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THE MUSIC INDUSTRY JOURNAL OF INDIA ▶▶ VOL.1 FEBRUARY 1987 Rs. 10

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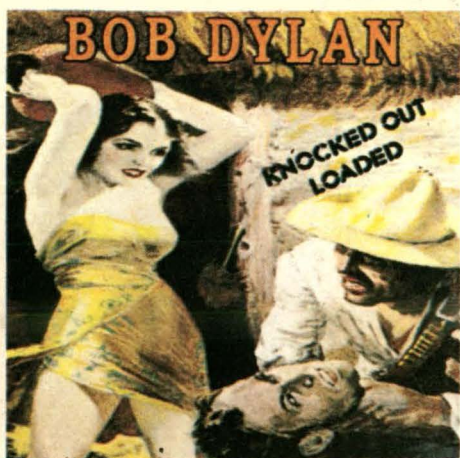
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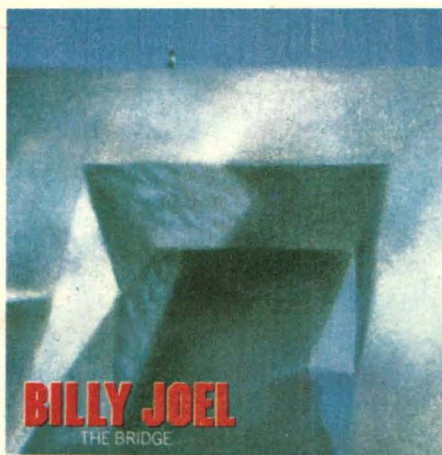
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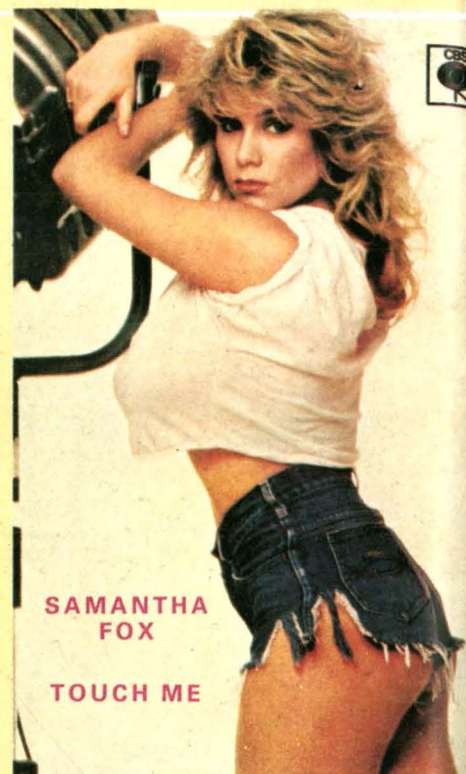


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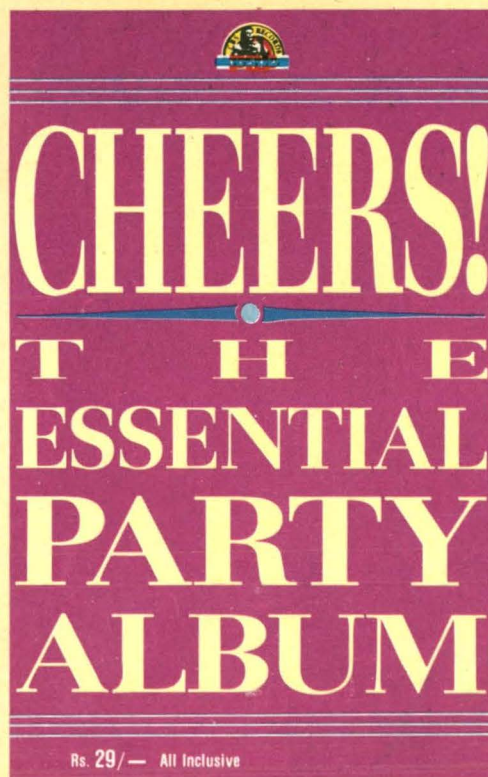
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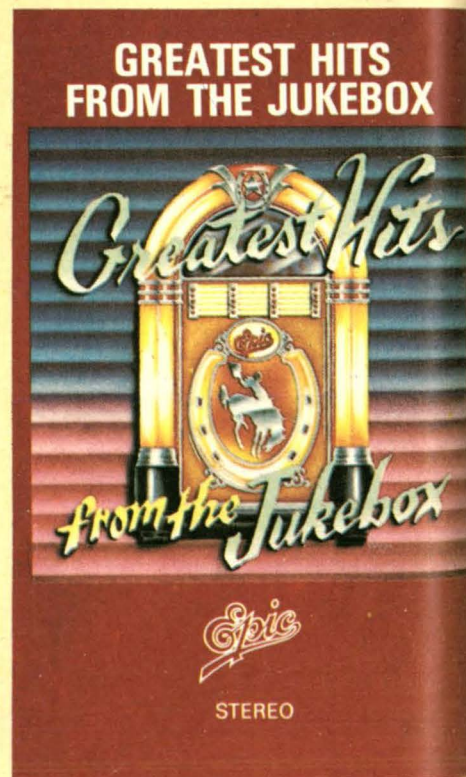
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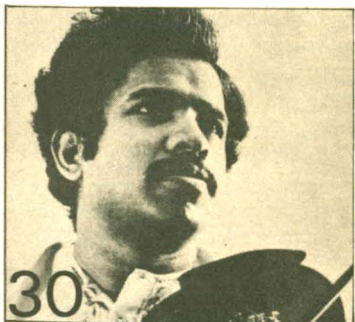
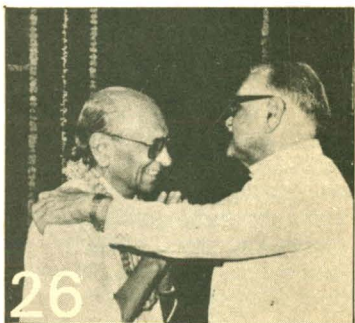
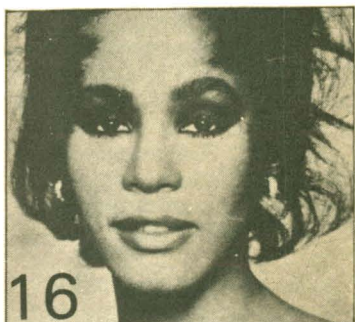
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REVERB

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Senia gharana forgotten?

I read your December issue, a special on classical music, recently. The article on gharanas was indeed an exhaustive one. Unfortunately, the author, Sumit Savur, has not mentioned me or my guru, and the rest of my forefathers, who were responsible for introducing sarod to the world. Perhaps Mr Savur felt that our contribution to Indian classical music was not worth mentioning.

We belong to the Senia gharana which comes from Mian Tansen.

However, your magazine makes interesting reading.

Amjad Ali Khan
New Delhi

Mr Sumit Savur replies:

I wish to make it clear that no slight was intended to the Senia gharana and no offence need be taken. Ustad Hafiz Ali Khan is a name I revere and as for Amjad Ali Khan, how can I shut my eyes to the sun?

*I can only assure, that given the opportunity by **Playback And Fast Forward**, I hope to cover many more gharanas in another instalment that would obviously include the Senia gharana, the Rampur gharana, the Indore gharana, the Kunwar Shyam gharana and the Bhendi Bazar gharana. Among the tabla gharanas, only the Punjab gharana of Ustad Alla Rakha and Zakir Hussein was singled out for mention. Perhaps I ought to include the Delhi gharana of Shafaat Ahmed and the Benares gharana of Kishen Maharaj lest I bruise their feelings.*

Whilst on the subject, I would like to point out that celebrated exponents like Pandit Ravi Shankar and Ali Akbar Khan are, as a matter of fact, descendants of the Senia tradition. They are classified under the Maihar gharana solely by virtue of the historical fact that their guru Baba Allaaddin Khan belonged to the state of Maihar. A careful perusal of my article will show that I have recorded the allegiance to Senia that every Maihar exponent owes. Similarly, the converse is equally true, and by implication Amjad Ali Khan, Ali Akbar Khan and Ravi Shankar should be regarded as guru bandhus from the self-same Senia tradition.

Poor recording quality

Please publish test reports of at least two locally available Indian cassette decks and one from the international range. It helps a lot while buying.

After reading so much about piracy and anti-piracy steps taken by the leading music companies EMI, MIL and CBS, can I ask them through your magazine, what steps have they taken to improve their popularity among the real cassette buyers, who with their expensive systems, like Sony TC-FX33 stereo cassette deck, Sony TA-AX44 amplifier and Sony SS-S440 speakers, find it impossible to listen to poor recordings by pirates.

I bought a CBS cassette of Bruce Springsteen in which only half of the number 'My home town' was recorded. Overall recording, was good. I exchanged it for a cassette where the song was fully recorded, but the recording quality was poor.

Can CBS please explain this and other things like recording on only one channel, lack of depth and poor bass on their cassettes?

These leading music companies claim that pirates' tape damage the head more than theirs. I have a cassette 'Music For The Miracled Various Artists' 4CX-10248 purchased in August 1986. At that time I thought that humidity being high, oxide was accumulating on the head, but even during November I had to clean the head every few minutes. Could your technical editor, Mr Daman Sood, test report this product? Will CBS send me a replacement?

As for EMI, their poor cassette housing and cassette materials give the pirates a chance to beat them.

Masoon Ali Khan
Kanpur

Is Bappi No 1?

The interview with Bappi Lahiri (**Playback And Fast Forward**, December 1986) was rather interesting. But one finds it hard to believe that a music director like Bappi Lahiri can make waves in the international music scene. Moreover, he has launched his album with a non-entity.

R S Raut
Nasik

Major shake-up in CBS

IN A recent move, CBS Gramophone Record & Tapes (India) Ltd has revamped the organisation. The management of CBS has passed into the hands of R V Pandit, the magazine publisher and owner of The Perennial Press. Mr Pandit brings his worldwide publishing experience to CBS in an effort to turn around the ailing music company. Mr Pandit is also the publisher of the music industry journal **Playback And Fast Forward**, which he launched in 1986.

The Perennial Press has already made an impact with two bestsellers, 'Jalwa' and 'Welcome', under the Nalanda label (Nalanda is also the name of the famous book and record shop, Bombay, which The Perennial Press owns), which has boosted CBS sales figures considerably.

The record pressing plant at Aurangabad has already turned around and it has attracted job work from outside customers like MIL, Venus and other labels from the South.

Shashi Gopal, ex-HMV, who recently launched his own record company - Magnasound - has joined The Perennial Press as President, CBS operations. He will oversee The Perennial Press involvement in CBS. This arrangement is effective January 21, 1987.

"Since the past year, actually I've been busy finalising Magnasound's licensing deal with the Warner Elektra Atlantic (WEA) group. I am pleased that the management of WEA has agreed to establish a licensing agreement with Magnasound India Pvt Ltd and their repertoire which includes big names such as Madonna, Prince, Phil Collins, Laura Brannigan and others, will soon be released in India, after the procedural formalities are completed with the government," said Shashi Gopal. Mr Gopal told **Playback And Fast Forward** that the plans for distribution on the Warner label have been formulated and will be announced at an appropriate time.

Shashi Gopal brings 12 years of experience in the music business to his new task at CBS.

"In my opinion, CBS operations in India have tremendous potential

and overall company operation being thin will allow us the much-needed flexibility to react to the constantly changing trends in the music business. This is an aspect of paramount importance which affects the operational efficiency of music companies today," Gopal explained.

"While hard-hitting strategies will be implemented in the fronts of A&R acquisition, revitalising of distribution network and towards marketing and promotion, one of the important objectives would be to cut costs where required and increase them where warranted. Ad hoc planning on account of fierce competition and escalating costs in inventory, A&R and marketing have left tragic marks on the music companies. Whilst total priority would be to acquire and promote talent, proper budgeting would be a major factor, and naturally whilst it would be a privilege to record with the top talents in the country, I certainly will seek long-term contractual obligations."

As regards the long-term economics of the industry, Shashi Gopal commented: "I believe that it is very important for legitimate music companies to have sufficient margins and I would be delighted to see a situation where T Series and Venus, who are remarkably aggressive in their operations, increase their prices to a rational level, in view of the tremendous risks which legitimate businesses are prone to face due to extremely low margins."

Competition in the international music field will soon increase with the arrival of WEA. Shashi Gopal has, in the past, headed the International Music Division at HMV and is all set to oversee the bulk of the international repertoire being marketed in the country.

"With the release of WEA albums, the demand for international albums will increase further and then I will exploit the situation," Gopal affirmed. And he is all set to get busy with the challenging work ahead of him.



Salma Agha with Shashi Gopal of CBS, at the Nalanda bookshop-promoting 'Welcome'.

Weston enters music biz

PREM Vachani, Chairman of the Weston group, has decided to launch the Weston record label. The decision has excited almost all the major music companies. They see the entry of another giant, which already produces magnetic tapes and has sufficient clout with the electronic dealers, as very good competition.

The 20-year-old company has a turnover exceeding Rs 100 crore, in TVs, two-in-ones, magnetic tapes, cassette duplicating equipment and VCRs.

Prem Ramchandani, who left Jyoti Record Manufacturing Company Ltd, recently, is in charge of the music divisions. "I could not possibly expect to be in a company better-equipped to launch in a big way into the music business. S T Vachani, our Managing Director, is also president of AIR and the Electronic Dealers Association. His relations with the entire industry are excellent", he said.

Weston is also a high profile name, thanks to Ravi Vachani, who, as Marketing Director, is responsible for associating Weston as the number one company in the public's mind. He is seeing to it that the first prize is a Weston TV in almost any competition.

Plans are on to install the Otari high speed pancake duplication with a minimum capacity of 10,000 a day. The music division will have around 35 to 50 employees. The label plans to get involved almost simultaneously in the production of film soundtracks and basic repertoire, both Hindi and regional.

Prem Ramchandani believes that in view of the current quality of film music, the public taste will soon change in favour of basic repertoire. "We will record new talent mostly, and, of course, will be signing up artistes on contract. International music is very much on our minds and we shall enter that field in a big way very soon.

"There is one thing I wish to express to IPI members through your magazine – that the industry body should accept us as members without too many preconditions, considering our background as a leader in the field of electronics."

Company marketing music cassettes floated in Delhi

SUBHASH Banerjee, former branch manager of The Gramophone Company of India, has floated a company exclusively marketing music cassettes and records.

The company, named S C Marketing and Consultants Pvt Ltd, will cater to the independent labels.

Banerjee, who quit his job with the Gramophone Company of India, on January 31, 1987, sees great potential for a company marketing music cassettes and records.

Of late, there has been a tremendous growth in music companies who need such services, especially in the North. Concord Records will be distributing their products through S C Marketing. Subhash is interested in distributing as many labels as possible based in Bombay, Calcutta and Madras.

IFFI celebrates 50 years of playback

TOWARDS the end of the second week of the 11th International Film Festival of India held at the Siri Fort Auditorium, New Delhi, last month, the Directorate of Film Festivals took a belated decision to celebrate the Golden Jubilee of playback singing in India with a screening of films with hit songs, from the earliest years of 'talkies' to the present.

The eight films chosen for screening representing a cross section from Hindi and regional languages were: 'Barasaat', 'Albela', 'Harano Sur', 'Sangte Aika', 'Hamse Geethe', 'Shankarabharanam', 'Gaanam' and 'Madhumati'.

Earlier, HMV presented a special audio-visual on '50 Years of Playback Singing' at a function in conjunction with the IFFI. The function was specially held for the release of HMV's second commemorative cassette 'The Fabulous Years – 1946-56' and was attended by delegates including Urmila Gupta (Director, IFFI), B R Chopra, Rajendra Kumar, Shabana Azmi, Subhash Ghai and others, with Anil Biswas, music director, as chief guest. Last year, the company had released a cassette 'Playback, The Melodies Decade', covering the decade 1936 to 1946.

Gold to Bappi's 'Welcome'

'WELCOME', a pop album with songs by Anil Kapoor, Salma Agha and Bappi Lahiri, has been awarded a gold disc by CBS. The company shipped 35,000 cassettes on day one. Incidentally, this is the first time that a screen actor with no background as a singer has recorded a full album. The album has done well, but what isn't clear yet is whether it is the music or Anil Kapoor's charm that is good enough to sell the product.

'Welcome', which was recorded a year back, has eight numbers, including duets by the screen idol Anil Kapoor and star singer Salma Agha. Lyrics are by Indeevar, Anjaan, Faruk Kaiser, Shivkumar Saroj and Shaily Shailendra, accompanied by Bappi Lahiri's music. The album was promoted by Salma Agha doing the rounds of record shops in Bombay.



At the HMV studio in Delhi, just before the recording of Punjabi songs by Jaspinder Narula (centre), with studio staff. The studio had been closed for some time for repairs. HMV has recorded songs by various top artistes for its Punjabi and UP repertoire since the re-opening of the Studio.

New compilations from HMV

HMV continues digging into its treasure house of old film repertoire with releases of various cassettes featuring the works of top playback singers of India. Some of the latest releases include: 'Haunting Melodies' (Lata), 'Best of Suman Kalyanpur', 'Best of Mahendra Kapoor', 'Vintage Favourites' (Hemant Kumar) and 'Sun Mera Bandha' (S D Burman).

Every month, more such cassettes are being released, to further mark 50 years of playback singing. HMV continues to combine two films on a single cassette, both from their recent film catalogue as well as the old greats. Some of the new film combinations include: 'Imaandaar/Lawaaris', 'Imaandaar/Angaarey', 'Dahleez/Naam', 'Dahleez/B R Hits', 'Dahleez/Nikaah', 'Dahleez/Anjuman', 'Palay Khan/Naam', 'Angaarey/Pyar Ki Jeet', 'Pyar Ki Jeet/Souten', 'Amrit/Sanjog', 'Naam/Tarzan', 'Naam/Sanjog', 'Naam/Love Story' and 'Naam/Pyar Ki Jeet'.

Old film combinations are: 'Jab Pyar Kisise Hota Hai/Teesri Manzil', 'Bahu Begum/Jahan Ara', 'Daag/Aan Milo Sajana', 'Mahal/Andaz', 'Chori Chori/Anari' and 'Milan/Teesri Kasam'.

Madras Music Academy's 60th Anniversary

LAST December, the Madras Music Academy celebrated its 60th anniversary in great style. Together with AVM Audio, the Academy has brought out a souvenir double cassette package of classical excerpts from its concerts over the years. Available in attractive packaging at Rs 50, the cassettes, of 90 minutes each, have songs rendered by 12 of the Academy's 'Sangita Kalanidhis' including Semmangudi Srinivasa Iyer, M S Subhalakshmi, D K Pattamal, T Brinda, M L Vasanthakumari, M Balamuralikrishna, K S Narayanaswamy, T N Krishnan, T M Thiagarajan, S Pinakapani, V Doraiswamy Iyengar, and S Ramnathan.

Among this year's concerts, the only real sugarplum was the rare appearance of Ali Akbar Khan (sarod) with violinist L Subramaniam in a jugalbandi. Music India

has just released an album of this duo. It is, in LS' own words, "one hell of an experience."

Another stunning point of the Academy's 60th anniversary celebrations was its scheme to help indigent musicians. According to the Academy's president, industrialist T T Vasu, these musicians will be covered by insurance for which the premium will be borne by the Academy. A Classical Musicians' Forum of Tamil Nadu was inaugurated by Mr Vasu in this context, and no less than 120 musicians have already enrolled as members of the Forum.

Although the Academy has been giving monthly grants to indigent musicians for several years now, it is felt that the Forum could seriously organise relief measures on a larger scale for those musicians who were old or who were no longer able to make a living out of performing. The Forum aims to try and utilise the services of such talented musicians in several ways, essentially in teaching the younger generation.

Talat in 'All Time Greats' series

HMV will soon release 'All Time Greats - Talat Mahmood', in the 'All Time Greats' series. Others to follow are songs by Geeta Dutt, Manna Dey and Hemant Kumar.

HMV had recently released 'All Time Greats - Kishore Kumar' and 'All Time Greats - Asha Bhosle', each a double cassette in the same series. Cassettes featuring Lata Mangeshkar, Mohammad Rafi and Mukesh had already been released earlier.

Memorial for Saigal

THE International Society of Saigal Lovers, instituted by the Lone Crusader Charitable Trust of New Delhi, has decided to raise a memorial to Kundal Lal Saigal, legendary singer of yesteryear.

The society has invited Saigal fans to give suggestions for the design of the proposed memorial. The formal invitation was given at a programme of songs arranged by the Society and co-sponsored by ITDC and the Rotary Club at Ashoka Hotel, New Delhi, recently, on the occasion of the late singer's 40th death anniversary.

Jaidev's teleserial - 'Amrita' - a sure winner

ADROIT Advertising has with them, copyrights of the video soundtrack of the teleserial, 'Amrita', which has music by the late Jaidev. Bhupinder and Asha Bhonsle among others have rendered the songs. Each serial focuses on one poet's work. The lyrics to the songs are chosen from the works of eminent poets like Rabindranath Tagore, Harivanshrai Bachchan, Maithili Sharan Gupta, Ghalib, Nazrul Islam, Amrita Pritam.

With lyrics from these leading lights, and Jaidev's music, and with the singers of the calibre of Asha Bhonsle, Bhupinder, Kavita Krishnamurthy, Hariharan, Mitalee Mukherjee, the soundtrack will be a sure winner.

The soundtrack will be released on musicassettes after the telecast of the entire serial.



Jaidev with Mitalee and Bhupinder (extreme right), recording for the teleserial 'Amrita'.

NEWS

Lalgudi Jayaraman on Sangeetha label

THE Master Recording Company, not to miss out on the season's action in any way, cornered for its Sangeetha label Lalgudi Jayaraman's 50th concert, released on two cassettes. A special do at the Krishna Gana Sabha (where the cassettes were recorded live) was arranged to felicitate Lalgudi on his 50th solo concert in the Sabha in 25 years. The violin maestro performed on the occasion with the unusual accompaniment of Zakir Hussain on the tabla. Lata Mangeshkar flew down to honour the violinist by receiving the first copy of the two-cassette package from Semmangudi Srinivasa Iyer.

This apart, the Natyakala Conference at the Sri Krishna Gana Sabha offers good and varied fare this year too. Dance lecture-demonstrations include Mayurbhanj Chau (Illaina Litarist) the dances of Assam (Indira P P Bora), Mohiniattam (Kanak Rele) and the Kuruvañi tradition of South India (Prof V Subramaniam). This year's 'Nriya Choodamani', Birju Maharaj, offers a unique dance recital accompanied by tabla wizard Zakir Hussain.

T Series compilation blitz

VERY interesting series of compilations have been launched by T Series. Ghazals have been launched under the 'Dhadkan' series, mostly cover versions of hits



Semmangudi Srinivasa Iyer presents Sangeetha's double album of Lalgudi Jayaraman's 50th concert, as the violin maestro himself (right) and M S Subhalakshmi (centre) looks on.

sung by Babla, Dhira Ghosh, Vandana Bajpai, Deepa Roy. Old songs in the 'Yaaden' series, are out; as also instrumental hits of which four volumes have been released. The latest launch is 'Man Pasand Geet', already into its second volume. Three volumes in the 'Sangeet Wahi Andaaz Naya' are also out. Both 'Hits of Mohammad Rafi' and 'Hits of Lata Mangeshkar' are into their fourth volumes. 'Babla Sings Mukesh' is into its fifth volume. 'Super Hits from Super Cassette' - mostly originals but also including covers - is into its 11th volume. A series on 'Pyaar' has been introduced. Another series on 'Purane Filmi Naghme' is into its second volume. 'Ghazals From Films' is another series launched recently.

Magnetic tapes from Columbia Electronics

COLUMBIA Electronics Ltd is setting up a new high-tech plant at Bhopal to manufacture 1.8 million video cassettes, 10 million floppy discs, 500 million running metres of computer tape and 250 million audio cassettes or 1,000 million running metres of audio tape.

The company has received technological help from John Brown Group of USA for this purpose. The venture has been promoted jointly by MPSIC and Deepak Gupta, son of R K Gupta, chairman of the United Group.

The company has got the latest machinery and equipment for the plant coming up at Mandideep near Bhopal.

The company's engineers have been trained abroad at John Brown facilities in UK and Europe. This expertise will help the smooth functioning of the new plant, claims the company.

Rush of high-end audio systems in the market

AUDIOPHILES should be happy with the introduction of a variety of new models of cassette decks, amplifiers and component systems from all the big names in the Indian market.

The Kenwood KX-32 and KX-55 cassette decks are available from Dynavox. Both decks are top-of-the-line products. Orson has made available a complete Sony system, the TC FX 210 stereo cassette deck, the TA AX 310 integrated stereo amplifier, and the SS 350 speaker system. Eastern Electronics is marketing the Norge NCD 700 double cassette deck.

Sonodyne has recently introduced the SCR 2065 cassette deck and the Uranus microcomponent system, which includes the SD 520 cassette deck. Cosmic has also introduced the Nakamichi AX 1000 cassette deck. Binatone, too, has just come out with a component system, the CD 2001, which the company has also marketed in the UK.

Bush is expected to come up soon with another AKAI component system. Philips is expected to present its new range of decks in

**“Lively”, “Inspiring”, “Moody”,
“Upbeat”, “Frivolous”, “Winsome...”**

**Six Select Hits which capture
every shade of emotion...from Super Cassettes**

Eastern Films 
NAGINA

Produced & Directed by: **Harmesh Malhotra**
Music by: **Laxmikant Pyarelal**
Lyrics by: **Anand Bakshi**



Usha Kiron Movies

NACHE
MAYURI

Produced by: **Ramoji Rao**
Directed by: **T. Rama Rao**
Music by: **Laxmikant Pyarelal**
Lyrics by: **Anand Bakshi**



Sunderlal Nahata Presents
Vijayalakshmi Pictures

MAJAL

Produced by: **Srikant Nahata**
Directed by: **K. Bapaiah**
Music by: **Bappi Lahiri**
Lyrics by: **Indivar**



Shankar Movies

INSANIYAT KE
DUSHMAN

Produced & Directed by: **Rajkumar Kohli**
Music by: **Annu Malik**
Lyrics by: **Indivar, Sameer**



B.M.B. Productions

JAWAB
HUM DENGE

Produced by: **K.C. Bokadia**
Directed by: **Vijay Reddi**
Music by: **Laxmikant Pyarelal**
Lyrics by: **S.H. Bihari, Sameer**



Goel Screencraft

INAAM
DUS HAZAAR

Produced & Directed by: **Jyotin Goel**
Music by: **R.D. Burman**
Lyrics by: **Majrooh Sultanpuri**



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April this year.

The market seems highly active, probably because the systems are available at a discount from the Japanese market, where the popularity of compact discs is affecting sales and production of cassette systems to a great extent.

'Shohrat' sales cross triple platinum

'SHOHRAT', a double album of ghazals, by Music India's top artiste Anup Jalota, has been awarded a triple platinum disc, which means sales in excess of 1,80,000 LPs/cassettes. With this platinum award, Anup's tally of gold, platinum and multi-platinum awards crosses the 60 mark – the *Guinness Book* has lost all meaning for him!

On New Year's Eve, Anup ended his nationwide 11-city concert tour with an all-night affair at the Palm Grove Hotel, Bombay. Exactly 19 days later, the album was declared triple platinum. MIL and McDowells celebrated the success at the Regal Room, Hotel Oberoi Towers, Bombay. Seen above in the photograph are, from left to right: Mr Ramamrutam of Philips, Mr Shashi Patel, MIL chairman, Anup and Sonali Jalota, feeling quite at home, with Mr Vijay Lazarus, vice president, MIL.

McDowells deserve kudos for sponsoring both Pankaj's 'Aafreen' and Anup's 'Shohrat' in a grand manner and, without doubt, the concert tours have boosted sales. Most double albums of major artistes are now being supported by nationwide concert tours.



Anup Jalota receiving the triple platinum award for 'Shohrat' from Sonali, with Music India's Shashi Patel and V J Lazarus.

Anup felicitated at Rajkot, Godhara

THE 'Bhajan King' Anup Jalota was felicitated at Rajkot and Godhara in Gujarat recently. Anup gave a free performance at Rajkot to raise funds for the installation of a tubewell at an ashram. The Rajkot Mayor felicitated Anup Jalota and radio announcer Kishan Sharma on the occasion. Ramesh Kumar, Piyoosh Pawar and Sanjay Chatterjee accompanied Anup on the tabla, santoor and guitar respectively.

In Godhara, Anup sang bhajans at the Tekdi Temple Ground to a 30,000-strong crowd.

Anup Ghosal's thesis on Nazrulgeeti

PROLIFIC Bengali playback singer and noted Nazrulgeeti exponent, Anup Ghosal, who has also rendered a few songs in Hindi films, like

Tujhse naraz nahin zindagi' ('Ma-soom'), has added another feather to his cap by completing a 700-page book on the subject of Nazrulgeeti from Rabindra Bharati University. This painstaking research is being highly appreciated by scholars.

'Karma' soundtrack goes platinum

HMV has achieved platinum sales for the 'Karma' soundtrack. The time limit for Hindi films to achieve platinum status is one year from the release of the film. 'Karma' has sold 10 lakh units in just 25 weeks. The film, too, celebrated its silver jubilee week on January 23, 1987. Each LP or cassette equals five units. As such a sale of 2,00,000 LPs/cassettes is required. 'Karma' was sold in combination with 'Hero', 'Naam', 'Sanjog' and 'Tarzan'. All such combination cassettes allow 2 1/2 units. Laxmikant-Pyarelal have succeeded in 1986 with 'Naam', which is with HMV. Other successful soundtracks included were 'Swarg Se Sundar', 'Love '86', 'Aakhree Raasta' and 'Nache Mayuri', all of T Series releases.

'Echoes' crosses gold mark

JAGJIT and Chitra Singh's latest album, 'Echoes', has crossed the gold mark in the first 15 days, claims HMV. This follows close on the heels of the Singhs' previous success, 'A Sound Affair', for which HMV awarded them a gold disc recently. 'Echoes', a collection of ghazals sung by the duo at various concerts, is marketed on both dou-



Chitra and Jagjit Singh (centre) scored another gold with their latest album 'Echoes'. Seen here with HMV's Sanjeev Kohli (left) and V K Dubey (right).

NEWS

Super-quality tapes from Audio Electronics

Music lovers in Madras were in for a rare treat, recently. Audio Electronics Pvt Ltd, a local tape manufacturer, offered C-60 blank cassettes at an out-of-the-world price of Rs 8. Naturally, thousands of cassettes were sold in a jiffy. International quality tapes manufactured in the country where sub-standard tapes ruled the roost.

Audio Electronics Pvt Ltd although a new comer in the field of

audio magnetic tapes, is already on its way to the top, thanks to super-quality tapes.

With technology from the USA (M/s Finefil) and Japan coupled with intensive R&D, the quality of tapes has improved considerably. That explains for the Company's problem-free product.

Special techniques developed by the Company have ensured excellent adhesion of the magnetic

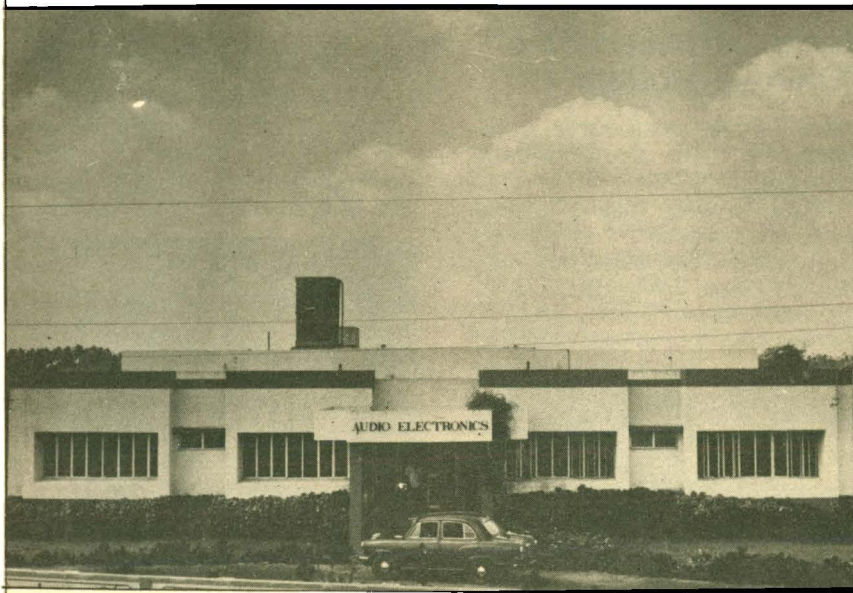
material on to the tapes and there has never been a complaint of flaking of the magnetic material in the tapes.

Audio Electronics is all set to launch its latest product – 'Black Gold' – which is half way to the cobalt technology. The tests carried out on the normal quality tapes have satisfied all requirements as per ISI standards.

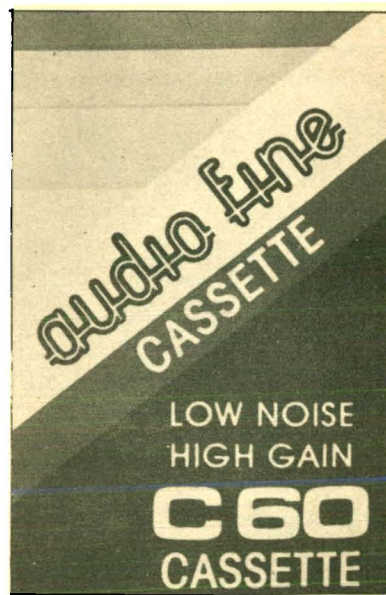
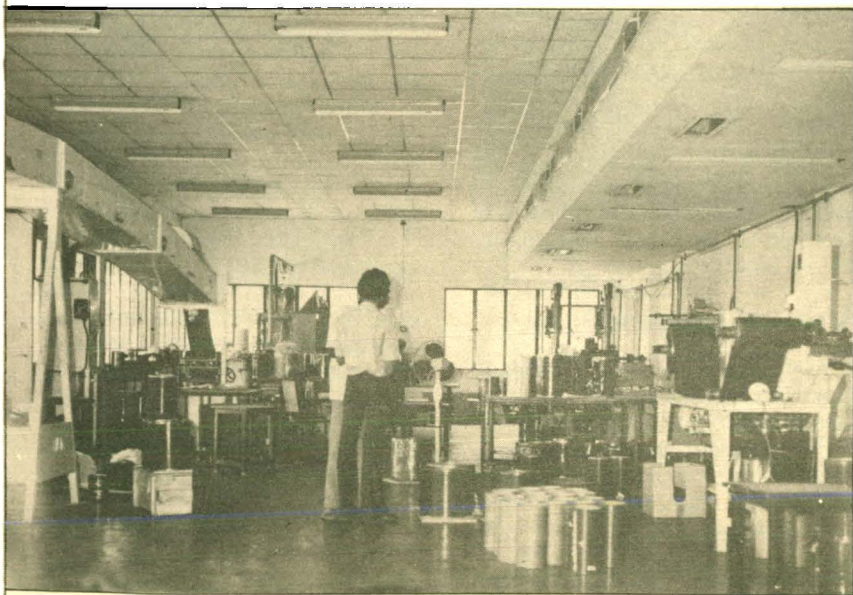
Audio Electronic Company apart from standard C-45, C-60 & C-90 units, also supplies super quality tapes on NAB hubs specially for music makers. The coercivity of materials used in the tape are higher which enables excellent frequency response.

V T V Sharma, the chairman and managing director, who visited major tape coating plants in the world, has put his vast experience to good use.

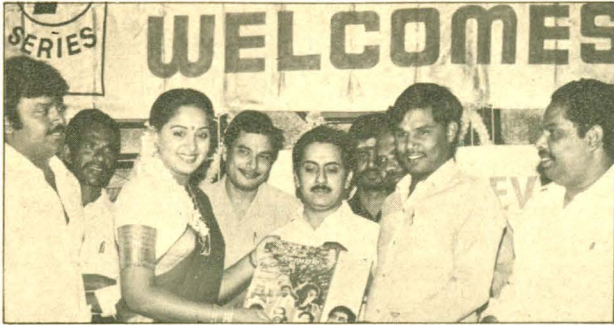
For further information contact Impet Building, 2nd Floor, 9-A, Whites Road, Madras 600 014. Phone: 812990, 654890. Sales in Bombay are handled by Mr Prasad in the heart of the music market at Lamington Road, 3/6/14L, Navjeevan Society, Bombay 400 008. Phone: 375434.



(Above): The Audio Electronics factory at Madras (Below): Inside the plant



NEWS



Super Cassettes Industries held a party recently in Madras for the release of producer Kovai Thambi's 'Mannukkul Vairam' on LP. From L to R: actor Vijaykanth, SCI's Isaac, actress Radha, SCI's Jagdish, Babbar, Jagdeep Grover, P S Narayanan, debutant composer Devendran, director Manoj and Kovai Thambi.



Begum Parveen Sultana and husband Ustad Dilshad Khan signed on the dotted line recently, in an exclusive contract with Music India. Seen here with V J Lazarus (left) and Bashir Sheikh (extreme right).

ble cassette and double album, was released last December. To mark the release, HMV arranged various live concerts all over India - at Jaipur, Delhi, Bangalore, Bombay, Calcutta, Dehradun and other places. Chitra was unable to perform due to poor health.

'Naam-O-Nishan' from Venus

THE latest two-in-one campaign from Venus after 'Aag-Hi-Aag', is 'Naam-O-Nishan'.

'Aag-Hi-Aag' was released in 14 combinations. 'Naam-O-Nishan', has been combined with 'Mera Lahoo', 'Aisa Pyar Kahaan', 'Anubhav' and 'Maa Beti'.

The soundtrack from Annu Malik has only four songs. Asha Bhosle, Aziz Nazan sing one duet. Another duet is sung by Kishore and Alka Yagnik. Indeevar and Shaily Shalendra provide the lyrics.

Other forthcoming soundtracks from Venus include 'Zimmedar' and 'Jeeta Hai Shaan Se' with

Annu Malik's music, 'Thikana' with Kalyanji Anandji and 'Parivar' with Laxmikant Pyarelal.

Nina and Rajendra Mehtas' 'Rubaru'

MUSIC India has brought out 'Rubaru', the 13th album of Nina and Rajendra Mehta.

'Rubaru', which means 'face to face', is a collection of six ghazals by the renowned poets Waali Aasi, Ahmed Faraz, Bashir Badr Tarqen Jazib and Adeem Hashmi. The music has been composed by Zahid



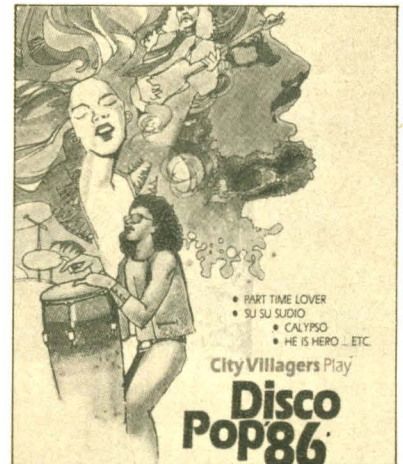
Hussain Bhoorey and arranged by Uttam Singh.

Venus' basic effort

WITH most of the soundtracks of Hindi films becoming expensive due to competition, the creation of basic repertoire has become very necessary. Venus, which had bought the Amarnad catalogue, has released a few more couplings. 'Mehfil-e-Sama' by Shankar Shambhu, 'Shri Sainath Chaalisa'

by Govind Prasad Jaipurwale, 'Prashanti Bhajan' by Pandurang Dikshit and 'Shehnai' by Sharad Kumar.

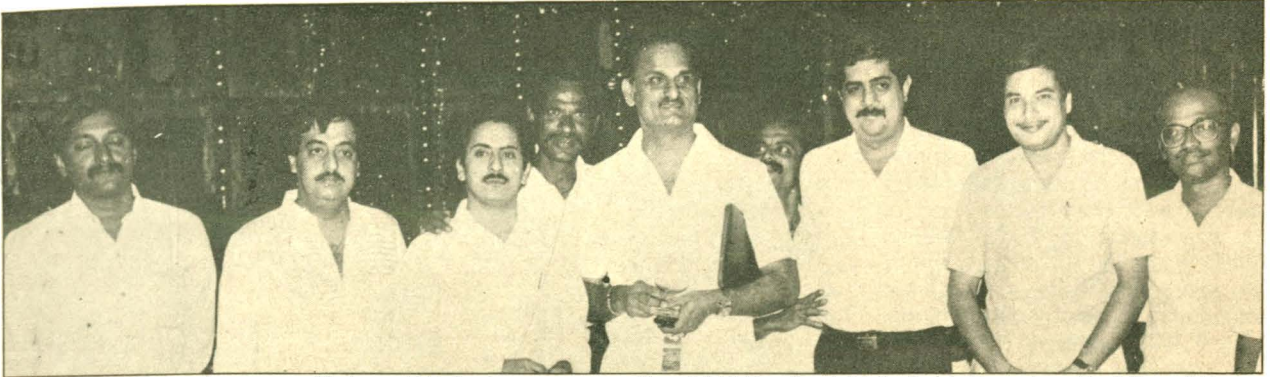
'Disco Pop '86', an instrumental of international hits like 'Papa don't preach', 'Amadeus' and 'Careless whispers', has been produced by a new group, City Villagers, comprising Pradip Lad, who plays the congos, and Ramesh Iyer, who plays



the bass guitar. Both of them have arranged the eight tracks on the album. Other musicians include Arvind M and Honey on the electric guitar, Ronnie, Monsoret and Vijay Shah on the keyboards, Castro on the trombone, Shyamraj and Raj Sodha on the sax and flute, Franco Vaz on the drums, Nirmal on the congos, and Datta Vinerkar on the percussions. Being marketed under premium at Rs 15 by Venus, it will be a good idea if it succeeds. Music lovers can look forward to getting all instrumentals of the latest international hits on a regular basis.

Pradip Lad and Ramesh Iyer have also got together on another modern album, 'Joroo Bina Nahin





Another SCI release function at Madras : T Rajendran presents a disc of LV Creations' 'Veliacham'. From L to R : Vijay of Essen Musicals, Prakesh (Gee Dee Agencies), Jagdish and Isaac (SCI), V A K Ranga Rao, Navin (Supra Audio, Geethenjali), Jagdish (SCI) and Krishna (Vijay Musicals, Madurai).

Jeena' which includes singers Shailendra Singh, Vijayeta Pandit, Uttara Kelkar and Shivram.

Sangeetha declares 'gold' for six Kannada films

THE Master Recording Company is never fed up of creating records.



Their latest achievement: for the first time in the Kannada music industry, six Kannada film soundtracks on their label have crossed sales of more than 80,000 units each. Sangeetha's administrative officer, H M Srikrishna, sent the figures in to declare the historic 'gold'.

Among the films listed is Shastri Movies' 'Malayamarutha', a Vishnuvaradhan-starrer famous on another ground as well. A classical-based film, it fetched veteran Kannada music director Vijaya Bhaskar the Sur Singar Samsad's prestigious award this year. This is the first time that a Kannada music director has been so honoured by this cultural association.

The other eye-catcher here is Rohini Pictures' 'Krishna Nee Begane', which is Bappi Lahiri's first dabble in the Kannada music field. Two Dr Rajkumar-starrers, Poornima Enterprises' 'Guri' and Bhargavi Art Movies' 'Anuraaga Aralithu', along with the Kannada superstar's son Shiva Rajkumar's first two films - Dhakshayani Combines' 'Anand' and Bhagavathi Combines' 'Rathasapthami' - tie up the list of gold bidders.

All six films have lyrics by Udhay Shankar and include music by Shanker-Ganesh, Upendra Kumar and Raja Nagendra.



Latest soundtracks from T Series

T SERIES has released a number of films, Hindi as well as Assamese, Bengali, Marathi and Bhojpuri.

Among its most prestigious releases is Sagar Sarhadi's film 'Tere Shahar Mein', with music by Khayyam, and lyrics by Naqsh Lalpuri, Bashar Nawaz, Amir Nimai and Anand Bakshi. Other releases,

are 'Mardon Wali Baat' with music by R D Burman; 'Soorma Bhopali' (music by Dilip Sen and Sameer Sen); 'Majaa', and 'Tauheer' (Bappi Lahiri's music). Another film 'Diljalaa' is slated for release in February. All these have been released in combination with other films.

T Series has also marketed in its regional language releases, 'O Senai' (Assamese), 'Birodh' (Bengali), 'Ghayal Piyawa' (Bhojpuri) and 'Prema Sathi Vattel Te' (Marathi).

Whitney Houston from Sagarika!

WHILE Madonna is expected soon from Magnasound, Hira Das of Sagarika has already released two cover versions, 'Top Ten USA' and 'World Hits', which feature tracks from Whitney Houston's debut album, the most successful album of 1986. Whitney Houston was released on the Arista label, as yet unrepresented in India.

Both the packages include other top-sellers like Lionel Richie, A-Ha, Stevie Wonder, George Michael



and others.

"My teenage son, Subhankar Das, has taken charge of presentation of compilations," says Hira Das of Sagarika. "He is aware that he is entering the market with international versions after Music International which had a strong impact on the market in 1979. "Music International fared well then, naturally, because the cassette market was then fresh and no international album was available from HMV, CBS or MIL, on music cassettes. Also, the buyers did not really realise they were purchasing versions.

"However, the market for versions of international hits is terrific for several reasons: first of all, the price - the customer gets the Sagarika product at around Rs 20. The originals are available at around Rs 40. Secondly, and more importantly, I can offer on a single compilation, hits of all the record labels whether represented in India or not, making the package irresistible. CBS, MIL and HMV can offer only their own artistes. Also, I will ensure that only the latest and the best are offered." Hira Das gets the message across: Sagarika is going to offer whatever competition he can.

The first two Sagarika products are well presented. With bold, flashy inlays clearly indicating the products as cover versions, copyrighted with the Indian Performing Rights Society (IPRS), along with Sagarika Acoustronics Pvt Ltd.

'Izhaar' of Ahmed and Mohammad Hussain

AHMED and Mohammad Hussain, the singing brother-duo from Jaipur, have just released 'Izhaar', their second album with HMV. Ahmed and Mohammed Hussain have their own unique style of rendition. 'Izhaar' is expected to be a major success, like their earlier album 'Hum Khayal'.

Hariharan signs up with CBS

PLAYBACK singer Hariharan has signed a two-year exclusive contract with CBS. Hariharan's earlier releases through CBS were 'Sukoon' and 'Aabshar-e-Ghazal' with Asha Bhosle. His new album is scheduled to be released in March.



A beaming Sharon Prabhakar flanked by Guha Narain and V J Lazarus, after signing a long-term contract with Music India.

CBS signs two more films

CBS continues its foray into the Tamil tinsel world by signing up Sri Sai Media Arts Pvt Ltd's 'Sixth Kurukku Theru'.

Here, noted playback singer-music director Malaysia Vasudevan opts for a change of scene, and quits the recording studio for an on-screen cameo as a framed convict. Also starring Nalini and Pandian, 'Sixth Kurukku Theru' has



Unni Menon, who has set up his own recording studio recently at Alappatt Cross Road, Ravipuram, Cochin.

six tracks all tuned by Vasudevan himself. The lyrics are by Pulumaipithan, Vairamuthu and Muthulingam, and rendered by Vani Jairam, Jesudas, Malaysia Vasudevan, S Janaki, Chitra, S P Shailaja and Malaysia Vasudevan's son, Master Yugendran.

Another CBS soundtrack just signed up is Trinity Creations' 'Aduthathu Enna', the crime thriller starring Karthik and Amala and directed by Raj Bharath.

Five songs here are by Manoj Gyan, who has been the cynosure

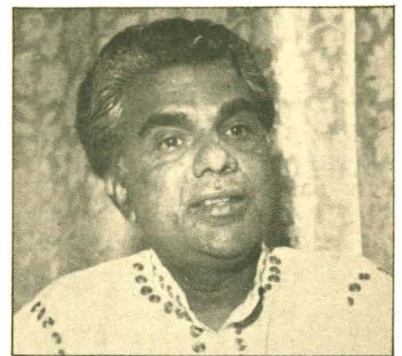


Tabla maestro Popatkar passed away on December 14, 1986, in Manchester, England. As a tribute to him, his admirers organised a programme 'Shraddhanjali' on January 17 at New Era High School, Bombay where a tabla solo was presented.

of all eyes after the resounding success of their first Tamil film 'Oomai Vizhigal' (HMV) earlier this year. Labels currently trying to tie them down to exclusive contracts are HMV, Ragam and T Series, the latter having succeeded in getting the largest piece of the pie to date.

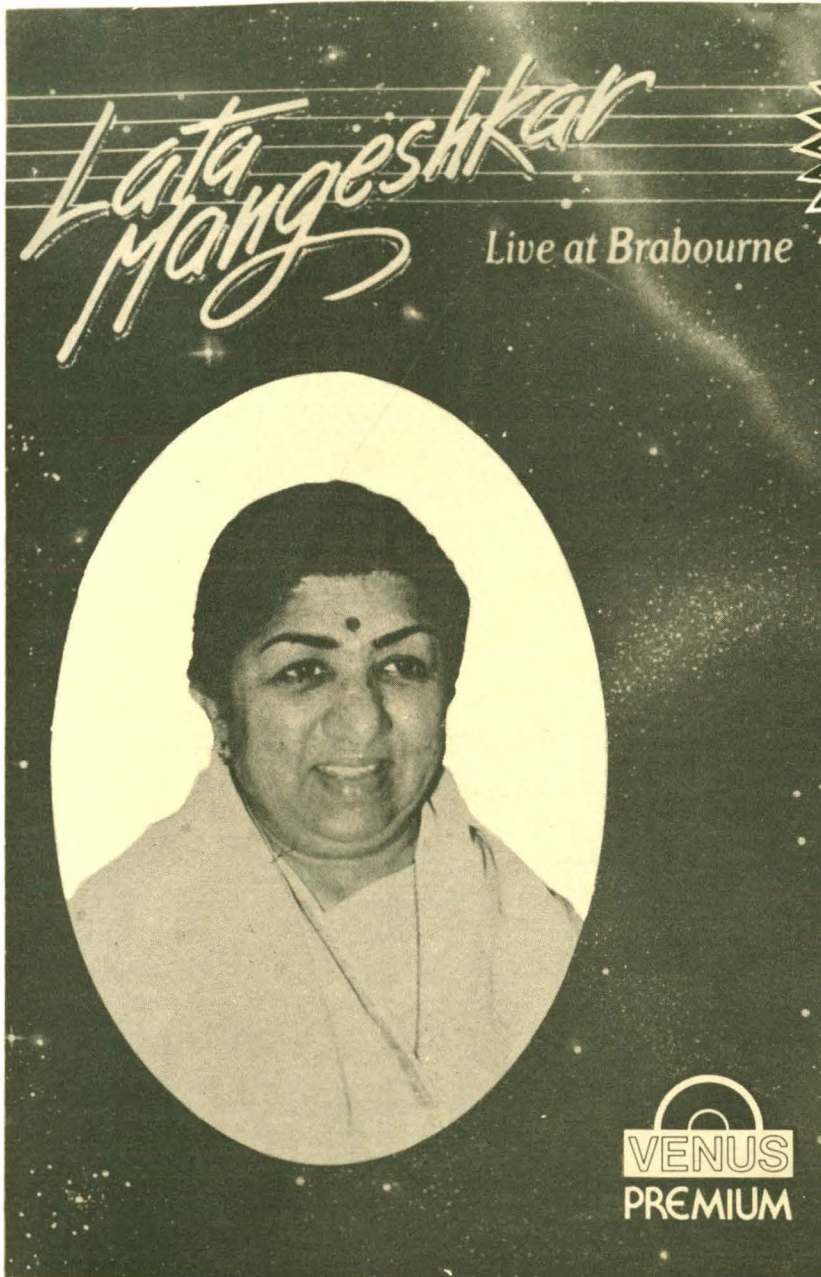
Mood ghazals

HMV has just released two mood-based ghazal cassettes. The first of these is 'Shaam Dhale Jaam Chale', by various artistes like Mehdi Hassan, Ghulam Ali, Jagjit Singh, Bhupinder and Mitalee, Talat Aziz and Parvez Mehdi. This cassette features all songs based on 'Sharaab' and 'Jaam'.

Also released is 'Betaabiyan', which contains romantic ghazals by Talat Aziz.

Shortly due for release is 'Dard-e-Dil', containing sad ghazals by Bhupinder Singh and Mitalee Mukherjee. Various such cassettes featuring leading ghazal singers are being compiled.

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VENUS ART DEPT. 1987

Noor Jehan enchants, Kishore Kumar flops in New York

TWO major concerts were held last year in New York's prestigious Madison Square Garden. Tickets were of the normal denomination — \$10, \$15, \$20, \$25, \$50, \$100. The famous melody queen, Noor Jehan, performed on October 7, 1986, while the Kishore Kumar show was a week later. In terms of energy and impact the first was at least enchanting while the second was a total flop.

Former actress and playback singer in Hindi films, Noor Jehan is now in her late 60s and lives in Pakistan, yet her charisma and beauty still remain. Malikai Taranam, as she is popularly called, knows how to mesmerise her audience in her own inimitable manner. Despite failing health, she put up an engaging performance for her fans though many felt her concert in 1985 in New York was more successful. She began with her overpowering hit 'Awaz de kahan hai' from the film 'Anmol Ghari' in her rich, powerful voice which requires no mikes. Dressed to kill and bedecked in shining jewelry, Noor Jehan with her scorching stage presence had the crowd clapping and humming with her the whole evening. Her self-proclaimed number 'Duniyan kabh chup raheti hai' was sung with fiery abandon while 'Kuch log rooth kar bhi kitne pyare lagte hain' was equally striking in lyrical quality and melody. But the songs that really won her a thunderous applause were the Punjabi hits, 'Dhooran dhooran ankien mare munda patwari dah', in which this prima donna actually



Noorjehan . . . mesmerised the audience.



Kishore Kumar (right) with Bela (MC)

blushed, and Tere mukhere dah kala kala til'. The highlight was the slow and sensuous 'Mujse paheli si muhabbat mere mehboob na maang' rendered with intense emotional honesty. She concluded her performance with a religious number.

Accompanying Noor Jehan were artistes from Pakistan. Mujib Alam showed his potential as a singer. Albela as MC was highly unimaginative and relied on cheap humour.

Nagma Art Productions which organised the concert, belongs to Dr Shafi A Bezar, physician, and Mehmood and Abida Ahmed. The trio arranged the Laxmikant-Pyarelal concert in May, 1986, and have also been largely responsible for promoting Pakistan's top-of-the-crop talent in the USA. The company spent more than US\$ 100,000 for the Noor Jehan show and just about broke even. "The reason we were unable to make a profit this time was the fact that it was during the time of Muharram and many Shia Muslims found it impossible to come. But we still had a good turn out," Abida said.

The Kishore Kumar show was doomed the moment Asha Bhosle and R D Burman pulled out of it, which postponed it by a month. The reason given to the public was that Bhosle and Burman had "differences" with the national promoter Syed Majid. This came close on the heels of the Rekha show which had almost got cancelled. This had left the fans bitter and aggravated.

Yogi Enterprises, which organised the concert in New York, was formed in 1979 and has been a national promoter of concerts featuring, among others, Manna Dey, Usha Uthup, Prema Narayan, Sanjeev Kumar, Asha Bhosle and a host of Gujarati plays in the US and Canada. This was the first time that

Yogi Enterprises did a local show and got burnt in the bargain. A sorely disappointed Dhimani Joshi told me that he had lost US\$ 100,000 in one single evening as only 7,000 tickets were sold. The Madison Square Garden has a seating capacity of 20,285.

Just about everything seemed to go wrong that fateful evening. First it started half an hour behind schedule. If Albela as the MC of the Noor Jehan show was bad then Paintal was the pits. He dribbled on with a variety of unfunny talk that left the public totally bored. Dimple Kapadia who was window-dressing for the concert was pathetic. Will anybody please tell her that she is just not cut out to sing even if her life depended on it. Her rendition of 'Gaye gaye gaye' and 'Hum tum ek kamare mein bandh ho' was painful to the ears. Kajal Kiran came and vanished like lightning. She danced and frisked about for two minutes and then was never seen again the whole evening. To make matters worse, Poona Dhillon never showed up, despite the fact her name was printed in the brochure.

Kishore and Amit are great artistes, as we all know. They enthralled the crowd with their repertoire of songs. Amit, for whom this was a virgin tour of the USA, sang his famous hit, 'Tum bade ache lagte ho' which was well received. Kishore stuck to old melodies like 'Khil keh hain gul yahan', 'Yeh jeevan hai' and 'mere mehboob kayamat hogi' which were sung with intensity and conviction. Bela of the Melody Makers Orchestra showed a lot of promise as a vocalist.

However, a few splendid moments do not make a successful concert and even the most die-hard fans of Kishore found the show insipid and lacking fire.

NEWS

Calendar

February 5: 'Utsav', festival of dance and music; organised by the Government of Madhya Pradesh; Ujjain.

January 3 to February 22: Silver Jubilee of Rasika Ranjan Sabha; Calcutta.

March 15: Sarod recital by Ustad Amjad Ali Khan on International Day of the Disabled; Siri Fort Auditorium.

Asha records for Raaja

ASHA Bhosle made her appearance in the Tamil film music world, recently, under leading music director Ilaiya Raaja's baton. The songstress was in Madras for two days during which time she recorded at Raaja's homeground, Prasad's Deluxe Recording Theatre. While one track was for Raaja's own production, Pavalur Creations' 'Karppukarasan' to be directed by his brother Gangai Amaran (also a mu-

Round-up

INAUGURAL PROGRAMME: Of newly-formed cultural organisation Kala-Shree, at Kamani Auditorium, New Delhi, on December 29.

MUSIC FESTIVAL: Of classical and semi-classical music, called 'Rajmal Surana Memorial Festival', held at Jaipur on January 4 and 5, featuring Veena Sahasrabuddhe, Rajan and Sajan Mishra, and Hari-prasad Chaurasia accompanied by tabla player Zakir Hussain.

COMMEMORATION PROGRAMME: Held by Daya Sagar, cultural group of Bombay, on January 26 to

mark 50 years of playback

AWARDED: Padma Bhushan, to singer Kishori Amonkar.

501ST ANNIVERSARY CELEBRATIONS: Of Sri Purandara Dasa, organised by the Sri Madhwa Samaj, held on January 28-30, at Sri Thyagaraja Hall, Calcutta.

DIED: Veteran Veena Vidwan Devakottai Narayana Iyengar (81) at his residence in Madras, following a heart attack.

DIED: B R Trivedi (82) founder of Vishnu Sangeet Vidyalaya, in Nasik on January 9, following a heart attack.

sic director in his own right), the other song was completed for Meenakshi Arts' 'Engadoru Pattukaaran' produced by villain of yesterday, Sangali Murugan.

Both tracks were mixed down by Uttar Singh, who, on Ilaiya Raaja's request, frequently flies down from Bombay to do his mixing in Madras. The tracks are to be released by the Echo Recording Company, Madras.

Export award for HMV

HMV was adjudged top exporter in two sections - gramophone records and audio cassettes - for the year 1985. The award was presented by the Hon'ble Union Minister, Priya Ranjan Das Munshi on behalf of Plexconcil (Plastic & Linoleum Export Council). ◀◀

ASONA for Complete Cassette Production

The new semi-automatic WINDER 2015 compliments the ASONA line of loop-bin/slave duplication systems.

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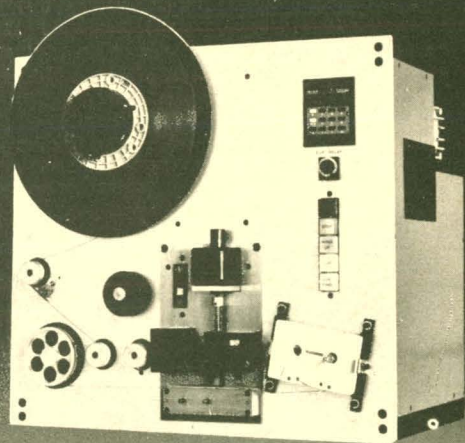
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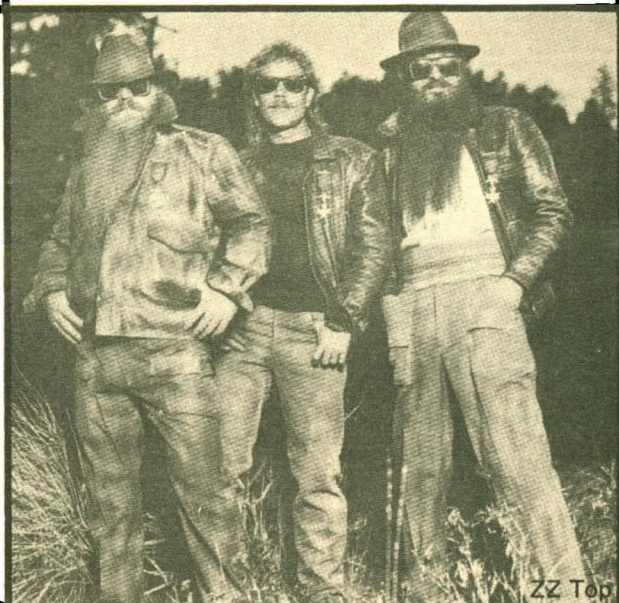
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INTERNATIONAL MUSIC



1986— Whitney tops US charts

WHITNEY Houston was the star of 1986. The pretty model-turned singer was on top of the US charts in an astounding six categories. What made the achievement all the more remarkable was that she had only one album to her credit. Three top five singles boosted her ratings in the combined category.

Whitney was the top Pop Artiste of the Year. Madonna was next with seven releases, which placed Houston's strength in proper perspective.

Houston had the Top Pop album (her self-titled record sold five million last year, topping the two million of 1985) which also made her the Top Pop Album Artiste overall,

as well as in the female category. She also triumphed in the Top Black Albums and Top Black Albums Female sections.

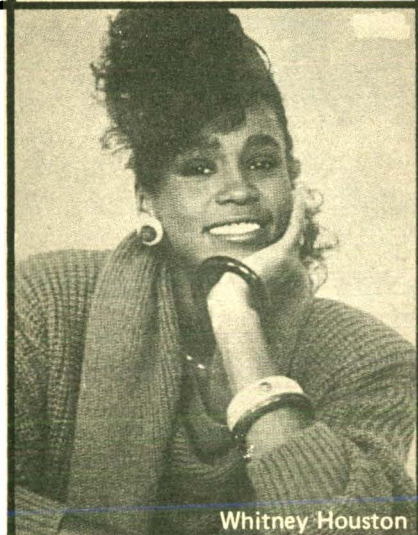
Houston's album has class written right through. There isn't a single throwaway track and with songs like 'Saving all my love for you,' 'The greatest love of all' and 'How will I know' Whitney showed magnificent tonal purity and range complemented by sensitive phrasing.

Janet Jackson, the most successful of Michael's sisters, was the Black Artiste of the Year with one album and four singles on the charts. She pushed Houston to second place here.

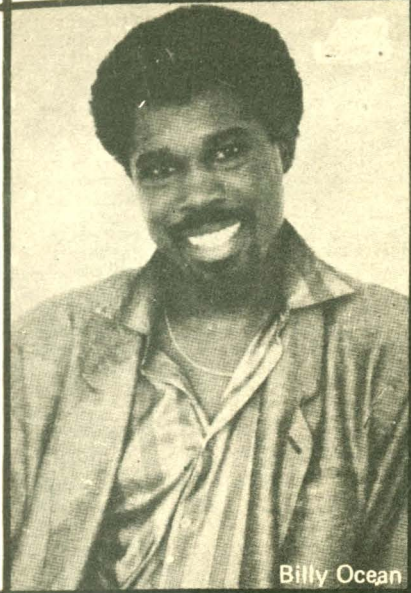
Janet, with four singles, emerged as the Top Singles Artiste which, naturally enough, gave her the No 1 slot in the Female stakes and in the Black Singles Artiste category as well. She also came out on top in both the Dance categories, Sales and Club Play.

Black artistes continued to dominate in other areas. Billy Ocean was Top Singles Artiste—Male and Adult Contemporary. Dionne Warwick had the Top Pop and Adult Contemporary single in 'That's What Friends Are For', while Patti La Belle had the No 1 Black Single 'On my own' in duet with Michael McDonald.

Jazz? Stanley Jordan did it. One



INTERNATIONAL MUSIC



Billy Ocean



Madonna

can't be elsewhere with an album that charted for 85 weeks. 'Magic Touch' is on release here.

Country was the domain of whites. The black singers who can instill feeling into this music can be counted on the fingers of a hand.

The Judds' 'Rockin' With The Rhythm' had the Top Country Album while Rosanna Cash was winner on the Singles side with 'Never Be You'. Alabama were Top Country Album Artistes and Lee Greenwood, the Top Singles Country Artiste. The overall winner was George Strait, who had eight releases charted during the year.

Miami Sound Machine, long a staple in Latin America, came into their own in the US with 'Primitive Love'. With four successful singles, the quartet were named New Pop Artistes and Top Pop Singles Artis-

tes - Duo or Group. ZZ Top were the champs in the Album section for Duo or Group.

With all the hullabaloo over Madonna, it would be darn near sacrilegious not to mention her here. Well, she did have the Top Music Videocassette in 'The Virgin Tour - Madonna Live' which was also No 28 in the sales list, was No 3 Pop Singles Artiste just after Ocean, had the No 29 Pop Single with 'Papa Don't Preach' besides that, placing below Houston in the Pop Artiste category.

Houston is not available here as Arista Records has no licensing arrangement. Neither is Madonna. Janet Jackson can be released through CBS but they haven't got the rights for 'Control' yet, so hopes of the album being released in the near future are bleak.

Ocean - who has finally grasped success - had a highly successful release in 'Suddenly' from CBS. 'Love Zone' is due as a follow-up.

For some reason, Alabama has failed to sell in sufficient quantities and Music India has put the lid on the band. MIL did release 'Rockin' With The Rhythm' on cassette and it is certainly worth checking out.

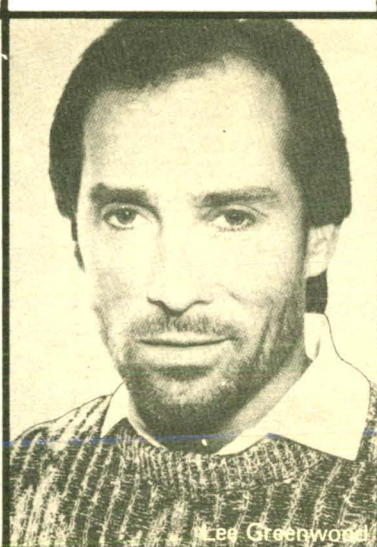
'Primitive Love' has also raked up sales, giving CBS a good ending to 1986.

Heart, who made a significant return last year, were on the second spot in the albums overall and Duo or Group lists with their self-titled rock album which HMV lost little time in releasing.

Lionel Richie, who won an Oscar for 'Say You Say Me', placed the song in the runner-up position on the Pop Singles charts, a place he



Janet Jackson



Lee Greenwood



Patti LaBelle

INTERNATIONAL MUSIC



Wynonna and Naomi Judd



Miami Sound Machine

held on the black listing as well.

Sade kept her 'Promise' to score as No 4 Pop Artiste, No 3 Pop Album Artiste, No 2 Female Album Artiste, Overall and Black. The album came in at No 3 in the Black category and No 8 Pop Album.

Major releases on big labels

COMING from HMV is 'Notorious' by Duran Duran, 'Electric Cafe' by Kraftwerk who have taken the single 'Musique Non-Stop' to the top of the US Dance Club Play Charts, 'Band of Gypsies Vol 2' from guitar hero Jimi Hendrix who formed the band after Experience, 'Like A Rock' from ace rock singer Bob Seger which has sold over a million in the US, 'Somewhere In Time' from Iron Maiden which has

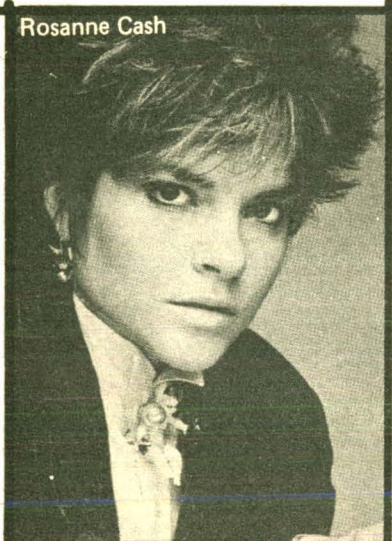
crossed gold level and is creeping towards the million mark, the Anti-Heroine Project, a double LP/cassette featuring Wham!, Dire Straits, Level 42, Eurythmics, Bananarama, Paul McCartney and Frankie Goes To Hollywood, a strong line-up indeed, and the 'Playing For Keeps' soundtrack which includes songs by Pete Townshend, Phil Collins and Julian Lennon.

CBS has a fine list as well. Jazz gets off strongly with 'This Is This' from Weather Report and, what is really heartening, the release of a classic from Wynton Marsalis, 'Black Codes From The Underground', No 2 on the 1986 year-end jazz listings. There's 'Dave Brubeck's Greatest Hits' as well.

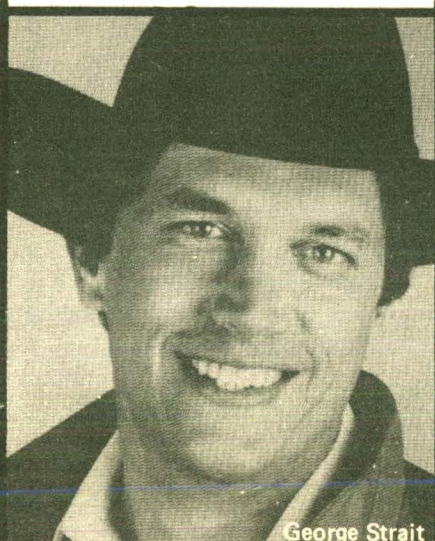
The Fabulous Thunderbirds are 'Tuff Enuff' to stand by Big Audio Dynamite's 'Quiet Riot III', Philip

Bailey's 'Inside Out', 'Everything You Wanted To Know About The Moog' and, hopefully, 'Bruce Springsteen And The E-Street Band 1975-1985'. Michael Jackson's new single will be released in the US this month. The album was still being recorded in January, so a late March-early April date is the nearest bet for Stateside release.

MIL will hit the stores with Bananarama's 'True Confessions', The Pointer Sister's 'Hot Together' and Kool And The Gang's 'Forever'. Nothing else, but they usually come out in a flurry of releases. While one can wait and see, here's what one hopes MIL sets their mind to: Bon Jovi's 'Slippery When Wet', Bruce Hornsby And The Range's 'The Way It Is', Level 42's 'World Machine' and John Cougar Mellencamp's 'Scarecrow'. — ◀



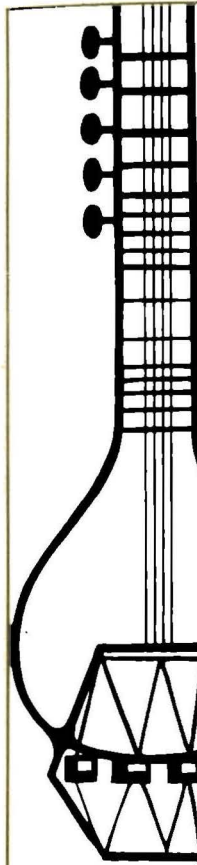
Rosanne Cash



George Strait



Whitney Houston



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D U R A N D U R A N

'Notorious' fame

IN 1980, Nick Rhodes and John Taylor had this idea of forming a band. They pulled in Steve Duffy and Simon Colley to make a four-some. Having seen the film 'Barbarella' and having a good memory to boot, Rhodes called his band Duran Duran. Why? Because the film had a villain by that name!

Duffy and Colley left, to be replaced by Andy Wickett and Roger Taylor. Wickett left, an ad was placed in *Melody Maker* and Andy Taylor came in. No one left when Simon Le Bon joined. The game over, Duran Duran got down to the business the band had come together for. They began writing songs.

The England of 1980 was near asphyxiated with pretty boys wanting to make a hit record. Duran Duran was impressive enough for Hazel O'Connor to invite them as opening act on her tour. Besides,

were more than cute guys. Le Bon showed a fair degree of maturity as a writer, the lyrics being inspired by crackling imagination. It even crackled in Sri Lanka while filming a video. With an imagination of his proportions, should anyone stop John and Andy joined Robert Palmer and Tony Thompson to form the Power Station - a one-off mating that resulted in a hit album.

Rhodes, Le Bon and the remaining Taylor got together as Arcadia, for another one-off album which wasn't as successful.

These forays had their repercussions. Andy decided not to get back with Duran Duran, Roger Taylor went off to his farm. Le Bon sailed around the world, survived disaster and is now one of the corners of the new, slim-line, three-piece Duran Duran.

It was time to record a new album. April 1 was the date but no

The album when finished was called 'Notorious', a title the group referred to as 'organic'. It was inspired by a film, of course, and this time the credit goes to Alfred Hitchcock.

There are nine more songs on the album and the material is diverse. They do have their feelers out. 'American science' is about consumerism and is a slowie riding in. 'Skin Trade' seemingly needs no explanation and the three agree it's the nicest thing on the album. 'Meet El President' is considered outrageous because the feel is black, 'Proposition' has a Bo Diddly beat and a political message.

There are others but it's best to wait for the album. It must be good, the way it's scaling the US charts, reaching No 14 in just five weeks.

Duran Duran has kept in the public eye not only with its music but also with that almost all import-



they held no threat to her limited musical abilities.

An EMI contract came in 1981. From that time on Duran Duran hit it big, blasting their way up the charts, first in the UK, then in the US, where real success lies for much of the world.

Duran Duran proved that they

one was joking. Except Andy Taylor thought so, and refused to join Le Bon, Rhodes and John for recording sessions. EMI sent out a warning and Andy went scurrying to Paris five months later. Actually it was pretty much of a waste of time. He no longer fit into the Duran groove.

ant tool, the video. They broke in America with the help of MTV.

The video of 'Notorious' was sneak previewed on MTV, met with favourable response and was promptly shifted into Heavy Rotation! With more singles to follow, 'Notorious' the album will vault well over the million mark.

INTERNATIONAL MUSIC

Reviews

Dreamland Express

John Denver

MIL AFKI-5458

Denver began life as a Rocky Mountain boy. He raised his clean voice in song and America heard. Millions of records later, the lull set in and though Denver even got on to the Muppets to help, the charisma had worn thin.

This time around Denver lays a curate's egg. The title tune is country laced with pop and the result is edifying. 'Claudette', first done by Roy Orbison, is a delight, with its upbeat tempo and Denver turns the Stevie Wonder ballad 'If ever' to his own style successfully.

The dance grooves of 'Gimme your love' and 'Got my heart set on you' are caught in a rut as Denver never gets on terms with the beat. As for the rest, he's so laid back you just gotta think the guy's ready to be buried.

Moonlight Shadows

Shadows

MIL PRONC-8

The Shadows who began as Cliff Richard's back-up band soon found success on their own. They wrote much of their own material and whether it was bright and breezy or warm and emotional, each composition stood out because of the way it was shaped primarily by lead guitarist Hank Marvin.

There are no originals here but the selections are in sight, grabbing no less than 16 chart hits. Marvin

lends each a tonal resonance, he is just brilliant. Time has not effaced creativity.

This one should be a head-on smash with those who love instrumentals and songs like 'Dancing in the dark', 'Hello', 'I just called to say I love you' and 'Power of love'.

Sizzling 70's

Various

HMV EMIN9

Nostalgia was never so exciting. Most of the acts here had a brief, sparkling period of hits in England. The teenybop market provided top ten status to groups like Tiger Feet whose 'Mud' is a raucous stomper, Pilot who coax warmth into the plaintive 'January' over a chorus hook, New World whose Tom Tom Turnaround' is a trendy ballad and the fortunes who lift 'Freedom come, freedom go' with a catchy melody and an incisive beat.

Smokie was tougher and had several hits. The best known 'Livin' next door to Alice' is included here, the tempo shift up for grabs.

Wizzard had Roy Wood and Jeff Lynne who split to form Electric Light Orchestra. Wood was a genius with a knack for a hit song. 'See my baby jive' is arguably one of his best, riding in on the hook right from the opening riff.

Few bands can equal the harmonies of the Beach Boys. It's a more direct effort as they get down into 'Cottonfields' but the clear high vocals and the clean instrumentation make this an outstanding version.

Poor Suzi Quatro. She came out of temporary oblivion with 'Stumblin In' to go into a permanent one.

Chris Norman whose duets with her are raucous and gentle in turns. In tandem he and Quatro are steady right ahead.

Guitar chimes, a funk bass thunks in and Hot Chocolate sing the praises of 'You Sexy Thing'. This one sizzles and the words are pretty good too.

Steve Miller rocks while 'Living in the USA' and making astute observations at the same time. One of the best songs here, though removed from Miller's blues tinge.

The seventies sizzle, thanks to some apt selections.

Press To Play

Paul McCartney

HMV-PCSD 103

For some reason, Paul McCartney has never recorded a really convincing album after the Beatles split - with the exception of 'Band On The Run' and 'Tug Of War'. This album scrapes the bottom of the barrel of ineptitude.

Take 'Stranglehold'. A boogie blues opening riff which is interesting, and then he lets it slip out of grasp with deadpan phrasing! The story goes on and when he uses double entendre, 'Press' becomes a joke, of sorts.

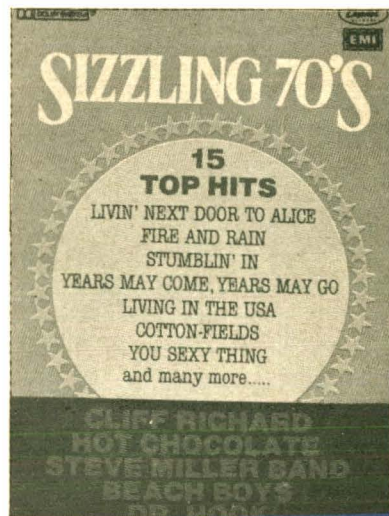
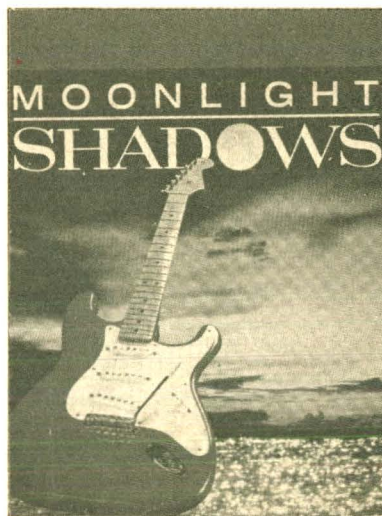
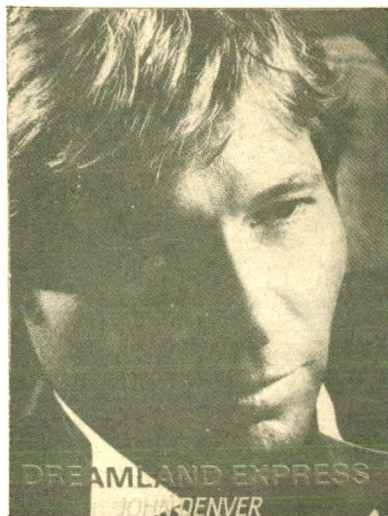
Credit, though it comes in small doses, must be given. 'Footprints' is a pretty ballad that skims along while 'Only love remains' has a ring of sincerity.

Wish You Were Here

Ray Charles

CBS 4CX-10216

Charles established himself as one of the world's greatest rhythm 'n'



INTERNATIONAL MUSIC

blues and jazz singers. His early blues style was soon mixed with gospel and he released a string of effervescent hits including the much covered 'What'd I say'.

Charles' days of glory ended a string of poor recordings and a change of record labels which saw him move from leader to follower. Just over three years ago, he decided to seek solace in country music.

This album was released abroad before the acclaimed 'Friendship' released here last year. Unfortunately a couple of weak songs pulled the current record down.

Charles is in great voice, his reading of 'I wish you were here tonight' superlative, while 'You've got the longest leaving act in town' is washed by the blues. Yet this is a country album and Charles goes into the wide open spaces in '3/4 time' on a humorous lyric and 'I don't want no stranger'.

Super Instinct L Subramaniam MIL 5227 760

What's in a name? Subramaniam calls his music neo-fusion, and carries jazz, funk and Carnatic music. Whichever way you look at it, the album's brilliant!

Subramaniam has a top notch cast of musicians including Larry Coryell on guitar, Bud Shank on flute and alto-sax, Maynard Ferguson on trumpet, Tony Williams on drums, Mark Massey on keyboards and wife Vijayashree on tanpura and vocals.

Mani's aural textures are rich, from the funky jazz embellished title cut to 'Memories of Jaffna', where

Fergusson plays a stellar role.

'Voices of heaven' shimmers in the ethereal beauty of Carnatic music with Vijayashree lending a bitersweet touch with her voice. 'Visions in white' sees Mani and Massey working in tandem filling this dedication to Mani's mother with throbbing emotion. L Subramaniam has been called the 'Emperor among violinists'. Nothing could be truer.

New Moves Don Williams

HMV STCS ST 12440

Williams began his musical career as a folk singer with the Pozo Seco singers who had that once-in-a-lifetime hit. Pleased with their success they carried on until the folk boom died. They probably breathed a sigh of relief because the second hit was hard to come by.

Williams went into his father-in-law's furniture shop and was quite content until Susan Taylor, who was with him in the folk outfit, asked him to write her a song. Williams did, and producer Jack Clements, who heard Williams' work, encouraged him to record. This time he was successful and went on to win six gold albums in the US besides several from Europe.

About four years back, Music India released Williams' albums but they lost the rights to MCA Records and that was the end of Williams in India.

The singer recently moved to Capitol and HMV decided there were enough fans still around. They should be right for Williams still retains the warmth that has come to be associated with him and which

has seen him named Vocalist Of The Year of Country Music and The British Country Music Association.

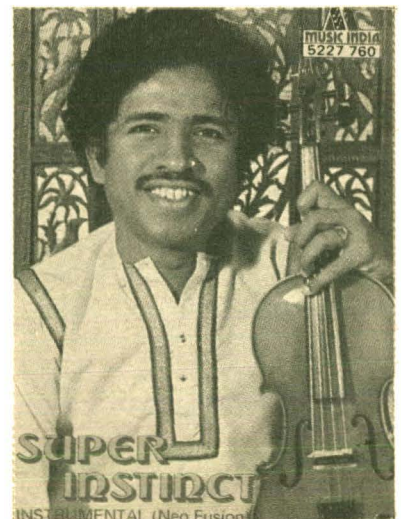
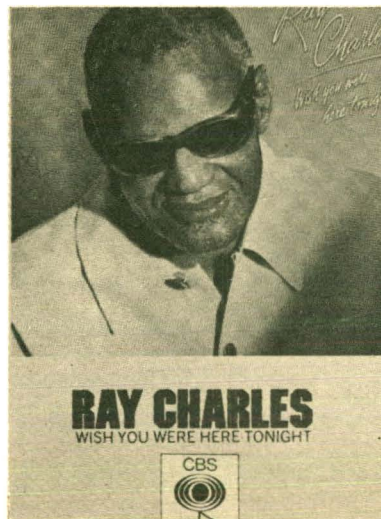
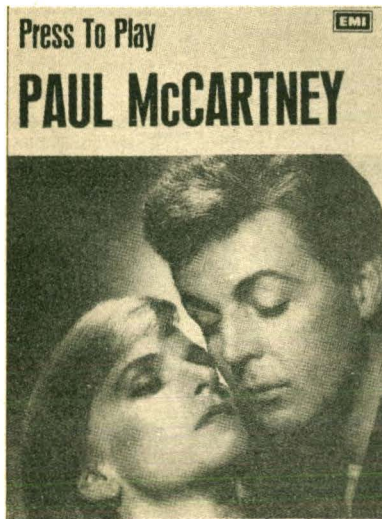
Williams goes in for synthesisers and saxophone which don't detract from the basic country feel. Though he had a No 1 country song with 'Heartbeat in the darkness' which has a mellow feel, it's his rendition of 'We've got a good fire going' which pleases with its pure country flavour. Other songs in the same vein are 'Then it's love' and 'Shot full of love'. A welcome surprise comes with 'Senorita' rhythms.

The Other Side Of Life Moody Blues MIL 829179-4Y1

The Moody Blues came together in 1964. A year later they had their first hit, a No 1 song on the British charts. With success evading a whole line of subsequent singles, they went in for pomp-rock, pulling in the services of The London Symphony Orchestra for their album 'Days Of Future Passed'. Out of this came the classic single 'Nights in white satin' as relevant today as the day it was written in 1967.

After 'Seventh Sojourn' in 1972, the Moody Blues went solo, reuniting briefly for two super albums, the million-selling 'Octave' and 'Long Distance Voyager', before they went their separate ways once again.

They got together again last year. They recorded 'Life' and hit the road for a successful world-wide tour. The audiences were receptive. The album had laid the groundwork.



INTERNATIONAL MUSIC

The group shows a compact sense of composition. Your wildest dreams' glories in the heartland of pop, 'Talkin' talkin' and 'Rock 'n' roll over you' actually do rock and roll, a delightfully clean, no-nonsense approach.

The instrumental arrangements add lustre for a well rounded album that will catch the ears of the young and rope in the old Moody Blues fans all over again.

Elvis Presley MIL-AFKI-5198

Elvis Presley was the great originator. He fused the early form of rock'n'roll by mating black music with country, a genre that came to be known as rockabilly. The excitement that he punched into his songs soon ignited the world. This album offers proof positive.

There's plenty of 'country here as Elvis raises his voice in plaintive cry to touch an emotional chord. 'I love you because' and 'Trying to get to you' are born of the same sound but the contrast they offer is striking. The blues get their dues on 'Blue moon', shades of rhythm'n'blues creep in with 'I got a woman'. Rockabilly impacts with 'I'm gonna sit right down'. And there's sure gotta be some rock'n'roll! It comes in that perennial favourite 'Blue suede shoes'. Here's something for everybody.

Flashpoint Tangerine Dream

HMV STCS ST 17141

Tangerine Dream formed in 1967 by Edgar Froese was influenced by

the Doors and Pink Floyd. They soon found a sound of their own, manifested in the use of synthesizers, mellotrons and pretape-set-ups. The heavy electronics saw a shift of patterns that were far ahead of their time. When 'Alpha Centauri' came out in 1971, Tangerine Dream was heralded as prophets of a new electronic age.

Today Froese has Chris Franke, an old time member, and Johannes Schmoelling rounding off the band on this soundtrack. An earlier one was done for the James Caan starer 'Thief'. They twiddle a lot of knobs and come up with a similarity of expression that is palling. Except for the atmospheric 'Afternoon in the desert' the rest are flat. It was a lousy movie anyway.

Formula Thirty 2

Various

MIL-PROMC9

An outstanding collection of songs that meshes the old with the new. What makes it all the more worthwhile is that most cuts are available for the first time.

There's plenty to choose from. Elvis Costello and his social conscience wrapped in barbed wit on 'Oliver's army', the new wave stark excursions of Nick Lowe and 'I love the sound of breaking glass', the Boomtown Rats' classic 'I don't like Mondays', which is one of their two best songs, the heads-down and boogie of Status Quo's 'Rollin home', the rock 'n' roll of Dire Straits 'Walk of life', and Elton John's 'I'm still standing'. Compilations are big and MIL should get them out more often.

The Singles 1969-1973

The Carpenters

CBS4CX-10271

The Carpenters, Richard and Karen, won many hearts with their straight forward pop permutations, sweet and no strain on the mind. Consequently, they sold millions of records.

One either loved or hated Karen as she dipped into the low notes pulling them up into the straight before weaving about the line.

Here there are the two No 1 songs including their 'Close to you', eight top ten songs with 'Yesterday once more' and 'Sing' and the one that placed at No 12 'It's going to take some time'.

This re-release which hasn't been available for some time should revive many happy memories.

Sgt. Peppers Lonely Hearts Club Band The Beatles

HMV STCS PCS 7027

The age of psychedelia opened new visions for The Beatles. Add that to the transcendental meditation of Maharshi Yogi and you have a potent combine. You also get a Beatles classic.

Sgt. Pepper envisioned a world of hope and peace for The Beatles. There were also drugs and electronics accentuated by the production of George Martin.

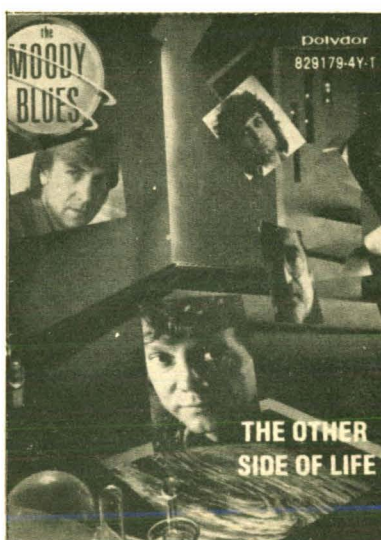
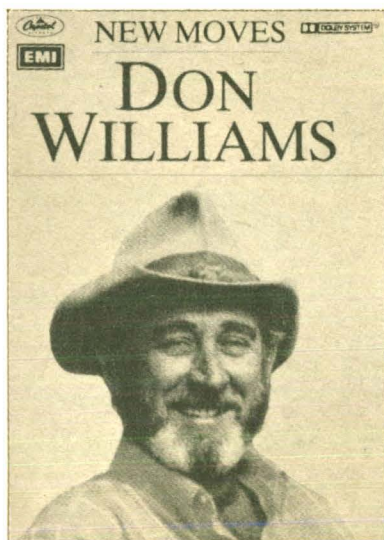
'Lucy in the sky with diamonds' purported to LSD. BBC was shocked, the rest of the world loved it. 'When I'm sixty four' is a delightful ode to old age, an age at which love is not lost, but grows stronger. 'She's leaving home' is a poignant story of parents losing their child, they don't have their daughter's perspective. Absolutely brilliant and available on cassette for the first time.

Jammin Various

JAH2

Reggae born of Rastafarianism in Jamaica, has spread its roots. Once the domain of those who believed that Emperor Haile Selassie was God, the music pulled in groups like the Police and Blondie, to name just two. Their music was termed white reggae. After all, they were not Rastas!

This compilation of 14 reggae



INTERNATIONAL MUSIC

songs, the fifteenth, 'Sound of the people' by the Malopoets, is African rhythm and decidedly not reggae, has the heavies, Bob Marley with 'One Love' on which the saxophone tears in, Jimmy Cliff with the perennial favourite 'My people' a plea for unit and 'Band wagon' a bit of well meant advice, Peter Tosh with the marijuana hazed 'Bush Doctor' and the plea for 'Equal Rights/Downpresser Man' and Burning Spear (Winston Rodney) who turns in a performance like a 'Rock'.

All four have spearheaded reggae, committed musicians who have taken its message across the world without diluting it for commercial success. Marley was the greatest, but like the others, his conviction did not give him the measure of his true worth.

The surprise here is Dobby Dobson who turns in an effective 'Oh God are you satisfied' while funk gears Alpha-Blondy whose hideous name is worse than "Inter-Planetary Revolution".

A compilation well worth the jam.

Something To Talk About Anne Murray

HMV STCS SJ12466

Murray is the greatest female singer from Canada. Every time she releases an album she is sure to pick up a Juno Award, the Canadian equivalent of the Grammys. To date she has over 22 Junos to her name. She has also four Grammy Awards, including one for 'Snowbird', the song that launched her international career.

Here Murray opts for a new direction. "I love the new blood," she says. Whether others do is a moot point.

Murray goes in for an electronic sound which doesn't suit her vocal pitch. The one time she surmounts the instrumental attack is on 'Heartaches'.

Country is her forte. 'Now and forever' brings out the best in her as does 'My life's a dance', a nicely paced tune. Which certainly doesn't say much for the disc.

At His Best

Dan Seals

HMV STCS ST30487

Dan Seals was a pop singer in the '70s. With John Ford Coley as

partner, he got into the charts on occasion. The lower rungs being difficult to climb, the two split and Seals ventured into country music.

His first album contained a top ten country song. This was good enough for a second album 'San Antone' which had better material. Seals had a No 1 hit with 'My baby's got good timing'. That wasn't a climax to hit status.

With his third album, 'Won't Be Blue Anymore', Seals had three No 1 songs in succession, of which 'Everything that glitters is not gold' is included in this compilation.

Seals is a delight. Country suits him perfectly and he turns in an effective performance on each of the 17 songs beginning with the gentle strains of 'The living proof'.

A line of noted songwriters ensure that the material has power and feeling. Outstanding songs include 'My old yellow car', 'Tobacco road' and 'You bring out the wild side in me'.

Nice 'N' Easy Various

HMV NICE1

A nice one? Not quite. There are the Pages and Crowded House to contend with. Both lack a distinctive sound and unless they come up with something better it's the doldrums for them.

Tracey and Sarah out of Hong-kong/Singapore are night club singers. Which makes them dull, tepid and incapable of bringing either freshness or depth to 'Blue bayou' and 'Diamonds & rust'. The latter is especially torpid.

Brickbats aside, Gerry Rafferty's move down 'Baker Street', a million seller, is saved by the trenchant sax of Raphael Ravenscroft, 'Dream's' a rhythm 'n' blues song, catches Melba Moore in great form. She's a beautiful singer. 'Mr Average' has a down to earth lyric and a Latin-American rhythm from Art Company whose name says more than it means.

And then there's Sharon with a surprisingly telling cover of Whitney Houston's 'Saving all my love for you'. She sings with gumption, hitting the high notes square.

A little easy trimming and this compilation of ballads would have been nicer.

1967-70

The Beatles

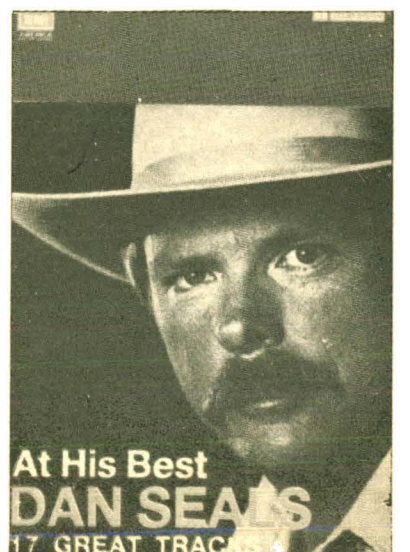
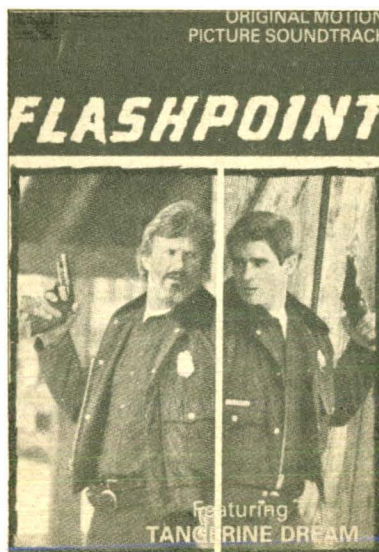
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Beatles fever seems to be raging at HMV. Close on the release of 'Sgt. Pepper' comes this recap of the group's greatest songs during the twilight years of their existence.

The compositions sway across a wide spectrum. A light, fluffy 'Ob-la-di ob-la-da' knocks past a middling 'Come together' to the corded 'Don't let me down'.

John Lennon's passion for Yoko resulted in the indulgent The ballad of John & Yoko' but the Lennon-McCartney viewpoint wasn't completely clouded as 'Get Back' shows.

George Harrison has three songs including the stunning 'Something' and it just wouldn't do to leave Ringo Starr out who shows skills that are puerile in comparison, but with a charm of its own. ◀◀



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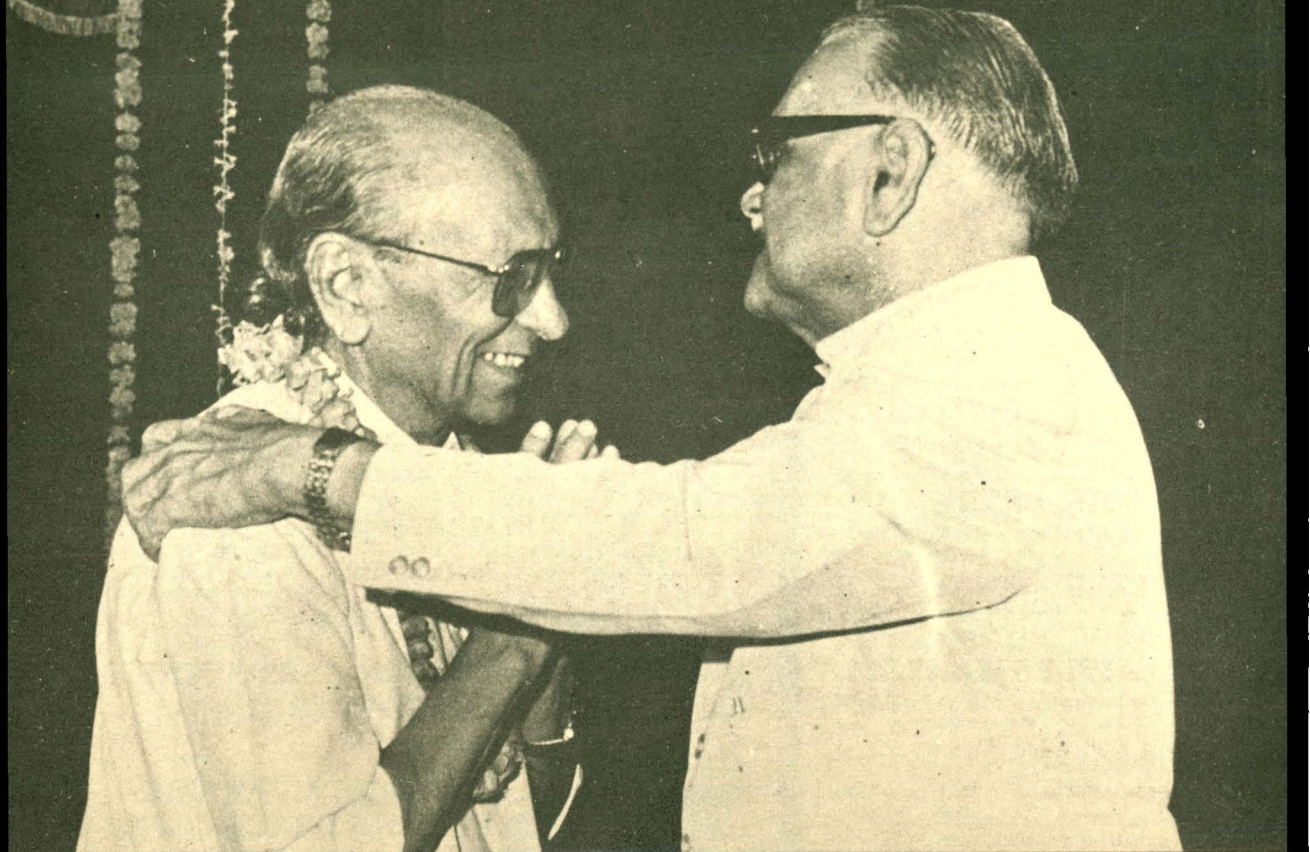
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JAIDEV: Pilgrim Composer

By Nalin Shah



Sur Singar Samsad director Brij Narayan felicitating Jaidev

After three decades of continuous struggle as a music director, Jaidev was a tired man. Age was catching up with him and his health was failing. He had no one except friends to care for him and no house to call his own. Earlier he used to spend his vacant hours over a glass of liquor. But later even that blessing was denied to him on medical grounds.

On December 14, 1986, when Jaidev stepped on the stage to receive the Sur Singar Samsad award for his classical music in 'Ankahee', he looked weak but healthy enough to last another decade. The glow on his tired face was probably the last flash of a falling star. On January 6, 1987, he died suddenly, at the age of 68, leaving the film industry to grieve for the loss of a talent it had consistently neglected.

Jaidev assisted Ali Akbar Khan and Dada Burman before he got an

independent assignment in 'Joru Ka Bhai' (1955). He built a reputation as a sensitive composer who did not compromise on the quality of music for the sake of applause.

Jaidev was admired by producers as a good composer, but they considered him good enough for the small-budget films. Though most of his films failed at the box office, many of them, such as 'Kinare Kinare', 'Reshma Aur Shera', 'Alap', 'Prem Parbat', 'Gaman' and 'Ankahee', are remembered for his imaginative musical score.

It is unfortunate that despite his expertise in classical and folk music and imaginative approach, Jaidev had only 'Hum Dono' (1961) and, to a certain extent 'Mujhe Jeene Do' (1963), as the only commercially successful films to his credit.

Apart from composing for films Jaidev also contributed his mite to 'Sur Singar Samsad', a prestigious

organisation for the promotion of classical music.

Jaidev could not adapt himself to the cinematic culture of his time. His profound and quiet musical expressions were not appreciated by the masses who showed their preference for loud and catchy rhythms.

A winner of four Sur Singar Samsad awards, the Lata Mangeshkar Award of the M P Government and three National Awards ('Reshma Aur Shera', 'Gaman', 'Ankahee'), Jaidev did not get the recognition he deserved and that is a sad commentary on the musical culture of modern cinema.

Looking back on Jaidev's career as a music director, his struggles, achievements and set-backs, his pensive melody 'Kabhi khud pe kabhi halat pe rona aya' from 'Hum Dono' suddenly comes to mind and the heart grieves for the talent that was wasted.

TRIBUTE

Filmography of JAIDEV

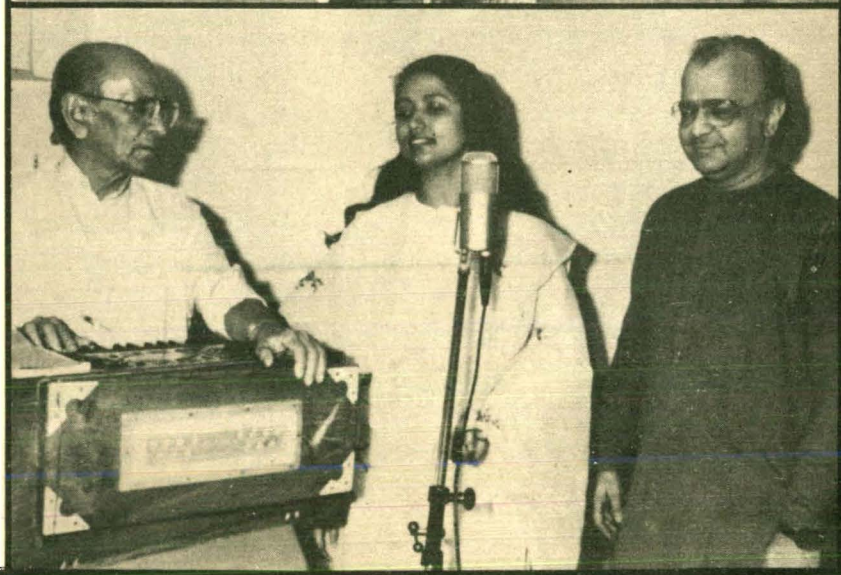
Year	Film
1955	Joru Ka Bhai
1956	Samundari Daku
1957	Anjali
1961	Hum Dono
1963	Kinare Kinare
1963	Mujhe Jeene Do
1964	Naihayar Chhuta Jai (Bhojpuri)
1966	Mahiti Ghar (Nepali)
1967	Hamare Ghum Se Mat Khelo
1969	Jeeyo Aur Jeene Do
1969	Sapna
1971	Reshma Aur Shera
1971	Do Boond Pani
1971	Ek Thi Rita
1971	Ashad Ka Ek Din
1972	Bharat Darshan
1972	Bhavana
1972	Maan Jaiye
1973	Prem Parbat
1974	Aalingan
1974	Faaslaa
1974	Parinay
1975	Andolan
1975	Ek Hans Ka Joda
1977	Alaap
1977	Gharonda
1978	Gaman
1978	Solva Sawan
1978	Tumhare Liye
1979	Atish
1981	Ram Nagari
1981	Aai Teri Yaad
1983	Ek Naya Itehaas
1983	Trikon Ka Chautha Kona
1984	Ankahee
1986	Jumbish



Top: . . . with Lata

Middle: . . . with Bhupinder (centre) and Ajit Sheth

Below: . . . with Mitali (centre) and Ajith Sheth.



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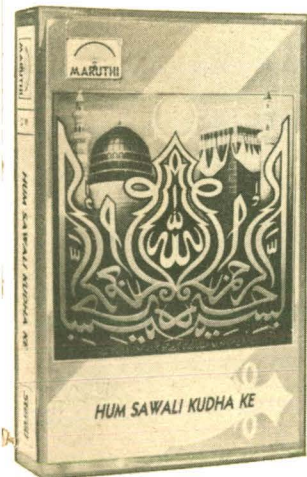
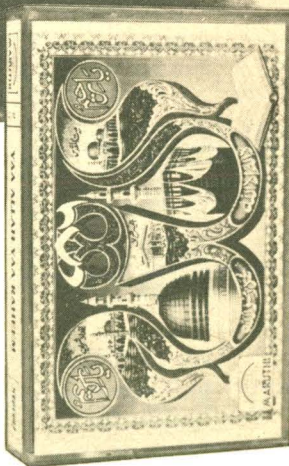
25 Memorable Songs of JAIDEV



Year	Film	Song	Sung by
1955	Joru ka bhai	Surmai Raat Hai	Lata
1957	Anjali	Kis kis ko deepak pyar kare	Lata
1961	Hum Dono	Abhi na jao chhod kar	Asha, Rafi
1961	Hum Dono	Kabhi khud pe kabhi halat pe	Rafi
1961	Hum Dono	Allah tero naam	Lata & chorus
1963	Kinare Kinare	Jab gham-e-ishq satata hai to	Mukesh
1963	Kinare Kinare	Dekh li teri khudai	Talat
1963	Kinare Kinare	Her aas ashk baar hai	Lata
1963	Kinare Kinare	Sulag uthi dil ki lagi	Lata
1963	Mujhe Jeene Do	Raat bhi hai kuchh bhigi bhigi	Lata
1963	Mujhe Jeene Do	Nadi nare na jao Shyam	Asha
1969	Sapna	Jane kitni baar	Lata
1971	Do Boond Paani	Pital ki mori gagari	Minu Purshottam & chorus
1971	Reshma Aur Shera	Ek mithi si chubhan	Lata
1973	Prem Parbat	Yeh dil aur unki	Lata
1974	Parinay	Suraj ki garmise	Sharma Brothers
1977	Alap	Chand akela	Yesudas
1978	Gaman	Seene men jalan	Suresh Wadkar
1978	Gaman	Aap ki yaad aati rahi	Chhaya Ganguli
1978	Gaman	Nausha ameeron ka	Hiradevi Mishra & chorus
1978	Tumhare Liye	Tumhe dekhti hoon	Lata
1984	Ankahee	Hari aao	Bhimsen Joshi
1986	Jumbish	Nindiya too mat sona	Lata
1986	Jumbish	Dheere dheere sham	Penaaz Masani, Shaila Gulwadi
1986	Jumbish	Koi purani	Bhupinder, Penaaz

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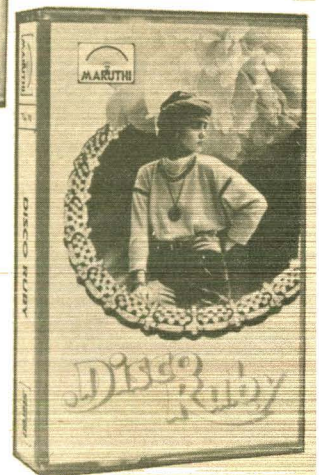
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L. Subramaniam: Transcending East-West

L. Subramaniam is, undoubtedly, India's best known violin virtuoso. There are few Indian violinists who can be compared with him in terms of style and finesse. Also, he is without peer in popularising Indian classical music throughout the world. Particularly significant have been his efforts to synthesise Eastern and Western music. A critic of the influential Los Angeles Times said of him: "It would be a mistake to typecast him as an Indian musician trying to Americanise himself. He is a master soloist and his writing for the most part has succeeded in ignoring and transcending whatever boundary lines exist between Eastern and Western compositions."

Another area where he has made an impact is jazz-fusion. His recent tour of India with Stephane Grapelli will be remembered for a long time to come. Some recent compositions of his have brought him world-wide acclaim. These include the 'Fantasy on Vedic Chants for Indian Violin and Orchestra' which was specially written for its world premiere in September 1985, at the Lincoln Center, with the New York Philharmonic Orchestra playing under the baton of the one and only Zubin Mehta.

Our Delhi Correspondent, Sanjeev Verma, met L. Subramaniam during one of his recent visits to India. Excerpts.

Q I have always wondered why people like you leave Indian shores to perform in an alien environment?

A I know there is this constant talk of 'brain-drain'. But honestly, people are leaving India because they are looking for something which does not exist here. It is a rat race. I am not talking about anything specific where these tendencies exist. It is all-pervasive. Credit is taken

away by the boss even though it is you who has toiled to accomplish something. In the West, on the other hand, you are judged purely on merit. Whatever credit is due comes to you. Here everyone is out to smother talent. There, talent is carefully promoted. In my case, I can say that I wanted to go abroad because my ambition was to spread Indian classical music in the international arena. Obviously, I couldn't do it sitting here!

Q Quite so. But I was specifically referring to your particular instrument – the violin.

A Yes. Specially the violin. In the West they judge you for your technique and ability to improvise. How you use the bow, the left-hand technique, the right hand technique; everything is considered and analysed. Here, in India, people just play the violin. The audience gets to hear a kriti they are familiar with and they are satisfied. Performers are hardly judged for their interpretation. In the West, technique is extremely important. You are judged solely on merit. You can't say I am the great-great-great-great grandson of Beethoven and expect to make headway. It won't help. Here, if you claim to be the great-great grandson of Thyagaraja or Muthuswamy Dikshitar – it will work wonders. You are soon in the queue to follow established musicians. Initially when I went westwards, I was unknown. I mean I didn't play in the Carnegie Hall or anything, I played in small places but the next thing I knew was the *New York Times* critic saying I was the best violinist he had heard! My dream was to expose Indian music abroad. Hitherto, Indian classical music has only been appreciated in

small pockets in the West. My ambition was to see it really spread all over. We have such a rich and ancient tradition which is so complete. To make westerners understand the nuances of Indian music has taken quite some time but now I think it is happening. Now in France and even in Scandinavia people know there are two modes of Indian classical music. They didn't even know that!

Q For your efforts to popularise Indian classical music abroad and now that you are trying the East-West fusion, knowing both Indian and Western Classical music equally well must have been very important?

A Initially when I went abroad, I wanted to establish our South Indian system – to play as a

boundary lines

concert artiste and make people realise that even with the violin we are able to compete and establish ourselves in the Western scene. Secondly, I went to study Western classical because I wanted to compose later on keeping the knowledge of both Western and Eastern music. If you don't know either of the two and try composing East-West, you miss the whole point. For instance, if you are unfamiliar with the western part, you write something and make a westerner play it. What he plays doesn't become Indian. He just plays the notes. What is entirely missed is what lies beyond the notes – the feeling, the emotion, the ornamentation. What you hear is a dead line. Same is the case when you just make an Indian play Bach. It doesn't become Bach. The

important factors are – what are the dynamics? Where should the vibrato be given? How should the phrase be built? Those are things that are crucial. So I did my Masters in Western classical music.

Q How long was this?

A Well, I finished it in one year. I had to give one performance of concertos and other things. They scheduled it a year later. So meanwhile I just travelled around America playing Indian classical. At the end of the year, I did my Western classical concert and got my MA. It's so simple there. You prove yourself and you don't have to sit through anything.

Q Did you get to do your MA in Indian music?

A After my MA, I applied for a

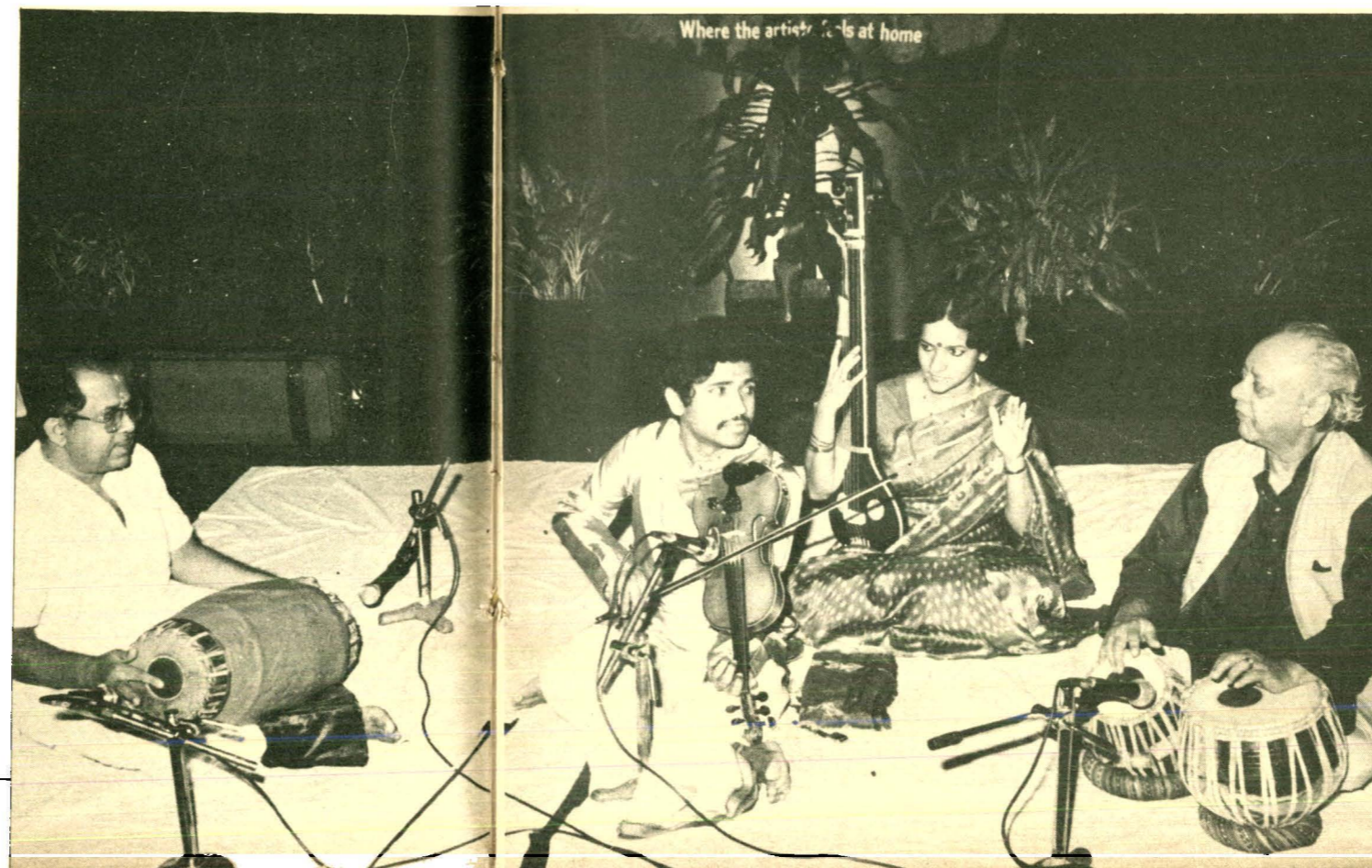
PhD and got scholarships immediately. At this time I was already in charge of Indian music in one of the universities and I thought how a PhD would benefit me. I was already a trained doctor and I had a MA in Western music. I wanted to perform. And compose. Not just sit and teach in an institution. So, I put the PhD idea right out of my mind and started performing in right earnest. I soon got to doing things I was keen on. The very first East-West jazz album I did was selected as one of the best 10 albums of the year. I thought if I could achieve all that, I would just go ahead and do what I really want.

Q When did you finally get down to your neo-fusion ideas?

A That came about in the late '70s. I was then travelling with my brothers. We had a violin trio. I came across a keyboard player who called me to Los Angeles to collaborate on something. He said he was doing a project in Germany and would like me to co-compose and also to appear as a guest artiste. I agreed. I went to Germany. After this I was asked to write another piece for an album. So one thing led to another. I did something with Herbie Hancock and then the Crusaders. I did a guest appearance in the Crusaders' first video disc. Finally, one day, one of the fusion artistes came to me and said, "Why don't you write for an orchestra?" I said, "Sure," but added that I would not attempt that unless there was a confirmed date for an orchestral performance. I didn't just want to write a composition and wait for it to be performed. But I was told that at the Music Center, which is the biggest hall in Los Angeles, there were four days available. I was told they would play whatever I wrote. Out of those four days, I was free just one day. After finalising that part, I started writing the piece. That was a double concerto for violin and flute. Hubert Laws played the flute part and ...

Q Violin and flute?

A Yes. A double concerto. You



INTERVIEW

know Laws – the flautist. We premiered the concerto and it was a big success.

Q When was this?

A This was in 1983.

Q So the flute parts were in the Western format and the violin portions in Indian?

A Yes. It was truly an East-West thing. In the orchestral parts I used a lot of polyrhythms, colours and different tonalities which is the strength of the West. So, I used the tonality and harmonic subtlety of Western classical and adapted it to the Indian thing. There was a meeting place where I could contribute to both sides. We, Laws and I, were invited to perform the concerto for Japanese TV. Then I went to Copenhagen. We premiered the piece there. There I transcribed the solo version and we did it with the Hong Kong Philharmonic. Then I did it with the Copenhagen Radio Symphony Orchestra and recently we did the double concerto with the violin part transcribed for the western format. That very famous Scandinavian violinist, Telefson, played the violin part. I played the Indian part for the national TV with the Oslo Philharmonic. It was telecast recently. That came about because last year the Amnesty International did a big fund-raising campaign. I was invited to play. There were Meryl Streep and a galaxy of superstars. I was a part of it. Then we also did a piece of mine called 'String Rhapsody'. It was transcribed later on by the Philadelphia String Quartet. They played it as a quartet. Then, I was approached to do a premiere piece for a French orchestra. I did a piece called 'Nadapriya' which is dedicated to Purandaradasa. I used some of the motifs that the maestro used in Malahari raga which everyone studying Carnatic music must study – this particular 'Geetam' in praise of Lord Ganesha. But before that, in 1985, Zubin Mehta asked me to write a piece for the New York Philharmonic. I selected the theme Vedic-Chants as the

motif. Vedas are pre-historic and in a way they are a common root to Indian music, Indian culture, Indian philosophy; the whole thing can be traced back to the Vedas. So I used the three-note motif with the opening chant, which is then repeated by the lower strings, because usually it was chanted by the male priests those days. With the lower strings there is also the bass flute. We associate flute with Krishna all the time.

Q Also, your 'Fantasy on Vedic Chants' is an unusual combination of instruments. I remember there was even the piano in a Delhi performance given by the Portuguese orchestra, Gulbenkian!

A I had to use the piano here. I was forced to. Originally, the part was for the harp. We searched all over India, in vain, for a harp. So those lines had to be given to the piano to ensure that they were not missed. But, I agree it is an unusual piece. In the latter part, there are a lot of ragas, the middle-section has a lot of dialogue between the soloist and the orchestra, there are layers of polyrhythms; it is a complex piece. The whole thing just starts with a drone and one voice chanting the vedas, as opposed to orchestral pieces which always start in medium tempo. The format is not in the concert form. I have used the kriti form.

Q But Zubin Mehta is not comfortable with Indian classical, is he?

A No, he isn't. His training is totally in Western classical. We worked together for the polyrhythms and others. He suggested to me how best I could write for the New York Philharmonic players so that they were comfortable. It was not easy. But then in the end when it was successful, the whole effort seemed worth it. And then there is the audience. It is so important. Their involvement makes all the difference. It changes everything. It is so much more appealing than just playing within closed walls or the

audience just sitting through a piece and then at the end clapping automatically.

Q Sometimes at the wrong time!

A Sometimes at the wrong time. But I must admit I was quite tense when the 'Fantasy' was first played. I was confident about what I had done but I was unsure about the audience. It could be a total failure, I thought. I mean when people like Igor Stravinski wrote some of their pieces and when they were first performed, tomatoes and eggs were thrown at them. But then, of course, the pieces went on to become popular and well-loved.

Q What was the initial reaction to the 'Fantasy'?

A I was also worried I too might get tomatoes and eggs but, on the contrary, they started clapping in the cadenza which I think is very unusual for New York audiences. They are very knowledgeable and clap only if they are particularly impressed. At the end they give a standing ovation if they are impressed. We had so many curtain calls, everyday we got a standing ovation. We also got good reviews; *Time*, *Washington Post* and others.

Q How competent, do you think, these western critics would be in writing of the East-West blend compositions and their performances?

A I suppose if you play any other Indian instrument, they can't really judge you. But when it comes to the violin it is very different. They have heard all the masters – Jascha Heifetz, Yehudi Menuhin and all the rest. So when one appears on the stage and sits cross-legged, they think one might be some primitive folk artiste! In order to get their attention, you are really up against stiff odds; you have to convince them of the virtues of Indian violin. They can judge your tone alright, your techniques, your virtuosity, because the instrument is the violin. Otherwise, to an ear not used to Indian classical music, the music might just sound exotic; something they find unusual. So you could get away

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INTERVIEW

with it. But not so when it comes to the violin.

Q Do you play the western violin as well?

A No. I don't. There is no need for that. Already there are so many people playing it. But of course, I can play it. I used to. I have studied it thoroughly.

Q But do you enjoy western classical?

A Oh yes! I love it. I love Baroque music. In fact, I have written a piece called 'Tribute to J S Bach' and I also wrote 'String Rhapsody' dedicated to Bach. My interest in Indian classical music also started simultaneously with Baroque music, which I adored. It did something to me emotionally, I felt so contented listening to it. Of course, I felt the same with Indian classical. That is how it all started. I also wanted to write music but it would have been foolish to write like Baroque composers. I mean there is nothing to add to it and nothing to take out. It is complete in itself. But I have tried to use hints of Baroque harmony. Specially when you write East-West, it is a great problem. There is one set of rules for the ragas and another set of rules for harmony. So you have to use implied harmony.

Q But then in the West they are so used to the sound of the western violin, how do they take the sound of Indian violin?

A In the West, now, what has happened is that some artists have got accustomed to that sound.

Q No, but they would be accustomed to an instrument like sitar which is typically Indian. Are they able to reconcile themselves with an Indian version of their dear violin?

A Now they are. Otherwise I would not be playing in so many major concerts there. I don't say they understand and appreciate whatever I am playing or doing but they sure like it. It is selling. In fact, even on Menuhin's birthday, last

June, I was invited. It was a totally Western classical audience but I was there. There was a recording for the National Television there and I played the Indian violin. So, if they did not like it, did not understand it, I would not be there, would I?

Q Have you done a commercial recording of one of your East-West fusion attempts?

A We did a TV recording of the Double Concerto in 1986 which was telecast in Scandinavia. The 'Fantasy', which I did with Zubin, was also broadcast in the U.S.

Q Have you cut a disc?

A No. Not yet. You can't just release an album there. It is a Union thing there. It is much more complicated than that.

Q So, I suppose the East-West fusion on disc perhaps exists only in the case of the Sitar concertos Ravi Shankar wrote and then recorded with the New York Philharmonic under Zubin Mehta?

A Not really. East-West is a jazz thing I have done. A lot of it and...

Q But jazz, not classical. East-West classical perhaps exists only on discs in the case of sitar concertos. What do you think of those concertos?

A I would rather not talk about that. Different people say different things. And as you

A Perhaps. What he does is his business.

Q Very reticent on Ravi Shankar, I see. Any commercial recording in the offing?

A I want to play some of those things a few more times. I have done concerts of the 'Fantasy' all over the world, also the Double Concerto.

Q How often do you perform here in India?

A Practically every year. I do play a lot.

Q What discs have you cut in India?

A I have done one EMI release some time ago called 'Enchanting Melodies'. But the latest development is that I am now giving everything to Polydor [Music India]. They will be releasing all my albums now. One is an Indian classical one which was released a couple of months ago. They have also released the Stephane Grapelli duet called 'Conversation'. Then 'India 2000'. Now they are bringing out 'Super Instinct' and also one more classical album. This album will be done outside India – it will be digital recording, possibly somewhere in Europe.

Q Finally, just a random thought. In all this ad-mixture of jazz, fusion, classical; is it easy to

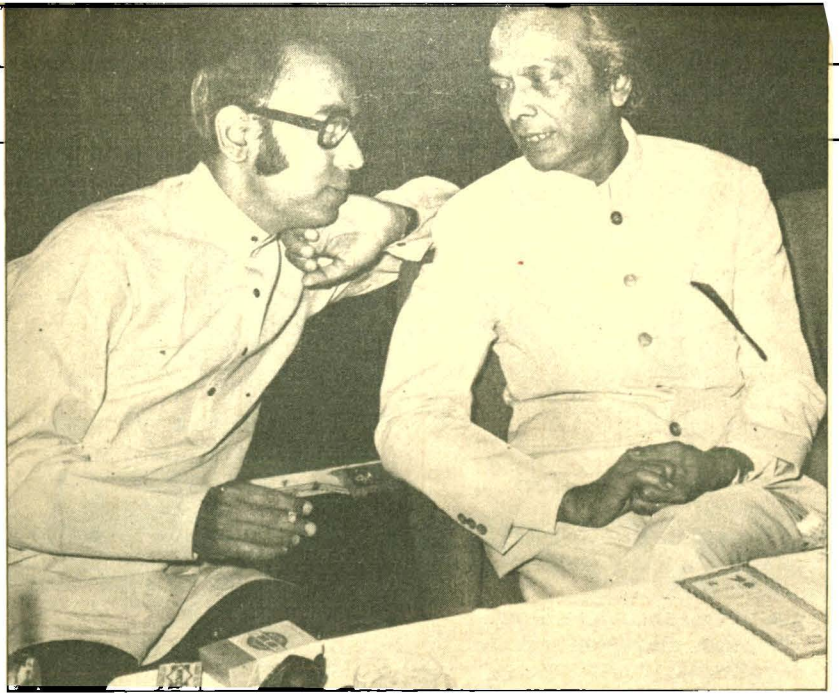
“Here, in India, people just play the violin. The audience gets to hear a kriti they are familiar with and they are satisfied. Performances are hardly judged for their interpretation. In the West, technique is extremely important. You are judged solely on merit. You can't say I am the great-great-great-great grandson of Beethoven and expect to make headway.”

know, I am also related to Ravi Shankar.

Q But then isn't it a problem, you think, that he has not put it down on paper, which means only he can play it. No one else!

jump from one thing to another?

A Yes. It is not difficult. I have got used to it. It is like speaking two or three different languages. You can switch over as and when you want. ◀◀

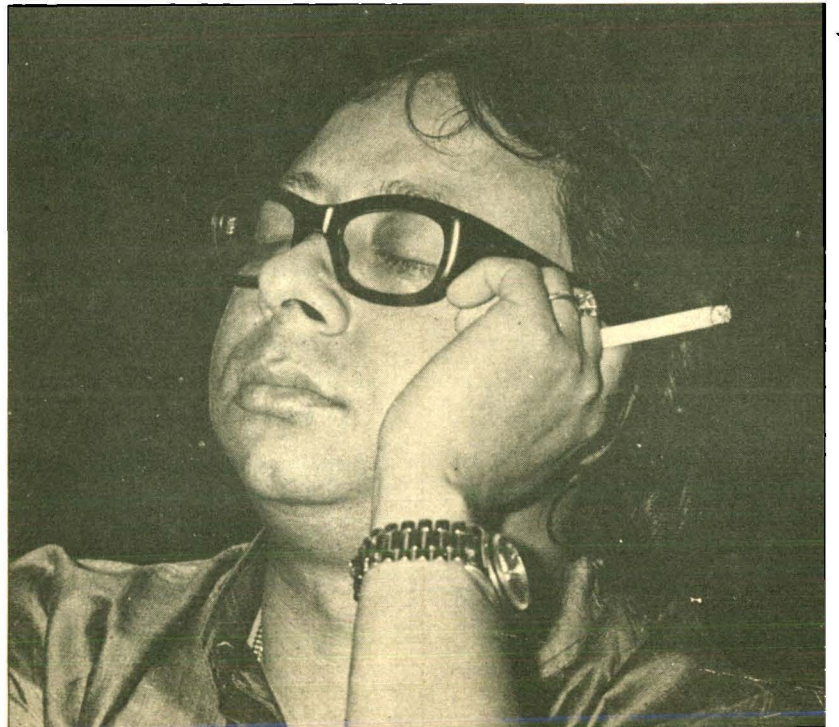


When his orchestra faltered during a rehearsal, celebrated conductor Toscanini gave vent to his disgust by picking up his expensive gold watch from the desk and smashing it on the floor. But the angry outbursts of Toscanini were always forgiven as human failings of a great artist. The grateful members of his orchestra presented him two watches on his birthday – one of expensive gold and another of a cheap variety with a tag 'for rehearsals only'.

The famed vocalist, Pandit Omkarnath Thakur once reprimanded Pandit Nehru for talking to a foreign dignitary while he was singing to them.

It was their mental makeup coupled with the total dedication to their art that shaped the behaviour patterns of these men of music.

As against that we have music makers who put up their best front under the glare of the floodlights because they belong to a world of adulterated music, where success is determined in terms of public response. It needs only a couple of failures to make them creatures of no consequence. It is the world of Indian cinema, where the popularity chart and the number of assignments on hand rather than the quality of the work, determine the importance of the man. There is frequent clashing of egos



Top right: The author with music director Naushad in 1973.

Above: Music director Kalyanji with Lata.

Right: R D Burman. . .heavy dose of western music.

Behind the SMOKE SCREEN of melody

By Nalin Shah

and a show of temper is considered a sign of importance. Vanity compels them to wear a mask of hypocrisy and public adulation is a commodity which is sometimes purchased through press write-ups.

'Inspiration' or plagiarism?

A film journal once reported that a popular music duo got sudden inspiration for a hit 'bhajan' tune in the small hours of the day and they sang it to the showman-producer on the telephone. He was thrilled and so was the public when it was heard. But the gullible listeners did not know that the melody was lifted note by note from a 1948 'Gopinath' bhajan 'Aai gori Radhika Brij men bal khati' (music by Ninu Majhumdar) – the story of a 'sudden inspiration' was only a myth to create an image.

Naushad once alleged that his tune ('Mera salam leja' – 'Uran Khatola') was stolen from his music room by fellow composers (he meant Husnalal-Bhagatram). Piqued by the accusation, they retorted that they had stolen their tune ('Sham-e-bahar aai' – 'Shama Parwana') from where, they claimed Naushad himself had stolen the tune.

Referring to the love-call 'Dharti ko akash pukare' in 'Mela', I asked Naushad recently if he was inspired by Ghulam Hyder's 1936 melody 'Raavi ke us paar'. He diplomatically replied that many composers were inspired by Ghulam Hyder and he also could be one of them. He cited the example of R C Boral who created 'Ek bangala bane nyara' from Ghulam Hyder's 'Asrab

ko jane wale' composed in 1936. It was more of a defence, meaning "if Boral could do it, why not I?"

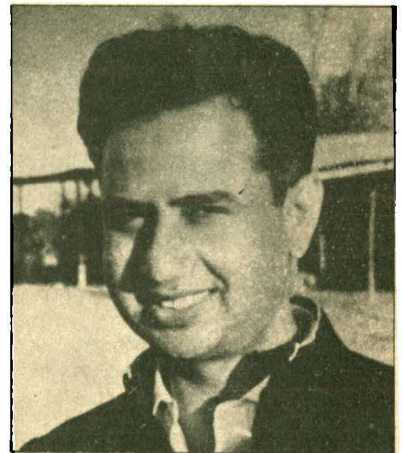
Call it inspiration or plagiarism: some are candid about it while some hide it behind the mask of hypocrisy.

Music director S N Tripathi admits that 'Sare jahan se achha' was his inspiration to create Rafi's 'Parvar digare alam' ('Hatimtai') C Ramchandra similarly gave credit to the natya geet 'Moortimant bhiti ubhi for his Zindagi usiki ha' (Anarkali). But there are countless other songs where the music directors have not learned to give angels their dues.

Sardar Malik claims to have composed 'Bachna zara zamana hai bura' (lyrics by Sahir) for 'Hoore-e-Arab' in 1955. Soon after, he was replaced by Ghulam Mohammed, who, according to him, retained the tune but changed the words to 'Tara rara rum, mere dil men sanam' (by Shakeel) and 'Bachna zara' found its way in 'Milap' to the credit of N Dutta.

Music director Vinod, inspired by Malika Pukhraj's ghazal 'Are mai gusaro, savere' created an intensely moving composition 'Dard mila hai tere pyar ki nishani' ('Anmol Ratan'-1950) which later on became 'Mohabbat men meri tarah jo mita ho' (Music by Hemant Kumar – 'Shart' – 1954) 'Tere pyar ka asara chahata hoon' in 'Dhool ka phool' (N Dutta – 1954). Traditional and borrowed tunes are passed off as flashes of genius or sudden inspiration. It's a murky world – the world of Indian cinema where laurels have lost their sanctity because they are often offered by the

Men of music are judged by their work and not by their personal lives. Yet, the artistes' personal lives and their temperament often do intrude upon their public lives, arousing an interest in



that side of their personality which remains hidden behind the smoke-screen of melody.

Sardar Malik... claims to have composed for 'Hoore-e-Arab' in 1955.



gullible and ignoramus to those men of music who more often than not do not deserve them.

Stooping to conquer

It is difficult to point an accusing finger at anyone, since even the high and mighty have stooped low to ensure their place under the spot-light, and for that reason alone many of the awards have been 'won' by great efforts (not necessarily in the field of music). Naushad was sought to be belittled, by some of the publicity-crazy music directors, by depriving him of the coveted awards of a popular film journal for his music in 'Mother India' (1957) and 'Mughal-e-Azam' (1960). The magazines were bought in bulk and their names were filled in. The whole exercise was revolting and compelled the management of the magazine to amend the rules later to prevent such malpractices.

The numbers game

Even the mighty Lata maintains a diplomatic silence over the much publicised claim that she has sung between 30,000 and 35,000 songs. Rafi struck a discordant note by disputing it; Asha too claimed recently in a popular Gujarati film monthly, to have sung some 45,000 songs (in all languages). Considering the fact that by the end of 1970 Lata had sung 3,283 Hindi film songs and Asha 3,349 songs, the above claims sound not only bewildering but hilarious.

But these claims have made the other artistes also conscious of the quantity of their output as if that was the only measuring rod by which to judge the quality of their performance!

Naushad, who takes weeks to fashion a song to perfection, once

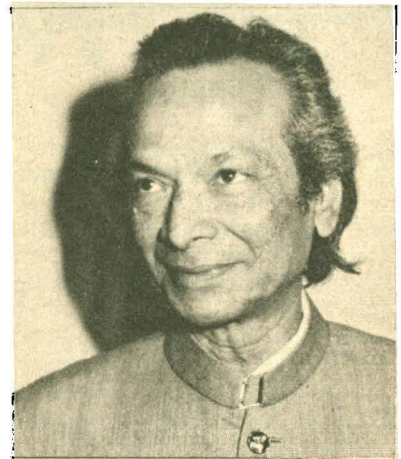
refused producer Naidu's offer to do 'Azad', way back in 1955, because of his 'inability' to do some nine songs in a month or two as required; whereas 'Pancham' Burman proudly declares his ability to compose four or five songs a day, and claims to have already completed 250 films in 25 years. Kalyanji-Anandji and their erstwhile assistants Laxmikant-Pyarelal do not lag far behind. The death of Jaikishan made Shanker irrelevant but Bappi Lahiri ('Bambai se aya mera dost') and Annu Malik ('Tambu men bambu lagaye baithe') are threatening to overtake all others in the numbers game.

While this game may not be to everybody's liking, there are some, who, not being able to enter the race, try other methods to gain importance.

A certain senior composer has a special knack for making enemies and tries to project his image by not being easily approachable; and proves his talent by belittling the other composers. He once asked me to ask Naushad (which I recently did and Naushad merely smiled in reply) if he knew the meaning of Sa Re Ga Ma. He takes morbid pleasure in reciting the couplets he had composed ridiculing the poets Sahir and Khumar Barabankvi, and pompously declares, though none would believe it, that Ramnarayan (sarangi) and Halim Jafer (sitar) expressed their inability to reproduce his intricate notes!

He also recounts with pride how he insulted Lata, Dilip Kumar and K Asif once and believes Kishore Kumar to be no better than Shor (noise) Kumar. When he called Talat a bad singer he forgot that the same singer had sung most of his own compositions for male singers. In his considered opinion no

Naushad, who takes weeks to fashion a song to perfection, once refused producer Naidu's offer to do 'Azad', way back in 1955, because of his 'inability' to do some



nine songs in a month or two as required; whereas 'Pancham' Burman proudly declares his ability to compose four or five songs a day, and claims to have already completed 250 films in 25 years.

Top left: Bappi Lahiri. . . 'whiz kid' of the computer-age music and well ahead in the numbers' game.

Above: Naushad. . . takes weeks to fashion a song to perfection.



Whenever wiser counsel has prevailed, on one of the two warring factions, the 'others' have sometimes taken over

one is worthy of being called a composer but himself. He is, however, generous enough to give a few grace marks to Ghulam Hyder. He believes the universally acclaimed classical singer Bade Ghulam Ali Khan to be a bad singer of thumri and himself to be the only saviour of classical music in films. He denigrates the modern breed of composers except himself, is prepared to compose similar type of music for money, but strictly under an assumed name. He derives a morbid pleasure in humiliating people which includes his producer too. For instance, a certain producer, a diamond merchant by profession, got a rebuff when he praised his composition during a rehearsal. 'Who the hell are you to praise my composition?', thundered the mighty composer. 'You are not competent to dabble in music; go and sell diamonds'.

Way back in 1944 when producer Shaukat Hussain gave his actress wife Noorjahan the credit for the success of the song 'Badnam mohabbat kaun kare' in 'Dost', the music director Sajjad was piqued and threatened to walk out. As a result he lost the opportunity to do 'Zeenat' and 'Jugnu'.

Respect for talent

As against that there are musicians who do respect the talent in others but cannot stand the lack of it in those who pretend to have one.

The master percussionist Abdul Karim, with all his eccentricities, would have meekly submitted to a Anil Biswas or a Naushad. But when he was reprimanded by a certain small-time music director for playing an unintended beat on the dholak during the recording of a song, Abdul Karim angrily questioned his competence in music.

The music director, being aware of the percussionist's faultless judgement, wisely submitted.

It is not always an ignoramus music director who suffers humiliation. A reputed singer picked quarrels with almost every composer on the slightest pretext and the quarrel often resulted in a vendetta which ruined many a brilliant career. Maybe the singer, having achieved fame, did not want to be taken for granted but neither did the composers, who were far more talented.

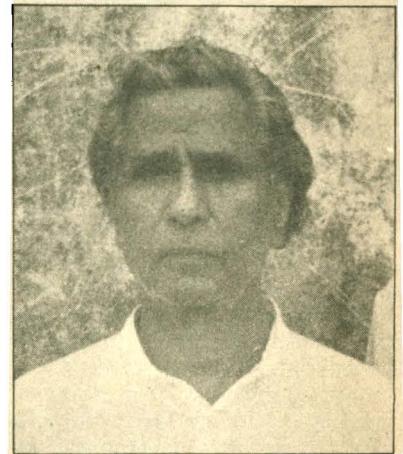
Once, way back in the mid-'50s while rehearsing a song the same singer expressed inability to take the high notes. Sensing the singer's deliberate resistance, the music director stubbornly persisted. The poet Sahir, who was present, intervened. The celebrated singer angrily told Sahir that singing was not as simple as writing a few lines of poetry. Sahir retorted that it was a simple matter for the learned but not for the 'zahil' (uneducated, uncouth) and he walked out in a huff. He was too great a poet to be cowed down, but that was the end of the music director's rosy dreams.

From sublime to ludicrous

Recording-room incidents have been sometimes ecstatically sublime and at times have been pathetically ludicrous.

Singer Lalita Dewoolkar gratefully remembers C Ramchandra for being considerate to his female co-singers. After singing his portion of the song, she re-calls, he would quickly move away lest he offend the singer's sensibility by the foul smell of liquor in his breath.

Lata, on her part, is known to have refused payment, at times, for the songs which moved her from within and the gentleman Rafi



to read in between the lines or to read too much in what was said off-handedly in an unguarded moment which sometimes resulted in controversies.

Top left: Sahir Ludhianvi - too great to be cowed down.

Above: Music director Sajjad Hussain. . . tiff with Shaukat Hussain cost him 'Zeenat' and 'Jugnu'.

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never let down a producer for his inability to pay his price at the time of recording.

But it takes all sorts of people to make the world of film music. Shanta Apte, popular singer/actress of the forgotten past, would insist on recording late in the evening for the fear of being recognised and mobbed while reaching the HMV studio. Her brother, who accompanied her, would ask the recording room to be vacated of all outsiders. Once, while recording a duet, 'Kisne bulaya mujhe' with Rajkumari for 'Kadambari', he ordered even Rajkumari's father to leave. Rajkumari retaliated by insisting on his leaving first. The ensuing fireworks resulted in Rajkumari staging a walk-out, vowing never again to sing with Ms Apte. Eventually the songs were recorded separately and mixed, back in 1944.

Whenever wiser counsel has prevailed, on one of the two warring factions, the 'others' have sometimes taken over to read in-between the lines or to read too much in what was said off-handedly in an unguarded moment which sometimes resulted in controversies.

When Anil Biswas threatened to beat Mukesh in 1945, it was a reaction to Mukesh's refusal to sing. Mukesh meekly submitted, to sing 'Dil jalta hai to jalne de', which made his career. Similarly, Talat swallowed Dada Burman's insulting remark, and recorded 'Jalte hain jis ke liye' ('Sujata') which turned out to be a very memorable melody. Anil Biswas never wanted to denigrate Rafi when he said that he was 'no singer'. "I should have added 'For me,'" says Anil Biswas, "because that is what I meant". Whatever the truth, Rafi and Anil Biswas will always be looked upon with a feeling of reverence, while the controversies will die a natural death. But as long as they are raging, it is difficult to differentiate between steadfast principles and vain egoism.

Champion of the classical

Naushad, the creator of the lilting western rhythm in 'Jadoo' and 'Dastan' mainly, never tires of propagating Indian classical music to such an extent that it seems as if he is the only valiant knight left to protect the classical tradition in music. He maintains that it was his

'Nadani' (immaturity) to have used Western rhythm once but probably forgot that he committed that 'nadani' once too often.

Manmohan Desai, who considers Naushad the best ever composer, will always hesitate to engage him (presuming that the subject is right) for fear of inevitable clash of ego and that probably is the reason why he and Raj Kapoor have changed their successful music directors.

There was a time when R C Borral was thrilled by Anil Biswas's composition 'Sajna sanjh bhai, aan milo' (Sitara - 'Roti') and Khemchand Prakash humbly admitted of inadvertently "copying" the style of his own one-time assistant, Naushad, while composing 'O roothe huve bhagwan' ('Sindoor'). Naushad, on his part, did not hesitate to compliment C Ramchandra warmly for his imaginative work in 'Tum kya jano tumhari yad mein' (Shin Shinaki Bubla Boo).

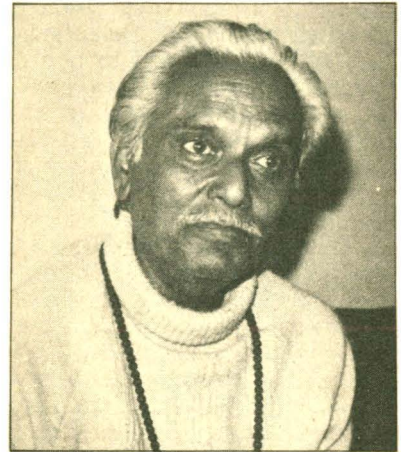
But along with the old culture, the healthy traditions too are disappearing. In the stormy '80s we have 'Mard' Annu Malik accusing 'Disco Dancer' Bappi Lahiri of copying R D Burman's style and lifting Dada Burman's 'Megh de, megh de' ('Guide') to create 'Pyar de, pyar de' ('Sharaabi').

Great reservoir

These composers, bursting as they are with the new-found enthusiasm, do not probably realise that we have as a legacy an ever-flowing font of classical music and a great reservoir of Rabindra Sangeet and folk music from which anyone, whether he be a mighty minstrel or a lowly 'bajawala', can find inspiration for his own music. As a result an acclaimed original composition sometimes turns out to be a case of "undetected plagiarism".

Nothing seems real in the make-believe world of show business, where a fallen giant is made to stoop before a reigning pigmy, where the glitter of gold is the only glitter that dazzles, where pride, principles and ego get so mixed up it is difficult to judge where one ends and the other begins. But when the events are recollected in tranquility, sometimes an artist does feel proud of having stood his ground. More often, though, it is the melody which has been the first victim. ◀◀

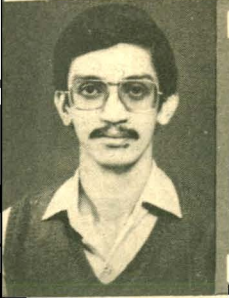
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mohabbat kaun kare' in 'Dost', the music director Sajjad was piqued and threatened to walk out. As a result he lost the opportunity to do 'Zeenat' and 'Jugnu'

Music director Anil Biswas... snubbed Rafi as 'no singer'.

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SOUNDTRACK

— Subhash K Jha

The wait is over. HMV has just put into the market the followup double-album to the dazzlingly successful *The Sentimental Fabulous Years* and covers the decade from 1946 to 1956 (*Anmol Ghadi* to *Baiju Bawra*). I shall discuss this musical event in detail next month. Right now, I have in front of me three of the HMV cassettes in the two-in-one series. This music company has currently completely veered away from new motion picture albums with their only new releases in the past months being *Palay Khan* and *Ijaazat*. The first is the hot-hot-hot combo of two Nasir Husain hits, *Jab Pyar Kisise Hota Hai* and *Teesri Manzil*. This is an interesting juxtaposition of two music directors moulded in different schools of composition, but nevertheless completely in tune with the trends of the times. Shankar-Jaikishan was of course the hottest music-making duo of the sixties. But, for all of the contemporariness of their output, S-J were rooted to the Indian musical traditions. This in spite of all those swinging rock 'n roll tunes which they composed for the Shammi Kapoor films. The music 'sounded' westernized, but it was grounded in local traditions. Surprisingly, though *Jab Pyar Kisise Hota Hai* is not a Shammi-starrer, the compositional style is typically Shammi Kapoorish — fast paced and boorish. The film starred Dev Anand, and the effervescent tunes looked out of sync on the star. What's more, S-J were hardly at their best here. Of course, the title-track is still one of the duo's most popular compositions. Strangely enough, it is only the Rafi-version of this teasingly flirtatious tandem which people cherish, though the Lata version has just the right amount of innocence combined with sensuality. The song went pat on Asha Parekh! Then there are the perennial favourites, the Rafi-solos *Teri zulfon se* and *Mohabbat isko kehte hain*, and the Rafi-Lata duets *Uff umma* and *Sau saal pehle*. The compositions that have not been able to withstand the test of time are the Lata solos *Nazar mere dil ke paar* and *Tum jaise bigade babujee*. But as I said, S-J are barely in their element in this album.

On the other side, we have R D Burman's score in *Teesri Manzil*. While S-J were overcommitted throughout the '60s, here was a fresh music director brimming with ideas, raring to go, but with nowhere to go! It did not seem to make a difference to Pancham's career that he had a well-established music director for a father! Apart from a stray *Chotey Nawaab* here and there, there were no takers for Pancham's revolutionary brand of music which purported to make a clean break with traditional concepts. *Teesri Manzil* was RD's first major break. Nasir Husain took a calculated risk by assigning the score to a raw hand in the formidable era of Naushad, Shankar-Jaikishan, Laxmikant-Pyarelal and Kalyanji-Anandji. But it was a gamble that paid off. Asha-Rafi's *Aaja aaja main hoon pyar tera*, *O haseena* and of

course, *O mere sona*, had the nation swinging and gyrating. R D Burman and the era of westernized music had arrived! Since then, Pancham has continued to make 'musical hits' out of Nasir Husain's films like *Baharon Ke Sapne*, *Caravan*, *Hum Kisise Kum Nahin*, *Zamane Ko Dikhana Hai*, *Manzil Manzil* and *Yaadon Ki Baraat*. Though some of these films were commercial failures, they were nonetheless 'musical hits'. *Teesri Manzil* remains one of the most rewarding results of the R D Burman-Nasir Husain team. Now I am waiting eagerly to see some more combos of the team, like *Caravan* with *Yaadon Ki Baraat* and *Hum Kisise Kum Nahin* with *Zamane Ko Dikhana Hai*.

HMV has also brought together two Naushad-Shakeel Badayuni scores from *Sunghursh* and *Palki*. Both scores are rightly regarded as sub-standard by the great Naushad standard, though they contain some of his hit compositions. Rafi's *Mere pairon mein ghunghroo* is the classic instance of star-power. Think of the song, and Dilip Kumar's drunken revelry comes to mind. If the film is remembered today at all, it is for this one song-sequence. It displays how an ordinary tune can sparkle on the screen in the hands of a brilliant actor. Dilip Kumar and Amitabh Bachchan are two actors who possess the power to create magic out of music. The rest of the *Sunghursh* score is pretty lacklustre. I have never been able to figure out why Rafi's *Jab dil se dil takrata hai*

As far as the scores of new releases are concerned, SCI has cornered virtually the whole market. The company has just released the music of Rahul Rawail's *Dacait* and Shekhar Kapur's *Mr India*. Neither are very commendable scores, but are growing popular nevertheless, thanks to the music company's wide and easily-accessible sales network.

and *Ishq diwaana* have remained popular over the years! There are three Lata-solos of which the least well-remembered happens to be the best composition of this album — *Chhero na dil ki baat*. Lata's *Agar yeh husn mera* inspired Laxmikant-Pyarelal a decade later to compose *Agar dilwar ki rusvai* for *Khilona*. Using Lata's voice once again, L-P in fact improved upon the original composition! The only surprise in this predictably-paced Naushad album is the appearance of Asha Bhosle with a scintillating *mujra* *Tasveer-e-mohabbat*. Don't forget, this was the time when all the top music directors (except OP Nayyar) were totally enamoured of Lata. Asha was considered 'suitable' only for side actresses. But *Tasveer-e-mohabbat* was picturized on

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Vyjayanthimala. How did this miracle come about?!

The flip side of 'Sunghursh' contains the music from a Rajendra Kumar-Waheeda Rehman flop 'Muslim social' called 'Palki'. Again, Naushad's score is boringly bereft of surprises. A couple of the compositions like the qawwali 'Main idhar jaaon' and the ghazal by Rafi 'Kal raat zindagi se' became popular, though they could not salvage the film. Rafi's 'Chehre se apne aaj to parda' and Lata's 'Jaane wale tera khuda hafiz' have been enveloped in obscurity with the passage of time. The only song I still like is the dulcet duet by Rafi and Suman Kalyanpur 'Dil-e-betaab', but only because the under-exposed Suman remains a treat for music-lovers.

The third HMV combo this month is 'Chalaak' with 'Patthar-Se Takkar'. My first impulse was to reject this

The combo of two Nasir Husain hits, 'Jab Pyar Kisise Hota Hai' and 'Teesri Manzil', is an interesting juxtaposition of two music directors moulded in different schools of composition, but nevertheless completely in tune with the trends of the times.

fairly ho-hum fare outright. But a second (and a third) listening brings in its wake tolerance. Ganesh isn't a particularly well-known music director - he never managed to register his presence. I don't know which was lacking - opportunities or talent. His music for 'Chalaak' is best remembered for that Kishore-Asha duet 'Dil ka nazraana' which became a fluke hit. There is another duet 'Duniya pani' and two Asha solos 'Yahan kaun hai' and 'Agan se agan' which are painfully devoid of originality. The tune that really makes you sit up is Suman Kalyanpur's 'Man gaaye woh taraana' for no other reason except that it is a brazen copy of S D Burman's Lata-lilt 'Rangeela re' from 'Prem Pujari'. I am sure Burman must have laughed off this not-very-flattering tribute to his genius. But the damage done to Suman Kalyanpur is unforgivable. The singer's career could have done without such echoes of Lata. As it is, the comparisons with Lata killed her career. L-P's score for 'Patthar Se Takkar' is remarkably unremarkable. It does feature one of Mukesh's later songs 'Phir jao kashi'. But I would advise the late singer's fans to avoid this song. In it, Mukesh sounds off-key, as he did in many of his pre-demise numbers like 'Paree re' ('Udhar Ka Sindoor'), 'Hum donon milke' ('Tumhari Kasam'), 'Chanchal sheetal' ('Satyam Shivam Sunderam') and 'Baghon mein' ('Chupke Chupke'). The one tune that somewhat redeems the score of 'Patthar Se Takkar' is Lata's 'Sheeshe ki botal' to which the singer endows a special virginal charm. This combo is neither very 'old' (ie of nostalgic value) nor very exciting. Some of the songs appear to have been edited.

Among the newer combinations, HMV has put out two superb L-P scores together - 'Amrit' and 'Sanjog'. Sawan Kumar Tak's 'Pyar Ki Jeet' is yet to be released, though its music has been around for six months. It has now been combined with Tak-Usha Khanna's earlier hit 'Souten' and also with the current favourite 'Naam'. 'Pyar Ki Jeet' is worth a try with any of the two combinations if you happen to be a fan of Asha Bhosle.

As far as the scores of new releases are concerned, T Series has cornered virtually the whole market. The com-

pany has just released the music of Rahul Rawail's 'Dacait' and Shekhar Kapur's 'Mr India'. Neither are very commendable scores, but are growing popular nevertheless, thanks to the music company's wide and easily-accessible sales network. Among T Series' earlier releases, 'Main Balwaan' exemplifies the power of music. Though Bappi Lahiri's 'disco' music for this film is not even half as heartpounding as 'Disco Dancer' or even 'Ilzaam', a generous helping of cacophony borrowed from the West has turned the film into a 'musical hit'. If the film has been seen at all, it is for the colourful and exuberant song sequences alone. Sadly, the lone serene song in 'Main Balwaan' by Mohammad Aziz has been edited from the film. But it isn't surprising, since in these noisy films that feature Bappi's concept of 'exciting' music, there is no place for softness or sanity.

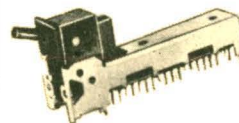
HMV's score of 'Palay Khan' threatens to become popular, despite RD's music. But since the film is a hit, so is its music! One of the Asha solos, 'Kabul se aaya hai' is featured in the second volume of HMV's 'Hits of Today' series. The selections of this compilation left me baffled. How does Bhupinder-Mahendra Kapoor's 'Ek adhuri mulaqaat' from 'Dahleez' qualify as a 'hit' when the song was not even featured in the film?! To end with a plea to whichever music company holds the rights of Vanraj Bhatia's marvellous score in Kumar Shahani's 'Tarang': I came to realize that Vanraj Bhatia has given his best for this film, when it was telecast recently. Why isn't the music of 'Tarang' being released? What better way to pay a tribute to the heroine of the film, the late Smita Patil?

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DESIGN CRAFTS 2/86

FILM MUSIC

Reviews

Dosti Dushmani/ Pyaar Karke Dekho

VARIOUS

Laxmikant-Pyarelal and Bappi Lahiri, the reigning kings of film music, on one combination cassette of high-voltage scores-'T Series' have a winner in 'Dosti Dushmani/Pyaar Karke Dekho.' Both have five songs each, most of them sure-fire hits. Though Mohammed Aziz is the mainstay for L-P in DD, Shailendra Singh, Suresh Wadkar and S P Balasubrahmanyam find berths too. On the female front, we have S Janaki and Kavita Krishnamurthy. 'Jhatkaa, jhatke pe jhatkaa' (Aziz, Kavita) jerks you up while 'Saath baras ka doolha' (Aziz, Kavita, Shailendra and chorus) perks you up. You sway to 'Ithlaaye kamar band kamre men' (SPB and S Janaki)-a sensual delight. Aziz and Kavita settle down to marital bliss in 'Munne ki amma' and only 'Govinda Govinda' fails to grip you, in spite of the presence of Aziz, Suresh and Shailendra. Anand Bakshi seems to have lost none of his magic with words and L-P have worked overtime with the arrangements.

'Pyaar Karke Dekho' has an abundance of dance tracks, epitomised in 'I am a breakdancer' ('It's my challenge'). The breakneck alternations between Amit Kumar and Vijay Benedict give you little chance to identify who is who. Side

B actually starts with a Telugu (or is it Tamil) title, 'Haki petai Lakamma', though most of the song is in good old Hindustani. Lyricist Indeevar has to dish out English, Tamil or Telugu whatever the (music) doctor (Bappi Lahiri) orders. It comes naturally to S P Balasubrahmanyam - and Asha Bhosle tries her best to match him. High pitched and declaratory, 'Main ne tumhe pyaar kiya hai' uses electronic sounds to create a Western atmosphere. Bappi's Kishore Mama is adept at going through the whole gamut - from an introductory couplet to the delayed 'mukhda, preceded by a generous dose of electronic percussion. Chorus is discreet, used mainly as echo. There's little Indian

of the poetry painter Gulzar. Four songs adorn the 'Popular' cassette. Of course, it is familiar RDB-Gulzar-Asha brew. But this brew tastes like scotch to the senses that have been subjected to a downpour of hooch in recent times. Melody is present in ample doses ('Mera kuchh saamaan', 'Qhali haath shaam aayee thee') and the echo over dub is used with restraint ('Qatraa qatraa', 'Chhoteesee ka haanee se'). Gulzar takes care to see that Asha's diction is extra clear, especially on the Urdu alphabet. And he can't do without a jibe at those who cannot understand words like 'maazee'. Rekha queries, "Maazee?" and Naseer replies, "Maazee ... past ... beetaa hua". Come in 'Ijaazat' - permission granted.



Angaaray HMV SURESH WADKAR, ANURADHA, KISHORE KUMAR

Relegated to Side B, Track 1, 'Mubarak ho mubarak ho' is the best cut on the 'Angaaray' cassette. Suresh Wadkar, Mohammed Aziz and Anuradha are in their element, helped by some inspired poetry from veteran Rajinder Krishan. Annu Malik summons Indeevar to write 'Ek tahzeeb ka sangam hai'. Integration is the subject. Neither Kavita Krishnamurthy nor Annu Malik can salvage this one. Asha Bhosle has two solos, both written by Rajinder Krishan, both 'mujras', both playback for Smita Patil, pictured on the inlay cover in a 'mujra' pose. 'Tauba tauba' tries to titillate, 'Mujhe zindagee ne mara' philosophises. Both pass muster, the latter scores on lyrics. A solo comes from Kishore, repeated on the other side as a filler. Penned by Krishan again, it is a pleasantly innocuous slow, dragging cut that goes 'Pyaar kahte hain jise'. Annu has a challenging assignment in the shape of 'Angaaray'. No flames can be seen or heard. One has to be content with an occasional spark or two.

about 'Aao dance karen' (Amit). Even the dog-like barks sound alien. Saxophone abounds. Sweet seduction follows. "Tumhaare bin hum adhoore" coos Asha, as Vijay responds with "Ho ho", "Na na" and 'Are chup kar' - sounding a lot like Bappi himself. Still more saxophone, but used with restraint. Popular music for those who patronise it.

Ijaazat HMV ASHA BHOSLE

With songs like these, R D Burman, Gulzar and Asha Bhosle can walk right into any home-without any 'Ijaazat.' Add to that Gulzar's pithy dialogue in the voices of Rekha and Naseeruddin Shah. The poetry paints abstract pictures and adds strokes of humour, characteristics

Palay Khan HMV LATA, KISHORE; ASHA, SURESH WADKAR

One piece on the introduction music of 'Kabulsee aayaa hai' is a straight lift from a Western record of Arabian music. Asha and chorus on familiar R D Burman territory, the fancy locale of the film notwith-



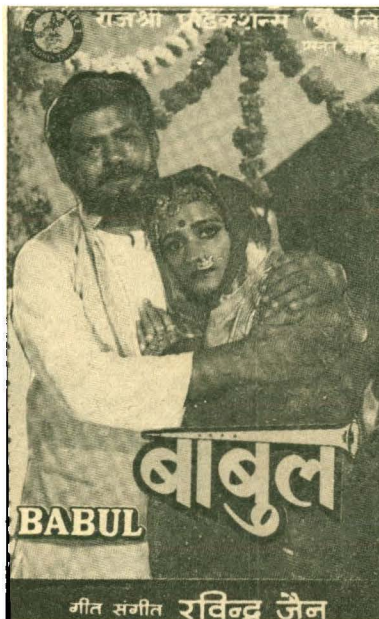
FILM MUSIC

standing. It's Anand Bakshi for lyrics—and the singers include the three reigning superstars—Lata, Kishore and Asha. Suresh Wadkar is the only other voice used. Chorus is used to good results on the first and second tracks. 'Allah ka naam le' is the second selection, a do or die number, not Suresh Wadkar's forte. Kishore is highly malleable, as usual. Lata's 'Zonka' ('Jhonka', to be sure) follows. Barely two lines is the duration, a pity. Perhaps it is a repeat, sad version of another song? Let's examine Side B. A bouncy duet greets us in the form of musical correspondence between Lata and Suresh, 'Mere sanam'. Suresh is more acceptable here and Lata is charming. But do I detect the trace of a strain on the higher scales? Now there's Lata and chorus with 'Salma ko mil gayaa balma'. Could there be a more obvious rhyme? Trust Anand Bakshi to weave the commonest of words into a catchy pattern, something he did in the preceding track too. Lastly, 'Asha is around with what must be a 'mujra' situation. Routine fare. Incidentally 'Jhonka' comes in only one version. 'Palay Khan' is no pathan, not as far as the music goes. In fact, you cannot slot the songs into any region.

Babul R P VARIOUS

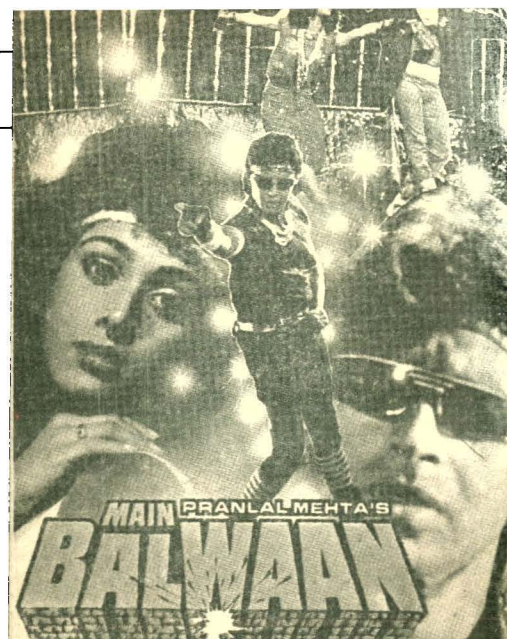
RP stands for Rajshri Pictures which has been releasing its soundtracks on its own label for some time now. No wonder the track details come in Hindi only as is the case on the screen for all Rajshri films. Harish Bhimani's introductory 'trailer' or 'Babul', the film, is not credited. The theme song, 'Teree bholee muskanon ne', is a hangover of an earlier Rajshri song 'Teree chhoteesee ek bhool ne'. Immensely touching, it is sung with depth and feeling by Yesudas. He still says 'chupee' for 'chhupee', regrettably. Lyrics and music are the handwork of Ravindra Jain. More in his element on 'Kah mukree', he extracts some good singing from Hemlata, Anupama Deshpande and chorus. Old faithful Suresh Wadkar gets a solo next: 'Na kaho na haan kaho'. Sober and mellifluous—not memorable. Abruptly faded out, it makes way for a filler—the (part) music track version of the theme song. There are four songs on Side B. A spurt of violins trigger off—'Tere prem men' (Hemlata).

Eventually, the song settles down to an off-beat and quaintly appealing groove. Yesudas and Hemlata then give us a duet version of the 'Babul' theme. Touches again. Yesudas goes solo for ... oh no, not again ... another cut of the theme. He sobs and blames himself for being unable to provide his daughter with all that he would have liked to. Wait, there's one more track. Another Yesudas-Hemlata duet—yes, yet another extension of 'Babul banaa diya'. The weakest one at that. Hemlata is not the best of sobbers. Babul is sobber, sorry sober music, if nothing else. Unbilled surprise number two is the audio trailer of the film 'Pratigat', again in the voice of Harish.



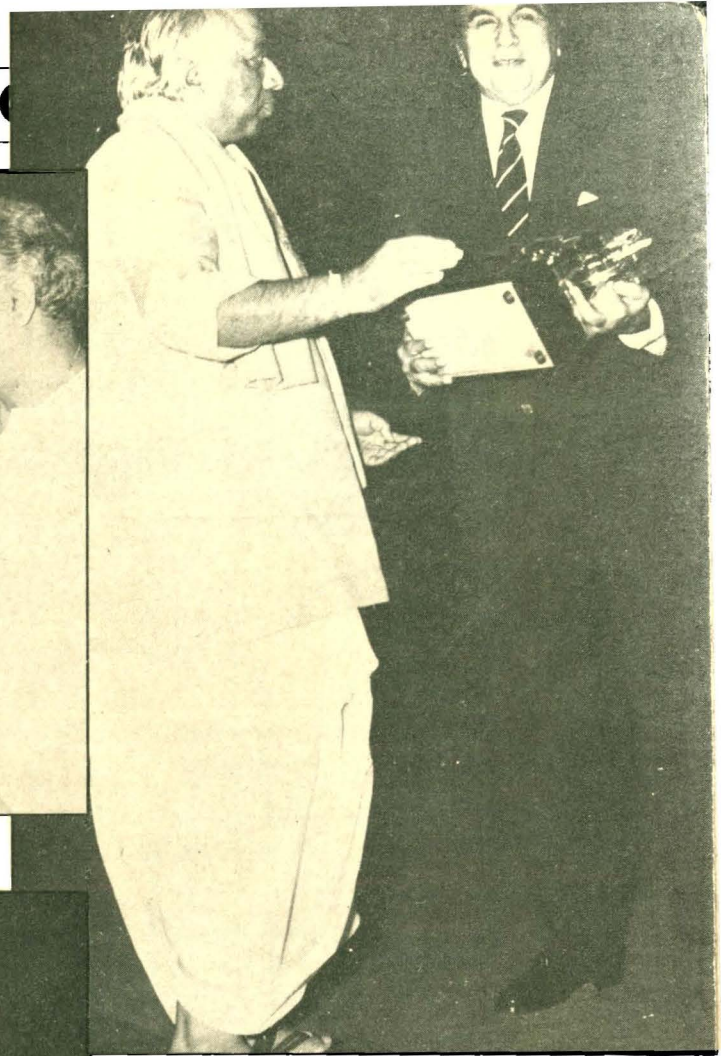
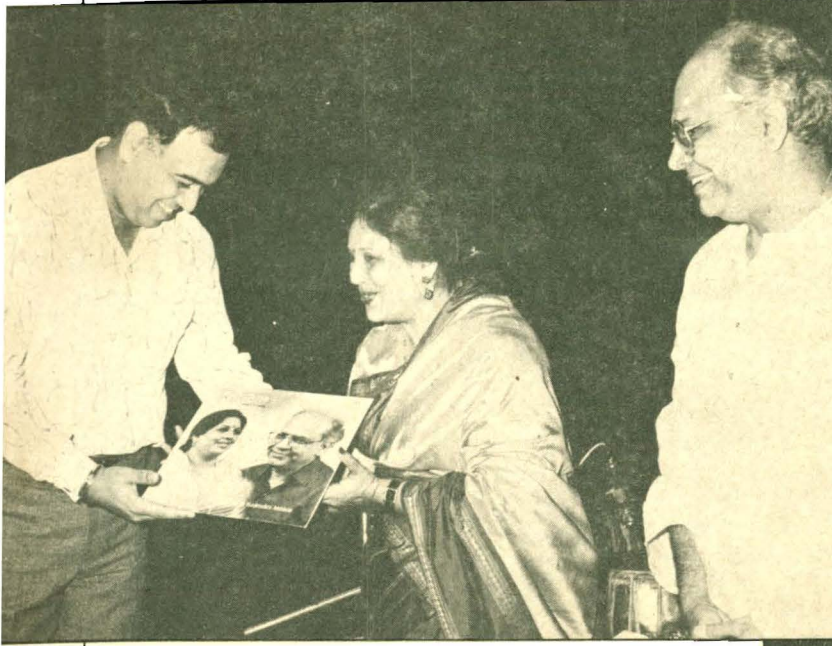
Main Balwaan/ T Series Inaam Dus Hazaar VARIOUS

For partners, the 'balwaan' (strong) singers Kishore Kumar, Mohammed Aziz and Bappi Lahiri have Nazia Hassan and Alisha. Sentiments and strong-willed ambitions are allotted to reliable 'Munna' Aziz ('Main Balwaan'), oddly worded to say the least. 'Tall dark and handsome' are the Mills and Boon adjectives mouthed by Alisha for 'Saare shaher men hai ek deevaanaa'. Bappi, the man in question, retorts with what sounds like 'short and lovely.' Nevertheless, the number sizzles and Alisha is in good form. Kishore and Nazia (with guest vocals by Bappi and a big chorus) retrace the history of various Western dances through the last five de-



cadence, from rock 'n' roll to break-dance. And everything breaks loose. Lyrics that go 'No entry' follow as Kishore and Nazia are given a 'lifted' start. Kishore sounds a shade uncomfortable while Nazia, one-third his age, sounds studied and sensual. Another Bappi-Alisha duet ('Saans teree' is a mixture of extremes: A bang-bang beginning and a soft-soft interlude. Though billed as a separate track, it is a mere prelude to 'Saare shaher men hai'. Let's overlook 'Padosee teree murghee', a cock and bull (sorry-cock and hen) story narrated by Bappi, Alisha and Co. Thoughtfully, 'Saare shaher men' is repeated on Side B, as a filler. Anjaan is out to do a job, not to write poetry—and we understand. Which brings us to the four cuts of 'Inaam Dus Hazaar', on Side B. R D Burman and Majrooh are a popular team. What surprises is RD's choice of Anuradha for the first song, 'Kabhee yeh haath hain'. RDB seems to put in everything in one song—varied orchestration, ups and downs, rhythmic concoction. You don't know what do make of it. With Asha, he is more of himself composing 'Jo chham se nikal gayee raat'. Asha is herself. A Kishore-Asha duet is a must, with a massive dose of guitar-work. So, here's 'Chaand koi hoga tumsa kahaan.' Racy, familiar—but lacks magic. Rounding-off is a Kishore solo. Restrained, with a touch of classical notes and Indian ambience, it appeals. Majrooh's songs are youthful. Panoram, for his part, seems to be groping for his touch. The 'ten thousand prize' seems exaggerated. As a combination, it is weighed towards the 'balwaan', who gets an attractive still on the front cover of the inlay. ◀◀

CLIP



Top left: L to R: Vijay Lazarus, Nina Mehta and Rajendra Mehta at the release function of 'Rubaru', the Mehtas' latest ghazal album on the Music India label.

Top right: HMV awarded a platinum disc to the unit of Subhash Ghai's musical film 'Karma' for sale of over 10,00,000 units (which translates into 2,00,000 LPs/cassettes). Seen here is HMV chairman R P Goenka handing over the platinum disc to actor Dilip Kumar.

Above left: Sonali Jalota (third from right) introduced Ramnagaraj, an upcoming ghazal singer, during her performance at the Chowdaiah Memorial Hall, Bangalore, recently. Accompanying Ramnagaraj (at the mike) are L to R: Manoj Kumar (tabla), Chintu Singh (guitar), Ram Kumar Shanker, and Bharat Shah (violin).

At the recording of Manhar Udhas' 'Sai Arpan', produced by Sai Circle and marketed by Super Cassettes Industries on its T Series label: Singer Manhar Udhas (left) and music director Pandit K Razdan.

playback 25 selections

FEBRUARY 1987

- | | | | |
|-----------|--|-----------|---|
| 1 | Chitthee aayee hai : Naani
Pankaj Udhas: Laxmikant-Pyarelal: Anand Bakshi: HMV | | |
| 2 | Naa jaiyo pardes : Karma
Kishore & Kavita K: L-P: A Bakshi: HMV | 14 | Dil beqaraar : Dahleez
M Kapoor, A Bhosle: Ravi: Hasan Kamaal: HMV |
| 3 | Ameeron ki shaam : Naam
Mohammed Aziz: L-P: Anand Bakshi: HMV | 15 | Jis din se juda : Aafreen
Pankaj Udhas: Pankaj Udhas: Shakeel Badayuni: MIL |
| 4 | Na tum ne kiya : Nache Mayuri
Lata M, Suresh Wadkar: L-P: A Bakshi: T Series | 16 | Ek ladki jiska : Aag Aur Shola
M Aziz, Kavita: L-P: Anand Bakshi: T Series |
| 5 | Mehbooba O mehbooba : Mera Haque
Shabbir Kumar: Annu Malik: Anjaan: T Series | 17 | Karte hain hum pyaar : Mr India
Kishore Kumar, Kavita: L-P: Javed Akhtar: T Series |
| 6 | Main teri dushman : Nagina
Lata Mangeshkar: L-P: A Bakshi: T Series | 18 | Aur is dil mein : Imaandar
S Wadkar, Asha: K-A: P Mehra, Maya Govind: HMV |
| 7 | Chal bhaag chalein : Kalyug Ki Ramayan
Lata Mangeshkar: K-A: Verma Malik: T Series | 19 | Main khayal hoon : Echoes
Jagjit: Jagjit: Saleem Kausar: HMV |
| 8 | Dil pukare : Jeeva
Asha Bhosle: R D Burman: Gulzar: CBS | 20 | Sai ki nagariya jana hai : Kabir Vaani
Hari Om Sharan: Hari Om Sharan: Kabir: Concord |
| 9 | Humsafar gham jo : Shohrat
Anup Jalota: Anup Jalota: Murad Lucknowi: MIL | 21 | Khelne ke vaaste dil : Guzarish
Chandan Dass: Chandan Dass: Murad Lucknowi: MIL |
| 10 | Tu ladki number one hai : Loha
Shabbir, Alka Yagnik: L-P: Farook Kaiser: T Series | 22 | Pag ghungaroo : Bhajan Satsang
P D Jalota: P D Jalota: Meerabai: Traditional: HMV |
| 11 | Shola naheen hota : Dhadkan
Penaaz Masani: Raza Ali Khan: Ibraheem Ashk: MIL | 23 | Dekha bhale dost : Shahad
Mehdi Hassan: Mehdi Hassan: Mallick: Concord |
| 12 | Ram Ram bol : Hukumat
Shabbir, Kavita, Alka: L-P: Verma Malik: T Series | 24 | Gaa re bhajan : Sai Arpan
Manhar Udhas: Pt P K Razdan: Pt P K Razdan: T Series |
| 13 | Tedha medha main : Jalwa
Remo: Remo: Remo: CBS | 25 | Mharo pranam : Mharo pranam
Kishori Amonkar: Kishori Amonkar: Mirabai: HMV |

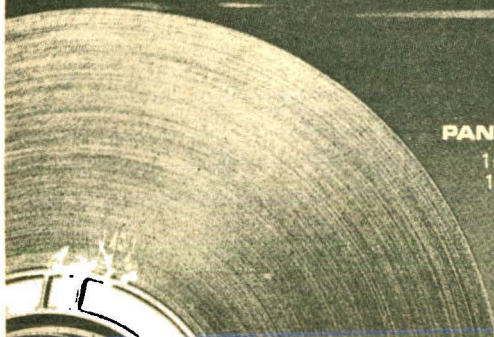
Key: Track: Film/Album: Singer(s): Music: Lyrics: Label. The list is based on research conducted by Playback And Fast Forward and the performance of songs in the hit-parade radio programme, Cibaca Geet mala (Courtesy Hindustan Ciba-Geigy Ltd)

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Lalit Gurwara at the benefit concert organised by the New Work Centre for Women, Khar, for children & widows of jawans, held at the Bhaidas Hall, Vile Parle, Bombay. Anup Jalota accompanied her on the mike.



Above: L to R — S C Chatterjee, (sales Manager, Music India), Anup Jalota, V J Lazarus (vice-president, Music India) and Navin Dhawan (branch manager, McDowell & Co), at a press conference in Calcutta held as part of the promotion campaign for Anup Jalota's album 'Shohrat'.

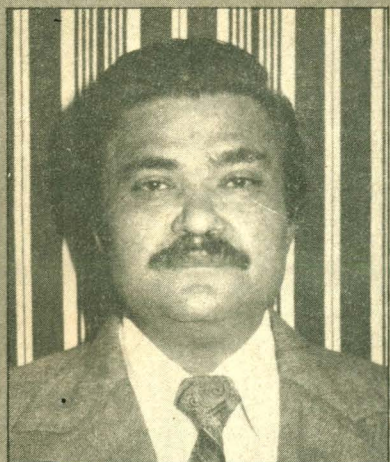


Below: His Holiness Goswami Gokulotsavji rendering a raga during a recording for Rhythm House. He has earlier privately released a cassette of 'Swar Sudha' of Hindustani classical.



Above: 'Welcome' goes gold — CBS' popalbum 'Welcome' was declared gold. At the press conference to mark the occasion are the CBS' all-India marketing team from L to R: Mrinal Banerjee (Calcutta) Irshwin Balwani (A&R Manager), Shashi Gopal (President, Perennial Press, CBS Operations), Shekhar Kuckreja (New Delhi), D J Desai (Bombay), Nikhil Raghavan (Madras), Gautam Sarkar (Bombay), Suresh Thomas (Bangalore).

TALENT



Subhash Bhatia: Talat's sound-alike

T Series' conveyor belt of sound alike of great playback singers is now ready with its Talat Mehmood. The release of a cassette containing 18 ghazals immortalised by Talat Mehmood, sung by Subhash Bhatia in a cover version, has revived memories of that rich and resonant voice. Subhash is well aware of the fact that he has much to live up to. After all, to be spoken of in the same breath as a singer of Talat's versatility, could scarcely rest easy on anybody. Subhash, with his initial promise, must now justify this likening of his voice with Talat Mehmood's.

The most remarkable quality about Talat's singing was the pathos he was able to convey and, of course, his ability to touch the lowest clefs with ease remains legendary. Not surprisingly, Subhash's favourite singer happens to be Talat. "Talat was a class apart", he says, "his songs circulated in my mind all the time. From my childhood to youth and right to the present day the feeling with which he sang his songs has moved me. In fact, I was singularly lucky in giving a number of programmes along with the great man. I would sing with him and I remember that particular day (how can I ever forget it!) when Talatji turned to me and said, one day you will sing in my voice and you will go far."

Prophetic indeed. Subhash says music is God's gift to him. "From 1956 to 1961, I was at the Bhartiya Vidya Bhavan in Bombay. It was there that I received training in classical music. My parents though were very much against the idea of my going into music. But I recognised it as a gift and pursued it nevertheless. I even learnt to play the violin. But my career actually took off only after I came to Delhi. I used to give public performances and also repeatedly appeared on radio and television. But the biggest break naturally came from T Series. I had heard of their efforts to promote talent but now I am actu-

ally experiencing it myself. If I am a somebody in the field of music, it is mainly because of T Series."

Enthusiastically, Subhash revealed plans for the future: "The most exciting thing is the offer I have received for a tele-film 'Dulhan Ki Pukar'. I will be singing in it. In fact I might even land a role in it as well. I am also expecting other offers. Plus, of course, I am singing a number of duets for T Series."

It is difficult to fail to share Subhash Bhatia's enthusiasm. The thought at the end remains – he has much to live up to! Here's hoping he will.

– Sanjeev Verma

Roma Mondal— Winner from childhood

The 125th anniversary of the Nobel laureate Rabindranath Tagore provided the ideal occasion for giving a break to some highly talented and promising but hitherto neglected singers. Roma Mondal (nee Roy Chaudhury) is one of them. In May 1986, Soundwing – a new label that has already released more than 30 cassettes and about a dozen albums of Rabindra Sangeet by various artistes including the stalwarts as well as debutants – released Roma's maiden solo cassette titled 'Amar Je Gaan'. This cassette features 12 Tagore songs including some popular and oft-sung numbers and some rarely sung ones. Some of the numbers are: 'Tumi khushi thako', 'Kal rater baela gaan elo', 'Nabo kundo dhabale dala', 'Ami jokhun chhilem aandha', 'Katha je udhao halo' (tappa), and 'Lokhi jokhun ashle' (tappa).

Born in 1954, in a typical middle class Bengali family, Roma inherited her great passion for music from her father Sisir Kumar Roy Chaudhury who was a disciple of the illustrious singer Pankaj Mullick. Mr Roy Chaudhury, a great Rabin-

"The most exciting thing is this offer I have received for a tele-film called 'Dulhan Ki Pukar'. I will be singing in it. In fact I might even land a role in it as well. I am also expecting other offers."

TALENT

dra Sangeet lover, imparted his penchant for this genre of music to his favourite daughter. Thus at the tender age of seven, Roma started taking lessons in music from her father. She was later admitted to 'Geeto Bitaan', a reputed institute of Rabindra Sangeet from where she

Today Roma commands both respect and appreciation as a competent singer of Rabindra Sangeet and her programmes on Akashwani are eagerly awaited.

received her diploma of 'Geeto Bharati', a degree equivalent to that of Bachelor of Arts. Roma is also a MA in music from Rabindra Bharati University. But the artiste did not neglect her general studies in her pursuit of music. She is a graduate from Scottish Church College, with honours in political science.

At Rabindra Bharati, Roma had the privilege of learning the intricacies and finer nuances of Rabindra Sangeet from such eminent scholars and singers as Kamla Bose, Maya Sen, Subinoy Roy, Sumitra Sen, and, of course, Suchitra Mitra. The latter was so impressed by the potential in this young and enthusiastic girl that she took it upon herself to groom her. Roma attributes whatever success she has achieved to the senior singer. Nevertheless, not content merely with her training in Rabindra Sangeet, Roma has also taken 'taaleem' in classical (vocal) music from Shiv Kumar Mitra, and Amiya Ranjan Banerjee.

Roma has been a winner from childhood. She used to receive all the prizes in music competition of her school and later she also got the first prizes at the annual functions of 'Geeto Bitaan'. She has been singing on stage with the felicity of an accomplished singer right from early youth. In 1971, she applied for the job of a radio singer on AIR and got the approval on her very first audition, a rare achievement. Immediately, she was made a 'permanent' artiste and two years later even got promoted.

Today Roma commands both respect and appreciation as a competent singer of Rabindra Sangeet and her programmes on Akashwani are eagerly awaited. In 1976 she was also invited to render Tagore songs on Doordarshan Kendra, Calcutta.

In 1979, Roma married Biplab Mondal who is an efficient tabla player and is associated with the Department of Dances, Rabindra Bharati. This wedding too was solemnised through the blessings of Roma's philosopher and guide, Suchitra Mitra.

Roma has lent her voice in the choral adaptations of Tagore's dance dramas like 'Shyama' and 'Chandalika' presented by the popular Mamta Shankar group.

Although her first solo cassette was released only in 1986, Roma's voice appeared on an album 'Ora Akarane Chanchal' (HMV) presented by Suchitra Mitra way back in 1981. On another long play record titled 'Amae Prithibir Santan' (HMV), Roma rubs shoulders with such artistes as Manna Dey, Hemanta Mukherjee, and Ruma Guha Thakurta.

But it is 'Amar Je Gaan' (Soundwing) that has brought po-

But it is 'Amar Je Gaan' (Soundwing) that has brought popularity and recognition to Roma Mondal, so much so that she has received a proposal from a reputed label for another album of Tagore songs.

pularity and recognition to Roma Mondal, so much so that she has received a proposal from a reputed label for another album of Tagore songs. Music lovers as well as critics have appreciated Roma's style of singing Rabindra Sangeet. Mother of a small child, Roma does not shirk her responsibilities as an ideal Bengali housewife. Besides singing, cooking is her passion.

At present, Roma is engaged in writing a doctoral thesis on the subject of Tagore's last ten creative years.

- Parwez Shahedi



Roma has been a winner from childhood. She used to receive all the prizes in music competitions of her school and later she also got the first prizes at the annual functions of 'Geeto Bitaan'.

STUDIO



Left to Right: Salil Chaudhury, Sabita Chaudhury, Pepe Gomes, Raj Chauhan, Sanjoy and Antara

Sound on Sound

It was in the mid-seventies that the idea of setting up his own studio came to Salil Chaudhury. At that time, the music maestro was thoroughly disillusioned by the gradual erosion of values in the Hindi film music. He did not wish to be a participant in this nerve-racking system in which the fate of one single film would either elevate the composer to the zenith of fame and popularity or throw him into the abyss of oblivion and scorn. In the cacophony of 'disco culture', there seemed to be no room for the creator of such memorable melodies as 'Suhana safar aur yeh mausam'.

It was then that the idea of establishing a sophisticated recording studio began to germinate in Salil's mind. After all, great composers the world over have their own studios where they experiment and create in privacy. First he thought of Bombay as the natural venue for his studio. Hyderabad was his second choice, as the government of Andhra Pradesh promised to offer him all facilities. But, almost a decade later, his dream finally took shape in his native city, Calcutta.

The loss of Hyderabad and Bombay has certainly been Calcutta's gain. Without exaggeration, 'Sound on Sound' is the most sophisticated, best equipped and

the best recording studio in these parts of the country. Established with the financial assistance of the West Bengal Finance Corporation and the West Bengal Small Scale Industrial Corporation, the studio has been completed in two years and the total expenses involved are an astronomical Rs 35 lakhs. Spread over 4,000 square feet, the most spacious studio in town is ideally located in the sprawling industrial area of Behala.

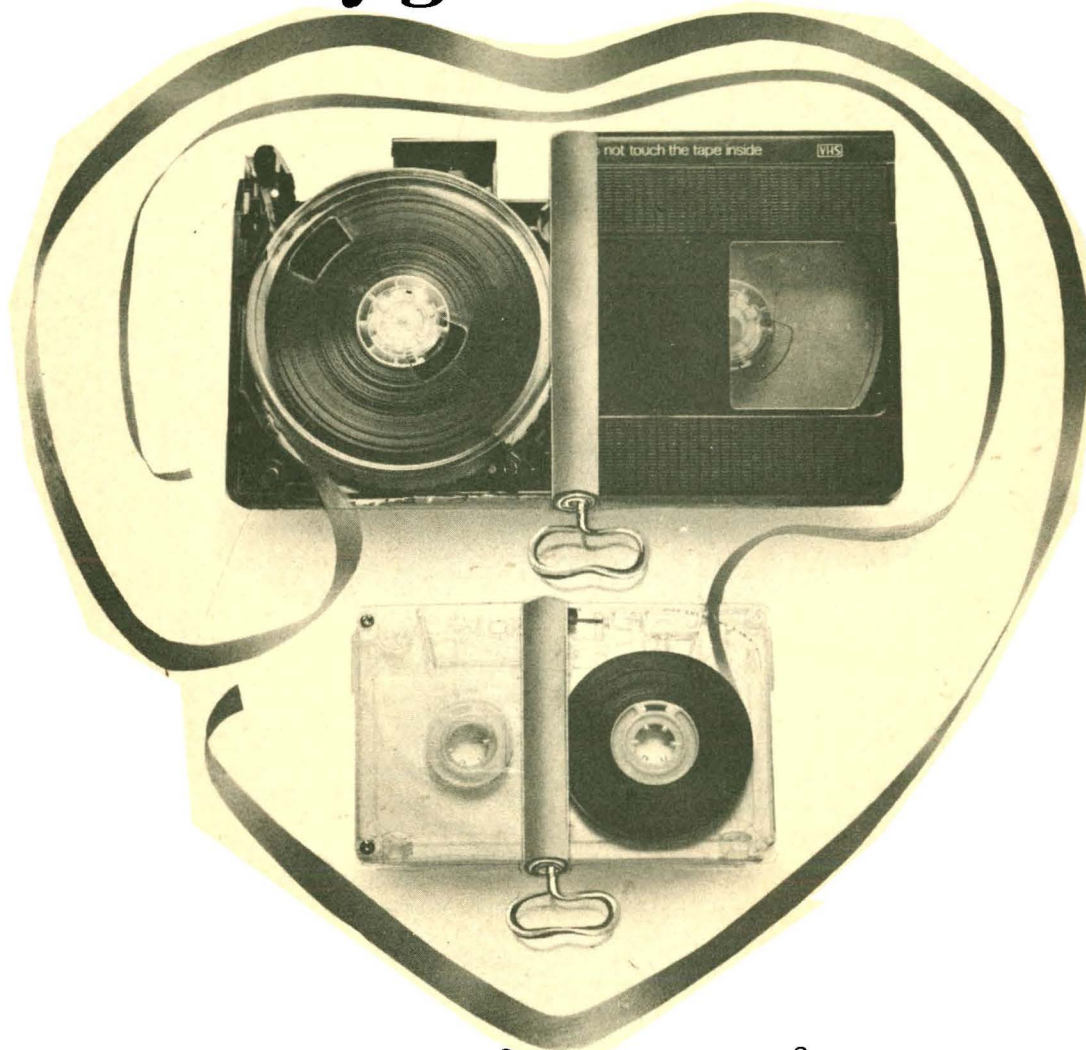
Sound on Sound has been installed by Raj Chauhan, the busiest and most sought after engineer in Bombay ('Sunny', the latest recording studio in Bombay, is Chauhan's creation). The inauguration of Sound on Sound by West Bengal Chief Minister Jyoti Basu, on November 24, made front page news in Calcutta. Salil Chaudhury had at last realised his long-cherished dream.

The latest and the best

The gadgets at Sound on Sound are a recordist's delight and artistes' ecstasy comprising the latest and the best:

Microphones: George Neumann U87 (the only one

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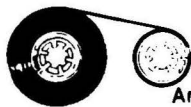
No wonder reputed manufacturers don't settle for anything but Fraternity. . . they don't want their cassettes having heart problems!

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DRISHTI/ADV/87



STUDIO

of its kind in Calcutta), Sennheiser MD 441 and MD 421; AKG CK1 (along with pre-amplifier C451), Shure SM57 and SM58 and George Neumann condenser microphones. Total: 18 microphones.

Mixers: Tascam (12-in 8-out), Boss (6-in 2-out), Tascam (6-in 4-out).

Recorders: Sony Orson TC FX210, Otari MX5050 1/2-inch 8-track, Otari MTR 10 1/4-inch 2-track (for stereo mastering), Tascam 42NB 1/4-inch 2-track and Teac 83440 1/4-inch 4-track recorders.

Reverb: Lexicon Programmable Digital Delay Processor which has 8 pre-recorded memories including Basic Flanging, Resonant Flanging, Doubling, Chorusing, Trebling, Echo, and Echo with recirculation etc.

Turntable: Pioneer PL 12R.

Graphic Equaliser: Tascam PE-40 4-Band Parametric Equaliser, with four different inputs and outputs: signals can be processed through this equipment, selecting the correct frequency for the desired effect.

Dyna-mite: Multi-function dynamic processor is an equipment used for limiting, expanding, D S limiting, general noise gating, keying, ducking, envelope-following etc.

Roland: Space Echo – RE 201, used for echo and reverb.

Amplifiers: H/H Electronics V500, Mos-fet High Performance Professional power amplifier and Yamaha P-2050 power amp.

Speakers: Arphi Aquarius, Tannoy SRM 1 2B monitor loudspeakers and Wharfedale Teesdale, etc.

Main studio

The main studio – called 'Antara' after Salil Chaudhury's elder daughter and an upcoming singer – comprises a control room, a large 'floor' (which can accommodate four lead singers at a time), rhythm/bass room, special instruments-room, and a marble-walled cubicle for adjustable acoustic effects.

Mini studio

Besides Antara, Sound on Sound also houses a mini recording studio named after Salilda's younger daughter 'Sanchari' and a dubbing and preview theatre called 'Seema' (Mrs Sabita Chaudhury, the wife of Salil Chaudhury, is affectionately called Seema), and a cassette-duplicating chamber. The dubbing and preview theatre will be managed by Anil Talukdar, who has an enviable track record of 35 years in this line and is a four time award winner of BFJA for his accomplishments in his job. The dubbing theatre has a main hall, a control room and a projector room. The equipment used here are Raja 35 mm Arc Lamp Projector with optical/magnetic playback system, 35 mm magnetic recorder and 1/4-inch Meltron recorder.

The mini studio is built chiefly for recording radio and television spots and jingles and other brief programmes. The cassette duplicating section, headed by Ms Somdutta Chakraborty has Otari DP-4050 C2 and 23.

The sound recordist at Sound on Sound is Suhas Sitararam Kulkarni, a diploma holder in sound recording and sound engineering from the Film and Television Institute, Pune. A former assistant to Robin Chatterjee – one of India's leading sound recordists – Kulkarni has

worked with big studios like Mehboob and Film City, before joining Sound on Sound. An affable, soft spoken and unassuming man in his late thirties, Kulkarni is a dedicated and efficient recordist. Salilda was so impressed by his competence that he persuaded Kulkarni to come to Calcutta and take charge of his new studio. And no one can grudge the music director-turned-studio-owner's choice. Kulkarni is assisted by a dynamic young man Pepe Gomes, who is a talented pop singer as well.

Overwhelming response

The hire charges at Sound on Sound are Rs 1,600 per shift (10 A M to 6 P M). Outside these hours, the rate is Rs 250 per hour. There is no denying the fact that this is the most expensive studio in town. But the vast variety of expensive and latest equipment, the comfort and the facilities that it offers and, above all, the superb supervision and guidance provided personally by Salil Chaudhury, more than justify the higher charges. This is evident from the overwhelming response Sound on Sound has evoked within one month. Singers, musicians, lyricists, producers and commercial artistes, are making a beeline for this new and technically the most superior studio. Clients from far-off places like Meghalaya and Assam are flocking to Sound on Sound.

The first recordings at the newly opened studio were a cassette of Assamese songs by Prashant Bordoloi and an album of Christian spiritual songs by a pop group from Meghalaya. Other early recordings include the commentary and background music for two television serials namely, Gautam Mukherjee's 'Mukti' and Sunil Ghosh's 'Ganges'. The entire sound recording for the pilot episode of a forthcoming ambitious and probably bi-lingual serial, Kutu Chatterjee's 'Amazing India', was done here.

Presently, the studio is busy recording the background music (Salil Chaudhury) and commentary (Victor Banerjee) for a son et lumiere programme on the history of the Eastern Command, to be presented at the Fort Williams. When this correspondent visited the studio, recording of a Bengali 'version' of famous Beatles numbers was in progress. The artistes at the microphones were Antara and Sanchari Chaudhury. The music is orchestrated and arranged by their brother Sanjay Chaudhury (popularly known as P P) and the lyrics are penned by Salil Chaudhury himself. EMI may be entrusted with the rights for marketing this album/cassette to coincide with the celebration of the silver jubilee year of Beatles.

Salil Chaudhury, usually dressed in a casual T-shirt and a pair of cotton trousers, personally looks after his studio with an enthusiasm and dedication and unbridled energy that belie his advancing age. Although he does not look more than 45 years old, Salilda has already celebrated his 60th birthday a couple of years ago. Contrary to the general image of a temperamental artiste, Salil Chaudhury is proving himself to be an able administrator helped by his wife who is the Managing Director of Sound on Sound.

And in his artistic hands the future of the studio is undoubtedly sound.

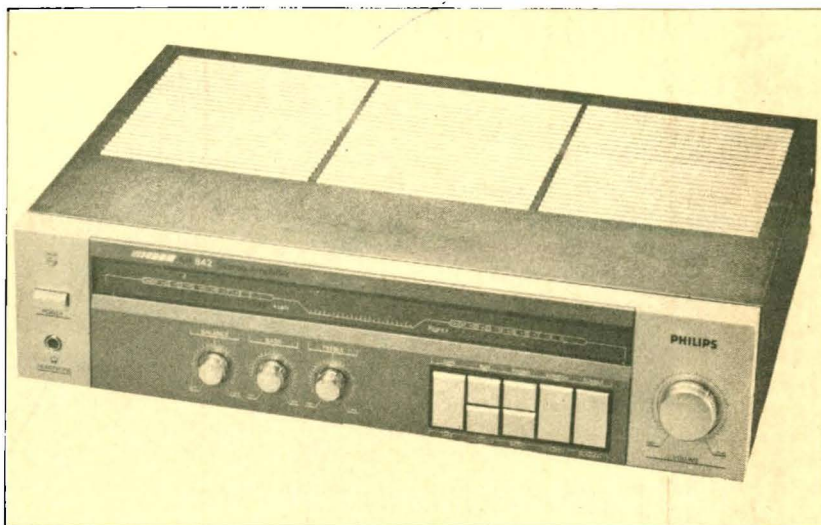
Parwez Shahedi

CONSUMER AUDIO

Philips AH 842 Amplifier

THE Philips AH 842 amplifier has 120 watts output. The level indicators are 10 segment LED type.

It is suitable for MDPU/ceramic turnables. Apart from the phono, the amplifier provides two tape inputs and an auxiliary input. Two tape outputs on RCA and another DIN output are provided. You can monitor directly from the headphone socket on a phono jack. Naturally, standard specifications are met. At a price tag of Rs 2,600, a traditional buy.



Philips AH 744 Tuner Amplifier

IF you can settle for 60 watts of power, the AH 744 tuner amplifier would be ideal, especially at Rs 2,200 only.

The tuner section has a 2-band radio with fine tuning on SW, and a LED-lit pointer. The amplifier is suitable for magnetic/ceramic turntables. Provision is made for a tape and additional auxiliary input. A phono jack headphone socket has been provided, for direct monitoring from the amplifier.

Output power levels can be seen on seven-segment LED meters. One can expect a sturdy piece from Philips. A good buy if a cassette deck and speakers are purchased.



Dynavox Kenwood KX-32

DYNAVOX Electronic has introduced the Dynavox Kenwood KX-32 stereo cassette deck. It has a Dolby NR system with indicator. A special feature of the system is the DPSS playback (Direct Program Search System), which allows desired selections to be located easily. The DPSS operates only with tapes which have unrecorded sections of at least five seconds between two adjacent selections.

Other features include tape selector switches for the particular type of tape in use; two microphone inputs for low impedance (600 ohms) dynamic type; stereo



headphone jack for independent monitoring of recordings and playback; a fully automatic stop mechanism and a built-in timer which

can be used in combination with any audio timer, for recording or playback at any desired time.

The KX-32 is priced at Rs 3,900.

CONSUMER AUDIO

Sony TA-AX310 Integrated Stereo Amplifier

THE Sony TA-AX310 integrated stereo amplifier is ready for CD player excitement.

Here's an amplifier with exclusive CD inputs, for the first time in India. All the front panel switches are soft touch. Priced at Rs 2,812, the 32 watts amplifier is definitely a good buy, as extra wattage is quite unnecessary anyway. Provisions are made for phono tuner, tape, auxiliary and CD inputs.

A very novel feature is the display which depicts currently switched functions. The display is back-lit, giving a 'computer feel'. It shows operation status with colourful graphics, and is easily seen under any room lighting conditions.

Standard requirements of frequency and distortion specifications are easily taken care of.

The amplifier is marketed by Orson, on the Sony brand name.

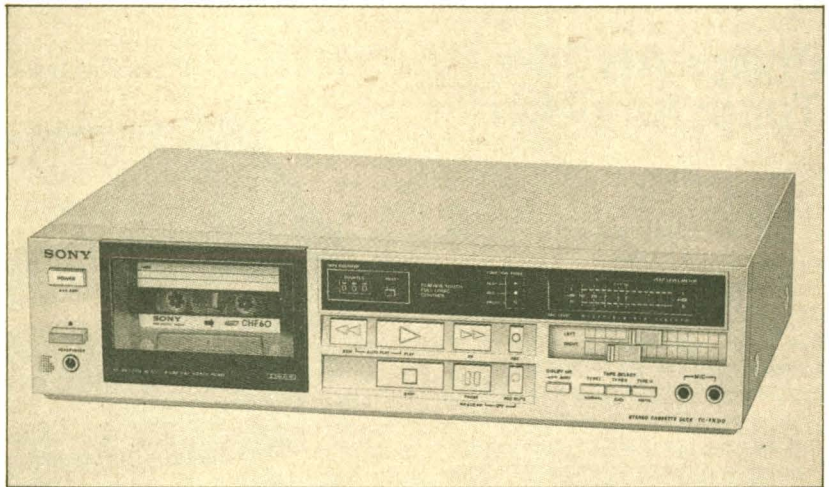
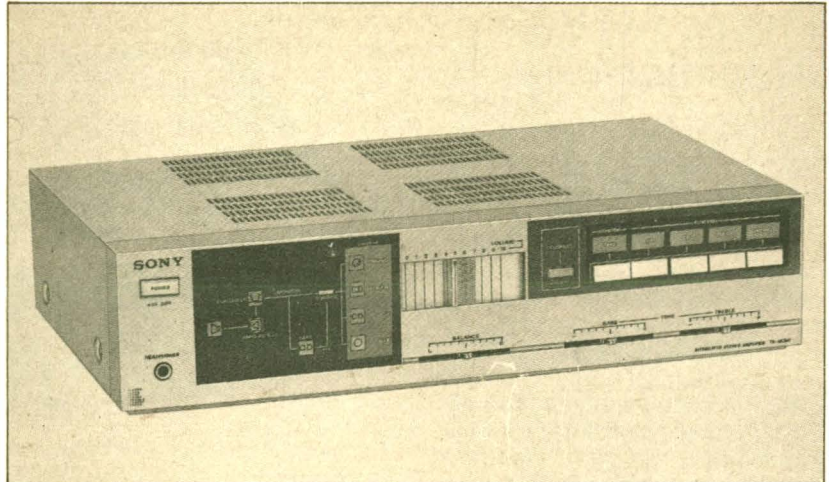
Sony TC-FX210 Cassette Deck

THE Sony TC-FX210 stereo cassette deck's main features are its feather-touch buttons for smooth and silent operations.

Full logic control enables changing from mode to mode without going through Stop. The most expensive deck in the market at Rs 4,098, it offers the best features. Just touch the Pause button or either the FF or Rewind button (depending on the search direction) and you can monitor the tape as it quickly advances until the desired point is reached. There is an auto-play for automatic transfer from rewind to play. For music enjoyment with less annoying tape hiss, Dolby B noise reduction is built in.

The sendust record/playback head and long-stroke sliding recording level controls and an additional Auto space/Rec mute for adding spaces between selections, should make recording on the deck a real pleasure. Recording levels are indicated on eight segment LED meters.

Orson is marketing the deck on the Sony brand name.



Norge NCD-700 DD Twin Deck

EASTERN Electronics, pioneer manufacturers of quality audio equipment in the country, have introduced a twin deck, Model NCD 700 DD.

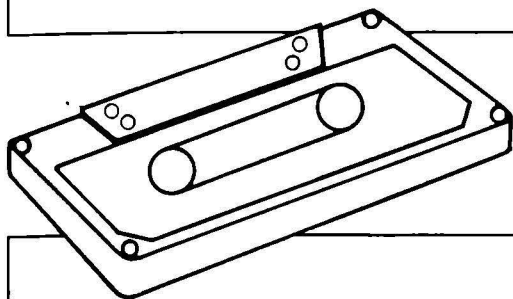
Its main features are fast dubbing (double the speed of conventional decks), synchro-dubbing with the help of one button. The user can also control the recording on individual channels in fast dubbing, unlike other twin decks available in the market.

On normal tapes, frequency re-

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CONSUMER AUDIO

response is 40Hz to 13 kHz ± 2 dB; 40Hz to 15kHz on CrO₂ tapes. Signal to noise ratio is better than 54dB.

The NCD - 700 is very reasonably priced at Rs 3,835, almost the same price or even less than that of the single decks in India.

Sony SS-S350 Speaker System

SONY'S speaker system comes in an elegant floor-type design. The SS-S350 speaker has a 20 cm woofer, 6.5 cm midrange speaker and a 5 cm tweeter, all mounted in a vertical line. Each speaker occupies less than one square foot of floor space, hence can be positioned freely about the room. The speakers can handle maximum 40 W RMS. Orson is also marketing a Sony deck and amplifier.

If you are buying a complete system, the SS-S350 at Rs 3,695, would complete the Sony line-up, available from Orson on the original brand name. ◀◀



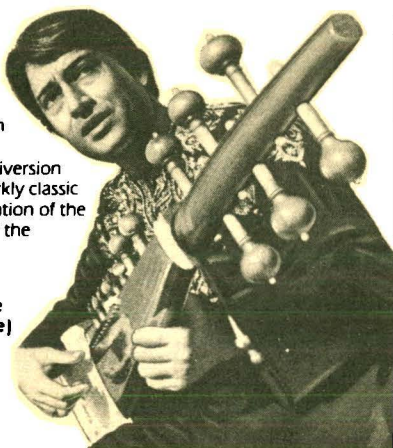
Amjad Ali Khan

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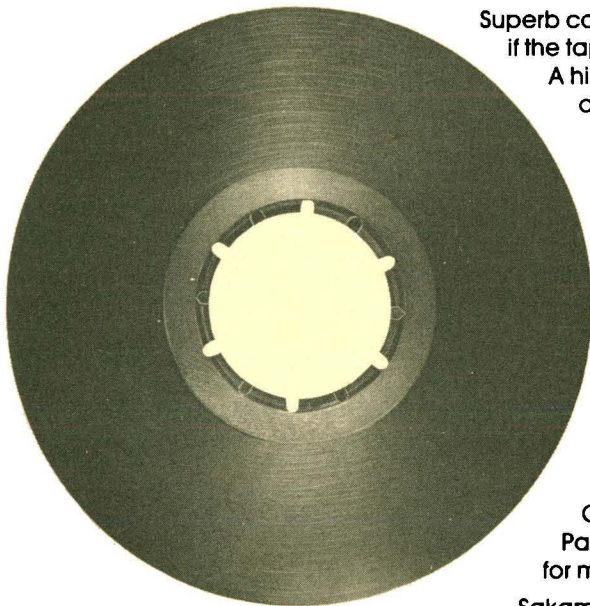
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Adverts-SF-1

AUDIO CLINIC

The-state-of-the-art technology in audio systems quite often surprises even the audiophile. You will find in this column, problems most users of high-end systems are normally faced with. Our Technical Editor, Daman Sood, will answer queries on your audio systems.

Q What is the difference between ferric, chrome and metal tapes, and when should one use each type? Also, is 70 microsecond the same as high bias and 120 microsecond the same as 'normal bias'? My deck has little pins just inside the door that are supposed to adjust for different types of tape, but do all cassettes have corresponding holes?

A The term ferric, chrome (ferri-cobalt, super acrylin etc) and metal are used to describe the various magnetic materials with which recording tape is coated. Ferric oxide tape is the most common type and has been around since 1939. Its required bias is called normal bias. Cassettes using normal bias also use 120 microsecond playback equalisation (bias is not used during playback). Since two sections of one switch can handle both the recording-bias level and the appropriate playback equalisation, a single switch (or detector pin) is sufficient.

Chromium dioxide (and cobalt-treated ferric oxides that behave like chrome) first came into use about 15 years ago when the problem of cassette high frequency response was acute. Tapes coated with it requires about 50% higher recording bias and are played back with a 70 microsecond playback equalisation.

To the best of my knowledge all ferric and CrO₂ type cassettes and many metal cassettes have standardised detector holes. The aim, as you suggest, is to simplify cassette use by letting the machine automatically do the necessary switching. The metal tapes are the most expensive of the lot, and are available in C-60 and C-90 format.

Q I am considering updating my home system with one of the top quality cassette decks (like Nakamichi, Dragon Revox B710) but I wonder if I should wait for DAT (Digital audio tape) decks. Will DAT be a new cassette format altogether or will it be compatible with present decks?

A At present R-DAT and S-DAT are being standardised and the decks may arrive sometime by the end of 1987. R-DAT employs rotary heads and other stationary heads; as of this stage, no single format decision has yet been reached. Judging by the CD players market, there will probably be desirable improvements and features worth waiting for. In my opinion, it will be quite a while before present analogue tape decks are obsolete. Look at phono turntables, which as yet have refused to die despite the invasion of CD players.

There are also some people, maybe in a minority, who strongly feel that whatever the measurements, analogue reproduction is more pleasurable than digital. Here they are comparing analogue phono discs with CDs, but we may eventually

hear the same claims about analogue versus digital cassette decks.

DAT is a new format, which uses smaller cassettes than analogue. So if you are one of those who must be first with the newest, you will have a substantial period in which to enjoy music from a deck as fine as Nakamichi or any other brand.

Q What are the relative advantages and disadvantages of Dolby and dbx noise reduction systems?

A Dolby B tends to reduce noise about 8 to 10 dB, Dolby C about 18 to 20 dB and dBx about 30 dB. Dolby C has a special treble boost curve in recording that serves to reduce the chance of tape saturation and treble loss: this is achieved by a drop-off in treble boost at the very high end. Dolby tends to produce less distortion than dBx at low levels, while dBx has an advantage with respect to distortion when recording level signals. Dolby requires adjustment of the tape deck with respect to the particular tape being used. To match the tape's sensitivity (amount of signal output for a given signal input), input and output levels must match in order to achieve good tracking, namely preservation of treble response. In dBx tape, drop-outs are more noticeable than Dolby when the same tape is used.

Q I have one old and one new deck with Dolby B and Dolby C Noise Reduction. Can I dub a cassette with Dolby B noise reduction onto a cassette with Dolby C, and vice versa?

A Yes. You can do it. Play the Dolby BNR cassette with the old deck in the Dolby B mode. Feed the signal from this deck into the new deck and record with Dolby CNR on. This will produce a Dolby C noise reduction cassette. Reverse the procedure and connection to make a Dolby B dub of a Dolby C tape.

Q Do metal tapes wear cassette deck heads more than other types of tapes? Does re-recording cause the sound quality of cassette tapes to deteriorate?

A So far there is no proof that metal tape causes more wear of tape heads (and guides, etc) than other types of tape formulations.

Although tape does not last forever, a tape of good quality can normally undergo hundreds of passes (recordings and playbacks) before noticeable deterioration occurs. To an extent, physical tape wear depends on the deck, that is, on the manner in which the tape is handled with respect to tension, head contact and the like. Magnetic characteristics are essentially unaffected by use unless substantial amounts of oxide have been worn away or oxide sheds because of humidity. ◀◀

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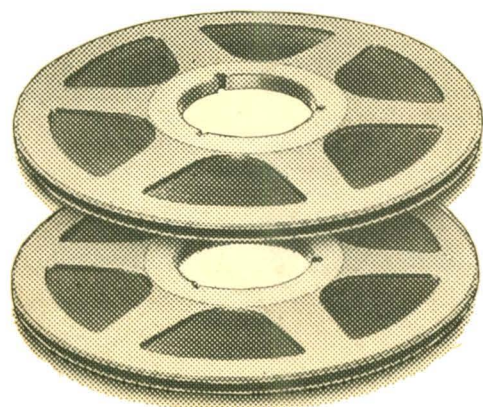
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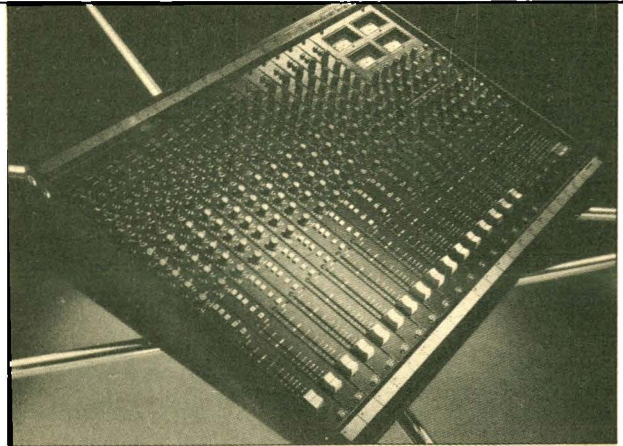
PRO AUDIO

Soundcraft 200B Mixing Console

Soundcraft, responding to current market demand for a small mixing console with professional specifications, has introduced the 200B. Its features include: internal working level of 6 dB, allowing +26 dB, internal headroom level; low noise/hi-slew rate mic pre-amp, and 48 V phantom power, switchable on each individual input, as well as balanced tape return. It also has separate control room output on the rear panel, balanced line inputs, channel prefade insert point, direct assign to subgroups and direct assign to stereo busses, with +10 or -4 internal switching.

The 200B has four Aux sends, pre- or post-EQ selection for Aux sends, pre- or post-fader selection for Aux sends and a talkback selection, to all groups, or to Aux 1 and 2. It also has eight-track monitoring, balanced mix output, ground compensated Aux and group outputs.

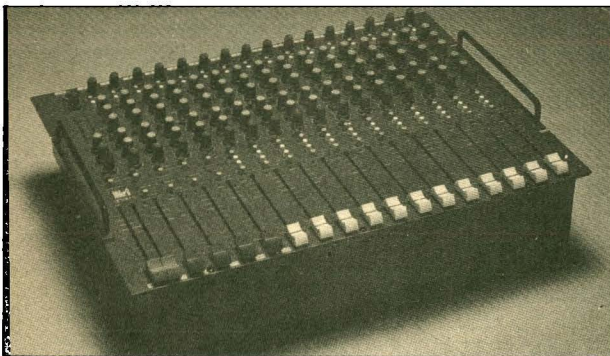
The 200B features a low profile, solid constructed frame, internal oscillator with level control assigned to groups, mix, and Aux 1 and 2, with a headphone jack on



master module. It is available in 8' standard, 8 rack mount, 16 and 24 channel frame sizes.

Preliminary pricing has been set at: 8/4, 8 channel console, US\$ 2,500; 8/4, 8 channel rack mount console US\$ 2,500; 16/4, 16 channel console, US\$ 3,750, and 24/4, 24 channel console, US\$ 5,250.

For more information contact: Soundcraft Electronics, 1517 20th St, Santa Monica, CA 90404, USA



Multimix Audio Console

The 'multimix' is a 16 input, semi-modular, 19" rack mount console with features such as a unique design that enables designated inputs to be used as subgroups, which allows it to operate as 16:2:1, as 12:4:2:1 or as 16:4:2:1. It has 48V phantom power

on each channel to feed condenser microphones. RIAA equalised inputs to allow turntables to be used without pre-amp on some inputs (channels 1-4 only). It has direct outputs on the subgroups, 3 band equaliser (100 Hz, 1 kHz, 10 kHz, 12 dB), 2 auxiliary sends, 100 mm faders and 12 segment LED displays for modulation and Peak LEDs on each channel which fires when the input signal is +9 dBm.

The mixing console also incorporates defeat switch which bypasses the equalisation circuit, Pan control which moves the sound source and mute which turns the channel off. The PFL button when pressed allows pre-fader signal to be monitored in the headphones in mono. This console is ideal for budget-oriented application like keyboard or drum mixing and small studios meant for video production.

The unit is supplied with PS-1 Power Supply Unit which features phantom on-off (slow start) with LED indication. Power on-off with LED indication 115 VAC to 230 VAC voltage selector ground lift. There are a few internal adjustments which can be done by users like Mono output Pre- or Post master faders, Aux 1 and 2 Pre or Post fader and Outputs -10 dB or +4 dBm.

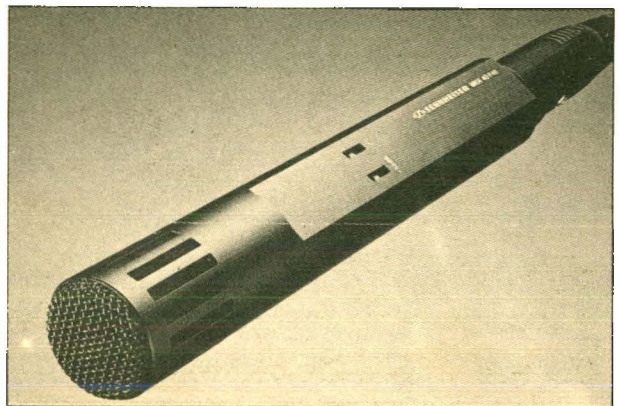
Suggested price is Stg£ 930.

Sennheiser MKH40 P48

Sennheiser Electronic has introduced the digital-recording optimised MKH40 P48 studio condenser microphone.

Combining a symmetrical capsule with optimal resistive loading results in a highly linear frequency response and an inherent noise level which is virtually imperceptible by modern digital recording equipment.

The MKH40 responds to both high and low sound pressure levels with ease and accuracy, and is capable of recording the most subtle sonic nuance to the loudest boom without coloration, noise, or intermodulation



PRO AUDIO

distortion.

The cardioid has a frequency response of 40-20,000 Hz. Its sensitivity is 25 mV/Pa (8 mV/Pa) 1 dB. Nominal source impedance is rated at 150 ohms, balanced.

Minimum load impedance is 1,000 ohms.

For further details contact: Sennheiser Electronic Corporation, 48 West, 38th Street, New York, NY 10018. (212) 944-9440.

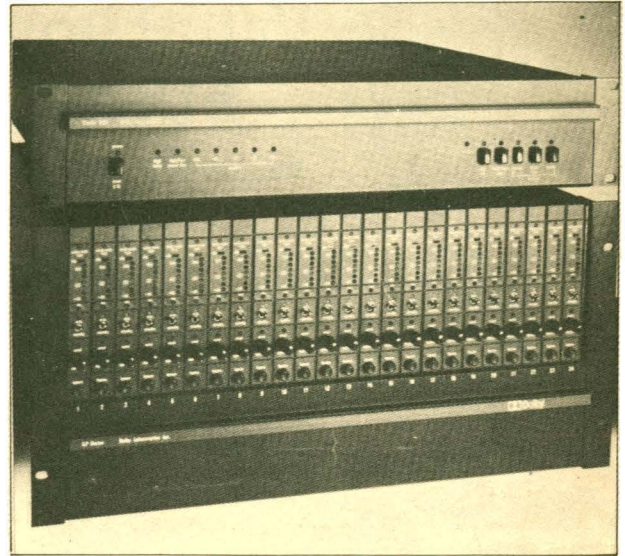
DOLBY XP Series studio noise reduction system

The Dolby XP series contains up to 24 channels of DOLBY A-noise reduction in 12 1/4" of rack space including power supply. The separate regulated PS3 power supply, designed for rack mounting directly above the noise reduction unit chassis, contains fan cooling and electronically-controlled output protection.

The XP series includes 'Uncal' controls, permitting convenient resetting of Dolby level for playback of and punch in on tapes from studios with different Dolby level standards. The user can select the option of 'hard wired' or electronically buffered bypass of individual channels or all channels simultaneously. The XP series offers discrete FET switching for reliable, noise-free routing of audio signals.

Dolby noise reduction is well-known among professional multi-track recording studios which are used for music, film, broadcast, television and video post production including video tape production.

The benefits of Dolby A-type are improved signal-to-



noise ratio, lower distortion, and reduced crosstalk and print through.

Suggested price for eight-channel and 16-channel are: XP 8 - Stg£ 4,670 and XP 16 - Stg£ 7,310.

For further details contact: Dolby Laboratories Inc, 346 Clapham Road, London SW9 9AP, UK.

SONY TC-D5 PRO Cassette Deck

Sony D-5, a perfect blend of Sony's hi-fi technology and miniaturisation, is a complete portable cassette recorder for field use. It measures 237 x 48 x 168 mm and weighs 1.7 kg including batteries. The capstan motor is Servo Disc-Drive system. The rotational speed of the capstan is precisely controlled by a servo circuit employing a frequency generation with highly dense 144 teeth. The size of motor is as small as an

"AA" size battery.

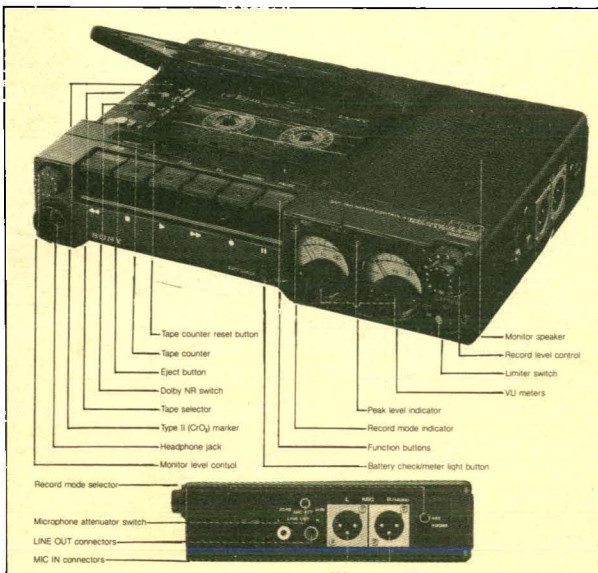
Sony TC-D5 PRO employs F&F head for long-term reliability and is also unaffected by environmental conditions such as humidity and temperature changes. Approximately 4.5 hours of operation is possible with two "D" size alkaline batteries. This unit can also be operated by AC mains eliminator.

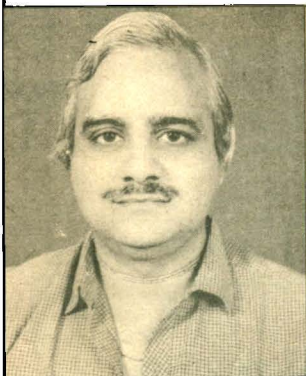
In addition to large, easy to read VU meters, the TC-D5 incorporates a LED peak indicator that illuminates at +6 dB. For easy level setting in dark, it also offers a convenient memory light facility. Light automatically shuts off after about 15 seconds to same batteries. The touch of the switch illuminates the VU meters and indicates battery condition.

With record mode selection set to mono, monaural recording using two tracks can be done simultaneously to improve signal-to-noise ratio. There is 20 dB mic attenuator and limiter to prevent distortion. It accepts standard XLR pin for microphones.

Correct bias and equalisation are selected manually with a switch for standard Ferric-chrome (FeCr), and Chromium-dioxide (CrO₂) tapes. It also incorporates Dolby B noise reduction. Head phone monitoring or immediate playback through a built in speaker is possible.

Stereo Line Out is also provided with 3-digit mechanical tape counter to keep record of recording. This unit is very professional in quality and is ideal for music recording, interview, speech or wild effects for television serial and audiovisuals. ◀◀





Magnetic tapes: What you wanted to know but never dared to ask

By Daman Sood

The ultimate quality of a recording system is determined by the recording media. This is a most intriguing chemical product in several forms and shapes, and one which is evaluated by its electromagnetic properties as well as mechanical uniformity and tolerances.

Valdemar Poulsen used piano wire for his first Telegraphon, but it was only a few years later that his associates, P O Pederson, filed a patent on a metal ribbon with an electro-chemically deposited magnetic coating. The latter Stille recorder used a 1/4" wide steel tape. Experiments with coated tapes on paper base were tried in

Germany in the late '20s.

The first tape was conceived only 50 years ago by Fritz Pfleumer in Germany. It was fabricated by BASF in 1934 and it used a black iron oxide Fe_3O_4 in a binder coated onto a cellophane base. The Fe_3O_4 is an iron ferrite which has good magnetic properties for recording but has severe drawbacks in the form of instability and susceptibility to **print-through**. (Sometimes the sound from one layer of tape gets imprinted on the adjacent layers; this is known as print-through.)

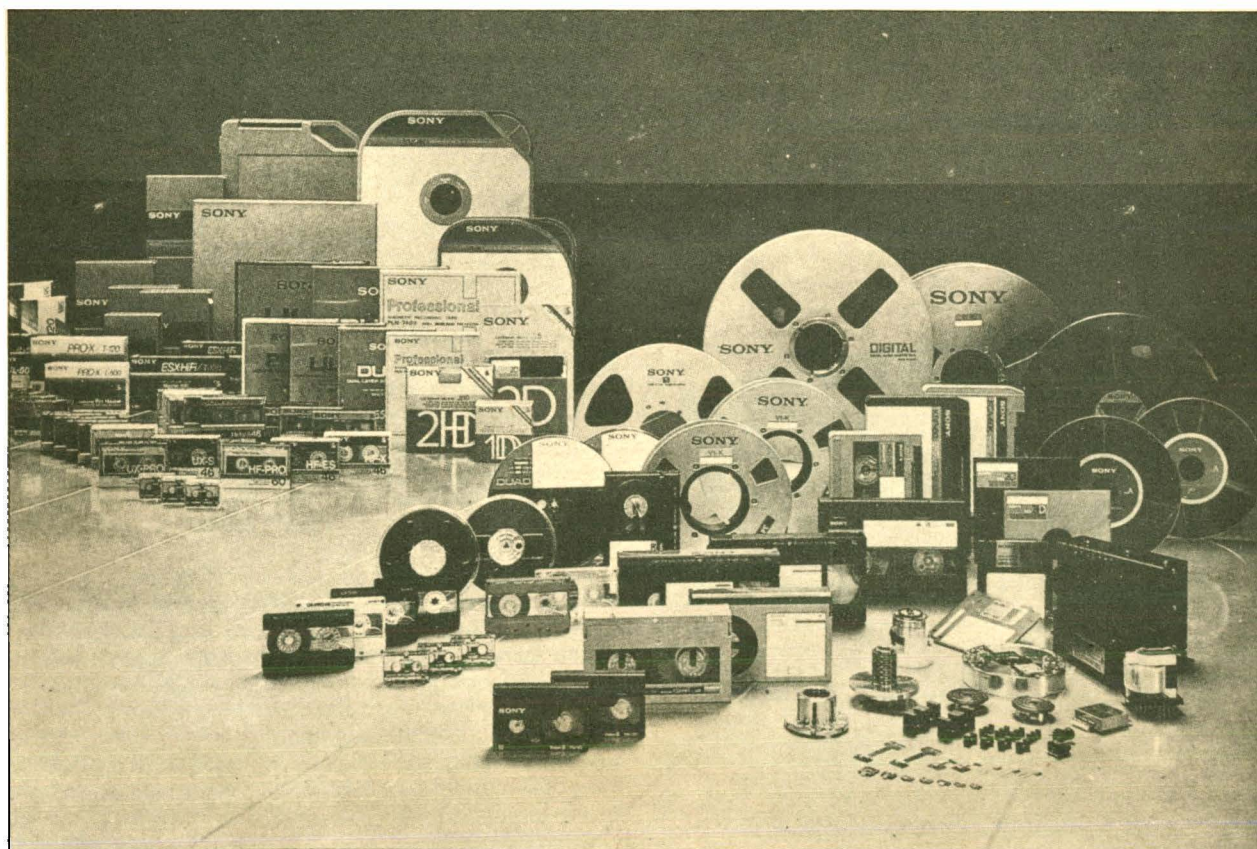
The brown iron oxide Fe_2O_3 was soon introduced, and remains the **workhorse of recording and storage industry today**, although much

refined.

The base film was changed to PVC in 1944 (and later to today's polyester, or Mylar). We have also seen new particles emerge: Chromium Dioxide (CrO_2), Cobalt doped or substituted iron oxides and, recently, iron powders (metal tapes). There are also particles with very high coercivities for credit cards and the like, where erasure resistant recordings are required.

Several measures are used to determine how suitable a tape is for a particular recording. In order to determine a tape's ability to retain magnetic information, one should know:

1) How strong a force field must



TECHNICAL

be to charge the magnetic change of a given particle.

2) How well the tape retains magnetisation once the force field is removed.

3) How great an output level the tape can reproduce.

The terms used to describe these measures are **coercivity**, **retentivity** and **sensitivity** respectively.

Coercivity indicates the magnetic force (current) necessary to erase a tape fully. It is measured in oersteds – units of magnetic force. Tapes that are used professionally have different oersted measurements usually between 280 and 380. Chromium dioxide tape has 500 oersteds and metal particle tape has 1000 oersteds.

The higher the coercivity, the more difficult it is to erase the tape. A tape recorder should be able to completely erase the tape when required for re-recording. If it does not, some part of a previously recorded signal may be heard with a newly recorded signal.

Retentivity (Fig 1) refers to a tape's ability to hold magnetisation after the current has been turned

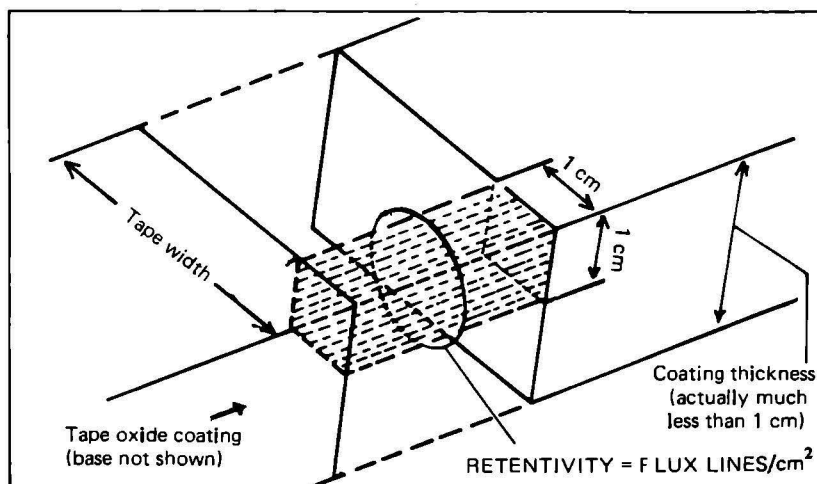


Fig. 1: Retentivity

off. Retentivity is measured in gauss, ie, magnetic flux lines per cross-sectional square centimetre of tape. A higher gauss rating means greater retentivity, which, in turn, indicates that a tape has a greater potential output level. Greater is not necessarily better, what is better depends on what you are recording and why. Gauss ratings between 1000 and 1500 are typical in professionally used tapes.

Sensitivity is similar to retentivity in that it indicates the highest output level a tape can deliver; however, sensitivity is measured in decibels and the test must be made against a reference tape. If the maximum output level of a reference tape is 0 dB and the output of the tape you are testing is 3 dB, that means your tape is capable of handling 3 dB more loudness before it saturates, ie, before it becomes fully magnetised.

Types of tape

Special-purpose tape: Perhaps the two most common types of special purpose tapes are the low print-through and the high output tapes. There is low noise tape, but it is not a special type in so much as it has a response characteristic of any high quality tape with a finely grained oxide coating. Low noise tape reduces hiss and modulation noise, thereby improving signal-to-noise ratio.

Low print-through tape: This reduces the chance of magnetic information on one tape layer transferring to another tape layer. If you intend to store recordings for any length of time, this is the tape to use. Low print-through tape has low retentivity and low sensitivity; it cannot handle high energy levels without becoming saturated. Tape that is both low print-through and low noise is particularly vulnerable to loud sound levels. If the signal energy on a tape is reduced, the chances are it will also reduce print-through.

Three other factors also increase the possibility of print-through:

Heat, excessive tight spooling, and thin tape.

High output tape: Since very high levels of loudness became an inherent part of popular music, there has been a need for recording tape that could combat noise build-up on multi-track machines. A high output tape is developed by increasing the retentivity and sensitivity of the iron oxide to a point where it could take a few decibels more than most standard tape before saturation. This procedure increases the signal-to-noise ratio. However, because of its capacity for retaining more energy, high output tape is more susceptible to print-through.

Mechanical properties of tapes

Properties of base materials: Base film for magnetic tapes today is almost exclusively polyester such as Mylar. In the early days cellulose acetate was used, but was later succeeded by PVC (polyvinyl chloride). The PVC film was not as strong as Mylar, nor could it withstand temperatures approaching

70°C. It did have a better surface than the first Mylar films and the acetate films had the advantage of breaking clean rather than stretching under heavy loads, particularly at the start and stop jerks in old recorders. A clean break could be spliced while a recording on a stretched tape was lost.

Mylar combines the strength required of a thin base film with the limpness needed for intimate head-to-tape contact.

Although polyester base materials are twice as expensive as any of the other two earlier base films, it is employed exclusively in the manufacture of precision magnetic tape for audio, video, etc. The strength of the polyester film can be increased further by pre-stretching it. The stretching orients the long chain molecules in the film in the direction of stretch. Pre-stretched tapes are referred to as tensilised or tempered. The disadvantage of tensilised polyester films is that if they are re-heated beyond a certain point, the tape will shrink back close to its original size with consequent distortion of the recorded material.

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Handling tapes

Many magnetic tape problems can be avoided if the user follows a simple bit of advice. Do not rewind the tape after recording or replay, but store it immediately in its container, standing on end. Numerous tape failures and drop-outs are the result of not following this practice. When winding or rewinding a tape, the recorder may produce an uneven 'pack' or 'wind' with protruding layers which are subject to damage in handling. By holding the reel, the flanges are quite often squeezed against the tape and protruding layers may be nicked, torn or permanently deformed.

A transport winding mechanism may also wind the tape without insufficient tension. Later handling will then cause the pack to shift from side to side against the flanges, leading to later edge damage. A loose pack is also subject to tangential slippage between layers, called cinching. Creases cause dropouts by introducing a separation between tape and heads.

If the tape is left on the recorder or placed on a shelf outside its container, as often happens in a car, dust will collect on the tape within a very short time. When the tape is later played back, dust particles will cause dropouts, permanently damage the tape, and may even scratch the magnetic heads. Dust particles may again combine with debris from the tape and deposit it on the guides and heads. These protruding particles will scratch the tape surface.

Tape should be stored under controlled environmental conditions. It is desirable to maintain the temperature between 40°F and 90°F and the relative humidity between 20 per cent and 80 per cent. Further, large or sudden changes in temperature should be avoided. Tapes which have been stored under less than ideal environmental conditions should be conditioned by allowing it to remain in a suitable environment for at least 24 hours prior to use.

Stray magnetic fields may cause some degree of erasure of the information recorded on the tape. There are a few cases where tape has been completely erased during shipment and if such fields are known to exist, special shielding containers should be used.

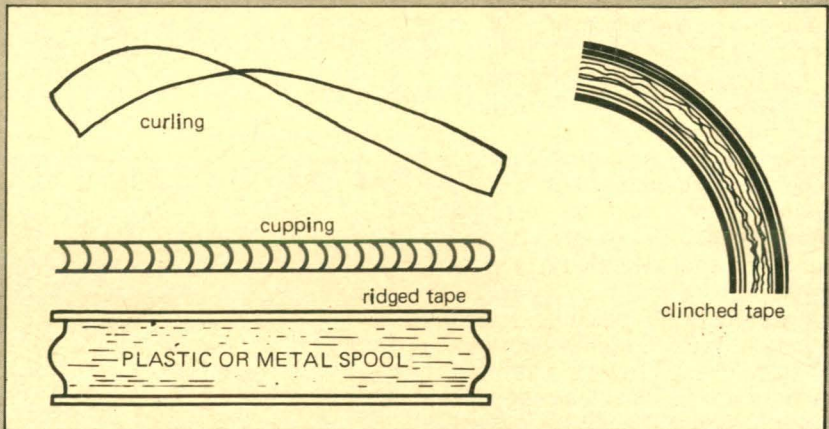


Fig. 2. Common problems due to poorly made tape

Tape defects

Most tape defects are the product of inferior manufacturing and it is false economy to try to save money while purchasing. To make the point emphatically: **Do not buy cheap tape.** If you do, you find yourself with at least one of the following problems:

Dropout – sudden irregular drops in sound level caused by poor distribution or flaking of the oxide coating.

Clinching – slippage between the tape layers due to loose packing (also known as windowing).

Ridging – a bulge or depression, seen after winding, caused by deformed layer(s) of tape.

Adhesion – one tape layer sticking to another because it has a tendency to absorb humidity.

Cupping – stiffness in the tape due to poor binding of the plastic base to the oxide.

Curling – tape that twists when it hangs due to a problem in the binding between plastic and oxide.

Latest advances

The introduction of compact discs has necessitated cassette tape performance of a very high standard. It demands a considerable increase in dynamic ranges and improvements in sensitivity and in maximum output level. Reduction of modulation noise, improvement in cassette running, and in azimuth accuracy, reduction of phase differentials and running noise are also needed for favourable sound quality.

In the past few years, the dynamic range of the audio cassette has been improved by one dB or two dB. Technical innovation is re-

markable in the fields of coating preparations and their film technology for cassette tape. The current technology demands magnetic tapes with high packing density, with a thickness of 15 μ .

On the horizon is **DAT** (Digital Audio Tape). In July 1985, technical specifications were established in part, enabling a decision on DAT production on the basis of two methods: **R-DAT** in which the head rotates and **S-DAT** using a stationary head. The R-DAT tape is similar to that of 8 mm VCR; drum diameter is 30 mm; tape wrap angle 90°C; tape width 3.81 mm (the same as that of the current analogue cassette). It offers improved

Table A: Dynamic range of audio-cassette tape

Tape Selector Position	IEC TYPE I (normal)				IEC TYPE II (high)			TYPE IV
	Standard	Standard music	High quality	Super high quality	Standard music	High quality	Super high quality	
Model Name	UR	UD I	XL I	XL I-S	UD II	XL II	XL II-S	MX
Electromagnetic Properties								
Coercivity (Oe)	360	375	410	365	640	685	610	1,200
Retentivity (Br)	1,500	1,600	1,600	1,650	1,550	1,600	1,650	3,300
Dynamic range (dB)	315 Hz	51	63	63	64	63	65	66
	10 kHz	47	50	52	51	50	53	54

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frequency characteristics of 20 kHz and 96 dB compared to the 12 kHz and 65 dB dynamic range of conventional analogue recorders. The digital signal has standard sampling frequency of 48 kHz, 16 bit quantisation and line recording density of 61 kbp (kilobytes per inch). It has a wavelength of 0.67μ .

To record such a short-wave length, metal tape whose coercive force is about 1,500 oersted is used. Barium ferrite powder or CrO_2 coated tape is under research.

Magnetic tape employs magnetic powder made up of needle crystals measuring upto 0.5μ , which also describes the technical requirement of magnetic powder and thin films for high performance. Table A on page 62 shows dynamic range at high and low sound bands classified by position and grade.

TDK SA-X Super Avilyn tape has smaller magnetic particles (Fig 3) which acts as a powerful wea-



Fig. 3: New SA-X Super Avilyn particles

pon against bias noise, (the enemy of analogue recording). TDK SA-X achieves a new record low bias noise, - 63.5 dB (0 dB = 250 nWb/m). However, the finer the particles, the more difficult it is to achieve smooth dispersion and high packing density in the magnetic coating.

Maxell has developed ultra fine **Epitaxial** magnetic material whose particle size is 0.23μ . For the MX and XLS (Fig 4), the SS-PA (Super Silent Phase Accuracy) cas-

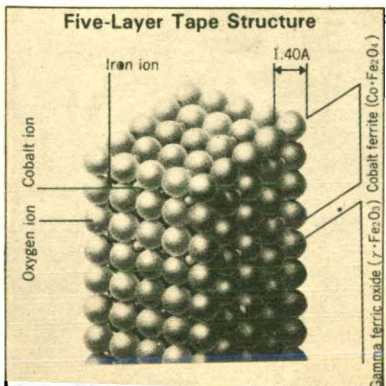


Fig. 4: Epitaxial magnetic particles

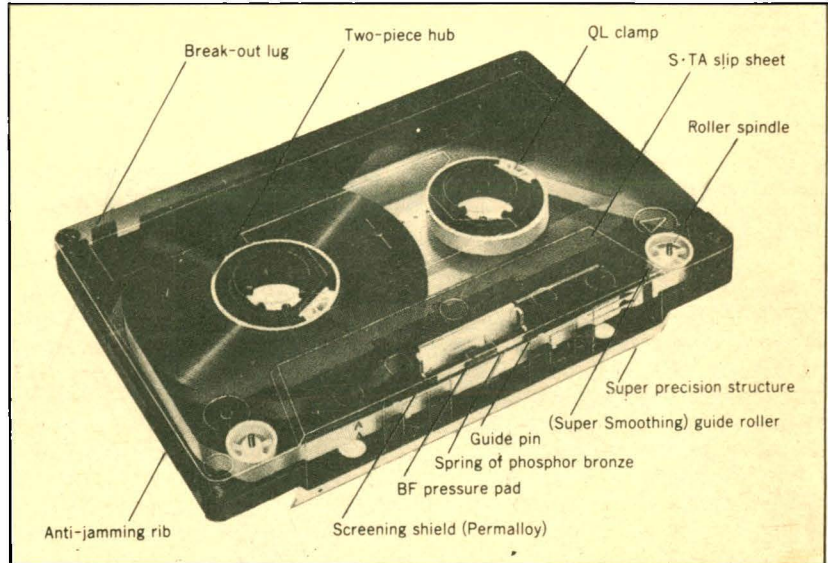


Fig. 5. PA cassette mechanism

sette mechanism (Fig 5) is used. This SS-PA mechanism decreases the noise of the tape deck caused by the driving system with the use of new material with vibration isolation. This provides a smoother tape run by using excellent parts such as TA (Silent Tri-Arch) slip sheet, BF (Best Fit) pressure pad, and Quin Lok clamp.

Matsushita Electric, well known for the product of its companies National, Panasonic and Technics, has manufactured the world's first evaporation tape, called Angrom tape. (Fig 6). Evaporation tape is produced by heating a magnetic material such as cobalt, evaporating it and then vapour-depositing it

– all carried out in a vacuum – directly on the base of the tape or on the surface of the conventional coating. Matsushita marketed evaporation tape about six years ago, when the analogue recording system in the world was making the transition to digital.

Future audio recording on tape or cassette format will be done only in digital, and this recording technique demands high packing density of magnetic coating. This the Matsushita Electric is attempting to achieve, with its smooth dispersion and high density evaporation tape. This is bound to become the most powerful recording medium of the future. ◀◀

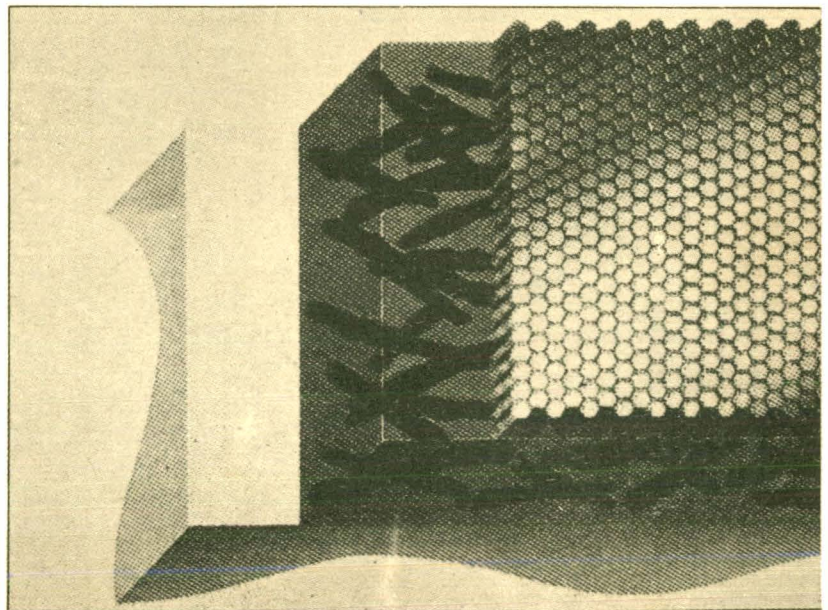


Fig. 6: Angrom tape—world's first evaporation tape

TECHNICAL

Magnetic Audio Tape Test Report

A new Nakamichi ZX-9 was used for the test reports. The ZX-9 was checked with a TDK test tape TA-OI for level adjustment (which has 0 dB Flux level corresponding to 250 pWb/mm at 333Hz). The azimuth was checked at 8 KHz on the azimuth tape AC 324. So the playback chain was aligned. Heads were cleaned and demagnetised before measurements were carried out.

The Nakamichi ZX-9 has a built-in oscillator. The level was adjusted at 400 Hz and bias at 15 KHz to get 0 dB output on recording mode on the peak level LED meters on both frequencies (400 Hz and 15 KHz) on both channels. Even the azimuth alignment of the record head was carried out with built-in azimuth facility of Nakamichi ZX-9 for cassette shell tolerance. The frequency response was taken at five different frequencies from 63 Hz to 10 KHz which covers quite a good

range of the audio spectrum and which is also technically permissible for normal-bias 120 μ s cassette tapes. On normal tape quality nobody can expect to record more than 10 KHz at the high end. The low end at 63 Hz is also enough for any kind of music.

The distortion test was carried out on a Hewlett Packard 334 A Distortion analyser, which includes total Harmonic distortion, Hum+Noise figures. The frequency chosen is 400 Hz at 0 dB level. The noise measurements are unweighted.

Even though the Nakamichi ZX-9 incorporates Dolby B and C features, the Dolby circuit has not been utilized.

The noise reduction system is abandoned (bypass) during all the measurements. It is surprising that some of the tapes are just equal in performance as compared to standard popular tape like Sony HF 60.

FLUX LEVEL 0 dB (250 p Wb/7mm at 333 Hz)

FREQUENCY RESPONSE AT -20 dB

	63 Hz	315 Hz	1 KHz	6.3KHz	10 KHz	THD including Hum + Noise 400 Hz 0dB	Tape Noise Level
PANTAPE HE-C-60	0dB	0dB	0dB	-3dB	-3.5dB	5%	-43dB
SPAN	0dB	0dB	0dB	-3dB	-4dB	8%	-44dB
LE TAPE	0dB	0dB	0dB	-1dB	1dB	2%	-44dB
SAKAMICHI	0dB	0dB	0dB	-2dB	-2dB	2%	-43dB
WESTON	0dB	0dB	0dB	-2dB	-4dB	4%	-44dB
SONY HF 60	0dB	0dB	0dB	-1dB	-1dB	1.5%	-44dB

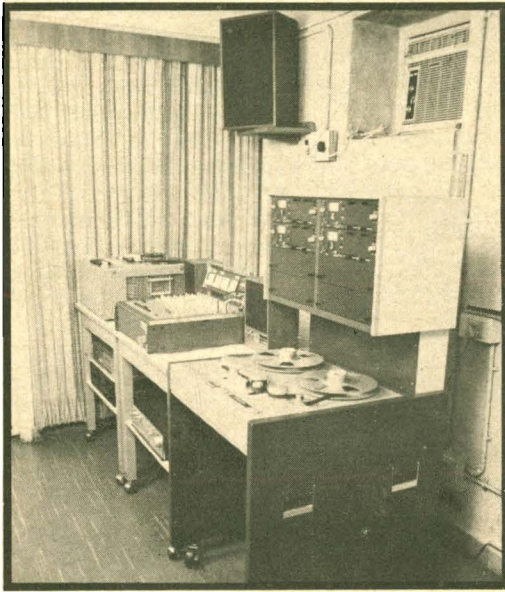
Note: We have not been able to publish test reports of quite a few manufacturers. In the March issue, we shall publish the test reports of Jai, Murugappa, Audio Fine, Melody, Tony, Magnotape, Namrisha. A few more tape coating plants are scheduled to go on stream. If Indian coated tape is available from these new entrants, we shall also publish test reports on their quality.

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RELIGIOUS



Hymn & Harmony

By Sumit Savur

The year 1987 has commenced on a tragic note: Jaidev is no more. The maestro who composed the immortal bhajan 'Allah tero naam ishwar tero naam' has left to keep his date with his Maker, be it Allāh or Ishwar. Jaidev, who was the gurudev of many a singer aspiring for a career in music, will be missed for his soulful music. May his soul rest amidst peace and harmony which was the essence of his life.

In the ultimate analysis, 'bhakti' is the soul of the bhajan. It is the bhakti that touches the heart in a mood of total surrender. It is his bhakti that has been the 'soul' appeal of Bhimsen Joshi's performances of 'Sant Vani' which still draws full houses, although he has been performing this show for a couple of decades now. (The most recent performance was in aid of the Ramkrishna Mission in Bombay.) Those readers who have experienced the bhakti of Bhimsen's bhajans will agree with me that his fervour transports the listener from the confines of the stage to the holy precincts of Pandharpur. It is a divine experience.

Religious fervour has been the height of artistic inspiration. Our music is believed to have sprung from the chanting of the 'Om' and evolved from the 'Sama Veda'. Over the years, however, the bhajan has slowly found its way into the repertoire of the performing artistes as a neo-classical form. Pandit Paluskar and Pandit Onkarnath Thakur were the forerunners in setting the trend that gave the bhajan its place on the concert platform. And now the bhajan has come of age as a performing art in its own right.

Some claim that the 'bhajan' has been 'liberated' from the holy confines of the temples and given to the masses. In the process it has not only shed its holy garb but also some of its bhakti rasa. It has been reduced to the common denominator of the other singing forms such as the thumri, dadra, hori, chaiti and the jhoola. Today the bhajan has done a full 'pradakshina' or turned a complete circle; from its position as a tailpiece of a classical concert, the bhajan has been elevated to the full concert status. MIL can take legitimate credit for its progress to this stage. In the course of the bhajan yatra, it has travelled from the 'open-air temple' of Rang Bhavan to the posh podium of the Tata Theatre. MIL has opened the floodgates of the abundant talent at its disposal and channelised it into 'Operation Bhajan Ganga' and in the process made Anup Jalota into a phenomenal super star. And then other stars have emerged in the galaxy.

Taking the cue from MIL's lead, the industry as a whole has recognised the business potential and the movement has snowballed into 'Operation Bhajan Flood'. The output of Bhajan Aartis, Bhajan Sandhyas, the scores of Bhajan malas and the Chalisas are an indication of the growing interest in this market segment. The diversity of the religions in India as well as the large

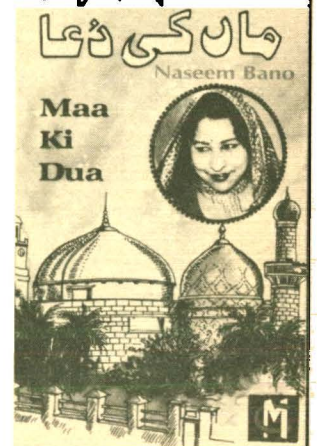
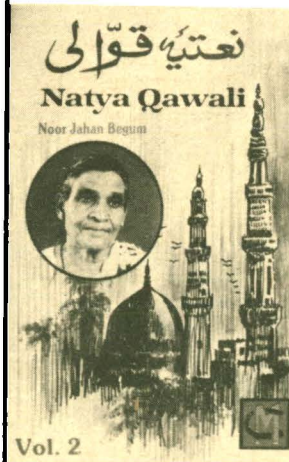
following commanded by saints and spiritual leaders like Sai Baba makes the prospects truly multidimensional.

An overview of the bhajan market situation shows a pronounced swing in the operations of several companies, large and small, who have joined the bhajan race. I know it sounds a bit sacrilegious but there is no escaping the fact that bhajans have become big business. MIL's bhajan repertoire is much too well known to bear repetition here. On the other hand, T Series has launched 'Shree Pooja' and 'Shree Aarti' dedicated to Ganpati, Ram Katha, Hanuman Chalisa, Shree Satyanarayan Vrut Katha and Sai Arpan - which makes it a truly broad spectrum range of devotionals.

Not to be outdone, Venus has acquired the interest of Amarnad in putting across a secular range of its own at an affordable price. Venus reckons on 'Bhajananjali' of Anup Jalota, 'Hanuman Chalisa' and 'Durga Chalisa', 'Ram Dhuni' and 'Hari Smaran', besides its own version of the Satyanarayan Vrut Katha. What lends distinction to its range is the inclusion of 'Rutbe', 'Dastan-e-Nabi' and 'Dastan-e-Ramzan' for the benefit of our Islamic brethren. HMV sticks to the traditional line with stalwarts like Lata, Bhimsen Joshi, Hari Om Sharan and Manna Dey being their principal performing artistes. A relatively small contender, who has been taking tips from the market leaders, is Tips. Apart from the usual range of aartis and poojas, Tips specialises in popular Marathi devotionals and on the saints of Maharashtra including Sai Baba, Gajanan Maharaj and Akkalkote Maharaj within its fold.

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Then the companies down South like Sangeetha and Ragam contribute substantially to the total with the devotionals in praise of Lord Ayyappa, Balaji and traditionals like the Vishnu Sahasranamam and the pancharatna keertanans. Thus, apart from escalating the sales of de-

votional music and swelling the bhajan ganga into which flow the professions of all faiths, the music industry can draw satisfaction from the fact, whatever the religion or whatever the faith, the industry keeps the faith and fervour burning bright in our multi-religious society.

Reviews

Shri Hanuman Chalisa Venus ANURAG, SATHI

Here is one more choice for the various versions of Hanuman Chalisa already available. This one comes from Anurag and Sathi on the Venus label. The music is credited to Kirti Anurag. Needless to say the lyrics are old as the hills while the arrangement of the music bears a new look. While Anurag's diction in the recitation is clear, his intonation tends to be nasal. The Chalisa is based on the raga Jhinjhoti and tunelessly sung. Other relevant offerings to Hanuman in this cassette are the Hanumanashtak, Hanuman Vandana and the Hanuman Aarti.

Bhajanajali-I & II Venus ANUP JALOTA

To the fans of Anup Jalota, Venus brings this anthology of his bhajans in two volumes at a popular price which is affordable. Here are such favourites as 'Bhajo re Ram nam sukhadayee', 'Mohe lagi lagan guru charannaki'. There are 20 bhajans in Jalota's typical singing style though I personally prefer some of the traditionals in the old time-tested tunes popular over the years. However, it must be said to Jalota's credit that he has brought the bhajans down to the masses through his own personalised style.

Ram Dhuni Venus P D JALOTA

This cassette sung by Purushottamdas Jalota to the music of Anup Jalota is solely in praise of Rama. He has rendered all the traditionals like 'Shri Ramchandra krupalu bhajan' and 'Raghupati Raghav Raja Ram' in the traditional fashion. The tunes are simple and fervent. If anything, the simplicity of this offering makes it attractive for those seeking simple devout bhajans.

Durga Chalisa Venus VARIOUS

Govindprasad Jaipurwale brings this devotional dedicated to goddess Durga. The lyrics are traditional while the music is full of fervour. However, the singing is not of a uniform quality. 'Jagat janani' sung by Govindprasad himself is the pick of the lot, while 'Jai janani devi' comes a close second. On Side B, 'Javo javo re' and 'Mangal ki seva' are worth hearing.

Hari Smaran Venus VARIOUS

This anthology of bhajans scored by Hari Om Sharan is rendered by a galaxy of singers that includes Nandini Sharan, Ashok Khosla, Sandhya Rao, Anuraag and Dilip Sharma. Of the 10 bhajans on this cassette, the three bhajans sung by Nandini and the two sung by Sandhya are particularly appealing. Among the male contenders, Ashok Khosla scores with his 'Je-

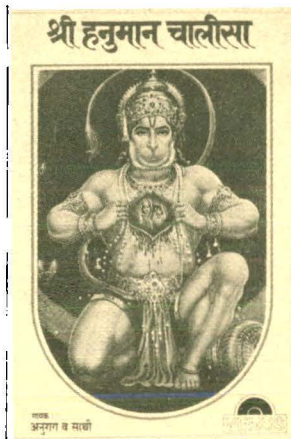
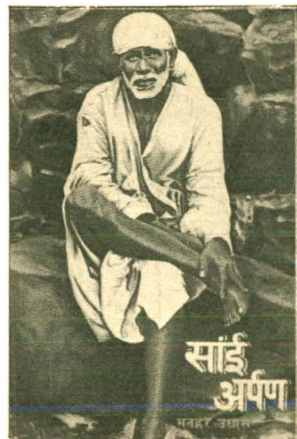
van jyoti' and Anuraag with his 'Siya Ram kaho'. Overall it is an attractive offering.

Shri Satyanarayan Vrut Katha Venus ANURAG & PARTY

The Satyanarayan Mahapooja is a common ritual all over India. This cassette brings the ritual recitation of the pooja within the reach of the common man. Anurag and party offer the katha in its entirety put through five chapters and topped by the concluding aarti. The music by Kirti Anurag is simple and functional while the recitation is direct and purposeful, if somewhat monotonous. (I suppose this is unavoidable in a ritual recitation.) In view of the usefulness, this offering should do well commercially.

Sai Arpan T Series MANHAR UDHAS

Here is another addition to the milieu of the devotions offered to Sai Baba. The Sai bhajans in the present offering are in the voice of Manhar Udhas. Produced for the Sai Circle, the words and music are by Pandit K Razdan, while the music arrangement has been entrusted to Y S Moolky. Invocations such as 'Ga le bhajan, Sai bhajan' and 'Dheeraj rukh' are typical of the devotionals offered among the eight bhajans presented by Manhar for the Sai devotees. There is nothing out of the ordinary in terms of lyrical or musical content. ◀◀



RADIO

Classical music programmes on All India Radio

AIR broadcasts classical music programmes regularly. You can tune in to AIR for the Tuesday and Saturday night programmes. The Tuesday night concert is a mini national programme, relayed by all AIR stations which air Hindustani music. A springboard for the national programme on Saturday, and for the prestigious annual Radio Sangeet Sammelan, the Tuesday programmes feature promising artistes who are selected by a committee at Delhi. The selection is based on nominations sent in by regional stations, with equal weightage being given to each. The Saturday night programme is broadcast weekly on the national hook-up.

As a guide to the interested reader, we present the schedule of these programmes for the next two months.

Saturday Night National Programme

Timings: 9.30 PM to 11 PM

- February 7** Vocal recital by Madurai S Somasundaram
February 14 Duet – Ashiq Ali Khan (Sarangi) & Mahapurush Mishra (Tabla)
February 21 To be announced
February 28 Sruthilaya percussion ensemble led by Karaikud R Mani on Mridangam
Smt Vegavahini Vijayaraghavan
March 7 Rahim Fahimuddin Daggar (Dhrupad)
March 14 Ganesh Prasad Mishra (Vocal)
March 21 T Vishwanathan (Flute)
March 28 Programme based on old recordings of Ustad Rajab Ali Khan.

Tuesday Night Concert

Timings: 10 PM to 11 PM

- February 3** Electric Guitar recital by Prem Jain
February 10 Vocal recital by Gopa Sanyal
February 17 Sitar recital by Rarindra Kumar Adeshra
February 24 Vocal recital by Kumudini Mundkar
March 3 Shehnai recital by Sham Lal
March 10 Vocal recital by Arun Bhaduri
March 17 Sitar recital by Vijay Kumar Sant
March 24 Vocal recital by Shipra Bose
March 31 Violin recital by Madhav Dongre

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The music industry journal of India

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HINDUSTANI CLASSICAL

RAGA & RASIKA

For the lovers Hindustani classical music, whether in Bombay, Delhi or Calcutta or elsewhere in the country, the winter months have traditionally become the festive months of music. Thus some of the super-stars on our Sangeet Sammelan circuits who go 'international', especially during the long hot summer or the lean monsoon months, head back like homing pigeons. Now's the time for audiences to thrill to the soft music of Shivkumar Sharma's santoor or the ultimate in percussion from Zakir (what an apt title for Zakir's latest LP).

Habitues of the concert halls in Bombay have had a surfeit of sammelans that conform to a set format and usually feature the same oft-heard artistes over and over again. Perhaps the time has come for a change of diet. But, regrettably, most organisers are hesitant to experiment, for fear of incurring losses at the box office. Even so I can perceive some of our avant garde youngsters making dents in the star system. Those who have attained eminence include the much-sought-after Shahid Parvez and Arati Anklikar-Tikekar (both MIL discoveries), Veena Sahasrabuddhe, Ashwini Bhide-Deshpande and Padma Talwalkar who have made their mark for Rhythm House. However, the search for talent must go on as the talent spotted represents but a tip of the iceberg - there is a lot more latent talent than meets the eye. A concerted effort may well yield more talented youngsters for the concert platform.

The recent 50th Anniversary celebrations of Pt Bhatkhande turned the spotlight on two talented girls from Bhopal: the teenaged school girls are both national cultural talent scholarship holders. While Nilanjana Dasgupta plays the sarod, Smita Nagdev plays the sitar. Both these schoolgirls displayed astounding proficiency, although this was their first big break as performing artistes. It is talent such as this that needs to be spotted and groomed on a nationwide scale. The recording industry in India should take the lead and formulate plans for such a scheme. After all it is the music industry that stands to benefit, if it unearths talent for the future.

From the concert halls, the focus of attention turns to the recording studios: Music India has brought off yet another coup in signing up Begum Parveen Sultana. Since she first blazed across the musical horizon like a meteor, Parveen has mellowed into a finer artiste. There is considerable speculation if Parveen's proven talent in classical will be tapped further or if MIL will explore her gifts at light singing - perhaps at ghazals? I recall the time when Pt Ravi Shankar 'defected' to Polydor (for that was the label then). He recorded a LP entitled 'Jazzmine', which was not much of a success, despite Pt Ravi Shankar's proven track record as an innovator. However, Parveen has had her lighter moments in music and one looks forward with interest to her future track record (pun intended).

Talking of Pt Ravi Shankar, the sitar maestro recently made headlines, not with any fresh laurels or new creations, but gave cause for concern as he was hospitalised for a heart ailment. He is reportedly much better now after having undergone a heart bypass surgery in New York. After a prolific concert career Panditji ought to take life a little easy now. In a lifetime crowded with creativity, he has contributed so much to enrich our lives that, to borrow an old Burmah Shell slogan, he is very much 'in India's life and part of it'. Apart from his pre-eminence as the musical ambassador of India, he had the honour of composing the theme music of the Asian Games in New Delhi. The signature tune for Doordarshan is also his creation. And now he is a sitting member of the Rajya Sabha. As such his health is a matter of national concern. It is therefore not surprising that India's Consul-General in the US, Mr Alan Nazareth (the former Director of the Indian Council for Cultural Relations, ICCR) ensured the best of medical attention. Here's wishing Panditji a speedy recovery.

While we have not heard Ustad Ali Akbar Khan (Ravi Shankar's partner in many a memorable jugalbandi) in a long time, it was a nostalgic experience to listen to Rajeev Taranath, one of his senior disciples from Bangalore, at the NCPA. Rajeev's sarod recital was a revelation to many of his listeners. For my part I am well aware of his standing as a concert artiste as well as a respected music director in the Kannada film industry. Amir Curnally of Rhythm House, with his keen business insight, at once gauged the potential and lost no time in signing up Rajeev Taranath and recording him at the Western



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Pakhawaj : Arjun Shejwal. Music : Chandiramani. Assisted by: Bulo C. Rani.

IND
4CX-1097

"SOZ-E-DIL" - Traditional Ghazals of Ghalib, Momin, Zauq etc-Cassettes as well as L.Ps.

Singers: Shruti Sadolikar (Katkar), Kavita Krishnamurti & Usha Amonkar.
Music : Chandiramani. Assisted by: Bulo C. Rani. Table : Shridhar Padhye.

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Presented by : Chandiramani.

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MAUJ - A unique combination of Sitar and Pakhawaj. Sitar. Chandrashekhar Naringrekar. Pakhawaj : Arjun Shejwal, 6 lilting Raagas in 6 special Pakhawaj rhythms. Available in Cassettes only.

GAYAKI-RAAG AUR TAAL 20 Raagas (Two from each of the 10 Thats), sung against 20 Taals ranging from 6 beats to 16 beats by Shruti Sadolikar (Katkar) & Pt. Krishnarao Chonkar.

Table : Shridhar Padhye.

IND
4CX-1151

TRADITIONAL THUMRIS : 18 types of Thumris, like Khamaj, Kafi, Dhani etc. sung by Shruti Sadolikar (Katkar).

Collected by : Krishnarao Chonkar.

IND
4CX-1152

Table : Shridhar Padhye.

IND
4CX-1153

Table : Shridhar Padhye.

IND
4CX-1154

CBS CBS CBS

HINDUSTANI CLASSICAL



Shahid Parvez (right) with Zakir Hussain at the Pt Bhatkhande golden jubilee celebrations held at Bhartiya Vidya Bhavan, Bombay, recently.

Outdoor Studios the very next day. Rajeev has recorded Chandranandan and Kirvani, two of his guru's very own specialities.

Jugalbandis are back in fashion: Lalgudi Jayaraman on the violin and Hariprasad Chourasia on the flute have teamed up for a couple of concerts in Bombay. The counterpart of this is the jugalbandi slated between N



Pandit Shivkumar Sharma at the Kirana festival held in January in Bombay.

Rajam on the violin and N Ramani on the flute. By the look of things we are heading for a detente between the Hindustani and Carnatic musicians. As a secular force for unifying the country what better means of national integration than music?

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Su - Mitra

Reviews

Shanti

MIL

USTAD AMJAD ALI KHAN

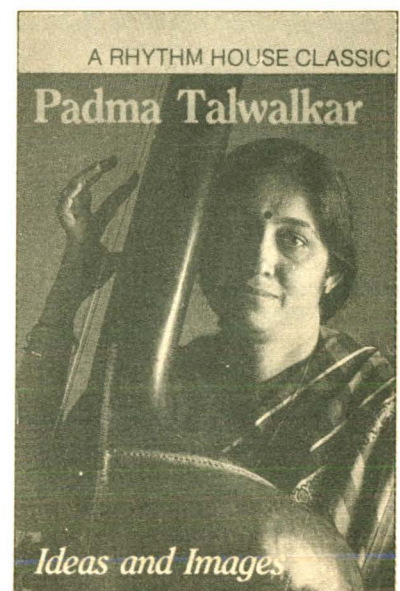
'Shanti', hailed as India's first digital recording of a sarod recital by Amjad Ali Khan, was recently released by MIL at a prestigious function at the Tata Theatre in Bombay amidst much fanfare. It is not clear why the

presentation has been titled 'Shanti', as the cassette features two routine ragas Yaman and Bageshwari, played in a routine fashion. Amjad Ali Khan's delineation of the ragas reveals no extraordinary creativity while Shafaat Ahmed also offers capable but matter-of-fact accompaniment on the tabla. One expected an out-of-the-world performance to match with the technical advances in this recording, but the cassette does not quite measure up to expectations.

Ideas and Rhythm House Images

PADMA TALWALKAR

This new cassette of Padma Talwalkar for Rhythm House reflects her ideas and projects her images of a morning raga, Lalit, and the night-time raga, Malkauns. Padma has sung them with her full-throated confidence and imagination to match. Her singing reveals a happy fusion of the Jaipur gayaki superimposed with the Gwalior tutelage



HINDUSTANI CLASSICAL

under Gajananbuva Joshi. The resultant blend makes for artistry combined with robustness. The ensemble of accompanists includes Appa Jalgaonkar on the harmonium, Omkar Gulvady on the tabla and Anant Kunte on the sarangi who give her fulsome support of the highest order. A good buy this.

Reminiscences Rhythm House

KANKANA BANERJEE

This is Kankana's second cassette for Rhythm House in which she reminisces on the ragas Komal Rishabh Asavari (Side A) and Darbari Kanada (Side B). Kankana Banerjee has had her early training under the redoubtable Ustad Amir Khan and thereafter she has come under the influence of Pt Pratap Narain of the Mewati gharana. While her portraiture of Komal Rishabh Asavari leaves much to be desired, it is in the Darbari Kanada that she reveals her class. It is strongly reminiscent of Ustad Amir Khan's gayaki in the systematic development of the raga.

Rudra Veena Swarashree

USTAD Z M DAGAR

Ustad Zia Mohiuddin Dagar, one of the torch-bearers of the Dagar gharana, is an exceptional artiste, being a beenkar in this predominantly dhrupadiya lineage. He is also an exceptional exponent of this comparatively rare and traditional instrument. His exposition of

Ahir Bhairav and Malkauns in the present cassette is notable for the sonorous beauty of the veena as he develops the ragas in the classic dhrupad ang, especially to the accompaniment of the resonant pak-hawaj by Arjun Shejwal. His layakari is replete with beautifully conceived rhythmic patterns. This cassette is a rare treat.

Pandit Swarashree Jagdish Prasad

Pt Jagdish Prasad is easily one of the most promising vocalists of the younger generation and is noted for a style strongly reminiscent of the late Bade Ghulam Ali Khan. In the present cassette for Swarashree he has rendered ragas Yaman and Sohoni in vilambit and drut movements on Side A. Both the ragas are developed in the Bade Ghulam mode with majestic sweeping taans and sprightly sargam patterns. Side B features a rich variety of light classical compositions: a thumri in Khamaj set to Deepchandi, a bandishi thumri, a traditional tappa and finally another thumri in Manj Khamaj. All the pieces are very well sung and serve to underline the versatility of the artiste.

Saaz Raag Aur Taal CBS

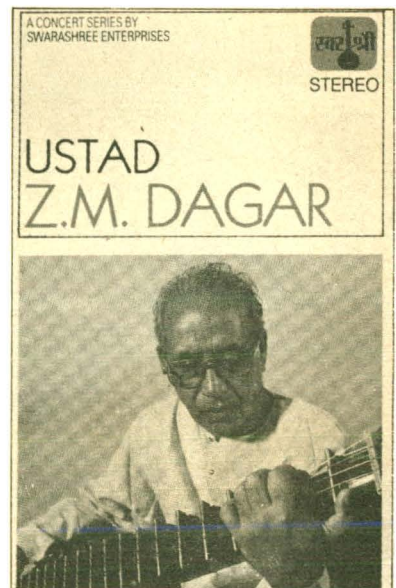
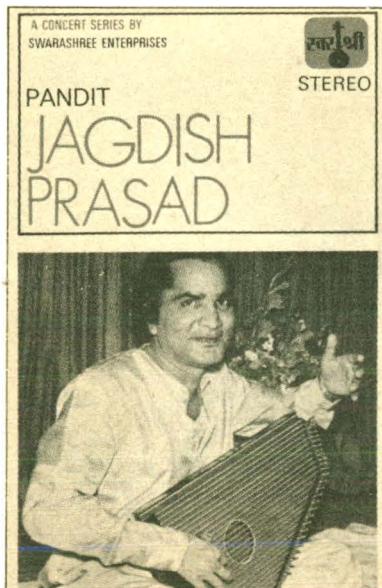
This is a miscellany of thirteen instruments and seven percussion accompaniments that is intended to provide an introduction to ragas and talas in Hindustani music. It in-

volves the talents of Zarin Daruwala (sarod), Vinayak Vora (taarshahnai), Ulhas Bapat (santoor), Anant Kunte (sarangi), Ramesh Prem (vichitra veena), Chandrashekhar (sitar and surbahar), Ronu Mukherjee (flute) and many more. The principal instruments are in turn supported by percussionists of a wide variety. Between them they present a variety of talas and ragas. The inlay for the cassette is extremely informative, as it gives the thaats of the ragas and the beats employed in the various talas. This could be an enlightening introduction to those uninitiated in the intricacies of Hindustani music.

Traditional Thumris CBS Vol I & II

SHRUTI KATKAR

This treat of traditional thumris, collected by Pt Krishnarao Chonkar, has been sensitively sung by his protegee Shruti Katkar nee Sadolika. The percussion support is provided by Sridhar Padhye. This two-volume anthology contains such time-honoured gems as 'Piya ke milan ki aas' in Jogia and 'Piya to maanat nahin' in Kafi. There are a total of nine classics in the first volume. They cover ragas Kafi, Dhani, Tilang, Chaiti, Khamaj, Pilu, Jangla, Gara and Jogia. Volume II offers Jhinjhoti, Mand, Jangla, Pahari, Sindh Bhairavi, Gara, Des, Sindhura, Tilak Kamod and - inevitably - the Bhairavi. Each one is a gem of a piece, making this collection a collector's item. ◀◀



MADRAS TRACK

From the middle of December till the end of January, Madras experiences a glut in music and dance of all kinds, with Carnatic and Bharatanatyam dominating the field. Happily this year, the organising sabhas and the music makers/marketers got together and released quite a few programmes, mostly on cassette and a few on LP. This is a welcome trend. To re-circulate the music of veterans of '30s and '40s, it needs such support.

A new entrant to the note-race, Keerthana label, features products of P Mangapathy's Vijayashree Recording Co, released and marketed by Capri Associates. One is flautist N Ramani's 'Homage to Guru Mali' (6 CA 503 stereo), a well-planned programme.

Ramani does not imitate Mali, the late and great T R Mahalingam. Neither does he have that kind of eccentricities. What he does have is the musicianship which combines knowledge, ability and taste. All these are evident from the first note to the last. The first song, Thyagaraja's 'Aparadhamula' (Rasali/Adi), sends a rare thrill up one's spine. And what an imaginative execution of this strangely compelling raga. The others are 'Srinarada' (Thyagaraja/Kanada/Rupakam), 'Mari vere' (Patnam/Latangi/Jampe), 'Evani mata' (Thyagaraja/Kambhoji/Adi), 'Folk Song' (Trad/Mishra/Thisram) and 'Bhaja bhaja manasa' (Swati Tirunal/Sindhubhairavi/Adi). Within the span, what a soul-filled treatment!

The accompanists include his



Vintage releases from Keerthana – Vijayashree record label

By V A K Ranga Rao

son R Thiagarajan (flute), S D Sridharan (violin), Srimushnam Rajarao (mridangam) and E M Subramaniam (ghatam), all of whom lubricate the essential melody of the instrument of the artistes. Good recording and tape quality.

The other is Namagiripettai Krishnan's 'Enchanting Nadaswaram Recital' (6 CA 501, stereo). Again, a richly satisfying programme from a famous name. Here too the selection of items is both varied and excellent. Thyagaraja's heart-thriller Manoranjani through 'Adugarada' (Adi), Patnam's 'Nijadasa varada' (Kalyani/Adi), N S Chidambaram's 'Sri mahaganapathe' (Abhogi/Khanda Eka), Sadasiva Brahmdra's 'Manasa sanchare' (Sama/Adi), Gopalakrishna Bharatiyar's 'Unnai nambinen' (Keeravani/Adi), Annamacharya's 'Nanatibrathuku' (Revati/Adi), traditional 'Magudi' in Punnagavari, and 'Lali'. Surprise of surprises, an item simply titled 'Bhajan' (Sindhubhairavi/Adi) is very much like Vasant Desai's 'Jo tum todo piya.'

Both in playing and recording, the sound is mellow. The accompanists K Murugan (nadaswaram), K Arumugam and A Manikandan (thavil) and K Mani (talam) follow suit. The sound quality is good but there are clicks on the track in two places (thalapanas of Kalyani and Revati, possibly a transfer fault, as it occurs at the same spot on either side).

The illustrations for both the inlay cards seem derivative, unclear. The running time is not mentioned. The track details are clear and correct.

Sea Releases

Sea Records, which has a way with Telugu film repertoire, has come up with two winners this month. The Annapurna banner, under the aegis of D Madhusudana Rao, has had an unimpeachable record as the purveyor of excellence in film music, for the past three decades. Its latest, 'America Abbayi' (EC 1088) measures up to the mean level of reputation. The music is by old favourites, composer S Rajeswara Rao, lyricists Arudra and C Narayana Reddi, sung by reigning favourites S P Balasubrahmanyam, P Susheela. The duets are the catchiest, 'Palukava priya' and 'Giliginthala thotalo' (Arudra, C Narayana Reddi). The looked-forward-to veena song is 'Palukave raga veena' by Susheela (C Narayana Reddi). The dark contenders are the solo numbers, 'Devuni dayavunte' (S P Balasubrahmanyam, Arudra), and 'Kannatalli deevana' (P Susheela, Arudra), the first effervescent, the second evocative. The stark one is 'Edesamegina' (P Susheela, C Narayana Reddi), taking its cue from Rayaprolu Subbarao's famous patriotic poem. A vintage charm pervades the whole programme.

Singer Gedela Anand (Toorpu) makes his debut as a composer with Arunodaya Film Division's 'Swatantraniki Oopiri Poyyandi' (EC 1090) and a promising one it is. Quite unexpectedly, he has exercised good taste by opting for melody in tune and orchestration, a variety of voices, K J Yesudas, S Janaki, Vani Jairam, G Anand, Vijayala-



MADRAS TRACK

kshmi Sarma, S P Balasubrahmanyan, K Munayya, and he has been fortunate in having a range of situations to set his songs.

The duet 'Manasaina' (Janaki, Yesudas) has a romantic lilt that is quite irresistible. 'Monnane jalakamadanu' (Vani) is a vulgar, rustic, randy-dandy dance number and the singing dissolves all the remaining reservations. The chorus in praise of the village deity, 'Chengalamma' (Anand, Vijayalakshmi), has a wonderful tribal allure in vocals and orchestral arrangement. The declamatory title song (S P Balasubrahmanyan) carries its fiery fervour without losing out on musicality. 'Ningi nelantha' (Vani) is another that scores by the sensual-sizzling singing. Simple, uncluttered, yet rhythmic, orchestration is a definite asset. Singer K Munayya is introduced through the palpably folk number 'O bandoda bakoda', a song that strikes straight and true, with a ringing voice and righteous tune.

The inlay cards with cluttered designs are well printed. Duration is not mentioned. Sound is good and tape quality okay in both the cassettes.

Lahari Releases

Lahari releases two devotionals this month, in Kannada and Tamil, through Audiovision, Bangalore. One, in Kannada, 'Dharmasthala Sri Manjunathaswamy Bhaktigeethagalu' (4 ALA 2973) has B K Sumitra singing 10 songs written by R N Jayagopal and tuned by L Krishnan. Within familiar frame-work, a

quiet goodness of lyric, music and singing mark this programme.

Eschewing any effects or gimmicks, it flows and ebbs like river Netravathi. 'Kailasa parvatada' has the heat of conviction, 'Manasina mallige' softness of supplication, 'Dharmasthaladalli' the joy of celebration, 'Eesa jagadisa,' the weight of devotion.

Some feel that devotional music should be unsophisticated, without any classical twists and virtuoso vocalising. For such 'Ayyappan arul' by K Veeramani is a case in point. The lyrics by Veeramani himself and Ganapathy Narayanan (one each), Dr Ulundurpet Shanmugam (five) and Kalpanadasan (three) are simple, straight-forward. So are the tunes by Veeramani-Somu. The orchestra is minimal yet serves the purpose. There is an occasional and uncredited, use of a chorus, which also falls in line. The best of the lot is 'Rajadirajan', in spite of electronic intrusion, in which the rustic fervour scores.

Veeramani's singing has conviction and this is what makes it special. In both these cassettes, neither the duration nor the price is mentioned. The inlay illustrations are bold and conventional. Sound quality good.

AVM Audio Releases

AVM Audio has brought out two eagerly-awaited double cassettes. Maharajapuram Santhanam's (SR 127, 128) has 11 selections. To start with, the compering in English, by an affected female voice, is redundant and at places (Jeevadhara; not Jeevadhara) wrong. In the first few minutes of the first song, 'Darini telusukonti' (Thyagaraja/Sudha Saveri/Adi), it is clear, by the intermittent dropping off of the main voice, that this is either a live concert at which he was not at his best; or that it is a studio concert ineptly recorded. This sort of weakness is evident in more than five songs. The better ones are 'Sri parthasarathi' (Muthuswami Dikshitar/Sudha Dhanyasi/Rupakam) and 'Marivere' (Shyama Sastri/Anandabhairavi/Misra Chapu).

From a stalwart of this kind, the tukda kind of pieces included are not what is expected, two of Oothukad, one each of Bharatiyar and Jayadeva. The vocalists, at least two, are not identified. V Thyagarajan (violin), Vellore Ramabhadran

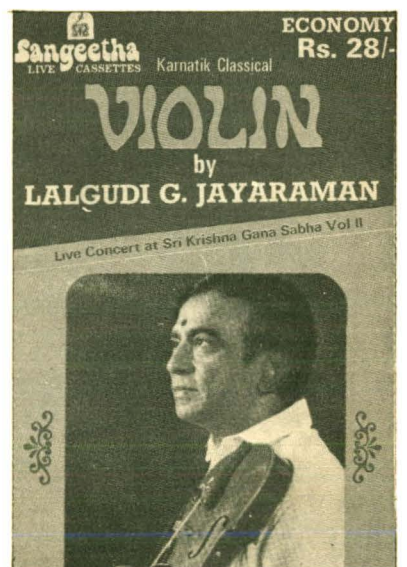
(mridangam) and E M Subramanian (ghatam) are the accompanying instrumentalists who do their best.

Music Academy is the most respected institution in the South, a body that has cultured, promoted and safeguarded the interests of Carnatic music, and to a lesser extent, Bharatanatyam for 60 years. Of the many performers awarded the title of 'Sangeeta Kalanidhi' by this organisation, 12 have been chosen to appear on the double-cassette album 'Live at Music Academy-Performance of 12 Sangeeta Kalanidhis' (BF SR 144).

The 12, vocalists and instrumentalists, are an illustrious lot, no doubt. The recording is almost uniformly muffled. Sometimes it is difficult to distinguish between the male and female singers. The instrumentalists come off better, as bad recording does not affect their tonal values as badly as it does the vocalists'. The stalwarts are Semmangudi, M S, D K P, T Brinda, M L V, M Balamuralikrishna, K S Narayanaswami, T N Krishnan, T M Thiagarajan, S Pinakapani, V Doraiswamy Iyengar and S Ramanathan.

The names of accompanists are not mentioned. Pirates or semi-pirates usually do this when they obtain veterans' music from unauthorised and undisclosed sources, to avoid paying the accompanists. But should the Music Academy be a partner in such a credit-robbing scheme? The plea that there is no space is meretricious.

The fancy packs of both these



MADRAS TRACK

double-albums will not stand much wear and tear. If there is a continuing demand, they better be issued in the usual format. With the wide and vast range of programming available on pre-recorded cassettes, the buyers today are choosy and aware of the quality price ratio. It's good that a sincere attempt is made to serve their interests. This alone can keep a label alive.

HMV Releases

Two programmes by HMV touch the zenith and the nadir respectively: 'Sruthi Laya' (STCS 03B 6747, stereo, 60 mts), a percussion fantasy presented by Karaikudi R Mani, is an achievement. The layman can enjoy the astounding variety without really understanding the complex webs of rhythms and cross-rhythms. For those interested in Carnatic music, but not adept at deciphering the intricacy of the tala patterns, it has threads of melody, raga Bahudari on the first side, ragas Ranjani, Bouli and Kapi on the second, used as platforms for the percussive take-off. For those steeped in calculated time sanctioning, it affords a repeatable joy.

The first side has Adi and the second, Misra Chapu. The purists might object to the acceleration of pace and may insist that it should have been doubled. The engineers of this fascination are Karaikudi R Mani (mridangam), G Harishankar (kanjira), T V Vasam (ghatam), Sri-rangam S Kannan (morsing), V B Madhusudanan (tabla) and the melody bearers are N Ramani (flute),

S D Sridharan (violin) and P V Adishesu (clavioin). The music composition is credited to Karaikudi R Mani and K S Krishnamurthy. The inlay card is a beauty. Stereo recording, uncredited, is outstanding.

Chittoor Subramanya Pillai was a vocalist who held his own amidst formidable competition from '30s to the '50s. His singing style was quite unique without any gimmickry whatsoever. His stentorian voice, his pacing, the communication of his exultation in music, made him a darling of the masses who knew little of classical music.

Madurai Somasundaram, one of his disciples, has finally decided to do 'Homage to his Guru Late Chittoor Subramanya Pillai' (STCS 03B 6740, stereo, 43 mts), more than a decade after the great man's death. But for the fact that both the teacher and the student sing the same Carnatic music, there is no other semblance. Even an exclusive Thyagaraja programme as this fails to achieve any communication with the taste-oriented listener. The recording engineer (uncredited) is unable to take the ragged edge off his voice. Unusual ragas like Gurjari, Gambhiravani, Sindhunamakriya, Narayanagowla, familiar ones like Saurashtra, Gowrimanohari and Pantuvarali, are given the same acrid treatment.

What a pity that today's generation cannot enjoy Chittoor Subramanya Pillai's songs. Perhaps some concerned music-lover will sponsor the re-release of his old 78s. A good part is on the Broadcast label, recorded before 1936 and hence in public domain. The remaining, recorded later, is the property of HMV.

T Series Releases

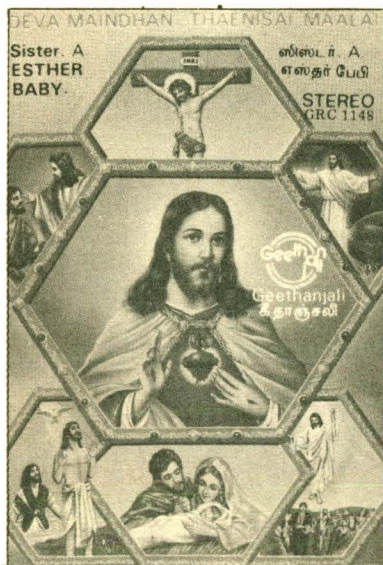
In Jerry Amaldev's music, the tunes are vintage comforters and the orchestrations, fresh. His five songs for Cherry Enterprises' 'Penn Ullam' (SFMC 2299) carry on this tradition. The opener is a delightful romantic duet by Jayachandran and Vani Jairam, 'Kathal manmathan', followed by a tearful 'Pathai romba dooram'. Vani and Jayachandran reappear to light up the sprightly 'Kannam kannam' which is trailed by the haltingly happy solo of Vani, 'Intha neram'. 'En kathaldevan' is a return to tear-jerking, this time by Vani. All the lyrics by A

Muthulingam are conventional with a sprinkling of literary stardust. The remaining time is taken up by the reprise of earlier hits on T series, a good selection.

Seerkazhi G Sivachidambaram is the son of Seerkazhi S Govindarajan. He has inherited the robustness of voice, the predilection for singing devotionals. The nine songs on 'Dharma Sasthanjali' (SNMC 2266, stereo) have been lucidly written by Tamilnambi and tuned by Surumbiyar. Good recording accentuates the stereo separation, and the way words and music merge into devotive music. Sivachidambaram's singing is also strong and though it betrays an occasional tremor ('Pandala mannanai'), it is arresting. Clear diction is his forte. Unfortunately chorus numbers are not so identified. The better ones amongst this good lot are 'Irumudiyai', 'Villali' and 'Markazhiyil'.

CBS Release

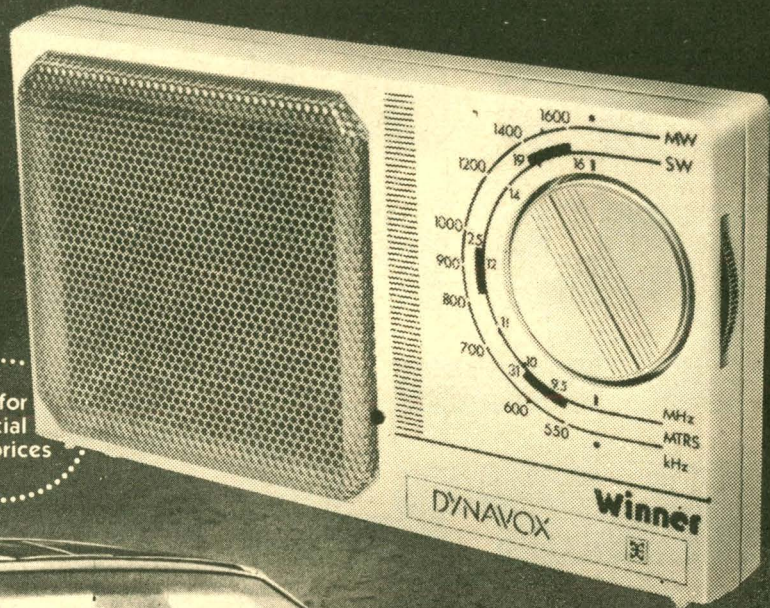
'Christodayam', a cassette of Christian devotionals in Tamil, proves how widely the quality can vary when the A & R department exercises no control over any aspect of its production. The music and lyrics are credited to John Britto, both of which have only the minimal standards. Job Kuruvilla, named assistant to music, must have done the arrangements, which are also undistinguished and clammy at places. The 12 songs have five singers, old and new, good to bad, including two numbers rendered chorally. ◀◀



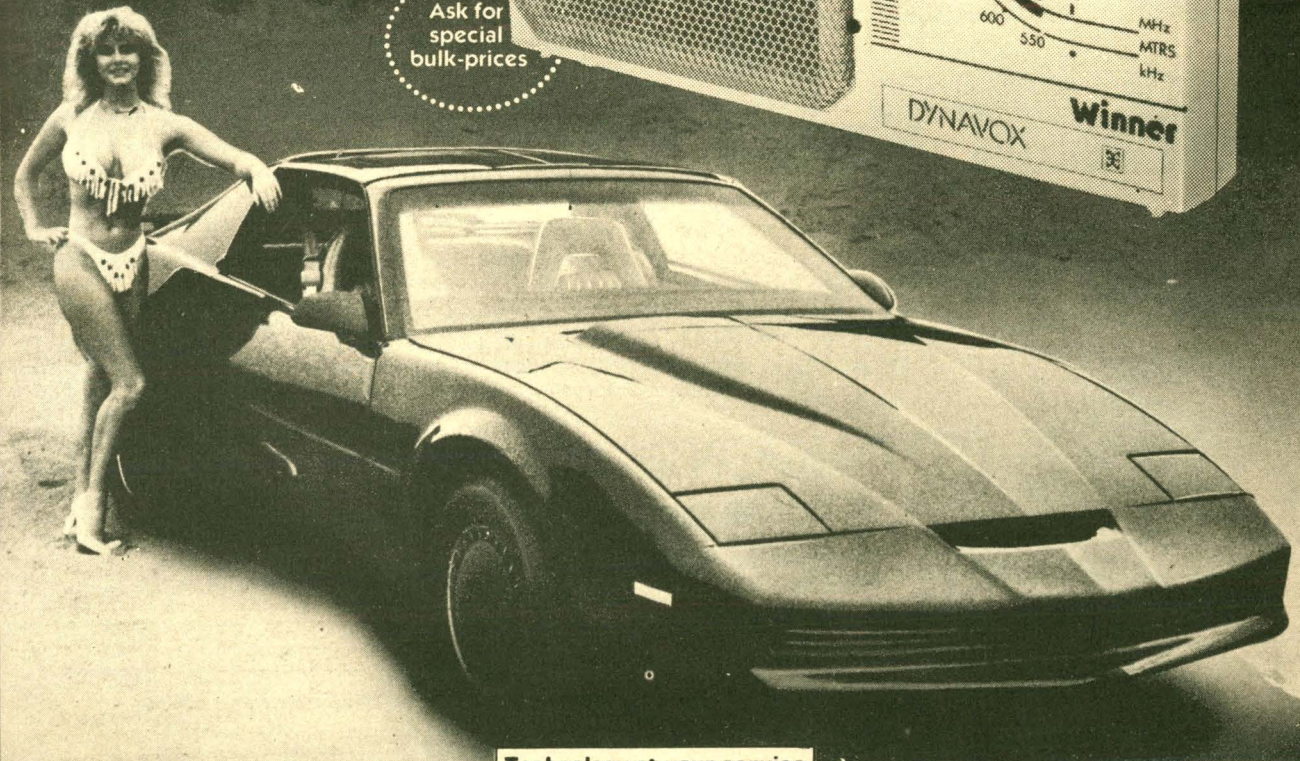
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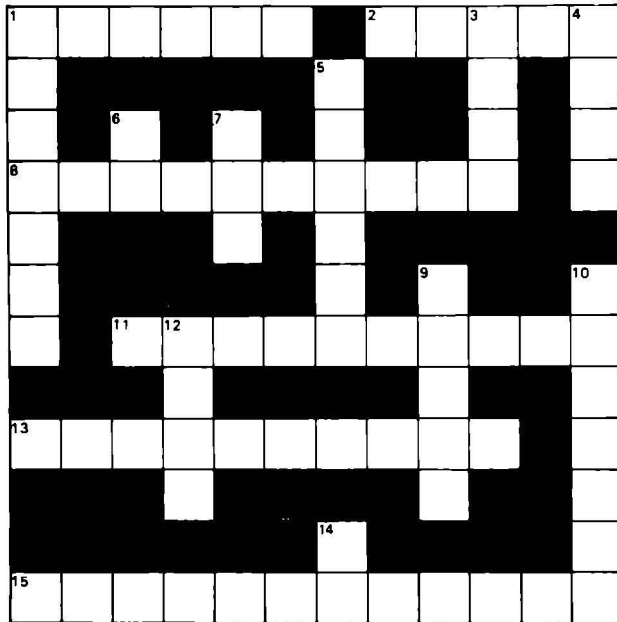
FAST-FOR-WORD

Musicrossword February 1987/No 9

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 March issue.

This month's crossword is inspired by and dedicated to the memory of Jaidev.

Get Down and Across to words and rewards



Clues - Across:

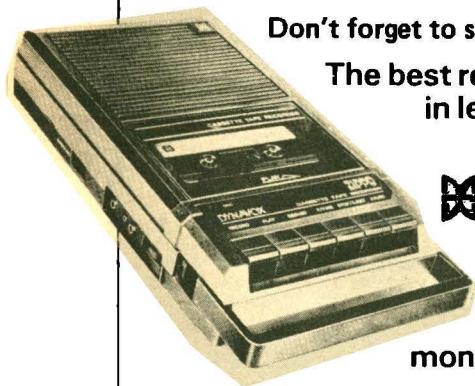
1. Glory be to him (6)
2. Amitabh starrer with musical name (5)
8. Do --, from the vast ocean of his music (5, 5)
11. Immortal love legend, immortal music (5, 5)
13. First glimpse of the maestro's mettle (4, 2, 4)
15. Waves of melody along the shores of this Dev Anand - Meena Kumari starrer (6, 6)

Down:

1. Lata, Bhupinder and Penaaz sang his tunes in this film, released in late 1986 (7)
3. ' - na jao chhodkar', a Rafi delight, with Asha for added effect (4)
4. The mountain of Lata-Jan Nisar Akhtar's genius, with a truly haunting score (4)
5. His protege, with a name that rhymes with an immortal beloved (6)
6. Part of the 8 across film's name (2)
7. Another departed composer (initials), ably assisted by this gifted music-creator (3)
9. He left 11 across incomplete and it fell upon his good friend to see it through to music honours (5)
10. Lata sang one outstanding song in this film, aimed at you - "Aapke liye, - liye" (7)
12. Turn around and take another look at this vivacious singer who helped build a music nest (4)
14. Bhupinder was just --, till he sang a duet with 12 down in this "shaher" (2)

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 March, 1987
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 April 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.
11. The solution to the January crossword will appear in the March issue.



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Winners of the December Musicrossword 1986/No 7

Dynavox mono recorder and free half-year subscription of **Playback And Fast Forward** to: Mrs M Ramesh, 4/69 Chandrika Pestom Sagar, Chembur, Bombay-89.

Half free half-year subscription to: Yatin R Parab, Karim Batti Chawl, Azad Road, Gundovalai Gautam, Andheri (E), Bombay-69.



Solution to December Musicrossword 1986/No 7

The correct solution to the February Musicrossword will appear in the April issue of the magazine.

REVIEWS

Bengali

Oi Dake Kokila Venus
LATA MANGESHKAR

Catchy tunes and good rhythms characterise most of the tracks. Side One is better, on the whole. Lata is playing to the masses and has sung well. On Side Two, the compositions don't stand out so well. Lata's pronunciation will find favour. Good music by Hridayanath Mangeshkar and lyrics by Swapan Chakravarty.

Gujarati

Sant Vani HMV
NARAYAN SWAMI

Narayan Swami is a popular singer of bhajans in Gujarati. The traditional tunes come to him easily enough. The background music of all songs, however, is so similar that the change of one song from the other is quite difficult to detect. The bhajans are of good standard on the whole and people with religious turn of mind will find them helpful in several aspects. The devotees of Lord Rama would find a rich collection of devotional songs in praise of the god in this cassette. In keeping with the modern trend however, these 'bhajans' are sung at a fast pace which some may find irksome.

Prabhatiyani Trishla
NARAYAN SWAMI

The songs meant to say 'good morning' in a most pleasant manner are a kind of bhajan, called 'Prabhatiyani' in Gujarati. A popular version of light music for devotees,

these songs also have spiritual and philosophical aspects.

In this cassette these are rendered by a highly popular singer who has a rich voice - Narayan Swami. On Side A we have three numbers and on Side B two. While the poems themselves are quite long, the intervening musical interludes are interesting variations of the folk tunes popular in Saurashtra and Gujarat regions. Aply composed by Pancholi and Prajapati, these songs have a unique appeal. A good way to begin your day with prayers.

Gujaratu Lok Sangeet HMV
VARIOUS

Popular singers of folk songs of Gujarat sing a collection of bhajans, kirtans, raas garba and other traditional compositions of Gujarat's folk music. Of course, it is difficult to condense a big world of folk music, specially of Gujarat, into one cassette and so the title is slightly ambitious. But a representative collection has been attempted through the inclusion of many perennially popular tunes and songs. The 12 numbers are sung by both male and female singers, solo or duet, and often with chorus. They have been abridged in many cases, to fit the dictates of duration of the magnetic tape. On the whole a pleasant collection with good music.

Drum Dandia MIL
BABLA

In keeping with his other performances, Babla has played the drum for dandia excellently in this cas-

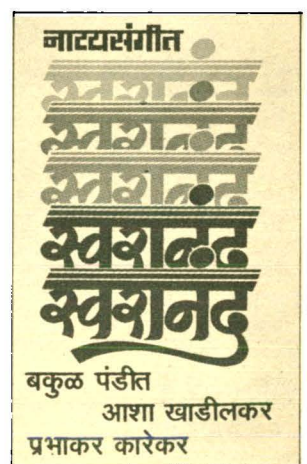
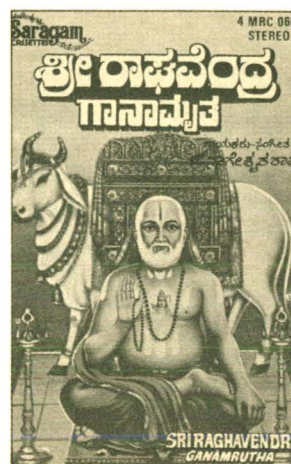
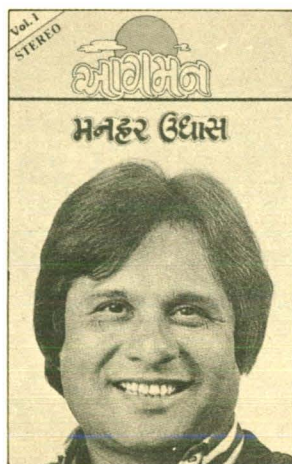
sette. He has mostly used the tunes, from old and also new films, of other composers such as C Arjun, Shankar Jaikishan, C Ramachandra, Nisar Bazmi, Naushad, Anup Jalota, Rajesh Roshan and himself.

The last few minutes on each side of the cassette are exclusively for his own drumming at a speed meant for disco dancers of dandia raas during the Navratri festival. All the songs, in fact, are played with the crescendo as the end piece on drums.

A very well illustrated double flap jacket gives the details not only of its own content, but also of what is called Babla's dandia discography - a list of his other recorded works on similar lines. For lovers of fast rhythm it is a good collection.

Niranjan Pandya-5 Raj
Audio

This collection of three bhajans on Side A and three on Side B, is rendered by Niranjan Pandya after four such earlier collections under the banner of Raj Audio. True to traditional tunes, which are themselves popular and melodious, these bhajans have become more pleasant because of good composition and large range touched by a sweet voice. The music is dominated by violin, played by Nanji Mistri who has also provided the music for these bhajans. His expertise in the field is unquestionable as to the tune and the spirit in which they are to be sung. Also they are quite easy to follow. The little pamphlet accompanying the cassette in its packing is informative and well written.



REVIEWS

Aagaman T Series MANHAR UDHAS

Announcing the arrival ('Aagaman') of a double album of Gujarati ghazals by the one man who should have done it long ago – Manhar Udhas. He's late, but he has taken pains to make up for the delay. Poetry is handpicked, the result of a 'rating survey', orchestration is delicate and classy, recording is clear and crisp, singing is commendable and the tunes catchy. Add to that serviceable inlay-cards and an ingenious, novel twin-plastic box which fits both the cassettes and you have a fine product.

Besides Manhar himself (voice, music direction), the credits are Shabda Sadhana Trust (sponsors), Dr Prakash Kothari and Dr N T Parikh (compilation), Y S Moolky (music arrangement with an eye for detail) and N A Zubairi (recording engineer with a ear for detail). Veteran Barkat Virani 'Befaaam' is the poet with whose ghazals commences each volume. Both are impressive, with 'Nayan ne bandh raakhee ne' scoring over 'Thaaye sarkhaamnee to'. Bi-lingual poet Sheikh Adam Abuwala's 'Hruday na dared nee' is a pathos-laden track just right for Manhar's deeply emotive voice. A cute bit of humming precedes 'Shaant jharukhe', a 'nazm' of reflective, romantic and descriptive dimensions. Side 2 of Vol 1 begins with a couplet that lends itself to the title of 'Aagaman'. 'Beejee to koi reete', is a 'soofiyanaa' burst of joy, sung as an ode to moonlight. Nazir Dekheiya has a grouse against the almighty in 'Gaganvaasee dharaa par'. Ending Side 2 is a ghunghroo-based saarangee-added mehfil song, 'Paagal

chhe jamaano'.

And what is the inspiration for Manhar's 'Tamaaraa aheen aaj' tune? An old Hindi film song? Gani Dahiwala's flight of sensuality is brought to life with some apt bits of music. Aadil Mansuri traces the origin of the ghazal to the genesis of love itself in 'Jyaare pranay nee jag maan'. Fancy guesswork and make believe. Mareez and Kailas Pandit help evolve a pensive phase with 'Hum kyaan kahooh chhoon' and 'Chaman tujh ne suman'. The last two ghazals come from the pens of Jayant Sheth and Amrut 'Ghayaal'. Santoor strains set the pace for 'Kaajal bharyaa nayan na' and Manhar is at his elemental best.

Yes, some of the tracks sound like Hindi film songs of the better kind. At places, Manhar does sound a bit like Pankaj. Gujarati ghazal poetry on display exhibits a strong influence of Urdu. Yet, it would be myopic to judge the effort on these points alone. Overall, 'Aagaman' should more than satisfy most of its audiences. If Manhar has been a Hindi film song singer for 20 years, if he happens to be Pankaj Udhas's elder brother and if Gujarati ghazal writing draws heavily upon its parent, the Urdu ghazal, its nobody's fault.

Siraj Syed

has composed the music too. A fairly impressive job. He and the lyricist Vakkurtam Suryanarayana Rao have contributed their mite to making this cassette a success.

All the numbers are on Saint Raghavendra. 'Ninnane nambithe-ne Raghavendra' tuned in 'Khara-harpriya' depicts the picture of the ardent devotee pleading to Raghavendra to help him out of his difficulties. 'Vedita Barukala', complimenting Raga Yaman Kalyani (repeated again on Side B) declares the devotees' faith in the Saint. He submits himself entirely to the Saint, requesting to be protected. 'Rathavaneedhi Varudhiha' in Hamsanandi and Mantratipana are delightful, emphasising the artiste's rich and melodious voice.

Side B is not as impressive, with only 'Swaminamathe' hailing from Raga Gouri Manohari and Raghavendra Rakshamam in Sindhubhairavi are worth mentioning. The other songs on this side, tuned in the folk music style, sound ordinary. However, the producer, Sunil S Dowlani, can feel gratified at having made a remarkable contribution towards devotional repertoire.

– Surendran Unni

Marathi

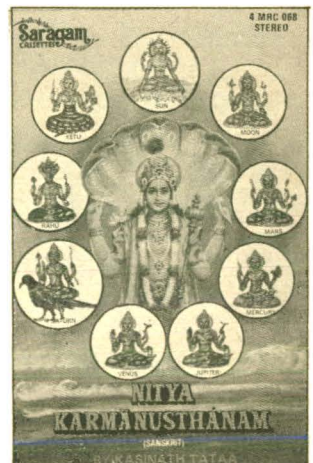
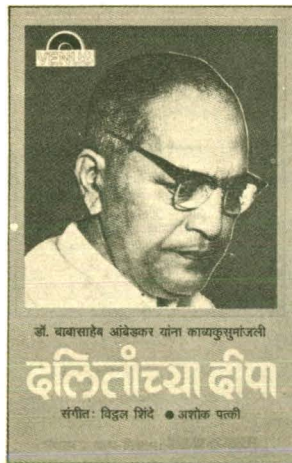
Natyasangeet Swaranand KAREKAR

This is essentially a collection of old favourites from the Marathi stage given a new lease of life by popular singers like Prabhakar Karekar, Asha Khadilkar and Bakul Pandit. Prabhakar sings 'Chandrika hi janu' and 'Dehata sharanangata' from the hit of yesteryear 'Sangeet Manapman'. Asha Khandilkar offers

Kannada

Sri Raghavendra Saragam Ganamrutha G NAGESWARA RAO

The rating 'outstanding' can undoubtedly be given to this collection of Kannada devotional songs. Vocalist G Nageswara Rao



REVIEWS

two songs from the equally popular 'Swayamvar' in 'Nath ha maza' and 'Swakul Taarak'. Bakul renders a song each from 'Pani Grahan' and 'Swayamvar'. There have been various versions of these gems of natyasangeet in the past but they seem to have an evergreen appeal.

Doordarshan- Swaranand var Gajaleli Koli Geeten PARISH THAKUR & PARTY

This cassette of koli geets (songs by the fisherfolk of Bombay) which are in a class by themselves are rendered by Parish Thakur and party and culled from Doordarshan performances. The music is by Atmaram Morajkar while the singers are Parish Thakur, Shakuntala, Shyam Thakur and Jayashri Belsare. The occasion is a typical koli wedding and the nuptial songs all have an undercurrent of humour. To enliven the scenario the songs are knit together with a tongue-in-cheek commentary. This should go down thoroughly well with fans of koli music.

Lokgeeten Venus ANAND SHINDE/MILIND SHINDE

Anand and Milind Shinde sing these lokgeets penned by various lyricists and tuned by Vithal Shinde. Side A features Anand while Side B is devoted to Milind. There is not much to choose between the two. 'Maza naveen popat ha' and 'Agar daar ughad' are the choicest from Anand. Milind excels in 'Kadhuyan calendar' and 'Saang sajan saang'. The music is of the popular genre. The audience for this cassette is essentially mofussil.

Gana Gana Swaranand Ganaat Bote AJIT KADKADE, ASHA KHADILKAR, UDAY UPADHYAYA

This forms the fourth of the quartet of bhajans released by Swaranand to cater to the various denominations in the country. The present collection of bhajans is dedicated to Gajanan Maharaj of Shegaon. Based on the lyrics of Vasant Nivane and set to music by Nandu Honap, these bhajans have been rendered by Asha Khadilkar, Ajit Kadkade and Uday Upadhyaya. Of the eight bhajans featured in this cassette, those sung by Ajit Kadkade and Asha Khadilkar are appealing. Outstanding ones are 'Gajanan satat jo smari' and 'Swami Gajanan' on Side A and 'Tujhe roop nayani' and 'Maati yethali lava lalati' on Side B. The music direction by Nandu Honap is passable.

Geet Shilpa HMV LATA MANGESHKAR

This is a reissue of some of the evergreen numbers of Lata Mangeshkar under the direction of Hridaynath Mangeshkar. Side A comprises songs of the sea like 'Raja saranga', 'Me dolkara daryacha raja', 'Vadal vara sutala ga' while Side B offers 'Malvoon taak deep', 'Mendichya panavar' and two more. They are all popular singles now available as a package deal - well worth buying.

Lavani Geete Venus SULOCHANA CHAVAN

Sulochana Chavan, the prima donna of the lavani, presents a new

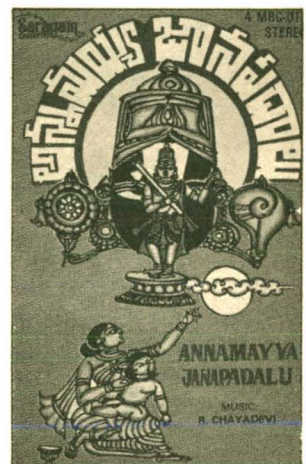
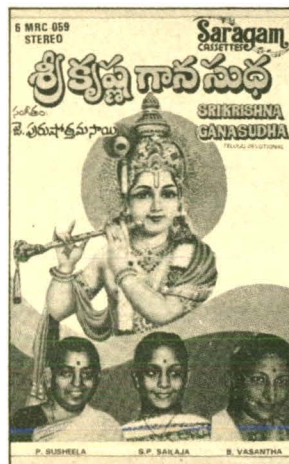
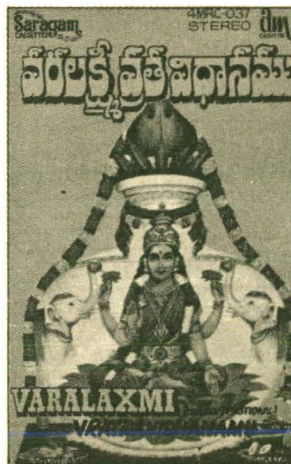
collection under the baton of music director Vilas Joglekar. Both in their treatment and content, these lavanis are trendy. The very first lavani sets the tone with 'Malaa London foren dakhava' and the following numbers reflect the dreams and aspirations, as in 'Sapnaat kai te ghadala'. Of course there is the customary under current of risqué humour, without which the lavani would lose its punch. It is a tantalising menu for those who fancy such titbits.

Dalitanच्या Deepa Venus VITHAL SHINDE, ASHOK PATKI

This includes Yesudas, Ajit Kadkade, Udaykumar Upadhye, Shaila Chikhala, Dilip Sharma, Shakuntala and Suresh Kumar. While there has been a spate of cassettes featuring Bheemgeets dedicated to the late Babasaheb Ambedkar who is looked upon as the emancipator of the dalits, this is by far the best tribute to music to date. The songs are sung feelingly while the lyrics and compering by Nandgaonkar show an awareness for the dalits.

Shree Ashtavinayak MIL AJIT KADKADE

Here is another offering from that prolific and popular performer, Ajit Kadkade. This time it is a collection of abhangs, eight in all, one each from Sant Vishnudas and Sant Tukaram and two by Smita Mhatre, Kalyani Inamdard and Pravin Danave. They are all dedicated to the eight manifestations of Vinayak or Ganesh. The music by Kedar Prabhakar is wholly in keeping with the rendition of these traditional Marathi devotionals and the singing is



REVIEWS

devout. Most of the tunes have a wholesome class base. Outstanding among them are 'Pratham namu Gajavadanu' set to Raga Darbari, 'Anand-data he Ananta' set to Mishra Des, 'Anandaacha Kand' and the concluding 'Tu kripecha sagaru' the concluding abhang set to Bhairavi. The recording is impeccable and this musical yatra of the Ashtavinayakas is a must for all devotees of Lord Ganesh.

Chal Go Bahini Swaranand Maherala

YESHWANT THAKUR

One more miscellany of koli geets is offered by Swaranand. The lyrics, music and the singing are all by Yeshwant Thakur while Madhukar Shimru does the compering. It is customary in the koli community for the bride to be escorted home for Ganesh Chaturhi by her brother and this is the theme of the koli songs in this collection. The songs are authentic enough, but this makes three cassettes of koli songs released simultaneously by Swaranand – too much of a good thing. Perhaps it would have been a good idea to phase them out.

Dhamaal Vinodi Lavani

MADHU KADU & PARTY

This is a lavani with a difference – it is a satirical picture of society presented by Madhu Kadu and party. The barbed wit of the shair Atmaram Patil has been admirably brought out by Kadu in his forceful style. Kadu ridicules the society that has over a hundred castes and the colour bars and other foibles. In the words of the shair, human beings are the only creatures in God's creation with so many castes. This could be effectively used for initiating social reforms among the rural areas.

Zoka Dhya Zoka

Krishna Shinde and Somnath Parab pool their musical talents for this collection of Marathi folk songs which has a galaxy of singers including Ranjana Shinde, Tukaram Dhadam, Kisan Kharat, Anant Chiplekar and Vithal Hedukar. There are nine songs in all which conform to the accepted folk idiom

in Maharashtra. However I found only three or four of them appealing. Among these are 'Dnyanarasa-cha dhyanesane', 'Vedya ramya-cha lagin', 'Zoka dhya zoka' – the title song and the concluding number 'Pandharila sansaracha prem Pandurang.'

Bhimgeeten Swaranand Ani Boudhgeeten

GOVIND MHASHILKAR

This is a competitive selection of Bheemgeets and Boudhgeets brought out by Swaranand. The lyrics of Shridhar, Jagdish Jadhav, Hrudaynath Jadhav and Sinnarkar are set to music and sung by Govind Mhashilkar. The compere for the collection is Milind Mohite. There are a total of seven songs. Among them, 'Kiti divasani paool apule' compels attention, based as it is on 'Malik tere bande hum' from 'Do ankhen bara haath'. On the other side, 'Bhimachi hi kiti kevadhi' set to Madhuvanti, 'Sambhala Miraba' based on Shivrjanani are eminently well sung.

Navra Maza Havara

PRAHLAD SHINDE

Prahlad Shinde, the specialist of lok geet, offers this bonanza of as many as 11 lokgeets to the music of Vithal Shinde. The lyrics are credited to Anand Patil, Datta and Vithal Shinde, Ashok Thorat, Zunzar Sakpal, Shantaram Kedar and Sahebrao Kokatey. Most of the songs are set to pulsating music of the 'disco' variety and the lyrics would find favour with the rural audiences. 'Dudh malai rojach khayee', 'Javani sambhal' and 'Karbhamichi mazya' are representative samples. The songs have a 'mass appeal'.

Natyamrit Sangitam

BAKUL PANDIT, AJIT KADKADE, PRABHAKAR KAREKAR, ASHA KHADILKAR, RAMDAS KAMAT AND VARIOUS

'Natyamrit' is a selection of natya sangeet drawn from the golden age of the Marathi theatre. Here you have a choice of eight 'pads' from past stage hits, including favourites such as 'Sharda', 'Swayamvar', 'Manapman', 'Soubhadra', 'Vidyaharan', 'Panigrahan' and 'He Bandha Reshamache'. For

your listening pleasure, there is Asha Khadilkar singing 'Naravar Krishna samaan', Prabhakar Karekar with 'Ravi mi' and 'Prem seva sharan', Bakul Pandit with 'Vikala mana aaj', and 'Ugavala chandra punavecha'. The roster of singers included in this anthology are Ramdas Kamat and Ajit Kadkade, besides those mentioned above. It is impossible to single out any one number, as you will love them all.

– Sumit Savur

Sanskrit

Nitya Saragam Karmanusthana KASINAATH TATAA

This is a presentation of Sanskrit mantras, by Sri Kasinaath Tataa under the title 'Nityakarmanusthana' (literally meaning 'performance of daily rituals'). Here, the mantras to be chanted at various stages of the day, are given (the stipulated sequence of mantras are religiously adhered to, by Brahmans, even today). These mantras are invariably in praise of God or nature.

This collection consists of 'Trikala sandhya vandanam', 'Gayatri stotram', 'Adhitya Hrudayam', 'Navagraha stotram' and 'Vishnu kavacham'. There is no element of music associated with this, and the chantings are in the conventional style.

Bruhath Stothra Saragam P SUSHEELA

This collection of Sanskrit compositions has music composed by Sri Purushottam Sai, and is rendered by P Susheela.

The first piece, on goddess Annapoorneswari, which goes through exquisite spells of ragas like Mohanam, Hindolam, Kamboji, Sama, Natta, Kalyani (which is more inclined towards Yaman), Anandabhairavi, Madhyamavathi and others is the most enjoyable one in this cassette. This is followed by 'Sri Rajarajeswari Mathruka' in praise of goddess Rajarajeswari composed in Sivanjini Raga. The third number, which completes the cassette is the famous 'Ayagirinadini' on Mahishasura mardhini. What is relevant here is that 'Ayagiri...' does not plod along the normal tune, but has been composed in Raga Revathi.

– Surendran Unni

NEW RELEASES

Key : Title /Label/Coupling No/Genre/Artiste(s)

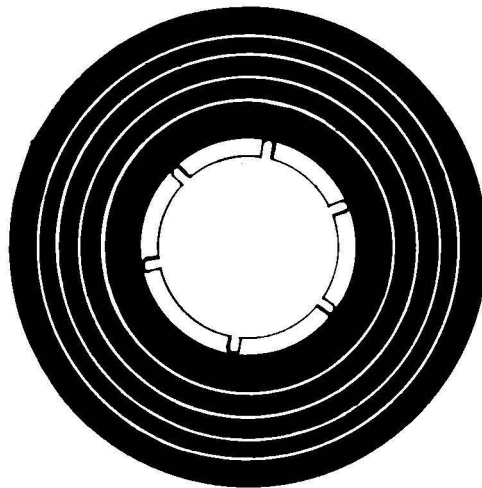
HINDUSTANI

- Antaranga** MIL LP 2394 024 Film Kishore Kumar, Asha Bhosle, Bappi Lahiri
Aithanva Tora Na Tooto HMV TPHV 19091 Birha Baleshwar, Shanta Singh & Party
Abhimaan/Mili/Chupke Chupke HMV TPHV 41335 Film Various
Aah Alisha HMV STHV 40176 Pop Alisha Chinai
Angdai Saragam S002 Ghazal & Geet Sunita Rahi
Aag Hi Aag/Jaan Hatheli Pe Venus VCF 591 Film Asha Bhosle, Shabbir Kumar, Meghna, Shailendra Singh, Kishore Kumar, Anuradha Paudwal
Bhajan Yatra '86 MIL BBSC 025/026 Bhajans Anup Jalota, Sonali Jalota, Kamalini Malhotra
Babla Sings Mukesh - Vol 4 T Series SVMC 2211 Film Babla
Babla Sings Mukesh - Vol 5 T Series SVMC 2406 Film Babla
Best of Anup Jalota Venus VCB 569 Bhajans Anup Jalota
Calcattewali Dhobania HMV TPHV 19062 Birha Ram Briksh Yadav & party
Champa Chameli/Ganga Aabad Rakhiye Sajanava Ke T Series SFMC 2192 Film Shabbir Kumar, Alka Yagnik, Usha Mangeshkar, Manna Dey, Asha Bhosle
Champa Chameli/Bahuriya T Series SFMC 2191 Film Shabbir Kumar, Alka Yagnik, Usha Mangeshkar, Udit Narayan, Suresh Wadkar, Manna Dey, Ratna Arun, Asha Bhosle
Champa Chameli/Hamara Ghar Hamara Sansar T Series SFMC 2216 Film Shabbir Kumar, Alka Yagnik, Usha Mangeshkar, Anupama Deshpande, Mohd Yunus, Asha Bhosle
Choli Mein Gobi Lohenge Mein Baingan T Series SNMC 2212 Film Munni Ketaki Wali
Debashish Dasgupta Live in Calcutta T Series SNMC 2148 - Debashish Dasgupta
Gulfam T Series SNMC 2392 - Hasrat
Ghar Aur Bazaar/Nagina T Series SFMC 2384 Film Mohd. Aziz, Anuradha Paudwal, Asha, Kavita, Suresh, Lata, Shabbir, Usha Khanna
Ganga Aabad Rakhiye Sajanava Ke T Series SFMC 2217 Film Dilraj Kaur, Usha Mangeshkar, Rasik Sagar, Anupama Deshpande, Mohd. Yunus, Suresh Wadkar, Shabbir Kumar, Alka Yagnik
Goonj Do Sitaron Ki Symphony - Qawwali Imtiaz Bharati & Aafsa Jani
Ghungroo Baje Symphony SRIC 253 Geet Tanweer Ahmed
Hiraasat T Series SFMC 2363 Film Asha Bhosle, Kishore Kumar, Alka Yagnik
Hansa Haake T Series SNMC 2188
Hits of Today Vol III HMV TPHV 41363 Film Various
Hits of Anjaan T Series SFMC 2178 Film Bappi Lahiri, Nazia Hassan, Shabbir Kumar, Sadhana Sargam, Zoheb Hassan, Lata Mangeshkar, Asha, Suresh, Kishore
Hits of Suraiya T Series SVMC 2387 Film Priyam Vada
Hits of Mohd. Rafi - Vol 4 T Series SVMC 2312 Film songs Vipin Sachdeva
Hind Se Madine Tak Symphony SRIC 305 Qawwali Wahid Jaunpuri
Intaqam/Anita HMV TPHV 41337 Film Various
Ijaazat/Gulzar Hits HMV TPHV 41371 Film Various
Izhaar HMV TPHV 4294 Ghazal Ahmed Hussain & Mohammed Hussain
Insaaniyat Ke Dushman/Hiraasat T Series SFMC 2418 Film Suresh, Asha, Shabbir, Alka Yagnik, Kishore
Insaaniyat Ke Dushman/Soorma Bhopali T Series SFMC 2419 Film Suresh, Asha, Shabbir, Dilraj Kaur, Jagdeep & chorus, Alka, Sukhvinder, Dilip Sen, Mohd. Aziz, Mohd. Rafi
Jamal-E-Ghazal - Begum Akhtar HMV HTC 04B 4308 Ghazal Begum Akhtar
Jawab Hum Denge/BMB Hits T Series SFMC 2401 Film Shabbir, Kavita, Mohd. Aziz, Anuradha Paudwal, Anup Jalota
Jawab Hum Denge/Loha T Series SFMC 2289 Film Shabbir, Mohd. Aziz, Anuradha Paudwal, Kavita, Shailendra Singh, Alka Yagnik
Jawab Hum Denge/Film hits T Series SFMC 2293 Film Shabbir, Kavita, Mohd. Aziz, Asha, Lata, S P Balasubramaniam
Jawab Hum Denge/Dosti Dushmani T Series SFMC 2292 Film Shabbir, Kavita, Mohd. Aziz, Anuradha Paudwal, S Balasubramaniam, Suresh, Shailendra Singh
Jan-e-Ghazal Saragam S003 Ghazal Aslam Sabri
Joru Bina Nahin Jeena Venus VCB 576 Film Shailendra Singh, Vijayeta Pandit, Uttara Kelkar, Jayashri Shivram
Jot Jage Venus VCB 507 Bhajans Minoos Chadha
Khazana '86 MIL BBSC 023 Ghazal Kamalini Malhotra
Kishore Kumar In Concert HMV TPHV 41182 Film Kishore Kumar
Kaun Utra Arab Ki Zameen Par Symphony SRIC 315 Qawwali Akbar Qawwal
Mardon Wali Baat/Insaaniyat Ke Dushman T Series SFMC 2395 Film Suresh Wadkar, Asha Bhosle, Shabbir Kumar, S Balasubramaniam
Mardon Wali Baat/Nache Mayuri T Series SFMC 2393 Film Suresh Wadkar, Lata Mangeshkar, Asha Bhosle, S P Balasubramaniam
Mardon Wali Baat/Hiraasat T Series SFMC 2394 Film Suresh, Asha, Shabbir Kumar, Anuradha Paudwal
Mardon Wali Baat/Nagina T Series SFMC 2396 Film Suresh, Asha, Mohd. Aziz, Kavita, Balasubramaniam, Anuradha Paudwal

NEW RELEASES

- Mardon Wali Baat/Film hits** T Series SFMC 2397 Film Suresh, Asha, Balasubramaniam, Kishore, Mohd. Aziz, Lata, Anuradha Paudwal
- Majaal/Jawab Hum Denge** T Series SFMC 2411 Film Kishore, Asha, Kavita, Shabbir Kumar, Mohd. Aziz, Anuradha Paudwal
- Majaal/Soorma Bhopali** T Series SFMC 2415 Film Kishore, Asha, Mohd. Aziz, Alka Yagnik, Dilraj Kaur, Sukhvinder, Jagdeep, Dilip Sen, Mohd. Rafi
- Majaal/Dosti Dushmani** T Series SFMC 2410 Film Kishore, Asha, Suresh, Mohd. Aziz, S Balasubramaniam, Kavita, S Janaki
- Majaal/Hiraasat** T Series SFMC 2409 Film Kishore, Asha, Alka Yagnik, Mohd. Aziz
- Majaal/Mardon Wali Baat** T Series SFMC 2412 Film Kishore, Asha, Mohd. Aziz, Suresh Wadkar, Balasubramaniam
- Majaal/Insaaniyat Ke Dushman** T Series SFMC 2420 Film Kishore, Asha, Shabbir, Suresh Wadkar
- Majaal/Ghar Aur Bazaar** T Series SFMC 2413 Film
- Man Pasand Geet - Vol 1** T Series SVMC 2193 Film Vandana Bajpayee, Alka Shankar, Prasan Mukherjee, Babla Mehta
- Mr India/Jawab Hum Denge** T Series SFMC 2291 Film Kishore, Kavita, Shabbir, Anuradha, Mohd. Aziz
- Main Madine Chala** Saragam S003 Ghazal Aslam Sabri
- Main Buddha Hoon Dulhan Jawan Hai** Symphony SRIC 314 Qawwali Akbar & Rehana
- Mehefil-e-Shambhu** Venus VCB 496 Ghazals Shankar Shambu
- Nasheela** MIL LP 2394 895 Ghazal Pankaj Udhass
- Nagina/Nache Mayuri** T Series SFMC 2296 Film Mohd. Aziz, Anuradha Paudwal, Lata Mangeshkar, Suresh Wadkar
- Nagina/Ek Chadar Maili Si** T Series SFMC 2297 Film Mohd. Aziz, Anuradha Paudwal, Dilraj Kaur, Asha, Shabbir Kumar
- Nache Mayuri/Film hits** T Series SFMC 2309 Film Lata, S Janaki, Suresh Wadkar, Bappi Lahiri, Mohd. Aziz, Anuradha Paudwal, Alisha Chinai, Kavita, Kishore
- Nache Mayuri/Dacait** T Series SFMC 2308 Film Lata, S Janaki, Suresh Wadkar, Shabbir Kumar, Asha, Kishore Kumar
- Nache Mayuri/Insaaf Ki Awaaz** T Series SFMC 2307 Film Lata, S Janaki, Suresh Wadkar, Mohd. Aziz, Kishore Kumar
- Nache Mayuri/Main Balwaan** T Series SFMC 2306 Film Lata, S Janaki, Suresh Wadkar, Munna Aziz, Bappi Lahiri, Alisha Chinai, Kishore, Nazia Hassan
- Naamonishan** Venus VCF 592 Film Asha, Aziz Nazan & chorus, Kishore Kumar, Alka Yagnik
- Naamonishan/Maa Beti** Venus VCF 593 Film Asha, Aziz Nazan, Kishore, Alka Yagnik, Shabbir Kumar, Shailendra Singh
- Naamonishan/Mera Lahoo** Venus VCF 594 Film Asha, Aziz Nazan, Kishore Kumar, Alka Yagnik, Shailendra Singh, Shabbir Kumar & chorus
- Naamonishan/Aisa Pyar Kahan** Venus VCF 595 Film Asha, Aziz Nazan, Kishore Kumar, Alka Yagnik, Mohd. Aziz, Anuradha Paudwal, Kavita
- Naamonishan/Anubhav** Venus VCF 596 Film Asha, Aziz Nazan, Kishore, S P Balasubramanyam, Alka Yagnik
- Playback 50 yrs - Vol III The Melodious Decade** HMV STHV 42687/42688 Film Various
- Palay Khan/Ijaazat** HMV TPHV 41370 Film Various
- Palay Khan/Shakti** HMV TPHV 41372 Film Various
- Pyar Ki Jeet/Saawan Kumar Hits** HMV TPHV 41373 Film Various
- Pilate Pilate** T Series SNMC 2389 Film Charanjit & Suparna
- Piritiya Ke Khel/Champa Chameli (Bhojpuri)** T Series SFMC 2294 Film Chandrani Mukherjee, Brij Kishore, Kayum Ahmed, Asha Bhosle, Alka Yagnik, Susmita, Nilima Nilai, Usha Mangeshkar, Shabbir Kumar
- Piritiya Ke Khel/Hamaar Ghar Hamaar Sansaar (Bhojpuri)** T Series SFMC 2295 Film Chandrani Mukherjee, Brij Kishore, Kayum Ahmed, Modh. Yunus, Anupama Deshpande, Nilima Nilai, Susmita, Suresh
- Piritiya Ke Khel (Bhojpuri)** T Series SFMC 2290 Film Chandrani Mukherjee, Brij Kishore, Kayum Ahmed, Nilima Nilai
- Prashanit Bhajan** Venus VCB 605 Bhajan Anup Jalota, Jyotsna Reddi, Jaywant Kulkarni, Pushpa Pagdare
- Romantic Duets** Symphony SRIC 307 Qawwali Zulfiquar Azad & Qaiser
- Super Cassettes Present Super Hits - 1987** T Series SFMC 2398 Film Mohd. Aziz, Anuradha Paudwal, Suresh Wadkar, Kishore, Lata Mangeshkar, Kavita Krishnamurthy
- Soorma Bhopali/Hiraasat** T Series SFMC 2416 Film Mohd. Rafi, Jagdeep & chorus, Sukhvinder, Alka Yagnik, Kishore Kumar, Asha Bhosle
- Samdhin Ke Peticcoat Ka Tambu Banayenge** T Series SNMC Gaali Razia Begum
- Soorma Bhopali/Mardon Wali Baat** T Series SFMC 2417 Film Mohd. Rafi, Jagdeep, Sukhvinder, Alka Yagnik, Dilraj Kaur, Asha, Suresh, Balasubramaniam
- Super Hits from Super Cassettes Vol II** T Series SFMC 2298 Film Shabbir Kumar, Kavita, Kishore, Alisha Chinoy, Mahendra Kapoor, Mohd. Aziz, S Janaki, S Balasubramaniam, Anuradha, Nazia Hassan, Suresh Wadkar
- Shoorveer/Sheela** T Series SFMC 2305 Film Mohd. Aziz, Kavita, Suresh, Bappi Lahiri, Alisha Chinoy, Krish, Nazia, Zoheb Hassan
- Shoorveer/Film hits** T Series SFMC 2304 Film Mohd. Aziz, Kavita, Suresh, Anuradha, Shailendra Singh, Kishore, Alisha, Zoheb Hassan
- Shoorveer/Pyaar Karke Dekho** T Series SFMC 2303 Film Mohd. Aziz, Kavita, Suresh, Anuradha, Asha, Kishore, Vijay Benedict, Amit Kumar
- Shoorveer/Insaaf Ki Awaaz** T Series SFMC 2302 Film Mohd. Aziz, Kavita, Suresh, Kishore, Anuradha, Bappi Lahiri, S Janaki, Lata Mangeshkar
- Sangeet Wohi Andaaz Naya - Vol 3** T Series SVMC 2300 Film Vandana Bajpai, Vipin Sachdeva, Sadhana Israni, Deepa Roy, Dhira Ghosh
- Shoorveer/Dosti Dushmani** T Series SFMC 2301 Film Mohd. Aziz, Kavita, Suresh, Anuradha, Shailendra Singh
- Sultan-e-Do Jahan** Symphony SRIC 308 Qawwali Qaisar Banu
- Shah-e-Kaunain** Symphony SRIC 306 Qawwali Irfan Benarasi

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NEW RELEASES

Shohda-e-Karbala Saragam – Religious Shakeel Anwar
The Best of Shailendra Singh MIL MC 4227 160 Film Shailendra Singh & others
Tamatar Aisan Gal HMV TPHV 19113 – Bechan Ram & Party
Top Attraction 1986 from Super Cassettes T Series SFMC 2407 Film Mohd. Aziz, Anuradha Paudwal, Vandana Bajpai, S Janaki, Shekhar, Vipin Sachdeva, Shailendra Singh, Suresh, Bappi Lahiri, Alisha Chinoy, Asha, S P Balasubramaniam, Kishore, Lata
Tere Shahar Mein/Film hits T Series SFMC 2386 Film Lata, Bhupinder, Asha, Jagjit Kaur, Kavita, Mahendra Kapoor, Kishore, Shabbir Kumar, Mohd. Aziz
Tere Shahar Mein/Nache Mayuri T Series SFMC 2402 Film Lata, Bhupinder, Asha, Jagjit Kaur, S Janaki
Tere Shahar Mein/Hiraasat T Series SFMC 2404 Film Lata, Bhupinder, Asha, Jagjit Kaur, Kavita, Kishore, Alka Yagnik
Tere Shahar Mein/Nagina T Series SFMC 2403 Film Lata, Bhupinder, Suresh Wadkar, Kavita, Mohd. Aziz, Anuradha Paudwal
Vikram Aur Betaal – Vol IX HMV TPHV 41277 TV Serial Various
Vikram Aur Betaal – Vol X HMV TPHV 41278 TV Serial Various
Yaaden – Vol 3 T Series SVMC 2372 Duets Vipin Sachdeva, Vandana Bajpai
Zahoor-e-Haque Symphony SRIC 304 Qawwali Habib Hashmi

BENGALI

Boba Sanai/Birodh T Series SFMC 2098 Film Various
Dipti Roy Sound 1023 Bhawaiya, Folk Dipti Roy
Gosto Gopal Das Sarane Kiran 5063 Folk Gosto Gopal Das
Gauner Bheter Diye Symphony SRIC 286 Rabindra Sangeet Bharati Bhattacharya
Harijaner Mei Symphony SRIC 291 & 292 Drama Various
Jalsa Symphony SRIC 289 Modern Kumar Chakraborty
Maya Adhikari Sound 1022 Folk Maya Adhikari
Nararanger Gaan Sound 1031 Modern Sibani Mitra
Rani Maa Symphony SRIC 257 Film Anup, Arati, Manna & others
Saraswati Mouli Nahata 4001 Film Manna Dey, Sambhu Mukherjee, Aarti Mukherje, Hemanta Mukherjee, Sandhya Mukherjee
Vibhinna Shilpi Sound 1023 Bhawaiya, Folk Kameshwar Roy – Dipti Roy

ENGLISH

About Last Night HMV STCS SV 17210 Soundtrack Germaine Jackson, Bob Seger, Sheena Easton, John Oates
At His Best – Dan Seals HMV STCS ST 30487 Pop Dan Seals
At Her Best – Marie Osmond HMV STCS ST 30476 Pop Marie Osmond
A Kind of Magic HMV STCS 3509 Pop Queen
Band of Gypsies Vol II Capitol SJ 12416 Rock Jimi Hendrix
Bridge Over Troubled Water CBS 4CX 10144 Country Simon and Garfunkel
Colour All My Days EMI EMC 3510 Pop Limahl
Cheers CBS MDX 10298 Party album Various
Forever RCA 830398-4-MI Pop Kool & The Gang
Dave Brubeck's Greatest Hits From The Jukebox Epic 4CX 10203 Pop Various
Hot Together Mercury 5609-4-M Pop Pointer Sisters
Knocked Out Loaded CBS NDX 10280 Country Bob Dylan
Perhaps Love CBS 10225 Sentimental Placido Domingo, John Denver
Silk Degrees CBS 4CX 10231 Pop Boz Scaggs
The Bridge CBS MDX 10297 Pop Billy Joel
The Genius of Ravi Shankar CBS 4CX 10182 Classical Ravi Shankar
The Rhythmatist CBS 10200 Tribal Sounds Stewart Copeland
Wish You Were Here Tonight CBS 4CX 10216 Soul Ray Charles

KANNADA

Bala Yesu Geethanjali Sangeetha 4ECDB 7352 Christian Songs Dr Rajkumar
Dasara Krithis Sangeetha 6ECDB 180 Devotional Bombay Sisters
Dashavatara Sangeetha 6ECDB 60014 Harikatha Sant Keshavadas
Gururaya Ayya Gururaya Sangeetha 4ECDB 7355 Devotional Dr Rajkumar
Krishna Baro Sangeetha 4ECDB 7299 Devotional P Susheela
Malayamarutha (Vol I & II) Sangeetha 6ECF 5036, 4ECF 5037 Songs K J Yesudas, S P Balasubrahmanyam, Vani Jairam
Purandaradasa Sangeetha 6ECB 60012 Harikatha Sant Keshavadas
Romanchana Sangeetha 4ECF 5047 Film S P Balasubrahmanyam, S P Sailaja, Dr P B Sreenivas, B R Chaya, Narasimha Naik, Vani Jairam, S Janaki, Jayachandran
Shakthi Bhajans Sangeetha 6ECB 60071 Devotional Sant Keshavadas
Sri Venkatesana Ganamruta Lahari Rhapsody RSD 1004 Devotional Manjula, Rajkumar Bharati
Yer Malthina Thappu Sangeetha 4ECDB 7360 Drama K N Taylor & party
Yan Sanyasi Appa Sangeetha 4CDDB 7359 Drama K N Taylor & party

NEW RELEASES

MALAYALAM

- Archana** Prarthana VR 003 Devotional J M Raju
Aaswaasa Geethangal – Vol 1 Prarthana – Devotional J M Raju
Aatheeya Geethangal – Vol 1 Prarthana VR 86005 Devotional J M Raju, Lata, Ravi, Satish & Rachael Thomas
Aavanippookkal Tharangini VIII 86109 Onam Melodies Yesudas, Chitra
Ayyappan Songs Vol VI Tharangini XI 86113 Devotional Yesudas
Amme Bhagavathi/Ennum Ninte Ormmakalil/Raateeram/Vilabaram Tharangini XII 86117 Film Yesudas, S Janaki, Chitra, Janaki Devi, Venugopal, Sindhu, Kala -
Christian Devotional Songs Venus VCB 580 Devotional Usha Uthup
Classical Live Programme – Vol-VII A Tharangini XI 86115 Karnatic Music Yesudas
Kadammanitha Kavithakal Sravia 0501/MAL/85 Poetry Kadanmanitha Ramakrishnan
Namukku Parkan/Thala/Nandi Veendum Varika/Ente Entethu Mathram/Saayam Sandhya Tharangini X 86110 Film Yesudas, Chitra, R Usha, Balagopalan, Thampi, P Susheela, Lathika, M G Sree Kumar
Raaga Sudha Prarthana – Devotional J M Raju, Lata
Raakkuyilin Ragasadassil/Adiverukal/Aval Kaathirunnu/January Ororma Tharangini XI 86114 Film Yesudas, Chitra, M G Sree Kumar, Arundhati, Krishnachandran
Snehadhara Tharangini XII 86116 Devotional Yesudas, Sujatha
Sweet Melodies – Vol III Tharangini I 87118 – Yesudas, Chitra, Sujatha
Silamboli Sangeetha 4ECB 40050 Devotional Vani Jairam
Thaalavattam/Geetham/Oru Manjuthulli Pole/Orayiram Ormakal/Ee Kaikalil Tharangini X 86111 Film Yesudas, Chitra, S Janaki, M G Sree Kumar K B Sujata, Jayachandran, Vani Jayaram
Theekkattu/Yagagni/Ennu Nadhante Nimmi/Theethiya Valli Kaalechutti/Sanmanassullavarkku Samadhanam Tharangini X 86112 Film Yesudas, Usha, Chitra, Unni Menon, Krishnachandran

MARATHI

- Dha Lakachi Tijori Fodli** T Series SNMC 2179 Film Sulochana Chavan
Prema Sathi Vattel Te/Vahini Saheb T Series SFMC 2214 Film Nandu Bhende, Vijaya Narvekar, Laxmikant Berde, Usha Mangeshkar, Padmaji Phenany, Asha, Suresh, Uttara Kelkar, Anurada Paudwal
Prema Sathi Vattel Te/Navri Mile Navrayalla T Series SFMC 2215 Film Nandu Bhende, Vijaya Narvekar, Laxmikant Berde, Usha Mangeshkar, Sudesh Bhosle, Suresh, Anuradha Paudwal, Sachin, Rani Verma, Kavita, Shailendra Singh
Anuradha Paudwal Venus VCB 217 Anuradha Paudwal
Shri Sainath Chalisa Venus VCB 601 Bhajan Govind Prasad Jaipurwale, Bijoya Choudhary, Bala Jetli, Minu Bajaj, Sona Re, Navnita
Shri Sai Babacha Artya Venus VCB 050 Bhajan

PUNJABI

- Bulle Shah Diyan Kafiyaan** T Series SNMC 2374 Folk Vijay Batalvi, Asha Batalvi
Movan Utte Hove Chadcha T Series SNMC 2359 Folk Hans Raj Saman

TAMIL

- Akroshem** Rhapsody RSF 1002, Super 7 70F-1 Film Malaysia Vasudevan, Vani Jairam
Chinna Poove Mella Peshu Rhapsody RSF 1001, LP-120F-1 Film
Dharma Saasthanjali T Series SNMC 2266 Devotional Dr Seerkazhi G Sivachidambaram
Ellorum Potrum Islam Rhapsody RSD 1009 Devotional M A Osman
Good News Rhapsody RSD 1005 Devotional Siva Kumar, Vidya Sundar, Surekha Kothari
Jyothi Dharisanam AVM Audio BFSR 133 Ayyappan Devotional TKS Kalaivanan
Kudumbamoru Koil AVM Audio BFP 783 Film S P Balasubrahmanyam, Chitra, Vani Jairam, M Ranga Rao
Kuzhandai Yesu Geethanjali AVM Audio BFSR 131 Christian Devotional Chitra, Kowsalya, Jolly Abraham
Kirubai Geethangal Inreco 2472-5213 LP Christian Songs Pastor M Rajendran,
Om Sakthiye Inreco 2772-C-348 Devotional Smt Pankajam
Oru Thayin Sabatham T Series SNMC 2238 Film S P Balasubramaniam, Umaramanan, Vidya, Malaysia Vasudevan,
Pottu Vachaneram AVM Audio BFP 775 Film Malaysia Vasudevan, S P Sailaja, S P Balasubrahmanyam, K J Yesudas, Chitra, S N Surender, Deepan Chakravarthi
Parthasarathy Pugazh Maalai Sangeetha 4ECDB 7363 Devotional B K Sumitra
Penn Ullam/Selected Tamil Film Hits T Series SFMC 2299 Film Jayachandran, Vani Jairam, S Janaki, S P Balasubrahmanyam, Yesudas, Malaysia Vasudevan
Poo Mazai Pozhiyuthu T Series SFMC 2202 Film S P Balasubramaniam, Chitra
Ramana Amudam Sangeetha 4PMSC 61 Devotional Ramananjali
Sri Subrahmanya Gaanangal T Series SNMC 2399 Devotional M S Viswanathan
Sri Chakra Sannidhigal T Series SNMC 2201 Devotional T M Sounderarajan
Singaara Chindhugal T Series SNMC 2400 T K S Natarajan
Songs of God's Righteousness Vol II Inreco 2772-C-352 Christian Songs Various
Sangu Pushpangal AVM Audio BFP 776 Film K J Yesudoss, Vani Jairam, T L Maharajan, S P Sailaja, Chitra, P Jayachandran
Solvathellam Unmai AVM Audio BFP 776 Film S P Balasubrahmanyam, S Janaki, Malaysia Vasudevan

NEW RELEASES

Superman Suman AVM Audio BFP 779 Film Jayachandran, Vani Jairam
Siluvai Marame Nee Sol AVM Audio BFSR 132 Christian Devotional Chitra, Jolly Abraham
Shanmuga Kavacham Sangeetha 4ECDB 7361 Devotional Dr Seergazhi, S Govindarajan
Thirumathi Oru Vegumathi AVM Audio BFP 780 Film S P Balasubrahmanyam, Malaysia Vasudevan, Vani Jairam, K J Yesudoss, Chitra
Thodya Veenai Prarthana – Devotional J M Raju
Tiru Vengateswara Brahmotsava Ganamridam Saragam 4MRC 073 Devotional G Nageswara Rao
Thiruvenkata Ganamrutam Rhapsody RSD 1002, Super 7 70D-1 Devotional Uma Ramanan, A V Ramanan
Thaaye Varuga Sangeetha 3ECF 5046 Film Vani Jairam, Jayachandran, P Susheela, Malaysia Vasudevan
Velundu Venaiyillai Inreco 2778-C-353, 2478-521 33 LP Film K J Yesudas, Chitra, Vani Jairam, P Susheela,
Vaa En Uyire Sangeetha 3ECF 5032 Film Malaysia Vasudevan, B S Sasirekha, S P Sailaja, V Chandran
Yesuvai Thedi AVM Audio BFSR 130 Christian Chitra, Jolly Abraham

TELOGU

Bharyamani Saptaswar 213010 Film S P Balasubrahmanyam, S P Sailaja, P Susheela, Vani Jairam
Bhargava Ramudu AVM Audio BFP 882 Film P Susheela, S P Balasubrahmanyam, S Janaki, S P Sailaja
Bhava Pranya Geethalu Saragam 4MRC 076 Folk K Raghunandan Goud
Disco Samrat Nahata – Film S P Balasubrahmanyam, P Suseela
Guru Brahma AVM Audio BFP 888 Film S P Balasubrahmanyam, P Susheela
Janapada Getha Madhuri Saragam 4MRC 2359 Folk M Narsimhamurthy
Keerthanas of Annamacharya Sangeetha 4ECDB 7358 Devotional Dr M Balamuralikrishna
Kshetraya Padams Sangeetha 4ECDB 7367 Devotional M Sarala Rani
Kalyana Thambulam AVM Audio BFP 887 Film S P Balasubrahmanyam, P Susheela, Kowsalya, S P Sailaja
Kaboye Alludu AVM Audio BFP 893 Film S P Balasubrahmanyam, P Susheela
Meesam Cosam Nahata 1012 Film S P Balasubrahmanyam, Vani Jayaram
Mala Yudhudu Nahata 1006 Film
Mouna Ragam AVM Audio BFP 891 Film S P Balasubrahmanyam, Vani Jayaram
Navya Janapadaravali Saragam 4MRC 071 Folk P V Chalapathirao
Punnami Chandrudu AVM Audio BFP 890 Film P Balasubrahmanyam, P Susheela
Sri Thatthavatharam Leo LR 108 Film S P Balasubrahmanyam, S Janaki, M Ramesh, Vani Jayaram
Sankellu AVM Audio BFP 885 Film S P Balasubrahmanyam, P Susheela
Samrat AVM Audio BFP 894 Film S P Balasubrahmanyam, S Janaki, P Susheela
Siva Leela Tharangani AVM Audio BFSR 126 Devotional S P Balasubrahmanyam, P Susheela
Sri Venkateswara Brahmotsava Ganamrutam Saragam 4MRC 072 Devotional Uma Ramanan, A V Ramanan
Sri Venkatesana Ganamrutha Lahari Rhapsody RSD 1008 Devotional Uma Ramanan, A V Ramanan
Telugu Divya Kshetralu Sangeetha 4ECDB 7362 Devotional Dr M Balamuralikrishna
Talam Chevi Nahata – Film S P Balasubrahmanyam, Vani Jayaram
Veera Viharam Leo LR 102 Film Chitra, Nagur
Vilasa Purushudu Nahata – Film S P Balasubrahmanyam, Chitra, M Ramesh
Vennello Adapilia AVM Audio BFP 892 Film S P Balasubrahmanyam, S Janaki, S P Vasantha

SANSKRIT

Amba Gana Vaibhavam Sangeetha P4ECDB 7357 Devotional Sri Ganapathi Sachchidananda Swamiji
Bhagavinda Ganamruta Lahari Rhapsody RSD 1001 Devotional V Ramakrishna
Bruhathsthothra Ratnaakaram Saragam 4 MRC 070 P Susheela
Devi Stothra Keerthana 6CA 502 Devotional Sulamangalam Sisters
Nitya Karmanusthanam Saragam 4 MRC 068 Devotional Kasinath Tataa
Purusha Sooktham Sree Sooktham Saragam 4 MRC 074 Devotional R Chhayadevi
Padmavathi Srinivasa Kalyana Mahotsavam Rhapsody RSD 1007 Devotional J L Sastry, K T Sarma
Prathanamala Sangeetha 4 ECDB 7310 Classical Kuthanur Mohan
Sri Vijayanthee Sangeetha 6 MSC 6087 Devotional C Saroja & C Lalitha
Uma Maheswara Kalyana Mahotsavam Rhapsody RSD 1006 Devotional J L Sastry, K T Sarma

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

INSTRUMENTAL

Dave Brubeck's Greatest Hits CBS 4CX 10210 Instrumental Dave Brubeck
Disco Pop '86 Venus VCB 600 Pop various
Instrumental Hits – Vol 4 T Series SNMC 2310 Film Pritpal Singh, Mahender
Instrumental Hits on Hawaiian Guitar T Series SVMC 2311 Film Gautam Dasgupta
Nadaswaram Rhapsody RSD-1008 Devotional G Vasudevan
Percy Faith Greatest Hits CBS 10238 Instrumental Percy Faith
Revelation MIL BBSC 011 Classical Shahid Parvez
Sringeri Sharade Sangeetha 4ECDB 7365 Classical Dr M Balamuralikrishna
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White Winds Epic 4CX 10157 Instrumental Andreas Vollenweider

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AFRICADALLI SHEELA	Kannada film soundtrack
ANAMIKA	Kannada film soundtrack
AARAMBHA	Kannada film soundtrack
AYYAPPA STUTHIGALU	Kannada film soundtrack
DANGURA	Kannada folk songs
AYYAPPAN ARUL	Tamil devotional
AYYAPPA KRUPA	Telugu devotional
MANDOLIN	Classical instrumental

MIL

HITS OF '86	Various
RUBARU	Ghazals by Nina & Rajendra
BEST OF MOHD RAFI/LATA	Film songs
MANGESHKAR	
SHOHRAT	Ghazals by Anup Jalota
GUZARISH	Ghazals by Chandan Dass
NASHEELA	Ghazals by Pankaj Udhas
PERFORMANCE AT THE BHAJAN YATRA	Ghazals by Anup & Sonali
THE BEST OF REKHA	Film songs
TARKASH	Various
RAUNAK PUNJAB DI	Punjabi songs by Amrit Khanna

AVM

KAVADI CHINDU	Tamil film soundtrack
KUDUMBAM ORU KOIL	Tamil film soundtrack
THIRUMATHI ORU VEGUMATHI	Tamil film soundtrack
MEGAM KARUTHIRUKKU	Tamil film soundtrack
SAMRAT	Telugu film soundtrack
KALYANA THAMBULAM	Telugu film soundtrack
BHARGAVA RAMUDU	Telugu film soundtrack
MAHARAJAPURAM	Classical
SANTHANAM	Classical
T V SANKARANARAYANAN	Classical
LIVE AT MUSIC ACADEMY	Classical

SANGEETHA

RATHASAPTHAMI	Kannada film
ONDU MUTTHINA KATHE	Kannada film
BALA YESU GEETHANJALI	Kannada Christian Songs
SOWBHAGYALAKSHMI	Kannada film
KARUNAAMAYI	Kannada film
KSHETRAJNA PADAMS ON	Dr M Balamuralikrishna
MUVVA GOPALA	
VIOLIN - Vol I	Carnatic Classical
VIOLIN - Vol II	Carnatic Classical
ASHTALAKSHMI	Tamil Devotional
PUGAZH MAALAI	
SONGS ON	
VINAYAKAR-MURUGAN	Tamil Devotional

CBS

WELCOME	Pop by Anil Kapoor, Salma Agha
JALWA	Film soundtrack
SAMANTHA FOX, TOUCH ME	International
CARPENTERS, THE SINGLES	International
WHAM - THE FINAL	International
BILLY OCEAN - LOVE ZONE	International
JHANJAAR	Film soundtrack
JAGJIT CHITRA - LATEST	Ghazals
SONE KA PINJRA	Video soundtrack

T SERIES

MR INDIA	Film soundtrack
JAWAB HUM DENG	Film soundtrack
NAGINA	Film soundtrack
MAJAAL	Film soundtrack
PYAR KARKE DEKHO	Film soundtrack
INSAAF KI AWAAZ	Film soundtrack
MARDON WALI BAAT	Film soundtrack
LOHA	Film soundtrack
SHEELA	Film soundtrack
SAI ARPAN	Devotional by Manhar Udhas

ECHO

PUNNAGAI MANNAN	Tamil film soundtrack
KAATHAL PARISU/MANTHIRA	
PUNNAGAI	Tamil film soundtrack
POOVIZHI VASALILE	Tamil film soundtrack
CHINNA MANIKKULE	Tamil film soundtrack
AALAPPIRANTHAVAN	Tamil film soundtrack
THERKATTHI KALLAN	Tamil film soundtrack
SOLLA THUDI KUTHU MANASU	Tamil film soundtrack
SIRAI PARAVAI	Tamil film soundtrack
SIPPIKKUL MUTHU	Tamil film soundtrack
PAALAI VANA ROJAKKAL	Tamil film soundtrack

THARANGINI

AAVANIPPOOKKAL	Malayalam Onam melodies
THAALA	Malayalam film songs
GEETHAM	Malayalam film songs
YAGAGNI	Malayalam film songs
AYYAPPAN SONGS - Vol VI	Malayalam devotional
JANUARY	Malayalam film songs
CLASSICAL LIVE PROGRAMME - VOL VII A	Karnatic music
SNEHADHARA	Malayalam devotional
RAAREERAM	Malayalam film songs
SWEET MELODIES - Vol III	Malayalam light music

HMV

ECHOES	Ghazals by Jagjit & Chitra Singh
KARAM/NAAM	Film soundtrack
TAUBA TAUBA	Ghazals by Bhupinder & Mitaltee
BETAABIYAN	Ghazals by Talat Aziz
SHAM DHALE JAAM CHALE	Ghazals by various artistes
SITAR SAMRAT	Vilayat Khan
AARTI VANDAN	Hari Om Sharan
THE SENTIMENTAL ERA	Playback Singing - Vol I
THE FABULOUS YEARS	Playback Singing - Vol II
BHAKTI RAS	Bhajans by Preeti Sagar

VENUS

LATA MANGESHKAR - (LIVE AT BRABOURNE)	Film hits
MALIK BROTHERS	Hindi pop
NAGHMA	Ghazals by Anwar
AAG HI AAG	Film soundtrack
MERA LAHOO	Film soundtrack
ANUBHAV	Film soundtrack
JAAN HATHELI PE	Film soundtrack
MAA BETI	Film soundtrack
SILA	Film soundtrack
AURAT AUR PATHAR	Film soundtrack