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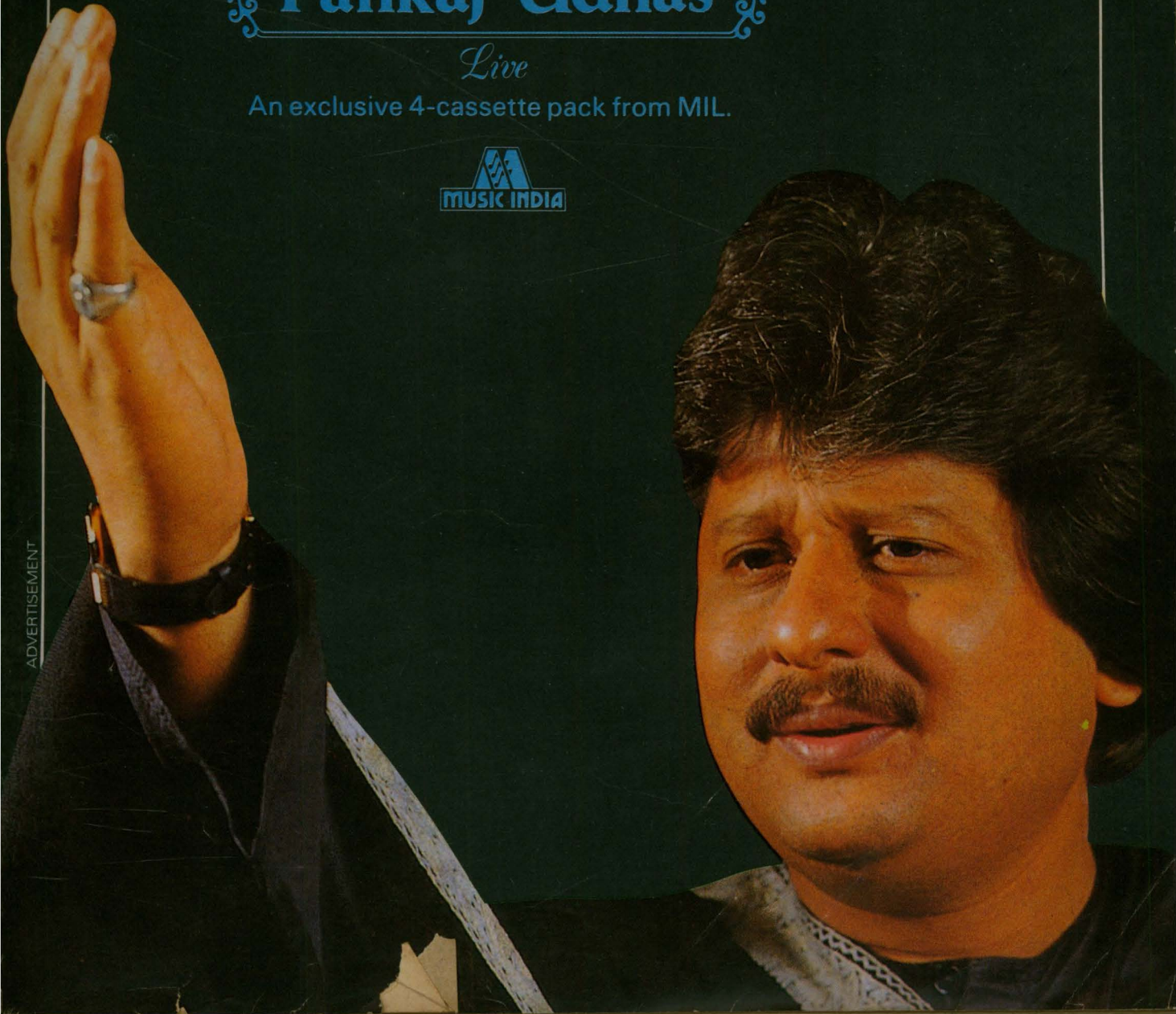
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Vol. I No. 11 April 1987

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Letter From The Editor

May I take a few moments of your time to read this necessarily long and important letter regarding the new format we're incorporating in **Playback And Fast Forward**.

The Magazine made its debut in June 1986 as a trade journal for the music industry. It focused on the writing, creation, performing, recording and marketing of music as also the marketing of recording and playback equipment and accessories. It also carried news, articles and features on everything of consequence in the music world of India

However, thanks to the tremendous advancements in the fields of television and video in India, an estimated 400 million Indians are likely to have access to TV, Cable TV and Video by 1990. **Playback And Fast Forward** has been restructured to cater to this audience. In the coming months and years, **Playback And Fast Forward** we hope, will become a vital bridge between the electronic and print media and in the process satisfy the need for a medium to keep audio, TV and video viewers abreast of the latest in electronic visual and aural entertainment and information.

We have planned and commissioned several new features, sections and columns from the April 1987 issue onwards. The idea is to make **Playback And Fast Forward** more than just a "guide" for audio, TV and video owners. We intend to make this magazine an authoritative voice and spokesman for the electronic and audio-visual media. In other words, a forum for everyone in the world of audio, TV and video - viewers, manufacturers, music companies, Doordarshan authorities, music and TV stars, producers and commercial advertisers.

In short, **Playback And Fast Forward** will, in time, become both a pacesetter for and a reflection of the exploding medium of entertainment and information that is audio, video and television.

We look forward to your continued cooperation with us.



REVERB

TAPE QUALITY TOO HIGH?

Congratulations on being the first magazine in India to bring out a comparative test report on coated magnetic tapes manufactured in India. What surprises our company – whose tape has also been tested along with other tapes – is that the overall quality is shown to be up to Sony standards, especially Letape, which meets all Sony's test levels.

We feel this is erroneous. If Indian quality (especially Letape) is already exactly similar to Sony, why is the quality-conscious market in India, still at odds against Indian tape? Why is there such a high demand for original Sony cassettes?

We feel you magazine should review the report and see if any mistake has been made. Can you imagine the consequences if a consumer goes in for Letape on the basis of your report, and then finds himself totally disillusioned?

*R Gopalakrishnan
Chief Executive
Sakamichi Electronics
Bombay.*

PLEASE NOTE

In the Madras Track column (February, page 72), Mr Ranga Rao has mentioned the Keerthana release 'Adugarada', which is a classical number of Thyagaraja, the greatest of the Trinity Saints in Raga Manoranjani.

However, according to authentic sources, the name is 'Atu Kadara'.

*Nadasudharava K S Raghunathan
Madras*

ASSAM LEFT OUT

In your 'News and Reviews' you have covered a wide area except Assam or Assamese cassettes and records. While HMV, MIL and T Series cassettes are available here, there are many labels operating viz NORERECO, Sandhyaraj, Vibration, Jhankar, all of which are popular in Assam.

Bhupen Hazarika, the famous singer of Assam and Bengal, recently celebrated the golden jubilee of his career as a singer.

*Utpal Datt
Guwahati*

MORE ON JAIDEV

The write-up on Jaidev was too miniscule. The list of films for which Jaidev scored the music was not complete. I could add at least 10 more names.

A suggestion: Could you carry a write-up on the lyricist S H Bihari, who rose to great heights with O P Nayyar in the late '50s and '60s.

*P Sharma
Bangalore*

STUDIO INFORMATION

It is really encouraging to know that there are many sound recording studios spread all over the country. We appreciate your efforts in publishing features and facilities provided by the studios in the 'Studio' column. However, it is rather difficult to contact those studios to get more information in the absence of their complete address.

*P Kulkarni
Partner
Studio Sound-N-Vision
Bombay*

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Remo



For you to Select from Super Cassettes

Lakshmi Productions (Madras)

SANSAR

Produced by: A. Purnachandra Rao
Directed by: T. Rama Rao
Music by: Laxmikant Pyarelal
Lyrics by: Anand Bakshi

Tina Films International

Sindoor

Produced by: A. Krishnamurthi
Directed by: K. Ravi Shankar
Music by: Laxmikant Pyarelal
Lyrics by: Anand Bakshi

Anshu Prema Films present
Surendra Mohan's

HAWALAAT

Produced & Directed by:
Surendra Mohan
Music by: Annu Malik
Lyrics by: Gulshan Bawra

Narsimha Enterprises presents
Surinder Kapoor's

MR. INDIA

Produced by: Boney Kapoor
Directed by: Shekhar Kapur
Music by: Laxmikant Pyarelal
Lyrics by: Javed Akhtar

Filmkala presents

Tauhean

Produced by: Manoo Ahuja
Directed by: Madan Joshi
Music by: Bappi Lahiri
Lyrics by: Indivar, Anjaan,
Naqsh Layalpuri

Dancing City

Music by: Bappi Lahiri
Sung by: Bappi Lahiri &
Mandakini

VIP Enterprises present
Rohitasha Movies

**PYARKE
KABIL**

Produced by: Suresh Grover
Directed by: Anil Ganguly
Lyrics by: Indivar
Music by: Bappi Lahiri

Rahul Theatres International
H. S. Rawall presents
Rahul Rawall's

DACAAT

Lyrics by: Anand Bakshi
Music by: R. D. Burman

प्यार बिचपन

Lyrics by: Naqsh Layalpuri
Music by: Sapan Jagmohan
Sung by: Anuradha Poudwal
Manhar Udhas
Kavita Krishnamurthy

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Calcutta: Friday-8.15 p.m.

Delhi: Wednesday-9.45 p.m., Saturday-1.45 p.m., Sunday-1.45 p.m.

Allahabad: Tuesday-9.45 p.m.

Patna: Wednesday-9.45 p.m. Kanpur: Friday-9.45 p.m.

Lucknow: Wednesday-9.30 p.m. Ahmedabad: Tuesday-9.30 p.m.

Bhopal: Friday-9.45 p.m. Jaipur: Thursday-9.30 p.m.

Madras: Friday-9.30 p.m. Trichy: Friday-9.30 p.m.



Hits round the year

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'Movie' magazine on video

The brightest news to filter through the vid biz grapevine, is the launch of India's first video magazine, *Movie*, a monthly.

The film magazine *Movie* published by India Book House, will be available on video, from June 1987.

Bhavana Somaiya and Pammi Bakshi, the editors of *Movie*, will be editing (or is it 'directing') the video 'magazine'.

Video editing is by Afaque Hussain, who was earlier responsible for a very slick job on the TV serial 'Karamchand'. Ashok Mehta of '36 Chowranghee Lane' will be the cinematographer.

The other 'editorial team' will be the same as for *Movie*.

The initial print run expected is around 5,000 video cassettes, available at Rs 175 to the video library and consumer.

The 'magazine' will cover the usual film magazine topics - film parties, location shooting, interviews, feature articles, and what have you.

IPI seeks change

The Indian Phonographic Industry (IPI) has sought a change in the Copyright Act to shift the onus of proving non-infringement of the Act to the accused. A memorandum to this effect will be submitted to the law ministry soon.

Under the provision of the Copyright (Amendment) Act of 1984, copyright infringement has become an economic and cognisable offence with heavy penalties. Raids are conducted by the police in the presence of IPI personnel, who identify the pirated cassette, on the complaint of the Association's members.

The onus is on the IPI to prove that the audio cassette is a pirated or a counterfeit product. This becomes difficult since, unlike drugs and pornographic films, the legality of the product is not subject to question. "If the onus of proving that there has been no piracy is shifted to the accused, then seizures could be conducted more frequently," says S L Saha, member of the executive



GHAZAL ENCHANTMENT: Pennaz Masani recently sang at Rashtrapati Bhavan, at the President's special request. Over the past five years, this pretty 24-year-old ghazal artiste has carved a niche for herself with her 12 discs, the latest being 'Nasha' on MIL.

council of the IPI.

The IPI has fanned its anti-piracy activity all over the country and there have been a number of arrests, including two convictions. Those convicted, however, have got away with a day's imprisonment and a small fine. The IPI believes that the anti-piracy drive and increased awareness regarding copyright infringement is beginning to have effect. They say that in certain areas piracy has gone down from 90 per cent to as much as 75 per cent, especially in Calcutta.

The campaign against pirated cassettes commenced last year, the golden jubilee of IPI, and has had extremely positive results. With action undertaken in the metropolitan cities all over the country, barring South India, sales of audio cassettes were faring well.

Meanwhile, pirated records at present account for 70 per cent of the market and, at one time, it was feared that it would drive the legitimate industry out of business. A list of the maximum pirated audio cassettes in India,

published by the International Federation of Phonogram and Videogram Producers (IFPV), indicates that English music is more popular with the pirates. A list of the 20 most pirated audio cassettes has just four Hindi ones on its list.

Singapore's pirates

Elsewhere, the piracy capital of the world - Singapore - is no more. The unauthorised copying of music, films, and books is being dealt with stiff penalties. The legislation took effect at the end of January.

"We're looking at the end of piracy in Singapore," said an official of the International Federation of Phonogram and Videogram Producers (IFPV). However, Singapore's piracy industry has not gone out without a fuss. Computer software shops were jammed with customers taking advantage of the last, safe opportunity to purchase pirate software at prices just above those for the computer diskettes on to which they are

Weston equity issue

Weston Components Ltd, which was set up in 1982 at Dharuhere, Haryana for the manufacture of colour TVs, carbon film resistors, and audio magnetic tapes, plans to diversify.

Since pre-recorded cassettes account for the majority of the sales of audio cassettes in the country, the company is diversifying into the manufacture of pre-recorded cassettes with an installed capacity of 60 lakh cassettes per annum. The company has imported a computerised integrated plant for this purpose. Being a leading manufacturer of audio magnetic tapes, the company will be self-sufficient in the basic tape, the main component in audio cassettes.

With a view to generating capital cost and working capital margins, the company will enter the capital market, with a public issue of 17.50 lakh shares of Rs 10 each for cash at par, on April 8.

The company plans to commence production by June 1987 and, with a nation-wide network of dealers, it will not face any difficulty in marketing the product. The product has export potential too.

The company has a good track record as its turnover rose from Rs 47.27 lakh in 1983 to Rs 992.27 in 1985-86.



Prem Ramchandani seems all set to launch the music operations of Weston. His career in the music world began as a singer in 1957. He was one of the earliest singers to be featured on Indian TV. Sweet Melody, the popular music shop in Bombay belonged to him until he sold the shop to produce ghazal and bhajan albums for CBS. Later he joined Jyoti Records and launched its music operations. However, Jyoti Records soon opted out of the music business.

Prem has taken charge of Weston's music operations right from the outset, and beginning June, the first crop of titles will be released.

GRAMCO video?

The Gramophone Company of India Limited (GRAMCO) has, following the take-over of its management by R P Goenka, dropped the project to manufacture audio tapes. It was felt that by producing audio tape alone, the proposed Rs 4.5 crore project could not be made viable.

What the company intends to do now is to set up a project with facilities to produce both audio and video tapes. The revised project, however, is still very much at the drawing board stage and the company was trying to identify a collaborator which could supply the state of the art technology of tape coating and slitting. This revised project, because of the greater scope of production, will entail a higher investment than the Rs 4.5 crore envisaged for merely the audio tape plant.

GRAMCO remains deep in the red with losses during the 18-month period ending September 1986 amounting to Rs 8.10 crore, with the accumulated deficit now Rs 20.51 crore. But since the new management took over in September 1985, the operational efficiencies in manufacturing, marketing, and distribution have improved.

One example of the change in the organisation is that the production of pre-recorded cassettes, in a couple of months, would be stepped up to 10 lakh units a month, against 2.5 lakh units a month in the latter part of 1985. The company's mainstay being music, all resources are being mobilised to optimise production of cassettes and discs.

Unlike in the past, GRAMCO presently makes all the cassettes that it sells in the market. The company continues to nurse a large unutilised capacity since it has facilities to issue 42,000 cassettes a day. Sixty-six per cent of the plastic components which go into cassettes is now made by the company itself, resulting in savings and greater control over the quality of production.

The company's endeavour of making the best use of its assets and manpower was meeting with success. For example,

copied.

On the other hand, the market for pirate music tapes has declined steadily for months as producers and retailers cleared their stocks of merchandise that now land them fines ranging between S\$10,000 and S\$100,000 and/or five years in prison. They also stand to lose the expensive recording equipment used to transcribe tapes.

Some problems in an earlier draft of the bill were removed late last year and this has considerably eased the burden of proof on copyright holders. Plaintiffs need only show that a defendant "ought reasonably to know" that copyrights had been infringed.

Pirate music cassettes in

Singapore accounted for about 90 per cent of the local market just two years ago. More than 120 million tapes were exported in 1981. The export market, however, declined sharply – both in quantity and quality – as Indonesia took over this industry. Sales of pirated music now account for less than 30 per cent of the local market. This should decline quickly, although some loopholes remain.

S Jayakumar, Singapore's Minister for Law, told Parliament that the legislation would ease friction with the US and other major trading partners. He also said that copyright protection would spur the development of Singapore's publishing and computer software industries.

NEWS

the printing shop, which virtually was not doing anything in 1985, is today making full use of its capacity.

GRAMCO, like other producers of pre-recorded music, continues to suffer from large-scale piracy of audio cassettes. While the market for cassettes in the country is anywhere between 150 million and 200 million units a year, the share of the organised sector is, at most, ten per cent. Fortunately, the anti-piracy campaign has gained momentum and GRAMCO is hopeful that piracy in audio cassettes will be substantially contained in the next twelve months.

The market for gramophone records was progressively declining since 1982 as more and more people, all over the country, were listening to taped music for convenience and economy. No more than 350 of 1,700 dealers of GRAMCO are today doing business in records.

GRAMCO, which could mobilise just about Rs 6 crore against the targeted Rs 10 crore from the equity-linked-debentures issue in June 1986, continues to face shortage of working capital. The issue, according to it, did not fare well as the stock market started facing rough weather around the middle of last year. The company is now looking for other funding facilities.

Very soon GRAMCO will make a re-entry into the consumer electronic products market with two models of advanced cassette deck-cum-tuners. Welcome back!

Video duplication

Image Video Pvt Ltd which is owned and managed by the Sek-saria family, who were earlier associated with Famous Lab and Studios, are in the process of establishing a duplication facility housing 300 VCRs. This huge set-up is entirely for captive use by Star Video, which expects to duplicate 25,000 video cassettes of each Hindi film being released.

Radhka Leasing Pvt Ltd, which is presently duplicating for Esquire, Hiba, NFDC, and Films Division among others, is setting



QUEEN OF PLAYBACK: Over the last 40 years, Lata Mangeshkar has sung playback for music directors, from Khemchand Prakash, Shyam Sunder, Anil Biswas to Shankar-Jaikishan and Laxmikant-Pyarelal. Her career took off with the superhits 'Majboor', 'Andaaz', 'Barsaat' and 'Badi Bahen'. She must have lost track of the awards and national honours, doctorates and titles that have been showered on her.

HMV recently felicitated her on completion of 40 years of playback singing. Seen here on the occasion, flanked by Mrs Goenka and Mr R P Goenka at Hotel Oberoi Towers, Bombay. (see Hymn & Harmony, page 38).

up another 200 VCR facility in Bombay, in addition to the present 80 VCR facility in operation.

Black Box, manufacturers of blank video cassettes, is also in the midst of setting up a 100 VCR unit, in order to offer a complete service.

Another entrepreneur recently returned from Dubai, Mr Sood, is also engaged in setting up a 50 VCR unit.

Demand at present is very high, as most of the Madras orders are being executed in Bombay. Most of the professional duplicating units in operation use home VCR models. Radhka plans to import professional quality VCRs for its new 200 VCR unit. The professional models are equipped with a sturdier mechanism and specially designed to facilitate easy access for service and repairs.

With the growth in the number of new companies marketing pre-recorded videos, there will be many more new duplication units coming up with better facilities to offer.

NFDC video delayed

NFDC has set a precedent by entering the foreign films market. Till recently, the Indian video companies were not clear on government policy for foreign films. Now the Indian companies can surely go ahead and tie up

with major foreign video labels and enter the market. On no account can the government arbitrarily monopolise this sector, as the primary question of policy has been settled. That is, the government finds enough reason to allow foreign exchange out for English language film video rights.

NFDC launched with much fanfare the non-starter 'Gandhi' which, incidentally, has still not been delivered to the dealers. Also, 'Gandhi' does not feature in the first lot of releases.

After the massive press campaign, dealers were eagerly awaiting stocks, as sufficient demand was created. However, it was decided not to go into production, as in a reversal of policy, NFDC decided to include advertisements. Plans are to release two titles a week, and eight titles a month starting from this month.

Video King, NFDC's distributor for Bombay, is appointing dealers against a deposit of Rs 1,000.

Meanwhile, before delivery of stocks, over 60 dealers were recently raided by the corporation's officials along with the policy.

Anil Pandit, Marketing Manager of NFDC video, told **Playback And Fast Forward**: "There is no truth in the rumour that the libraries are being forced to stock

NFDC cassettes. In fact, NFDC has nothing to do with the video libraries. Video King, our distributors, are responsible." Clarifying NFDC's position further, Pandit says: "All foreign films with the video libraries are pirate products. We will continue our raids, and seize stocks of even those films which do not feature in our catalogue. In our recent raids we have prosecuted seven individuals and seized cassettes, contrary to reports appearing in the press."

Pandit refutes vehemently the rumour that those video libraries which become dealers of Video King would not be raided by NFDC. "This is not possible; even if we don't, any individual or other company can carry out the raids with the support of the police. All foreign films other than NFDC's are illegal in the country."

'Yaadon Ki Manzil'

Gramco had launched its 'Yaadon Ki Manzil' scheme with March 7 as the last date of subscription. This date was later extended by two weeks.

The company had plans to accept subscription for upto

2,00,000 sets only. "Complying with a larger figure would involve a lot of delay," explains marketing manager Sujit Kumar. "We want the subscribers to receive the sets without a long waiting period."

The extension of the scheme probably indicates that the 2,00,000 target was not achieved. One reason could be the long period – 1936 to 1956 – covered by this 12-cassette set. A collection of songs ranging over a 50-year period is not likely to appeal to the ordinary listener, who would ultimately be paying for music he does not really want to hear.

Mathur remains

The Supreme Court recently upheld the appointment of Suresh Mathur as Director-General of All India Radio. Justices M P Thakkar and B C Ray thereby set aside a judgement of the Central Administrative Tribunal which had held that Mathur was not qualified for being appointed by transfer on deputation to the post of Director-General.

The Court said the Tribunal was in error in taking the view

that the extension of Mathur's appointment was invalid since he was fully qualified having 29 years of administrative experience and had held several senior positions.

The fact that he had also worked as Joint Secretary in the Information and Broadcasting Ministry coupled with his other experience would satisfy the requirement of the eligibility criteria for being appointed to the post, the Court said.

The Court held that A R Shinde, who had challenged the appointment, had now become eligible for promotion if he is otherwise found suitable and his case could be considered on the expiry for Mathur's tenure on March 30.

Another Anup winner

The music industry is witnessing the biggest ever launch of a bhajan product. 'Bhajan Rath' is the 20th bhajan album of Anup Jalota's. Past sales of Anup's bhajan products must have convinced the management at MIL to launch the latest double cassette set, with nationwide advertising and press publicity.

Ghazals and bhajans are the forte of this label. The company has been successful in promoting Anup as a ghazal artist from its Khazana platform. On a similar pattern Bhajan Yatra was first organised in 1984. Anup's performance, both on the commercial circuit, and on the Bhajan Yatra platform, slowly created the bhajan image much more strongly. His performances at the Hare Rama Hare Krishna stage, as a devotee, also cemented his image in favour of bhajans.

The stupendous success of 'Bhajan Sandhya', which was a double cassette set, has convinced the A&R team at Music India that despite the recent release of 'Shohrat' – a double cassette ghazal set – sales of 'Bhajan Rath' would not be affected.

Over 60,000 sets have been sold, which qualifies the album set for platinum status.

The album, of course, marks another gold for Anup – his 57th,



OPERA ON SKATES: D&PG Productions presented Andrew Weber's musical, 'Starlight Express' in Bangalore recently. The musical, which explores the whole gamut of popular music forms with roller-skating sequences, was directed by Judith Roby Bidapa. The singing was by Dheena Chandra Dhas, Denise Bartley, Peter Fernandez and other vocalists of Bangalore, and background orchestration recorded by Roger Drago.

to be precise. The affair between Anup Jalota and MIL grows stronger with every passing year and every successful album.

Pankaj 'Live'

Music India has launched its new Quad Series four-cassette pack. Spear-heading the series is 'The Best Of Pankaj Udhass Live'.

'The Best Of Pankaj Udhass Live' is a four-cassette pack which guarantees listeners 3 hours and 45 minutes of live entertainment, concert style. The set contains 20 titles that span the singer's prolific career, including four new ghazals. The selection of his best hits have been freshly recorded in stereo. Also recorded specially for the set are some 'doha', 'qatah' and 'sher' which have never appeared on record or tape before.

TV earnings

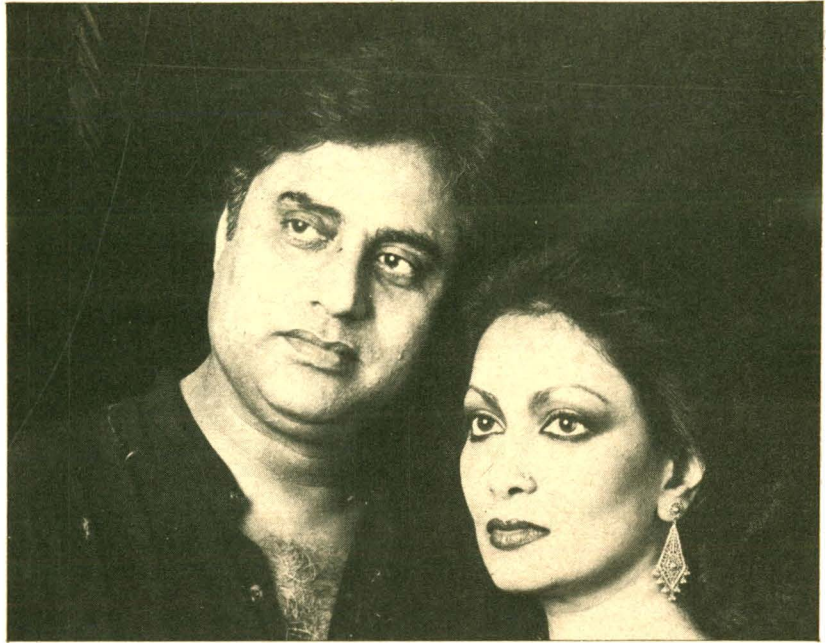
The year 1986 was a landmark for TV advertising in India, with the volume touching the Rs 100-crore mark, according to a survey which says that commercials have become a money spinner for Doordarshan.

With the proposed increase in the tariff and reclassification of timings from March, TV advertising in 1987 is expected to be about Rs 200 crore, according to the study by Operations Research Group [ORG], a research body that has been monitoring and analysing the pattern of advertising on a continuing basis for all TV centres.

The increase in the advertising pattern during local programmes is much higher than during the national network and "Doordarshan continues to be a proliferator of consumerism in the country with more than a quarter of all commercials being on toiletries, washing materials, packaged foods, cosmetics and textiles," says the ORG study.

While the overall growth of TV advertising in 1986 was 57 per cent, the extent of advertising from Calcutta and Madras TV centres was more than double. "But there are no takers for the second channels of Delhi and Bombay TV centres."

The survey noted that spot advertisements increased by



Jagjit and Chitra Singh

126 per cent in 1986 indicating that a lot more number of smaller advertisers are now availing of TV.

One fifth of the increase in TV advertising in 1986 has come from six large national companies, who together account for one-fourth of all TV advertising in the country, the study said.

New label

A new music company, Musicom, was launched in Calcutta early February, with the release of a cassette 'Yaadon Ki Tanhai'. This is a cassette of non-film pop songs in Hindi. The music is composed by Chandan Roy Chowdhury and the lyrics are by Hridayesh Pandey. The songs are rendered by Usha Uthup and some upcoming artistes, including the composer himself. A 'lucky' coupon is being given with each cassette.

Musicom is owned by Robeen Ghose and Associates Pvt Ltd.

HIBA raid

Hiba's Anti-Video Piracy Cell struck at Thakkar Grain and Provision Stores recently in Bandra, Bombay. Pirated cassettes of its film 'Sone Ka Pinjra' were retrieved. Atul Praji Thakkar, owner of the library, was arrested and later released on a bail of Rs 2,000.

Ban lifted

Jagjit-Chitra fans can now look forward to hearing their favourite ghazal singers on air. The duo who had been banned on AIR, ever since their performance in South Africa, are back on the list of approved singers.

A similar ban on ghazal singers Nina and Rajendra Mehta has also been removed.

During the ban, nearly all singers with the name 'Jagjit' suffered. Even one Jagjit Kaur had her songs dropped from all programmes.

The ban was effective for Doordarshan too, and both couples are likely to feature on TV soon.

Lahari release

The music cassette of Sree Amman Creations' 'Enga Chinna Rasa' [Tamil], brought out by Lahari, was released at a function at Adyar Park Hotel, Madras. V A K Ranga Rao received the first cassette and record from the concern.

According to Lahari chief Raghuvir Oleti, this Bhagyaraj-directed Tamil film cassette is the sixth in the series of song cassettes from Tamil films brought out by them.

Music is by Shankar and Ganesh.

MUSICAL ROUND-UP

Playback And Fast Forward keeps a track of the Artistes, Recordings and Releases in the world of music.

CBS

Salma Agha is back on the CBS label, this time with a collection of eight ghazals and geets, 'Ek Baar Milo Humse'. The tunes are by A Bobby, Pakistani music maestro. Other recent ghazal releases are Anuj Kappu and Savita Sethi's 'Khwabon Mein Koi Aaye' with music by Anuj Kappu and Nandi Duggal's 'Gile Shikve', a collection of ghazal and geet with music by Nandi Duggal himself.

* * *

- To commemorate Laxmikant-Pyarelal's completion of 25 years in the film industry, CBS is bringing out a double cassette featuring a live recording of a concert held at the Royal Albert Hall, London. Hit songs from films such as 'Dosti', 'Hero', 'Ek Duje Ke Liye', 'Daag', 'Do Raaste' feature in this collection.

* * *

- Ghazal singer Nirmal Udhas recently signed an exclusive three-year contract with CBS. To be released shortly is his LP 'Fankaar', a collection of eight new ghazals, written by Saeed Rahi, Zafar Gorakhpuri, Hasrat Jaipuri and others.

* * *

- Also signed up by CBS recently are K Balajee, noted producer from the South, and Sushma Shreshtha.

* * *

HMV

Shekhar and Kalyan Sen, who scored the music for Udit Narayan's 'Bhajan Vatika', recorded their own bhajans at 'Bhajan Sandhya', a programme held at HMV's Bombay studio recently. The bhajans are sung by Shekhar while Kalyan accompanies him on the tabla. The live recording of

this concert will be released soon.

* * *

- Another upcoming HMV artiste Nitin Mukesh is busy with "a special project" – the recording of Sunderkand, under the supervision of Pandit Narendra Sharma and Professor Chandrashekhar Pande. The music is by the new composer duo Shekhar-Kalyan.

* * *

- The ghazal duo Ahmed and Mohammed Hussain performed to the press in Bombay, at the release function of their album 'Izhaar', their second ghazal album with HMV.

* * *

- HMV continues rewinding into the past; this time with Telugu film soundtracks. Sponsored by Prasad Brothers of Chandamama Publications, the label has come out with a complete version of early '50s hits 'Shavukar', 'Missama' and 'Mallewari', along with a compilation, 'Alanati Andalu', of songs from 1943 to 1959. A compilation of P Bhanumati's songs is also on the cards.

* * *

MIL

Amitabh Bachchan's fans will be pleasantly surprised to know that their superstar will soon be recording on MIL's new Quad Series. Also to be featured in this series are Anup Jalota, classical instrumentalists Ravi Shankar, Amjad Ali Khan, L Subramaniam and Ram Narayan and vocalists Shobha Gurtu and Begum Akhtar.

* * *

- A fresh crop of ghazal albums is just round the corner.

Pamela Singh has completed her next ghazal album featuring seven ghazals by Nizamuddin Nizam, Saeed Rahi and Kafil Ahmedabadi, with music by Mohan Singh, Anup Jalota and Pervez Mehdi.

* * *

- Chandan Dass has recorded an album of six ghazals. The lyricists are Rifat Sarosh, Ibraheem Ashk, Nida Fazli, Yamini Dass. One tune is composed by K Pannalal, the others by Chandan.

* * *

- Harendra Khurana follows up his earlier 'Intezaar' with a recently recorded album (yet to be titled). The seven ghazals are by Zafar Gorakhpuri and others, music composition by Harendra himself.

* * *

- Ashok Khosla has been working on his next big release, recording 12 ghazals.

* * *

- Roop Kumar's next album from MIL is to feature six ghazals. While compositions are by Roop Kumar Rothod, the arrangements are by Y S Moolky. Lyrics are by Nizamuddin Nizam, Ibraheem Ashk, Sabir Jalalabadi, Subah Jain 'Ajal' and Murad Lucknowi.

* * *

- Sonali Jalota has also completed recording several ghazals. The lyrics are by Mehboob Kheaja, Nizamuddin Nizam and traditional. The compositions are by Ghulam Ali, Anup Jalota and Sonali herself.

* * *

- Shobha Gurtu has recorded three albums featuring Raga

NEWS

Bhairavi, dadra and thumri. The lyrics are traditional, set to music by Shobha herself.

* * *

- While many new ghazal albums are to be released in the near future, MIL brought out two recently – 'Saqia', Arun Date's first ghazal recording with the label and 'Dard Aur Ghazal', Ram Jalota's maiden ghazal album.

'Saqia' features eight ghazals by Qaiser-ul-Jafir, Hasrat Jaipuri, Jigar Moradebadi, Nida Fazli and Namahum, with music by K Mahavir, Anwar Hussain and Ravi Date. The lyrics of 'Dard Aur Ghazal' are by Sagar Azmi, Shahab, Kiran Lucknovi and Shafaq Shah Chishti. Ram has composed the music himself, except for one track composed by Momin Khan.

* * *

- Three albums doing well in the Punjabi market are the Alaap group's albums 'With Love From Alaap' (a double-cassette set) 'Dance With Alaap' and 'Teri Chunni De Sitare'. The company also claims good sales for other Punjabi repertoire such as Anup Jalota's 'Nashe Diye Band Botley', Amit Khanna's recently released 'Raunak Punjab Di', Mahendra Kapoor's 'Bhabhi Gal Na Kari' and 'Giddhe'ch' by the group Pancham.

* * *

- Pradyumna Sharma's 'Krishna Leela' was brought out recently. The album contains six bhajans by Maya Govind, Subhash Jain 'Ajal', Surdas and Raajesh Johri. The music is by Anup Jalota and Pradyumna himself.

* * *

Venus

The company has followed up its 'Aag Hi Aag' and 'Naam-O-Nishan' two-in-one campaigns with 'Parivaar'. It has released this film soundtrack as a solo album

and also in combination with seven other films, including 'Aag Hi Aag', 'Mera Lahoo' and 'Naam-O-Nishan'. Interestingly another 'Parivaar' combination features 'Mithun Hits'.

* * *

- As for its regional repertoire, Venus has come up with two Bhojpuri films 'Sajanwa Bairi Bhaile Hamar' and 'Tulsi Sohe Hamar Aangana' and a Bengali film combination 'Raja/Harano Nupur'. Its Marathi releases include 'Gadbad Ghotala' featuring songs and dialogues from the film and folk songs 'Maharashtra Lok Dhara' (Volumes 2 and 3).

* * *

- Other Venus releases represent a mixed bag – a Hindi devotional album 'Hari Nam Sumar' sung by Nanik Chawla; a pop album 'Dance with Me' by the City Villagers and a pop disco instrumental 'Pop Disco Hits'.

Prakash

Prakash of Calcutta has just released the original soundtrack of the Bengali film 'Svarna Mrigaya'. This ambitious project has music by Prabir Majumdar and the songs are penned by Prabodh Ghosh. All the leading Bengali singers have lent their voices for this lavishly-produced movie – Manna Dey, Arati Mukherjee, Arundhati Holme Chowdhury, Anup Ghosal, Haimanti Shukla, Banashree Sengupta, Tarun Bandhopadhyay. Tumi sundar tumi nirmal, 'Ei neel pahare' and 'Amar duchokhe' are sure-fire hits. 'Svarna Mrigaya' is slated for release in May/June.

* * *

- 'Edener Moena' is the name of the two-cassette pack that Prakash is releasing soon. This features a collection of 20 delightful 'Koutuk geeti' (parody songs) with comic versions of some all-time Bengali hits. Songs from the Hindi films 'Jungle', 'Bobby', 'Sanjog' and 'Ram Teri

Ganga Maili' have also been parodied.

* * *

T Series

Super Cassettes has launched on its T Series label a new series of compilation albums, which feature four films on a single cassette. Says Raj of Super Cassettes "Just to stay ahead of the rest, we started the two-in-one style. Moreover, as we have the maximum number of Hindi films, it's easier for us to offer the customer the best tracks of four films." One of the five initial releases comprises versions from four hit soundtracks, namely, 'Karma', 'Naam', 'Ram Teri Ganga Maili' and 'Jaal'. "Sales are very good," says Raj.

* * *

- Nandini and Hari Om Sharan's 'Bhajan Deepanjali', a 'Live In Concert' programming, is out in a second volume.

* * *

- 'Hawalaat' featuring tracks from Asha, Kishore, Mohd Aziz, Rishi Kapoor, and Shailendra Singh, with Annu Malik's music, is the latest soundtrack from T Series. Combined with 'Majaal', 'Sindoor', 'Hiraasat', 'Nazrana', 'Nache Mayuri', 'Loha' and the version track of 'Naam', it is also available with 'Sansar' (released in 10 combinations) which has Laxmikant-Pyarelal's music, and is his latest soundtrack on this label.


* * *

- Incidentally, the 'Naam' version recording has been combined with most of the original Hindi film soundtracks with T Series.

* * *

- Eighty-six combination titles were released by T Series last month, mainly exploiting 'Soorma Bhopali', 'Hawalaat', 'Sansar', 'Sindoor' and 'Naam'; Bhojpuri films also featured in the combinations.

* * *



●
**Shamma Jalaye
Rakhna is my best
so far.**

●
MITALEE MUKHERJEE

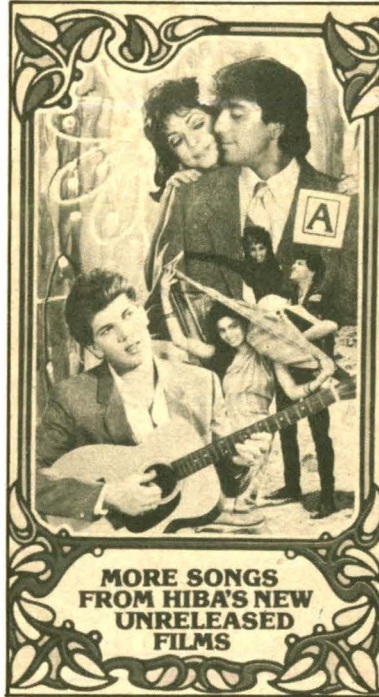
**Mitalee's other hits:
Saahil, Sharmate
Sharmate, Aap Ke Naam,
Tauba Tauba.**

NEWS

Unique video anthology

Hiba Video's anthology of song and dance sequence is, in a single phrase, charming and refreshing. The only regret is that this 'Chitrahaar'-like 'potpourri' is, like the TV programme, only 39 minutes long.

Two personalities that feature prominently in five of the six numbers are Neeta Puri and Aditya Pancholi. And they most certainly are a welcome newcomer-duo. For one, it is a pleasure to see a genuinely slim and curvaceous Neeta gyrate sensuously to an O P Nayyar like number 'Rukh Jaon Jahan' (sung equally sensuously by Dilraj Kaur from 'Sone Ka Pinjra'). Then again this New York bred girl can drop her trinkets and tinsel and turn out a convincing 'gaon ki gori'. Look for the two songs in 'Shahadat'. Neeta has figure, feel and versatility for both the occidental and Indian heroine. Aditya Pancholi, in my opinion, is the most attractive and adequately gifted new star in the entertainment world. That he will be a potential threat to dumb-



stars like Sunny and Jackie, once the film industry recognises the merit in this lad, is apparent when you see him swing easily from a

reserved hero in 'Shahadat' to a persuasive crooner-lover in 'Khatarnak Iraade'.

Particularly attractive is the world of Kirti Anuraag who has composed tunes of vast diversity and commendable melodic line. The line-up of playback talent is impressive too: Anuradha Paudwal, Kavita Krishnamurthy, Alisha Chinai, Usha Timothy and Suresh Wadkar. Suresh's rendering of Tujhko Main Chand Kahoon' has the hit parade quality (Aditya performs particularly well with long 90 second shots covering an entire 'antra').

Of course, one can nit pick if one has to. The programme begins disappointingly with a disco number that features a tree trunk-thighed dancer - the least impressive item. There are minor continuity lapses and the chorus line leaves much to be desired. Then again, none of the credits are mentioned either at the end or on the cassette sleeve, which is irritating.

A welcome surprise is Sunjay Dutt's guest appearance. As Sabira Merchant drools over him in true 40-carat fashion singing 'Kitna

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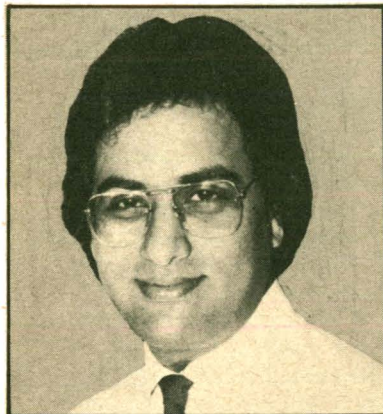
NEWS

Wonderful Hain Sunday', Sunjay looks disarmingly sweet and attractive, patiently bearing up the reckless 'woman handling' that he is subjected to.

All in all, a very entertaining show, a soothing experience to the eye (lovely photography) and a pleasing sensation to the ear.

Talat & Kalpana

Efforts at a patch-up between noted ghazal singer, Talat Aziz, and his wife, the high-profile ex-



model, Kalpana alias Devika Jhawer, have failed. The divorce petition filed by Talat came up for hearing before the city civil court recently.

The handsome Talat, whose career graph is beginning to look up, had married Devika, who is related to the family of a top business group of the country, in 1979. They had met each other through a common friend and it was a case of love-at-first-sight. They got married under the Special Marriages Act.

Their relationship, however, began to sour and all kinds of allegations were hurled at each other. Efforts by friends to effect a compromise failed. But apparently the matter had come to such a pass that no solution could be found.

Talent search

Young and talented artistes from all over the country will now have an opportunity to learn vocal and instrumental music from the famous music director Kalyanji.

Aspirants from all over India will be screened through a music test to be conducted at Bombay by the Priyadarshini Academy,

which will provide financial help and accommodation to a few selected artistes.

Kalyanji has been a talent spotter in his career spanning four decades. Among his famous discoveries are playback singers Anuradha Paudwal, Sapna Mukherjee, Hemlata, Kanchan and Kamal Barot.

'Humiliating

Ustad Imrat Khan, the celebrated exponent of sitar and surbahar, recently accused the regional passport authorities in Calcutta of harassing and humiliating his son Vajahat Khan. Three soldout concerts in Bangladesh had to be cancelled because the passports were not renewed on time. Vajahat Khan claimed that though the Khans enjoyed immigration immunity, their passports had been stamped 'Immigration check required'. A disgusted Ustad Imrat Khan added, "What is the use of spending crores of rupees on the festivals of India if the upholders of the classical tradition cannot be given due respect?"

Sangeetha's devotionals

Sangeetha's latest card of releases is punctuated by an exciting crop of devotionals. Heading the list is veteran T M Soundarajan who makes his debut on this label with a cassette in praise of Lord Muruga. 'Kanda Gaanam' has Srimurali tuning Parimala Devi's lyrics through tracks like 'Neela Mayil', 'Kandan Mugame' and 'Muruga Undhan'.

Meanwhile, Vani Jairam accounts for the very first Tamil devotional on Lord Krishna on this label - 'Gokula Gaanam'. Music here is by maestro L Krishnan and lyrics penned by Nandhimangalam Imayavaramban. Vani has a simultaneous Malayalam release as well, 'Chilamboli', again with Krishnan's music. Lyrics are by C S Nair. This is her eighth cassette on this label.

Making a record 95th appearance on Sangeetha is Dr M Balamuralikrishna with a batch of classical songs like 'Vandhe Sree', 'Sringeri Nilaye' and 'Bha-

vya Muruthy' on Shringeri Sharda. The cassette 'Shringeri Sharade' with Y K Shrikanthiah's lyrics marks the highest number of releases by an individual artiste on an individual label!

P Susheela celebrates Shivaratri this year with 'Om Namashivaya', a Telugu cassette with music by A A Raj and lyrics from Dr V Saikrishna Yachendra. Like all the other Sangeetha releases mentioned, this programme, too, has been recorded and mixed down at Vijay Stereophonic Sound Studio, Madras.

AIDS battle

Superstars Elton John and George Michael are joining forces to fight AIDS.

They will top the bill at a glittering concert aimed at raising funds to combat the killer virus. Elton has also asked old pals Rod Stewart and David Bowie to appear in the show at London's Wembley Arena on April 1.

It will be the highlight of International AIDS week.

Elton's performance will be his first since a throat operation in Australia six weeks ago.

Lenten music

CBS has scheduled a series of five cassettes in the four South Indian languages, the last to be released before Easter.

The programmes have all been produced by V Rajan with music by Prem Kumar. They feature tracks by well known playback singers Jolly Abraham, Bangalore, Latha, Rajkumar Bharathi, Kalyani Menon, Chaya and Nallini - all of whom have been recorded at Bangalore under the auspices of Fr Baliah.

The titles to look out for: 'Kuzhandai Yesu' and 'Iraivah Arul' (Tamil), 'Saranalayam' (Telugu), 'Sharanalaya' (Kannada), and 'Saranalayam' (Tamil).

Meanwhile, CBS has just added to its cards another Malayalam release of Christian devotionals due for an April release. Following on the heels of its last Malayalam success with 'Ragageethi', the company has signed on that programme's star Ashalatha to sing on the 11 tracks here - which include four duets with Marcose.

Titled 'Hridayaragam', this 60 minute long programme features A S Francis.

'From Dubai With Love'

Chris Perry, the first to make a Konkani record on HMV, has released his latest Konkani album entitled 'From Dubai With Love'. This album consists of nine songs sung by Succurine, Betty Vaz, Clare besides Chris Perry himself for the first time in the history of Konkani music. It features modernised Goan Mando, Dekhni and Kunnbi songs, besides the usual popular Goan solos and duets.

His earlier albums 'Carnival In Gao' and 'Konkani Disco '82', were among the top selling albums in Konkani.

Menuhin honoured

Violinist Yehudi Menuhin (70) was appointed to the Order of Merit by Queen Elizabeth II of England. An honorary knight of the British Empire, Menuhin is also a member of the French Legion d'Honneur, holder of the Nehru Award for International Understanding, the City of Jerusalem Medal, among other honours.

Bihari passes away

Film lyricist S H Bihari (65) died in Bombay on February 25, following a heart attack. Mr Bihari, who joined the film industry in 1947, had written songs for films like 'Shart' and 'Kashmir Ki Kali'. His latest film was 'Jawab Hum Denge'.

Calendar

May 12: Jaidev Film Sangeet Sammelan open to new singers, child artistes; Sur Singar Samsad; Rang Bhavan, Bombay.

May 12-17: 24th Acharya Brahaspati Sammelan; Hindi Drama, Guldas and Guldasta, Shab-e-Ghazal and folk songs; Sur-Singar Samsad; Rang Bhavan, Bombay.

May 23-30: 33rd Swami Haridas Sangeet Sammelan presenting top music and dance artistes, along with Sur-Mani Singar-Mani series of artistes; Sur-Singar Samsad; Birla Kreed Kendra, Bombay.

Deducting tax on royalties at source

From June 1, 1987, a new section 194-E of the Income-Tax Act comes into force. This section provides for deduction of tax at source from payments made by partnership firms and companies. (Payments made by individuals, proprietorship concerns and Hindu undivided families are not covered by the new section.) More specifically, it would cover the following:

Royalties: The rate of tax deduction at source is 20 per cent for payments by partnership firms and 25 per cent by companies. Tax would have to be deducted if payment of royalty exceeds Rs 5,000 in a year.

'Royalty' would include the royalty payments by music companies like HMV and Music India. Thus, the cheques for payment of royalties to producers from these music companies would now be for smaller amounts (after deduction of tax at source).

Royalties receivable from Doordarshan for telecast of feature films also come under this section, since it is specifically covered under the term 'royalty' and would hence entail tax deduction.

Fees for Professional Services: Tax (at 20 per cent by partnerships and 25 per cent by companies) would also have to be deducted at source from fees paid for professional services rendered. A list of professions have been notified by the Central Board of Direct Taxes, to which this section would also be applicable. Some of the professions are those of acting, direction, singing, art direction, etc.

Brokerage: Payment of brokerage by producers to agents would also entail deduction of tax at 20 per cent by partnerships and 25 per cent by companies, if the amount of brokerage exceeds Rs 5,000 in a year.

Time of Tax Deduction: This section provides that tax will be deducted at source in accordance with its provisions at the time of credit of such income to the account of the payee or at the time of payment thereof, whichever is earlier. Thus, music companies who credit royalties to producers (although payments to them are not made at the same time) will have to deduct tax at the time of

credit itself. Of course, credit for such tax deducted will be claimed by the persons concerned at the time of filing their income returns.

Extra Paperwork: A production concern (if it is a partnership firm or a company) will have to deduct tax at source (at the rate of 20 per cent or 25 per cent respectively) for a long list of persons: artistes, director, music director, writer, lyricist, singers, art director, etc.

Tax will have to be deducted if payment to these persons in a year from the same producer exceeds Rs 5,000. Thus, if one payment of Rs 10,000 is to be made to an actor, tax of Rs 2,000 (or Rs 2,500, if the production concern is a company) will have to be deducted by the producer and the balance Rs 8,000 (or Rs 7,500, as the case may be) will reach the payee (one who receives payment).

If no tax was deducted at source, the payee would have received Rs 2,000 (or Rs 2,500) extra. While the new provision reduces the amount received by the payee, it also places a heavier burden on the producer - deducting tax, depositing it in the Treasury, filling challans, issuing TDS certificates.

Less Royalty from Doordarshan: When Section 194-E comes into force, producers can hope to receive the following royalty from Doordarshan for telecast of their films on the national network (instead of the present Rs 5 lakhs, 4 lakhs and 3 lakhs respectively for A, B and C grade films).

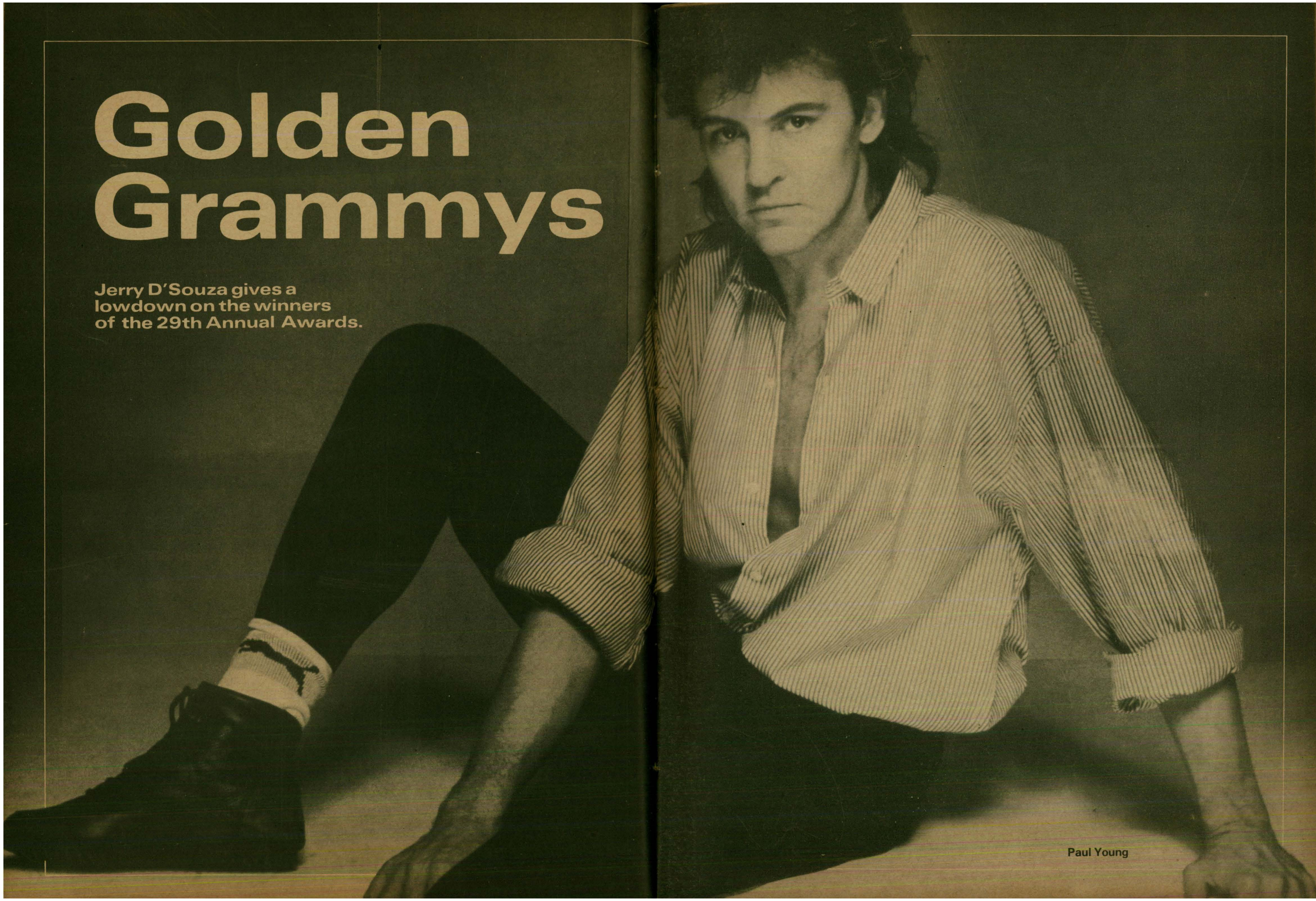
Grade A	Rs 4.00 lakhs
Grade B	Rs 3.20 lakhs
Grade C	Rs 2.40 lakhs

This would be so because tax at the rate of 20 per cent would then have to be deducted from royalties, which term includes "transfer of rights in respect of any copyright work including films for use in connection with television." (Explanation 2 below clause (vi) of Section 9(1) of the Income-tax Act, 1961).

The producers will, of course, be entitled to take credit for such tax at source when they file their income tax returns. If the tax payment is excess, the producers will have to claim refund of the excess amount.

Golden Grammys

Jerry D'Souza gives a lowdown on the winners of the 29th Annual Awards.



Paul Young

INTERNATIONAL MUSIC

In declaring the winners of the 29th Annual Grammy Awards, the National Academy of Recording Arts and Sciences (NARAS) showed both a sense of adventure and a spirit of conservatism. Mercifully, most of the major awards fell into the former category.

Paul Simon came out of his recording limbo to grab the Grammy for Album of The Year with 'Graceland'. It was his 15th Grammy and the third time he has won in the category. The title came after a visit to Elvis Presley's house, the songs from within the heart.

Simon came in for criticism when the UN placed a ban on him which they later lifted, all because he had used Black musicians in South Africa. It didn't matter that the racist government had nothing to do with the recording of the album, it didn't matter that he was giving Blacks an opportunity to play their music. All that the obscurantists saw was the black haze of apartheid. NARAS, thankfully, gave Simon the final say.

Peter Gabriel, who used African rhythm in 'So', one of the most striking and commercial albums of his solo career, was nominated for

four Grammys including three major ones in album, record and song of the year. He lost in all. And though there is a twinge of regret, the record of the year Grammy went to a strong contender, 'Higher Love' from Steve Winwood.

Winwood who was nominated for the first time, grabbed his second Grammy for Best Pop Vocal Performance, Male, for the same song. NARAS had till now turned a deaf ear to Winwood despite albums like 'Arc Of A Diver' and 'Talking Back To The Night'.

AIDS came to the rescue of Dionne Warwick and Friends who won Song of The Year with 'That's What Friends Are For' steamrolling 'Graceland', 'Higher Love' and Gabriel's 'Sledgehammer'. There was a bright side. Elton John, who was one of Warwick's friends, won his first Grammy when the song won as Best Pop Vocal by a duo or group. John has been nominated 14 times since 1970.

Other first time winners were old timers. Jerry Lee Lewis, Carl Perkins, Johnny Cash and Roy Orbison. It wasn't for Best Country performance by a duo or group with vocal for 'Class of 55'. It was for best spoken word recording for

'Interviews From The Class of 55 Recording Sessions' which also had Rick Nelson, Sam Philips and Chip Moman. The recording, a tribute to Elvis, was probably *the* factor that weighed heavily with NARAS.

Another sentimental vote was in favour of James Brown. 'Living In Africa' wasn't a great song, neither was it Brown's best. But it had brought him back into the limelight and he had been ignored when he was at his peak. What better way to make amends!

So it was with Tina Turner and her Grammy for best rock vocal performance, Female, for the song 'Back where you started' from the album 'Break Every Rule'. This is the third year in succession she has won in this category.

The male segment provided another surprise. Robert Palmer won his first award with 'Addicted To Love', knocking aside competition from John Fogerty, Billy Idol and Gabriel.

The doyen among female singers, Barbra Streisand, won for best vocal performance, Female, a triumph for her selection of songs that made up 'The Broadway Album'. There was trepidation



Kate Bush

INTERNATIONAL MUSIC

when Streisand mooted the project. She insisted she had a smash record and has now won two Grammys for it, the second with Peter Matz for 'Being Alive' in the best instrumental arrangement accompanying vocal category.

Anita Baker, who sings jazz, pop, soul and rhythm 'n' blues and could well be the next superstar, won her first Grammy for her album 'Rapture' scoring over Janet Jackson, Aretha Franklin, Chaka Khan and Patti La Belle.

Prince and the New Power Generation won in the duo group category with 'Kiss' pushing aside Sade.

COUNTRY MUSIC

In the country field, NARAS played safe voting for Ronnie Milsap over newcomer Randy Travis in the male vocal performance category and for Ricky Skaggs over New Grass Revival and Mark O'Connor in the instrumental area. The best female performance came from Reba McEntire, a stunning singer and deserving winner. The Judds whose album 'Rockin' With The Rhythm' met with poor response here, won two awards, Country vocal performance by a duo or group and Country Song Of The Year both for 'Grandpa'.

Jazz saw Miles Davis grab Instrumental Soloist honours with the pop oriented 'Tutu' while the group Grammy went to Wynton Marsalis for 'J Mood'. Marsalis refuses to compromise with fusion.

Bobby McFerrin won Best Vocal Performance, Male, for 'Round Midnight' the theme song of the film. McFerrin is an incredible performer using his voice to sing, scat, vocalese. Diane Schuur won her first with 'Timeless' for female vocalist.

Fusion plays it loud and clear and a separate category has now been instituted. The champs were David Sanborn and Bob James with 'Double Vision'.

And, finally for the Best New Group. Bruce Hornsby and The Range scored over simply Red, Glass Tiger, Nu Shooz and Timbuk 3.

In contrast, the British Phonographic Industry (BPI) awards were more sombre. Like the Canadian Junos, the BPI segregates awards between international and home stars,

thereby striking an equitable balance, and in certain circumstances, a fair one.

There are only 12 categories (the Grammy has 68) with votes coming in from all the record companies affiliated to the BPI. Each has one vote in a category. The initial votes are shortlisted to five finalists.

The Best International Solo Artist was Paul Simon. Justice was done to Peter Gabriel who won as Best British Male and whose video for 'Sledgehammer' was the Best Video. He was the only one to win two awards. Gabriel won over Phil Collins and got his award from Jonathan King who "discovered" Genesis.

The Best British Female singer was Kate Bush who has never endeared herself to America. Her

biggest success in the US was the top 40 'Hounds Of Love'. The eclectic dynamism of her songs is, far too British for the Americans to appreciate.

The Bangles beat A-Ha for Best International Group and Five Star, the sweet little family act whose album 'Silk and Steel' has been in the British top ten for months were Best British Group.

The Best British album? Dire Straits' 'Brothers In Arms'. Two million sold in the UK, a quarter million CDs. It was time for thanksgiving.

BEATLES ON CD

February spelt Beatlemania. Bhaskar Menon, Chairman and CEO of EMI Industries, worldwide, described the issue of the first four Beatles' CDs as a historic moment.



Barbra Streisand

INTERNATIONAL MUSIC

History would have taken place a little earlier if the question of royalty had been overcome. Now that it has, the CDs 'Please Me', 'A Hard Day's Night', 'Beatles For Sale', 'With The Beatles' have generated advance orders of 350,000 copies each, at a total value of 17 million dollars in the USA. Capitol Records feels that the order level is too low. The point weighing with retailers was the Springsteen live set which led to a substantial fall in profits because of competition.

In London, the HMV store on Oxford Street has placed cut outs of the Beatles equipment in its window attracting large crowds. Television stations are being supplied with clips from films both in the US and the UK.

Called a "snowball" campaign, there were two weeks of advertisements in the print media and a BBC radio show on February 28. Saturation point sought heavy sales of CD equipment. Tony Wadsworth of EMI proclaimed that many people had put off buying a CD player until the Beatles were released on Compact Disc. In the process, he's promoting sales of hardware as well. All the CDs have been issued in their original monaural sound. This leaves a few shortcomings, but EMI rightly feels that the originals should not be tarnished. The view is seconded by George Martin.

Martin calls fake stereo "the bane of his life" and feels that the 1962 - 1963 recordings done on 1/4 inch tape provided the natural sound of the Beatles.

Martin will oversee all Beatles CD releases at the instance of Menon. The next three will be 'Help', 'Rubber Soul' both of which have been re-mixed by Martin and 'Revolver' which he intends to leave untouched for the present. The eighth CD 'Sergeant Pepper' will be in its original stereo state.

PRINCE - IN SEARCH OF GLORY

Prince could regain his former glory. Close on the heels of his Grammy comes the acclaim for his new album 'Sign O' The Times' a double on which he uses different genres of music to effect. Rockabilly, pop, dance, rap and rhythm 'n' blues make strange bedfellows on one record but not,

apparently, where Prince is concerned.

Last year was a dismal one for 'His Purpleness'. 'Under The Cherry Moon' flopped at the box-office and the album 'Parade' failed to evoke much response from record buyers title song. His latest has generated interest on American radio, a sign that augurs well for the lad from Minneapolis.

Prince will face competition from Whitney Houston and Michael Jackson both of whom have impending albums. Jackson has done a Lionel Richie and his oft postponed follow-up to 'Thriller' is now expected in April.

Speculation surrounds Jackson's album. Like the first single will be a duet with Barbra Streisand. Or that it could be 'Bad'. The other track known to have

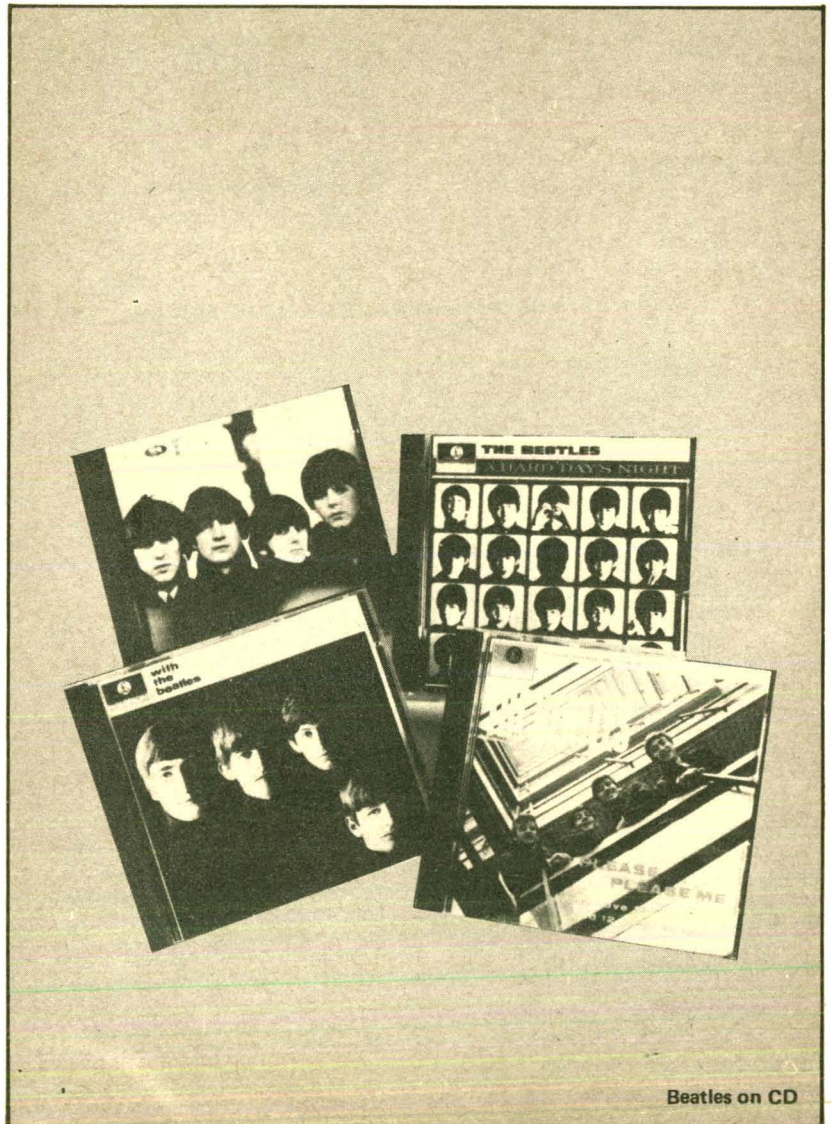
been laid by Jackson is 'Pyramid girl'. The rest have been kept a secret from the world.

Meanwhile, Pepsi Cola have postponed the TV commercials featuring Jackson. Did the 'Gloved One' have a hand in it? If the commercials are shown when the album is released, it will give the singer a lot of mileage. Keep the customer waiting and then unleash all you can. Nice philosophy.

"THE PARTY" FOR AIDS VICTIMS

Two days before International AIDS Day on April 3, Wembley Arena will be the scene of "The Party" a concert for AIDS victims. The title was coined to "dispel some of the gloom and doom that surrounds AIDS".

The stigma attached to the



Beatles on CD

INTERNATIONAL MUSIC

disease kept some big names off but those on the bill include Julian Cope, Hollywood Beyond, Ruby Turner and Womack and Womack. Topping the bill is George Michael who earlier sounded quite contemptuous of those who feared to perform.

Regretting their inability to participate due to "prior commitment" were Paul Young, Psychedelic Furs, Lloyd Cole and Stuart Adamson.

The National Association of Record Merchandisers (NARM) cited 'Whitney Houston' as the best selling album of 1986. As a consequence Houston came on top in two more categories, best selling black album and best selling album by a black female.

Bruce Springsteen was best selling male artist for 'Bruce Springsteen and The E Street Band Live 1975-1985' with Bon Jovi taking top honours for 'Slippery When Wet' as best selling album by a group. The record sold five million copies in five months. A deserving climb to the top for Jon Bon Jovi who once swept studios watching his favourite rock groups record.

Lionel Richie had the best selling album by a Black Male Artist in 'Dancing On The Ceiling' and Run-DMC the best selling album by a black group in 'Raising Hell'.

Alabama had the best selling country album sixth year in a row. This time it was 'Greatest Hits'. In the male category was Randy Travis and 'Storms Of Life', in the female Reba McEntire and 'Whoever's' in New England.

The awards are based on actual sales and are a more accurate gauge of a record's popularity.

Reviews

Bridge Over Troubled Water
Simon & Garfunkel
CBS 4CX - 10144

CBS had done well in issuing this long unavailable classic. The title tune is one of the greatest love songs written, testimony to Simon's ability to shade emotion with subtle power. The Boxer carries the powered punch of failure and frustration. But life has its lighter moments and the duo lend sparkle to 'Cecilia' and even 'Bye Bye Love'. Brilliant is the word for this 1970 Grammy Winner.

Like A Rock
Bob Seger
HMV PT 12398

Seger rides across the heartland of America, feels the pulse, absorbs the experience and brings it out in song. Each is crafted carefully. He uses a pounding rhythm to drive home the dangers of drugs on 'American Storm', an uppity beat for a love lost on 'The Aftermath' and a catchy melodic phrase for the travails of an early marriage on 'The Ring'. Through it all Seger crooks a finger and says, "listen"

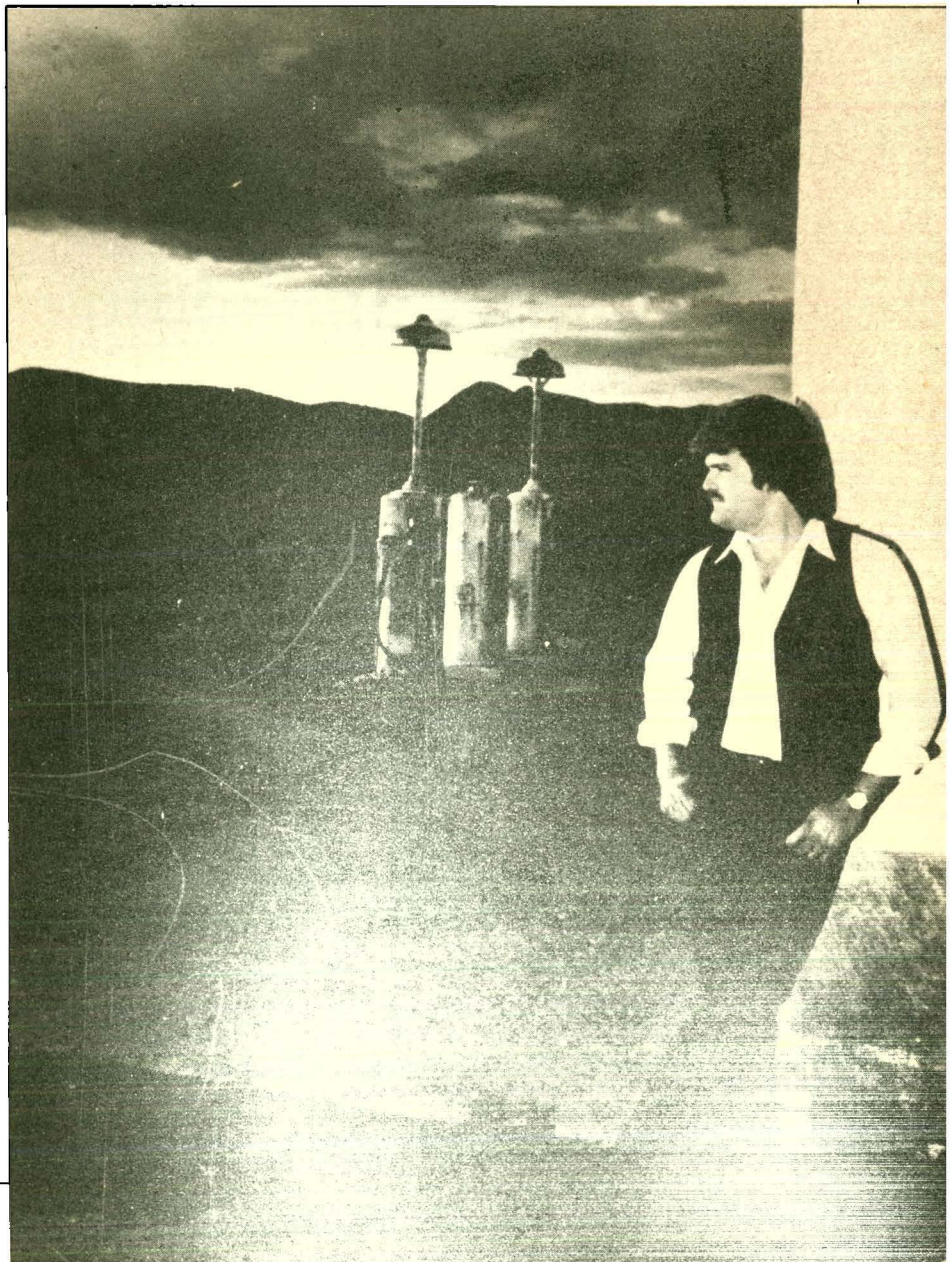
Love Zone
Billy Ocean
CBS 10275

Ocean who catapulted into the spotlight with 'Suddenly' continues to maintain a sharp rhythm 'n' blues

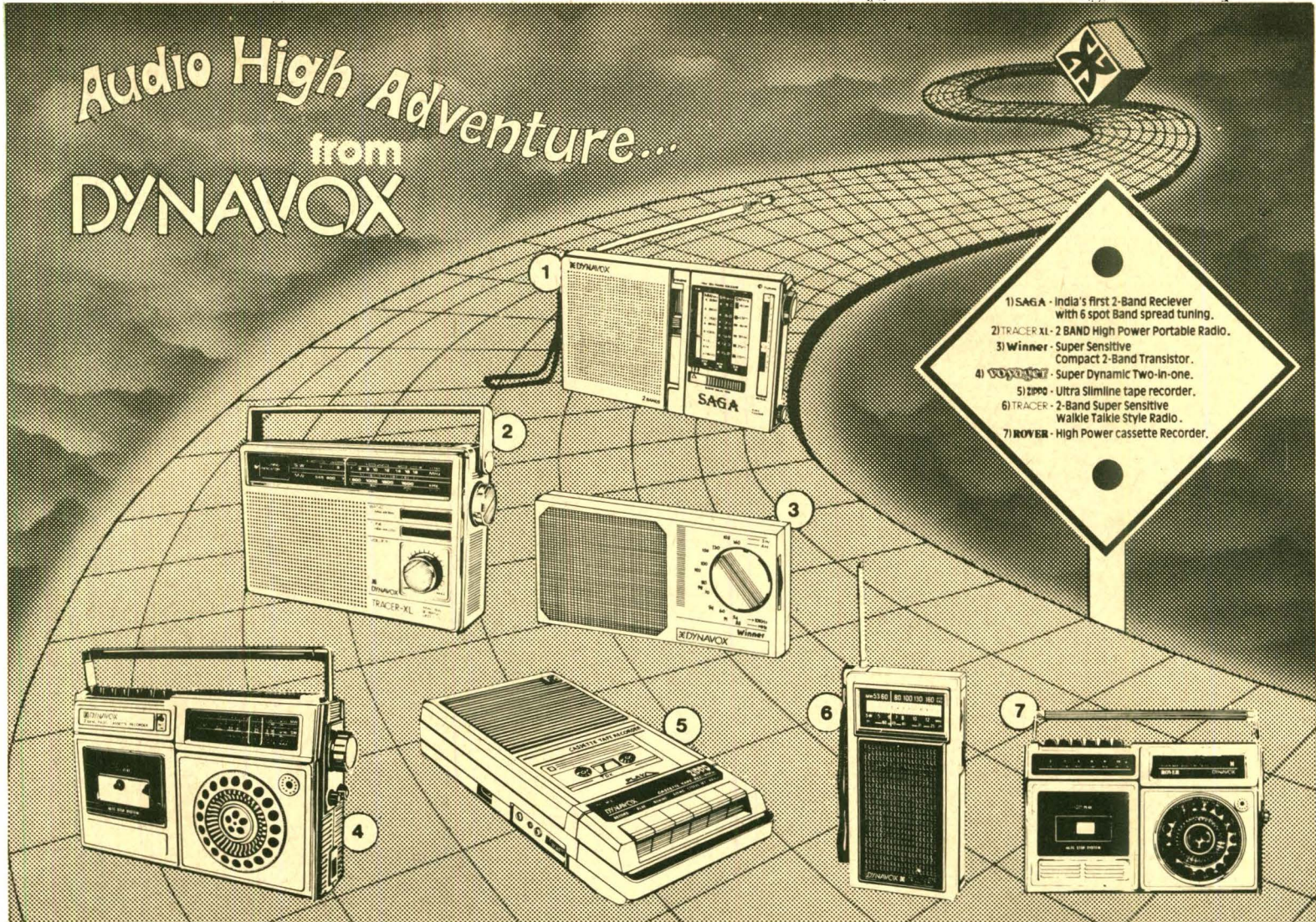
base. The edge cuts on 'Where the going gets tough', the theme song of the film 'Romancing The Stone'. The balladeer in Ocean comes up trumps on 'There'll Be Sad Songs' while 'Love Zone' straddles the shift competently. An artist consolidates his position.

20 Greatest Hits
The Beatles
HMV PCTC 260

While the West latches on to the first four Beatles' CD, we get a compilation on vinyl. Don't grumble, they are all great songs. All but one hit the top of the charts, 'Love me do' the odd one out was a pointer to the direction. The chart toppers include 'Eleanor Rigby', 'Day per' and the Ringo Starr puerility 'Yellow Submarine'. ◀◀



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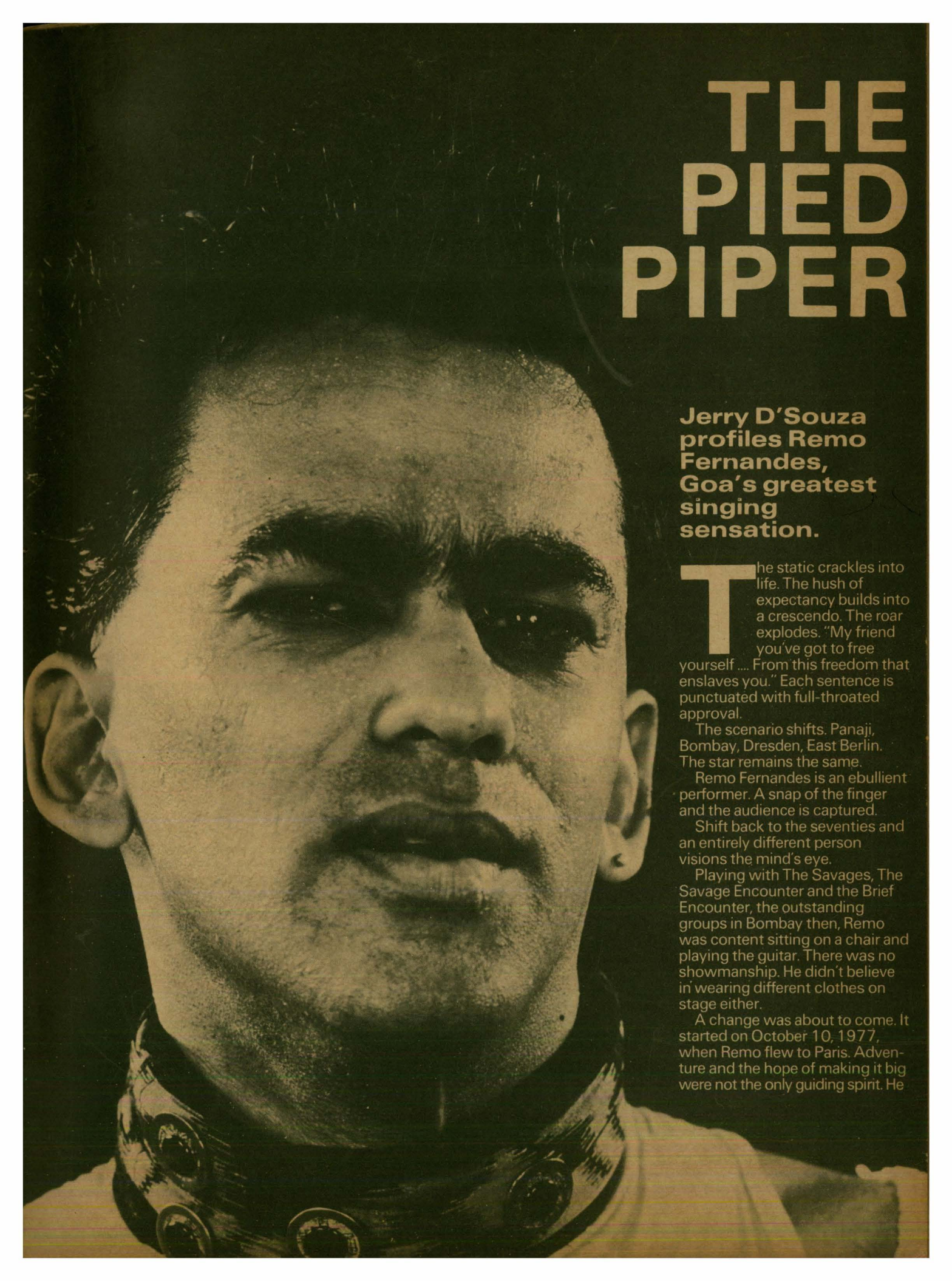
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THE PIED PIPER

Jerry D'Souza profiles Remo Fernandes, Goa's greatest singing sensation.

The static crackles into life. The hush of expectancy builds into a crescendo. The roar explodes. "My friend you've got to free yourself From this freedom that enslaves you." Each sentence is punctuated with full-throated approval.

The scenario shifts. Panaji, Bombay, Dresden, East Berlin. The star remains the same.

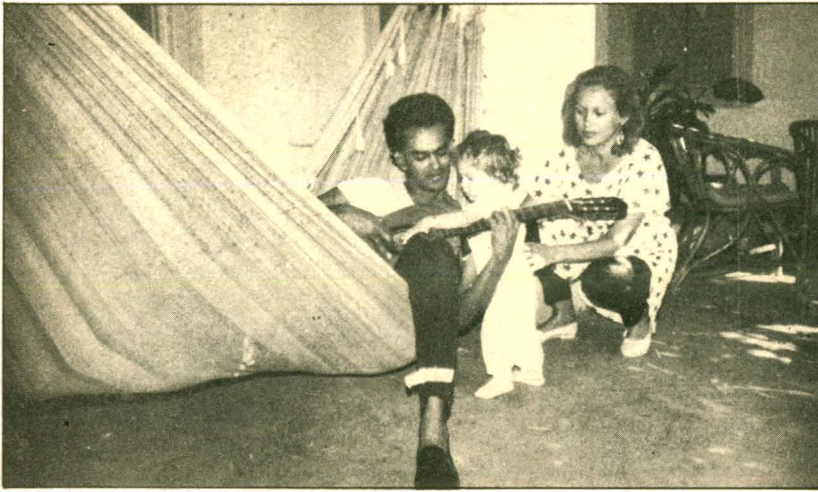
Remo Fernandes is an ebullient performer. A snap of the finger and the audience is captured.

Shift back to the seventies and an entirely different person visions the mind's eye.

Playing with The Savages, The Savage Encounter and the Brief Encounter, the outstanding groups in Bombay then, Remo was content sitting on a chair and playing the guitar. There was no showmanship. He didn't believe in wearing different clothes on stage either.

A change was about to come. It started on October 10, 1977, when Remo flew to Paris. Adventure and the hope of making it big were not the only guiding spirit. He

PROFILE



... with wife, Michele, and son, Noah

also wanted to see famous groups. The 100 US Dollars he had in his pocket wouldn't last for ever. His guitar and his voice offered succour.

He sang on the streets, in the metros and in cafes. On the sidewalks, he learned to throw his voice. He had to be louder than the passing traffic! As he grew in confidence, his singing became stronger and his hat filled faster. At that time he was satisfied with 100 Francs on which he could live for three days. It wasn't always money that was offered. Once there was a brand new Beatles' cassette, at another there was some hash wrapped in silver paper.

For two-and-a-half years Remo moved across Europe, hitch-hiking through countries where he wasn't invited to perform. In the Northern Sahara, Tunisia, he wrote:

I'm a piece of dust
blowing
across the earth ...
just a tiny little piece
before this great big whole
that is Everything.
But this Everything
is nothing
but tiny little pieces of dust
put together.

His consciousness increased to take in the realisation that he was an Indian, and that his roots were in India. He was back in Goa in 1980.

During the day Remo worked with an architect putting the degree he had earned to use. In the evenings it was music. There were love songs born out of personal experience and there were songs about the crumbling of a land he loved. 'O Panjim', the first song in

this direction, profiles his concern. "Cover your rice fields with blocks of flats
Cover your beaches with tourist shacks
Cover your conscience with lakhs and lakhs
And then cover your grave with ashes and sacks."

His land was being raped by commercial brigands. Remo attacked them square on, an approach made all the more direct by the simplicity of his lyrics.

Remo began fusing western music with Indian, taking various folk rhythms, and putting them together. The melding was seen in Indiana, a group which had Lala, Abel, the redoubtable Bondo and Remo. "It was a long term plan," reflects Remo. "We wanted to create our own style." So they holed-up in Maison Baylon, in Siolim, sharpening their skills. When the time of reckoning came, Indiana, were on stage, complete with turbans and glitter, deliberately over-emphasised.

CONQUERED

Goa was conquered. They came to Bombay through Jazz India. Indiana and especially Remo, grabbed rave reviews. Unfortunately, they split soon after. He didn't bury his dream with the band. His pen flowed, the edge of sarcasm sharp.

"Hello Rajiv Gandhi," sang Remo "... little good boys have a duty towards their mothers."

"Come to Goa every month," he urged; if you do, the Government of Goa will complete a project that's

been dragging for years. The poisonous vapours that rose hurt Remo. He wrote to the Prime Minister who, in his blessed wisdom, sent a signed letter: "So long as you are sincere to your art, I do not think you should let a little criticism in the press upset you." Whew!!!

Meanwhile, Remo, bitten by the recording bug, built a small studio in his house. In France, a friend had a two-track Revox tape recorder. An instrument could be recorded on the left channel and then transferred to the right channel, another could be recorded on the right and then the whole thing transferred to the left. This went on until the sound quality of the earlier instruments deteriorated.

The first time Remo did a home recording was for 'Goan Crazy'. It wasn't his first appearance on an album though. He had appeared with Rock Synergy on Polydor in France, then with Full Moon Band in Amsterdam and after that with Infinite Fusion which was recorded in London.

The first solo effort saw Remo play all instruments and add backing and harmony vocals. He enjoyed the challenge. Inspiration came from Goans like Chris Perry and Alfred Rose who had been producing their own cassettes for years. Then came 'Old Goan Gold', Portuguese and Konkani songs, that retained their charm. The quality of recording had improved.

Today, his modest studio boasts of a Yamaha DX21, A Roland TR909 drum machine, a Roland TR727 percussion machine, a Roland Echo Chamber and a Yamaha QX7 Sequencer. A four-track machine offers greater viability. "I use the technique of close miking. The volume is very low, my lips touch the mike. The problem is, I can't record a group."

He did record outside projects, a bhajan and a kirtan album with soft instruments like the sitar and tampura. Next on is Lucio Miranda. "I have always waited to record him. His is a voice that is too valuable to the Goan scene to be lost."

For Remo, inspiration can strike at the oddest moments. Much of it comes while travelling. Seeing how often he is on the move, that's hardly surprising. Ideas come from his surroundings. The lyric generally comes first, then the melody.

Early expression was moulded

PROFILE

by local experience. Perspective widened and songs like 'Pack That Smack' and 'Down With Brown' speak to the world. "On the latter I used the words 'His mother said, 'My son is dead! But I'm not sad' she said, 'In fact I'm glad'. I wanted to hit at the drug addict through his haze, tell him wake up you monster, don't you realise that even your mother will be happy when you die! There was no other word that would have been as effective!" The anger bristles.

AGGRESSION

Remo today uses the innate aggression in New Wave rock where he once liked to make people laugh at their follies. It was the underlying serious nature of his songs that made him change his attitude. "I write my songs for the audience. What's the use of a song if you don't sing it to the people who matter?"

True to his belief, he sang 'Pack That Smack' on the full moon night of March at the annual Baga Beach party when the Amsterdam Balloon Company draws a large crowd to the do.

Outside the realm of personal recordings, Remo has songs in 'Trikaal' and 'Jalwa'. The latter was particularly successful and one can, without going out on a limb, say that Remo was the cog. Both Shyam and Pankaj gave him the freedom to compose as he saw fit after viewing the scenes. In fact, Pankaj gave him the basic idea for the song 'Dekho dekho'.

'Jalwa' interested CBS in signing Remo. R V Pandit, the current chief at CBS, heard 'Pack That Smack' and signed him because he believed in his songs. The two-year contract calls for one more album after 'Pack That Smack'. The signing was delayed as Remo was in Dresden to participate in the 15th International Pop Song Festival. He came back with the second prize plus "The International Press Critics Award" and the "Audience Award". This was the first time India was represented. Remo had proved his worth as an artiste of the highest calibre.

This year he was invited to the Political Song Festival in East Berlin which was participatory and not competitive. He received two encores but the festival rules permitted only one! He smiles happily at

this memory. There are others which hurt.

HOME, SWEET HOME

Home for Remo Fernandes is the village of Siolim. A long and winding path leads to his house. Inside there is a voice singing a French song. It's his wife Michele playing with their year-old son, Noah. "No. I don't sing," says Michele. "Just background vocals." But a full song? "No."

"Noah plays the trumpet and keeps us awake at night," laughs Remo delighted with his son. But Noah does kick his heels. All Daddy has to do is scat and the rhythm gets into Noah who jerks his feet. He does it even when he's crying!

There is yet another side to this composer, singer, multi-instrumentalist. Remo is a journalist contributing a column to *Goa Today*, "a satirical page" and to *The Herald*.

Once again, his writings reflect his concern and his observation. Even during the recent language agitation, there was keen interest for his views of life in East Germany, a picture often dulled here through capitalist eye glasses, and of the Zagor Festival in Siolim where God is worshipped both by Hindus and Catholics in a total eclipse of religious differences.

As the sun sets over Siolim and the twittering of the birds is stilled for the day, Remo picks up his guitar, lies in his hammock or sits in the porch and sings. At times the urge to record comes on and he darts into his studio.

Siolim comes alive when Remo drives around in his open jeep. The elders wave at him, the young girls smile, the village kids call out "Remo!" "Ooeee," he replies with a wave of his hand.

He is Amcho Remo. In more ways than one. ◀◀



THE MOODY RAGAS

It is a commonly held belief that different ragas are capable of evoking different moods in both the musician and the listener. **G N Joshi** elaborates on the time theory in classical Hindustani music.

I still have a very vivid recollection of a musical evening that I spent with Ustad Bade Ghulam Ali Khan, about 30 years ago. The late ustad, in those days, was staying in Himmat Niwas on Doongarsi Road, Malabar Hill. It was the month of August and I reached his flat at about five in the afternoon. The rainy season was in full swing and that day the skies were very heavily overcast with dark clouds and occasional sharp showers. As I climbed the two flights, I heard the sonorously rich voice of the ustad from inside the house. When I walked in, to my intense delight, I found the great singer sitting on a 'charpayee' (a cot) in the centre of an open pergola. The west side was completely open to the vast expanse of the sea and sky. The turbulent waves of the sea were dancing to the notes of Raga Megh-Malhar and I was fascinated at the sight and music. Khansahib, with a swara-mandal in his hands, was in rapturous mood and was taking copious alaps of the melody, with half-closed eyes. I silently greeted him, beckoned to him to continue and sat near him listening intently.

The entire background of turbulent sea and mountainous waves together with the onslaught of his melodious voice took my fancy and I instantly became one with the atmosphere. Khansahib soon began reeling out attractive note patterns of Megh-Malhar and it appeared to me as if a scintillating duel was on between the great artiste and nature. The melodious and long taans

traversing through two octaves at varying speeds were in complete unison and harmony with the rhythmic play of the waves. This was indeed a thrilling and unforgettable experience for me, with the grand maestro elevating the entire surroundings to celestial beauty and unimaginable heights.



After the close of the divine session, our talk naturally turned to the most original and unique facet of our classical music – that of linking our ragas with time and seasons. Legends about how music created a variety of moods and effects are numerous. It is said that when King Vikram of Ujjain expounded Raga Dipak, all the lights in the palace lit up by themselves.

There is also a legend of another great singer, Nayak Gopal. He was ordered by Emperor Akbar to sing Raga Dipak. The Pandit, along with the emperor and his entire court, proceeded to the river Yamuna, stood neck-deep in water, and began to develop the raga. As he began to excel in his exposition, flames arose and danced around him. While Nayak Gopal, in a trance, went on and on building up a cres-

cendo, he was, to the consternation and sorrow of the emperor and the vast congregation, consumed to ashes, at the altar of our music.

Doubts may be expressed regarding the credibility of these incidents and powers of the musicians. But when we know for certain that persons practicing yoga have complete control over body and mind, we may as well

HINDUSTANI CLASSICAL

believe in the attainment of such powers and miracles. While heat, electricity and magnetism are capable of producing great energy and power, leading to great inventions, we should not hesitate to believe that sound also must be having some inherent power and energy that exercises great magical effects on man, nature and the atmosphere around.

And this brings us to the time theory in our classical music. For the past several centuries, our classical music has been presented and based on the time-bound theory and it is adhered to and practiced scrupulously by performing artistes. There is no scientific explanation available for ascribing certain definite hours of the day and night, for the exposition of ragas.

Ragas are spread over the 24 hours of the day. There are early morning ragas, mid-morning and mid-day melodies, followed by afternoon, evening and night melodies and then midnight and post-midnight ragas to complete the cycle again with the early morning melodies. It is a matter of undisputed experience that a raga sung or played out of its scheduled hour does not have the same effect as when it is rendered at the hour and time appointed by tradition and convention. This allocation of definite hours of the day or night does not appear to have been introduced arbitrarily. Rather, it seems to be based on some scientific principles governing the sounds of the ragas on the one hand and the varying climatic conditions of different hours, during the day or the night, on the other, so that their appeal for listeners varies with seasonal or diurnal changes.

This is an age of sensational scientific discoveries and great advances are being made in technical knowledge through new devices and aids such as super computers. It should now be possible for those scientists who are lovers of classical music to take up the investigation and throw light on this hitherto unexplained theory and practice, in the realm of classical music.

Pending the reports of such scientific research, let me acquaint lovers of classical music with plausible explanations forwarded by some top ranking musicologists

and outstanding performers. At a gathering of musical luminaries and a galaxy of great artistes, this problem was discussed in detail. The theory advanced by Ustad Bade Ghulam Ali Khan was considered by all present to be quite feasible, sensible and acceptable.

According to him, ragas are initially split into two sections, of 12 hours each: the first from 12 noon to 12

midnight and the second from midnight to the following mid-day. The first section is called 'Purva Ragas' and the second 'Uttar Ragas'.

A saptak (octave) is also similarly divided into two parts. The first comprises the first four notes – Sa-Re-Ga-Ma – and the other the remaining four notes Pa-Dha-Ni-Sa. The Purva Ragas have the 'wadi' or prime-note from the first four notes, while those in the Uttar Ragas have the 'wadi' or prime note from the latter four notes (Pa-Dha-Ni-Sa). The ragas in the first section are known as 'Purvangwadi' ragas and those in the second section are known as 'Uttarangwadi' ragas. The Purvangwadi ragas have been ascribed hours between mid-day and midnight and the Uttarangwadi ragas from midnight to the following mid-day.

Similarly, the 24 hours of the day are divided into six divisions:

1. 4 AM to 7 AM
2. 7 AM to 10 AM
3. 10 AM to 4 PM
4. 4 PM to 7 PM
5. 7 PM to 10 PM
6. 10 PM to 4 AM

These six divisions are further split into three sub-sections as follows:

A. 4 AM to 7 AM and 4 PM to 7 PM

B. 7 AM to 10 PM and 7 PM to 10 PM

C. 10 AM to 4 PM and 10 PM to 4 AM

A further scrutiny reveals the following:

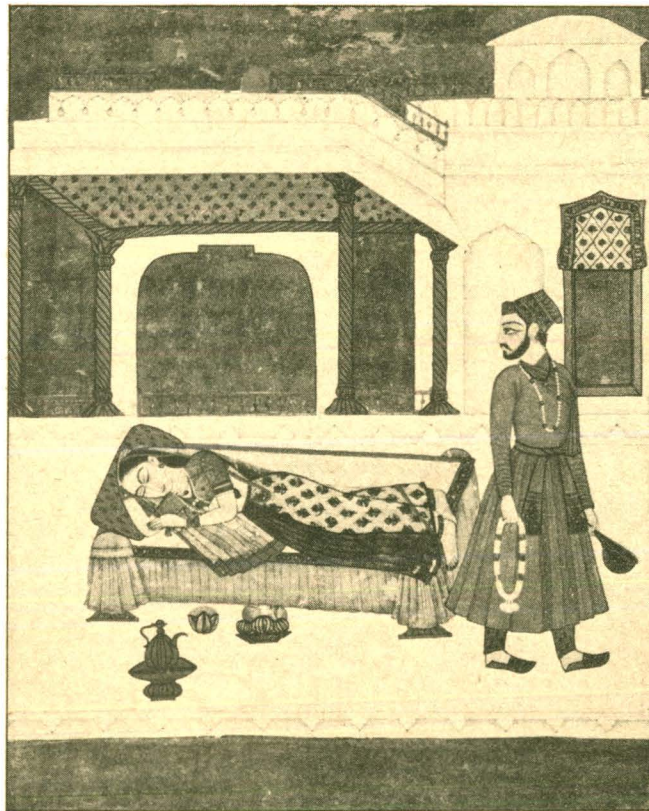
Sub-section A: All ragas having the second note Rishaba and the sixth note Dhaivata as komal (flat) come under this sub-section. These ragas are also known as Twilight ragas or Sandhiprakash ragas, because the hours allotted immediately precede or succeed daybreak and sunset.

Another noticeable feature of this sub-section is the use of the fourth note Ma (Madhyam) in the twilight ragas. In the twilight ragas of daybreak (morning), the fourth note is shuddha (natural), whereas in the twilight ragas of the evening (sunset) this fourth note is sharp or augmented. Thus, during the transition of the twilight ragas in the morning and those in the evening,

there is a subtle change in the use of the fourth note.

In sub-section B, it will be noticed that in most ragas the second note Re and the sixth note Dha are Shuddha.

In the ragas under sub-section C, the third note Gandhar and the seventh note Nishad are komal (flat).



TIME THEORY

Very Much In Vogue

PLAYBACK AND FAST FORWARD asked some prominent musicians, musicologists and academicians for their opinion on the Time Theory.



Pandit K G Ginde,
Musicologist and
Principal of Shree
Vallabh Sangeeta-
laya

The relationship between ragas and time has, to a large extent, been influenced by religion, and has traditionally played a very important role in poojas at different times of the day and night.

Initially the Carnatic system also followed the Time Theory, but over the years the number of adherents has declined mainly because the Sabhas mostly hold Carnatic concerts in the evening. The result: Singers are obliged to present ragas irrespective of the time element. However, this becomes possible in Carnatic music as the duration of the kritis is comparatively very short and, unlike Hindustani, the element of mood orientation is less.

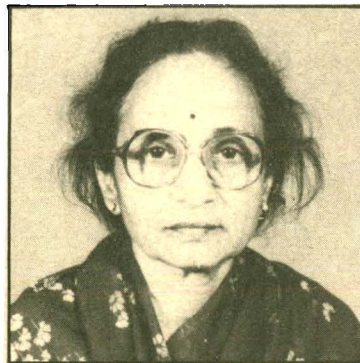
Although, there is a trend among exponents to move away from the Time Theory, I do not think the Hindustani raga sangeet will go the way of Carnatic music in the foreseeable future. If and when a performer does sing a raga, not relevant to the assigned time slot, then the performer following him should sing the next raga in chronological order.

Dr Ashok Ranade, Director, National Centre for Performing Arts, Bombay.

Ragas are associated with definite time slots which in turn are related to conditions such as the environment, the prevailing atmosphere, the climatic and seasonal factors, not so much as the clocks or the watches of the performers. Thus, in a darkened auditorium, where the performer and his audience are isolated from all natural and environmental conditions, with relevance to time, and performs under simulated conditions, it does not matter if the raga-samay

principle is not strictly adhered to.

If a particular performer sings a raga outside its traditional time-slot, the choice of the next performer would depend on how effectively the first singer has performed. If the singer before him performed a raga whose wadi (predominant note) is ga (gandhar), then he should sing a raga whose wadi note is the next higher in scale, in order to make an effective impact.



Dr Sushilabai Pohankar,
Musicologist

The raga-samay association has served us well through centuries and should continue to be observed. With the advent of radio and television as also audio and video cassettes as well as tapes and discs, music reaches a larger audience, many of whom play music of their choice according to their convenience, without paying heed to the relevance in terms of Time Theory. With the timings of radio transmission being what they are, one is gradually getting accustomed to hearing Lalat or Bhatiyar (which actually belong to a time slot before Bhairav) after Bhairav, and the Todis as late as mid-day and so on. All the same, I believe that classification as per the Time Theory ought to be borne in mind by performing artistes.

Ragas have been arranged in a chronological system as per the samay-swara sequence since time immemorial. However, with the assimilation of ragas from Carnatic music and the creation of abundant new ragas, jod (combination) ragas and so on, the situation vis-a-vis the Time Theory has changed.

For instance, jod ragas like, say, Yamani-bilawal are placed in two different time slots. So what does one do? I have a practical suggestion for this. If sung in the mid-

HINDUSTANI CLASSICAL

morning, the Bilawal-ang should be given more prominence, while if it is sung in the evening, the Yaman-ang should be prominent. The Time Theory has sufficient resilience within itself to make room for changes in keeping with the times, but there is no need to discard a system that has been beautifully devised and is still valid since the past hundreds of years.



Pandit Vidyadhar Vyas, Head of the Department of Music, University of Bombay

Time is an integral part of the personality of the raga. Every raga has what is known as its 'sthayee bhav' which is born out of swar samvad. The swaras of the raga not only interact among themselves to conjure up a mood or a rasa, but they also interact with nature, environment and atmosphere pertinent to the time of the day or night when the raga is performed.

Thus to my mind, time is a part of the total ethos which is essential to project the personality of a raga. It certainly cannot be ignored by a performer who looks to the aesthetics of the raga. I, for one, do not believe that if Bhairav were sung in the night or if Malkauns were sung in the morning, one could derive the same satisfaction as in their appropriate time slots. But we have no techniques to evaluate what is purely a matter of aesthetics and what is purely subjective at that.

In any case, why think of discarding such a finely attuned system which has served our ancient music to enhance the pleasure of the performer as well as the listeners through centuries? I do not subscribe to this line.

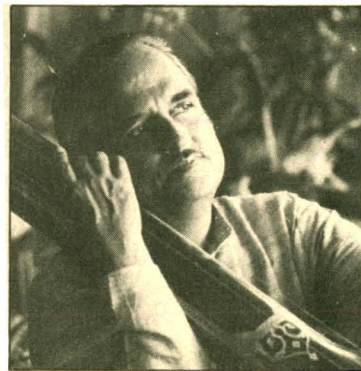


Ustad Shamim Ahmed Khan, eminent sitar player and Disciple of Pandit Ravi Shankar

Everyone knows me as a sitaria and, of course, some close associates know me as the son of Ustad Ghulam Rasool Khan who had the honour of accompanying Ustad Faiyaz Khan on the harmonium

during his lifetime and was a musician in his own right. However, probably very few know that even I had received gayaki taleem from Ustad Faiyaz Khan. Also, having married into the khandan of Ustad Khadim Husain Khan, I have been exposed to the gayaki traditions right from my childhood and am a firm believer in the samay-raga tradition.

Wherever and whenever I have performed in India and abroad, I have always stuck to the samay ka raga. Performing at the proper time gives me that much more pleasure. I also feel that listeners are conscious of this and expect to hear particular ragas at a given time – this feeling is growing even abroad. Thus in a live performance I keep to ragas which are suited to the time of the concert. It is also up to us performing artistes to set up conventions and educate our audiences in this respect. Only then will the Time Theory survive and maybe grow strong.



Pandit Dinkar Kaikini, Principal, Bhavan's Sangeet Nartan Shikshapeeth

I am a firm adherent of the Time Theory, both as a performer and in my present role as an academician.

Today some ragas broadcast in the morning transmission on radio have gradually come into usage later than the strictly conventional time slot. One might say the raga-samay has been made to synchronise with the broadcasting hours. Looking to this it was proposed some time ago, that a specific range of ragas should be allotted for the morning transmission extending from, say, 8 A M to 1 P M and then another set of ragas to cover the evening transmission from 5 P M extending into the night till close-down.

The practice these days is to pre-record an artiste's entire day's performances to be broadcast later. No doubt this has its advantages, but one has to sing ragas of different time slots all at once. But then the samay relationship loses all meaning once you enter the recording studios.

As a performer I have always taken care to abide by the Time Theory. But sometimes while participating in a night-long sammelan, I have had to make an impromptu change in my planned raga, with due regard to the samay and the rang, in the context of what has been performed earlier. But there are not many exponents who can ring changes at the last minute, with the result that a 'prepared' raga is performed even if it is irrelevant to the time slot. Hence, it is important for organisers to take note of this factor while planning programmes.

– SUMIT SAVUR

HINDUSTANI CLASSICAL

In the scale of our classical music, the tonic (first note) **Shādja** and the fifth note **Pancham** are considered immovable. They retain their original character at all times and therefore there is no variation in these two notes. Of the other five notes, **Re**, **Ga**, **Dha** and **Ni** have two forms each, **komal** and **shuddha**, while the remaining note **Ma** is **shuddha** and **teevra**.

Thus, there are 12 notes in all in this scale, as in music systems the world over.

These 12 notes are:

Sa

Re (komal), Re (shuddha)

Ga (komal), Ga (shuddha)

Ma (shuddha), Ma (teevra)

Pa

Dh̄ (komal), Dha (shuddha)

Ni (komal), Ni (shuddha)

There would always be a greater measure of aesthetic and intellectual pleasure if the mental attitudes of both performers and listeners are complementary and supplementary to the tonal efficacy of the ragas.

As a performing artiste of over half a century, I have no hesitation to say that I am a firm believer in the time theory. The scales of different ragas are capable of producing different moods. A man's



mental frame undergoes various transitions as one gets up in the morning and as the day advances, through varying climatic and atmospheric conditions. Consequently, his reaction to the varying note-patterns, their mode of use in the expositions also change accordingly.

The time theory prevails only in respect of Hindustani classical music. Artistes practising Carnatic music neither recognise nor accept the theory. Although the main principles underlying both the schools are more or less the same, the mode and style of execution are entirely different. Even in North India, this system is gradually being discarded, because listeners are now getting used to listening to music in closed air-conditioned auditoriums, where the atmosphere could be that of evening or night, even when it is actually morning or noon outside. If an artiste is sufficiently proficient, he does not fail to draw an appreciative applause from discerning listeners, even if he plays or sings a melody out of the scheduled time.

Even so, the convention has a deep rooted grip on the performers and listeners alike. Therefore it will be quite some time before this is entirely shaken away in North India also.

Will some music-loving scientist investigate and throw light on the time theory? ◀◀

A Musical Treat

At last, HMV has combined two of Madan Mohan's most memorable music scores in one cassette – '**Adalat**', which perhaps features the best Madan Mohan-Lata song and the ever-popular '**Anpadh**'.

The score of '**Adalat**' is infinitely more finely-honed, with Lata breathing an air of wistfulness in the elegant ghazals which she reserved for none but this late music director. Seldom did the two share a better manifestation than '**Unko yeh shikaayat hai ke hum kuch nahin kehte**' (lyric – Rajinder Krishan).

Though steeped in tragedy, the ghazal has the power to penetrate the veneer of sorrow to reveal the inner beauty of tragedy. Thanks to Vividh Bharati and Radio Sri Lanka, '**Unko yeh shikaayat**' is a popular household tune. However, it is the shortened, edited version of the song that is often played. Here we have the magnificent ghazal in its entirety, which includes the verse that goes, '**Majboor bahut karta hai dil to zubaan ko/Kuch aisee hee haalat hai ke hum kuch nahin kehte...**' The verse adds one more terse dimension to the song. A similar artistic extension enhances that other legendary Lata-ditty, '**Yuh hasraton ke daagh mohabbat mein dho liye**' in which we have an added stanza '**Murjha chuke hain phir bhi yeh dil phool hee to hai/Ab aapki khushi issey kaaton mein to liye...**' The third celestial Lata-solo of '**Adalat**' is '**Jaana thha humse door**' which is the only recording whose beauty is marred by a scratching sound in the cassette. Otherwise, the quality of reproduction is astonishingly good. No compromise 'for the sake of nostalgia' here!

Asha's lilting duet with Rafi '**Zameen ze hamen aasmaan par**' and with Geeta Dutt '**Dupatta mere mal-mal ka**' (in which Asha makes a valiant and successful attempt to disprove the comparisons between her and Geeta Dutt) find the music director swerving from the dependency of the soul that characterised his most heartfelt compositions.

The flip side of the cassette unveils the music of '**Anpadh**'. To be frank, I don't find the ever-popular '**Aap ki nazron ne samjha**' or '**Jiya le gayo**' to be among the finest efforts of the Madan Mohan-Lata team. I rather prefer the plaintively evocative '**Hai isi mein pyar ki aabroo woh jafa karein mein wafaa karoon**', partially because it contains a marvelous snatch of poetry (by Raja Mehdi Ali Khan, who collaborated with Madan Mohan in many films) – '**Mujhe gham bhi unka azeed hai yeh unhee kee dee huwee cheez hai**'. The fluidity and lyricism of the line are peerless.

The lambent score of '**Jahanara**', which has been released by HMV with Roshan's '**Bahu Begum**', is again vintage Madan Mohan. Such memorabilia as Talat Mahmood's '**Main teri nazar ka suroor hoon**', in which you can hear

strains of Lata's '**Hai isi mein pyar ki aabroo**' the most poignant and penetrating song, and the biggest reason to cherish this score is the Lata mujra '**Woh chup rahen to mere dil ke daagh jalte hain/Jo baat karle to bujhte chiraagh jalte hai**' – lyrics (by Rajindra Krishan) that brand themselves in your soul forever.

On the other side of this cassette, we have the music of another '**Muslim social**' called '**Bahu Begum**'. This features the underrated talent of the late Roshan. The score has his unmistakable stamp of excellence. The Rafi/Asha-Rafi song '**Hum intezaar kareng**' focuses sharply on Roshan's talent, with Rafi's '**Log kehte hain**' and Lata's '**Duniya kare sawaal**' following closely behind. Asha does the sizzling mujra '**Nikle thhe kahan jaane ke liye**'. If my memory serves me



Asha Bhosle and Bappi Lahiri

SOUNDTRACK

correctly, there is a laconic version of the tune by Lata which isn't included in this cassette.

Let's now take a look at what's happening in the contemporary scene. Bappi Lahiri continues to go great guns, trailing behind only Laxmikant-Pyarelal in the popularity charts. Bappi's main advantage is the prodigious output which matches the breathless pace at which films are made in the South. Nobody gives a fig about the quality of the music as long as it serves the purpose of filling the footage with enough noise to keep the masses gurgling. So we have something as anachronistic as 'Sheela' (T Series), a score brimming with alien sounds derived mostly from the American pop charts. Nobody minds this musical vandalism, since the music is intended to last through one season, or less. That's how far Bappi's ambition stretches! He has a faithful clientele which is going to buy the music of 'Sheela' after seeing the film, since the songs are bound to sound right with the visuals (as in 'Tarzan'). I could only tolerate 'Us mein kya hai jo' and that too because Alisha Chinai possesses a voice that can move mountains. But of what relevance is 'Jungle queen' (by Krish, whoever he or she might be: I could make out both a male and a female voice in the din)? Surely, those who want their 'pop' in 'shuddh angrezi' will listen to Western contemporary hits instead of Bappi's version! Nazia-Zoheb Hassan's 'Sheela, oh my Sheela' has toned-down orchestra-

tion, which is its only virtue. Alisha and Nazia have a duet each with Bappi, 'Baaton baaton mein' and 'Takta muni mana'.

Another Bappi score in which Nazia Hassan makes a guest appearance is 'Main Balwaan' (T Series). She performs two duets with Kishore Kumar - 'Rock 'n' Roll' and 'No entry'. The titles should be enough indication of their hybrid nature. Though Kishore is in peak form, Nazia patently has difficulty in registering her presence. It is Bappi's fault for pitting a relative novice with a confirmed veteran. Though again steeped in borrowed sounds, these duets have a pleasant air about them. Alisha performs three duets with Bappi (oh gawd!), of which the best 'Saans teri' is, alas, too brief a composition, while the other two seem to stretch on forever.

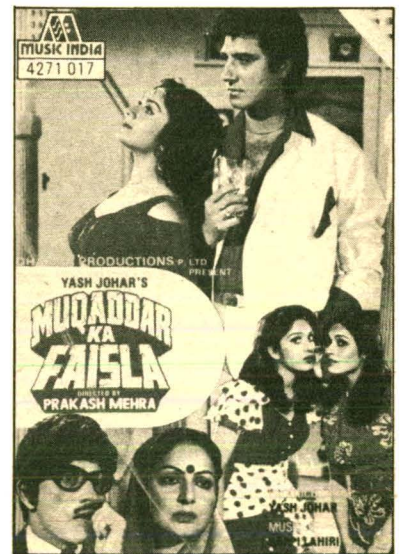
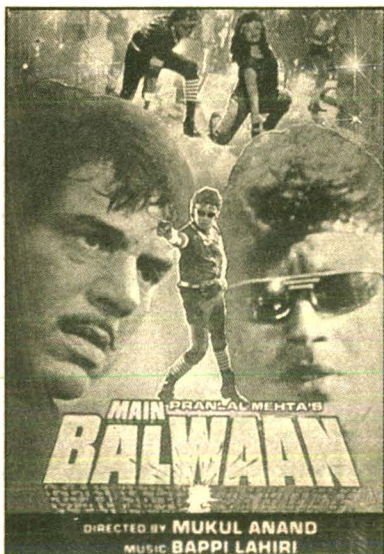
The song to be singled out is 'Main balwaan' which Mohammad Aziz renders with that soulfulness which is only his, and not Rafi's. Bappi's music for 'Muqaddar Ka Faisla' (MIL) has not caught on, although it is no better/worse than his usual a-little-of-this-and-that. The reason is simple: most of Bappi's scores are available on the T Series label which makes them easily and inexpensively available to the consumer. The music of this Prakash Mehra film is multifarious, spreading itself into directions as diverse as the situational comedy (Kishore's serpentine 'Namak Halaal'-styled 'Jo hum kaam karte hain') and the bhajan (Kishore-Asha's 'Kanhaiyajee ne janam liyo'). Sadly, Bappi hasn't endowed the compositions with any newness; each song sounds like a refrain to previous songs from Mehra's previous films, mainly 'Namak Halaal' and 'Sharaabi', both of which had Bappi's music. Some tunes, like Kishore's 'Na kal ka pataa' and Asha's 'Hum na hum rahen' (Ho-hum!) are easy on the ear. Unfortunately, softness by itself does not merit a pat on the back unless it is backed by a strong core of newness, instead of renewal. But yes, the music between the 'antaras' of 'Na kal ka pataa' is imaginative, unlike Bappi's usual 'anything-goes' that bridge the stanzas.

But Bappi's best bet (and ours) is 'Insaaf Ki Awaaz' (T Series), the score of which attains instant respectability with just one dulcet

duet 'Iraada karo to poora karo'. When Lata and S P Balasubramaniam get to work on this elegant composition, we have instant chemistry, and... the best Bappi song of '86! Also ordinary but in an extraordinary way is the theme-song by Kishore which comes in two parts. Then, there are two obligatory 'disco' songs which are the take-it-or-leave-it sort (I prefer to leave it). One, 'Pyar pyar' is by Aziz and Janaki, while the other 'Love in the rain' (it sounds like 'Love in the rain') is by Janaki and Bappi (not again!). The oddity which is attracting considerable criticism is 'Radha o Radha' in which Kishore and Janaki have a whale of a time parodying Bappi's hits. The song is being condemned for its irreverence. But come on folks, where's your sense of humour?

What I would like to ask Bappi Lahiri is, why can't he compose more songs like 'Iraada karo'? He can't claim that the public has no taste for such songs since it is a hit. Let's see what he has done in Dev Anand's 'Saache Ka Bol Baala' for which the filmmaker has not only switched from his regular music director (R D Burman), but also his regular label HMV to SCI. Talking of changes, the most sensational news is that Subhash Ghai has gone over to R D Burman for his latest venture 'Devaa'. Giving up Laxmikant-Pyarelal after 'Karz', 'Hero', 'Meri Jung' and 'Karma' is like severing one's own limb. I wonder what necessitated this artistic amputation!

Subhash K Jha



TALENT

LALITHA, NANDINI

The Prodigious Sisters

The Alliance Francaise of Madras recently held a violin recital to honour Jean Belliard, the renowned French singer of medieval religious songs. Taking part in this recital were two little violinists – M Lalitha (16) and M Nandini (13).

The two sisters created a stir by playing Raga Savitri (from Raga Harikambodi) and a piece entitled 'Anandanatamadum' – both composed by that celebrated violin maestro, L Shankar. Small wonder because both the girls are nieces of the famous violin trio viz L Vaidyanathan, L Subramaniam and L Shankar. They even have the same guru, who's also their grandpa, the illustrious V Lakshminarayana.

Both Lalitha and Nandini began



their Carnatic vocal and violin lessons at the early age of four, performing in public barely eight years later. They thrilled rasikas at numerous music festivals with pieces like 'Nadachi Nadachi' (Raga Karaharapriya) and 'Sri Kantimathim'. Last year, they were awarded a gold medal by His Holiness Shri Shankaracharya of Kanchi Kamakodi Peedam for coming first in the violin competition conducted by the Peedam.

Needless to mention, the girls are local heroines in school, having won many prizes in interschool competitions and sabhas. While wishing them all the best, we look forward to the day when they will cut their first disc.

ASHA LATHA

Kerala's New Singing Sensation

CBS has just gone Malayalam for the second time, with 'Ragageethi', a collection of 11 new basic tracks rendered by Kerala's playback stars – Asha Latha and Unni Menon – and recorded at Unni's new studio, Alaap Audio Tracks, Cochin.

Although she had already begun her singing career at the tender age of seven, studying classical music, and had been encouraged to do a couple of stage shows regularly through school, it was Jesudas who gave her a break. Impressed by her voice after auditioning her at his Tharangani Studios, the 'data' of Malayalam contemporary music convinced her to make a career in film singing. "For this, I have only Jesudas to thank," says Kerala's latest singing sensation. Under Johnson's baton, she did her first film song for that award-winning director Bharathan's 'Ozhuvukaalam'.

The hits didn't take long to pile up for the chirpy 19-year-old. In fact she's teamed up with practically every senior playback artiste – from Jesudas to Jayachandran through films like 'Vartha', 'Kurunji Pookkunna', 'Nerathu', 'Asthabandam', 'Karmayogi' and 'Jalakathilee



Pakshee'. "By December 1986, I had completed 25 films. I could've done a lot more if I had settled down in Madras," says Asha, the recipient of several State awards for light music. "I also feel that I've achieved so much because of the openness of music directors in Kerala to accept talent so readily." She specially mentions Jerry Amaldev, M G Radhakrishna, Shyam, A T Ummer and Alleppy Ranganath in this regard.

Asha has completed her four-year 'Gnanabhooshanam' music course with a first class from the Palghat Music Academy. "Music has always been something special to me, though, of course, I never really thought that one day it would turn out to be my bread 'n' butter," She smiled. "Actually, I still clearly remember the thunderous applause I received on my very first outing – a three-concert tour of Bombay, Calcutta and Bangalore. This gave me the confidence and the incentive to go further. I think it's really important for a singer to be sure that somewhere out there, there are so many people who like her."

With an array of basic releases mainly on the Tharangani label, Asha coyly admits that she is a "great fan" of Lata Mangeshkar, S Janaki and P Susheela, and does dream of doing a Hindi recording "some day". For now, though, on the heels of the 'Ragageethi' success, CBS' man in Kerala, Kevin Anthony, discloses that an exclusive contract with his label could well be in the offing!

– Brian Laul

RAGA & RASIKA

Ancient Melodies In Modern Times



Zakir Hussain

RAGA & RASIKA

Indian classical music is, beyond doubt, the oldest in the world. It has been handed down to us from the Vedic times, giving our complex system of ragas an element of divinity and spiritual fervour. While the ragas are sacrosanct in their structure, often the composition (bandish) is in praise of one of the gods or deities in the Hindu pantheon, be it Shiv Shambhu, Mata Kalika, Krishna Kanhaiya or Prabhu Ramchandra. While the dhrupad compositions are steeped in bhakti, the dhamar compositions deal with the Shringar rasa aspect of Ras Leela talking of the erotic facets of beauty and divine dalliance by **gods and goddesses. Thus there is a sanctity in our ragas of both form and content. While there is ample scope for improvisation in the course of developing the raga swaroop (profile), there are certain traditional norms such as the basic modal structure and the temporal cycle which are as sensitive as the biorhythm of the singer.**

Time is an important dimension in Indian music. While our ragas abide by the time of the day or night when a particular raga might be sung, their progression is governed by talas which are complex rhythmic cycles graduated to set number of beats which in turn are amenable to improvisation by themselves. All this might sound most complex to the uninitiated, **but to the practitioner in Hindustani music it is the integral part of his ethos. The listener, too, learns to pay attention to the swaras and their fascinating interplay or the bols of the tala in their permutations and combinations. Thus a recital of Hindustani music, be it vocal or instrumental, can be an engrossing aesthetic experience.**

A subtle aspect of this enjoyment is what is known as 'Time Theory' in the practice of Hindustani music. (See 'Moody Ragas').

The other pervading aspect of Indian music is its system of talas or rhythmic cycles. Although in actual practice, some 20 talas are in common currency according to Zakir Hussain, there are as many as 360 talas in the shastras. Of the present-day Indian percussion instruments, the tabla is the one most commonly used, whereas the pakhawaj is associated with the dhrupad-dhamar gayaki. In



addition, we have an imposing array of 'drums' that include mridangam, dhol, dholki, dholak, khol, daph, ghatam, kanjeera, chenda, nagara, maddale and possibly many more. **Recently, I chanced upon a series of educational cassettes on the art of Indian percussion instruments. They are: '20 taals (rhythms) of Indian Music', 'Rhythms on Pakhawaj-38 Varieties' and 'Rhythms of Indian Music - 48 varieties' which have been compiled by Chandiramani with the active assistance of Shridhar Padhye on the tabla, Pandit Arjun Shejwal on the pakhawaj and the guidance of Pandit Krishnarao Chonkar, the veteran of Jaipur gharana.**

It might interest our readers to know that the rhythmic cycles for the tabla range from four beat cycles to 16 beat cycles, varying from Keherva (four beats) to Dadra (six), Roopak (seven), Dhumali (eight), Matt-tal (nine), Jhaptal (10), Champak Savari (11), Ektaal/Chautaal (12), Firodast (13), Jhoomra/Adachautal/Deepchandi/Dhamar (14) Pancham Savari (15), Teentaal, Tilvada/Punjabi/Tappa (16). Understandably, the pakhawaj has a few more impressive ones to augment the range. These include: Manitaal (six), Ankaal (nine), Shool (10), Rudrataal (11), Vishwataal (13), Brahmataal (14), Gaj-jhampa taal/Chhoti Savari (15), Vishnutaal (17), Ganeshtaal (18), Lakshmitaal (18), Sheshtaal (19), Arjuntaal (20), Shravan-neel taal (21) and Magdhataal (23). Shri Chandiramani and his associates have put in monumental work to compile this anthology of rhythmic cycles in Indian

music with all the supporting notations for the guidance of serious practitioners of the tabla or the pakhawaj. This provides an eye-opener to us as to what extent the art of percussion was perfected by our ancestors.

As in vocal music, the gharanas in tabla continue to flourish in India to this day. An admirable example of the guru-shishya parampara, **was provided by Ustad Allarakha and his son Zakir Hussain who played an exhilarating tabla jugalbandi on the concluding night of the Prithvi Music Festival in Bombay. Other luminaries who performed during the four-day festival were Pandit Shivkumar Sharma, Mrs Shobha Gurtu, Ustad Shamim Ahmed, Ustad Zia Mohiuddin Dagar and Ustad Fariduddin Dagar. It was a festival with a difference in as much as one enjoyed pure and undistorted music sans mikes.**

The use of mikes was, at one time, regarded as a boon to musicians, when they had to perform for large audiences. Today they have become so addicted to the mikes that the pure tonal quality whether of the human voice or that of a musical instrument is fast losing its natural charm to the ubiquitous mike. In the name of 'feedback' mikes are employed even at small chamber concerts. In this context, Prithvi Theatre is remarkable for its acoustic fidelity. God bless Jennifer Kapoor for it and Shashi Kapoor for dreaming up this annual festival of music in her memory.

Classically yours,

Su-Mitra

Reviews

Ashwini Bhide Sings Ragas Khambavati, Bhoop Nat and Kedar
HMV STCS 04B 7271

Ashwini Bhide, hitherto an artiste on the Rhythm House series, now enters the big league with her first recording for HMV. This may be regarded as a breakthrough in the career of one of our promising young vocalists. Trained by her mother Manik Bhide, Ashwini follows the Jaipur tradition in her well-modulated voice, although there is the distinct stamp of Kishori Amonkar's singing style in the application of her voice, whatever be the raga. Thus her Bhoop Nat, Khambavati and Kedar are cast in this familiar mould. While it is a matter of credit and compliment for an aspiring singer to be compared to the legendary Kishori, she must choose an independent path for herself – unless of course she is content to be labelled a carbon copy of Kishori for the rest of her life. For Ashwini's own sake, it would be wise to be a star in her own right, as she has the necessary grooming, talent and true grit to make headway on her own. The tabla sangat by Omkar Gulvady is good as usual, but the harmonium by Baban Manjrekar is scarcely audible, a discrepancy that should have been rectified while balancing the recording levels.

Classics From Films Various
HMV STHV 42673

HMV appears to be in the mood for retrospectives. This is an anthology of classical artistes who were persuaded to perform as playback artistes for films. While in most cases the films profited by the names on the marquee, it cannot be said that in all the cases the performances were in keeping with the reputations. The collection is issued with the obvious proviso that the quality of reproduction has been compromised for the sake of nostalgia. And the sense of nostalgia is overpowering as one hears voices from the past, of the late Ustad Amir Khan and Pandit D V Paluskar in the contest of vocal jugalbandi between Tansen and Baiju or the legendary, Bade Ghulam Ali Khan singing 'Prem jogan ban ke' in

Mughal-e-Azam. Other artistes heard include Bhimsen Joshi, Kishori Amonkar, Lakshmi Shankar, Saraswati Rane, Parveen Sultana, late Hiradevi Mishra and Shobha Gurtu. The spectrum covers almost four decades and this would be a collector's item for classical buffs who cherish the hits of yesteryear.

Pandit Jasraj
ALURKAR AA 137

It is a major coup for Alurkar to record Pandit Jasraj on the label. The present cassette features two of the morning melodies: Lalat and Bhairav which have been rendered in the characteristic style of this Mewati maestro. The exposition of each raga is leisurely and embellished with well-structured intricate taans interspersed with exciting sargam patterns. The drut compo-



sition of the Lalat 'Ab hi bairan bhor bhayee' and the two compositions of the Bhairav, 'Anand Parameshwar' as well as 'Mero Allah meherban' reflect a prayerful attitude of the singer.

Malini Rajurkar
ALURKAR AA 126

Of the several cassettes by Malini Rajurkar for Alurkar, I picked this one for the sheer range offered. Side A features a thorough exposition of Yaman in vilambit and drut in her characteristic robust and racy style. Side B offers some unusual listening: There are two compositions in Chakradhar, a raga which is akin to Bhinna Shadj. She concludes her repertoire with a ragmala comprising of a dozen ragas which are (in the order of singing) khamaj thaat ka Durga, Jajjivanti, Bhoopali, Desh, Saraswati, Sohoni, Suha, Durga, Lalat, Darbari, Basant, Bahar and Bageshri. 'Dur-

ga mata' (the composition of the ragmala) offers a fascinating round-trip. She is supported on the tabla by Shashikant Mule and on the harmonium by Appa Jalgaonkar, most competently.

Prabhakar Karekar
ALUKAR AA 136

Prabhakar Karekar, who has carved out a niche for himself as a front rank exponent of natya sangeet, proves here that he is also a classical singer of no mean calibre. His style in the present cassette is strongly indicative of his tutelage with Pandit C R Vyas. Side A starts with a madhya laya bandish 'Maanat nahin jiyara' in Multani. Then he tackles another composition in Puria Kalyan set to teental. Finally he offers a tarana in Bhoopali, also set to teental. Side B is devoted exclusively to expound Puria



in vilambit and drut. Prabhakar uses his powerful voice to good purpose in breathtaking taans that cascade in the manner of his mentor Vyas. Walawalkar on the harmonium and Nana Mule on tabla make up a good team in support.

Pandit Kumar Gandharva
ALURKAR AA 153

The prolific creative output of Pandit Kumar Gandharva is augmented by yet another album which contains a full-blooded Bahar (Side A) with a Kamod coupled with a new offering in Dhanbasanti on Side B. The Bahar blooms in Kumar's familiar style of treatment. The focal point of interest is the Dhanbasanti which strikes as a blend of Puria Dhanashri in combination with Basant that comes off quite harmoniously. The sangat by Suresh Achrekar on the tabla and Govindrao on the harmonium is adequate.

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.

Tuesday Night Concert

Timings: 10 PM to 11 PM

Date	Artiste	Type	Station
April 7	Vasant Sathe	Vocal	Bombay
April 14	Balwant Rai Verma	Sitar	Delhi
April 21	Alka Deo	Vocal	Pune
April 28	Debiprasad Ghosh	Sarod	Bangalore
May 5	Nirmalya Dey	Dhrupad	Calcutta
May 12	Hari Singh & party	Shehnai	Delhi
May 19	Ashalata Karalgikar	Vocal	Aurangabad
May 26	Dhrub Ghosh Kale Ram	Sarangit Tabla	Bombay

Saturday Night National Programme

Timings: 9.30 PM to 11 PM

Date	Artiste	Type
April 4	Bhajan Lal Sapori	Santoor
April 11	Swargeeya Maharajapuram Viswanatha Iyer (Recording from Archives)	Vocal
April 18	Shanti Hiranand	Vocal
April 25	Vasant Ranade	Violin
May 2	Thanjavur K P Sivanandan	Vocal
May 9	Dinkar Kaikini	Sitar
May 16	Mani Lal Nag	Vocal
May 23	Dr M L Vasanthakumari	Vocal
May 30	Abhay Narayan Malik	Dhrupad

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40 Years For A Legend

The prima donna of playback, Lata Mangeshkar, who has touched a significant milestone in her illustrious and record-making career, completed 40 years as a playback artiste. HMV, proud of the long association with Lata, hosted a felicitation dinner in honour of Lata and the Mangeshkar parivar, on March 10 at the Regal Room of the Oberoi Towers. It was a glittering dinner hosted by the Goenkas who now count HMV among their cherished possessions. They made Lata feel that she is the jewel in the crown.

An impressive audio-visual recorded Lata's career since her discovery by Ghulam Haider in 1947 through the years, song by song in association with all the maestros who have scored music down the decades. Only one golden thread strings all the hits of yesteryear, the golden voice of the chhotisi gudiya who has reigned supreme over the hearts and minds of every Indian within the country and beyond its shores, whether during war or in peace. Lata galvanised every patriotic countryman with her clarion call of 'Ae mee watan ke loge'; she sounded the call of the motherland when her voice assured



those abroad 'Mera saaya saath hoga'. Even when the country is riven by religious passions, it is her melodious voice of reason that sings out in many tongues and many languages and in many faiths, the message of the Bhagvad Gita, the Guru Bani, the bhajans of Meera and abhangs of Tukaram. HMV honoured this many-splendoured personality by instituting a scholarship in honour of Lata Mangeshkar for the study of music at the prestigious Benares Hindu University. An ivory ikon was the personal memento that Lata recei-

ved from the Goenkas and all this adulation left the little lady misty-eyed with emotion. Tributes flowed from Sarveshri N K P Salve, R P Goenka, Dadamoni Ashok Kumar, Majrooh Sultanpuri, Khaiyyaam and Sharma. Last but not the least, little sis Asha spoke from the bottom of her heart on behalf of the family in thanksgiving to the 'didi' who looked after them all by being the breadwinner since she was a mere teenager. It has been a fantastic career unparalleled for her courage, her artistic genius and above all her humanity towards her fellowmen in the hour of need.

Revival of time-honoured values:

From a life that has been one long hymn and harmony, filled with devotion to art, the spotlight now shifts to a 'Bhajan Sandhya' by Shekhar and Kalyan Sen at the studios of HMV on February 20. Shekhar-Kalyan have been making waves since they scored music for 'Bhajan Vatika' by Udit Narayan which was reviewed in these columns last month. That evening they presented some delightful 'Madhya Kalin' bhajans composed by Ras Khan, Surdas and Meera. From what I heard that evening, I can confidently predict a new

HYMN & HARMONY

wave in bhajans which is at once a revival of time-honoured values as preached in the earthy philosophy coupled with the harmony fundamental in our ancient music. For the present I can only say that great things are in store for this young duo. Their success comes as no surprise to me since they are the talented sons of Anita Sen and Dr Arun Kumar Sen, who have imparted their own musical samskars to the boys.

Meanwhile, Anup Jalota's 'Bhajan Rath' on MIL (See Review) has rolled into the musical scene and looks likely to provide stiff competition to current favourites 'Meera Bhajans' (HMV) and 'Kabir Vani' (Concord).

An impressive set of devotional songs comes from Super Cassettes in the T Series, with a wide spectrum of choice. Depending on your choice of deity or sant (and the singer, of course), you can choose from 'Ram Nam Japale' and 'Hari Hari Bol' by Chandru Atma, 'Sai Ram Bolo' by Jaiwant Kulkarni or 'Sai Arpan' by Manhar Udhas, 'Jagmag Jyot Jagi' and 'Jago Maa Jagdambe' by Narendra Chanchal, 'Bhajan Deepanjali' by Hari Om & Nandini Sharan, 'Bhajan Amrit' by Dilip Chakravarty, 'Bhajan Stuti' by Kavita Krishnamurthy and last but not the least, 'Atal Chhatra Suchcha Durbar' by the one and only Lata Mangeshkar. While I am overwhelmed by this flood of devotion, I have managed to keep my head above the waters of this bhakti ganga (not a title). My choice for the month is Lata's offering which is embellished by the

lyrics of Pandit Narendra Sharma and the music of Hrudaynath. Kavita Krishnamurthy deserves fulsome 'stuti' for her 'Bhajan Stuti'.

Devotionally yours,
Sumit Savur

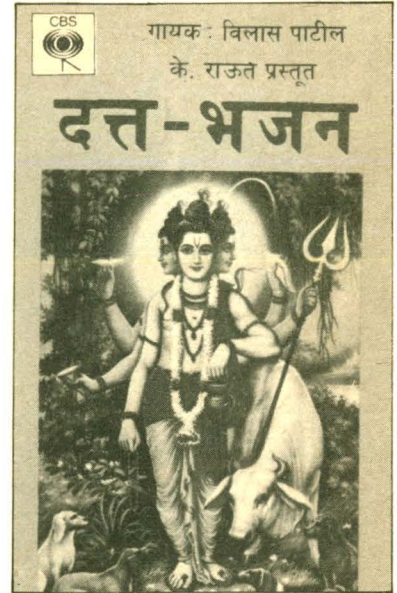
Reviews

Bhajan Rath Vol I & II
Anup Jalota
MIL 4227 902/903

A new album of bhajans from Anup Jalota has become an event to look forward to. Thus the advent of Bhajan Rath has been enthusiastically received. This album of twin cassettes is a stand out in the context of some of Anup's recent releases on other labels. It has a certain freshness. The music scored by Dhananjay is raga-based and hence most appealing. Most of the dozen bhajans presented here are eminently good listening as the honours for arrangement are shared by Moolky, Benny and Patki. Though the first bhajan 'Koi gopi aai' has been singled out for special mention on the carton, to my mind, the three bhajans on Side 2 of Volume I are among the best in this album, 'Utar pada lo rath se Arjun' being the pick of them. The rhythm of all the bhajans is the same throughout and this perhaps is the only detraction. The chorus in some of the bhajans is of uneven quality. All said and done, however, I foresee a good sale for the Rath.

Allah Tu Ishwar Tu
Sudha Malhotra & Vishwajeet
CBS NPX 5132

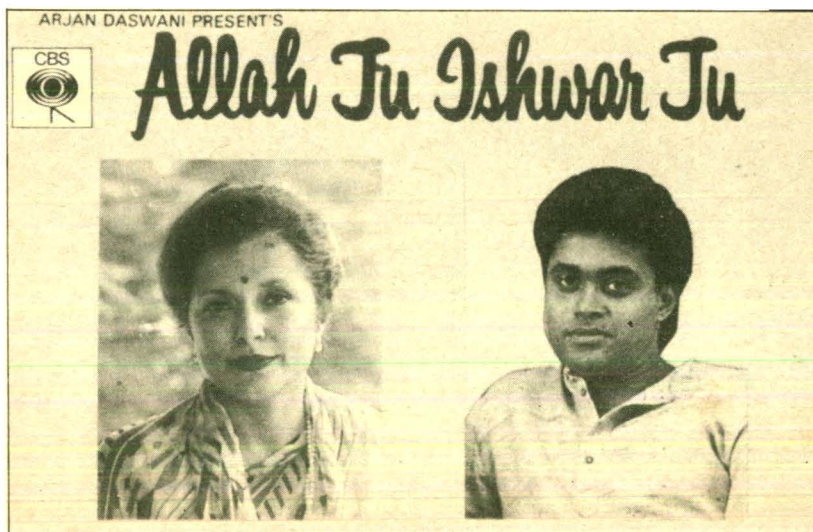
The seven bhajans in this album re-



leased by CBS have been scored by Arjun Daswani. Although some of the tunes tend to border on the ghazal style, the singing by Sudha and Vishwajeet is, on the whole, of a high order. The quality of the recording done at Western Outdoor is first rate. The title song as well as 'Ek maalik ki rachna hai sab' rendered by Sudha and Vishwajeet are both well sung. Apart from them, Sudha's rendering of the Meera bhajan 'Shyam piya more rang de chanariya' and 'Bhajan bina re ab kya hoga' by Vishwajeet are noteworthy for their sweetness that lingers.

Dutt Bhajan
Vilas Patil & Shri Samrth Bhajan Mandali
CBS NPX 2501

This cassette of Dutt Bhajan in Marathi marks a significant milestone for CBS. Presented by K Raut in the lead voice of Vilas Patil and his bhajan mandali, this is a set of traditional bhajans that should appeal especially to Dutt bhaktas in Maharashtra where the deity is widely worshipped. Although the quality of singing is not of the highest order, as bhajan mandalis go, this is a creditable effort. It must be said to the credit of the singers that their bhakti bhav has a true ring about it. The pick of the bhajans are: 'Dutt Dutt mhanata vache' set to Darbari, 'Praneeai mantra sopa' set to Bhipalās and 'Aisi jagachi maooli' tuned to Marwa. This cassette should do well in the Marathi speaking regions.



playback 25 selections

APRIL 1987

1	Chal bhaag chalein : Kalyug Aur Ramayan Lata Mangeshkar: K-A: Verma Malik: T Series	
2	Main teri dushman : Nagina Lata Mangeshkar: L-P: A Bakshi: T Series	14
3	Safar mein dhoop : Echoes Chitra Singh: Jagjit: Nida Fazli: HMV	15
4	Dil pukare : Jeeva Asha Bhosle: R D Burman: Gulzar: CBS	16
5	Dekho dekho yeh hai : Jalwa Remo: Remo: Remo: CBS	17
6	Jaon tore charan : Sur Sangam Lata & Rajan Sajan Mishra: L-P: Vasant Dev: HMV	18
7	Ameeron ki shaam : Naam M Aziz: L-P: A Bakshi: HMV	19
8	Aankhein jaame : Welcome Salma & Anil: Bappi Lahiri: Faruk Kaiser: CBS	20
9	Mujhko bhi radha : Ankahee Asha Bhosle: Jaidev: Sant Kabir: MIL	21
10	Zindagi to zindagi : Siyahi Kavita K: Kirti Anuraag: Nina Arora: CBS	22
11	Bijlee gira ke : Mera Haque Shabbir & Anuradha: Annu Malik: Indivar: T Series	23
12	Bolo hare Rama : Bhajanashram PD Jalota: PD Jalota: Traditional: HMV	24
13	Humsafar gham jo : Shohrat Anup Jalota: Anup Jalota: Murad Lucknowi: MIL	25
	Janam janam : Faasle Lata & Kishore: Shiv-Hari: Shahryar: HMV	
	Ameer se hoga : Insaniyat Ke Dushman Suresh Wadkar: Annu Malik: Shameer: T Series	
	Aisa lagta hai : Echoes Jagjit Singh: Jagjit Singh: Saleem Kausar: HMV	
	Kya kya na sitam : Kalyug Aur Ramayan Asha & Vishal Goswami: K-A: Maya Govind: T Series	
	Jungle ki bheelni : Bhajan Rath Anup Jalota: Dhananjay: Vishweshwar: MIL	
	Kispe jaan dijiye : Aafreen Pankaj: Pankaj: Zafar Gorakhpuri: MIL	
	Tedha medha mein : Jalwa Remo: Remo: Remo: CBS	
	Meera lago : Meera Lago Rang Hari Juthika Roy: Kamal Das Gupta: Traditional: HMV	
	Saqui teri mehfil mein : Shohrat Anup: Anup: Fana Nizami: MIL	
	Chitthee aayee hai : Naam Pankaj Udhas: L-P: A Bakshi: HMV	
	Ya vidhi man keo : Bhajan Vani Anup Jalota: Anup Jalota: Traditional: Classic	
	Banaye kitne : Rafta-Rafta Vol I Rupa Naghma: Vijay Shah: Rupa: T Series	

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



High speed hi-fi dubbing- NORGE Double-Cassette Deck.

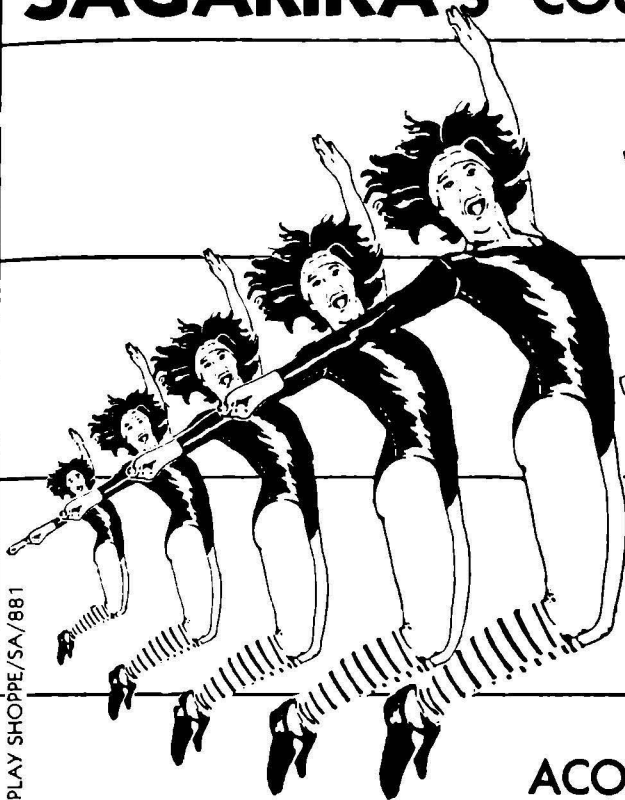
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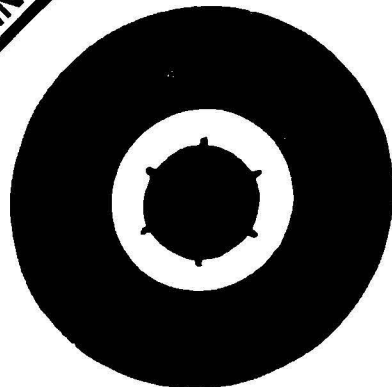
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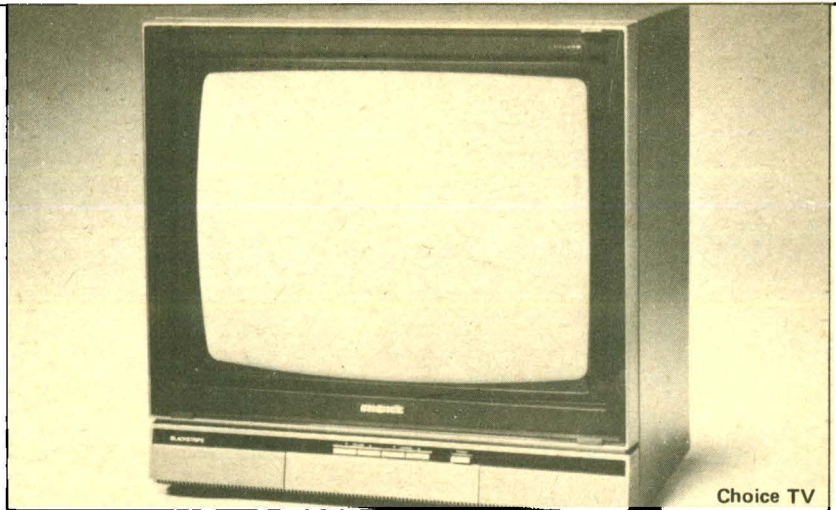
CONSUMER AUDIO

Weston's 'Cute' TV

WESTON Elektroniks Limited is currently marketing a mini black and white TV called 'Cute'.

Available in several attractive colours, this 4.5" (screen size) TV is housed in a stylish plastic cabinet and has a built-in ferrite bar antenna for AM and a monopole antenna for FM TV reception. According to Weston, the TV has solid state circuitry which includes 4 ICs and a SAW filter for a sharp clear picture. A sunscreen is provided for glare-free viewing either outdoors or in bright light.

The Cute TV can be powered by a three-way power source - AC, car battery or rechargeable batteries. Both VHF and UHF channels can be viewed. The Cute TV has an audio output of one watt maximum. Sockets for an earphone, DC input and external antenna are provided. A special stand to make TV viewing easier comes along with each set. The Cute TV can be attached to Home Computers.



Choice TV

CREATIVE Electronics has introduced India's first four system colour TV - PAL, SECAM, NTSC 4.43 and 3.58.

Called Choice, this monitor-look TV has a unique feature viz an in-built 'off-timer' which switches off the TV automatically after a pre-set time (30 mts, 60 mts, 90 mts and 120 mts). Changes in channel, volume, colour and brightness are

displayed on the screen in the form of blue arrows for making precise adjustments. Switching from one system to another is automatic and is displayed on the screen in bright blue colour. The built-in super wide automatic voltage regulator eliminates the need for an external voltage stabiliser.

According to a company spokesman, Creative Electronics will look after the servicing of all Toshiba entertainment products in India.

Bush Stereo Double Cassette Recorder

THE Bush TCR-88 II incorporates high speed dubbing, a five band graphic equaliser and an auto-

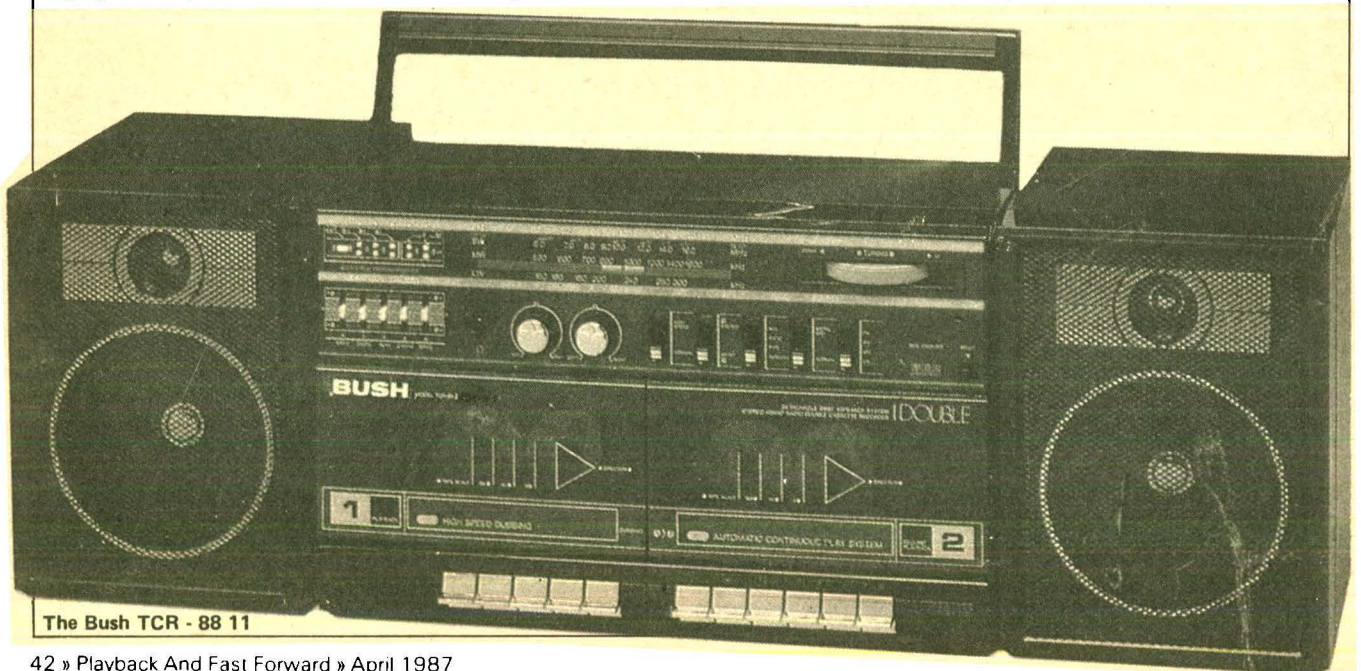
matic continuous play system (ACPS).

The graphic equaliser has five separate sliding controls which allow finger tip tonal adjustment for each frequency band. It has a detachable 2-way 4-speaker system with 78 watts (PMPO).

The W-deck features a multi-speed edit function which allows

high-speed tape dubbing (about two times faster) to be achieved and cuts down tape-edit time to half that of normal speed.

The ACPS enables the Tape 1 deck to start playing automatically after playback in the Tape 2 deck has ended. The TCR-88 II has also a four band radio which includes FM. Price: Rs. 4,000.



The Bush TCR - 88 11

CONSUMER AUDIO



Weston RCR - 202

WESTON Electronics has recently introduced the RCR-202, which, says a company's press note, is India's first sleek and compact compo-stereo system with 5-Band Graphic Equalizer and 40 watt peak music output. The unique feature about this product is its 5-band graphic equalizer, which is used in boosting or suppressing the sound frequencies. To a layman, this means that he can highlight or suppress the various beats, instrumentals and vocals in a song according to his own taste, to make his own music. The five-band graphic equalizer has 100 Hz, 350 Hz, 1.1 KHz, 3.5 KHz and 10 KHz frequency channels.

The RCR-202 has other regular

The Weston RCR - 202

features like detachable 2-way 4-speaker system, hydraulic eject mechanism, LED peak level meter, soft touch selectors, Metal/CrO₂ tape compatibility, built-in condenser microphone, a powerful 4-band radio, including the FM band and an elegant black cabinet.

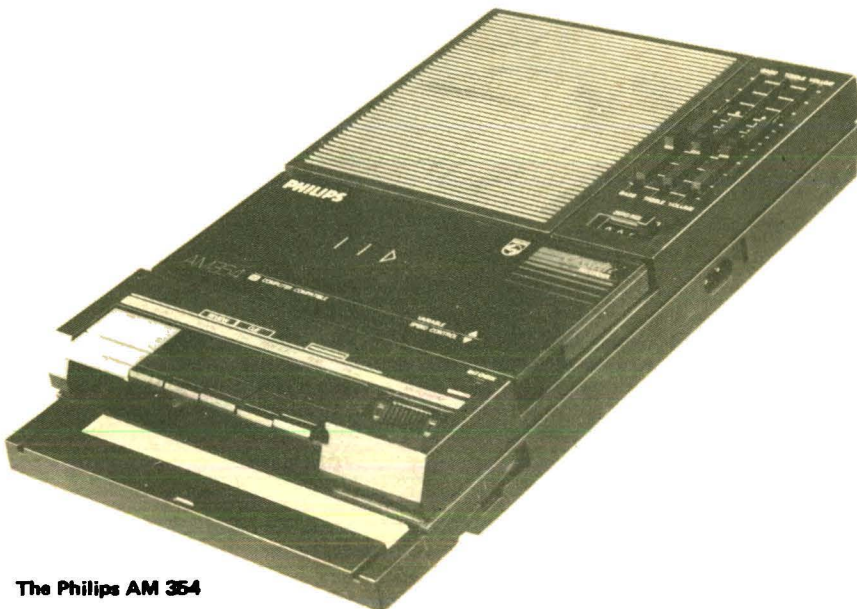
As an introductory launch offer, Weston is offering a free mini calculator with every set. At Rs 3,700, the RCR-202 seems more than just good value for its price.

Computer-compatible cassette recorder

PERSONAL computers are already making an impact on Indian business houses, academic institutions and industrial establishments. What is not so well known is the rapid emergence of home computers, less costlier than personal computers, in the Indian scene. While personal computers still use floppy discs for storage of programmes and data, many home computers make use of the simple audio cassette for storage of computer programmes as well as data.

Recognising this, Philips India has recently launched the country's first computer compatible cassette recorder AM 354. It not only functions as a home audio cassette recorder for entertainment purposes but also has added features such as a complete range of inter-connection sockets and a pitch control for variable speed of cassette playback to be used as a computer peripheral. The AM 354 is already finding an export market with an annual shipment of about 10,000 in number.

Price: Rs 995 (plus taxes).



The Philips AM 354

SOUND ADVICE

Technical Editor DAMAN SOOD provides tips on how to choose the amplifier that's right for you.

When you want to buy an amplifier, you get confused and start asking the dealer in the music store, "How much power do I need?" And like a good salesman he will respond, "How much power do you want?" But when the same question is asked to an audio expert, he replies with a

whole series of questions.

What kind of music do you listen to?

How loud do you like to play it?

What kind of speakers do you have?

How big is your listening room?

How is it furnished and decorated?

The hi fi expert needs all this information not to confuse you further but to give you a meaningful

answer. Variations of the above factors can change the system's power requirements to a great extent.

You may also have come across one of your friends saying, "Why do I need a bigger amplifier? Mine already plays loud enough to hurt my ears!" His reply, of course, may be conservative or he may be old or it is possible that he hears music just for pleasure, not to dance with it.



CONSUMER AUDIO

But how do you find out how much power is enough? Is 100 watts enough or 1000 watts good enough? Given the choice between these amplifiers, a music lover would pick the latter and when he does so, he feels confident that he has plenty of power from the amplifier for any kind of music reproduction. It would surprise readers to know that most cinema theatres having mono sound reproduction, have only a 60 watts rms amplifier. Surprising isn't it? But how is it possible to get such a powerful sound even in the last row in the theatre?

Sound power technically means the ACOUSTIC POWER on our ears which gives us the sensation of good full sound provided the speaker is able to reproduce the full sound spectrum (30 Hz to 16 kHz). When we listen to music from our Walkman through headphones, we still get the sensation of full sound although the amplifier is below 1 watt (maybe a few milli watts).

A speaker's efficiency decides how much electrical power we need from an amplifier. This means

The more efficient the speaker, the less electrical power you need.

that the more efficient the speaker the less electrical power you need to pump into them. That is the secret of cinema speakers and the reason why you get a loud clean sound from them even when the amplifier is rated 60 to 100 watts rms.

Sensitivity or efficiency is synonymous although sensitivity is more appropriate and published in technical literature. The familiar "x" dB SPL at 1 meter with 1-watt input is a sensitivity specification of the speaker. Fig. 1 shows the requirement of electrical power of an amplifier for LOW sensitivity (81 dB) Medium (87 dB) and High Sensitivity (94 dB) for the reproduction of music.

Going from a 50 watt per channel amp to 100 watt per channel one will increase the maximum available output by only 3 dB, which is just barely noticeable. Until now we have been operating on the assumption that the power ratings can be taken at face value. Unfortunately, not all amplifiers will deliver their rated power into a real loudspeaker. Most 8 ohm speakers have an impedance, that falls to 5 ohm or less at some frequencies, causing them to draw more current. In addition, a loudspeaker presents a reactive load to the amplifier, which may under certain signal conditions, increase the current demand still further. Since it is the current, not the voltage,

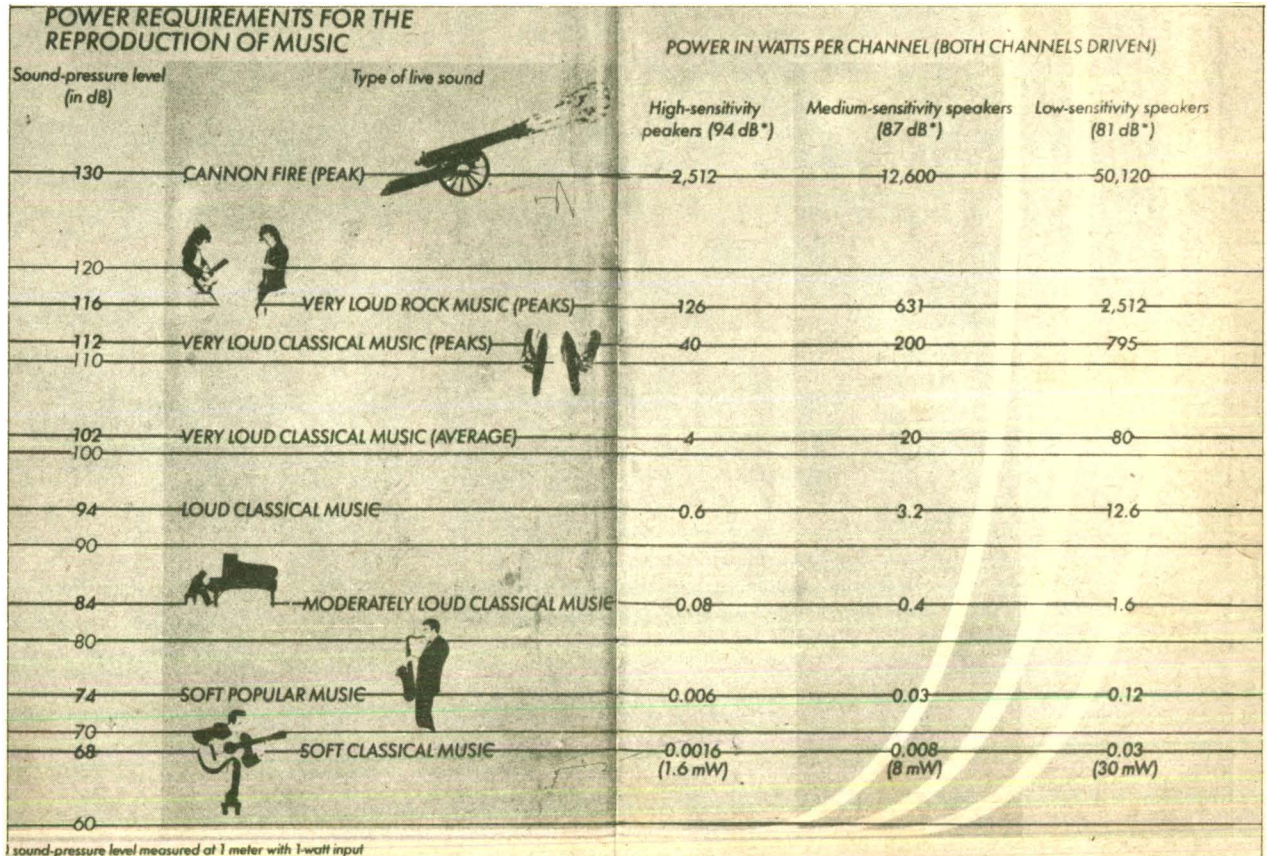


Fig. 1

CONSUMER AUDIO

that actually moves the speaker cone, the output current capability is what limits most amplifier outputs. Ideally, the amplifier power output with 4 ohm and 2 ohm loads should be substantially higher than with an 8 ohm load.

The average power required by most speaker systems, even when playing loud symphony music at concert hall levels, is very low. It is in reproducing the momentary peaks that require a powerful amplifier. The difference between average and peak levels on a musical programme material ranges from 8 to 12 dB. Although a well designed amplifier can occasionally "CLIP" a peak with only a mild effect on the sound quality, one with generous "headroom" – the ability to put out more than its rated power for short periods – has a real advantage over another one with the same continuous power but less headroom.

Rock music presents a somewhat different case. The 116 dB SPL given in Fig 1 as the maximum peak level represents what you'll encounter at an actual concert. But in most rock music the peak and average levels are very close, so the corresponding average level would be around 110 dB. Most people can't play at these levels because neither their neighbours nor their loudspeakers can stand it for long time. If you still want to play at such levels despite the inevitable hearing damage they will cause, you can achieve them with special speakers instead of a bigger amplifier.

The most important characteristic shown in Fig 1 is the rapidity with which the power requirement increases as the sound pressure level (SPL) rises. (The three curves overlaid on the right side give some idea of the rapidity of that increase). This is because of the logarithmic nature of human hearing. That means an increase in sound level of 10 dB, which most listeners would rate subjectively as "twice as loud" requires a "ten fold" increase in amplifier power. Conversely, if you are willing to play music at only half the level, your power requirements decrease by a factor of TEN.

Listening at loud levels is only done in recording studios and at discotheques. But a normal person listening to such loud levels will

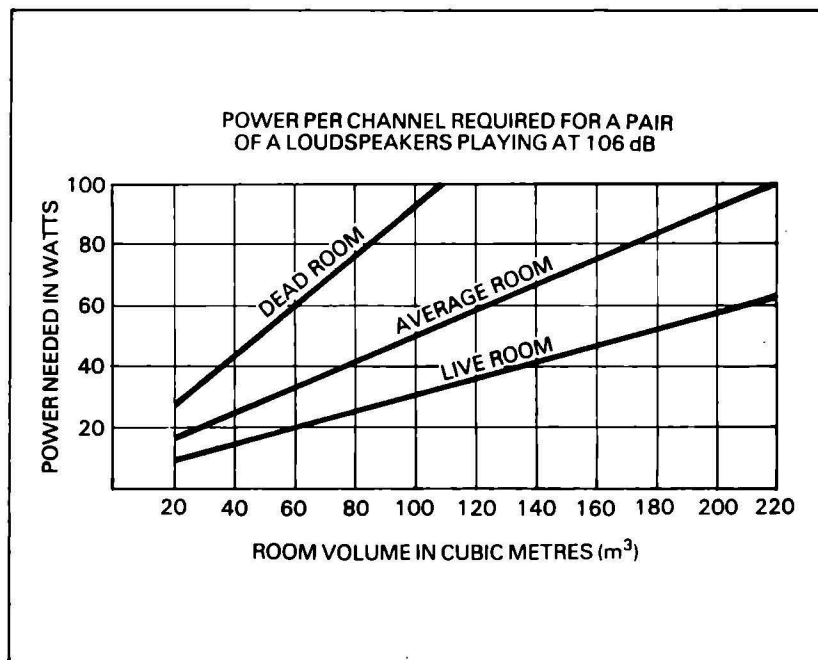


Fig. 2

get a headache or ringing or temporary deafness when he leaves the room.

THE ROOM ACOUSTICS

Rooms vary greatly in size, sound character (room acoustics) which influence the power requirements for an amplifier. Fig 2 shows the relationship between room characteristics, size and amplifier power requirements. To determine your listening room acoustics character, listen carefully to someone speaking, or clap your hands in the room. If the voice sounds dull and muffled, or if your hand clap seems lifeless, you probably have a "Dead Room". Conversely, if the voice sounds reverberant (like singing in the bathroom) and your hand clap causes flutter echoes (a tick-tick-tick sound caused by hard, parallel surface) you probably have a very "Live Room". An average room, of course, lies between the two and exhibits no such sonic characteristics.

The graph shows the power necessary to achieve loud peak volume levels (106 dB SPL) with average programme material which may require a greater output capability than that indicated, for instance, digital audio tapes and compact disc recordings which have enhanced dynamic range. Al-

ternatively, if you do not listen at high sound levels a small amplifier will be satisfactory. Increasing or decreasing the amount and type of furnishings will have stronger effect. A more "Live Room" – one with more reflective surfaces and less padded furniture – makes the amplifier's job easier.

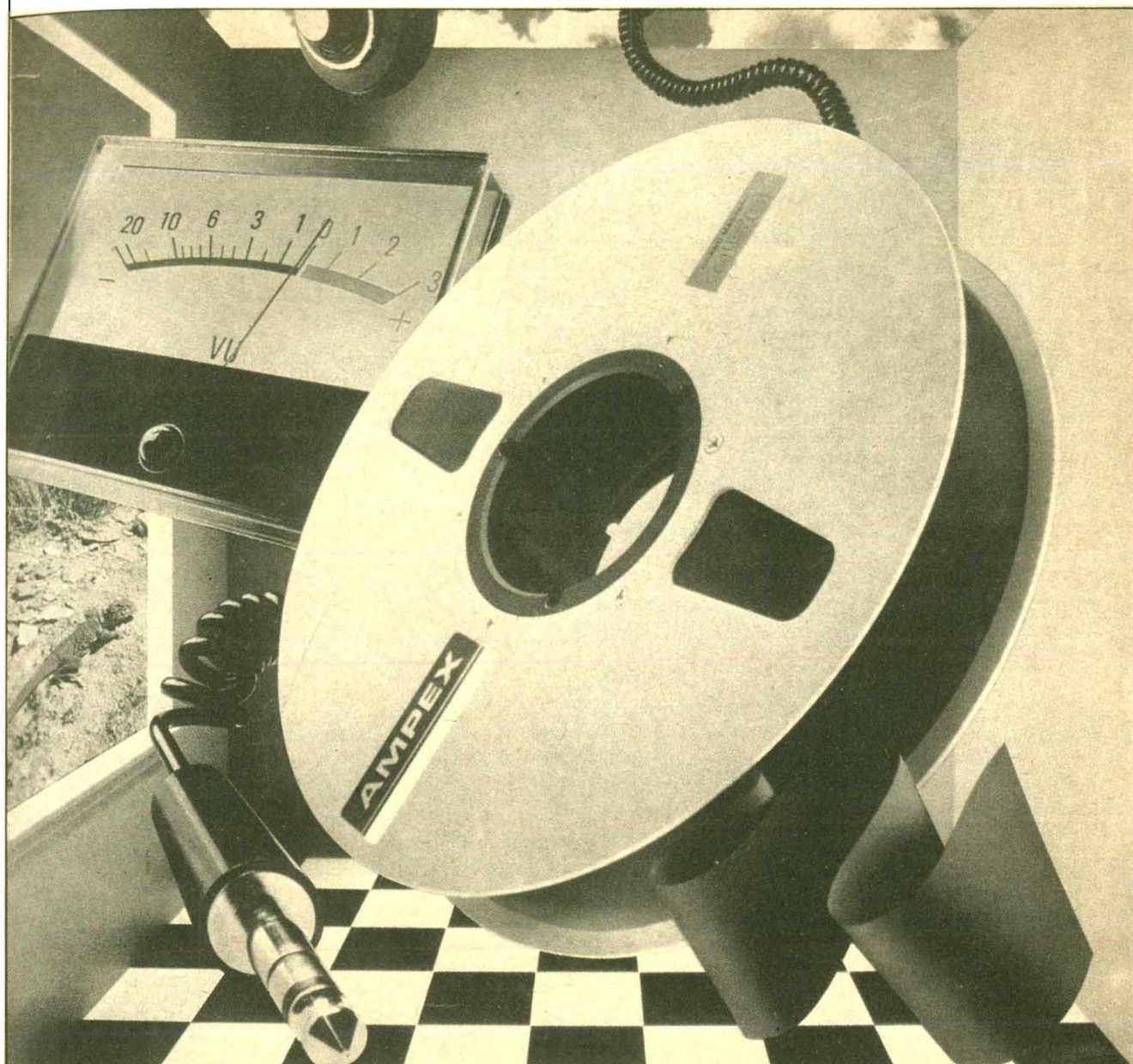
HEAD ROOM

Don't be afraid of buying a more powerful amplifier if you can afford it. The extra power will be primarily used on very brief musical peaks and even a modest speaker system can absorb several hundred watts for a few milliseconds without any damage.

It may be actually risky to use an underpowered amplifier than an overpowered one. When the amplifier is driven to clipping by musical peaks, the amplifier can produce harmonic distortion which can easily burn out a tweeter of the system which reproduces the treble range of sound programmes. Listening to a speaker system without treble in one of the channels in stereo, gives a strange unbalanced sound on the ears which is very uncomfortable.

In any case, be sure you have enough power that the music does not hurt your ears and become noise. ◀◀

PRO AUDIO



Stepping carefully into '87

In the fast changing pro-audio market, Playback And Fast Forward takes a look at what's here to stay and what will be tomorrow's antique.

In the digital bit stream there are just two choices – '1' or '0'. How one wishes it were that simple when it comes to the equipment.

At the start of a year which may finally see the launch of R-DAT, most studio owners are now in a bigger than ever quan-

dary as to what they should purchase next. If one listens to the prophets of doom, today's St £ 100,000 digital recorder may well be tomorrow's worthless antique – two years' payments still to run and nowhere for it to go.

Many feel that reel-to-reel stereo digital recorders will soon replace

in-cassette models as the market leaders. But, which standard – DASH or PD? Or will hard-disk, or even RAM storage, render all of them out-of-date?

And then there's SR ... Such is the climate in the recording industry as we enter 1987. So, perhaps an analytical look at recent dev-

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Tamil



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Songs on Ashtalakshmi-
4ECDB 7189 •
Meera Bhajans (Hindi)
6ECDB 7198
Thyagaraja Krithis-
6ECDB 7099 •

Tamil



Vani Jairam
Gokula Gaanam
4ECDB 7367 •
Chilamboli - (Malayalam)
4ECB 40060 •
Devi Geetharchane -
(Kannada) 4ECDB 7234

Tamil



**Dr. Seergazhi
S. Govindarajan**
Shanmuga Kavacham-
4ECDB 7361 •
Vinayakar-Murugan
Songs- 4ECDB 7224 •

Tamil



T.M. Soundararajan
Kanda Gaanam-
4ECDB 7375 •

Sanskrit



**H.H. Sri
Sachchidananda
Swamiji**
Amba Gaana Vaibhavam-
4ECDB 7357 (Bhajans) •

Kannada



Bombay Sisters
Dasara Krithis-
6ECDB 180 •

Kannada



Sant Keshavadas
Dashavathara
(Musical Discourse)
6ECB 60014 •

**Kavi - Dr. Mruthyunjaya Swami &
B.R. Chaya** - Hennina Balu (Kannada Folk)
4ECDB 7371 • **Sulamangalam Sisters** -
Bhakthi Isai Paamalai (Tamil) -4ECDB 7293 •

Classicals



Violin
Lalgudi G. Jayaraman -
4ECDB 7325 (Vol - I)
& 6ECDB 150 (Vol - II)



Saxophone
Kadri Gopalnath -
6ECDB 182 •



Veena
R.K. Suryanarayan -
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Flute
Sikkil Sisters - 6ECDB 117 •



Veena
E. Gayathri -
6ECDB 183 •

Vocal - R. Ganesan - 6ECDB 184 •

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PRO AUDIO

elopments in the pro-audio market might just throw up a few pointers.

Firstly, let's be really bold and totally discount R-DAT as an immediate threat to the professional recording business. As a domestic system, when it finally reaches the High Street, R-DAT will most certainly cause the record companies a few headaches. However, they have the power of their own destiny. They do not HAVE to licence the product if they don't want to.

Where R-DAT will certainly prove valuable is to radio newsmen and also for certain applications where the F1 currently reigns, but, until we get some more details about the reliability of the data coming out of a R-DAT recorder (the effects of tape damage, inter-pollation, averaging and so on), it would be sheer lunacy to consider using it for serious recording.

The post-production area is likely to be the one where the greatest confusion will lie over the next 12 months. Not only do we have three current popular digital formats, 1610/30, F1 and X-80 – and two more to come – we are also faced with .25-inch and .5-inch analogue tapes. Making up a production master for a four-title 12-inch 45 can (and often does) involve four different playback machines. Then there's the dilemma of whether the analogue sections should be converted to digital – possibly upsetting a die-hard analogue producer – or whether to "degrade" the digitally-recorded titles to analogue. No use asking the record company for guidance – they'll still be congratulating themselves on finding all four titles (even though one was probably a 7.5 ips copy!!).

Interestingly, while the digital marketing men slug it out, analogue might just emerge as the overall winner – at least for the immediate future. Many will find the -96dB noise floor claimed by the new Dolby SR system (and, incidentally, by Telcom) perfectly sufficient for their needs, especially in multitrack where multiple generations are not such a problem. At less than half the price of a digital machine, the new Studer 24-track with its built-in noise-reduction option looks set to rekindle the analogue flame.

The Sony 1610/30 system is currently far and away the market leader. 1610 format tapes now ac-



count for well over 50 per cent of our post-production work, with the result that we have no less than six 1610/1630 processors in-house.

Add the two DAE 1100 editors and 13 U-Matic recorders and it amounts to a sizeable investment in Sony Pro-Audio. Compare this to our single X-80 recorder and it will quickly be seen how much catching up Mitsubishi have to do before they can even consider competing on an even basis.

The problem with in-cassette digital systems is that they are too tape-dependent. This is especially true when the F1 format where, even using top grade cassettes, an unacceptably high number of tapes is being rejected by their recipients, usually for drop-out. One UK company has come up with some nifty modifications which make the system more reliable but, basically, the industry is asking the F1 to perform to a standard which was never envisaged by its designers.

The fact that the 1610 format has become a de-facto standard is, in my opinion, unfortunate. When the reliability of the 1610 system with regard to drop-outs is compared to the X-80, the X-80 wins hands down. (Comparison with DASH two-track would be unfair – at the same time of writing no studio in Britain to my knowledge has had the opportunity to test one thoroughly). Sony will immediately counter that there is now a read-after write U-Matic, the DMR 4000 which operates with a modified 1630. But who can afford one apart from, perhaps, the CD plants?

Interconnection of the various types of digital equipment could become an increasing problem.

Luckily for us, the AES and EBU tackled this a couple of years ago and devised a system known as the AES/EBU Digital Interface (original, huh?) which allows two digital devices using the SAME sampling frequency to be connected together.

SAME sampling frequency is the key though. Without a Sampling Frequency Converter (SFC) it is impossible, for example, for a 1610 to talk to an X-80 in the digital domain. The same will be true of 48 kHz R-DAT recordings if they are to be released on compact disc. OK, only the most golden of golden-ears will hear a D/A, A/D conversion in the chain but nevertheless, without an SFC costing around St £ 10,000, it will still be there.

There are a lot of lessons which we audio types can learn from our TV brothers. No self-respecting television studio would consider having its VTRs in the control room and with the increased noise of digital equipment, coupled with the lower noise-floor required to record in this medium, audio studios will soon need to follow suit. But, removal of the tape machines from the operating area to "machine rooms" will also demand other changes to our modus operandi.

EBU to the rescue again, this time in partnership with SMPTE. They have devised a machine control system based on RS 422 computer protocols. Once the deliberations are finished over which command will do what, we should have a system which will allow centralisation of all machinery – both video and audio – with control capability from any location. The cost of such a system will very likely be offset by the savings gained from the sharing of certain machines and out-board gear between locations.

The level of investment required to support all the equipment now required to satisfy today's producer can be supported on under St £ 100 per hour. "Nearly new" digital multi-track recorders are already appearing on the market and, regrettably, this year will very likely see at least one of the digital studios either go into receivership or change hands.

Unfortunately this is what it may take before our industry sees some sense and begins to price its services at a level to match the investment. ◀◀

PRO AUDIO

Digital sound-recording system

A hard-disc-based digital-recording and playback system from Britain, which replaces conventional tape equipment by storing sound on the computer disc, is said to be the first of its kind on the market.

The AMS Audio File can provide mono, stereo or multiple channels of record and playback from a single Winchester-type disc. Additional discs can be added to extend storage time, with each disc storing up to one hour of sound. It can be configured in various ways to perform different functions, but in its simplest form the equipment records sound digitally, edits and stores it in non-volatile memory for instantaneous playback on demand.

Editing is carried out electronically which gives precise control of any edit down to microseconds. The soft key control panels have a large selection of user-programmable cross fades for each edit point. Trial edits can be stored in memory and compared, and combinations of edits can be assembled.

Digital storage of sound also reduces the replay time as there are no delays due to the tape spooling or re-roll normally associated with magnetic tape.

The system can also be configured to perform as a multitrack recorder, with the advantage that any one track or digital file can be advanced or retarded with respect to another. The soft key control panel allows the material stored to be assigned to any of the Audio-File's outputs, which are available in multiples of four.

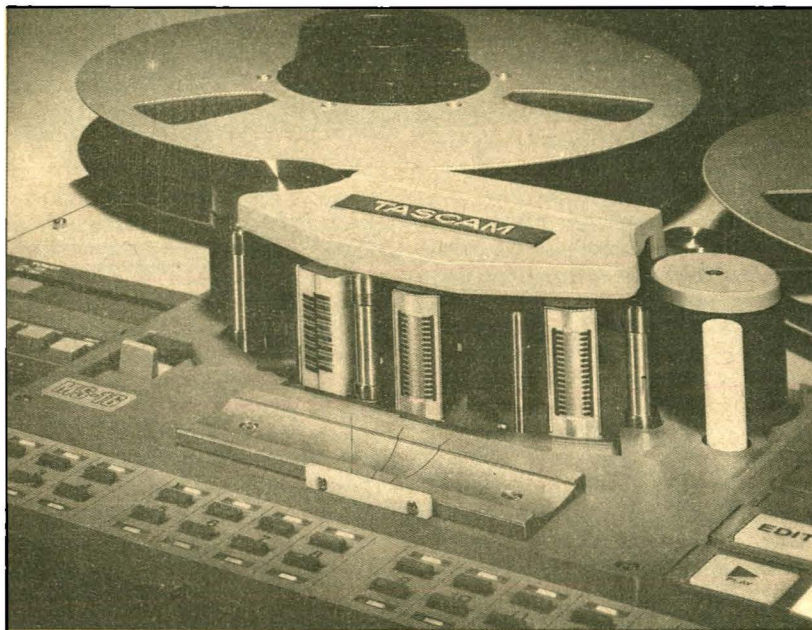
The sounds stored on Audio File can be accessed quickly and easily by time code cues, pulses from an

events controller, manual triggering or audio input. On playback the sound can be advanced or retarded with respect to any other sound by advancing or retarding the time code cue using the front panel thumb wheel or the keypad.

For more details contact: Mr S Nevison, AMS Industries PLC, AMS Industries Park, Billington Road, Burnley, Lancashire, England BB 11 5ES.

speed $\pm 15\%$. It has balanced XLR input and outputs along with unbalanced RCA type inputs and outputs. The manufacturers claim a frequency response of 40 Hz – 22 kHz ± 3 dB at 0 VU. The record level calibration 0 VU reference is 250 nWb/m. The machine is biased to record on Ampex 456 tapes. The IEC standard is adopted for alignment.

The optional dbx Type I noise re-



The Tascam MS - 16

Tascam MS-16

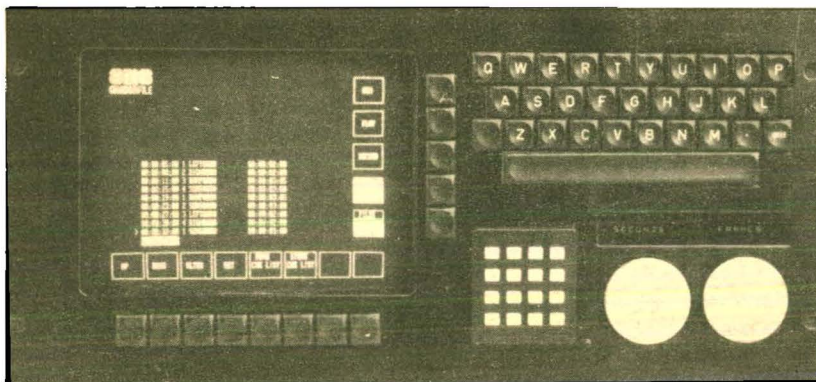
THE Tascam MS-16, an economical, professional one-inch 16-track machine is just right for budget-oriented small electronic music production studios, which have a growing need for more and more tracks.

It operates at 15 ips and takes 10 1/2 NAB spool – 30 ips is an option – but you can have only one speed. The pitch control varies the

duction can be fitted in all channels. The DX-8DS is an 8-channel unit specially built by dbx for this machine. The manufacturer claims a 100 dB unweighted signal-to-noise ratio with dbx circuit In and 69 dB A weighted (NAB). The crosstalk between adjacent channels is 55 dB down at 1000 Hz at 0 VU. The headroom of record and playback amplifier above 0 VU at 1000 Hz is better than 28 dB, which is quite good.

The transport unit's dimensions are 19" x 18 1/16" x 12 3/16" and amplifier unit's 19" x 7 5/8" x 12 5/8", weight 38 kg and 16.5 kg respectively. There are many options for remote control with this unit, such as RC 65 or AQ 65. Highly recommended for video post production and electronic musicians, this machine can also be locked to a video recorder using SMPTE time code.

For more details contact: TEAC Corporation, 15-30 Shimorenjaku, 4-Chome, Mitaka, Tokyo, Japan.



The AMS Audio File

A Good Buy

Technical Editor DAMAN SOOD put the Dynavox KX-32 through its paces and discovered that it offered good value for money.

In the Dynavox KX-32, Kenwood has a beautiful mid-priced tape deck avoiding both extravagance and minimalism in the three salient aspects of component design: features, technology and price. The result: feature for feature the KX-32 offers good value for money.

In basic description the KX-32 is silver in colour and aesthetically designed. On the extreme top left corner is the POWER switch. Heading the right side of the cassette compartment is a mechanical tape counter. Below this are the soft touch transport control switches. Next to the mechanical counter are two indicators for recording (Red) and Dolby NR (Green). Two peak level meters are provided to indicate the input recording level when recording and the playback level when the deck is in the PLAY mode. The two colour peak meters viz green and red indicate the levels upto 0dB and above respectively. Below these meters are four push button switches for Dolby NR, and Normal, Chrome

and Metal tape selector switches.

The extreme right houses a large Record level control for both channels. A small Record Balance knob, with its centre detented, controls the left and right levels in case the recording source is not equal in both the channels. Next to it is a phono type of socket for microphones. The headphone socket is meant to drive 8 ohms at a fixed level (0.1 mV). The KX-32 has a one-touch recording button. As this switch is next to the PLAY button one should be careful in pressing the right switch. The reason: you could erase your valuable recordings (if the cassette's tab is broken) by accidentally pressing RECORD instead of PLAY. The KX-32 has one Record/Playback head and one Erase Head (Double Gap Ferrite Head).

The front plate of this deck is marked by Timer and DPSS (Direct Program Search System) facility. The DPSS is a convenience feature to find a required song on the tape. The DPSS is a fancy name for Cue and Review functions (during Playback only) which are found

even on ordinary two-in-ones. It is advisable not to use the DPSS too often because in this mode the tape travels at a very high speed against the head. In the long run this causes premature head and tape wear. However, when the DPSS is, the deck's outputs are muted to protect the speakers. The back of the KX-32 houses two pairs of RCA type sockets for Input and Output. The power cord is detachable.

On removing the top cover of the deck, one notices six presets on the PC board – two for recording levels, left and right; two for playback levels and two for bias adjustments. These controls are well marked and should never be disturbed, except by a competent technician who knows how to adjust the different parameters.

WORKING

The record and playback responses of the KX-32 at -20dB and 0dB were made on a normal tape (Sony CHF) and a metal tape (TDK-MA). (Please see chart for responses of the Left and Right channels.) It



CONSUMER AUDIO

was noticed that the left track (which is the outside track) produced a shaky waveform on the oscilloscope. This happened with both the Sony and TDK tapes. The reason: poor quality transport. This could be improved with good quality components.

However, the frequency response when measured on the Sony CHF at -2OdB and OdB was excellent. One normally gets these kind of responses on a high quality cassette deck which costs three times the price.

It was noticed that at OdB, using a normal cassette, there was a drop of -1dB and -2dB at 1000 Hz and 10,000 Hz respectively. Both drops (normal and metal) can be corrected by adjusting the Bias control or the Record Level Control.

CONCLUSION

On the whole the KX-32 performed beautifully. The deck meets the manufacturer's claimed frequency response both in the record and playback chain. However, the Signal to Noise (S/N) ratio on the

RECORD PLAYBACK RESPONSE OF KX-32

SONY CHF-90

FREQ- UENCY	LEVEL -2OdB		FREQ- UENCY	LEVEL OdB	
	LEFT	RIGHT		LEFT	RIGHT
20 Hz	-6dB	-6dB	100 Hz	OdB	OdB
1,000 Hz	OdB	OdB	1,000 Hz	OdB	OdB
10,000 Hz	OdB	OdB	10,000 Hz	OdB	OdB
14 KHz	OdB	OdB			

Response with TDK MA-90 metal cassette at OdB modulation. The drop in the Right Channel can be adjusted with the Bias or Record Level Control.

(Record and playback Response OdB)

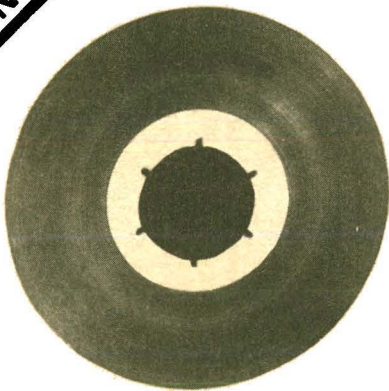
FREQ- UENCY	LEFT	RIGHT
100 Hz	OdB	OdB
1,000 Hz	OdB	-1dB
10,000 Hz	OdB	-2dB

TDK Metal tape was found to be -50.00 dB with reference to 360 mv (OVU) instead of 56 dB at 1000 Hz; and 56.5 dB with Dolby On instead of 64 dB as specified by the manufacturer. These discrepancies could be attributed to two causes. First, the different metal tapes available and, second, the quality of components used in

the deck. Our finding revealed that the latter was the cause, because the system noise was -50.45 dB with reference to 360 mv (OVU).

In short, minus these aberrations, the KX-32 is worth considering by the audiophile who especially wants to record a lot of music on tape.

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Design Crafts

THE RETURN OF MUSICALS

By VAK RANGA RAO

Ever since director K Viswanath and producer Edida Nageswara Rao made the epochal 'Shankarabharanam' (1980), a Telugu film that was a big success in areas that were traditionally closed to films of that language, musicals have become fashionable in all the four South Indian languages.

The post-'Shankarabharanam' films tried to integrate song-sequences into the screenplay, rather than merely interpolate them. The talkies of the first 20 years, which accommodated many songs, were of all kinds. Social, historical, folk-tale, mythological and biographical, of saints, singers and writers. Even till the '70s, such songs were deliberately used. 'Shankarabharanam', and the subsequent films made by K Viswanath, proved that the subject can be anything and it could accommodate songs and music of a better variety, if intelligently screen-played.

Many took the easier course of making the maximum use of music and dance in their films thereby minimising the use of the intellect. The resultant spate of such films died an inevitable and deserved death. Now there is a resurgence of the same musical format with a change in content. At the moment, there are a dozen cassettes in the

market which contain songs that are unmistakably taken from musicals and made by all and sundry. Judging by the content and the inlay cards, youth, dance and music play a large role in these films.

For instance, a Tamil film by a new producer-director-cameraman team of Arun Ravi-P R Devaraj-Remy, Greenway Pictures 'Sendoorappoo' is one of them. And a superlative one, going by the music composed for it by the Bombay music duo, Manoj-Gyan, with the local nouveau celebrity, Abavanan, supplying the rural idiom in lyric, lilt and rhythm. Six singers, three lyricists and three authentic folk songs moulded for film use contribute to make 'Kiliye Kiliye', 'Chinnakkannan' and 'Attukulle elelo' by S P Sailaja, Malaysia Vasudevan, S P Balasubrahmanyam, Chitra and B S Sasireka, aurally arresting. It is a Rakam 72 cassette of average quality.

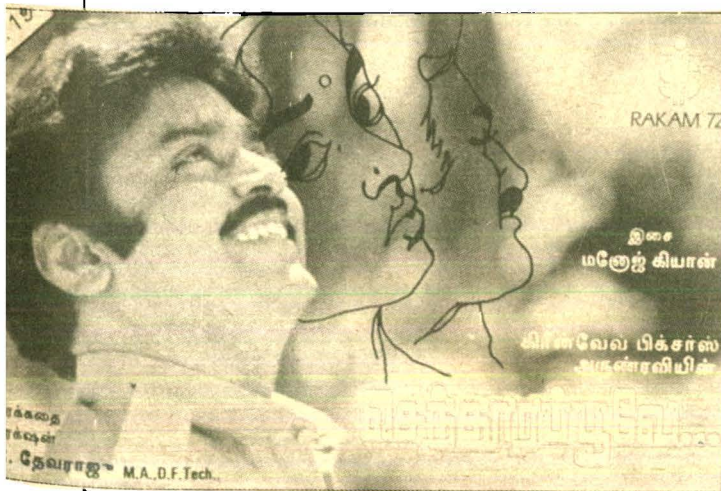
Soon to be released is 'Sruthilayalu' (directed by K Viswanath for Savera Sudhakar-Karunakar). K V Mahadevan tunes the colours visualised by the film-maker. The palette includes the hallowed Telugu literateur's Annamacharyas keertanas, Narayana Teertha's tarangam, not including those written for the film by Srivennela Sitarama Sastry.

Apart from the voices of S P Balasubrahmanyam and Vani Jairam

which illuminate 'Innirasula' and 'Aalokaye' with lyrics of exceptional beauty (done respectively by Annamayya, Telugu, Narayana Teertha, Sanskrit), it contains the voice and the mandolin of debutante Shanmukha Srinivas (not to be confused with the mandolin player U Srinivas) and that of classical vocalist, Poornachander. A musical treat, the recording by Leo Recording Co is passable.

A film now running successfully all over Tamil Nadu, Sri Eswari Productions' 'Paruvaragam' has a brand new crew - producer-director-actor Ravichandran and composer Hamsalekha, who make the song sequences vibrate visually and aurally. A good quality cassette by Lahari.

T Rajender is one of the big names in Tamil films, who produces, directs, photographs, composes and acts. In Padam Productions' 'Muthukkal Moonru' he is content to write the lyrics and compose the music. There are six songs and an instrumental piece on the cassette of satisfactory quality brought out by Nahata, which has a large, luxurious get-up. Chitra's 'Ennaiya, sollayya', Malaysia Vasudevan's 'Vazhgave', Vasu-Chitra's 'Ponnana kudirai' have simple melodies, catchy refrains. Vasu-Jesudas' 'Devankoil deepame', in spite of Chitra's 'Mama ennai' and



MADRAS TRACK

Vasu-Chitra's 'Azham teriyama' is mediocre. The instrumental piece has neither mood nor melody.

S K's Tamil film with 10 solid songs, 'Chinnapoove Mellapesu', drawn out by Robert-Rajasekaran introduces a lyricist-composer Rajkumar. A debut that is almost a flash. Almost because, though there is an easy cadence in the melodies and music, innovation and freshness are at a premium. The quality of Rhapsody passes muster though the sound is nothing exceptional. Composer Rajkumar sings a song, too, 'Yepulle karuppayi' with a passable voice. His lyrics for 'Sangeethavanil' and 'Poongatriladum' are good enough to pass off as poetry of a simple kind. The five songs on the second side are youth-oriented.

HMV has an ace up its sleeve, reliable reports say, in the return of old-timer and ex-partner of M S Viswanathan, T K Ramamoorthi. His music in T P K Creations' 'Ival Aru Pournami' is rumoured to be outstanding. It is uncharitable to say that religious-minded music is the first resort of an unsure A&R

man. But that has to be said when confronted with the majority of the cassettes churned out by most of the labels today.

P Susheela's Telugu devotional about Siva, 'Om Namassivaya' has a self-conscious title. Nevertheless, it has excellent music (A A Raj), lyric (Sai Krishna Yachendra) and sweet singing. 'Neeharasaila vihara', 'Rajatha sailamu', and 'Ennalani vechenu' are only three of the 10 with prayerful melody. It has excellent sound and technical qualities which one expects of Sangeetha.

A simpler kind of content is found in Sangeetha's Tamil devotional about Muruga, 'Kanda Ganam'. S Parimala Devi's lyrics range over familiar territory. But there is a school bookish kind of poetry about them. S Srimurali's tunes and orchestration are often heard but do not obfuscate the sentiment. T M Sounderarajan, the beloved singer of Tamil Nadu for the last 25 years, sings 'Manaada' and 'Vendiyada'.

'Bhakta Kannappa' released as a Harikatha in Telugu by Sangeetha, told by Burra Sivaramakrishna Sar-

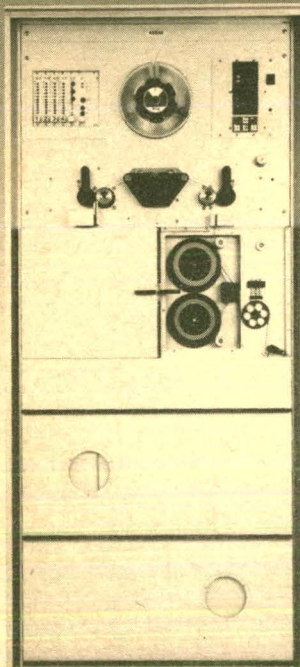
ma Bhagavathulu, has an interesting story content, but the musical values are minimal, in spite of composer J Purushottama Sai's involvement.

Saragam Cassettes 'Sivageetha', has devotionals in Telugu sung by stalwarts Balamurali Krishna and Vani Jairam. Chiranjivi's lyrics vary in quality but all the music of J Purushottama Sai is pertinent to the sentiment and melodious. This is its saving grace.

Saragam's Christian devotionals, 'Kraistava Bhakti Geetalu' by A Esther Baby, are a drag for both the singer and listener. A pity, because Pingali Vani's excellent lyrics have been messed up by C Jeysekar, the composer, and an unidentified recording engineer. The inlay card is in a mess.

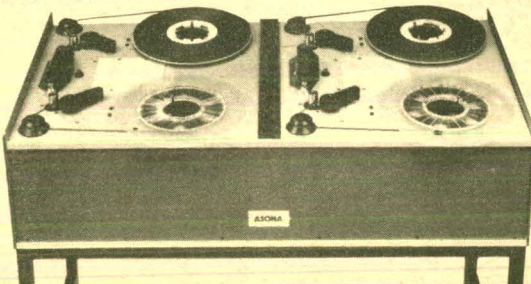
Marginally better is the same company's 'Sri Venkateswara Brahmotsava Ganamrutam', a Telugu devotional written by two new-comers, V Suryanarayana Rao, S V R Bhattacharya, scored and sung by G Nageswara Rao. Lord Balaji gets the credit for the salvage operations! ◀◀

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REVIEWS

Hindustani

My Favourites Lata Mangeshkar HMV TPH 41316-7-8-9

Fifty hand-picked songs, favourites of no less a person than Lata Mangeshkar herself, will leave most of her fans gaping in awe. But in her introduction on cassette 1, side A, she puts her listeners on a pedestal. That helps muster up courage, enough to make a few observations.

Her songs of the period 1948-57 were discovered only on my time-machine trip down memory lane. So, for cassette 1 (1948-56), I am on shaky ground. Rarities like 'Bedard tere dard ke' ('Padmini'), 'Sun lo sajan dil kee baat' ('Lahore'), 'Mere liye voh gham-e-intezaar' ('Anokha Pyar') and 'Jaate ho to jaao' ('Khel') find her mettle being tested by outstanding composers like Ghulam Hyder (who "discovered" her in 'Majboor'), Sham Sunder, Anil Biswas and Sajjad.

Anil Biswas features again with the semi-classical track, 'Beimaan tore nainvaa' ('Tarana') and Sajjad recurs too, with the ethereal 'Aye dilruba' ('Rustam Sohrab') and the superb ('Voh to chale gaye aye dil' ('Sangdil'), Sham Sunder's Rafi-Lata duet from Alif Laila, 'Kya raat suhaanee hai', a melodious Punjabi folk number, is one of the seven film duets included in the selection. Rafi partners her in two others: 'Paon chhoo lene do' ('Taj Mahal'), a Roshan dazzler and 'Voh hain zaraa qhafa qhafa' ('Shagird'), wherein Laxmikant-Pyarelal experiment successfully with vocal gimmickry. Suresh Wadkar is the male voice

co-rendering 'Yeh aankhen dekh-Kar' ('Mashaal'-Hridaynath), while Asha Bhosle joins Lata in the duet 'Jab jab tumhe bhulaya' ('Jahan Ara' - Madan Mohan).

Choices like 'Laakhon taare' ('Hariyali Aur Raasta'), a duet with Mukesh, and 'Mujhe tum mil gaye hamdam' ('Love In Tokyo') do scant justice to the Shankar-Jaikishan-Lata Mangeshkar pool of talent.

In picking 'Main piya teree' ('Basant Bahar'), 'Unse milee nazar' ('Jhuk Gaya Aasman'), and 'Dil kee girah' ('Raat Aur Din' - duet with Manna Dey), Lata further conveys the impression that the lighter songs of S-J find greater favour with her than the more serious ones.

Of the composers now no more, C Ramchandra (one), S D Burman (two), Jaidev (two), Roshan (three) and Madan Mohan (four) are represented. A twinkle comes to my eye when I hear 'my favourites' like 'Phaelee huyee hain sapnon kee baahen' ('House No 44' - S D Burman), 'Raat bhee hai' ('Mujhe Jeene Do' - Jaidev), 'Yeh dil aur unkee' ('Prem Parbat' - Jaidev), 'Raat ke mehfil' ('Noor Jehan' - Roshan), and 'Khelo naa mere dilse' ('Haqeeqat' - MM).

Though many of our living music directors are missing, how could she ignore Khaiyyaam, Salil Chowdhary, Laxmikant-Pyarelal, Rahul Dev Burman, Hemant Kumar, Hridaynath Mangeshkar and, of course, the giant of a composer, Naushad? It is indeed intriguing to see that here just two Naushad compositions are confined to 1954 ('Shabab' and 'Udam Khatola'), whereas she waits till 1963 for her first Madan Mohan favourite and

ends her MM selections with 'Dulhan Ek Raat Ki' (1966). She is accommodating enough to round-off her package with 'Sun sahiba sun' ('Ram Teri Ganga Maili' - Ravindra Jain).

There's more joy for me in the shape of 'Mila hai kiseekaa jhumka' ('Parakh' - Salil), 'Kuchh dil ne kaha' ('Anupama' - Hemant), 'Dilbar dilse pyaare' ('Caravan' - R D Burman), 'Aap yoon faaslon se' (Shankar Husain-Khaiyyaam) and 'Tere liye palkon kee' ('Harjaee' - R D Burman). Lata's brother Hridaynath ('Bal' to her) has moulded seven of her favourites, the maximum of any composer heard on the four cassette vehicle. Four of these are non-film cuts, all Meerabai bhajans. Two other non-film tracks are the efforts of K Mahavir and Shrinivas Khale. Khale's 'Raam ka gun gaan kariye' saw her joining classical prodigy Bhimsen Joshi in a memorable album produced by HMV.

The K Mahavir tune is a Shakeel Badayuni ghazal. It's Hridaynath creating a Ghalib gem, 'Yeh ham jo hijr men' and it's no less a personality than Ravi Shankar who summons her to do 'Sanvare sanvare' (Anuradha). There's little to shout about in 'Yeh raat bhee jaa rahee hai' ('Sau Saal Baad' - L-P). Laxmikant-Pyarelal are more in their element working on 'Nigaahen kyon bhataktee hain' ('Baharon Ki Manzil').

Each cassette begins and ends with a brief talk by this veritable phenomenon of music, someone who will surely outlive this century. One can add another 500 songs to the selection she had made and justify their categorisation as 'the best of Lata Mangeshkar'.

MY FAVOURITES



REVIEWS

Aah... Alisha
Alisha Chinai
HMV STHVS 40176

Say aah! Now, is this cry an expression of ecstasy, a scream of passion, a sigh or surprise? Alisha's 'Jadoo' was conjured by Annu Malik some years ago. This time it falls upon hubby Rajesh, Louis Banks and Alisha herself to share the eight tracks as 'composers'. Banks is the only regular musician.

The lyrics are by Raajesh Johri, Ila Arun and Alisha (again). Anachronistic and paradoxical, the words, in Hindustani, blend well with the overtly Western tunes. Jazz, saxophone, heavy breathing, overdub, echo, 'delay', special effects, clear influences of popular English numbers – with raw material like that, Rajesh has taken pains over the recipe at his own Rave Recording Studios.

A promotional calender, a cute picture on the inlay flap – and Alisha is dolled up to live up to the title of the 'baby doll of Indian pop music'. But who is the 'Babusha' of the opening track? Aah... it is Alisha, who saves her identity till the last track.

Superhit Comedy Programme
Various
MUSICRAFT MC 112

Four radio plays by Salman Rizvi is the fare offered on the album. A 'background' qawwali by Aziz Shadan illustrates the mother-in-law v/s daughter-in-law conflict in the 'Modern Bahu' story. Commentary by Nizamuddin Nizam forms the link. The pace is leisurely and the comedy is hardly funny.

Accents and characters are well

conveyed. Voices like Shahgul Durani, Ajay Chaddha, Manju Bhatia, Jyoti Sharma, Vishnu Sharma, Arvind Mehra, Zareena Saman and others indulge in studio 'duets'. All in all, much ado about nothing. Calling it 'Superhit' might be too tall a claim, though it might find favour with over populated tenements where episodes like 'Ados Pados' actually occur.

– Siraj Syed

Hits of Geeta Dutt
Alaka Shankar
T SERIES SNMC 2036

Starring Alaka Shankar as Geeta Dutt and Rajiv Haksar as S D Burman, O P Nayyar, Madan Mohan, Kanu Roy and others, the package is a re-hash of 16 songs spanning 20 odd years. It comes in stereo, with speeded up music tracks. Alaka sounds a very young version of Geeta Dutt and lacks her endearing timbre. 'Na jao saiyen' ('Sahib, Bibi Aur Ghulam') is one of the tracks that suffer in the bargain. The inlay carries all the details of the tracks, except the names of the original composers. There's barely a moment's pause between two cuts. But in that split second, Geeta's magical charm rushes back, engulfing and submerging the listener.

Ghazal

Mehkti Ghazlen
Aslam Khan
CBS NPX 5129

The good work continues. Mehkti Ghazlen, withstands repeated hear-

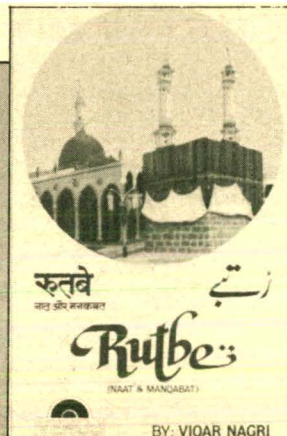
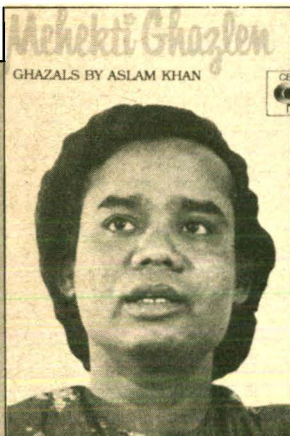
ings. Poets Qateel Shifai, Asad Bhopali and Wali Aaasi, favourites of many an Urdu poetry enthusiast, are in good company – Azhar Inayati, Mehdi Badayuni, Rehbar and Mohammed Alvi the latter being poets of merit too. Aslam Khan caps his earlier successes with fragrance that runs through all the seven tracks. The singing and music are both of a high order. Picks of the lot are 'Dil gayaa to gayaa' (Asad), 'Uskee galee men' (Wali) and 'Ghazal ke dilruba' (Azhar). The spontaneous charm of 'Naqsha tera dilkash hai' (Rehbar) captivates. Academics can ponder over 'Jaane kis dil se' (Qateel). 'Meheki Ghazlen' is a scent of the true ghazal trail.

– Siraj Syed

Qawwali

Rutbe
Viqar Nagri
VENUS VCB 495

Just right for a product of this nature, Hasan Razvi's rich, eloquent voice sets the mood with his commentary. Viqar Nagri is a 45-year-old Andhra-born poet settled in Madras. He sings praises of the Prophet Mohammed and Imam Ali – in 'tarannum' (without music). Gifted with an acceptable voice and an inspired pen, Nagri is burdened with some vestiges of the Dakkhani accent. The album is devised by Ali Razvi and Venus have given it a good inlay. Film song-based tunes could have been avoided. Devout Muslims would be happy to possess 'Rutbe', a tale of religion and religious glory.



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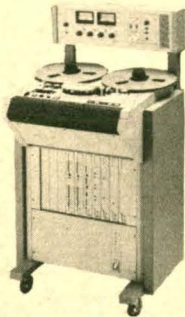
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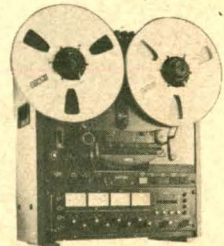
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RECORDER

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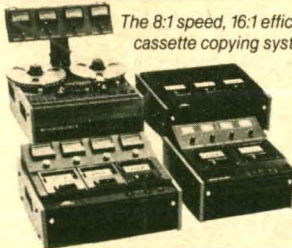
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RECORDER

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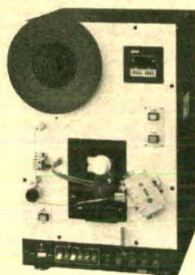
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An audio cassette tape winding machine for winding 0.15" tape onto Philips type cassette hub.



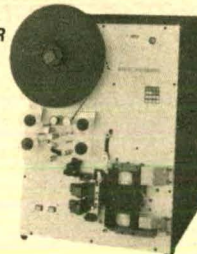
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A rugged, automatic audio cassette C-0 loading machine for high-speed, reliable tape winding.



T-300
1/2" VIDEO
CASSETTE LOADER

A fully automatic VHS V-Q loading machine for high reliability and quality in video tape winding.



T-215
1/2" VIDEO
CASSETTE LOADER

An easy-to-use, new automatic loading machine for winding video tape onto VHS/Beta pre-leadered hub.



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NEW RELEASES

HINDUSTANI FILM

Key: Title/Label/Coupling No/Music Composer/Artiste(s)

Hawalaat T Series SFMC 2554 Annu Malik Asha, Mohd Aziz, Rishi Kapoor, Lata, Kishore
Hits of Mohd Rafi T Series SVMC 2483 Various Vipin Sachdeva
Hits of Suman Kalyanpur T Series SVMC 2487 Various Vandana Bajpai
Jawab Hum Denge T Series SFMC 2533/34 Laxmikant Pyarelal Various
Magic of Kishore Kumar MIL 4227 165 Various Kishore Kumar
Manpasand – Vol 3 T Series SVMC 2549 Various Babla Mehta, Vipin Sachdeva, Vandana Bajpai, Deepa Roy, Prasun Mukherjee, Dhira Ghosh
Popular Songs T Series SVMC 2486 Various Sadhna Israni

HINDUSTANI FILM COMBINATION

T Series: Bhakti Aur Vishwas/ Teri Pooja Kare Sansaar, Chandro/Fagan Aaye Re (Haryanvi), Diljalaa/Naam, Fagan Aaye Re/Chandra Kanta (Haryanvi), Fagan Aaye Re/Saachi Preet Ka Sangam, Ghar Ka Sukh/Loha, Ghar Ka Sukh/Nagina, Hawalaat/Naam, Hiraasat/Loha, Hawalaat/Hiraasat, Hawalaat/Sindoor, Hawalaat/Majaal, Hawalaat/Nazrana, Hawalaat/Nache Mayuri, Hiraasat/Karma, Hiraasat/Main Balwan, Insaaniyat Ke Dushman/Karma, Insaaniyat Ke Dushman/Nache Mayuri/Love 86/Naseeb Apna Apna, Jawab Hum Denge/Nache Mayuri, Jawab Hum Denge/Dadagiri, Jawab Hum Denge/Pyar Karke Dekho, Jawab Hum Denge/Insaaniyat Ke Dushman, Jawab Hum Denge/Ilzaam, Jawab Hum Denge/Ram Teri Ganga Maili, Kalyug Ki Ramayan/Shoorveer, Kalyug Ki Ramayan/Mardon Wali Baat, Kalyug Ki Ramayan/Hiraasat, Kalyug Ki Ramayan/Soorma Bhopali, Loha/Sansar, Loha/Naam, Loha/Hawalaat, Loha/Aakhree Rasta, Loha/Shoorveer, Loha/Soorma Bhopali, Loha/Mardon Wali Baat, Majaal/Ilzaam, Mr India/Naam, Majaal/Swarag Se Sunder, Majaal/Pyar Karke Dekho, Majaal/Naam, Nazrana/Nagina, Nagina/Pyar Kiya Hai Pyar Karengi/Sheela/Loha, Naam/Karma/Ram Teri Ganga Maili/Jaal, Nazrana/Jawab Hum Denge, Nagina/Naam, Pyar Jhukta Nahin/Mard/Alag Alag/Aag Aur Shola, Pyar Karke Dekho/Soorma Bhopali, Pyar Karke Dekho/Mardon Wali Baat, Ram Teri Ganga Maili/Insaaniyat Ke Dushman, Ram Teri Ganga Maili/Loha, Swarag Se Sunder/ Teri Meherbaniyan/Muddat/Ilzaam, Sansar/Hawalaat, Soorma Bhopali/Allah Rakha, Soorma Bhopali/Mard, Soorma Bhopali/Jawab Hum Denge, Soorma Bhopali/Dadagiri, Sindoor/Hiraasat, Sansar/Pyar Karke Dekho, Sindoor/Naam, Sansar/Naam, Sansar/Nache Mayuri, Sansar/Diljalaa, Sansar/Nazrana, Sansar/Sindoor, Sansar/Aulad, Sansar/Nagina

Venus: Parivar/Mithun Hits, Parivar/Jeete Hai Shan Se, Parivar/Insaaf, Parivar/Insaaf, Parivar/Thikana, Parivar/Aag Hi Aag, Parivar/Mera Lahoo, Parivar/Naam-O-Nishan, Parivar/Maa Beti

HMV: Deedar/Uran Khatola, Meera Naam Joker/Teesri Kasam, Mehboob Ki Daag/Mehndi, Pyaasa/Sahib Bibi Aur Ghulam, Saraswati Chandra/Himalay Ki God Mein, Suraj/Ayee Milan Ki Bela

HINDUSTANI BASIC

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

Amwa Ka Achar Symphony SIR 260 Geet Rehana
Baraste Sawan Golden Melodies 01 186 E Geet Suman
Bhajan Rath MIL 2LP 2675 542 Bhajan Anup Jalota
Dagabhaaj Malika T Series SNMC 2515 Nautanki Razia Begum
Ek Andhi Ladki Gathani 4203 Qawwali Shahin Anwar
Haai Tera Wada Musicraft MC 303 Qawwali Aziz Parwaz
Hindi Bhajans Sangeetha 6 MCS 6014 Devotional

Shyamala, G Bhave
Harmonium Sangeetha 4ECDB 7328 Instrumental Ustad Asgar Hussain Khan
Iman Afroz Musicraft MC 292 Qawwali Zakki Taji
Kanch Ki Chooriyan Gathani 4188 Qawwali Chhote Babu
Karamat-e-Tajuddin – Vol-I Musicraft MC 285 Qawwali Manik Mane
Meera Bhajans Sangeetha 6ECDB 7198 Devotional S Janaki
Mohabbat Ki Putli T Series SNMC 2514 Nautanki Razia Begum & others
Name-Rajul (Rajasthani) Trishla TPR 628 Geet Sohanlal Shastri, Bhanwar Chaudhary, Rekha Trivedi, Jagruti Nayak
Piyar Ki Manzil – Vol-7 Musicraft MC 167 Qawwali Abdur Rub Chaush
Ramana Pranam Sangeetha 4ECDB 7395 Devotional Ramananjali
Qawwalis Sound 1032 Qawwalis Chhote Aziz Nazan (Asansol)
Qawwalis Gathani 4004 Qawwalis Salim Chishtee
Qawwalis Prakash 003 Islamic Qawwalis Ashraf Azad
Rasiya Balam (Rajasthani) Trishla TPR 367 Devotional Bhanwar Chaudhary, Rekha Trivedi
Sri Shyamal Chattopadhyay Gathani 4210 Classical Shyamal Chattopadhyaya
Sai Katha Satsang T Series SNMC 2545 Devotional Jaspal Singh, Asha Khadilkar, Uttara Kelkar
25 Non-Stop Bhojpuri Hits MIL 4227 164 Pop Songs Various
Yadon Ki Tanhai Musicom – Pop songs Usha Uthup and chorus

GHAZALS

Key: Title/Label/Coupling No/Music Composer/Artiste(s)

Adhuri Mulaqaat Golden Melodies 01 186 D Jwala Prasad Bashir Badr, Waali Aasi, Sahir Hoshiarpuri, Mehshar
Best of Pankaj Uddhas – Live MIL 4MC 5002, 2LP 2675 543/4 Various Pankaj Uddhas
Jaam Pe Jaam T Series SNMC 2544 Shambu Sen Gyaneshwar Dubey
Mubarak T Series SNMC 2585 Nishikant Bali Nishikant Bali
Pyar Na Toote HMV HTCS 04B 4311 Bhupinder Singh Mitalee, Bhupinder Singh
Purkaif Ghazlen HMV HTCS 04B 4304 Various Various
Shamme Tamanna Golden Melodies 01 186 C Jwala Prasad Suman
Shabnam Ke Aansoo Golden Melodies 01 186 B Jwala Prasad Suman
Shamma Malaye Rakhna HMV HTCS 04B 4328/9 Bhupinder Singh Bhupinder Singh, Mitalee

BENGALI

***Apaman** MIL MC 4271 026, LP 2394 026 – Kishore, Asha, Anuradha, Shabbir
Abhishapto Baso Symphony 214 Opera Various
***Bengali Film Hits** MIL 4227 162 Various Various
Chhot Maan Prakash – Opera Various
Edener Moyna Prakash – Parody Songs Shyamal Sen
Jalsa Symphony 289 Modern Songs Kumar Chakraborty
Jogam-O-Jogini Gathani 4162-63 Opera Various
Mon Amar Boul Hoeche Prakash 006 Folk Shyamal Adhikari
Matulalaye Mahaprabhu Gathani 4217 Devotional Drama Various
Pashnir Chokkhur Jol Sound 1001-2 Palagon Various
***Pratibha/Birodh** T Series SFMC 2551 Hemant Kumar, Gouriprasad Majumdar Various
***Sahadharmini/Nisi Bosor** Prakash 001 – Various
***Swarnamrigaya** Prakash PRP 002 Prabeer Majumdar Various

CARNATIC CLASSICAL

Flute Sangeetha 6ECDB 7127/8 Instrumental Sikkil Sisters, Prapancham Sitaram
Gottu Vadyam Sangeetha 6ECDB 7101 Instrumental

NEW RELEASES

* Indicates film with Music Composer in place of Genre

Master Ravi Kiran
Harmonium Sangeetha 6ECDB 7058 Instrumental
 S Venkataramana Rao
Krithis of Shyama Sastry Sangeetha 6ECDB 7081 Vocal
 Dr M Balamuralikrishna
Lalitha Navile Sangeetha 4ECDB 7354 Instrumental
 Lalitha Navile
Mandolin Sangeetha 6ECDB 7011, 7155 Instrumental*
 Master U Srinivas
Nadaswaram Sangeetha 6ECDB 7098 Instrumental
 Kottur Rajarathinam Pillai
Padam/Javalis Sangeetha 6ECDB 7093 Vocal R Vedavalli
Pancharatna Krithis Sangeetha 6ECDB 7116 Vocal
 B V Raman, B V Lakshmanan
Saxophone Sangeetha 6ECDB 125 Instrumental
 Kadri Gopalnath
Saxophone (Pancharatna Krithis) Sangeetha 4ECDB 7031
 Instrumental Kadri Gopalnath
Srirangam Pancharatna Krithis Sangeetha 4ECDB 7289
 Vocal Bombay Sisters
S Balachander HMV STCS 03B 6751 Veena S Balachander
The Sound of Veena HMV STCS 03B 6750 Instrumental
 Chittibabu
Thyagaraja Krithis Sangeetha 6ECDB 7056 Vocal
 Dr M Balamuralikrishna
Thyagaraja Krithis Sangeetha 6ECDB 7078 Vocal
 Dr M L Vasanthkumari
Maharajapuram Santhanam Sangeetha 6ECDB 7077 Vocal
 Maharajapuram Santhanam
T N Seshagopalan Sangeetha 6ECDB 7094 Vocal
 T N Seshagopalan
Whistle Sangeetha 6ECDB 7101 Instrumental
 Master Ravi Kiran

ENGLISH

Always In My Heart CBS MDX 10305 Pop Placido Domingo
Between Two Fires CBS MDX 10306 Pop Paul Young
Daddy Cool Multitone 5227 799 Pop Peter Moss
Ramana Maharshi Sangeetha 6MSC 1013 Religious Discourse
 Sant Keshavadas
Swami Vivekananda Sangeetha 6ECDB 202 Religious
 Discourse Sant Keshavadas
The Genius of Louis Armstrong Vols I & II CBS
 4CX 10309/10 Jazz Louis Armstrong

KANNADA

Anuraaga (Love Songs) Sangeetha 4ECDB 7027 -
 Dr Rajkumar, Ratnamala Prakash
***Bazaar Bheema** AVM Audio BFP 956 Sathyam
 S P Balasubrahmanyam, Vani Jairam, Bangalore Latha
Bide Ninna Padava (Dasara Padagalu) Sangeetha
 4ECDB 7393 Devotional Ranjani Suresh
Bhava Sangama Sangeetha 9ECB 90001 Drama
 Shri Nataka Mandali (Nagarathanamma & Party)
Daasara Padagalu Sangeetha 4ECDB 7401 Devotional
 Shimogga Subbanna
Devotional Songs Sangeetha 3ECDB 3506 Devotional
 S Janaki, Ilayaraja
Dasara Padagalu Sangeetha 6ECDB 7026 Devotional
 Bombay Sisters
Datta Janma (Anusuya Chiritra) Sangeetha 4ECB 40022
 Devotional Sant Achuthdas
Folk Songs Sangeetha 4ECDB 7016 Folk B K Sumitra & Party
Hrudaya Pallavi Sangeetha 3ECF 5048 M Ranga Rao
 S P Balasubrahmanyam, P Susheela, Vani Jairam
***Inspector Kranthikumar** Sangeetha 3ECF 5057
 Rajan-Nagendra S Janaki, K J Yesudas,
 S P Balasubrahmanyam, Vani Jairam
***Jeevana Jyothi** Sangeetha 3ECF 5059 --
***Karunaamayee** Sangeetha 6ECF 5060 Rajan-Nagendra
 Film story
Kodubega Divyamathi (Dasara Krithis) Sangeetha

4ECDB 7018 Devotional M S Sheela
Kannada Bhakti Geethegalu HMV HTCS 03B 3276
 Devotional M S Sheela
Mookambika Bhakti Kusumanjali Sangeetha 4ECDB 7025
 Devotional Dr Rajkumar
Maagadha Vadhe Sangeetha 6ECB 60020 Yakshagana
 Various
Marriage Songs Sangeetha 4ECDB 7006 - P Susheela
Onde Goodina Hakkigalu AVM Audio BFP 957 Vijay Anand
 S P Balasubrahmanyam, Chitra, Manjula
***Ondu Mutthina Kathe** Sangeetha 6ECF 5056 Film story
 Various
***Olavina Udugore** Sangeetha 6ECF 5058 Film story Various
Paaduka Pradhana Sangeetha 6ECB 60061 Yakshagana
 Various
Raja Vikrama (Shaneeswara Mahime) Sangeetha
 9ECB 90001 Drama Shri Nataka Mandali
 (Nagarathanamma & Party)
Songs on Ashtalakshmi Sangeetha 4ECDB 7019 Devotional
 B K Sumitra
Sri Venkateshwara Darshana Sangeetha 4ECDB 7022
 Devotional Bangalore Latha
Songs on Anjaneya Sangeetha 4ECDB 7029 Devotional
 Dr Rajkumar
Seetha Kalyana Sangeetha 4ECB 40015 Harikatha
 Sant Keshavadas
Sri Rama Pattabhishka Sangeetha 6ECDB 201 Harikatha
 Sant Keshavadas
Sri Krishna Gurudakshina Sangeetha 6ECDB 7393 Devotional
 Ranjani Suresh
Sri Krishna Sandhana Sangeetha 6ECB 60033 Yakshagana
 Various
Sudhanvaarjuna Sangeetha 6ECB 60034 Yakshagana Various
Sherif Songs Sangeetha 4ECDB 7030 - C Aswath, Sulochana,
 Shimogga, Subbanna
***Songs and Sequences from Sathya Harishchandra** HMV
 TPHV 32108 Pendyala Various
***Sant Thukaaram Vols 1 & 2** HMV TPHV 32175/76
 Vijaya Bhaskar Various
***Vijayotsava** Sangeetha 3ECF 5035 -
 S P Balasubrahmanyam, S Janaki
Vishwa Shanthi Bhajans Sangeetha 4ECB 40023 Devotional
 Sant Keshavadas
Vishwa Roopa Sangeetha 4ECB 40011 Harikatha
 Sant Keshavadas
Yellama Songs Sangeetha 4ECDB 7398 Devotional
 B R Chaya, Rajkumar Bharathi

MALAYALAM

Bhakti Gaana Malika Sangeetha 4ECB 40028 Devotional
 P Leela
Folk Songs of Kerala Sangeetha 4ECB 40034 Folk
 Sukumari Menon
Gaana Neyvedhyam Sangeetha 4ECB 40025 Devotional
 Dr P R Sreenivas
Gems of Badhar (Mappila Songs) Sangeetha 4ECB 40036 -
 S V Peermohammed Ranjani, Prakashani
Kala Keralam Sangeetha 4ECB 40026 - Krishnachandran
Pradakhshinam Sangeetha 4ECB 40010 Devotional
 Jayachandran
Poondhanam's 108 Hari Keerthanams HMV HTCS 03B 2277
 Devotional P Leela
Songs on Iyyappa Sangeetha 4ECDB 7117 Devotional
 K J Yesudas
Sai Geetham Sangeetha 4ECB 40031 Devotional P Susheela

MARATHI

Bhaav Majhya Antariche MIL MC 5227 798 Devotional
 Aparna Mayekar, Ravindra Sathe
***Devta/Umartha** MIL MC 4227 163 - Various
***Kashashathi? Premasathi/Sant Sakhubai** T Series
 SFMC 2523 Sudhir Moghe, Satyam Various
***Kashashathi? Premasathi/Premasathi Vattelte** T Series
 SFMC 2524 Sudhir Moghe, Shrikant, Telang Various

NEW RELEASES

Lavani Geet Trishla TPR 388 Lavani Sheela Sethia
Maia Bhadyane Thevasheel Ka T Series SNMC 2489 Folk
 Krishna Shinde, Uttara Kelkar
Marathi Abhangs Sangeetha 4MSC 4076 Abhang
 Pandit Vinayak Torvi
Marathi Abhangs Sangeetha 4MSC 4085 Abhang
 Shyamala G Bhawe
Shree Shatrunjay Stavanawavali Trishla TPR 261 Devotional
 Induben Dhanak, Aashit Desai, Deepak Gala

PUNJABI

Mein Teri Hogayee Multitone CMUT 1019 Pop Premi
Mitra Pa Bhangra Multitone CMUT 1020 Pop Chirag Pehchan
Nacho Mere Nai Multitone CMUT 1032 Pop Chirag Pehchan
Sital Singh Sital & Seema HMV TPH VS 19110 Folk
 Sital Singh Sital & Seema
Vairy Jeen Na Dende/Jait Da Gandasa T Series SFMC 2594
 Film Various

SANSKRIT

Bilva Stotra Shathanamavali Sangeetha 4ECDB 7028
 Devotional Sharma & Shastry
Devi Stuthi Sangeetha 4ECDB 7090 Devotional
 Sharma & Shastry
Dwadasha Stotram Sangeetha 4ECDB 7125 Devotional
 B K Sumitra
Guruvayurappan Suprabhatham Sangeetha 4ECDB 7115
 Devotional Kalyani Menon
Mukunda Maala Sangeetha 4ECDB 7111 Devotional
 Dr P B Sreenivos
**Sri Rama Bhujanga Prayatha Stotram/Sri Hanumath
 Pancharatnam/Hanuman Chalisa** Sangeetha 4ECDB 7394
 Devotional Janaki Subramaniam
Sri Ganesha Sahasranamam Sangeetha 6ECDB 7053
 Devotional Srivatsa Ramaswami
Sri Srinivasa Venkatesha, Suprabhatham Sangeetha
 6ECDB 7065 Devotional Dr P B Sreenivos
Sri Mookambika/Guruvayurappan Songs Sangeetha
 4ECDB 7090 Devotional Sharma & Shastry
Shreemad Bhagvad Geetha Sangeetha 8 SC9
 Commentary (English) Sant Keshavdas

TAMIL

Ambikai Arul Malargal Saragam 4MRC 078 Devotional
 K Veeramani, L R Easwari
***Chinnakuyil Paaduthu** Echo TCP 1836 Super-7 2500-726
 Ilaiyaraaja Chitra, Malaysia Vasudevan, S Janaki, Ilaiyaraaja
Christian Songs Sangeetha P4ECDB 7068 Devotional
 Sis Shara Navaraji
***Dhoratthu Pachai/Poovizhi Vaasalila** Echo TCP 1833
 Super-7 2500-725 Ilaiyaraaja Various
Devotional Songs Sangeetha 4ECDB 7064 Devotional S Janaki
Devotional Songs Sangeetha 4ECDB 7073 Devotional
 Malaysia
Devi Mahathmyam Sangeetha 6ECB 60003 Harikatha
 T S Balakrishna Sastry
***Enga Ooru Paattukkaaran** Echo TCP 1829 LP 8000-656
 Gangai Amaren Mano, Ilaiyaraaja, Gangai Amaren, S Janaki,
 Asha Bhosle
***Ennai Vittu Pogathe** Echo TCP 1840 LP 8000-661
 Ilaiyaraaja Malaysia Vasudevan, Ilaiyaraaja, Mano, Chitra,
 S Janaki
Ishta Deiva Pamaalai Saragam 4MRC 077 Devotional
 T M S Selvakumar
***Ithu Nilakkaalam/Paadam Vanampadi/Vidhi/
 Oomai Vizhigal** HMV TPHV 32140 Babji/Bappi
 Lahiri/Shankar Ganesh/Manoj Gyan Various
***Jathi Pookkal** AVM Audio BFP 782 Shyam K J Yesudas,
 Jayachandran
***Jalikkattu** Echo FCP 1837 LP 8000-658 Ilaiyaraaja Various
***Kavithai Paada Neramillai** T Series SFMC 2519 Ilaiya Thai
 Various
***Kadal Voivadhilali** T Series SFMC 2570 Ilaiyaraaja
 S P Balasubrahmanyam, S Janaki
***Kaathal Parisu/Maaveeran** Echo FCP 1835 Ilaiyaraaja
 Various
Kandhar Anubhoothi Sangeetha 4ECDB 7080 Devotional
 Pithukuli Murugadas
***Mangalam Mangalame** AVM Audio BFP SR 604 Ravi Varma

L R Eswari, T K S Natarajan
***Meendum Mahatma** T Series SFMC 2518 Vee Kay Various
***Makkal En Pakkam** AVM Audio BFP 794 Vijay Anand Various
***Movie Melodies of Jesudoss** AVM Audio BFP 616-7 Various
 Various
***Mouna Raagam/Amman Kovil Kizhakkaale** Echo FCP 1834
 Ilaiyaraaja Various
Nandanar HMV HTCS 03B 3256 Musical Discourse
 T S Balakrishna Sastrigal
***Oru Ponnu Nenaicha** Echo TCP 1839 LP 8000-660
 S A Rajkumar S P Balasubrahmanyam, Chitra, Uma Ramanan,
 S A Rajkumar
One More Exorcist Sangeetha 4ECDB 7079 Drama
 S V Shekhar & Party
***Pombala Manasu** T Series SFMC 2550 Rathina Suriyan
 Various
***Prema Saamrat/Jwala** Echo FCP 1828 Super-7 2500-724
 Ilaiyaraaja Various
Punitha Payanam Sangeetha 4ECDB 7400 Devotional
 Vani Jairam
***Raga Thalangal** AVM Audio BFP 792 T Williams Various
***Rettaivaal Kuruvi/Sirai Paravai** Echo FCP 1832 Ilaiyaraaja
 Various
Sri Rama Naamam Sangeetha 4ECDB 7066 Devotional
 P Susheela
Sivashakthi Paadalgal Sangeetha 4ECDB 7074 Devotional
 K Veeramani
Sri Raghavendrar Suprabhatham Sangeetha 4ECDB 7180
 Devotional Bombay Sisters
Sangeetha Paravai Sangeetha 4ECDB 7396 - Vani Jairam,
 Sujith Sunanda
Subramanya Bharathi Songs Sangeetha 4MSC 4027 Patriotic
 Rajkumar Bharathi
Velaikkaaran Echo TCP 1830 LP 8000-655 Ilaiyaraaja Mano,
 S P Sailaja, Malaysia Vasudevan, S P Balasubrahmanyam,
 Saibaba
Vaazhga Valarga Echo TCP 1838 LP 8000-659 Ilaiyaraaja
 Various
Vinayakar Thuthiamudu Sangeetha 4ECDB 7217 Devotional
 Dr M Balamuralikrishna

TELUGU

***Aaradhana** HMV TPHV 32186 S Hanumantha Rao S Janaki,
 Mohd Rafi, N T Rama Rao, P J Sharma
***Devudu Chesina Manushulu/Sarada** HMV TPHV 32187
 Ramesh Naidu/Chakravarthi Various
Ekatan Seva Sangeetha 4ECDB 7399 Devotional
 Dr M Balamuralikrishna, P Susheela
***Golden Hits of Olden Times** HMV TPHV 32182 Various
 Various
Iyyappa Geethikashtakam Sangeetha 4ECDB 7156
 Devotional S Janaki, G Balakrishna Prasad
Janapada Ratnalu Sangeetha 4ECDB 7380 Folk B Vasantha,
 G Nageswara Rao
***Jamadagni** Echo TCP 1831 LP 8000-657 Ilaiyaraaja S Janaki,
 Raj Sitaram, Yesudas
***Muddayee** Saptaswar SFR 006 SFC 122 - P Susheela,
 Raj Seetaram
***Mahanagamlo Mayagadu/Khaidi** Saptaswar SFC 104
 -Various
***Nammina Bantu** AVM Audio BFP 897 Chakravarti S Janaki,
 S P Balasubrahmanyam, P Susheela
***Punayanma/Rudraaupam** Saptaswar SFR 004 - Yesudas,
 P Susheela, Others
***Rudraroopam** Saptaswar SFC 121 - Various
Ramuni Pranam Hanumanna Sangeetha 4ECDB 7137
 Devotional Dr M Balamuralikrishna, P Susheela
Ramana Vandanam Sangeetha 4MSC 4255 Devotional
 Sulochana Natarajan
***Sardar Krishnama** T Series SFMC 2583 Chakravarti
 P Susheela, Raj Seetaram
***Samsaram Oka Chadarangam** AVM Audio BFP 898
 Chakravarti Various
Sri Ramagaana Lahari Sangeetha 4ECDB 7139 Devotional
 P Susheela
Songs on Ashtalakshmi Sangeetha 4ECDB 7143 Devotional
 B Vasantha
Sri Sathyanarayana Vratha Kalpamu Sangeetha 6ECDB 188
 Harikatha Burra Shivarama Krishna Sharma
***Thodu Needa/Anthana Mana Manchikay/Leta Manasulu**
 HMV TPHV 32177 Various Various




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FAST-FOR-WORD

Musiccrossword

April 1987/No 11

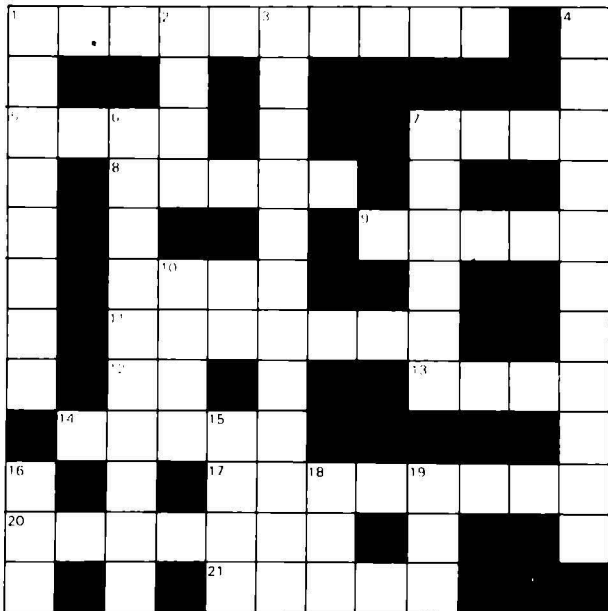
Free, half-year subscription to all readers who solve this Musiccrossword. Fast-For-Word is a regular feature and the next Musiccrossword will appear in the May issue.

Get Down and Across to words and rewards

Clues

Across:

1. Conquered India again (5,5) 5. -- ood, 13 across' band-mate (3,1) 7. O P Nayyar and Guru Dutt, over



thirty years ago (4) 8. L-P and Raj Khosla's musical hit, a Sadhana starrer (5) 9. Ibn-e- --, the poet recently popularised in a Jagjit Singh ghazal (4) 11. She's Basseyy (7) 12. ' -- al kaesa hai janaab kaa?' (2) 13. The Jaggeder Edge (4) 14. Jagit-Chitra and Rajendra-Nina (5) 17. The baby doll album, with an A less (2,6) 20. Lata's favourites include one composed by him (7) 21. Are you ready, Calvert (5)

Down:

1. ' -- hai, -- hai' sang Kishore Kumar in this old fun-filled matrimonial ad (8) 2. The Boy offers "Everything --" (1,3) 3. Pankaj Udhas is quite fond of this 'chosen' poet (6,6) 4. Penaaaz's composer, with a Venus album on its way (4,3,4) 6. Roshan's captivating music adorned this ' -- Umar...' film (3) 7. Abortive Indian tour aborted again last year (5,1) 10. ' -- Ho To Aisa', Sonik-Omi hit (4) 11. With 16 down, this would be the name of a K L Saigal heroine (6) 15. 17 across was recorded here (4) 16. The Devi who became a comedienne (3) 18. What Dard and Mard have in common (3) 19. Osibisa warned you not to play with f-- (3)

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 May 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 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 June 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 March crossword will appear in the May issue.

Don't forget to send in your letter, too!

The best reaction to this issue, in less than 100 words, could win you the

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Winners of the February Musiccrossword 1987/No 9

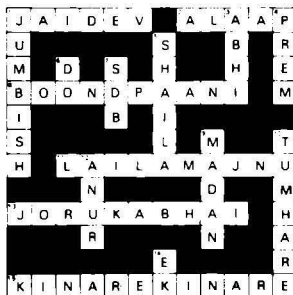
Dynavox mono recorder and free half year subscription of **Playback And Fast Forward** to: B Srinivasarao, 6-1B 21, NGOS Colony, Subash Nagar, Nizamabad 503002 (AP)

His letter

Thank you for the photograph of Sajjad Hussain. His photo is as precious as his 'Rustom 'ohrab' music! It is indeed irksome to find the crossword dedicated to Jaidev in the same issue in which every information about the composer has been provided. Readers must have found this the easiest crossword ever! In spite of being very young, Subhash K Jha seems to know everything about the golden era of our film music. I.e the 60s. His critical analysis of 'Jab Pyar Kisise Hota Hai' and 'Teesri Manzil' is more than perfect. And Mr Daman Sood is indeed a technical GUIDE to readers.

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Solution to February Musiccrossword 1987/No 9
The correct solution to the April Musiccrossword will appear in the June issue of the magazine.

Name: _____

Signature: _____

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Nominee, in case you are already a subscriber: -

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Kannada film soundtrack
Kannada film soundtrack
Kannada film soundtrack
Kannada folk songs
Telugu film soundtrack
Telugu film soundtrack
Telugu film soundtrack
Telugu film soundtrack
Telugu film soundtrack
Telugu film soundtrack

AVM

ANBULLA APPA
SHANKAR GURU
MEGAM KARUTHIRUKKU
KAVADI CHINDHU
MAKKAL EN PAKKAM
MOVIE MELODIES OF K J
JESUDOSS
SAMSARAM OKA CHADARANGAM
NAMMINA BANTU
SAMRAT
BHARGAVA RAMUDU

Tamil film soundtrack
Tamil film soundtrack
Tamil film soundtrack
Tamil film soundtrack
Tamil film soundtrack
Tamil film soundtrack
Tamil film soundtrack
Telugu film soundtrack
Telugu film soundtrack
Telugu film soundtrack
Telugu film soundtrack

CBS

LAXMIKANT-PYARELAL LIVE AT THE ALBERT HALL
EK BAAR MILO HUMSE
KHATARNAK IRADE/SHAAHADAT
KHWABON MEIN KOI AAYE
ALLAH TU ISHWAR TU
GILE SHIKVE
JALWA/JAAL
WELCOME
IZHAAR
JHANJHAAR

Film songs
Ghazals by Salma Agha
Film soundtrack
Ghazals & Geet by S Sathi
Bhajans by Sudha
Malhotra & Vishwajeet
Ghazals & Geet by Nandi Duggal
Film soundtrack
Pop by A Kapoor, Salma
Ghazals by Aslam Khan
Film soundtrack

ECHO

VELAIKKAARAN
ENGA OORU PAATTUKKAARAN
RETTAIVAAL KURUVI/SIRAI
PARAVAI
DHORATTHU PACHAT
PUNNAGAI MANNAN
CHINNAKUYIL PAADUTHU
JALLIKATTU
VAAZHGA VALARGA
ORU PONNU NENAICHA
AALAPPIRANTHAVAN

Tamil film soundtrack
Tamil film soundtrack
Tamil film soundtrack
Tamil film soundtrack
Tamil film soundtrack
Tamil film soundtrack
Tamil film soundtrack
Tamil film soundtrack
Tamil film soundtrack
Tamil film soundtrack
Tamil film soundtrack

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BHAJNASHRAM
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ALL TIME GREATS - ASHA
ALL TIME GREATS - KISHORE
ALL TIME GREATS - TALAT
AARTI VANDAN

Film songs by Lata
Ghazals by Jagjit & Chitra
Pop by Alisha Chinai
Devotional by P D Jalota
Ghazals by Talat Aziz
Film songs
Film songs
Film songs
Ghazals
Devotional by H O Sharan

MIL

THE BEST OF PANKAJ UDHAS LIVE
BHAJAN RATH
CHITTHI AAI HAI
RHYTHMIC LOVE
THE BEST OF LATA
MANGESHKAR/MOHD RAFI
LAKSHMI SHANKAR IN A
DEVOTIONAL MOOD
OM ECSTASY AND SYMPHONY
ASHOK PATKI PLAYS 'AAFREEN'
HITS
AAFREEN
DEVTA/UMBARTHA

Ghazals
Devotional by A Jalota
Ghazals by Pankaj Udhas
Various
Film songs
Devotional
Devotional by Pt K Kumar
Instrumental
Ghazals by Pankaj Udhas
Marathi film soundtrack

SANGEETHA

ONDU MUTTHINA KATHE
RATHASAPTHAMI
VIJAYOTHSAVA
SOWBHAGYALAKSHMI
KARUNAMAYI
MALAYAMARUTHA
SHANMUGA KAVACHAM
KANDA GAANAM
GOKULA GAANAM
OM NAMASHIVAYA

Kannada film
Kannada film
Kannada film
Kannada film
Kannada film
Kannada film
Tamil devotional
Tamil devotional
Tamil devotional
Telugu devotional

T SERIES

DANCE DANCE
MR INDIA
HAWALAAT
SINDOOR
DILJALAA
NAGINA
MAJAL
HIRAASAT
AULAD
SAI KATHA TATSANG

Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Devotional

THARANGINI

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EDANAZHIYIL ORU KAALLOCHA
EENAM MARANNA KATTU

Malayalam devotional
Malayalam film songs
Carnatic music
Malayalam devotional
Malayalam film songs
Malayalam film songs
Inaugural function
Malayalam film songs
Malayalam film songs
Malayalam film songs

VENUS

PARIVAR
INSAAF
KAMAGNI
KAASH
DANCE WITH ME
USHA UTHUP & THE SOUND LIVE
ACROSS THE ATLANTIC
SAJANWA BAIRI BHAILE HAMAR
ANAND SHINDE & MILIND SHINDE
POP DISCO HITS-86
MAHARASHTRACHI LOK
DHARA-Vol 2

Film soundtrack
Film soundtrack
Film soundtrack
Film soundtrack
Pop songs
Hindi songs
Bhojpuri film
Marathi folk
Instrumental
Marathi folk

playback

▶▶ AND FAST FORWARD

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TELEVISION & VIDEO SECTION

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- * CTV Prices – A Bit Off Colour
- * Sponsored Programmes On TV
- * Video Tracks

Save Those Costly Repairs

If your equipment is properly looked after you would find it very reliable and problem free. Technical Editor JEETENDRA MISTRY provides tips on how to avoid those costly repair bills.

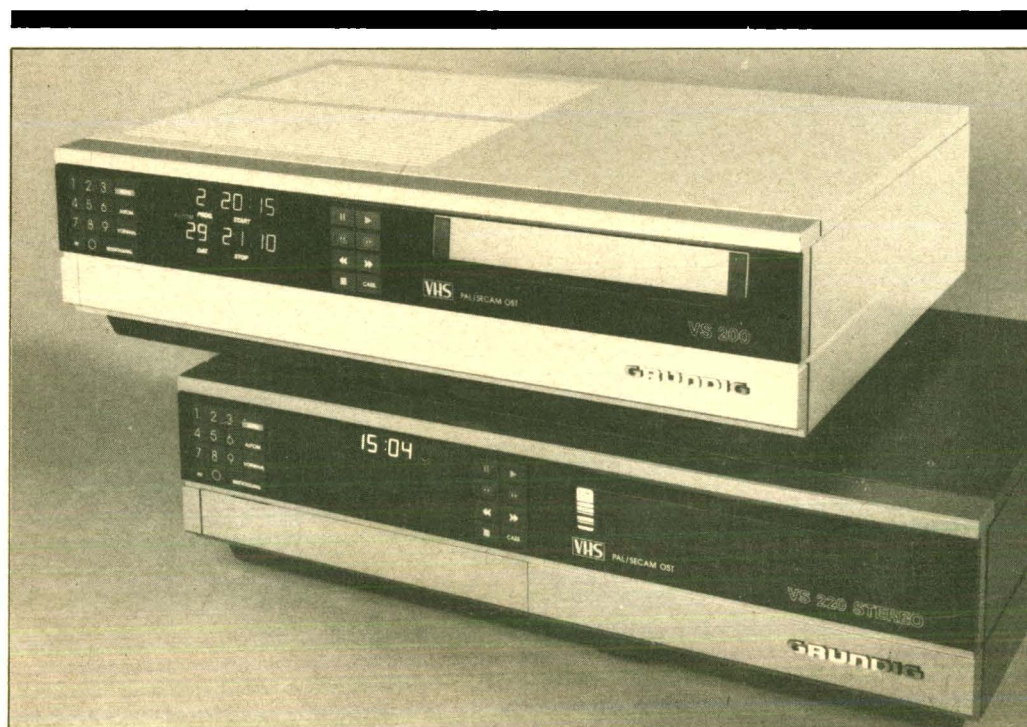
Video equipment has proved to be comparatively reliable, despite the difficulties involved in mass producing parts to close tolerances. This was certainly fortunate at the beginning because with so few engineers around with the necessary skills, any general unreliability would have crippled the emergent industry. Even now,

there is a very delicate balance between the number of engineers and the amount of equipment needing attention.

The only part which will require regular attention in all VCRs is the drum scanner carrying the video heads (they are never replaced separately). How often this occurs will depend on a number of factors: the environment (the cleaner the air the better); the quality of the tapes

(including pre-recorded ones) and your own judgement of what constitutes acceptable picture quality. It may be as little as 1,000 record/play hours, or more than 2,000; but at a cost of Rs 2,000 or so, that amounts to no more than Rs 2 per hour.

Head cleaners can also increase head wear. And they can cause damage if misused, which is a pity, because video heads are self-



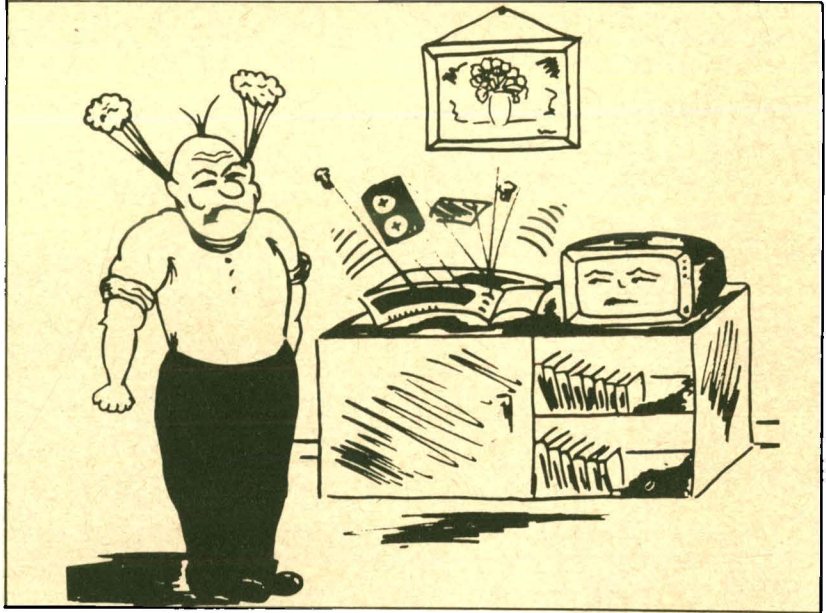
VIDEO

cleaning when good quality tape is used. With other machines there will also be drive belts to replace at intervals (modern machines normally employ direct drive). This will cost around Rs 400 which is mostly labour charge.

Eventually the motor bearings will wear, causing a rumbling noise as you record or play. Like the heads, these are not replaced separately, but a new motor should cost little more than Rs 650. It may also be necessary to realign the tape guides, particularly if the machine has suffered a physical shock. But it is a fairly quick job and should cost no more than Rs 200.

Where portables are concerned, the main problem seems to lie with the batteries; these are sensitive to both physical shocks and incorrect charging and eventually turn 'dead'. If a lead-acid-type is dropped, it may leak electrolyte gel. A nickel cadmium type may release a toxic gas: it may also do that if the terminals are shorted or if recharged with an unsuitable charger and allowed to over-charge; in the latter case it may also lead to an explosion. To be able to use the battery-packs for their full life-span, they should be treated with extreme care following the instructions accompanying the portable.

Camera tubes gradually lose their sensitivity through constant exposure to light. The latest Newvicon and Saticon types last for around 750 hours of use. They are also rather delicate and require high operating voltages, so they can be written off if the camera is dropped or water gets in. Moreover, the photoconductive target can be burned if pointed at the sun, due to the lens acting as a burning glass. Replacement is time-consuming, requiring careful alignment and fine-tuning of the electronics. In addition, stripping down and re-assembling pushes the cost. The more features a camera has (and hence the more electronics that are packed in), the longer it will take, thus increasing the cost. In our country, if anyone attempts to replace the tube the consequences are obvious, and the camera owner should know who's to blame for having offered the camera for repairs. If any reputed firm begins to offer a genuine replacement job, I shall immediately report through these columns.



The cathode ray tube used in electronic viewfinders is also vulnerable to knocks and water. But that will cost you only around Rs 600 or so to replace. And, if treated with care, it should last for more than the life-span of the camera.

Of course, these are not the only things that may need attention. Other things can and do go wrong with video equipment. But these are the ones which can be pigeon-holed. Other faults, particularly where the electronics are concerned, are less predictable, and are usually more difficult for the engineer to find.

Many of the problems which do occur with video equipment are



the user's fault rather than the manufacturer's. The electronics can be damaged if the equipment is allowed to overheat. Thus, a VCR should be kept out of the sun and away from heaters or appliances generating high temperature. Its ventilation slots should be unimpeded, which means it should stand on a hard, flat surface and have nothing covering it. Pets like the warmth, and should be discouraged from lying on top of such equipment. Portable equipment should also be kept away from heat, like a closed car on a hot sunny day.

Some people think that a VCR, or a TV, looks nice with a vase of flowers standing on it. But such aesthetic pleasures may have to be paid for should water ever get inside where high voltages are developed. The same applies to any other liquid.

In fact, any foreign substance that gets into a VCR may cause a deterioration in performance, or actual damage. Dust, hair, cigarette ash, crumbs... you name it and it's a potential hazard.

The best way to avoid these problems is to read the instructions carefully. Not just the sections on how to operate the equipment correctly, but also the various warnings which are included. These shouldn't take very long to read, and it could make the difference between an uneventful ownership and a string of repair bills. It's a matter of common sense really.

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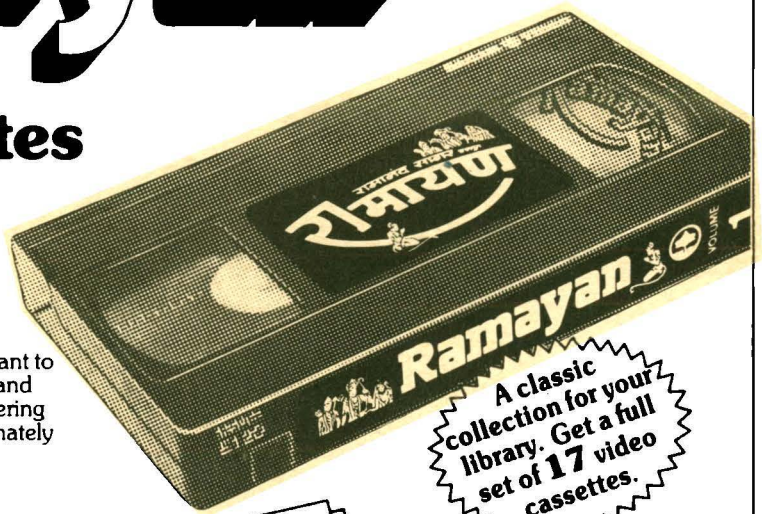
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CTV PRICES

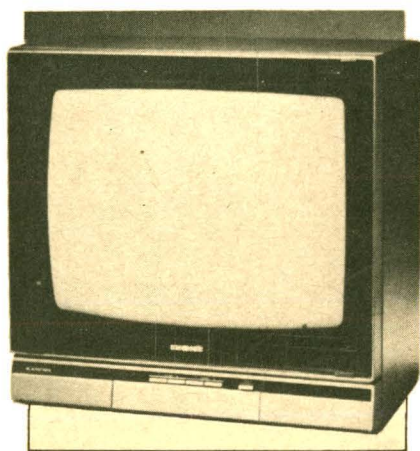
A BIT OFF COLOUR

Will the hike in colour TV prices affect sales? PARAG KAMANI spoke to TV companies, dealers and consumers and discovered that chaos is the name of the game in this once burgeoning industry.

That television sets (TVs) have become a necessity and an integral part of our way of life has never been in doubt but, as human psychology goes, a person owning a colour television set (CTV) improves his or her status in society vis-a-vis a black-and-white television set (b/w TV).

One such person who firmly believed in this was Ashwin Joglekar. Although his savings would not permit him to purchase a videocassette recorder yet, he felt that at least his pride would get a tremendous boost by purchasing a CTV, complete with remote control and other fancy features, in place of the b/w TV which he owned for the past few years.

Meeting with dealers periodically since the past six months or so, he was convinced that the CTV market was facing a glut, what with the innumerable incentive plans – free gifts, hire-purchase schemes, etc. – offered at most places he visited. But Joglekar felt that as he had already endured his purchasing impulse until now, what better way to celebrate his endurance than to purchase a CTV, with all those fancy gimmicks, at a lower price. He, therefore, eagerly awaited the Union Budget for 1987-88, convinced that the government, in wanting to boost the sagging CTV market, would provide sufficient



incentives to the industry to revive it to the days of its peak.

On February 28, Prime Minister Rajiv Gandhi – concurrently holding the finance portfolio – presented the Budget and, for Joglekar, all hell broke loose thereafter. Not only were his dreams of a “lower priced” CTV shattered, but the prices of colour television sets – about 36 cms (see box) – retailing at Rs 7,500, would actually cost him more now.

A leading financial weekly fired the first salvo at this unexpected increase in CTV prices, by stating: “Mr Rajiv Gandhi, when he came to power, had promised to bring down (the) prices of CTVs below Rs 5,000 per set. The same government has raised the CTV prices by Rs 1,300 to Rs 1,400 in successive Budgets.” Elsewhere, it added: “This year, too, the PM

himself has hiked the taxes on CTVs.”

Nevertheless, the increase in excise duty on CTVs retailing at over Rs 7,500 has been increased by Rs 250 but those, retailing at a lower figure have not been raised. This disparity, the industry explains, is a two-tier duty: Rs 1,500 on CTVs costing less than Rs 7,500 and Rs 1,750 for those that cost more; the reason, being deliberate, for boosting the relatively more “economical” CTVs of public sector undertakings, such as, those ‘manufactured’ by the Electronic Trade and Technology Corporation (ET&T).

“One such ‘public sector organisation’ which sells its sets for Rs 7,500 has,” says a member of the private sector fraternity, “so far failed to capture any part of the market, despite being in production for over 11 years!”

DISCRIMINATION

However, the industry is not perturbed by the discrimination. They firmly profess that with the increasing sophistication in electronics, recent models provide latest features and, hence, any buyer willing to spend Rs 7,500 or more would purchase one of their (private sector’s) products, despite the increase in the price now, as against the government sector’s CTVs. A corollary to this argument is that; the two-tier duty structure is, at best,

TELEVISION

only increasing administrative problems rather than achieving its real objective.

Although the private sector manufacturers are unanimously critical of the increase in excise duty, it comes as a surprise that a member of the public-sector fraternity is in total agreement too. "Our CTVs have always been popular but, let's face it, since at least one year, the television market has been in a slump," says its spokesman who, for obvious reasons, wishes to remain anonymous. "In the past two years, the average price of colour sets has gone up by Rs 2,000 and we, as part of the TV industry, were confident that the government would ensure a revival of the market. We told our customers this too; how do we face them now?"

B M Sinha of BUSH, upset that the dramatic implementation of the budget was going to further hinder his company's growth, replied to our questions with merely "no comments". Pressed for an

According to Rajiv...

(i) As an anti-avoidance measure, it is proposed to impose an excise duty or countervailing duty of Rs 150 on black and white tubes meant for sets of size above 36 cms, and to impose an excise duty or countervailing duty of Rs 600 on all colour television tubes. Under Modvat, this duty would be fully rebated to duty-paying manufacturers with no additional duty burden on the consumer. It will, however, help to check unlicensed production; and

(ii) The excise duty on colour television sets exceeding 36 cms in size is presently Rs 1,500 irrespective of the value of the set. I propose to increase the duty on costlier sets to Rs 1,750 per set. This will apply to sets cleared at (an) assessable value higher than Rs 5,000, which corresponds to a retail price of about Rs 7,500. The excise duty for sets cleared at (an) assessable value of Rs 5,000 or below will remain at Rs 1,500. The costlier sets can bear the extra duty."

opinion, however, Sinha relented and added; "What is there to say – the market reaction is already known." Even offering anonymity for a longer explanation failed to evoke any further response.

Someone more conducive for an opinion was Televisa's Area Sales Manager, J K Shenoy. "The customer will be hurt," he says. "CTVs retailing at Rs 7,500 or more are now treated as luxury items. The Budget is definitely not an encouraging one but at least both dealers and consumers can conclude in what direction the prices of CTVs will move in future."

Admitting that "the hike in excise duty was probably implemented to increase revenue for reducing the budget deficit, rather than the government wanting to stunt the CTV market growth," Shenoy

nevertheless opined that the issue the government should really tackle is the different sales tax rates implemented by various states. "Manufacturers are primarily suffering because there is no uniform sales tax," he asserts. "Just because we have no factory in Maharashtra results in our television sets becoming as much as Rs 1,000 costlier (than those made within the state) and it is not feasible to put up a new factory or transfer an existing one to the states offering discriminatory incentives to their local industries. The Union government must do something about this."

Another manufacturer, who has a tie-up with a Japanese company for the production of TVs and videocassette recorders, a branch manager of which refused

to be quoted due to a company policy, also was in consensus that "a price reduction was, in fact, on the cards because of the subsisting glut in the CTV market." He lamented that "in spite of our lobby and the press behind us – nothing happened in our favour" – an innuendo directed at the government's hypocrisy.

"Rumours had abounded that the CTV prices would be slashed to about Rs 5,000," explains a spokesman for 'Nagree Electronics', a dealer in electronic items. "But what has occurred is naturally going to hurt the fixed, middle-income group. An ideal Budget would ensure that CTV prices come within the purchasing power of the majority consumers." While concurring, observes Prakash Mulchandani, proprietor of

'Chandra Electronics', "Buyer resistance is the natural resultant; the market is now confused."

Munaf Abbas, the person-in-charge of electronics for Bombay's leading departmental store chain 'Akbarallys', speaks of the slump and how things will now move from bad to worse. "During this period a year ago, we sold about 50 CTVs a month," he affirms. "But this year, even prior to the Budget, we were selling less than 20 units – a fall by over 50 per cent."

"The Budget has been a bad one for manufacturers, dealers, and consumers alike," adds Abbas. "With massive overcapacity, the CTV market will remain in the doldrums. And, by the two-tier duty structure (the excise duty on the CTVs retailing less than Rs 7,500

TELEVISION

remains unchanged) will not really encourage the sale of public sector units' products – nobody wants to own a TV of substandard quality."

Aroon Advani of 'ARMO audio-video centre' expresses that "the manufacturers will try and absorb as much of the (excise duty) increase as possible due to the ebb in the market, after which, dealer margins will be sacrificed." However, he adds: "The only ones rejoicing at this excise duty increase will be leasing companies, for whom it is a boon because more customers will now be compelled to make use of their hire-purchase schemes."

But, whatever be the outcome in the long run, manufacturers, dealers, and consumers (see box) have, probably for the first time ever, united against the unjustified and discriminatory excise duty increase. It comes a bigger surprise then that, if India wants to achieve its goal of moving towards the 21st century, why do it in this way?

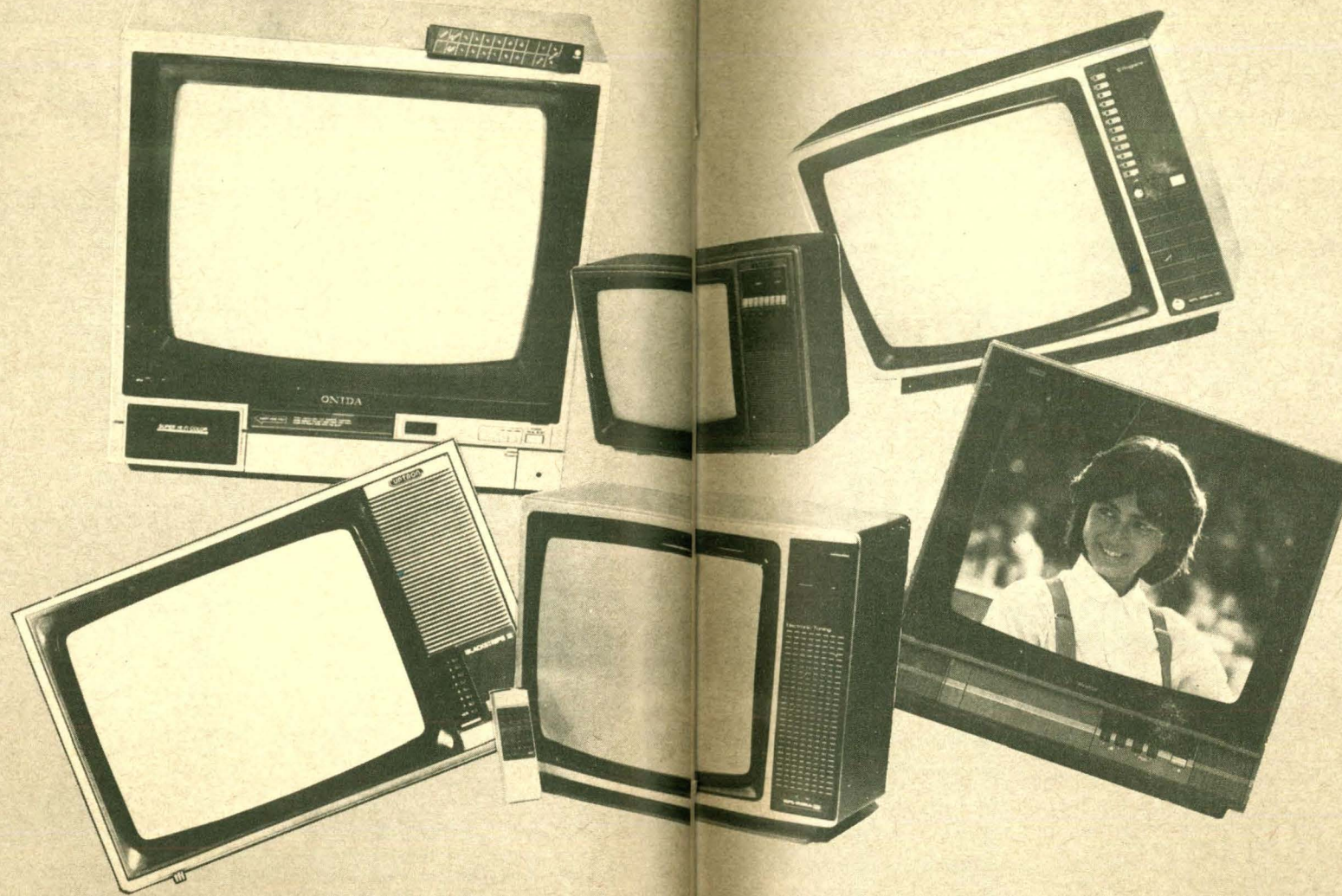
Consumers Shocked...

Rahul Goswami, advertising executive: "For the affluent, it is all very well. But the government should think of the others too – the middle-income and lower-income category – who are the majority citizens. To save an extra Rs 250 or so now would entail us a couple of months' savings."

Sanjay Parikh, chartered accountant: "By adding approximately another Rs 400 to the prices of colour television sets, makes the prices of the costliest brands on par with smuggled Japanese sets. The excise duty increase is actually very paradoxical; who would imagine – the government actually encouraging smuggling!"

Sanjeev Kamdar, student: "Whatever happened to the Rs 5,000-priced colour TV promised by the government? As I see it, prices of TVs for the common man have been changing only in one direction: upwards!"

A V Sequeira, salesman: "On one hand, the government wants to expand the media and, on the other, it increases prices of the very item that provides maximum reach – the reasoning is contrary; why have they done this?"



DEALER PRICES OF COLOUR TVs

BRAND	PRE-BUDGET (in Rs)	POST-BUDGET (in Rs)
BPL 8603	11,685	11,935
BPL 8601	9,825	10,075
BUSH 2094	10,250	10,500
CHOICE (four-system)	11,950	12,200
DYANORA CT212 (Mk. II)	9,595	9,845
NELCO Blue Diamond	10,500	10,850
NELCO Silver Streak	8,500	8,750
NIKY TASHA	8,400	8,650
ONIDA 8651	12,700	12,950
ORSON Blackbelt	11,630	11,880
ORSON 2078	9,490	9,740
ORSON 2079	9,990	10,240
ORSON 2088	10,940	11,190
SATEL	9,555	9,805
TELEVISTA (ITT)	9,555	9,805
VIDEOCON207R	10,675	10,925
WESTON Centron VII	12,109	12,400

(Note: Post-budget prices may actually be more than listed due to the sales tax difference levied in various states and/or non-uniformity in dealer margins, among other reasons).

National

82

RECEIVERS

1 2 3 4 5 6 7 8 9 10 11 12

8

TV Serials

A monthly guide on sponsored programmes on TV.

MONDAY

Kashmakash

SPONSORS: VIP, Khaitan
TIME: 9 P M

A 13-episode serial of short stories with a feminist bias, all written by women. Earlier episodes documented a woman's reaction to her husband's infidelity; the suicide of a woman trapped in an unhappy marriage; the mother-daughter equation. Offbeat subjects but the treatment is only too familiar: vintage Hindi commercial film formula with its fair share of melodrama and a superficial understanding of the theme. The direction is tasteless (every time a protagonist opens his mouth, cymbals clash hysterically) and loud.

The serial is directed by Manju Asrani and produced by Asrani and Sushil Bhatnagar. The screenplay and dialogues are by Dr Achala Nagar.

RATING: Mediocre

Khoj

SPONSORS: Richardson Hindustan Ltd, Asian Paints
TIME: 10.20 P M

A rapid replacement to Karamchand, lacking even the stylistic title tracks and zany light-heartedness of the latter. The plot is hackneyed – dwelling largely on the tired situation of an old man marrying a beautiful young woman who falls in love with a handsome young man, at which cue the old man gets bumped off.

The matter taken up by Devika Rawat (Kitu Gidwani) of Tristar Insurance Company whose client the said old man is. Before you can breath Sherlock Holmes, she's got your man and, if the where's and why's continue to baffle you, well, you can't have everything – a 22 minute slot and a credible, logically arrived at situation.

Future episodes will see Miss Rawat set up her own detective agency, assisted by Dilip Dhawan. Feminists will

no doubt, hope to enrage Kitty by hearing him mouth, "Madam, you're a genius." Other than this gratification, the only other qualification this serial has is Kitu Gidwani's presence.

RATING: Poor

TUESDAY

Buniyaad

SPONSORS: Godrej
TIME: 9 P M

Even as time runs out for the serial, the tangled web its makers have woven is speedily straightening out. Thus, Satbir makes up with Babli, conjugal harmony settles over J B and Mangala, Roshanlal gets his comeuppance, Nivedita meets Mr Right – God's in his heaven and all seems finally well with the Buniyaad world. Or do we speak too soon?

RATING: Addictive

WEDNESDAY

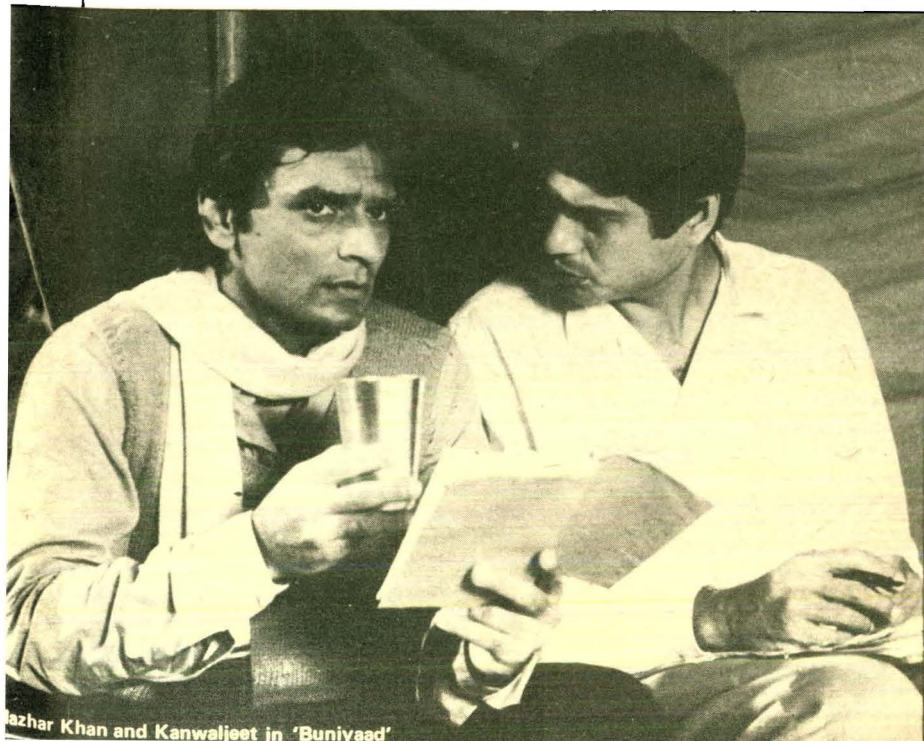
Subah

SPONSORS: Brooke Bond
TIME: 9 P M

An indictment against drug addiction, the serial embraces in its scope the broad spectrum of college life.

Prem, Appoo and Bharat three freshers of varying backgrounds, join hands with a benevolent senior in laying bare the truth behind the discovery of drugs in the possession of one of their friends. What follows next is a nightmare trip into the world of drug addiction.

According to Harish Bhimani, the script writer, the idea is to scare the living daylights out of the viewer. The serial has the dubious distinction of being labelled in Parliament as a purveyor of Doon culture. Adapted from the Tamil novel,



Azhar Khan and Kanwaljeet in 'Buniyaad'

TELEVISION



Priya Tendulkar and Bunty in 'Swayam Siddha'

Avan, by Sivensankari, it is produced by Manjit Sodhi and Bharat Rangrekar. Salim Ghouse, Kumar Bhatia and Raagesh Asthana play the three students.

RATING: Fair

THURSDAY **Swayam Siddha**

SPONSORS: Garden Vareli
TIME: 9 P M

The theme is contemporary: The voyage of self-discovery that begins when a woman walks out of a suffocating marriage. Filled with doubts and fears, and longing for the son left behind, Nirmala (Priya Tendulkar) faces her future without Sreedhar (Shekhar Kapoor) with trepidation. Her friend, however, helps her find a flat and a job and she gradually makes the transition to an assured, self-aware individual.

Admirable though the theme is, the serial is beginning to pall. The reliance on lengthy monologues to plumb her state of mind, rather than visuals, is a criminal negligence of the medium.

Priya Tendulkar as Nirmala delivers a finely calibrated performance, conveying the confused emotions and insecurities of a newly divorced woman with great acumen.

The serial is directed and written by Vijay Tendulkar. The title song is composed by Gulzar and delivered by Lata.

RATING: Fair

FRIDAY **Ek Kahani**

SPONSORS: Royal House, Polar Fans
TIME: 9 P M

Resurrected by popular acclaim, the second leg of 'Ek Kahani' is unable to find its feet. The plots are noticeably inferior to the ones screened earlier, though the direction and attention to creating the regional atmosphere remain flawless. Have they run out of good material so soon? Manju and Jyot Singh will have to pull up their socks if they wish to retain their reputation as the makers of the best 'short-story' serial.

RATING: Fair

SUNDAY **Mickey And Donald**

SPONSORS: Corn Products Co
TIME: 9.30 A M

For 26 successive Sundays, Mickey and Donald, Goofy, Pinto and Company will be enthralling us all with their own brand of magic.

RATING: Excellent

Ramayan

SPONSORS: Colgate Palmolive and Mafatlal
TIME: 10.30 A M

Ramanand Sagar's 'Ramayan' finally sees the light of day. The text is essentially Tulsiramayan, and the approach is a straightforward narrative, designed to be the visual equivalent of grandma's tales. Good acting and good direction makes this serial worth watching.

RATING: Good

Sara Jahan Hamara

SPONSORS: Blow Plast, TTK
TIME: 11 A M

A heart-warming serial about life in an orphanage. Dina Pathak plays the tough but tender matron to 13 'brats' of various ages. Good times and bad times converge into a poignant whole, guaranteed to pull at your heart strings. Excellent acting by all concerned, especially the kids, elevates what could have been sentimental mush to an engrossing serial.

It is scripted by Karen

Razdan, and directed by Satish Kaushik.

RATING: Good

That's Cricket

SPONSORS: T I Cycles
TIME: 11.15 A M

A very slick production that amalgamates rare footage of memorable cricket moments, with anecdotes, a demonstration of strokes and, finally, a question directed to the viewer. The weak link is Shastri.

RATING: Fair

Chhote Babu

SPONSOR: Voltas
TIME: 12 Noon

A young widower (Shekhar Suman) submerges his angst in philanthropic activity until one day he decides to end it all. En route he meets a young girl (Supriya Pathak) who is also planning to commit suicide because of her pre-marital pregnancy.

His philanthropic nature surfacing, the man persuades the girl to give up the plan and promises to marry her in order to provide the child with a father. The relationship, however, is to be purely platonic. Further episodes will see a gradual weakening in this resolve.

RATING: Good

Rakshak

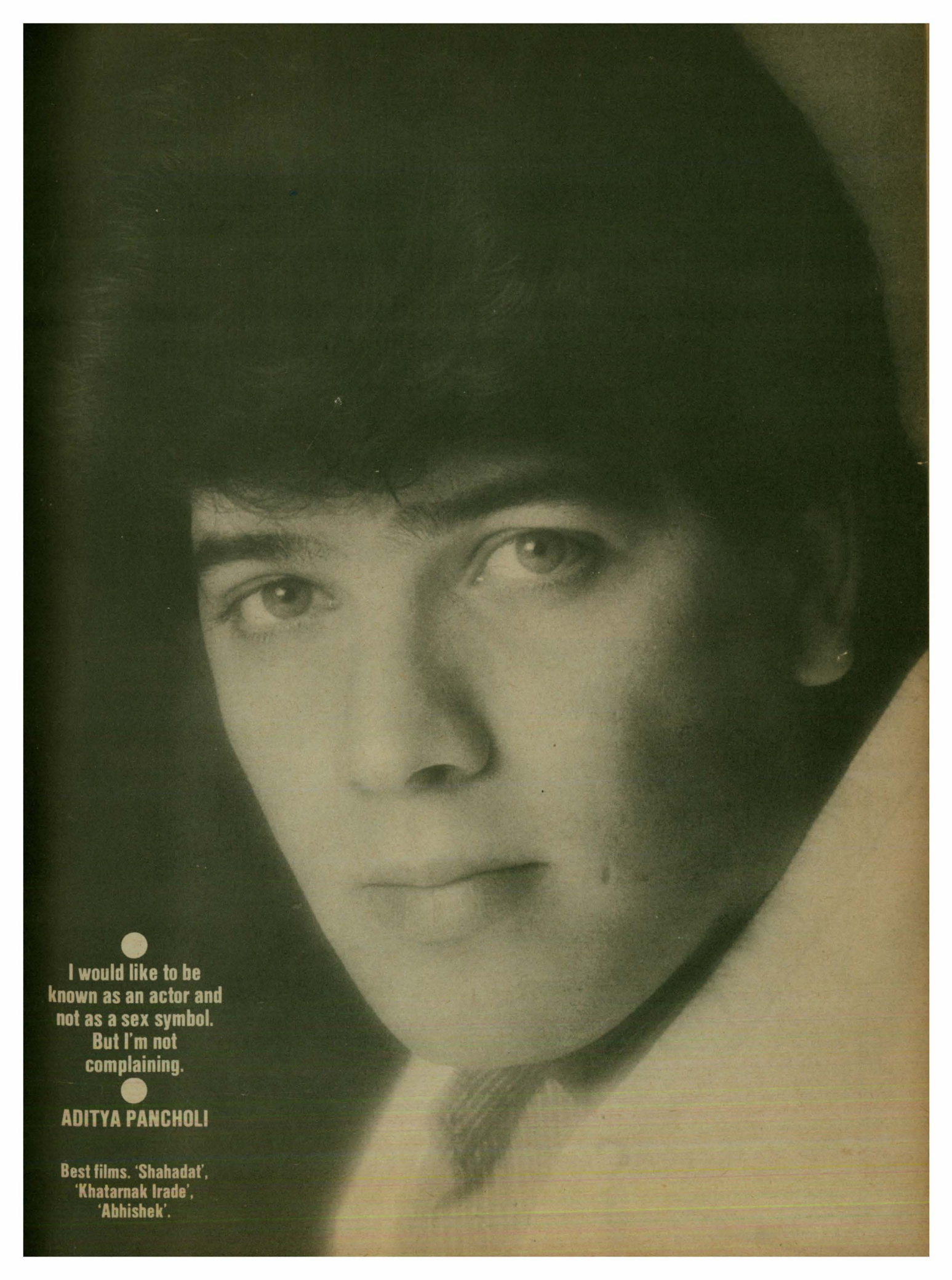
SPONSOR: Hindustan Lever
TIME: 5 P M

Bittu Sehgal, editor of the wildlife magazines, *Sanctuary* and *Cub* breaks into TV with this engrossing serial on the wildlife sanctuaries in India.

This serial is connected by a thin storyline wherein a Major has been deputed to check out each sanctuary which he does with his young son in tow. What follows is a detailed study of the problems and issues that besets each sanctuary. The serial should give a much needed boost in our awareness of wildlife, conservation and ecological balance. The serial is produced by Bittu Sehgal and directed by Vilas Desai.

RATING: Good





●
I would like to be
known as an actor and
not as a sex symbol.
But I'm not
complaining.

●
ADITYA PANCHOLI

Best films. 'Shahadat',
'Khatarnak Irade',
'Abhishek'.

Video Tracks

****EXCELLENT ***GOOD **FAIR *POOR

PLAYBACK AND FAST FORWARD
 reviews the best films – English and
 Hindi – available on video.

Against All Odds

STARRING : Jeff Bridges, Rachel Ward
Rating **

LABEL: COLUMBIA

Being the national game in the United States, baseball figures in a number of films, perhaps most prominently in 'The Natural' (Robert Redford). In 'Against All Odds' baseball is just an excuse to launch the story when hero Terry Brogan (Jeff

Bridges is eased out of the team for some trivial reason.

Against the backdrop of power manipulations in Los Angeles, Terry is assigned the task of tracing rich heiress Jessie Wyler (Rachel Ward), for it is her mother who owns the baseball team though it is just a front for her real estate deals.

That Terry falls hopelessly in love with the spoilt young heiress is not unexpected and director Taylor Hackford's handling of the film up to this

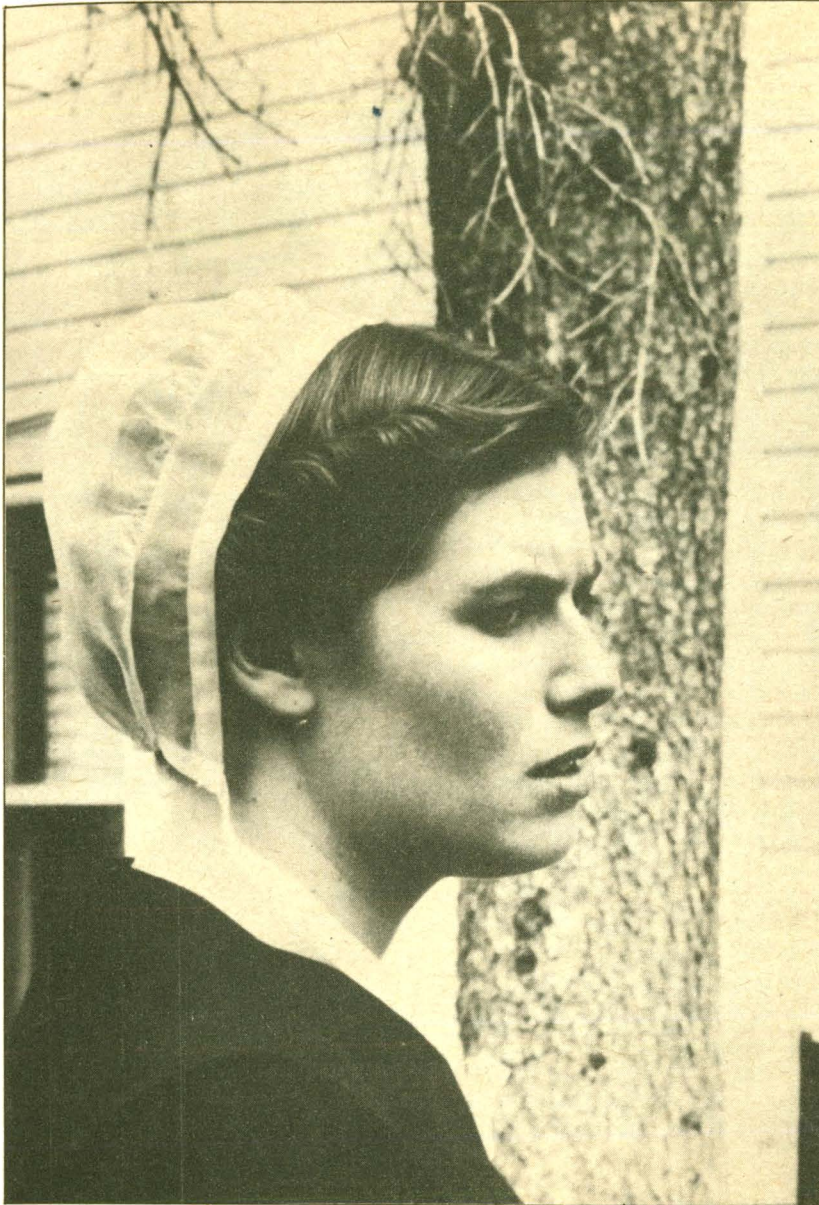
point is fresh and absorbing. It, however, then gets enmeshed in the ruthless power game and the issues are confused, diluting a modern love affair which is dealt with rare honesty.

Eric Hughes' screenplay is quite powerful and the lush locales in Mexico and Los Angeles provide adequate relief apart from nurturing the travel bug. Jeff Bridges and Rachel Ward are intense enough and really help launch the film which however flatters only to deceive.



Jeff Bridges and Rachel Ward in 'Against All Odds'

VIDEO



Kelly McGillis

Private Sessions

STARRING : Kelly McGillis, Mike Farrell
Rating **

LABEL: CANNON

In 'Private Sessions' you have the problem of America's liberated women and their need for shrinks. And Jennifer (Kelly McGillis) highlights this problem, for though she lives with a man she plays the field and is looking for sex and excitement from anyone attractive and available.

That she has to run into psychiatrist Dr Joe Braden (Mike Farrell) is inevitable and hence the

title. But the film meanders along before this and one tends to lose interest until director Michael Pressman really takes charge in the last quarter to produce an effective social content drama.

The committed psychiatrist gives strength to the film as it depicts a society where no one does something for nothing. Old timers Robert 'U.N.C.L.E.' Vaughn, Hope Lange and Kim Hunter play their little parts and attractive Kelly "Witness" McGillis is as luscious as ever. But maybe the film could have been so much better with the footage reduced by at least a third.

Smooth Talk

STARRING: Treat Williams
Rating *

LABEL: GOLDCREST

'Smooth Talk' is about teenagers trying to impress, wanting to make it with boys but still afraid to venture too far. Laura Dern, Mary Kay Place and Elizabeth Berridge are the three teenagers, but the smooth talker is Treat Williams who visits and woos Laura Dern when her parents are out visiting.

Considering that most of the footage is devoted to Williams' affair, the film is almost static. And boring. Tom Cole's screenplay is flimsy and Joyce Chopra (seems to be an Indian) fumbles about as they try to project a woman's point of view which looks like saying in 22 frames what can easily be said in two (or at least 12).

Easily the best part in this crawling, colourless entertainer is the music by James Taylor. The acting is poor and doesn't even warrant mentioning. Treat Williams, a promising new star, seems wasted in a puerile film.

The Case Of The Notorious Nun

STARRING: Timothy Bottoms, Barbara Hale
Rating ***

LABEL: VIDEO PROGRAMME DISTRIBUTORS

Celibacy in the Catholic Church has been the subject of a number of films, the latest being 'The Runner Stumbles'. But in 'The Case Of The Notorious Nun' the romance is only a take-off point. Father Tom O'Neil (Timothy Bottoms) is a handsome young priest sent to probe the dubious working of a local hospital and young sister Margaret (Barbara Hale) is the nun he comes in contact with. So when father O'Neil is murdered, the finger of suspicion points at the nun.

Enter Perry Mason (Raymond Burr) and the stage is set for the age-old whodunit with Paul Drake (William Katt) being the young assistant of the detective.

Based on characters of an Erle Stanley Gardner novel, Joel Stergler's script is in keeping with the best tradition of detectives. And director Ron Satlof is on the ball. He unravels the plot like the proverbial onion, layer after layer.

Maybe Perry Mason has the best lines but generally good performances, good humour and enough of action (it is a pity Timothy Bottoms exits so soon) makes for an ideal entertainer. As for the title, notorious is an exaggeration used for alliteration.

Marie

STARRING: Jeff Daniels, Sissy Spacek
Rating ***

LABEL: COLUMBIA

'Marie' is the story of Marie Ragnanti, a woman who now lectures and writes in the United States on the criminal judicial system. And with talented actress Sissy Spacek playing the lead role it has to be good.

Marie walks out of her terrorised home (drinking husband and companions) and goes to live with her invalid mother only reiterating the strength of the women's lib movement in the West. Working as a barmaid at night to pay for her law school education she finally makes it. She becomes a lawyer involved in clemency to convicts.

That Marie soon gets a big post is due to her closeness to an old friend Eddie Sisk (Jeff Daniels) but it does not take long for Sisk to try and cash in on his contact. Soon Marie finds herself driven against the wall. To make matters worse she has an accident-prone son. But she battles it out in true spirit knowing that evil flourishes when good men do nothing.

-Biographical like these at times tend to drag because they have to stick to facts but director Roger Donaldson does an excellent job as he shuttles from the professional to the home front and as expected Sissy Spacek is just brilliant.



Kathleen Turner

Crimes of Passion

STARRING : Kathleen Turner, Anthony Perkins, John Laughlin
Rating **

LABEL: RANK

That Kurt Russell is a very talented film maker has never been doubted. But he has his pet obsessions, like the Catholic Church, for instance. And 'The Devils', made in 1970, highlighted the evils of the Church in France some centuries ago and it was clearly prejudiced. 'Crimes of Passion' is an expose of the sexual mores of our times but Russell has his dig at a Catholic priest who tries to

save the soul of a prostitute.

Joanna (Kathleen Turner) is a hooker by night but a business executive by day. Her two clients are Bobby (John Laughlin), a not-too-happily-married man, and Father Peter Shayne (Anthony Perkins), a pastor with his share of sexual hangups.

A good script with some naughty lines sets the film to a good start. But then Russell's obsessions take over. The violence is needless and the ending oversimplistic. In fact all its technical niceties seem to be wasted in this dubious entertainer, though fading star Anthony Perkins has a chance to re-enact his 'psycho'-like role. As for Kathleen Turner she seems out of place in this physical part.

VIDEO



Amy Irving, Dudley Moore, Anne Reinking in 'Micki And Maud'

Micki And Maud

STARRING: Dudley Moore, Anne Reinking, Amy Irving
Rating ***

LABEL: COLUMBIA

The other woman' has always been a significant part of cinema. At times you have a man trying to be true to two. In 'Micki and Maud' you have a case of the latter and, when the man is a comedian like Dudley Moore, the

fare cannot be anything but hilarious. Nay, howlariious.

The trouble is when Rob Salinger (Dudley Moore) wants his wife Micki (Anne Reinking) to have a baby (she is more interested in her career as a judge). So his roving eye falls on cellist Maud (Amy Irving) and it is not long before he wants to marry her. But just as he is about to clinch the deal, Micki is pregnant. So in the "it never rains, it pours" manner poor Rob

is stuck with two wives and what's more both are pregnant.

It is a situational comedy and Dudley Moore has the floor to himself. Of course, there is the played-out gag of putting Moore alongside a tall woman but otherwise the plot is ideal for Moore who flits from one wife to another like a busybee. What's more, unlike many of the other Moore films, this one does not peter out into a farce. And in keeping with the women's lib films they have the last laugh.

But 'Micki and Maud' is just one long laugh - from start to finish - rounded off with a Jim Bishop song. The efferverscent, clowning Dudley Moore is adequately supported by Anne Reinking (as Daddy Warbucks' secretary in 'Annie') and Amy Irving (unlike her non-performance in 'Yentl').

Gotcha

STARRING: Anthony Edwards, Linda Florintino
Rating ***

LABEL: UNIVERSAL

The recent trend is campus movies, where young collegians have their fun and games and try to entertain the audience. Often in vain. But 'Gotcha' is a film which begins very ordinarily but picks up to become totally absorbing when one of the collegians gets involved in a real-life adventure (rather misadventure).

'Gotcha' is actually a campus game in which you play cowboys and Indians (Red Indians that is) and you use gotcha guns which only score points with harmless pellets. But the drama starts when two Los Angeles collegians set out on a holiday to Paris. Here the focus stays on one of them, shy Jonathan (Anthony Edwards) who runs into sexy Sasha (Linda Florintino) and it's love at first sight.

But Sasha is a courier and hence the trouble. And suspense. Director Jeff Kanew (who also directed 'Eddie Macon's Run') does well to change the mood from the trite to the solemn and serious and he keeps the audience totally glued to the screen.

HINDI VIDEO FILMS

Shingora

STARRING: Persis Khambatta, Marc Zuber, Aditya Pancholi, Neeta Puri, Ardehendu Bose
Rating *

The lady is weird. As an architect by day she's busy as a bee. Yet she turns into some kind of a Miss Hyde at night seducing unsuspecting eligible bachelors, like Aditya Pancholi, who later raves and rants for toying with his 'virginity'. It's a hopelessly small and complexed world in 'Shingora'. Persis has this exasperating past when a college mate (Ardehendu Bose) used her as an object to win a bet. Now Persis is latched on to her client Marc Zuber, with an equally spooky past, when his wife frightened him and finally jumped from the balcony. It's peculiar how personal tragedies like these widen their outlook about the opposite sex. Only Aditya, who as you've guessed is Zuber's son, will not let the 'seductress' be his 'mother'. But wait, there's a surprise. The father of Aditya's girl (Neeta Puri) is none other than persis's college bully and what better penance could be have!

'Shingora' moves at a snail's pace and has sequences that stretch on endlessly. Even the script is predictably chronological - Persis' routine, the song-dance sequences, inevitable flashbacks, and long dreamy trysts. Persis with her anglicised accent is as bland as Zeenat Aman, Marc Zuber is ill at ease in the purportedly passionate romantic sequences while Aditya Pancholi is non-acting personified. The whole tale could have aroused some intrigue if maintained at half its length.

Siyahi

STARRING: Kanwaljeet, Sujata Mehta, Vijendra Ghatge, Aditya Pancholi
Rating **

Why 'Wait Until Dark' lurks behind the rich-boy-poor-girl story, beats me. But writer-director Pawan Kaul probably thought it meant to serve the nerve



Aditya Pancholi & Asha Patel in 'Siyahi'

tingling play sugar-coated with ingredients that are staple Indian diet. So you have Kanwaljeet, the stocky hardworking middle-class youth wooing Sujata Mehta, who stays in a palatial house. Eventually, the lovers have their say and end up cooing and honeymooning in his modest apartment, while she is quite oblivious to his criminal connections and subsequent rise up the 'social ladder'. And when villain,

Vijendra, decides to pull one of his nasty pranks, Sujata loses her eyesight. Her husband is later abroad smuggling a doll stuffed with diamonds and you don't have to be a Hitchcock to predict what's coming. But the latter part of the film borrows heavily from the play and Ghatge and Sujata are no patch on Alan Arkin and Hepburn. What should have been controlled terror turns into melodrama and hysteria.

Yet in all fairness, 'Siyahi' is the best effort to emanate from the Hiba video series so far. The performances are adequate and the screenplay just about right to keep you engrossed. And that is saying a lot when you realise how badly they have fumbled with the other projects.

Kalank Ka Tika

STARRING: Zarina Wahab, Kanwaljeet, Aditya Pancholi, Neeta Puri, Reeta Bhaduri
Rating **

A procurer (Kanwaljeet) with heavy breathing, marries unsuspecting village belles, like Zarina Wahab, and trades them off at the city's noisiest brothel. After a few tortuous moments, she resigns herself to her fate and starts working up a new alliance with one of her sympathisers (Aditya Pancholi) who rescues her from the house of ill-fame. This chocolate hero has nothing better to do than wile away sunsets at the beach. But our lady has more serious plans - revenge on the pimp. Of course, the supplier and his family now have a giant-sized guilt complex around them after Zarina spilled the beans in front of his wife (Reeta Bhaduri).

There were two potentially sensitive patches in the film - initially, when Zarina accepts Aditya's offer to free her, not because she loved him but to avenge herself and later the disruption of peace in the Kanwaljeet household on learning of his deeds. But both required much restraint and is lost in the din and crudity of the rest of the film. The climatic court room sequence is forced and the suspense missing.



Marc Zuber, Persis Khambatta and Anil Tejani, director of 'Shingora'

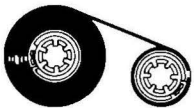


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