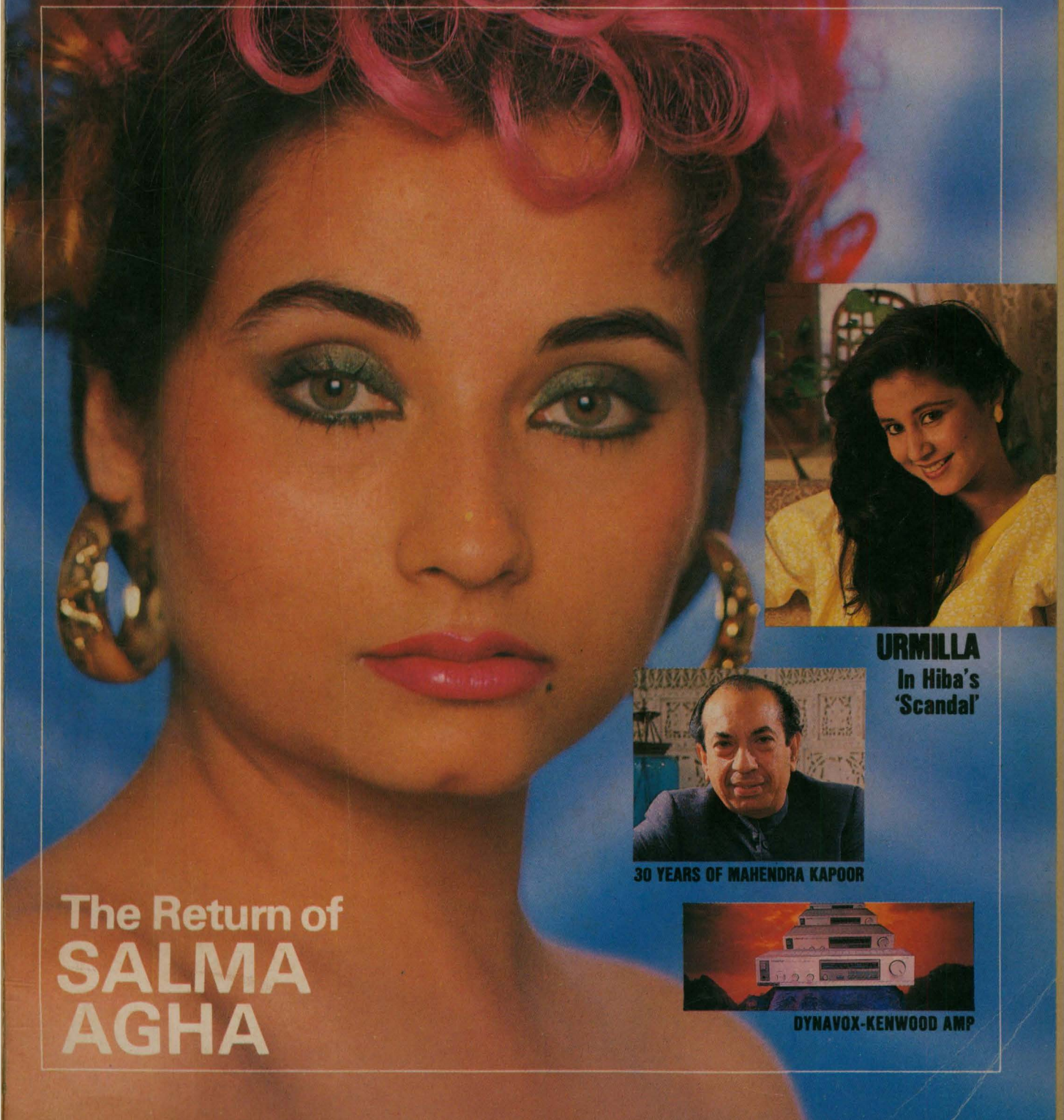


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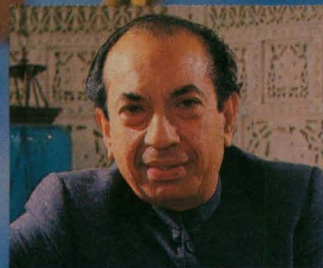
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The Return of
**SALMA
AGHA**



URMILA
In Hiba's
'Scandal'



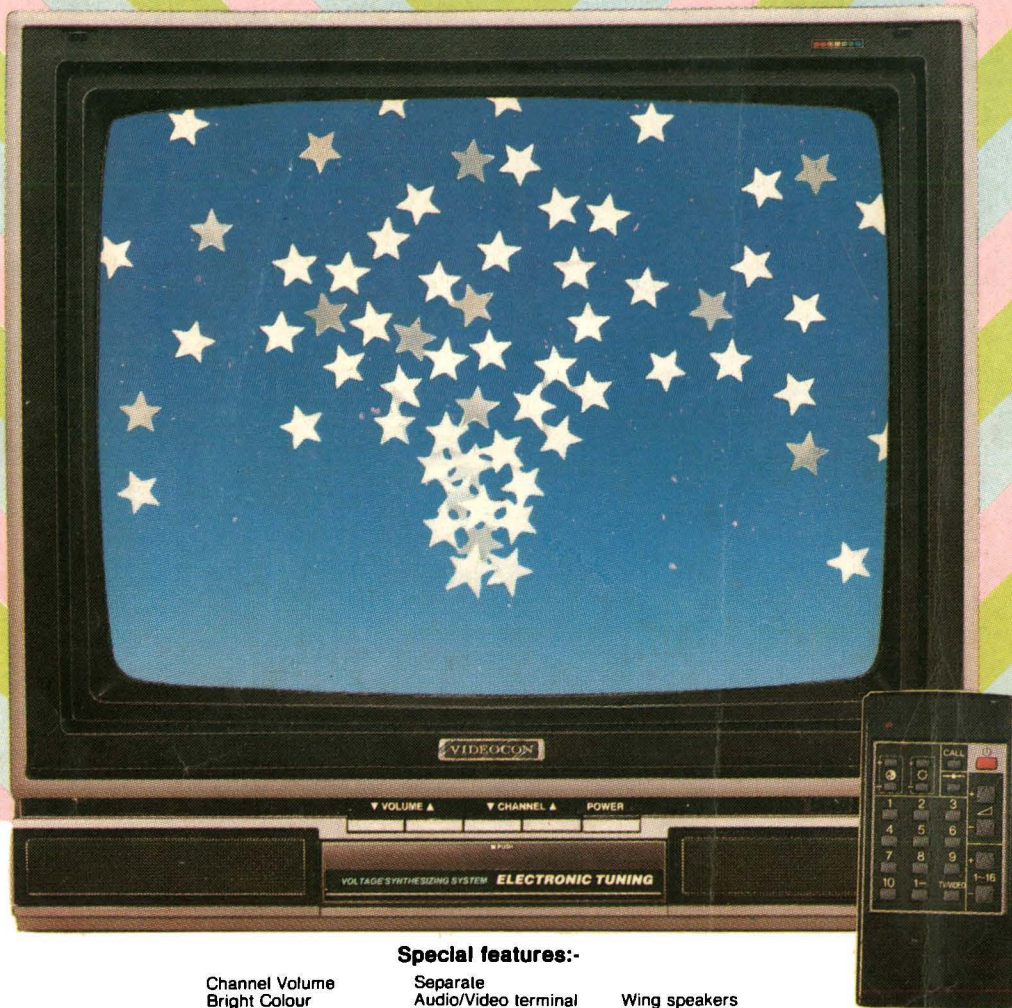
30 YEARS OF MAHENDRA KAPOOR



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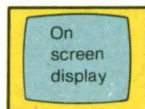
A Star-burst of Colour and Clarity



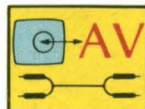
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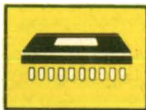
Separate
Audio/Video terminal



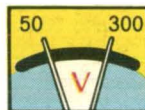
Wing speakers



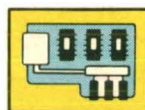
Voltage synthesizer
circuit



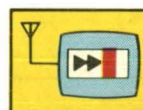
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 - UNI — Colour circuit
 - UHF reception
 - Burst cleaning circuit.



Page 13

13 RETURN OF THE GREEN-EYED SIREN
Singing star Salma is back into Hindi films

28 SPOCK'S HOMECOMING
The Vulcan returns to earth on a rescue mission

44 MEDIUM IS THE MESSAGE
 BY ANIL CHOPRA
An analysis of video magazines and their future

47 THIRTY YEARS OF MAHENDRA KAPOOR
 BY NALIN SHAH
Why he never became numero uno

53 DIGITAL DREAM
 BY ANISH SHAH
Compact Disc technology explained

67 CATCHING 'EM YOUNG
 BY JERRY D'SOUZA
CBS gives local talent a chance

70 WHAT ABOUT PROPRIETY, MR MINISTER?
 BY SANJEEV VERMA
How Doordarshan chief Bhaskar Ghosh was sacked and, eventually reinstated

72 WOMEN OF SUBSTANCE
 BY DEEPA GAHLOT & HEMAVATIS
An overview of Stri and Adhikar, two off-beat serials on women

77 THE BEST OF VIDEO '87
A selection of top English video films

CHARTS

- 31 INTERNATIONAL TOP POP 50
- 49 PLAYBACK 25 SELECTIONS
- 76 15 INTERNATIONAL VIDEO HITS
- 90 TOP TEN HINDI VIDEO FILMS



Page 7

REGULAR FEATURES

- 2 Reverb
- 6 Musical Round-Up
- 18 Vid-Biz
- 30 Spotlight
- 32 News
- 38 Prime Time
- 42 Late Night Show
- 43 Sunday Special
- 51 Audio Clinic
- 61 Hardware Watch
- 66 Video Clinic
- '85| New Releases
- 86 On The Fast Track
- 89 Hindi Video
- 93 Music Tracks.



Page 2

COVER PIX:

Salma Agha transparency: Courtesy Stardust

Urmilla: Courtesy Louis Abreu

Mahendra Kapoor: Jitendra Arya

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Playback And Fast Forward
incorporates the **Music and Video**
Industry Journal of India.

Advertising Sales Offices

BOMBAY: S K THAKUR
Business Press Private Limited, Maker Tower 'E',
18th Floor, Cuffe Parade, Bombay 400 005.
TEL: 211752/213419/215056/217944.
TELEX: 011-3092 BPPL IN

BANGALORE: AJIT RAO
2nd Floor, 9/2B, Hayes Road, Bangalore 560 025.
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CALCUTTA: A K MITRA
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Business Press Private Limited, 332, Khaleel
Shirazi Estate, 6th Floor, Pantheon Road,
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HYDERABAD: NOEL AUGUSTUS
1-1-79 Bhagyanagar Apartments, Flat No 20,
RTC X Roads, Musheerabad,
Hyderabad 500 020.

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

PLAYBACK AND FAST FORWARD is a
Business Press monthly publication with the pub-
lishing office located at Surya Mahal, 2nd Floor,
5 Burjora Bharucha Marg, Fort,
Bombay 400 001, India. **PLAYBACK AND**
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SHAMEFUL!

Kishore Kumar died on October 13, 1987. When I first heard the news, I was shocked beyond belief. For me, and, I am sure, for many thousands of others like me, Kishore Kumar meant much more to us on an emotional level than even our



own friends and family, whom we know personally.

I had never met the man. But that wasn't important to me. His songs and singing have meant so much more to me. I loved and cherished the artiste. When he died, I was part of the funeral procession. I was disgusted with the hypocrisy of those who were professionally associated with the artiste. Their lack of respect, love and honest feeling left me a confused man.

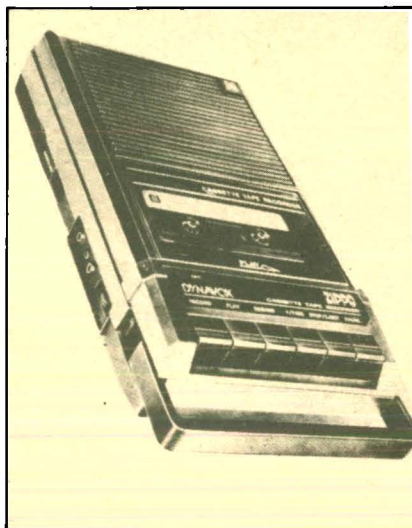
Today I am even more distressed to see that the great artiste has already been forgotten. Nobody shows any regrets – not the singers, although his competitors, but no less his colleagues; not his fellow music directors; not the studio owners; not the producers; not even his family, I may say.

In death a man is respected so that his works may live after him with the respect they deserve. Today we respect the works of K L Saigal. Why? Because the artiste, who even died as a drunkard, in death was shown great respect for his art.

Why have the mercenaries of the cruel and heartless film world decided to negate the greatness of a singer of the calibre of Kishore Kumar? Don't they realise that, even if they are selfish, they themselves stand to lose. They may or may not lose – the tragedy is in disowning the works and achievements of a contemporary artiste, the masses are being robbed of whatever little they treasured.

S Ubale
Bombay

The Dynovox Zippo for the best letter of the month goes to Mr S Ubale, Malad, Bombay.



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Each month we reward the sender of the most interesting, enlightening or amusing letter with a Dynovox Zippo tape recorder. If you have something to say on the subject of Audio, Video, Television or Music, or anything vaguely related, why not drop us a line? Write to: The Editor, **PLAYBACK AND FAST FORWARD,** Business Press Pvt Ltd, Maker Tower 'E', 18th Floor, Cuffe Parade, Bombay 400 005.

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Lall Singh Mangal Music Centre,
Singapore

LANGUAGE OF THE GODS

I agree with the concluding remarks of your critic, Sumit Savur, on Music India's annual Bhajan Yatra (**Playback And Fast Forward**, November 1987). As rightly remarked, Hindi is not the national language of the gods. As a construction engineer, I have travelled far and wide in this country and have come across excellent bhajans in various languages, which treasure Music India could do well to tap.

During the Purandara Dasa Aradhana held in Calcutta in 1987, we had the good fortune to hear Dr Nagarajrao Havaladar of the Institute of Music Archives & Research, Hubli, Karnataka. He rendered some compositions of Purandara Dasa in various ragas like Bhairav-Bhatiyar, Yaman, Todi, Bibhas, Multani, Kaushikdhvani, Bhairavi, etc. The soulful rendering moved the audience to tears.

K Raghavendra Rao Calcutta

* * **

In your report of the Bhajan Yatra, Ramanuj Dasgupta was the only artiste whose photograph was not published. He was the best among all. Please give

him a chance in your magazine. A cassette of his bhajans should be brought out so that this great artiste of Calcutta can be known in Bombay as well as in the other parts of India.

P Agarwala

Bombay

POP, GOES THE GHAZAL

Yes, there is a tinge of Western pop music in the latest ghazals. Ghazals which started off as a form of classical songs, have certainly lost their original traditional elegance. The vast majority of Indian youth no longer tune in to Bhimsen Joshi, Bade Ghulam Ali and others; they have their Madonna, Michael Jackson and Stevie Wonder instead. Even Indian singers like Sharon Prabhakar and Alisha Chinai are rated as Hindi pop singers. Ghazal singers such as Penaaz Masani, Bhupinder and Mitalee, Pankaj Udhas and, of course, Anup Jalota and Sonali are going great guns by going the pop way. After all, the world is changing and so are ghazals.

Pallab Kumar Bose New Delhi

FOR THE RECORD

In your cover story on Kishore Kumar (**Playback And Fast Forward**, November 1987), it was stated that Kishore Kumar sang his first film song in 1948 in 'Ziddi'. I do not think it is correct.

He sang his first song in a film called 'Basant', around 1941-42 under the late music director Pannalal Ghosh.

J Basu

Calcutta

ERRATA

The music directors of 'Insaaf Ki Pukar' are Laxmikant-Pyarelal and not Bappi Lahiri, as mentioned (**Playback And Fast Forward**, December 1987). The lyricist is Anand-Bakshi, not Anjaan.

The music of Parvati Khan's album 'Masti' is by Parvati Khan herself, not Louis Banks.

In New Releases (November 1987), the singer of 'Alfaaz' was wrongly given as Vasant Karnad, instead of Pamela Singh. Music of 'Jaanbaaz' is by

Kalyanji-Anandji, not Bappi Lahiri.



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Primitive Cool
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★ **Divya**
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★ **Ronnie Desai**
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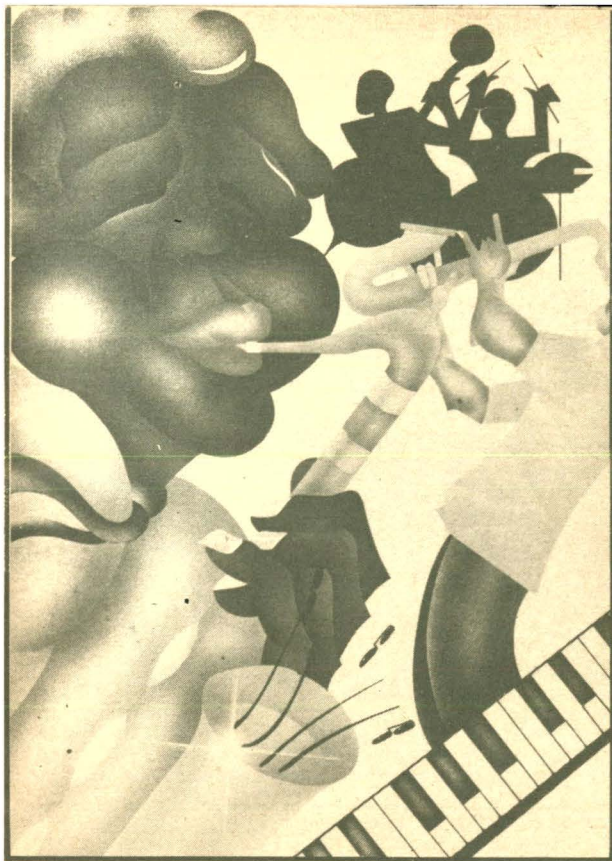
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ROUND-UP

MUSICAL

The trademarks of Western musicians in India are sensitivity and aestheticism, not normally the characteristics of filmi buffs. It embodies a sort of purity of intention curiously at odds with rampant materialism, ritzy glamour and shallow opportunism of much of today's Hindi music.

This isn't to suggest that they are naive idealists adrift in an alien genre. For a start it was **Remo's** 'Pack That Smack' and slowly the tide of the times is turning in their favour. **Ronne Desai** after 'Bedlam' is releasing 'Bad Company' and **Divya** has got 'Madras Cafe', **Remo's** 'Bombay City' and **Bashir**

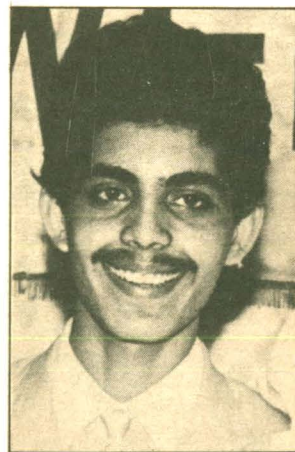
Sheikh's 'Golden Memories'. **Joe Alvares**, too, is out of the depths of drugs and onto a promising future with CBS who have an album worked out for him.

The new year will see all of them on stage together in a CBS artistes rock show.

Thumbs up to **Ronnie's** new album 'Bad Company'. **Alisha** expresses the 'Flora Fountain' spirit of South Bombay on an aggressive track celebrating 10 years of the Thums Up pseudo cola culture. **Joe Alvares** sings with her. **Parle's** are picking 5,000 cassettes and the album will get a plug nationwide on posters and

other gimmicks celebrating the successful 10 year run 'Thums Up makes it great'.

Sushma Shreshta is all set to rock the music world. **Ronnie Desai's** bad Company has got Sushma singing pop vocals in which "Love is the concept, but not in a childish manner". Sushma terms the experience "very nice". Hindi pop fans can now experience a "real" pop album says Ronnie. "No tablas and things like that, it has a totally Western colour." Sushma has been wait-



Hemant - fifties' pop idol.

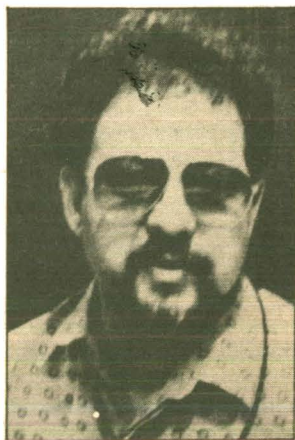
Louis has been doggedly churning out jingles, ever since the TV boom, hopping from studio to studio, city to city. The jazz pianist quickly checked the score and discovered the gaps in the cash box ringing while he was moving between studios. As any jazz pianist would, he went and set up his own studio, and filled up the gaps. Now the continuous ringing of the teller is music to his ears. He is playing his tune at 'Four Dimensions' which is equipped with every kind of synthesiser and keyboard, matched and connected perfectly, once for all.



Sushma in Ronnie's bad company-real pop.

ing in the wings long enough, and this album should show off her talents once again.

Enough of female popstars. What's worse, **Amit Kumar** hasn't been able to attract the girls either! Now here comes **Hemant**. Young, very very young. Dressed always like a fifties pop idol. His first album 'Disco Lover' has sent *him* to dizzy heights. **Syed Ali** gives the music and **Venus** the big break.



Louis - filling up the gaps.

Surely DD must have thought that the ad jingles were overshadowing its signature tune, and found out **Louis Banks** – the man behind every other jingle irresistible. They hit the right note, no doubt, as the public has appreciated both the 'freedom run' and the 'news' tunes. The 'classical' controversy notwithstanding.



Sharang and Sharon – more Indi-pop.

Sharang Dev's at it again: Hindi pop album with **Sharon Prabhakar**. The team's first pop album 'Jhoom Diwane Jhoom' was released by Music India last June and proved a refreshing change from the usual pop fare, involving as it did Sharang's innovative use of folk music. "I'm keeping the same principles," says Sharang about his new project. "Only, it will be more Indian, with lots more Indian instruments, and tunes from all over India."

TV, of course, is another pie in which Sharang has his fingers in. After '**Kabeer**', he has composed the music for '**Malgudi Days**' and '**Project Tiger**'. "And through these serials, I would like to go on to commercial films." In fact, he has just completed work on **Aruna Desai's** film '**Rehai**' in which **Ila Arun** has a number. And currently he has another interesting project – with Music India again – focusing on the Western influence on rhythms of India.

Babla's baby has been born. It was earlier aborted by Babla's guardian, **Music India**. "Everything was misunderstood, the tracks belong to a film," said Babla, and anything can happen in a Hindi film *Kuch daal mein kala hai*. So Babla's first album with CBS has the same spicy lyrics, the black beat of soca and Calypso rhythms of the West Indians.



Babla – Daal mein Kala.



Udhases with Ershad.

Pankaj, who loves a formal occasion and performs his official roles with elan, couldn't ask for more. When he was honoured as India's first artiste being invited to Bangladesh for a concert tour, it seems he had the same kind of effect John Lennon had on the Japanese. However, **Farida** was on hand to see that all his female fans left Udhases alone. **General Ershad** had to announce that Bangladesh TV had the idol on video for keeps before he left the country.

More on tours. **Pamela** did another first, being the only Indian artiste to have performed in **Spain** on stage. Or so she says. She also featured on **Radio Popular**. She was on tour for eight weeks in Europe and the UK, while Rajinder and Nina were in the US and Canada. For our singers and musicians, the mega bucks come from the stage. When Mahendra

Kapoor, after 30 years, feels "90 per cent of our earnings are from the stage, show business is big business, but I paid with my career in the bargain."

Ila Arun, the bhajaran, is destined to remain a gypsy. After all what **Sanjeev Kohli** of HMV



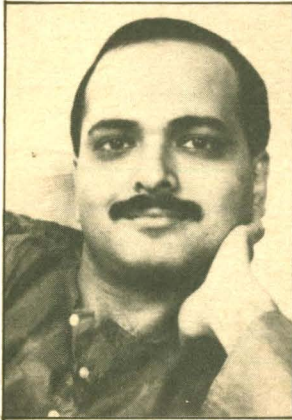
Pamela – another first.

has done for her image and credibility with a successful album, she now has second thoughts on a fantastic offer of another three albums promised to her. Why can't she decide to stay put?



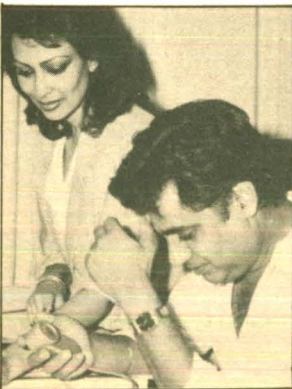
Ila Arun – double thinking.

Harinder Khurana, a most affable sort of chap, is flustered about the critics. "While I'm on stage, I'm quite convinced about the favourable response of the crowd, and contrary to my expectations, the critics seem to find only me to run down. Are they scared of the rest?" Possible, possible.



Harinder – paranoid.

Nowadays ghazal maestros are treading warily into film composition. **Jagjit Singh** is giving music to 'Billo Badshah' and 'Mr Devil'. **Anup** to 'Phir Kya Hua' and



Jagjit – one digit up.

Pankaj, a 'recording artiste' to the core has surprisingly joined the bandwagon. A Madras film 'Ek Hi Maqsad' will receive his benediction.

Someone who has a lot of faith in himself is **Jagjit Singh**. He digitally recorded his CD album in London on 32 tracks. Not trusting the 'angrezi' studio hands and musicians, he flew sound recordist, **Zubairi**, and six 'ghazal' musicians to London. Jagjit is now one digit up on the rest.

The Russians are cashing in on the ghazal wave. **Zoe Ansari** an old favourite with the Soviets, is a scholar on all things Central Asian. Some beautiful albums have been conceived by him. **Leela Ghosh** and Zoe got together and regaled a crowd who was there to believe that ghazals too are of Central Asian origin. On tour recently, she visited Europe and USA.

Udit Narayan, the *Kanchha* from Nepal, has escaped from singing playback here. He's a **singing star** presently acting and singing in Nepalese films. It's been a month and there's no sign of him coming back. Both his earlier bhajan albums did well, and a third album is planned.



Leela Ghosh – Russian delicacy.

Nadeem Shravan, the off beat composer, has **Mithun** dancing, to the latest pop tracks, sung by none other than Mithun himself. The duo surely get ideas to do something novel each time they are about to fade into oblivion.

Nadeem last created ripples with **Star 10**, which had a 3-D inlay and Jackie, Anil Kapoor and company trying to sing. **Star 10** was later recorded on video too, and was a pure horror.

What we dread is Nadeem and Mithun



Anupama Deshpande – top of the charts.

attempting **Michael Jackson's** 'Thriller' scenario.

After a gap of 30 years, **Lata** recorded a song for a Telugu film at Prasad Studios last month. "My dream has come true," bubbled producer **Aswani Dutt** as he



Raja, Lata – 30 years' gap.

watched her sing under music director **Ilaiya Raaja's** baton for his latest production 'Aakhari Poratam', a Sridevi-starrer.

Lata did several more cuts for **Ilaiya Raaja** while at Madras. However, it was actor-turned-producer **Ravinder** who walked off with the cream when he managed to convince both **Lata** and **Asha** to sing for his 'Kannukuru Vannakili'. This is the very first time that the two are singing in the same Tamil film!

This film has songs by the whole playback bevy including **Jesudas**,

P Susheela, S P Balasubramaniam, Anuradha Paudwal and Manu. Raaja, too, sings. Lata does a solo, and Asha recorded a duet with SPB.

Anupama Deshpande could upstage a lot of the 'oldies' in the playback game. She has barely sung ten tracks in the film studios, and 'O Yaara' from 'Kaash' is number one on the *Playback Selections Chart*. Her versions of **Lata, Asha**, etc are exclusive to Venus. Hashmi, A&R Manager, feels, "Within a year she will steal the limelight from everyone else." Personally, Anupama feels there's 'nothing worth mentioning' about the original playback. She has sung over 200 songs in all for Venus, including religious, regional and other genres.

She's eleven. She's plump. And she is a singing prodigy.

Sonali Bajpayee is one of the latest proteges of **Kalyanji's**. In a quiet slow paced voice which belies his great excitement over his rare discovery, he says, "She has sung all varieties of songs which others have not been able to sing. People said a singer with training in classical music cannot sing such

a variety but she did it!!" And to prove his point he plays the tape, recorded at a private mehfil organised by him some months ago.

The initial feeling of astonishment at such a mature voice emanating from a pre-teenager deepens with each song. She moves up and down the scale with a felicity that would make a virtuoso proud. She sings solo just like **Reshma** in 'Haye-o-rabba', like a second **Salma** in 'Dil ke armaan'; like the great **Lata** in 'Phool tumhe bheja hai khat me'; she even goes to the extent of singing it "the way **Salma** would have sung it"!

Kalyanjibhai this time is onto a good thing.

The young are truly ambitious. And they couldn't care less about their traditional image. One **Saraswat brahmin**,



Anjani Thakur – ambitious.

pretty **Anjani Thakur**, is surely not going to sing classical. She has her eyes set on playback singing. **Abhijeet**, who made a very strong attempt to get into the ghazal racket, met us at **Bappi's** party. He wanted to live down his past and make sure that he would be known as a playback singer. **Govinda's** brother, **Kirti**

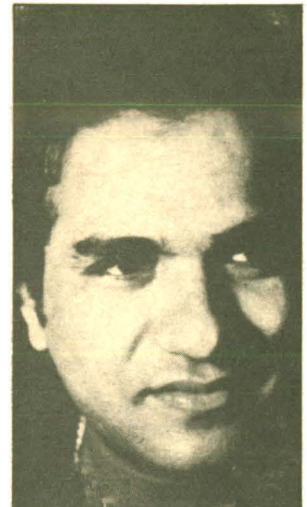


Annu and Abbu Malik – into the game.



Abhijeet – against ghazals.

Kumar has created waves with his voice being used as **Amitabh's** playback. **Annu Malik's** brother **Abbu** has finally got into the game. Not to mention **Johny Lever**, the mimic, singing playback. Thank goodness **Sonali Bajpayee** hasn't sung playback then, as **Kalyanji** refers to her mimicking other singers as a 'miracle'.



Suresh Wadkar – baffling enemies.

Suresh Wadkar, the **seedha sadha** favourite of all the playback gals left **Sunny Sounds Studio** the other day and discovered a motorcycle following him "most probably a fan". **Suresh** obliged by allowing the motorcycle to catch up and stopped. With a murderous yell of his name, the 'follower' hit his head with an iron rod. "I blacked out and was being dragged out of the car... I clung to the steering wheel, while this chap punched and kicked me. He smashed the windscreen... all this happened in just two minutes." **Suresh** hasn't the foggiest idea, who, or why this happened. The police are still looking for a clue. **Suresh**, of course, totally recovered and is back in the studios.

In 1988, **Suresh** plans to cut an album of ghazals. Any music company interested?

Off The Record

Pt Jagannath Prasad, a revered name in music, has been looked upon as a 'guru' by many known personalities, some of whom include K L Saigal, Prithviraj Kapoor, Motilal, Mukesh, Raj Kapoor, Premnath, Jaikishan (Shanker) and Preeti Sagar. Even today, at 75, he goes about pursuing excellence in music.

Recently, Jagannath Prasad's disciples, Nitin Mukesh and Nutan (film star), sang to a packed audience at the Birla Matusri Sabhagrih in aid of his music school.

While listeners were enjoying the feast of vintage melodies, R D Burman dramatically entered the stage singing 'Mehbooba Mehbooba' in a voice which sounded hoarse and out of tune. Thankfully, under the excuse of having a sore throat he did not go beyond the first four lines of the song. Nitin Mukesh to match R D's exuberance switched over to a more racy number from 'Khudgarz'.

Pt Jagannath Prasad, the veteran, who had rehearsed Saigal and Khurshid in his time looked on, smiling tolerantly.

Now I know why Aurangzeb wanted to ban music. He knew the sound of things to come.

Sarod maestro Amjad Ali Khan is piqued that his signature tune for the National News Bulletin on Doordarshan was not accepted. Instead Mandi House preferred a tune created by a Bombay firm, Computer Graphics, which visualised a new

montage based on computer graphics.

Amjad should have known better than to complain. If the sarod has a past, the computer has a future. And if the young Prime



Pt. Jagannath Prasad.



Amjad Ali Khan: Slighted.

Minister, who is an essential part of the National News bulletin, wants to step into the 21st century, he needs a tune to match his racy and breezy style.

What prompted Lata to turn producer ('Lekin')? She hardly seems the type to want to transform society by producing purposeful films!

Even now, when there is hardly anything worth singing, Lata is making money faster than she can ever spend, so that she can now afford to take a chance on a risky project.

For Lata nothing seems to be too risky if it can promote brother Hridaynath's career and help her remain in the limelight, especially in the twilight of her career.

Frankness is a virtue so long as it does not embarrass you. Moved by Kishore Kumar's death, Manmohan Desai said that he missed the singer when he did not sing for him. The showman paid a frank and glowing tribute to Kishore despite the fact that the two had not been on talking terms for the past two years.

Unfortunately, two years ago, Desai had been equally frank, when he told an interviewer 'You call him (Kishore) a singer? (laughs)... I get violent when I think of him... I can't stand the way he sang some of my songs. Why has he not gone to Khanda-dawa as threatened? I will give him a one way ticket if he cannot get it from the station.'

Now which of the two contradictory statements did the showman mean?

The answer is: as Manmohan Desai he meant both; as a showman neither.

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Music: Bappi Lahiri
Lyrics: Anand Bakshi

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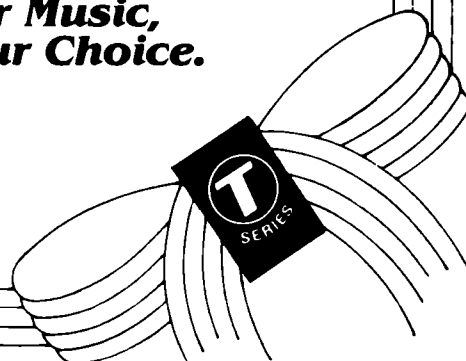
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RETURN OF THE GREEN- EYED SIREN



1988

promises to be different for Salma Agha who has been waiting too long in the wings. What with her biggest album to date – Har Pal – with ‘The Master’ Mehdi Hassan. It even promises to establish her as the prima donna of ghazal singers.

But will her simultaneous devotion to acting, playback and recording albums affect her style and performance as it has in the past? Will her propensity to sing both pop and ghazal create a clash and, in the bargain, dilute her achievements?

Salma doesn’t think so. Bubbling with optimism and happy with herself, the green-eyed siren is all raring to go.



Salma with her mother, Zarina Agha

Salma Agha – her very name conjures up an enigmatic image of a gorgeous, light-eyed, nasal-voiced singer-actress. A very rare combination. And when the girl with the hauntingly vibrant voice came down to India from London (she holds a British passport), she generated enough excitement to

closer to the erotic Western pop culture.

Salma's panache was a happy augury for the Indian music scene. She was the forerunner of the likes of Alisha, Sharon, Swapna, Nazia, and, with due apologies, Sulakshana, Mandakini and even Padmini Kolhapure, singing pop with Bappi Lahiri.

young lady let it be known that ghazals, too, were included in her repertoire, Music India released 'Jalwa-e-ghazal', which was a much greater success, and quite naturally because of the demand.

From B R Chopra came the breakthrough where she acted in 'Nikaah' as the 'leading heroine'.



Salma: A gorgeous, light-eyed, nasal-voiced singer-actress

whip up a musical frenzy. Her image of a liberated, totally Westernised singer, dramatically changed the scene in a staid Bombay, where the bhenji's, Lata and Asha, ruled the roost, even when it came to belting out sexy pop and disco numbers. In Salma, one saw the potential of bridging the Hindi music scene

Frankly, the pop culture had yet to emerge in India and was preceded by the ghazal instead. Her debut album 'Abba and Agha' with sister Sabina was sung on the backing tracks of Abba, the erstwhile Swedish pop group. Muzaffar Ali's 'London Dialling' which introduced the green-eyed lass to the home crowd, met with moderate success. But when the

By this time Salma was already well known as a singer of repute. And Chopra, after listening to her nasal twang, wanted Salma to sing her own playback because, as he succinctly puts it, "she had a unique charismatic tone in her voice."

The Muslim ambience of 'Nikaah' perfectly matched Salma's looks, her name and her inherent style. She was born in

Karachi, and was trained in classical music under various 'ustads' including her mother, Zarina Agha. The style and voice of Salma, in 'Nikaah', was able to once again create the magic of the traditional. With 'Nikaah', she became a star. Salma, not surprisingly, still happens to be one of the very few successful female solo ghazal artistes in India. Her success, undoubtedly, was more as a singer than as an actress in 'Nikaah'. Salma must have been convinced that she could never have been a successful singer without the charisma of an actress. "While music is my passion, acting has become an obsession. It is quite a challenge to be successful with a 'stereophonic' talent as a singer-actress in India."

Ironically, Salma has to sacrifice her obsession, as it's her passion that's taking her to the top. Time and again she has hit the high spot with her music, while her histrionics have failed her.

'Sheeshay Ka Ghar', by Amit Khanna, had all the songs, a la 'Nikaah', rendered by Salma, who was supposed to play the female lead role. Suddenly she skipped off to London and the high life with Mahmud Sipra, not to forget his promise of making her an international movie actress. The film still languishes today. Starring Padmini Kolhapure, the songs and singing are a liability! It is only Salma's special style of rendition that could achieve the desired effect. The distributors feel that way and it's finito for the film and whatever exposure Salma might have got from it.

Where does that leave her as far as playback is concerned? Can she ever do it? "Yes, it's been proved. For instance, the number 'Mera naam Salma' pictured on Rati Agnihotri in 'Aap Ke Saath' and 'Chumma Chumma' in 'Patal Bhairavi' pictured on Dimple Kapadia have a perfect audio-visual blend," she says. "It's unfortunate that 'Sheeshay Ka Ghar' is not being released." But

then two songs don't speak volumes for someone already enjoying the kind of popularity and credibility as Salma does.

WELCOME

All hopes of becoming a singing superstar after 'Nikaah' were smashed, when the 'fillum' music composers refused to acknowledge her style and potential. Ravi, who was unimpressed and objected to B R Chopra's insistence, continues to avoid her. "I don't know what mysterious 'grudge' he holds against me, even after my rendition of 'Dil ke armaan aansoowon mein beh gaye' has gone on to become an all-time evergreen hit."

Super stardom aside, Salma was gradually fading out. What brought her right back into the reckoning was 'Welcome' the pop album that was recorded by CBS. Along with Bappi Lahiri's music and Anil Kapoor's glamour, the album attracted attention, a lot of publicity and above all, sales, and did wonders for Salma's image as a singer. Naturally, this fueled her obsession on succeeding as an actress and Salma followed her pop album with a solo ghazal effort 'Ek Baar Milo Humse'. CBS, the music company, which is in charge of her career as a 'recording artiste', released another ghazal album, 'Har Pal' last month. None other



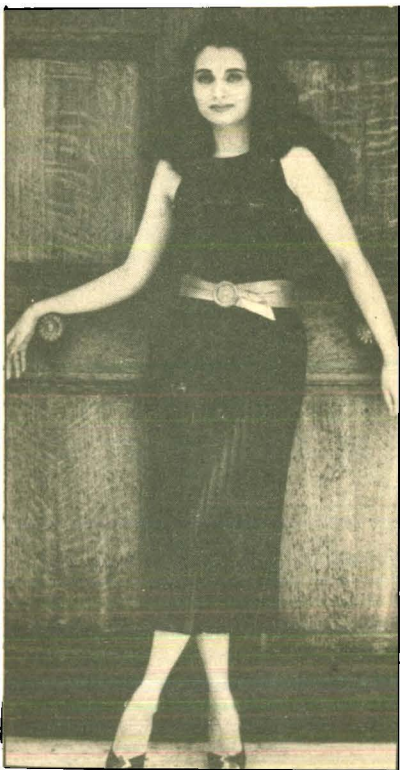
'I'm very happy.'

than Mehdi Hassan sang with her. Salma has even had a classy video picturisation on herself and husband Javed. on one of the catchy numbers.

With her singing career on the upswing, where does that leave Salma with her pet obsession, acting? "With my hubby Javed, I have co-starred in five Pakistani films which include hits like 'Bhabhi Ki Chudiyaa', 'Aag Hi Aag', and 'Hum Aur Tum'. It was on the sets of 'Hum Aur Tum' that Javed and I decided to be life partners. We've even launched our own home production 'Inteqam Ki Taaqat.' It has music by Usha Khanna and features Salma as a female Ninja.

Otherwise, Salma has been plainly 'sexploited' with her 'return' film 'Jungle Ki Beti'. Interestingly, she sings in 'dream sequences' only and has no other dialogues at all.

As an actress, Salma's return hasn't been all hunky dory. Definitely no silver jubilees, no rave reviews and nothing special on the horizon either. She insists that her new year resolution of



"Music is my passion; acting an obsession!"

settling down in India might just get her moving in the right direction. But then Salma could get moving in the right direction, as a singer, where she's yet to reach the zenith of her career.

She isn't singing as many songs as Anuradha Paudwal, Kavita Krishnamurthy, Alisha and Sharon, who all look well entrenched in Bappi's camp. Why isn't Bappi giving her as many songs as the other 'pop' singers? "Fortunately for me, R V Pandit of CBS gave me a royal welcome to his company on mutually acceptable terms and since then, I am happy as a CBS artiste. The 'Welcome' success did a lot for Bappi, too. Bappi feels, "Salma has a better future in the 'Indian style'. 'Ghungroo toot gaye' has gone a hit in 'Param Dharam'. She is singing for me in 'Mulzim'. Now my 'muzhik' has a lot of Indian style." But racy numbers are run-of-the-mill and the odd hit in the traditional style should further enhance Salma as a successful 'recording artiste' instead of playback. Salma is agreeable. "I'm basically a ghazal singer. I'm sure if I concentrate on any one thing, I'll achieve much more, but playback is singing, and well... I like doing it."

Salma is harsh on herself. "It's all my fault. I don't think that if any of the music directors aren't promoting me, it's intentional. In fact, I got involved in co-productions in Turkey, Pakistan and Bangladesh. Then there are so many reasons why I may not be singing in a film, or for a music director." Laxmikant-Pyarelal have just completed a song for 'Agni' - a big film.

"I'm quite happy doing more than one thing. Acting, singing for playback, my own albums."

Salma simply loves to do so many things and is pulling herself in so many directions. "I'm beside myself to get involved into whatever I possibly can. I'm like that." She's multi-faceted, multi-lingual, multi-talented. Even today nobody in London has for-



Salma with sister Sabina

gotten the 16-year-old glamour puss who appeared on the BBC. "My show is only to be announced and it's instantly house full. You can only realise the kind of reaction my name has over there, if you could be in London." We believe her. "In Pakistan, I'm No 1, no jokes. All five films of mine which have been released so far have been the biggest box-office successes. My songs are a rage all over Pakistan. On December 3, I performed live for a 15,000-strong audience there. After that I was off to Bahrain for a big show. In May 1988, my live shows are going on stage in India with Bappi." Promising no doubt, what with a gorgeous stage presence like hers.

Today, she is contented to be, after Begum Akhtar, the only truly accomplished and successful female ghazal singer in India. Salma gets sentimental. "Although I was born in Karachi and brought up in London, this country has given me fortune and my-celebrity star-status."

CHAITANYA PADUKONE

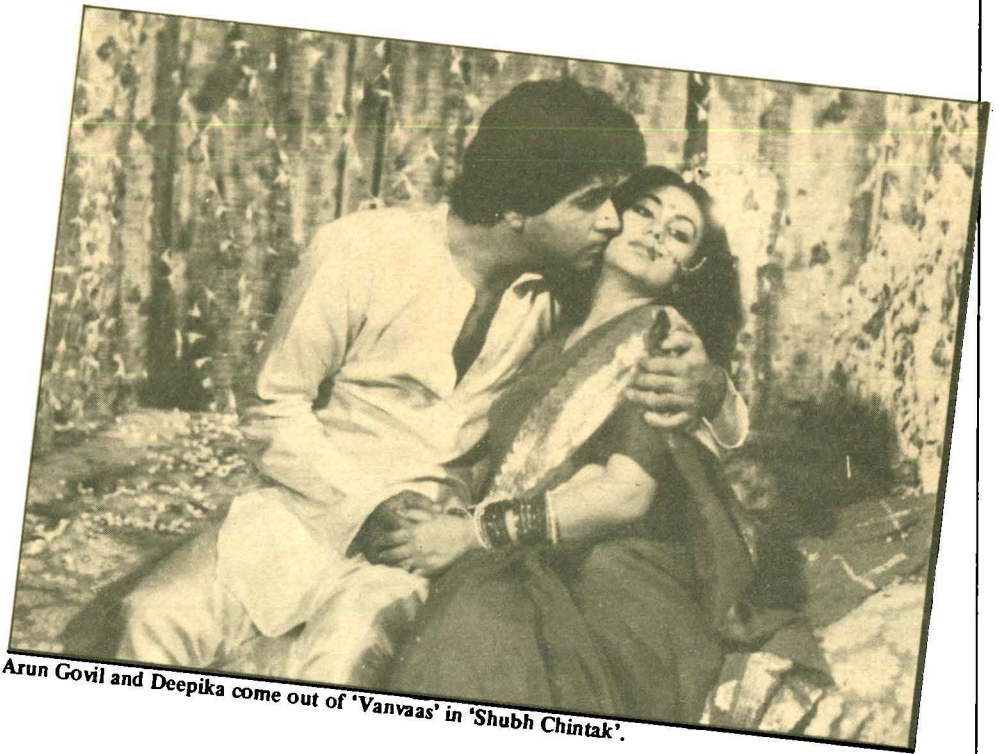
LOOKS

like Arun Govil (Ram) and Deepika (Sita) are tired of their 'Ram-Lila'. For the millions of their 'subjects', **Shubh Chintak** (a video film) will be like a trillion watt shock. In the film, they play a far more comfortable role of a husband and wife and it seems that they have used the first opportunity to cast away their plastic crowns, cheap costumes and make-up to indulge in free love. The film, however, can be written off in one sentence but the Sagars' **Ram** and **Sita** managed to shed their 'halo' around them and revealed their true selves—insipid acting, dead pan expressions, and a penchant for exposing bare flesh. In the film, they are shown in bed for the first five days after their marriage!

It may be recalled that Sita's nay Deepika's vampish and 'wet' roles were held back since it was feared that these may affect her 'holy' image. But for **Shubh Chintak**, it seems she has made an exception. At the party, after the sneak preview of the film, the gods, in suits and silks, made their appearance at a god-forsaken hour. The 'gods' must be crazy!

SEEMS

that, after the 'Hum



Arun Govil and Deepika come out of 'Vanvaas' in 'Shubh Chintak'.

Hindustani' debacle, **Hrishikesh Mukherjee** is rather peeved with the medium. "TV is fit only for short stories, not serials, because it's like calling someone home and telling him a story for twenty-one and a half minutes, and asking him to come the next week!" The ace director also revealed that the normal length of a long-running serial is two-and-a-half times more than a feature film.

IT will be perhaps the greatest surprise on TV. **Dimple Kapadia**, the *femme fatale* of Hindi films, is all set to make her debut on the small

screen in the Indianised version of Tolstoy's **Anna Karenina**. Produced by Harish Thawani and Ashok Chopra, it is directed by Kumar Shahni. Dimple will be acting opposite Naseeruddin Shah.

BASU

Chatterji has run into rough weather with his tele-film 'Zavar'. Expecting a national network premiere, Chatterji sold the film to Doordarshan. But the latter's haphazard ways have ensured that 'Zavar' will remain in the dark for times to come. And poor Chatterji is caught between the devil and

the deep sea. Neither is Doordarshan telecasting his film nor can he release it in theatres.

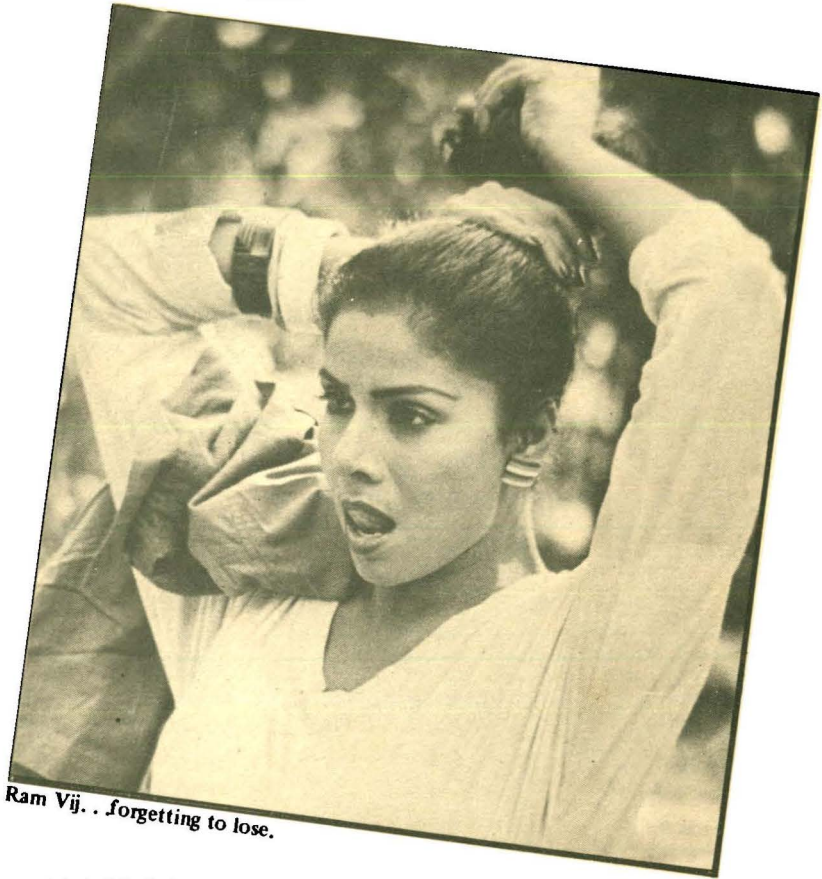
THE

politicians are the latest to jump onto the video bandwagon. It seems that the Haryana Chief Minister, Mr Devi Lal, set this trend amongst the most privileged people. The video film he made for his election campaign, it seems, has created a lot of interest among fellow politicians. The stormy petrel, of Indian politics, V P Singh has engaged Atmaram to do a film for him, while Aruna Desai will be making

one for Ram Jethmalani. Chandra Swami Maharaj, the controversial godman, has already shot one through Dr Jain, and our very own Rajiv Gandhi is planning one with none other than Romi Chopra.

RAMA

Vij, the most popular actress going on television these days, is a rallying freak. Though she hasn't won a single rally to date, she has managed to hog the limelight. All the best, Rama.



Ram Vij... forgetting to lose.

VIVECK

Vaswani is truly reformed. He escorted his 'teacher' Sharon Prabhakar to her principal

Bhappida's birthday bash. Viveck was zapped



Viveck... not sure of his past.

with our **Prime Time** billing for 'Nai Dishayen' which, of course, is zapped. "What do you, mean" he enquired bewildered.

Viveck who's been to hell and back is today a man with a mission. And kudos to him for successfully struggling to show his 'Nai Dishayen' to his brother drug addicts.

KANCHAN

Bhattacharya will be easily lost in the crowd. And few would ever think that she has made it on TV. Perhaps she had the most unheralded entry on the idiot

box. Manju Singh, the well-known producer, has roped in Kanchan in her latest serial, **Aadhikaar** where she plays the role of Sarita, an office clerk.

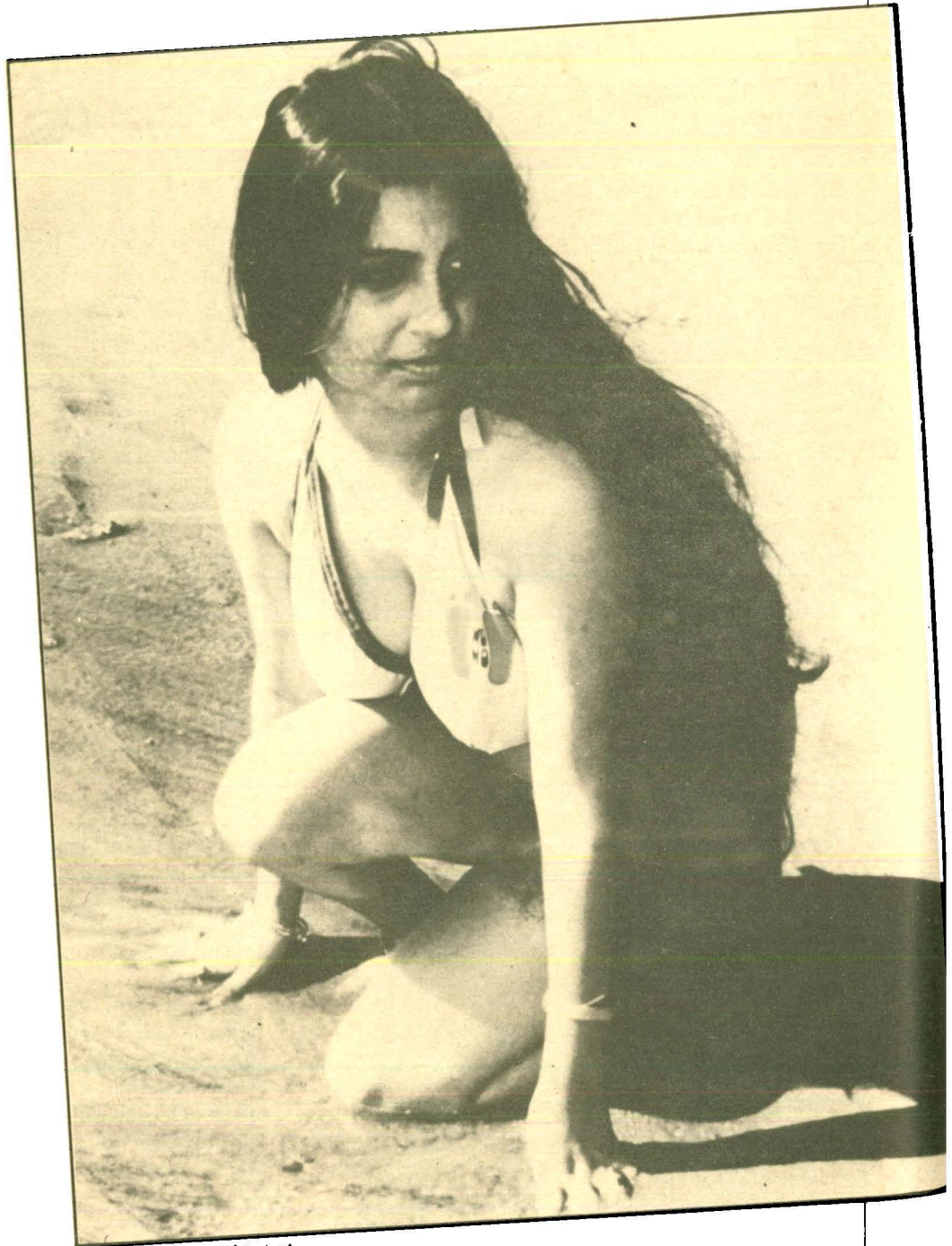
However, she is not at all new to the medium. So what if she hasn't faced the camera before. In Kavita Chaudhury she has an illustrious sister who, as 'Lalitaji', almost changed the trend in TV advertising. Hence, it's only natural that Kanchan makes an earnest effort on TV. She has done some "very insignificant" roles in Kavita's serial, **Udaan**, and **Aadhikaar** happens to be her first

brush with big time. Says Kanchan: "Manju was looking for somebody older and less glamorous than me. Since the serial is based on real life stories, I somehow resembled the one in real life."

Kanchan will be doing just one episode because all the others will have different actors/actresses. Perhaps this would be the shape of things to come. For one who is acting for the first time she was "not at all camera conscious." In fact, she was "surprised by her ability to act." Says she: "It was good fun facing the camera. I thoroughly enjoyed myself."

ALL the media hype over **Nai Dishayen** and **Viveck's** breakthrough on US television doesn't say anything about the promoters of **Interlude with India**, the programme on which the serial will be featured, who are, it is reliably learnt, close friends of Viveck's. It's a contact job after all and that too on an Indian Network, restricted only to New York.

With the finer details yet to be worked out, Viveck is exalted at the prospect of his serial being shown in the US. He says: "I am yet to come to terms with being an international celebrity. I am just keeping myself to the



Jaya Sen...the right start.

SHE'S been tipped as the latest sex symbol. And the one who is all set to take the television world by storm. **Jaya Sen**, the

absolutely latest latest on TV, will make her debut in **Aaj**, a serial based on themes like dowry, drugs and corruption. Besides that, she is acting in a tele-

film, **Tanha Tanha**. Jaya is not that "fussy" about her roles. But she's wary about her sex symbol. So what is she doing in a serial on dowry and drugs?

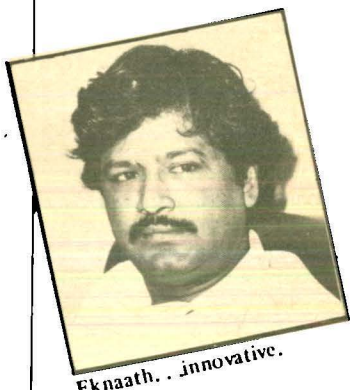
ground." He is not content in showing it just to the Americans. "I am pushing England, Europe and the other states of the US. Now, it has been proved that **Nai Dishayen** is a good serial."!

Viveck is waiting for the final okay from New York to do the dubbing in English. Or he might otherwise go in for subtitles. Reveals Viveck: "It took me just 20 minutes to script **Nai Dishayen**."

EVEN

as **Eknaath**, the video baron of Madras is making waves with his video magazine, he's conceived another novelty on tape. "If soap operas can be so popular on TV, they surely should be as popular on tape," he reasoned.

The innovative Eknaath has therefore begun production of a comedy which will appear as a monthly video serial. Titled **Vanna Thorangal**, its cast includes local buffoons



Eknaath... innovative.

like Manorama, Murthy, Gopu and Ramanani – all popular film and TV artistes.

"Just as people wait to switch on the next episode of a particular TV serial, there's no reason why they shouldn't be as enthusiastic about a monthly video serial, if it's interesting enough," feels Eknaath.

Meanwhile, in the latest issue of the video magazine, he's focused on old filmfolk, unnoticed and unsung heroes and heroines who are now living under awful conditions. On screen, he requests every viewer to send a small donation "even if its Re 1" to the Tamil Nadu Cine Artistes "Old Artistes Fund".

MANJU

Singh, of **Ek Kahani** fame, is staging a comeback on Doordarshan in a big way with at least three different projects, the latest of which is an interview-based documentary of Jawaharlal Nehru to be telecast next November to commemorate his birth centenary. Doordarshan has assigned Manju to interview people who have known Nehru personally. Presently, Manju is drawing up a list of such persons. The other two programmes she is working on are a new serial, '**Adhikar**' and another version of **Ek Kahani**.



Manju Singh... Adhikar on DD.

KHAN DAAN

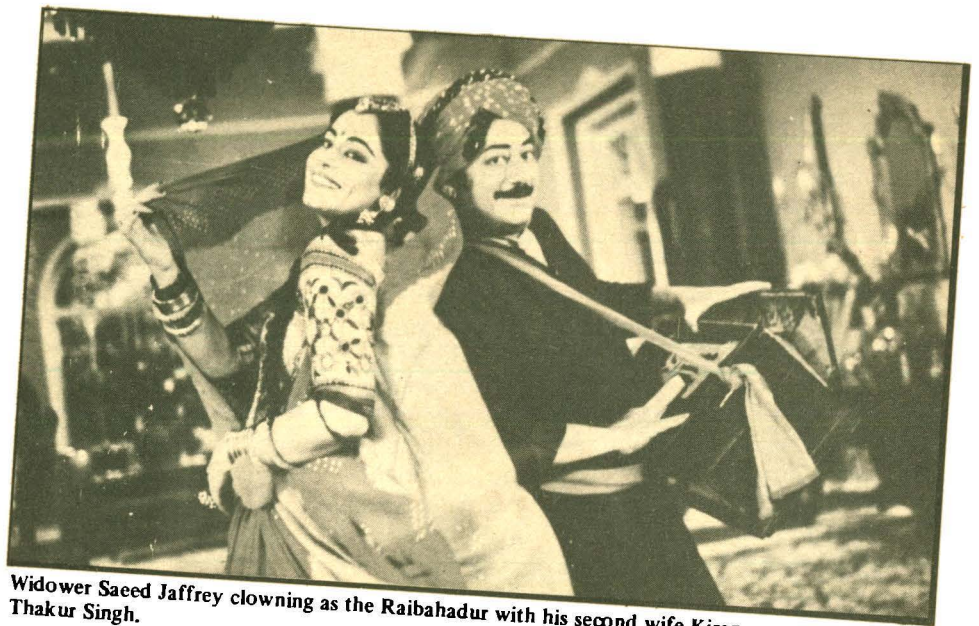
was a family drama. **Ghar Jamai** was a sitcom. And now **Stri** is on women. Serials on three vastly different subjects. That's precisely what the director **Sridhar Kshirsagar** wanted it to be – different. "Always trying something new," as he puts it. Guess what he's up to after **Stri**? Not on men, anyway. A dishum-dishum serial, **Jugal Bandhee**, overflowing with car chases, fights and all that which goes to make an 'entertainer'. Although still in the scripting stage, Sridhar reveals that this one is planned "very differently".

Sridhar has come a long way – from filing despatches from the Western front for *Tribune*, London, during the 1971 Indo-Pak war, to making documentaries and ad films. Through '**Stri**', Sridhar, tries to portray women in a "very positive way", while, at the same time, profiling the contemporary Indian woman who has established an identity for herself. With a viewership rating of over 40 percent, '**Stri**' has proved that our audiences are maturing fast. With Sridhar scripting, editing, directing and producing, it could well turn out to be the 'different' serial which the audience was waiting for.

Who's Who

ISI .

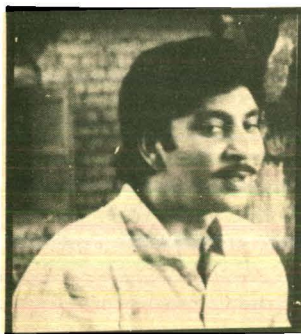
Bahane is, in all probability, one of the most expensive TV serials currently showing on Doordarshan. Jimmy Billimoria, art director of the serial, says about Rs 2.5 lakh has been spent just on the sets alone. This is something most extraordinary by any standards. Nobody would ever think of spending Rs 500 just for a blouse. But Mahendroo and co have done it! for a blouse that Mrs Khanna wears to the *mushaira*.



Widower Saeed Jaffrey clowning as the Raibahadur with his second wife Kiran Thakur Singh.

HE

plays the super-efficient secretary, with intuitions which invariably turn out to be correct. **Harish Magan** may be one of the many unfamiliar names appearing on TV, but with **Isi Bahane**, he's bound to



Secretary Rawat. . .Harish.

make an impact. It's his first serial which is telecast. He had earlier done one episode for **Manjul Sinha's Satark** which was still-born. A classmate of director Ananth Mahendroo at Pune, he was asked by Mahendroo to coach one of the boys for this serial and finally offered him the role of **Rawat**, the bespectacled personal secretary of Mrs Raibahadur Khanna. That speaks volumes for Mahendroo's casting ability as Magan has done full justice to the role. He is comical without making heavy weather about it.

KIRAN

Thakur Singh doesn't have much to remember on TV. The one serial in which she threatened to show off her acting prowess was **Titliyan**. That was a disaster in every sense of the term. After a rather long break she is back, playing a key role in **Isi Bahane** as the second wife of **Saeed Jaffrey**. For a change, she has done the role with elan. **Kiran** happens to be the central figure in the serial who looks after the entire finances and running of the huge mansion, **Shanti Kunj**.

SAEED

Jaffrey's role in **Isi Bahane** may well turn out to be the crowning glory of the serial. He is cast as **Raibahadur Durgadas Khanna**, a widower, who re-marri-



Malvika.

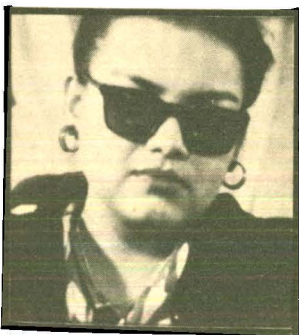
In 'Isi Bahane'

es a much younger woman. He religiously hands over the finances and the running of his huge mansion to his wife. Moreover, he is obsessed with plants. A seasoned comedian, Jaffrey found the director's penchant for per-



Son Bobby. . . Ajith Pal.

fection a bit too stiff. "I rather enjoyed doing the role," feels Jaffrey. He landed the role when he met the director, Mahendroo, while on a flight to shoot for an English film, *The Razor's Edge*.



Smooth Lizzie. . . Kitty

MALVIKA Tiwari's face launched a thousand products (Nivea, Philips, Taj Tea, Prudent etc). Acting was the least of her priorities. But when Mahendroo offered her a role in 'Isi Bahane', she accepted it just to "sate her curiosity about acting." She plays **Upasana**, the daughter of Raibahadur Khanna, who defies her parents by marrying a young man from a middle class family. She asks her father for a loan of Rs 5 lakh for her husband to set up a business, but he does not have the authority to grant it since his wife signs all the cheques. **Malvika** is quite confident about her debut on TV. "I was sure I could do it," she says.

AMONG the few comedians on TV, Ajith Pal may well turn out to be the better one. His earlier two serials, **Idhar Udhar** and **Chhote Bade**, though they evoked a few laughs, managed to keep Ajith in the news. **Isi Bahane**, his third, will go a long way in establishing him as an actor. He plays **Bobby**, Raibahadur Khanna's

son, the craziest of the lot, and an absolute good-for-nothing. "It's a very good role," says Ajith.

FEW TV viewers would forget **Kitty** in the detective serial, **Karamchand**. Apart from being one of the best detective serials to be shown on the tube, it threw up some rather unique characters like **Karamchand** and **Kitty**. **Sushmita Mukherjee**, who played 'Kitty', put up a creditable performance. But after that there has been a long break. She returns playing yet another freaked-out character - **Smooth Lizzie** in **Isi Bahane**, which is perhaps the meatiest role. She plays the role with the requisite verve. "I was stuck with the image of Kitty. Indian serials have so far not had a concept of a **Smooth Lizzie**." In the serial, **Smooth Lizzie** is a vamp, but in a comedy, a vamp becomes a shade funnier. With her punk hairdo, her Goan accent and her oomph, she is a character in her own right.

LILLIPUT makes a comeback to

TV after long time. He was seen in **Idhar Udhar** which was an "exaggerated canned-laughter comedy". In fact, he had penned the dialogues for 'Idhar Udhar'. In 'Isi Bahane', he does the script as well as acts as **Junior Gomes**, the sidekick of **Smooth Lizzie**.

SPEAKING of **Ananth Mahendroo**, one feels that he at least makes a genuine effort to make people laugh. **Idhar Udhar**, where he made his debut, took a potshot at comedy. An FT11 graduate, Ananth was making ad films and documentaries before going to Mexico and the US, where he worked for three months on the NBC network. In fact, he was 'inspired' by NBC's popular show, **Three's Company** while making 'Idhar Udhar'.



Director Ananth Mahendroo.

Forthcoming TV Serials

CHUNAUTI

One of the most sensible serials to hit the tube in a long time, *Chunauti*, treated a contemporary topic and turned it into an interesting one. One of the unique features was that the youngsters who acted in the serial were college students, handpicked from various city colleges.

Small wonder that Doordarshan has given it an extension of nine episodes. Rakesh Chowdhury, the man behind '*Chunauti*', feels that it "was the most meaningful serial Doordarshan has ever seen."

The second part of the serial takes off from where the first part left off. It may be recalled that the earlier serial concluded rather abruptly (Rakesh had asked for 22 episodes when he submitted the serial). This time, Principal Shastri (Rajiv Verma) decides to implement stricter measures in the college. He advocates autonomy for colleges and introduces new courses. This aggrieves the professors as well as students. The former are piqued because the new syllabus would mean

that they would be forced to do refresher courses, while the latter are hassled because of the enhanced fees they would now have to pay.

This brings in a sort of 'alliance' between the disgruntled professors and the students who gang up against the principal and demand his removal. Meanwhile, Principal Shastri bans 150 students from appearing in exams as they fall short of the required attendance. They go on strike. The politicians exploit the situation and the principal is pushed into a corner. Says Rakesh: "This time we're trying to project the teachers' problem since the first part was more on students."

The story heads to a climax when vested interests combine to oust the principal. They frame up charges against Shastri, and they succeed in their venture. He is charged with favouritism and misuse of power. Moreover, they involve him in a scandal. Shastri succumbs to pressure and resigns.

"The second part," promises Rakesh, "will be more interesting than the first. There are many plots woven into the main story

which will make it one of the best."

When taking into consideration the first edition, there is no way that the second version of '*Chunauti*' would come a cropper. Rakesh is quite confident about that. He has everything going for him the right way. Lively topic, talented actors, super technicians.

The same cast who acted in the first part will be seen here, too. Shooting is already on in some of the city colleges. This Samvaad production will be on air some time in Feb-March '88.

S K JOHN

SARAH JAHAN HAMARA

'Sarah Jahan Hamara', Odyssey's first national network serial, was telecast in May/June 1987. Starring Dina Pathak, Ravi Baswani, Surinder Kaur and Rakesh Puri, this endearing serial dealt with the lives of orphans—their ecstasies and agonies, victories and defeats. The serial was sometimes funny or sad but al-



Chunauti: One of the most sensible serials.



Sarah Jahan Hamara: The ecstasies and agonies of orphans.

ways immensely popular; the proof being the 13-episode revival given by Doordarshan. Presently scripts for the serial are being written and production plans discussed in earnest for the extension that should be on the screen early this year.

It will have Ajay Kartik as scriptwriter and Mohana Singh as director. If the story lines are

anything to go by, the serial promises to be as enjoyable as (and, perhaps, more popular than) the first part. Excerpts from the story:

The children of the orphanage have moved to a new home and are introduced to their neighbours, the Venkatramans. The need for a playground endears the children to the peace-loving neighbours who, after the former

have showed their concern, come to accept them for what they are – noisy, but lovable little brats!

The children rescue Badshah, an ill-treated dog, from Abdullah, a mean tamasha-wallah.

Shyam is adopted by the quiet Karekars and, being boisterous by nature, takes time adjusting to their slow life-style. When Shyam has just about begun to accept and like his new life-style, his real parents arrive to claim him. Faced with a difficult decision, he chooses to remain with the Karekars.

A group of socialites (actually hypocrites) visit the Ashram and a few hours later, leave as wiser, warmer human beings.

The Chaudharis, who have a 14-year-old daughter of their own, adopt two of the children from the orphanage. This addition to the family is resented by the 14-year-old, but their love and concern finally have the desired effect and she begins to accept them.

– ANTONY MOTHA

HIT OF THE MONTH


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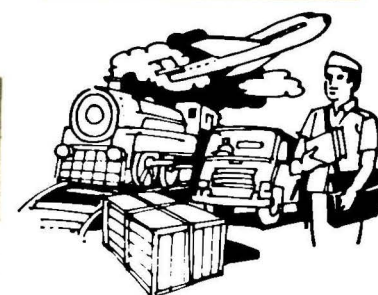
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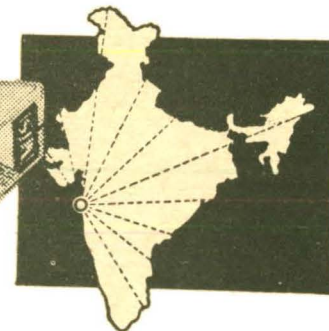
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SPOCK'S HOMECOMING

The Vulcan time warps back to the 20th Century to save two whales.

Nearly 20 years after *Star Trek* first warp-factored towards that final frontier, Leonard Nimoy is still putting on the pointy ears to play Spock – and is thoroughly enjoying it.

Far from feeling jaded from uncountable original episodes, innumerable re-runs and four major motion pictures, with a fifth in the pipeline, the actor asserts: “Star Trek was, is and probably always will be fun.

“We’ve been together for almost two decades, and that obviously is something more than a little bit special. It means that a Star Trek movie is never just a job of work.

“It’s working with people that you know and love, and with

me to some extent, and it is interesting sometimes to speculate on how my career might have gone had Spock not come along.”

“But it’s pointless, too. Spock did come along. And I’ll be eternally grateful to him – especially as he’s helped galvanise (perhaps “vulcanise” would be a better word) a new dimension to my career.”

Nimoy is referring to the fact that he successfully directed *Star Trek IV*. That success has led to a number of other directorial offers, from the likes of Disney.

Nimoy also stars in *Star Trek IV*, of course. Had the actor/director “split personality” posed any problems? Only physical ones, he asserts.

“But the film’s making was such a fun thing that I really didn’t mind. There was this feeling throughout the cast and crew that *Star Trek IV* had got the recipe right.

“We all felt that it was the closest film so far, in terms of tone and spirit, to the feel of the original TV series. *Star Trek II* almost got there. *Star Trek IV* got even closer. We all loved the film’s concept, too. We all approved of its conservation-type concern about how we use and abuse the other species that share our planet.”

In *Star Trek IV*, Kirk, Spock and Co time warp back to the 20th century to save two whales whose survival is vital to the fate of their future Earth.

“You don’t change the world necessarily with one film,” Nimoy continues. “But you can help bring people to think about a certain subject. And that obviously helps.

“Yes, I’m pleased,” says Nimoy. “I’m particularly pleased that my direction of it seems to have been so well received. I really see it was the start of a burgeoning directional career. I’m currently completing a comedy, *Three Men And a Baby*.

“Then, I’m signed to direct a Disney picture, *The Good Mother*. After that, it’s back to acting and to Spock for *Star Trek V*, which Bill Shatner is directing.”

“I really have nothing to complain about. I’m busier than I’ve ever been. And it’s all down to Spock – bless his little pointed ears.”

Well, logically, it would be, wouldn’t it? Beam us up, Scotty.



whom you can have fun. Besides, it would be churlish to be over-critical of something that has kept me in steady work since 1969. It’s a position that a lot of actors would envy.

“Of course, it has pigeon-holed

“The Spock make-up is a two-hour application process,” he continues. “That meant that if I had to be on the *Star Trek IV* set as director of a Spock scene at, say, 7 am, I’d have to arrive at 5 am to get into make-up first.

GUILD

Home Video chief Thomas Hedman has secured the video rights to a new Michael Jackson feature film, and he believes it may be the biggest video release of 1988.

The film, the name of which is being kept secret, is due for a worldwide theatrical release, probably in the first half of this year, and in the UK will come quickly on to video through Guild.

The film will include new Michael Jackson music, and will be accompanied by an album release.

Hedman, who signed the video rights with the US distributor Lorimar Motion Pictures in secret six months ago, says: "This will be a massive release, and I reckon it might turn out to be the biggest video of next year."

Hedman's Lorimar deal is part of a long-standing partnership between the two companies, giving Guild UK home video rights to a number of top movies.



Above: Michael Jackson: The biggest video release of 1988.



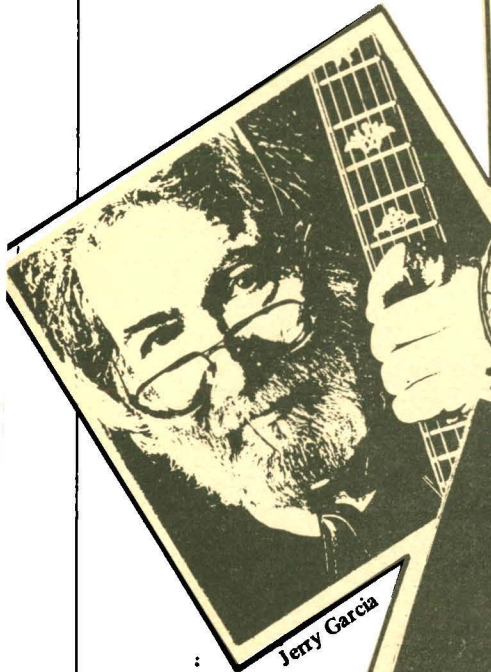
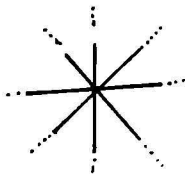
Left: Madonna and Griffin Dunne in 'Who's That Girl.'

MADONNA

and Griffin Dunne are the stars of Warner Home Video's screwball comedy *Who's That Girl*. Madonna plays Nikki Finn, fresh out of prison for a crime she didn't commit and trying to frame her framer without encountering his thugs. Dunne is a straitlaced attorney, sent to escort her, who ends up having the most frantic day of his life.

Supporting this title will be three other films, *Downtwisted*, *Scorpion* and *Sleeping Beauty*.

SPOTLIGHT



Jerry Garcia



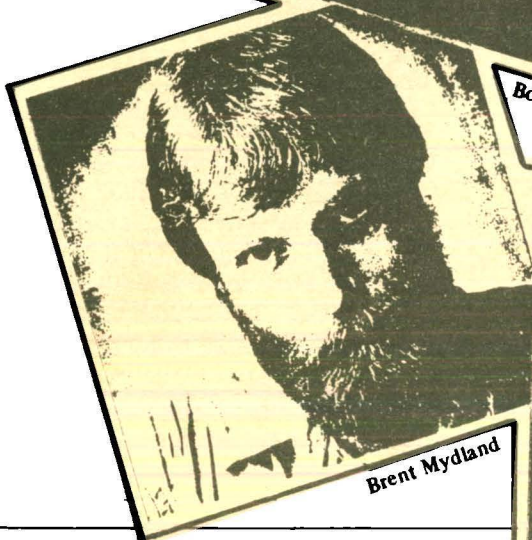
Mickey Hart



Phil Lesh



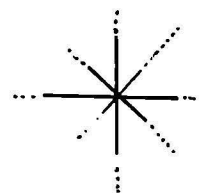
Bob Weir



Brent Mydland



Bill Kreutzmann



AFTER DARK GRATEFUL DEAD MIL

The Grateful Dead return with their first studio album in seven years and prove that they have ever been. Gone are the days when they were a favourite of the acid heads, their name coming about after an evening in stoned heaven. Today an institution built on the catch phrase 'what a strange, long trip it's been', the Dead continue to knock their legion of followers cold.

The musical variety is beckoning as they move into their country roots for the honky-tonkin' 'When push comes to shove', the powerful, tearing 'Tons of steel', the chilling blues of 'Hell in a bucket' and the easy flowing endearing ballad 'Black muddy water'. More than the music, listen to the words, which is more than meets the ears.

INTERNATIONAL TOP POP 50

TITLE	ARTISTE
DIRTY DANCING	Soundtrack
BAD	Michael Jackson
WHITESNAKE	Whitesnake
A MOMENTARY LAPSE OF REASON	Pink Floyd
TUNNEL OF LOVE	Bruce Springsteen
THE LONESOME JUBILEE	John Cougar Mellencamp
HYSTERIA	Def Leppard
NOTHING LIKE THE SUN	Sting
WHITNEY	Whitney Houston
PERMANENT VOCATION	Aerosmith
THE JOSHUA TREE	U2
TIFFANY	Tiffany
KICK	Inxs
CLOUD NINE	George Harrison
VITAL IDOL	Billy Idol
BACK FOR THE ATTACK	Dokken
DOCUMENT	R E M
TANGO IN THE NIGHT	Fleetwood Mac
HEAVEN ON EARTH	Belinda Carlisle
CHARACTERS	Stevie Wonder
RICHARD MARX	Richard Marx
BIG GENERATOR	Yes
BAD ANIMALS	Heart
DUOTONES	Kenny G
A VERY SPECIAL CHRISTMAS	Various artists
CRAZY NIGHTS	Kiss
CHRONICLES	Steve Winwood
EXPOSURE	Expose
LOOK WHAT THE CAT DRAGGED IN	Poison
RAPTURE	Anita Baker
CREST OF A KNAVE	Jethro Tull
HOLD YOUR FIRE	Rush
YOU CAN DANCE	Madonna
ACTUALLY	Pet Shop Boys
BABYLON AND ON	Squeeze
TOUCH THE WORLD	Earth, Wind & Fire
LA BAMBA	Soundtrack
ONCE BITTEN	Great White
JODY WATLEY	Jody Watley
GIRLS, GIRLS, GIRLS	Motley Crue
OUT OF THE BLUE	Debbie Gibson
OPEN SESAME	Whodini
KOHUEPT (LIVE IN LENINGRAD)	Billy Joel
ROBBIE ROBERTSON	Robbie Robertson
IT'S BETTER TO TRAVEL	Swing Out Sister
CRUSHIN	The Fat Boys
MUSIC FOR THE MASSES	Depeche Mode
SPANISH FLY	Lisa Lisa & Cult Jam
THE FINAL COUNTDOWN	Europe

Source: *Billboard* (Week ending December 12)

Peter Gabriel (and Paul Simon won three awards each at the ninth annual *Billboard* Video Music Awards.

Simon won the Best Male Video award with the brilliant 'You can call me Al'. 'Boy in the bubble' triumphed in the Most Experimental and Best Special Effects categories. Gabriel's video for 'Big Time' scored in the best direction, best editing and best art direction categories.

The best female video came from Madonna and 'Open Your Heart' while U2 won in the best group and best cinematography areas with 'Where The Streets Have No Name'. Bon Jovi also won two awards, 'Livin' On A Prayer' coming out on top for best stage performance and best overall performance. The best concept video was 'Dear God' from XTC with a story written by Nicholas Brandt and Philip Ridley. Crowded House had the best new artiste video in 'Don't Dream It's Over'.

Poor Cliff Richard. All he did was say that he would never do a Boy George and use sex as part of his act. The quote so incensed Boy George that he wrote a blistering letter to the fashion magazine, *Blitz*, that went, "I could not help laughing out loud at some of the slightly hypocritical comments

made by the crotchless saint Cliff Richard trying so desperately to convince us that he really is dead from the waist down. He had made a lousy attempt to emulate the very pillar of sexuality, the late great Elvis Presley long before he felt the need to nail himself to the cross. I find it hard to believe that Cliff never reaches into his lilywhite panties to beat his meat. I'm glad I still have some of Cliff's early films when he still knew how to sin by gyrating his very desirable body much to the delight of pubescent teenagers of both sexes."

Tina Turner promises that her next album will be sock-it-to-them rock'n'roll. Everyone expected her to do it after 'Private Dancer' but Turner confesses that her manager wanted to play safe with 'Break Every Rule'. CBS Records in the UK must be happy. The success of George Michael's first solo album 'Faith' will help them recover the St£100,000 they spent on a party to launch the album. The party had a galaxy of stars like Elton John and his wife, Bob Geldof and Paula Tates. There was also, hmm..... anyway it's reported that those who weren't invited were willing to pay St£3000 to get in. The food must have been good.

GET SET, READY... BUT NO GO

When will the government 'focus' on a decision?

Six applicants have been short-listed for production of VCRs in India, but none of them expects a licence to be issued in the near future.

In fact, the matter is before a committee of secretaries for quite some time now. Senior finance ministry officials are reconsidering the issue from the point of view of a probable revenue loss: VCR imports annually fetch Rs 50 crore as customs duty and excise duty on VCRs is unlikely to level up to this yield. The foreign exchange outgo is not much worrying though, at least for the first four years, the outgo will continue till indigenisation reaches a high level.

All the six entrepreneurs are ready with collaborations and each project should initially cost about Rs 50 crore. BPL has a technical collaboration offer from Sanyo. Videocon has tied up with Toshiba, and is producing with its collaboration, a new type of television set, enabling viewers to see simultaneously transmission from two different channels. ET&T has a collaboration offer from National, Kalyani has tied up with Sharp, Philip has its parent body to rely on and a consortium of producers has settled with NEC.

MIL'S GRAND CD AFFAIR

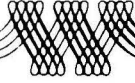
Music India's launch of Compact Discs, at the Hotel Oberoi, Bombay, was a grand affair. Harinder Khurana, Ashok Khosla, Penaaz Masani, Alisha, Allah Rakha and Laxmikant Pyarelal were all there. The evening was a glamorous affair. Ravi Shankar, the chief guest, with five CD releases abroad, put both MIL and Philips in the dock with his request to see that CD players were soon available in India. Music India's launch of Compact

Discs had the Bombay dealers very excited, expecting to sell CDs. All they could get was to hear the first batch. Pankaj Udhas got emotional and declared his life's ambition and dream had been realized. Philips who are expected to manufacture CD players in India soon, jointly hosted the lavish party. V Ramamrutam of Philips is of the firm opinion that CD technology is miles ahead of DAT and will ultimately be the future system in use worldwide.



Music India's CD launch - Pankaj's dreams come true.

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of music
to come

**Weston[®]
'88**

JANUARY							FEBRUARY						
SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT
31					1	2	1	2	3	4	5	6	
3	4	5	6	7	8	9	7	8	9	10	11	12	13
10	11	12	13	14	15	16	14	15	16	17	18	19	20
17	18	19	20	21	22	23	21	22	23	24	25	26	27
24	25	26	27	28	29	30	28	29					

**Weston[®]
'88**

MARCH							APRIL						
SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5						1	2
6	7	8	9	10	11	12	3	4	5	6	7	8	9
13	14	15	16	17	18	19	10	11	12	13	14	15	16
20	21	22	23	24	25	26	17	18	19	20	21	22	23
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MAY						
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JUNE						
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JULY						
SUN	MON	TUE	WED	THU	FRI	SAT
31					1	2
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AUGUST						
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7	8	9	10	11	12	13
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21	22	23	24	25	26	27
28	29	30	31			



Weston
'88

SEPTEMBER						
SUN	MON	TUE	WED	THU	FRI	SAT
				1	2	3
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OCTOBER						
SUN	MON	TUE	WED	THU	FRI	SAT
30	31					1
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16	17	18	19	20	21	22
23	24	25	26	27	28	29



NEWS

GOOD NEWS

The government has granted total exemption from import duty to video cassettes and video tapes which are recorded with university or advanced technical education programme.

An official press release said that this duty exemption will be available when these video cassettes and video tapes are imported by a university, a research institution, or a research student.

HOLY TREK

Suresh Wadkar and Kavita Krishnamurthy are on a religious track, with 'Prabhu Smaran' from T Series and 'Prabhu Preet' from Universal. Prabhakar Dhakde gives music to both albums.

RAPA Memo

The Radio and TV Advertising Practitioners' Association (RAPA) has sent a memorandum to the Union Ministry of Commerce urging that the actual user be permitted to import on Open General Licence (OGL) all video hardware like cameras, 1" or U-matic recorders, editing control units, time-based correctors, sync generators, colour monitors of various sizes, portable recorders, vision mixers and digital and other special effects generators.

The memorandum pleads that the import duty on these items should be reduced and charged at a nominal rate to give an impetus to the profession.

HAPPY TOGETHER

T Series continues its investment into Hindi film soundtracks. Its close association with Boney Kapoor on the launching of 'Roop Ki Rani Choron Ka Raja' is a clear indication the soundtrack will be exploited by the company. The sales and musical success of 'Mr India' has both parties quite satisfied with each other's performance.

Laxmikant-Pyarelal's 'Bees Saal Baad' a film by Raj Kumar Kohli, 'Intaqaam', 'Khatron Ke Khilkdi', 'Eashwar' are all with the company. Does that mean camps again? Rajesh Roshan with Venus and LP with T Series? Well, both are producing popular stuff. So best of luck.' Bappi Lahiri's 'Raiszaada', 'Mulzim' are also going to be available from SCI.

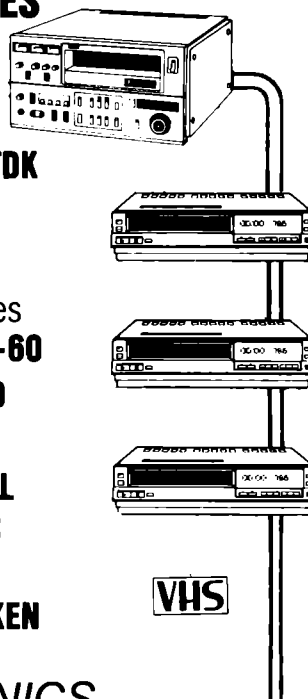
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SMALL JOBS ALSO UNDERTAKEN



SAYS PANJA...

The Information and Broadcasting Minister, Ajit Kumar Panja, who completed one year as Information and Broadcasting Minister in late October, said there were plans to increase the time of the morning Doordarshan transmission with more programmes for women. There would also be an additional news bulletin during the day, he added.

The minister clarified that the suspension of the late night films was only till March, this year, in view of the economy measures in the context of drought and the position would be reviewed thereafter.

LATA'S CONCERT

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NEWS

group, in co-operation with HMV, is organising a series of nation-wide concerts of Lata Mangeshkar and Asha Bhosle in 1988. The first of such concerts was arranged in Jaipur, Rajasthan, on November 26, 1987. The show collected a whopping Rs 1.01 crore which was donated to the Chief Minister's drought relief fund.

BROADWAY HITS

'Champs', a society formed to promote and encourage musical talent, is producing a musical 'The Best of Broadway'. The show is being planned to provide as much visual and musical entertainment to the masses. The theme will span 50 years of the best musicals that have been produced on Broadway and will have

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excerpts from shows such as 'Oklahoma', 'Can-Can', 'West Side Story', 'South Pacific', 'Chorus Line', 'Jesus Christ Superstar' and others.

In 1984-85, the society produced another musical revue 'Cascades' which ran for 28 performances.

HMV IN THE GROOVE

HMV is into the swing of things with Prakash Mehra's 'Mohabbat Ke Dushman' featuring Kalyanji Anandji's music. The soundtrack will be available with 'Karz', 'Sharabi', 'Prakash Mehra Hits' and 'Ram Teri Ganga Maili'. Enough assurance for Prakash Mehra, that his latest music will be well marketed. Bappi Lahiri's 'Farishtay' produced by Sateesh Shourie, and Usha Khanna's 'Mera Baad', are also bagged by HMV. Ajit Singh's 'Aakarshan' produced by Tanvir Ahmed is expected to be an unusual soundtrack.

Among the new crop of releases is Nandu Bhende's latest, album of disco medleys of Hindi film favourites, 'Disco Mazaa'. His earlier effort on HMV 'Disco Zamana' was a success. Pervez Mehdi has flown in from Pakistan to release his album with Sulakshana 'Yaadon Ka Mausam'. Anup Ghosal makes his debut on a Hindi album of bhajans 'Hari Naam Sumir'.

'Raagmala - Morning to midnight ragas' a compilation album featuring almost all the all-time greats of Hindustani classical music heralds HMV's renewed accent on classical albums. Fresh albums of Hari Prasad Chaurasia, Ajay Chakravorty, Manilal Nas, Ali Ahmed Hussain, and K G Ginde are forthcoming.



Pervez Mehdi: Team-up with Sulakshana

K MAHAVIR DEAD

Well-known composer, K Mahavir, breathed his last on November 27. He had composed various albums for leading artistes like Lata, Asha, and others. Most recently, he had composed in Chhaya Ganguli's album.

PANDIT FELICITATED

The noted vocalist and exponent of Gwalior gharana, Pandit Yashwantbuva Joshi, is being felicitated on his 60th birthday.

A function to felicitate him under the title 'Yashogan' has been arranged. Several noted artistes like Pt Govindrao Patwardhana, Pt Brijnarain, Chota Gandharva and Pt Yashwantbuva himself will be performing on this occasion. A purse will also be presented to Panditji

TRISTAR VIDEO

With Hiba going from strength to strength, a lot of aspiring video mughals are adopting a similar strategy. Tristar Video

NEWS

will produce nine films a year. The only difference is the artistes will not be on contract, and will not be repeated. 'Achanak', the first film being shot, features Kanwaljit Satbir Siddhu, Shiraz (Flair) and new find Kunnika, Shahnaz and Om Puri.

GOOD SHOW, CBS

CBS has presently one of the most enthusiastic A&R teams – Shashi Gopal, Atul Churamani, Irshwin Balwani and Sameer, not to forget Nandi Duggal. From classical to pop to ghazals to bhajan, every kind of repertoire has been tackled by them in 1987. Babla, Surekha Kothari, Sushma Shreshta, Hariharan, Nirmal Udhas, Aslam Khan, Kavita Krishnamurthy, Ranu Mukherjee, Asrani, Manmohan Saigal, Louis Banks have been recorded. Latest albums are from Nirmal 'Mashhoor' and Surekha 'Tanha', both ghazal albums. Asrani with jokes, and Babla on Hindi pop 'Daal Mein Kala'.

Among the soundtracks are 'Jungle Ki Beti' – music Rajesh Roshan.

KID STUFF

Music India have released Sharon Prabhakar's 'Merry-Go-Round' another children's nursery rhymes cassette. No new film soundtracks, but a lot of compilations including a tribute to Kishore Kumar.

RAIDS ON PIRATES

The Bombay police, in a month long raid in different parts of the city, arrested 19 pirates and seized about 17,000 pirated cassettes from them.



A declaration of style: Anup bags another triple platinum.

MIL'S SUCCESS FORMULA

Music India, NCPA, Philips, McDowells, Anup Jalota, double-cassette, ghazals – all the time-tested ingredients are there, and sure to meet with success once again. The project, 'Andaaz-e-Bayaan'. The double cassette is in a different vertical packaging a la


the Tri and Quad series. Otherwise, as usual, the countrywide concert tour is on. Unique to this album is the fact that it was released after Anup's performance and not before, as is normally the case. Also the grand finale 'Platinum victory concert' is sure to be held in Bombay shortly. Both Pankaj and Anup remind one of the way CBS, New York, exploit Springsteen and Jackson.

After successful concert tour of Europe, U.S.A. and Canada

MUSK INDIA presents

GARLAND OF GHAZALS

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- * Salauddin
- * Kaiser Ul-Zaffri
- * Bahadur Shah Zaffar

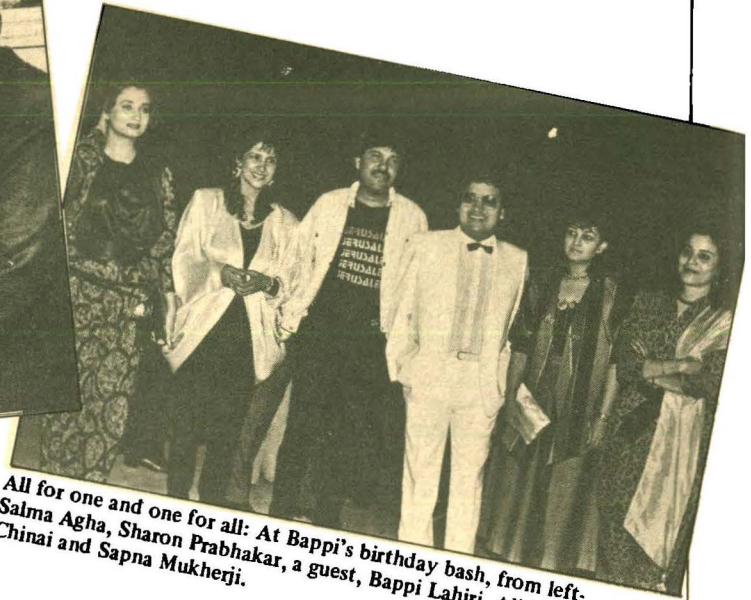
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All inclusive

MUSICASSETTES AVAILABLE

NEWS



Patriotic product: The President of India releases a 10-cassette set from HMV celebrating India's 40 years of freedom. It includes speeches by Mahatma Gandhi and others, and patriotic songs in Hindi, Bengali, Marathi, Punjabi and Tamil. Seen here: Shobha Dixit and R P Goenka with the President.



All for one and one for all: At Bappi's birthday bash, from left-Salma Agha, Sharon Prabhakar, a guest, Bappi Lahiri, Alisha Chinai and Sapna Mukherji.



Platinum boys: Marathi singers Prahlad Shinde (left), Anand and Milind Shinde (holding discs) celebrate with N A Hashmi, Ratan Jain and Champak Jain of Venus Records & Tapes.

Hope '87 – A Damp Squib

Hope 87, the showcase of talent and glamour of the Bombay film industry, was a very poor show. The massive crowd of 20,000 must have turned up expecting an encore of the magic of Hope 86, when Laxmikant-Pyarelal, Kavita Krishnamurthy, Sridevi

and Amitabh Bachchan had made it a night to remember. Surprisingly, none of them were present this year.

Missing, too, was any enthusiasm from R D Burman, who started the show with Amit Kumar and Leela Chandavarker. Kishore Kumar's widow who lit the lamp. A huge portrait of Kishore was

the backdrop in a most unexciting stage. Even though the show was dedicated officially to Kishore, the man and his achievements were not given due respect. Amit Kumar sang his father's songs in a hurry, and regretfully failed to recreate the charm, setting the trend for a dreary evening. The teams that dragged

through the rest of the evening were Ravindra Jain with Hemlata and Abhijeet, Kalyanji-Anandji with Sadhna Sargam, Nitin Mukesh, Sonali Bajapi and Sapna. Bappi Lahiri brought the evening to a close.

Bappi Lahiri was last on stage with Salma, Alisha, Uttara Kelkar, Vijay Benedict and Rema.

NEWS

BRAVO VENUS

Venus has bagged the soundtracks of Pahlaj Nihalani's new film 'Gunahon Ka Faisla'. 'Agnee' with LP's music should prove a major soundtrack of 1988. The film is produced by J Omprakash. Other soundtracks include 'Batwara', 'Chamatkar', 'Raasta', 'Paanch Paapi'. Expected to be released soon are 'Lal Pari', 'Ghar Ghar Ki Kahani' and 'Yateem'.

Last year, Venus was lucky to have hits in 'Khudgarz', 'Kaash' and 'Aag Hi Aag' - all movie soundtracks. The company has the financial strength and has made it clear that it will remain in the field for all big banner soundtracks. All credit to its

A&R dept. which has not ignored the regional market.. Its successes have been especially significant



Usha: Disco comeback

in Bengali and Marathi.

Champak Jain, A&R, was proud of the fact that its artistes Anand and Milind Shinde had got into Marathi films via their basic albums with the company. They received Platinum discs for

their album. The cassette chalked up sales of 2.50 lakh. One song has gone verbatim into a Marathi film sung by Usha Mangeshkar, which Bappi translated into Hindi, 'Mein tera tota, tu meri naina'. In Bengali, 'Amar Sangi' a soundtrack has chalked up sales of 60,000 cassettes. A musical, this film features songs by Kishore, Asha, Vijaya Pandit.

Among the new crop of releases featured from Venus is 'Power of Music'. Champak Jain said that the company released an international music instrumental every December. Of course, finally the much awaited Ghulam Ali ghazal album and Raza Ali, another ghazal album are also going to be launched. And from Usha Uthup 'Disco Hits Live'

Ghulam and Sudha in Weston launch

Weston finally enters the music market with a collection of ghazals, versions, and original film soundtracks. Prem Ramchandani, who heads the A&R department, and has been busy over the past year in studios,

sounds confident about the eventual success of Weston in the music area. "It's the only business I see, when you don't have competition. I've signed on Shobha Joshi, Ghanshyam Vaswani, among others. Now if you ignore the pirates, officially no other label has these artistes. It's upto us now how we exploit their talent. No competition to how I do that."

Those who feature in the first

lot of releases are Shobha Joshi who has a versions cassette 'Meethi Yaaden' and Ghanshyam Vaswani's ghazal album 'Khushboo', a ghazal album by Ghulam Ali, a bhajan album 'Hari Simram' by Sudha Malhotra, plus one big film 'Sahara' music by Kalyanji Anandji. However, Weston is not tripping itself to sign on the filmi music. "Neither are versions of the big hits going to be our main stay. We would like to promote basic, more than any other music." Shobha Joshi will soon be singing in all categories - ghazals, bhajans, classical, as she had done earlier for Music India quite successfully. Weston has welcomed even unknown music directors like Kaka Rajput whose soundtrack of 'Saat Dadhiyaan' has been signed on.

The cassettes are priced at Rs 20 for the consumer, including all local taxes, etc. Every month five new releases are expected. Prem Ramchandani reflects the general feeling at Weston when he says, "we are all very positive."



Agatha Christie on Video It's Jazz Yatra, Again

Gul 'Jalwa' Anand, is all set to produce a big video film. After his pioneering attempt with Nazia and Zoheb Hassan, Gul is back producing the Hindi version of 'Witness To The Prosecution'. Dilip Dhawan, Farooque Sheikh and Swaroop Sampat play the main roles. Sukwant, who last directed Hema Malini in 'Ek Chadar Maili Si', is the director. Already looking out for the 'formula of success', this team feels Agatha Christie's material fits into the perfect scheme of things. Small sets, a good story, and guaranteed suspense. **Playback** feels that the plot has been finally hatched perfectly.

BP'S PUBLIC SERVICE

Public service ventures are now a rupee a dozen, but Bharat Petroleum (BP) – a government organisation – has gone one step beyond: it has issued two video cassettes – 'Manas' and 'Whose world is it anyway?' – within a span of four months, each portraying aspects of human lives that are largely abused.

'Manas', issued during July, was BP's debut venture and this 52-minute video dealt with the stark, realistic evils of drugs. Its immense demand has BP convinced that a sequel would not be too far off.

Meanwhile, the recently issued 'Whose world is it anyway?', is a 35-minute video on the problem of deteriorating environment.

The video cassettes are available on loan at no cost from BP's regional offices.

It's jazz time, again. Jazz Yatra will present its big show – Dasavatar '88 – from February 25-28, in Bombay and February 23-28, in Delhi. Once again, this eclectic festival will attract international performers. Once again 10,000 'pilgrims' will vend their way to the amphitheatric Rang Bhavan. This time, Dasavatar '88 will attract groups from Switzerland, Austria, West Germany, Australia, Sweden, Hungary, Brazil, Czechoslovakia, Poland and Pakistan. The Swiss quintet 'Matterhorn Explosions' will be led by black American saxophonist Robin Kenyatta. A quartet of sax, guitar, bass and drums comprise the Austrian team. Reiner Winterschladen, on trumpet, will

represent West Germany. One of the Australian groups is named Bate Pra Tu which will present Brazilian jazz of a trio of two Australian and a Brazilian. Hungary returns to Jazz Yatra with the Stendhal Trio. Brazil's guitarist and zitherist, Carioca will perform for the second time in Jazz Yatra. Czechoslovakia and Poland join hands to form a band of seven artistes each. Co-led by Milan Svoboda and Jim Wrablevski, this may well turn out to be the highlight of Jazz Yatra '88. And last but not the least, the contribution from our friends from across the border will be the "greatest living classical vocalist, Ustad Salamat Ali Khan with his son Sharafat Ali Khan.

Nursery Rhymes on Video

Popular model Suchitra Narayan has switched from being a clothes horse to playing "auntie" to a bunch of kiddies on the newest kiddies videotape to hit the stands!

"Learn Nursery Rhymes" is Siksha Videos first title in an educational series that will include A-B-C, Fairy Tales, Bharatnatayam, Computers, Photography and Cookery for the grown ups – for starters!

"Our aim is to soon have one title going each week," says Venky, the brain behind Communications, makers of Siksha

'Learn Nursery Rhymes' has been filmed with the children enacting their favourites, juxtaposed against fantasy backgrounds, with Raj-Khote's music sung by Sunitha. While it does

lack a visual electricity in its presentation, Venky explains that he's added in the music of animation, puppetry and special effects to the A-B-C tape now under production.

Programmes will be supported by booklets wherever necessary. "The Bharatnatayam tapes will have practise audio cassettes with them at no extra cost," Venky adds.

The idea at the end of it all is to have, instead of an Encyclopaedia Britannica on your bookshelf, a Collection Siksha on your video rack!

How commercially viable the whole project is, is left to be seen. At Rs 155 a tape, Siksha has to sell a targeted 25,000 tapes to keep afloat. It hopes to gradually build up its own statewide distribution network.

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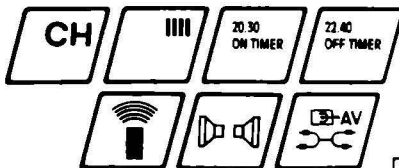
Prime Time, between the Hindi and English news bulletins, is watched by over 70 million viewers all over the country. PLAYBACK AND FAST FORWARD presents a guide on what to watch and when.

	SERIAL	REMARKS	VERDICT
MONDAY	ZINDAGI (Till Feb 15, '88)	Women on women	Good
TUESDAY	ISI BAHANE (Till March 1, '88)	Sit-com	Delightful
WEDNESDAY	STRI (Till Jan 27, '88)	On unusual women	Engrossing
THURSDAY	MANORANJAN (Till Jan. 7, '88)	On the unsung heroes of the film industry	Funny
	NEXT SERIAL to be announced		
FRIDAY	SHAKTI	Women's serial	Avoid
SATURDAY	KASAUTI (Till Feb. 20, '88)	Docu-serial	Watchable
SUNDAY	GREAT EXPECTATIONS (Till Feb. 7, '88)	Charles Dicken's novel	Absorbing

Please note: All programmes are subject to change.

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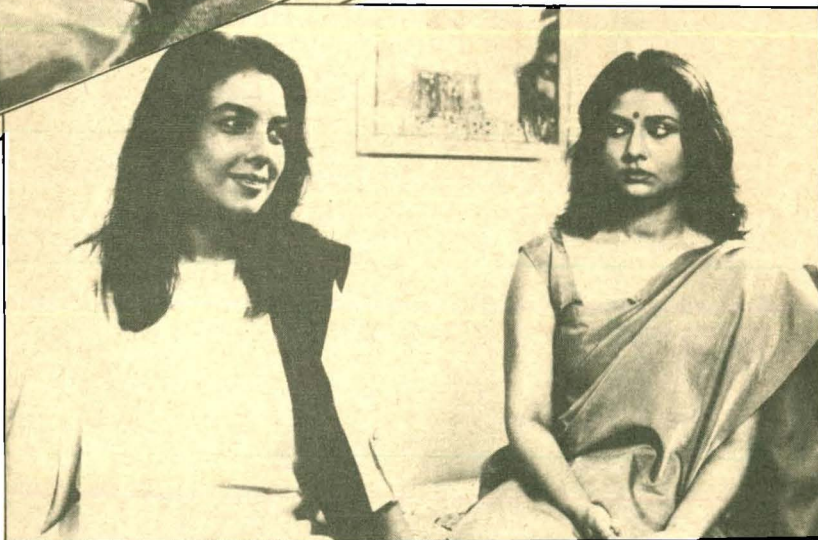
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APNE PARAYE: Devi Dutt's serial on rural life and the 20-point programme. Mohan Bhandari plays the foster son of a rich family. The serial meanders into a typical Hindi film. Above: Ashwini Bhawe and (right): Natasha S. and Manji Sengupta in the serial.



THE LATE NIGHT SHOW

SUNDAY	9.50 pm	Focus	Current affairs programme
	10.20 pm	National programme of Dance	
MONDAY	9.50 pm	Chitramala	Songs from regional films
TUESDAY	9.50 pm	National programme of music	
WEDNESDAY		Miscellaneous	
THURSDAY		Miscellaneous	
FRIDAY	10.45 pm	Regional music concert	
SATURDAY		Miscellaneous	

SUNDAY SPECIAL

9.00 am	HE MAN AND MASTERS OF THE UNIVERSE	Sci-Fi
9.30 am	RAMAYAN	The famous epic
10.15 am	AUR BHI HAIN RAAHEN	On vocational awareness
10.40 am	APNE PARAYE	On rural life
11.10 am	SERIAL BASED ON MUNSHI PREMCHAND'S SHORT STORIES	—
11.35 am	MATHEMAGIC SHOW	Maths Quiz
1.15 pm	NEWS BULLETIN FOR THE DEAF	—
1.30 pm	REGIONAL LANGUAGE FEATURE FILM	—
3.45 pm	THE WORLD OF SPORT	—
5.00 pm	YOU JUST WAIT	Cartoon serial
5.15 pm	THE WORLD OF SURVIVAL	Wildlife series
5.45 pm	HINDI FEATURE FILM	

THE NEWS

7.40 am	Hindi	Breakfast TV (National network)
8.05 am	English	Breakfast TV (National network)
7.20 am	Regional language	—
8.40 pm	Hindi	National network
9.30 pm	English	National network

BREAKFAST TV 7.30 am – 8.15 am

Vande Mataram	Suprabhat	Samachar
Ultra Pulta	Yogabhyas	The News

VIDEO MAGAZINES

The Medium Is The Message

An analysis of the boom in video magazines and their future potential.

The announcement of 'Movie Video' acted as a catalyst to a desperate band of entrepreneurs, who were dithering in the burgeoning video market, trying to outdo each other in the area of Hindi films. They saw the potential success of the concept and, as was expected, most of them have now launched their own video magazine.

The craze for magazines like *Stardust*, *Cine Blitz* and, of course, their own *Movie* magazine must have convinced India Book House to launch 'Movie Video'. However, 'Lehren' upstaged 'Movie Video' and was the first in the market. Capitalising on the truant 'Movie Video', the former was picked up enthusiastically. Moreover, viewers never knew what the original 'Movie Video' was all about and this naturally helped 'Lehren' to boost its sales.

'Movie Video', after failing to keep a few more deadlines, did finally surface after 'Lehren' Vol 2, and was an equal success. With 'Eknaath Patrika' the concept of a video magazine has widened. Its first issue will be available this month.

In production are other video magazines viz 'Chalte Chalte', 'Manoranjan' and 'Sitaron Ki Duniya'. Sunil Agnihotri, who was earlier with 'Lehren', seized the opportunity and launched his own video magazine. He heads the team producing 'Chalte

Chalte'. 'Manoranjan' is being produced by Shriram Bohra, who has to still associate himself with a marketing outfit, like Gold and Magnum, who are distributing 'Lehren' and 'Chalte Chalte' respectively. Popular Video, a marketing company, have launched their own 'Sitaron Ki



Duniya'.

Sunil Nayyar who produced the first volume of 'Movie Video' has since left in controversy with IBH video and plans 'Star Trek' on similar lines. Hiba Video, the video company, are rumoured to launch their own magazine soon. In fact they are

the most ideally suited set-up to get into the race, as they are well equipped and experienced with video production and the covering of the film industry.

Producers of video magazines are well aware of the market which is bigger than that for film glossies and if they can possibly concoct the success formula they would have hatched the golden goose.

To Kamleshwar, master story-writer of Bombay's filmdom and renowned Hindi novelist, goes the credit of germinating the idea. Says Mrutanjay Panday, executive producer of 'Lehren', which is already into its third volume: "We are continuously changing the presentation from what Kamleshwar had in mind. In spirit, Kamleshwar is very much with us. The special feature on Kishore Kumar, a spotlight on stunts, interviews – all these concepts have been generated while we got along with the project."

OUTDATED

The first volume of 'Movie Video' doesn't speak very much for its original conception. It goes wrong in most places. It just might be stuck with an outdated idea. Leave aside that fact, the newsy events covered were the premier of 'Mr India', while the film is currently celebrating its silver jubilee! It not only loses out on topicality when the IMPPA elections are covered

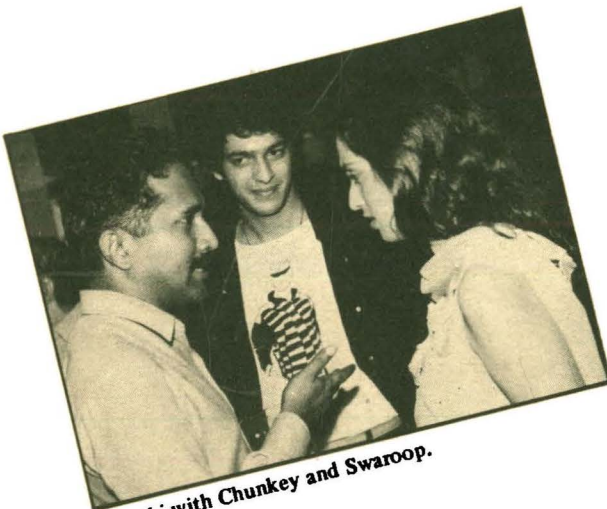
but is at odds with the rest of its pseudo, contrived, synthetic style. The heavy scripting while meeting with celebrities, doesn't come off well. Naturally so. 'Movie Video' is not a movie by any stretch of imagination. Its vain attempt to add lustre and glitter to the stars, leaves most situations looking too contrived.

The first volume was a rip-off. Old news and far too many scenes from films at the slightest excuse. The audience aimed at must be children, otherwise, the comic interludes are unexplainable. It

impossible situation, than to make a mockery, like Jeetendra visiting his roots. 'Movie Video' never showed the home, the humility, only adulation of the still poor folks left behind. In magazines a still and words can say a lot, but the idea fails on the video medium.

Mrutanjay Panday reveals, "Even though, I never saw the magazine, its readers are our potential target. Only 10% of these readers, we thought, would reach out for the video magazine. There are nearly 30 to 40 lakh

standing this facet very precisely, Eknaath has introduced cooking and beauty lessons in his 'magazine'. Of course, his coup is Jyothi Venkatesh, with his reputation of a male 'Devi' (the originator of filmi gossip). Jyothi is naturally supposed to cover all the glamour of Bombay. But where video magazines are monthly affairs, nobody can expect 'scoops'. Jyothi is excited about his first volume which exclusively features 'Bloodstone', Rajnikant's English film. Another first is TV. serials: "most



Jyothi with Chunkey and Swaroop.



Dhirubhai (left) of Time Video and Jayanthibhai (extreme right) of Popular Video.

reaches the limit at one point and tries to convince the viewer of their obsession to know the secrets of celebrities. 'Movie Video' will have to get over its hangover of its 'Movie' magazine if it is to exploit the medium in its fullest scope.

Comparatively speaking, 'Lehren Vol 2' has a much more honest approach. It's much more 'closer' to the stars, warts and all. It manages to educate on the painstaking process of filmmaking without losing out on the creativity involved. In stark contrast to 'Movie Video' you can feel the immediacy and spontaneity as one would actually get to experience at a shooting or interview. It's better not to attempt an

VCRs with a viewership of two to three, mainly watching Hindi films, old and new. Whether they read filmi magazines or not, they are surely interested in knowing all about the film world. Also the medium offers so much more scope. What we can show on video, the magazines may never be able to write." Unluckily for the video magazines, they cannot show gossip which the magazines can create.

VERACITY

While video magazines score on veracity of events, they somehow lose out on glamour. Under-

probably we shall be showing the last episode of Manoranjan even before it's shown on TV.

We have a very broad scope. Anything that can entertain and keep the viewer hooked on the tele, we shall include. We are not obsessed with only the Hindi filmi stuff," elaborates Jyothi.

Jayantibhai is overseeing the content of 'Sitaron Ki Duniya' which should be the fourth video magazine to hit the market. "Ours will be an amalgam of the best from 'Eknaath', 'Movie Video' and 'Lehren'. And why not? It's purely a business venture. But we will naturally hanker after quality. In our first cassette we interview Rajiv Kapoor, Kimi Katkar and Mandakini. I think people

enjoy interviews most." With a good distribution set-up Jayantibhai thinks he can steal a march on the competition. "Making a good product isn't enough. The price, quality and reach also count. And we think we are strong in this sector."

Watching Lehren's second edition one thing strikes you immediately. The producers have it real easy. HMV spends the money - gets Rema Lahiri to dance on stage, and Hema and Sridevi are on hand. Courtesy? The Gramophone Company. No expenses for the video magazine. Just shoot till the scenario glitters, then it's off to another show, courtesy someone else.

In this game of musical chairs who's having the last laugh? Is it the Gramophone Company who got free publicity or the video magazine who got free footage, choreography and all? Similarly, 'Movie Video' has Samantha Fox, courtesy, CBS.

After Hindi films, the second biggest attraction are the affairs of music companies. Whether it's the release of an album or platinum disc award, all of them are featured extensively. This works out like an added bonus. While watching the events, what better entertainment than the latest music!

The software isn't going to prove a problem, that's for sure. The medium will carry its own message. Eknaath, in one of its video magazines in a southern language, even showed the assassination attempt on Rajiv Gandhi at Colombo in greater detail than that shown on TV.

In the video field, the Indian market has shown far more dynamism than the rest of the world. In terms of marketing, the concept of libraries was flourishing in India even before the American video industry was reconciled to the idea. In software, too, no other country has exploited the magazine concept as in India.

Now comes the happy news of a video magazine called 'Television Today'. It will be headed

by Vinod Dua, the stormy petrel of Doordarshan, who gained prominence for his astute handling of the Janwani programmes. We can undoubtedly expect the highest standards in video journalism. It would not be too surprising if this effort of *India Today* is a frontrunner worldwide in using the video medium as a journalistic tool. With the advent of video magazines tackling serious issues, in a dynamic and interesting manner, the current lot of entertainment mags will definitely imbibe whatever good they can. The effects of the video medium will be felt thereafter at Doordarshan, promising some improvement on TV.

As such the competition will only be getting stiffer. And we can easily expect another dozen ventures materialising before the year is out. But is the going that good?

For video software companies, this video format is a life-saver. For one, Hindi films, which they yearned and fought for, were already getting expensive. Believe

it or not the cost of producing a monthly video magazine costs much less than even the ordinary run-of-the-mill masala films. With greater sales expected with each volume, the returns on investment are bound to be there.

Sanjay Seksaria of 'Movie Video' isn't that confident. "I feel the concept is good if it's a bi-monthly. 'Movie Video' has been produced more slickly than the rest, at maybe three times the cost." However, the market must surely remain the same for the inexpensive or expensive video mag, because if you've watched one video mag you've seen them all. A rented cassette has to be returned, unlike a magazine which is always with you. So 'Movie Video' could be your first choice. But what do you do the next time, you want the same kind of fare? You could reach out for 'Lehren', 'Sitaron Ki Duniya', 'Eknaath'. Definitely, the going is great at present. In fact, a sample survey revealed that the public lapped up the first half-a-dozen releases.

ANIL CHOPRA



MAHENDRA'S MUSICAL YEARS

Why was Mahendra Kapoor unable to establish himself as the numero uno during his 30-year career?

1988 will mark Mahendra Kapoor's 31st year as a playback singer. Though 30 years of singing is in itself an achievement, he is active and energetic enough to last many more years before he gets a respite to brood over his past glory.

During the past three decades, musical expressions have changed considerably in matter of form and style. Although Kapoor has adapted himself to the change, it is the first 25 years that is more relevant and musically more satisfying for him.

Kapoor's eventful career began when he won the prestigious Metro-Murphy All-India Singers' Contest in 1957. He sang his idol Rafi's 'Shama Parwana' number 'Tune mera yaar na milaya' which impressed the members of the jury comprising music directors Anil Biswas, Naushad, C Ramchandra, Vasant Desai and Madan Mohan.

Though Kapoor had sung earlier in 'Madmast', 'Heer', 'Lalkar' and 'Diwali Ki Raat' it was 'Aadha hai Chandrama Raat Aadhi' ('Navrang') which was his first song as a professional playback singer.

Like any other new singer, Kapoor, too, would have been tempted to imitate his favourite singer. Rafi was not his only idol; there was a marked similarity between their voices. Thanks to C Ramachandra, he tried to



Mahendra Kapoor still going strong

establish his own identity in 'Aadha hai chandrama' which proved extremely popular.

But the song that catapulted Kapoor to fame was 'Chand chhupa aur tare doobe' (1958/'Sohni Mahiwal'/ Naushad) wherein he was mistaken for Rafi.

The reason was that the other songs in the film were sung by Rafi who amongst male singers, had remained Naushad's first choice. By selecting Kapoor for one song, Naushad was merely fulfilling a mandatory requirement as a member of the jury for 'Metro-Murphy Contest'. Under the circumstances Naushad might have (inadvertently) made Kapoor sound like Rafi. But

'Chhand chhupa' – a narrative song ending on high notes, eventually became a milestone in his career.

Just as Manoj Kapoor and producers B R Chopra and V Shantaram showed their preference for Kapoor, Naushad steadfastly stuck to Rafi.

When a song picturisation in 'Admi' (1968) was held up during Rafi's sojourn abroad, Naushad was compelled to record 'Na admi ka koi bharosa' in the voice of Kapoor. But before the picturisation Rafi suddenly returned and, as a consequence, Naushad changed the tune and recorded 'Na admika' in the voice of Rafi. This episode piqued Manoj Kapoor who in retaliation refused to accept Talat's voice in 'Kaisi haseen raat' (a duet with Rafi) in 'Admi'. As a result Naushad had to record the song with Kapoor and Rafi. But Naushad in turn insisted on issuing the record (78 rpm) only in the voice of Talat.

Kapoor's voice acquired range, refinement and a strong classical base under the tutelage of Manohar Podar, Abdul Rehman Khan and Niyaz/Faiyaz Ahmed Khan. But he learned the rudiments of film music from Mohammed Rafi and music director Husnalal which helped him to acquire versatility.

Even in the face of stiff competition from established singers,

THE BEST OF MAHENDRA KAPOOR

SONG

Aadha Hai chandrama, raat aadhi
 Shyamal shyamal baran
 Chand chhoopa aur tare dube
 Tere pyar ka asra chahata hoon
 Dhadak ne lage dil ke taron ki duniya
 (with Asha)
 Kaun ho tum kaun ho
 Aaj madhuvatas dole (with Lata)
 Aaj ki raat nahin shiqwa shiqayat ke liye
 Bhool sakta hai bhala kaun
 In hawaon men... Tujh ko mera pyar pukare (with Asha)
 Yeh hawa, yeh fiza
 Chalok baar phir se ajnabi ban jaye hum
 Aap aye to khayale dil e nashad aya
 Din hai bahar ke - dil ke sahare aja pyar kare (with Asha)
 Dil laga ker hum yeh samjhe •
 Badal jaye agar mali... Baharen phir bhi ayengi

Apne apna banaya - Qadradani aapki (with Lata)
 Mere des ki dharati
 Meri jaan tumpe sadke, ehsaan itna kardo
 Neele gagan ke tale
 Na moonh chhupa ke jiyo
 Kisi patthar ki mooratse
 Kaisi haseen raat baharon ke raat hai
 Yaaron ki tamanna hai
 Lakhon hai yahan dilwale
 Bharat ka rahne wala hoon
 Ek tara bole tun tun
 Dil ki yeh arzoo hai koi dilruba mile (with Salma)
 Beete huve lamhon ki kasak

FILM

Navrang
 Navrang
 Sohni Mahiwal
 Dhool Ka Phool
 Dhool Ka Phool

Stree
 Stree
 Dharamputra
 Dharamputra
 Gumrah
 Gumrah
 Gumrah
 Gumrah
 Waqt
 Zindagi Aur Maut
 Baharen Phir Bhi
 Ayengi
 Dulhan Ek Raat Ki
 Upkar
 Sawan Ki Ghata
 Hamraaz
 Hamraaz
 Hamraaz
 Admi
 Kahin Din Kahin Raat
 Kismet
 Purab Aur Pachim
 Yaadgar
 Nikaah
 Nikaah

MUSIC DIRECTOR

C Ramchandra
 C Ramachandra
 Naushad
 N Dutta
 N Dutta

C Ramachandra
 C Ramachandra
 N Dutta
 N Dutta
 Ravi
 Ravi
 Ravi
 Ravi
 Ravi
 C Ramchandra

O P Nayyar
 Madan Mohan
 Kalyanji Anandji
 O P Nayyar
 Ravi
 Ravi
 Ravi
 Naushad
 O P Nayyar
 O P Nayyar
 Kalyanji Anandji
 Kalyanji Anandji
 Ravi
 Ravi

Kapoor made a place for himself by creating a style distinct from the others. He did not allow himself to be typecast. He sang a sad story 'Chalo ek baar phir se ajnabi ban jaye' in his most memorable film 'Gumraah'. He also sang a romantic 'Dhadak ne lage dil ke taron ke duniya' (with Asha/ Dhool ka phool') a qawwali 'Na moonh chhupa ke jiyo' ('Hamraaz') and even a comic number 'Ek padosan peechhe pad gai' ('Gopi'). The carefree abundance with which he sang a rustic song 'Mere des ki dharti' ('Upkar') made it one of the most memorable songs of his career.

Kapoor sang in various Indian languages, staged successful

shows at home and abroad and proved his versatility by becoming the voice of the lovable simpleton Dada Kondke (in Marathi).

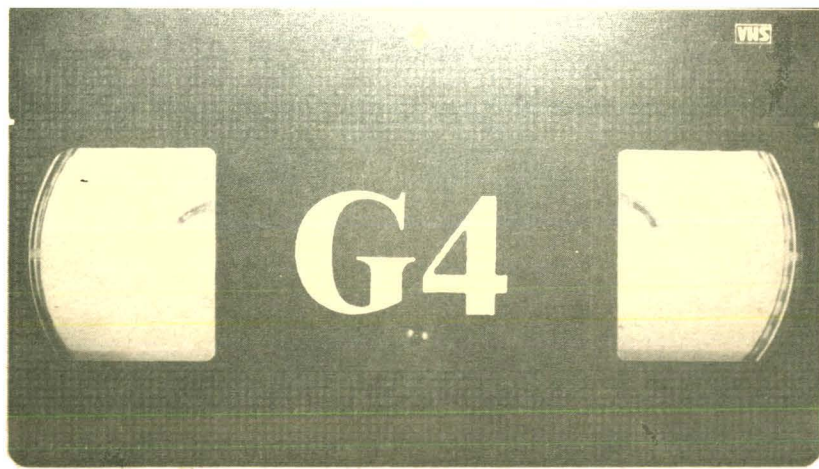
He is the last of the old guards and has many more years of singing to look forward to. The deaths of many of his contemporaries have not made any difference to his career. Even when they were alive he had his share of successes. Like any other artiste he has his moments of regret too. He does not know whether it was some genuine reason or the film music politics that deprived him of the opportunities of singing some of the songs earmarked for him such as 'Yeh mera prem patra padhker'

('Sangam') and 'Taqadeer ka fasana' ('Sehra'). 'Taqader ka fasana', incidentally, was scrapped after the recording.

Looking back on his career, Kapoor has every reason to feel grateful to Manoj Kumar, V Shantaram and B R Chopra for patronising him which helped him to earn his share of public adulation.

Just as Mohammed Rafi was influenced by singers G M Durrani and Khan Mastana, Kapoor, too, was influenced by Rafi. But like Rafi he created his own distinct style of singing which enables him to enter into another glorious year of his career with justifiable pride.

NALIN SHAH

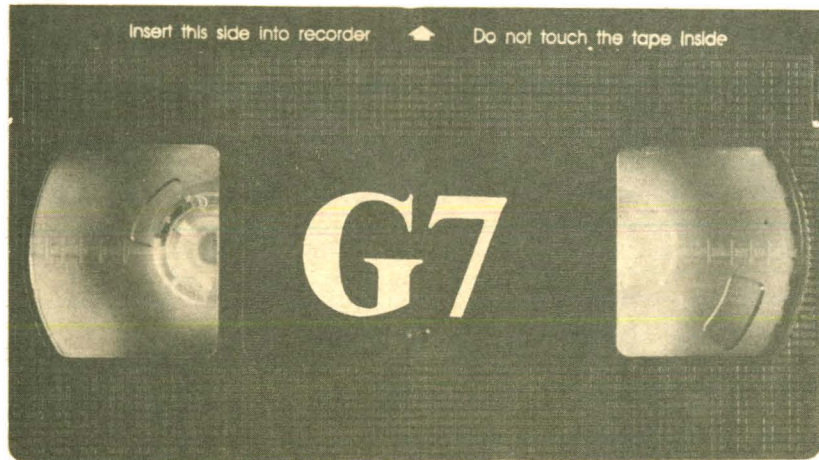
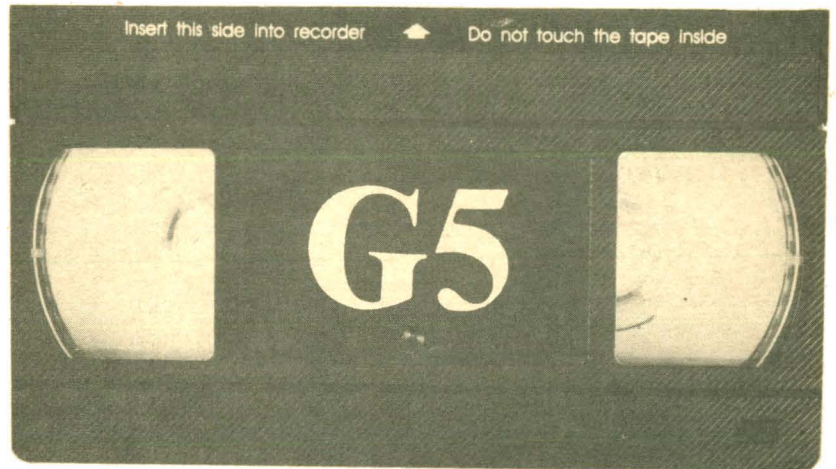


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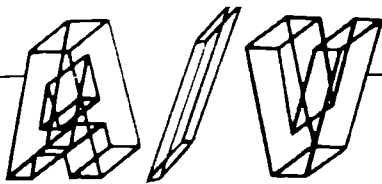
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CLINIC

AUDIO

I am presently using a top-of-the-line audio system comprising one Luxman L 450 amplifier, Sansui SP-Z7 speaker (4-way 4 speaker type), Numark 2600 Equaliser and Nakamichi OMS 3A Compact Disc player. Besides my existing pair of speakers, I would like to add another equivalent pair of speakers, but do not want to import any or buy second hand ones.

I would like to seek your advice as to which speakers I should go in for, where I can obtain them, what would be the approximate cost, whether it would be wise to go in for a locally made branded speaker or a custom built one (if any available) or search for a foreign pair. I would like you to throw some light on this matter so as to enable me to make the right decision.

If possible, I would not like speakers with less than 16 inch woofer size.

Shatul Shah

Bombay

After studying the details you have provided about your system, I was wondering how you would connect an extra pair of speakers to your amplifier (Luxman Model L 450) as there is no separate output for two pairs of speakers. If you are thinking of discarding the existing SANSUI SP27 speakers, which seem to be quite good, then the speakers of reputed companies like JBL, Tannoy, Acoustic Research, Infinity, Klipsch, KEF, etc should serve your purpose.

To select the right model I would suggest that you go through the Product Guides in **Playback And Fast Forward** or read foreign audio magazines like *Stereo Review*, *Audio*, *High Fidelity*, especially their buyer's guide.

Your present speakers can handle 250 watts maximum power, so select a speaker system which can handle the same or more power from the Luxman amplifier. Unfortunately, it is not mentioned in the spec sheet how much power your Luxman can deliver. But to be safe go for more power handling capacity of speakers.

It is unfortunate that Indian speaker manufacturers do not make top-of-the-line products which is what you are looking for, since audio enthusiasts like you are still in the minority.

Secondly, a woofer size of 12" and 15" is standard. It hardly makes any difference whether the woofer is 15" or 16" in size. In fact two 12" woofers can give you better Bass reproduction than one 16" woofer.

So don't be finicky about 16" woofer size in particular. A well designed 15" woofer system which has a heavy magnet assembly and optimum enclosure size can beat your Sansui speakers.

In most professional recording studio control rooms, 15" woofer size is used with very good results. For your information, 18" woofer size is also available in the market only to confuse the audio buff.

Even if you buy another pair, please don't connect them in parallel. For when two speakers are connected in parallel and if each one has 8 ohm impedance, then the total impedance falls to 4 ohms or less at certain frequencies. This condition draws more current from an amplifier and can be dangerous if you play the music very loud as you might do when listening to classical CD Discs. So don't connect them in parallel.

Some manufacturers also offer speaker units in kit form. This will be cost effective as well as easy to import.

I use a Norge deck to record songs of my choice but I don't get good response from my amplifier (Kenwood KA 32B). But whenever I use an equaliser I get pleasing sound. Why? Which double deck, excepting Norge, has an internal level selection, because all the double decks I have come across have ALR (Auto Level Recording) which is useless when a cassette with a low recording level is to be recorded.

Rasik K Shah

Bombay

Whenever you copy one cassette from another, the recording quality depends upon: (1) the original quality of the pre-recorded tapes, (2) the playback quality and azimuth of the playback machine; and (3) the type of cassette used for recording and its different parameters like bias, recording equalisation, adjustment and selection.

Unfortunately, it is difficult to make out the exact problem in your case. I don't think it is right to blame the Kenwood amplifier. Normally, when you copy a cassette, you lose some treble frequencies, i.e., the sound becomes dull. If this is what you experience before connecting to an equaliser you must also be getting a lot of hiss from the tape. In that case you should try using some other brand of cassettes for recording and those recommended by the manufacturer in his booklet. First, try playing the original cassette on the master deck and then on the copy deck. system has the provision to adjust the recording level when you make a copy. I personally have never liked the idea of ALC in decks which are meant for this purpose.

If there is a difference in the playback quality it means that one of the decks is misaligned. For example, if the recording sounds

bright on the copy deck but dull on the master deck it means that the azimuth of the master head is out. In this case it is better to take the unit to a competent technician who can align it with a standard tape.

I would like to know what type of mixer can be used for a pop group who have one drum set, one bass guitar, one lead guitar, one keyboard and vocal microphone? Please suggest the right way to connect them and what is the other equipment required to complete the use of a mixer?

R P Phawa

Shillong

Assuming that you would be using three mikes for the drum ie one for the kick drum, one for cymbal and snare and one for full tom tom pick-up, two inputs for Bass and Lead guitar, one input for the keyboard and three mike inputs for the three vocals, you would need a mixer having a minimum of 10 inputs, keeping one channel as standby. So you will have to go in for a standard mixer which has 10 or 12 inputs with one mono output, or stereo (two) outputs if you want to feed two loudspeakers on stage.

Normally, most of the pop groups in India use a mono output which is fed to one stereo power amplifier which ultimately powers two loudspeakers on the stage. Besides connecting all mikes to the microphone input of the mixers, you can also connect

the Bass and Lead guitars directly to the microphone inputs. The line output of the keyboard should be plugged into the line input of the mixer.

Never ever plug the line output into the microphone input as this causes severe distortion (this can however be eliminated by using an input attenuator control in the channel).

It is normal practice to use either Echo or Reverb in the vocals. Hence, the use of a Tape Echo unit like the Roland 501 or a Digital Effects Processor like the Yamaha SPX-90 or Yamaha D-1500 is quite suitable for pop groups. The above units can provide very good Echo/Reverb quality. The only problem with the Tape Echo unit is that you have to change the tape after a few months whereas the digital echo units work indefinitely without the need for any change.

The effects units are normally connected in the Echo Send and Echo Return path of the mixer. Remember to always read the instructions in the operation manual on how to properly make these connections.

Pearey, Yamaha, Roland, Bi-amp make good quality mixers especially for use by pop bands. The basic difference between a recording mixer and a PA mixer is that the latter has a separate output called MONITOR which is used by musicians on stage to hear each other and to play in

tempo. Secondly, the PA mixer has a built-in graphic equaliser and an Echo/Reverb unit – something which is not found in studio recording consoles.

I have a Philips AW 529 Cassette Deck which a tape select switch for Ferro and Chrome cassettes but no Dolby. When I have to play a tape recorded with Dolby, the manufacturer recommends that the treble control on the amplifier be reduced to get suitable sound. However, I find that if I play the tape (Ferro) with the tape selector in the Chrome position, it gives a better performance than with the treble control turned down. Is there any chance of damaging the cassette or the deck, if I use the tape in this way?

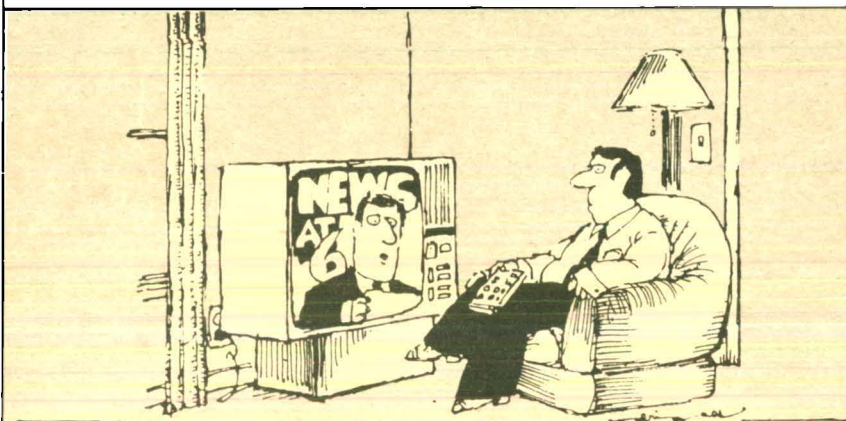
R Ramchandra

Bangalore

It is true that a Dolby encoded tape should be decoded when playing back. What the manufacturer recommends is more or less also true. What you are basically doing is playing a normal tape which is recorded with 120 us equalisation with Dolby B. In the chrome position you are playing the same tape with 70 us equalisation – which is also reducing the treble response although it may not be as effective as turning the treble control on the amp.

If you are happy with the chrome position then enjoy the music that way. After all it is the ear which has to decide what music you like. But remember if you hear the same cassette with Dolby ON on another system you may appreciate the music much more. This is because Dolby reduces tape hiss by 10 dB on Dolby B and by 20 dB on Dolby C.

There is no danger of any kind to the cassette or deck when you play normal, chrome or Dolby encoded tapes in any position. The sound quality defers in different combinations and sometimes distorts in recording because of a mismatch of bias and equalisation. Select the right switch as far as possible.



"Terrorists struck today at a Chicago rock concert. Police said that between 2:00 and 5:00 a.m., 710 speakers in the huge, 185,000-watt sound system were rewired 'out of phase.' When the first notes were played, eight nearby bungalows collapsed and a mini mall imploded. No serious injuries were reported. ..."

DIGITAL DREAM

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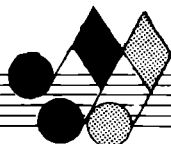
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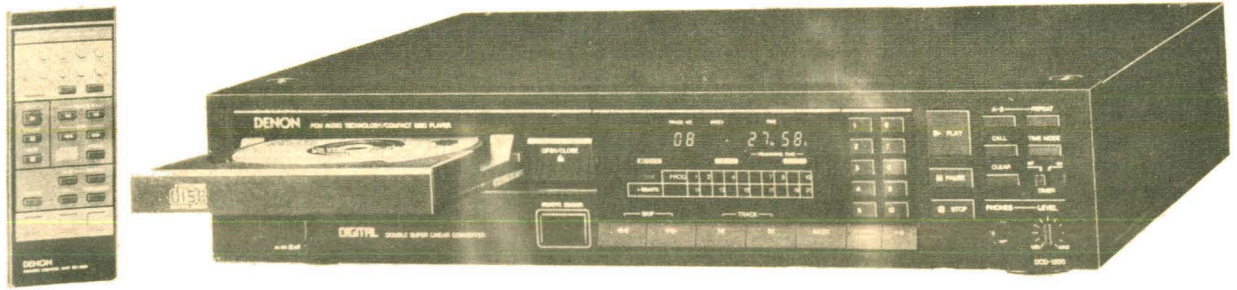
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Every now and again, there is a major advance in the evolution of sound technology. Almost a hundred years ago the flat disc player replaced wax cylinders. Since then, sound recording technology has progressed rapidly, with the last couple of decades witnessing extraordinary changes. The sixties saw the invention of the 'compact cassette' by Philips, followed by significant developments in magnetic tape technology, and this revolutionised the music software industry ending the dominance of vinyl records. In recent times, innovations like quadrophonic sound and laser disc have emerged, but owing to various reasons, have disappeared after an unsuccessful run in the marketplace. The last few years have seen the introduction of the 'compact disc', a joint venture by Philips and Sony. Its subsequent development and increasing popularity indicate that this medium is here to stay – although, even at the time of writing, its existence is threatened by another major development, viz., DAT or Digital Audio Tape. But, more about that later.

CD TECHNOLOGY EXPLAINED

Before going into an explanation of how musical information is stored on a compact disc and retrieved, a physical description is required. The sa-

lient features are shown in Table I, with the equivalent values for a LP record listed alongside for comparison. It will be evident that the word 'compact' really does apply to the new disc (apart from its clever allusion to that other Philips-invented music-carrier, the compact cassette).

The compact disc is only 120mm (4.7 inches) in diameter, thus measuring only about one-sixth the area of a LP, and is a mere 1.2mm thick. This compactness has obvious advantages – storage space for the discs is reduced and the design of portable player units is possible. The sound quality potential of a CD is markedly greater than that of an LP, particularly with respect to such parameters as signal-to-noise ratio, channel separation and wow-and-flutter. Such improvements can be attributed to the use of digital techniques and the replacement of a mechanical scanner (stylus) with a laser optical beam.

While the digital process is of mind-boggling complexity, an idea of its basic sequence can be gathered from a study of Fig 1. At the top we have the waveform on an amplitude/time scale of a typical music signal. For the purpose of digital recording, this analogue signal has first to be converted to digital form. This involves the two processes shown in the diagram, viz., sampling and quantization. Sampling is the reading of a signal at fixed time intervals and assigning values to the different points on the signal corresponding to a fixed ampli-

tude scale. Sampling of the waveform amplitude takes place at frequent fixed-time intervals as dictated by a quartz oscillator.

Quantization is the process of encoding and storing as a binary number (consisting of a stream of '0' or '1' digits) each of the sampled values on a fixed amplitude scale. In Fig 1, by way of example, a vertical scale from 0 to 7 volts is shown and underneath is the series of sampled values in volts. These have then been expressed in 3-bit binary numbers (000=0, 001=1, etc.) and stored as the on/off pulse train signal shown in the centre of the diagram. To replay a digital recording, the signal is passed through a digital-to-analogue converter which produces a stepped waveform requiring only a low-pass filter to smooth out the steps and recreate the original analogue waveform.

Even in this simplified account it will be obvious that a number of errors and approximations take place. Sampling a waveform at intervals can never be quite the same as tracing it continuously. However, the sampling frequency used for the compact disc is 44.1 KHz which has been found adequate for resolution of audio signals up to 20KHz. As a rule of thumb, in any sampling process the sampling frequency should be at least twice the maximum frequency to be sampled. Again, quantization errors will occur each time that a sample does not have precisely one of the stepped values encodable on the chosen binary scale – giving rise to quan-

tization noise. In the CD system, 16-bit encoding is used which gives a scale of 65,536 different values corresponding to a signal/noise ratio of 96db, and the remaining relatively small errors are made less audible by mixing in a white noise signal called 'dither'.

The PCM (Pulse Code Modulation) train is etched on the CD surface as a series of pits along a track which begins at the inner radius and spirals out towards the periphery. Individual pits are only about 0.5µm wide, 0.12µm deep and 0.9 to 3.2µm long with a pitch (track width) of 1.6µm – about one-thirtieth of the thickness of a human hair. The scanning velocity is fixed at about 1.2m/s (covering an amazing 4.3 million bits per second) and so the rotational speed (unlike a conventional record player) must begin fast at the centre and progressively slow down towards the outer edge (ranging from approx. 500rpm down to 200rpm). Sophisticated control signals interpolated within the PCM stream instruct the drive motor as to the correct speed at each point on the disc.

The main component of the player scanning mechanism is a semiconductor laser light-beam

source (LASER being an acronym for Light Amplification by Stimulated Emission of Radiation). This type of light beam has the advantages of being monochromatic (at a single frequency), phase-coherent and strongly directional (due to its very short wavelength, around 0.78µm) – and, at the low power level used here, perfectly safe. The beam passes upwards through a semi-reflecting prism and on to a lens system which focuses it sharply, with an incident beam width of only 1.87µm, on to the underside of the disc. As the recorded pulse train of alternating pits and flat portions is scanned, the laser beam will switch between conditions of being scattered and strongly reflected back down its original path, whence it is redirected by the prism on to a light-sensitive diode. The latter therefore generates an electrical signal recreating the original bit-stream of '0' and '1' digits.

Apart from the servo-motor already mentioned for maintaining the correct scanning velocity at all points on the disc, there is a focus servo to control the lens system for accurate focusing, a tracking servo which checks for centre-scanning or equal spill of the laser beam on to the tracks on

either side of the track being scanned, and a traversing servo for moving the optical system between the inside and outside of the disc.

The 'program area' of the disc encompasses up to 20,000 tracks and the 'lead-in' area contains what is called the 'Table of Contents'. The latter carries in code all such details as the total playing time of the disc, the number of musical pieces, the start time of each piece, etc. There is also spare capacity for a much wider range of visual display information not yet implemented. Even so, the data included on every frame of the recorded tracks can give a continuous read-out of track elapsed time (lap time), track number, total time remaining, versatile fore-and-aft cueing, vari-speed search (with sound monitor) and pause. At the same time, complex error correction techniques can eliminate the effects of dust or scratches – whose importance is already substantially diminished by the sharp focusing of the laser beam through the clear plastic base on to the recorded surface. Error bursts of up to 3,500 bits, or a drop-out over 2mm long, can be played without audible effect.

In terms of playing time, CDs

are appearing with durations of up to 74 minutes 20 secs maximum. Potentially, however, the industry sees the CD format as being flexible enough for eventual production as 'singles' with durations down to, say, 5 mi-

nutes, and for an extension up to a maximum of 80 minutes to accommodate longer musical works. Also in the pipeline is the projected use of CD for storing visual material along with audio. To sum up, the CD format offers

high-quality sound which is robust in its ability to withstand mishandling and has unprecedented potential for cueing, programming and displaying data relating to the musical contents.

FEATURES AND DISPLAYS OF CD PLAYERS

As mentioned above, CD players are bristling with features not normally available on even top-grade analogue tape machines. As is obvious, the storage of musical information in digital form and the subsequent retrieval of this digitally-encoded information gives rise to a wide range of facilities which are found on most CD players. Some of these features are described briefly below:

Track Skip: These buttons can be employed to skip to the start of any desired track, in either direction, once the player is in Play mode.

Direct Numeric Selection: A simple touch of the track number

on the 10-key pad, available either on the player or the remote control, starts playback of that track without using the play button.

Manual Search: Using these buttons, manual cue and review with sound or, at a faster speed, without sound is possible in both directions.

Index Search: These buttons are used to find specially encoded index marks, particularly on classical music discs, and this provides more selective playback control and instant access to any movement desired.

Repeat: Using this, playback of any track, programmed tracks or the entire disc can be repeated.

A-B Repeat: This button can be used, during disc play, to designate repeat playback between any two desired points, (A) and (B).

Programming: With programmable random access playback, of between 15 and 24 tracks depending on the player used, one can hear any combination of tracks in any desired order.

Music Scan: The first part of each track can be played in sequential order, the length of time each track is played remaining fixed unless specified.

Variable Output Level: This controls or attenuates the output level, especially useful during headphone listening.



Infra-red Remote Control:

Most of the above functions can be accessed using the remote, depending on the sophistication of the player, and this provides easy armchair operation.

Auto Programme Edit: This is a special feature found on some players that is very convenient when dubbing from disc to tape and helps to indicate how many tracks can be accommodated on each side of a tape before dubbing actually commences.

Auto Spacing: This is useful for inserting blank intervals when dubbing from disc to tape.

Subcode Output: This can be used to connect CD players to TV's and video monitors for displaying graphics and other data and is only available on a few models.

Digital Output: This is used to

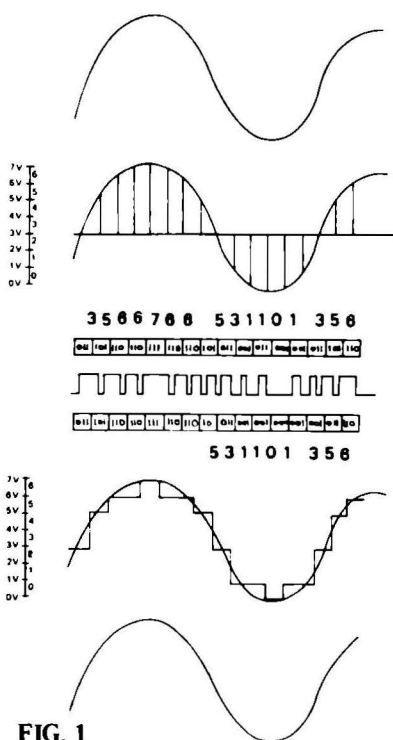


FIG. 1

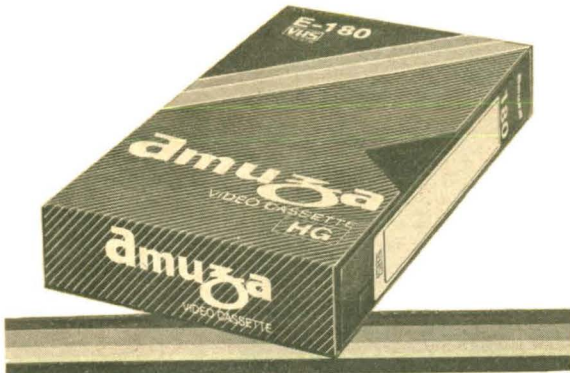
(To be continued)

TABLE 1

	COMPACT DISC	LP RECORD
Disc Diameter (mm)	120	300
Disc Thickness (mm)	1.2	1.5 - 2.3
Disc Playing Time (min)	60	40 - 60
Rotation Speed (rpm)	200 - 500	33 1/3 or 45
Scanning Velocity (m/s)	1.2 - 1.4	0.4 approx.
Width of Grooves or Tracks (µm)	1.6	100 approx.
Diameter of Centre Hole (mm)	15	7.24
No. of Channels	2	2
Frequency Range (Hz)	5 - 20,000 (± 0.5db)	30 - 20,000 (± 2 db)
Typical Dynamic Range (db)	90	55
Signal:Noise Ratio (db)	90	60
Channel Separation (db)	90	25 - 35
Total Harmonic Distortion	0.005%	0.2%
Wow and Flutter	Unmeasurable	0.3%
Disc Material	Transparent PVC with aluminium reflective coating and lacquer protective layer	Black vinyl
Life Expectancy (Disc)	Indefinite	100 playings approx.
Life Expectancy (Laser Stylus)	5000 hours	100 playings approx.
Effect of dust, scratches & static charges	Largely ignored by the laser beam	Causes increasing background noise and mistracking



Blank Cassettes assembled from fully imported video cassette shell, and TDK tape in dust free atmosphere on latest automatic loader OTARI T300.



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WE ALREADY SUPPLY TO PROFESSIONAL DUPLICATING
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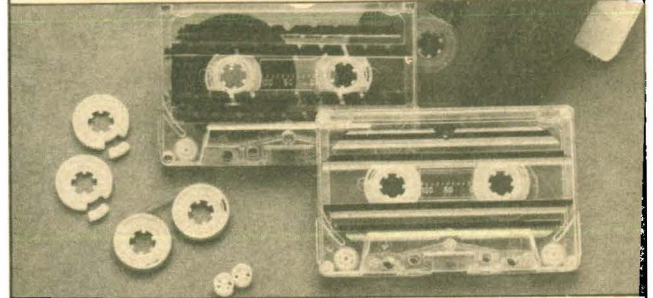
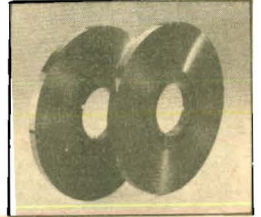
Amuza Electronics

Unit No. 5, Ground Floor, Commerce Centre
78, Tardeo Road, Bombay 400 034.
Tel: 375403/4941947/4940607/4940435

Distributors

Issai (Sakamichi)
audio magnetic tape

Intertrade
video magnetic tape



V-O's and C-O's

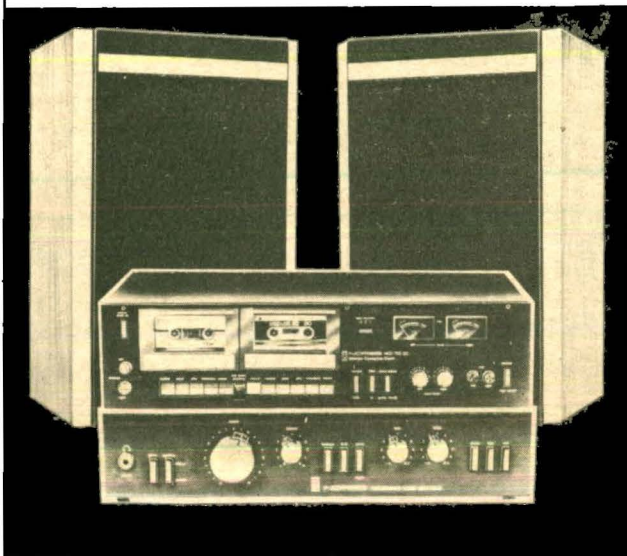
Audio and Video components

GAUTAM ELECTRONICS

2-A, Chotani Building, 52-A, Proctor Road,
Bombay 400 007. Tel: 352142

NORGE

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SPEAKERS: MODEL 17

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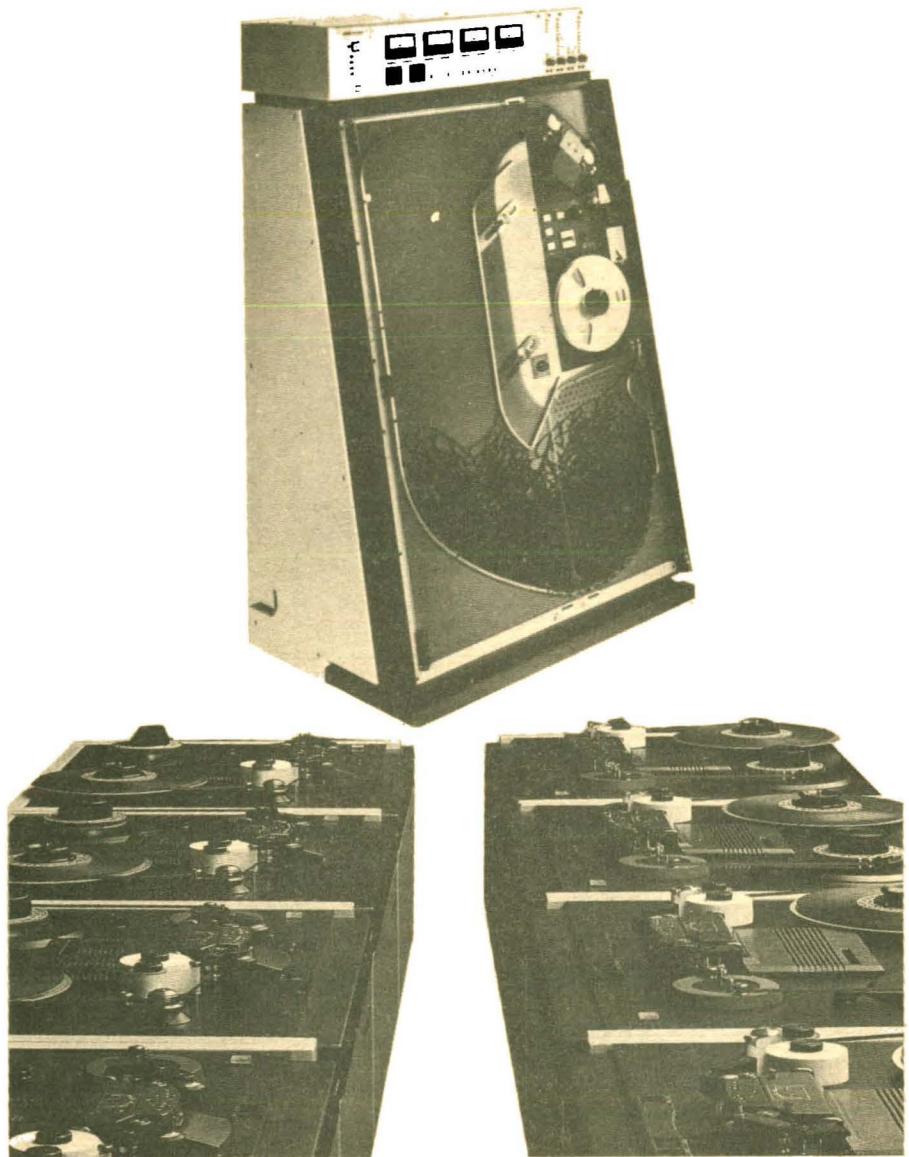
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OTARI



DP-80 64:1 HIGH-SPEED TAPE DUPLICATING SYSTEM

7-1/2 IPS MASTER TAPE REALIZE THE FINEST SOUND QUALITY

For almost 20 years Otari has been the consistent leader in field-proven, high-reliability products for the tape duplicating industry.

Now, introducing the new innovative DP80 High-speed Tape Duplicating System. Designed specially for the mass production of music cassette tapes, this system uses 7-1/2 IPS masters to produce fine sound quality with wide dynamic range, low noise and high bias frequency (8MHz) at amazingly fast master speeds (480 IPS).

The system consists of a DP83C loop-bin Master Reproducer and DP85C Slave Recorders expandable up to 20 units. All units are engineered with the latest electronics circuitry and are front-accessible for routine maintenance and inspection.

OTARI®

Otari Singapore Pte. Ltd.,
625 Aljunied Road, 07-05 Aljunied Ind Complex
Singapore 1438
Phone: 743-7711, Fax: (743) 6430, Telex: RS36935 OTARI

ELECTRONIC WONDER

To record onto magnetic tape an exact replica of the information on films is a highly complicated electronic process – something which has been perfected by the TV broadcast industry of the West.

The equipment is called Telecine which can transform or recover as accurately as possible

A Telecine System is a highly expensive one which scans the film as it is run on a sophisticated capstan drive. The film is scanned line by line and the various elements, details in the picture on each line, are converted to electronic signals – corrected – stored in a memory and taken off the memory at a convenient

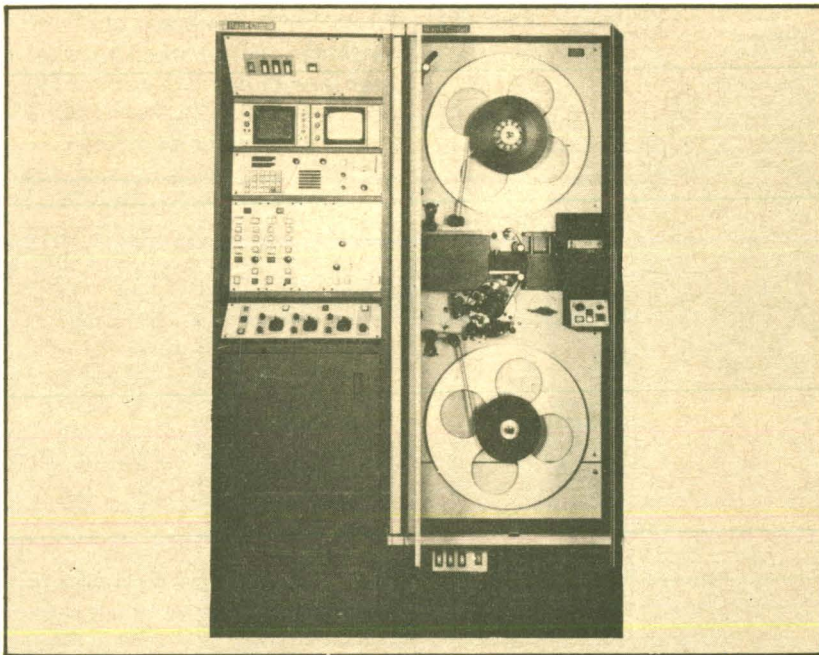
tem to be recorded on tape or broadcast. It can eliminate scratches from films – with its unique infra red Dirt Concealment Device.

Many people feel that the future of TV lies in the ever improving technology of electronic 'Pix Origination' and that film usage is ebbing. They point to convenience of tape operation over film usually where quality is less important than immediacy. The manufacturers of film stock however are not aware of such a decline – as their annual sales figures reveal.

They see that more and more production – even if shot on video tape – end up as film copies. The tape has imposed creative limitations and the film is the answer to capacity for detail and large screen projection.

Even if all production on film is stopped tomorrow, it would probably be the end of the next century before the last transfer of the final film is finally screened on video tape.

A Rank Cintel ADS-1 Telecine system is installed at Sainath Telecine Video Pvt Ltd, Atlanta, 17th Floor, 209, Nariman Point, Bombay 400 021.



information from the original scene on the film. It then converts it into electronic signals for recording on to video tape for broadcast.

The Rank Cintel ADS-1 Telecine System incorporates solid state imaging technology. The solid state, linear array sensors used in the ADS-1 are the latest generation of advanced charge coupled devices (CCD image sensing).

Unlike a projector a telecine does not have a screen on which the images are projected and captured by camera as done by low cost systems of the pirates.

space and rate.

In the ADS-1 System the film is handled by the system at the edges only – without touching/ contacting the active area of the film. This protects the film and is very necessary particularly for the negatives.

The electronic processing includes the Charge Coupled Device – the latest in transducer technology which converts light into electronic signals.

These signals can be multiplied to give the best results and true to life colours as per the film. These corrected signals are stored in a computerised memory sys-

Attention

The manufacturer of Pulz custom built amplifiers and speakers for both professional and domestic use, has just been appointed sole selling and servicing agents in India for three multinational products, viz Tannoy, Rebis and Quad.

For more details, contact:

*R&S Electronics
Unit 24, First Floor,
Ghanshyam Industrial Estate,
Andheri (West),
Bombay 400 058.*



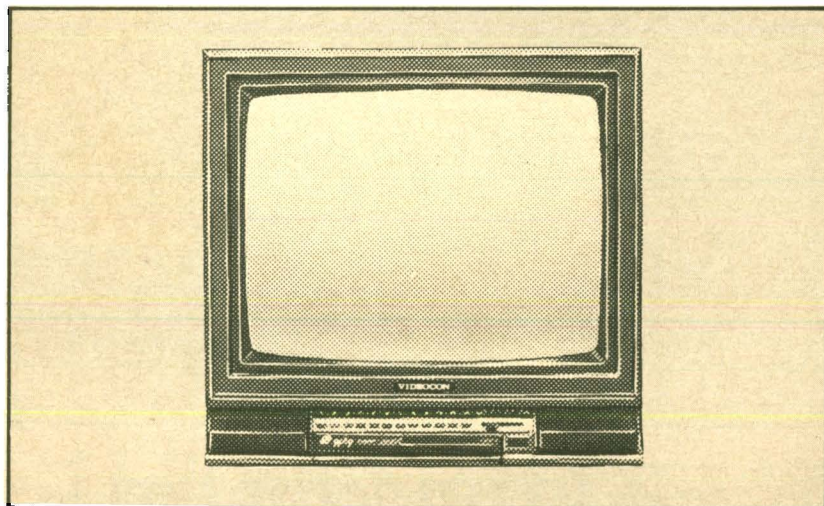
Dynavox Amplifier

A perfect match for the Dynavox KX-32 tape deck is the new stereo amplifier – the KA-32. This sleek-looking Kenwood amplifier features an advanced, high stability, high output power stage. The KA-32 has a dynamic power output of 190 watts at 4 ohms or 35 watts RMS x 2 at 8 ohms. It boasts a flat Frequency Response of 20 Hz – 20 kHz at 0.09% THD. Two pairs of speakers can be hooked up to this amp. The Phono S/N ratio is 79 dB (5 mV, 1 HF-A). It weighs 4.9 kg and is priced at Rs 3,200.

Videocon's 207 Deluxe TV

Videocon's Core 207 Deluxe is a 51 cm colour TV. It has a highly sensitive UHF/VHF electronic tuner and feather touch tuning for 12 preset channels with full view controls. An LED display indicates the channel being received.

The 207 employs Toshiba's computer designed x 58 chassis and an SMPS circuit to absorb fluctuations within the range of 70 to 290 V. It has an Auto Frequency Control (AFC), Auto Degaussing Auto Brightness Limiter (ABL) and Auto Colour Controls. Dynamic twin speakers



with a maximum output of 3 W produce powerful sound. A filter glass is provided for glare free

viewing which is housed in an elegantly styled cabinet to match the decor of your home.

Tannoy FSM Speakers

Using proven phase alignment techniques, Tannoy's new Super Gold Monitor Series of professional studio monitors is a major

step forward in reference sound quality. The special features of the FSM include hard wired crossovers with gold plated high current switches, gold plated terminals; black plated magnet parts for greater heat dissipation from voice coils. It also has a large studio monitor with a full

range dual concentric drive unit and an additional bass unit for very high sound pressure levels.

The FSM comes in an oiled walnut cabinet finish and has a peak power handling of 700 w, and a Frequency Response of 40 Hz – 20 kHz (± 3 dB). The recommended amplifier power for

HARDWARE WATCH

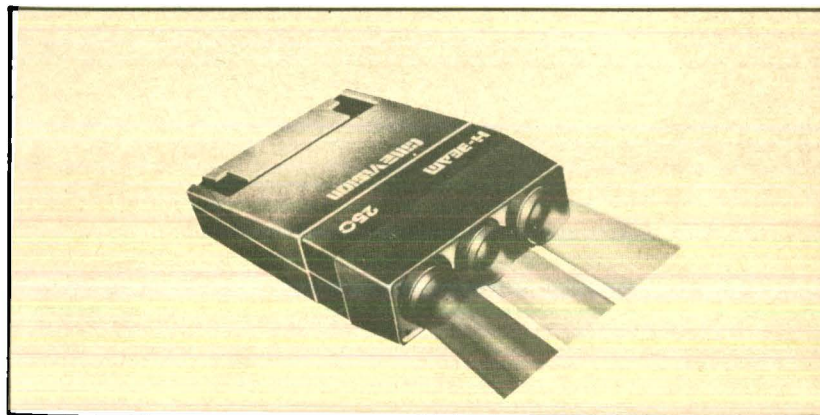
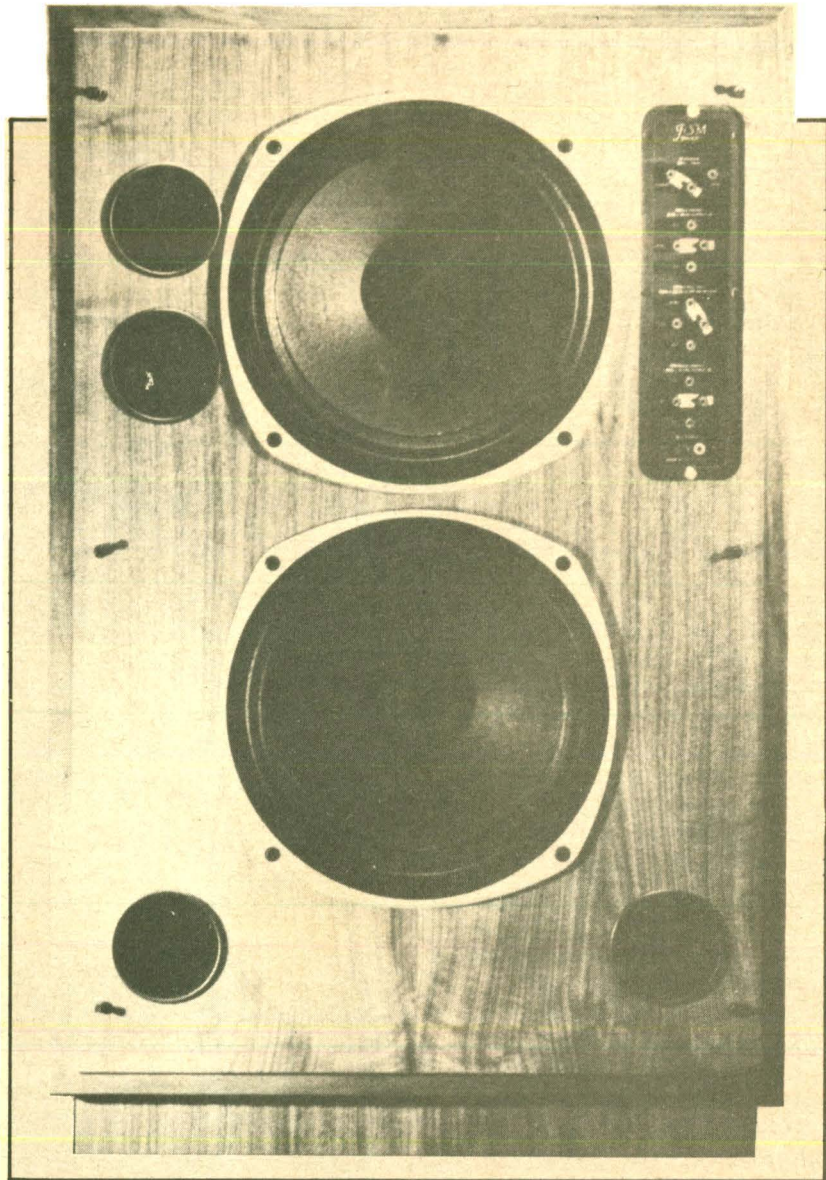
the FSM is 10-500 W (RMS per channel). Sensitivity (2.83 v at 1m) is domestic 97 dB, anechoic 94 dB. The drive unit type features 15" Dual Concentric, 15" Bass unit. The Crossover frequency is LF window 'IN', LF window 'OUT' 500 Hz, 1 kHz. The Crossover type is of the first order and over damped second order with parallel impedance and a Sync Source all pass delay network.

The FSM also features the following crossover controls: Mid Frequency Energy Rate 1.5 kHz - 4.7 kHz. Settings +2 dB, 0, -2 dB; High Frequency Roll Off Range 5 kHz - 20 kHz. Settings 0, -3 dB -6 dB; High Frequency Energy Range 3 kHz - 20 kHz. Settings + 2 dB, 0, - 2 dB; LF Window Open/Closed Range 40 Hz - 500 Hz and a slave Input for passive operation.

Priced at Rs 1.2 lakh per pair, the cabinet weight clocks in at a hefty 90 kg per speaker.

For more details, on the FSM and other Tannoy speakers contact the sole agents in India.

R & S Electronics
Unit 24, First floor
Ghanshyam Industrial Estate
Andheri (West)
Bombay 400 058.



Cinevision Video Projector

Cinesales Electronics Pvt Ltd have recently introduced the Cinevision Hi-Beam 250 series video projector which, says the manufacturer, gives crystal clear reproduction on a screen format larger than life without any distortion at even a wide viewing angle. The Cinevision Hi-Beam

HARDWARE WATCH

video projector is ideal for entertainment, training, education, data projection, R & D Centres, conferences and seminars, defence establishments, hotels, etc.

The video projector can be mounted in the following modes—floor, ceiling, front or rear projection. It switches automatically between PAL, SECAM and

NTSC. It has 3 x 7 inch quick start, mesh cooled CRTs with a light output of 275 lumens. The screens are available from 5 x 375 to 20 x 15 ft. The Throw Distance is 1.5 times the screen size. It has an inbuilt cross hatch generator for a test signal and a resolution of 400 lines (composite video) and 600 lines (RGB). A hand wired re-

mote control is available as an optional extra.

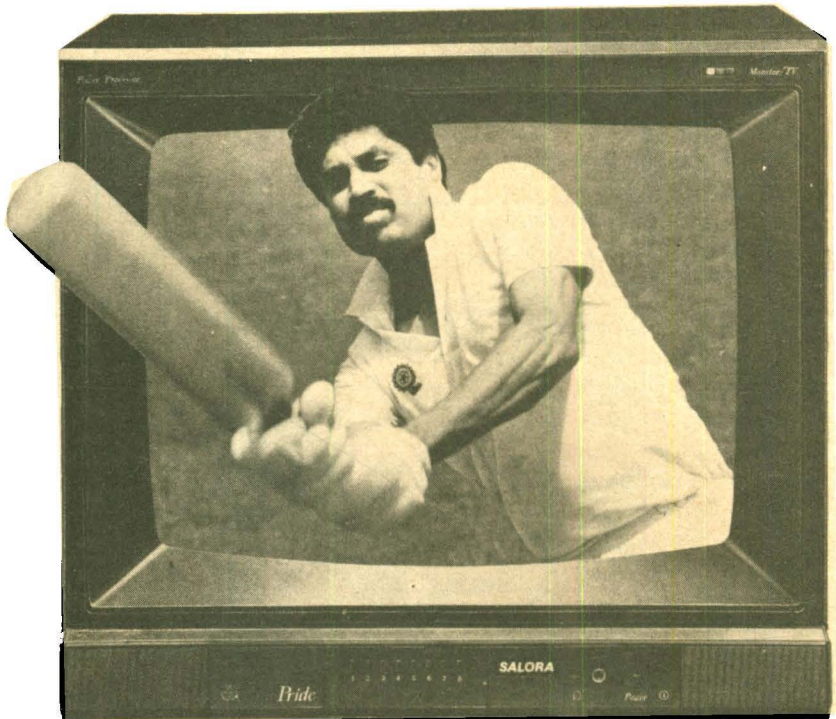
For the audio part, a 30, 60 or 100 watts RMS amplifier and speakers is available. Price: Rs 1,97,500 + 10% tax. For more details contact: M/s Cinesales Electronics Pvt Ltd. C-93, Wazirpur Industrial Area, Main Ring Road, New Delhi 110 052.

Salora Colour TV

Kapil Dev's favourite TV? No prizes for guessing. It's the Salora Pride colour TV. In fact the ex-captain says: "I'm truly impressed by Salora's top performance and picture quality."

That testimonial apart, the Salora Pride is the only TV in its class with a multipurpose 'Wondersocket' (SCART) for direct recording/playback, video camera input, teletext decoding, home computers and video games. It can also be used in conjunction with an antenna and allied equipment for receiving direct satellite signals.

It has a 51 cm, 90° deflection inline Blackstripe, Quick start picture tube. The eight programme selector covers channels in both the VHF and UHF ranges. It has an SMPS circuitry and special fusible type resistors



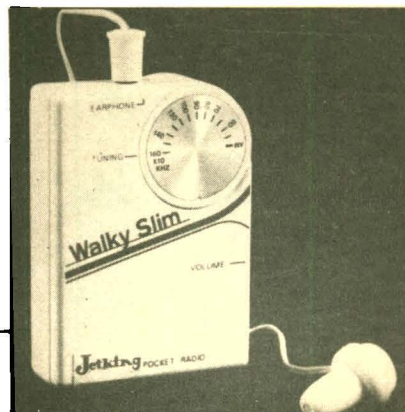
incorporated in the circuit for safe operation. The Salora Pride is capable of a powerful sound output of 4.5 watts RMS at 10%

THD through its four speaker system. Besides a headphone socket, a screen is provided for glare-free viewing.

Jetking's Mini Marvel

What's the score?

Now you don't have to trouble people anymore to find out. Simply tune in to Jetking's latest miniature marvel—the Walky Slim pocket radio.



Costing only Rs 75, the ultra slim transistor measures 5 x 2 x 7 cm and works on one penlite cell. The transistor is available in black, white and red and has an earphone attachment. A special feature of the Walky Slim is that it can be either slipped or clipped to a shirt pocket.

Happy listening.

Weston
'88

NOVEMBER

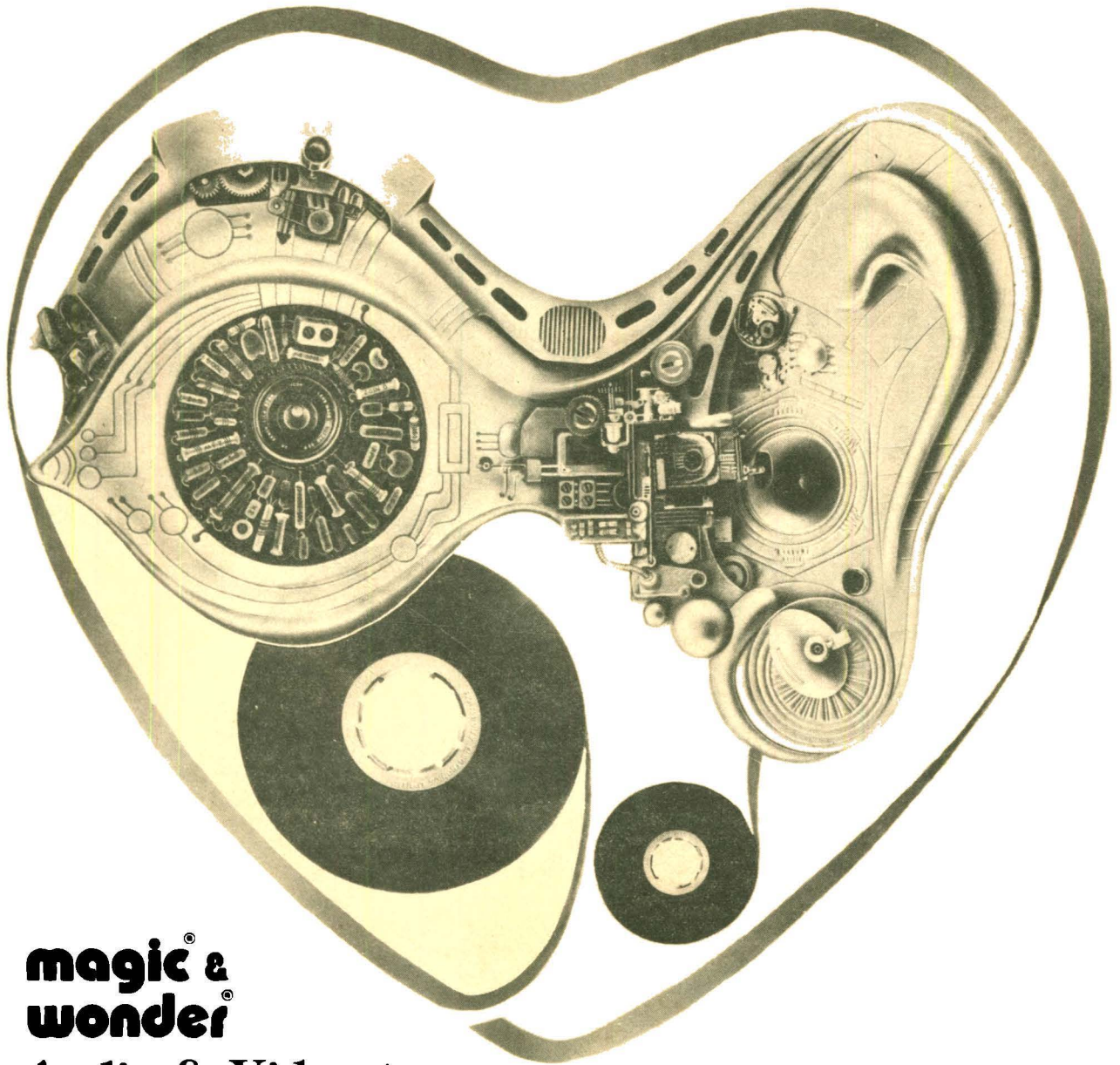
SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

DECEMBER

SUN	MON	TUE	WED	THU	FRI	SAT
				1	2	3
4	5	6	7	8	9	10
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25	26	27	28	29	30	31



Fraternity's heart and soul is into satisfying just two of your senses.



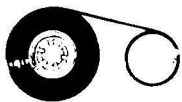
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A good cassette needs a heart of quality tape. To ensure healthy reproduction of sound or picture. For total satisfaction of your two senses. Sight and sound.

Magic and Wonder tapes have an impeccable audio/ audiovisual reproduction that's as good as any imported tape.

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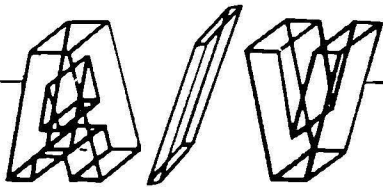


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CLINIC

VIDEO

What is the average lifespan of a picture tube in terms of hours? Will the life of a picture tube decrease by viewing programmes through a VCR and/or TV?

K Dorji

Meghalaya

The life of a picture tube is determined by the brightness control. If the TV picture is adjusted according to the original factory setting, a life of at least 5000 hours is guaranteed. Moreover, to determine the life of a picture tube, how long the set is on is of more consequence rather than what you view.

I would like to buy a professional video which is also a heavy duty model. Please give me the details.

C Ramkrishnan

Coimbatore

A very popular VCR with professionals in India is National's NV 100. It has almost all the features required for advanced shooting schedules. Though it does not appear to be "heavy duty" it is a very well used and well tested model.

Do I need a special videotape to record sound in stereo?

D Wadhvani

Bombay

There is no special cassette to record sound in stereo. But you will need a stereo VCR to match the stereophonic output of your stereo TV. Incidentally, pre-recorded software is available abroad for stereo-ready TVs and VCRs.

We own a Bush colour TV (Model 9309) which has a greenish colour patch on the corners. There is one direction, however, when we do not see any patch. We called the Bush service technician but he could not find the fault.

Anil Dev

New Delhi

As your TV displays the patch only in a particular direction, it is certain that some form of electromagnetic radiation, or even some weak magnetic action is emanating from the vicinity. Check for large size speakers (they have big magnets) or any electric motor operating in the vicinity.

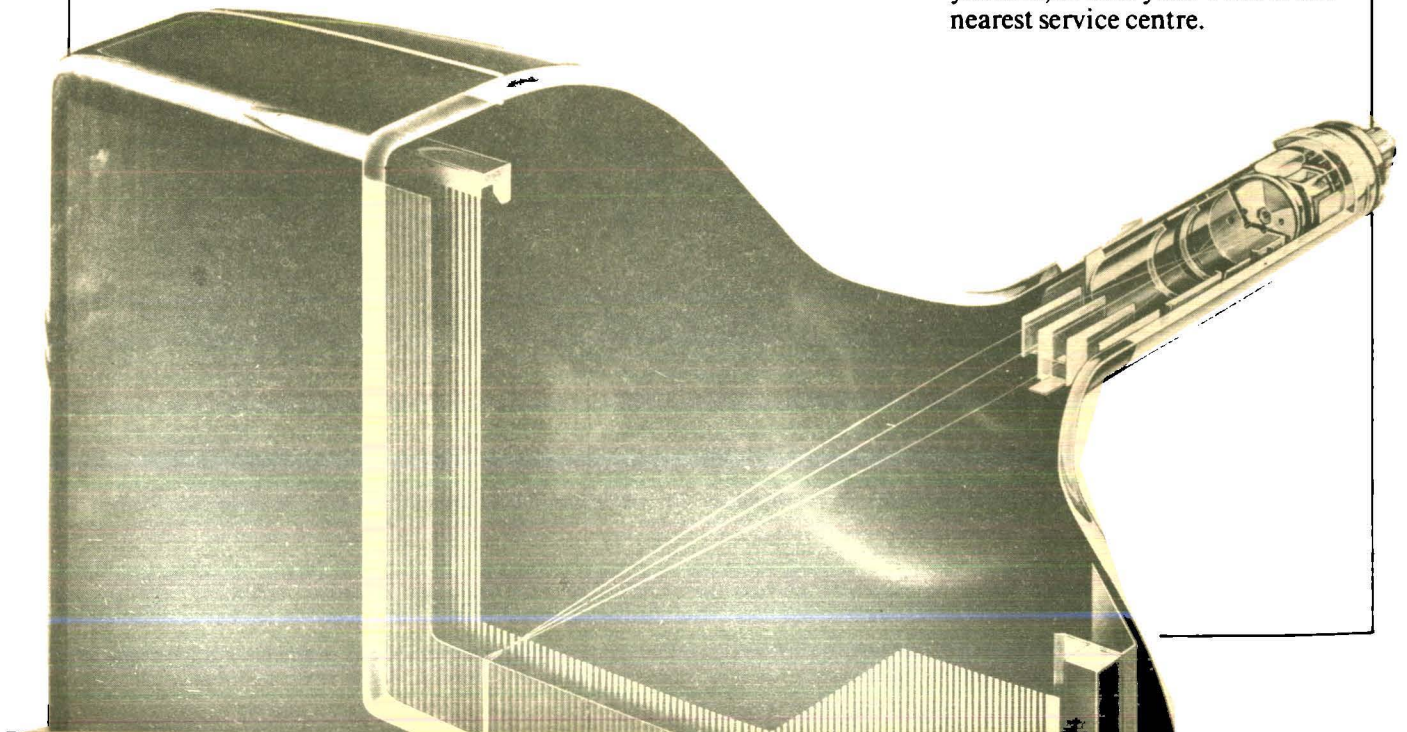
Although the recording of my National NV 300 VCR is usually satisfactory, I often find it containing muffled sounds and unstable pictures. Kindly tell me the probable reasons and how it can be effectively resolved. Could the constant voltage fluctuation in Ahmednagar be one reason?

S R Kulkarni

Ahmednagar

The NV-300 has been around for a good many years and every owner of this particularly good machine is happy that it still works, despite the abuse received from bad to worse library tapes. However, it still is only a machine and has every right to complain when any of its components are excessively worn and/or contaminated with foreign matter.

If cleaning the entire tape path either manually or with the help of a good quality wet type VHS cleaning tape does not clear the problem, suspect the RF-modular next. Connect the Video Out and Audio Out of the NV 300 to Video/Audio inputs of another VCR whose RF output is tuned satisfactorily on your TV. Does a tape played in the NV 300 still produce a muffled sound? If NO, have the NV 300's RF modulator checked by a competent serviceman; if YES – there is nothing you could do yourself, so take your VCR to the nearest service centre.

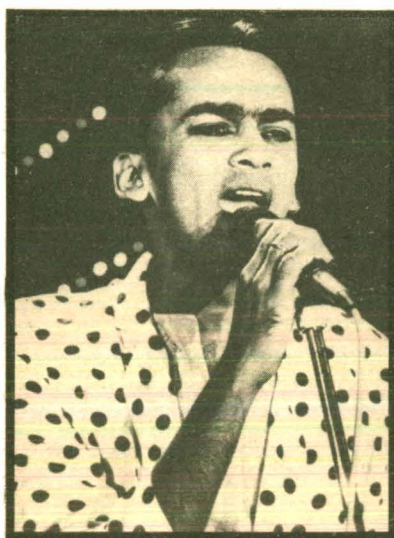


CATCHING 'EM YOUNG

Thanks to CBS, local talent now gets a boost.

BY JERRY D'SOUZA

In a move that settled all doubts about its intentions in promoting local talent in the western music arena, CBS released no less than five cassettes which is more than any other company has done in its collective life. The situation wasn't always conducive. Take the first cassette by Ronnie Desai. The songs were recorded and handed over to CBS who had agreed to release it. They then kept the master in a safe corner while Ronnie went helter-skelter in search of a sponsor. Mercifully for him, and for the others that followed, salvation came when CBS was leased for a three-year



Remo: Playing to the gallery.

period to R V Pandit who gave the go-ahead to **Bedlam**.

The cassette picked up and CBS executives are pleased with sales over the past year. One good cassette deserved another and Desai moved into **Bad Company**.

Remo Fernandes was a different proposition. He had composed songs and had sung on the soundtrack of 'Jalwa'. The title song leapt out, and pushed the cassette rapidly across the counter, a move that would make any company rub its hands in glee. If CBS' past reputation was any indication it would have rested there, but a nod from Pandit and Remo was contracted by CBS.

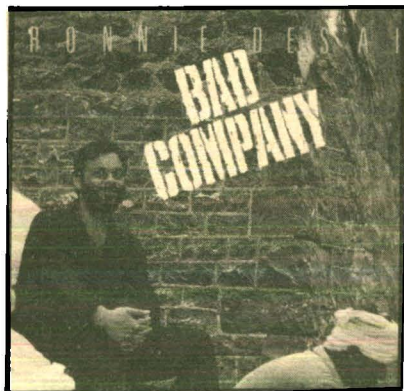


Dinshah: Keyboard wizard.

Remo debuted on the Nalanda label with **Pack That Smack** which has become the biggest selling cassette by an Indian artiste in the genre.

CBS have another Remo album **Bombay City** to pick up where the first left off. Besides, they have signed Bashir Shaikh and Vernon Fonseca who team up as **Golden Memories**, Joe Alvares who calls his band **India**, and Divya who recently returned from a successful tour of Europe. Shashi Gopal, President, CBS Operations, sees the five as the best talent available in India. "With our involvement in international music we felt it was only right for us to expose the cream of our talent. We often tend to overlook our own artistes. CBS does not want this to happen."

Overlooking talent was a matter-of-fact policy. Early attempts with Sharon Prabhakar and **The Savages**, to name two, were not successful. One of the reasons



Ronnie: Super company.

being the attitude of the local record buyer who lifted his nose in the air and sniffed disdainfully, "they're from Bombay, yaar. They must be crap." The artiste of course did not get the benefit of being listened to.

INCREDIBLE

Change has come about when Ronnie took the demo of his second release to CBS, Gopal found "the lyrics and the music incredible. Consider the difficulty they have to undergo in terms of recording and production when compared to international artistes. Yet they do a superb job out of it. So how can we ignore them?"

Gopal continues to be expansive. "Even their compositions are comparable to international ones. When I heard those guys I was bowled over."

Some go to Dalamal Towers (CBS office), others are discovered in other habitats. Bashir Shaikh and Vernon Fonseca were performing at the Leela Penta Hotel when Gopal dropped in and was zapped "along with the other diners who were mesmerised by the duo." The result? A recording contract.

CBS' attitude is indeed commendable. Not only are they giving local talent a chance to prove how competent they are but are also quick in releasing the product. Gone are the days of bureaucratic hesitation.

Releasing an album and plac-

ing it in the stores are not enough. The artistes have to be promoted. CBS will be doing that, initially, with all the five acts being featured on an all-star calendar along with the likes of Bruce Springsteen and Michael Jackson. There are plans for a video. What is more definite is a concert in Bombay this month

"The shows will be financed by CBS," says Gopal. "After the first concert in Bombay they will be playing in New Delhi, Calcutta, Madras, Bangalore and Hyderabad. It takes time to build an act and we aim to start right now."

CBS have a foothold to build on. Remo and Ronnie have already established themselves. Bashir has recorded with Music India and his Christmas album continues to be a favourite every year. With Vernon in tow, he has dipped into the past for his music. Nostalgia adds a nice balance.



Bashir & Vernon: Savagely successful.

They're playing our songs

A review of the albums of Remo, Ronnie, Divya and Bashir & Vernon.

BAD COMPANY

RONNIE DESAI

Ronnie takes another look at everyday life, at times with straight perspective, at others with a cock-eyed stance. Either way he's got it right.

The title song strikes at exploitation of workers and on 'New Year's eve' he has a dig at the moneyed crowd who slurp (both food and women's mouths) at those famous five-star parties. For that other view listen to 'The long and short of it' and have a jolly good laugh!

'Bedlam' proved popular. This should follow suit.

MADRAS CAFE

DIVYA

Divya's fusing of Indian and Western music blends itself into an acceptable form. There are no harsh intonations or fractured flow though 'Anti-Gravity' tends to get bogged down after the initial tonal zip of Sriram's violin. Perhaps that's because of the title.

'Metro Gnome' is a three-way percussion treat where the permutations are exciting while 'Song For Amba' devolves on the fiery interplay of keyboards violin and guitar. And then there's 'Side Step' which swings, slows down and keeps its melodic air intact.

GOLDEN MEMORIES

BASHIR & VERNON

Bashir and Vernon take on the oldies with mixed results. While some of the songs come off well, most notably 'Quando Quando Quando' and the Cliff Richard medley, the transposition and tempo pull of 'Lipstick On My Collar' and 'Summertime' don't entice. Yet, Golden Memories have gone where no other Indian singer has dared to go and there will be many who will be thankful for that.

BOMBAY CITY

REMO

Remo just keeps getting better. And if any proof was ever needed that he is an outstanding talent, this album settles the question once and for all. His breadth of vision is manifested in the genres he utilises from the powerful yet controlled ballad 'Against You Against Me' – the song that won Hema Sardesai the Grand Prix in Dresden, to the gay caprice of the title song which pinpoints his usual astute point of view to the swaying calypso of 'Ocean Queen' which has an excellent arrangement. The musical album done, listen to 'SOS India' a reading of mindless violence so intense that it will want any self-respecting Indian to curl up and die.

Divya who won the fourth place in the Youth Jazz Festival in Belgium blend Indian music with jazz and reports state that they were given a standing ovation after their performance at the Festival.

Joe Alvarez is into black music. A totally committed musi-

cian, CBS sees strong potential for his cassette.

While promotion has its advantages, it can be effective only if the public is willing to accept. For this the live show cases will be of importance. If the performers cannot strike a rapport with the audience, which is expected to be

large with the added lure of international acts on video projected on two large screens and nominal ticket rates, then they will have to languish in the lagoon of rejection. That, of course, will depend on their creativity and their ability to forge a bond with the audience.

What About Propriety, Mr Minister?

Doordarshan staffers confess that the extent of interference in their functioning has reached unprecedented proportions, reports SANJEEV VERMA.

It is a classic case of a confrontation between the minister and the bureaucrat. As always, in this case too, it is the bureaucrat who finishes second best.

For a while it seemed as if the Information and Broadcasting Minister, Ajit Panja, and the Director General of Doordarshan, Bhaskar Ghosh, got on famously, no differences, simply made for each other. What strengthened this impression was the fact that Panja had after all specially brought Ghosh to one of Delhi's most influential seats of power following the retirement of the high-profile Director General Harish Khanna.

Typically, the minister dropped his protege like a hot potato at the first sign of trouble. In fact, it would be an exaggeration to call the entire episode concerning telecast of Parliament News trouble. More likely, it was a storm in a tea cup. It all began when a few members of parliament confronted the minister with questions relating to the sudden shifting of the Hindi parliament news from the usual time of 7.30 PM to late night 11 PM.



Ghosh: A second chance.

Panja shocked everyone by saying, "I did not know anything about it. The Director General of Doordarshan had taken the decision of his own violation and has since apologised for it." The Director General, to put it mildly, was surprised at the ministerial pronouncement. He felt both severely let down and offended. For quite a while rumours were afloat that he may come out openly and confront the minister. But, in the end, it did not happen. Bhaskar Ghosh swallowed the bitter pill and stays as the chief of Doordarshan.

Ghosh was not the only one taken aback by Panja's "patently false" statement on the floor of the house. Doordarshan staffers, particularly news staffers, were once again rudely reminded of their position which was more or less like that of a cat on hot bricks. Commission and omission are both fraught with danger. You may be asked (read ordered) to do something, but you may find the one who rescinded the order denying he ever did so! That is the possibility that they have to live with.

It is well known in the capital's media circles that at Doordarshan anything concerning parliament is taken to the minister. No one else is allowed to take decisions, let alone shift the timing of parliament review telecasts. The minister even decides what talks on parliamentary issues would go on the air, he personally decides the panel of participants in any discussion on parliamentary issues. How then could the Director General have decided on his own to shift the parliament review telecasts?

Talking about the telecasts themselves, the number of viewers who actually sit and watch a newsreader (usually sub-standard) read out a 15 minute script on the deplorable goings-on and shocking behaviour of their own representatives can actually be counted on one's fingertips. But then, the members themselves wish to hear the sound of their own names on television and if they wish so, who, just who, can deny them? And so all the hullabaloo over parliament news.

It can be said with absolute certainty that had the minister received bouquets not brickbats in the Lok Sabha, Panja would have hardly hesitated in taking

all the credit. That is the equation – for all wrongs his staffers are responsible and all rights are because of him, of course!

The extent of interference with the working of Doordarshan, once again news in particular, has reached almost maniacal proportions. Doordarshan staffers admit that the draft headlines are suggested by the minister himself and it is he – no doubt after close consultations with the Prime Minister's Secretariat – who decides which item of the day would be the lead. Not so long ago, the present Executive Editor of Doordarshan News, C V Raman, had decided to lead his bulletin with the massacre in the holy city of Mecca.

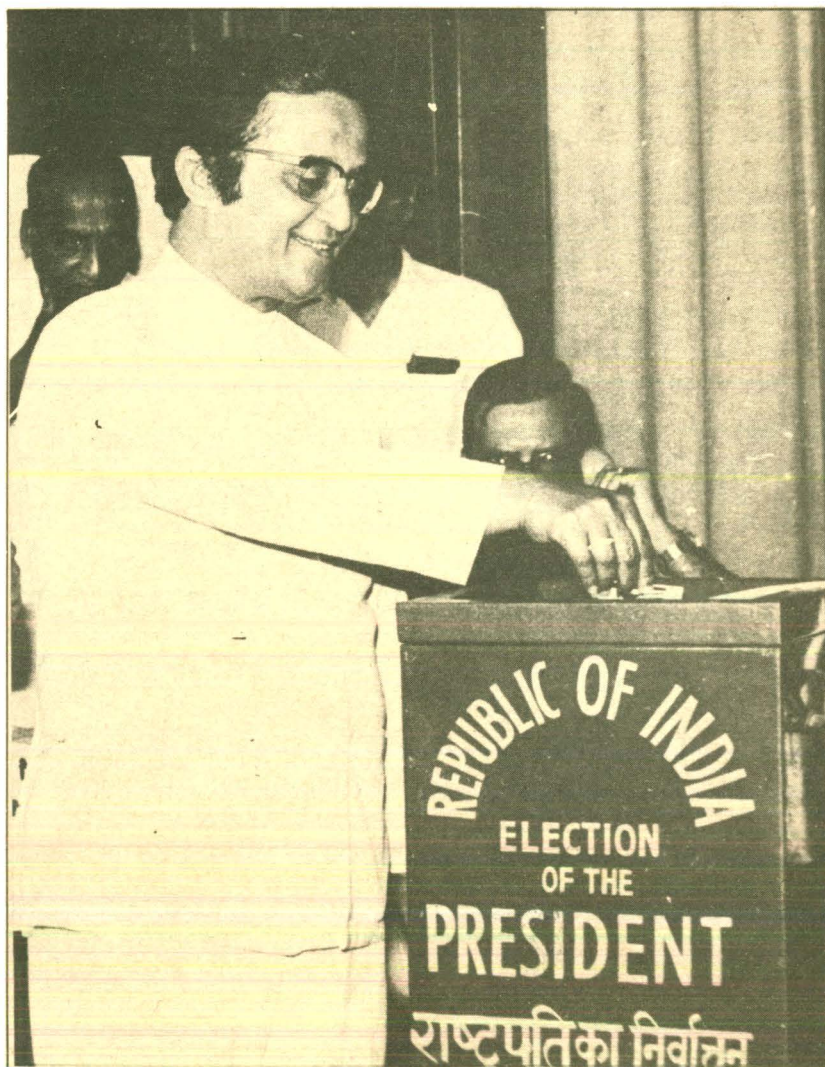
There was pressure to have him lead the bulletin with the Prime Minister's by now all-too-familiar tours into the countryside and various public meetings. But, Raman decided that on news value the Mecca story had to be the lead. He left instructions with his junior staff to this effect and went home.

Imagine his surprise, when he watched the news that night and found the PM story as the lead item! The answer to the puzzle, of course, was that there were "instructions" from the high echelons of power. The Executive Editor was offended, went on leave for a few days, but then was persuaded to resume duty.

This is not an isolated instance. There are any number of them. And they happen every day. These days, the minister himself has daily meetings with Doordarshan and AIR news personnel. The staffers confess that the extent of interference in their functioning has reached unprecedented proportions. In such a scenario, all those specious claims by the minister and other loyalists of the broadcast media that AIR and TV enjoy functional autonomy lie completely bare.

The entry of Suman Dubey into the fray has further confounded media watchers. Dubey's designation is that of Advisor in the Information and Broadcasting ministry in the rank of Additional Secretary, but obviously that is not the point. He is *de facto* the one who tells everyone – from the minister downwards – what to do.

For the moment, Bhaskar Ghosh stays Director General, but it can be safely predicted that it won't be very long before another controversy rocks the normally affable Doordarshan chief. The minister vs. bureaucrat story is not quite finished. Not yet. Let's await the next controversy that puts the fear of life into Mr Ajit Panja and let's wait and see who he decides to lay the blame on next time!



Panja: Riding roughshod.

Women of Substance

Since the dawn of sponsored programmes on television, there has been a surfeit of women-oriented serials – Rajani, Titiliyan, Swayamsiddha, Kashmakash, Chehre and Zindagi. In fact, switch on the TV any day and one is confronted by women bravely fighting life's battles. It is simply amazing how a mass medium of entertainment like Doordarshan should, time and again, telecast such 'socially uplifting serials' and depict women wallowing in self-pity and self-sacrifice:

Is all this necessary? It is high time TV producers stopped glorifying the wrong kind of values in women and show brave, truly strong women who fight for their rights and who stand up to injustice and cruelty.

Happily a beginning has been made with Stri (telecast on Wednesdays) and Adhikaar (to be shown shortly). PLAYBACK takes a close look at Stri and previews Adhikaar.

What's Sridhar Khirsagar up to now? That was the first reaction to the opening episode of Stri.

It was a funny mixture of documentary and drama. And it didn't quite seem to jell. Besides, nothing like it had been seen on Doordarshan before. It wouldn't be an exaggeration to say that 'Stri' was given a hostile reception because it was "another women's serial" after the atro-

cious 'Kashmakash' and 'Chehre'. If there had to be a women's serial, people wanted a strong serial about women achievers, as Sridhar had said 'Stri' would be.

But what was so great about a health worker? Shanti appeared on the show herself and in the dramatic bits her part was acted out by Ratna Pathak Shah a little too stridently.

To show the flesh and blood

person and the actress on the same programme, and with a "running commentary" didn't seem like a very good idea. But people did switch on their sets the next week to see what the director was going to do this time (viewers had been so disappointed by the way 'Khandan' and 'Ghar Jamai' had turned out, that they weren't favourably disposed towards Sridhar Khirsagar in any case).

It was Farida Jalal's heart-warming performance as the woman welder, Sundarambal, and the real life lady's cheerful strength and conviction that bowled viewers over.

Now it was clear, what Sridhar was up to. It was not enough for him to just pick out women achievers. That would have been an easy enough task. The idea was to pick ordinary women all over the country who had not only achieved something, but fought against all odds to do it. They had not only fought for a place in a male dominated society, but had conquered what had been so far a man's domain. A woman welder? Viewers' reactions were the same as that of Sunderambal's reluctant customers. But it's not a woman's job. Exactly! The point was to show that women could do anything that men could do, and better. That it wasn't presented in a feminist slogan-shouting manner, but matter of factly increased the impact of the serial.

That all these women were not from privileged educated backgrounds but were like any other female down the street, got the



message across more forcefully. If they could do it anybody could. If septuagenarian Santokba could become an internationally renowned painter, any woman with talent could make something of it instead of letting it and herself rot.

The reason for the unusual format also became clear. The serial would not have been so effective if an actress had played the part of the real-life heroine. And it wouldn't have been half as watchable if the woman played herself. The inbetween way was to have both featuring in the same episode, so that the serial gets an unconventional docu-drama style. For instance, Reeta Bhaduri playing the brave district collector Valsala would have looked too filmi fighting with goondas and settling disputes. But since the real Valsala also appeared on the programme, it made the incidents in the episode more credible.

It took the director months of travel and research to locate these women of substance and bring their inspiring stories to light.

A serial like 'Stri' will be accepted slowly or rejected outright by viewers in small towns (they have become spoilt on conventional Ramayan like entertainment). But as Sridhar says, even if one woman is inspired by the serial to do something in life, the purpose of 'Stri' would have been served.

The Man Behind The Women

Sridhar Kshirsagar made his television debut with the slick TV serial 'Khandaan', an Indianised version of Dynasty - 'Rishton ki dastaan' as he called it. The ups and downs of the rich Premchand family, engaged viewers as much as the tragedies of the middle-class in 'Hum Log'. 'Khandaan' started slipping from the charts, however, when it indicated more characters than it could handle, left sub-plots dangling in mid-air and tried to push

in a social message.

While the shooting of this serial was on, Kshirsagar also had the dubious distinction of being involved in as many mini-battles off screen as his characters carried out on screen. The media soon dubbed him the 'brat'. However, several TV stars, Neena Gupta, Mohan Bhandari, Jayant Kripalani, Vivek Vaswani, Sujata Mehta, et al owe their careers in television to him.

The next serial he was involved in was the laughable 'Ghar

Jamai'. Directed by his assistant, Mohena Singh, this serial tried to take a "humorous" look at the North-South divide, through the quarrels and patch-ups of a Punjabi Sasur and Tamilian damaad. 'Ghar Jamai' fell flat on its face and, except for rediscovering the fabulous Farida Jalal, it made no great contribution to television history.

'Stri' has helped Kshirsagar regain his ruined reputation a bit. This feminist serial of sorts opened to mixed reception, but has settled down to be as critically acclaimed, if not popular, serious serial.

He is now working on a comedy serial called 'Jugalbandi'.

DEEPA GAHLOT

Adhikaar

It's a Sunday. The normally crowded and busy area of Bombay's commercial centre, Fort, is practically deserted except for a couple of young boys who are playing cricket on the vacant streets.

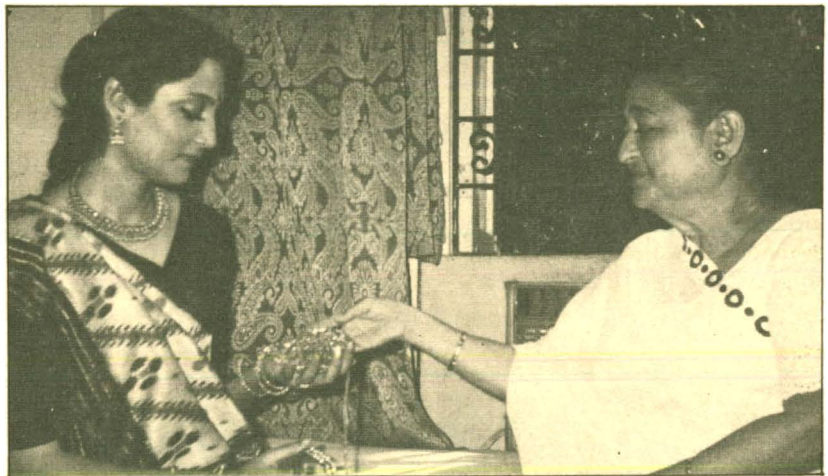
As I enter the building where the shooting is taking place, I spot masses of cable wires trailing up the stairwell. The elevator is not working and I follow the trail of cable wires to the third floor to a large seedy looking office crowded with nearly two dozen people. The spot boys, light boys, technicians and other unit hands are busy at work taking instructions and preparing for the shot. In one of the numerous cabins, director Satish Kaushik is busy explaining the scene to Pradeep Patkar and Kanchan Bhattacharya, while cameraman Sanjay Dharankar and his assistants look on. This particular episode is based on the life of an office clerk Sarita, played by Kanchan, and Pradeep her boss Mr Shende, who is a lawyer. Due to a personal grudge the boss victimises the young lady, withholding her promotion and increment. The lady later files a suit demanding justice. The scene shot depicts the nasty behaviour of the boss towards Sarita.

In another room, producers Manju and Jyot Singh are busy debating the dialogue with lawyers. Rajan and Ketaki Jaykar, who have researched the legal side of various celebrated cases. Rajan is upset about a line spoken by a lawyer to his client which might seem alright to the layman, though lawyers would find it offensive and hence he suggests that it should be rewritten. B M Vyas, the scriptwriter listens attentively, occasionally taking notes while the debate ensues. Manju, too, gets excited and keeps suggesting alternatives.

Meanwhile, Satish Kaushik

has finished explaining the scene to his two artistes and they leave the room to have their makeup retouched. The director then turns to the cameraman, Sanjay Dharankar, and elaborates on how the scene needs to be shot. Sanjay, instructs the lightmen according to the director's requirement.

The lighting is ready. Pradeep and Kanchan are back again and it is time for rehearsals. After the first rehearsal, Satish suggests that Pradeep should bang down the file on the desk with greater force to indicate his fury. This time the director asks Sarita not



Madhavi Adajja and Niharika in 'Adhikaar'.

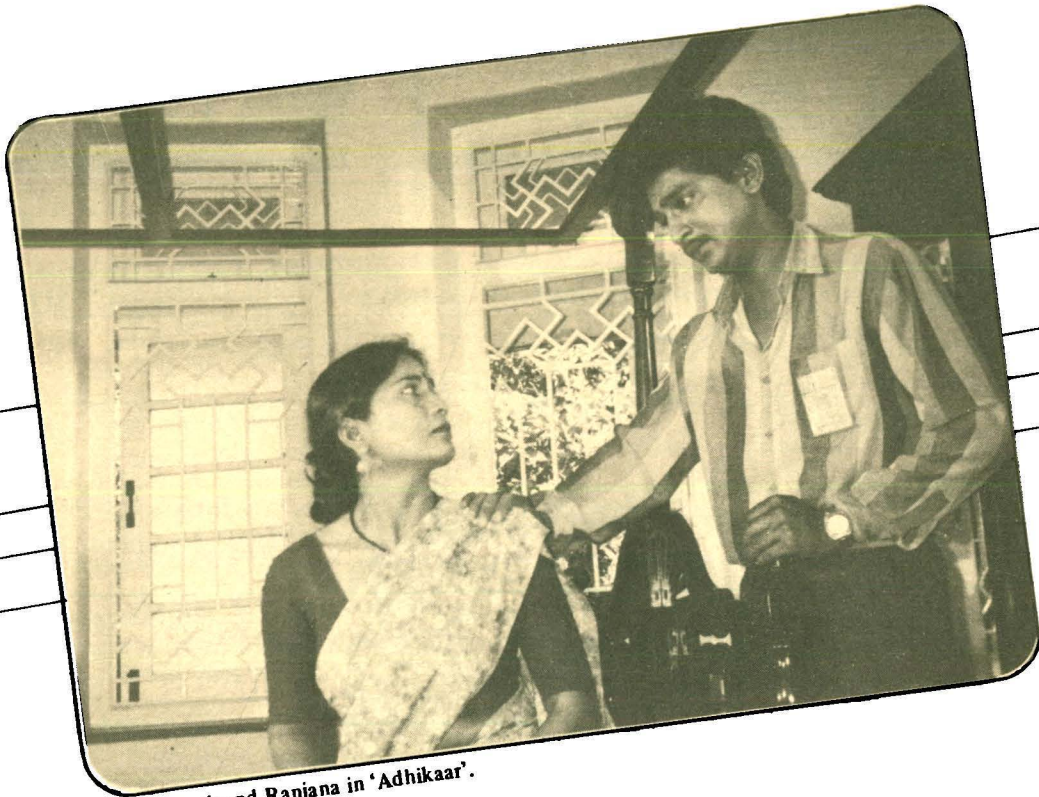
to sit on the edge of the chair but in the centre. Sarita points out that if the girl was scared of her boss she would be quite nervous at his fury and sit on the edge of the chair. The director approved and they rehearse once again. Dharankar requests Pradeep to change the fountain pen he is carrying since it reflects light. Pradeep replaces it with a black pen. Dharankar is satisfied. Satish Kaushik shouts 'silence'. The cacophony gives way to a hushed silence and the shooting starts.

Manju, Jyot, Rajan, Ketaki Jaykar and Vyas who are still

debating the script decide on a tea break. As the spot boy moves off, Manju turns to me and talks about her forthcoming serial. "Adhikaar will deal with the legal rights of women. We have based each episode on famous cases and the stories depicted in the serial are true and based on living people. The only change we have made is in the names of various characters to protect the identities of those who have been through the ordeal and to avoid any embarrassment." She explains. "To make the whole story authentic, we met the people involved with the cases and spoke about not just the legal problems but also the emotional and physical trauma they had to go through during the case and the injustices done to them.

"We have tried to get all sides of the story. The lawyer would only be aware of the legal rigmarole but not the personal agony of the client. We spoke to people to get the human side of the drama. Otherwise, it would have just ended up being a documentary on legal rights," she points out.

The programme was conceived some time in late '85. "Door-darshan was looking out for socially relevant programmes so we thought of making a serial to



Raagesh and Ranjana in 'Adhikaar'.

spread legal literacy," says Jyot. "Most people detest getting involved with any kind of legal issues simply because they are ignorant about the law. They feel it is too much of a hassle. But I think knowledge of the law means that half the battle is already won," he adds.

The sort of cases that would be depicted were chosen with great care. They had to be the kind that most people could identify with – family fights due to property, neglect of parents by children, etc. "They are the sort of incidents that happen all the time. They have happened in the past and will happen again and we can help make people aware of at least what they can do if they are faced with a similar situation," says Jyot.

Putting the programme together meant getting a lawyer who would be familiar with such cases. And they found just the person in Ketaki Jaykar.

Reveals Jyot, "We chose Ketaki to do the research because

she has been writing a column in Marathi on stories based on legal cases. Each episode will be scripted and directed by different writers and directors, because according to Jyot, this helps retain the freshness of approach. "We have experienced this in the case of 'Ek Kahani' which we produced earlier and hence we have repeated the trend. If there is just one writer and one director doing all 13 episodes, then the



Manju and Jyot: Enterprising people.

programmes tend to get stale," he points out.

The most important aspect of producing the serial he says was trying to be legally accurate. "We just cannot afford to go wrong. We cannot afford to give wrong advice." So the facts were checked and rechecked till they are absolutely sure and they worked all along with the husband and wife team of Rajan and Ketaki Jaykar to make sure that every detail was accurate to the last dot.

It has taken nearly two years of research, interviews, writing and rewriting for the programme to actually go on the floors and another three months for actual shooting and post production work. By the time the serial comes on air it will have taken up nearly two and a half years to produce. The result is a series of 13 simply told stories illustrating complicated, mind boggling legal issues, which should hopefully catch the attention of the masses.

HEMAVATI

VIDEO

15

HITS

CROCODILE DUNDEE

Paul Hogan as Mick "Croco-dile" Dundee goes to New York, where high society falls victim to his Aussie charm.

CBS/FOX; STARRING: PAUL HOGAN



1 hr 33 min

HEARTBREAK RIDGE

Clint Eastwood stars as a veteran Marine Corps sergeant posted back to his old combat unit.

WARNER HOME VIDEO/WHV;
STARRING: CLINT EASTWOOD



2 hr 5 min

THE GOLDEN CHILD

Eddie Murphy stars as the chosen one, a man with magical powers who battles evil at the Gates of Hell.

CIC/CBS; STARRING EDDIE MURPHY



1 hr 31 min

TOP GUN

Tom Cruise deep breathes over his fighter plane and Kelly McGillis.

CIC/CBS; STARRING: TOM CRUISE



1 hr 45 min

PEGGY SUE GOT MARRIED

Kathleen Turner gets the chance to relive her life when a freak accident sends her back to her high school years.

CBS/FOX; STARRING: KATHLEEN TURNER



1 hr 40 min

MANNEQUIN

A designer falls in love with a mannequin which comes to life, and together they save the ailing shop which the dummy is displayed in.

WARNER HOME VIDEO/WHV;
STARRING: ANDREW McCARTH



1 hr 27 min

RUNNING SCARED

Billy Crystal and Gregory Hines star as two unorthodox cops trying to stay in one piece as they work out their notice.

MGM/UA, CBS; STARRING: BILLY CRYSTAL, GREGORY HINES



1 hr 43 min

LITTLE SHOP OF HORRORS

A huge singing man-eating plant brings ultra-wimp Seymour fame, fortune and romance, but causes riotous problems too.

WARNER HOME VIDEO/WHV;
STARRING: RICK MORANIS



1 hr 31 min

NO RETREAT NO SURRENDER 2

A martial arts hero seeks to rescue his fiancée from the Soviet stronghold at Death Mountain.

ENTERTAINMENT IN VIDEO/CBS;
STARRING: LOREN AVEDON



1 hr 25 min

OVER THE TOP

Sylvester Stallone stars as a trucker who discovers his long lost son, and impresses him with his arm wrestling ability.

RANK; STARRING: SYLVESTER STALLONE



1 hr 29 min

LABYRINTH

Adventure tale of a girl's search for her imprisoned baby brother, with David Bowie as the Goblin King.

NELSON ENTERTAINMENT,
CBS/FOX; STARRING: DAVID BOWIE



1 hr 38 min

PERSONAL SERVICES

Julie Walters stars as a brothel keeper based loosely on Cynthia Payne.

VIRGIN/PVG; STARRING: JULIE WALTERS



1 hr 45 min

THE COLOR OF MONEY

Paul Newman won an Oscar as a former pool hustler who takes Tom Cruise under his wing, but finds himself pursuing the same goal.

TOUCHSTONE HOME VIDEO/RANK;
STARRING: PAUL NEWMAN



1 hr 55 min

THE FOURTH PROTOCOL

British secret agent John Preston [Caine] must stop an imminent nuclear explosion which would breach the fourth protocol.

RANK; STARRING: MICHAEL CAINE



1 hr 57 min

TOUGH GUYS

Out on parole after 30 years in prison, two train robbers struggle to adapt to the 1980s, so go back to what they do best.

TOUCHSTONE FILMS/RANK;
STARRING: BURT LANCASTER



1 hr 40 min

THE BEST VIDEOS OF '87

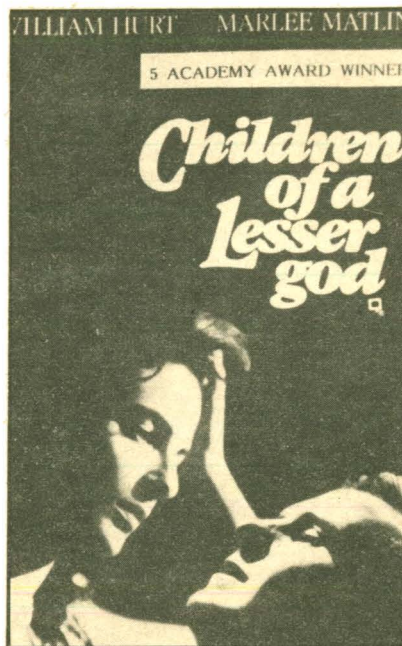
CHILDREN OF A LESSER GOD

STARRING: William Hurt, Marlee Maitlin, Piper Laurie
LABEL: Paramount

Children of a Lesser God touches on the deaf and their communication problem. It also touches on a dramatic love story between James (William Hurt) – a teacher at a school for the deaf, and Sarah (Marlee Maitlin) – one of the school employees. Sarah lives in her silence, but despite her lack of hearing and communication, she has an extraordinary intensity. She taunts James in sign language, “sex is something I could do as well as hearing girls ... better.” Mrs Norman (Piper Laurie), Sarah’s mother, contributes to Sarah’s problem.

Based on a stage play by Mark Medoff, the screenplay by Haspar Anderson is excellent, but it could perhaps have made room for more dramatic relief. Sarah and James are seen for too long, thus stretching the tension.

Director Rohda Haines provides a newness in some very erotic love sequences and Marlee Maitlin does a fine job for a newcomer. William Hurt puts an unflagging honesty into his part, while John Seale’s shot, of the light reflecting in the swimming pool, is worth going a long way to see. By the end of the film one almost learns what it is to live with such a silence.



TENDER MERCIES

STARRING: Robert Duval, Tess Harper
Label: NFDC-EMI

Tender Mercies is the story of a second chance. Mac Sledge, (Robert Duval) a singer, can't take success and falls victim to the bottle. He runs into Rosa Lee (Tess Harper), war widow who has a young boy Sonny (Allan Hubbard) to look after. At first, she pities his drunken state, but the two drift into a relationship of sorts and Mac pops the question in the most down-to-earth manner.

Director Bruce Beresford's

narrative assumes a ballad-like form – low key and humdrum as the American midwest. The photography is brilliant with some very telling picture-post-card shots.

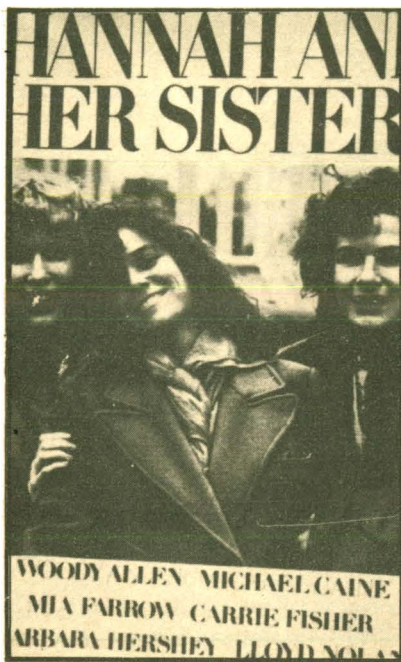
There are encounters with his ex-wife and singer Dixie Scott (Betty Buckley), who has a knack for throwing tantrums and not allowing Mac to see their daughter is one of her pet hates. An almost Thomas Hardian world, where happiness is an occasional episode in a general drama of pain. Even though Duvall's performance didn't win an Oscar, the film certainly is an experience – not an entertainer.

UNDER SIEGE

STARRING: Peter Strauss, George Gizzard, Hal Halbrook

Under Siege is a graphic insight into the new kind of war which grips the world today – terrorism. The film deals with the problem, specifically in the United States, and the loopholes and “safety valves” in their professed democracy which only exposes their hypocrisy.

The wave of death and destruction let loose by terrorism seeps into each layer of the American society. The brain behind this onslaught is a representative of the Third World, a man who wants to get men.



Based on a screenplay by Bob Woodward (the Watergate journalist), and others, the film provides a peep into White House circles. Peter Strauss plays a key inside figure, whose mission it is to solve this problem. **Under Siege** is deftly handled by director Roger Young, as he depicts the typical American boast as the No 1 nation and its tryst. There is also a pat for the Orient.

A brilliant, taut and thought-provoking entertainer.

THIS PROPERTY IS CONDEMNED

STARRING: Natalie Wood, Robert Redford
LABEL: Paramount

This **Property is Condemned** is the touching story of Alva, narrated by her little sister Willie (Mary Badham) walking along the railway track in a ragged oversized gown, with a raggedy doll and old beads. It begins with Willie humming 'Wish me a rainbow', and bragging about the past, about how all the railroad folk were after Alva. And then one of the most incredible shots and cuts takes us into the past,

like a train moving back over the track.

Of course, Fred Coppola leads the team of three script writers of this mid 60s film – the others are Fred Coe and Edith Sommers. Kate Reid plays the cunning Mrs Starr, a woman who knows her daughter Alva is her only asset and uses her. But Alva has her own dreams. She meets Owen Leegate (Robert Redford), a railway official, and falls in love with him, although he isn't very popular among the railway folk.

In the midst of a lot of dreams and frustrations, a very beautiful love story unfolds. The script, suggested by Tenesse Williams' one-act play, is brilliant as is Sydney Pollack's handling of it. Redford makes his entry on the screen with **This Property...** Natalie Wood is the star, playing a very mature role, with little Mary Badham a most graphic cameo – the little left overs from the main course.

HANNAH AND HER SISTERS

STARRING: Woody Allen, Michael Caine, Mia Farrow
LABEL: Orion

Hannah and Her Sisters is one of the better Woody Allen movies, slow-moving but strongly captured. Hannah (Mia Farrow), Holly (Carrie Fisher) and Lee (Barbara Hershey) are the three sisters and Nicky (Woody Allen) and Elliot (Michael Caine) are the two men in their lives. The theme song is 'Bewitched, Bothered and Bewildered' – a famous Platters number of the early '50s, but this is a case of 'Changing Partners' (an earlier favourite) with Elliot flitting from one to another and Nicky, the hypochondriac, no better.

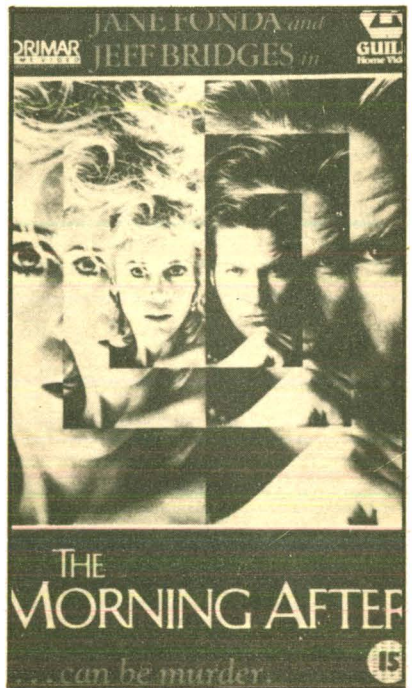
Allen's excellent screenplay captures the transition of Elliot's thoughts finding voice. He plays an autobiographical role – his obsession with life and health, his

cancer phobia and death premonitions, plus delightful attacks on thinkers like Socrates – his usual corny self. Caine, perhaps not deserving an Oscar (Best supporting actor), is surely different and restrained in comparison. The film has an unusually large cast with Lloyd Nolan, Maureen D'Sullivan and Max Von Sydow playing cameos. In a well-structured film, Carlo Di Palma's photography is impressive.

THE MORNING AFTER

STARRING: Jane Fonda, Jeff Bridges, Raul Julia
LABEL: Guild Home Video

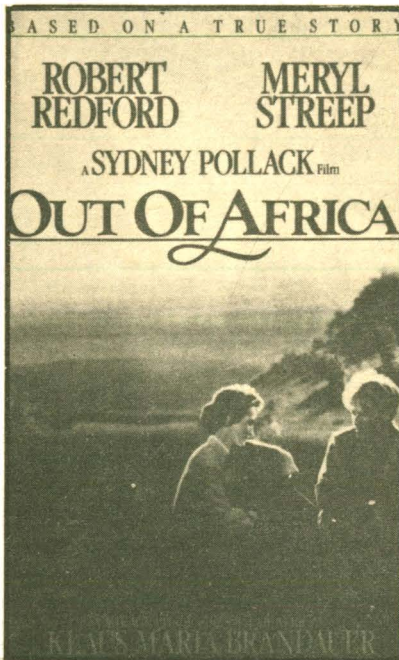
Alex Stenborg (Jane Fonda) is an alcoholic, divorced and perhaps looking for trouble. One morning, she wakes up to find her lover killed, with a knife in his chest, and she doesn't know whether she'd done it or not. That is **The Morning After**. Alex naturally calls her ex-husband Joaquim Manero (Raul Julia). But before she gets to him, she meets a perfect stranger, Turner Kendall (Jeff Bridges), and is



forced to lean on him to get to the truth.

A plot rife with possibilities, and with a director like Sydney Lumet, it has to be an engrosser.

Despite moments when it strays a bit, **The Morning After** is a perfect whodunit. Jane Fonda is excellent, aided by James Hicks' screenplay, while Jeff Bridges and Raul Julia certainly make their presence felt. Paul Chihara's music and Andrzej Bartkowiak's photography are the other plus points in this fine entertainer.



OUT OF AFRICA

STARRING: Robert Redford, Meryl Streep
LABEL: CIC/CBS

Karen Blixen was a Danish writer who spent many years in Africa and knew what she wanted and got it. Karen married for convenience so that she could do as she pleased. And she went to Africa.

Out of Africa is based on a book about Karen's life in Africa, written by her under a pseudonym Isac Dinesen.

Karen (Meryl Streep), a liberated woman, far ahead of her times, lead a chequered life. She

goes to Africa, marries Baron Bror (Klaus Maria Brandauer) and is stuck with a failing coffee plantation and a disappearing husband. There she fell in love with the country, its people and an adventurer Denys (Robert Redford). A platonic relationship grows into a strong and binding love affair between two free souls.

While Karen's portrait emerges very graphically, the hero is undoubtedly photographed caressingly by David 'Chariots of Fire' Watken, and accompanied by some haunting music.

A difficult subject for director Sydney Pollack but he does justice to it, and though the pace is halting, the film is absorbing. Meryl Streep, as always, fits the role like a glove and Redford does well in a restrained role. Klaus Maria Brandauer's presence is merely academic in this idyllic account of Africa and Karen Blixen.

THE WITCHES OF EASTWICK

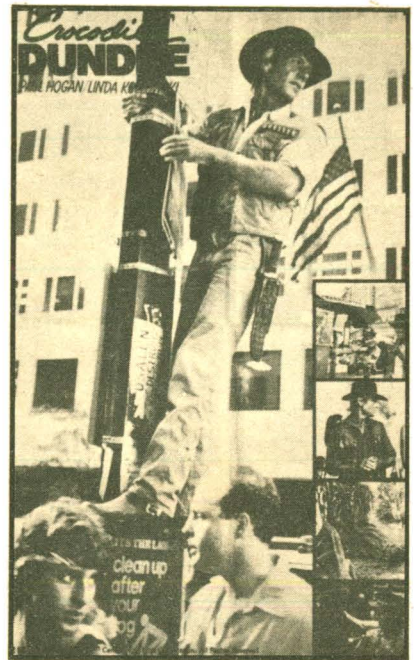
STARRING: Jack Nicholson, Cher, Susan Saradon
LABEL: Warner Bros

Three very liberated women, Alexandra (Cher), Jane (Susan Saradon) and Sukie (Michelle Pfeiffer), who meet ritually every Thursday night, are tired of men, yet bored without them. After a long period of abstinence, they're longing to rekindle the embers and their desires are fulfilled. Enter Mr Right, or rather Daryl Van Horne (Jack Nicholson), a wealthy executive but a charismatic stranger, who turns their world topsy-turvy.

Based on a John Updike novel of the same name, the story can be described as modern mythology. Where fantasy ends and reality begins no one knows or finally cares. Touching on women's lib, the libido, dabbling in witchcraft and superstition and what have you, this is a weird, contem-

porary, mind-boggling entertainer, punctuated by some eerie scenes. Nicholson's part is virtually written for him and he goes to town on it, while the three talented actresses rise to the occasion.

Director George Miller (**Mad Max** fame) seems to take to the subject instinctively. Other assets to this extravaganza are Michael Cristoger's screenplay, Vilmos Zsigmond's enchanting photography and John Williams' excellent music. And it has to be seen in a theatre.



CROCODILE DUNDEE

STARRING: Paul Hogan, Linda Kozlowski
LABEL: CBS/Fox

The country bumpkin comes to the city in **Crocodile Dundee**. The central figure of this theme is a hunter who is much at home in the Australian outback, killing crocodiles and hypnotising bisons. When a New York-based journalist, Sue Charlton (Linda Kozlowski), comes down to do a feature on Michael J Crocodile Dundee (Paul Hogan) his world does a somersault. A cute little

love story in which director Peter Fairman contrasts the two worlds of Dundee, who is not doing too badly in the big bad city of New York. There are some amusing incidents. Paul Hogan is ruggedly impressive and Linda Kozlowski makes an excellent debut. A good film rounded off by Russel Boyd's excellent photography.

BEDROOM WINDOW

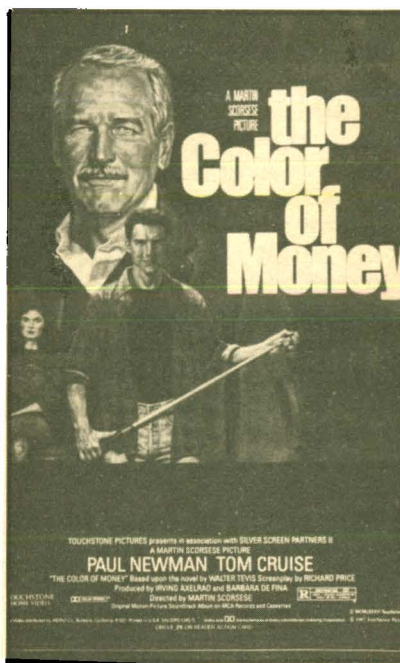
STARRING: Steve Guttenberg, Elizabeth McGovern
LABEL: De Laurentis Entertainment

A man spends the night with the boss' wife and she happens to witness an assault on a woman, but screams in time to save the victim. The next morning, a woman is murdered in the next block. The two lovers feel obliged to report but the lady refuses to give evidence for obvious reasons. So the man pretends to be the witness and is sure to get into trouble during the cross-examination. This is the basis of **Bedroom Window** – engrossing enough for any suspense bug.

Based on Ann Holden's novel 'The Witness', the plot is slick and director-scriptwriter Curtis Hanson turns out an interesting combination of story, action, suspense and a bit of romance.

Steve Guttenberg is on the other side of the law as Terry Lambert, a young executive sleeping with the boss's wife Sylvia (Isabelle Hupert). Her reaction, when her marital status is threatened, is startling but Terry finds solace in Denise (Elizabeth McGovern), the would-be victim.

There are enough courtroom scenes and suspense to liken the title to Hitchcock's 'Rear Window'. And with Steve Guttenberg and Elizabeth McGovern sharing the honours, the fare is expected to be good.



THE COLOR OF MONEY

STARRING: Paul Newman, Tom Cruise
LABEL: Touchstone Films

In **The Color of Money**, an ageing Paul Newman comes out of retirement as it were, in the role of Fast Eddie, to spread his wings around protege Vince (Tom Cruise) entering a conning team which provides much humour.



The action is confined to billiards and thus for billiard buffs only.

Although he had some good lines, Paul Newman's Oscar for the best actor was a mere consolation for his years of not winning one. In fact, newcomer Tom Cruise was so impressive that he could stake his claim for it.

Director Martin Scorsese handles the Newman-Cruise association rather well, with Newman very nearly glamourised as a billiard wizard who loves winning. Actually Richard Price's screenplay is the strong point of the film. The billiard game lends itself to some excellent shots – unusual touches by Scorsese, like Newman's reflection on a billiard ball. The story is pretty humdrum and is kept chugging by Newman and Cruise.

TOP GUN

STARRING: Tom Cruise, Val Kilmer, Tom Skerrette
LABEL: Paramount

Top Gun is about the best of the best fighter pilots, their skill and the nerves of steel they have to build even to the point of snapping. The top one percent in aerial combat are picked up for training at Miramar, California. The Navy calls it a Fighter Weapons school. The fliers call it **Top Gun**. Along with the usual glamourization of the US Air Force and its daredevilry, director Tony Scott manages to enter the psyche of these top fliers and provides a vivid picture of their lives.

Jeffrey Kimball's brilliant photography captures the feeling of speed and some excellent aerial shots are clearly the film's highlight. The pilots – Maverick (Tom Cruise), Ice (Val Kilmer) and Viper (Tom Skerrette) – have distinctly different traits of character. Instructor Charlie (Kelly McGillis), a PhD in astrophysics, provides the romantic

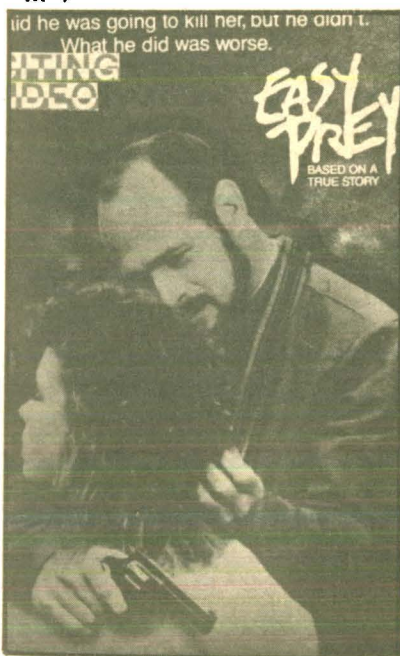
relief. But it is essentially a film about modern aircraft, their sophistication, and the steel-nerved men who man them.

THE RUNNER STUMBLES

STARRING: Dick Van Dyke, Kathleen Quinlan
LABEL: NFDC

Not in a long while has there been as honest and soul-searching a film as **The Runner Stumbles**—dealing with the problem of celibacy in the Catholic Church. Fr Rivard (Dick Van Dyke), a radical, is sent to the small American township of Solona to cool his heels. This he does till the exuberant Sr Rita (Kathleen Quinlan) comes into his life and turns it upside down. She has a kind of hotline with the Lord while Fr Rivard is hemmed in by Church rules. Ironically, it is Sr Rita who revives Fr Rivard's faith in God as he tries to keep away from her.

But tragedy strikes. Veteran Stanley Kramer handles the issue most sensitively. The court scenes are hardly stirring but then the court scenes are no longer "in".



It is the human drama, with all its emotions, that lends itself to exploitations.

Photographer Laslo Kovacs makes the most of the outdoor locales. Maureen Stapleton as the housekeeper and Beau Bridges as the lawyer provide interesting cameos, while once-comedian Dick Van Dyke shows himself capable of excelling in serious, emotional roles.

RUTHLESS PEOPLE

STARRING: Danny De Vito, Bette Midler, Judge Reinhold
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, **Ruthless People**. It all begins with De Vito planning to get rid of his wife by having her thrown off a cliff. He returns home to find she has been kidnapped and he is pleased as punch. It suits him perfectly to let her stay kidnapped by not paying the ransom. But, as luck would have it, the kidnappers turn out to be a pair of softies whom Danny's wife has them eating out of her hand. Dale Vauner's scintillating screenplay sets the ball rolling—inept cops, haggling kidnappers only add to the variety.

The rapid pace and good editing keep the viewer entertained all through. Bette Midler seems wasted in a corny role, but the others make their presence felt. Thoroughly enjoyable.

PLATOON

STARRING: Tom Berenger, William Defoe, Charlie Sheen
LABEL: RCA/Columbia

After a flood of Vietnam films, glorifying the Americans, **Platoon**, written and directed by



Oliver Stone, a US soldier in Vietnam, sets the record right again. **Platoon** paints a mind-boggling picture of the hell that was Vietnam for young soldiers. We see marines fighting their own fellows instead of the enemy.

A young man volunteers to fight because of a family tradition of soldiers. But it takes very little time for him to get thoroughly disillusioned. The film is dominated by a constant clatter of guns, flashes of fire and darkness since most of the fighting is done at night.

The Americans, constantly smoking pot, play God to the local Vietnamese populace, killing at random. There are no heroes and no villains. The war is the enemy and everything fuels its fire.

The language takes a similar track; there is no restraint or solution in this hell. Says a soldier, "If you want to get killed, it is better to do so in the first week. The logic is that you do not suffer."

Tom Berenger, William Defoe, Charlie Sheen, play their little parts. Robert Richardson's photography stands out. The film is a powerful indictment of war and it strikes new grounds.

HEARTBURN

STARRING: Meryl Streep, Jack Nicholson
LABEL: Best

In *Heartburn*, we have Meryl Streep pitted against yet another star, Jack Nicholson. But if that's a good reason for the film being excellent, an even better one is Mike Nichols' direction.



Here Nicholson gets into a lightning romance with Streep; the theme of the film being marriage today and one can depend on director Nichols to do justice to it. Aided by an excellent script from Nora Ephron, *Heartburn* goes into the meaning of marriage, with its own share of verbal pyrotechnics. Still it is children who come first in the final analysis.

Lucid photography by Nestor Armendros; slick editing. A trifle slow but it keeps the viewer on the border line. Is it for or against marriage? The two talented stars lift the film even higher with their performances.

EASY PREY

STARRING: Gerald McRaney, Shawnee Smith
SMITH

Easy Prey is a powerful psy-

chological 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, well documented and providing 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 '79-'84. As soon as he comes out in February '84, he starts killing, posing as a photographer and charming his victims before killing them. But Tina Maria Risico (Shawnee Smith) is a tough customer. Tina is a 16-year-old who thinks there is nothing in life for her. When a man takes notice of her and offers her a future, she falls for him and the assignment. As Wilder gets to know her, he starts to respect her, feeling she will not reject him.

Director Sandor Stein portrays the escapade very graphically. Scripted by John Carlen, the film is absorbing right through, with a surprise ending to the flashback.

Gerald McRaney is a convincing killer while Shawnee Smith as Tina gives a very natural performance in this thought-provoking socio-psychological drama.

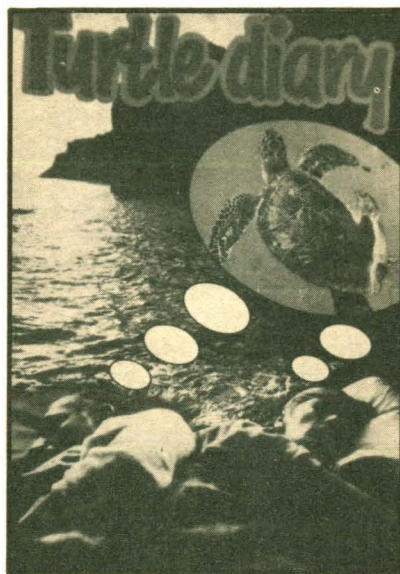
SECOND SERVE

STARRING: Vanessa Redgrave, Martin Balsam
LABEL: Guild Home Video

Second Serve aptly deals with the life of a tennis player – a true story, for Renee Richards (played by Vanessa Redgrave) was Martina Navratilova's coach. But before that she was Richards and it took years and good deal of psychological adjustment before the transformation was achieved.

Venessa Redgrave, that talented British actress, plays both Renee and Richards, giving a tremendous performance as the 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, was adapted for TV and is directed by Anthony Page. Vividly depicting the trauma, the association with the child and the eventual change, yet without a trace of sentimentality – it is a serious film. The brilliant Ms Redgrave is supported by Martin Balsam, Alice Krige and Ro Fletcher in lesser roles.



TURTLE DIARY

STARRING: Ben Kingsley, Glenda Jackson
LABEL: Universal

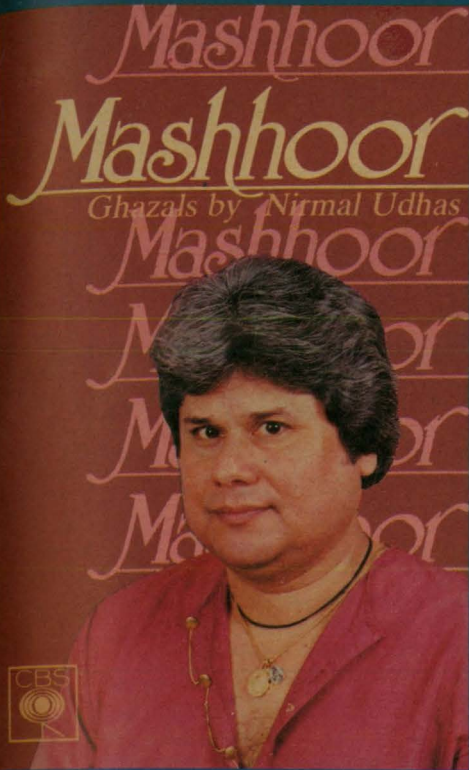
In an age when marriage is not a popular institution, *Turtle Diary* has for its theme a love for animals. Both the principal characters want to free turtles imprisoned in an aquarium, which then leads to love.

William Snow (Ben Kingsley) works in a book shop, finding a "nice little corner" to keep out of trouble, and he had found out many years ago that marriage is trouble. Neera Duncan (Glenda Jackson) is a writer who keeps pet water beetles. The two meet and plan to free the poor turtles, with the keeper's help.

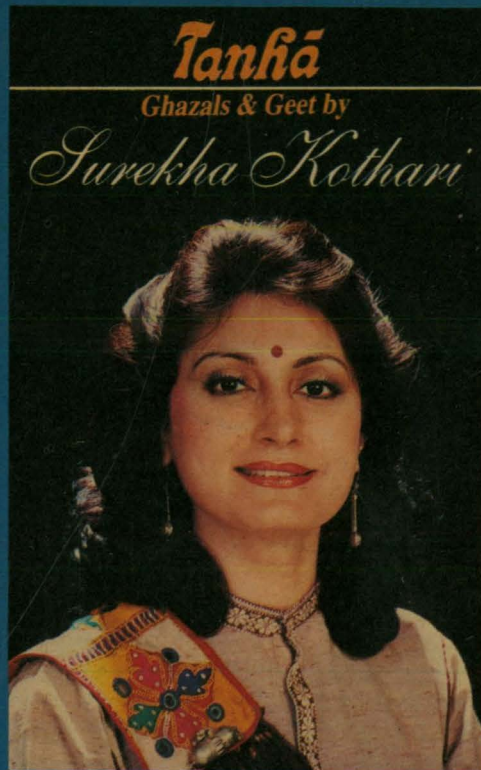
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SHEMAROO VIDEO

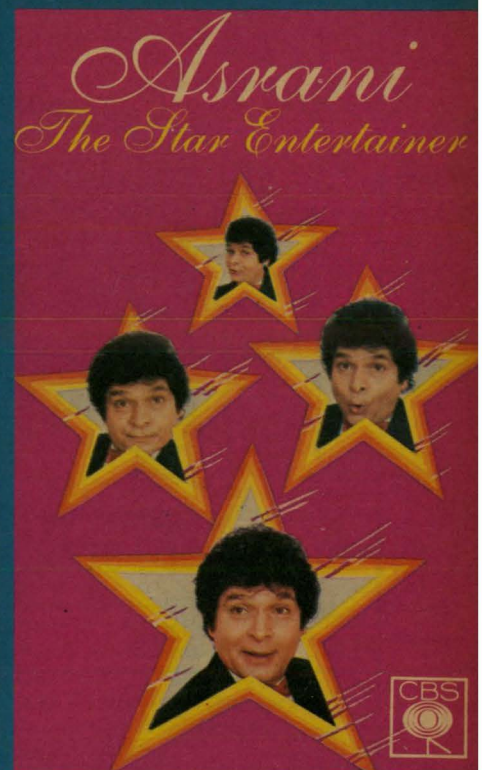
OUT NOW ON 'CBS'



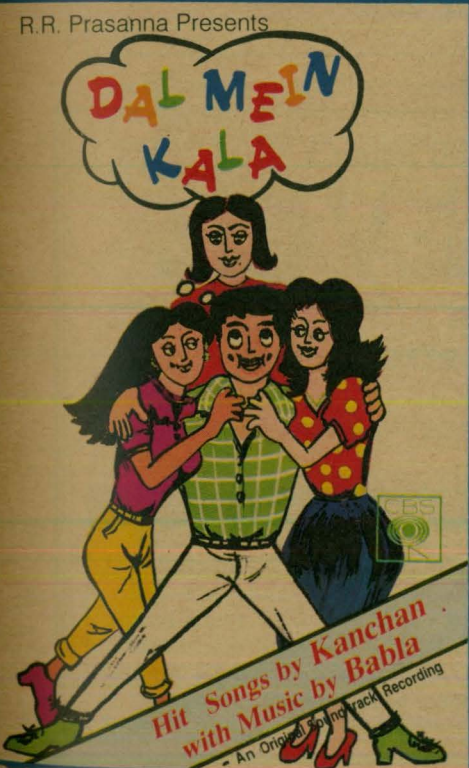
Mashhoor
NIRMAL UDHAS



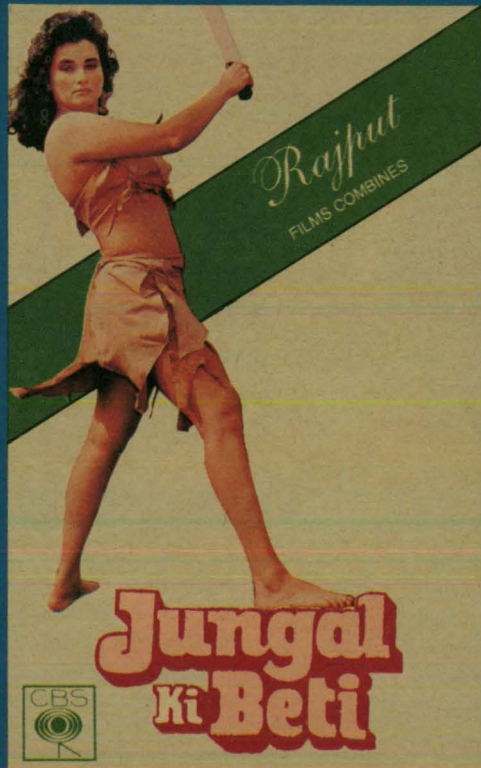
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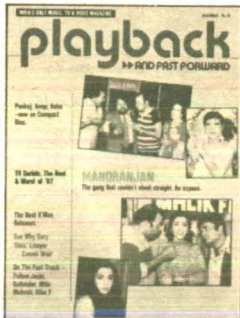
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 STHV 42671/72 Various Geeta Dutt
Hits of Lata Universal UPFV 1031 Instrumental
Jhumka Super SEF 248 Roshanlal
 Aarti Mukherjee, Mohd Aziz, Raj Kumar
Jazira Venus VCF 927 Kirti Anuraag
 Alka, Suresh, Vinay Mandke, Mohd Aziz
Kasam T Series SFMC 3406 Bappi Lahiri
 Asha, Nitin, Mahendra, Shabbir, Chandrani
Mukesh Ki Yadden Vol-9 T Series SMC 3404
 Various Babla Mehta
Mera Muqaddar Super SEF 253 Kamalkant
 Alka Yagnik, Mohd Aziz, Kavita Krishnamurthy
Tribute to Rafi & Mukesh Universal UPFV 1032
 Instrumental
Purani Yaden, Versions Venus VCF 919 Various
 Bankim Pathak, Anila Gohil
Papp Ki Duniya Venus VCF 927 Bappi Lahiri
 Lat, Shabbir, Kishore, Asha, Roma, Shailendra
Sada Bahar - Film Yugal Geet Venus VCF 927
 Various Kumar, Anupama Deshpandey

GHAZAL

Andaaz-e-Bayan MIL 4227-941/42 Anup Jalota
 Anup Jalota
Mashoor CBS MDX 5203 Nirmal Udhas
 Nirmal Udhas
Surahi T Series SNMC 3288 Uttam Jagdish
 Vishal Goswami
Tanha CBs MDX 5187 Surekha Kothari
 Surekha Kothari
Yaadon Ka Mausam HMV Parvez Mehdi
 Parvez Mehdi, Sulakshana Pandit

GENERAL

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 Asrani
Daal Mein Kala CBS NPX 5206 Pop Kanchan
Darbari Todi Sohni CBS 4CX 1180 Classical
 Aslam Khan
D V Paluskar - Vol II Swarshree DV 002 Bhajan
 D V Paluskar
Lanka Kand Venus VCB 933 Bhajan
Naman CBS NPX 5199 Bhajan Manmohan Saigal
Nindya Rani CBS MDX 5178 Lullabhai's
 Kavita Krishnamurthy, Gautam Mukherjee
Parody Songs Sonamic SCP 4228 Parody Ajay
Prabhu Darshan MIL 4MC 5012 Bhajans
 Anup Jalota
Sant Vani - Live Concert Universal USBM 1024
 Bhajan Bhimsen Joshi
The Best of Sharon Prabhakar HMV
 STHVS 42710 Pop Sharon Prabhakar
The Best Of Alisha HMV STHVS 42709 Pop
 Alisha Chinai
The Power Of Music Venus VCF 929 Instrumental

Aadesh Shrivastav & Raju Singh
Usha Uthup Venus VCB 902 Disco Usha Uthup
All By Myself CBS MDX 20014 Pop Regina Belle
A Momentary Lapse Of Reasons CBS 4CX 10334A
 Rock Pink Floyd
All Right Now MIL MC POLHC 38 Pepsi, Shrilie
Bangin' CBS MDX 20012 Pop The Outfield
Bad Company CBS NPX 5205 Pop Ronne Desai
Bombay City CBS MDX 5208 Pop Remo
Golden Memories CBS NPX 5207 Pop Basheer
Hot Number CBS 4CX 10352 Pop The Fabulous
 Thunderbirds
In The Dark MIL MC AC-8452 Grateful Dead
Life As We Know It CBS 4CX 10336 Pop
 Ree Speedwagon
Love's Gonna Get You CBS 4CX 10344 Pop
 Ricky Skaggs
Madras Cafe CBS 4CX 1181 Fusion Divya
Merry Go Round MIL 5227 837 Sharon Prabhakar
Musical Journey to Nursery Land Rhythm House
 110231 Nursery Rhymes Leon D'Souza,
 Bashir Sheikh
19 Hot Country Requests CBS 4CX 10219 Country
 Various
Night Walkin' MIL MC 832485 Alisha
One Way Home CBS 4CX 10338 Pop Hooters
Primitive Cool CBS 4CX 10341 Pop Mick Jagger
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 Robbie Neville
Smash Hits - Vol I-IV Sonamic 1001-1004
 Versions Various
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 The Shadows
Strawberry Moon CBS 4CX 10335 Country
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The Best Of... CBS 4CX 10234 Jazz Stan Getz
Tunnel of Love CBS 4CX 10339 Pop
 Bruce Springsteen
The Twin Pianos Of Ferrante & Ticher HMV
 STC SEE 260144 Instrumental
 Ferrante & Tricher
Wine Coloured Roses CBS 4CX 10348 Pop
 George Jones
Wildside CBS 4CX 1035 Pop Loverboy
Faith CBS 4CX 10342 Pop George Michael

VIDEOCASSETTES

KEY: TITLE LABEL STARRING

HINDI

Dil Ek Musafir Magnum Mazhar Khan, Neelam
Dil Lagake Dekha Technics Sridevi
Himmat Aur Mehanat Life Video Jeetendra, Sridevi
Jaano Bombino Jackie Shroff, Khushboo
Jago Hua Savera Star Raj Kiran, Shoma Anand
Khatra Magnum Mazhar Khan
Pushpak Bombino Kamal Hassan, Amala
Shakti Prism Video Amitabh Bachchan, Smita Patil
Shishey Ka Ghar Gold Raj Babbar, Padmini
Tajurba Bombino Raj Babbar, Smita Patil
Waqt Ki Pukaar Hiba Raj Kiran, Vijyendra
Zulm Ki Zanjeer Technics Tridevi, Rajnikant

On The Fast Track



Urmilla: Bewitching smile.

URMILLA

*W*ith her school-girl charms and a bewitching smile, Urmilla is the stuff dreams are made of. Endowed with a rare combination of beauty and brains, Urmilla, perhaps, could be the best thing that happened to Hiba in recent years. Contracted by this video company for the usual period of six films, she has already completed three – ‘Scandal’, ‘Jhanjaal’, and ‘Goli’ – while the other three are in the pipeline. In six films, she plays six different roles. “That’s one of the biggest advantages in doing Hiba films,” enthuses Urmilla. “By the time you finish acting in six films, you’ll have done distinctly different roles.”

What are her roles? “In ‘Scandal’, I play a journalist, while in ‘Jhanjaal’ the heroine’s role fits me like a ‘glove’. I am cast as a college girl in ‘Goli’ and in the uncompleted film, ‘Sahara’, I have a more difficult role of a daughter in an emotion-

al conflict with her mother." In some of these films, she has dances ranging from disco to folk. "I like dancing. I studied Bharat Natyam for some time. That is the base of all dances," she explains.

Urmilla's tryst in front of the camera dates back to her childhood. 'Masoom' catapulted her to fame (she was then in Std VI). She hogged the limelight in that film with a scintillating display as a child actor relegating seasoned thespians like Nasiruddin Shah and Shabana Azmi to the background. Then came Shashi 'uncle's' 'Kalyug' where she was

cast as Rekha's son. Says Urmilla: "It was big fun doing 'Masoom'." Then there was a lull. "There weren't any good roles coming. Moreover, that was the period when I was neither a child nor an adult," she explains.

With the advent of TV, she was in the news again. A Std X student then, her first outing was as a drug addict in 'Titliyan', followed by an episode in 'Khazana' and two in 'Katha Sagar'. "These were good breaks," she says. However, she is quite sceptical about acting in TV serials: "It's easier to get stuck in an image on TV. That's the last thing I want at the

moment."

But now, she feels on top of the world with Hiba. Bubbling with excitement and enthusiasm she exclaims: "It's just great working for them. Everybody is co-operative. I just enjoy it."

Doing her Std XII at Ruparel College, Urmilla is simply delighted at the 'adulation', 'admiring glances' and 'hushed whispers' she gets from college-mates. "I hardly go to college. But whenever I do, my friends always comment on my performances and encourage me. That's real good feeling."

Talking of college, she is not the type that drops

out of college just because she's started acting. Urmilla is seriously pursuing her studies, too. A bright student in school (80%), she is planning to specialise in Economics or Psychology. "Education gives you a real maturity."

What after Hiba? "This is a stepping stone to the big screen to be a good actress." Why not a star? "Well, I would rather go in for a combination of a star and an actress. I'll be happy that way."

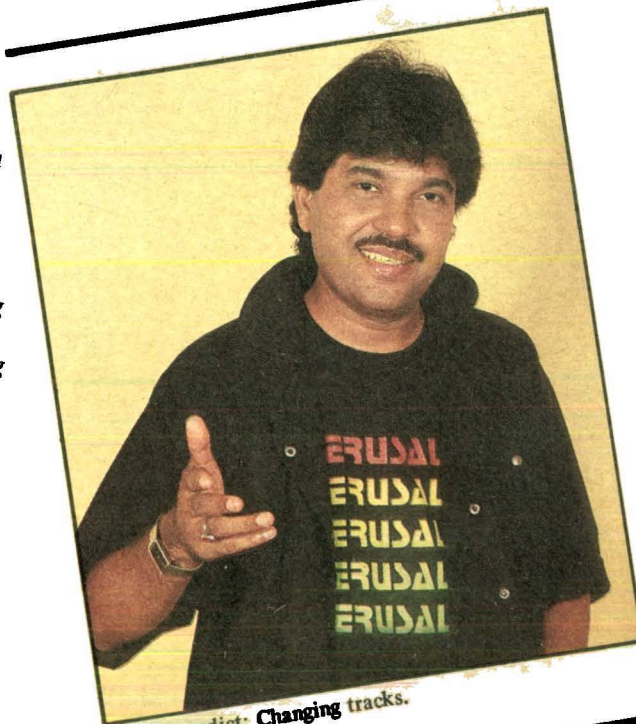
And how does she propose to take two different professions, studies and acting, together? "If there is a will, there is a way," she quips.

VIJAY BENEDICT

Vijay Benedict of 'Dance dance' and 'Halwa wala' fame has a big new project in hand, and is quite mysterious about it. "It's for one's listening and 'seeing' pleasure too. It's coming up in a very big way. It's very different, something I'm spending a lot of time with. Viewers will see something new."

When will this mysterious project surface? "They (music and video companies) are working on it. The concept is there but things are still being finalised."

This project, in fact, marks a turning point in Vijay's career. Tired of disco numbers, he is trying out his hand – or rather his voice – at dif-



Vijay Benedict: Changing tracks.

ferent types of songs. So in B Subhash's forthcoming film 'Commando', he is singing soft, rhythmic numbers. "No disco types – I'm changing my trend of singing. I'm going to be doing a lot of different songs from now onwards."

Vijay has a special regard for B Subhash. "He's my godfather," he says simply. "Before 1983, I did a stint of singing at my own stage shows in Delhi and London. (Is that where he picked up his British accent?) Coming back to India, I met Bappida in Bombay. He introduced me to B Subhash, who was looking for a new voice for his latest film, 'Disco Dancer'. He said, let's try out your voice. If it doesn't come out very well, we'll get Kishore Kumar to do it." So Vijay sang 'I'm a disco

dancer' for Mithun.

It was a super hit. "It got me my first triple platinum disc."

The Vijay-Mithun combination is still on. "We synchronise very well with each other." Not to say he has stuck to him. He has also sung for Anil Kapoor and even for veterans like

Shashi Kapoor and Shatrughan Sinha.

Like any other fairly established playback singer, Vijay has worked with a variety of music directors, especially "a lot with Bappida." He has sung for Laxmikant-Pyarelal, Louis Banks and Usha Khanna too. "And I'm

going to sing soon for R D Burman - he's my favourite."

Meanwhile, his songs in 'Dance Dance' - 'Halwa wala aa gaya' with Uttara Kelkar, Sarika Kapoor and others, and 'Dance dance' with Alisha Chinai - continue to do well on the charts.

Today, Vijay is fairly busy with some 20-odd films. Stage shows, too in the UK, the US, Singapore, Hong Kong

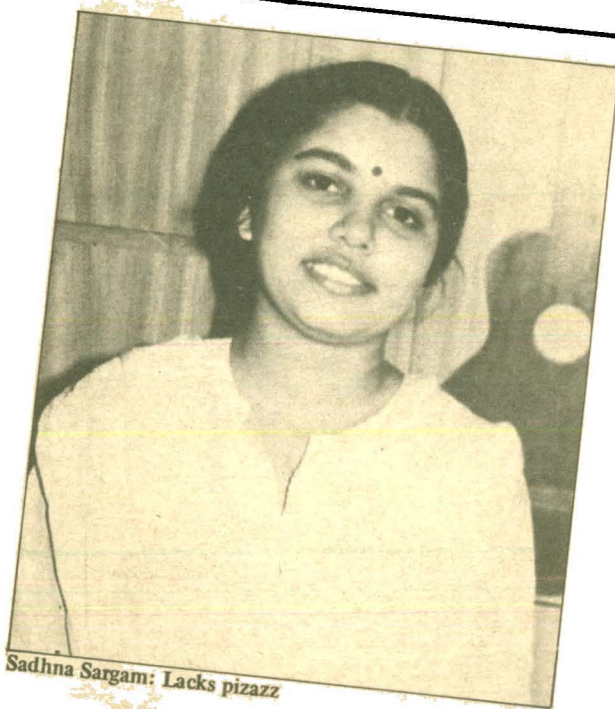
This year, a pop album is planned with Venus. All it needs to get into the studios is a matching female pop-star. Ready to take on Vijay? Reach out to him.

SADHNA SARGAM

Sadhna Sargam's best asset, after her immensely likeable voice, must be her sweet ready smile, which lights up her round face whenever she speaks - which seems to be only when she is spoken to, at least in the presence of her mentor, Kalyanjibhai. Sadhna's got two big hits in 1987. In 'Khudgarz' she sang the disco rhythms in 'Aap ke aa jaane se' with Mohd Aziz, and then in 'Kaash', a soulful 'Phool yeh kahan se'.

Although Sadhna has been on the music scene for a long time, none of the music companies have approached her, which is surprising.

She first attracted notice as a chorus girl for a Marathi song. Anil Mohile noticed her and Kalyanji gave her a break in 'Karishma Kudrat Ka' in 1984. And since then Sadhna has sung for all the music directors, in every style, with most of the singers, and has been



Sadhna Sargam: Lacks pizzazz

regularly doing 12 hours of riyaz a day with Kalyanjibhai.

Sitting pretty with a 'classical background' Pandit Jasraj very astutely initiated her into singing filmi songs, "which become popular if the film goes a hit." Sadhna, not very surprisingly, has never considered singing classical vocal. What is difficult to accept is the absence of any desire to record a personal album.

What thrills her is Lataji singling her out as a hopeful. What sends her into a spin is the night she spent on stage at Madison Square Garden with Amitabh, who showed his appreciation of her talent by sending across a special gift to her.

She thinks highly of Rajesh Roshan under whose baton she recorded both her hit numbers in 'Khudgarz' and 'Kaash'. 'Dariya Dil', again with Rajesh Roshan, should see Sadhna with another hit - 'Tu Mera Superman'.

With Sadhna S and Kavita K churning out hits, the change-over to the contemporaries is surely on its way.

HINDI VIDEOS

JAAGO HUA SAVERA

STARRING: Raj Kiran, Shoma Anand
 LABEL: Star
 RATING: **

This time it's on communal harmony and national integrity which might arouse exclamations such as, Oh, no, not again! With

HIMMAT AUR MEHANAT

STARRING: Jeetendra, Sridevi
 LABEL: Life
 RATING: **

Another of those typical fares relying on age-old gimmicks to woo the masses. Exotic songs, stale and loud comedy, doubts and misunderstandings galore

forth in an insipid fashion, loopholes in the script marring the overall effect and essence.

SHER SHIVAJI

STARRING: Smita Patil, Parikshit Sahni

RATING: ***

Based on the life and exploits of the great Maratha leader, the film



Sridevi in 'Himmat Aur Mehanat'.

an overdose on similar lines through government-dominated media, this film also harps on messages to chastise audiences and evoke a sense of patriotism! Good performances, however, redeem the show to a large extent and the subject looks convincing and tolerable enough. Slick direction is another plus point but not enough to keep you glued to your sets from the word go!

before issues are sorted out. Although glamour and gloss are aplenty, a basic strain of interest, the very spirit seems to be lacking. A lot of novelties are crammed in but fail to create any impact. A formula film which fails due to lack of clever treatment and intelligent handling. Indeed, the usual Jeetendra, Sridevi, Poonam triangle is put

is tautly handled and engrossing. Parikshit Sahni, in the title role of Shivaji, and Smita Patil excel. The period is skilfully recreated and incidents from the life of Shivaji are highlighted with precision and effective impact with ample support from a talented cast. The writer of this film deserves credit and history lovers will

enjoy it, no doubt. Appealing enough for the select audience it is directed at and children would also enjoy it.

MERA SUHAAG

STARRING: Rati Agnihotri, Pankaj Dheer
LABEL: Shemaroo
RATING: *

Its music raised expectations, but the film was a let down with hardly any newness or appeal to offer. A very standard film with the standard situation of a triangular love affair, it does begin with a novel twist. The rest, however, seems contrived and interest is not impressively sustained thereon. Even Rati's superlative performance comes on too strong at times and does not quite lift the film to a respectable level. The major creditable aspect of the film therefore is its superb music, which is fresh, appealing and has an old world charm about it. If only the film could have retained that quality!

UTTAR DAKSHIN

STARRING: Jackie Shroff, Rajnikant, Madhuri Dixit
LABEL: Gold
RATING: ***

A highly watchable and enjoyable film, the story does not boast of unique novelty but is deft, fast-paced and emotionally power-packed. Kulbushan Kharbanda goes to Madras in search of a job and hides the fact that he is married with a son. He marries a second time and fathers another son there.

They grow up to be Jackie and Rajnikant respectively. After several reels of misunderstandings and clearances, the affair is sorted out and all's well that ends well. But it is the clever, imaginative direction which binds the script

and keeps you glued to the screen, backed by superlative performances and an exceedingly melodious score. In fact, it is the music and the songs which excel and are superbly executed. Madhuri suffices as a delicate, pretty show piece. Overall, emotions, comedy and all other departments, **Uttar Dakshin** comes out with flying colours.

PARAM DHARAM

STARRING: Mithun Chakraborty, Mandakini
LABEL: Magnum
RATING: **

An action-packed, lost-and-found drama, **Param Dharam** is eminently watchable thanks to Mithun's excellent efforts. A typical 'masala' film, he carries it on his shoulders in his double role, while Mandakini serves merely as a decorative piece. With all the tricks of the trade put

in good measure, **Param Dharam** will go down well with violence-loving audiences, especially amongst the younger lot. The target audiences, however, are the masses. The second half is a lot more taut and interestingly spun to your attention.

KAALI DADA

STARRING: Charan Raj, Bhanupriya
LABEL: VPD
RATING: ***

Kaali Dada moves at a fast tempo all along and keeps you engaged in the milieu throughout. Charan Raj peaks newer heights of villainy, doing an excellent job and sending shivers down our spines most effectively, thus, not belying our **Pratighaat** expectations in the least bit. Bhanupriya looks attractive and justifies her role. The story, full of action, as the very name implies, is full of interesting plotting and tales of vengeance told in a brilliant, and honest fashion.

playback ▶▶ AND FAST FORWARD TOP TEN HINDI VIDEO FILMS

MERA SUHAAG Rati Agnihotri, Pankaj Dheer

HIMMAT AUR MEHNAT Jeetendra, Sridevi

SHEESHAY KA GHAR Raj Babbar, Padmini

PUSHPAK Kamal Hassan

UTTAR DAKSHIN Jackie Shroff, Rajnikant

PARAM DHARAM Mithun Chakraborty

KHATRA Mazhar Khan

ZULM KIZANJEER Rajnikant, Sridevi

KUDRAT KA KANOON Jackie Shroff, Hema

THIKANA Anil Kapoor, Madhuri Dixit

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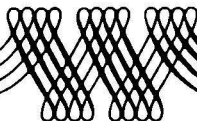
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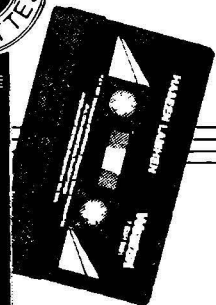
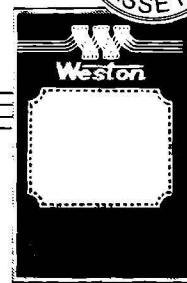
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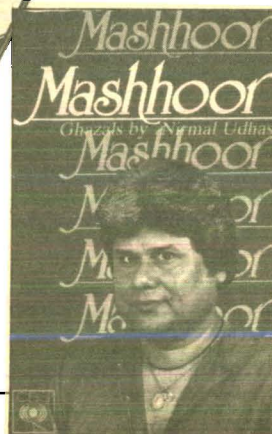
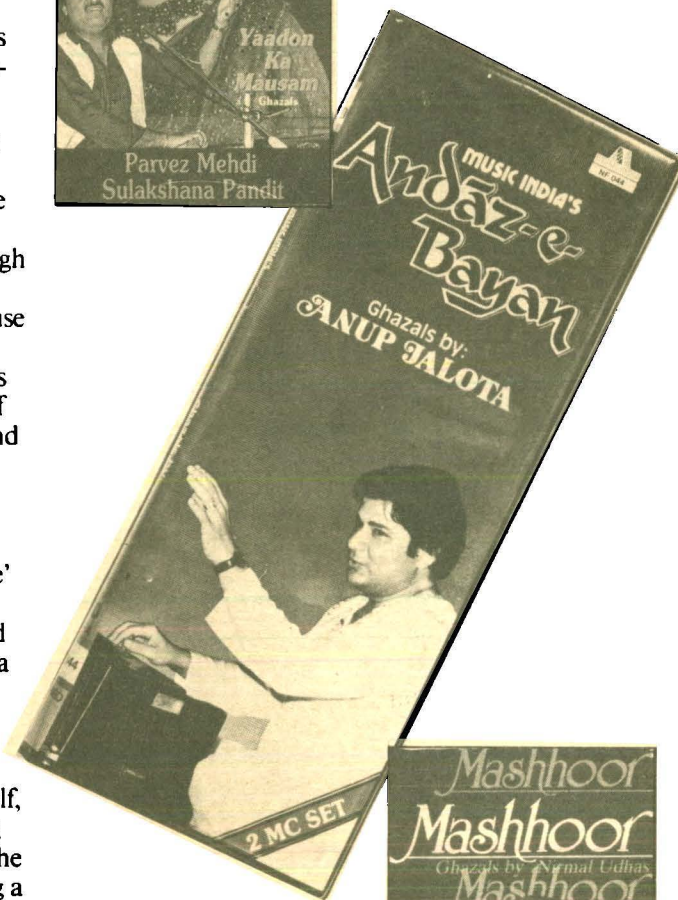
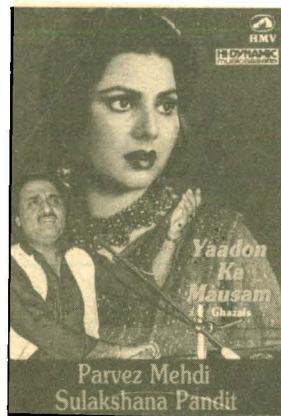
ANDAZ-E-BAYAN
ANUP JALOTA
MIL

A total of nine ghazals are included in this double-cassette album.

All the ghazals are in the filmi fashion. Shree Jalota has a strong voice moving over a good range. His diction, though very clear, is not Urdu-oriented. Perhaps because of his strong and long association with bhajans he is unable to shake off their subtle influence and hence the 'rooh' of the shair does not emerge very convincingly.

'Ghazal mein doobne' on Side 2 is the best in terms of the couplet and the music. 'Har shamma bujhi' is a straight lift from a Western tune.

The music, which is scored by Jalotaji himself, is on the whole pleasing and quite acceptable. The recording, incorporating a little echo effect, is satisfactory. Contributing lyricists are Qaiser-ul-Jafri, Naseem Akhtar, Murad Lucknowi, Rani Malik, Saeed Rahi, Shadaab and Parvez Shahedi Parwez.



MASHHOOR
NIRMAL UDHAS
CBS

The ghazal is slowly but surely come to the geet or film song level, what with the huge orchestra, vocal choir and every other conceivable gimmick.

Manhar Uddhas possesses a thin, pliable voice and is able to move it quite well. Yet he has chosen not to use this advantage fully. Perhaps this is due to the demand of the market itself. His best here is 'Mehfil mein benaqaab na'. Hasrat Jai-puri has provided three of the seven ghazals, with one each from Saeed Rahi, Zafar Gorakhpuri and Madan Pal, with a traditional ghazal thrown in for variety. Music is by Nirmal himself, with adequate arrangement by Amar Haldipur.

**YAADON KA
MAUSAM**
PARVEZ MEHDI,
SULAKSHANA PANDIT
HMV

Film star and now ghazal artiste, Ms Pandit has a sharp voice which she is able to modulate very well. Her best number is

'Tujhse pahle jo'. Given a fair chance, she should definitely make an outstanding ghazal artiste. She is able to go beyond the music and the shair, giving the ghazal a personal touch which is indeed refreshing.

Parvez Mehdi, too, in his own way brings out the real nuances, especially in his solo 'Jo shajar sookh gaya ho'.

Music by Parvez Mehdi is uniformly good. The orchestration and recording is adequate. A wide range of lyricists have been represented here, including Adeem Hashmi, Shahzad Ahmed Shahzad, Zaman Jafri, Nasir Kazmi, Ayub Rahmani, Abdul Hamid Adam and Fana.

SURAH
VISHAL GOSWAMI
Super Electronics

Looks as though film artistes are descending in droves to the newly found field of ghazals, even with limited range and ideas. This time the debutant is Vishal Goswami, son of film actor Manoj Kumar.

With such an aura behind him, it is no wonder that Vishal, who has a stiff voice, is able to muster such applause at the slightest pretext. One wonders whether it is put on. Even if it is real, it gives a good idea of the level to which tastes have degenerated. Raj Kapoor's high praise does not improve matters. Even the music - by Uttam Singh and Jagdish Khanna - is pedestrian.

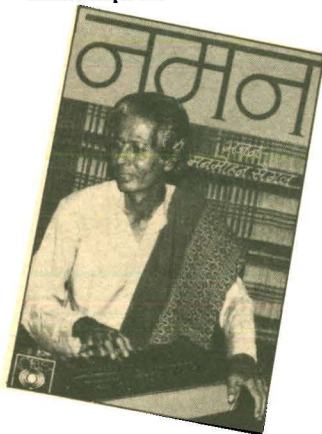
Manoj Kumar himself has provided lyrics for

one of the ghazals, along with Saeed Rahi, Qaiser-ul-Jafri, Qamar Jalalabadi and Mumtaz Rashid.

TANHA
SUREKHA KOTHARI
CBS

Among the new crop of ghazal artistes, Surekha Kothari has made her maiden bow with 'Tanha'.

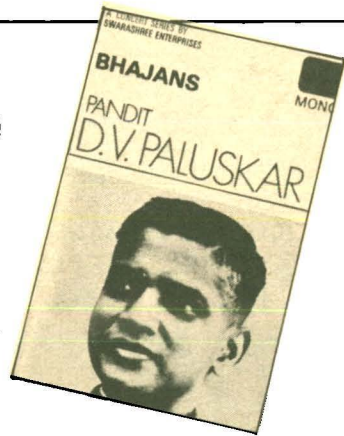
The lack of variety in the musical score leaves no lasting impression in the listener's mind at the end of the cassette. The geets too have no substance. Her diction, though good, sometimes does not carry enough conviction. Fortunately, the orchestration is not overdone. The right sort of material for those who would not like to classify themselves as connoisseurs of the ghazal. Lyricists represented here are Payam Saeedi, Shyam Anuragi and Zafar Gorakhpuri.



BHAJAN
PT D V
PALUSKAR

ECHOES OF A
GOLDEN VOICE
Swarashree

This aptly titled cassette is a



compilation of bhajans of the late master drawn from the archives of All India Radio. Understandably, there is a note of apology for the quality of recordings. However, there can be scarcely no two opinions about the quality of music. The bhajans of D V Paluskar are the very quintessence of 'Bhakti Rasa'. Although the musical career of Pt Paluskar was tragically cut short at the age of 37, he has left a legacy of classical and devotional music as yet unmatched to this day. The present collection is a selection from celebrated works of Surdas, Tulsidas, Kabir, Meera and Guru Nanak. While it is difficult to pick and choose from these gems, my choice personally would be 'Kahan ke pathik kahan' sung in Mishra Gara, the perennial favourite 'Ankhiyan Hari darsan ke pyaasi' and the concluding Bhairavi 'Nirbal ke balram'. Marketed by CBS.

NAMAN
M SAIGAL
CBS

Naman brings together the music of Pt

Chaturbhuj Rathod (who is no more) arranged by Roopkumar Rathod in the rich and sincere voice of Manmohan Saigal whose nasal style is reminiscent of the late Mukesh. The eight bhajans in this album are all set to classical ragas. The album appropriately opens with an invocation, 'Jai jai sukh karanath' sung in raga Shan-kara in praise of Lord Ganpati. The other offerings on 'Side A' are set in Shivranjani and Darbari. The latter based on traditional lyrics is the pick of the lot. On the reverse again there are three bhajans in Yaman, Bhairavi and Rigmala, respectively which are rendered in a fervent but simplistic fashion. The music of Pt Chaturbhuj Rathod is appropriate but the background arrangement is rather naive in comparison. Manmohan Saigal's singing is sincere but unsophisticated. The album is available in a novel and elegant 'Book' pack.

PRABHU
DARSHAN
ANUPJALOTA
MIL

This 4-cassette album of traditional bhajans marks an important milestone in the singing career of Anup Jalota who has no peer in bhajan singing.

In Volume I 'Jab Janakinath' as well as 'Payoji maine Ram Ratan dhan payo' conform to the original tunes immortalised by Pt D V Paluskar. Simi-

larly, Narsi Mehta's 'Vaishnav jana to' has the master's authentic ring. On the other hand, 'Raghuvar tumko meri laaj' and 'Jo tum todo piya' in their new format seemed unconvincing.

In Volume II, the use of folk idiom in bhajans like 'Jasoda tere bhag' and 'Gari nahi dijo' impart an air of earthy originality to Anup's bhajans. Meera's well-loved 'Jogi dijo' impart an air of earthy originality to Anup's bhajans. Meera's well-loved 'Jogi mat ja' still holds the same appeal as Pt Omkarnath invested in it. Surdas's 'Dinan dukh haran dev' in raga Hanskinkini is the most appealing bhajan in Volume II. Progressing on Volume III the good old 'Chalo man Ganga Jamuna teer' still retains its old world charm.

'Tumhare karan' a subject of Meera's devotion sung in Bhopali is heart-rending while 'Bhaj Raghuvir Shyam charan' penned by Tulsidas blooms in Bahar. The major attraction (as a matter of curiosity) is the rendering of Bramhananda's 'Jo bhaje Hari ko sada' which has been immortalised by Bhimsen Joshi. Although Anup's version lacks the vocal dynamism of Bhimsen, it is a good second best – not a poor copy. In conclusion, it may be noted that Anup has made every effort to maintain traditional values in his renditions, but where the album falters is in the use of ghazal-like interludes on the harmonium.

SANT VANI (LIVE CONCERT OF BHAJANS)

BHIMSEN JOSHI
UNIVERSAL

Universal have brought off a 'coup' in recording a live concert of 'Sant Vani' by Pandit Bhimsen Joshi. However, this cassette contains only five of his bhajans – all of them in Hindi, whereas the 'Sant Vani' in its entirety is a three-hour live concert comprising selections in Marathi, Kannada and Hindi. Nevertheless, the present selection is fairly representative of the artiste's repertoire. Side A offers 'Raghuvar tumko meri laaj' which he had sung for the film 'Ankahee'. However, it is 'More ghar avo' set to Bhimpalas and the Jogiya-based 'Naina bhaye anaath pare' which are refreshingly original in their appeal. Coming to Side B, Bhimsen renders the popular 'Chalo man Ganga Jamuna teer' in his own style but his version is simply not a match for the immortal version of Pt D V Paluskar. He concludes with the Bhairavi bhajan



of Branhanand, 'Jo bhaje Hari ko sada' which has almost become the signature tune of Pt Bhim sen Joshi.

SUMIT SAVUR

GENERAL

NINDIYA RANI

RANU MUKHERJEE
& KAVITA K.
CBS

This is an utterly delightful album of 'loris' or lullabies in Hindi, a musical genre which is hard to come by. These refreshingly original 'loris' penned by Yogesh, Shyam Anuragi and K.L. Pardesi have been set to music by Gautam Mukherjee with an appropriately soft mood and sung with deep understanding by Ranu Mukherjee and Kavita Krishnamurti. Almost all the 14 songs are sure to find favour with fond mothers and cuddly kids who love to be lulled to sleep. Every song is a happy blend of simple lyrics which would appeal to kids, coupled with soothing music sung in the soft and caressing voices of Ranu and Kavita. Outstanding in this excellent album are 'Ek tha nagar' by

Ranu, 'So ja re so ja' by Kavita, 'Kitna pyara roop tumhara' and 'Chandni to soye' by Ranu. This is a must for all loving parents and, of course, their lovable children.

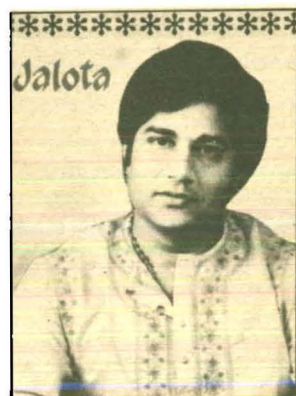
RAGA DARBARI
TODI SOHNI
USTAD ASLAM KHAN
CBS

Khurja gharana's Aslam Khan possesses a deep and strong yet mellow voice. A plus is his full 'aakaar'.

The melody 'Darbari' takes up one full side of the cassette. The initial delineation going down to the lower octave is spacious, well drawn out and ably presented. His satta taans are clear, sargams well balanced. In the drut, the gamak taans, too, stand out for their power.

Raga Miyanki Todi is properly presented with the correct stress on the pancham. The tarana in Sohni is lively.

Accompanying artistes on the harmonium, sarangi and tabla have provided excellent support, though their names are not mentioned anywhere.



ENGLISH

RAISED ON RADIO

JOURNEY
CBS

Journey propel the listener on the path of the most accessible rock to pour out of an album in a long time. Neil Schon, the guitar wizard, Jonathan Cain, whose keyboards colour enticing textures, and singer Steve Perry get the hard edge of rock, cutting the title song and 'Be good to yourself', lend snap and bounce to 'The girl can't help it'. They show they can adopt a ballad with ease on 'I'll be alright without you'. What more could one ask for.

STRAWBERRY MOON

GROVER WASHINGTON JR
CBS

Once a keynote jazz player, the saxophonist has moved strongly into fusion and comes out trumps as the sinuous title song and 'Summer nights' where he loosens

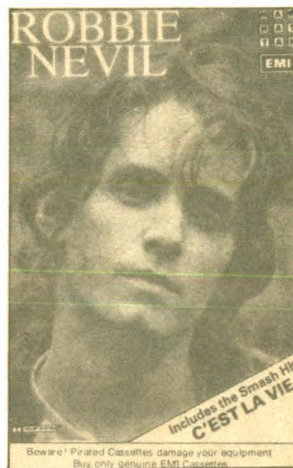


a slew of flurries over a bed of funk prove. 'Caught a touch of love' is classy blues in the company of B-B-King and when he gets down to his roots on 'Maddies blues', Washington is in prime form. A puller.

ROBBIE NEVIL

HMV

One single does not make a singer. Nevil



Sharon: Time for nursery rhymes again

proves that he is a man of many moods as he shifts from the hard edged pop of 'Limousines' to the reggae lilt of 'Hot's to you' to the dance energiser 'Domi-noes', the moves he consolidates with compact feeling for a ballad on 'Look who's here tonight'. An impressive debut.

MERRY GO ROUND

SHARON PRABHAKAR
MIL

It's time for children's songs and nursery rhymes once again as Sharon takes six children on a refreshingly different course. This isn't one more addition to the

oversaturated pool, the selections move it in different directions, except for the final medley. An atmosphere of fun is created by the narrative inter-play that links the songs which makes this a welcome package.

Among the songs are 'How much is that doggie in the window', 'Nellie the elephant' and 'The moon shines bright on Charlie Chaplin'

GIVE ME THE REASON

LUTHER VANDROSS
CBS

Vandross, one of the prime singers in black music, sways from dance-oriented songs to warm emotional ballads. 'See me' is the best dance-floor pointer and he comes off convincingly as he finds life 'So amazing', 'Because it's really love'. Add some nice harmonies that bounce off the lead vocals and Vandross should appeal beyond the black music fringe.

LIFE AS WE KNOW IT

REO SPEEDWAGON
CBS

Reo aim for the heartland of rock and miss by several songs. To be fair, the chord of acceptance does not elude them at all times and they rock with 'One too many girlfriends', turn in a neat ballad 'In my dreams', find a catchy 'New way to love' and get jumpy on 'Screams and whippers'. That's it.

- JERRY D'SOUZA

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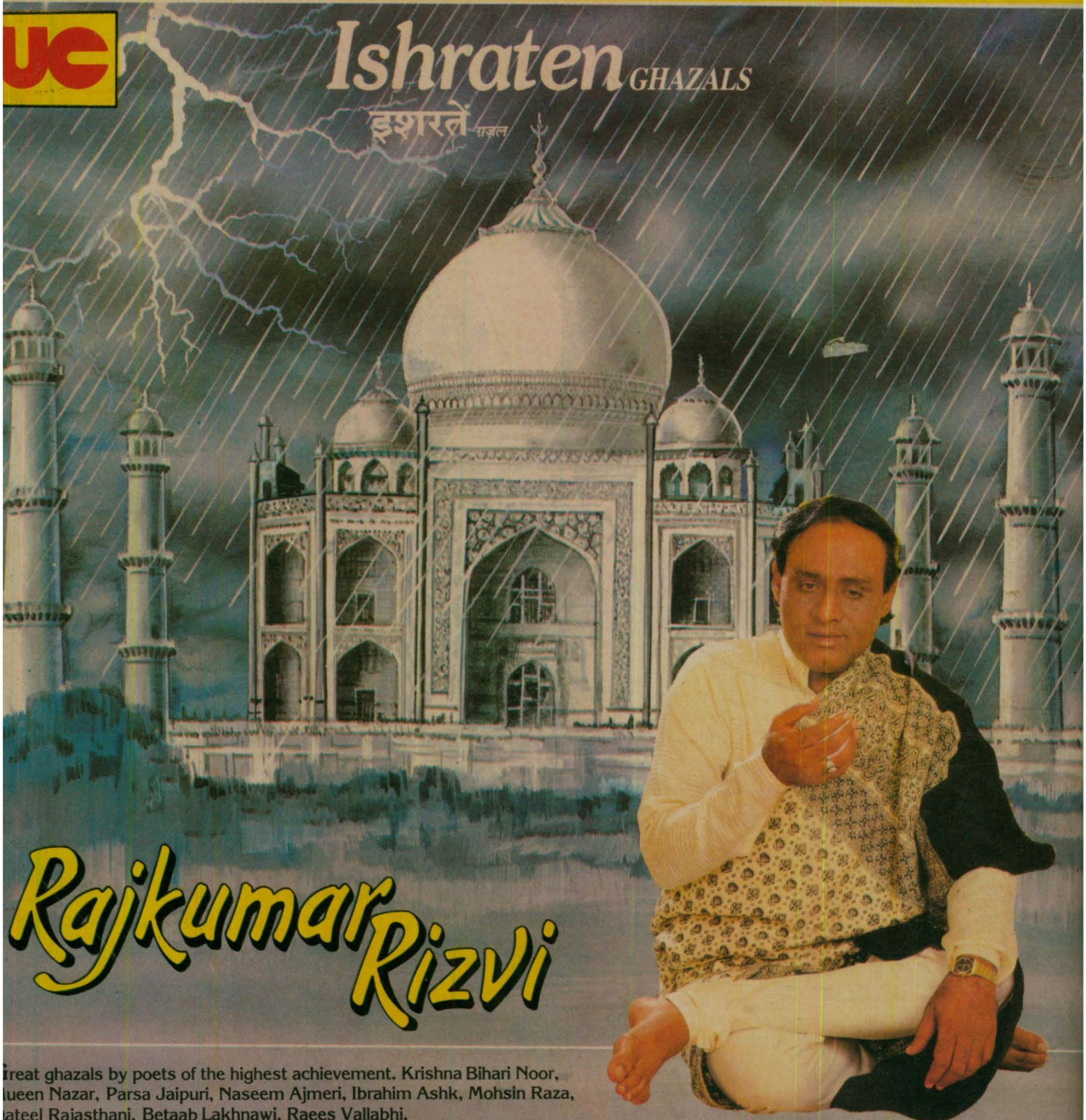
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