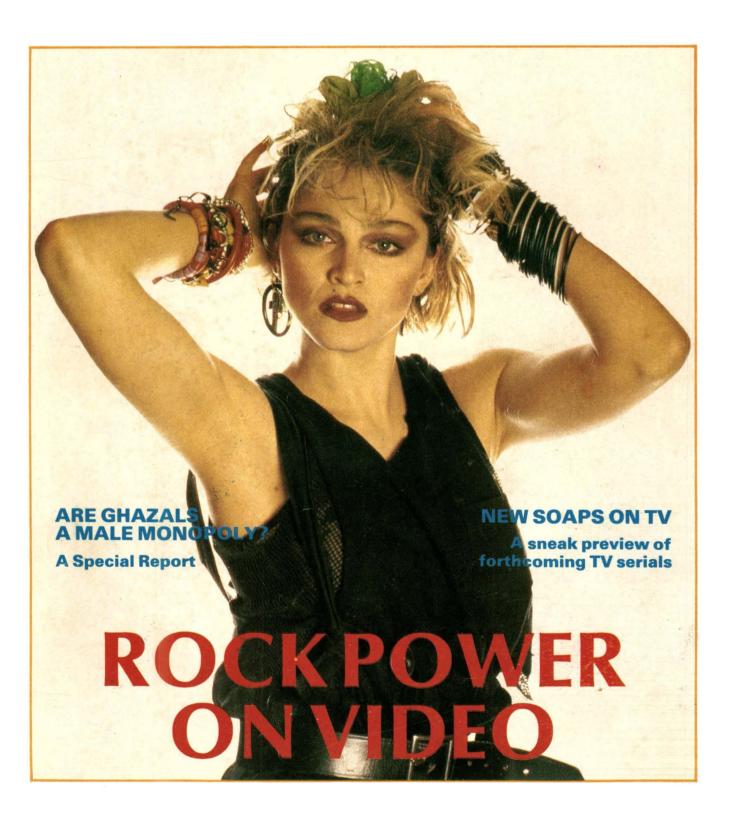
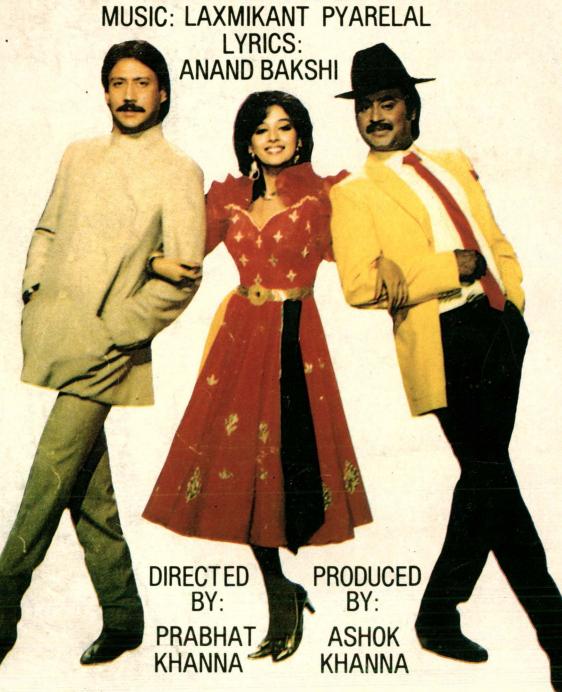
PIGUS FAST FORWARD





DEEPALI ARTS

STORY: SUBHASH GHAI MUSIC: LAXMIKANT PYARELAL



(It is a Mukta Arts Presentation)

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Cover pix: Rock Queen, Madonna.



playback

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Publisher ANIL CHOPRA

Editor
MARIO PEREIRA

Technical Editor
DAMAN SOOD (Audio)
JEETENDRA MISTRY (TV & Video)

Editorial Staff • SIMA BHATTACHARYA S K JOHN

Advertising Manager S K THAKUR

Advertising Assistant SANDRA DIAS

Art Director SISIR DATTA

Layout Artist
ANIL D GOHIL

Delhi Correspondent Sanjeev Verma C 3/273 Lodi Colony New Delhi 110 003

Calcutta Correspondent Parwez Shahedi 23 Park Palace 1 Suhrawardy Avenue Calcutta 700 017

Madras Correspondent Brian Laul Plot 2566, Al Block 110 Anna Nagar Madras 600 040

Bangalore Correspondent Antony Motha New Victoria Hotel 47-48, Residency Road Bangalore 560 025. New York Correspondent Renu Mehra 704 De Mott Court Westbury New York 11590.

Advertising Sales Offices

BOMBAY: S K THAKUR Business Press Private Limited, Maker Tower 'E', 18th Floor, Cuffe Parade, Bombay 400 005. TEL: 211752/211861/215056/217944 TEL EX: 01.33092 RBPL IN

BANGALORE: AJIT RAO 2nd Floor: 9/2B, Hayes Road, Bangalore 560 025. TEL: 562074 TELEX: 0845 8170 IMPEX IN/0845 8047 ICA IN

CALCUTTA: A K MITRA 168, Jodhpur Park, Calcuttar 700 068. TEL: 424436

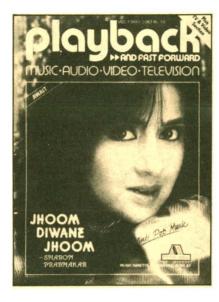
MADRAS: K DEVARAJ Business Press Private Limited, 332, Khaled Shrazi Estate, 6th Floor, Partheon Road, Egmore, Madras 600 00. TEL: 88234 TELEX: 041-6329 FANS IN NEW DELHI: N DAS K-3, DDA Flata, 1st Floor,

K-3, DDA Flats, 1st Floor, Safdarjang Development Area, 'C' Hauz Khas, New Delhi 110 016. TEL: 660136

Cable: IMPRINTMAG in each city.

For editorial, accounts and circulation correspondence: PLAYBACK AND FAST FORWARD, Business Press Private Limited, Maker Tower 'E', 18th Floor, Cuffe Parade, Bombay 400 005. TEL: 212825/215056/211752/211861. TELEX: 011:3092 BPPL IN

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MUST BE A DREAM

Your expose on the goings-on in Mandi House is quite unbelievable. The manner in which the rates are mentioned leaves the impression that one can expect a rate card from the 'lower rungs'. According to the article the 'burra sahibs' do not have the time to look into all the serials. But surely they know the rates being charged for their approval.

P SEETARAMAIAH Bangalore

EYE-OPENER

Anil Sud's article on the state of the music industry was wonderful. His analysis of the problems and the solutions makes one appreciate the tremendous difficulties involved in running a music business. After reading his article, for the first time I can see the piracy problem in its proper perspective. One could never have imagined the level of professionalism required for such a sublime business as music.

A R ANSARI Calcutta

VIDEO CLINIC

The TV & Video section you have introduced in the magazine is really welcome. It seems just right in a music magazine. What I am really looking forward to now is a Video Clinic, similar to the Audio Clinic introduced in the February issue.

R KUMAR Bombay

We are introducing this feature in the July issue.

- Editor

NEED FULFILLED

Your April issue deserves rich praise. At last you have realised the need for a comprehensive TV & Video section in the magazine. Kudos to you all for having done a commendable job.

I appreciate your attempting a new layout. However, what is still lacking is an impressive cover. Barring a few errors here and there, the contents are quite good and informative. But I am afraid it is too technical sometimes, even for music enthusiasts.

Also, if you could include a detachable poster of an internationally acclaimed artiste or even any talented artiste, it would be an additional feather in your cap.

G. NUNES Bombay.

IF ...

I wish Raj Kapoor had launched 'Param Vir Chakra' and called back Shanker to compose for the film. I wish Madam Paranjpye of 'Bichhoop fame had bothered to understand Shanker a little bit and not meedled with his work unnecessarily, resulting in the ultimate shelving of the film.

These two big films, had they materialised, would have taken Shanker zooming to peak popularity again, because he needed only such big films – not potboilers like 'Eent Ka Jawab Patthar', 'Kanch Ki Deewar' and 'Inteqam Ki Aag' – to prove his real musical worth. Raj Kapoor and Sai Paranjpye have thus deprived fans of Shanker-Jaikishan of the pleasure of seeing Shankar making a comeback.

B SRINIVASA RAO Nizamabad



OOPS!

The photograph of Kruttika Desai in the May issue was by Gautam Rajadhyaksha. The omission is regretted.

Editor

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KINGS FACE MUSIC

Anup Jalota and Pankaj Udhas are engaged in a battle royal with Music India for breach of contract.

nup Jalota, the bhajan king and Pankaj (Idhas, ghazal star, have both been sued by Music India for breach of contract.

The case against them relates to one song each recorded by Pankaj and Anup for Hiba Film's video films 'Siyahi' and 'Shahadat', respectively.

Both Anup and Pankaj have exclusive contracts with Music India in which they are expressly forbidden to record for any other music company. However, a clause in the contract allows them to record for broadcasting and cinematography purposes. Recording for video is not mentioned in the contracts at all.

Music India has gone to court apparently with the concurrence of both artistes, who must be as eager as Music India to forestall any other music label exploiting their works. The idea of taking legal action must be to ensure that such recordings do not proliferate, thus affording other labels a chance to exploit these artistes.

Incidentally, the 'Buniyaad' song appears on the MIL label. Music India would naturally wish to exploit all such outside recordings of both Anup and Pankaj by way of contractual obligations on the part of the artistes.

CBS has the rights for the music of 'Shahadat' and 'Siyahi'. While Pankaj and Anup have been named as defendants number one, CBS has been named as defendant number two and Hiba number three.

In a report published in a leading evening newspaper in Bombay, V J Lazarus, vice-



Pankaj Udhas - "It is too trivial"

president, Music India, says, "Our case is really against CBS and Hiba. Pankaj and Anup have been included since we cannot file a case without them. I don't think it will cause any harassment to our artistes."

"The breach of contract," he adds, "was committed because they were told it was a feature film, not a video film."

"The entire industry knows that Hiba makes only video films, not feature films," says Vakade, general manager, Hiba, in the same newspaper report. "Anup was paid by cheque and he signed for it. The artiste never mentioned their contracts to us. The case is really against the artistes, since they have been accused of breach of contract."

Shashi Gopal of CBS said, "CBS has a contract with Hiba Films to produce the (audio) cassettes of their film music. We assume that a reputed company like Hiba has the contract in order and we have no cause to doubt them."

Pankaj himself does not feel that "the whole affair is important at all. It is too trivial. I sang for Hiba. I was not aware that cinematography exemption did not cover video film as well."

Music India could not get an injunction against Pankaj because they filed the case too late. In the case of Anup Jalota, they got an exparte ad interim injunction order from the Bombay High Court on April 16.

According to this order, a court receiver was appointed to take charge of all musical works, records and accounts of musical works including master records on tapes either in the possession of Anup Jalota, or of CBS and Hiba Films.

Since CBS has only a contract with Hiba Films, it does not have any musical work belonging to Anup Jalota in its possession. Hence the cassettes of 'Shahadat' are still available in the market.

The case against Pankaj Udhas is still pending and it may be years before any judgement is pronounced in his case.

NEWS

PRICE

tags for video rights of Hindi fillums have reached dizzy heights. 'Shahenshah', the Amitabh starrer was sold to Time Video for a fantastic sum of Rs 25 lakh. How does Dhirubhai Shah of Time plan to earn this amount? Naturally, from the market. The cassettes will be sold for Rs 500, a premium title. So they have to sell only 15,000 video cassettes to make good the fabulous sum paid out. "It's possible," says Dhirubhai.

Dhirubhai Shah was sitting comfortably in his simple cabin at the Time office, when Playback And Fast Forward called on him to confirm the reports on the purchase, which sent shock waves throughout the film industry.

Dhirubhai has sufficient reason to keep his calm. Time Video has, since its existence from 1984, purchased video rights of 650 old Hindi films already marketed, around 20 Hindi films recently released, and holds the video rights of around 50 forthcoming Hindi films, including 'Do Qaidi', 'Pyar Ki Jeet', 'Kohraa' and 'Satyameva Jayate' – the Vinod Khanna starrer earning a reputation in film circles.

Time Video has over 300 video releases of Hindi films, and as such is confident of retaining the largest share of the market.

Dhirubhai explains: "Tirne, Bombino and Magnum between them launched on May 29 a new firm United Three Video Distribution Pvt Ltd, which will be a marketing company. We sell around 12,000 cassettes of each release though the demand is much more. The reason is the brief life of a new HIndi film – hardly 10 days. As such each library buys a cassette or two and duplicates another ten, these ten are then erased and the latest Hindi film is re-recorded. This fact we accept. However, we have duplication facilities at Calcutta, Madras, Hyderabad and Delhi, this helps us to market better across the country."

Time has no plans to produce its own video films. "We produced the first video film, way back in 1984, 'Adhi Raat Ke Baad', a horror film, which is till lying with the cen-

sors." But it is looking out for video rights of serials and tele-films.

The company has overseas operations based in Dubai, where a duplication facility has been set up. 'Sansar', the Anupam Kher starrer, is already being marketed worldwide from Dubai.

IMPPA.

the Hindi film producers' association, was hauled into court and forced to allow its members to sell video rights of Hindi films. There are around a dozen video companies exploiting these video rights, but it wasn't any of these which took IMPPA to court. The credit goes to Prem Vachani of Weston, who at that time wanted his company to enter legally into the business.

After the path breaking judgement, however, Weston went into the music business instead.

The video scene has looked up with the simultaneous release on video of Hindi films, thanks to Weston. We have seen the launch of Star Video, with the producers themselves joining the fray.

COLUMBIA

Electronics Ltd, a joint sector company promoted by the United group and the Madhya Pradesh State Industrial Corporation, is setting up a Rs 9.36-crore project for the manufacture of video cassettes. The plant, to be located in Mandideep, Madhya Pradesh will go on stream in July this year. The installed capacity is 40 lakh video cassettes per annum to be raised to 60 lakhs later on.

Columbia will import the basic raw material polyester-based video film – from France. The company has a turnkey agreement with The Brown group, UK, for the supply of plant and machinery.

LAXMIKANT

and Pyarelal went in heavily for the classical touch in 'Naache Re Mayuri' and the result:

the Sur Singar Samsad, that premier institution of music, has awarded the film a special prize for haiving the highest number of classical based songs in 1986. And to top it all, singer S Janaki's song 'Pag padam sangeet pargam' in the same film has also been selected by the Samsad as the best classical based song.

GRANADA

Television International is producing a two-hour documentary, 'It Was Twenty Years Ago Today', that will air in the United Kingdom and Australia on June 1, the twentieth anniversary of the release of the Beatles' 'Sgt Pepper's Lonely Hearts Club Band'. Granada is seeking a deal for American broadcast of the programme, which centres on the Beatles and the social upheavals of the year 1967. 'It Was Twenty Years Ago Today' features extensive recent interviews with Paul McCartney and George Harrison, along with musical and historical footage from shows Granada produced in 1967 for its documentary series 'World in Action'.

Director and coproducer John Sheppard came up with the idea for 'It Was Twenty Years Ago Today' and approached Granada with it about 18 months ago, according to Rod Caird, the show's executive producer. In 1967, Sheppard directed and produced a film of Mick Jagger's meeting with an editor of the 'London Times', a Jesuit priest, an Anglican bishop and a former British home secretary shortly after Jagger was released from prison following a direct arrest. Footage from that meeting will be included in 'It Was Twenty Years Ago Today'. "It's an amazing period piece," says Caird.

A web of lawsuits and legal complication surrounds virtually every project involving the Beatles, so Granada proceeded 'very carefully', according to Caird, to secure the Beatles' participation in the project and to obtain the necessary permission from the band's British record label, EMI. "The first cornerstone," says Caird, "was that we invit-



L to R: The musical Pendits

— Lalit, Vijayeta, Jatin and
Sulakshna belting out a
catchy number at 'Rhythmic Love', Music India's
first Hindi pop show which
was held recently in
Bombay.

NEWS

ed (ex-Beatles press officer) Derek Taylor to be our consultant on the programme." Paul McCartney and George Harrison eventually agreed to be interviewed on film. A spokesperson for Ringo Starr, however, said Ringo would not participate in the project.

"Our dream for the programme," Caird says, "is that it's shown simultaneously on the anniversary in as many countries around the world as we can achieve – the anniversary being June 1 in the UK and June 2 in the US." But he acknowledges that "it's very difficult to sell a British-made documentary in the States. People in the States like to make their own programmes."

Meanwhile, plans for another TV show marking the twentieth anniversary of the release of 'Sgt Pepper' have gone awry. The producers of the British TV programme 'The Tube' originally hoped to create a ninety-minute televised special that would feature conceptual videos, directed by major filmmakers like Robert Altman, Ken Russell and Nicolas Roeg, for all the songs on 'Sgt Pepper'.

The project is still moving forward, though the idea of using major directors is out because the production ran into 'huge money problems' with EMI, according to spokesperson Katie Lander. "The deal fell apart because EMI were being very priggish about it. They made it financially impossible for us to do it." The show is now envisioned as a Christmas special. Lander refused to characterise current plans for the special, however, saying only that "it's a sort of celebration."

RULES

regarding the screening of films imported through Non-resident Indians have been toughened up, according to the Malati Tambay Vaidya, managing director of the National Film Development Corporation. "The corporation will take adequate precautions against crass commercials," she said. NFDC had been following a policy of

leniency, but found that NRI film-exporting companies are trying to swamp the lucrative market with movies propagating violence and sex. Hence the decision to toughen the rules.

OPERATIONS

Research Group (ORG), the premier national research body, has instituted annual awards for the 'most-viewed-best-television programmes' of Doordarshan in selected categories. The programme categories selected by ORG include current affairs, cultural and functional programmes, and regional language serials.

On the basis of its periodic TV viewership studies, ORG will identify the most-viewed programmes in these categories and a panel of eminent public personalities will review the results and select the best programme for each category.

The objective of these awards, according to Dr Bhaskara Rao, president of ORG, is to popularise the use of television in social development.

SMALL

scale electronic units, with an investment below Rs 35 lakh, will soon be delicensed to cut down procedural delays and boost electronics production.

This was announced by the Electronics Secretary, K P P Nambiar, while addressing a meeting of the Electronics Components Industries' Association (ELCINA) in Delhi recently.

The delicensing would help small scale electronics industrialists from various parts of the country avoid visits to Delhi for obtaining licences. Also, the Department of Electronics would function as a promotional body and not a regulatory body, though it would continue to regulate and monitor indiscriminate imports which throttle the indigenous industry. With the various advisory bodies set up by the Electronics Department, there would also be more

DURING

a bash at the Holiday Inn Bombay, hosted by Venus to mark the release of its 'Shahenshah' records and cassettes, invitees were both shocked and amused when the chief guest, hero MP Amitabh Bachchan, pushed the unsuspecting producer director Tinnu Anand into the swimming pool!

No, it was not out of vengeance but as a mark of sheer enthusiastic approval of the film 'Shahenshah' which is a 'watered down' version of 'Death Wish'.

After the 'treat', a dripping Tinnu coolly stepped out of the pool and quipped: "Wait till my film becomes a hit – I will then have the pleasure of soaking Amit." Qne wonders what this 'soaking' is all about. As one wag quipped, it could well be soaking Amit in a couple of lakhs!

interaction with the industry to bring about maximum indigenisation, increased production and a strong electronics base in the country.

Apart from the two units already licensed for production of colour picture tubes, two more units will be licensed soon and, by April 1988, all the important components of colour TV sets will be produced in India and imports of CTV kits completely stopped, said Nambiar.

HMV

released Bhupinder and Mitalee's latest album 'Shama Jalaye Rakhna' at the Taj Mahal hotel. Film star Raj Babbar formally released the cassette.

The album meets the requirements of both the traditional and popular variety of the ghazal market. Bhupinder has handled the compositions himself to see this accomplished. The album has four duets. The title number has been penned by Saeed Rahi, other lyricists include Naseem Akhtar and Azad Jullundhur.

TOSHIBA

colour picture tubes are now being sold in India by the Electronics Trade and Technology Development Corporation (ET&T). Out of the 60,000 such tubes imported so far, the Calcutta outfit of ET&T has sold some 2,000 picture tubes in March itself.

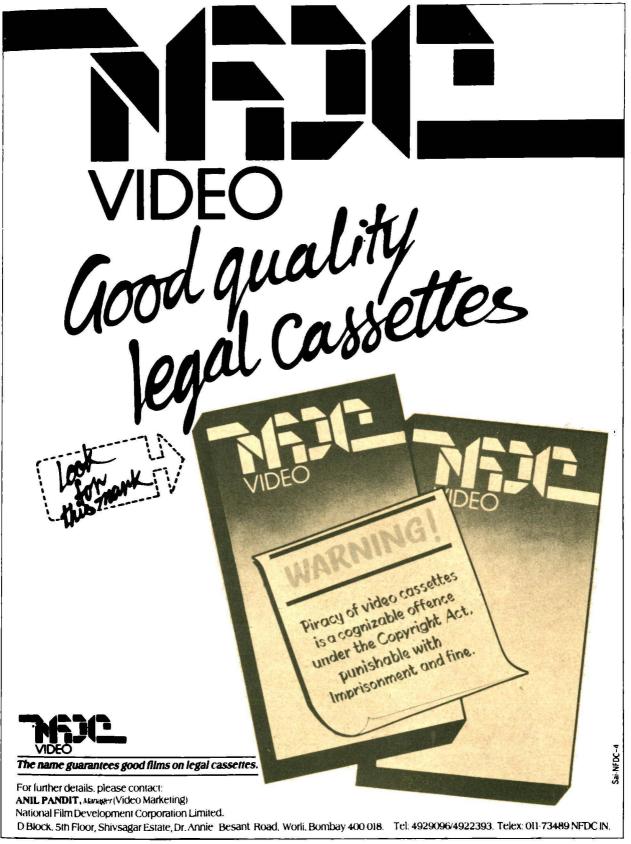
According to an ET&T source, these picture tubes are being sold to TV makers at Rs 2,470 a piece, plus a two per cent manufacturers' tax. Apart from Toshiba, ET&T has also been importing colour picture tubes from Samsung and Gold Star, both South Korean companies.

The import of black and white tubes has almost ceased because the country's requirements are being met almost fully by Bharat Electronics Limited and Samtel India.

The cost of picture tubes has gone up re-



L to R: Sanjeev Kohli of HMV, Raj Babbar, Mitalee, Bhupinder and V K Dubey of HMV.



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Southern Zone: AMIT ELECTRONICS
3-Velders Street, Mount Road, Madras 600 002

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NEWS

cently because of the countervailing duty of Rs 600 per piece imposed after the recent central budget. ET&T now sells a picture tube at Rs 2,275, against the earlier price of Rs 1.675.

In West Bengal, the price has gone up further after the directorate of commercial taxes in the state brought these equipment under the category of notified goods. As a result, ET&T has to pay 11 per cent sales tax in place of the earlier eight per cent.

ET&T has passed this tax on to the manufacturers, naturally.

TELEVISION

viewers in the Chinese province of Guang-Dong suddenly found themselves watching a pornographic film, 'The Massage Girls', instead of a scheduled broadcast.

Apparently, a student engineer, Feng Bo Ming, in a covert attempt to tape the film in the TV station, accidentally broadcast 20 minutes of explicit action before the startled viewers phoned in to complain.

It is believed that Feng would be 'unable to continue' his career from his prison cell.

A 'NEWSETTE',

a video cassette news magazine published from Madras as a bimonthly, was launched on May 15.

This is the first news magazine in the country in video cassette form. It will project the progress of the nation, cover a wide area of human activity, and cater to both literate and illiterate sections of the population.

After all, seeing is believing.

BANGALORE,

Guwahati and Lucknow will each have a new studio by 1987-88, according to the annual report of the Union Ministry of Information and Broadcasting. A central production unit, comprising two TV studios, will be set up in Delhi, says the report.

Doordarshan's annual plan for 1987-88 includes the proposal for commissioning high power transmitters at Delhi, Bombay, Calcutta and Madras for the second channel service. Facilities for production of programmes for the second channel and construction of studio buildings at Patna will be taken up shortly.

CBS'

new prestige album 'Fankaar' from Nirmal Udhas was launched at the Taj Mahal hotel with a fashionable performance by the artiste. Subhash Ghai formally released the album. Arrangements were made for Indian style gaddi listening. Nirmal sang the entire 'Fankaar' album.

Remo, presently involved with CBS, which is releasing his album 'Pack That

COPYCODE

a copyright protection system developed by CBS Records Technology, has been endorsed by the members of IFPI, the world organisation of the recording industry, as the preferred technical standard for encoding of software. CBS Technology is now manufacturing encoding equipment for use in recording studios and has produced detailed specifications for the incorporation of Copycode into microchips which are used in DAT machines.

The Copycode system was demonstrated last month at the largest ever meeting of European record industry executives held to discuss the threat posed to the industry by the introduction of digital audio tape (DAT) recorders capable of making near-perfect copies of compact discs. The gathering included 200 executives from 20 countries.

This system will inhibit the recording of

compact discs onto blank DAT when both discs and DAT recorder have been specially encoded.

Introducing the Copycode system, David Stebbings, CBS Director of Recording Research said that the system made use of a code that cannot be removed from the audio without destroying the music.

The meeting heard statements from the leading industry executives expressing their views on the DAT crisis and the proposed Copycode solution. Messages of support for IFPI's campaign on the introduction of DAT were also given by the International Federation of Actors and the International Federation of Musicians. In recent weeks, similar views on the potential damage caused by DAT to the music community have been voiced by leaders of CISAC and BIEM, the Paris-based international bodies representing songwriters, composers and music publishers.

Smack', was the 'star' guest. Nandu Bhende, another 'pop' singer was there. CBS had got together the top dealers and ghazal connoisseurs from their social list to grace the occasion which included, among other composers, Arjan Daswani of Chiragh Din, and Parmeshwar Godrej, socialite.

SUR

Singer Samsad organised two major programmes last month – the 24th Acharya Brahaspati Sammelan and the 33rd Swami Haridas Sangeet Sammelan.

At the Jaidev Film-Sangeet Sammelan held on May 12 as part of the Acharya Brahaspati Sammelan, child artiste Abha Srivastava of Kanpur outshone the other four finalists to win an award as the Best Child Singer. Sujata Trivedi of Nagpur and Sapan Dhar of Jabalpur won the Lata Mangeshkar awards as the Best Female and Best Male singers respectively.

Prominent artistes performed at the other programmes in the Acharya Brahaspati Sammelan – Guldasta, a programme of ghazals; Shab-e-ghazal, where each artiste sang a ghazal and a bhajan each.

L SUBRAMANIAM

noted music director from the South is going international – he is providing the music for an Indo-French film 'La Nuit Bengali'. The French team is currently in India in search of a suitable heroine. The Rs 5 crore project will be shot at Chandernagar.



L to R: Shashi Gopal of CBS, with Subhash Ghai and Nirmal Udhas

GHAZAL

star Talat Aziz can boast of not only a good voice, but also of good looks and he has put both of them to good use in a music video.

The video cassette titled 'Tasavvur' is being produced by HMV and Fine Films. It will be released early June, along with a musicassette of the same name.

"Life and its disappointments is what it is all about," says Talat Aziz. "In this video, I sing my own ghazals, picturised on myself as the main character. Beginning in a pensive mood, the story line goes on to show the character falling in love with a girl who ultimately gets married to someone else. But life goes on nevertheless, that's the message these ghazals give."

Who came up with the idea of the music video? "I had this idea in mind for several years, but it is only now, after I came back from my tour abroad, that I was able to get down to it seriously." The actual visualisation, however, was done by Director Chander Behl.

The only other character here is Jharna. who has acted in the TV serial 'Subah'. Saritha Sethi, who acted as Lochan's mother in 'Buniyaad' gives the narration which links the ghazals together with a romantic storyline. Talat has composed the serene beaches and gardens. The period is contemporary, going by the costumes. The ghazals are a mixture of traditional and more popular, contemporary styles.

Talat is all set to launch this 90-minute video cassette with a ghazal concert on June 5, at the Nehru Centre, Bombay. His ghazal musicassette - again called 'Tasavvur' - will also be released at the same time. The musicassette features 14 ghazals, 10 of which are picturised on the

After the Bornbay concert, Talat plans to go all over India with similar concerts.

Both his previous two ghazal albums his recent one 'Saughat' and earlier 'Ehsaaa' (both on HMV) - have achieved gold status.

Talat is quite happy about his video debut. Given the success of his earlier albums and HMV's massive promotional campaign for 'Tasavvur', he looks all set to pull off a 'gold' hat-trick!

IMPOSITION

of excise duty of Rs 150 on black-and-white (B/W) picture tubes will eliminate the production of an estimated 18 lakh 'spurious' sets in the country, it is believed in market circles. It is claimed that spurious producUptron and Suchitra. Illegal production can be easily traced because of such records.

Because of proper records being kept, 'spurious' manufacturers will have to pay 300 per cent as excise duty, besides sales tax. The payment of duties will narrow down the profit margins of such manufacturers, besides making them susceptible to exposure.

Before the Budget, 'spurious' manufacturers made profit as the duty component made up merely 30 per cent of the price of a B/W set and such manufacturers were able to sell it that much cheaper. Non-inclusion of service charges and cheaper, unreliable components widened the price differential.

Reliable sources claim that the hardest hit will be the fly-by-night manufacturers operating from the Lajpat Rai market in Delhi, reportedly the largest consumer electronic goods market in the country. It is claimed that nearly 60 per cent of the 'spurious' sets sold under well known and popular brand names, came from this market.

The elimination of such manufacturers is of relevance in the context of the fact that the B/W TV market is in for a dramatic boom.

Nevertheless, the question remains:



Mitsui and Nippon Steel Corporation has re-

The 192-metre television tower will be located on the summit of Mount Lushan, in the centre of Dalien in China, and the tower will be operated by the Dalien Municipal Television Station. In addition to broadcasting equipment, the tower will be equipped with two elevators and a revolving observation platform.

sion tower, supply of structural steel and a revolving observation platform, and dispatch of technical personnel to assist with erection of the tower

Shipment of structural steel and other equipment is scheduled to start in August,

red!

ceived an order for the construction of a television tower from the China National Technical Import Corporation recently.

The contract includes design of the televi-

with completion expected in December this year. Subsequently, construction of the television tower is expected to be completed in June 1988.

Failing which, the Chinese may just see

shops and two hawkers dealing in pirated audio cassettes in Shaheen Market near Bandra station, Bombay, were raided by police recently. A total of 13,052 pirated cassettes were seized and seven persons taken into custody.



A still from 'Tasavvur'.

music himself, using the lyrics of Bashir Badr, Ibrahim Ashk, Sayeed Sahidi and various new poets.

The entire shooting of the video took almost 20 days. It took Talat and the production team all over Bombay, from film studios to outdoor locations.

A preview of the video at the editing stage (at the Gohil Video Communication studio at Santacruz) reveals a simple storyline with equally simple backgrounds,

tion of B/W sets is estimated to make up 15 to 20 per cent of the total B/W sets in the country.

Checking illegal production has been made possible as all manufacturers now have to keep proper accounts because their payments for this major TV component is to be recorded at source. Records will also be available with the five manufacturers of B/W picture tubes in the country. They are: Bharat Electronics, Samtel, Prakash Tubes,

Musical Round-Up

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

Pankaj Udhas, the ghazal star was the first. Next was superstar Amitabh Bachchan. And now it is the turn of classical singer Shobha Gurtu to feature in Music India's Quad series.

A refreshing difference about this Shobha Gurtu release is that three of the four cassettes feature new recordings by the artiste, whereas the Pankaj and Amitabh releases were almost entirely compilations from earlier recordings.

Shobha Gurtu has sung traditional dadra and thumri in all the cassettes, with additional chaiti and baramasi geet in the fourth volume. The set should be of much interest to classical music buffs, especially with Zakir Hussain at the tabla and Sultan Khan on the sarangi in the first two volumes.

Music India will follow up this with a re-release of 'Ramayana' – sung mainly by Madhuri Chandra and Anurag Kumar – which was earlier available only on LP.

- Penaaz is about to join the select band of ghazal stars who only feature on a double cassette. Scheduled to record in June, Penaaz is being ushered into the bhajan scene by Music India. This way you can have your favourite star on both the bestselling kinds of music ghazal and bhajan.
- Pankaj is to join hands with Anup Jalota in a bid to channelise their popularity for the nation's sake. Each has been awarded one side of an album of patriotic songs, being recorded in June by Music India.
- Pop songs from the Pandit family. And now Amit Kumar, Kishore 'Pop' Kumar's son, has already recorded his effort for Music India. Arun Amin the A&R incharge at MIL asked Amit to go ahead and compose the pop songs himself and he reports the results are excellent
- 'Buniyaad' may be no more now but its theme song will live on – captured on an MIL musicassette. Singer Anup Jalota also sings six other songs on this casset-

te, with lyrics by Amit Khanna and music by Uday Mazumdar and Anup Jalota.

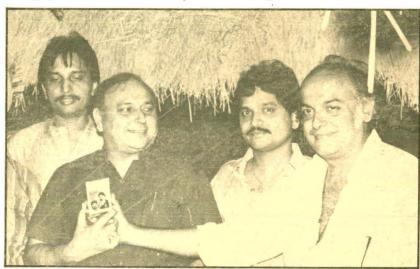
- Remo the singing sensation from Goa, is now available on the CBS label for the first time, with his album 'Pack that smack'. The cassette certainly packs a punch with its hard-hitting tracks like 'Pack that smack', 'Down with brown' and 'Mister Minister', among others all almed at the youth of today. 'Pack That Smack' was originally released on Remo's own label Goana. The CBS album carries the lyrics, as in its original Goana release.
- Hi Ho!' here's an album with an exclamatory name, again from CBS, featuring nursery songs and rhymes. On this cassette, music maestro Vanraj Bhatia, who's composed the music, gets five tiny tots to sing the songs 'Jack and Jill', 'Little Jack Homer' and the rest of it. While such nursery songs are not unique, what is unusual is the rendering of some of the tracks in Hindi right after the original English verse.
- Venus, which has come out with some highly successful film tracks recently

('Aag Hi Aag, 'Naam-O-Nishan', 'Maa Beti') seems to have outdone itself this time. The company shipped over fourlakh musicassetes of the Amitabh Bachchan starrer 'Shahenshah' on the very first day of its release in mid-May – which means double platinum status for the film. Directed by Tinnu Anand, 'Shahenshah' has music by Amar Utpal and lyrics by Anand Bakshi. The six tracks include three solos by Kishore Kumar, Mohd Aziz and Asha Bhosle, with two duets – Lata Mangeshkar with Kishore and Mohd Aziz.

Venus is also quite active on the Hindi pop scene. Due for release soon is 'Disco Lover' by new singer Hemant, with lyrics by Zaheer Anwar and music by Sayeed Ali. This follows hot on the heels of Venus' other Hindi pop releases 'Dance With Me', 'Disco Pop '86' and 'Joru Bina Naheen Jeena'.

But what promises to be a star attraction is the freshly recorded disco songs by film star Govinda along with Parvati Khan. The music is by Ramesh lyer and Pradeep Lad, who were also behind the music of 'Disco Pop '86', 'Dance With Me' and 'Joru Bina Naheen Jeena'.

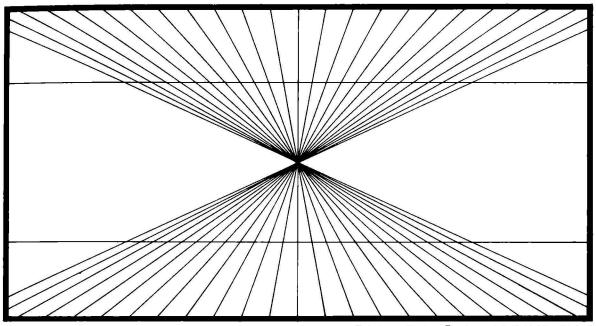
Meanwhile, Venus' earlier release 'Aag Hi Aag' has achieved platinum sales.



At the launching of the musicessettes of the film 'Thikana' — L to R: Ratan Jain of Venus, V B Soni producer, Ganesh Jain of Venus and director Mahesh Bhatt.

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At the 'Shahenshah' release function, L to R: Ratan Jain (partner, Venus Records), leading pair Amitabh and Meenakshi, Ganesh Jain (partner, Venus Records), producer-director Tinnu Anand, Poonam Dhillon and co-producer Bittu Anand.

- Venus is very much in the film track now, with no less than 45 releases scheduled for the latter half of May. Six of these are soundtracks of films 'Shahenshah', 'Jeete Hain Shaan Se', 'Kachchi Kali', 'Car Thief', 'Kaun Jeeta Kaun Hara' and 'Sachchi Ibadat', while the bulk of these releases are combinations of Venus' latest and earlier film releases.
- Venus is also selling nostalgia in the form of version recordings titled 'Purani Yaaden', Volumes I and II. The two cassettes comprise duets and solo songs of Lata Mangeshkar and the late Mohammed Rafi rendered by Bankim Pathak, Anil Gohile and Shrikant Kulkarni.
- Venus has come out with re-releases of Govind Prasad Jaipurwala's albums two ghazal products 'Sham-e-ghazal' and 'Mehphile Ghazal' and two religious items. 'Hari Om Tatsat' and 'Govind Naam Lekar'.
- Meanwhile, film music fans can look forward to more releases from Super Cassettes, which has just signed up with the music rights for several films 'Waaris', 'Falak', 'Darpok', 'Halaal Ki Kamai', 'Sarphera', 'Pyar Mohabbat', 'Paraya Ghar', 'Sherni', 'Ilaka', 'Marte Dam Tak', 'Abhimanyu' and 'Satyameva Jayate'.
- While Pankaj and Nirmal Udhas have been in the limelight recently with their recent releases on MIL and CBS, respec-

tively, Manhar Udhas is not lagging behind. Super Cassettes has just released his twin-cassette set of ghazals titled 'Arayish'. The set features eight freshly recorded songs, which represent works by a number of lyricists. Hastimal 'Hasti', Tabir Ujyanvi, Tirlok Singh 'Komal', Zahir Anwar and Nida Fazli have contributed one song each while Madan Pal has three ghazals. Manhar sings to the music of Vijay Batalvi (five tracks) and Satyanarayan Mishra (three tracks).

- Super Cassettes has added to its film soundtrack six recent releases. 'Jhuke Jhuke Naina', has music by none other then bhajan king Anup Jalota, who also sings a couple of numbers in the film, while the lyrics are by Hasrat Jaipuri, Maya Govind and Shabab Merthi; 'Khazana' (music by Laxmikant-Pyarelal, lyrics by Anand Bakshi): 'Izhaar' (music by Kalyanji-Anandaji, lyrics Nida Fazli and Farooq Kaiser); 'Sitapur Ki Geeta' (music Sonik Omi, lyrics Verma Malik); 'Insaaf Kaun Karega' (music Laxmikant-Pyarelal, lyrics S H Bihari, Sameer and Hasan Kamal) and 'Maa Ki Saugandh' (music by Sapan Jagmohan and Raiesh Roshan, lyrics Anjaan, Rajinder Krishan, Indeevar.
- CBS has signed up the music for '(Ittar Dakshin' which is being presented by Mukti Arts and directed by Prabhat Khanna, the scriptwriter is Subhash 'Karma' Ghai, along with Ram Kelkar. With this combination, coupled with music by Laxmikant-Pyarelai, the film and its songs should do well

- For the Muslim festival of Ramzan Id, CBS has scheduled the release of a collection of religious qawwalis. Here we have Jani Babu composing and singing naat, hand, nasihat and mangabat.
- Mehdi Hassan's ghazal album 'Shahad' and Hari Orn Sharan's bhajan album 'Kabir Vani' will be brought out by CBS soon, in two volumes each. Both these albums were originally on the Concord label. In fact, these are the first two to be released as part of an agreement signed by CBS last year with Concord to release the latter's catalogue on the CBS label.
- 'Kuchch kuchch baby', 'Bolo bolo', 'Aiyo aiyo' - someone making cooing noises to an infant? No it's Kanchan singing to the tune of popular disco star Babla, in a disco album from CBS titled 'Babla's Baby'. The album features four disco tracks on one side and their instrumental version on the other. While the Hindi album will be released soon, CBS also plans to release versions of vocals in Tamil, Telugu, Kannada and Bengali to be sung by regional artistes. With each version scheduled to appear in combination with a corresponding version of Salma Agha and Anil Kapoor's gold winning pop album 'Welcome', this label certainly seems to be doing its bit for national integration.
- HMV has signed up the music of two more films 'Devaa' and 'Ram Lakhan'. And the director? None other than Subhash Ghai himself, whose earlier film 'Karma' proved such a resounding success at the box-office, with its soundtrack going platinum (over two lakh LPs/cassettes) in 25 weeks.

Meanwhile, the long overdue soundtracks of the films 'Awarn' and 'Rukhsat' are still to be released. Though the company had announced their release last month, it was a rather premature announcement, with the development of last minute snags at Calcutta.

Newcomer Neelima joins the ghazal bandwagon with her new ghazal and geet album 'Yaad Karte Rahe', to be brought out by CBS. The lyrics are by Hasrat Jaipuri, Matin Rahmani, Janab Wali Asi, Parwez Haidri and B N Tiwari. The music is by the Hussain brothers Ahmed and Mohammed, the ghazal singing duo who recently released their own ghazal album 'Izhaar' on the HMV label.

Vid-Biz

HARIPRASAD

Chaurasia, the flautist – numero uno – is producing a 13-episode serial on the 'jewels' of Indian music.

'Gharana', directed by Ganesh Mahapatra, focuses on the life of eminent artistes like Bismillah Khan, Ravi Shankar, Bhirnsen Joshi, Pannalal Ghosh, M S Subbalakshmi, Kishori Amonkar and Chaurasia himself. A pilot on the famous santoor exponent, Shiv Kumar Sharma, has been sent to Doordarshan for approval. It is expected to be shortly aired on the National Network.

BELIEVE

it or not! A whopping 1,600 serials are awaiting approval by the Doordarshan authorities. In fact, the latter has decided not to accept any scripts after June 7, 1987. This staggering amount of serials makes it 'physically' impossible for the committee approving scripts to do justice to them.

This huge backlog has also resulted in good scripts being rejected and sub-standard ones getting the nod. Thanks to the influence wielded by middlemen who throng the corridors of Mandi House as well as politicians and ministers using their clout to get scripts passed.

IT

seems like fading actors and actresses of the big screen have suddenly discovered the small screen as the best medium as far as survival goes. Close on the heels of Tanuja, Vidya Sinha has produced a serial 'Singhasan Batti Si' under the banner Vidya Movies.

The serial, sponsored by Dabur, will be



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telecast sometime in June on Sundays at 5.30 P.M.

'Singhasan Batti Si' is a mythological serial consisting of 34 episodes and is directed by the noted director of yesteryear, Mr Chandrakant who's an expert on mythology.

SHARMILA

Tagore, the erstwhile star of the silver screen, will soon make her maiden appearance on the idiot box in a serial 'Zindagi' – a family social, written by Jnanpith award winner Amrita Pritam.

Produced and directed by Sunil Mehta of Cinevasta Ads and sponsored by Bombay Dyeing, the cast includes Supriya Pathak, Sadashiv Amrapurakar, Parikshit Sahni, Kiran Kumar, Rita Bhaduri and others.

Ashok Mehta has handled the camera for the 13 episodes and it will be aired sometime in August or September. Says Sunil Mehta, "We have completed the shooting and will hand over the cassettes to Doordarshan soon."

'NO

Problem' is Devi Dutt's Marathi serial produced exclusively for Bombay Doordarshan. Directed by Ratnabar Matkari, the cast includes Sudhir Joshi, Reema Lagu and Dilip Prathawalkar. "A serial dripping with laughter."

says Dutt. 'No Problem' will be telecast on Channel One of Bombay Doordarshan.

VIVEK

Vaswani's serial 'Naye Dishayen' has been allotted the 9 P M slot after 'Subah'. Directed by Irfan Khan, it has Navin Nischai, Girish Kamad, Parikshit Sahni, Jayant Kripalani, Anju Mahendra, Sulba and Arvind Deshpande and Vivek Vaswani himself as the stars.

HERE'S

good news for Breakfast TV viewers. 'Jaan Aafat Mein' will soon be shown on TV. It is a comedy directed by Dheeraj Kumar, the noted film producer and serial director.

Syed Jaffrey and Asha Latha play the husband and wife in the serial which is based on incidents that can happen to the common man. The pilot of this 15-minute serial has been approved by Doordarshan and Dheeraj hopes to complete shooting for the rest of the episodes soon. Seems viewers will have something to watch during breakfast time.

THE

video producers have organised themselves into a union called Video Film Producers Association (VFPA). It acts as a representa-

tive to the government on behalf of the producers. Although in its second year, the association has been helping producers to get a fair deal from studio owners and equipment hirers. The VFPA also has cameramen and other technicians as its associate members.

Of late, it has made arrangements to sell TV serials in the UK, USA and Canada. "The response to the serials is good," says Dheeraj Kumar, secretary of the association. "There are many takers for them."

The other objectives of the association are to ensure a steady supply of U-matic cassettes to producers at reduced prices, making studios available at reasonable costs. Another unique feature of the association is maintaining a library of stockshots, i e, shots like sunrise or sunset or those which are used quite often in serials. Producers can use these shots for a nominal amount. More than 80 producers are members of the association. The other office-bearers of the association are Kewal Suri, President, Mr Giri Dua and Mr Kailash Bhandar.

AFTER

'Jaane Bhi Do Yaarao', Kundan Shah is on to his next serial, 'Manoranjan'. It is about the little known people in the film industry like the spot boys, clapper boys, lighting assistants, the extras and others – small-



NEWS

timers who dream big.

In short it focuses on the travails of the struggling men in the film industry, punctuated with a dash of comedy.

The first episode is about a writer who has big plans for the future, but is forced to do bit roles in film. Characters like the writer are featured in 'Manoranjan', right from directors to tea-boys who have dreams of owning foreign cars, bungalows, etc.

The cast includes Arjun Srivastava, Rama Vij, Ajith Vachani, Benjamin Gilani and Pawan Malhotra.

SAEED

Mirza is coming back to the small screen. After 'Nukkad' he is now making 'Intezaar', a serial on rural life. Mirza explores the Indian village by focusing on a railway station where only two trains halt in a day. A new station master arrives in the village and this causes considerable excitement among the villagers. The serial takes a different turn when the people begin to take the station master for a ride.

Saeed Mirza once again explores the life of the have-nots.

The actors are Rajendra Gupta, Dilip Dhawan, Sangeeta Nayak, Makhija, Raja Bandelal, Akhtar Nawaz and others.

AFTER

'Shahadat', Hiba Video is releasing four films, 'Khatamal Irade', 'Abhishek', 'Jazira' and 'Naguli Chera'.

'Khatarnak Irade' will be released by the first week of June, with the rest of the films to follow soon after. After Aditya Pancholi, who graduated to the big screen with a couple of hits in the video circuit, Hiba has signed on two actors, Jeet Upendra and Balbinder.

Jeet Upendra makes his debut in 'Shahadat', while Balbinder is introduced in the film 'Abhishek'.

'Khatharnak Irade' ran into problems with the censors because of its 'bold' script which has delayed the film's release.

Directed by Uday Shankar Paani, 'Khatarnak's cast include Aditya Pancholi, Anju Mahendra, Neeta Puri, Ardhendu Bose and others. Vinod Pradhan is the photographer and the music is by Kirti Anuraag.

Another forthcoming film is 'Abhishek', directed by Pawan Kaul. Hiba's latest find Balbinder, is introduced in this film. Archana Puran Singh, Aditya Pancholi, Neeta Puri and Jeet Upendra play main roles in the film. 'Abhishek' is slated for release soon.

Persis Khambatta appears once again in Hiba Video's 'Jazira'. Directed by Uday Shankar Paani, the lead roles are done by Jeet Upendra, Balbinder, Neeta Puri and others

'Naquli Chehra', another Hiba presentation, has Supriya, Jeet, Upendra, Balbinder, Neeta Puri and others in the cast. Directed by Pawan Kaul, finishing touches are being done to it.

MAGNUM

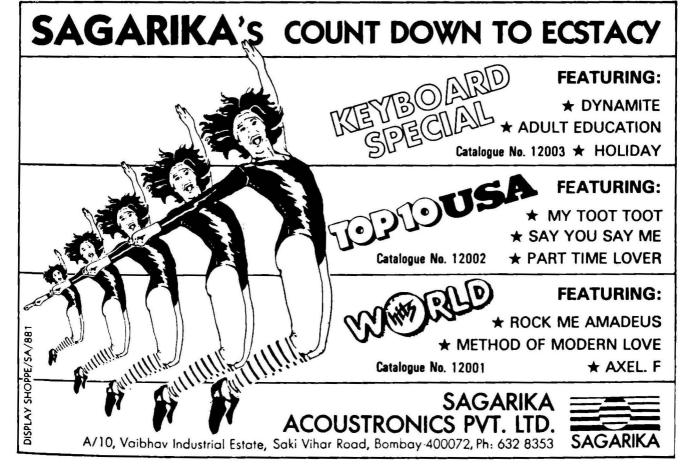
released seven films in May and is planning the release of another 25 films for June.

Among the May releases were major ones like Mithun Chakraborty's 'Dance Dance', 'Mukadar Ka Faisla', a Vinod Khanna starrer, 'Insaaf', 'Sindoor', a Jeetendra starrer among others.

In June, Magnum is releasing a mindboggling 25 films, which makes it almost one release a day. Nearly 13 Mithun Chakraborty films are slated for release this month. 'Babu Chale Dubai', 'Jeete Hain Shaan Se', 'Sagar Sangam', 'Param Dharam', 'Hawalaat' are some of them.

The three Dhamendra starrers slated for release are 'Waqt Ka Badshah', 'Waqt Ka Sikander' and 'Insaaf Kaun Karega'.

Vinod Khanna, Rekha, Naseeruddin Shah, Kulbushan Kharbanda and others star in 'Statruta', while 'Aaj Ka Muzrim' has Sanjay Dutt and Anita Raj in the lead roles.





The boom in rock video has given an impetus to the music industry, not only in the US but all around the world, reports JERRY D'SOUZA

f you listen to radio, you've heard them. If you watch rock on video, you've certainly seen them. An electrified cartoon of a redhead carrerring through a kooky party. A tarted-up floozy flirting in a gondola. Dressed in lingerie or lace or in regal gypsy regalia, singing in a girlish peep or a banshee wail, they're the new stars of rock and roll. Cyndi Lauper and Madonna are setting the pace. But they've got a lot of company: Fredie Mercury and Bruce Springsteen, Kenny Loggins and Paul Simon, David Bowie and Lionel Richie, Pat Benatar and Annie Lennox, Donna Summer and Sheena Easton.

As one of the most influential strongholds of knee-jerk misogyny, the rock scene has long cried out for artistes with power, ideas and an independent sense of style. Now, it seems, they're emerging one after another. Many of the new male and female rockers do a lot more than sing. They play their own instruments, write their own songs, control their own careers. Musically, they run the gamut: they're into funk and soul, pop and new wave; even heavy metal. With their costumes and come-ons, their thoughtfulness and their wit, their dopey hairdos and their varied musical styles, they're turning old ideas about pop's mystique inside out and upside down.

The origins of rock video were devoid of the glamour, gizmos and mystery presently associated with rock stars until MTV took over.

A SUPER HIT

t's 1975. Queen have a new record out. Few notice and "Bohemian Rhapsody" flounders at the bottom of the British charts. Any other act would have twiddled its collective thumbs. Not Queen. They got thinking. Imagination created a music video that was used on Top Of The Pops. This was the first time a

promotional video had been screened on that prime time of mime. The result? A No. 1 song. For nine weeks.

Directed by Bruce Gowers, the video concentrated on five prime areas, an original approach, enhancement of the music and lyrics through visuals, strong presentation of the group, images that would stay in the mind and, finally, the intrinsic strength was accentuated.

The Video opened a new avenue. Faltering acts and those on the threshold, latched on to video as a promotional tool but the impact that "Bohemian Rhapsody" had did not come until David Bowie did "Ashes to Ashes" for which he spent \$50,000.

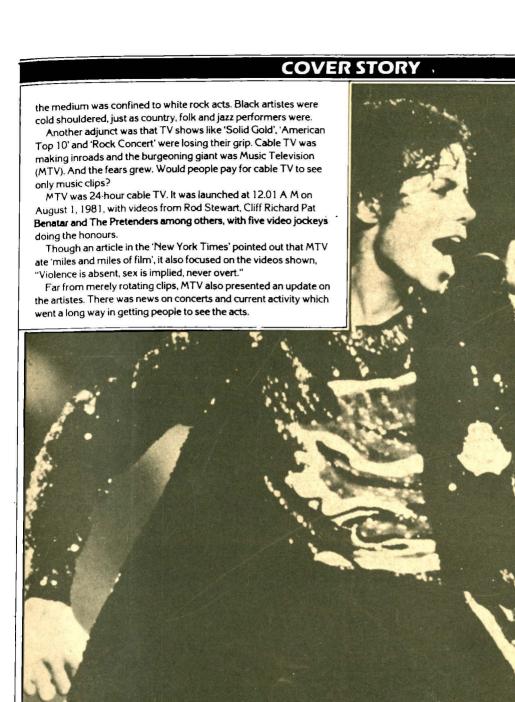
Bowie was an old timer relying on the medium for a boost. But there were fledglings who came in with some stunning images to spark out not only awareness but healthy sales of their single. The Boomtown Rats conceptualised "I Don't Like Mondays" and landed on top of the British charts. Ultravox filmed the video for "Vienna" in just two days but the clip, in monochrome with colour coming in during dramatic moments, pushed their album past platinum.

Expand. That was the next item on the agenda. How would fans react to a whole album of video clips? Would they sit through a long form video? Was there any harm in trying? The race was on and Gary Numan won with "The Touring Principle" which came out in September 1979. A few days later Blondie had "Eat To The Beat" in the stores.

The initial enthusiasm remained but as the 80s bowed in, there were several doubts that threatened to cloud the path of video.

Costs were escalating. Was a record company willing to invest in a new act? All they had to rely on was record sales and the reliance on video could create a claustrophobic situation. Outlets were sorely limited, there would be too many videos competing for too little

Projection of clips in stores was dwindling and perhaps worst of all



Of course interest was activated by the rotation an act got on MTV. Heavy rotation meant greater view and acts like Wham! and Tears For Fears got their big break in America mainly because of MTV. "If you are not on MTV," said Lee Epand, Sr VP/GM Video of Polygram, "you just don't exist."

Colin Stewart of EMI America admitted that "MTV played a key role in EMI America's marketing and promotion of Pet Shop Boys."

Where would Samantha Fox be with 'Touch Me' if MTV hadn't placed her clip? Oversized boobs do not make a voice. For once perhaps, TV lived up to being a 'boob tube'.

Since MTV did help break acts, injecting longevity into careers, opening vistas for a whole new range of viewers which grew from 2.5 million homes at the start to 29.5 million homes five years later.

Michael Jackson

COVER STORY

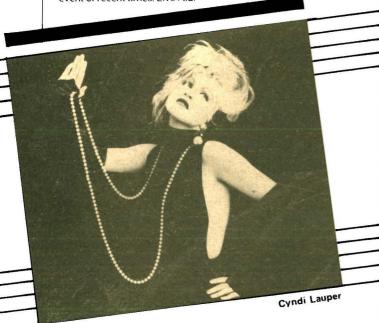


But there was one black mark against MTV. It refused to programme coloured acts. How long could the station resist pressure? Two years proved to be the limit and it was curtailed to that by just one factor. Michael Jackson.

Jackson had just released 'Thriller' and the overwhelming success of the singles, crumbled MTV's resistance. On March 31, 1983, they world-premiered Jackson's 'Beat it'.

The nubile singer bacame a favourite and MTV screened the 14-minute Thriller video in December and followed it with another subsequent Grammy winner 'The Making Of Michael Jackson's Thriller'.

The pats-on-the-back for MTV have grown stronger (despite a disputed Neilson rating of the outlet's popularity) and it has instituted the much respected MTV awards, a year end wrap-up and that great event of recent times. Live Aid.





Simon Le Bon

COVER STORY

Queen

ADULT SONGS

TV is not the only cable TV station. There are others like VH-1 which programmes adult contemporary songs, Night Tracks and about 198 others. But it is MTV that makes an act reach out and, more importantly, tries to grasp its audience.

Grasp can prove elusive if not enough attention is paid. A video clip has not only to project the song, it has to have enough intensity to break through. A lot depends on the director.

Two of the best are Kevin Godley and Lol Creme. They were once part of 10 CC and enjoyed a series of hits before they left to invent the gizmotron which when fitted to a guitar made the sounds of an orchestra. No one bought their album 'Consequences and the two went into video.

Their debut clip 'Fade To Grey' cost £ 3,000 and when they got down to Duran Duran's first hit clip 'Girls On Film' the cost had escalated to £ 19.000. Sex was in abundance. From there they went on to Herbie Hancock's 'Rock It', the Police's 'Every Breath You Take'

and 'Wrapped Around My Finger' and Elton John's 'Kiss The Bride'.

'Every Breath' which won a Grammy as Song Of The Year was shot in black and white. Godley and Creme focused on atmospherics, composing each shot with thoughtful care. "They're all highly composed," says Creme, "almost like a series of moving pictures."

On 'Wrapped Around' they created the surrealistic ambience by teaching the band to lip synch in double time to the music. The tape was brought to normal speed and the Police seemed to defy gravity as they moved through a maze of tapered candles.

Godley and Creme were ground breakers and they continue their trail blazing ways with the best acts.

Bob Dylan, long an opposer of video, permitted George Lois to do a clip for 'Jokerman'. Lois who had created the 'I Want My MTV' campaign had his own view of video directors. "They're all so starryeyed it's almost revolting. Videos are a symbolism that doesn't mean anything."

When Lois did the 'Jokerman' video, he superimposed Dylan's lyric over world art masterpieces; sculptures, drawings, paintings and print, selected by Lois.

"I shot Jokerman for \$ 70,000 and a lot of love," says Lois. Three days after getting the tape, Dylan told Lois how great it was!

The possibilities of video have always fascinated great directors. While the area gave rise to several new directors who envisioned a song in a limitless number of ways, there were renowned film directors who got into the act. Like Stanley Donen.

Donen and Lionel Richie were involved in last year's Academy Awards and the former approached Richie with the idea of doing a video. Fred Astaire had already danced on the ceiling on Donen's 'Royal Wedding' way back in 1951.

Richie agreed and the video of 'Dancing On The Ceiling' was filmed using a slowly revolving room synchronised with a remote controlled camera. The cost was a staggering \$ 400,000 and Donen was called in to direct the video for 'Love Will Conquer All'.

Symbolism plays its part. Remember the clip of Simply Red's 'Money's Too Tight' shot in monochrome in a dead-beat pool house as seen briefly on the shoddy Grammy Awards show telecast here recently?

Gwen Guthrie used a tongue in cheek approach about a heroic worker and the victory of materialism for her one and only hit 'Ain't Nothing Going On But The Rent'.

Dire Straits used animation with live characters for 'Money For Nothing'. Peter Gabriel had a stricking video for 'Sledge Hammer'. And then there are the direct filmings.

Bruce Springsteen prefers concert footage. There are cries of 'cheap' at the attitude but isn't Springsteen being clever projecting the intense performer that he is?

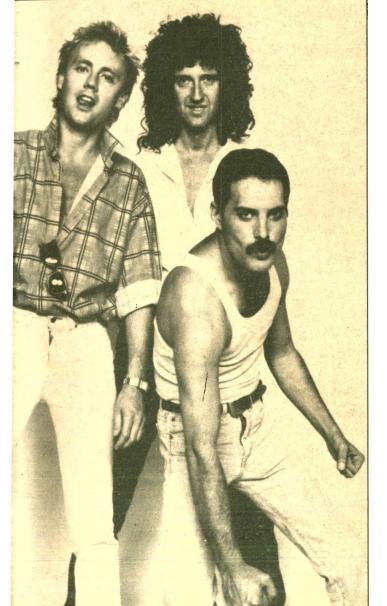
While portions of film are often used for songs taken off soundtracks, Kenny Loggins pulled in world champion volley ball players in a men vs women match for 'Playing With The Boys' a song from 'Top Gun'.

And wasn't that an absolutely brilliant idea from Paul Simon in 'You Can Call Me Al'?

Single video clips can be seen on TV, but possession belongs to a little more. Video clips are packaged for longer viewing, 15 minutes, a half hour, one whole hour, or even a documentary? Take your pick. Your favourites are packaged to your tastes. Money gets you everything. And it can come in the shape of an album's songs, a concert tour or even a special.

Wham!'s tour of China proceeded to be interesting beyond the music and 'Foreign Skies' had healthy sales. But the biggest seller of 1986 was Madonna's 'The Virgin Tour' followed by 'Motown 25', Yesterday, Today and Forever' and Phil Collin's 'No Jacket Requireď.

That video has gained importance, there is little doubt about that. Record companies agree that the extensive use of clips on television, has helped break new acts. The significance can be seen in figures. Once 23 of the Hot 100 in 'Billboard' had vidoes in 1981. This rose to 82 out of 100 in 1986.





Bonny Tyler

absolutely clear, beyond a shadow of doubt, that they break new acts and they break big acts," said Jeff Stein to 'Billboard'. Stein is the award-winning director of The Cars 'You Might Think' and Tom Petty and The Heartbreakers 'Don't Come Around Here No More'.

Andy Morahan added, in the same piece, 'If an artiste wants to do something a bit more conventional, it's still challenging and I think there's a lot one can do with performance videos that has never been done before."

"When we did the video for 'Everything She Wants' in black and white, it did something for Wham! at a time when they were in danger of becoming just another pop band. George is one of the world's

greatest performers and we were able to utilise that strength."

Journey who were the first band to use video for closing their concerts, refused to go in for videos to promote their last album 'Raised On Radio'. However, when they did do one for 'Girl Can't Help It' they relied on live performance.

Howard Jones, on the other hand, does not believe in performance videos. He says they bore!

Attitudes are different. Rock video, as well as black and country, despite inadequate exposure, have come to stay. Concepts change but the underlying one of promoting an artiste remains and, to a large extent, has succeeded.

Rock Video In India

ock video has had its impact in India and it all began with the broadcast of the Grammy Awards in 1984. The prime time slot assured viewing even by those unfamiliar with western music.

That was the year Michael Jackson won eight Grammy Awards. Clips of 'Billie Jean' and 'Beat It' sent droves of people to buy 'Thriller'. CBS who were wondering why the album hadn't picked up, were thrilled as their stock soon emptied. More gratifying was the sales of 'Off the Wall' Jackson's earlier album which had been languishing for nearly 18 months with the consumer evincing less than negligible interest.

Cyndi Lauper's album 'She's So Unusual' summed up the singer perfectly, but few believed that here. Then came the video of 'Girls Just Like To Have Fun' and her performance of 'Time After Time'. A star was noticed.

Every time HMV released a Stevie Wonder record, they did in the hope that its universal success would wipe out the pathetic sales the previous release had in India. Their hopes floundered and they gave up trying.

The distribution of Motown Records passed on to PolyGram. A stroke of luck for Music India who released the soundtrack of 'The Women In Red' and capitalised on the sweetness of 'I Just Called To Say I Love You'.

Would Lionel Richie have been as big if he hadn't been seen at the Grammy Awards. He stirred little interest with 'All Night Long' at the closing of the Los Angeles Olympics. Then came the video.

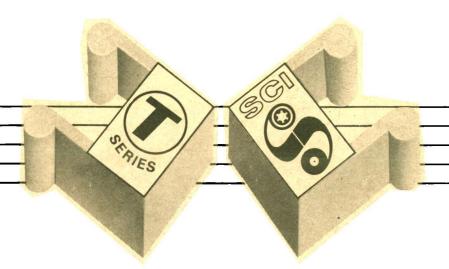
When Tina Turner made a comeback, a whole load of stars came out to help. Mark Knopfler gave her 'Private Dancer'. The album was an international success. In India, it was the same old story. All of HMV's hopes in pushing her were drowned in the sea of unacceptability.

The National Academy of Recording Arts and Sciences recognised her worth and when Turner sang 'What's Love Got To Do With It' and 'Private Dancer' everyone noticed. How nice.

'Dancing In The Dark' had sparked interest in Bruce Springsteen and 'Born In The USA' had healthy sales. Popularity, however, did not cut a swath to the post Springsteen albums in release and 'Nebraska Town' picked little in sales.

Unfortunately this year's Grammy telecasts will prove of little worth in igniting sales. A more focused direction, without repeats of Whitney Houston, Janet Jackson, Dionne Warwick could have helped. Tina Turner had an interesting video in 'Typical Male'. It wasn't shown. Eddie Money's 'Take Me Home Tonight' dulled sensibility. It was shown.

Barbra Streisand was brilliant. But how many copies of the Broadway Album' will that performance have moved? Will the circle be unbroken.



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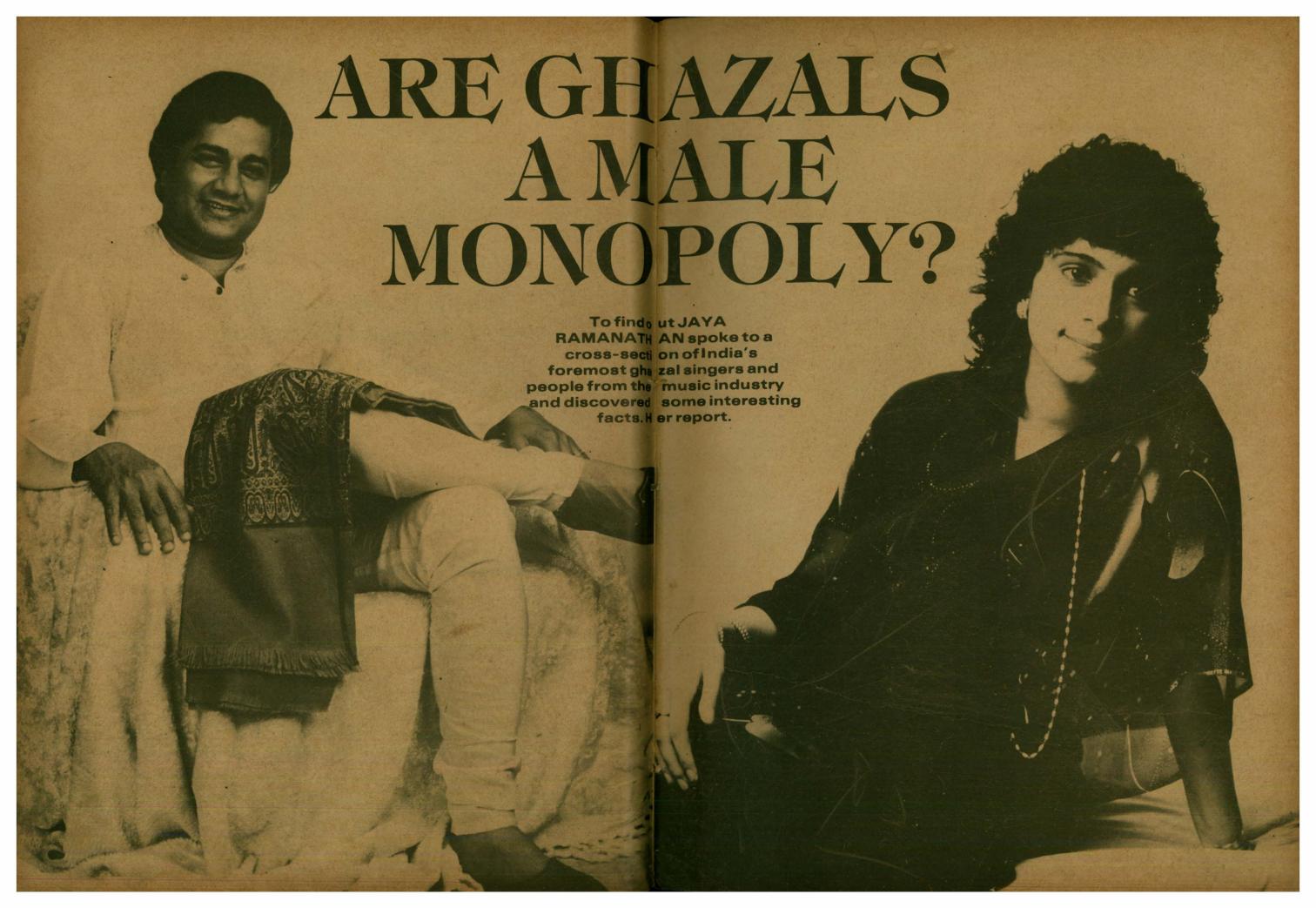
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he ghazal is now synonymous with popular music accessible to and enioved by people of all ages and classes. If the verse has lost its exclusivity and profundity so has the epicurean stigma that has all along been associated with the ghazal got erased down the years.

he ghazal today has come a long, long way since its confines to mehfils and boudoirs, since its days of exclusive and exotic verse set to music and since the era when aphorisms and basic philosophy was conveyed through sonorous lyrics. The ghazal is now synonymous with popular music accessible to and enjoyed by people of all ages and classes. If the verse has lost its exclusivity and profundity so has the epicurean stigma that has all along been associated with the ghazal got erased down the years.

Yet, the irony is that, even on this day and plane of attainment, the ghazal seems to be a male stronghold. Not that there is a dearth of talented female ghazal singers or that women hesitate to take to the particular form of singing but the male of the species absolutely dominates the popularity charts. With the result, for every six or seven top ranking male ghazal artistes you have hardly one female singer, and here again if you delete the women who sing in tandern with their husbands you are left with an even more pathetic ratio.

Is it just basic male chauvinism that has its tentacles spread over every human activity which has percolated to the ghazal as well? Or is it to do with the subject of the ghazal, its preponderance with wine, wit and women which people find more acceptable from a man or is it to do with a male bias on the part of recording companies?

The question really set concerned people thinking - some of them had already been cogitating on the curious situation while others suddenly got their antennae up. Only a small minority adopted an ostrich-like attitude and denied that the ghazal was a male bas-

"It is a man's world after all," sighs Chitra Singh of the Chitra-Jagjit duo - the very fact that her name has to be always mentioned in conjunction with her husband's for instant recognition proves the continuation of male domination. "Why just in ghazals, in all forms of singing all over the world there is a male predominance - both in numbers as well as in popularity," states Chitra, and adds rather pensively, "maybe they are just better singers. When they perform live the women get all the applause but when it comes to recorded music the men walk off with the kudos."

Although they are best known as a singing couple, if Jagjit has often performed and recorded solos, why has Chitra not followed suit?

"Ask the public," laughs Chitra spontaneously and then adds, "when my husband sings alone, they complain and I am sure if I were to sing alone I would not be accepted. We have built up an image together and it's now very difficult to break it."

As to the preoccupation of ghazals with liquor and women, Chitra denies that this was the original theme of the authentic ghazal.

It is to gain cheap and quick popularity that lyricists are churning



(Clockwise from top right): Penasz Masani, Rajender and Nina Mehta, Sont

Jalota, Jegjit and Chitra Singh, Pankaj Udhas, and Bhupinder and Mitalee.

out such themes and, naturally, women will hesitate to warble them. "Ghazal in its original form was most serious, down-to-earth and philosophic. If you recall our number 'Aye khuda ret se sehra ko samandar karde' you will understand what I am saying. It's romantic but it's philosophic as well. There is no obsession with zulf, pyaar and nasha. These themes appeal to the baser instincts in the audience and many male ghazal singers cater to such tastes. I would personally never resort to such singing and neither would my husband."

How would she then account for the numero uno Begum Akhtar's popularity and acceptance?

Says Chitra, "Don't forget Begum was basically a 'baiji', hers were the days prior to recorded music. Ghazals then were recited by men and sung by 'baiji's' in 'mehfils' and exclusive gatherings, patronised by the idle rich, nawabs and zamindars. It was Begum who gave the ghazal its respectability and brought it out into the open from the mire of disrepute into which it had fallen. The ghazal was at no time a female monopoly - only certain kind of women attained popularity as ghazal singers."

Irshwin Balwani, A&R manager, CBS, disagrees with Chitra. "The popularity of the male ghazal singer is entirely on account of the theme and content of the ghazal," he says and adds, "the ghazal boom is a recent one, even teenagers today clap hands and chant

'vah vah' at ghazal sessions. The songs invariably centre around 'maikhana', 'sharaab' and beauty and only males can put these subjects effectively across to the audience."

Upcoming singer Ashok Khosla on the other hand finds nothing objectionable in women singing about women, wine and nasha. "After all Begum Akhtar is to this day regarded as the greatest ghazal singer, I don't see anyone coming anywhere near her even in future. She sand of alcohol most effectively and beautifully brought out the ambience better than any man has or could. Therefore, I cannot agree that male ghazal singers are more popular or acceptable than female singers."

Although Begum Akhtar brought the ghazal out of its 'mehfil' incarceration, the form was sidelined with the advent of recorded film music. While Saigal and Talat Mehmood were excellent ghazal singers, their mainstay was film playback and, of course (especially Saigal), acting, 'Ghazaling' for therr, unfortunately (as we are now wont to feel) was an indulgence and a part-time hobby.

The late '60s and the early '70s saw a marked deterioration in film music. The great maestros - Naushad, Roshan, Madan Mohan, C Ramachandra, Khayyam - all of whom had combined classicism and folklore with contemporary themes to produce some of the most memorable numbers, had gone into hibernation while western

Although Begum Akhtar brought the ghazal out of its 'mehfil' incarceration. the form was sidelined with the advent of recorded film music. While Saigal and Talat Mahmood were excellent ghazal singers, their mainstay was film playback and, of course, acting.

rhythms and nonsense lyrics held sway over a whimsical young audience. It was then that the ghazal began to raise its lilting head once again. It was first heard on stage, then television (which by now was getting over its teething problems) and the radio. The recording companies saw a gold mine in the revival and began to capitalise on the ghazal.

Especially Music India (then Polydor) which began to get singers under contract almost with a collector's zeal. The result was a deluge - there was no escaping the ghazal, the cassettes stared at you from every shop window, you tripped over them on pavements, the dailies carried large advertisements, there were the inescapable gigantic hoardings at strategic places all over the cities and finally there were the shows sponsored by recording companies where the glitteratti rubbed shoulders with the artistes. Soon ghazal singers attained the status of mini stars - high exposure and an incredible popularity.

GHAZAL BOOM

ne of the first artistes to foresee the big ghazal boom and set his targets almost 30 years ago was Rajinder Mehta. He, of course, attained greater heights after he teamed up with his wife. Nina. The couple was later eclipsed by Chitra and Jagjit Singh and still later the third couple, Bhupinder and Mitalee, were to rule the roost of 'couple ghazalers'.

Rajinder Mehta has no hesitation in stating that there is indeed a male dominance in the ghazal scene today. "It has to do with the male voice," he begins and then goes on to elaborate, "don't forget the poets are all invariably men and they express their thoughts in first person. The point of view naturally finds better expression and acceptance when rendered in a male voice."

While he admits that Begum Akhtar has left her indelible stamp on the ghazal, he wants people to note that Talat Mahmood was the reigning king of ghazals alongside Begum. "Unfortunately today when we speak of Talat, we refer to Talat Aziz - let us not forget Talatsaab's great contribution to the ghazal - his accent, his pronunciation, everything was just perfect for the ghazal. In fact once in Lahore the great Mehdi Hassan mentioned to me that he had taken up from where Talatsaab left off in ghazals. The singers of the present are more into gimmicks than chaste. Under verse and I am not exonerating myself - I am equally guilty. There is no understanding of the Urdu language, no appreciation - it is just an assembly of words set to music - it's more gawwali than ghazal. The poets are also to share the blame after all. Where is Faiyaz Ahmed Faiyaz and where is Anand Bakshi? Where is Ghalib and where is Gulzar - the standards have irrevocably gone down."

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Rajinder and Nina have been singing together for over two decades now and the former admits he has swamped his wife's talent. "She has been trained in classical music and knows Urdu. She could any day give a four-hour concert on her own, but I have been responsible for curbing her talent and bringing her down to my levels instead of trying to reach up to hers."

"None of these female ghazal singers have any talent of their own," counters Ananth Mahadevan, media man and music critic. "A little of their husband's talent rubs off on to them and they pull along be it Mitalee or Nina. The others who sing on their own like Pamela Singh and Rupa Mehta Nagma are just so many more on the band wagon. They have neither received any training nor have a real understanding of music. Penaaz Masani, I could say, is the only exception who sings regularly and has maintained some standard.

"It is just that the women have not made an effort to excel in ghazal singing," says Mahadevan. It is nothing to do with the lyrics of the ghazal. The essence of the ghazal is romantic musings (and not 'sharaab' and 'nasha' as is commonly believed) so why can't the women do as good a job as the men? "There is this recent album of Asha Bhosle's 'Meraj-e-ghazal' composed by Ghulam Ali. She has done a fine job. So maybe it just means we have to hark back to the established female singers for quality."

Nirmal Udhas, the first of the Udhas brothers to get into ghazal recordings, lays the blame squarely on the women for their lack of popularity. "They are too fussy about what they sing and where they time I am sure by now I would have reached their level of popularity. I started just two years ago. I am already doing over a 100 shows a year, my records are selling well and the recording company (Music India) is backing me with a promotional campaign – with all these given conditions there is no reason why a female singer should not scale the same heights as any male singer."

While Sonali insists recording companies do not discriminate between male and female artistes, Penaaz Masani feels otherwise. "They are definitely inclined towards the men, they have bigger budgets for promoting the male singers than for the females. For instance, for my first album 'Aap Ke Bazme' in '81, there was no publicity at all It was only after 'Dilruba' in '84, that my earlier records came out of oblivion."

Are her male colleagues also responsible for this kind of discrimination?

"In a way, yes, they do feel superior, they forget singers like Begum Akhtar and Farida Khanum who are institutions in themselves. They don't realise that women can extract beauty and love from verse far better than them. The men sing about women; surely the women can do a better job singing about themselves!"

With the distinction of being the only female ghazal soloist to be awarded a gold disc, Penaaz says she has no qualms about singing in 'mehfils' and parties and responding to people's 'farmaaish'. She however draws the line at bawdy lyrics and double entendres. "I have no intentions of apeing the men, let them go in for cheap thrills



When my husband sings alone, they complain and I am sure if I were to sing alone I would not be accepted.

Chitra Singh

dominate the ghazal scene. The ghazal is best rendered in a bass voice.

Anup Jaiota

sing. Ghazals are best enjoyed in 'mehfils' and private gatherings. Now if the female singers say they do not approve of the atmosphere and must have a stage, they are naturally not going to be very popular. Take Mitalee and Penaaz, they perform regularly and in 'mehfils' too – no wonder they are more popular than most of their colleagues." Nirmal Udhas is also of the opinion that the ghazal has now lost its pure form. "It's just like any other light music with over simplified lyrics; the original ghazal used to be rendered with just a tabla, a harmonium and perhaps a sarangi. Today you have a veritable orchestra. The ghazal is no longer a classic form for the class audience, it's popular songs for the masses."

Sonali Jalota, another singer gaining rapid popularity and one of the rare exceptions who did not latch on to her highly successful singer-husband, decries the idea that the male 'ghazaler' is more popular than the female. "How can it be so when to this day Begum Akhtar is acclaimed as the very best? After her both Chitra and Jagjit were equally responsible for reviving the ghazal. Then, there emerged the three most popular singers – Pankaj Udhas, Anup Jalota and Talat Aziz – it so happened they were all men. There were no female singers then to compete with them. Had I been singing at the

if they want to and become popular by titillating the audience. I am extremely careful of what I sing. Sure, I hold forth on 'sharaab' but it's in a philosophic vein, I would never sing 'let's drink together..."

MORE POPULAR

peaking on behalf of Music India, the company with the largest ghazal repertoire, Bashir Sheikh, marketing manager, states: "From the sales point of view the male ghazal singer is definitely more popular. It's different for playback singers like Asha and Lata. They have the backing of films and their popularity is gained through being constantly heard and not necessarily seen. Whereas with ghazals popularisation is through live performances and the idea of a woman entertainer on stage is not as yet acceptable."

He goes on to elaborate how some of the singers like Penaaz and Sonali have gained popularity through 'Khazana' – Music India's annual promotional gambit. "After 'Khazana' at Calcutta, Penaazwas invited to perform in several places as in Orissa and other remote towns. With our promotional ventures I am sure women will gain in

SPECIAL REPORT

the years to come. Another factor which works against the woman is her inability to travel alone for performances. She needs an escort whereas the man can just take off at a short notice – all this gets reflected in her popularity."

Chandan Dass, the bhajan singer who has just entered the ghazal arena with his album 'Introducing Chandan Dass', again feels the ghazal poses a certain embarrassment for women, given its explicit and at times lewd lyrics. "Even Begum was not popular in her lifetime, it is only now with the revival of the ghazal that people are gravitating towards her recorded songs. Another advantage she had was, she had better lyrics available to her – not the contemporary obsession with wine and romance."

"A man expresses himself far better and therefore I prefer ghazals sung by males," contends Meena Iyer, in charge of promotions, HMV, reducing the question to its absolute basics. "If you consider the ghazal is primarily about wine and love, it's the man who is more conversant with both, he's a natural 'giver' – all these qualities make the man a better singer. I don't deny that women like Farida Khannum and Reshma excel in romantic numbers but as for me – give me a male singer everyday."

Anup Jalota may be reckoned as one of the most astute artistes of the day. In a comparatively short span of less than a decade, he's risen to the very top, breaking world records in recorded music. Unlike most others he did not put all his eggs into one basket or rather all his talent into one form of music – he gave equal importance to

over any form of singing. If a man gets a better response it could be because he adds more gimmicks to his singing, it's no indication of the woman being less talented. The ghazal has remained in the kothas for too long – it's the women who must bring it out in the open."

On the question of whether the wives were riding piggy back on their husband's talents, Bhupinder almost exploded, "Do you think the listeners are fools?" His normally inebriated voice rose to a crescendo. "The wives in that case would be hooted out, no one would accept them if they just accompanied their husbands like a piece of instrument."

Why was it that the men, apart from singing with wives, also recorded and performed solos while the wives stuck to joint shows?

By now Bhupinder was thoroughly provoked, "These questions are not correct, maybe the women do not want to sing solos – as for me I never perform in record solos and I can only speak for myself."

Pankaj (Idhas, the other top ghazal artiste of the day in contrast to Bhupinder and Jalota, admits to be most confused by the situation. "I have been trying to figure this out myself," he says. "Music India has both female and male ghazal singers under contract. The woman are accepted but why are they not as popular? The atmosphere of ghazals on stage is now a fait accompli – why should it make a difference whether it's a man or a woman up there so long as he or she is good? Sometimes I wonder if after Begum Akhtar the expectations from women have shot up – maybe the Begum set too high a standard... Take Runa Laila – hers was a phenomenal success but it

have no intentions of apeing the men, let them go in for cheap thrills if they want to become popular by titillating the audience.

Penaaz Masani





Sometimes I wonder if after Begum Akhtar, the expectations from women have shot up may be the Begum set too high a standard.

Pankaj Udhas

the bhajan and the ghazal – the result is he peaked in both. At a time when couple 'ghazalers' were a rage, he deliberately avoided teaming up with his singer wife – Sonali. Two years ago, when I met him he gave me his reasons. "Our tastes are different, our keys are different, so it's best we go our separate ways in music." He almost galloped to the very top and she is most optimistic of following suit.

On the subject of male singers versus female singers, once again, Jalota has definite views: "Men have, are and will dominate the ghazal scene," he says emphatically. "The ghazal is best rendered in a bass voice and only men are equipped with such a voice. If Begum Akhtar was appreciated, it is because she did not have a conventional female voice — her's was an essentially heavy voice. Farida Khanum's again, is no soft feminine tone; take Abida Parveen, also a bass voice — these are the women who have succeeded in ghazal singing. Thus some of our top women playback singers have failed in the ghazal, even those who have achieved some measure of success—it's a short lived one for the ghazal is the men's forte, women should stick to bhajan—therein lies their effectiveness."

Bhupinder Singh was positively outraged by the idea that the ghazal could be anybody's monopoly. No one has any exclusive rights

was also a short lived one. There are so many other talented women – Chitra, Penaaz, Mitalee. I have always felt they deserved better and I will be the happiest man the day they get their dues."

"It has to do with our psychological and traditional history and upbringing," says Prabhakaran, regional manager, Super Cassettes, which prevents us from accepting a female authority on 'love' and which forms the nucleus of the ghazal. "Flirtation, liquor. philosophy... these are subjects that have a far greater impact in a male voice," he sums up.

The debate could be endless but the fact remains that in the ghazal ladder women have had to content themselves on the lower rungs while their male counterparts have merrily scaled to the top and what is more – have remained there gaining a surer footing with each new recording and performance. Call it traditional bias or caprice on the part of the listeners. What is difficult to accept is that since the ghazal today is a far cry, from its pure, classical form and since it has descended the depths of pop music and is termed 'light entertainment' like so many others, why discriminate if woman can sing rock, disco and jazz with verve, what is so sacrosanct about the ghazal?

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The Male Monopoly Mystery

hy is it that the 'ghazal gharana' is distinctly male-dominated. Is it that the 'fairsex' is getting a raw deal somewhere, or is it that the audience prefers a male voice?

Basically, a ghazal is an inspired 'love-poem' of pathos and emotion in melody form with which a 'male' woos his beloved. And, strange as it may sound, almost all the ghazal lyrics are male-oriented and use the grammatical male gender. Except for rare and stray instances of female ghazal lyricists like Rupa 'Naghma' Mehta who can prevail with the feminine point of view, the ghazal idiom is chauvinistically male. This is one of the primary reasons why it sounds rather unacceptable to the ghazal connoisseur, when a female sings the 'male version'.

The second and major 'audio' reason is that somehow listeners avidly enjoy a resonant, soothing 'bass-macho' voice, instead of a high pitched shrill female voice, when it comes to ghazals. The only successful 'solo' lady ghazal singer happens to be Begum Akhtar. And as one is aware her rich voice has a distinct bass 'male' tonal quality which instantly appeals to music lovers. (Likewise Shobha Gurtu and Usha Uthup, too, have that similar 'saleable' quality - but they don't dabble with ghazals.) That's how the need for ghazal singer 'couples' has come into being. All by herself Chitra Singh (the wife of pioneer ghazal-badshah Jagjit Singh) surely wouldn't have been as successful had she not sung in 'tandem' with her husky-rich, bass-voiced husband.

Similarly even Mitalee, Nina and Renu wouldn't have been that popular if they were to warble their ghazals minus their respective star-singer husbands Bhupinder Singh, Rajendra Mehta and Vijay Choudhary.

The female high-pitched voice acts as a

'glamorous' buffer balance and audio foil for the macho male voice and the 'duets' blend to become an acoustic delight for ghazal lovers.

No wonder then, even melody queen Lata Mangeshkar is wise enough to sing ghazals occasionally – only as a 'playback' under composer Madan Mohan's brilliant baton. But at a 'live' ghazal concert not even Lata can assert her superiority over the 'male-dominated' ghazal galazy where 'His Macho Voice' reigns supreme.

Sorry, women's libbers, it seems that the ball is not yet in your court.

- Chaitanya Padukone

Listeners prefer ...

prefer hearing male ghazal singers because they are people whom I am familiar with. I hardly get to hear about the female singers. However, the few female singers I have heard are not good either.

Mohammed Ali Salesman Garment store

Think men can get away with any kind of gesture while singing ghazals. Ghazal was basically confined to mehfils and women were not allowed to perform. Moreover, women were illiterate. Hence, there hasn't been any progress on the ghazal front by women. However, today women are equally competent in singing ghazals.

Savitha Sathee Ghazal singer

Men who have a deep bass in their voice, always have the advantage of portraying emotions in its various forms. I

would always prefer to listen to men.

Milind Chittal
Chartered Accountant

A fter Begum Akhtar there was a huge void, which has only been lately filled by female ghazal singers. The men capitalised in-between. Moreover, most of the poetry is composed by men. The mehfils or concerts are attended more by men. Finally, the recording companies are strongly biased towards men, obviously because they are more saleable. Personally, I hear both male and female singers.

V L Subramaniam Ghazal enthusiast & critic

singers like Chitra Singh are a liability to such fine singers like Jagjit Singh. Can any women sing a 'Hangama Ho Barpa'. That is what the audience wants and not a sorry sob story.

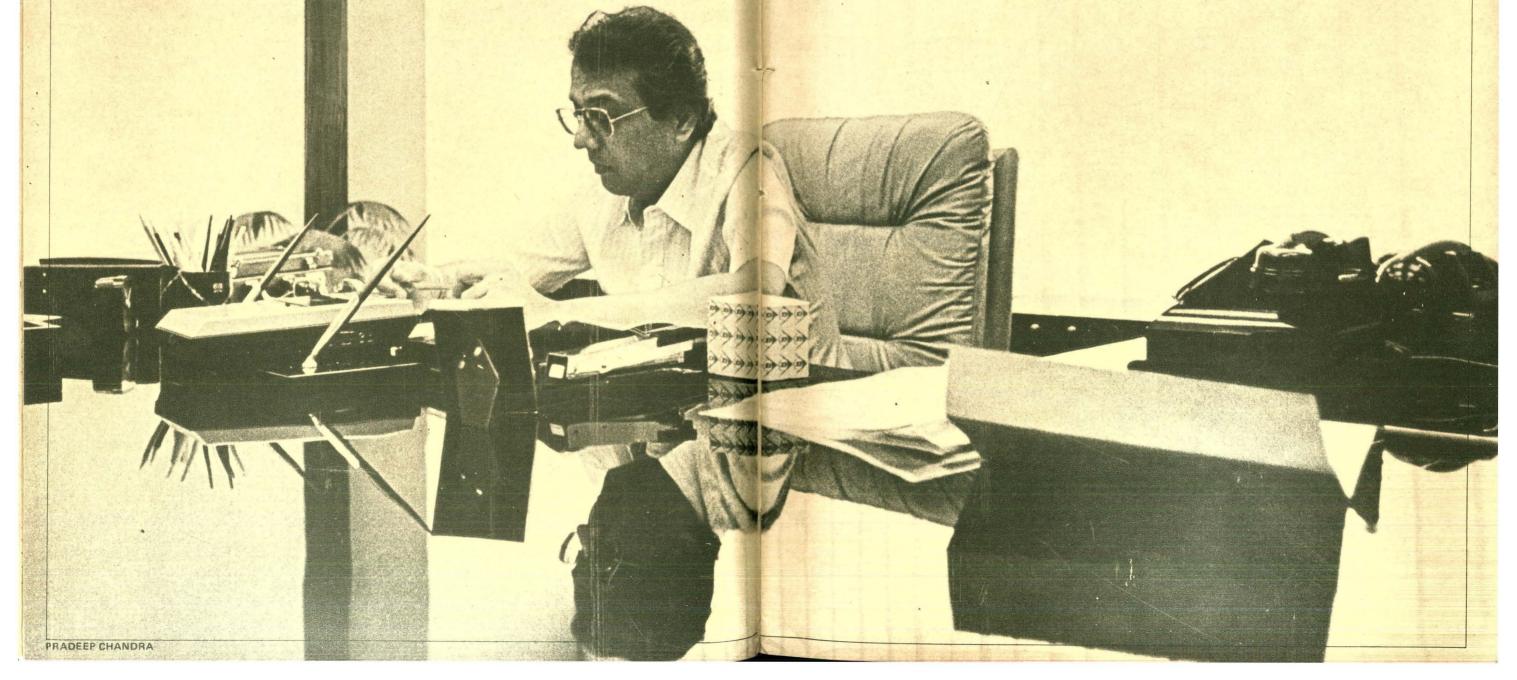
T N Kannan Advertising Executive

IN SEARCH OF EXCELLENCE

In an exclusive interview with PLAYBACK AND FAST FORWARD Mr M R Chhabria, Chairman of Orson Electronics Ltd, Nihon Electronics Ltd and a host of other

companies, talks about the future plans of his companies and reveals a couple of surprises which he has in store for the Indian market. Excerpts from the interview.

BY MARIO PEREIRA

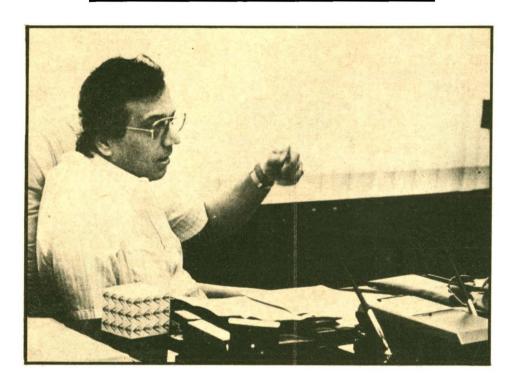


Playback And Fast Forward: How do you perceive the Indian market in the light of your worldwide experience in marketing consumer entertainment electronic products?

Manu Chhabria: I think there is growth in this market. Besides growth, people who are sincere in any organisation, who are quality conscious will survive. The Government of India has agreed in the recent budmore money is available to the common man for expenditure and he is becoming more conscious about his requirements.

 Do you visualise Orson going in for the marketing of software in the near future in either music or video?
 Mr Chhabria: At this stage we have no such plans but there is a school of thought in the company that Orson Video Pvt Ltd duplication facility?

Mr Chhabrla: At this stage I would like to restrict myself because in all fairness we have not signed any agreement with any company. Video duplication covers some aspect of video piracy. We are a professionally managed company. Our policies do not permit us to involve ourselves in such matters, and besides New Video's basic structure is to promote video duplicating and



There is a school of thought in the company that Orson Video Pvt Ltd may be acquired by Orson Electronics with possibilities of going into video.

get to allocate this industry Rs 10,000 crore which we require for electronic development. Take for e.g. Orson. Electronics – Sales for one-and-a-half years ending. August 31, 1984 – Rs 1.5 crore, August 31, 1985 – Rs 33 crore, August 31, 1986 – Rs 60 crore, August 31, 1987 – our projection is Rs 80 crore. This demonstrates that the markets are there and moreover, in India, we are also promoting. Nihon Electronics. This all depends upon the economic policy and lower taxes. It demonstrates that

may be acquired by Orson Electronics with possibilities of going into video. Incidentally, we also have a programme to go into software but this depends upon the acquisitions. At present, we are negotiating with a few music companies.

The professional video duplication system is available in India only from Orson
 New Video. How is it that Orson did not set up this extremely lucrative video

video systems. Moreover, it is of no comfort to our customers, if they realise that New Video is also involved in it.

• Regarding the manufacture of VCRs, the government has not done anything for the Indian market. As you have the means do you intend bringing this technology into India?

Mr Chhabria: Video technology, I think, has gone into various phases – right from the Beta format to the VHS format. However,

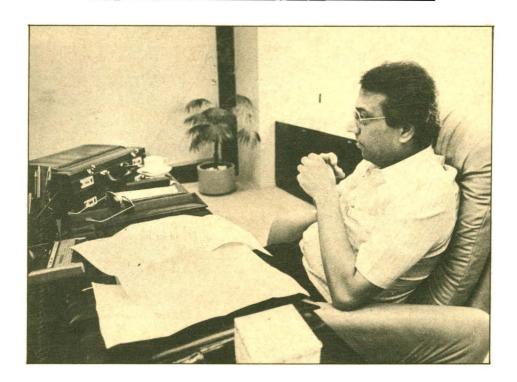
VHS has been doing exceedingly well. But now we find that Video 8 has come. But against Video 8, there are these people who have started promoting the VHS C format... so video at this stage still has an uncertain format. Once all these problems are solved at the manufacturing level with the inventors like JVC and Sony, I feel that we could then go in for the marketing of these products.

Mr Chhabria: Probably it might complement the manufacturing facilities of **Orson**.

● Talwan, Korea, and even Hong Kong today offer dirt cheap two-in-ones of international class. With your access to Sony and Aiwa, can we expect the scene to change for the better from Orson and how soon?

years this can be achieved. Like in a black and white TV, all components are local components, nothing is imported, I am sure five years down the line it will be the same for colour TVs.

 The Europeans sometimes go to Hong Kong to buy cheap electronic goods.
 When will that market come to India?
 Mr Chhabria: It will take another five years



Today, there is no mass manufacturing and no Indianisation of components, but I think in the next five years this can be achieved.

- Why did you establish Nihon Electronics and not expand Orsons' own manufacturing of the Sony product line up?

 Mr Chhabria: Nihon was established because it is involved in the manufacture of Aiwa products. If all goes well, Nihon might also come up with a second brand. It's a marketing strategy and that is why we have separate items for Nihon and Orsons.
- But won't this kill the market for Sony products?
- **Mr Chhabria:** For us it makes no difference. On the contrary we market Singaporemade goods but under our own brand name.
- Even today, products from Orsons,
 Pelco, Bush even two-in-ones are still expensive. Is it only the taxes or the lack of mass manufacturing that is to blame?
 Mr Chhabria: Today, there is no mass manufacturing and no Indianisation of components, but I think in the next five

for such a thing to happen in India. It could also take place next year. But since the taxes are heavy, the price to the consumer is automatically increased.

- Is It mostly because of taxes?

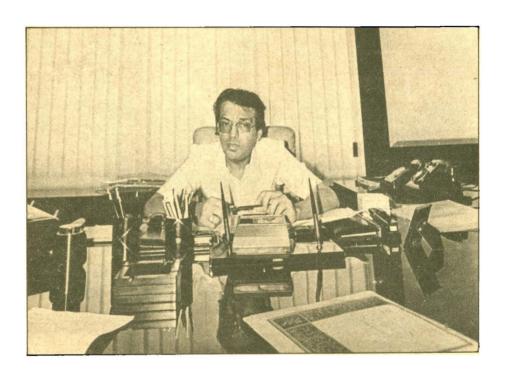
 Mr Chhabria: I think it is because of taxes.
- Knowing your background of Jumbo, one expected you to achieve the same goals in India, as Sony in Japan. This isn't happening? Why?

Mr Chhabria: Yes, that is my desire, that is my wish, and maybe that dream will come true. If the present government is patronising then I'm sure because, given the broad framework of the policy, the atmosphere for consumer electronics is very conducive and also very big.

 The entire Sony range, including the latest models, aren't available in India years older than the current Sony models? Also certain Items on your catalogue are unavailable, most of the times like decks, amplifiers, speakers, etc. Mr Chhabria: We concentrated more on colour TV rather than on audio. It was better for us to have a small audio inventory and churn out more colour TVs. That is where the profits are. Besides when you sell one audio equipment it fetches Rs 1,600 where-

Mr Chhabria: I am satisfied. Mainly because all my companies, both in and out of India, are managed by Indians.

• Now, for something the whole country is looking to you for: 'The Compact Disc'. Have you approached the government to set up the production of CD players? Mr Chhabria: I have not approached the government for the simple reason that a



Digital Audio Tape (DAT) might be a bigger business vis-a-vis the Compact Disc and for this simple reason I don't want to take any hasty decision.

either on Sony or on Orson's name. Why?

Mr Chhabrla: The Sony range, as far as audio is concerned is 100% Sony. We do not manufacture and sell Sony colour TVs, as the government has put a taboo on foreign brand names. But we are selling their black and white TVs. All Sony audio products are manufactured by Orson as also Orson's products are manufactured by Orson.

• Where tape decks are concerned we have noticed that they are at least 3-4

as if you sell one colour TV it fetchesThat is where the profits are. Besides when you sell one audio equipment it fetches Rs 1,600 if you sell one ccTV it fetches Rs 11,000.

 You have a lot of set-ups all over the world. How would you rate your Indian set-up?

Mr Chhabrla: Investment-wise, I think India, as a country, has the highest returns.

• Are you satisfied with your operation in India?

new technology will be coming – Digital Audio Tape (DAT). DAT might be a bigger business vis-a-vis compact disc and for this simple reason I don't want to take any hasty decision. I was the first to introduce the compact disc in Singapore and I am awaiting the consumers reactions to that. But I think DAT rather than the compact disc will be a success.

What is your approach to business?
 How do you go about it?
 Mr Chhabria: My approach to business is:

- 1) Value for money,
- 2) Should be a professionally managed organisation, and
- 3) The customer is always right.
- What are your plans for setting up these big audio, video manufacturing units?

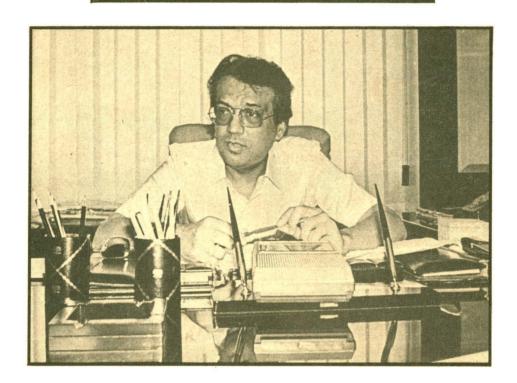
Mr Chhabrla: We have got definitive plans in Aurangabad. We have got plans to estab-

components industry ... or it won't be possible to work the Japanese miracle here. Someone has to do it. You see our auxiliary industry or component industry has not reached international standards, and hence we can't go for mass production.

Can you tell us something about Sony.
 How close are you to this world famous name? How close are you to Mr Akio

Mr Chhabria: We are committed to people, who are sincere and hardworking and management by delegation, management by results.

● Have you read 'The One Minute Manager' or 'What They Don't Teach You At Harvard Business School? or 'In Search Of Excellence'. Do you subscribe to any of their theories?



have read 'The One-Minute Manager' and 'In Search of Excellence'. Incidentally, 'In Search of Excellence' contains some very bad case histories.

lish a factory in Madras – we have already bought 80 acres of land. I met Jyoti Basu last week and he is welcoming me to Calcutta.

- Personally what are your ambitions for India in the electronics field?
 Mr Chhabria: I want Orsons to be No 1.1 think it is possible.
- What is your approach to business?
 Mr Chhabria: We have made public announcements that we want to go in for

Morita. Can you tell us something of your personal experiences with him?

Mr Chhabrla: Our relationship with Sony is out of United Arab Emirates; out of Muscat, i e, Sultanate of Oman; From the UAE, we control the UAE, Pakistani and Iranian markets and we have two joint ventures with them in India. I think that is sufficient for any reade to understand our relationship.

- What is your personal style of management?
- Mr Chhabrla: I have read 'The One Minute Manager' and 'In Search Of Excellence'. Incidentally, 'In Search Of Excellence' contains some very bad case histories. I think I would rather subscribe to 'The One Minute Manager'.
- Have you read 'Made in Japan' by Akio Morita. Can you quote an incident from the book, from which we could take a brief to emulate?

Mr Chhabria: No, I have not read this book, but I would love to.

BEHIND THE SCENE

CHUNAUTI

FOCUS

The inside story on one of television's most popular serials. Plus exclusive interviews with the key 'Chunauti' stars. By Deepa Gahlot



always in danger of becoming dull and pedantic. 'Chunauti', hopefully, will be different. A lot of hardwork, energy and sincerity have gone into the making of the serial and

The serial deals with the problems of students today - admission, reservations, paper leakages, campus politics, ragging, drugs, examinations and, in general, the hopelessly inadequate education system, which gives degrees but no jobs, thus leading to frustration among young people and the resulting complications.

the team that made 'Bante Bigadte',

'Chunauti' seems to be one of the most

sensible serials to hit the box in a long

time. And that, considering the general

standard of TV serials, is saying a lot.

To take up a contemporary topic and

turn it into an interesting programme, is

quite an achievement. Crusading serials are

What gives the programme an air of freshness and vivacity is the fact that the youngsters acting in the serial are college students, handpicked from various city colleges. The older actors are, of course, known names from theatre and television.

FOCUS

The Making of 'Chunauti'

Playback And Fast Forward spoke to Rakesh Chowdhary, the head of 'Samvaad', a TV studio. He is not only the producer of 'Chunauti', but also the driving force behind And 'Bante Bigadte' was launched. The same year, I also invested in hardware, under the I&B Ministry's scheme. I thought this line was bound to develop further, so I got the equipment and set up a studio, along with 'Bante Bigadte'.

How much are you involved in the actual production work?

How did you work out the storyline and episodes?

Rakesh: We thought of our own experiences. Sanjiv passed out of college only 5-6 years back. It was quite recent even for me. So memories were fresh. We thought of characters and incidents from our own days in college. And, of course, some from the imagination.



the serial right from writing to the post-production stage.

How did 'Samvaad' come about?
Rakesh: We were doing theatre under this banner in '83, only as a hobby. I started with Shafi Inamdar's group, just to get the feel of it and then formed my own group. We had done two plays and around that time, we came to know that Doordarshan was accepting sponsored programmes. So I thought why not venture into television also. I had no intention of getting into showbiz, but when this op 'ortunity came along, I took it. In '83, I started working on the serial 'OK Madam'.

The concept of TV serials was very new and it was a problem getting writers and directors. I ran around for months without getting a positive response. I shot the pilot in early '84, but it was rejected.

Then I met Sanjiv, Bharat Nerkar (the cameraman) and Mir Muneer (the writer).

Rakesh: I am totally involved, except on the sets where I would look like a fool. With due credit to the creative people they some times find it tough and I am always there working on the projects. A lot of things in 'Chunauti' are from my point of view. Ultimately I want to be a director. I find it very frustrating to do everything from scripts to selection of artistes, locations, etc and not be able to direct.

Was 'Chunauti' your idea?

Rakesh: No, our writer Ashok Patole suggested that we do something on college students and campus life. The subject appealed to me immediately, and in '85 we started working on it. It took so long because it is a subject that requires study and hardwork.

We had sessions twice a week – the three of us – Ashok, Sanjiv and I. It took about a year to make the complete proposal. During the process, Mir Muneer also joined in as writer.

Then, we did a lot of interviews with students, teachers to collect material. After that we put it all in a story format.

Ashok had written a play called 'Andolan' about a new manager in a factory. He tries to bring about reforms and, in the process, antagonises a lot of the younger staffers, who feel he's too tough. He's forced to resign, but while he's leaving, they feel sorry. It struck me, why not use this idea as our main storyline – a young, energetic principal is appointed in a college and gradually brings about changes. He faces opposition and realises that one man cannot win against the system.

Before putting it down on paper we discussed it with Professor Sadanand Varde, student leaders and professors who gave us a lot of information. After writing the story we consulted them again and they felt we had included almost everything.

Did you start out with the idea that you

FOCUS

would make a serial critical of the present education system?

Rakesh: We didn't. We only saw the dramatic potential in the subject. But while we were working on it, we became more serious. We came across a document called 'Challenges of Education', circulated by the Education Ministry. We thought, since the education system is not satisfactory, why casti

Rakesh: We put up notices in colleges all over Bombay, met principals and heads of the dramatics departments. Slowly applications started trickling in. In 3-4 months, we had 1,500-2,000 applications, maybe more.

Then we shortlisted them on the basis of biodata, photograph and then personal meetings and finally a screen test. We se-

fights Ramakant.

Arif Zakaria: I am from Sydenham College, TY B Com. I knew Muneer, and I have been doing plays. I had also attended Naseer's workshop, during the film industry strike. So I got selected after a screen test. I play Ramakant, the good student leader.

Deepak Jain: I play Tony, the college dada.



not make something more meaningful. Realising the potential, the social implications and responsibility, we tried to make a meaningful serial.

What does the serial finally say? Are you condemning the system?

Rakesh: No, what we are doing is just pointing out the drawbacks. Everyone is aware of the inadequacy of the education system. Even Rajiv Gandhi has asked for a new policy.

Have you suggested any solutions?
Rakesh: That becomes a problem. Because solutions will be from our point of view and that will create an unnecessary controversy. We don't want that. We bring out the drawbacks let the students, teachers and education planners do something about it

How did you go about selecting your

lected about 25-30 students in all. They have all performed very well, and they were all very well behaved.

For the adult roles, that was also a problem. For the role of Principal Shastri, we tried to get someone from the industry. We had Shashi Kapoor in mind, but we could not get him.

Rajiv Verma, whom we finally selected, has been acting on stage in Bhopal.

Candid Comments

How did you get selected for 'Chunauti'? And what roles are you doing?

Sunil Puri: I'm from Chandigarh. I was selected at the IMPPA talent contest, and my photograph was published in 'Screen' That's how they saw me and selected me for the serial. I play Anand, the boy who

I am with Arif in college so I came to know that they were looking for actors. I have also been doing plays. So I got selected after the audition

Raju Shreshtha: They saw 'Poornima' and sent a man to my house. I play Raju who becomes a drug addict and dies.

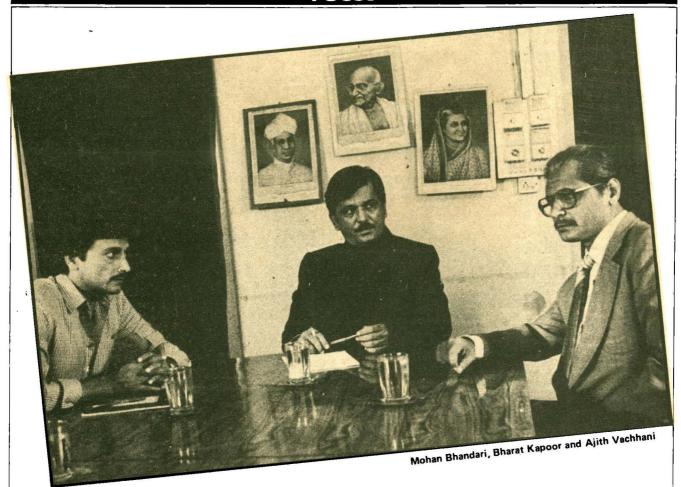
Vaishali Dandekar: I am doing the role of Sandhya, the VP's daughter. I gave a screen test and was selected.

Sanjay Khanna: I've done some modelling and acted in 'Khel Khel Mein' and other serials. I also have a small theatre group. I am studying at Elphinston. I got the role without a screen test. I'm Salim in the serial, mine is the only 'relief role'.

Suchitra Krishnamurthy: I'm from Sydenham, too. I also appeared for the screen test. How I got the role I don't know. I play Vandana Ramakant's friend.

How was it, shooting for your first

FOCUS



serial? Were you nervous? Sunil: Bada achha laga.

Arif: Initially, I was a little nervous, but Rakeshji, Sanjivji were there, and made it easier for us. I mean it was okay, if we forgot our lines.

Deepak: When you're shooting the first day you get nervous, but by watching the others and from experience, it's fun later.

Arif: Even the older experienced actors give retakes.

Raju: I'm used to doing these 'bechara' roles.

Being students yourselves, do you feel the serial is realistic?

Arif: Definitely. There is a great sense of involvement. It doesn't just discuss the problems superficially.

Suchitra: It tackles everything.

Raju: It's not like 'Subah' which wasn't really about students' problems. The students don't even look like students.

Vaishali: It's not just about the upper class. It also talks about the poor, vernacular medium students.

Deepak: The concept of students in films is very funny. Anything is better than Rajesh Khanna playing a student.

What do you think of your roles?

Arif: It's very good. My role is shaping up very well. He's a self-righteous mind of a guy. He fights for students' rights. There's also a romantic angle.

Suchitra: It's a very nice role. She's a Ramakant-kind of character fighting for the students. I think she's linked with him later.

Deepak: Tony is totally unlike me. He thinks the college is in his pocket just because his father is on the Board.

Sunil: That is Anand. I start as Ramakant's friend. But the other side 'buys' him up at the time of elections.

Arif: They've also shown political interference in college.

Raju: Actually, I didn't want to do another serial after 'Poornima'. I wanted a gap. But the man was persistent. He said at least listen to the role, if you don't like it don't do it. I think I'll take a break after 'Chunauti' and concentrate on my studies. I'm doing my FYBA now, at National College.

Sanjay: It's a very interesting role. I'm playing what I am. And I've given a little bhaiya touch to the character, he's from Lucknow. It was a nice experience, even though my role is not as powerful as Ramakant's.

This problem of political interference,

do you think it really exists? Have you faced any such situation?

Sunil: In small towns, definitely.

 $\label{eq:Deepak:Index} \textbf{Deepak: I have friends who are into politics.}$

Do you want to make acting a career? Valshali: I haven't thought about it.

Deepak: It depends...

Arif: I enjoy acting, but I'll finish my studies first.

Sunil: I'm going to be an actor. I'm already doing Shibu Mitra's film. In fact, he advised me to do this serial

Suchitra: I don't know, I don't think so.

Sanjay: I want to be a businessman, and also do acting. There's not much money in films. I'd like to be like Farooque Shaikh. He doesn't depend on film for a living.

Arif: I feel you have to concentrate on acting full time if you have to be a really good actor.

(The meeting dissolves on a heated debate on this point.)

Somesh Agarwal

een in 'Bante Bigadte', 'Nukkad', 'Chhapte Chhapte' and a few episodes of 'Yeh Jo Hai Zindagi', the bucktoothed comedian is a known face to

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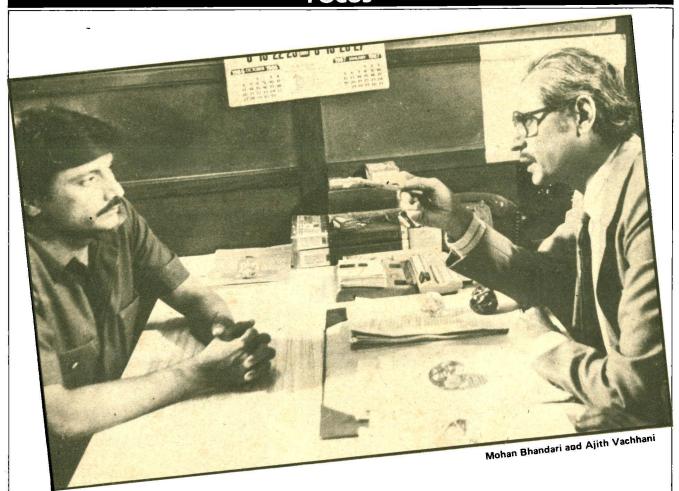
Produced by: Tinnu Anand, Bittu Anand & Naresh Malhotra Lyrics by: Anand Bakshi

Directed by: Tinnu Anand: • Music by: Amar Utpal



VENUS RECORDS & TAPES MFG. CO.

FOCUS



TV viewers. Somesh has an impressive background of theatre triumphs in Raipur. He was lured to Bombay by a friend and got busy on the stage once again with various city groups.

"In 'Chunauti', I play a peon, a comic and villainish character. Actually I was offered a bigger role of the English professor, but since I'm not comfortable with English, I preferred to do this role. The peon is a sly character who flatters and fools people to earn extra money. Later, he gets caught and repents.

"I have been doing so many comic roles, I don't know how I manage to make people laugh. It is a very difficult task. I find it more interesting to play a badmash, like the fellow in 'Chunauti'."

Somesh is now appearing in several new serials like 'Apne Paraye', 'Manoranjan' and 'Intezaar' and a few films as well. He believes he's the 'slow and steady' one who will win the race, so he's not interested in joining the mad rush for money and recognition.

Ajit Vachhani

jit Vachhani, a veteran of the Gujarati stage and TV serials like 'Bante Bigadte', 'Nukkad' and 'Katha Sagar', is doing a slightly negative role of Vice Principal Verma in 'Chunauti'.

He's a frustrated person, because after

working for 25 years in the college, he is not considered for promotion. "I wasn't going do this role, initially, because I'm too young to play an old man like him, but I found the role challenging. I have always done different types of roles both on stage and TV," he says.

"Having worked on the serial, I feel, it is one of the most welf-made serials to appear on TV. I am very happy to have done this role."

Ajit is now shooting for Hrishikesh Mukherjee's new serial and also trying to continue his theatre activities.

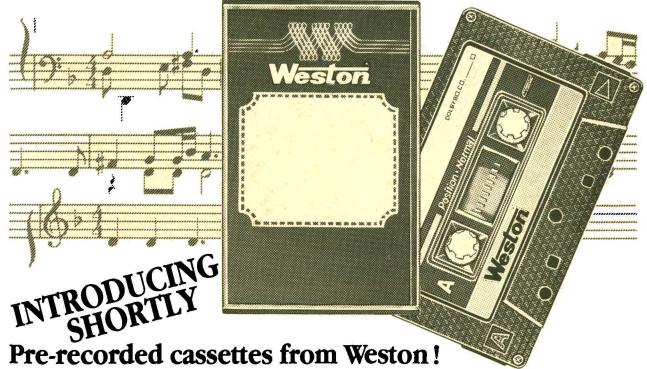
The Cast: Who's Who in 'Chunauti'

RAJIV VERMA Principal Shastri AJIT VACHHANI Vice Principal Verma MOHAN BHANDARI Prof Anathbandhu ARIF ZAKARIA Ramakant RAJU SHRESHTHA Raju SUNIL PURI Anand **DEEPAK JAIN** Tony SANJAY KHANNA Salim VAISHALI DANDEKAR Sandhya SUCHITRA KRISHNAMURTHY Vandana SOMESH AGARWAL Peon

Also starring: Archana Joglekar, Bablu Mukherjee, Bharat Kapoor, Sharad Smart, Surinder Bhatia, Chandrakant Thakkar, Channa Ruparel, Cyrus Taraporewalla, Faiyaz, Ali Asghar, Manjeet, Carlton Shaar and others.

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NEW SOAPS ON TV

Forthcoming TV serials that will soon hit the small screen

By S K John



Neelu, MacMohan and Dheeraj Kumar in 'Adaalat'.

'Adaalat'

fter 'Kahan Gaye Woh Log', the serial on the unsung heroes of our freedom struggle, Dheeraj Kumar's second serial is 'Adaalat', a 13-episode serial on divorce, impersonation, murder, forgery and the like. Cases which have gained notoriety are taken as the outline and developed into a script by changing the names of the characters and the place.

Dheeraj produces, directs as well as acts in about seven episodes. He says: "I always wanted to be different like 'Kahan Gaye Woh Log'. It was the first serial of its kind in the country. It also bagged the award for the best serial. There is absolutely no point in making an 'intellectual' serial if people don't watch it. TV is basically an entertainment medium." Dheeraj has also managed to rope in most of today's top TV stars like Kanwaljeet, Sangeetha Nayak, Anita Kanwar, Abhinav Chaturvedi, Priya Tendulkar, Syed Jaffrey.

Kailash Viyata, the veteran cameraman, who did 'Hum Log', does the camera work for 'Adaalat', too. The best scriptwriters in business, like Mohan Kaul and Ravi Kapoor

who wrote the script for the super-hit film 'Nagina', 'Abhilash', Ummer Faiyyam, Prem Manik and Mahendra Saral, have written the scripts.

"We've tried to make a serial by which the viewers would identify themselves with the characters. As the director, I think I've done my job well," feels Dheeraj Kumar, whose company Creative Eye was the first in the country to produce video films like 'Aakhri Jaal' and 'Aadhi Raat Ke Baad'.

Sponsored by Johnson & Johnson, it will be telecast this month replacing 'Khoj' at 10.20 pm.



Mohan Bhandari and Dulari in 'Apne Paraye'.

'Apne Paraye'

pne Paraye' is about a modern farmer who looks after villagers and propagates rural upliftment programmes, courtesy the 20-point programme.

The story revolves around an industrialist, Indrajeet Saxena (Sudhir Pande), and his family. He and his wife, Maya Devi (Sudha Chopra), adopt a son. He grows up only to be send off to a village as the Maya Devi diverts attention from him to her other two children.

Years go by and Saxena is in his sick bed. He desparately tries to call back his adopted son, who is looked after by a woman whom he calls 'chachi', to save his crumbling business.

Mohan Bhandari of 'Khandaan' is the modern farmer in this serial which is directed by Avinav Pathak, who also directed 'Paying Guest' and produced by Sanjay Dutt (son of noted producer and brother of legendary Guru Dutt, Devi Dutt) and S B Chitnis.

The story, written by Surjeet Daljit Singh and Jimmy Bhargav, runs along similar lines like 'Khandaan'. Except that unlike 'Khandaan' there is more of rural life. Dialogues are penned by Jalili who did the lines for the super-hit film 'Pratighaat'. The camera is handled by Dyan Sahay whose earlier serials were 'Idhar Udhar' and 'Wah! Janab'.

"'Apne Paraye' in a family drama," explains director Avinav Pathak. "We are focusing on rural life, because it's rarely seen in serials. Moreover, we've tried to show the effects of the 20-print programme in villages."

Devi Dutt, the executive producer, expects people to like it. "Just because it is a family drama and it is always appealing to the people," he says.

Presented by Clarion, this 13-episode

serial will be on the air by the middle of June, at 10.20 pm on Wednesdays.

'Guldusta'

nother Devi Dutt serial which will make its debut on the small screen is 'Guldusta'. Directed by Jyoti Sarup, the erstwhile director of 'Buniyaad', it has film actors like Navin Nischol and Rita Bhaduri. The cast comprises Nazneen, Ram Sethi, Sudhir Joshi, Aruna Saigal and Master Kewal Shah.

In the first episode, Navin Nischol plays the husband who runs an advertising agency and is looking for models to promote ladies footwear. Reeta Bhaduri plays the wife. Shraddha Verma and Kewal Shah play their two children. Kewal Shah snoops around sporting Karamchand-like glasses, munching carrots, and calls himself 'Junior Karamchand' and, of course, does some detective work like trailing his sister (!) and all that. To add to the effect, the title music of 'Karamchand' is also included.

Says producer Devi Dutt: "It is a 'Ye Jo Hai Zindagi'-type of serial. A comedy for the whole family." The 13-episode serial is sponsored by Cadbury's and Philips. Anand Milind have provided the music and the photography is by Dharam Gulati.



Navin Nischol and Rita Bhaduri in 'Guldusta'.

TELEVISION

'The Inside Story'

his is serial with a difference.
Viewers who have so far been fed on an overdose of soap operas have something to look forward to. 'The Inside Story' is a series of science programmes, or the human body, to educate viewers and to popularise the subject through non-technical language and visuals.

Directed by Jyotsna Sekhar and Lygia Mathews, and presented by M K Raina, a Delhi-based actor ('New Delhi Times' and '27 Down'), the serial has a lot of computer graphics, animation and life-size working models.

"We're not giving it a classroom atmosphere," says Lygia, a former employee of HTA and a veteran in making programmes for Doordarshan." In fact, we've had more than 12 locations in Bombay and Delhi just for the pilot," explains Roabin Majumdar who's is in charge of production.

The first episode, sub-titled 'A journey through the ages' or 'Yugantran', deals with the evolution of the human brain. The next three episodes deal with how information is processed by the brain. The subsequent episodes explain the role of the 'senses' and the way in which it influences life.

In order to make the subject accessible to the lay man, the scientific points are made through illustrations drawn from daily life, employing memorable phrases, humourous parallels and telling details.

The script has been written in consultation with scientists to make sure that no facts are overlooked. "We will keep the peo ple interested like any other programme. Every episode is complete in itself, yet



A still from the 'Inside Story'.

linked up," explains Lygia. Navroze Contractor, Mani Kaul's cameraman, is the cinema-

tographer.

'The Inside Story' will have 13 episodes and will be on the air sometime in November, sponsors and Doordarshan willing.

'Aaj Ki Taaza Khabbar'

he life of a reporter doing humaninterest stories is portrayed in 'Aaj Ki Taaza Khabbar', produced by Premji of Suchitra Films and directed by Desh Mukherjee.

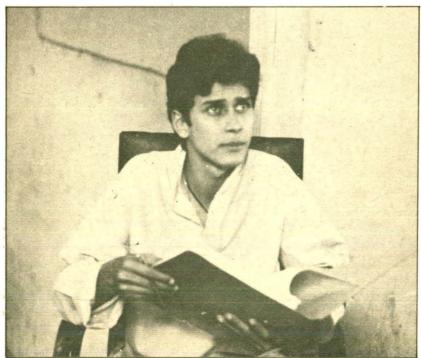
Abhinav Chaturvedi, the glamour boy of the small screen, plays the reporter and A K Hangal, the editor.

Om Khatare (noted stage artiste) and Dilip Dhawan play the lead roles in the first episode which (at the time of writing) has been sent to Doordarshan for approval.

K A Abbas, noted journalist, has written the story which will give it an added punch.

Premji opines, "This is a story with a difference. More so, because it is a story of journalists written by a journalist."

'Aaj Ki Taaza Khabbar' will be on the air by July or August.



Abhinav Chaturvedi in 'Aaj Ki Taaza Khabbar'

TELEVISION

'Dhammal'

n a bid to boost the sagging spirits of Breakfast TV, Doordarshan is producing 'Dharnmal', a programme of jokes, featuring all the big stars of the silver screen like Anil Kapoor, Sanjay Dutt, Govinda, Mahesh Behl, Manoj Kumar, Rajiv Kapoor, Kumar Gaurav, and Kunal Goswami.

Produced by Monty and directed by Bharat Dhabolkar, director of the English play 'Bottoms Up', this 15-minute serial will initially have about 10 episodes which may be extended upto 52.

'Dhammal' will be telecast at eight in the morning. The photography is by Chaman. "We should be successful in waking up the

people," hopes Monty. But whether it awakes people or puts them further into deep slumber remains to be seen.

'Ghadbad Ghudde'

t's about puppets, walking dolls and talking dolls. A serial for kids, it is produced by the well-known ventriloquist Ramdas Padhye and his wife, Aparna. Through the serial, the Padhyes try to tell children all about good manners, the right way to cross roads, and other related ideas which should interest them. It's a unique serial of its kind since it has more puppets than hu-

mans. "It's a very Indian concept," says Dheeraj Kumar, the director. With Padhye's expertise at puppetry and Dheeraj's directorial skills, it seems they may well manage to come out with an interesting programme for kids.

"Making a serial with puppets is not a joke," feels Dheeraj. "Puppets used in this are not of the normal ones with strings. A lot of hard work is involved because ideas are conveyed through the puppets and that's no kid stuff."

The pilot of 'Ghadbad Ghudde' has been approved and shooting for the rest of the episodes are in progress. The music is by Zuby, wife of Dheeraj, who also happens to be the creative director.



The makers of 'Ghadbad Ghudde' (from left): Ramdhas Padhye, Dheeraj Kumar and Aparna Padhye.

playback 25 selections

JUNE 1987

	· JUINE	130	
	Tu ne bechain : Nagina Mohd Aziz & An	uradha Paud	wal: L-P: A Bakshi: T Series
2	Babusha : AahAlisha Alisha: Louis Banks,Rajesh: R Johri & Alisha: HMV	1 4	Patli kamar lambe baal : Loha NEW A Paudwal, Kavita K & chorus: L-P: F Kaiser: T Series
3	Aankhein jaame : Welcome Salma & Anil: Bappi Lahiri: Farook Kaiser: CBS	15	Dekho dekho yeh hai : Jalwa Remo: Remo: CBS
4	Aur is dil mein : Imaandaar NEW Asha Bhosle: K-A: Prakash Mehra: HMV		Saqi teri mehfil mein : Shohrat Anup: Anup: Fana Nizami: MIL
5	Sajan aa jao : Aag Hi Aag Asha & Shabbir: Bappi: Anjaan: Venus	17	Dance dance : Dance Dance V Benedict, Alisha & chorus: Bappi: Anjaan: T Series
<u>3</u>	Koi gopi aai : Bhajan Rath Vol I Anup & chorus: Dhananjay: Vishweshwar: T Series	[3	Meera lago rang : Meera Lago Rang Hari Juthika Roy: Kamal Das Gupta: Traditional: HMV
7	Karte hain him pyaar : Mr India Kishore & Kavita: L-P: Javed Akhtar: T Series	19	Meri ghazlon mein: The Best of P Udhas P Udhas: P Udhas: Sheen Kaaf Nizam: MIL
3	Ameer se hoga : Insaniyat Ke Dushman Suresh Wadkar: Annu Malik: Shameer: T Series	20	Duhai duhai : Jalwa NEW Suresh Wadkar: Anand Milind: Sameer: CBS
9	Main teri dushman : Nagina Lata Mangeshkar: L-P: A-Bakshi: T Series	21	Mere janam : In A Devotional Mood NEW Lakshmi Shankar: L Subramaniam: Meerabai: MIL
	Chal bhaag chalein : Kalyug Aur Ramayan Lata Mangeshkar: K-A: Verma Malik: T Series	22	Jahan aaj hum : Ek Baar Milo Humse NEW Salma: A Bobby: M Anwar: CBS
	Laagli laagli hichki : Aag Hi Aag Asha Bhosle: Bappi Lahiri: Anjaan: Venus	23	Thoda sa gham : Thikaanaa Suresh Wadkar: K-A: Anjaan: Venus
12	Naa jaiyo pardes : Karma Kishore & Kavita K: L-P: A Bakshi: HMV	24	Jai Ganesh : Bhajanashram NEW P D Jalota: P D Jalota: Brahmananda: HMV
153	Main khayal hoon : Echoes	95	Mujhse parda : Shama Jalaye Rakhna NEW

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-paraderadio programme, Cibaca Geet mala (Courtesy Hindustan Ciba-Geigy Ltd.)



High speed hi-fi dubbing-

Jagjit: Jagjit: Saleem Kausar: HMV

- Fast dubbing double the speed of conventional decks.
- Synchro dubbing with just one button.
- Price Rs. 3835/- in Bombay, inclusive of all taxes.

Double-Cassette Deck.

NORSE SADEN FRANCISCO DATA PROTECTION OF THE ASSOCIATION OF THE ASSO

Bhupinder: Bhupinder: Naseem Akhtar: HMV

SAMVAAD STUDIO

amvaad Video Private Limited, centrally located at Worli, is fast gaining recognition and acceptance as an organised company that offers service in both, technical and production areas of TV serials and film-making. The viewer and the producer are two important people to them – their target audience, "who should benefit along with us."

Samvaad's video studio, spacious and fully-equipped editing suites and technical expertise, is open to all in media. The company also offers complete production and post-production facilities on U-matic with the latest high resolution Sony DXC-M3-A camera, a variety of special effects and complete audio-dubbing facilities in an accoustically treated studio.

At present Samvaad has two complete sets of equipment hired out for shooting, i.e., it includes among others cameras, recorders, tripods, monitors, etc supplied with two attendants with each set.

The post-production equipment include two Sony Editing VCRs Model 5850 for cutto-cut editing; an Edit Control Unit Model RM 440 (Sony); a Roland 10-channel sound mixer, Model RM 124 and more.



Rakesh Chowdhary

For special effects, Samvaad has the latest by way of Sony's special effects generator, Model SEG 2000, with the works, such as wipes, dissolves, fades, positioning of visuals, superimposing, different colour backgrounds and more. Then there is For A (American) Model VEC 400 for effects such as mosaic, print and posterisation, strobes, negative, invert, mirror image, colour changes, freeze, multiple moves, etc.

Samvaad also has a Time Base Corrector

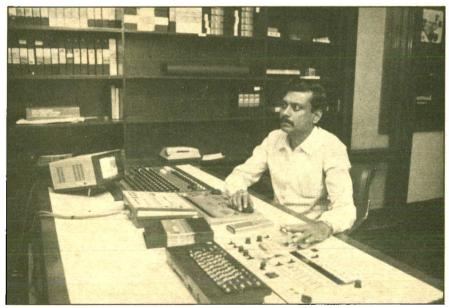
(TBC) which compensates quality loss from one generation to another generation, while editing; it also increases or decreases chroma level and luminance level.

Samvaad is likely to add some highly sophisticated special effects equipment for video production, like the Digital Paint Box from Quantel, for video animation and computer graphics. The studio has a technically qualified expert team which heads the staff strength of 25, including freelancers.

Samvaad's production unit, which earlier made 'O K Madam' and 'Bante Bigadte', is now busy with 'Chunauti', their TV serial on drawbacks of present-day education system. Work on two other serials 'Aap Beeti' and 'Mujrim Haazir', are in progress.

Rakesh Chowdhary, Chairman, Managing Director, Producer of Samvaad is very optimistic about his company. He says, "Within a year we should cross the tumover of a crore, which is very good for a new company in this medium, and for this size.

"We want to entertain and educate through our software. And since there is this pathetic lack of basic equipment – the hardware, we hire out our equipment and our studios to creative enterpreneurs in the field of TV and video."

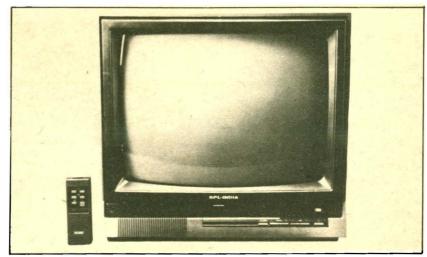


Bharat Nerkar at the editing table of Samvand

BPL's Monitor style CTV

PL-India has recently introduced a monitor style colour television (Model 8603 LA) with an infra red remote control. The all plastic cabinet with silver finishing houses a 51-cm in line black matrix, 90° deflection picture tube. It has a voltage synthesiser tuning system with 12 programmes and a non-volatile IC memory.

This Pal B/G CTV can receive VHF channels E2-E12 and UHF channels 21-69. The programme number is displayed using digital LED. The chassis incorporates the latest IC technology with simple access for easy servicing.



BPL's monitor style CTV

Dyanora Prestige Monitor CTV

The elegantly styled Dyanora Prestige (Model 720 ID) is a monitor look TV with real monitoring facilities vis a Wonder socket for direct VCR recording/playback and external RGB inputs for video camera, teletext decoder, home computers and video games. The on panel digital display (1-99) indicates the levels of colour, contrast, sound and brightness. It covers channels both in the VHF and UHF ranges.

The 720 ID has a 51 cm Black Stripe picture tube. An aesthetically designed



The Dyanora Prestige TV

anti-glare screen is provided to protect the picture tube and make viewing comfortable. The microcomputer in the TV offers auto search facility for transmitted channels and allows instant channel selection through the remote control.

According to the manufacturer, the use of digital circuitry and crystal technology ensures a rock steady picture even in adverse transmission conditions. The fourspeaker system provides a whopping 12.6 W peak power output. The built-in automatic colour control circuit ensures perfect colours over a long period. In short, the 720 ID has a lot of useful features. Price: Rs 12,600.

JVC's double cassette deck

The JVC TD-W11BK is a double mechanism tape deck designed for simple dubbing and editing. Containing two tape transports – one for recording and playback, and another for playback, it permits

the user to dub tapes at the touch of a button or play two tapes continuously with no breaks between sides.

The Dolby B noise reduction, a system compatible with JVC's ANRS (Automatic Noise Reduction System), is incorporated into the TD-W11BK. It reduces noise by-5 dB at 1 kHz and 10 dB above 5 kHz, to

make objectionable hiss inaudible. The result: taped music sounds distinctly clear.

Some of the other unique features of this JVC deck are: 6 LED multi-peak indicator that range from –10 dB to +8 dB; metal tape compatibility; auto tape selector (Deck A); gear/oil-damped cassette lid



The JVC TD-W11BK

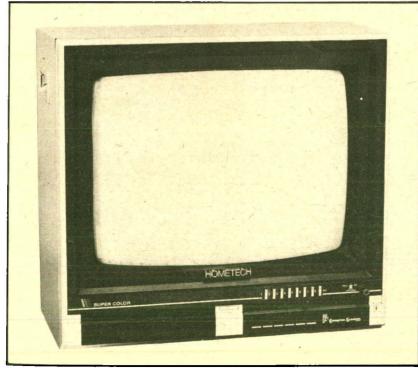
New Bush Baron CTV

Bush India Limited has recently launched yet another colour TV called The Baron. According to the company, The Baron is the most advanced TV set in India.

Some of its unique features are: A built-in clock with a 24-hour time display: a built-in memory timer enables you to program your TV to start and shut off whenever you want it to. While you are away a special 'holiday' switch ensures that your set cannot be tampered. In case of a power failure a back up source keeps the memory intact for a short time. It has a full function 26 key remote control. All major functions are displayed on the screen in different colours. Price:



The Bush Baron



The Hometech CTV

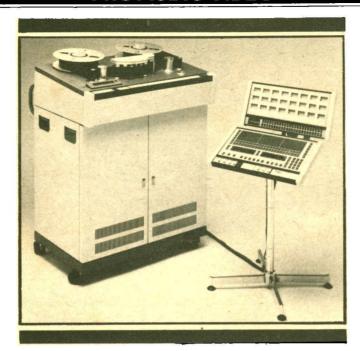
Hometech Colour TV

arketed by Crompton Greaves under the brand name Hometech, the CGC/X 2007 M is a monitor look colour television with an anti-glare screen, sleek and elegant bottom control panel and cabinet.

In the VHF band 1, it covers channels 2-4; in the VHF band III, channels 5-12 and in the UHF band IV, channels 21-69. It has a 51-cm diagonally measured picture tube and controls for Brightness, Contrast, Colour and Volume. The audio output is a hefty 5 watts and its accoustically matched wide band audio circuitry ensures optimum hi-fi music power.

The imported high gain electronic tuner, says the manufacturer, ensures true to life colours, hi-fi sound, picture clarity and minimal disturbances even in weak signal areas. The fully electronic SMPS circuitry eliminates the need for a voltage stabiliser between the specified voltage range. For pure and natural colours it has an automatic degaussing system. The VCR playback facility is available in both VHF and UHF outputs.

PRO AUDIO VIDEO



The Saturn with total remote

New Soundcraft Products

This month at the APRS exhibition in London, Soundcraft Electronics will be displaying their recently launched TS12 in-line production console. It will be fully automated with their new disc based automation system and interfaced to the Soundcraft Saturn Multi-Track Tape Machine with Total Remote.

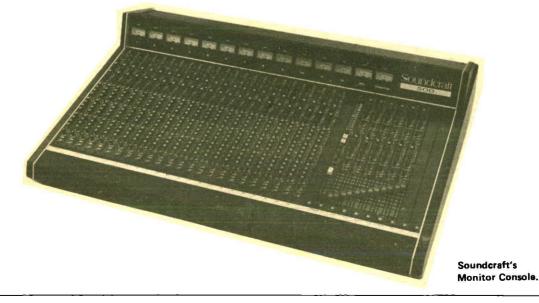
The TS12 is a new concept of 'quasi' inline console which features a dual mode combination of the operational characteristics of both in-line and split formats. It is ideally suited to any 24-track recording operation. A major innovation in the TS12 design concept is the separate audio subgrouping which gives the advantage of six stereo sub-groups for the mix-down without

the need for additions to the console. The automation stores two mutes, aux send and Eq switching, in addition to channel fader movements on a three-and-a-half-inch floppy disc. The system features central control, full colour screen graphics and an exceptionally competitive price.

Saturn's Total Remote unit is the command centre providing complete microprocessor control over all aspects of multi-track operation; automatic audio alignments, recording functions, tape motion control and autolocator (for fast tape positioning). Unique to the Total Remote are programmable function keys to store complex sequences (up to 32 separate key strokes) and recalling them at the touch of a single button.

Soundcraft are also unveiling a brand new product at the APRS this month. A totally unique, extremely clever and technically very impressive 16-bit digital audio edi-

tor. The Soundcraft Digitor has a wide range of applications from studios through to news room editing. It is custom designed with a 'qwerty' keyboard, monitor screen, memory rack and disc drive. The Soundcraft Digitor enables you to record a piece of programme material into RAM and to manipulate it in any way you choose either forward, backward, speeded up or slowed down - just like a conventional tape recorder. The Soundcraft Digitor is so accurate that you can randomly access any point on the programme and by using a visual display of the audio on a VDU, you can define edit points on the zero crossing by magnifying the wave form so enabling you to see each and every sample - something unique to a digital system. The amount of audio stored depends on the RAM memory selected, so it can be anything up to five minutes of stereo audio.



Digital In The Firing Line

The future of audio recording is digital

ertain areas of digital recording technology are under attack from the analogue domain – not a new problem, perhaps, but in a new guise. This time, it isn't that digital is being "cold" or "clinical" – that's probably more a function of what you put on to tape rather than what you hear back – and it isn't that digital is being accused of adversely affecting the sound, although in some minor areas that may still be true.

No, this time the attack on the advance of digital has come from an analogue approach which offers a very similar audio performance – technically, it is quite respectable to compare the two.

The new analogue comeback – in the form of new recording processes, primarily Dolby's 'Spectral Recording' (SR) system, and to a lesser extent, telcom C4 – is set to be fuelled by three primary factors: economics, familiarity, and compatibility. Paradoxically, it is the digital recorder manufacturers who are helping with the last of these, by lacking it themselves.

Technically, there is no doubt that SR offers a level of recording quality virtually identical to that of digital. The analogue tape path still presents a problem – a NAB "head-bump" will still remain, for example, if it's there in the machine, but it will not be made any worse by the process.

Given two processes which offer similar technical quality, other factors come into play. Most people, when they began to encounter reasonably developed digital systems professionally, realised that digital audio did not exchange the wealth of analogue problems for a complete lack of hassle. Digital had – and has – its own problem areas. But the complete package offered at least by stereo, pseudo-video systems – despite the need for separate editing suites and shuttling U-Matic recorders – presented a significant quality advantage over analogue that was worth the inconvenience.

Everyone went out and bought Sony 1610s, or F1s, or whatever, and liked them. The F1 systems were cheaper than analogue stereo recorders. The 1610s were more expensive, but, most people felt, worth the investment.

When it came to digital multitrack, it was a different matter. After the appearance and disappearance of the 3M 32-track machines, we ended up with two systems: initially, a 32-track "Pro Digital" machine, and a

24-track "DASH" recorder.

At about St&3,000 per track, both offer similar performance, similar facilities – razor-blade editing for example – and similar prices, allowing for the number of tracks in each machine. But in two very fundamental ways, they are quite different to their analogue predecessors, they are both very expensive, and, most important of all, they are not the same.

Over the past decade, and even before that, we have grown used to multitrack recording systems which were virtually universal. We know implicitly that our 24-track tape can be replayed effectively in any other 24-track studio in the world. If we want to record in one studio, overdub in another, and mix in a third, we know we can do it. We don't even have to think about it.

Not so with digital: there has been pressure on studios to invest in digital multitrack. Buying a digital machine means a strain on financial resources, which many studios feel forced to accept. And always, lurking in the back of people's minds, is the distinct possibility that in a year, or two years, long before the loan has been paid off, one or other of those systems may be rendered obsolete. And that even if both co-exist for a long time, only perhaps half of the digitallyequipped studios will have a compatible machine. For the producer, that means restricted, rather than enhanced, creative flexibility, at least as far as the selection of studios is concerned. Letting the market decide leads to less choice, not more.

DOLBY SR

ow, few people need to worry. Dolby SR is ideal for the conventional multitrack environment. Offering clients the state-of-art quality that they need for CD – the quality that is now expected of a studio – costs no more than the price of the cards to fit in the rack. And if you're buying a new multitrack, a machine like the Studer A820-24 plus internally-mounted SR cards cost little more than half the price of a digital re-corder.

It makes economic sense; it's compatible; renting the cards if you don't have them is no major expense; and, importantly, you don't have to change your operating practice.

And it may go beyond multitrack. JVC Video-Tech in Japan, manufacturers of video discs, are taking digital audio masters and transferring them to analogue with SR

for editing, before transferring the final result back to digital. They find it easier and faster than digital editing and say that despite the processing through D/A and A/D converters, "the extra generation involved is completely transparent".

Others are using telecom in a similar fashion, to prepare F1-format masters for cutting and even for CD.

In the stereo mastering field, it may well be that Dolby SR and digital will coexist for some time. The choice can be dictated by economics and convenience. In the multitrack field, SR may mean a good deal more than that.

With current advances in data storage technology, there can be no doubt that the future of audio recording is a digital future. The next generation of digital signal processing systems will be cost-effective and will offer very high quality. The next generation of recording systems will not use tape at all – their predecessors, in the form of systems like the AMS AudioFile, the New England Digital Synclavier and the Fairlight Series III – are already with us. In a few short years such techniques – perhaps with optical or other storage media – will match and exceed the facilities offered by today's multitracks, cost-effectively.

The recorders forming the bridge between today's studios and those of tomorrow will be with us for some time. They could be digital reel-to-reel recorders: were it not for the compatibility problem, even the price obstacle would be worth surmounting. But, regrettably, it would be too much now to expect a unification of digital multitrack standards.

It may be that a future digital tape recorder will offer such a cost-effective alternative that compatibility will matter little – and such a thing may happen in 1987. But even so, there is an easy upgrade path that avoids all the hassle and costs little – the analogue path. A Dolby-SR-equipped multitrack may well last you until tapeless recording is with us.

The one thing that could force the sale of current digital multitracks would be the fashion consciousness of the record business. If the record companies decide that digital multitrack is fashionable, and can persuade their bands to pay for it, then all this might change. But if that happens, a great many of you reading this article today will not be business two years from now.

Courtesy: Studio Week

AUDIO CLINIC

Do you have a problem with your hi-fi equipment? Technical Editor DAMAN SOOD will answer all your queries related to audio.

My home cassette deck has both Dolby B and C NR, while my car deck has neither. Also, the car deck has no blas selector switch. What would be the best way to go about recording tapes for playback in my car? I plan to use premium quality normal and high bias tapes, depending on the type of music being recorded.

R Shah Bangalore

For car playback without Dolby NR, theoretically you should record your tapes without Dolby in order to obtain flattest frequency response. However, as a practical matter, you may find it more to your liking if you record with Dolby B. This will add some treble boost, which, in the noisy environment of a moving car, may be desirable. Dolby C will add even more treble emphasis – probably too much. The absence of noise reduction in a car deck is less important than in the case of home units, because car noise (when engine is on) tends to mask audio system noise.

The fact that the car deck has no provision for bias adjustment is completely unimportant so far as playback is concerned. Bias is employed only in recording.

But a car cassette deck should have playback equalisation between 120 and 70 us. If you record with 70 us EQ, and if you play with 120 us equalisation, the result will be a moderate treble boost over and above whatever boost results from non-Dolby playback of Dolby encoded tapes.

• What is the best solvent for cleaning cassette tape heads, capstans, etc?

R Patel

• The two items most frequently recommended for cleaning are isopropyl alcohol (91%) and fluorocarbons, in particular trichlorotrifluoroethane. Probably the best course is to follow the recommendations of your deck manufacturer. Whatever the solvent it should be one that is safe to use on tape heads, capstans.

• What is Dolby level, and what is it supposed to be used for?

G D Singh Bombay

■ Dolby level is a recording level which
■ at 400 Hz, produces a signal level of
200 nanowebers per metre (200 nWb/m) on
the tape. When using Dolby Noise Reduction system, there has to be a correspon-

dence (within 2 dB) between the recording and playback levels going through the Dolby circuitry. This is referred to as proper tracking. In playback, the meter on the other indicator shows Dolby level at a specific point, assuming the indicator has been properly adjusted. In recording, the level is adjusted (sometimes by the user, if the deck so provides; otherwise, by the

quency such as 12 kHz.

The customary way to check and adjust azimuth is to play a test tape containing a high frequency tone, say 12 kHz and to adjust the tilt of the head until you obtain maximum output as indicated by an audio voltmeter or an oscilloscope. If the cassette deck's meter indicates playback level, this can be used too.



manufacturer) so that a 400 Hz tone reads at Dolby level in playback. If there is mistracking – poor correspondence between recording and playback levels going through the Dolby circuitry – high frequency response tends to suffer. This occurs because the amount of treble cut in playback. Dolby is level sensitive where dBx is not so critical.

• Please explain how I can check the alignment of my cassette deck's head through the entire frequency range, not just at one frequency?

J Ranganathan Madras

• Presumably you are referring to azimuth alignment of the record-playback head on playback head. Since accurate azimuth grows more critical as frequency increases, it is tested at a high frequency such as 12 kHz. If this test is done at a lower frequency, say 1 kHz, one hardly learns anything. That is, an error in azimuth which produces insignificant loss at 1 kHz may produce a disastrous loss above 10 kHz or so. On the other hand an azimuth check isn't ordinarily made at a very high frequency, say 18 kHz, because many decks have very little response this high in the audio range. Further, the playback level may tend to fluctuate considerably making it difficult to ascertain the peak reading when adjusting the head's azimuth. Thirdly, at very high frequencies one tends to encounter false peaks in head response, so that an incorrect azimuth alignment may result. To avoid alignment to a false peak, the procedure sometimes followed is to preliminarily align the head on the basis of a frequency in the low treble range such as 5 kHz, and then touch up the alignment on the basis of a high freIn the case of decks with separate record and playback heads, the playback head is aligned first. Then the record head is aligned by simultaneously recording and playing a high frequency tone and adjusting the record head for maximum output in playback.

• If a cassette deck contains separate record, playback and erase heads, do they all have to be demagnetised, or just the playback head? How often? And how often should they be cleaned?

> S P Shinde Nasik

• All heads should be demagnetised. So should other metal parts that come in contact with the tape, such as the capstan.

Frequency of demagnetisation depends a good deal upon the deck's circuitry and on the materials that the heads are made of. The usual recommendation is to demagnetise after about every eight to 16 hours of use. Some people claim they have never demagnetised despite long use yet hear no ill effects, or that they hear no improvement after eventually demagnetising. Still, precautionary demagnetisation does no harm if done carefully. Make sure to avoid abrupt appearance or disappearance of the magnetic field produced by the demagnetiser when in close proximity to the deck.

As for cleaning the heads, an interval of anywhere between eight and 16 hours of use is recommended. However, more frequent cleaning is necessary if there is a build-up of tape oxide on the heads, capstan, etc. It is wise to check with the deck manufacturer as to his recommendations concerning frequency of demagnetisation and cleaning.

BEAUTIFUL YOISE

How to avoid deafness and listen to very loud music.

By Daman Sood

he Sansui system unleashes a 1000 watts of raw energy on the teenaged mob. Weird electronic gizmos coupled with a plethora of psychedelic lights flash in frenzy, weaving crazy patterns on the gyrating crowd lost in their specially created world of loud music and flickering lights.

any young people today seem to be unable to appreciate their kind of music unless it is played fairly loudly. Fortunately, tastes differ as far as volume and type are concerned, with the older generation preferring quieter music. But does this mean that youngsters, who generally prefer loud music, have less sensitive ears than older people? The answer is: No.

Scientists have done a lot of research on the dangers of excessive noise exposure. Basically, noise means unwanted sound. Music can also become noise sometimes... for instance, when you play it very loud in the middle of the night at your birthday party, when your neighbours are trying to sleep! Music can also be noise when you are in the wrong mood.

Whether music or noise, it is perceived as different levels of sound pressure by our ears. Fig 1 shows the sound pressure levels of common sources of sound.

Continuous exposure to high levels of noise leads to deafness in due course of time. Shorter periods of exposure may lead to temporary deafness. To understand the unique property of hearing, it would be worthwhile to study the human ear.

UNIQUE APPARATUS

o small physical apparatus possesses properties more remarkable than those of the ear. It can withstand the most intense sounds produced in nature – sounds with a pressure of 10³ to 10⁴ dynes/cm². At the other extreme, it responds, at certain frequencies, to sound pressures as small as 10⁴ dyne/cm². Such low

sound pressure levels produce a minute displacement of the ear drum of the order of $10^9\,$ cm (for frequencies near $1000\,$ cps) – less than one-tenth the diameter of a hydrogen molecule.

Even more remarkable is the utility of the auditory system to judge loudness, pitch and musical quality, functions performed in association with the brain.

The human ear is divided into three parts:

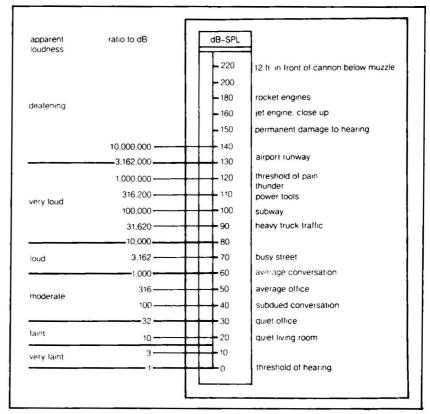


Fig 1

CONSUMER AUDIO

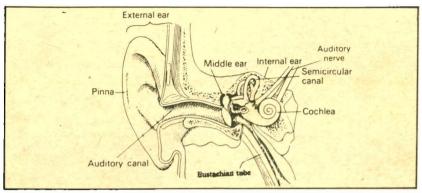


Fig 2

the outer ear, the middle ear and the inner ear (Fig 2). Sound waves just reach the outer ear, where they are collected and directed through the auditory canal, to the eardrum, which then starts to vibrate. These vibrations are transmitted by three small bones in the middle ear to the inner ear. The inner ear has a spiral tube called cochlea, filled with fluid. It is here that damage from very high sound levels occurs.

At its base, and extending the length of the coil, is a membrane known as the basilar membrane, which converts mechanical vibrations into electrical impulses. The basilar membrane supports hair cells that are the sensory receptors for hearing and are the part of the auditory sense organ called the organ of Corti. The sensitive hair cells carry impulses to the nerve cells, which in turn carry them to the brain. Each of the hair cells has a different stiffness and each, therefore, responds to a different frequency. This difference helps to explain the wide variety of tonal impressions we experience.

PARTIAL DEAFNESS

The greater the vibratory motion of the basilar membrane, the more hair cells are stimulated and the louder the perceived sound. When these hair cells become damaged, fewer impulses reach the auditory centre of the brain and hearing is impaired (Fig 3).

The middle ear does contain a small mus-

healthy hair cells
destroyed hair cells
healthy hair cells

Fig 3

cle that contracts under the impact of a loud sound and so limits the movement of the bones in the middle ear. This helps to reduce the sound level before it reaches the sue which is incapable of analysing sounds of a particular given frequency. In other words, there is partial deafness, clinically referred to as a 'sensory neural loss.'

Each time the ears are exposed they are damaged to some degree, but not irrevocably; they experience what audiologists call a 'temporary threshold shift'. Within about 14 hours, the hair cells bounce back to their normal resiliency. This is characterised by a ringing in the ears and a difficulty in understanding normal levels of speech.

WHAT IS LOUD?

he legal limit for exposure to sound is 90 db for eight hours or 95 dB for four hours. Any sound level that exceeds 130 dB is definitely damaging to ears. The table in Fig 4 shows the permitted sound pressure levels of two countries for

Hours of	exposure	to high sound	levels permitte	d by the
	665		(8)	

	rnment-Occupational ty and Health Act	British Occupational Hygiene Society		
Sound level (dB-SPL)	Daily permissible hours of exposure	Sound level (dB-SPL)	Daily permissible hours of exposure	
90	8	90	8	
92	6	91	6	
95	4	93	4	
97	3	94	3	
100	2	96	2	
105	1	99	1	
110	1/2	102	1/2	
115	1/4	105	1/4	

Fig 4

inner ear. The muscle, however, takes about one tenth of a second to tighten and therefore provides little protection from sudden loud sounds.

If the hair cells are over-stimulated by excessive noise, what happens is that the cell cannot handle the amount of energy and it starts to swell. Then, after further exposure over a period of time, the hair cells collapses and dies. It is eventually replaced by scar tis-

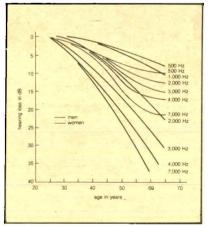


Fig 5

exposure to high sound levels. Listeners wearing headphones report that they begin to experience discomfort when a pure tone (sine wave) reaches levels greater than 110 dB. A tickling sensation is aroused in the ear when the levels are greater than 130 dB. Definite pain may occur when the levels exceed 140 dB. Listeners who are exposed to high levels daily can stand about 10 dB more.

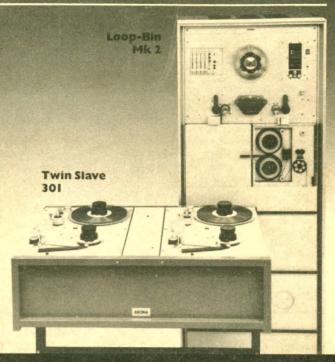
One of the principal factors affecting the threshold of audibility is age. Fig 5 shows the results of studies of progressive loss of aural sensitivity with increasing age. Strangely enough, the incidence of loss of hearing is greater for men than for women. It is not uncommon for young people who are constantly exposed to loud sound levels to have the hearing of a 70-year-old. To avoid premature deterioration of your ears, do not expose them to excessively loud sound levels for extended times. If you are in the presence of loud sound, particularly music, wear special ear plugs designed to reduce loudness without degrading frequency response. Would you deliberately stare into blinding light and impair your vision? Then why deliberately expose your ears to loud sound and impair your hearing?

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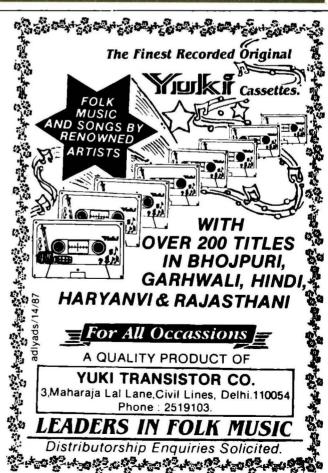
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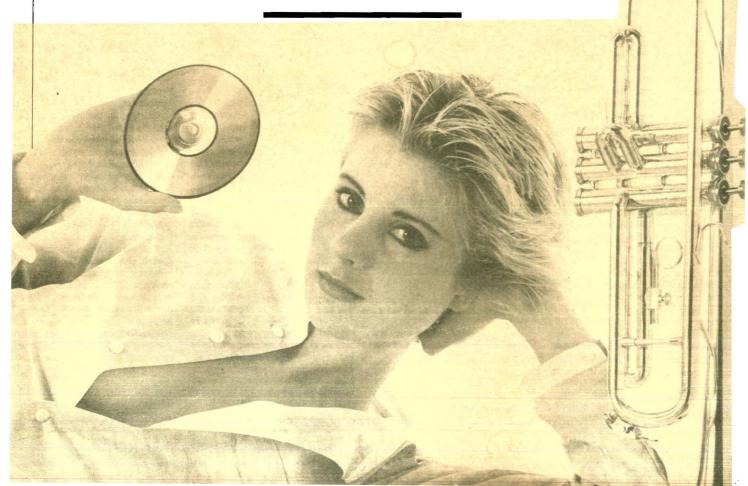
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THE COMPACT DISC

A COMPACT WONDER

How can you possibly get music from a train of pulses that bear a closer resemblance to Morse code rather than sound? JEETENDRA MISTRY takes you through the digital maze and explains this advanced technology by tracing its history from an idea within the Philips research laboratories to worldwide mass production.



omeone who has been involved in the design and construction of recording studios was recently heard to utter sincere words of relief upon learning that the Compact Disc was 'catching on'. "Thank God the recording studio can now be coupled up to everyone's hi-fi system. It removes one complete chain of variables; it's now up to the listener to make what he wants of the sound – to go for accuracy or a 'nice sound'. He can't argue anymore that what's on the

in the control room."

Whether you are convinced or not that the compact disc is as near perfect as the original makes no difference and probably doesn't matter too much at the moment. 'Recording people' in general seem to equate the output from a CD to what they hear inside studies. You can 'tweak' the against the second or the second of the second

record isn't a true replica of what was heard

reproduction is very, very easy on the ear.

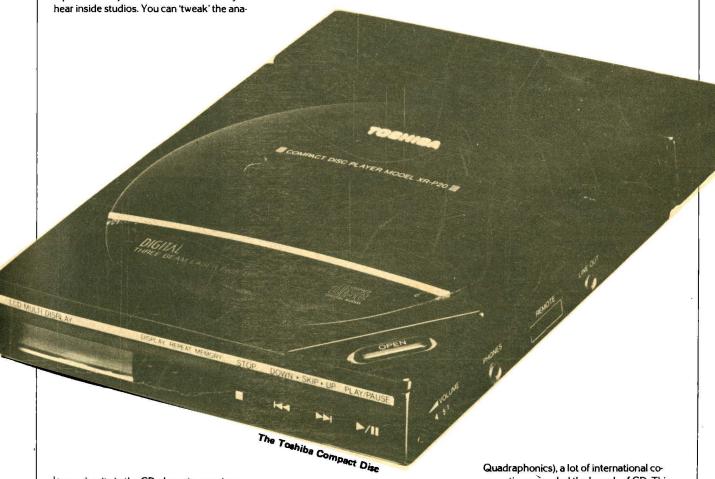
If you're an old hand your reaction to a radical new idea could well be a cynical one. It's a sad fact that over the years several 'breakthroughs' in home audio have appeared, only to disappear again after failing to gain market acceptance. Such failures cost money, and it is not only their inventors and manufacturers who end up losing the investment expended in developing the new idea. The end-user also suffers, of course. How many hi-fi veterans had their fingers and wallets burned during the early '70s Quadrophony fiasco?

Such experiences teach the hi-fi enthusiast an understandable caution, but are 'all' new developments doomed to fail as some of the more radical members of the industry

becoming a lasting standard and product it is instructive to take a brief look at one of the few really successful audio developments; one that just happens to have originated in the same Philips research labs that have now presented us with compact disc.

I'm talking about the compact (Philips do seem to be hooked on that word) cassette. Although they weren't conceived as a hi-fi product, unlike CD, compact cassettes not only came and stayed but continued to develop. Cassettes expanded their area of application rapidly, from cheap voice and low-fi music recorders to home hi-fi, in-car entertainment, business, micro-computers and, most recently, the ever-expanding personal stereo-player market.

Spurred by the success that standardisation gave compact cassette (and no doubt the lack of standardisation which killed



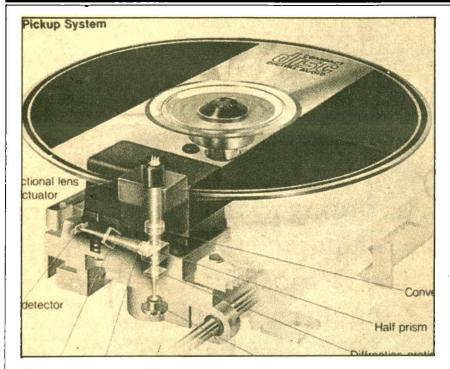
logue circuits in the CD player to sweeten up the sound. You can experiment with various permutations of preamp, amplifier and interconnecting cables. And certainly control the overall balance of sound with your speakers. A 'sweetening' process is one which many will want to attempt, because there is quite a common accusation levied at CD of 'coarseness' or 'graininess'. This is in direct consequence of the fact that the vinyl record has been developed over the years to a stage where the

would like us to believe. In particular, how does CD stand as the latest new option to be offered to the hi-fi user? Is it just another flash in the pan or is it here to stay, even to the extent that it may eventually usurp the position of the more traditional alternatives that now seek to dismiss it as just another gimmick?

To get a real perspective on both the importance of CD and the likelihood of it

Quadraphonics), a lot of international cooperation preceded the launch of CD. This ensured the adoption of a worldwide standard so that discs could be produced and played in any country. And the industry would not be faced with the costly task of making several different versions of their machines as still happens with video.

The two main companies concerned with the setting up of this framework for CD production were Philips and Sony. Philips came up with the original idea a long time ago, largely as a result of their research into the



Laservision video disc player. During the course of development it was realised that the investment piled into the Laservision could create other spin-off products. Once this new area of laser technology had been mastered, the opportunity was there to create a wear-free audio disc.

The first objective could have been quite quickly achieved if Philips had then taken the easy option of putting the music signals onto the disc in analogue form. Laservision, which works with analogue signals for both sound and vision, had already given them the technology. It would have been a simple task to modify the system to carry only audio. Instead of doing this Philips took a decision that was both brave and expensive; but one that was to push back the release of laser audio discs for several years.

It is now common knowledge that the decision was to implant the disc's audio information in digital form. The many problems associated with making this aim a practical and affordable reality made cooperation with other electronics giants mandatory; for technical as well as marketing reasons. Sony, with its expertise in integrated-circuit technology, made a natural partner with whom to develop the idea into its commercial form. The partners were to find their own preferred solutions to specific circuit problems, which has meant that the sound from players of different manufacturers isn't quite identical, but to all intents and purposes the standards to which they work

Why did Philips make that digital decision in the first place, instead of sticking to the tried and tested methods of analogue signal storage? In reality there could nt be a single, succinct answer but some of the fac-

tors affecting that decision, and the choice of the compact disc format, are clear enough to see. Compared with analogue, whose basic techniques have been with us since the days of Edison, digital information storage and laser technology are very much parts of today's technical revolution. Not that technology for technology's sake is necessarily a good thing, but digital has much to commend it when it comes to the recording and storing of music. Without becoming extremely technical and therefore totally incomprehensible to the majority of music-oriented readers, digital recording can be described like this: It is a system where an easily copied code of 'on' and 'off' signals represent the contents of a musical waveform. If you have a complex enough code to play around with you can almost forget analogue associated problems like insufficient signal to noise ratio, distortion at high levels due to tape saturation, crosstalk, compression introduced to make the recording playable and losses of information every time the master tape is copied.

The music recording industry hasn't been slow to realise the advantages of digital recording and has adopted and refined the new technology as it has become available. Since 1979, an ever increasing number of musical recordings have been mastered using PCM (Pulse Code Modulated) digital recorders. The problem has been that there was a lack of any method by which these recordings could be mass produced for replay in the home without saddling them with all the problems and limitations of analogue carriers like compact cassettes and LPs.

So the need was there for a totally new product that could bring the full capabilities of digital techniques right into the home. It

would have been possible to make tape copies of the digital master for replay on video recorders equipped with PCM adaptors. But this course of action would have presented several problems. These would have included the lack of standardisation between the various video formats, the relatively high price of such set-ups, and problems with further miniaturisation for in-car and portable applications. There was, and is, also the fact that both video tape and recorders suffer from a relatively high rate of wear. This would have lead to a gradual but unavoidable deterioration of the musical information with repeated playing.

In contrast, the laser-based system, where the information is effectively protected both from the environment and the machine decoding it, had obvious advantages. The small size of the disc finally agreed or may have limited its playing time, but it also made it a practical proposition for portable use once future developments had further miniaturised the circuitry.

To sum up, CD is not a 'here today - gone tomorrow' product. Despite its cost, which has made its launch less of a meteoric affair than some people might have hoped; despite the derision poured on it by some of the supporters of traditional analogue methods; despite the fact the manufacturers are still learning and the 'perfect' disc and player have yet to arrive in the shops whatever the adverts may claim, it is a product with a definite (and high) position to fill in the serious listener's system. CD is here to stay and stabilised, affordable prices along with growing acceptance among those who bother to listen to what the system can really offer are assuring its future. The question whether it will eventually supplant its traditional rivals is an open one, at the least it will act as a badly needed stimulant and lead to further improvements in analogue techniques.

A final word is due for those of you holding off in the hope that competition will drive player prices to very low levels. Chip technology it Is; but definitely not a cheap technology! So don't hold your breath. It's interesting to speculate that technology now beginning to appear on the electronics marketplace could have made possible a digital system without any of the expensive mechanical parts and optics used in CD players. Being in a position to see such developments coming, why did Philips go for a relatively costly electro-optical-mechanical system? Could it perhaps be that experience of the digital watch and calculator markets has shown them the ultimate fate of prices (and profits) where 'All-Electronic' products are concerned. Whatever the reason, like the video recorder, CD players are unlikely to ever become disposable items.

SUNNY DELIGHTS

A monthly guide on sponsored programmes on TV.

SUNDAY

Mickey And Donald

SPONSORS: Food Specialities TIME: 9 A M

By far the most enjoyable fare meted out by Doordarshan for both children as well as for adults. One says this with one's fingers crossed knowing DD's perverse nature only too well. Whenever an imported serial gets too popular its death knell is sounded. Look what happened to 'Yes Minister', 'Sherlock Holmes' and others.

VERDICT: Excellent

Ramayan

SPONSORS: Mafatlal and Colgate TIME: 9.30 A M

 It is tinsel time, and the most beloved gods of the Hindu pantheon appear on screen with their beatific smiles and softly spoken homilies. Each character in the epic is a household name and each incident is well known and yet the serial is watched with an incredible avidity. The sense of anticipation is equalled only by 'Buniyaad' - only here you speculate 'Will Kaikeyi, or won't she?' And knowing Ramanand Sagar's penchant for dragging - Rama married Sita over at least four episodes - people wonder if the 'vanvaas' is to be spread over 14 weeks or 14 months. And what happens if Doordarshan asks Sagar to wind up earlier - will he hasten the coronation as Bharat Rungachary was forced to abandon Bharat Sinha in 'Subah'? Incidentally, despite its vast popularity children still refer to Rama as Vikram - some generation gap that! **VERDICT:** Good

Sunil Gavaskar Presents

SPONSORS: Food Specialities Ltd **TIME:** 10.15 A M

 The world's highest run-getter's serial is just as great as his batting. Slick presentation and Sunil's unique way of putting across views has made the serial an instant hit with Sunday morning viewers. Gavaskar, it seems, has taken to TV as a duck to water! There is an air of informality about his style.

The first episode of 'Sunil Gavaskar Presents' dealt with India's historic win against England in England in 1971. Viewers were able to see the Indian and English stars of the early '70s. The next four episodes will feature India's victories in Australia in 1977/78 and the 1980/81 series.

The Professional Management Group has produced the serial. Direction is by Aziz Mirza and Gavaskar has written the script. Javed Sayyad has done the editing while Virendra Saini is the cameraman. Sarang Dev Jasraj has composed the music

Viewers, no doubt, are in for some sunny Sundays!
RATING: Good

Sara Jahan Hamara

SPONSORS: TTK, Blow Plast Ltd TIME: 11 A M

 Yet another so-called children's serial full of platitudes and precocity. Why can't we have a world of children sur-

rounded by mischief, adventure and laughter? Why do we try to moralise and juxtapose them with adults? The basic theme - an orphanage of happy children - though far fetched and utopian, at least had the foundation for a fun-filled half hour. But soon relationships, illegitimacy, quilt and other issues began to creep in and enroute director Satish Kaushik somehow misses out on the children as a central focus. Another point: Why do we, in serial after serial, make a mockery of our adoption laws as though children can be picked up and carried home like grocery? What are the constituted agencies doing about this?

VERDICT: Fair

Sau Baat Ki Ek Baat

SPONSORS: Dabur TIME: 11.30 A M

There are 12 silver medals, one per episode, and one gold medal for the finalists being offered to the viewer who writes the most apt proverb or adage for the story depicted by director Aziz Quereshi each week. For that matter the narratives are full of aphorisms, so to find the one left unsaid – that's your challenge.

VERDICT: Average



Surinder Kaur and Ravi Baswani in 'Sara Jahan Hamara'.

TV SERIALS

Chhote Babu

SPONSORS: Voltas TIME: 12 NOON

'Aaj Ka Ram', that is Chhote Babu played by Sekhar Suman, as a self-effacing do-gooder on whom life has dealt a cruel blow in the death of his beloved wife. He goes about punishing himself and helping those in need including Supriya Pathak – an unwed mother-tobe. They are in the process of falling in love and chances are they will tie the knot before the little bundle of joy arrives – unless of course director Soumen Bannerji has an ace up his sleeve.

VERDICT: Fair

Rakshak

SPONSORS: Hindustan Levers TIME: 5 P M

■ The same Bittu Sehgal who gives you the exciting 'Sanctuary' and 'Cub' magazines has tearned up with Vikas Desai to bring you this wild life serial. There are unfortunately more homo sapiens than quadruples and feather creatures in this serial. One had visions of 'the'Indian ver sion, of David Attenborough and the 'Wild Life On One' series but instead we are fed sermons on wild life preservations and the battered theme of good versus evil.

VERDICT: Average

Spiderman

SPONSORS: Pioma Industries Ltd TIME: 5.30 P M

The eternally popular animated serial: the more they see it the more the children seem to love the hero. It has already been on for four months and the little ones dread the day it will go off the air.

VERDICT: Mesmerising

Discover India Quiz

SPONSORS: Philips India TIME: 9 P M

■ The second stage of the contest featuring the winners of the written quiz. For a Doordarshan production (of whom we have come to expect so little) the series is extremely well put together, the only weak link being compere Jayant Kripalani. Considering that even the amiable Siddharth Basu came in for criticism for his supercilious attitude towards the end of 'Quiz Time', Jayant Kripalani is positively arrogant and his derisive comments are most unbecoming. After 'Quiz Time', 'Discover India' makes one thing abundantly clear – our youth are more familiar with the world around them.

VERDICT: Good

MONDAY

Kashmakash

SPONSORS: Khaitan India, VIP Industries **TIME:** 9 P M

The serial on women for women and by woman plods on with massive doses of sentimentality and moralising. Attempts are made at times to storm traditional barriers - against marriage symbols for women, on widows having to shed all colours and fopperies and so on but there is total lack of consistency. The husband-wife team, Manju and Asrani, (producer/director) has picked up stories at random and though the protagonists are invariably women, there is neither a marked feminist approach nor a narrative vigour to the episodes. Sulabha Deshpande, Swaroop Sampat and Neena Gupta are some of the faces that keep cropping up in different costurnes and milieu each time. Mercifully, the serial has not been granted an extension beyond the ubiquitous 13 weeks. **VERDICT:** Mediocre

Khoj

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

The airhostess Kaushalya (Kitu) Gidwani is now on terra firma as an insurance company investigator. She goes after criminals and wrongdoers with the zeal of a Sherlock Holmes, with Dilip Dhawan for Dr Watson. Whatever his faults, at least Karamchand was a caricature and provided a few laughs whereas Devika Rawat of 'Khoj' is a cross between Modesty Blaise and Mrs Marple. Unfortunately she has neither the sex appeal of the former nor the deduction prowess of the latter. The stories week after week are so inane that you can retire long before sleuth Rawat and director Sunil Panikar unfold the sinister plot

VERDICT: Poor

Next change: 'Adaalat'

TUESDAY

Kala Jal

SPONSORS: Modi Rubber, Bombay Oil Services Ltd. TIME: 9 P M

The Tuesday replacement for 'Buniyaad', 'Kala Jal' can be well described as a 'Muslim soap opera'. The story spans three generations of a Muslim family, where development of the country has not touched them. Directed by Anil Ahuja and produced by Vikram Mehrotra, 'Kala Jal', is a rather touchy subject since it focuses on an orthodox Muslim family.

Well-known film actress Aruna Irani is cast as the first wife of Sudhir Pande and Sangeetha Nayak as the second wife. Aloke Natha appears in the serial from the fourth episode onwards. He marries Sangeetha Nayak after Sudhir Pande's death.

The script and dialogues are by J K
Shaany who is the editor of 'Hindi Insight
Academy', New Delhi. The camera is
handled by Rajan Kinagi and editing has
been done at Nashitha Video.

RATING: Good .

WEDNESDAY

Rath Chakra

SPONSORS: TOMCO, Johnson & Johnson TIME: 9 P M

This Hindi serial is based on the novel by noted Marathi writer, S N Pendse. Set against the picturesque backdrop of the rural coastal region of the Konkan, this serial explores the inner world of a helpless mother of four children. Deserted by her husband who has left to pursue a spiritual path, it highlights her herculean efforts to get her son educated against all odds.

Directed by Kamlakar Sarang ('Zhopi Gelela Jage Zala'), it features Lalan Sarang in the lead role. The cast also includes Chandrakant Gokhale, Vijay Dutt, Mangala Parvate, Anantrao Vartak, Sunil Shede, Vimal Bhatkhande and Kumud Chaskar. The title song is sung by Asha Bhosle.

RATING: Good

THURSDAY

Amrita

SPONSORS: Bajaj TIME: 9 P M

The first-ever musical serial to hit the small screen to date, 'Amrita', is a good blend of playback singers and TV stars. Also, it is a delightful mix of music and poetry in a visual medium. Moreover, it comes as a whiff of fresh air to viewers who have been viewing soap after soap.

'Amrita' happens to be the last musical work of the illustrious composer, Jaidev. Each episode is presented by Jaya Bachchan. The serial is directed by Abhijit Sheth and produced by the music duo, Nirupama and Ajith Sheth.

Poems of poets like Harivanshrai Bachchan, Mahadevi Verma, Firaq Gorakhpuri, Jan-Nissar Akhtar and others have been set to melodious

TV SERIALS

music and have been sung by Asha Bhosle, Usha Mangeshkar, Kavita Krishnamoorthy, Hariharan, Bhupinder, et al.

Alok Nath, Supriya Pathak, Deepika, Raj Kiran and Natasha play lead roles. Sunil Sharma has co-ordinated the literary aspects while Harish Tiwari has scripted all the episodes.

RATING: Good

FRIDAY

Kabeer

SPONSORS: Colgate-Palmolive TIME: 9 P M

 This serial is on Kabeer, the 15th century poet and revolutionary. Directed by Anil Chaudhary, who wrote the script for 'Nukkad' it concentrates on the rebellious nature of Kabeer than on the saintly angle. Annu Kapoor plays the role of Kabeer, while Ravi Baswani plays the villian and Neena Gupta is cast as Kabeer's fostermother. Pandit Jasraj sings the title song and Kabeer's 'dohas'.

RATING: Fair

SATURDAY

Chunauti

SPONSORS: Mafatlal, House of Malhotras TIME: 9 P M

It is a serial with a lot of expectations.
 Occupying the 'Buniyaad' slot on Saturday, 'Chunauti' is based on the present system of education. The problems of students like admission, reservation, paper leakages, campus politics, ragging, drugs, examination are dealt at

length.

Produced by Rakesh Chowdhary and Sanjiv Bhattacharya, the team that made 'Bante Bigadte', it goes to their credit that they have managed to developed a dull theme into an interesting one.

The uniqueness of the serial lies in the fact that the youngsters in the serial are all fresh faces chosen from various city colleges. Only the older actors are regulars.

Rakesh Chowdhary has been the brain behind the serial. He derived the basic idea from an Education Ministry documentary titled 'Challenges of Democracy'. In short, the serial aims at pointing out the drawbacks of the education system and the frustrations and dejections of the younger generation.

RATING: Good



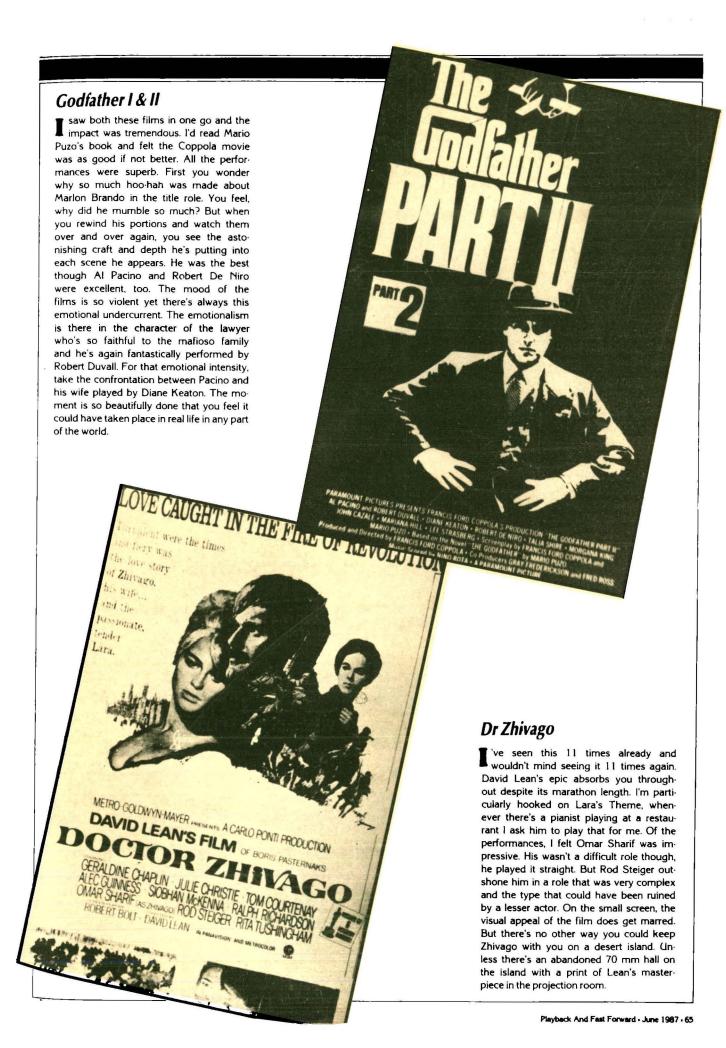
MY FAVOURITE VIDEO FILMS



Raging Bull

hat gripped me was this film's effort to understand the failings of a successful man. Here's a braggart who makes a pig out of himself in public. He may be a champion prizefighter but he's also a champion boor. He doesn't care for anyone but himself. You hate him but finally you're with him. You understand that there's a streak of selfishness in all of us. Every Martin Scorsese film with Robert De Niro is worth watching. But this one's worth's treasuring. De Niro put on kilos of weight for this role, he looked ugly. I wonder how many of our actors would go to such extents to look their part?

This one's about a father and son who can't get along with each other. Yet there's this bond of love that keeps them together. I loved the interplay between the two characters and they're played really memorably by Melvyn Douglas and Gene Hackman. I've played a father in 'Janam' who couldn't get along with his son (played by Kumar Gaurav). But there's no similarity between the two films. What's common perhaps is the style of underacting in both the films. When an actor overdoes things, the movie just isn't as effective.



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SPECIAL FEATURE

One Flew Over The Cuckoo's Nest

ve never been inside a mental home. But Milos Forman's film made me feel as if I knew each of the inmates very well. I could understand their anxieties, their bouts

of hysteria and their peculiar nervous ticks. Again, Jack Nicholson as the conman who wanders into the cuckooland was outstanding. Louise Fletcher didn't have much of a role as the mental home's warden but in the little footage she had, she left a deep impact. She came out as a woman who won't take any nonsense, yet she's actually quite a softie inside. It's a pity there aren't movies with her nowadays. Is she in hiding?

Singin' In The Rain

can't dance too well. But it's something l've to learn. In the movies you can be called to do a jig or dance away on the floor at a minute's notice. And what better way to pick up steps than to study the footwork of Gene Kelly minutely. Whether he's gliding through a rain-splashed street or taking part in an elaborate dance number on stage, he's sheer magic. So you see even on a desert island, I'd be making good use of my time. I'd be dancing pretty.



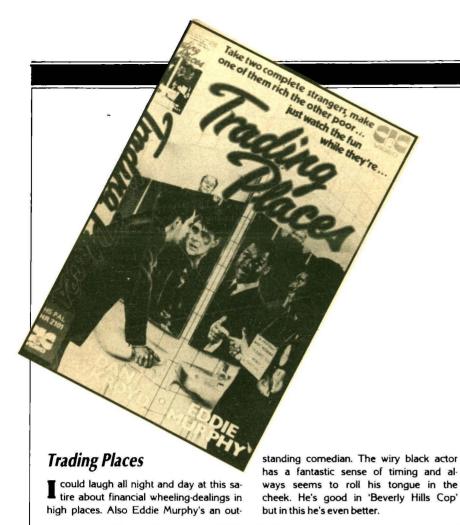
desert island or sitting in the middle of a traffic junction. The background of classical music was great, it was my introduction to Mozart and though I don't know much about western classical, after seeing the movie I'm trying to hear as much as I can. Besides that, the theme of a man's jealousy, his insecurities were very relevant, they affect every artiste. You feel you've taken over someone else's place and tomorrow someone may take over from you. That makes your life tense though it also makes you give your best, it breeds healthy competition. But Salieri didn't have a ghost of a chance against Mozart's genius. And Salieri's feelings of envy and resentment

about that were perfectly conveyed by the acting of John Murray Abraham. He truly deserved an Oscar for that performance.

Key Largo

John Huston's direction is masterly, the story of an isolated home and its dwellers being held to ransom by a gang of crooks is full of nail-biting suspense and it has an edge-of-the-seat climax. The lead stars are Humphrey Bogart and Lauren Bacall who in their moments together display terrific chemistry. That they

are sexually attracted to each other becomes so evident in their scenes together – the smouldering looks they give, the passion that they feel for one another is right there for the camera to capture for generations of viewers. And there was also a revelation for me – a revelation called Edward G Robinson. The kind of subtle villainy he did way back in the '50s, we're only doing now.



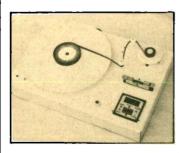
Terms Of Endearment

he sometimes-tense and sometimestender relationship between a womanand her daughter was not only entertaining but it had plenty of heart. It's designed as a tear-jerker but it isn't manipulative, you become involved with the highs and lows in the life of an American family. Also it isn't grim throughout, there are lots of humorous touches. So, if you shed a tear or two, you also laugh along with the mother's misadventures as she comes out of her conservative shell and actually gets into a sexual relationship with her neighbour, a has-been astronaut. What always excites me are the performances. Since I'm an actor, I specially look out for the little touches and the technique employed by actors to make their performances fully-rounded. Here Jack Nicholson, Shirley MacLaine and Debra Winger were giving so much of themselves to their acting that you couldn't detect where their personalities ended and where their characters began.

- Sameer Shah

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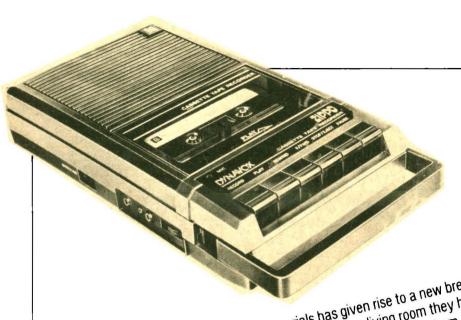
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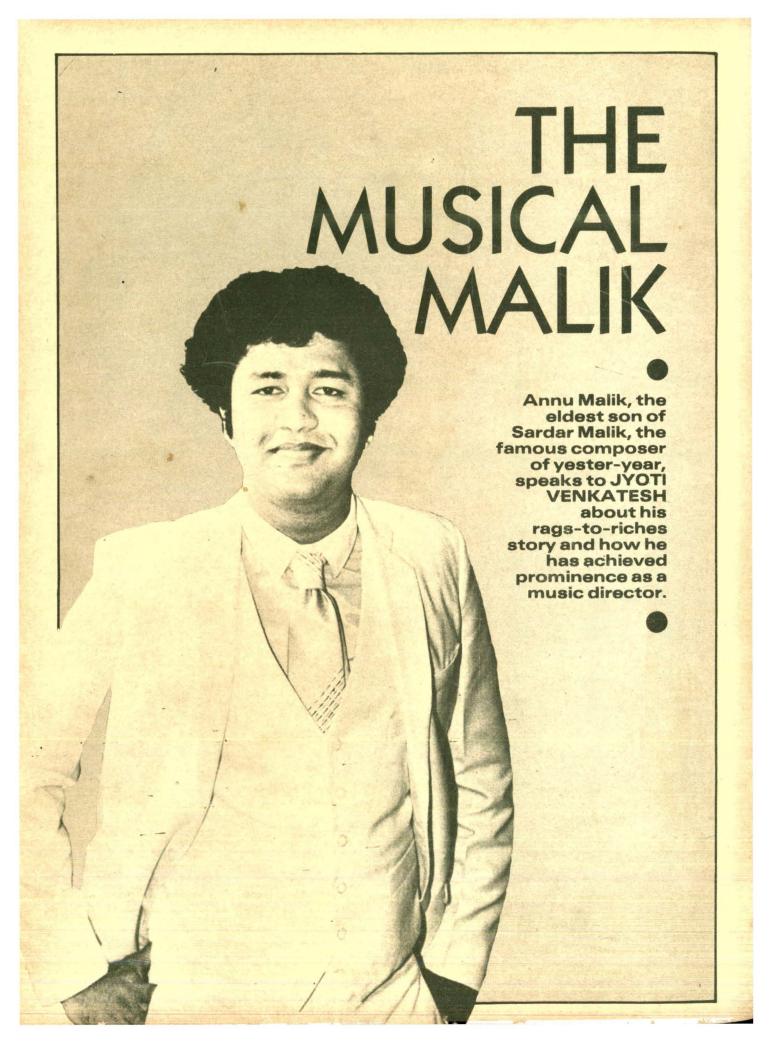
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PROFILE

ineteen-eighty-seven has been a lucky year for Annu Malik, although it wasn't exactly a bed of roses for the 30-year-old music director who is the eldest son of Sardar Malik, the famous music composer of yesteryear, who gave us lilting melodies

dar Malik, the famous music composer of yesteryear, who gave us lilting melodies like 'Saranga teri yaad mein' sung by Mukesh.

My Early Years

hen I was 16, I began visiting producers' offices with my 'peti'. I was known in industry circles as Sardar Malik's son. People who remembered my father, offered me a cup of tea whenever I visited their offices or homes. I met Nari Sippy who has the knack of discovering the right people. Narisaab promised to give me a break. I was not disheartened when some producers frankly told me that though they appreciated my compositions, they could not offer me films because Laxmikant-Pyarelal or Rajesh Roshan or R D Burman or for that matter Bappi Lahiri were already composing for them.

It was Harmesh Malhotra who gave me a break in 1980 when he asked me to compose the music for his film 'Poonam'. I met Harmeshji through Shailendra Singh who was a common friend. At that time his 'Mangal Pande' was taking a long time to be completed. Since Laxmikant-Pyarelal were busy they were not able to devote time for his project and Harmeshji asked me to take over after he heard me sing my tunes.

I am indebted to Harmeshji for placing confidence in me at a time when I was a nobody and having entrusted the job of composing music for not one but four films, one after the other – 'Mangal Pande', 'Poonam', 'Aapas Ki Baat' and 'Phaansi Ke Baad'. All the films flopped at the box office and, naturally, my career failed to take off. They did not make any 'khaas' impact as far as my career as a composer was concerned.

At that time I was down and out financially. With dad's retirement, the mantle of running the household fell on my shoulders. My younger brothers, Dabbu and Abbu, were kids. I had finished my M A in Politics at the Kalina Campus and had just married.

Not many are aware of the fact that before the release of 'Poonam', it was 'Hunterwali', a film made by Mohan Choti, which carried my name in the credit titles for the first time as music director. Dad was signed on to compose music for 'Hunterwali'. Out of sheer affection for Mohan Choti, dad had taken on the assignment. I was barely 17. And when dad had composed four songs and the film was in its last lap, he launched a film of his own 'Mano Ya Na Mano' with Jeetendra and Neetu Singh in the lead and hence did not

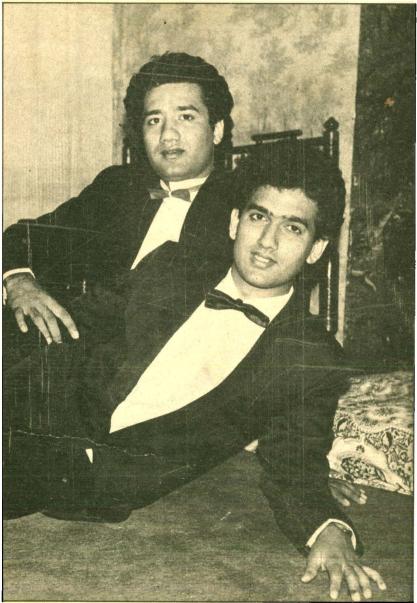
want to lend his name to a Mohan Choti project. Mohanji was kind enough to agree for this kind of compromise even though I was a non-entity and dad had an illustrious career to back him. I met producer Mohan Bijlani, too, around the same time and bagged the assignment to compose for his film 'Pagal Premee' which is still incomplete.

I remember the harrowing time I went through when the musicians refused to cooperate with me when I recorded two songs on my own for 'Hunterwali'. Asha Bhosle stepped in and rebuked them and it was only then that they agreed to co-operate with me. I had confessed to Harmeshiji about 'Hunterwali' and 'Pagal Premee' but he nonchalantly told me that he was concerned only about me and my work in his film and not about my other assignments.

When I heard that Rajiv Mehra was launching a film, 'Ek Jaan Hain Hum', I met him even though I knew that Pancham was scoring the music for all the Mehra films ('Ashanti' and 'Hamare Tumhare' had excellent music by Pancham). I hummed a couple of tunes in their office and Rajiv decided to sign me on for his debut-making venture.

My Big Break

ow I got my prize assignment in 'Sohni Mahiwal' makes interesting reading. Bappi was recording for 'Teri Bahon Mein' and I waited for Umesh Mehra to come out of the recording theatre. When he went to the toilet, I caught up with him and hummed the tune of 'Sohni meri



Abbu and Krish Malik

PROFILE



... with his brother, Abbu

sohni' inside the toilet. Immediately Umesh asked me to go for a ride with him in his car. Even though he was planning to sign on Laxmikant-Pyarelal, he signed me on for 'Sohni Mahiwal' by buying me a chicken sandwich at Moronnels!

Annu arrived as a music composer when Manmohan Desai signed him up for 'Mard'. Kamal Master, the dance director, is responsible for making me what I am today. He introduced me to Rajesh Khanna but nothing came out of that meeting. He took me to the rehearsal of Manmohan Desai's 'Desh Premee' and introduced me to Manji. When he agreed to listen to my tunes, I sang a couple of them. I did not even dream that, after five months, Manji would remember me and leave a letter at my house asking me to meet him at his residence the next evening with my musicians. I was given just halfan-hour to sing a few tunes. I landed at his place and the session, believe it or not, stretched till 1 a m the next day. I knew that if I failed, Manji would never call me. "Keep in touch," Manii told me. I did.

One morning, Manji was on the line. 'I am coming to your house at 6 p m today,' he said. He was making 'Coolie' at that time and he told me that he wanted to make a film called 'Love Birds' with Kumar Gaurav and would like me to compose the music. Unfortunately, Amitabh was involved in an accident on the sets of 'Coolie' and Manji even gave up the plans to make 'Love Birds'. However, the day Amitabh faced the carnera once again for 'Coolie', Manji called me to Chandivali Studios and made me sit in the make-up room with Amitii and his son Ketan and asked me to sing at least 40 - 50 mukdas. When I sang the number 'Darwaze pe tere baraat layenge', Amitji jumped at it and I knew that I was accepted in Manji's fold. Manji asked me to wait outside the make-up room, came out after five minutes and said, 'You are composing for my 'Mard'.' And thanks to Manji and Amitji, from a mere Annu, I became Annuji overnight.

The day I was to record the first song for 'Mard', the 'Maa sherawali' number, I went to Laxmikantji's house and touched his feet and asked for his blessings. I consider Shankar and Jaikishen as my gurus. I do not deem any other music director bigger than them. There are two other music directors who have left an indelible mark on me besides Shankar and Jaikishen – Naushadsaaheb and my dad, Sardar Malik.

Father, Dear Father

ecause of my dad, I am a music composer today. His frustration has actually inspired me to take to singing. My dad was neglected very badly by the industry even after he composed that memorable song 'Saranga teri yaad mein'. My dad always tells me, 'If you have an ego, others will have superking size egos. Never be another Sardar Malik. I have lost several opportunities due to my ego problems. If you are another Sardar Malik, you will never be able to survive.'

I am not a professional singer like Kishore Kumar or Suresh Wadkar or for that matter Shailendra Singh. I am a music director by profession who has to hum a 'dhun' to the producers a hundred times and function as a make-shift singer when the singer fails to turn up. I have sung for Mithun in 'Jeete Hain Shaan Se', two numbers 'Salaam seth salaam seth' and 'Julie Julie'. In 'Dadagiri' I sang 'Jo muskharahat' for Govinda and in 'Mera Haque' I sang for Sanjay Dutt the number 'Chal dhobighaat'. I have sung in my album 'Jaadu'. I have also composed and sung for the album 'Hum Subko Salaam Karte Hain'. With the exception of Amitji, today's stars do not have great voices and their songs can be used only as gimmicks to attract the masses.

Today the taste of the public is going from bad to worse as far as music is concerned. Music today has been reduced to cacophony and that's why Anup Jalota and Pankai Udhas have capitalised on the state of music in films today and created their own fan following. Expression and sur are important. A classical base is necessary if one wants to make it as a singer. Some music directors come out with numbers even for inane situations. I, for one, never get cowed down by producers because I know my job and there are hardly a few producers who inspire you to compose well. I am constantly at war with myself to come out with the best tunes. When I am pre-occupied from dawn to dusk, tell me where is the time to pick up fights with Bappi or any other music direc-

I have been accused of plagiarising tunes of Shankar Jaikishen. No music director holds copyrights for any raga. I based the number 'Parbadigaare aalam' in 'Alla Raakha' on Raga Darbari. It had the same tune as 'O duniya ke rakhwale'. Roshan composed 'Saari saari raat teri' and Kalyanji-Anandji composed 'Pardesiyonse na akhiya milana'. Shankar-Jaikishen had composed 'Awaaz dekhe' while Pancham composed 'Mere naina'. I have grown up hearing the tunes of Shankar and Jaikishen but not one tune of mine is similar to any tune of theirs."

Today, I have a ready-made stock of over 2000 tunes. I am is in a position to record any song at any time. In order to ensure perfection, I insist that the singers, with the exception of Lata, Asha and Kishore come to my house for a rehearsal before the song is recorded.

Annu's 25 films

Annu has composed for over 25 films so far in his career spanning nearly eight years. Among his all time favourites are 'Mohabbat rang layi hain' in 'Poonam', 'Rabne mujhe maaf kiya' in 'Sohni Mahiwal', 'Yaad teri aati hain' in 'Ek Jaan Hain Hum' and 'Baali umar ne haal wo kiya' in 'Awaar-

gi'. Among the films for which Annu has composed music are 'Poonam', 'Aapas Ki Baat', 'Mangal Pande', 'Phaansi Ke Baad', 'Sohni Mahiwal', 'Ek Jaan Hain Hum', 'Mard', 'Jaal', 'Pyaar Ke Do Pal', 'Jaan Ki Baazi', 'Mera Haque', 'Insaaniyat Ke Dushman', 'Ek Chadar Maili Si', 'Mera Lahoo', 'Vardi', 'Zordar', 'Teja', 'Taqatwar', 'Salma Suzy Seeta', 'Kisme Kitna Zor Hain', 'Mard', 'Gareeb' and of course 'Pagal Premee' and 'Hunterwali'.

The Melody Makers

This month PLAYBACK AND FAST FORWARD focuses on three upcoming musicians, Shankar Das Gupta, Savita Sathee and Ravi Gurtu.





SHANKAR DAS GUPTA hankar Das Gupta belongs to an era of music composers Shankar Das Gupta Delongs to an era of Husic Confesses who believed in melody and tonal quality. 'Daaman', the second who believed in melody and tonal quality. Daaman, the second ghazal album that he is releasing from CBS brings an aura of gnazar arrount that he is releasing from the poetry chosen romantic melody, akin to the old times. The poetry

His earlier maiden album for CBS' Kuch Yaaden' did not do very well. Shankar feels it was not given enough publicity. very trem. Sharikan recis it was not given enough publicity.

However, it is also being relaunched a month after the release of by him is fresh.

'Daaman'. He is on a three-year contract with CBS and his next Shankar Das Gupta is a musician serving a bridge between STIBLIKAT DAS JUDIA IS A THUSICIAN SELVING A DRUGE DELIVERY TO THE TWO GENERATIONS. Born in Dhaka in 1937, he grew up in the album will be a collection of bhajans. wo generations. Don't in priaria in 1937, he grew up in the picturesque surroundings of Bareilly. Coming to Bombay to spend his vacations, he participated in one of the music spend his vacations, he participated in one of the music competitions at Rula College. "I sang a song of Saigal's. Among compensions at rula College. I sally a solly of Salyans, ruling to the audience was Anil Biswas who immediately took a liking to

His maiden song was a duet with Kansalya in 'Darwan'. Then came 'Nayya', 'Janpehchan' and 'Girls School' where he sang me," reminiscences Shankar Das Gupta. duets with Lata and Suraiya and playback for Raj Kapoor and Dev Anand, respectively. He has sung under the baton of Anil Biswas, Khemchand Prakash, Kalyanji-Anandji and Roshan.

He was music assistant to Roshan, Jaidev and Anil Biswas, Subsequently he composed music for films. Sheeshey Ke Deswar for K.A. Abbas, 'Pehli Mulaqat' and 'Raaja'. Shankar has scored music for more than half a dozen documentary films. This is India being the most notable. For a while he worked with Doordarshan,

Shankar had to abandon the film world in frustration. "I can never stoop low to the politics and dirty rat race of this industry," he asserts. He quit and settled in London to teach Delhi.

Once he settled down in London, he started a choral group Pukaar, which gained enough popularity to feature on BBC!

Living in an alien land, Shankar yearns to be back in his country and to be in the mainstream. He is waiting for good offers for music direction. The field is not new to him but the oners for music direction. The neid is not new to min but the generation is. Will the present industry take back into its fold a generation is: will the present industry take pack line his role a very talented individual who has still the best to offer in terms of

music?

SAVITA SATHEE

Savita Sathee has quite a few record/cassette releases to her credit in Hindi and Punjabi. Prominent among them are 'Sentiments' a collection of geet released by MIL and 'Chalo Yunhi Sahi' and 'Khwabon Mein Koyi Aaye' released by CBS. The latter is her latest ghazal release. Its title track, written by Rajesh Johri, is Savita's personal favourite and also the most popular. Another ghazal which has won mass popularity is a duet with Anuj Kappu - 'Ya to kadmon ko mere hausla de', another

Savita Sathee is a gold medalist in vocal music from Patiala Rajesh Johri composition. University, having passed her Sangeet Bhaskar with distinction. Besides, she is also a Nritya Visharad and a Sitar Visharad. This multi-talented young lady however holds singing

Having trained under Atma Prakash of the Gwalior gharana, as her main forte. Savita came to Bombay in 1966 to record for 'Alibaba', whose music director was Hansraj Behl. Having been spotted at a music competition in Chandigarh, Savita went on a recording spree for Punjabi films, which labelled her as a Punjabi singer. She will soon go on a concert tour all over India and abroad.

She is also being offered a number of films. She is singing two tracks on Sagar Sarhadi's next film 'Agla Mausam'.





RAVI GURTU

R avi Gurtu, the son of the famous classical singer Shobha Gurtu, is all set to make his mark as a music director in Hindi films. Ravi has recently completed recording for his maiden venture 'Takaara'. Suresh Wadkar, Nitin Mukesh and Kavita Krishnamurthy are singing for him.

Ravi has also signed two more untitled films. Earlier in 1966, he had done a Marathi film, 'Bhavna'. Born on May 26, 1946, Ravi entered the music world at the age of 16. With no formal training and set to make it all by himself, Ravi got his break in 1966 when he was lucky enough to go on a world tour with Geeta Dutt.

His main forte is rhythm. He can play all the rhythm percussion instruments: he has dubbed the rhythm tracks for 'Takaara'. Being assistant to music directors of diverse styles like Shankar-Jaikishan, Laxmikant-Pyarelal, Bappi Lahiri, N Dutta and Shiv-Hari, Ravi has over the years gained in terms of maturity and the technology of film music. As an assistant he handled the rhythm side independent-

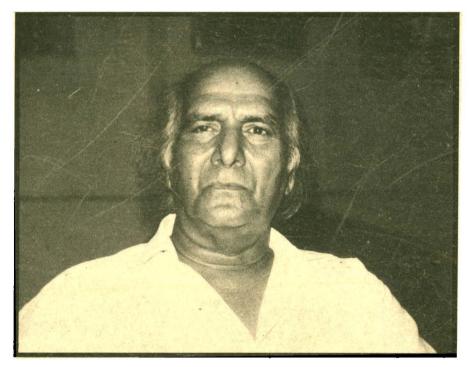
He has a special place for Laxmikant-Pyarelal in his heart. He gives credit for his maturity and experience to the 15 long years of 'th them. He is also fortunate in having worked with the association legendary C. Ramachandra.

His big break comes after years of waiting in the wings. He has struggled to climb up with no hands pushing him up in spite of the vast influence he commands in music circles on his own and also by virtue of being Shobha Gurtu's son. Since he realises how difficult it is, he is ready to help good talent wherever he notices one. He is introducing Rani Verma, Manik Verma's talented daughter in a duet in 'Takaara'.

And he is anxiously waiting for the release of this film which promises to be a show piece of his talent.

Death of a Legend

In the passing away of Shanker, the country has lost one of its foremost musical craftsmen, laments NAUN SHAH.



usic director Shanker burst upon the musical firmament like a meteor with the release of 'Barsaat' in 1949. When he suddenly died on

April 26, 1987 his failures and frustrations of the last 15 years were forgotten. What remained was the fond memories of 22 years of total domination over the music world by Shanker together with his partner

Shanker Singh Raghuvanshi in real life, Shanker was an expert percussionist from Hyderabad who learned the rudiments of film music from the first composer duo Husnalal-Bhagatram.

When Raj Kapoor heard Shanker sing one of his compositions 'Ambuva ka ped hai, wohi munder hai, Aaja mere balama, ab kahe ki der hai' he detected a spark of genius in this young man of 26 and signed him for 'Barsaat'. Shanker introduced Jaikishan (from Gujarat) as his musical partner. Poet Hasrat Jaipuri who had slogged for six years as a BEST bus conductor in Bombay joined hands to pen his first lyrics 'Jiya beqarar hai, Chhai bahar hai' cast in the 'Ambuva ka ped hai' mould. Later poet Shailendra joined the team and with that started a new era in film music.

Till death did them apart Hasrat and Shailendra became an indispensable part of Shanker and Jaikishan. Once during the making of 'College Girl' (1960) Shanker Jaikishan submitted to the producer's demand that they have Rajendra Krishna as a lyricist. Hasrat and Shailendra retaliated by refusing to work with S-J again. The latter admitted their mistake and made amends by refusing

producer B R Chopra's film only because he insisted on having Sahir, and not Hasrat-Shailendra, to pen the lyrics.

Shanker and Jaikishan composed independently and never interfered in each other's work but divided their remuneration equally irrespective of the number of songs composed by each of them. Hasrat wrote mostly for Jaikishan and Shailendra for Shanker.

In the matter of orchestration the duo took the cue from Naushad who had remained their model. As a result, under the expert supervision of the Goan musician Sebastian the duo's orchestral arrangements made their compositions sound more breezy and melodious. Consequently even the creative score of Naushad's 'Andaz' was relegated to second place, after the 'Barsaat' melodies in terms of popular

SPECIAL FEATURE

appeal.

By the early '50s, Shanker Jaikishan became undisputed masters of all they surveyed with a chain of musical hits such as 'Nagina', 'Awaara', 'Badal', 'Daagh', 'Aah' and 'Patita'.

While background music was Jaikishan's forte, Shanker had an edge over him in song compositions. Shanker stands out as a versatile compose when we hear the heart-rending cry of a lover in 'Yaad aai hai' (Lata – 'Nagina') and 'Tere bina aag chandani' (Lata – 'Awaara') or soulful melodies in 'Koi nahin mera is duniya mein' (Talat – 'Daagh') and 'Yeh mera diwanapan hai' (Mukesh – 'Yehudi') or light and frivolous numbers such as 'Ek do teen aaja mausam hai rangeen' (Sharnshad & chorus – 'Awaara') and 'Lal Chhadi maidan khadi' (Rafi – 'Janwar').

Shanker's super ability as a composer is evident from the fact that he scored the entire 'Kali Ghata' (1951), 'Aurat' (1953), 'Naya Ghar' (except 'Chhum chhananan chhum') – 1953 and 'Shri 420' (except 'Sham gai raat

na baajanaa' in 'Love Marriage' (1959).

Nor did he hesitate to ridicule Naushad for accepting the Lata Mangeshkar award (being senior to her in the profession).

Similarly Shanker sought to satisfy his inflated ego by 'winning' awards for music. Shanker, by his own admission, tried every questionable means to prove his superiority over Jaikishan and the otehr contemporary music directors. Shanker is known to have comered thousands of 'Filmfare' coupons to get awards for the duo's mediocre score in 'Dil Apna Aur Preet Paraye' against Naushad's acclaimed masterpiece in 'Mughal-e-Azam'.

Jaikishan, on the other hand was soft spoken, suave and polished in his behaviour. Producers, including Raj Kapoor, preferred to deal with Jaikishan rather than Shanker.

For the first time in many years Shanker-Jaikishan felt their position threatened with the rise of O P Nayyar and Laxmikant-Pyarelal. Their togetherness was prompted more by business compulsion rather than a did Lata. The name 'Shanker-Jaikishan' had lost its significance. What hurt Shanker most was the fact that even Raj Kapoor had deserted him. There was a flicker of hope that after 'Bobby' Shanker would enter the Raj Kapoor camp again to do 'Param Veer Chakra'. But the film was shelved. After turning to Laxmikant-Pyarelal when Raj Kapoor turned to Ravindra Jain. Shanker could not hide his bitterness. After all, Raj Kapoor and Shanker-Jaikishan had grown together. But even in frustration he remained defiant.

A month before his death when I met him in his empty recording room he reminded me of a tiger who was caged but not vanquished. He moved his fingers expertly on the piano keyboard and proudly recalled the days when Shanker-Jaikishan reigned supreme. He talked enthusiastically about his excellent health and his athletic background. He was looking forward to his forthcoming musical tour of America. He was still confident of recreating the old glory some day.



Shanker with recordist Minoo Katrak, producer Raj Kapoor, Jaikishan and lyricist Shailendra.

aai') 1955. 'Basant Bahar' (1956), which was originally to be scored by Anil Biswas, came to Shanker instead. It was a godsent opportunity. Shanker exhibited his expertise in classical music with his compositions of the 'Basant Bahar' songs (except 'Main piya teri' and 'Bhaya bhajana'). 'Amrapali (1966), though a box-office failure, was remarkable for Shanker's classical compositions (except 'Neel gagan chhaon men').

CRUDE & UNCOUTH

n sharp contrast to Shanker as a musical craftsman, he was crude and uncouth as a man. His lack of education was pronounced by his foul temper and a bad tongue. He took morbid pleasure in mocking O P Nayyar by composing 'Tin kanastar pit pit ker galafad ker chillana...yeh gaana hai

sense of team spirit.

The rift between Shanker and Jaikishan widened with the entry of singer Sharda in their camp. In spite of the popularity of Sharda's 'Titli udi ('Suraj' – 1966) and Shanker's persuasion, Jaikishan refused to accept Sharda as a singer. As Sharda drew closer to Shanker the duo drew farther apart. Their differences could not be reconciled – this continued upto the death of Jaikishan in 1971.

In spite of his versatility and dexterity as a composer Shanker was never his old self again.

With the death of Shailendra and Jaikishan something vital had gone one out of his life. The edge of creativity had blunted. In the remaining 15 years 'Sanyasi' (1975) was the only significant film he scored. Producers found it difficult to deal with him and so

That 'some day' was a dream that did not come true. On the fateful night of April 26, 1987, Shanker, who had enthralled millions by his music, suddenly died. Early in the morning, the following day, when unsuspecting music lovers were probably humming melodious tunes composed by him. Shanker's mortal remains were being consigned to flame in the presence of a handful of neighbours and relatives. Shanker's close friend announcer Kishan Sharma, who was scheduled to meet Shanker in the evening checked his day's engagements. Raj Kapoor and Hasrat Jaipuri were totally unaware of the shock that awaited them later in the day, Shanker's close confidante Sharda impatiently waited for Shanker in the 'Famous' recording room for the recording of a song. It turned out to be an endless wait.

35 Memorable Songs of Shanker

Song	Singer	Lyricist	Film	Year
Meri ankhon men bas gaya	Lata	Hasrat *	Barsaat	1949
Bichhde huve pardesi	Lata	Hasrat	Barsaat	1949
Roun main sagar ke kinare	C H Atma	Shailendra	Nagina	1951
Yaad aai hai	Lata	Shailendra	Nagina	1951
Tere bina aag yeh chandni	Lata, Manna Dey &		· ·	
	chorus	Shailendra	Awaara	1951
Aajao tadapte hai arman	Lata	Hasrat	Awaara	1951
Do din ke liye maheman yahan	Lata	Shailendra	Badal	1951
Aaimere dil kahin aur chal	Talat & Lata	Shailendra	Daagh	1952
Kahe ko der lagai re	Lata	Hasrat	Daagh	1952
Haye mera dil legaya	Lata	Hasrat	Parbat	1952
Aai aai raat suhani	Lata	Hasrat	Poonam	1952
Raja ki aayegi barat	Lata	Shailendra	Aah	1953
Mitti se khelate ho baar baar	Lata	Shailendra	Patita	1953
Sapanon ki suhani duniya ko	Lata	Shailendra	Shikast	1953
Rula ker chal diye	Hemant	Shailendra	Badshah	1954
Tumhare hai tumse dua	Rafi, Asha &			
	chorus	Shailendra	Boot Polish	1954
Khushiyon ke chand muskaraye	Lata	Hasrat	Mayur Pankh	1954
Holi aai pyari pyari	Lata, Rafi & chorus	Shailendra	Pooja	1954
Tu pyar ka sagar hai	Manna Dey &		50 5000 A 000	
	chorus	Shailendra	Seema	1955
Kanha ja raha hai	Rafi	Shailendra	Seema	1955
Soor na saje	Manna Dey	Shailendra	Basant Bahar	1956
Yeh raat bhigi bhigi	Manna Dey & Lata	Shailendra	Chori Chori	1956
Aaja ke intezar men	Lata & Rafi	Shailendra	Halaku	1956
Kabhi to aa	Lata	Shailendra	Patrani	1956
Kanhinse milte moti	Lata	Shailendra	Rajhath	1956
Bol ri kathputli	Lata	Shailendra	Kathputli	1957
Yeh mera diwanapan hai	Mukesh	Shailendra	Yahudi	1958
Tera jana	Lata	Shailendra	Anari	1959
Dil apna aur preet parai	Lata	Shailendra	Dil Apna Aur Preet	
the activities constant. Person we will constant			Parai	1960
Aa ab laut chale	Mukesh & chorus	Shailendra	Jis Des Men Ganga	
			Baheti Hai	1960
Tum jo humare meet na	Mukesh	Shailendra	Aashiq	1962
Yaad na jaye beete dinon ki	Rafi	Shailendra	Dil Ek Mandir	1963
Aaj kal men dhal gaya	Rafi	Shailendra	Beti Bete	1964
Dost dost na raha	Mukesh	Shailendra	Sangam	1964
Sajan re jhooth mat bolo	Mukesh	Shailendra	Teesari Qasam	1966
A VENT OF THE OPPOSITOR NAME AND OPPOSITOR	MUSIC BREAK-UP COUR	TESY HASRAT JAIPURI		

SPECIAL FEATURE

Shanker-Jaikishan – A Filmography

1949

BARSAT

1951

KALI GHATA AWAARA BADAL NAGINA

1952

DAAG PARBAT POONAM

1953

AAS AAH AURAT NAYA GHAR PATITA SHIKAST

<u>1954</u>

BADSHAH BOOT POLISH MAYURPANKH POOJA

1955

SEEMA SHRI 420

1956

BASANT BAHAR CHORI CHORI HALAKU KISMAT KA KHEL NEW DELHI PATRANI RAJ HATH

1957

BEGUNAH KATHPUTLI

1958

BAGHI SIPAHI YAHUDI

1959

MAIN NASHE MEIN HOON KANHAIYA ANARI CHHOTI BAHEN SHARARAT UJALA LOVE MARRIAGE

1960

COLLEGE GIRL
DIL APNA PREET PARAI

EK PHOOL CHAR KANTE JIS DESH MAIN GANGA BAHTI HAI SINGAPORE

1961

AAS KA PANCHHI BOY FRIEND JAB PYAR KISISE HOTA HAI JUNGLEE KROREPATI

ROOP KI RANI CHORON KA RAJA

SASURAH

1962

AASHIQ ASLI NAQLI DIL TERA DEEWANA HARIYALI AUR RASTA RANGOLI

1963

DIL EK MANDIR É EK DIL SAU AFSANE HAMRAHI

1964

APNE HUYE PARAYE APRIL FOOL AYEE MILAN KI BELA BETI BETE RAAJ KUMAR SANGAM SANJH AUR SAVERA ZINDAGI

<u>1965</u>

ARZOO JANWAR

1966

AMRAPALI
BUDTAMEEZ
GABAN
LOVE IN TOKYO
PYAR MOHABBAT
SURAJ
TEESRI KASAM
STREET SINGER (scored in the name of Suraj)

1967

AMAN
AN EVENING IN PARIS
AROUND THE WORLD
CHHOTISI MULAQAAT
DIWANA
JHUK GAYA AASMAN
GUNAHON KA DEVTA
HARE KANCH KI CHOORIYAN
LAAT SAHEB
RAAT AUR DIN

1968

BRAHMACHARI DUNIYA KANYADAAN KAHIN AUR CHAL MERE HUZOOR SAPNON KA SAUDAGAR SHIKAR

1969

BHAI BAHEN
CHANDA AUR BIJLI
JAHAN PYAR MILEY
PRINCE
PYAR HI PYAR
SACHAAI
SHATRANJ
TUMSE ACHHA KAUN HAI
YAKEEN

1970

BHAI BHAI DHARTI JWALA MERA NAAM JOKER PAGLA KAHIN KA PEHCHAN TUM HASEEN MAIN JAWAN UMANG

<u> 1971</u>

ALBELA ANDAZ BALIDAN DUNIYA KYA JANE EK NARI EK BRAHMACHARI FLAAN JANE ANJANE JAWAN MOHABBAT LAL AAJ AUR KAL **₩**AL PATTHAR MAIN SUNDAR HOON NADAAN PARDE KE PEECHHEY **PATANGA PREETAM SEEMA** YAAR MERA **BOMBAY TALKIE**

<u>1972</u>

AAN BAAN
AANKH MICHOLI
AANKHON AANKHON MEIN
BANDAGI
BE-IMAAN
DIL DAULAT DUNIYA
JUNGLE MEIN MANGAL
RIVAAJ

1973

AAJ KI TAAZA KHABAR ARCHANA CHORI CHORI
DAAMAN AUR AAG
AUR NAHEEN MANZIL
(with Roshan-one song)
NAINA
PYAR KA RISHTA

1974

CHHOTE SARKAR
INSANIYAT
INTERNATIONAL CROOK
(Kala Bazar)
MERA VACHAN GEETA KI
KASAM
RESHAM KI DORI
TARZAN MERA SAATHI (with
Ken Jones)
VACHAN

1975

DO JOOTH LOVE IN BOMBAY NEELMA SAAZISH SANYASI

<u> 1977</u>

DHOOP CHHAON DUNIYADARI

1978 MEHFIL

1979 ATMARAM GOLD MEDAL

<u>1980</u>

GARAM KHOON

1981 CHORNI NAARI

<u>1982</u>

EENT KA JAWAB PATTHAR SE

1984

PAPI PET KA SAWAL HAI

1986

INTEQAM KI AAG KAANCH KI DEEWAR KRISHNA KRISHNA

<u>1987</u>

NASEEB KI BAAT (under production) WAQT KI SIKANDER

SPOTLIGHT

PLAYBACK's choice of the bestselling albums for June.



Keyboard Special

nonymity dominates but with the vocals zipped, the songs make a welcome appearance. Played with feisty air pearancing in the dark 99 are Dancing in the Girls just Red Balloons, and Girls just

want to have fun.

The synth is up to every trick
but there's enough saxophone
honking around to make Sagarika's third release a happy one.
(Sagarika)



Bookends SIMON & GARFUNKEL

aith has its own just rewards and CBS have Simon and Garfunkel paying off, judging by the number of releases from the duo. So who's complaining? Hey, let's play that last part

again.
People did complain when
Bookends was released in the
US. They thought it was pretentious. Simon and Garfunkel pretentious? That's a laugh. The
jeers died as the album went to
the top of the charts.

Side one opens and ends with Side one opens and ends with Bookends theme' conceptualising the five songs wrapped in between. Save the life of my child is touching. Americal while focusing on the attraction of the land, turns out to be a love song with meaningful death.

depth.

The flip contains 'Mrs Robinson' and other singles in the life of S & G. Reach out. (CBS)



The Count Meets
The Duke

DUKE ELLINGTON & COUNT BASIE

hen Ellington met Basie in 1961, the studio date between the two big bands resulted in one of the most efferone albums to be planted on tape. There's no froth here just a tight forary into the nuances of jazz as they articulate every phrase in the book.

Rivalry? Perish the thought

Rivalry? Perisit the classic of and get down to the classic of 'Take the A train', the swinging'. Segue in C' and the round-up of horns and a tight rhythm section on the 'Battle Royal' provides the opening blast. (CBS)



Pack That Smack

Remo put this album to gether on his return from the 15th International Song Festival in Berlin where he won three prizes. It's a more personalised statement, seen in the shimmering beauty of 'Mon Amour' and 'Noah's Lullaby' soft, gentle, touching.

While he hasn't forgotton to While he hasn't forgotton to While he hasn't forgotton to take a dig at politicians. Mister take a dig at politicians. Mister take a dig at politicians. Mister is the key song here. Minister is the key song here. Minister is the key song here. Mister is treally of people who and at the folialist of packing a pounch. Mister is the hasn't forgotten in the forgotten in

He has been recognised abroad. India should now do the same. (CBS)

PLAYBACK AND FAST FORWARD reviews the best Hindi albums

FILM

Pratighaat · Raishrl RP 129

M eant for those who prefer meaningful lyrics, S Janaki's vocals lend a gentle touch to 'Likhungi 'Mahabharat naya', a super song great from every angle. 'Jai kali baap ki' and 'Hamare balma beimaan', being situation oriented songs, have excellent lyrics but may not find favour with all. 'Jaanam yahan koi nahin' has SP Balasubramaniyam and S Janaki teaming up for this love duet. This has simplistic poetry and a catchy tune, sustaining interest. Ravindra Jain has made an attempt to satiate the listeners but somehow this album is not tempting.

Mr India T Series SFMC 2180

■ ighly publicised, the songs of this Anil Kapoor-Sridevi starrer comes as a relief. Be it 'Hawa hawaai' (sung by Kavita Krishnamurthy, chorus) or 'Kate nahi kat te' (rendered very effectively by Kishore and Alisha), the songs penned by Javed under the baton of Laxmikant-Pyarelal have a tremendous impact. To start with, we have

'Zindagi ki yahi reet hai" – a soft number with excellent lyrics. What follows next is Kavita and Kishore crooning the title number, which has a catchy tune but could have had a better impact had it been sung by some other female singer. Kavita sounds too plastic and babyish. The third track is a parody with tremendous repeat value. The 'Hope '86' show where Sridevi gave a live performance 'Hawa hawaai', seems to have given a tremendous boost to the song's popularity. The wordings are unique and will find appeal mainly with the younger generation. Kishore and Alisha spring a surprise with 'Kate nahi kat te', which is the best cut on the 'Mr India' album. It is a powerful high-pitched song with LP's characteristically abundant orchestration; needless to say, it wouldn't have worked without Alisha.

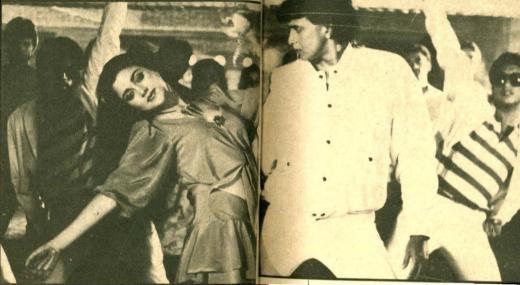
Dance Dance T Series SFMC 2644

T jijay Benedict and Alisha Chinai sing most of the 10 tracks. Thankfully, just one has been rendered by Bappi with Alisha. There's Uttara Kelkar, too, who teams up with Vijay Benedict. Uttara seems to require a lot of vocal workouts for her vocals to fall in the right shape. The musical arrangement of all the songs have been done with painstaking orderliness.



'O yaara' - Dimple with Jackie in 'Kaash'

The opening track 'Dance dance' has a foot-tapping percussion. With 'Zuby zuby', Bappi is up to his old tricks again. This time the tune has been lifted straightaway from the chartbuster 'Brother Louie' by pop beat group Modern Talking. 'Aapke samne', 'Halwa wala aa gaya' and 'Super dancer' pass muster. 'Dance with pa pa pa' is, without any doubt, the best cut on the



'Dance dance' album. 'Romeo' and 'Dil mera toda na' should spark off a fresh trend. In short, all swingy, bouncy and danceable numbers. A pleasant collection with good recording and tape quality - a good buy.

Shahenshah

Venus VCF 671

G et ready for something new coming your way. The music director duo, Amar-Utpal, who are fairly new in the world of Hindi films, take you by surprise. 'Andheri raaton mein', the opening track describing the 'shahenshah', has Kishore Kumar displaying his musical agility once again. The rhythmic pattern is stupendous. 'Hoga thanedaar tu' and 'O bahena' have good tunes and good arrangement; 'Jaane do mujhe jaana hai' should prove an outright winner while Asha hits out with 'Hey you'. Amar-Utpal have brought about a special grace in their compositions. No

MUSIC REVIEWS

doubt a lot of Western rhythms have been used, but they sound original. If good opportunities come their way, this duo will carve a niche for themselves. One won't be surprised if they are crowned as the 'shahenshahs' of the music industry after this alburn. An excellent buy!

Kaash

Venus VCF 662

M ahesh Bhatt's emotional saga starring Jackie – Dimple has music composed by Rajesh Roshan to the lyrics of Faroog Kaiser. The opener on Side A is 'O yaara', it has Kishore's mellifluous and very impressive style of presentation. Though singing with a confirmed veteran, Anupama, a relative novice, has not failed to register her



Mithun with Mandakini in 'Dance Dance'

presence. She should make it big. 'Baad muddat ke' has Kishore rendering the theme song with soulfulness that is peculiarly his. Though steeped in tragedy, the song has the power to penetrate the veneer of sorrow to reveal the inner beauty of tragedy. 'Phool ye kahan se' is just average. The rhythmic pattern of 'Chhoti si hai baat' (which contains a marvellous snatch of poetry) is excellent. 'Kya hai tumhara naam' is very crude - especially because of Mehmood's loud singing; this is the only throwaway track on the 'Kaash' album. These numbers are the budding hopefuls to keep the Rajesh Roshan tradition alive.

Thikana

Venus VCF 650

K alyanji-Anandji, Prakash Mehra (lyrics only) and Anjaan team up again, this time with mediocre tunes. 'Aasman chhat ho meri' is one of the finest efforts



from the K-A, Suresh Wadkar and Mehra camp. What follows next is 'Ajnabi koyee kabhie', which has Asha riding across the heartland of music lovers feeling the pulse, absorbing the experience and bringing out her best. 'Thoda sa gham', 'Bachana dil bachana' and 'Dua samajhlo ya isko gaali' have exceptionally good lyrics though the same thing cannot be said about their tunes. Seems doubtful if this album can find a 'thikana' for itself in the 'homes' of music lovers.

Hukumat T Series SFMC 1659

The three tracks are meant for the hoi polloi. Be it 'Na zulm na zalim ka' (Mohd Aziz, Kavita Krishnamurthy, Alka Yagnik, chorus) or 'Ek afsar ka baja' (Shabbir Kurnar, Kavita, chorus) or 'Ram ram bol' (Shabbir, Kavita, Alka, chorus), each of these compositions should only please the front benchers. L-P's music is routine.

Imaandaar

HMV TPHV 41260

effectively by Suresh Wadkar, Asha Bhosle and Asha again - nothing to rave about. The lyrics by Prakash Mehra set to the tunes of Kalyanji-Anandji are just fair. The remaining songs do not come up to expectations. To be avoided.

Parivaar

Venus VCF 625

'family' consisting of A Laxmikant-Pyarelal and Anand Bakshi has come up with palatable tunes this time. Two songs - 'Too nache main gaoon' (Suresh Wadkar, Anuradha Paudwal) and 'Ram bhakt hanuman' (Kavita

Krishnamurthy, chorus) are perfect songs from all aspects. 'Charn cham chanda ki' (Kavita, Anupama Deshpande, Baby Tabassum) is far too reminiscent of 'Ek pyar ka naghma hai' from 'Shor'. The rest don't deserve mention. The only nice thing about this cassette is the attractive inlay card.

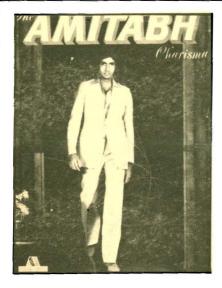
The Amitabh Charisma

Amitabh & others Music India 4MC 5003

his four cassette set containing songs and snippets of dialogues from Amitabh Bachchan's films should serve as a collector's item for his ardent fans who treasure and savour every fragment of their screen favourite's output.

Divided under four categories - romance, emotion, comedy and action, this set merely re-arranges previously released material from the complete soundtrack albums of 22 of Bachchan's films, with fragments of dialogues from a few more. As an anthology revealing the man's versatility, his undeniable charisma and talent and the variety of the musical numbers he has performed in this collection is priceless. Just hear him recite the famous temple monologue from 'Deevar', or his tongue-in-cheek exchange with Neetu Singh in 'Yarana', or his over-the-footlights magic, wooing millions at a Port-of-Spain live show (don't miss the put-on accent, with the rolling Rs) with Tere angane mein'. The authority, the vocal colouring, the alternating tenderness and humour in his rich baritone, the pulsating pathos in his delivery, confirms over and over again the artistry of an exceptionally gifted performer. There is no other one-man entertainment show of his calibre in the subcontinent today

What one wonders about and questions after the last bars have faded is the



musical quality of these numbers. One need not be a nostalgia buff to criticize these songs. Of course, Amitabh is a man of his times and quick-paced music and lyrics are in vogue. Which brings us to the main point here: with material as mundane and pedestrian as it is here, the absence of the visual saps the impact. What one misses is the magic of Amitabh - his grace, style, movement and his unlimited spectrum of expressions. Contrary to this, one may never recall the melancholy Dilip Kumar, the Chaplinesque tramp of Raj Kapoor or the debonair dash of Dev Anand while hearing the immortal melodies of the '50s. The trouble is the success of most of Amitabh's songs lies in Amitabh's presence and just the sound track leaves too much to one's memory, reconstructing the choreography or rendition as achieved by him on film.

Yet, this is a point of view and several contemporary fans would lap up the voices of Kishore, Rafi, Amit, Shabbir and Mukesh lending their talents for Amitabh. Its nice to hear lesser hits from 'Yarana', 'Pukar', 'Mahaan', 'Adalat' and 'Raste Ka Pathar', along with hit parade toppers from 'Lawaris', 'Amar Akbar Anthony' and 'Don'. Amitabh croons in his own inimitable style perhaps lacking the ultimate polish or musical finesse, yet reeking of confidence and style that survives on personal charisma alone.

The smartly designed album seats the four cassettes snugly. A loose sheet gives us the programme. The jacket design and photographs could have been much better – rather than stock pictures of a decade ago. Ameen Sayani who introduces each side, is frankly, irritating. His 'radio-show' commentary and long drawn rendition is incongruous in such proceedings. Also unsettling are fragments of dialogues from a motley of films which is unlisted on the contents page. Often they have little or no reference to the preceeding or succeeding sond.

A very relevant step would have been an entire side devoted to a live show. It would represent yet another highly successful facet of the star-celebrity. One suspects that Bachchan was not involved in the making of this set - or else some original material recorded specially for such an ambitious and prestigious album would have enhanced its value. However, judging Amitabh's popularity and the wealth of material included here (well transferred and uniformly recorded) I can see it occupying pride of place on the mantelpiece and cassette racks of several homes. The ultimate collector's cassette would be a smartly produced video cassette that captures, for posterity, both the audio and visual charisma of Amitabh Bachchan. Any takers.?

- GAUTAM RAJADHYAKSHA

The Melodious Decade 1956-66

HMV STHV 42687/88

he third volume in the series marking fifty years of playback singing is the kind of flawed jewel which leaves you more saddened than gladdened. It suffers almost fatally from faulty sound quality and inept selection. The quality of the sound is highly surprising. Yes, the album carries the statutory notice "Reproduced from old recordings compromising quality of reproduction for sake of nostalgia". But considering the excellent sound in the two earlier volumes, of the series, one is justified in taking the warning only at its face-value. However, this time you had better take it seriously! Some of the numbers sound so scratchy that they are drowned in the din of antiquity (O P Nayyar's 'Aaiye meherban' and Anil Biswas's 'Rasiya re!').

Moreover, no chronological order has been observed in the selections, so that we start off with Salil Chowdhurv's 'Chadh gayo papi bichua' in 1956, go on the evocative Rai-composition 'Aap aaye to khayal-e-dil-e-nashad' and thereafter frogleap back to SD's 'Aaj sajan mohe ang lagale' in 1957! Side B of the other cassette starts with S Mohinder's 'Aankhon mein turnhare jalwe hain' from 1956, proceeds to the heartstoppingly lovely RD-composition Ghar aaja ghir aaye' in 1960, but inexplicably retrogresses to 1958 with Dattaram's 'Masti bhara hai samaa'! A similar confusion of time prevails throughout the two cassettes

Prudence is visible in the selection of the Lata-Manna Dey duet 'Masti bhara hai samaa', in favour of the oft-heard Mukesh solo 'Aansoon bhari hai' from 'Parvarish'. (Incidentally, in the duet, Lata makes a cheeky reference to the 'neeli aankhon wale' hero of 'Parvarish' – Raj Kapoor). The idea underlying the selection seems to be to include songs by artistes who could never

become hotshots. Which is as fine a motif as any. So we have the Hemant Kumarclone Subhir Sen singing Shanker-Jaikishan's 'Manzil wohi hai' ('Kathputli'), Meena Kapoor in Anil Biswas's 'Rasiya re' ('Pardesi'), Sudha Malhotra in Roshan's 'Salaam-e-hasrat' ('Babar'), Mubarak Begum in Snehal's 'Kabhi tanhaiyon mein' ('Hamari Yaad Aayegi') and Kamal Barot in that evergreen L-P duet with Lata 'Hansta hua noorani chehra'. There is also a facinatingly rendered Rafi-Lata rarity 'Kuhu kuhu bole koyaliya' composed by Adi Narayan Rao for 'Suvarna Sundari' and a highly unorthodox instance of a famed music director (C. Ramchandra) singing his own composition under a pseudonym (Chitalkar), 'Daane daane pe likha hai' ('Baarish'). But there is a plethora of banality in the album. Talat's 'Jalte hain jiske liye', Mukesh's 'Chand ko kya maloom' and Asha's 'Jhumka gira re' are too pedestrian for inclusion here. Lata's Ravi Shankar-composition 'Sanwre sanwre' has just been released on another album. Lata's 'My Favourites' so that its inclusion here is redundant. 'The Melodious Decade' does disappoint after its two distinguished predecessors. But I am neverthless keyed. up for the next volume.

- SUBHASH K JHA

GHAZAL

The Best Of Pankaj Udhas – Live

MIL 4MC 5002 2LP 2675 543/4

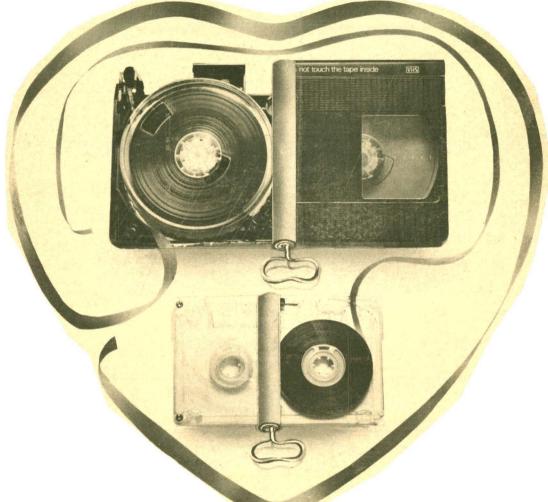
This collection of 20 ghazals includes four new ghazals and some shers, dolas and quatas. 'Ek naya chand' penned by Naseem Akhtar sounds an exact replica of the 'Noorie' title song. 'Kabhi nahin padh sakta' is a Hindi ghazal penned by Ravi Malik, playing to the maikhana tune. 'Dhool chehre pe janu tai' (Kafeel Ahmedabadi) has Pankaj attempting a classical stance in Raga Sohni unsuccessfully. 'Meri ghazlon mein dhal gaya' is a routine rehash penned by 'Sheen kaaf nizam'.

The best poetry in the entire collection comes from Murntaz Rashid closely followed by one number of Muneer. The other 16 ghazals are already popular numbers of Pankaj and they need no special introduction. The collection also includes two popular film ghazals from 'Naam' and 'Jawab' both having Anand Bakshi lyrics.

The presentation here clearly shows up Pankaj's inability to perform as a pure ghazal singer. He cannot handle the quatas and shers competently, because it needs much more than just a sweet voice to do poetic justice to such pieces.

The second mixing by N A Zubari is excellent and the pack attractive. This four-

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pack album is sure to be lapped up by diehard Pankaj fans who are ever-increasing in

Fankaar

Nirmal Udhas CBS MPX 5151

The album has eight ghazals from Saeed Rahi, Hasrat Jaipuri, Ibrahim Ashk, Zafar Gorakhpuri and Sabir Jalalabadi. 'Peene ki der hai' (Hasrat Jaipuri) is bound to be most popular with the masses, playing to the popular taste. Nirmal (Idhas must improve his (Irdu diction and moreover shed the Pankaj hang-up. Most of the ghazals have a close resemblance to some of Pankaj (Idhas' popular hits. However, the massive promotional campaign launched by CBS should ensure a good sell-out.

-V L SUBRAMANIAM

Ek Baar Milo Humse

Salma Agha CBS NDX 5134

S alma Agha's incorrigible nasal twang and tendency to go out of control is the bane of these compositions (A Bobby). For once they have admitted that the ghazals have been adulterated with geet. So in the midst of passable numbers like 'Mujhe tune bahut hi khubsoorat zindagi di hai' you are treated to weirdos like 'Bus gaya hai mere dil mein dhadkanon ki tarah' accompanied by bizarre pop arrangements. Her 'throw-away style' is more than evident

Dard Aur Ghazal

Ram Jalota MIL 5227 790

hulam Ali will be flattered, for Ram Jalota makes more than a concerted effort to capture the nuances and improvisations of the ghazal master

The cassette begins promisingly with 'Ek diwana andhera na ujale mangey' a clever dedication to Ali. Not quite in that class is 'Sondhi sondhi uthti jawani' swerving dangerously towards the geet. Jalota's effort takes a laborious turn in 'Turn aa bhi jao meri jaan' which for no reason is a clipped rendering. On Side 2, 'Sagi mujko bhi ek jaam kasam khane ke' is a cliched version of the 'drink for salvation' situation. 'Aaj us shokh ki chitvan ko bahut yaad kiya', nothwithstanding Shafaq Shah's nostalgic lines, underscores the fact that most of the ghazals composed these days are but variations of already popular tunes. There is little scope for innovation.

Khwabon Mein Koyi Aaye

Savita Sathe CBS NPX 5130

avita Sathee reveals a pleasant approach to the theme number – the simplicity of romance given to you without any complicated negotiations. Anuj Kappu who has also composed the seven numbers continues in the same vein in 'Dil tumhari yaad mein rota raha', though one feels it could have been infused with some feeling.

Jaam Pe Jaam

Gynaneshwar Dubey T SERIES SNMC 2544

he much beaten track of the 'Jaam' (drink) now becomes the theme for a full cassette on ghazals which might just about give you a heavy head considering that the lyrics are nothing out of the ordinary (sometimes even inane). The singer Gynaneshwar Dubey and his composer Shambhu Sen are both aiming for popular appeal but despite all these 'nasheelee' situations replete with jaam, aag, paayal, sagi and surahi, there are a few moments that haunt you. Among them are 'Phir dabe paon' rendered with an effective base: (if one isn't too critical of Dubey sounding like Pankaj (Idhas) and 'Dil mein rahna hamare ghamon ki tarah'.

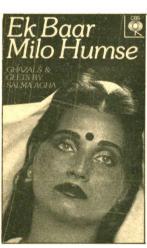
ANANTH MAHADEVAN

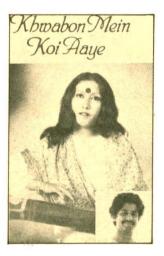
Shama Jalaye Rakhna

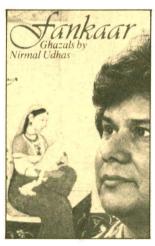
Bhupinder and Mitalee HMV 4328/9

hupinder with his strong, deep, sonorous voice has always held a great appeal for songs with a pathetic ethos and indeed 'Mujhe parda hai to phir' has that R D Burmanish flavour. Mitalee too has given her best with her strident but sweet voice.

Having carefully listened to the two cassettes one strong impression which









in the Qatil Shifai lyrics 'Jhoom utha pagal man mera' which only flatters to deceive with its moving prelude on the flute. 'Jahan aaj hum mile hain' had excellent potential but Salma actually makes it laughable. The theme song resembles a 'Nikaah' number too closely. They seem to have run out of lyrics so a number from the film 'Kamla' is included. It turns out to be better than the rest. Anyway, the focus seems to be on films – any of these numbers could easily fit into a hit parade.

'Bheerd mein tumhi mujhe pyare lage' tends to sound comparitively flat and drags in the antras; 'Raat bhar koi sapnon mein aata raha' is unabashee geet; the others 'Aate jaate mila kije', 'Kab tak meri aankhen mein sapna bankar muskaoge' and the solltary duet 'Ya to qadmen ke mere' are catchy and appealing all right, but the password all along is to play it safe. In fact, the risk has been taken either in the ghazal selection department or in the compositions.

emerges is that quite a few compositions are slight variations of old favourites and hits from such masters as Naushad, S D Burman and the like. All through he has chosen the film format. But there is no denying the fact that Bhupinder possesses a vivid and colourful imagination, which he has used to good effect. The intensity comes brimming over in songs which depict yearning and pathos.

The same instruments have been monotonously repeated in the background for





every composition. The quality of recording and reproduction is of a fairly high standard.

Husne-ghazal

Ghulam Ali Concord 02 01 1/12

The first ghazal 'Kathin hai raha guzar' is aptly in Raga Yaman. Though the words depicted a difficult way ahead, it was pure joy all through. Ghulam Ali's voice has a sterling open quality which is a classical vocalist's envy. All three

ghazals on Side A – 'Kathin hai raha guzar', 'Dil mila aur gham shanaas mila', 'Unpe kuchh' – are extremely evocative besides appealing for their musical score. This underscores the point that using classical idioms the shayaris too are lifted to a higher level. Another point which stood out for its innovation was the spacing of the ghazals. Normally, they are arranged in such a way that the listener walks from one into the next without realising where one ended and the other began. But in these cassettes scorewise each is different from the preced-

ing or the following one giving the listener the satisfaction of hearing a different type of ghazal every time.

'Main khayal hoon' is in the typical Ghulam Ali fashion with his fantastically elastic voice sliding over the octave like an

While the instrumental accompaniment is excellent, the violinist in particular has helped the main artiste bring out the nuances of the words very effectively.

- VASANT KARNAD

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Herald

CLASSICAL

Om Ecstasy And Symphony

Pandit Kartick Kumar MIL NF 032 5227 785/6

Pandit Kartick Kumar is one of the senior most disciples of sitar maestro Ravi Shankar. He has not only the master's touch at the sitar but also plays the surbahar with distinction. With this twincassette album Om Ecstasy and Symphony', he walks in the footsteps of his illustrious guru and traces the evolution of Indian classical music from the cosmic 'Om' down the ages through dhrupad and dhamar to khayal, bhajan, thumri, tappa, ghazal and folk music. Volume 1 starts at the very beginning of time with Om and the invocation to Guru Bramha the creator. Then the ensemble of the dozen sitars led by Kartick Kurnar takes the thread of musical evolution into stage one with dhrupad in Raga Kamod and dhamar in Nand. Side 2 presents a khayal in Yamani which in turn is followed by a bhajan. Volume 2 features the neo-classical modes of thumri in Piloo, tappa in Kafi which are followed by a folk ditty and a ghazal.

Om Ecstasy is an exercise in lofty idealism but does not rise to ecstatic heights because it is a symphony only in name. It is essentially group playing by a dozen sitarists led by Kartick Kumar and there is no attempt at any symphonic arrangement. Secondly, dhrupad, dhamar, khayal, etc are modalities of vocal appeal where the lyrical content is an essential part of the aesthetics. Shorn of the words, the instrumental interpretations remain mere forms devoid of the content. Nevertheless Kartick Kumar has essayed a bold attempt through his instrumental interpretation to provide an insight into the genesis of Hindustani music.

50 Golden Years Of Ustad Bismillah Khan

HMV STC 04B 7273-74

his twin-cassette retrospective features the shehnai maestro Ustad Bismillah Khan who in the course of the last 50 years has become a legend in his lifetime. His phenomenal artistry with the shehnai has not only put the instrument on the concert platform, but it is a tribute to his genius that full half a century since his advent, he remains a maestro in a class by himself. No auspicious occasion in the Indian ethos is ever complete without the magical strains of his shehnai. Thus although the present album of re-recordings comes with the customary HMV apologia of "compromising the quality of reproduction for the sake of nostalgia", it is a welcome gesture in favour of an artiste whose music is immortal. The album includes Shyam Kalyan, Piloo thumri, Behag and a dhun in Volume 1. Volume 2 offers Shankara, Kalavati, Basant and Bhairavi in his impeccable style. While the present album features evening ragas all, a similar album of the Ustad's morning melodies would be a welcome complement as a collector's item. We trust HMV will take note and oblige.

Veena Sahasrabuddhe

Rhythm House Classic 355

 his is Veena's second cassette for Rhythm House within the span of barely two years, an indication of the growing popularity of this young vocalist whose live concerts are an exhilarating experience. In this cassette she has rendered ragas which are poles apart in terms of the traditional time theory of ragas: Ahir Bhairav, a morning melody and Shree, an eventide melody sung at dusk. However the underlying spirit of reverence is unmistakable in each case. Her voice is not only melodious but has a sensitive quality which permeates through her vocalism. Her style has, of course, the characteristics vivacity of the Gwalior gharana in her well-sculpted and intricate taan patterns. Her nom tom in Shree portray the wistful mood of the raga with lingering improvisations on the rishabh and then goes on to the evocative bandish 'Saja swara tala pada sangeet' in its full grandeur, in the Roopak tala. She climaxes her Shree with a brilliant tarana set to ada chhautaal. Incidentally, the Ahir Bhairay too has a tarana tailpiece set to teental. Tarana singing seems to be her forte and with her undeniable mastery over a variety of talas, she is one of the finest exponents of tappa and tarana. Bhajans are another dimension of her talent. She renders the familiar Kabir bhajan 'Mana lago yar fakiri mein' with a distinctive touch of her own. All told, this is an eminently worthwhile buy for your collection.

SUMIT SAVUR

RELIGIOUS

Ram Katha Rasrang

Various SNMC 2125/6/7

This three-volume album is yet another version of the ancient classic Ram Charit Manas. A galaxy of singers have been brought together here under the baton of Shambhu Sen while the narrative is in the charge of Bhrung Tupkar and the lyrics have been provided by a trio consisting of Professor J K Sot Pal, Bhrung Tupkar and Shambhu Sen. The singers who have contributed to this magnum opus are Mahendra Kapoor, Chandrani Mukherji, Jaspal Singh, Asha Khadilkar, Ravindra Sathe, Arati Tikekar, Rajeshwari Kelkar and

Uttara Kelkar. The tunes are mostly traditional but considering the wealth of talent available, it has not been put to the best use. For such a long presentation there was tremendous scope to make a departure from the beaten track, but a great opportunity has been missed. The resultant product is monotonous in its presentation.

Muraliya Baje Jamuna Teer

Anuradha Poudwal, Manhar Udhas T SERIES SNMC 2606

his collection of eight Krishna bhajans sung by Anuradha Poudwal and Manhar Udhas makes pleasant listening. They have been tuned by Sapan Jagmohan to the lyrics of Naksh Lyallpuri. Anuradha in particular is a gifted singer and all her four bhajans are mernorable, 'Saavare ke sang' being the pick of the lot. Manhar too makes a good job of the title tune 'Muraliya baje'. This is a refreshingly original collection of devotionals which hopefully should do well in the context of much mediocre stuff that appears on the market.

Bhajan Stuti

Kavita Krishnamurty T SERIES SNMC 979

Ravita Krishnamurty comes up with an outstanding collection of bhajans scored skilfully for her voice and style by Gautam Mukherji. Most of the bhajans have been penned by Rajesh Johari while two have been contributed by K L Pardesi. Many of the tunes are semi-classical in content and the simple orchestration enhances their beauty. Kavita's 'Aisa bhaya Shyam' is the outstanding piece although the standard of her singing is uniformly high throughout this album.

Atal Chhatra Succha Darbar

Lata Mangeshkar T SERIES 728

his is a prize collection of Lata bhajans for which the lyrics have been written by poet Narendra Sharma while the music has been scored by Lata's brother Hrudaynath Mangeshkar who has several memorable devotionals albums to his credit. 'Mata ki Bhet' is another feature in his cap. As for Lata, she responds best to the tunes composed by Hrudaynath and this is borne out in the present album of devotionals. Apart from the title song, there are many fervent bhajans which have been tuned to classical ragas like Bageshri, Yaman, Bhairavi. There are others which breathe the air of Bengali and Gujarati folk music. All in all this is an excellent album which blends Lata's beautiful voice with some authentic use of mridang and manjiras.

SUMIT SAVUR

Video Tracks

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

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

The Goonies

Rating *

LABEL: WARNER BROTHERS

B ased on a story by Steven Spielberg. The Goonies' is another schoolboy adventure (a la 'E.T. – The Extra Terrestrial') but the treatment is typically modern with synthetic horror and contrived situations... and of course it seems to go on forever.

'Goonies' is the name given to youngsters living in the Goon Dock area and their problem is that their houses are being pulled down to accommodate a new golf course. So they have to find some way out, and for kids what better way than running into a hidden treasure.

The film opens with some excellent aerial shots as in 'E. T' but what follows is quite dull and boring. The smart alec children, the lacklustre villains and the general inanity provide one more example of some of today's banal entertainers.

Rope

STARRING: John Dall, Farley Granger Rating **

LABEL: UNIVERSAL

R ope' deals with a subject which is rather macabre considering the year it was made – 1948. It concerns a perfect crime committed by seemingly superior human beings. The two young men who undertake the bizarre murder of a friend are Brandon (John Dall) and Philip (Farley



A still from 'The Goonies'

VIDEO

Granger) and then they invite friends for dinner with the body in the same room.

Arthur Laurent's screenplay fits well with Hitchcock's then new avenues for subjects. James Stewart as Rupert, a house master of the two young men, seems miscast as the investigator and though the locale of a New York skyscraper is novel enough it detracts much from the stage version.

Farley Granger does well as the nervous partner and he is younger and more raw than we have seen him as the tennis star of 'Strangers On A Train'. But Hitchcock's favourite actor James Stewart is rather mechanical. Joan Chandler as the fiancee of the victim is good. Joseph Valentine's camerawork and Hitchcock's expertise in having the action confined to a single room are other factors that stand out. That is apart from the suspense he manages to sustain despite the fact that the murder is committed in the opening scene.

Easy Prey

STARRING: Gerald McRaney, Shawnee Smith Rating ***

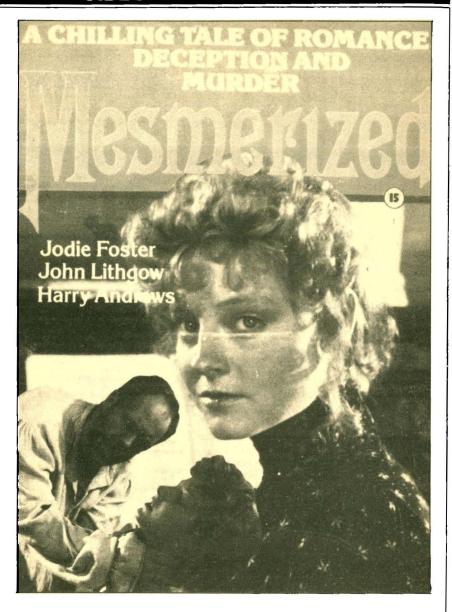
asy Prey is a powerful, psychological drama which deals with the kidnapping of a 16-year-old girl by one of the ten most wanted murderers in the United States in 1984. An indictment of today's society, it is well documented and provides a fine insight into both the murderer and the would be victim.

Christopher Bernard Wilder (Gerald McRaney) is the killer who served a five-year sentence from 1979 to 1984. When he comes out in February 1984 he starts his killings. Posing as a commercial photographer, he picks up likely models, charms them and eventually kills them. But in Tina Maria Risico (Shawnee Smith) he meets a tough customer.

Tina is a disenchanted 16-year-old who feels there is nothing in life for her. So when a man offers her a future, takes notice of her, she naturally flips for him and the assignment. And while Wilder gets to know Tina he develops a kind of respect for her, feeling she is the one woman in the world who will not reject him.

Director Sandor Stern has portrayed the escapade very graphically. Scripted by John Carlen, the film is absorbing right through as it enters the psychological implications of the case. And then comes the surprise ending even though it is told in flashback.

Gerald McRaney is convincing as the killer while Shawnee Smith as Tina also gives a very natural portrayal in this absorbing, thought-provoking sociopsychological drama.



Mesmerised

STARRING: Jodie Foster, John Lightgow Rating **

LABEL: RKO-Challenge

Set in New Zealand at the turn of the 20th century, 'Mesmerised' is the story of a young woman Victoria (Jodie Foster) and her unhappy marriage with Oliver Thomson (John Lightgow), a man much older than her.

But what starts promisingly tends to get bogged down as director Michael Laughlin meanders along. One thing that is crystal clear is the subjugation of woman in those days. Based on an original work of Jorzy Skolmousky the screenplay is patchy. What does provide dramatic as well as visual relief is Louis Horvath's enchanting photography shot on some picturesque locales.

Jodie Foster is good but it is a role which never really stretches her talent though the character she plays is very much Thomas Hardian. Even the locales smell of Hardy but the substance is poor. John Lightgow does rather well as the insensitive husband while Harry Andrews has a fleeting role.

Ninja Hunt

STARRING: Rating **

LABEL: IFD FILMS & ARTS

when a bodyguard is killed with a Ninja dart, secret agent Anderson knows that only a Ninja can hunt a Ninja. Also stolen is the formula which activates the killing desire in an individual. 'Ninja Hunt' unfolds

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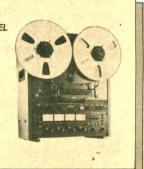
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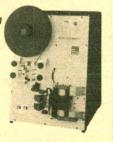
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VIDEO

itself against this backdrop.

There is a young child talking big (the dubbing is bad) and there is a Chinese woman forced into prostitution after her American lover leaves her. But neither the sob story nor the periodic outbursts of Ninja are able to salvage the film.

Director Joseph Lai fumbles along. The final sequence is beautifully photographed in slow motion but hardly anyone will be able to brave it out till then. It calls for superhuman powers of endurance.

Second Serve

STARRING: Vanessa Redgrave, Martin Balsam Rating ***

LABEL: GUILDHOME VIDEO

econd Serve' is an appropriate title because it deals with the life of a tennis player. And it is a true story, for Renee Richards (Vanessa Redgrave) was the coach of Martina Navratilova. But before that she was Richards and it took years and a good deal of psychological adjustment before the transformation was achieved.

Vanessa Redgrave, that talented British actress, plays both Richards and Renee and a tremendous performance it is as she portrays the life of a successful eye surgeon who has a good career in tennis too.

Based on 'The Renee Richards Story – Second Serve' by Renee Richards and John Ames it is adapted for TV and is directed by Anthony Page. The traumatic struggle within, the association with the child and the eventful change is vividly depicted and it avoids even a trace of sentimentality. It is a serious subject and the brilliant Vanessa Redgrave is supported by Martin Balsam, Alice Krige and Louis Fletcher in lesser roles.

The Colour Of Money

STARRING: Paul Newman, Tom Cruise Rating ***

LABEL: TOUCHSTONE FILMS

emember 'Hustler' where Paul Newman played Eddie Felson? In 'The Colour of Money' an ageing Newman comes out of retirement as it were in the role of Fast Eddie who spreads his wings around protege Vince (Tom Cruise), entering a conning team which provides some humour. The action, though, is confined essentially to billiards and therefore is for billiards buffs only.

As for Paul Newman, he does have some good lines but there is no denying the Best



A still from 'The Color of Money'

Actor Oscar was given to him mainly as consolation for the number of times he did not receive it. In fact, newcomer Torn Cruise is so impressive he could also stake his claim for it.

The game of billiards lends itself to some excellent shots and director Martin Scorcesse handles the Newman-Cruise association rather well with Newman very nearly glamourised as a billiards wizard who feels that money won is twice as sweet as money earned. Actually Richard Price's screenplay is the real strength of the film.

The story is pretty humdrum but stars like Newman and Cruise keep the film chugging along. Then you have the usual touches by Scorcesse (one shot with Newman's reflection in the billiards ball is superb) and all in all you have a good film... though not an outstanding one.

Top Gun

STARRING: Tom Cruise, Vol Kilmer, Tom Skernett Rating **

LABEL: PARAMOUNT

If 'Right Stuff' gave one an insight into the ace pilots turned-astronauts, 'Top Gun' deals with the best of the best fighter pilots and their skill and the steel-like nerves they must have even if they snap in the process.

The top one per per cent in aerial combat are picked up for training at Miramar, California. The Navy calls it a fighter weapons school. The flyers call it Top Gun. There is the usual glamorisation of the US Air Force and its daredevilry but it does provide a graphic picture of the life of the top fliers and director Tony Scott manages to enter the psyche of these pilots.

The highlight of the film is Jeffrey Kimball's brilliant photography, which provides that feeling of speed and captures some excellent aerial shots.

The pilots, who include Maverick (Tom

Cruise), Ice (Vol Kilmer and Viper (Tom Skernett), have their different traits of character. Instructor Charlie (Kelly McGittes), a PhD in astrophysics provides the romantic relief. But it is essentially a film about modern aircraft. Not unexpectedly there is an encounter of sorts with the Russians but this can be overlooked. What finally comes through is the sophisticated aircraft and the tough, steel-nerved men who man those iron birds.

Ruthless People

STARRING: Danny De Vito, Bette Midler, Judge Reingold, Helen Slater Rating ***

LABEL: TOUCHSTONE FILMS

A clever plot, some outlandish situations, new gags and a fine performance by Danny De Vito all contribute to a hilarious entertainer in 'Ruthless People'.

It all begins when Danny De Vito plans to get rid of his wife... by having her thrown off a cliff. But when he comes home he finds that his wife has been kidnapped and he is pleased as punch. Why should he meet the demands of the kidnappers when he would rather have her dead!

And as if this is not bad enough (or good enough) you have as the kidnappers a pair of softies whom Danny's wife has eating out of her hand. Then you have inept cops and haggling, bargaining kidnappers to add to the variety. But it is essentially Dale Vauner's scintillating screenplay which sets the ball rolling.

Good editing and a rapid pace (even though Jim Abrahams David Zucker and Jerry Zucker direct it) keep the viewer in splits of laughter right through. True, Bette Midler ('The Rose' and 'Jinxed') is wasted in a corny role, but De Vitto, Judge Reingold ('Beverly Hills Cop') and Helen Slater make their presence felt in this thoroughly enjoyable entertainer.

Hindi Video Films

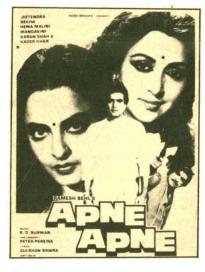
Naam-O-Nishan

STARRING: Sunjay Dutt, Shashi Kapoor, Amrita Singh, Suresh Oberoi Rating*

The dacoits have a code of education too - if they don't prosper in the ravines, they make it to the city and graduate into smugglers with braids on their hair and coloured lenses. One such infamous guy (Suresh Oberoi) sets the streets on fire and invites nemesis Sunjay Dutt to wipe him out. Now what our cop isn't aware of is that the graduate has a few aces up his sleeve like secrets of his family roots (the cop's father was a dacoit himself) and employing damsels like Amrita Singh to play romantic hockey with him when all she wants is to poison his drink. After these emotional hurdles are overcome, Dutt is free to meet his enemy in the ravines and press into action every available horse, grenade and

'Naam-O-Nishan' just about lives up to the title – it wipes out all trace of common sense and credibility in two hours flat.





Apne Apne

STARRING: Jeetendra, Rekha, Hema Malini, Karan Shah, Mandakini

The moral of this story is 'never leave your romance aborted'. Or else it will catch up with you in old age. Jeetendra commits the mortal blunder of leaving Rekha in the lurch and marrying Hema Malini. Now the former has set up an ashram and awaits the arrival of Jeetendra's son Karan, who is actually fleeing from modern goondas and their violent offspring. In Rekha's abode, the father, wife and former lover have a lot of explaining to do. After squeezing out all available sentiment they team up to fight the rogues on their trail. It is so vague that you inevitably end up asking 'what was all that about?'

Faqueer Badshah

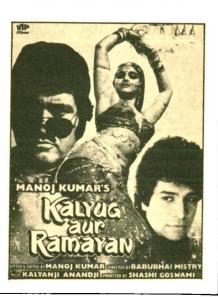
STARRING: Roma Manik, Danny. Deepika Rating*

There is multiple tragedy at work here—the death of a romance (Danny-Roma Manik), the plight of mother and son (Roma and Danny again) and the celluloid murder of Dicken's memorable Fagin in 'Oliver Twist'. So Danny of the underworld of beggars sets up his empire in vengeance and challenges Danny of Pali Hill for having abandoned his mother in the hills. All the blame is conveniently shifted to greedy fathers, an amorous wife (Bindu) and of course the villain (Narendranath). Each one is scowling and fighting the other in what is probably the crudest version of 'Oliver' and 'La Miserables' ever seen.

Kalyug Aur Ramayan

STARRING: Manoj Kumar, Madhavi, Prem Chopra, Rajeev Goswami, Bindu. Rating*

Manoj Kumar wants to show how the world has changed. Sadly, he hasn't. His kalyug is still throbbing with the likes of perverts like Prem Chopra (Raavan, if you please), liberated creatures like Madhavi to whom a swim suit sticks like a leech (The fall of Sita, you see), an absolute crank in Rajeev Goswami who keeps selling everything from his commodities to his wife (Ah, how Ram has fallen!) and a Kaikeyi in Bindu who goes on "time west" (read "waste") "money west" like a record that's stuck. Only Hanuman (the magnificant Manoj Kumar himself!) hasn't changed, except that he steps into a bow, suit and shoes to meet the dirty ones on home ground. His antics to bring Ram Rajya back have to be actually seen to be believed. If ever there was embarrassment, this is it.



VIDEO

playback HAND FAST FORWARD

Top 10 Video Films

ENGLISH		HINDI	
COLOUR OF MONEY TOP GUN LEGAL EAGLE THE FLY FIREWALKER	Paul Newman Tom Crewe Robert Redford Chet Goldplum Chet Morris	NAAM-O-NISHAN APNE APNE MADADGAR DOZAKH	Sanjay Dutt Jeetendra, Rekha Jeetendra Suhas Khandke, Pallavi Sanjay Dutt, Farha Sunny Deol, Meenakshi Seshadri Manoj Kumar,
WEEKEND WARRIOR 52 PICK UP		IMAANDAAR DACAIT KALYUG AUR	
THREE AMIGOS	M Margaret Steve Martin, Chevy Chase	RAMAYAN AAG HI AAG	Madhavi Dharmendra
MARINE ISSUE TOUCH AND GO	Michael Pare Michael Keaton	AULAD MAJAAL	Jeetendra, Sridevi Jeetendra

MUSICROSSWORD SOLUTIONS



March 1987 No.10

Dynavox mono recorder and free half-year subscription of

Playback And Fast Forward to: Anil Punjabi, 4 Kirti Mandir, 106 L JRoad,

Mahim, Bornbay 400 016.

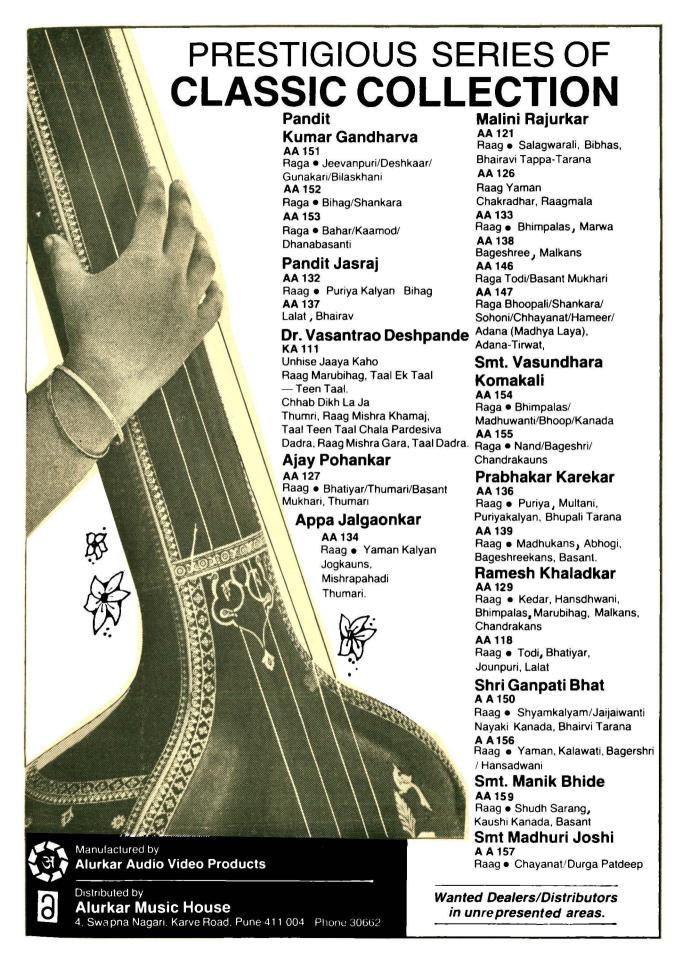


April 1987 No 11

Dynavox mono recorder and free half-year subscription to: Sanjay Phulwaria,

B 2 114 Janak Puri, New Delhi 110 058.

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NEW RELEASES

MUSICASSETTES

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

FILM

Bhule BisreGeet – Vol V T Series SFMC 2714 – Vandana Bajpai

Enchanting Hour with Amit Kumar HMV TPHV 41344 Various Amit Kumar

Film Hits Venus VCF 687 Various Various In a Romantic Mood MIL 4227 183 Various

Lata, Kishore

Insaaf Kaun Karega T Series SFMC 2779
Laxmikant-Pyarelal Various

Jhuke Jhuke Naina T Series SFMC 2689
Hasrat Jaipuri, Maya Govind, Shabab Merthi
Various

Karma (version) Venus VCF 687 Various Various Music India – Legends MIL TMC 1009 Various Various

Maa Ki Saugandh T Series SFMC 2133 Sapan Jaq Mohan, Rajesh Roshan Various

Purani Yaade – Vols I & II Venus VCF 612-3 – Bankim Pathak, Anil Gohile, Shrikant Kulkarni

Songs of 'Awaara' T Series SVMC 2715 – Vandana Bajpai

Songs of Naam/Karma T Series SVMC 2730 – Various

Shahenshah Venus VCF 671 Amar Utpal Various
The Amitabh Charisma MIL 4MC 5003 Various
Various

Uttar Dakshin CBS **NPX 5161** Laxmikant-Pyarelal **Various**

GHAZAL

Dil Nawaaz MIL BBSC 035/6 Ashok Khosla Ashok Khosla

Kabir Vani – Vols I & II CBS IND 1161/62 Hari Om Sharan Hari Om Sharan

Mehphil-e-ghazal Venus BCB 729 Govind Prasad Jaipurwale Govind Prasad Jaipurwale

Saaqiya T Series SNMC 2707 Rakesh Kumar Rakesh Kumar

Saqiya MIL BBSC 027 K Mahavir, Anwar Hussain, Ravi Date Arune Date

Shahad – Vols I & II CBS IND 1159/60 Mehdi Hassan Mehdi Hassan

Shaam-e-ghazal Venus **VCB 728** Govind Prasad Jaipurwale **Govind Prasad Jaipurwale**

Husn-e-ghazal (Vols I & II) CBS 02-011/12 Ghulam Ali Ghulam Ali

BASIC

Buniyaad MIL 5227 806 – Anup Jalota Govind Naan Leker Venus VCB 731 Devotional Govind Prasad Jaipurwale

Haiyo Hoo MIL 4227 181 Film Instrumental Various Hari Om Tatsat Venus VCB 730 Devotional Govind Prasad Jaipurwale

Mohmin Ki Ibadat HMV HTC 04B 4327 Devotional Mohd Radi,

Shamshad Begum

Ritu Samhar MIL 5227 808 Classical Sitar Kartick Kumar

Rajeev Tooranath Rhythm House Classics 360 Sarod Rajeev Torranath

Ramayan MIL 4MC 5005 Religious Various Shobha Gurtu MIL 4MC 5004 Classical vocal Shobha Gurtu

Sureeli Gvitar MIL 5227 813 Instrumental Shyamal Choudhury

Ulhas Kashalkar Rhythm House Classics **359** Classical Vocal **Ulhas Kashalkar**

Ustad Imarat Khan MIL TMC 1015 Sitar Ustad Imarat Khan

ENGLISH

Alchemy MIL 818244-4/5 Pops Dire Straits (Live) Fiesta For Dancing MIL 3150868 Dance Robert Delgado

Hendrix In the West MIL 3199 150 Roack Hendrix Hi! Ho! The Best Children's Songs & Rhymes CBS MDX 5152 Nursery Songs Various

Pack That Smack CBSNPX 5160 Pop Remo Smash Hits – Jimi Hendrix MIL 3912 576 Rock Jimi Hendrix

VIDEOCASSETTES

KEY: Title/Label/Starring

HINDI

Agar Tum Na Hote Hiba Rajesh Khanna, Rekha Bade Dil Wala Hiba Rishi Kapoor, Tina Munim Badkaar Time Sanjeev Kumar, Mahavir Shah, Sadhna Singh

Besaharaa Magnum Rajan Sippy, Priya Tendulkar Faqueer Badshah Bombina Danny, Kim Hare Ram Hare Krishna Star Dev Anand, Mumtaz Khazana Star Randhir Kapoor, Nutan Kanhaiya VP Raj Kapoor, Nutan Krishna Krishna VP Biswajit, Vidya Sinha Manu The Great Excel Raj Kiran Maan Maryada VP Naseeruddin Shah

Maan Maryada VP Naseeruddin Shah Naam-O-Nishan Bombino Sanjay Dutt, Amrita Neela Akash Indus Dharmendra, Mala Sinha Pavitra Papi Indus Ajay Sahani, Tanuja Rustam Sohrab Karan Prithviraj Kapoor, Mumtaz, Suraiya

Sati Anusuya Excel Snehlata, Ragini Sindoor Bane Jwala Excel Sanjeev Kumar, Sharda Sitapur Ki Geeta Time Hema Malini Tu Nahi Aur Sahi VP Mayur, Rasik Dave Woh Din Aayega Bombino Raj Kiran, Divya Rane

ENGLISH

Killerfish NFDC 009 Lee Majors, Karen Black Out Of Order NFDC 008 Renee Soutenjik, Gotz George

Svengali NFDC 007 Peeter O'Toole, Jodie Foster Virus NFDC 010 Chuck Connors, Olivia Hussey, Glenn Ford, George Kennedy

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JALWA/JAAL MEHEKTI GHAZLEN MEHEKTI GHAZLEN JEEVA

GILE SHIKVE WELCOME Ghazals by Nirmal Udhas Ghazals by Salma Agha

Film songs

Ghazal & geet by S Sathi Bhajans by Sudha Malhotra &

Vishwajeet Film soundtrack Film soundtrack

Ghazal by Aslam Khan Film soundtrack

Ghazal & geet by Nandi Duggal Pop by A Kapoor, Salma

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Film songs

Film songs

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Film songs & dialogues

Anup Jalota

Ghazals by Ashok Khosla Ghazals by Pankaj (Idhas

Film soundtrack

Ghazals by Pankaj Udhas

Film soundtrack

Film songs Film soundtrack

TSERIES

DANCE DANCE MR INDIA SINDOOR HAWALAAT DILJALAA SANSAR

SANSAR INSAAF KAUN KAREGA HIRAASAT ARAYISH

SAAQIYAA

SHAHENSHAH

Film soundtrack Film soundtrack

Film soundtrack Film soundtrack Film soundtrack Film soundtrack

Film soundtrack Film soundtrack Manhar Udhas

Ghazals by Rakesh Kumar

VENUS

AAG HI AAG PARIVAAR KAASH INSAAF THIKANA JEETE HAIN SHAAN SE NAAM-O-NISHAN POP DISCO-1986 SADA BAHAR YUGAL GEET Film soundtrack Instrumental

Watch Out:

AUGUST'87

Special

COLOUR TV

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