumpy (P Susheela, S P Balasubrahmanyam) 'Ra ilara' (lyrics by Gopi) and 'Innallu na bava' (lyrics by Veturi Sundararamamurthy) have all that it takes to make it up the charts. Vani Jairam does spirited justice to her solo 'Papamedo punyamedo' and 'Gadilokostava' (lyrics by Veturi Sundararamamurthy). The way she launches into typical eastern Andhra dialect, 'Atu kookolenu, itu tongolenu', is totally delicious. The last lines of the stanzas suggest some salacious lyrics and music to follow, but happily the song does not fulfill the threat/promise. 'Nede happy day' (sung by S P Balasubrahmanyam and chorus, lyrics by Veturi) is again a vigorously shaken baton at anti-social elements. Ordinary inlay card. The track information given on this does not tally with what is heard.

'Udupi Sri Krishna Suprabhatam-Gopi Geetham' – Sanskrit devotional cassette (3MSC3008). Music, H Hanumanthachar; lyrics, are by Sri Madhwesha-Dasamaskandha of Vyasa's Bhagavata. Sung by S Janaki. Many slokas. A voice that is silver and soaring is Janaki's. And when she chooses to render devotionals, with outstanding results. Sri Madhwesha's simple Sanskrit is by itself the purest gold. Hanumanthachar's music adds perfume and

Janaki's singing, softness. The Gopi Geetham that is tagged on at the end, can only be compared to the Sarkarapongal that is a part of a Vaishnavite meal. For the devoted, an indispensable cassette. For others, an aural treat. Simple and well-printed inlay card.

'Raja Vikrama' or 'Shani Mahatme', Kannada mythological drama. Sangeetha (9ECB90002.), Maximum retail price Rs 37 all inclusive. Music R Paramasivan. Writer, H K Yoganarasimha. Voices of the artistes of Kannada Theatres, Mysore. Duration 90 minutes. Recorded under the supervision of a historian of Kannada stage and screen, Sitaramayya, this condensation is perfectly balanced and authentic. The only concession to present-day taste and practice, is the electronic instrument used in the place of harmonium. It gives a filmi aura to the re-recorded music. And a hardness to the songs. The singing too reflects this hard line. The recording is clear, the enunciation of the artistes both crisp and communicative. One voice, that of Vikrama's queen (possibly Satyavati), has a velvet warmth. These cassettes serve to recycle these traditional memories to the present generation of listeners.

The inlay card is suggestive of the cassette's content. The participants include Bhatti Mahadevappa, H T Arasu, Madras Mahadevappa, and others. Available in many outlets in the South or from The Master Recording Co.

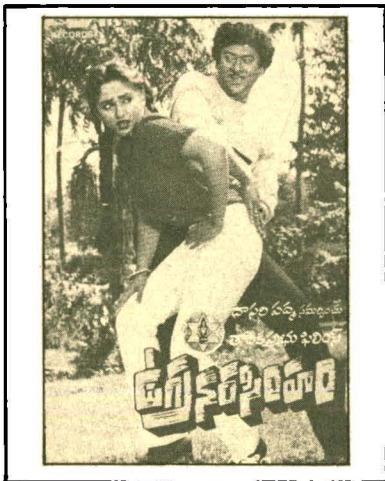
'Songs of Shalom' – Tamil Christian devotional cassette. (GRC935) Suggested retail price Rs 20 all inclusive. Music, J F Sathy Victor. Lyrics, Vedanayagam Sastriar, Bhagavatham Vedanayagam Sastriar. Voices, Bhagavatham Vedanayagam Sastriar, Swamy Aamen, chorus. Duration 45 minutes.

Evangelical music in Tamil Nadu has taken a shape that includes influences from many sources like Carnatic, film and stage music and for an occasional novelty, echoes of a percussion orchestra. J F Sathy Victor is, surely, one of the most popular practitioners. Sophistication is not the aim of this cassette, listener participation is. That is achieved by 'Songs of Shalom'. The main voice is that of Bhagavatham Vedanayagam Sastriar, whose stentorian exhortations to the faithful are interpolated between the

MADRAS TRACK

songs. Which include the hoary ones of Vedanayagam Sastriar, 'Athiyum anthamum', 'Thuthi than-giya' in beautiful shades of saranga etc. The singer's own compositions are 'Undanin' and 'Nanmaipetru'. Sincerity in the score is the scoring point.

'Ammanukku Samarpanam' - Tamil devotionals about Amman. Geethanjali GRC913. Suggested retail price Rs 20 all inclusive. Music, uncredited. Lyrics, S V Narayanan, P Ramachandran, Sakthi Shanmugam, Tamil Nambi, Ayyappa Dasar, Tiruchi Ekambaranathar, Bharathikanthan. Voice L R Eswari. Stridency, thy name is L R Eswari. Perhaps she is only one who can make a plaint so incessant and demanding and get away with it. In keeping with the subject, Karumariamman, a village deity, she is totally rustic while singing these songs.



And the music too keeps itself totally unsophisticated. The seven writers who have written these eight songs turn out lyrics that vary from mere line-fillers 'Azhakana' (S V Narayanan) to some good poetry. The ones that don't jar too much on the finer sensibilities are 'Kannara kanavandom' (Tamil Nambi), (Karumari tirumudiyin' (P Ramachandran's adaptation of Pambatti Siddar's traditional song), 'Ettu disaiyilum' (Ayyappa Dasar) and 'Onragi ninraval' (Bharatikanthan). Srikanth has designed a simple inlay.

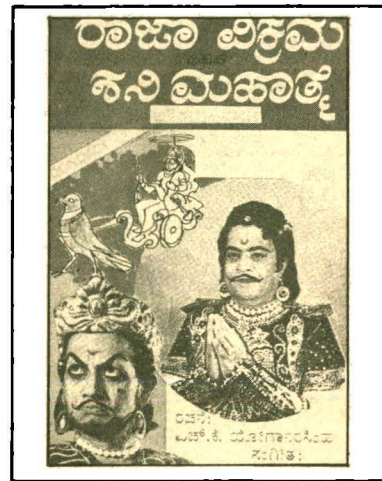
'Kabir Vani' - Telugu philosophical devotional cassette. Geethanjali Music's Music, Chakravarthi. Lyrics, Veturi Sundararamamurthy. Voice S P Balasubrahmanyam. Centuries ago, when the factious tendencies of militant religions reared its ugly head, saintly men like Kabir helped mend men and matters by

their songs. Kabir's, in particular, was more philosophical than preaching any particular creed. In fact he was against organised religion. He said that a consideration for the fellow-man, kindness, compassion, practised along with the chanting of Ram's name, is the panacea to all earthly ills. Few in Andhra know his authentic lyrics. But those ascribed to him loosely based on his teaching, written in simple Hindi and a part of the Ramadas' stage play for the past 50 years, are quite popular. Veturi Sundararamamurthy has based his Telugu songs on both. The result is sensibility of the Kabir kind. Chakravarthi has made his tunes both popular and wedded to the subject. S P Balasubrahmanyam projects these with the ease with which, one assumes, Kabir must have essayed them. A worthwhile programme. Excellent stereo, inlay card and technical qualities from the new concern started by Veturi Sundararamamurthy.

'Geethagovindam' - ashtapadis in Sanskrit, from Geethanjali Musicals. Music, K V Mahadevan. Lyrics by Jayadeva. Voices P Susheela, S Janaki, S P Balasubrahmanyam. Written by Jayadeva 800 years ago, these songs of exquisite eroticism have been popular for the past few centuries all over the South and also in Orissa and Bengal. And a part of this work in irresistible Sanskrit has found its way into Guru Granth Sahib. Its universal acceptability, thus, is unquestionable. These ashtapadis have been frequently featured in Telugu films, stage plays, in concerts of classical music, performances of dance, such is their multi-faceted brilliance. Many popular tunes have existed for years. Steering clear of all those must have proved quite a task for K V Mahadevan. An achievement in overcoming prevalent trends with a better flow of music for most part. Songs are not credited to singers individually. 'Kshanamadhuna' (S P Balasubrahmanyam) tops the eight in appeal, 'Pralaya payodhi' (P Susheela, S Janaki) in length and complexity. 'Sa virahe', 'Chandana charchita', 'Rati sukhasare', 'Natha hare', 'Ya ramita, and 'Tava virahe kesava' are the others. Inlay card is top class.

'Mannukkul Vairam' - Tamil film cassette. T Series SFMC 1823.

Music, Devendran. Lyrics, Vairamuthu, Muthulingam, Pudumaipithan. Voices, Malaysia Vasudevan, S P Balasubrahmanyam, S Janaki, Sasirekha, K Jesudas. Nine songs. The way track information has been provided on this cassette leaves much to be desired. The new composer seems content to follow in the footsteps of Ilayaraja. There are longish, folk-type songs, rather off-key. There is a fast, frenetic number that is difficult to follow, 'Atha mariatha' (S Janaki/Vairamuthu). Duets ranging from tranquil to titillating, 'Ammadi idu enna vithi (K Jesudas Sasirekha/Vairamuthu) and 'Pong iyathe kathal vellam' (S P Balasubrahmanyam, S Janaki/Vairamuthu), that paint a promising future for this debutant. Balanced. Rich. Emotive. Curiously, 'Muthu sirithathu' (S P Balasubrahmanyam, S Janaki/Muthulingam) varies in



pitch, but in the same place every time! 'Jathi malligaiye' (S P Balasubrahmanyam/Pudumaipithan) has poetry lulled into song. And 'Ithazhodu' (S P Balasubrahmanyam, S Janaki/Vairamuthu) carries the constant concupiscence of youth. Inlay drips colour.

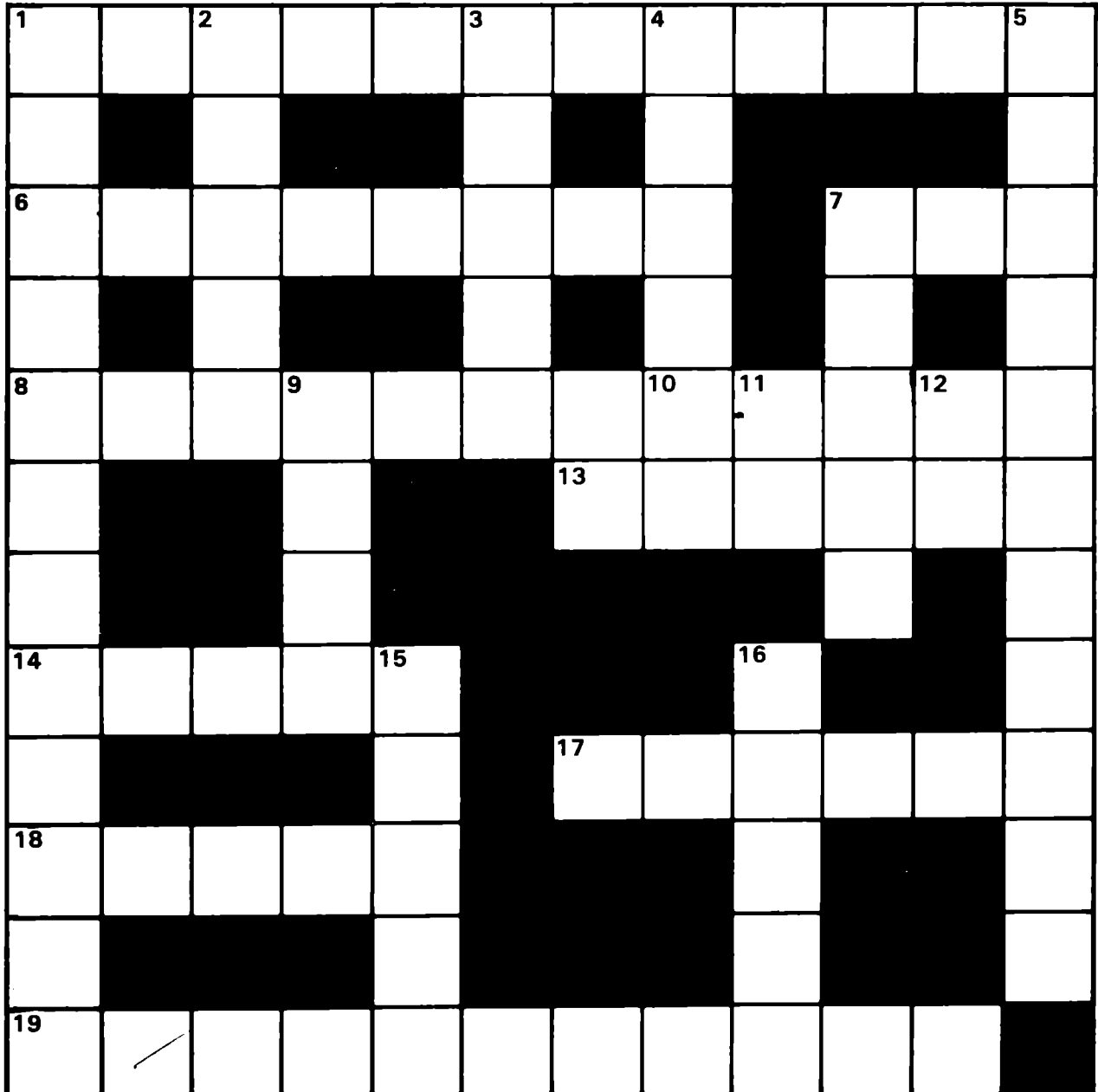
'Raja Mariyadai' - Tamil film cassette. T Series SFMC 1822, Music Sankar-Ganesh. Lyrics, Vairamuthu. Voices, S P Balasubrahmanyam, S P Sailaja, Vani Jairam, K Jesudas, Chitra, Malaysia Vasudevan. Four songs. Sankar-Ganesh's music can be termed noisome both in the popular and in the dictionary sense. The only exception is 'Vannakkiliye vadi veliye' (K Jesudas, Chitra) which sounds heavenly. 'Chinnamchiru' (Malaysia Vasudevan), not identified as a chorus, does not stand comparison with the latter. Good lyrics, though. ◀◀

FAST-FOR-WORD

Musicrossword

October 1986 / No. 5

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



Get Down and Across to words and rewards

Clues

Across:

- 1. She quickens the heartbeat, spreads intoxication (6, 6)
- 2. Hindustani classical singer; her (sur) namesake is an actor (8)
- 7. There are two in a -- (3)
- 1. Well, it's not summer, but the -- is on (4)
- 10. Leading sitar player: A -- J Khan (5)
- 13. The lady is a sinner, but the music is a winner (6)
- 14. Echoes of RD's popular music (5)
- 17. Country roads, take -- (2, 4)
- 18. Sachin's son (5)

FAST-FOR-WORD

19. --- by me, Diana (1, 6, 4)

Down:

1. P D Jalota sang the bhajan while Kishore Kumar rendered the disco version; both were derived from a Meera poem (3, 9)
2. She joined Rafi in the 'gul' and 'bulbul' song from 'Jab Jab Phool Khile' (5)
3. This film had the famous duet 'Teri duniya se door chale hoke majboor' (5)
4. She does not use the 'Chinai' too often (6)
5. A lady made of heavy metal (4, 6)
7. He sang a regular song in 'Musafir' and rendered a few lines in 'Karma'; for himself, of course (5)
9. Bruce Springsteen found darkness at the edge of - (4)
11. I saw Chet -kins (2)
12. Take Michael's advice and just beat - (2)
15. Look, this is Remo's - (5)
16. 'Na yeh chand hoga' film (5)

Last Date: 15th November, 1986
 Correct solution: December
 Correct solution of the September Fast-For-Word will appear in the November issue of Playback And Fast Forward.

Rules

1. Each entry must be on the given entry form only.
2. One reader can send only one entry.
3. The last date for receiving completed entries is the 15th of November, 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 And Fast Forward. If he/she is already a subscriber, the entrant can nominate someone else to receive the prize. Alternatively, 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 December issue of Playback And Fast Forward
9. In all matters, the decision of the editors will be final.
10. This coupon must accompany all entries.

Name: _____

Signature: _____

Postal Address: _____

Nominee, in case you are already a subscriber:-

Name: _____

Postal Address: _____

Winner of the August Musiccrossword 1986/No 3:

Mr Anil Punjabi, 4 Kirti Mandir, 106, L J Road, Mahim, Bombay 400 016

His 'letter' reads:

Your 'Playback' issue of August,
 Was a music lover's must,
 So crisp your music news,
 So deep your cassette reviews.

It blends past, present and future,
 An event clicked in picture,
 Technical knowledge thru Pro-Audio,
 Or a peep into Sudeep Studio.

Plus prizes, interviews, fresh talent,
 Everything worth the money spent,
 Your music journal for just 10 rupees,
 We'll always swarm like honey bees.

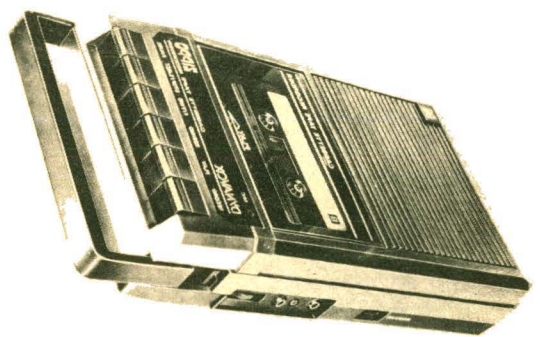
Correct solution to Musiccrossword August 1986/No 3



To Win a FREE



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**Solve the crossword
 and give your reaction,
 in less than 100 words,
 to this issue of
 PLAYBACK AND FAST FORWARD
 The best letter gets the prize.**

REVIEWS

Hindustani Film

Shri Krishna RELIANCE Krishna Krishna

Grab it. Reliance International Records & Cassettes Mfg Co has nothing to do with the namesake it has in textiles. It has a lot to do with music, though. A little known composer (but well-known accompanist), Devi Prasad Chakroberty, hits bull's eye with a dozen tracks, perhaps deliberately from a film with the above title. Asha Bhosle, Anup Jalota, Bhupinder, Arati Mukherjee, Sonali Jalota, Annette, Ashok Verma and Anjana Banerjee are the eight voices chosen to lend their services to this commendable effort of Devi Prasad's. Yogesh pens five of the songs, with admirable works of Harendranath Chattopadhyaya, Gauri Prasanna Majumdar (who died a few weeks ago), Dr Lalan and Chakroberty himself for company. Songs are in Hindi, Bengali and English! Selecting the better ones is an unenviable task. Anup and Bhupinder sing in Bengali too, while the English words are allotted to Bhupinder and Annette. 'Karo Hari ka bhajan pyare' (Anup and Arati) is getting around. 'Barkha kee dhoop' (Anup) and 'Thehro thehro' (Asha) should follow suit.

All Time Greats HMV by Mukesh

On his tenth death anniversary, HMV pays tributes to Mukesh.



Twenty-three all-time greats in the double-cassette series that took shape with Rafi and Lata compilations and now put Mukesh in perspective. His earliest big hit, 'Dil jal-taa hai' ('Paheli Nazar', music: Anil Biswas) provides the starting point for Cassette 1, Side A. Six duets are included, of which three deserve special mention: 'Saath ho tum aur raat javaan' (with Asha Bhosle; 'Kaanch Ki Gudiya'; music by Suhrid Kar), 'Tumse kuchh kehna hai' (with Lata; 'Guest House', music Chitragupta) and 'Haan main ne bhee pyaar kiya' (with Suman; 'Boond Jo Ban Gai Moti'; music Satish Bhatia). Routine Mukesh fare is indispensable for a compilation of this nature: 'Yeh mere deevanapan' ('Yahudi'), 'Vaqt kartaa jo vafaa' ('Dil Ne Pukara') and 'Jeena yanaan' ('Mera Naam Joker'). Welcome inclusions are 'Hum aaj kaheen' ('Andaz'), 'Kiseekee muskurahaton pe' ('Anari') and the ethereal chorus 'Yeh kaun chitrakaar hai' ('Boond Jo Ban Gayi Moti'). All Mukesh. All melodious. All sentimental.

—Siraj Syed

Versions

A Tribute To MIL Mohammed Rafi

Ten tributes to be precise, by Ashok Khare. Intense and dedicated, his stresses and pronunciations still tend to desert the professor/singer. Selections go back to 'Lala Rukh' ('Hai kalee ke lab par') and stop at 'Patanga' ('Thoda ruk jayegee'). The uncredited orchestra is too electronic and in too much of a hurry to do a decent job of this "all full songs" medley. Rafisahab's magic pervades all through and rescues the product. Ashok's devotion to the genius of the immortal Mohammed Rafi reaps its reward.

25 Non-Stop Hits MIL (Vocal)

Twenty-five songs on a Rs 22.50 cassette? Can they do it? Or is it an other version package? No it isn't: Mithun-Meenakshi and Rajesh Sridevi (?) are the two couples splashed on the extra flap added inlay. And the songs are picked from earlier MIL albums, except for one sole version from 'Love '86'. Babla's hits from 'Kaise Bani', 'Ab Na Jaibe' and 'Kuchh Gadbad Hai' are incorporated too. Others come

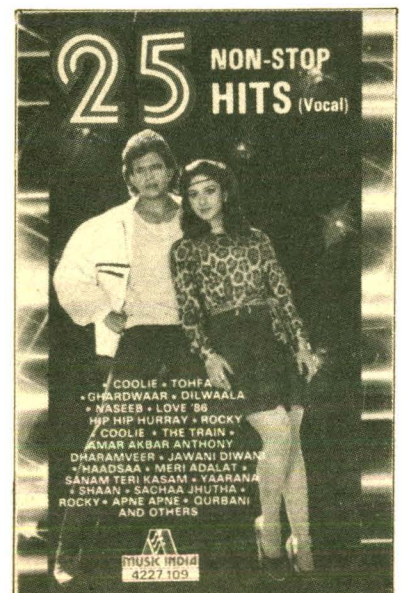
from 'Apne Apne', 'Coolie', 'Tohfa', 'Dilwaala', 'Ghardwaar', 'Naseeb', 'Hip Hip Hurray', 'Rocky', 'The Train', 'Dharamveer', 'Jawani Diwani', 'Hadsaa', 'Amar Akbar Anthony', 'Sanam Teri Kasam', 'Yaarana', 'Meri Adalat', 'Shaan', 'Sachaa Jhutha' and 'Qurbani'. But twenty-five songs? Look at it this way. Take a C-60 cassette. In a medley, you have all 60 minutes to use. That makes 2 minutes and 24 seconds available for each track, on an average. And that's not too bad in these days of one-minute version medleys. In a clever ploy, MIL digs up archive material from 'The Train', 'Jawani Diwani' and 'Sachaa Jhutha' and 'Apne Apne'.

—S.S.

Ghazals

Patthar Kashmira Ka Jigar Cassettron

Majid Shola is better known as a qawwal. To remind you that he is a name to contend with in the qawwali field, he gets off to a hilarious, satirical qawwali, which provides the title of the album. Tunes, obviously, are self-composed. Poetry is provided by Dr Bashir Badr, Akhtar Jamshidpuri, Zafar Kaleem, Fiza-ibn-Faizi, Nashtar Jabalपुरi and Qateel Shifai. Five tracks occupy 60 minutes of tape and more than one poet is featured on each of the four ghazals. This is in the traditional style of interspersing topical couplets of other poets between coup-



REVIEWS

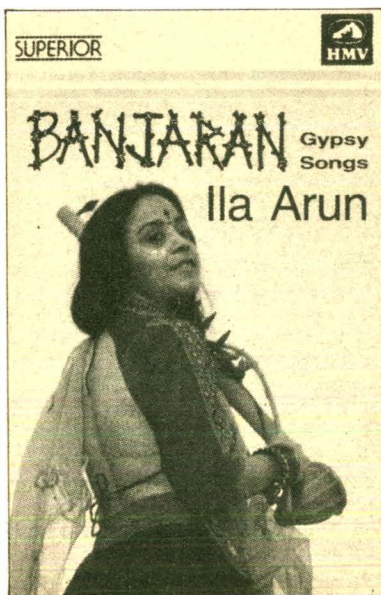
lets of one ghazal. Majid is talented and exhibits depth of feeling all through. There is a streak of anguish and the songs tend to languish. 'Yoon-hee andhere ujalle se' is the pick of the lot. Obviously, Majid Shola has been largely ignored. He deserves better.

- S.S.

Religious

Dil Ki Awaz Kashmira Cassettron

You cannot call it a version, though the tune is a straight lift from 'Ram Teri Ganga Maili'. 'Zainab bechari kahe' is an account of the tragic events of Karbala, the mourning commemorated during Moharram. This is the first of the seven tracks that figure on Tamanna Bano's offering, supervised by Mohammed Shafi Radiowala for Kashmira Cassettron. Majeed Shola looks after the music arrangement. Written to match popular film songs, works of Zia Ansari, Shahid Kabir and Akhtar Jamshedpuri convey the relevant message quite effectively. 'Yara, O yara', again from 'Ram Teri ...' becomes 'Khawaja O Khawaja', in praise of and a prayer addressed to the venerated Muslim saint. Tamanna shows a weakness for higher notes. The chorus is tentative and the orchestra skeletal. Religious songs sung in film style and moulded in the qawwali genre, 'Dil Ki Awaz' will please its audiences.



Bengali

Anurodh MIL

MIL has released a music cassette of the Bengali film 'Anurodh', which comprises six songs. Amongst them is a Hindi song written by Salim Sabir. The remaining five songs are written by Sunil Baran. The music is composed by Dilip Rai who is a reputed music arranger from Bengal.

The music is extravagant and the composition of the music does not move us, except the song sung by Anuradha Paudwal 'Anurodh rako...' The Hindi song 'Ley chal mujhko...' is attractive. It has been sung by Asha Bhosle, but the lyric is a let-down. Besides these, there are two songs by Asha and one by Anuradha Paudwal which are sung to disco tunes; and a song by children in chorus.

Mano Japo Naam MIL

Music India's new cassette 'Mano Japo Naam' is a collection of eight devotional songs of the poet Kazi Nazrul Islam. This is Anup Jalota's first non-film Bengali cassette and it has scaled impressive heights. The use of musical instruments is very simple and the co-ordination makes the songs very effective.

The style of Nazrul geet is adopted by Anup Jalota. The title song 'Mano japo naam' is the best. There are many not so common songs of Nazrul in this cassette, such as 'Shokhi shey hori kamon bol' and another song sung by Nazrul himself in the Bengali film 'Dhuba'. This cassette is an asset to Bengali music.

Jalsa MIL

'Jalsa' is the second non-film record sung by Anup Jalota. It contains eight Bengali modern songs, whose lyrics and music are harmonious. The lyrics are by Mukul Dutta and music by Mrs Sumitra Lahiri.

There is a great deal of freshness in Mukul Dutta's lyrics. Listening to the music takes us back to the music composers of yesteryear. Anup's expression is proper. The best song is 'Bhorena tomal dekhe mon', the second best being 'Jeney nitey', and one Shyama Sangeet, 'Emon kano hayma shyama'. 'Jalsa' is worth it.

- Rajat Gupta

Folk

Banjaran HMV

Rustic, earthy and gypsyish, 'Banjaran' is an ideal vehicle for the multi-faceted Ila Arun. She has penned the lyrics, composed her own tunes and rendered them in her own individual, full-throated voice. Good back-up comes from Sameer Sen (music arrangements) and Shabih Abbas (who has written the linking commentary). There are eight cuts on this Superior Stereo cassette. Could be a good pick for a 'change'. The fare is common folk music. In the era of ghazals and bhajans, however, it sounds uncommon.

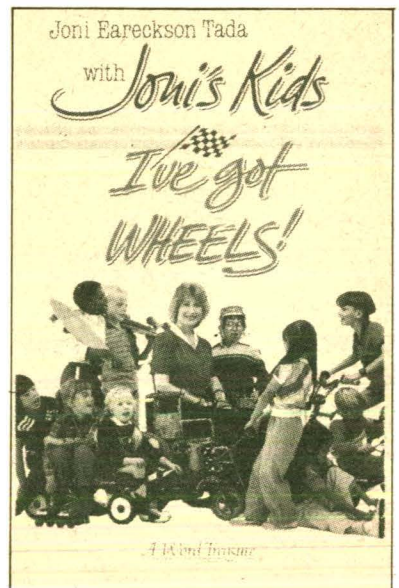
- Siraj Syed

International

Tennessee Akash **Ernie Ford**

The album for children is sung in a very country/western style with children. The solo voice/narrator begins the album with a Bible medley, in which nothing really exciting happens. Side is dominated by the medley, stories from the book and also often heard tunes like 'He's got the whole world in his hand' and 'This little light of mine'. The transition from one melody to the other is smooth.

The album is short in terms of playing time and also that of musical quality. The only tracks worth listening to are 'Brighten the corner



REVIEWS

where you are' and a magnificently rendered 'I believe', the old classic anointed with kiddie voices.

The overall effect is not exactly lasting probably because I'm not a kid (at least mom told me I'm not so!) even though some of the tunes are hummable.

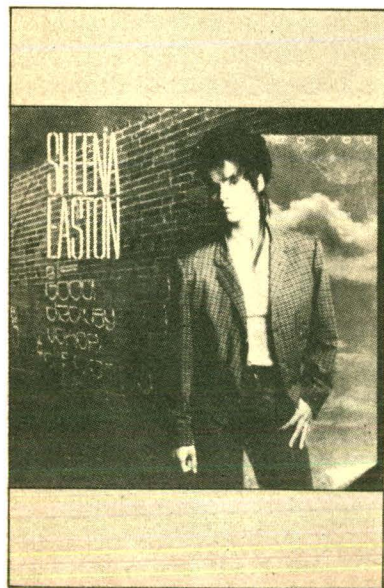
Comin' On Strong Akash

The songs have such diverse rhythms, with variations of voice, that, I cannot but commend Carman's brilliance. This thing is real' is truly 'gospel' with traditional slow rhythm and a vocal back-up. 'Spirit filled pizza' is hilarious and tells us of his cousin Frank's conversion in a black rap. 'Blessed is he who comes' is done brilliantly with Latin American flavour, complete with the Caribbean accent. Also interesting is 'Lazarus come forth', a complicated ballad handled confidently. What is really incredible is that Carman handles both lyrics and music arrangement with stunning ease. It really showed me exactly how convicted this man is to his message.

I've Got Wheels Akash

The inlay shows an attractive lady surrounded by kids and not being a lover of children, expected a nursery rendition.

I did not realise even after listening to the first two tracks, 'I've got wheels' and 'A praise medley', that this album is not child's play. True, there are a lot of children singing, which adds to the aura of festivity in the tracks.



The next thing I knew, there was Joni, very relaxed, introducing herself. She is paraplegic, confined to a wheel chair due to a swimming accident. The testimony is an entree... for 'Uniquely me' a duet with a little child. Joni incidentally has a smooth voice. 'The shepherd song' is beautifully composed with children singing in unison and then in rotary motion heightened by a key change. I was moved on hearing 'May I borrow your hands and I can love'; the words are superb. The tracks are preceded by stories and the like. The album is excellently engineered, the tunes playful and catchy. Also excellent food for thought.

— Ralph Heredia

Rock A Little HMV

No wonder, this Stevie is a lady! Actually, she's Stephanie Nicks of Fleetwood Mac fame on a solo sortie. 'I can't wait', she admits, while displaying her vocal range. Perfected over a decade with Mac, 'Sister Honey' finds her switching over to a lower scale and 'going softer. Odd, but worth a hearing. Quaver, tremolos and sudden rasps make you sit up and take note of tracks like 'I sing for the things', 'Imperial Hotel' and 'Some become strangers' and of course, the title track, 'Rock a little'. All songs but one are written/co-written by Nicks herself. The put-on, affected style becomes discernible on 'Talk to me', the track that opens Side 2. Called 'The nightmare', the follow-up track isn't one bit scary. Changes of tone abound on this cut, around ideas "you don't understand". 'If I were you' flags off with an 'O.. O.. O...' Accents are pronounced, rockability apparent. Curiously, spoken words are best audible on 'No spoken word', interwoven with a matching chorus of backing vocals.

Katrina And The Waves HMV

Katrina? Yes! Waves? I wonder! 'Red wine and whisky' serve as aperitifs for this pop rock meal. 'Do you want crying' has an insistent beat but undistinguished vocals, bordering on crying of the yelling kind. 'Oue te quiero' is more sensual and emotive. In a hell of a hurry is 'Machine Gun Smith', goaded on

by Alex Cooper's drums and synthesiser. Katrina Leskanich's powerful vocals dominate 'Cry for me' though she has good support from Nick Glennie Smith and Wendy Nicholl. And if this is the same track that was endorsed by *Billboard* as 'Tears for me', we have 'Walking on sunshine', recommended as 'mature pop' by *Music Week*. It shows Katrina, Alex, Vince de la Cruz (bass backing vocals) and Kimberley Row (lead guitar, backing vocals) in good form. Repetitive, 'Going down to Liverpool' does not grip. Ms Leskanich leads vocals, plays rhythm guitar and even lead guitar. Her waves are, however, far from tidal.

Chart Busters – MIL Vol. II

'The here and now band' is here again, this time to play its versions of the by now familiar tracks like 'Move Away' (Boy George O'Dowd), 'Absolute beginners' (David Bowie), 'Manic Monday' (The Bangles) and others. There are ten of them. 'Kyrie' (Mr Mister) and 'Love comes quickly' are quick to make impact while 'Just bugging' leaves you in splits. Safe, sure and saleable – Chart Busters-II is one compilation that will do well with the masses but might not dent the charts here. Recording quality is standard and the talent, unlike the title of the Bowie song re-enacted, does not sound like absolute beginners.

— Steve Savage



Reviews

Profile of The Hindi Hit Movie: 1951-1984

Reviewed by Siraj Syed
 Author: Vinayak Purohit
 Language: English
 Publishers: Indian Musicological Society, Jambu Bet, Dandia Bazar, Baroda, Gujarat.
 Pages: 24; Paperback
 Price: Rs 10

Music has always been an integral part of Indian films. Good songs have helped films register better collections at the box-office and bad music has contributed in no small measure to the overall impact of the film. Quite rightly, therefore, the Indian Musicological Society chose to devote 24 pages of its *Journal* (June 1985 issue) to present a *Profile Of The Hindi Hit Movie*. Later, they decided to release the feature in a booklet form, rather steeply priced at Rs 10.

Author Vinayak Purohit warns on page 46 (the page number here refers to its position in the *Journal*; actually page 46 is page 1 to the reader) that the 'paper' is copyright material and part of his forthcoming publication 'Arts of Transitional India: Twentieth Century' (Popular Prakashan).

Salient features of the paper, with reference to music are: a) Music is monopolised b) One out of every three hit films made during 1964-1984 had music by Laxmikant-Pyarelal and c) Indian film music has reached abysmal depths of vulgarity during the latter half of the period under consideration.

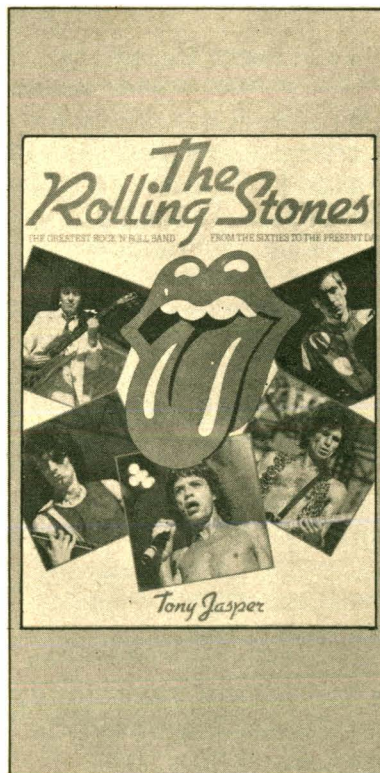
Vinayak Purohit then lists 286 films under the columns Title, Banner, Director, Music Director and Stars. Going back 30 years, I was pleasantly surprised to find 'Sati Anasuya' (music: Vasant Desai) featuring in the hits of 1956. And how many of you know that of the seven hits listed under 1984, No 5 is 'Purana Mandir' (music: Ajit Singh)? In 1951, the six music directors who shared the seven hits were Naushad ('Aan', 'Deedar'), Shankar-Jaikishan ('Awara', 'Nagina'), S D Burman ('Bahar'), Roshan ('Humlog'), N Dutta ('Bahar') and P S Kalla ('Sansar'). Now, take a look at

1984: Bappi Lahiri ('Tohfa', 'Sharabi'), L-P ('Ghar Ek Mandir'), Ravi ('Aaj Ki Awaz') Ilayaraja ('Chhota Chetan'), Sathyam ('Daku Rani Himmatwali') and Ajit Singh ('Purana Mandir').

The Rolling Stones

Reviewed by Siraj Syed
 Author: Tony Jasper
 Language: English
 Publishers: Octopus Books, Great Britain. Printed in Hong Kong
 Pages: 94; (Hardbound)
 Price: Rs 54

Available at 20% discount to readers of Playback And Fast Forward, from UBS Publishers' Distributors, 5 Wallace Street, Bombay 400 001. Only money orders and drafts will be accepted.



The book is an up-dated edition of the 1976 version. Treasure Press published this edition in 1984. It is dedicated to Caroline Dalal and Jane Roberts, but there is no indication about the identities of these two ladies. A loud proclamation on the cover claims that The Stones are "the greatest rock 'n' roll band from the sixties to the present day." Some cynics might not concur, but

the statement is not very far from the truth.

Dripping with colour, both on the cover as well as the inside pages, there is a mocking mouth drawn on the cover, showing a tongue protruding. In a clever bit of printing, the cover flap carries the same part of the picture it masks. There are more than 100 illustrations, some in black and white.

Mick Jagger, Keith Richard, Charlie Watts, Bill Wyman and Ron Wood constitute The Rolling Stones, not to forget Brian Jones. Jones left the group on June 8, 1969, and died on July 3,

The Rolling Stones deals with the group in five main sections: Their Story, Flashback, Members of the Stones, A-Z of personalities and Discography. 'Come On', their first single, was released in 1963 and disappointed both music critics and fans. 'I Wanna Be Your Man', the second single (released in November that year) achieved No 12 position on the charts and 'Not Fade Away' (February 1965) made it to No 3. From 'Little Red Rooster' to 'Get Off My Cloud' (1964-65), all five singles were No 1 hits. Their first album came in April 1964, eponymously titled 'The Rolling Stones'. It was No 1 in America.

Mick Jagger is described as "the most expressive and most photographed face in rock's history, whether male or female; a mixture of the gentle, ugly, tough, defiant, abrasive, aggressive, painful." Keith Richards "provides a dominating backing to the group and it is he who directs rehearsals and dictates the musical spectrum." Others featured are Brian Jones, alias, 'Buster'; Bill Wyman, also called the quiet Stone; Charlie Watts, labelled "very together" and "well adjusted", Ian Stewart, 'the Stone that rolled away'; Mick Taylor, Ron Wood, Billy Preston and Ollie Brown.

Going month-by-month and year-by-year, we find the first entry dated April 13, 1963, which mentions the appearance of the first press story about The Stones. The last one is datelined March 2, 1984 - this date marks the birth of Mick Jagger's third daughter, from girl-friend Jerry Hall. *The Rolling Stones* is a must for all their fans as well as for Mick Jagger maniacs. Forty-three this year, he is yet to gather any moss.

NEW RELEASES

Key: Title/Label/Coupling No/Genre/Singers

- Asli Naqli/Allah-Rakha** T Series SFMC 1781 Film Kavita Krishnamurthy, Anup Jalota
Abdur Rub Chaush – Vol VII Musicraft MC 167 Qawwali Abdur Rub Chaush
Ashiqana Qawwalis Musicraft MC 265 Qawwalis Noor Jaha
Aap Key Sath – Vol II Musicraft MC 275 Qawwali Anjum Banoo
Anubhav Venus VCF 456 Film Asha Bhosle, Rajesh Roshan, S P Balasubrahmanyam, Alka Yagnik, Lata Mangeshkar
Best of Anjum Banoo Musicraft MC 278 Qawwali Anjum Banoo
Bazm-e-Qawwali Musicraft MC 311 Qawwali Tanvir Jaha
Bhajan Teerth-I MIL MC-A 4227 840 Bhajan Anup Jalota
Bhajan Teerth-II MIL MC-A 4227 841 Bhajan Anup Jalota
Bhajan Teerth-III MIL MC-A 4227 842 Bhajan Anup Jalota
Bhajan Teerth-IV MIL MC-A 4227 843 Bhajan Anup Jalota
Barood/Woh Mein Nahin MIL MC-B 4227 141 Film Various
Chadgai Neem Kareley Par Musicraft MC 188 Qawwali Master Islam Qawwal
Chori Mera Kaam/Do Shatru MIL MC-A BTP 4227 139 Film K Kumar, Asha Bhosle, Lata Mangeshkar, Amit Kumar
Chitthi Aai Hai MIL MC-A 4271 018 Film Pankaj Udhas
Dadagiri T Series SFMC 1854 Film Annu Malik, Munmi, Anuradha Paudwal, Anup Jalota, Shabbir Kumar
Dhadkan T Series SNMC 1945 Ghazal Vandana Bajpai, Dhira Ghosh, Deepa roy
Dharti Ki Awwaz T Series SFMC 1870 Film Various
Devar Bhabhi/Ek Chadar Maili Si T Series SFMC 1790 Film Asha Bhosle, Lata Mangeshkar, Gurcharan Kaur Begum, Mohd. Aziz, Dilraj Kaur, Shabbir Kumar
Dastan-e-Karbala Symphony Religious Quatsar Yezdani
Dilkash MIL MC-A BBSC 004, LP BBS 4004 Ghazal Sonali Jalota
Gaus-e-Azam Ki Musicraft MC 276 Drama Farida Banoo
Ganga Ki Saugandh/Amar Akbar Anthony MIL MC-B 4227 142 Film Various
Guldasta T Series SNMC 1867 Ghazal Abbū Malik, Khurshid, Najma, Mohd. Aziz
Jogan Musicraft MC 274 Qawwali Shamshad Banoo
Jaal/Tarzan T Series SFMC 1795 Film Deepa Roy, Debashish Dasgupta, Sanu Bhattacharjee, Vipin Sachdeva, Sanjay, Vandana Bajpai
Khabar Lo Khabar Tajdare Madina MC 228 Devotional Rasida Khatoon
Karbala Ki Ek Dopahar Symphony Religious Akbar Qawwal
Kalchakra/Sagar Sangam T Series SFMC 1973 Film Various
Mukesh Ki Yaaden MIL MC-A 4227 140 Film Manohar
Mera Lahoo Venus VCF-468 Film Shailendra Singh, Alka Yagnik, Shabbir Kumar, Mohamed Aziz
Main Nagma Mere Nagma T Series SHML 1936 Ghazal Rupa 'Nagma'
Natya Qawwalis Musicraft MC 211 Qawwali Aslam Sabri
Natya Qawwalis Musicraft MC 264 Qawwali Noor Jaha
Piyaz Ke Chilke – Vol I Musicraft MC 272 Drama Atif Latifi
Piyaz Ke Chilke – Vol II Musicraft MC 273 Drama Atif Latifi
Pyar Karke Dekho T Series SFMC 1940 Film Asha Bhosle, Bappi Lahiri, Vijay Benedict, Amit Kumar, Kishore Kumar
Pyaar T Series SFMC 1858 Film Babla Mehta, Deepa Roy, Vipin Sachdeva
Prem Diwani T Series SNMC 1944 Bhakti Geet Meena Banerjee
Pyar Ke Kabil/Sadaa Suhagan T Series SFMC 1778 Film Kishore Kumar, S Janaki, Vijay Benedict, Mohd. Aziz, Asha Bhosle, Kavita Krishnamurthy
Qawwali Ki Jung Musicraft MC 279 Qawwali Dilawar Nizamil, Shakila Banoo
Rehmat Ke Phool Musicraft MC 300 Devotional Rani Rooplata
Roodade Korbala Symphony Religious Mazhar Ali Khan

NEW RELEASES

Soz-O-Salam Symphony Religious Ibne Hossan Rizvi
Shame-e-Ghazal Musicraft MC 236 Ghazal Vajahat Husain
Sehre Ke Phool Musicraft MC 277 Marriage Songs Aziza Banoo
Shamakhana – A Live Mehfil of Ghazals MIL 2 MC-A TMC 1014 Ghazal Anup Jalota, Bhupinder
Shirdi Saibaba Ki Kahani MIL LP 2394 020, MC-A BTP 4271 020 Film K Yesudas, S P Balasubrahmanayam, Vani Jairam
Sadaa Suhagan/Naasamajh T Series SFMC 1869 Film Asha Bhosle, Mohd. Aziz, Kavita Krishnamurthy, Vijay Benedict, Anuradha Paudwal, Shabbir Kumar, Sanu Bhattacharjee, Vipin Sachdeva, Vandana Bajpai
Sangeet Wohi Andaz Naya T Series SNMC 1860 Babla Mehta, Deepa Roy, Vipin Sachdeva
Sagar Sangam T Series SFMC 1846 Film Asha Bhosle, Kavita Krishnamurthy, Chandrani Mukherjee
The Best of Mohammed Rafi And Lata Mangeshkar MIL MC-B MTP 4227 137 Film Mohd Rafi, Lata Mangeshkar

Anjali MIL MC-A BTP 4271 019 Film Gautam Bose
Amar Kantak Gathani M 4166 Film Various
Abhisapta Ayodhya Gathani SPL 148 Jatra Various
Abijeet – Shakti Thakur Venus VCB-555 Modern Abhijeet, Shakti Thakur
Anwar – Subir Karanjai Venus VCB-554 Modern Anwar, Sabir Karanjai
Amar Nam Rina Megaphone 134 Drama Rajeshwari Biswas
Ami Ei To Elam HMV STHV 24060 Modern Banashree Sengupta
Batuk Nandy Gathani M-118 Jatra Various
Bodo Didi Gathani SPL-153 Jatra Various
Baboo Biswas Venus VCB-561 Humour Baboo Biswas
Biplob Chakraborty Gathani SPL 158 Humorous songs Biplob Chakraborty
Bedanabhora Jeebavaman Symphony SRIC 209 Modern Sushanta Banerjee
Chavda Venus VCB-559 Modern Chavda
Davpachurna/Sunyani/Sampati Gathani SPL-134 Film Manna Dey, Hemanta, Arundhati, Shivaji Chatterjee, Raaj Kumar, Asha Bhosle
Devi Gathani M-136 Jatra Various
Ek Lalya Symphony SRIC 240 Drama Subrata Sanyal and others
Film Hits Gathani SPL 139 Film Various
Gosta Gopal Kiran Folk Gosta Gopal
Gajamukta Symphony SRIC 251 Film Bhupen Hazarika and others
Ganshudhayan Symphony SRIC 242 Modern Abijit Banerjee and others
Heerer Shikal/Sankranti MIL MC-A BTP 4227 138 Film Asha Bhosle, Anuradha Paudwal and others
Jawaab/Amar Bandhan Gathani SPL-III Film Anup Jalota, Arundhoti, Shakti Thakur
Jyoti/Janab Gathani SPL 125 Film Various
Kalankini Mayika MIL MC-A 427121, LP 2394 021 Film Various
Keya Goswami Venus VCB-551 Modern Various
Krishna Kalankini Kiran Drama Various
Lata Mangeshkar Venus VCB-551 Modern Lata Mangeshkar
Live at Royal Albert Hall Megaphone 137 Folk Punna Das and others
Live Performance in North America Symphony SRIC 244 Children's songs Sanat K Sinha
Live at Carnegie Hall Symphony SRIC 268-269 Folk Purana Das
Madhumoy/Heerer Shikal MC-A 4227 143 Film Various
Mohammed Aziz – Anuradha Paudwal Venus VCB 533 Modern M Aziz, A Paudwal
Mouva Mukhar Megaphone 200 9 Film Kishore Kumar, Amit Kumar, Anuradha & others
Ma Ke Je Wione Pave HMV STHV 24068 Modern Sravanti Majumdar

NEW RELEASES

Maha Barnaparichay Symphony SRIC 248 Comic Sona Bhattacharya
Nirmala Mi Shva Venus VCB-556 Modern Utpala Sen
Old is Gold Gathani M-117 Film Various
O Thakur Po Symphony SRIC 218 Folk Kumkum Mukherjee
Priya Geloparabase Symphony SRIC 241 Folk Arindam Ganguly
Purabi Dutta Symphony SRIC 249 Nazrul Geet Purabi Dutta
Puja Bouquet 86 Symphony SRIL 258-259 Modern Asha Bhosle, Kishore Kumar, Manna Dey and others
Rager Bahare HMV HTCS 2650 Classical Ajoy Chakraborty
Ramkumar Chatterjee HMV STHH 2649 Devotional Ramkumar Chatterjee
Rogi Bibhrat Symphony SRIC 245 Comic Babu Chakraborty
Rani Ma Symphony SRIC 257 Film Hemanta, Manna Dey, A Ghosal, Arati and others
Sankhachurer Bish Venus VCF-563 Film Various
Shabbir Kumar – Alka Yagnik Venus VCB 552 Modern Shabbir Kumar, Alka Yagnik
Satinath Mukherjee Venus VCB 558 Modern Satinath Mukherjee
Satinath Mukherjee Gathani M-131 Modern Satinath Mukherjee
Sree Krishner Abirbhab Gathani SPL 174 Modern Mandan Goswami
Shankar Banerjee Gathani M 132 Humourous Songs Shankar Banerjee
Sanu Bhattacharjee T Series SNML 1885 Modern Sanu Bhattacharjee
Shri Chaitanya Maha Prabhu Megaphone 1049 Devotional Various
Sukher Din Huli HMV STHV 24069 Modern Haimanti Shukla
Sab Kota Jangala Khule Dao HMV STHV 124041 Modern Satina Yasmeen
Swapna Chakraborty HMV STHV 24058 Folk Swapna Chakraborty
Sukhdukhergan Symphony SRIC 238 Modern Shankar Banerjee
Seisuraigan Symphony SRIC 247 Modern Ananth Bandhadas
Subhas Som and Soma Biswas Symphony SRIC 243 Folk Subhas Som and Soma Biswas
Tagore Songs Symphony SRIC 253 Rabindra Sangeet Debrata Biswas
Tiger Symphony SRIC 272 Film Kishore Kumar, Asha Bhosle, Manna Dey, Amit Kumar & others
Usha Uthup Megaphone 138 Pop Usha Uthup
Vishmadev Chatterjee Gathani M118 Bengali Vishmadev Chatterjee

ENGLISH

Bangles CBS 10270 Pop Bangles
Best Of Kids Akash Childrens Songs Gather
Contemporary Christmas Classics Akash Christmas Songs
Dave Brubeck CBS 10240 Jazz Dave Brubeck
Dancing On The Ceiling MIL MC-A 6158 MC Pop Lionel Richie
Hymns Of Transition And Promise Akash Traditional Ron Huff
***O Magnify The Lord** Akash Christmas Songs
Praise Him Now Akash Middle of the road Kelly Nelson
***Nineteen Hot Country Hits** CBS 1 0219 Country Various
Windows Two Vocal Akash Devotional Ywam

GUJRATI

Garbe Gumo Ne Rase Ramo Trishla TPR-161 Folk Rajul Mehta, Anand Kumar (Anand Kumar She) Purshottam Thakar & others
Garbe Ramva Aao Trishla TPR-164 Folk Sheela Sethia, Rajul Mehta, Kaumudi Munshi and chorus
Jain Satyan Rajshree RSG 552 Devotional Sheela Shethia
Moti Verana Chowk Ma Vol I Raj Audio RA 126 Damyanti Bardai Kashyap Vyas

NEW RELEASES

Moti Verana Chowk Ma Vol II Raj Audio RA 127 Folk Damyanti Bardai, Kashyap Vyas
Mataji Na Garba Trishla TPR-160 Folk Rajul Mehta, Kaumudi Munshi and Chorus
Norta Ni Radiyali Rat Trishla TPR-163 Folk Rajul Mehta, Anand KumarShe and chorus
Raas-Garba Trishla RSG-965 Folk Sheela Sethia, Lalit Sodha
Raas-Garba Trishla TPR 162 Folk Rajul Mehta, Purshottam Thakar and chorus
Samayik Pratikraman Rajshree RSG 376 Devotional Indu (Madhavi) Dhanak
Shree Sadguru Mahima Rajshree RSG 577 Devotional Indu (Madhavi) Dhanak and Chorus

KANNADA

Devi Geetharchane Sangeetha 4ECDB 7234 Devotional Vani Jairam
Dasa Manjri Sangeetha MSC 4291 Devotional Sangeetha H Katti
Dasa Geetanjali Sangeetha 4MSC 4287 Devotional Indudhar H Pujar
Janapada Jeeval Sangeetha 4MSC 4290 Devotional Kavi Dr Mruthyanjaya Suaris
Kanaka Dasa Songs Sangeetha 4MSC 4290 Devotional Dr. M Balamurali Krishna
Krithis of Bhadrachala Ramadas Sangeetha 4MSC 4297 Classical Dr M Balamuralikrishna
Mamatheyagudi Sangeetha P4MSCF 2309 Film Jayachandran, Dr P B Sreenivas, Vani Jairam, Rajkumar Bharathi
Purvadava Geethegalu Sangeetha 4MSC 4283 Devotional R S Nanda Kumar
Thyagaraja Krithis Sangeetha 6MSC 6194 Classical Dr M Balamuralikrishna
Udho Vaho Ellama Sangeetha 4MSC 4294 Devotional Sangeetha H Katti

MALYALAM

Bhaktha Mar Kandayam, T Series SFMC 1967 Film Dr M Balamuralikrishna, Vani Jairam, Ambili Kuttan Lathika
Thrimadhuvam Sangeetha 4ECB 40030 Devotional Sukumari Menon

MARATHI

Aayecha Udo Udo Tips JE 446 Religious Yashwant Thakur
Bhatak Bhavani T Series SFMC 1872 Film Asha Bhosle, Usha Mangeshkar, Suresh Wadkar
Bhimacha Mahima Tips JE 357 Buddh Geet Shahir Shiral and party
Darya Kinari/Naryal Supari Tips JE 424 Koli Geet Ramesh Nakhva, Shakuntala, K Sandhjarani
Garib Beechare Purush T Series SHMC 1943 Humour Ranganath Kulkarni
Ittech Majhe Pandharpur Tips JE 423 Devotional Anant Chiplekar and party
Lavni Aali Rangat Tips JE 352 Lavni Shakuntala
Navra Majha Hawra Venus VCB 476 Humour Prahlad Shinde
Nakharach Balyar, Jatach-Josan Tips JE 425 Koli Geet Pandurang, Ranmali, Ranjana Shinde, Parag Vanmali
Purna Satya/Hrsaal Farti T Series SFMC 1879 Film Anuradha Paudwal, Suresh Wasalkar, Jaywant Kulkarni, Shabbir Kumar, Mahendra Kapoor Uttara Kelkar
Rangli Othavar Lavni Tips JE 351 Lavni Shakuntala
Sant Namdeo Maharajanche Kirtan Tips JE 431 Devotional Rashtrashivshahir Deshmukh
Sant Tukaram Maharaj Kirtan Tips JE 433 Devotional Rashtrashivshahir Deshmukh
Swargandha T Series SNMC 1837 Bhakti Geet Mandini Shahane, Chandrakant Shahane
Shree Ganesh Vandana T Series SFMC 1974 Devotional Anand Kumar, Shailendra Kumar
Stree Janma/Purna Satya T Series SNMC 1898 Film Asha Bhosle, Ravindra Sathe, Ravi Verma, Pramila Datar, Arun Date, Suresh Wadkar, Anuradha Pandwal

NEW RELEASES

Shreechi Aarti T Series SNMC 1939 Religious Arun Ingle and others
Shreechi Puja T Series SNMC 1938 Religious Asha Khadilkar, Mukund Bhagwat
Vat Ti Chalavi Pandhrichi Venus VCB 502 Devotional Ajit Karkade

Adi Panasakthiyam Arumuga Velanum Sangeetha 4ECDB 7216 Devotional Purasai, Arunagiri
Aayiram Kannadaiyal Echo LP 800-629 EMCP-1779 Film Vani Jairam, P Susheela, Chitra
Devi Vandanam Sangeetha 4ECD 7232 Devotional P Susheela
Hamma Ooru Malla Ooru Echo LP 8000-622 EMCP-1764 Film Malaysia Vasudevan, S N Suren
Ray, Deepan Chakravarthy, S Janaki
Iyyappa Darshanam Sangeetha 4ECD 7221 Devotional K Veeramani
Kannukku Mai Ezhothu Echo LP 8000-632 EMCP 1784 Film S Janaki, Saibaba, S P Saileja
Kodai Mazhai Echo S-72500-718 Film Chitra, Uma Ramanan, S Janaki
Kodai Mazhai Echo EMCO-1780 Film Chitra, Uma Ramanan, S Janaki, Shobha-Sugantha Illaiyaraaja
Maareevan Echo CP 800-631 EMCP-1783 Film Malaysia Vasudevan, Chitra
Maalam Echo S-7 2500-713 Film S P Balasubrahmanyam, S Pandis, Chitra, M Vasudavam
Maalam Therintheyam Echo EMCP-1746 Film M Vasudeva, S P Sailja, S Janaki, Chitra, Vani
Punnagai Mannan Echo LP 8000-614 EMCP-1746 Film Chitra, S P Balasubrahmanyam, Vani
Jairam, Jayachandran
Paaru Paaru Pattinam Paaru Echo LP 8600-621 EMCP-1762 Film Malaysia Vasudevan, Vani
Jairam, S P Balasubrahmanyam, Uma Ramanan, S Janaki, Deepan Chakravarthy
Pottruvam Devane-Christian Melodies Echo LP 8000-009 EMCR-50181 Film B S Sesirekha,
Jolly Abraham Vimala Titus
Rettai Vaal Kuravi Echo S-7 2500 Film S Janaki, Yesudas, Chitra, P Susheela, Saibaba
Rettai Vaal Kuruvi/Neengal Keattavi Echo EMCP-1782 Film S Janaki, Yesudas, Chitra, P
Susheela, Saibaba
Sakthi Manimalai Sangeetha 4PMSL 48 Devotional Geeta, Murali, K Veeramani
Thazhuvaatha Kaigal Echo CP 8000-617 EMCP-1752 Film Jayachandran, S Janaki, Sasirekha,
Uma Ramanan, S P Sailaja, Saibaba
Venu Gaanaim Sangeetha 4PMSC 68 Devotional M R Vijaya
Veerjihe Verjive Sangeetha 3 ECF 5032 Film Malapta, Vasudevan, S P Shailaja, V Chandran, B S
Sasirekha, Lalitha

Adayiraja Leo LC LR 113, 112 Film S P Balasubrahmanyam, P Susheela
Aadhidampathalu SEA K/A 2001-141 Film Malapta, Vasudevan, S P Shailaja, V Chandran, B S
Sasirekha, Lalitha
Bakhta Hrudhoyam SEA K/A B2501-008 Devotional B Vasantha, M Jayaram Reddy
Kanaka Durga Vratha Mohatyam Leo LC LR 105, 106 Film S P Balasubrahmanyam, S P Sailaja S
Janaki
Kaliyuga Krishnudu Leo LC 103, LR 103, 104 Film S P Balasubrahmanyam, Janaki, P Susheela
Konaseema Karrodu Leo LC 109, LR 110 Film S P Balasubrahmanyam, Chitra, P Susheela
Muddulakrishnaya SEA K/A 2001-134, K/A 2001-135 Film P Susheela, S Janaki, S P
Balasubrahmanyam
Mena Mama Echo S-72500-720 Film S Janaki, S P Balasubrahmanyam, Yesudas, Vani Jairam
Oka Radha Iddani Krishnalul Echo LP 8000-630 EMCP-1781 Film Kamal Hassan, S Janaki, S P
Balasubrahmanyam
O Premakatha SEA K/A 2001-146, K/A 2001-147 Film P Susheela, S P Balasubrahmanyam
Palnati Simham SEA K/A 2001-121, K/A 2001-122 Film P Susheela, S P Balasubrahmanyam
Police Officer SEA K/A 2001-145, K/A 2001-177 Film P Susheela, S P Balasubrahmanyam, Vani
Jairam

NEW RELEASES

- Rukmini Kalyanam** Sangeetha 6 ECD 7236 Discourse Malladi, Chandushekhera Sastry
Sardar Dharmanna Leo LR 109, LC 108 Film S P Balasubrahmanyam, P Susheela
Sapthagiri Swaralu Leo LC 111, LR 113 Devotional Ranganath
Sakkanodu Leo LC 113 Film S P Balasubrahmanyam, P Susheela
Sri Thatharatharam Leo LR 108 S Janaki, S P Balasubrahmanyam, M Ramesh, Vani Jairam
Sirivennela SEA K/A 2001-139, K/A 2001-140 Film P Susheela, S P Balasubrahmanyam
Sreenivasan SEA K/LB 1501-016 Devotional P Susheela, P V Rajeshwara Rao
Sankeerthana Echo LP 8000-633, EMCP-1786 Film S P Balasubrahmanyam, S Janaki, Vani Jairam, Yesudas
Sreekara Shikharam Sangeetha 4PMSC 66 Devotional S P Balasubrahmanyam, P Susheela, Jayachandran, S P Shailaja, G Anand
Thandra Paparayuda Leo LC 110 Film P Susheela, K T Yesudas, Vani Jairam, S P Balasubrahmanyam, Ramakrishna
Thalambalu SEA K/A 2001-144 Film P Susheela, S P Balasubrahmanyam
Ugra Narasimham SEA K/A 2001-148 Film P Susheela, K J Yesudas, S P Balasubrahmanyam
Vijay Vetaa Sangeetha P4 MSCF 2313 Film S P Balasubrahmanyam
Vijrumbhave Leo LC 104, LR 105 Film S P Balasubrahmanyam, Chitra
Vinayaka, Mahima Sangeetha 6 ECD 7235 Discourse Malladi Chandushekhera Sastry

Key : Title/Label/Coupling No./Genre/Artistes

INSTRUMENTAL

- Batuk Nandy** Gathani M-120 Tagore Song Tunes Batuk Nandy
Madaswaram Sangeetha 6MSC 6200 Classical Thirusizha, R Jayashankar
Milon Gupta Concord Film Milon Gupta
Pyar Do Pyar Lo Symphony SRIC 254 Film Samir Khasnabis
Ra-Ta-Ta-Ta MIL MC-A BTP-4227 101 Film Various
Super Beats T Series SNMC 1886 Film Gautam Dasgupta, Ashish Bhadra, Manohari Singh
Sunil Ganguly Concord Film Sunil Ganguly
Violin Sangeetha 6MSC 6198 Classical Kunnakudi Vaidyanathan

Music Companies are invited to send to 'Playback And Fast Forward' information on new releases in the new format you see in this issue. This new format has been adopted after much experimentation and we will stick with it for a long time to come.

– The Publisher

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AVM

MELLA THIRANTHATHU KADAVU
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SAMSARAM ADHU MINSARAM
LAKSHMI VANTHACHU
ODANGAL
DHARMA DEVATHAI
ABBOORVA SAHODARULU
CHANAKYA SAPADHAM
THENA MANASULU
SRAVANA MEGHALU

Tamil film
Tamil film
Tamil film
Tamil film
Tamil film
Tamil film
Telugu film
Telugu film
Telugu film
Telugu film

SANGEETHA

GURI
RATHASAPTHAMI
DEVI VANDANAM
DEVI GEETHARCHANE
BHAKTHI KUSUMA
IYAPPA DARSHANAM
NADASWARAM
VIOLIN
ADI PARASAKTHIYUM
ARUMUGAVELANUM
BHADRACHALA RAMADAS
KRITHIS

Kannada film
Kannada film
Tamil devotional
Kannada devotional
Telugu devotional
Tamil devotional
Classical instrumental
Classical instrumental

Tamil devotional

Classical

HMV

NAAM
KARMA
PALAY KHAN
PYAR KI JEET
ANGAARAY
DAHLEEZ
TAUBA TAUBA

SAUGHAAAT
SHARARAT

BANJARAN

Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Ghazals by Mitalee &
Bhupinder
Ghazals by Talat Aziz
Pop songs by Sharon
Prabhakar
Folk songs by Ila Arun

ECHO

PUNNAGAI MANNAN
MAAVEERAN
KODAI MAZHAI
RETTAI VAAL KURUVI
THAZHUVAATHA KAIGAL
AAYIRAM KANNUDAIYAL
NAMMA OORU NALLA OORU
PAARU PAARU PATTINAM PAARU
NAALUM THERINTHAVAN
KANNUKKU MAI EZHUTHU

Tamil film
Tamil film
Tamil film
Tamil film
Tamil film
Tamil film
Tamil film
Tamil film
Tamil film
Tamil film

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JALWA
JEEVA
AABSHAAR-E-GHAZAL

JAAL
SHEESHA
NASHEMAN
NAWAZISH
SHINGORA
KALANK KA TIKA
SIYAH

Film soundtrack
Film soundtrack
Ghazals by Asha Bhosle &
Hariharan
Film soundtrack
Film soundtrack
Ghazals by Vishwajeet
Ghazals by Nirmal Udhas
Film soundtrack
Film soundtrack
Film soundtrack

T SERIES

NAGINA
PYAAR KARKE DEKHO
ASLI NAQLI
LOHA
PYAR KE KABIL
INSAAF KI AWAAZ
SHEELA
INSANIYAT KE DUSHMAN
SADAA SUHAGAN
DADAGIRI

Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack

MIL

AAFREEN
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DRUMS DANDIYA
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Ghazals by Pankaj Udhas
Film soundtrack
Instrumental by Babla
Ghazals by Ashok Khosla
Film soundtrack
Bhajans by Anup Jalota
Film compilation
Ghazals by Harendra
Khurana
Hindustani classical by Arati
Ankalikar
Ghazals by Shobha Joshi

VENUS

LATA MANGESHKAR
SHABBIR KUMAR/ALKA YAGNIK
MOHAMMED AZIZ/ANURADHA
PAUDWAL
ABHIJEET/SHAKTI THAKUR
ANWAR/SUBIR KARANJAI
AISA PYAR KAHAN
ANUBHAV
MAA-BETI
MERA LAHOO
KHUSHKISMAT

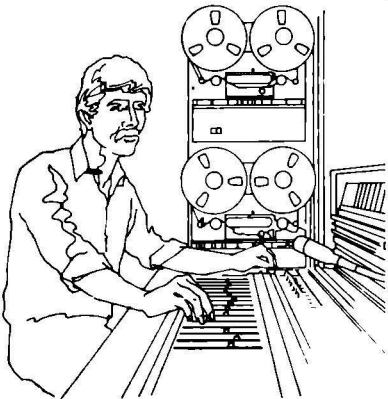
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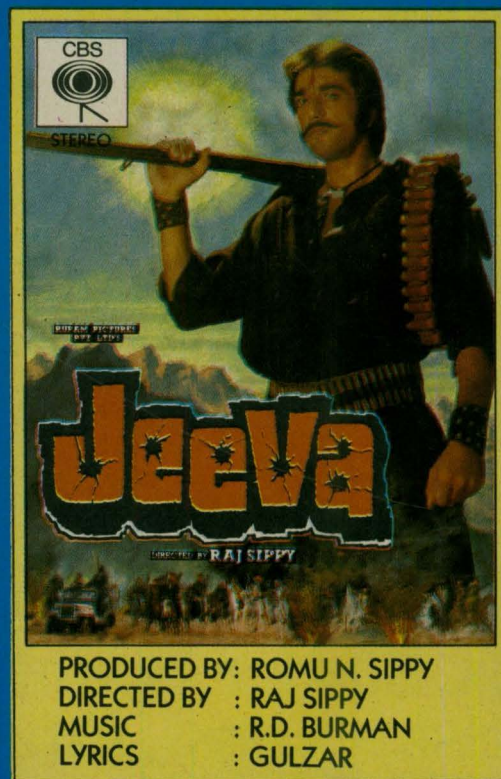
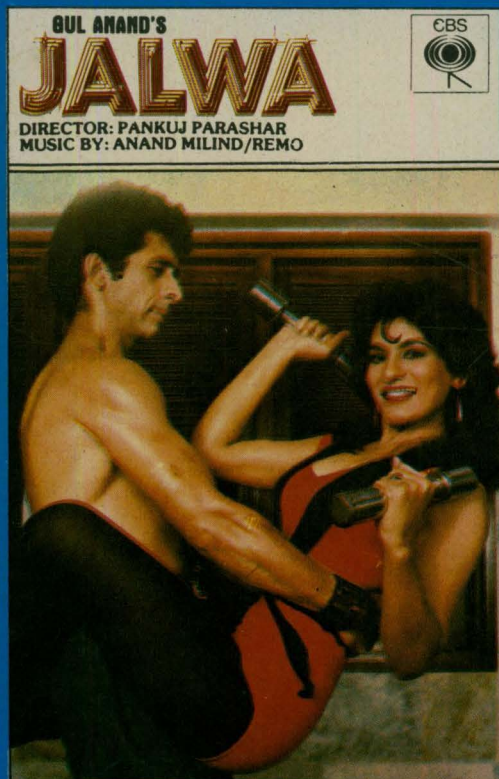
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