

# playback

▶▶ AND FAST FORWARD

JAGJIT SINGH

## FIRST AMONG EQUALS

A profile

NFDC chief

**Malati T Vaidya**

On the new hope  
for English video

The Guru-Shishya  
Controversy  
—A Special Report

Special Issue On

## PROJECTION TVs



- How to start a video parlour, legally
- 8 Tips on buying a Projection TV
- Buyers' Guide on Projection TVs



**SOHNI**

Hitting the scene

ACHANAK (LY)

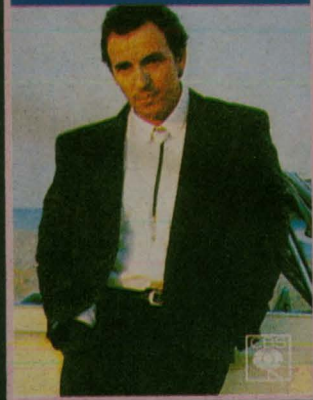
# THE 1988 CBS GRAMMY NOMINEES...

## MICHAEL JACKSON BAD (4CX 10351)

- Album Of The Year
- Best Male Pop Vocal Performance
- Best Male R&B Vocal Performance
- Producer Of The Year
- Best Engineered Recording



## BRUCE SPRINGSTEEN TUNNEL OF LOVE

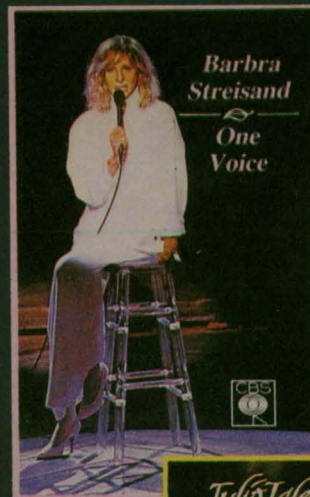


## BRUCE SPRINGSTEEN TUNNEL OF LOVE (4CX 10339)

- Best Male Pop Vocal Performance
- Best Male Rock Vocal Performance
- PLUS**
- Best Rock Instrumental Performance

## GLORIA ESTEFAN & MIAMI SOUND MACHINE LET IT LOOSE (4CX 10349)

- Producer Of The Year



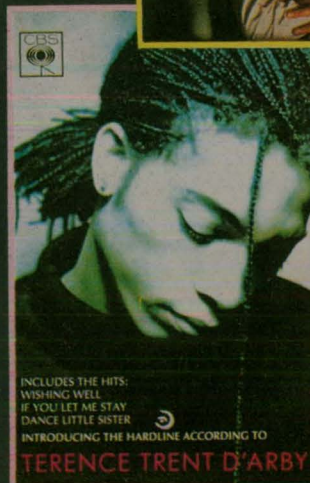
## BARBRA STREISAND ONE VOICE (4CX 10333)

- Best Female Pop Vocal Performance



## JULIO IGLESIAS UN HOMBRE SOLO (4CX 10331)

- Best Latin Pop Performance



## TERENCE TRENT D'ARBY

INTRODUCING THE HARDLINE ACCORDING  
TO TERENCE TRENT D'ARBY  
(MDX 20015)

- Best New Artist



# We've Got The Hits!

# C·O·N·T·E·N·T·S



Page 12

## 12 FIRST AMONG EQUALS

*A profile of Jagjit Singh, the numero uno of Indian ghazals*

## 19 ALL THE WORLD'S A STAGE

BY ELIZABETH JOSEPH

*On the sets of 'Intezaar', the new TV serial*

## 28 THE BOUNTY

*An exclusive interview with NFDC chief Malati Tambe Vaidya*

## 50 GOODBYE MR GURU?

BY ANIL CHOPRA

*Will the guru-shishya tradition survive the current winds of rebellion?*

## 61 PROJECTION TVs

*A special supplement*

## 79 MONARCHS OF MUSIC

BY NALIN SHAH

*Laxmikant-Pyarelal completes 25 years of musical success*

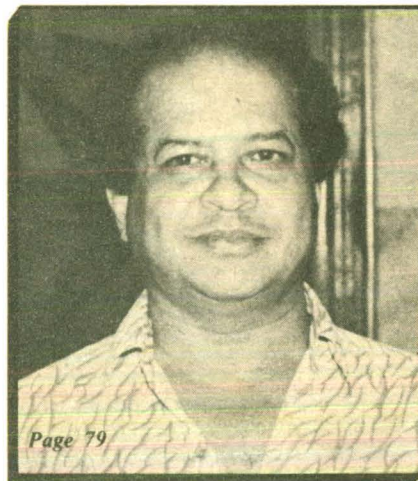
### CHARTS

- 27 INTERNATIONAL TOP POP 50
- 48 PLAYBACK 25 SELECTIONS
- 84 15 INTERNATIONAL VIDEO HITS
- 94 TOP TEN HINDI VIDEO FILMS



Page 28

# REGULAR FEATURES



Page 79

- 2 Reverb
- 6 Musical Round-Up
- 26 Spotlight
- 31 Vid-Biz
- 38 News
- 44 Prime Time
- 46 Late Night Show
- 47 Sunday Special
- 56 Audio Clinic
- 57 Hardware Watch
- 60 Video Clinic
- 83 Video Tracks
- 88 On The Fast Track
- 93 Hindi Video
- 95 Music Tracks



Publisher

**R V PANDIT**

Associate Publisher

**ANIL CHOPRA**

Editor

**MARIO PEREIRA**

Technical Editor

**DAMAN SOOD** (Audio)

Editorial Staff

**SIMA BHATTACHARYA**

**S K JOHN**

Advertising Manager

**S K THAKUR**

Art Director

**SISIR DATTA**

Layout Artist

**VASANT R. PALKAR**

**Delhi Correspondent:** Sanjeev Verma  
C 3/273 Lodi Colony, New Delhi 110 002  
TEL: 697670.

**Madras Correspondent:** Brian Lall  
Plot 2566, AI Block 110, Anna Nagar,  
Madras 600 040

**Bangalore Correspondent:** Antony Motha  
New Victoria Hotel, 47-48, Residency Road,  
Bangalore 560 025.

**New York Correspondent:** Renu Mehra  
704 De Mot Court, Westbury, New York 11590.

**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: 211 752/213419/215056/217944.  
TELEX: 011-3092 BPPL IN

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

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

**MADRAS:** K DEVARAJ  
Business Press Private Limited, 332, Khaleel  
Shirazi Estate, 6th Floor, Pantheon Road,  
Egmore, Madras 600 008.  
TEL: 868234, TELEX: 041-6329 FANS IN

**NEW DELHI:** N DAS  
Room No 102, INS Building, Rafi Marg,  
New Delhi 110 001  
TEL: 385401 Extn 284

**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  
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 Burjorji Bharucha Marg, Fort,  
Bombay 400 001, India. **PLAYBACK AND  
FAST FORWARD** is registered with the Regi-  
strar of Newspapers for India under No.  
RN 43889/86, c 1988 Business Press Private  
Limited. Reproduction in any manner, in whole  
or part, in English or any other language, is  
strictly prohibited. **PLAYBACK AND FAST  
FORWARD** does not accept responsibility for  
unsolicited contributions.

Distributed by: **IBH**  
**INDIA BOOK HOUSE.**

### WHITHER FILM MUSIC?

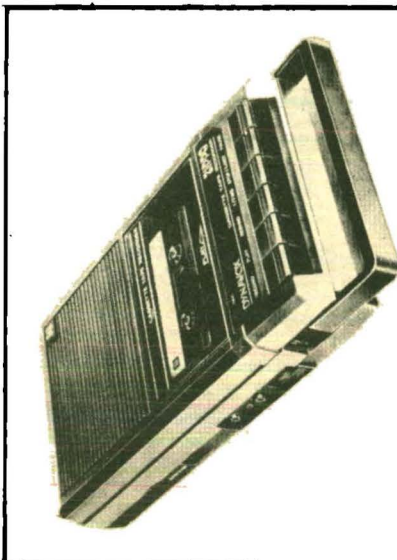
A large number of film songs these days have touched the nadir in terms of quality. They seem to test the ability of listeners to tolerate inanity. The music, most often, simply blares out, fraying the nerves beyond repair. As for the lyrics, the less said the better. Savour the recent composition that goes something like, 'Batata wada...' 'Ridiculous is an apt word to describe such stuff. Some other lyrics go a step further by blatantly consisting of jargon that would make a tomato blush shades deeper.

Where compositions are concerned, in many instances, originality is conspicuous by its absence. Some film tunes are in fact straight takeoffs from Western ones. But even after such gross pilfering and plagiarism, the irony is that, they are not presented gracefully.

Steps must be taken to revive the original charm of the bygone golden era of film music.

Tanuja Mirpuri  
Pune

**The Dynavox Zippo for the best letter of the month goes to Tanuja Mirpuri, Pune.**



### BAD DREAM

In the January '88 issue of your magazine, the article 'Digital Dream' enumerates the advantages of CDs over LPs. However, on a comparison with the article 'Stuck In The Groove', published in the September '87 issue of **Playback** it is strange to see that CDs are being welcomed for the very reasons for which the LPs are being pushed into oblivion. Unlike in Western countries where cassettes, LPs and CDs coexist, each with its own application and clientele, in India the music industry seems bent on foisting either substandard cassettes or expensive CDs on the music buying public.

R Ramachandra  
Bangalore

### GAMBLING DENS!

I have found your magazine very interesting and informative. I was very interested in video games when there were those 'Wonder Worlds' all around the city. But now one rarely comes across any of them with any video games in it. The few still around are only gambling dens!

Amin Ananda  
Thane

## WIN A ZIPPO

Each month we reward the sender of the most interesting, enlightening or amusing letter with a Dynavox Zippo tape recorder. If you have something to say on the subject of Audio, Video, Television or Music, or anything vaguely related, why not send us a letter, in not more than 200 words? Write to: The Editor, **PLAYBACK AND FAST FORWARD**, Business Press Pvt Ltd Maker Tower 'E', 18th Floor Cuffe Parade, Bombay 400 005.

**ZOHEB  
HASSAN**

**NAZIA  
HASSAN**



Music:  
BIDDU  
&  
ZOHEB

# **HOTLINE**

10 Titles – 24 Track Recording Produced by BIDDU



**MUSICASSETTE Rs. 22.50** (All Inclusive)

ONE  
YEAR  
Rs 60 ONLY

Every  
month  
**playback**  
▶▶ AND FAST FORWARD  
gives you  
the latest,  
latest in  
Music,  
Video and  
Television.  
You simply  
can't afford  
to miss it.

Here is my annual subscription of  
Rs.60/- by  
Cheque/M.O./D.D.

No. \_\_\_\_\_

Please mail my copy to:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Pin Code \_\_\_\_\_

Mail to:

**playback**  
▶▶ AND FAST FORWARD

Business Press Private Limited  
Maker Tower 'E', 18th Floor,  
Cuffe Parade, Bombay 400 005.

(A Business Press Publication)

## AGONY AND ECSTASY

Allow me to congratulate Mr Nalin Shah for his stimulating piece 'Catch A Falling Star' – regarding Radio Ceylon (Playback, December 1987). However, reading his fine article caused me agony and ecstasy, although not necessarily in that order. I recalled the ecstasy of those boyhood days in East Africa when many of us – smitten by Hindustani film music – used to wake up long before the sun to catch a wave or two of Radio Ceylon's presentation of the best and latest Hindustani film songs.

Mr Shah, in his verbal text acknowledges Ms Vijaylakshmi Desaram's "great dedication" to Radio Ceylon, whereas his photographs condemn her to oblivion. Why? As far as I know, Vijaylakshmi is not a woman in 'purdah'... she is very much a public figure here and now at the Voice of America radio station. Mr Shah and I both know that "a picture is worth a thousand words". By not including her picture in his article he, unconsciously, belittles her contributions to Radio Ceylon; he removes all "photographic evidence" of her existence! Your magazine is, I hope, not male chauvinistic, so here is your opportunity to redeem yourselves.

Ashraf Aziz  
Washington

## II

Kudos to Mr Nalin Shah. He has correctly criticized AIR announcers for not having 'faces'. But I would go further and add, they do not have or do not use their heads.

The article rightly pinpoints the difference in philosophy of Vividh Bharati and Radio Ceylon, as one passes off the songs as 'Bhoole Bisare Geet' while the latter remembers the old gems as 'Hameshan Jawan Geet'.

Nalinbhai, you are very right: listening to Radio Ceylon is a



VIJAYLAKSHMI: Not in purdah

habit and a way of life; I may add, it is part of my life.

A N Vaidya  
Bombay

## III

Vividh Bharati over the years has been providing good film music under 'Manchaahe Geet', 'Aap Ki Anurodh' and 'Chhaya Geet'. But one thing that disturbs and provokes listeners is that it is not paying much regard to bygone singers. Musical giants such as Mukesh, Rafi, Kishore are rarely remembered and honoured. On the other hand, Radio Sri Lanka authorities remember and play songs on their death anniversaries. Radio Sri Lanka's service by playing the late Saigal's song at the end of the daily programme of old songs should make the authorities of Vividh Bharati hang their heads in shame. At least they should make it a point to start and end their programmes of old film songs with Mukesh and Md Rafi's songs daily.

B C Ramaswami  
Bangalore

# RESERVED FOR T-SERIES FANS ONLY: 12 new releases



B. Subhash Movie Unit's

## AAJ KE ANGAAREY

Produced by : B. Subhash  
Directed by : Vinod K. Verma  
Lyrics by : Anjaan  
Music by : Bappi Lahiri

Manish Movies

## MERI ZABAAN

Produced by : Vikas & Veena Sharma  
Directed by : Shibu Mittal  
Lyrics by : Anjaan  
Music by : Annu Malik

Jagapathi International

## KHATRON KE KHILADI

Produced by : V.B. Rajendra Prasad  
Directed by : T. Rama Rao  
Lyrics by : Anand Bakshi  
Music by : Laxmikant Pyarelal

Century Films  
R.C. Kumar presents

## SAAYA

Produced by : Naval Kumar  
Directed by : Keshu Ramsay  
Lyrics by : Anjaan  
Music by : Bappi Lahiri

BMB Productions  
K.C. Bokadia's

## KABTAK CHUP RAHUNGI

Produced by : K.C. Bokadia  
Directed by : T. Prakash Rao  
Lyrics by : Indivar, Anjaan & Sameer  
Music by : Bappi Lahiri

Parth Productions presents  
Vinod Shah's

## ZALZALA

Produced by : Vinod Shah  
Directed by : Harish Shah  
Lyrics by : Gulshan Bawra & Indivar  
Music by : R.D. Burman

Vijayalakshmi Art Pictures

## WAQT KI AWAZ

Produced by : T. Trivikrama Rao  
Directed by : K. Bapaiah  
Lyrics by : Indivar  
Music by : Bappi Lahiri

Krishna presents  
Padmalaya Studios (P) Ltd.

## MULZIM

Produced by : G. Hanumantha Rao  
Directed by : K.S.R. Dass  
Lyrics by : Indivar  
Music by : Bappi Lahiri

Gauri Kunj Enterprise's

## MAMTA KI CHHAON MEIN

Produced by : Amit Kumar  
Directed by : Kishore Kumar  
Lyrics by : Kishore Kumar  
Music by : Kishore Kumar

Meghdoot Films International

## ZINDA JALAA DOONGA

Produced by : Mahendra Shah  
Directed by : Mahendra Shah  
Lyrics by : Mandanpal,  
Anwar Sagar & Mrs. Malik  
Music by : Nadeem Shrivani

## HASEEN KHAWB (Ghazal)

Singer : Anuradha Paudwal, Wasi Raza  
Lyrics by : Arjun Gupta,  
Ibraheem 'Ashk', Madanpal,  
Kameel Chandpuri, Hasan Imam  
Music by : Shambhu Sen

## MANGLIK

(Gujarati Devotional)  
Singer : Manhar Udhas  
Arranged by : Chandresh Masalia

Tune in to Vividh Bharati and enjoy our T-Series Sangeet Sarita.

**Bombay** : Monday — 9.45 p.m., Thursday — 9.30 p.m.,  
Saturday — 1.30 p.m., Marathi — 9.45 p.m., Sunday — 9.30 p.m.  
**Delhi** : Wednesday — 9.45 p.m., Saturday — 1.45., Sunday — 1.45 p.m.  
**Calcutta** : Friday — 8.15 p.m., **Allahabad** : Friday — 9.45 p.m.  
**Patna** : Friday — 9.45 p.m., **Lucknow** : Wednesday — 9.30 p.m.  
**Ahmedabad** : Tuesday — 9.30 p.m.  
**Bhopal** : Friday — 9.45 p.m., **Jaipur** : Thursday — 9.30 p.m.  
**Madras** : Friday — 9.30 p.m., **Trichy** : Friday — 9.30 p.m.



### Our Music, Your Choice

Only genuine T-Series Cassettes carry  
our mark on the leader tape.  
Duplicate cassettes will damage your equipment.

Symbol/SC/10/88



# ROUND-UP

# MUSICAL

There was unnecessary excitement at the 'Beyond Time' party, when **Pancham** entered rather late. To everybody's surprise he made his way straight for **Bhupinder**. Everybody



**RD:** Happy for **Bhuppie** wanted to believe **Pancham** was not all that friendly to **Bhupinder** since he left playing the

guitar for him in 1983. **Pancham**, in fact, was over joyed to meet him, as they had rarely met since **Bhuppie** made good on his own. **Bhupinder** told *Playback* later: "He's the most happy man about my success. Why should anyone think like that."

\*

Everyday for at least 15 minutes before **Rajneesh** makes his appearance, the audience is sent into a state of ecstasy by a select bond of musicians. Recently, **Hariprasad Chaurasia** and **Zakir Hussain** played before a capacity audience of 6000. **Chaurasia**, it was apparent, was not performing at just another concert.

He's sold on the **Bhagwan**. "All those who are born geniuses, who are great, must face opposition. This only reflects on the greatness of the person opposed." Now we hope somebody somewhere is opposing **Chaurasia**.

\*

**Louis Banks** is upset over the **Jazz Yatra**. He doesn't think **Jhaveri's** **Jazz India** helps the local jazz enthusiasts. "Though they know very well that I am an internationally recognized jazz musician, I've never been asked to play. What is really frustrating is the case of **Pam Crain**. She is our premier jazz singer, but till today she has not been asked to appear in the **Jazz Yatra**." He has a point. In fact **Jazz India** should ask all the jazz musicians available locally to participate.

\*

**Louis**, too, is getting folksy. We met him at his new studio, **Four Dimensions**. He was busy



**SAPNA:** Kudos, **Louis** re-re-arranging the various cubicles, when in walked **Sapna**. The two are getting to like and

appreciate each other's work and more so with each passing track being recorded for their new album. "I feel **Sapna** is in a way better suited for **Hindi-pop** than **Alisha** and **Sharon**. She doesn't have the anglicised diction, which is important if you want to make a genuine attempt at **Hindi pop**." Both of them have still not been able to put a name to their work. Sorry, the type of music they are producing, etc.

\*

'**Sharon's Shazahn**'. What do you think that means? Nothing at all. Of course, it's the title of her latest album which is kept "because it



**KIRTI:** *Circulating* sounds nice and I wanted some controversy about the album's title." The controversy however, is about **Sharang Playback** and about everybody else thought for sure that **Sharang** was doing the music. But no, it's **Kirti Anuraag**. And why? "I want to circulate my music director's and finally I want to do an album by myself." **Sharon** knows how to keep a promise too. As **Anuraag Srivastava** says: "She said we would do an album to-



gether and she kept her word, faster than I thought." Sharon's Shazah'n will be launched at the end of March. Whatever else Shazah'n may mean to you, the album is 'folksy and melodic.'

\*

If music be the tune of money, play on. Right now **Pankaj, Anup** and Co must be the envy of the filmi stars. 'Ghazal stars raided' screamed the headlines of the evenings. No more for them the label of 'artistes'. When an artiste, filmi or otherwise is raided, he becomes a star anyway. Anup was only joking when he said, all the 'gold discs' are going to get him in trouble with the Reserve Bank. What's really bothering those who can sing and haven't bothered to as yet, is the revealing figures. Nobody realized that piracy and lost royalties still left that much. One can expect a huge exodus of 'artistes' of all shades to the music companies now.

\*

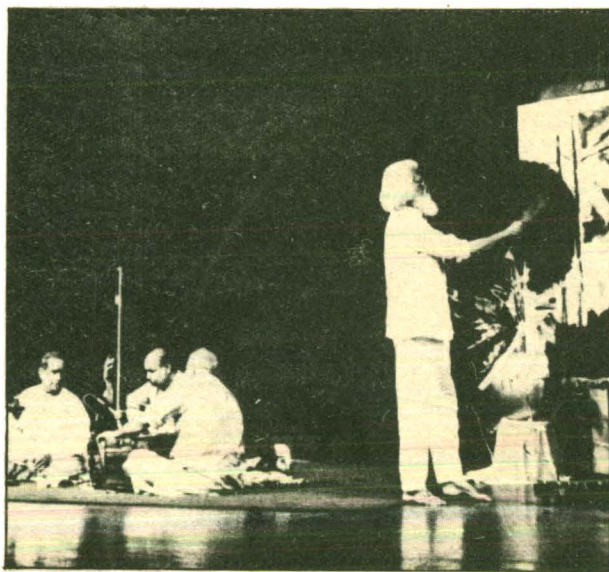
**L Shanker** has three loves. A violin. A violin. A Caroline. Caroline is a quiet petite blond singer, who he met in 1980. Since married and living happily, the couple are on a whirlwind tour of the country. L Shanker is on an LSD trip costing US \$10,000. The L



**L SHANKAR:** On an LSD trip

Shanker Double Violin trip, is made of plexiglass, wood, rubber and steel. His new trip has taken him places. "I played for the Sun City project with Bruce Springsteen, I've played with Peter Gabriel, I've jammed with Frank Zappa; Yoko Ono has sung for my record; I've had the honour of playing with Stephan Grapelli's..."

What else? You decide. L Shanker, we're impressed.



**PAINTING TO MUSIC:** Hussain's brush strokes flew while Pandit Bhimsen's notes cascaded

**Pandit Bhimsen Joshi's** notes rippled, soared and cascaded as never before. He was performing for the benefit of **Hussain**, whose brush strokes flew with intuitive rhythm and energy on his canvas. An unusual art event which was held for the first time ever. The fine gesture could be expected from only **Bhimsen Joshi**, the sporting classicist, who is ever ready to oblige.

\*

While those already in Bombay are finding it difficult to break through in the tough ghazal stage, young hopefuls are coming in from Delhi. 'Bombay or bust,' is their refrain. **Minoo Chadha** hopes to bolster her own indivi-



**MINOO:** Seeking individuality

duality and style and create an image for herself. Venus has many album releases chalked out for her. She couldn't ask for more. **Vijay Malla**, hailing from Kashmir, has also left all and settled down here anxiously waiting for the Khazana '87 release. **Anup** admitting to him "you're a better singer than I am," must have convinced Vijay that he better take himself seriously.

\*

Too many breaks in the filmi world! **Feroz Khan** dumped **Kalyanji Anandji** and signed on **Laxmi Pyare**. **Sawan Kumar** eased out **Usha Khanna** and has taken on **Ved Pal Babla**, "best in town for street music" according to **Gul Anand**, who has given him a break for his 'Hero Hiralal, got another break from **Lata Mangeshkar** who is singing for him.

However, only after the music is out will we know for sure if it is



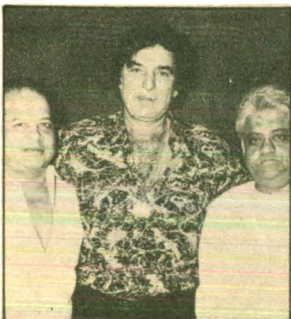
**BABLA:** Getting breaks

the singers and music directors or the producers who are giving the breaks.

\*

**Sharang Dev's** bohemian lifestyle of loving **Neena Gupta** has come to an end. It's surprising how prolific he has been in the past especially in serials 'Police Station', 'Sunil Gavaskar Presents', 'Kabir' and 'Malgudi Days II'. The techno-music-director has an ambition – to build a recording studio with the latest 24 track recording system. Only 24? The young man has come a long way and ... has a long way to go.

\*



**FEROZ:** Forging new ties with L-P

**Sanjeev Kohli** of HMV was overjoyed. *Playback* admonishing the **Banjaran** for her wayward ways worked. **Ila Arun** has once again signed up and promised not to leave the 'Oasis' any more. A trifle less sophisticated album on children's songs for the rustics is going to be her first one out. But what she's really looking forward to are two folksy ghazal albums 'Kabila' and 'Kashish'.

\*

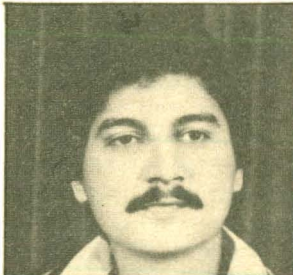


**VAJAHAT:** Leaning on Jagjit

Meanwhile, from Bombay, **Vishal Goswami** has his success assured with a platinum disc, to be awarded for 'Surahi'. **Ravi Jule's** 'Ibtada' hasn't been noticed, and he says he's not going to take it lying down. **Ajay Khamosh** who still hasn't released his album, but is sure to do so through Universal, is confident that he will be noticed. **Wasi Raza** who has the good luck to sing with **Anuradha Paudwal** is already into his third ghazal album, and noticed. However,



**KHAMOSH:** Sounding ghazals



**WASI RAZA:** Playback too?

playback for the filmi duniya is uppermost on his mind. **Kamal Barot** is finally launching off with 'Aadab' after many false starts. And **Vajahat Hussain** is still persisting this time with blessings from **Jagjit** and a 'live' concert cassette from his Dubai performances. **Naished**, meanwhile has resorted to an-

other status symbol to liven his career. Hoardings all over Bombay City – one sure way to be misunderstood as a 'Star'.

\*

**Asha Bhosle** is guest editor of *Madhuri* and it's nice of her to give tips on 'how to become a



**ASHA:** Guest Editor successful playback singer.

\*

**Raza Ali**, the grandson of **Ustad Bade Ghulam**



**HMV'S BIG FAMILY:** Back, L to R: Jagjit, Chitra, guest Talat Mahmood, Bhupinder, Talat Aziz; Front, L to R: Gary Lawyer, Alisha, Ila Arun, Mitalee, Nandu Bhende, at the 'Beyond Time' party.

■ Experience  
the Blue Diamond

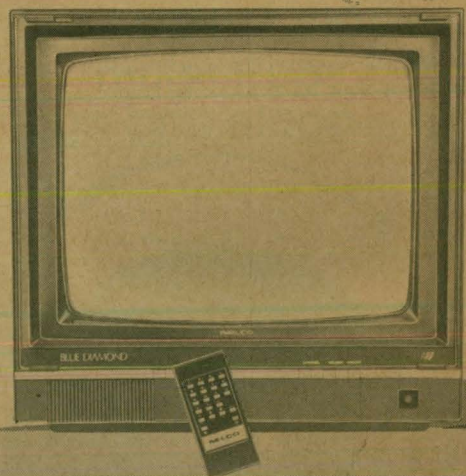
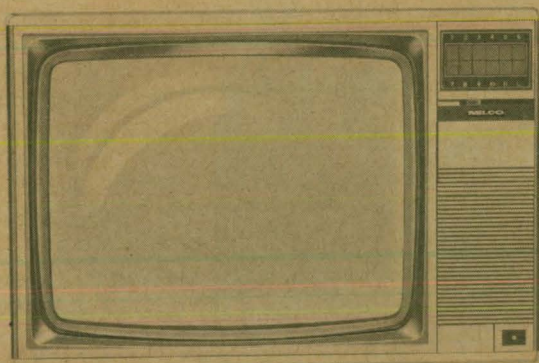
■ Compare  
the Blue Diamond

■ You will buy  
the Blue Diamond

# TRUST YOUR EYES ONLY!



Now also  
Nelco Blue Diamond Vertical



Don't take anyone's word for it

**NELCO**

BLUE DIAMOND

a **TATA** product

Ali, and son of **Ustad Munnawar Ali**, showed his Khandani at the launch of his debut album 'Shadaab'. His ta-



**RAZA ALI:** Khandani shows meez endeared him to the press. Handsome, mild and softspoken he has the stage presence so badly needed to succeed in the highly competitive ghazal market. Ku-

dos to Venus on promoting a deserving artiste.

\*

**Nalin Shah**, a world famous record collector and darling of the old timers recently had a get-together of **Anil Biswas, Pradeep, Nina Majumdar, Bulu C Rani, Sudha Malhotra** et al at his residence. The occasion moved everyone, and there was much bonhomie. Everybody wanted photographs with each other, and Pradeep couldn't have said it better for the rare get-together when he exclaimed: "Nalinbhai, you have made your



**COLLECTORS' ITEM:** L to R, Front row: **Compere Gopal Sharma, poet-singer Pradeep, Narayan Mulani**; Back: **Nalin Shah, Prof Powanker, Bulu C Rani, Jairaj, Anil Biswas, Sudha Malhotra, Qamar Jalalabadi, Ninu Mazumdar.**

house into a museum, each photograph taken today will fetch you a thousand rupees."

\*

Now with Lent on and Easter fast approaching on the Christian calen-

dar, **Edwin Ebenezer** has done a collection of new fangled choruses. He is the brain behind **Eben Singers**, a lively group from various Madras city choirs, who have recorded ancient and modern favourites. It's being brought out by **Muscat from Madras.** ☺

**Truly Sound Sound**  
— from **Kapco.**  
**So that you'll return**  
**again and again.**



**Record making equipment for record breaking sound.**

Take a look at some of the ways that we can contribute to the success of your hit recordings:

- Computerised cutting lathe for microgroove recording in all sizes & formats of records.
- Microprocessor controlled tape mastering.
- Half-Speed Cutting facilities, for very special master tapes.
- Completely imported, virgin-pure vinyl, specially blended with anti-static additives used in each record.
- Automatic machines for Galvano and Stamper making.
- State-of-the-Art Audio Processing Hardware. These features are only representative and not an exhaustive survey of our facilities.



**KAPCO**  
**INTERNATIONAL (P) LTD.**

5-B, Shankar Market, Connaught Circus,  
NEW DELHI-110 001. Tel: 3313718, 3313260.  
Telex: 031 61864 KAP IN, Gram: KAPRECORD  
Factory: Sector 3/11, Industrial Area,  
Parwanoo-173 220 Distt. Solan (H.P.) Tel: 306

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

# Off The Record

When director Mehboob Khan was awarded 'Padma Shri' many years ago the occasion was celebrated in a big way at the Vallabhai Patel stadium. Qawals Ismail Azad, Yusuf Azad and Jaani Babu sang to a large gathering. Dilip Kumar eulogized Mehboob in chaste Urdu. Mehboob felt elated at the honour which he felt was the culmination of his life-time of creative work.

With the passage of time the 'Padma Shri' started losing its sheen. When the awards were offered to artistes, more often art was not necessarily the consideration for the 'honour'.

A few years later, when Col Mohan (of Mohan Meakin Breweries) suggested that his friend Naushad be given a 'Padma Shri' the celebrated composer felt piqued. Naushad sent a letter to Col Mohan stating that the award was an insult to him.

Now the well-known singer/composer Hemant Kumar Mukherji has refused the award which was conferred on his one-time assistant Ravi a long time ago.

Artistes are often vain and egoistic; and those belonging to the land of Tagore are sentimental, too. Hemantda who had sung 'Humneto jab kaliyan mangi kanton ka haar mila' felt insulted when he was not considered for a higher award. Now which higher award can there be for an artiste who already has got the love of millions of admirers?

Sunil Shastri, former UP Minister (Cong I) and son of the late Prime Minister Lal Bahadur Shastri, has turned into a film poet.

Shastri penned five songs which were recorded under the baton of music director Usha Khanna for the film 'Pyar Bikta Nahin'. Shastri should find the



UTPAL: Blessings and inspiration from papa

name of his first film quite significant. As a Congress (I) MLA he knows that it is always power and not **pyar** which is for sale. He will also realise that talent alone is not enough to succeed in show business. Behind the facade of the Divine Art one must know the art of machination and manipulations, too. Being a politician himself I am sure he has nothing more to learn.

Having already bagged three platinum discs for the music of the block-buster 'Shahenshah', the music duo Amar-Utpal have already joined the madding crowd of the computer-age composers.

Utpal is the son of the celebrated composer Anil Biswas. Biswas, staying 1,000 miles away in far off Delhi, cannot be accused of having played any part in his son's success except having prayed for it. Both are poles apart in their musical outlook.

Utpal, on his part, is lucky to have found success so early in his career. But luck does not last forever. I hope Utpal is talented enough to draw inspiration from the inexhaustible fountain of creative compositions his father has left behind! That at least can last a life-time.

Thus spoke poet Niraj in Lucknow sometime back: 'Poets too need bread and butter to survive...' that 'no poet can succeed unless he makes bread a driving force behind his creations.' Niraj also said that it was regrettable that Lata Mangeshkar who sang his song got paid Rs 25,000, while he, as a poet, got a paltry Rs 2,000.

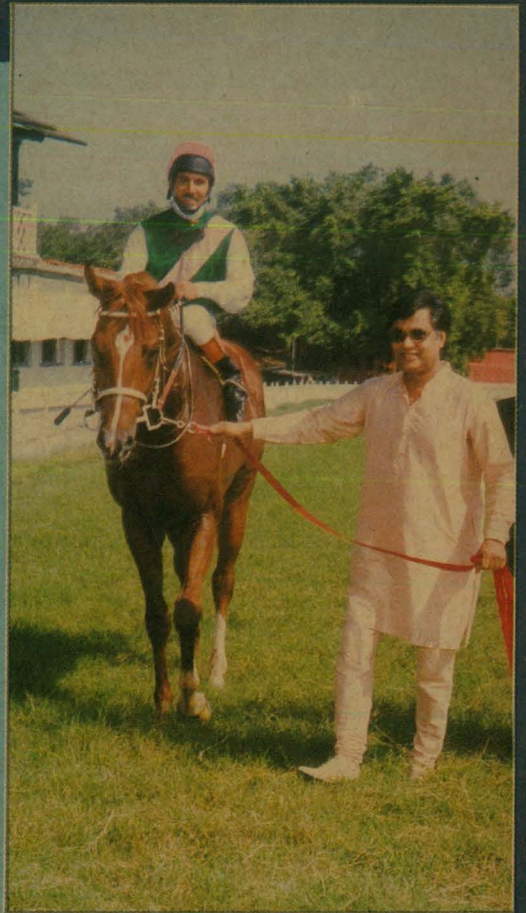
It seems Niraj has not heard the popular saying that 'a poet in history is divine; a poet next door is a joke'!

SHAH ALAM

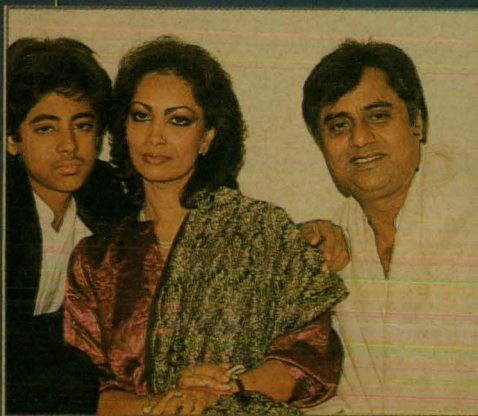
Jagjit Singh

# FIRST AMONG EQUALS

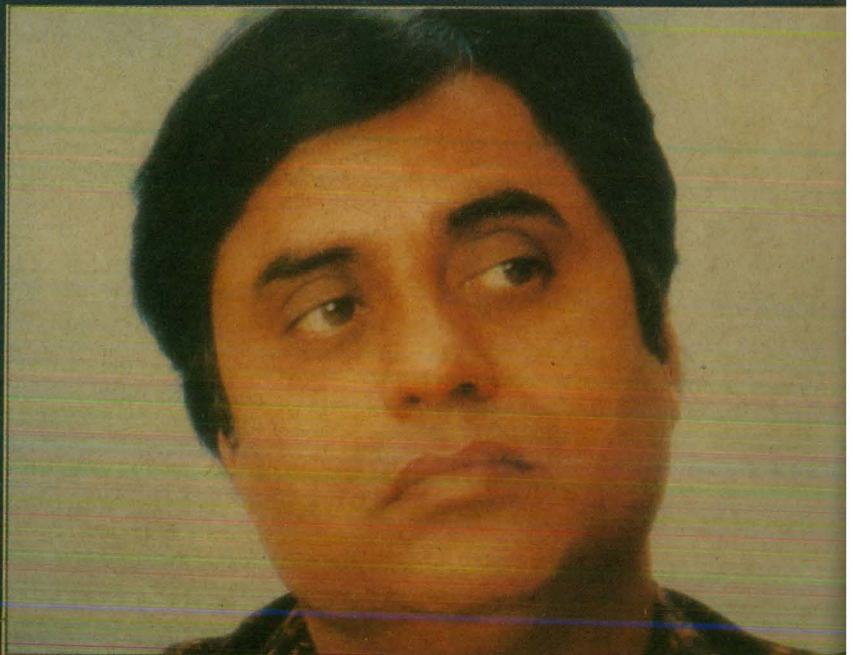
Jagjit Singh is undoubtedly the most charismatic personality on the Indian ghazal scene. He is unpretentious to a fault. **PLAYBACK** profiles this singer who is, surprisingly, least interested in being numero uno.



Racing horses is Jagjit's passion



Jagjit, Chitra with son, Vivek.

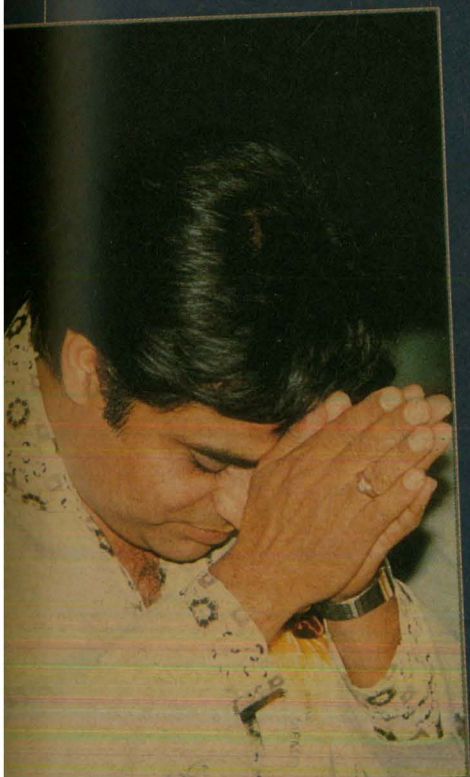


**D**ark and intense, Jagjit Singh is an enigma. His casual demeanour belies an extrovert personality. His practical approach to life seems to conflict with his seriousness towards ghazal poetry. His reputation as a tough and shrewd bargainer for his 'royalties', is at odds with his utter disregard to his albums' promotion. Having started the ghazal wave in India, he is apparently least interested in being *numero uno*. Jagjit and Chitra are surely by far the most successful husband-wife duo on albums, and more so on stage. Jagjit's work speaks more for him, than showmanship of any kind. Unpretentious to a fault, he refuses to get involved with anyone without reason. This trait speaks for the sagacity of the man. Standing aloof and a lonely figure, Jagjit is undoubtedly the most meaningful personality on the Indian ghazal scene.

Enjoying unquestionable credibility, sincerity and integrity



Jagjit and Chitra relaxing in London



Aloof and lonely

towards the ghazal form, it is only fitting that despite past lapses, he is gaining ground over the others and earning his due.

Gulzar, one of the most sensitive directors of Indian cinema, is, along with Jagjit, portraying Ghalib, the myth, the legend, the poet extraordinaire, for a television serial.

Recently, at the Western Outdoor Studios, they were able to, in perfect harmony, render impromptu selections of verse and style. (It was surprising to see Jagjit reading Urdu, as he had never mentioned it during our interview the day before). Jagjit's effortless rendition and correct nuances, necessary to recreate the period and genius of Ghalib, were spontaneously appreciated by Gulzar. Jagjit proudly revealed to us that he owns the entire collection of Ghalib's poetry in its original form. All his life he had made a deep study of the great poet's work, and now here he was, executing his life's passion.

Dressed in faded jeans and T-shirt, his hair tousled, he seemed totally involved, oblivious to everyone in the studio.

Strangely, for a ghazal virtuoso, he was dressed the same way when we met him at his home situated in Bombay's posh and fashionable area of Breach Candy.

## 11.00 AM:

Jagjit was at the race course (we thought for a walk and fresh air, as has become the fashion) while we surveyed his 'darbar' room. It wasn't a showcase at all. The 'Passions' platinum discs which he received at the 'Beyond Time' launch only a few days earlier were plonked, one on a cupboard in a corner, the other on a chair in another corner. Posters of his various albums were put up, in pin-up style, in no particular order. Similarly displayed were

his platinum discs. Satisfying his initial excitement seemed such a transient matter which afterwards was simply left and forgotten. The floor was fully taken up by a very large moghul-style diwan. On it in one corner stood two tanpuras, a harmonium and tablas. Strewn around the diwan were the telephone, tea-cups and ash-trays.

Jagjit entered, removed his sneakers, sat on the diwan and enquired what was up. He had forgotten about the interview.

To our utter surprise, we discovered that the sprightly Jagjit, sneakers and all, was on "business" at the race course. "I own three race horses – 'Mighty Thatch', 'Volcan' and 'Windmill power'. Two of them ran the most glamorous race of the year 'The Indian Derby', but lost." Was this high stakes affair exciting enough for him? "It's alright. *Time pass ho jata hai*. You can't keep on with music all the time. You must get involved into something else. I cultivated this interest. Otherwise life becomes

dull. I meet other sorts – the crowd, the approach, everything is different in the racing world. By now I've gained a reasonable judgement of horses and the racing business. I don't lose anything. My mare came second in the Indian Oaks, a classic race. We got Rs 70,000... that takes care of the horse for a full year, plus more. But I don't gamble. I'm only into racing horses." Practical enough. In poetry, too. Jagjit's choice seems pragmatic.

"My choice in poetry is for poets who are thinkers. Like Mirza Ghalib, Mir Taqi Mir, Jigar Moradabadi and Faiz Ahmed Faiz. Among contemporaries are Nida Faslî, Muzzallâr Warsi, Sudarshan Fakir. They are very good poets. Their poetry is not on *Chand*, *Sitaren* and *Shama* (moon, stars and a candle flame). It's on something else, something close to the meaning of life. It's a pleasure to compose such work, you can be more expressive. What's the charm in singing for films. There isn't any poetry anymore and you don't

have a choice. I'll never sing something I don't like."

One wonders whether it is a question of sour grapes having turned bad?

Jagjit landed in Bombay in 1965. His target: Films. To guarantee success, Jagjit thought the right approach would be to master ghazals and light classical music. He had trained for 10 years. But destiny had it otherwise. In his own words "*lift nahin mila*". In 1967, he met Chitra – young, beautiful and a struggling artiste like himself. Both took to singing jingles in the advertising circuit. They married in 1969.

In the same year, Jagjit cut his first disc. A ghazal EP. By 1971, Chitra, too, cut a ghazal EP. HMV had decided on Khayyam as the composer. But the latter's delaying tactics were side-stepped by the couple, who convinced HMV to allow Jagjit to compose.

Thereafter, Jagjit and Chitra hit the social circuit with a ven-



Jagjit and Chitra are by far the most successful husband and wife duo on stage.



geance. Singing ghazals for peanuts, they simultaneously created a name plus a following for themselves. 1976 gave them their break in their first LP 'The Unforgettables'. It was a total success. Jagjit and Chitra started weaving their tapestry of fine ghazals.

Quite rightly, Jagjit isn't ready to take all the credit for the ghazal wave. "I don't think it's a one-man job. Begum Akhtar was very active and popular on stage. Talat Mahmood, who was my favourite during my college days, was cutting a lot of discs. Mehdi Hassan created waves on his tours to India. But the major reason I believe was the void created by film music, which has gone to the dogs. Right now it's only noise. The ghazal exploited the situation with the best poetry and the best melody. We attracted classical music lovers with our Raagdari and Sargam, and the intellectuals with the emotion in the songs."

Jagjit is an innovator. He has fine artistic sensibilities coupled



\_\_\_\_\_

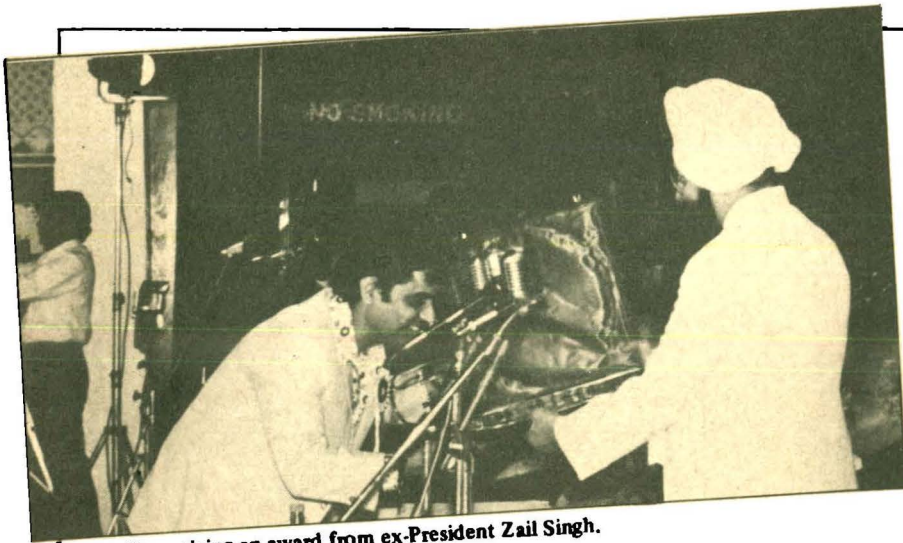
\_\_\_\_\_

\_\_\_\_\_

**Above and left:  
Jagjit and Chitra in  
a London studio for  
their first digitally  
recorded album  
'Beyond Time'.**

\_\_\_\_\_

\_\_\_\_\_



Jagjit receiving an award from ex-President Zail Singh.

with an uncanny projection of his showmanship and does things in style. The proof: His album's titles are only in English. "They sound better," he says simply. "Now take 'Milestones'. Would 'Mile ka patthar' sound nice? I feel that the traditional kind of album names sound too loud." This is strange coming from an artist who is among the very few who can also read Urdu. Jagjit is himself responsible for the names on all his albums.

Explaining their *raison d'être* he says: "We were sure that our first album, once heard, no one would forget us so soon, hence 'Unforgettables'. The next being a concert album, we thought 'Come Alive' was apt. 'Milestones' wasn't any milestone for us. It was the first time a Pakistani poet was being sung and composed in this country. Then with 'Ecstasies', the sound and colour was sensuous. 'Echoes' was just that, selections from live records from performances all over the world. 'Passions' was not my idea. But it has been appreciated. Now 'Beyond Time', this technique is not going to come to India for the next 20 years."

Jagjit is not obsessed about ghazals and would surely like to see himself in a larger role. "Mein fine arts ka aadmi hoon." As a composer, he desires to exploit the filmi scene. "You have 40-50 musicians, it's a pleasure

to work on such a scale. I've learned Western Classical music orchestration. Whether it's jingles or a serial, it doesn't matter. Anything around music is welcome. I don't have this thing. 'Now I am big, I can't do this kind of work'. There are no Ustads and Masters. You are bound to come across somebody who is one up on you. *Waqat se saath saath* you must experiment." In fact he sees the absence of this trait as a failure on the part of Mehdi Hassan who refuses to experiment.

Even with his mastery of the ghazal form, Jagjit is astute enough to realize that the public's interest is kept alive with new sounds. The spaced out electronic music in 'Beyond Time' is conscious gimmickry on Jagjit's part. "You have to go along with the times. There is no rule on how a ghazal should be composed. As long as the poetry is treated correctly and the writing style is correct, it's ghazal." Leaving aside composing styles, he dismisses 70% of today's ghazals. "*Naam ke vaaste*." For himself and the 'Beyond Time' style he fashions himself to be a trendsetter. "Twenty years from now scientific music might be the traditional style for ghazals."

Every action of the man whether for or against his career, is deliberate. Immediately after his success with 'Unforgettables',

there was a controversy over Jagjit side-stepping HMV and releasing another album 'Gold Disc' on another label. In the bargain, this nearly damaged his career. "I wanted to help a friend," he says matter-of-factly. "Also, my (HMV) company was a little shaky then. Everything's okay now. Wait for a year and their progress will astonish you," he says quite proudly.

There are any number of youngsters who are obliged to Jagjit. He has genuinely helped them. Sanu Kumar, Ghanshyam Vaswani, Javed Akhtar, Vinod Saigal, to name a few. His acts of generosity go deeper. For Kuldeep Singh, whom he considers a friend, he sung as playback, something he hasn't done for anybody else. For the Hare Rama temple, he recorded free of charge a bhajan album. Again, bhajan is not something Jagjit records too often. "That is not my profession," he says convincingly. Once more he surprises you with how seriously he treats life. "I don't exploit religion for my kitchen. It's exclusively a personal thing. I reserve my right to sing bhajans when I like."

Similarly, there is a strong voice against any other form of exploitation. "If anyone did my versions, I'd consider it 'original piracy'. Secondly, I feel that only if the original creation like film soundtracks are sold, can someone do a version. I myself am hiring out my creative work, so is the lyricist. How can someone do a version. He has no right. To whom will he pay royalty?"

It's only fitting that the man, who broke through against the all powerful film music in popularity, who was able to rise above the image of the classicists and who is the exponent of good poetry and style, should achieve the distinction of being India's first digitally recorded vocal artist – someone who is objective enough to know that it's only technology for a noiseless and distortion free sound, and which is not greater than his art. ☺

—ANIL CHOPRA

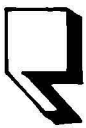
# DEATH WISH

“It’s a sordid mess!” declared an officer from the Income-Tax Department, following the recent raids on the offices of Music India, some of its executives and top artistes – Pankaj Udhas, Anup Jalota and his estranged wife, Sonali. It was indeed a telling statement that encapsulated, in a nutshell, the sorry state of affairs that has today convulsed the music marketing business in India.

The raids, conducted in mid-February, are reported to have uncovered hitherto unaccounted for and undeclared sums of money to the tune of Rs 40 lakh. Income-tax officers also discovered that Pankaj Udhas is the owner of a bungalow worth Rs 50 lakh. Not that that should, in itself come as a surprise, but the explanation offered regarding the source of funds to enable him to effect the purchase claimed that substantial gifts from relatives and friends had made it possible. Needless to mention, the Income-Tax Department is not convinced.

Music India is one of the country’s three long established and internationally known companies, the other two being HMV and CBS. In its 1985-86 balance sheet, Music India has revealed a cumulative loss of Rs 10 crore and an operational loss approximating Rs 1 crore. In the face of what the recent raids unearthed, any claims to legitimate and above-board operations inevitably ring hollow. The resulting damage could be potentially serious as it is not the reputation of just that one company which could be tarnished, but also those of others which have been striving to develop and conduct their business honestly and legitimately, albeit in the face of fierce competition. Has the industry, subconsciously perhaps, found itself gripped by a death wish?

That a severe malaise has taken root in the business is an indisputable fact. There are tangible factors that contribute to this. Increasingly, artistes are not being paid the royalties due to them and these are often siphoned off into illegal pay-



**The tax raids have confirmed the fact that sections of the music industry have not been conducting their operations legitimately.**



PANKAJ UDHAS

The income-tax raids have caused grave embarrassment not only to Music India, the company immediately affected, but to the music industry as a whole. And the fact that the tax raids bore fruit has only confirmed what many industry watchers have claimed for some time – that sections within the music industry have not been conducting their operations legitimately.

ments or diverted into other areas. It is also no secret that some music companies are in cahoots with the pirates of the industry and between them, account for the illegal sales of goods. A spokesperson from the Income-Tax department declared: “The royalty statements given to us by some of the artistes are simply unbelievable. From the company’s part, it would seem that

there are virtually no sales. Unsold stocks which are left lying with dealers are then disposed off to hawkers at cheap rates and these sales are unaccounted for." Moreover, financial mismanagement and tax evasion have become common practice for some companies.

Clearly, unethical and unprofessional norms of practice seem to be the order of the day as far as some are concerned, inevitably casting aspersions on the reputation of the industry as a whole. And this modus operandi has caused havoc within the industry, too. A fear of being cheated of their royalties has caused artistes to demand outright payments in advance with top artistes demanding exorbitant fees without a guarantee on sales. Collusion with pirates has resulted in ridiculously low royalty statements thereby leaving artistes with little choice but to expect and accept royalties from illegal sources. The reigning financial mismanagement has also had grave conse-

clean. Moreover, they boast staggering profits. It is both the image and the professional practice of such companies that propelled Sony to recently buy CBS Records for a colossal Rs 2,600 crore, safe in the assurance that it was purchasing a company of international repute that would also be a profitable investment. Whereas, the failure of music companies to remit royalties abroad, has given them such a bad name, that none of the reputable labels in the West are agreeable to even allowing their catalogues to be exploited in India.

Upto now, the legitimate businessman has had little chance of success, or even breaking even. Tax evasions offer the unscrupulous merchants of the industry a clear advantage. Although piracy will, in all probability, continue to offer unequal competition, there is hope for a resurgence within the industry. Indeed, it is imperative that the industry clean up its act, and develop as a recognised, legitimate business. There is



SONALI

● ●  
**Although piracy will, in all probability, continue to offer unequal competition, there is hope for a resurgence within the industry.**  
● ●



ANUP JALOTA

quences – today, banks are reluctant to proffer financial assistance even to those legitimate businesses, on account of the losses shown. Police, too, are slow to react to complaints of piracy and often dismiss them cursorily.

**W**hat is to be done about this malaise? It is indeed perfectly feasible for the industry to develop, grow and rake in profits without resorting to illegal and shameful practices. Artistes should be paid the monies due to them; products should be of international standard; piracy should be eradicated. Above all, the dealings of the company must be above-board. In the West, scores of top musicians and pop artistes own sizeable fortunes – those of Michael Jackson and Bruce Springsteen are legendary. But rarely have their names, or indeed those of others, been sullied with allegations of corruption and underhand dealings. Both mega stars as well as the major music companies of the West enjoy a reputation for being

a vast market waiting to be tapped by the music industry. There is no dearth of talent in the country and the existing musical repertoire is wide-ranging. Consequently, there are profits to be made by entrepreneurs, dealers and artistes alike. And with a healthy industry, music can offer more than just entertainment – Hope '87 was able to net lakhs of rupees in one evening, and it is not inconceivable that some day India, too, will be able to achieve what Live Aid did.

But in the meantime, an overhaul of the infrastructure of the industry is a priority, and the reliance on unethical norms to procure profits will have to come to an end. It is not too late to prevent the music industry from following in the footsteps of the film industry, which survives on a black money economy. If corrective action is not urgently taken, the music industry will inevitably find itself in the throes of an irreversible decline; its death-wish almost fulfilled.

– EDITOR

INTEZAAR

# All The World's A Stage

*ELIZABETH JOSEPH spent a few days on the 'Intezaar' sets and spoke to directors Aziz Mirza, Kundan Shah and Saeed Mirza. Excerpts from their interviews.*



ON THE SETS: Suresh Bhagwat, Dilip Dhawan, Javed Khan, Suresh Chatwal and Ashar Nawaz

**PLAYBACK:** *Why have you continued to focus on the dynamics of community life in Intezaar?*

**AZIZ:** It's a viewpoint. Besides, you will find a similarity in all our work. Even *Police Station*, the serial that got banned, was just another *Nukkad* located from a different angle.

*It's true that your view point focusses on the have-nots. But why is the treatment so sentimental?*

If I'm telling a story, what is the hook that grips the audience? We've just shot an episode of a school master who wants to have a middle school. The local trader decides, why not have a sawmill there? How do you dramatise the

situation? We made a father-son conflict. The trader has offered the son a job. The son wants to marry. That becomes an emotional angle. On the other hand, there's the school master, who's fighting for values people don't understand. So our episodes say a lot, yet there may be an audience who is not interested in what we

***Intezaar is again a point of view. Don't play it as real. So many characters will be real, so many unreal. I don't want myself limited by any character or any formula.***



Aziz directs Abha Dhulia

say, for whom we have a story continuing all the time.

***How then does it differ from a tear-jerker?***

I don't use sentiments as a tear-jerker. I try to project emotions (I may be wrong here) as authentically as possible. It's a very normal situation. Here's a son who wants to get married, who cannot understand his father who's fighting for a middle school when there aren't even primary students. You don't have more than six students in the primary school, he says. Who wants to learn? In fact all the guys in the dhaba say who wants to learn? *Aapan to bhagta tha school se.* And here's this idiot who wants to teach, who could have got a job outside. So it's a character they

don't understand. I've got to make him normal, so flesh and blood. And flesh and blood means creating emotion.

***How would you define Intezaar?*** *Intezaar is again a point of view. Don't play it as real. So many characters will be real, so many unreal. You might see some characters as real in some episodes. And in the next three or four episodes they'll be unreal. I don't want myself limited by any character or any formula. Intezaar has a progression in time. It's moving in a certain situation.*

***Another thing that has been observed about your serials – in Nukkad particularly – and even perhaps in Manoranjan, the underdog never comes on top.***

Why should I make them succeed? In actual point of fact they don't succeed. In fact, right now, the discussion is that we should have put up the sawmill. The school master should have lost.

***Yes, but one often feels that in your serials the emotions are created rather cheaply?***

Which ones? Which ones? I'll tell you, in *Manoranjan* a junior artiste becomes a heroine. That wasn't cheap. At the most you might have felt it about Deepa's (Sahi) episode. That was a Cinderella story. A girl who was a nobody becomes a heroine. But you'll see in the end she's going to leave the boy. So the attitude is right but I'm willing to admit that some of the episodes were a little sentimental.

## ***I'm sort of an outsider now – Kundan Shah.***

**PLAYBACK:** *How involved are you with Intezaar?*

**KUNDAN:** I come here when-

ever I can. Right now I'm involved in the making of a documentary. We had made a docu-

mentary called 'Manas' for Bharat Petroleum. They want another one.

**Same crew – you, Saeed and Aziz?**

It's our company that's involved. It's on an informal basis. Creatively each one has the freedom to do what he wants.

**Directors are usually supposed to have strong egos. How do the three of you manage to work together?**

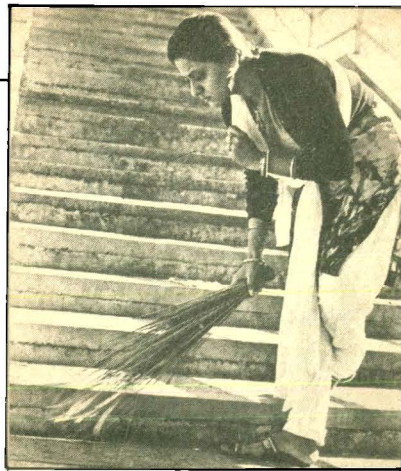
We don't interfere with the creative aspects.

**How much interest do you personally take in the script?**

I'm sort of an outsider now. There are other things requiring my attention. So whenever I'm around I contribute to the script, also.

**What is the secret of the success of your serials?**

You must analyse *Nukkad*. It's not that what we've done is what we're capable of. It's what we've chosen to do. When it first came, it was treated as a lampoon; an El Dorado, etc. But we're acting



Sangeeta: Sweeping act

under a tremendous load of constraints. *Tamas* is not the rule. It's the exception. Doordarshan is a government medium after all. *Manoranjan* is not a reflection of the film industry. It's a reflection of the world outside. People deserve the films they get. People deserve the police they get. I'm not blaming people. But it's the priorities they assign to life. So when we made *Nukkad*, we wanted to be on the level that the common man would like and yet be as honest as possible. But we definitely brought the treatment

down. There was no point in tussling with Doordarshan. One should try, instead, to use Doordarshan. It's the dynamic medium. Its function is not serious. Its function is change. What you see goes beyond literature, reality – a fact. An old woman doesn't have food to eat. The fact is there to see.

**Why was *Police Station* banned when *Tamas* has been allowed?**

*Tamas* has got to do with the people. It's no reflection on the government. *Police Station* was a direct attack against the government. But again, the message we were putting across is you deserve the police you get. We aren't blaming the police. I've taken interviews with an inspector in which he's asked, 'What's wrong if a sub-inspector takes Rs one thousand? When you want a bail they ask you for money. So I tell my police there's nothing wrong in taking a bribe! That's the head of a police station in Bombay talking.'

## ***I'd love to make a scene with people, then I'd make a lot of money on it – Saeed Mirza***

**PLAYBACK: What's the message you're trying to convey in *Intezaar*?**

SAEED MIRZA: I don't think there's any kind of message. No specific one paragraph message.

**So what is *Intezaar* all about?**

It's about people, who are waiting for something to happen in their lives, something a little more dynamic, a little more meaningful. It doesn't happen. They're very ordinary people.

**Can you elaborate on the plot?**

We have this family which comes

from a city – Bombay. The head of the family is a man who's a station master. The reason they come to the village is because of his daughter. She's had a very terrible experience. And to get her mind off it and off the city they decide to come to this small village. And this young girl feels that her world has crashed around her. What she finally realises, I would assume, is that her entire experience was so small, so piddly and small – compared to people just living and not giving up. That's important. I suppose that's the message I'm trying to

convey – not to give up. Just don't sit back and say I've had it. It's very important to do that.

I think that's basically the idea. It also has – I'm bad at using Biblical phrases – compassion, solidarity. A guy's down and out, pick him up. These are important things. At least for our times. At least for kids. That's basically it. Nothing more.

**To get back to the story, she comes to the village and ...**

She comes to the village and she sees people. She sees things around her that make her wonder



Saeed and Sangeeta take a break

why people aren't blowing their brains out. They're not. And they're OK people.

**As usual you're operating on a very large canvas?**

The most important thing is not to make anything in a vacuum. I'd love to make a scene with people. I'd make a lot of money on it.

**In that case wouldn't it have been more convenient putting up a set?**

A set is a set. But the fact that we have a real railway platform in a real village makes all the difference.

**Do you think your presence here has changed the village?**

I think they've understood that film people aren't shit. The concept of film people, by and large, is of a bunch of womanisers, lechers, boozers. That's not quite true. Not true.

**Here's a village in 'Intezaar' so to speak: Has your arrival changed anything?**

Initially, there was a lot of fencing around, of gauging. But they found out we were OK.

**Why did you choose a railway platform?**

Because a station has movement. It links up a country. You can get information about Bombay, Cal-

cutta, etc. The tragedy is that everything else is static. You might think that the country is going towards the 21st century. Not quite true. It's just people trying to make themselves meaningful.

**How did you discover this location?**

We were looking for a village which had a station attached. This is one which suited us.

**Did you have any problem with the railways about using this place as a set?**

So long as we don't say anything against the railways there's no problem.

**What about inconvenience to the travellers?**

We're not coming in the way. In fact right now we've been delayed for four and a half hours because the trains are passing by. We're letting the trains pass by. In fact we're losing time and money by doing this.

**Each episode is self-sufficient?**

It is and it isn't. Each episode is self-sufficient in itself and yet linked to the larger story of this girl. I don't know how well we've succeeded but we're trying.

**How is it that while your films haven't done well, your serials have?**

I've been saying the same thing right through – from Arvind Desai to Mohan Joshi ... to Nukkad. I've not changed. I don't know. There could be one other reason for it. I've always believed that success or failure has nothing to do with people. It has to do with distribution. Wherever Mohan Joshi was released, it did as well as what is called a 'B' grade film. So I could not have lost money. It's impossible. The question to be asked is, who controls the distribution? I'm not saying *Uske Roti* could be as commercially successful as *Sholay*. I'm saying it's theoretically possible for Mohan Joshi to have been a reasonably successful film had it been released all over India.

**What films are you planning to do now?**

I'm starting one in May. It's called *Karim Langde Ko Mat Rok*. It's like all the other films. It's got a central character. I've done my bit for *Albert Pinto* and *Mohan Joshi* and *Anand Desai*. It's about time I got to *Karim Langde* which is very important to me. Personally very important to me.

**Why is it so important?**

Because right now the shit has hit the ceiling and our hypocrisy is complete. We're the biggest bunch of butchers going around. Spiritual, bullshit. Our money making capacity and our love for cash is making us slaughter people on a scale that almost borders on genocide. And we aren't even talking about it. That's our tragedy. *Karim Langde* is about that. Genocide is happening... now.

**You're referring to Punjab?**

No, no. The communal riots. The Punjab situation. The slaughter of the Harijans. The Gujarat problem – come on. What are we talking about?



# A Day On The Sets of 'Intezaar'

**T**wo hours by train from Bombay along the Bombay-Nasik route nods a sleepy little station called Atgaon. As stations go this one is no great shakes – being neither picturesque nor remotely important. What it is, however, is the perfect setting for Saeed and Aziz Mirza's serial *Intezaar*.

*Intezaar* (waiting) is the third serial to emerge from the Mirza – Kundan Shah stable. And coming so soon after the tepid reaction to *Manoranjan*, it will probably play an important role in determining the audience response to their peculiar brand of crimson-tinctured entertainment.

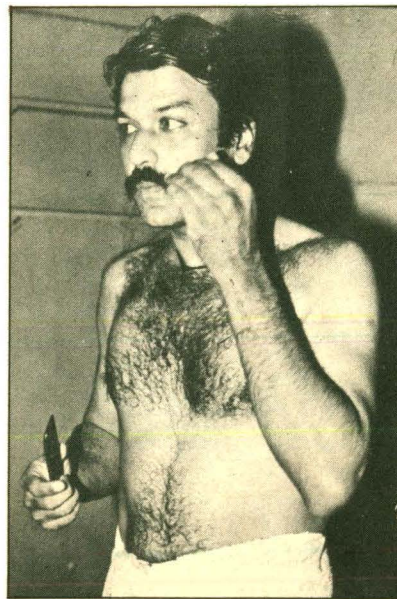
*Intezaar* uses the railway station as the literal symbol of its title, and is, at its primary level, a salute to the unknown Indian, doomed to live in hardship and poverty, kept afloat by a stubborn belief in a better tomorrow if only he waits long enough.

Familiar territory, for those who have seen *Nukkad* and *Manoranjan*.

The directors concur. "We are trying to project a certain point of view," says Aziz Mirza, a white-haired genial giant of a man. Adds Saeed, "I suppose the message I'm trying to convey is not to give up. That's important".

As always, the canvas the brothers are operating on is extravagantly large – accommodating the cut and thrust between well nigh 40 characters. There are, of course, numerous little sub-plots but what holds the serial together is the main story of a young girl (Sushma Prakash) who has an unhappy love affair which leaves her so shattered that

her father leaves Bombay and takes a transfer as station master to a little village (Kamalpur) in an attempt to make her forget. The subsequent action is viewed through the girl's eyes and as she witnesses the harrowing misery and injustice that stalk a people just a hair's breadth from destitution, her own suffering recedes into insignificance. The theme is both a weighty and solemn one.



Dilip Dhawan: Tangawalla

But the treatment, happily, is not. Experts by now at administering the sugar coated pill, the directors are content to filter the message through innocuous dialogues that ripple with mirth and through characters both feisty and quirky.

Most of the characters are familiar faces, having endeared themselves to us in *Manoranjan* and *Nukkad*.

There is, for instance, Shamu the trader (Suresh Bhagwat) who will sell *anything* for a commission and Mangal (Dilip Dhawan) the only tongawalla in the one-horse village; Ghisu the linesman (Ajay Wadhavkar), Paro the sweeper (Sangeeta Naik), Suresh the inkeeper (Suresh Chatwal), the station master (Rajinder Gupta), Mathur the assistant station master (Pavan Malhotra), as well as a troupe of others. This partiality for old faces is practically an act of faith with the Brothers Mirza.

"These people are members of my family," says Aziz emotionally. "We never throw out anyone who comes into our group."

The feeling is mutual.

"The sense of fair play they display makes for easier working relationships," says Dilip Dhawan, while Suresh Chatwal enthuses, "Working with Saeed and Kundan is oh, so comfortable." And it shows.

The working atmosphere is relaxed and comradely. The famous star treatment is conspicuous by its absence. And one is happy to report that among the cast of the makers of *Manoranjan* there are no junior artistes. Nor are there, in Saeed's words, "any heroes. Nobody is special and everybody is special." The little village of Atgaon – little more than a hamlet, really, with a handful of houses marshalled on either side of a dusty road – bears an air of unwonted activity. Clusters of actors lurk at every *Nukkad*, treating themselves to a bit of *Manoranjan*, or sometimes sipping tea at one of the two

dhabas Atgaon boasts of, which the crew have been quick to name Taj Intercontinental and Oberoi, respectively. Leading us into one of them, a dark musty place with benches that shook alarmingly, Rajni Acharya, Iskra, genial PRO, says, "You've heard of five-star hotels, this is a TV star hotel," with a grin at Dilip Dhawan and Ajay Wadhavkar, who were sitting at a nearby table, tucking into a meal of fish and bakhra rotis with great relish.

At the extreme end of the road is an imposing double-storeyed (the only one there) building, gaily decorated with carved pillars. When shooting is on, it is the mukhya's house, but off-duty it plays the far more important role of providing the crew with a clubhouse.



**Rajendra Gupta: Mastering the role of station master**

Up a rickety staircase and one steps into a large airy verandah covered from end to end with mattresses upon which are disported in various postures of abandon the cast and crew of *Intezaar*. Some of them, including Saeed, are intent upon cards—flush, it turns out to be.

The verandah leads to a small dressing room, furnished with racks of garish skirts, dresses and shabby terylene shirts and trousers. Seated on trunks holding more props, are directors Aziz Mirza, Kundan Shah and

script writer thrashing out the plot developments.

"I say remove the father, bring in the sawmill and polarise the village," asserts Aziz.

"Maybe Masterji should be eliminated," offers Shah, a mild bookish individual.

On goes the discussion, as the trio does off with peoples' heads with the ruthlessness of the Red Queen, until Shah brings matters to a head by asking, "What's the real problem facing the village?" The others considered. "There's no real problem," they concluded, and on that happy note they trooped out for lunch. Lunch is served in a tiny grass shed, furnished with two wooden charpoyas. Buffet style, everybody from director to spot boy, lines up for his turn.

After lunch the shooting, which was held up by the absence of the train, has begun in right earnest.

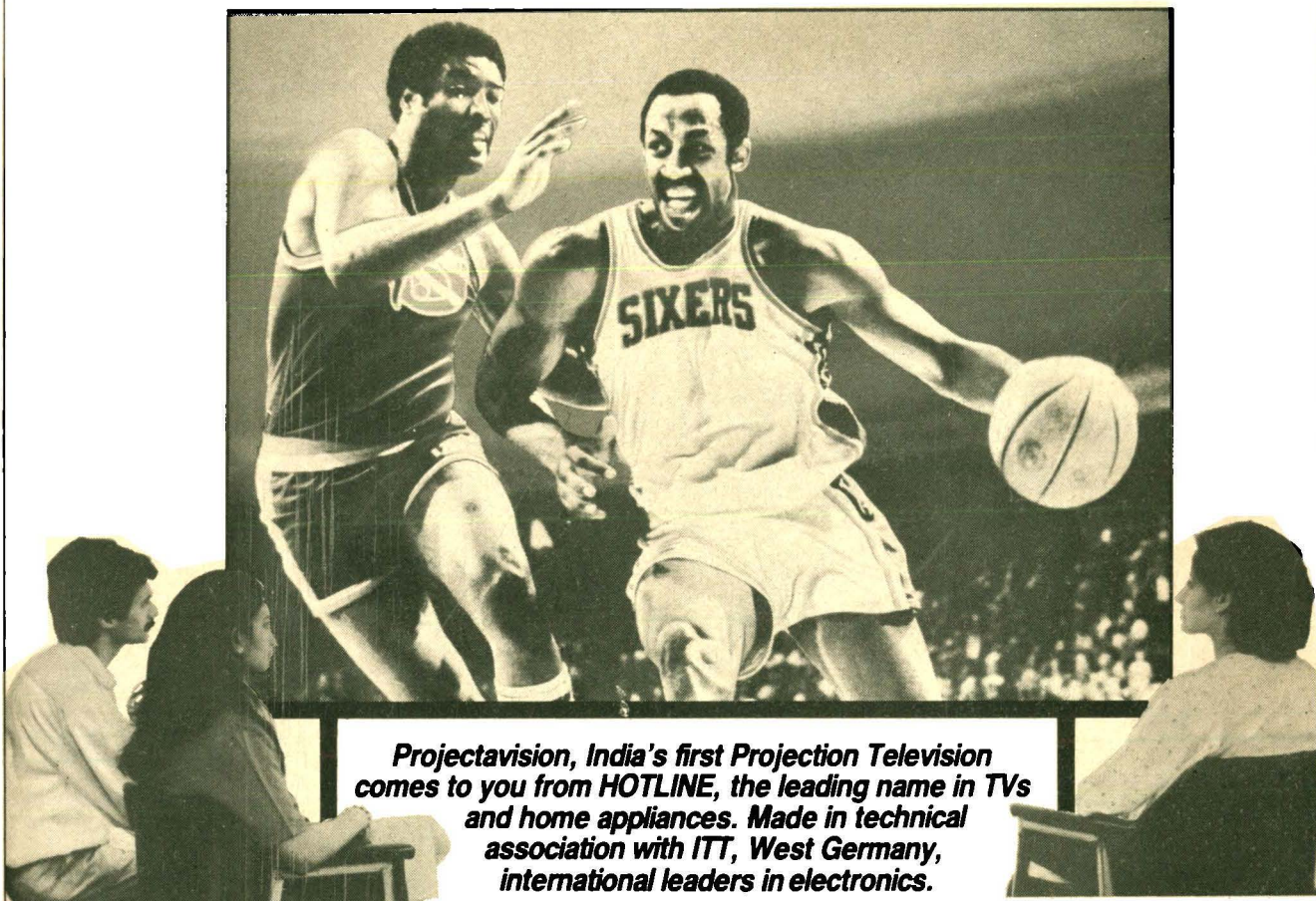
The train draws in and stops. A Nepalese-looking boy dressed in khaki steps out, looks around and walks into the railway station. The take approved, pandemonium lets loose once again.

In comes a villager, two donkeys in tow. One of them, the smaller one, is promptly requisitioned and Suresh Chatwal tries to draw it towards the train. True

to type, however, the donkey refuses to budge. Its exasperated owner finally gives it a blow, at which the tender-hearted Saeed cries out in protest. With great difficulty the donkey, which by this time has been christened Khopdi, is dragged into position. Suresh Bhagwat, Suresh Chatwal, and Javed Khan, meanwhile, are rehearsing their lines. The urchins are despatched into the train to pass off as passengers. When all is ready, Saeed orders a take. Lights came on and the cameras roll. Action begins. Suresh Bhagwat (Shamu the trader) and Suresh Chatwal (Suresh the hotelier) are trying, with very little cooperation from the donkey, to persuade it to mount the train. At that point in stalks the guard (G P Singh) and forbids them from taking the donkey into the train. Therein follows a rather droll dialogue about the superiority of a donkey which cannot travel by train over a dog which can. Finally, the station master (Rajinder Gupta) enters the fracas and summarily orders the donkey out.

The dialogue is complicated and several takes are needed for it to complete satisfactorily. To add to the complication, around the fifth take, the much put-upon donkey, which is clearly terrified of the train, decides to empty its bowels. A little tension builds up and Suresh Bhagwat muffs his lines. Saeed emerges from the hut. But if he is exasperated there is little sign of it, as he calmly explains to the group what they're doing wrong. Finally, at around the ninth take, all goes well and the relief on everyone's faces is palpable when Saeed approves of the take. Time now for a break and a round or two of flush. Meanwhile, plans are being drawn up for a shooting sequence later in the night. "We go on till 10," says Aziz. Editing will keep them awake for a couple more hours and when the curtain finally draws over the *Intezaar* group's busy day, it won't be earlier than 1 A.M. ©

# Great news for Presentation, Education and Entertainment!



**Projectavision, India's first Projection Television comes to you from *HOTLINE*, the leading name in TVs and home appliances. Made in technical association with ITT, West Germany, international leaders in electronics.**

### Big screen image. Great quality.

Projectavision is a genuine projection TV. No enlarging with lenses and reflectors. The revolutionary three picture tubes (red, green and blue) project the video image directly on to a screen. You can get an image size as much as 3 metres diagonal. The cinema effect that no TV can provide. With no loss of brightness, and a perfectly clear sharp picture. What's more, you get a 30 watt stereo output—adequate sound power for a large auditorium.

### Versatile, for various needs.

Whether your audience size is 15 or 350. Whether you need to sell a product to a client, or a concept to your company's board. Impart visual training. Convey essential data. Or simply screen video films. With an investment of just over a lakh of rupees, you get a versatile, superior system with a picture 16-35 times larger than in a conventional television.

### High-tech, yet surprisingly simple.

Projectavision incorporates advanced micro-processor technology developed by ITT, West Germany. Yet it's as simple to operate as any colour TV. Even comes with a full function infra-red remote control. It's also compatible with the international colour systems—PAL, SECAM and NTSC.

### HOTLINE: Your guarantee as always.

HOTLINE, the trusted name in consumer electronics, has always offered you impeccable quality. In Projectavision you get state-of-the-art ITT technology and HOTLINE's superior manufacturing skills backed by the assurance of prompt service.

✂

Please mail me detailed literature on PROJECTAVISION.

Please have your representative visit me.

Name \_\_\_\_\_

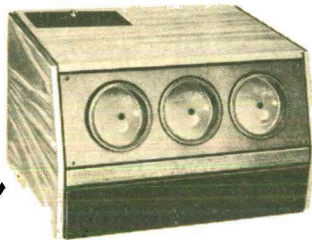
Designation \_\_\_\_\_

Organisation \_\_\_\_\_

Address \_\_\_\_\_

Telephone \_\_\_\_\_

Mail to : The Chief Executive,  
Projection Television Division,  
Fusebase Eltoro Private Ltd., 16, Community Centre,  
New Friends Colony, NEW DELHI 110 065.  
Ph 6842986 634793



**NEW**

**HOTLINE**  
**PROJECTAVISION**

*For The Big Impact!*

\* Models available - Projectavision 203 - 2m diagonal image size. Projectavision 303 - 3m

Trade enquiries are also welcome

**Authorised Indenting Agents/Demonstration Centres:**

**Systematics (India):** 30A, Panchratna, Opera House, **Bombay** Ph: 8110507, 8119952 • D/1, Casa Lavelle, 85, Lavelle Road, **Bangalore**  
• 230, Hill Road (1st floor), Shivaji Nagar, **Nagpur** Ph: 34586 • 1, Alaknanda Society, Shantinagar Bus Stop, Ashram Road, **Ahmedabad** Ph: 402890,  
**Screen Graphics:** 8, Rashtrapati Road, **Secunderabad** Ph: 73565.



## CHARACTERS

STEVIE WONDER  
MIL

*Wonder transcends the schlock of his last singles to characterise varied moods with a depth of feeling and sincerity. He gives the edge to 'Rhythm 'n' Blues', polishing it to a burnished sheen on the hard-hitting 'Skeletons'. That facet apart, Wonder sketches a buoyant mood on the burling 'In your corner' and a warm feeling on 'You will know' and 'With each beat of my heart', ballads that skip a dip into unabashed sentimentality.*

SPOTLIGHT

**INTERNATIONAL  
TOP POP 50**

TITLE	ARTISTE
FAITH	George Michael
DIRTY DANCING	Soundtrack
TIFFANY	Tiffany
KICK	Inxs
BAD	Michael Jackson
HYSTERIA	Def Leppard
THE LONESOME JUBILEE	John Cougar Mellencamp
OUT OF THE BLUE	Debbie Gibson
CLOUD NINE	George Harrison
SKYSCRAPER	David Lee Roth
WHITNEY	Whitney Houston
WHITESNAKE	Whitesnake
NOTHING LIKE THE SUN	Sting
HEAVEN ON EARTH	Belwinda Carlisle
TUNNEL OF LOVE	Bruce Springsteen
EXPOSURE	Expose
INSIDE INFORMATION	Foreigner
A MOMENTARY LAPSE OF REASON	Pink Floyd
PERMANENT VACATION	Aerosmith
THE JOSHUA TREE	U2
BACK FOR THE ATTACK	Dokken
WHENEVER YOU NEED SOMEBODY	Rick Astley
TANGO IN THE NIGHT	Fleetwood Mac
RICHARD MARX	Richard Marx
CHARACTERS	Stevie Wonder
LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.	Elton John
APPETITE FOR DESTRUCTION	Guns & Roses
ACTUALLY	Pet Shop Boys
SO FAR, SO GOOD... SO WHAT!	Megadeth
YOU CAN DANCE	Madonna
HOT, COOL AND VICIOUS	Salt-N-Pepa
JODY WATLEY	Jody Watley
GOOD MORNING, VIETNAM	Soundtrack
LESS THAN ZERO	Soundtrackgood
BORN TO BE DEAD	George Thorogood
MAKE IT LAST FOREVER	Keith Sweat
UNLIMITED	Roger Taylor
TELL IT TO MY HEART	Taylor Dayne
ONCE BITTEN	Great White
BIG GENERATOR	Yes
VITAL IDOL	Billy Idol
ALL OUR LOVE	Gladys Knight & The Pips
ALWAYS & FOREVER	Randy Travis
DOCUMENT	R.E.M.
DUOTONES	Kenny G.
RAPTURE	Anita Baker
BAD ANIMALS	Heart
CRAZY NIGHTS	Kiss
IT'S BETTER TO TRAVEL	Swing Out Sister
NEVER DIE YOUNG	James Taylor

**MICHAEL JACKSON**  
*APES OVER BUBBLES*

The *National Enquirer*, America's prime sleaze sheet, has done it again. They recently carried a front cover story about Michael Jackson. And just as they do with every other celebrity story, the *Enquirer* made a strange discovery. Jackson has become obsessed with the idea of talking to his pet chimpanzee!

The word according to the *Enquirer* is that Jackson spent more time during his Japanese tour with Bubbles the ape than he did with his fellow men. When he returned to the US, the publication obtained the following quote from a close source, "He prefers being out in the garden sharing a banana with Bubbles."

There was more. The rag actually got a quote from the elusive one. "If he can't learn how to speak English I'll just have to learn how to speak chimpanzee. That's what friends are for."

**AMA AWARDS**  
*WHITNEY SCORES*

The American Music Awards often profile winners different from the Grammy Awards which are held a month later. However, few would care to quarrel with the recent 15th annual AMA Awards.

The Awards don't confer a best, but a favourite citation. The winner in the male pop rock category was Paul Simon, whose album 'Graceland' was cited as the favourite. Whitney Houston was the favourite female pop/rock singer and also had the favourite single in 'I wanna dance with somebody'. Houston who had scored in the rhythm 'n' blues category last year was bumped by Anita Baker whose 'Rapture' triumphed in the album category.

The best rock duo/group was Bon Jovi while rhythm 'n' blues saw Cameo take the honours.

Michael Jackson was in as well, with the top soul/rhythm 'n' blues single, 'Bad'. He couldn't push Luther Vandross out of top male slot, however. Sister Janet had her win. It came in the video section for 'When I think of you'.

The Beach Boys were the first group to receive the annual Award Of Merit. A few days earlier they had been inducted into the Rock And Roll Hall Of Fame. ☺

# THE BOUNTY

*Get set for a plethora of the latest titles to be released legally as video companies are overjoyed with the government's latest film import policy.*

**I**qbal Masud, the celebrated movie critic, resigned in protest from the earlier NFDC-appointed selection committee, which were screening torrid NRI film imports which were welcomed by sex-starved audiences. Masud, however, was not setting any example. The NFDC which enjoyed a monopoly on their video

Even after enjoying a monopoly in the English video film market, the half-baked policy on the rights for the import of such films don't really help the NFDC to consolidate its position in the market largely dominated by pirates. Malati Tambe Vaidya, the genial managing director of NFDC admits: "I won't claim that all the titles that we have re-

in India itself has more to do with seeing titillating stuff, than enjoying good cinema. Hopefully, all that will now end.

There has been much excitement in video circles over the new government film imports policy. With the enforcement of this policy the NFDC will cease to enjoy its monopoly on video rights. All films allowed for



**MALATI TAMBE VAIDYA:** 'All our titles weren't top class'.

rights grabbed the opportunity to enter the highly lucrative English video market, purveying the best of the worst films available from the NRIs.

leased are absolutely top class. Given the choice I would have avoided three or four of them. But it doesn't matter." Very true, considering that the video craze

screening after January 20th, 1988, can be sold by an NRI to any company of his own choice. All he does is pay US \$2000 to the NFDC to allow him this

option. This way every last film imported for screening will be available on good quality legal video cassettes. The government has appointed the selection committee, which, incidentally, has Masud on it along with Govind Nihalani, Basu Chatterjee, and another critic Dnyaneshwar Nadkarni, among others. The guidelines, aimed at importing only the best, are rather restrictive. The film should have won an award or been screened at prestigious film festivals. Or it should have been praised in reviews appearing in professional journals.

**PLAYBACK met Malati Tambe Vaidya to comment on the new film import policy, its ramifications and NFDC's video operations.**

**PFF: NFDC has lost its monopoly on video rights. How do you view the situation?**

**Ms Vaidya:** We never said that nobody else should be allowed and that it is our own area. Certainly we wanted to step in and start the whole thing. We actually did not enter the Hindi or Indian film area because other private parties had already entered. So we decided let's not unnecessarily duplicate. Hence, we started in this area where we had a somewhat - shall I say - special position.

**Do you favour the new policy?**

There is nothing like favour or disfavour. It's not a very big departure. People who will get the films for theatrical TV rights will also be entitled to video rights. Since the policy has been recently announced, we should wait and see what exactly happens. Maybe we are able to build up

some sort of a relationship with these people, because we are already established in the area of video production and distribution.

**So the importer can sell the rights to any of the legitimate companies that are operating?**

Perfectly right. This is a free market in that sense. So let the situation take its own course.



**We are, of course, not going to confine ourselves to foreign films only. Because, ultimately, we have to exploit Indian classics.**



**Are you not perturbed about the loss of monopoly?**

Let me assure you that we are not going to confine ourselves to foreign films only. We have started with 'Pather Panchali'. Ultimately, we have to exploit Indian classics, which we have in plenty. So many of us know of Indian classics (us in the sense, the cinephiles). What about the common people? We certainly want

to produce Indian classics for them. We want to start producing special videocassettes. There are any amount of directors who can go into that. I'm talking now of a situation where we will produce our own programmes.

**Would you be going into that kind of activity too?**

Of course. That's the way we would like it to be. Classical music, ghazals, popular music or one act plays. So many things that our country offers. I feel that it is a challenge to one's imagination and there will never be a dearth of subjects for bringing out good cassettes. Here, I must add that foreign films is only one area for us.

**Would you favour allowing only video rights without theatrical rights? In that way you could release foreign classics.**

You could suggest all such titles to us. I will then try my best to get them.

**Without theatrical rights?**

Of course, that's what we are trying to do.

**Your rationale for entering the video business was to combat piracy. What have you achieved?**

We decided to enter this area because it is very easy to make out a pirated cassette rather than an authentic cassette of a foreign film. If it is NFDC, it must be authentic; otherwise it is pirated. That simple. Piracy can never be eradicated totally. Just because there is a police department, it's not as if murders have stopped. Piracy can only be controlled. For NFDC this production and marketing of video cassettes is only one approach on the overall subject of video piracy, and the video field. We organized the first national seminar on video piracy in Bombay last April, and the second seminar in Madras last

September. Out of these seminars various ideas have been generated and one of the first things is that we are establishing an anti-piracy organization which is going to be called the Indian Federation Against Copyright Theft - FACT. It is going to be a link organization between the video companies and the police. Another NFDC project is creating public consciousness.

### How have sales and profits of NFDC been this past year?

We were competing against the pirates. What we had to do was to cut ourselves absolutely to the bone. As you must have noticed, we have brought down our prices continuously, and today they are fairly competitive. And we are trying to do better than that also. Let me see how we succeed. But the attempt will always be to minimise our own profits. We

don't want to lose money on this certainly, but profit is not the motive. We are not against profit, but we want to make the product available to the people for as low a price as possible.

### Don't you feel you are overstepping your brief as a 'Film Development Corporation' by getting into the video business? You could have instead promoted telefilms.

First of all, our Articles of Association are very wide. As managing director my job is not to let any opportunity pass by. We were very much justified in covering this area. Coming to telefilms we have got this scheme for coproduction between us and Doordarshan. Which means both invest.

### Could you give us the names of some of the artistes who are involved?

The first film is already under production. Sudhir Mishra is the director.

Well, things are now taking an about turn. NFDC wanted to be the first in English video. With a monopoly, the competition was only from the pirates. NFDC found the going tough. Now with legitimate competition in English video, NFDC turns to Hindi film and non-film video, which it had earlier shunned. The competition here is tougher, and ironically it is mostly from legitimate companies. This new scenario will surely gladden the hearts of English film aficionados. They can now hope for a lot more titles, definitely good quality recordings, and at easily affordable prices. One can imagine, very soon, that it just might be possible to start one's own personal library. ☺

MARIO PEREIRA

#### DECCAN — BANGALORE

##### THE GREAT MAESTROS HAVE THIS TO SAY ABOUT OUR STUDIO

###### PANDIT RAVISHANKAR

Having seen the best sound studios all over the world I think the Deccan Studios of Bangalore can be compared with only a few top ones. I couldn't believe what I saw!

The heartiest congratulation to the creator of the Deccan Studios Shri George Thangiah for his love, care & precision with which he made his dream come true

I certainly would like to be associated with him in future for some recording projects.

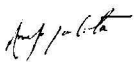


###### ANUP JALOTA

I have seen many studios and this one is one of the best studios of the world

I would love to record here in future.

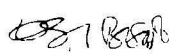
Congratulations.



###### TEDDY OSEI OF OSIBISA

First time to walk in a studio of this highly done up with so many facilities to record - Both live and studio work.

Like to try my sounds on the desk.

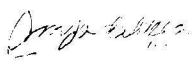


###### AMJAD ALI KHAN

I am impressed the efforts and the sincerity of Deccan Studio's, Bangalore who have given so much importance to the quality of music and the equipment through which it is presented to the music lovers.

I will not be wrong to call it one of the best in the world.

I congratulate Mr. George Thangiah wish him good luck.



###### TALAT AZIZ

A lovely studio. Hope we have more of these. Wish you all the success in your endeavours.



###### RAJENDRA MEHTA

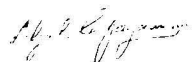
Congratulations, fabulous Pl. keep up the interest

With best wishes



###### LALGUDI JAYARAMAN

After visiting this wonderful studio, I am very happy to write these few words. This is first time I see such a fantastic studio with all modern facilities and equipments. I consider this will be a great boon to our artists and also a great service to our art. I congratulate Mr. George Thangiah in this venture. I wish him all success. I will very much like to have a recording here in the near future.



###### Dr. N. RAMANI

During my short Recording duration in Deccan Studio I found everyone was very nice and gave me a very happy mood to play without any problem. I hope to come and play here many more occasions.

Thanking you.



###### Additional Excellent Facilities

- 1) Bin-loop Duplication on latest Ottari Machines from Japan
- 2) Live Recordings
- 3) Jingles for Advertising-Agencies, Multi Nationals etc.

ADDRESS: DECCAN STUDIOS  
80 FT. ROAD,  
Indiranagar,  
BANGALORE-560 038. PHONE: 574243, 569284  
569285  
TELEX: 0845-2939 DEC IN

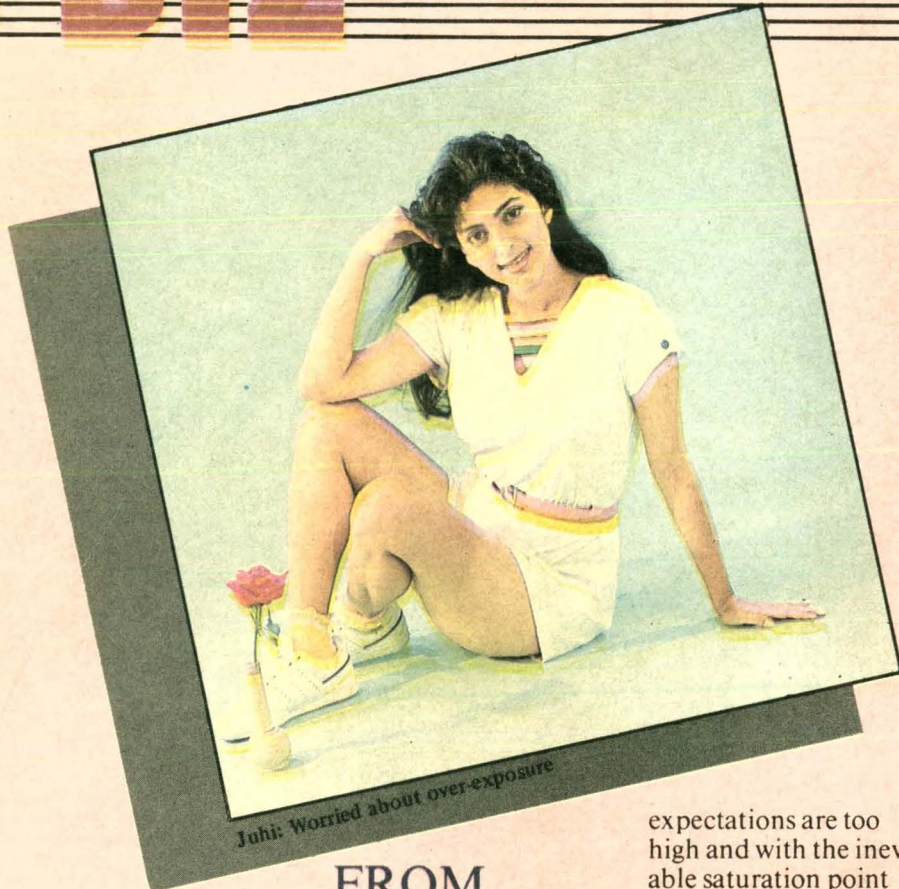




## AFTER

Sita in *Ramayan* it may be *Draupadi* in *Mahabharata* which may be the subject of discussion by all and sundry. And **Juhi Chawla** is hoping for just that. Juhi, who earlier decried serials saying that it would 'over-expose' her, is now putting all her eggs in the 'Mahabharata' basket (she is playing 'Draupadi' in the serial). And she hopes she would be eons ahead of Sita in popularity when 'Mahabharata' comes on the air. But the vital question is will the over 70 million viewers take to 'Draupadi' as much as they did to 'Sita'?

\* \* \*



Juhi: Worried about over-exposure

## FROM

*Pragyavati* in *Buniyaad* to *Ganga* in *Mahabharata*, it has been a long wait for Kiran Joneja. And quite rightly so since she's paranoid of getting "typecast" and "over-exposed" on TV. Moreover, she's desperately vying for a couple of roles on the big screen and it's natural for her to look down on TV.

On **B R Chopra's** *Mahabharata* she says: "I have a very important role." The stunningly beautiful Kiran adds that as far as TV is concerned, she'd like to do just one serial a year. In answer to a question she said that 'Buniyaad' was a school... "It was there I learnt to emote... TV does care for me, but the

expectations are too high and with the inevitable saturation point reached it was only natural that you turn to the other medium."

From modelling to soap operas to films – the going has been pretty good for Kiran. What's next? "I just want to do some good work. You should enjoy what you are doing." All the best, Kiran.

\* \* \*

## QUESTION:

Which actress has combined oomph with talent? Answer: **Tina Ghai**. At least that's what she claims. Taking off in **Hrishikesh Mukherji's** TV serial, **Hum Hindustani** and cruising along in **B R Chopra's** magnum opus, **Bahadur Shah Zafar**, in which she played **Jhansi**



Kiran: Paranoid



Tina: Combining oomph with talent.

**Ki Rani.** Tina has arrived on Indian television with Sahara India's **Kissa Tote Mahne Ka**, which would be telecast soon. The 'almost' 13 episodes in 'Hum Hindustani' didn't cut ice with viewers but the *Jhansi Ki Rani* role literally opened the floodgates of offers from both film and TV. It was **B K Karanjia** of *Screen* who referred Tina to 'BR uncle' (as she affectionately calls Chopra) for 'Bahadur Shah Zafar'. Chopra was looking for a new face. "I tried the costume and did the screen test and the next day I started shooting. It was a very good role and very prestigious," feels Tina. "BR

uncle makes you feel comfortable. He pampers you like a baby and acting just comes (sic)." She didn't quite waste time going through the history books to study the history of Jhansi Ki Rani. "It was quite pointless," she says. With 12 films already in the kitty (she has difficulty remembering all the names!) of which six are ready for release, it seems superstardom is knocking at the doors of Tina. She, too, has joined the one-serial-a-year club because she feels that TV being a fast medium, people tend to forget you very soon." With TV relegated to the background, signing on films is Tina's worry at the moment.

**THE DUST** has finally settled on **Viveck Vaswani's Nai Dishayen** being shipped to the US. Reformed drug addicts say that Vaswani had offered it to one of the million local networks which are spread all over the US, free of cost. Naturally. Because, America itself is suffering from an overdose of drugs and which yankee would be interested in seeing Vaswani redeeming addicts on TV. Sources likened Vaswani's attempt to sending coals to New Castle! How he managed to get it on in the US and even get the serial approved is no matter of conjecture. Obviously someone high up in the DD hierarchy has a soft corner for him. The grapevine has it that it is none other than Bhaskar Ghosh himself.

\* \* \*

**IF IT'S** **Ramayan** time, then the whole nation is glued to TV. **Maneka Gandhi** had a taste of it when she arranged a press conference in Uttar Pradesh. When she reached the venue, vacant chairs greeted the widow of Sanjay Gandhi. She waited and waited but the local Bob Woodwards refused to turn up stating that the press conference clashed with the 'Ramayan' time and that they would rush to the venue as soon as

**Ram and Sita** could finish their 'Ram-leela'. Did Maneka Gandhi have any options? Not at all.

\* \* \*

**TWO** summers ago, nobody would have ever recognised **Ajith Vachani**. He was just another stage actor earning some Rs 3,000 a month. His rise has been rather meteoric. Now he is one of the busiest TV stars at the moment, what with **Rajesh Khanna's** serial, **Aadha Sach Aadha Jhoot**, the revived version of **Chunauti**, **Mujrim Haazir** (all **Rakesh Choudhary's** serials) and a couple of others coming. Vachani has clearly hit the jackpot. He gives all the credit for his success to Rakesh Choudhary (Rakesh had introduced him in **Bante Bigadte**).



Ajith: TV star.

But still he has reservations about TV. "It's a closed medium and the chances of getting 'type-cast' are more greater." That's what Vachani is

trying to avoid at all costs. "No doubt, I'm a TV star but my aim is films," says Vachani. "I'm happy that people know me as Ajith Vachani and not as any character in serials." He hoped **Manoranjan** would take him to greater heights. "Something would happen," as he puts it. But somewhere along the line 'the tracks changed'. Vachani is still waiting for a major role. "You need a very long serial to show your talent.

## MANJU

**Singh** was overwhelmed with the turn out from



From left: Jyot, Dimpy & Manju: Kudos

friends, admirers and the press to her invitation to preview **Adhikar** her latest serial on TV, at the Bombay Royal Yatch Club. Comfortable as anybody should be launching their third serial on Doordarshan, Manju was instead choked with emotion at the sad plight of the women depicted so tellingly in the first two episodes just previewed.



From left: Manoj Kumar, Dheeraj and minister Mahajan at the 'Adalat' mahurat.

She has been on the scene long enough with '**Showtheme**' and '**Ek Kahani**', and no doubt fought for her own **Adhikar** on TV. But **Network 7** deserves it. Their quality has all along been exemplary.

## ASPI-RANTS

as well as strugglers of the show-biz world formed the motley crowd at **Dheeraj Kumar's** mahurat for the second edition of **Adalat**. Even **Yash Chopra** and **Manoj Kumar** graced the occasion, and while Yash took the mahurat shot

Maharashtra Home Minister **Mahajan** sounded the clapper board. Dheeraj bagged yet another first to his credit by organising a TV serial mahurat for the first time. Mahajan, perhaps, gave his 'political' blessing to the function, when he mentioned **Adalat** in one of his interviews and even recommended it to police officers! Says Dheeraj: "He appreciates the fact that my serial deals with law and order problems, stressing on the slogan 'crime never pays'."

\* \* \*

## ZINDAGI

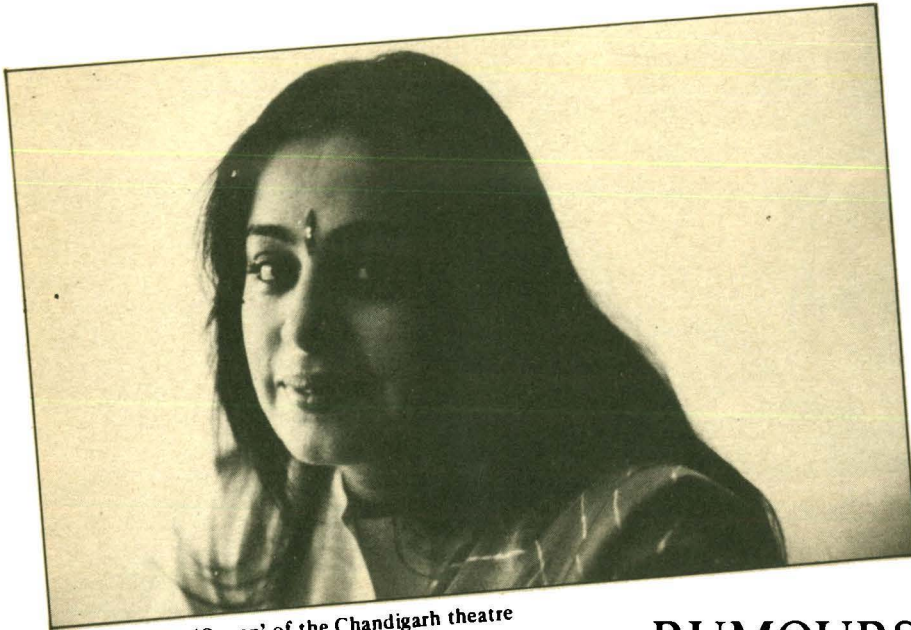
on TV for Rakesh Yeh **Jo Hai Zindagi Bedi** isn't worth writing home about. "Nothing satisfying has come my way," says Rakesh, "nothing as good as YJHZ. The 'Raja' image was strong. People still remember it. Nobody is as popular even today." Apart from

adding tons of flesh on to his already fat anatomy, Rakesh has done two pilots - **Kuni Ram** directed by Raman Kumar and **Phir Aaya Sapna** directed by **Bhagwat Deshpande**. His serial on Breakfast TV, a comedy with **Suresh Bhagwat** ran for 12-15 weeks but he is not very enthusiastic about it. Today, Rakesh is on to films doing



Rakesh: YJHZ hang-up

'mostly comedy' roles. Variation is what he is trying for. But somebody should be there to risk the change. He feels nothing can last on TV unless it's humour. Occasional theatre and a



Kiran Thakur: 'Queen' of the Chandigarh theatre

sprinkling of films have taken Rakesh far away from the 'Raja' image. There is a remote chance of the YJHZ team coming together for a second innings. "Nothing concrete at the moment," explains Rakesh. "YJHZ has served its purpose. It has put laughter into viewers' life. That's what entertainment means." But now TV is a far cry away from the YJHZ days.



Anand: Date hassles

## KIRAN

**Thakur Singh** once lived on badminton and fresh air. She played for her state, university and in international matches and was second only to her sister, Kanwal Thakur Singh who was ranked number one in the country. Spending about seven hours a day on the courts, Kiran was slowly weaned into English theatre where she was acknowledged as the 'queen' of the theatre in Chandigarh. Then she moved to Bombay latching on to the invitation from **Sunil Dutt**. Things didn't work out. Kiran quit films and plunged into matrimony without much success. An inevitable separation followed until **Anupam Kher** came with his love and charms. Now it's sheer marital bliss!

## RUMOURS

doing the rounds in Bollywood say that the **Sippys** have traded 'Sholay' for a second edition of **Buniyaad**. To elaborate further, Door-darshan has acquired the rights of the film for a whopping amount. Reasons cited are that it is a sure bet to get advertising revenue and it would mean a hundred percent viewership. In return, Sippys demanded and are in the process of getting a revival of 'Buniyaad'.

\* \* \*

## ANAND

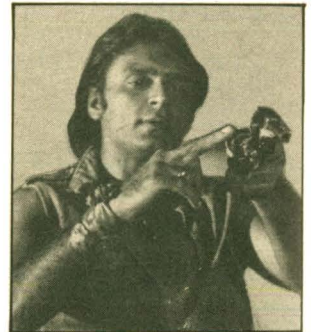
**Mahadevan's** problems with his dates has forced him to drop some of his TV assignments. Two serials and a Malayalam film, **Isabella** were being shot almost at the same time and the axe had to fall on one of the serials. Anand chose to drop

none other than **Dheeraj Kumar's Adalat**. When quizzed about it, he said: "Don't ask me such obvious questions!"

\* \* \*

## MAZHAR

**Khan** has come to stay on TV. With more and more serial-makers making a bee-line for the Khan's residence, his tryst with the small screen, it seems, will be a very long and fruitful one. Films had never been an 'integral' part of this actor's life but now, thanks to TV, he has



Mazhar: Highly paid

enough ammunition to make a go at the big screen once again. Rumours have it that Mazhar is the highest paid TV star and that his high-profile wife, **Zeenat Aman**, is egging him on to do more serials. And no one would be surprised if 'Zeenie baby' herself appears on TV giving that much-needed boost to the sagging morale of Door-darshan! Yesterday's film stars, it appears, are today's TV stars! ☺

# Gateway Of India: Indian History re-visited

Indian television has seen some great documentaries. 'Civilisation' and 'Cosmos' were some of them. This serial, 'Gateway of India', is in the form of an inquiry into the history of the land bridge between the Indian subcontinent and the Mediterranean. The focus is on the Iranian Plateau, which is considered the meeting point between the Eastern and the Western worlds. It is, in a way, reminding the world that civilization was developed in our part of the world.

Directed by Anthony Mayer and presented by Tara Ali Baig and David Frost, the serial takes viewers through some of the world's fabulous landscapes and wildlife. The serial opens with the history of Cyrus, who built the first world empire and freed the Jews from Babylon; how this Persian empire fell to the impact of Alexander, a military genius and emulator of the Gods; the rise of Zoroastrianism and the rise and spread of Islam and how the sublime culture of Islam was smashed by Chingis Khan and Timur.

Mayer, has been co-producing documentaries for the BBC. He has made a number of films – including plans for a feature film in Bombay. 'Gateway of India' is presented by Mudra Videotec and sponsored by Godrej and Ciba Geigy. A brief synopsis of the forthcoming episodes are given below:

**Episode 4 (Mar 6):** The forgotten empire. the Pathians.

**Episode 5 (Mar 13):** The Sasanian

Empire, whose religion was Zoroastrianism, a significant site for our very own Parsis.

**Episode 6 (Mar 20):** On the surviving community of Zoroastrians in Iran.

**Episode 7 (Mar 27):** The spread of Islam.

**Episode 8 (Apr 3):** The all embracing code of the Islamic precept.

**Episode 9 (Apr 10):** Chingis Khan and Timur devastate Asia.

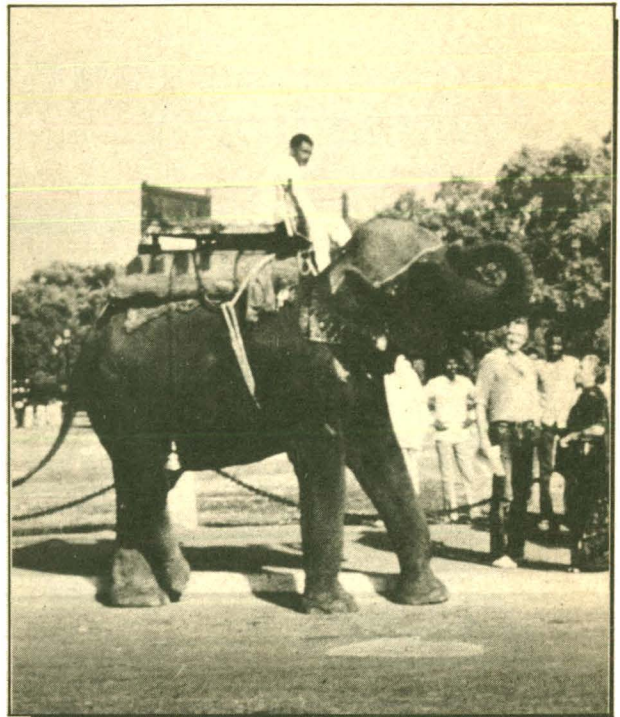
**Episode 10 (Apr 17):** The devastation grows into the history of some of the world's most exquisite artistic and archi-

tectural creation.

**Episode 11 (Apr 24):** The life of the Persian Shah Abbas.

**Episode 12 (May 1):** The disintegration of Persia.

**Episode 13 (May 8):** Persia's experiments with democracy.



Gateway of India: An inquiry into Indian history

## 'Puraskar': Honouring Brave Kids

One remembers brave kids only during the annual National Bravery Awards when they are presented with a citation by the Prime Minister. These kids are then given a fitting tribute by allowing them to be a part of the Republic Day parade. That's the last thing you hear about them until another batch of kids go to the Capital to be rewarded for their bravery, the next year.

To honour their brave deeds, Akarshan Films and Poush Advertising have come-up with a television serial, 'Puraskar'. It seeks to honour these young heroes by dramatising their exploits for a national audience, perhaps for the first time. The kids which have been featured in the serial have performed feats of bravery which others of their age only read about.

Ved Rahi, the Sahitya Akademi Award winner,

has written the script and it features stage and film artistes besides the award winners themselves. 'Puraskar' has been shot on locations like Raigarh, Aamgaon and New Delhi.

In one of the episodes, a 12-year-old girl, Hunni, saves her mother when she is attacked by robbers. The robbers try to snatch the mother's 'mangalsutra'. The young girl fights the robbers but is stabbed in the stomach. In that badly wounded state she gets hold of one of the robber's collar and tears a piece of cloth. The vital clue leads the police to the robbers.

In another episode, 10-year-old-Anil saves his friend Joseph from being electrocuted while a crowd of people simply stood around.

'Puraskar' is produced by Poonam Kapoor and directed by Raman Kumar while camera work is by Satish Bhatia. Sponsored by LIC, it will be on the air every Sunday at 10.45 am till May 8. ☺

# Forthcoming TV Serials

## Tak Dhina Din

“Children’s serials are, of late, more ‘childish’ than ‘childlike’. The mentality of the child hardly comes through in any of the so-called children’s serial,” explains Krishna Raghava, the unassuming, soft-spoken director, and maker of ‘Raag Darbari’, which got accolades from the critics. ‘Raag Darbari’ showed the extent of political corruption which has seeped into every fibre of our society, especially in rural areas. It did kick up some dust, thanks to its political overtones.

A children’s serial would be a rather unexpected project from Raghava. How come the shift from a sensitive serial to one for kids? Says Raghava: “I like children very much. I just can’t imagine beating up or even scolding them. That may be due to our failure. A kid is like a plain paper. We can write anything on it. It depends on what we write.”

The serial, ‘Tak Dhina Din’ (for the 3-13 age group), is based on a child’s fantasies and imagination. Every child dreams of things around him. He can communicate to anything, be it living or non-living. In one of the episodes, there is a lengthy conversation between a balloon and a 11-year-old child. The child wants it to come down to him but the balloon refuses saying that the child hasn’t brushed his teeth.

One character subtly leads to the other as characters are intricately woven into the plot. A unique feature of the serial is that nature is portrayed as a character. Explains Raghava: “I would like to guide children to a

better life, a better mentality. The characters should talk to the children.”

‘Tak Dhina Din’ is scheduled for telecast on Breakfast TV some time in April-May. This 10-episode serial will be of 15 minutes each and it is being produced as well as directed by Krishna Raghava. Dr Harikrishna Dev Sareen, Editor of *Parag*, is the consultant for the serial, while his wife Vibha Dev Sareen does the script as well as the dialogues. Naran Kondea handles

the camera.

A narrator introduces the story and sometimes may talk to the characters, too. Raghava is introducing fresh faces and is presently sifting through a thousand applications he received from children and will soon spot the right kid.

One aspect of the theme song of the serial is that whenever a character is introduced two or three lines are added to the song.

— S K JOHN

## Soladi Sivasakthi

Sexy south Indian actress Poornima Rao has skipped onto the small screen with ‘Soladi Sivasakthi’, a Tamil serial now under production.

“I’ve done it just for fun I

also stars Cheena and Uma – the girl who stole hearts in her last TV binge in ‘Ladies Hostel’.

Adapted from Kannan’s award winning stage play, ‘Soladi Sivasakthi’ is directed by Lenin for producer Srinivasan currently



Varadarajan and Poornima in ‘Soladi Sivasakthi’.

guess. Its a nice trip,” giggles the actress who has been paired with none other than popular Tamil news reader S Varadarajan – now sporting a goatee for the occasion. They are part of a hilarious in-family comedy of errors that

riding high on the local TV wave for his most enjoyable last serial, ‘Kalayanaku Kalayanam’. To appear in 8 episodes, the serial is sponsored by Khaitan.

— BRIAN LAUL

# Tristar ropes in big stars for video

**W**ith a vast market for home entertainment lying untapped, Tristar Video, the latest entrant in the video business, is all set to exploit this potential, with a touch of class.

Tristar Video is backed by an elaborate video distribution network covering the whole country. Apart from distributing NFDC video cassettes by their sister concerns Video King (India) Pvt. Ltd and Multi Video (India) Pvt Ltd and various Hindi films, Tristar Video has acquired an in-house facility of professional pre and post production U-matic equipment and has created an infrastructure whereby it can regularly produce feature length films exclusively for the video circuit.

The Group is headed by an experienced director with 15 years experience along with cinematographers and technicians with years of experience in this line.

Siddharta Srivastava, the dynamic chief of the company, has gone one up on his predecessor in video films, Hiba. Hiba had always contracted unknown faces for its films, while Tristar has roped in none other than Om Puri for its first film, 'Achanak'. In the next film they are planning to slot Tina Munim in the lead role. This has fetched Tristar Video double the price of Hiba films per territory. It has sparked off a trend in big-budget video films and has also given Siddharta an edge in the business.

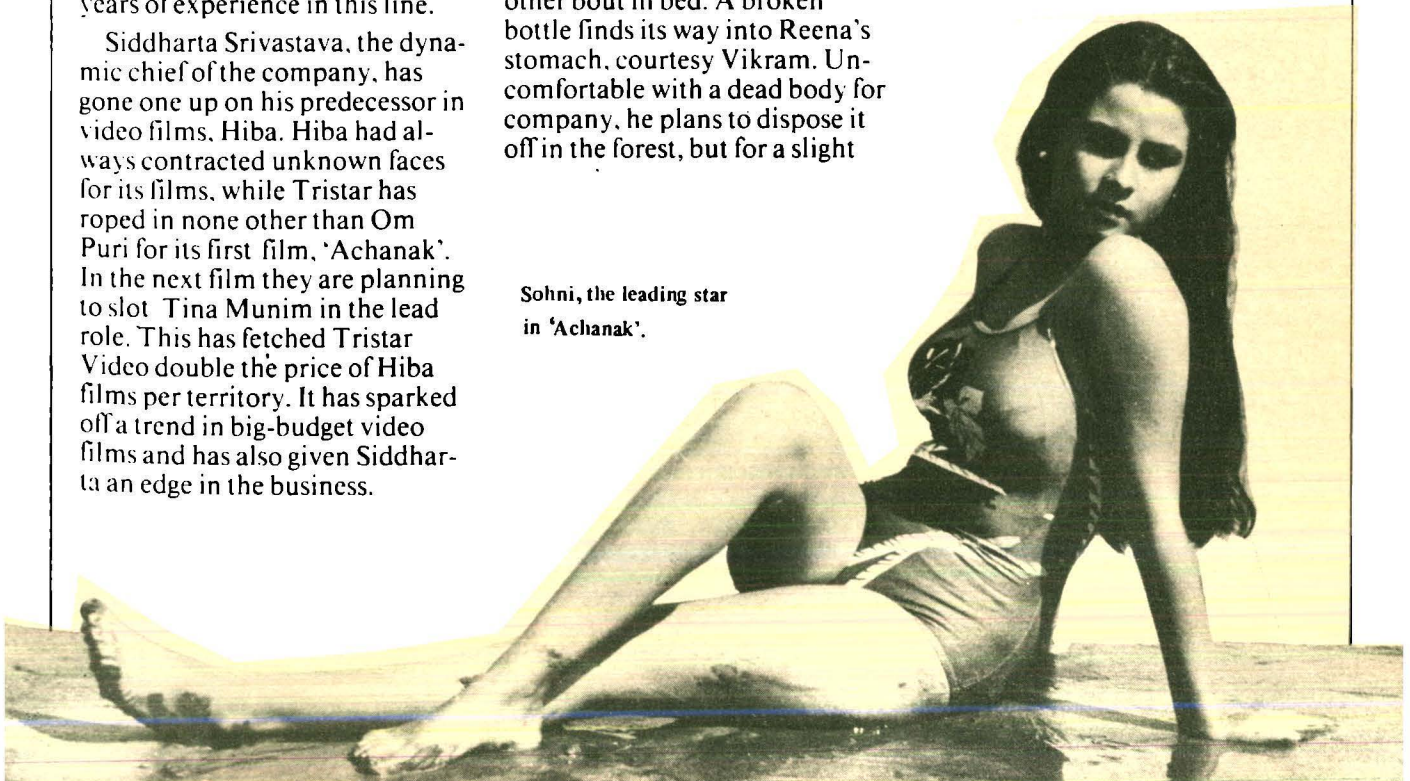
**T**ristar's debut in video films may well start off a trend. 'Achanak', the suspense thriller, has one of the exponents of new wave cinema, Om Puri, in a vastly different role of a villain. Right from the make-up to the acting one sees a distinctly different Om Puri. He plays Vikram Singh, a naval commander, who falls in love with a swinging disco dancer, Reena, played by newcomer Kunica. Love is turned into obsession through a couple of songs and swimming pool rendezvous. He quits the navy, and contemplates marriage. Meanwhile, his lover-girl is merily sleeping with all and sundry. Acting on his suspicions, Vikram barges into Reena's dressing room one night and discovers that she is recovering from another bout in bed. A broken bottle finds its way into Reena's stomach, courtesy Vikram. Uncomfortable with a dead body for company, he plans to dispose it off in the forest, but for a slight

hitch. A cute reporter (Sohni) almost bumps into him and manages to click a picture. Now it's time for blackmailing and terrorizing. A dramatic suspense sequence follows. But wits have to be matched and inspector Ravi Kapoor (Kanwaljeet) pursues the killer to an exciting climax in the naval headquarters.

'Achanak', no doubt, has a stamp of class. This big-budget film with excellent production values and a creditable performance by Om Puri will make it an entertainment with a difference. Three Tristar discoveries Sohn, in the lead role, Kunica and Shenaz have proved their talent. Raakesh Kashyap directs and Salim Parwana composes. A new high on the home video front.

S K JOHN

Sohni, the leading star in 'Achanak'.



## *Excise raids scare video market*

The market was eagerly awaiting the release of 'Shahenshah', when only by one all the duplication units were raided by the excise authorities. Production of all pre-recorded cassettes came to a near standstill. Apparently, the authorities were only seeking information on the pricing of

the various units. This clarification was sought from duplicating units on the royalties being paid to the filmwalas. The duplicating units were started at the concept of paying excise on these royalties, as it would throw the entire market out of gear. However, none of the units were reportedly charge-sheeted.

At present, there is a lull in the storm. Almost all the duplicating units fear the excise authorities will be back claiming astronomical sums.

Meanwhile, 'Shahenshah' has been released successfully by Garware and there is all round jubilation at the record turnover it has achieved.

### **VENUS BAGS 'MAALAMAAL'**

Venus Records & Tapes has acquired the music rights to the Bipin Dewan blockbuster 'Maalamaal' Shakti Samanta's Hindi and Bengali films 'Aakhri Baazi', both with music by Annu Malik, and Ravindra Dhanoa's 'Gola Barood' (music: Bappi Lahiri). Current releases by the label include Anand's 'Shiva-Shakti', set to Anand-Milind's music and 'Laal Paree' with Nadeem Shraavan's music. Non-film releases include birhas by Ram Lautan Vishwakarma and two cassettes, 'Mehfil-e-ghazal' and 'Govind Naam Lekar', both recorded live in London, of Govind Prasad Jaipurwale.

### **STAR & STYLE-LUX FILM AND TV AWARDS**

The glitteratti of the Bombay filmworld descended on Nehru Centre, Worli, for the first Star & Syle-Lux Film and TV awards, in

what could be termed as a poor imitation of the Oscars. They were all there – the heroes of yesteryear who have now become living legends and the present-day 'Romeos' masquerading as stars. Sadly, TV lived up to its reputation as the 'step-sister' of films. TV stars were either ignored or given a lukewarm response.

**Sanjay Khan presents the Best Actress Award to Anita Kanwar for her role as Lajoji in 'Buniyaad'.**





# NEWS

While film awards hogged most of the time, the awards for TV were presented in a unique way, a la Oscars. But here again, the nominees, too, were presented only silver salvers. The awards didn't spring any surprises. 'Buniyaad' walked away with most of the awards. It won the Best Serial prize as well as the Best Actor (Alok Nath), Best Actress (Anita Kanwar) and Best Director (Ramesh Sippy). Ravindra Jain was adjudged the Best Music Director for 'Ramayan'.

The clips of prize-winning serials as well as nominations were shown before the awards were presented.

## SING, SING IN SINGAPORE

Singapore will be the scene for the first Annual World Hindi Awards in July this year. Winners will get US\$ 20,000 in cash plus prizes in the following categories: Golden voice - Male; Best Dancer; and Voices of Mohammed Rafi, Mukesh, Kishore, Lata and Asha. The closing date for entries is May 31, 1988.

The event is open to all countries.

Meanwhile, Singapore held its own first Annual Hindi Music Awards contest recently, with lyricist Madan pal from Bombay as judge. The 22 who qualified will take part in the finals, on March 26. The winners stand to collect US\$ 10,000 in prize money, a trophy and a trip to Bombay. A voice test in Bombay is also likely for the winner.

For more details contact: Movieliink Video Services Pvt Ltd, 400 Orchard Road, 06-05 Orchard Towers, Singapore 0923.



**DEBUT RELEASE:** Laxmikant (centre) releases Raza Ali's debut ghazal album 'Shadaab', with the artiste on his left. Sharing in the joy are, from L to R, Ratan Jain, N A Hashmi and Ganesh Jain of Venus Records & Tapes.

## FILM MUSIC FROM UNIVERSAL

Universal Cassettes released its first film music cassette recently, with the songs of two films, 'Kharidaar' and 'Khunnus'. Produced by Ravindra Kumar and directed by Kartik Mehta. 'Kharidaar' has music by Usha Khanna and lyrics by Indeevar. 'Khunnus', produced and directed by Shiraz Burmawala, has music by Jaidev and lyrics by Naqsh Lyal-puri and Zafar Gorakhpuri.

Among non-film music, Universal will soon release Suresh Wadkar's 'Bhajanjali', Kamal Barot's ghazals in 'Aadaab', 'Bhajan Triveni' - featuring singers Usha Mangeshkar, and others - and a devotional Muslim 'Rahmat-e-Aalam' by Aziz Sdan Qawwal.

two cassette set with 'Shahenshah's songs and dialogues was timed for release on the same day as the film. Hanif Agrewala's 'Do Rangi Duniya' and Aziz Nazan's Muslim devotional 'Shaan-e-Khwaja' are also being released. New recordings include qawwalis by Aziz Nazan, devotionals by Sikander, Hamid Calcuttewala ('Daawat Ke Namaz'), Shafi Niazi's 'Khwaja Ka Mela', Shamin and Naeem Ajmeri's 'Khwajha Ki Basti'. Bankim Pathak is recording Rafi versions with Tabun's music arrangement, while another version cassette features Arun Ingle, Anupama Deshpande, Sudesh Bhosle and others.

Meanwhile, 'Darya Dil' and 'Jeete Hain Shaan Se' are going double platinum, while 'Shahenshah' may go triple or even quadruple platinum.

## VENUS RELEASES

Venus recently released Raza Ali Khan's ghazal album 'Shadaab', Parvati Khan's pop album 'Masti', film soundtracks 'Ghar Ghar Ki Kahani' and Veerana with Bappi Lahiri's music. 'Hero Hiralal' which has music by Babla, will be released soon. A

## WESTON PRODUCTS

Weston has signed up the music rights of the films 'Zakhmi Aurat', 'Zaydaad', 'Som Mangal Shani', and 'Muthbhed'. Among basic, the label is releasing the Muslim devotional 'Khwaja Garib Nawaz' and 'Manhori Singh's

# NEWS

light instrumentals'.

## CBS RELEASES

CBS is all set to release Salma Agha's and Mehdi Hassan's album 'Har Pal'. Also on line is young artiste Kala Ramnath's classical violin album, Aslam Khan's ghazal album 'Khalish' and Nandi Duggal's versions of C H Atma's bhajans. These will be followed by Sushma Shreshtha's as yet untitled pop album and two compilations – the first of ghazals and the second titled 'The golden Voice of Kishore Kumar – A tribute – Vol II'.

## MIL'S 'CHARACTERS'

Stevie Wonder's 'Characters' and Rick Astley's 'Whenever You Need Somebody' has been released in India. Queen's lead singer Freddie Mercury nee Balsara, will also be in India soon, thanks to Music India. The company has an array of international music all lined up for release this year, including western classical and jazz.

MIL's recent releases included Bon Jovi's 'Slippery When Wet', Def Leppard's 'Hysteria' and Grateful Dead's 'In The Dark'. Its pop repertoire has Whitney Houston's 'Whitney', Alisha's 'Nightwalking', Pepsi & Shirley's 'All Right Now', Curiosity Killed The Cat's 'Keep Your Distance', and Level 42's 'Running In The Family'. By way of instrumentals, it released Bert Kaempfert's 'Spanish Eyes' and 'The Shadows' 'Simply Shadows'. MIL also brought out the soundtracks of 'La Bamba' and 'Dirty Dancing' recently.

Music India is affiliated to Polygram International B V, which boasts of having some of the biggest labels in international music, viz Polydor, Philips, RCA, RSO, Motown, Tamla, Gordy, Mercury, Vertigo, Topline, Charly, Planet, Casablanca, and the very recently acquired Arista.

## COMPILATIONS

Music India has just released Ustad Amjad Ali Khan's 'Song of Hope', Babla's 'Yaad Kiya Dil-Ne' in the Tristar series, and a double cassette of Shahid Parvez on sitar.

The company now has some new recordings and many compilations lined up for release. New recordings include Sharon Prabhakar and Sapna Mukherji's pop albums. To be released soon is the film 'Azad Qaidi' with music by Bappi Lahiri. In fact, it is combined with Bappi's old hits on the other side of the cassette. An album of Muslim devotionals by Fareed Rehman will also be out soon, along with bhajans by Usha Alley, presented by Anup Jalota.

Compilations include film songs in 'Greatest Hits From Great Artistes', featuring Mohd Rafi, Kishore Kumar, Lata, Asha Bhosle and Mukesh; 'Super Hits From Hindi Films', featuring songs from 'Daasi', 'Swayamvar', 'Bachpan' and others; 'Hit songs From Hit Films'; 'Film Hits to Remember – Vol II'; Anup Jalota's ghazals in 'Rafta Rafta' and 'Mainosh' and his bhajans in 'Meera Bhajans'; ghazals by Shobha Joshi,

Startrax Contest: The last date for entries to this contest has been extended to March 30, 1988.

## HMV'S LATEST

HMV brought out fresh recordings in practically all genres recently. In ghazal there was the prestigious Ghulam Ali double cassette album 'Saher Hone Tak'; released with more pomp and ceremony, however, was Jagjit and Chitra Singh's latest, 'Beyond Time', India's first vocal digital recording, released simultaneously on musicassette, CD, and LP. In classical, there was Pandit Shivkumar Sharma on Santoor. Pt K G Ginde with Hindustani classical vocal and Nikhil Banerji on Sitar. Calcutta artiste Anup Ghosal released his first Hindi bhajan album, 'Hari



GOING 'BEYOND TIME': Mrs Goenka holds the CD, Chitra the LP and Jagjit the cassettes of 'Beyond Time'; also with him is the double platinum disc of their earlier release 'Passions'.

# NEWS

Naam Sumir'. HMV also released the film music of 'Mohabbat Ka Dushman'; Nandu Bhende's disco album 'Disco Mazaa'; Hemant Kumar, Lata and Rafi in the 'All Time Greats' series; and in international music, Gary Lawyer's 'This Cannot Wait', 'The Best of Maywood', Peter Tosh's 'No Nuclear War' and 'The Beatles'. Old Hindi films 'Bhai Bhai', 'Man Mauji', 'Humjoli', 'Himmat', 'Gopi', 'Bairaag', 'Aaye Din Bahar Ke'. 'Aya Sawan Jhoom Ke' featured on combination cassettes.

Next in line are pop albums from Alisha Chinai aptly titled 'Baby doll' and Preeti Sagar, ghazal from Asha Bhosle and Talat Aziz, and children's songs from Ila Arun, who has signed up again with HMV.

Pakistani artistes Mehdi Hassan, Farida Khanum, Munni begum, Runa Laila and Abida Parveen will feature on HMV cassettes soon.

## T SERIES RELEASES

Super Cassettes has released the music of the films 'Zalzala', 'Meri Zabaan', 'Mulzim' and 'Waqt Ki Awaz' as solos and also

in combination with other films. Freshly signed up soundtracks include 'Hissaydar' with Kalyanji-Anandji's music, 'Zameen' and a K C Bokadia film with Laxmikant-Pyarelal's music, Rajesh Roshan's 'Kabza', and Nadeem-Shravan's 'Teri Talash Mein'. Kishore Kumar's 'Mamta Ki Chhaon Mein', produced by Amit Kumar, is also with T Series.

In basic repertoire, 'Best of Manhar Udhas' tops the list. Wasi Reza and Anuradha Paudwal's ghazal album 'Haseen Khwab' will be out soon, too. Manhar, in fact, is releasing his second Gujarat ghazal album, 'Avsar' and Jain songs in 'Manglik'.

Recently, T Series presented Bhojpuri artiste Sharda Sinha with platinum discs for her albums 'Chhathi Maiya' and 'Piritiya'.

## MIL CDs

Music India's second bunch of Compact Disc releases features, in the film category, the films 'Dil Tujhko Diya', 'Yeh Wada Raha', 'Kabhi Ajnabi The', 'Coolie', 'Kaliya', 'Geraftar', 'Yaarana', 'Dostana' and 'Kasme Vaade'. There are collec-

tions, too, featuring Jagjit and Chitra Singh, Mohd Rafi and Asha Bhosle, Lata Mangeshkar, Kishore Kumar, Mahendra Kapoor and Suman Kalyanpur. Babla's 'Yaad Kiya Dil Ne' and 'Manhar Sings Mukesh' also feature on CD.

The non-film category includes Pandit Ravi Shankar, Nazia and Zoheb Hassan's 'Hotline', ghazal albums from Anup Jalota, Ashok Khosla, Penaaz Masani, Chandan Dass, Harendra Khurana, Salma Agha, Pan-kaj Udhas with his 'Aafreen' and Anup Jalota's bhajan album 'Prabhu Darshan'.

## COURT STAY ON VERSIONS

On two separate interlocutory applications moved by the Gramophone Company of India Ltd (GCI), the Calcutta High Court has restrained Weston Components Ltd, New Delhi, and R K Electronics, Bombay, from making or marketing any records or cassettes of various Hindi film songs.

GCI argued that under its exclusive arrangements with the respective film producers, GCI has the copyright and the sole recording rights in all these film songs, which were allegedly brought out on records and cassettes by Weston Components Ltd and R K Electronics. This, according to GCI, was violation of Section 52 (1) (j) of the Copyright Act, 1957.

## SABARI VIDEO

Home entertainment has reached a new high in Madras



**MAKING 'MASTI':** Dr Rahi Masoom Reza, Ganesh Jain, Pahlaj Nihalani, Shatrughan Sinha, Govinda, Parvati, N A Hashmi, Nadeem Khan and Ratan Jain at the release function of Parvati's pop album 'Masti' from Venus.

# NEWS

with the Sabari label plugging in humour. By putting out a whole lot of local popular plays on tape in the market.

"Most people in the video business here haven't realised the potential that stage plays have," says Harish Sachdev, the sole big gun of Sabari, Video. "People here like going to plays and if they get to see it in the comfort of their homes, all the better for them. And for us," he chuckles.

For starters, Sabari marketed funnyman S V Shekhar's hit TV serial 'Vanna Kolungal' all over the South in December. It was the first time that anyone in the Madras video biz had bought the rights for a TV serial.

Encouraged by a soaring sales graphs, Sachdev has struck a deal with Shekhar to put on video all his past, present and future stage and TV productions. Hits like 'Kathala Poo', 'Ellaamae Thammash Thaan' and 'One More Exorcist' (the audiocassette of

which sold well enough for the Sangeetha label some time back) are in the offing.

## 'CHITRAHAAR' TOPS '87

'Ramayan' may be the top-most TV serial now, but last year it was in fourth place, according to the Indian Market Research Bureau's television rating points system, which monitors viewership of TV programmes on a national basis.

'Chitrahaar' was the most popular programme, followed by 'Buniyaad'. 'Subah', the serial on drug addiction, took third place. The Hindi feature film on Sunday, 'Chunauti', 'Manoranjan', and 'Kala Jal' were ranked fifth, sixth, seventh and eighth respectively. 'Hum Hindustani' and 'Nai Dishayen' were in the ninth and tenth places.

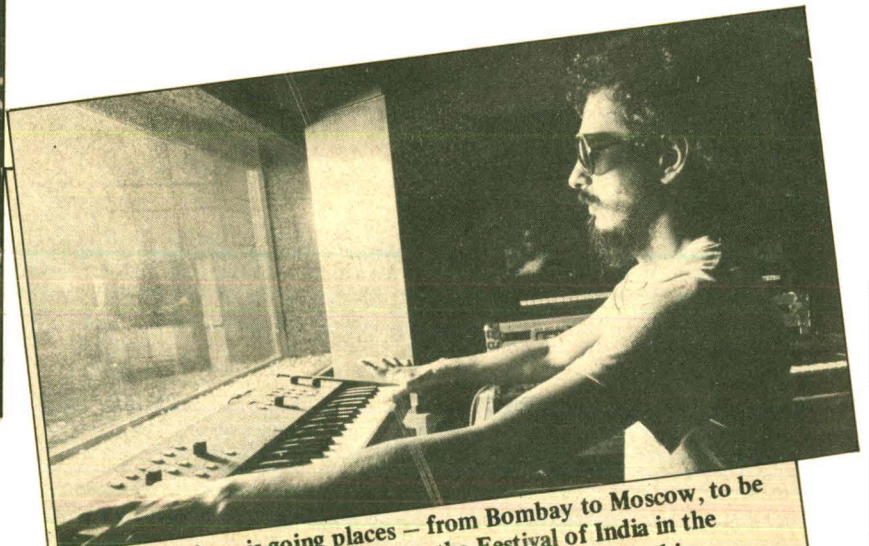
## PURANI YAADEN, SUNHERI YAADEN

Popular Video has a novel concept in 'Purani Yaaden - Part I & II' and 'Sunheri Yaaden - Part I & II'. 'Purani Yaaden' has been culled from the greatest hits of Mohd Rafi, about 26 of them, sung by Bankim Pathak and others. This cassette of 180 minutes duration, to be released sometime this month, will be a collector's item 'of sorts'. Rafi fans will be in for a real treat.

'Sunheri Yaaden Part I & II' for the first time, presents the 25 years of Filmfare awards. This, too, will be for 180 minutes and will be a good trip down memory lane. Meanwhile, the much awaited video magazine, 'Sitaron Ki Duniya' will flood the market by the middle of this month.



**PERVEZ MEHDI:** Making a foray in the Indian ghazal scene, in the tradition of Ghulam Alina and Mendi Hassan, from Pakistan. Having just released an album with HMV, he is now coming out with another from Universal Cassettes.



Dinshah Sanjana is going places - from Bombay to Moscow, to be precise. He is likely to take part in the Festival of India in the USSR this month. Meanwhile, jazz fans were treated to his compositions in the Jazz Yatra.

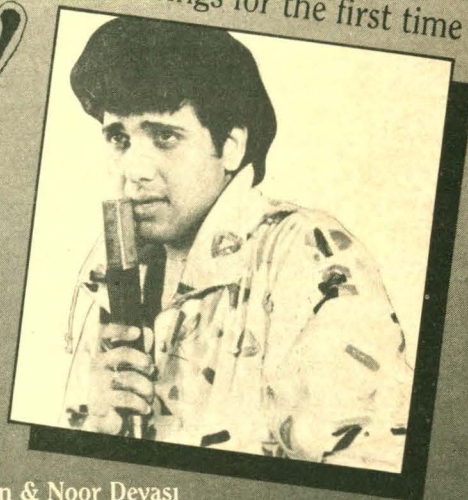
Venus, makers of  
musical master pieces,  
now presents  
the latest in Hindi pop music.

Composed & Sung by  
PARVATI



*Masti*

Popular Star GOVINDA  
sings for the first time



Lyrics: Ibraheem Ashk, Nadeem Khan & Noor Devasi

RELEASED  
RUSH BEFORE IT'S too late



**Disco  
Lover**

Lyrics: Zaheer Anwar  
Music: Sayed Ali

HEMANT

**VENUS RECORDS & TAPES MFG. CO.**



REGD. OFFICE:

- ZENITH MANSION, 10-NUSSERWANJI PETIT STREET, GRANT ROAD, BOMBAY-400 007.
  - 1490/92, CHANDNI CHOWK, DELHI-110 006.
  - 46/19, S.N. BANERJEE ROAD, GROUND FLOOR, CALCUTTA-700 014.
  - R-17, G.T.B. COMPLEX, ROSHANPURA NAKA, NEW MARKET T.T. NAGAR, BHOPAL-462 003.
- TELEX: C/o 11-76981 UNTA IN • CABLE: MUSICTAPE  
PHONES: 377161-62-63  
PHONE: 240658  
PHONE: 61952

VENUS CASSETTES CARE FOR YOUR EQUIPMENT. AVOID PIRATED CASSETTES

# PRIME TIME

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	CONTENTS	VERDICT
<b>MONDAY</b> ★★★★★★	<i>Prem Kishen's</i> <b>ZINDAGI</b> (Till May 16)	Women on women	Good
<b>TUESDAY</b> ★★	<i>Manju Asrani's</i> <b>KASHMAKASH</b> (Till May 31)	Feminist serial	Mediocre
<b>WEDNESDAY</b> ★★★★★★	<i>Manju &amp; Jyot Singh's</i> <b>ADHIKAAR</b> (Till April 27)	Legal rights of women	Interesting
<b>THURSDAY</b> ★	<i>Shums Merchant's</i> <b>HONEE ANHONEE</b> (Till April 14)	Of re-incarnations, telepathy, ESP	Informative
<b>FRIDAY</b> ★★★★	<i>Saeed &amp; Aziz Mirza</i> <b>INTEZAAR</b> (Till May 13)	Life around a railway station	Entertaining
<b>SATURDAY</b> ★★★★★	<i>Rakesh Chaudhury's</i> <b>CHUNAUTI</b> (Till April 30)	Campus politics	Educative!
<b>SUNDAY</b> ★★★	<i>David Paradine Films'</i> <b>THE GATEWAY OF INDIA</b> (Till May 8)	An inquiry into Indian History	Watchable

**Please note: All programmes are subject to change.**

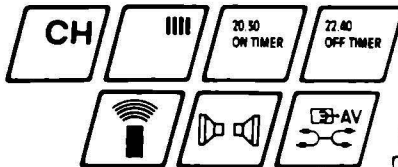
...because some TVs are not meant for everyone.

CROWN INTRODUCES

# Classic

WITH 17  
NEVER BEFORE  
FEATURE PACKAGE

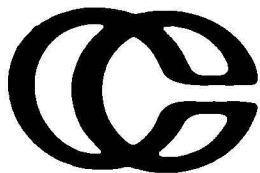
Tomorrow's technology for your living room today.



Classics are not designed for just anybody. Their features are appreciated by only those who have been gifted with the luxury of good taste. Take a look at the 17 never-before feature package of this 'Classic' and wonder at how far the latest TV technology in the world can take you. Don't believe people when they call it 'Out-of-the-World'. Instead, step into the nearest Crown dealer. Seeing, they say, is believing.



*Someday all colour TVs would be made this way.*



# CROWN-TV

*At home with more people than any other TV*

Tulika



**ADHIKAAR:** Jyot and Manju Singh's latest serial aims at spreading legal literacy among women and has chosen cases that most people could identify with. Seen above are Kanchan Bhattacharya and director Satish Kaushik in the fourth episode of the serial.

## THE LATE NIGHT SHOW

<b>SUNDAY</b>	<b>9.50 pm</b>	<b>Focus</b>	Current affairs programme
	<b>10.20 pm</b>	<b>National programme of Dance</b>	
<b>MONDAY</b>	<b>9.50 pm</b>	<b>Chitramala</b>	Songs from regional films
<b>TUESDAY</b>	<b>10.30 pm</b>	<b>National programme of Music</b>	
<b>WEDNESDAY</b>		<b>Miscellaneous</b>	
<b>THURSDAY</b>		<b>Miscellaneous</b>	
<b>FRIDAY</b>	<b>10.45 pm</b>	<b>Regional music concert</b>	
<b>SATURDAY</b>		<b>Miscellaneous</b>	



# SUNDAY SPECIAL

9.00 am	HE MAN AND MASTERS OF THE UNIVERSE	Sci-Fi
9.30 am	RAMAYAN	The famous epic
10.15 am	AAKASH GANGA (Till April 24)	—
10.40 am	PURASKAAR (Till May 8)	Based on kids who won bravery awards
11.15 am	PROJECT TIGER (Till May 22)	On tiger habitats
11.40 am	ALPHA PLUS (Till May 1)	All-round ability contest
1.15 pm	NEWS BULLETIN FOR THE HEARING IMPAIRED	—
1.30 pm	REGIONAL LANGUAGE FEATURE FILM	—
4.00 pm	WORLD OF SPORT	—
4.55 pm	BIRDS FOR ALL SEASONS	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
Ulta Pulta	Yogabhyas	The News

# playback 25 selections

## MARCH 1988

<b>1</b>	<b>TUJHE ITNA PYAR:</b>	<i>Kudrat Ka Kanoon</i> Lata, Shabbir: L-P: Sameer: T Series	
<b>2</b>	<b>ZINDAGI KA NAAM:</b> Khudgarz Nitin Mukesh: Rajesh Roshan: Indeevar: Venus	<b>14</b>	<b>PATJHAD SAAWAN BASANT:</b> Sindoor Lata, Mohd Aziz: L-P: A Bakshi: T Series
<b>3</b>	<b>MAIN TERA TOTA:</b> Paap Ki Duniya Kishore, S Janaki: Bappi Lahiri: Anjaan: Venus	<b>15</b>	<b>MUJHKO BHI RADHA BANAH HE:</b> Ankahee Asha Bhosle: Jaidev: Traditional: MIL
<b>4</b>	<b>ZOOPY ZOOPY:</b> DANCE DANCE V Benedict, Alisha: Bappi Lahiri: Anjaan: T Series	<b>16</b>	<b>KUDRAT KA KANOON:</b> Kudrat Ka Kanoon Mohd Aziz: L-P: Farooq Qaiser: T Series
<b>5</b>	<b>NAAM SAARE MUJHE:</b> Sindoor Lata, Mohd Aziz: L-P: A Bakshi: T Series	<b>17</b>	<b>ANDHERI RAATON MEIN:</b> Shahenshah Kishore & chorus: Amar-Utpal: A Bakshi: Venus
<b>6</b>	<b>O YAARA:</b> Kaash Kishore, A Deshpande: R Roshan: F Qaiser: Venus	<b>18</b>	<b>MEERA LAGO:</b> Meera Laga Rang Hari Juthika Roy: K Das Gupta: Traditional: HMV
<b>7</b>	<b>YEH RAAT YEH BARSAAAT:</b> Awaam M Kapoor, Asha: Ravi: Hasan Kamal: HMV	<b>19</b>	<b>YEH KAREN AUR WOH KAREN:</b> Beyond Time Jagjit & Chitra: Jagjit: Nazir Banarsi: HMV
<b>8</b>	<b>DULHE RAAJA DEKH:</b> Pyar Ki Jeet A Bhosle & chorus: U Khanna: Saawan Kr: HMV	<b>20</b>	<b>WOH KEHTE HAIN HAM SE:</b> Dariya Dil Nitin Mukesh: R Roshan: Vitthalbhai Patel: Venus
<b>9</b>	<b>JAB PYAR KIYA:</b> Watan Ke Rakhwale M Aziz, Anuradha P: L-P: M Sultanpuri: Venus	<b>21</b>	<b>EK AAG LAGI SEENE:</b> Shyam Teri Yaad Mein Hari Om Sharan: Hari Om: Hari Om: Concord
<b>10</b>	<b>BHOOLI BISRI EK KAHANI:</b> Nagina Anuradha P: L-P: A Bakshi: T Series	<b>22</b>	<b>BHOOLI BISRI:</b> Shaqufa Pankaj Udhas: Pankaj Udhas: M Rashid: MIL
<b>11</b>	<b>JAANE DE JAANE DE:</b> Shahenshah Lata, Mohd Aziz: Amar-Utpal: A Bakshi: Venus	<b>23</b>	<b>KEH DO UTTAR WALON SE:</b> Uttar Dakshin Manhar, M Aziz, Anuradha P: L-P: A Bakshi: CBS
<b>12</b>	<b>LOG KAHTA HAIN:</b> Khudgarz Mohd Aziz, Sadhna S: R Roshan: F Qaiser: Venus	<b>24</b>	<b>SRIMAD BHAGWAD GITA</b> Asha Nath: P D Jalota: Traditional: HMV
<b>13</b>	<b>CHODENGE NA HUM:</b> Marte Dum Tak Mohd Aziz, Anuradha P: R Jain: R Jain: T Series	<b>25</b>	<b>HUSN WALON KA KHUDA:</b> Reflections Hariharan: Hariharan: Saeed Rahi: CBS

KEY: TRACK: Film/Album: Singer(s): Music: Lyrics: Label

SOURCE: CIBACA Geetmala as on 10/2/88



**DYNAVOX  
KENWOOD  
KX-32**

**The Studio Quality Tape Deck  
at a Down to Earth Price ....**

Technology at your service!  
Call: Bombay - 430 4665, 430 0976, 422 9122

THE CREATIVE CIRCLE-DE-3399-87

**The Big screen video projector  
that creates a big, beautiful impression.**



Available in  
**SCREEN**  
format sizes  
from  
180 cms to  
480 cms

# CINEVISION HI-BEAM

## VIDEO & DATA PROJECTOR:

Professional entertainment needs the right light. And Cinesales puts your show in the limelight. Cinvision Hi-Beam Video & Data Projector ensures crystal clear projection from 180 cms to 480 cms, the largest size of projection available in the country.

Ideal for: Video Theater, Education Centre, R&D Centres, Defence Establishments Hotel/Entertainment centres.



UTTAM

◀ **Cinesales Electronics Pvt. Ltd.,**  
C-93, Wazirpur Ind. Area, Delhi-110 052 Ph.: 7113614, 7113615  
GRAM: "CINE SALES" TELEX: 31-66392 KINO IN

Phones: • **BOMBAY** 8114354 • **CALCUTTA** 98113 • **HYDERABAD** 72877 • **MADRAS** 811272

**Cinesales We care for your image.**

# VIDEOCON

Presents

# PIP

## A Stunning New Experience In Television Viewing.

### Presenting India's first 53 cm, Picture-in-Picture Colour TV with FST

The Videocon PIP. A colour TV so advanced, you can watch two programmes - at the same time! But that's only one of its advanced features. In fact, it's a whole new system incorporating the most sophisticated digital television technology in the world.

#### PICTURE-IN-PICTURE

This exclusive feature enables you to watch two images on your TV screen simultaneously. Which means you can watch two channels at the same time (with the help of your VCR) or a Video/TV combination. You can control the size of the smaller image either at 1/4th of the screen size of 1/16th of your screen size, you can swap the two images whenever you want, and what's more, you can shift the smaller image to any convenient corner of your screen.

#### ACTION FREEZING FACILITY

This unique feature enables you to freeze (still picture) the image on the small screen when you want to capture an exciting moment. Just imagine, you'll be able to correct the best umpires and referees in the world.

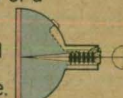
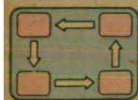
### FST-FLAT SQUARE 53 cm. PICTURE TUBE

The Viewing angle increases by 27% and you'll certainly enjoy the luxury of a larger, sharper picture with no distortion on the edges, and less strain on the eyes. T.V. and Video viewing will become a much more exciting experience.

#### DYNAMIC ON SCREEN-DISPLAY

Like everything else in this model an advanced on screen display system will help you adjust and set Volume/Channel/Colour/Brightness just the way you want it. Of course, the 32 function remote control will do all this for you. Other advanced features like dynamic twin speakers with Max. output of 3 W, an off timer, separate Audio Video input/output terminals which ensure trouble free connections to other equipment, are natural extensions of the most sophisticated colour TV available in the world.

So, when you visit your nearest Videocon dealer to see the Videocon PIP, you'll realise that Television and Video viewing can be a stunning new experience.



PICTURE IN PICTURE  
ACTION FREEZING FACILITY  
FLAT SQUARE PICTURE TUBE  
DYNAMIC ON SCREEN DISPLAY  
DIGITAL TECHNOLOGY



# Goodbye Mr Guru?

*Today's Shishyas want out from their gharanas. A close look on the controversy that could pull the classical world apart.*



**T**here's a wind of rebellion blowing in the corridors of the gharanas. Today, in showbiz the stakes are high for a successful artiste. And for the glamorous gurus of classical music, the stakes are even higher. For Indian classicists, the name and fame game encompasses the globe. The ambitions in the young have fired a controversy on the *Guru Ka Chakkar*. Unheard of earlier, there are now stories of indiscipline.

With the passage of time, the dynastic principles of the gharana tradition have taken a beating. Today success is achieved by cultivating the stamp of individuality. Those to follow and emulate are Kumar Gandharva, Bhimsen Joshi and Kishori Amonkar. All three relate to their art in a more romantic manner and lay importance to the articulation of mood. They are eclectic in their approach. They have emerged as creative musicians of the modern era. Standing tall and righteous without the shadow of their guru.

The scene has changed quite dramatically. In the olden days just as a low caste person could never dream of learning the scriptures, no ordinary person could aspire to become a musician.

A major point of friction between the guru and shishya are the rules of discipline. The more talented of the younger generation feel that the gurus are putting a premium on unquestioned loyalty and obedience rather than on true understanding of the art. Some students even accuse the gurus of refusing to recognize their potential, if the shishya's loyalties are suspect. Or if the student questions an order which doesn't make sense to him, then the gurus on their part question the student's dedication.

In the earlier days it was mandatory for a musician to be a part of a gharana. Ustads and Pandits who had to toil for years to achieve mastery jealously guarded their virtuosity. To be loyal was enough qualification for one's own progeny to pass on the techniques of music. As such, deviations were positively discouraged. Obedience was total in learning and practising the art. The current rebelliousness of the modern generation is directed more towards this regimentation of style and method, rather than questioning the concept of a guru, his place, position and respect.

Another point of controversy is the learning process. Thanks to the electronic media, sammelans, colleges, today's students absorb a number of influences, contrary to the wishes of their gurus. Music is an abstract art. If the shishya practises certain passages, taans or mudras and perfects them wrongly, then correction is very difficult. This particular aspect has consolidated and perpetuated the guru-shishya parampara. According to this tradition learning is but assimilating and digesting of a 'Samaskara' ie the whole ambience of the guru's style. The reaction to this

comes from none other than Kumar Gandharva who reflects the general trend of disagreement.

"What is the point of blindly repeating the same music again and again," he asks. Ironically, colleges, too, are dogged by the same problem. Says Milind Chittal, "The learning process, as it is today, leaves a lot to be desired. Some aspirants actually mug up notations and pass the exams. With this kind of learning we should not expect any 'maestros'. One can at the most become competent artistes." Devika Pandit, an assertive and confident pupil, walked out on the redoubtable Kishore Amonkar. "One needs time to internalize (sic) something one has grasped from the guru only the other day. She never allowed me this time,

*The current rebelliousness of the modern generation is directed more towards the regimentation of style and method.*

unfortunately purely with good intentions. I soon reached a point where I lost all my confidence. I was grasping too much, but knew for sure I hadn't mastered any of it." However rebellious Devika may be, she admits, "In the formative years a guru is essential, but you musn't be spoon-fed. The approach should be understood. Absolute mastery has to be earned by yourself, no guru can help you there. Of course the path has to be shown by the guru. I won't agree with whoever says he doesn't need a guru. Just because the guru say it should not be followed blindfolded." She declares with a tone of finality and defence. "It is very rare that in this age you will find a person who is educated and rational who will do this."

The relationship between a guru and shishya is even more intriguing. Devika is at a loss to explain the pangs of separation from Kishori Amonkar. "Tai is a very loving person. No one knows that. I still haven't overcome what I've done. It's like a broken marriage. I don't have any guru now. It's not easy to begin another relationship."

Pradeep Kumar, a sarod exponent, relates his experience which throws some light on the delicate and intense relationship. "In 1974 I started learning the sarod from Annapurna Devi. For five years, I tutored under her and she became very fond of me. To such an extent that she even started teaching me Ustad Allaadin Khan's style of playing the Dhrupad Ang. Around '79, my parents fixed my marriage and at a quiet ceremony I was engaged. I did not tell her this and one day I suddenly told her that my marriage had been fixed. She took it very calmly and told me that it was time I took a break and that she did not feel like teaching me! I was aghast! 'Why', I asked her. 'It was your duty to tell me about your engagement, wasn't it? A guru is not a simple word, it means more than you imagine it does' she said sternly. I realized it was entirely my fault." For seven years she refused to touch Pradeep until the day he was reduced to tears. "Oh, how I wept!" The eccentric Annapurna Devi thereafter relented saying "Okay get up now, come tomorrow with some flowers, garlands and a box of sweets. We'll begin again."

The autocratic behaviour of gurus is more the rule than an exception. Dondutai Kulkarni states, "We learned under gurus who had volatile tempers. We had to accept their eccentricities. Today's students are educated and are politically and socially conscious. If they respect their teachers they expect the same respect in return." Arti Anklikar expresses perfectly what the uninitiated suspect. "The relation-

## Guru – Shishya: The pros and cons



**Aarti Ankalikar-Tikekar**  
(Vocalist)

“The guru is absolutely essential. Otherwise, how would one get to know sa, re, ga, ma...”, wonders Aarti Ankalikar-Tikekar, one of the most talented among the new breed of classical singers. Training under Vasant Rao Kulkarni and, to a certain extent, Kishori Amonkar, Aarti is a staunch believer in the guru – shishya parampara.

“Times have changed. Undoubtedly, the parampara is a watered-down version of what it was decades back. You should have a guru. If you could learn without a guru then everyone would have been a good singer.”

Aarti, too, is rather sceptical about the guru holding complete sway over the shishya. That will, in a way, hamper the development of the shishya. Says Aarti: “My guru always advises me to imbibe the best from all quarters.” She is fortunate that she doesn’t have to work to sustain herself.

\* \* \* \* \*



**Mohan Nadkarni –**  
Classical music critic

Mohan Nadkarni, noted critic, still has hopes for the parampara. “It is relevant to the present times. The concept of guru-shishya parampara is embedded in all creative endeavour.” Nadkarni feels the crux of the parampara is the shishya’s dedication and devotion to the guru. It’s up to the shishya to imbibe whatever he has learnt with his talent, originality and imagination.

He feels the parampara is sounding irrelevant today because of the rapidly changing times. “I’m an optimist of sorts. It should come back because this is just a passing phase. If the parampara can survive the ravages of time, I don’t see any reason why it should not be restored to its former glory.”

Nadkarni feels that the younger generation of singers should imbibe the best from all gharanas instead of sticking to one. Citing the example of Bhimsen Joshi, who, even though he was the chief disciple of Sawai Gandharva, did not follow his style blindly but improvised and presented it in his own way. “Evolution should be there. But without deviating from the moorings.”

\* \* \* \* \*



**Prabha Atre: Professor and**  
Head of the Department of  
Music, SNDT University,  
Bombay.

She has successfully straddled the traditional and the modern. “The parampara can be supplemented by institutional training,” says Prabha Atre. “The parampara in the olden days was just a blind imitation of the guru”. The shishya, according to Prabha, should be open to ideas. The concept has changed with the times. It’s no longer possible for the guru to be with the shishya all the time. Prabha feels that the parampara will survive, but in a different form. Prabha herself has borrowed from other performers. She says: “You’ll have to evolve your style of singing. There is no point in singing in somebody else’s style.” She for one has about 15-20 students at a time. She feels it “supplements and compliments each other and it stimulates your thinking.” But she readily agrees that it is not easy to make a living on classical music. Returning to institutional teaching she says it could help both performances and academic study.

\* \* \* \* \*



**Arun D. Dahanukar (Violinist)**

Arun Dahanukar manages a couple of companies and apart from presiding over board meetings he simultaneously pursues his passion – music. A well-known violinist of the present generation of classicalists, he has great regard for the parampara. “I do follow it. I have great regard for the parampara.” Since Indian music is not written down in any form, he feels it is quite essential that every artiste should have a guru.

Dahanukar is of the opinion that the shishya should stay with the guru. “The shishya should be careful in choosing his guru and he should have full faith in him and should acquire the best. A change of guru or gharana will, not doubt, ruin the shishya.” Outlining the darker side of the parampara, he says the shishya will develop a one-track mind.

**SK JOHN**

ship is something supernatural. The guru's vibrations reach out to the shishya."

Today, with multiple gurus and mutual respect, the dictum of the Vedas, nearly sounds ridiculous.

Matro devo bhav, Pitru devo bhav, Guru devo bhav  
Guru Brahma, Gurur Vishnu,  
Gurur devo Maheshwara  
Guru Sakshat Para brahma  
Tasmai Shree Guruve  
Namah .

In the above Sanskrit shlokas, both the parents are disposed off in one liners, but the Guru is equated to the Gods. All the allegiance and reverence is reserved for him.

The stark reality of the economic necessity and social customs will, if anything, destroy the parampara-tradition slowly but surely. The loser in the main will be art itself. Milind Chittal works as a full-time accountant. Chittal's main guru was Feroze

Dastoor, but he also accepts Yashwant Joshi and Dondutai Kulkarni as his gurus. Asked how satisfied he was with himself, Milind with a slight sense of defeat says: "Frankly, outside the guru shishya parampara, you cannot develop into a maestro."

Dondutai Kulkarni is practical enough to accept the problem and the solution.

"In fact jobs are essential today. Since there is less time for music, today's students will learn fewer ragas. Social tensions also make companionship imperative." Dondutai and Kesarbai Kerkar, both remained unmarried and are among the best examples of perfect shishyas.

The gharana being synonymous with the guru afforded security to the musician as an extended family, without which he or she would feel orphaned. The success of the gharana in the arena of music benefitted all.

Outside the gharana, most of today's students are employed in dull and routine jobs and, as a rule, are unable to push their way onto the stage, which is extremely important. In this sense the loss of the guru is felt in a practical way.

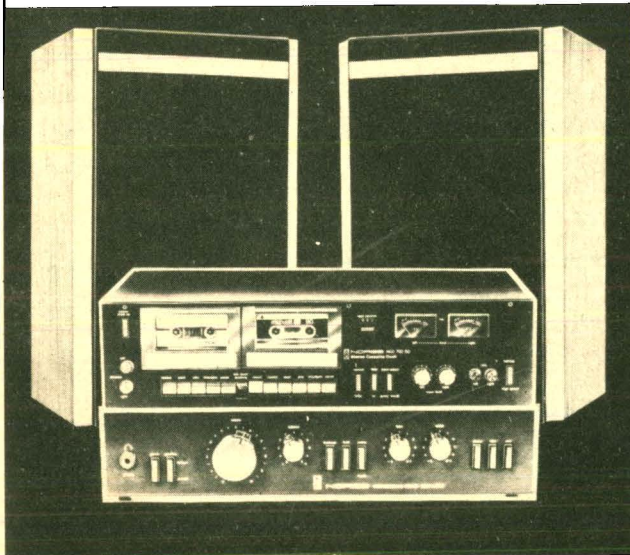
Earlier, without the guru's signal, the shishya never dared to go on stage. Today everyone wants to learn for two years and come on stage, sing on radio, and if possible cut a disc. The gurus fear that indifferent programmes will harm classical music more and it is better for the genuine enthusiast to suffer from lack of exposure than risk exposing him to imperfect art.

Freedom from the guru is at a cost. So, too, the expression of individuality. But the stakes are high, and the young and the ambitious artistes are prepared to take the risk.

— ANIL CHOPRA

# NORGE

## STEREO SYSTEMS



**SPEAKERS: MODEL 17**

**NCD 700 DD STEREO CASSETTE DOUBLE DECK**

**2020 MK II PROFESSIONAL STEREO AMPLIFIER**

## For those who can't get music out of their systems!

### The Complete Range

#### Cassette Decks:

4 sensational models. 3 Single Decks. 1 Double Deck. Each with a special soft touch mechanism.

#### Stereo Amplifiers:

3 power-packed models, with peak music power of 40, 60 and 80 watts respectively.

#### The Stereo Graphic Equalizer:

For enhanced sound, to boost or cut specific low midrange and high frequencies.

#### Speakers:

3 models to suit your room size, your budget, and power requirements.

#### Service:

Second to none in consumer electronics.

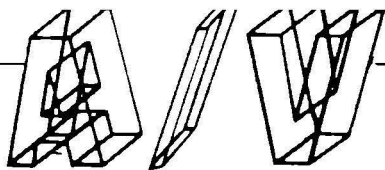
Manufactured by:

### Eastern Electronics

99-A/2, Dadasaheb Phalke Road, Dadar, Bombay 400 014. Tel: 448844/447931

Sai-EE-25





# CLINIC

## (AUDIO)

*We are in the process of setting up a music library. We would like to install head phones with six stereo channels for members to listen. We wish to keep two recordings of the collected music. Since the master recording will be played very rarely, which of the undermentioned alternatives would you recommend for the master recording?*

- 1 *Phono Disc of HMV or MIL*
- 2 *Pre-recorded cassette of HMV or MIL*
- 3 *Normal Sony or TDK Japan cassettes recorded from Phono Disc.*
4. *Normal Sony or TDK cassettes recorded from a pre-recorded cassette.*

*My second question concerns the recording which the members will listen. Please advise on the below mentioned alternatives.*

- 1 *Pre-recorded cassettes of HMV or MIL.*
- 2 *Sony or TDK cassettes recorded from Phono Disc of HMV or MIL.*
- 3 *Sony or TDK cassettes recorded from pre-recorded HMV or MIL cassettes.*

*Incidentally, our equipment comprises Philip's Hi-Fi Turntable (model 834) and Sony stereo cassette deck (model TCX 210).*

Chandrakant Mansata, Abhinava Kala,  
Indore

You should keep all the music of either HMV or MIL on phono disc as this is always better than pre-recorded cassettes that are supplied by these companies. The reason for this is the price; pre-recorded cassettes normally cost between Rs 25 to Rs 35 whereas the cost of one phono disc is Rs 60 approximately.

Because of such a big difference in price, the quality of the cassette tape that is used for du-

plication is of a very low standard. This is the reason why the consumer always complains about tape jamming, wow and flutter in sound and even drop-outs. I would suggest that you transfer all the phono disc music either on a Sony HF or TDK cassette for the master recording.

Please use either Dolby B or Dolby C noise reduction in recording as well as for playback. This will help to reduce tape hiss and you will hear crystal clear sound when you use the head phones.

Instead of making a second recording (Copy) from the master cassette, I would recommend that you always make your copy directly from phono disc. Even if you play this disc 20 times nothing will happen to the disc provided you maintain the disc and the stylus of the player in good condition.

Even to make a copy which will be used for listening, I would advise you to use Sony HF or TDK tapes. These cassettes can be played for a long time with little deterioration in the sound quality. To maintain the cassette decks please read the article – **HEADY ADVICE, PLAYBACK AND FAST FORWARD** – DEC 87 issue.

To keep the master recording for your library the best thing would be to use either Metal or Chrome cassettes of either TDK, Maxell or Sony, provided your deck can record these types of tapes. Use Dolby C if this facility is available in the cassette deck.

But remember when transferring from one cassette to another you always lose a little bit of sound quality although you may have the best available cassette decks.

*I would like to buy a pair of speakers for my Sony audio system, as the ones I have do not produce good sound. Please suggest a good pair of Indian speakers.*

*The specifications of my stereo system are as follows:*

*Model No FH 15R  
Peak Power Output: 300 watts  
Speakers: Impedance = 6 ohms,  
Power handling Capacity: Normal – 40 watts, Peak 80 watts.*

*What effect does impedance have and what happens when speakers of high impedance are used instead of speakers of 6 ohms impedance where unswitched?*

Raju

Bombay

I think the problem in your system is a lack of Bass sound or Bass distortion because of overload on the speaker. Your amp delivers 150 watts peak whereas your speakers can handle only 80 watts peak music power. So you need a speaker which can handle 150 watts peak without any distortion. I would suggest that you go in for either Arphi speakers or the Pulz V-6 which can handle 125 peak power per channel without any problem. The latter uses two 5" diameter woofers and one dome tweeter.

Regarding the effect of impedance when you connect an 8 ohm speaker to an amplifier meant for 8 ohms load, the power is properly transferred. When a 4 ohm speaker is used to the same amplifier, it draws more current and the speaker sounds louder. But this can damage the amplifier at very high levels of base and treble in music.

When you connect a 16 ohm speaker to the same amplifier, the power is reduced to approximately half and the sound quality is also affected.

## Artronica Organs

Artronica are currently marketing a range of 5-octave polyphonic organs. These electronic organs are specifically designed for Indian conditions and are individually assembled under the most exacting quality control conditions. The organs contain very sophisticated hi-tech electronics which enable instant transposition to different scales, and facilitates feather-touch electronic switching. All Artronica organs are meticulously crafted and magnificently styled.

### Concert 5 SGBP

**T**wo manual console organ (with two 61 note keyboards C-C) with 25 note radial pedal clavier.

**Voices-4 registers (16', 8', 4' x 2')**  
Upper Manual: Draw-bars: Bass flute, Orch. flute, Med. flute and Hi. flute.  
Mellow Trombone, Trumpet, Wood Clarinet, Oboe, Lyric Bassoon, Celeste, Viola, Piccolo Percussion (Piano), Pedal Coupler.

Lower Manual: Draw bars: Flutes 8', 4' & 2'. Horn, Diapason, Flute, Salicional and Violin.

**Pedals: Bourdon and Major flute**  
Ampli-speaker system: 3 way active cross-over network - 35W

**Other features: Auto-rhythm with 12 rhythms, 5 instruments. Transposer, vibrato, sustain, balance, volume control expression pedal, music stand, attractive cabinet with roll-top lid and lock, matching stool with storage space for music.**

\* \* \*

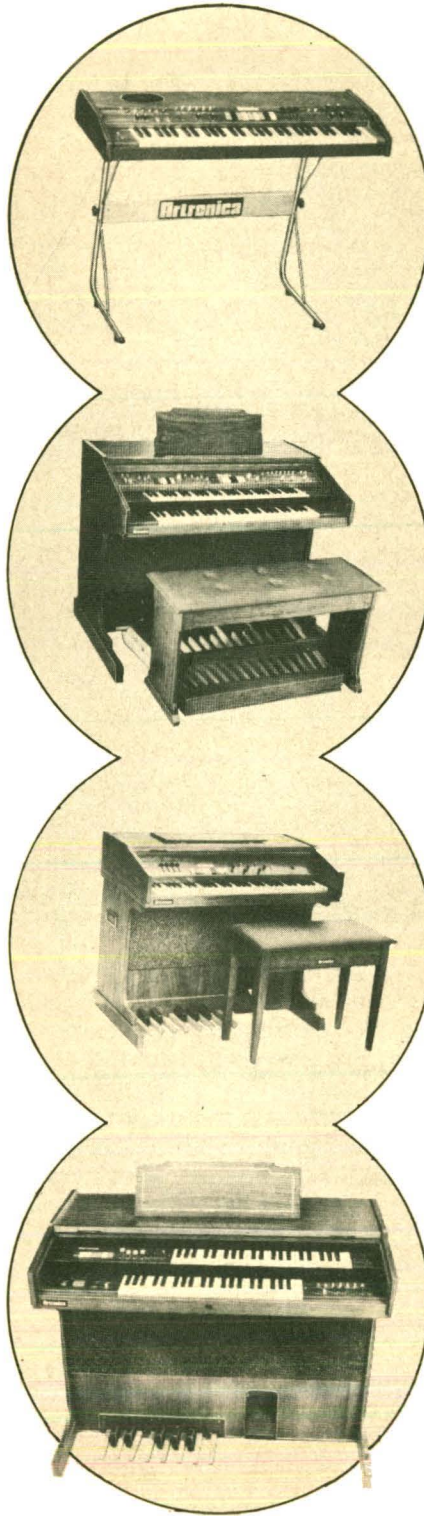
### Standard 5P

**S**ingle manual (61 notes C-C split Keyboard) console organ with a 13 note pedal clavier.

**Voices - 4 registers (16', 8', 4' & 2')**

**Melody Section:**

**Draw-bars: Bass flute, Orch. flute, Med.**



*flute and Hi. flute, Trumpet, Trombone, Wood Clarinet, Oboe, Lyric Bassoon, Celeste, Viola, Violin and Piccolo.*

**Bass section & pedals:**

*Major flute.*

**Other features:**

*Coupler for pedals, transposer, vibrato, sustain, balance, volume control expression pedal, music stand, attractive cabinet with roll-top lid and lock, matching stool with storage space for music.*

**Ampli-speaker system: Hi-fi 25W**

**Optional extra:**

*Auto-rhythm with 8 rhythms, 5 instruments.*

\* \* \*

### THE CHAPEL 520R

**T**his new console model is for the home, small churches and chapels. A five octave single manual organ with a wide range of melodious voices.

**Flutes - 16', 8' and 4' Registers.**

**Trombone, Clarinet, Oboe, Bassoon, Celeste and Violin, Percussion (Piano).**

**Solo-cum-split Keyboard.**

**Eight exciting rhythms - March, Waltz, Tango, Rock, Rhumba, Samba, Bossanova, Chacha.**

**Auto-chord, Bass walk, Master volume control, Sustain, Vibrato, Dynamic expression pedal.**

**Built-in speaker - 20W.**

\* \* \*

### Combo 500R

**T**he portable five octave keyboard manual has a wide range of melodious voices - Flutes (16', 8' & 4'), Trombone, Clarinet, Oboe, Bassoon, Celeste, Violin and Percussion (Piano).

● Solo-cum-split keyboard.

● Eight exciting Rhythms.

● Auto-chord and Bass walk.

● Music rest.

● Master volume-control.

● Transposer, Sustain, Vibrato, Built-in Speaker - 3W.

**Virtually a one-man Band!**

**Available as a table-top model with.**

**Optional extras:**

Attractive chrome-plated stand.  
Dynamic Expression Pedal.  
Matching ampli-speaker systems for extra  
volume and tonal excellence.

\* \* \*

## Spinet 4SABP

**T**wo manual console organ (with two 44

note keyboards F-C) with 13 note pedal  
clavier.

Voices-4 registers (16', 8', 4' & 2').

Upper Manual: Draw bars: Bass flute,  
Orch. flute, Med. flute & Hi. flute. Mellow  
Trombone, Trumpet, Wood Clarinet,  
Oboe, Lyric Bassoon, Celeste, Viola, Pic-  
colo.

Lower Manual: Horn, Diapason, Flute,  
Salicional and Violin.

Pedals: Bourdon and Major Flute.

Ampli-speaker System: 3 Way Active  
Cross-over Network - 30 W.

Other features: Coupler for pedals, trans-  
poser, vibrato, sustain, balance, volume  
control expression pedal, music stand, at-  
tractive cabinet with roll-top lid and lock,  
matching stool with storage space for  
music.

Optional extra: Special Percussion (Piano  
stop), Auto Rhythm with 8 rhythms, 5 in-  
struments.

## Super Offers on Mikado TVs



**F**orward Televisions Ltd, ma-  
nufacturers of Mikado TVs, have  
two super offers for their poten-  
tial TV customers.

- The first offer is that the warranty on the TV set is now extended for two years. This warranty is comprehensive and will cover all parts of the TV including the picture tube and the Remote Control (in case of Remote Sets). All sets sold from January 26, 1988, will be eligible for this warranty. Old customers can also avail of this extra benefit by paying a very nominal amount, details of which are

available with Mikado TV  
dealers.

The press release says this is the first time that any manu-  
facturer in India is offering such a  
unique two year warranty, which  
is based on the superior quality of  
electronic components, cabinet  
and picture tube being used in the  
television set.

- The second unique offer com-  
prises a fantastic discount of  
up to Rs 2,000 for old black-  
and-white TVs of customers  
when they purchase a Mikado  
Colour TV. The customers  
will be paid up to Rs 2,000  
when they return their old  
solid state TV of 20" and

Rs 1,000 when they return  
their old valve type TV. Need-  
less to say, besides the substan-  
tial savings that the customers  
will have, they will also save  
the botheration of looking for  
a buyer for their old TVs.

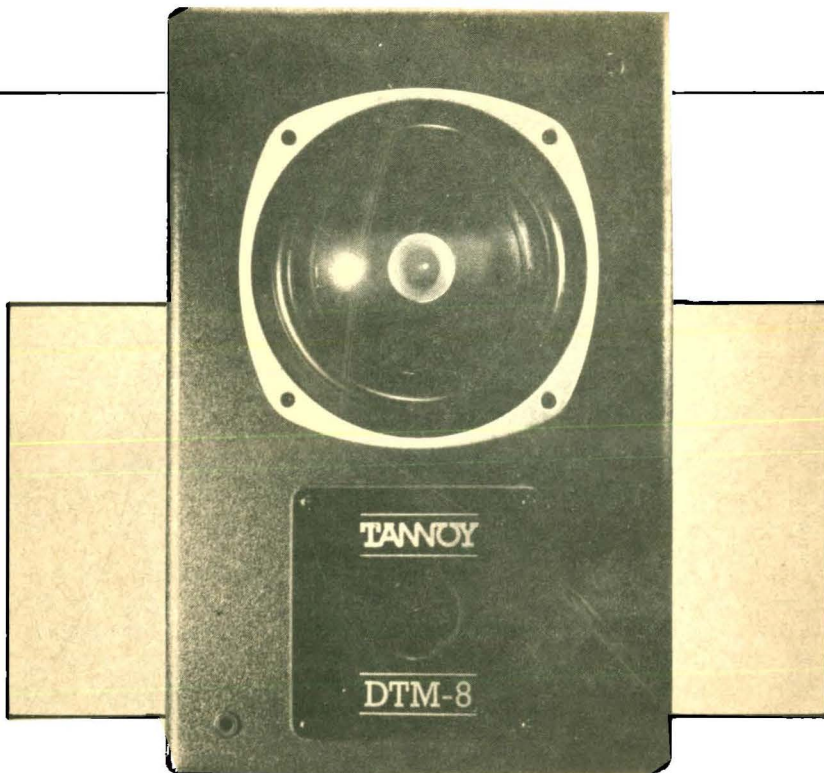
The above schemes are being  
offered through all the authorised  
dealers of Mikado TVs in  
Maharashtra.

Forward Televisions Ltd is  
also planning to introduce  
further models during the current  
year. These models will have  
additional features, such as  
Stereo-Sound Effects, Full-Function  
Remote, On-Screen Display,  
etc.

## Tannoy DTM-8 Speaker

**T**annoy have long been a legendary name in loudspeaker design since they pioneered the dual concentric principle several decades ago. The new DTM-8s follow that tradition, except that the tweeter now has its own magnetic assembly rather than sharing that of the bass/midrange driver. The speakers are time aligned so that the high frequency unit works in the same phase as the bass/mid driver and, being dual concentric, you can work close to this speaker and still have an effective point source of sound which is very important for stereo imaging.

Rated at an absolute maximum of 120 W peak per speaker, the recommended amplifier rating is between 10 and 100 watts per channel, the speaker having a nominal impedance of eight ohms falling to five ohms at 8 kHz. The frequency response is quoted at being 55 Hz to 120 kHz



$\pm 3$  dB and the speaker efficiency 89 dB for one watt at one (4 ).

The crossover which is solidly housed within the cabinet is an overdamped second order type incorporating parallel impedance and phase correction, all passive, and the cross over frequency is stated at being 1.8 kHz. Each cabinet weighs 11 kgs. Oh yes, the

colour is black. Price: St£380 per pair.

For more details contact:  
R & S Electronics  
24, 1st Floor,  
Ghanshyam Industrial Estate  
Veera Desai Road,  
Andheri (West)  
Bombay 400 058 or Call  
(022) 577579.

### BETAMAX FLOPS

## Sony make VHS videorecorders

**T**he supreme worldwide strength of the VHS format is forcing Betamax pioneer Sony to sell VHS machines. Sony's historic decision is seen by the video industry as bowing to the inevitable. Last year, VHS produced by JVC, enjoyed around 90 per cent of the VCR market, while Betamax languished at under 7 per cent. It was the logical first step following the US \$2 billion acquisition of CBS records (see Sony Takes Over CBS Records, Playback, December '87 issue). The Japanese company will now be able to promote VHS cassettes on its own VHS recorders.

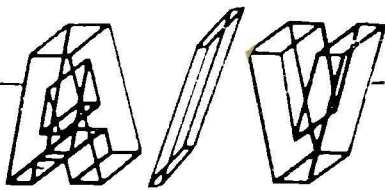
Sony's move into VHS manufacture was prompted by the introduction of the VHS super format (see VHS Now Gets Super, Playback, February '88) launched last year in the US as a rival to Betamax, until then widely accepted as a superior format in quality to VHS. And Sony has accepted

that its 8 mm video is largely suited to the hand-held camera recorder market rather than mainstream home video use.

The first Sony machines in VHS will be manufactured in Japan, and go on sale in the UK from the middle of this year.

Sony's Betamax system pioneered the VCR back in 1975. While Betamax was generally accepted as superior in quality to VHS, the marketing techniques of JVC, which was ready to make VCRs available for sale under various labels for different manufacturers, won the format battle.

Sony's decision amounts to an admission that VHS has won the format war. However, it is highly unlikely that the Sony chiefs are simply moving into low-key VHS manufacture ... There must be something else up their sleeves and it could well be a new chapter written in format war. ☉



# CLINIC

(VIDEO)

*I would like to buy a camcorder mainly to video my grandchildren to look at in future years. Could I expect the videotape to last, in home conditions and with acceptable quality, for 20 years or more?*

V Punjabi

Cochin

There is no reason to believe that videotape recordings should deteriorate, even over many generations, provided that they are stored properly. Videotapes from the earliest days of the technology in the '50s are still playable given the right equipment.

What is in doubt is whether the equipment itself would still be available beyond the year 2000! The best bet in the sphere must be VHS - only because of the sheer volume of hardware and software existing today. Store tapes in upright boxes away from dust and magnetic fields, and preferably in an even room temperature.

*I have a Hitachi VT 640 VCR and a Nelco Blue Diamond colour TV, both one year old. Recently, I observed that for the first 20 seconds or so of a recording, the picture on the TV is black and white and rolling continuously.*

*The picture then settles down and everything is fine. I have many VHS cassettes and the same thing happens to each one of them. Is this a fault with the TV or the VCR?*

G D'Souza

Goa

I don't think the trouble lies in the TV, but try retuning it on its 'VCR' button first. At the beginning of each recording, the servo circuits in the VCR have to "phase up" and it appears that they are taking too long to do so. This is something you cannot rectify yourself, and while a thorough clean and check service may solve the problem, the engineer will probably have to repair or re-align the machine.

*Is there any truth in the tale that tubes in a video camera are liable to blow with little use, or what is the life span of these tubes?*

Navin Desai

Baroda

While camera tubes are easily damaged by bright lights shining into them, it's unlikely that you will wear one out in several years of ordinary use. Their life is measured in thousands of hours of use and it takes a lot of shooting sessions to clock this up.



ONE YEAR  
RS 60 ONLY

**playback**  
▶ AND FAST FORWARD

## A Sound Investment

Here's why:

Playback is written for people who want to make the right decision when buying their TV, Video or Hi-Fi equipment.

You'll appreciate our straightforward explanations on how to get more out of your equipment. Announcing important breakthroughs. Clueing you in on professional tips.

**You simply can't afford to miss it.**

Here is my annual subscription of Rs.60/- by Cheque/M.O./D.D.

No. \_\_\_\_\_

Please mail my copy to:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

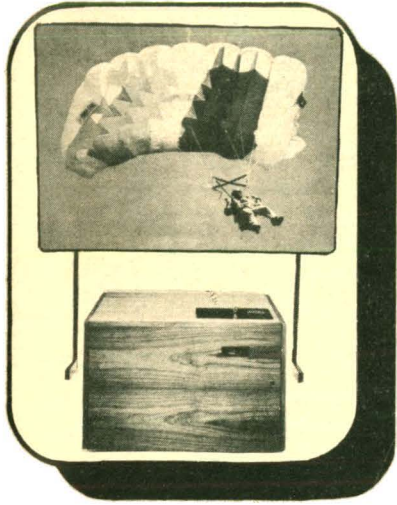
Pin Code \_\_\_\_\_

Mail to:

**playback**  
▶ AND FAST FORWARD

Business Press Private Limited  
Maker Tower 'E', 18th Floor,  
Cuffe Parade, Bombay 400 005.

(A Business Press Publication)



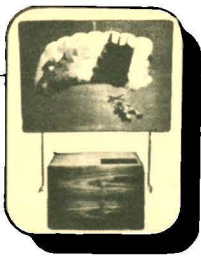
**SPECIAL SUPPLEMENT**

---

# PROJECTION TVs

---

- **How To Start A Video Parlour, legally**
- **8 Tips on Buying a Projection TV**
- **Video Libraries – The Bucks Stop Here**
- **Buyers' Guide on Projection TVs.**



SPECIAL SUPPLEMENT –

## PROJECTION TVs

# Big is Beautiful

*The future of Projection TVs is now bigger and brighter.*

**B**ig-screen television sets once had 'image' problems. It was not the picture quality – after years of gradual improvement, the picture quality was fine and so was the sound. It was just that people who witnessed its earlier prototypes remember the dim, blurry images on the screen but, with the recent introduction of projection TVs commercially, all this is now a thing of the past. In fact, the host of design improvements are so superior today than what they used to be – the pictures are now sharper, brighter, and viewable from any angle – that it would not be premature to predict that, during the 21st century at least, an impressive percentage of TV viewers would have changed their viewing habits. And large-format TVs no longer limited to projection models. Entel (see "Buyers' Guide") has introduced a conventional tube that measures 40 inches, doubling the viewing area of a 20-inch console.

But why pay several thousands of rupees for a few more feet of TV screen? The answer is, surprisingly, quite simple: size does matter, at least according to the unanimous opinion of owners of big-screen TVs, especially in this

decade of the videocassette recorder (VCR).

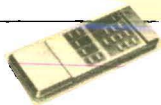
Seeing the characters in 'Ramayan' blown up to life size with powerful sound is undeniably the next best thing to, perhaps, seeing each episode being performed live before one's eyes.

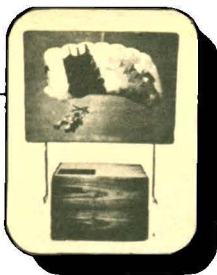
The boost in picture quality comes from improvements in set design and from sophisticated components, particularly projection tubes. Projection sets, in

turn, use three very small picture tubes – one each for red, green, and blue – that beam their images through a set of lenses onto a screen. The three images must overlap precisely to form a full



Entel's Projection TV (PJ 400)





SPECIAL SUPPLEMENT -

# PROJECTION TVs

colour picture; if they aren't perfectly aligned, blurred images with strangely coloured borders appear.

There are two basic projection TV systems: one, the front projection, whereby the images are cast on to the screen from a projection unit (at times as a separate unit) in front of the screen, similar to movie theatres; and two, rear projection, wherein the images are projected from behind the translucent viewing screen - through the picture tubes hidden at the base of the set with internal mirrors angled to beam them on to the screen.

Recent developments in projection TVs abroad now do away with the somewhat blurry images that arise when the hard-working tubes get hot. Effective built-in

liquid cooling systems completely eliminate any problem with heat from the tubes.

The result: pictures on projection TVs are not only as bright as those on conventional TVs but are equally sharp - if not better - even in the corners of the screen and no longer blur, even partially, when viewed from an angle.

For those who won't settle for less than the biggest possible picture, probably front projection is the way to go. One of the most interesting front-projection systems - for those who can afford it - comes from Delhi's Fusebase El-toro by its Hotline Cinevision 303 model. Comparable with models made in the US by Kloss, a company that pioneered the first consumer projection TV in 1973, the '303' projects a picture

of almost ten feet diagonally.

Despite recent improvements in projection sets, people who haven't viewed it yet are undoubtedly sceptical that it can ever equal the quality of the tried and trusted tube technology. But a piece of advice to them: the future never looked brighter (no pun intended) than it looks today. The new trend is focusing on larger-than-average commercial systems of video projection, eventually aimed for video theatres. Sony's 'Theatre Projector' is one example, which - with a screen size of 200" - also boasts an uncanny resolution comparable to that of film.

So if you're still undecided about projection TVs, the 'image' problems could well be yours!

- PARAG KAMANI

## Good news for VIDEO PARLOURS

Install (254cm) Larica Super Colour TV Video Projection System today

## NEW LARICA SUPER TV Projection System

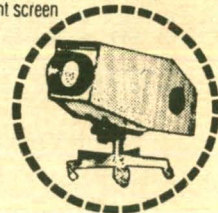
Suitable for Auditoriums, Video Parlours and Homes.

LARICA TV SUPER PROJECTOR OFFERS YOU:

- \* A choice of 100", 80", 72" (254 cm to 182 cm) optical grade, unbreakable Electrolytic screen
- \* No additional power consumption
- \* Clear, bright, lifelike images
- \* Protection against harmful TV rays
- \* Light-weight, easy portability
- \* Unique 254mm dual lenses

Now you can get sharply-defined images and a brilliant spectrum of colours - on a giant screen

Suitable for 36 CM & 51 CM B/W or Colour TV Sets.



**LARICA**  
IND. PVT. LTD

74, Park Street, Calcutta-700 017  
Phone-43-3583. Telex 21-5171 ATHC

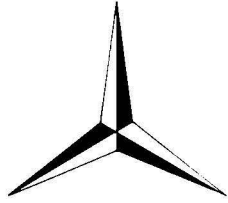
Compact

Branches at :- **Faridabad** :- Larica, House No. 1511, Sector 15, Faridabad, **Raipur** :- Larica, 105 Samata Colony, Raipur, **Akola** :- Larica, Opp. Ramdaspath Post Office, Near Tilak Park, Akola, **Madras** :- Young India Films, 1F Laxmi Bhavan behind Kannammai Bldg, 609 Mount Road, Madras-600 006, **Kanpur** :- Abhisek Traders 133/239 "P" Transport Nagar, Kanpur.



# WATCH OUT!

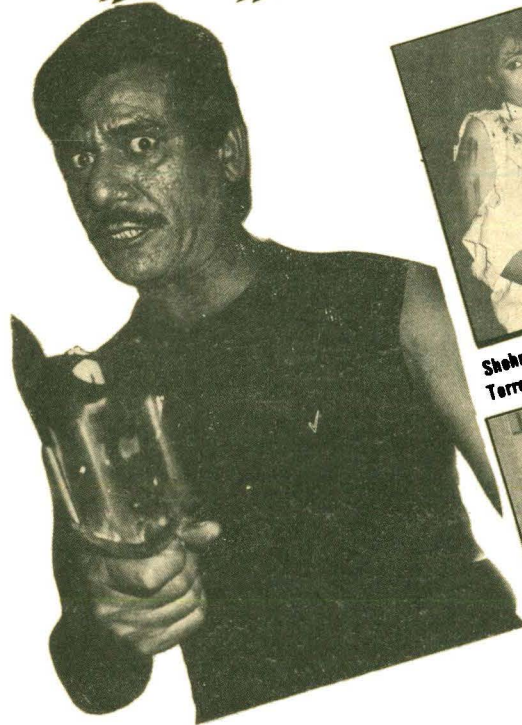
A Big Budget Video Film You Just Can't Afford To Miss



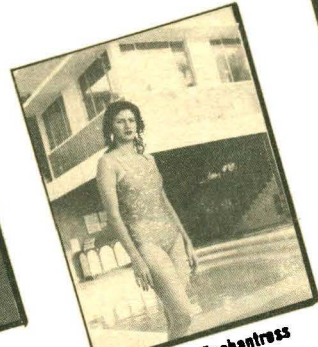
**TRISTAR VIDEO'S**  
FIRST OF A SERIES OF HI-QUALITY VIDEO FILMS

# ACHANAK

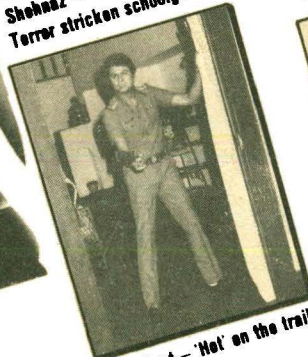
OM PURI  
THE VICTIM IN  
TAMAS  
THE ANGRY MAN  
OF  
ARDH SATYA  
NOW A  
TERROR  
IN  
ACHANAK



Shehnaz -  
Terror stricken schoolgirl



Kunika - The Enchantress



Kanwaljeet - 'Hot' on the trail



Sohni -  
Victimised press reporter

**PRODUCED BY SIDDHARTA SRIVASTAVA**

**WRITTEN & DIRECTED BY - RAAKESH KASHYAP**

**MUSIC-SALIM PARVANA**

**LYRICS - SHRI AZIZ**

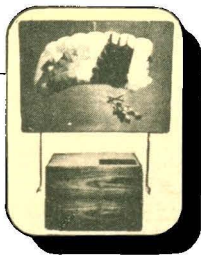
**FOR TRADE ENQUIRIES CONTACT:**

**TRISTAR VIDEO**

122, Wodehouse Road, Colaba, Bombay-400 005 Tel: 495 11 61

**NORTHERN DISTRIBUTORS: JASCO INTERNATIONAL** New Delhi Tel: 505621

Marketed by: **PAL VIDEO SHOP** M-7 1st Floor, Palika Bazar, New Delhi-110 001 Tel: 3321976



SPECIAL SUPPLEMENT -

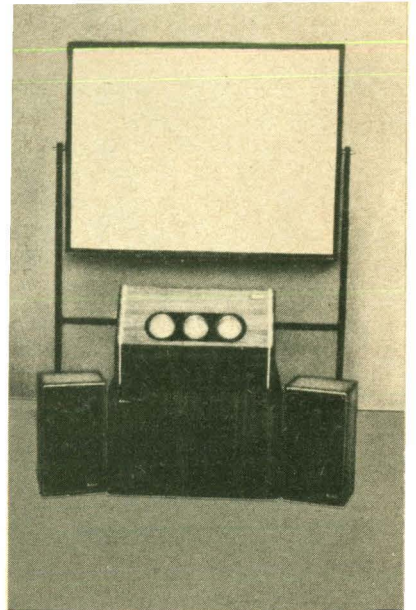
## PROJECTION TVs

### 8 Tips On Buying A Projection TV

- 1 Choose a Projection TV using quality components. An attractive price tag does not always guarantee the best value for money. Inferior or low quality components viz picture tube and lenses often result in a substantial loss of colour and overall picture quality.
- 2 Choose the video projection system where the screen size

is proportional to the room size. This will ensure the best picture. A big screen in a small room will only cause discomfort to viewers, especially for those sitting in the front,

- 3 View the programme on the screen both in light as well as in darkened conditions. You should be able to go as close to the screen and watch the picture for a long time from different angles without straining your eyes. A good quality projection system should enable you to watch the picture as well as read comfortably without eye strain.



Entel's Projection TV (PJ 70)

### YOUR ASSURANCE OF QUALITY

THE FINEST RECORDED ORIGINAL **Yukki** CASSETTES



OVER 300 TITLES IN RAJASTHANI, BHOJPURI, HARYANVI, HINDI DEVOTIONAL, GARHWALI, PUNJABI.

All our cassettes have YUKI printed on the leader tapes

FOR ALL OCCASSIONS

A Quality Product of

**YUKI TRANSISTOR COMPANY**

3 MAHARAJA LAL LANE, CIVIL LINES DELHI- 110054  
PHONE: 2519103

SHOWROOM : SHOP No. 33,  
OLD LAJPAT RAI MARKET,  
DELHI-110006  
PHONE: 2924433

**Leaders in FOLK MUSIC**  
Distributorship Enquiries Solicited.

Adlyads

### AVAILABLE FOR SALE

AUDIO KINETICS U.K. LTD.

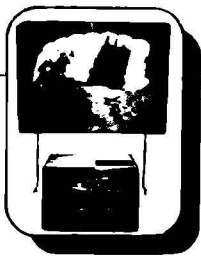
### Q-LOCK

3.10.C SYNCHRONIZER,  
TIME CODE SYNCHRONIZER  
MACHINE CONTROL  
COMPUTERS  
FOR THE AUDIO, VIDEO  
AND FILM PROFESSIONS.

CONTACT: **M/S S.K. JAIN & SONS**

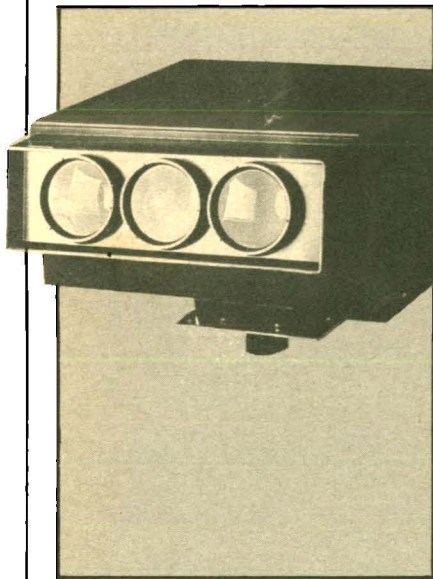
1007, Embassy Centre  
Nariman Point  
Bombay - 400 021

Phone Nos: 230625/240865  
Telex No: 011-6042 JOTI IN



SPECIAL SUPPLEMENT –

## PROJECTION TVs



Samrat Projection TV

**4** With a single adjustment you should be able to watch good as well as the worst possible library tapes without too much discomfort.

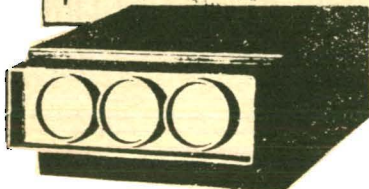
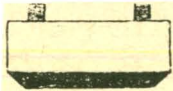
**5** Check the machine for rural ruggedness. Besides being physically tough, it should prevent dust and insects from entering in and interfering with the sophisticated electronic circuitry. As it is going to be used primarily in backward areas, it should be able to withstand the fluctuations in the rural power supply.

**6** Trouble-free performance, the price factor of the projection system and the number of viewers per show will have to be taken into account in order to calculate the returns on the investment.

**7** The company supplying the projection system should have a complete back up service and trained service engineers so that in an emergency down-time is minimised.

**8** If the projection system is expensive, you can be sure that the service contract will be equally expensive.

## A PROFESSIONAL THREE TUBE VIDEO PROJECTOR FOR LONG LIFE – A LIFETIME INVESTMENT



**CHOOSE THE SAMRAT SVP 1001 P LARGE SCREEN PROJECTION TV BECAUSE YOU DON'T HAVE TO UPGRADE IT. IT USES STATE OF ART TECHNOLOGY TO LAST A LIFETIME.**

- Different screen sizes available '100", 120", 162"
- Utilises 3 high power liquid cooled tubes and a patented optical Coupling Technique for high resolution/super brightness
- For every large gatherings (upto 900 persons)
- Design and kits from M/s Zenith, USA
- 'ZENITH' design approved by "Nasa space centre" – Assures you reliable trouble free service
- Very low power consumption
- Most reasonably priced And ex-stock deliveries
- Quick and effective after sales support

The Samrat video projector cum large screen TV can be used by –

- \* VIDEO THEATRES/PARLOURS
- \* CORPORATE/INDUSTRIAL/ INSTITUTIONAL USERS
- \* PRIVATE HOME VIEWING

**FOR A FREE DEMONSTRATION, VISIT OUR PROJECTION THEATRE AT:- SAMRAT VIDEO VISION PVT. LTD.**

Samrat Cinema Complex  
Ring Road, Shakurpur  
Delhi-110 034.

Phones: 7216379, 7212252,  
6433196

**BOMBAY REPRESENTATIVE CUM DEMONSTRATION OFFICE:**  
3, Sea View, Juhu Tara Road, Bombay 400 049 Ph: 614 0704

**SAMRAT/THE QUALITY GOES IN BEFORE THE NAME GOES ON**

**ISSAI**

# SOUNDS.

# PERFECT.

## **ISSAI magnetic audio tape**

Is perfect. Simply because every tape is checked for quality control on a **STUDER A 80 QC**.

Quality control is an obsession with us.

Not every manufacturer of audio tape in India is concerned enough to even own a **STUDER A 80 QC**.

## **ISSAI tapes guarantee;**

- ♪ No distortion, no hissing.
- ♪ 50 Hz to 15 KHz frequency response.
- ♪ Tensilised polyester meant for **HIGH SPEED DUPLICATION**.
- ♪ Performance assurance even at 120 inch per second duplication.
- ♪ Perfectly suited to Indian climatic conditions.

## **On pancakes and double hubs**

### **SAKAMICHI ELECTRONICS**

(MANUFACTURERS OF ISSAI AUDIO MAGNETIC RECORDING TAPE)  
DIV. OF THE NEW VINOD SILK MILLS PVT. LTD.

4/B, Chottani Building, Ground Floor,

52/B, Proctor Road (Wadial Patel Marg),

Grant Road (East), Bombay-400 007. Phone: 022/369554



**BOMBAY** : Gautam Electronics, 2-A, Chottani Building, 52-A, Proctor Road, Bombay-400 007, Phone : 352142.  
**BANGALORE** : Techno Vision, 11/2, S. P. Road, Bangalore-560 002, Phone : 223341. **DELHI** : R. K. Store, 752, Old  
Lajpathrai Market, Delhi-110 006, Phone : 236616 & 2921149. **Mr. Manmohan Singh**, G-19/4 Rajouri Garden, New  
Delhi-110 027, Phone : 533418 & 5419428. **MADRAS** : B. K. Enterprises, 22/9, Narasinghapuram Street, Mount Road,  
Madras-600 002, Phone : 564194 & 568451. **HYDERABAD** : Supremo Enterprises, B-53, 1st Floor, Unity House, Abids,  
Hyderabad-500 001. **VIJAYAWADA** : Sri Balaji Electronics, Gandhi Nagar, Opp. Lepakshi, Vijayawada-3, Phone : 7447  
74891. **RAIPUR** : Raj Music Centre, 13, Garcha Market, M. G. Road, Raipur-492 001, Phone : 23524. **CALCUTTA** : Tech  
India, 11, Clive Row, 3rd Floor, Room No. 2, Calcutta-700 001, Phone : 257491 & 259446.

## 'BUYERS' GUIDE

# Projection TVs

MANUFACTURER	MODEL	SPECIAL FEATURES (IF ANY)	FRONT REAR PROJECTION	SCREEN SIZES	PRICE (IN RS.)	BASED IN
<b>Cinesales Electronics</b>	Cinevision Hi-beam 250	—	Front	From 5x37.5" to 20x15 ft	1,97,500+ 10% tax	Delhi
<b>Entel</b>	PJ 70	Includes a pair of external stereo-phonics speakers	Front	70"	88,000	Bombay
<b>Entel</b>	PJ 400	Electronic tuner to receive Doordarshan telecasts; inputs for VCRs/VCPs; camera input; wireless remote; built-in speakers to facilitate additional speakers	Rear	40"	81,000	Bombay
<b>Fusebase Eltoro</b>	Hotline Cinevision 203	Built-in stereo system, delivering 30W output; electronic tuner; input for VCR/VCP; colour decoder to automatically detect PAL, SECAM, and NTSC	Front	79"	1,20,000	Delhi
<b>Fusebase Eltoro</b>	Hotline Cinevision 303	Same as '203'	Front	119"	1,30,000	Delhi
<b>Larica</b>	—	Operates with any TV/VCR	Front	52" 52" 80" 100"	8,500 10,500 11,500 13,500	Calcutta
<b>Samrat</b>	SVP 1001P	Receives off-air broadcasts; built-in electronic range finder for easy focusing	Front	96"	1,10,000	New Delhi
<b>Super-Vu International</b>	Projectavision	—	Front	60" 70" 80"	7,850 8,850 9,850	Hyderabad
	Magnivision	—	Front	60" 70" 80"	7,850 70" 80"	
	Videotorium	Movable on castor wheels	Front	50" 60"	10,750 11,250	
	Super Monitor 1440	Short focal length two element lens	Front	40" 40"	12,500 15,000	
	Super-Pro	Built-in speakers; servo-amplifier; remote control	Front	(deluxe) 70" 80"	14,975 15,975	
	Super-Jumbo	Usable with any TV size upto 27"	Front	70" 80"	11,750 12,750	
<b>Systematics (India)</b>	Tee-Vi Scope	High gain electrolytic screen with specially designed trolley	Front	72" 80" 100"	8,850 9,850 11,850	Bombay
<b>Panasonic</b>	PT 102 N PT 302	Increased luminous output from 400 lumens Improved resolution from 800 lines to 1000 lines 4 system capability	Front	From 50" to 300"		

**ENTEL COMMUNICATION PRODUCTS PVT LTD**  
532, Sandhurst Bridge  
Opera House, BOMBAY 400 007.

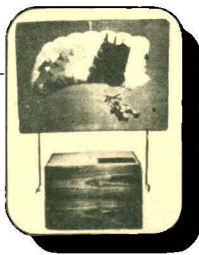
**M/s. CINESALES ELECTRONICS PVT LTD**  
C-93, Wazirpur Industrial Area  
Main Ring Road  
NEW DELHI 110 052.

**Larica India Pvt. Ltd.**  
74, Park Street,  
CALCUTTA 700 017

**Samrat Cinema Complex**  
Ring Road, Shakurpur  
NEW DELHI 110 034

**Super-Vu International**  
7 (3RT) Sanjeeva Reddy Nagar  
HYDERABAD 500 038

**Systematics India**  
30A, Panchratna  
Opera House  
BOMBAY 400 004  
(Also sole distributors for Fusebase Eltoro in Maharashtra and Karnataka)  
**Fusebase Eltoro Pvt. Ltd.**  
16, Community Centre  
New Friends Colony  
NEW DELHI 110 065



SPECIAL SUPPLEMENT —

## PROJECTION TVs

# *How to set up a video parlour, legally*

---

***PLAYBACK AND FAST FORWARD shows you  
how to start a video parlour, interprets existing  
laws and offers tips and suggestions.***

---

**T**oday the 'in' business, as far as entertainment goes is to start a video parlour or a video library, both of which are mushrooming like wild weeds all over the country. Yet, very few entrepreneurs really know the mechanics of the trade, its intricacies, rules and regulations.

Before we get down to the ins and outs of video libraries and video parlours, we would like to make one thing absolutely clear—that as of today, there is no hard and fast set of rules which you can follow by the book, in opening a perfectly legal, completely above-board video library or video parlour, because apart from licenses, and other shop and establishment paraphernalia, the finer points of legalese do remain. Moreover, the print is too fine to decipher completely, and even if it can be read out, the 'command-

ments' lined up for entrepreneurs hoping for a share of the moola will find themselves in a strait-jacket, if they latch on to it.

**S**ince the early 80s, with the advent of colour television and VCRs into the country, video libraries and parlours began mushrooming at an incredibly fast pace. This, plus a plethora of smuggled foreign films on tape, from the Far and Middle East, as well as from the West offered fly-by-night operators a chance to make a quick buck especially in mofussil areas, where the long arm of the law couldn't reach out and touch them. And if it did, slipping away was easy.

Says P Murlidharan, Sales Manager of ENTEL, and a communications whiz kid, who's studied this astounding phenomenon: "With the advent of camera prints of the latest Hindi

films and before this current legalization took effect, the video parlour boom just caught on. It started as these things do, one video and a TV, and a crowd of 20, with some operators in Madhya Pradesh making as much as Rs 2000 a day. Soon enough this gathered momentum, and began to match the illicit liquor trade."

As the 80s advanced, and more TV sets came in, VCRs became quasi-legal, audiences at these video parlours dwindled, but the sharp business acumen of entrepreneurs brought them back with plastic magnifiers. These for a period of time served to bring the audience back, but got rejected as screens melted, gave the viewers headaches, and the novelty wore off like the skin of the snake.

Murlidharan comments, "The man who had earned so much, then, wanted to earn half as much, or even less now, so he began to turn to video projectors



**For people who know how to choose...**

Encyclopedia Britannica  
encyclopedia Britannica  
encyclopedia Britannica  
encyclopedia Britannica  
encyclopedia Britannica  
encyclopedia Britannica  
encyclopedia Britannica  
encyclopedia Britannica  
encyclopedia Britannica  
encyclopedia Britannica

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



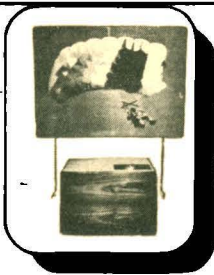
## the first Choice

India's only 4-System Colour TV.  
PAL, SECAM, NTSC 4.43, NTSC 3.58.  
Core technology.  
Full-function remote. The best

# CHOICE

TELEVISION





SPECIAL SUPPLEMENT —

## PROJECTION TVs

and better facilities, than the stinking holes which played terrible tapes, and used pornographic flicks to attract crowds, or even uncensored English movies, with a few titillating scenes.

What made people go there, apart from the steaming scenes of sex? "Well," answers Murlidharan, "The fact's that, where once they had to wait a couple of months to see the latest Bachchan starrer, here they could see it the very next day after the film was released in the major cities, and the same went for all new releases."

Explaining the phenomenon of video parlours, Murlidharan points out "As it grew and grew, it came to the notice of the local police force, who made it work for their own means and ends, so much so that it came to the notice of the higher authorities in the area, in most states in the country. So apart from garnering some sort of revenue, it was quasi-legalised, to give it a semblance of a semi-entertainment circuit, which had by now become so widespread and, allegedly had the backing of political leaders, that to disturb it, even on the mofussil level, would mean serious political ramifications, reverberating throughout the country.

At present, we learn that video parlours operate in most states through a kind of local rule, at the level of the magistrate or collector, and within city limits, under the purview of the commissioner of police. With an amazing array of hardware available to them, as well as software in the form of cassettes, as well as the simplicity of rules (see box for sample of rules, issued by the Maharashtra Government) there seems to be no signs of the boom ebbing.

***Apart from garnering some sort of revenue, video parlours allegedly had the backing of political leaders.***

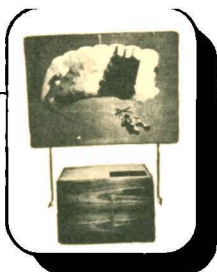
While the quasi-legal parlours flourish in states like Maharashtra, Karnataka, Gujarat, Madhya Pradesh, Himachal Pradesh, West Bengal, Bihar and Orissa, they still cannot function above board in Delhi, Uttar-Pradesh, Rajasthan, Andhra, Tamil Nadu, Punjab and Haryana, but on the illegal side, perhaps these states have more parlours than those in which their operation is quasi-legal.

"All that you need," explains Murlidharan, "is a shed, and if you have the place, then your investment, including a VCR, projector, sound system works out to a mere Rs 1.1 lakh. The only other costs are electricity, maintenance and software, viz. cassettes."

Speaking about cassettes, he says, "Here comes a Catch-22 situation, because the parlour owner, perhaps, would only get 'Sant Gyaneshwar' having public viewing certificate, while most of the legal cassettes, both Hindi and English, including NFDC titles with censor certificates, are meant strictly for home viewing, and therefore, on this small technicality, he can still be hauled up by the authorities. So since he can't run his parlour on Sant Gyaneshwar alone, he has to show those legal cassettes meant for home viewing in public."

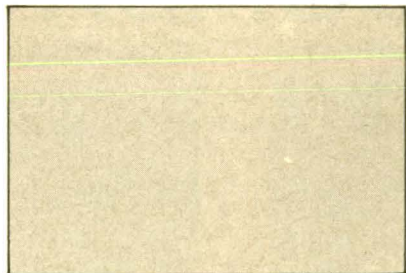
However, as Murlidharan rightly points out, the trends are changing today. In cities, people are going back to the big screen, as many times 'A' certificate cassettes are an embarrassment at home. Moreover, it upsets lifestyles, because a wife may not attend to a hubby if she's watching a tear-jerker, and you can see hundreds of kids in the evenings moving about with cassettes.

—SANJAY SAYANI



SPECIAL SUPPLEMENT —

# PROJECTION TVs



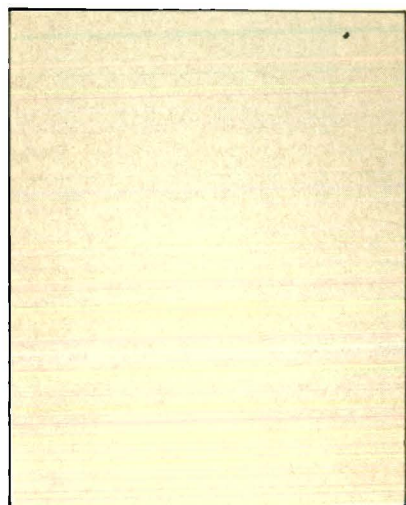
## Rules

## For

## Setting-up

## a Video

## Parlour



As per Maharashtra Cinema (Regulation) (Amended) Act, 1987, all Video parlours, exhibiting cinema on video are requested to take note of the following for the purpose of obtaining licence:

1. After 12th January 1987, no video parlour shall be permitted to function without the licence.

**Pune City:** For obtaining licence, application in Format 24 F is required to be submitted to Police Commissioner, Pune City.

**Rural Area:** Applications for obtaining the licence should be submitted in Format 24 F to Hon'ble Collector, Pune or to Hon'ble District Magistrate.

**Following conditions are essential for obtaining the licence:**

1. The place for which application is made to obtain the licence should be an independent place and the minimum area should be 360 sq ft (40 sq metre) and is also required to be situated on the ground floor.

2. The applied place of business should be sound proof and the height from the ground to the ceiling should be to a minimum of 10 ft.

3. For a place of 360 sq ft (40 sq metres), licence shall be granted for a maximum of 30 seating capacity. If the area is more, then the licence shall be granted for 1 additional seat per sq metre. However, the licence shall not be granted for more than 75 seats.

4. The distance between the television screen and the first row of the auditorium should be for a minimum of 1.80 metre (5 ft).

5. Television set should be kept at such place that the audience in the last row can view the picture comfortably.

6. The required minimum length of the television screen should be 51 cm.

7. The chairs provided for the audience should be affixed to the ground and that atleast 1 foot (30 cm) distance is required between each row.

8. It is obligatory for the video parlours to provide ceiling fan, exhaust fan or air-conditioner.

9. It is necessary that the passage leading to the entry in the auditorium and exit door leading out of the auditorium should be independent.

10. It is also necessary that separate cloak rooms are provided for ladies and gents.

11. Providing installation of first aid kit, fire extinguisher apparatus and water cooler is compulsory for a video parlour.

12. The electrical wiring fittings should be of a proper order and the certificate should be obtained from the concerned Electrical Supervisor. It is compulsory for the parlours to affix the certificate along with the application for licence.

13. Video centres should be kept neat and clean. This is necessary.

14. Exotic drinks and smoking should be strictly prohibited in the video centres parlours.

15. The screening of pictures in video parlours should be restricted from 10.00 am to 11.30 pm.

16. The pictures certified for ADULTS viewing should not be exhibited to audience below 18 years.

17. It is absolutely necessary that a board be exhibited outside the video parlour giving details of the screening of pictures in the following manner supported by posters:

a. Name of the film.

b. Type of Censor Certificate (Adults, A U. U.).

c. Name of the star cast.

d. Names of the producer's and directors.

18. The owners of video parlours should put up the licences obtained, in a proper place as advised by the Officer for inspection. Further, they are required to keep a record of the number of audience present in each show.

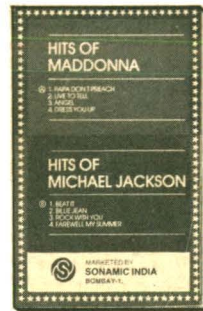
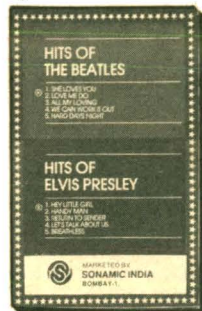
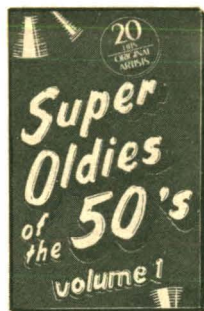
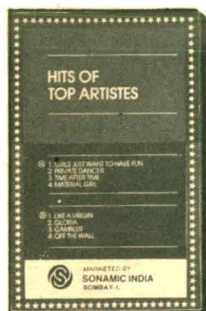
19. Copyright Act, 1957 as also any other Act applicable to the exhibition of films on video shall be binding on the licence holder.

\* \* \*

24 (e) 20. The authority reserves the right to reject any application for issuance of licence in spite of the fact that all the conditions are fulfilled.

24 (f) 21. The licence, if granted, shall be for a period of 1 year for which, licence fee payable shall be Rs 500 -. If the licence is demanded for six months, the licence fee payable shall be Rs 250 -. The licence period shall be from 1st January to 31st December. Further, if the licence is

# CATALOGUE OF THE EXCITING RELEASES BY SONAMIC INDIA, BOMBAY

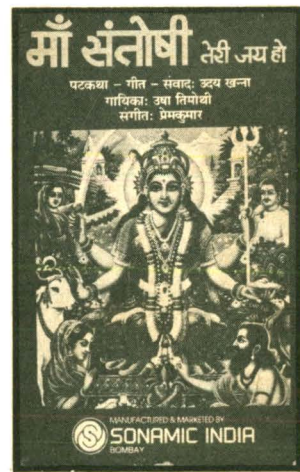
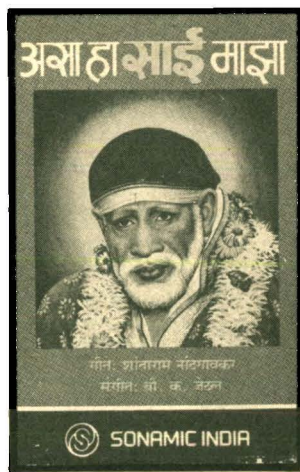
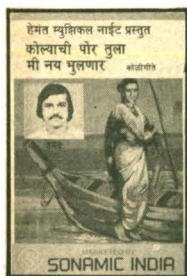


MANUFACTURED & MARKETED BY

# SONAMIC INDIA

## SPECIAL FESTIVE OFFER

### Holi Aayee Re



# ANY 6 OF THESE CASSETTES ARE OFFERED FOR ONLY RS. 100/-

Free Delivery at your place in Bombay on receiving your Rs 100/- by Cheque/Money Order/Cash/Demand Draft in favour of Sonamic India.

For delivery anywhere in India, send us a Money Order/Demand Draft for Rs 120/- inclusive of postage.

Indicate your preference of six of the above popular titles, by letter to:

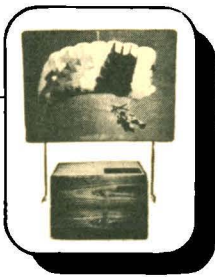
**SONAMIC INDIA,**

Sales Office:

172-174 D.N. Road, Hornby Building, Bombay 400 001. Tel: 2044044,240633.

**Sole Selling Agents:**

Arasan India, Shop No 48, New India House, Ground Floor, 40, Tribhuvan Road, Bombay 400 004, Tel: 380968.



SPECIAL SUPPLEMENT -

# PROJECTION TVs

granted in any month of the year, the same shall be valid upto 31st December of that year.

22. If the licence is required to be altered or any additional information is incorporated, a fee of Rs 100 is required to be paid. For issuing duplicate licence, a fee of Rs 200 shall be charged.

23. For renewal of the licence, a fee of Rs 500 - should be paid along with the application before the expiry of the licence. If the licence is not renewed in time or the renewal is delayed, a penalty of Rs 250 shall be payable for each month.

\* \* \*

24. A sum of Rs 5,000 - be kept as deposit in the form of Bank Guarantee or National Savings Certificate by the parlour.



Panasonic's Projection TV

25. A xerox copy of the bill for purchase of TV set and VCR should be produced by the parlour owner.

26. Proof of occupation of premises. If the place is on ownership basis, an extract from the records of the Government be produced. However, if the premises is occupied on rental basis, the consent letter from the landlord/owner is required.

27. No Objection Certificate from the Municipal Corporation, or Council or Village Panchayat as the case may be, be produced.

**Please Note: Applicants wishing to set up a video parlour should fill up Form D1 (See Rule 24D)**

# NE Namishika

Elektroniks Pvt. Ltd.

For your requirements of  
**HIGH QUALITY  
AUDIO & VIDEO  
MAGNETIC TAPES**

Manufactured to international specifications  
with state-of-the-art technology  
and latest imported plant & machinery  
from USA

Contact

**Namishika**  
Elektroniks Pvt. Ltd.

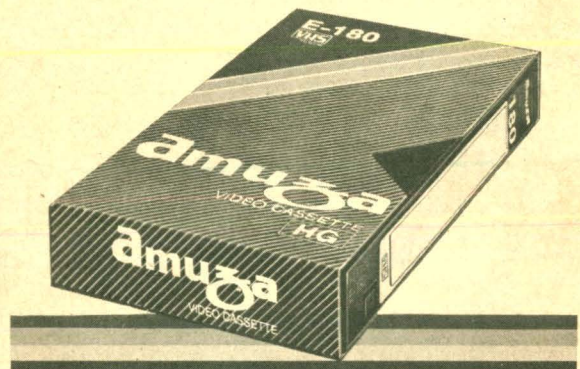
REGD. OFFICE:

59 (FF) Basant Lok, Community Centre, Vasant Vihar,  
New Delhi-110 057

PHONES: 607745 • GRAMS: RISHIKANAM

KAVERI/NE-87

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



**WE CAN SUPPLY ON YOUR BRAND NAME  
WE ALREADY SUPPLY TO PROFESSIONAL DUPLICATING  
UNITS  
OTARI T-300 AVAILABLE FOR JOB WORK WITH YOUR  
RAW MATERIALS.**

## Amuza Electronics

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



**Behind every 'house full' board  
there is an  
Entel 70" video projector.**

*Yours may be the most popular video parlour  
in town.*

*But there's still scope for projecting a better image.*

*With the new Entel PJ 70 Video Projector, you can  
convert your video parlour virtually into a cinema  
hall. And be the first one in your area to really  
make it big.*

*This magnificent three-gun system comprises of  
three cathode ray tubes and a set of powerful  
speakers housed in exquisite wooden cabinets. And  
it projects your video film on to a 70 inch screen.  
To give you the impact of a cinema screen.*

*Using stringent quality control methods, this system  
is manufactured with components imported from Japan.*

*The sound and picture quality is so good that  
you can easily entertain a few hundred in every show.*

*And when you buy the new Entel PJ 70,  
please remember to buy one more thing.*

*A new 'house full' board.*



# Entel

**Entel Communication Products Pvt. Ltd.**

**BOMBAY:** 532 Sandhurst Bridge, Opera House, Bombay 400 007 • Tel: 811 2541, 828 2865

**MADRAS:** 1st floor, 160 Kodambakkam High Road, Opp. Hotel Palmgrove, Madras 600 034.

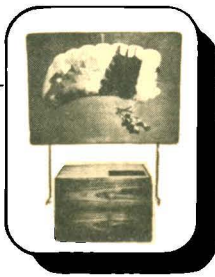
**NASHIK:** F-22B MIDC Industrial Area, Satpur, Nashik 422 007 • Tel: 30460, 30660

**Entel Representatives:**

**CUTTACK:** Mr. S. Tripathy, Indra Bhawan, Kathagara Sahi, Cuttack 753 001. **TRIVENDRAM:** Mr. Sarosh Thomas, Koipuram, Karavallur, Punalur, Kerala 691 305. **MADURAI:** Mr. A. Somasundaram, L-9 Labour Officers Quarters, D.R.O. Colony, Madurai Post 625007. **SECUNDERABAD:** Mr. A. K. Gopinath, 61/1 Medows Lines Trimulgherry, Secunderabad 500 015. **VIJAYWADA:** Mr. B. Anand, C/o Vanguri Gandhi, Poranki, Vijaywada 521 137.

**Entel Distributors & Dealers**

**GUJARAT:** Shyona Electronics • 428 Sarvodaya Commercial Centre, Near GPO, Salapas Rd., Ahmedabad 380 001. Tel: 25829 **KARNATAKA:** Nutec Electro Products Pvt. Ltd. 205 Embassy Centre, 11 Crescent Road, Kumarapark East, Bangalore 560 001. Tel: 74596 **KERALA:** Magna Marketing Pvt. Ltd., • 35/2219-B (3) Karimpatta Road, Cochin 682 016. Tel: 353524 **RAJASTHAN:** New Majestic Talkies • Post Box 62, Ajmer 305001. Tel: 21417/22020 **TAMILNADU:** R. K. International • 155 Arcot Road, Vadapalani, Madras 600 026. Tel: 424 005 **DELHI:** Hi-Tech Electronics • A-149 Main Road, Shakarpur, New Delhi 110 092. Tel: 26 9780 **HYDERABAD:** Prisma Agencies, • 5-9-22/1/16 Adarsh Nagar, Hyderabad 500 463. Tel: 231349 **NAGPUR:** Cine Corporation of India • Jyothi, 187 Museum Road, Civil Lines, Nagpur 440 001. Tel: 23923 **NASHIK:** Parikh Enterprise • 1111 Opp. Madhukar Talkies, Main Road, Nashik 422 001. Tel: 73117. **SECUNDERABAD:** Leo Electronics • 4 MCH Commercial Complex, Rashtrapathi Road, Secunderabad 500 003. Tel: 822400. **SHILLONG:** Eastend Enterprises • Hotel Broadway, G. S. Road, Shillong 793 001. Tel: 25620.



SPECIAL SUPPLEMENT —

PROJECTION TVs

# VIDEO LIBRARIES

*The bucks stop here*

**W**ith more than 60,000 official libraries dotting the country, exclusivity has been sacrificed at the altar of expensiveness, bringing down costs of hiring a videotape. Although with the advent of legal tapes, quality has improved, piracy still continues, and bad prints keep on circulating like germs in the bloodstream of the video boom.

With 2500 regular customers, which include the Birlas and the Ambanis, and with more than 10,000 titles, Shemaroo is one of the biggest libraries in the country. Says partner Atul Maroo a go-getting 27-year-old, "It's still a damn good business."

Speaking to **PLAYBACK**, the effervescent Atul said, "You need a registration with the Income Tax department if your turnover exceeds Rs 50,000 per annum, a shop and establishment licence, and all the other tax certificates that normally go with other shops, for opening a video library."

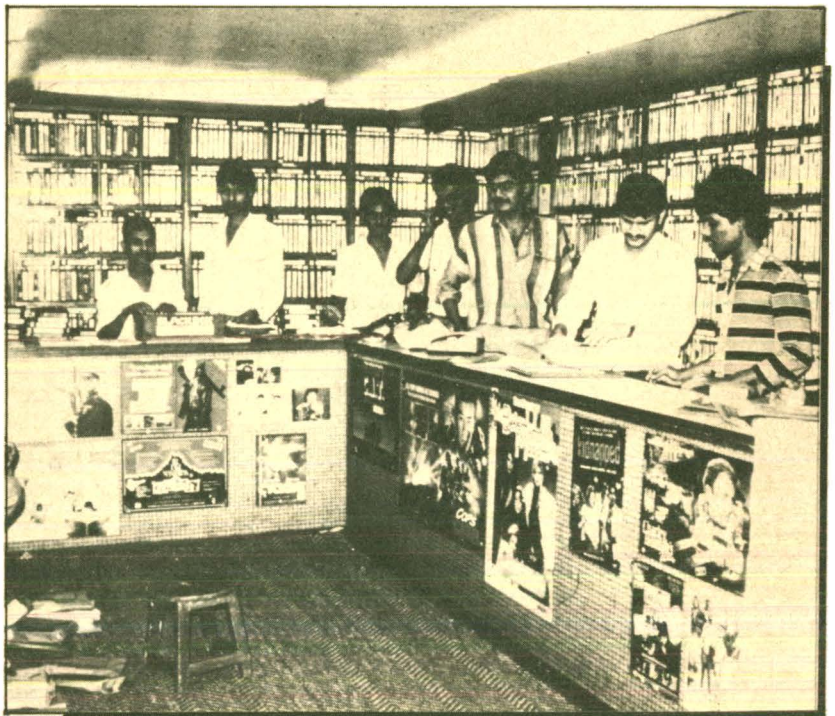
Dwelling on the intrinsic necessities of the business, Atul states, "For a decent start, you need around 300 to 400 titles, and with 80 per cent of the busi-

ness completely official, the hassles are almost non-existent. On an initial investment of Rs 40,000, if you have a place, you can begin a fairly good library."

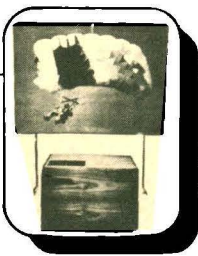
What is the future of video libraries going to be like? "With so many VCRs, and newer and cheaper TV video technology galloping in," avers Atul, "the

business can only boom. I don't see it going bust. But there are a few unscrupulous small timers who have given this business a bad name, by dealing in banned films, uncensored ones, as well as porn movies."

Giving tips about the video library business, Atul states,



Shemaroo Video Library's owner Atul Maroo (third from right)



SPECIAL SUPPLEMENT -

## PROJECTION TVs

"Concentration should be on family entertainers, wholesome movies, old classics, certified Hindi films, and other movies like children's educational programmes right from 'Sesame Street' to 'National Geographic', and top best-seller TV serials, as well as movies on sport, or recorded live sports and musical videos."

"Once again," adds Atul, "the library owner must keep his area in mind. For instance, take Bombay. What's the use of having a film such as 'Waiting For Godot' in an area like Matunga where there wouldn't be any demand for it, or for that matter, having a good collection of Rock Videos in Bhuleshwar!"

Atul insists, "The business will grow if you don't cheat your cus-

tomers, learn his or her tastes, give them good prints, have a home delivery service, listen to their complaints with a patient ear, charge them reasonably and, at the same time, never be self-assuming, as we often tend to get, because of human nature, then you have it made. I follow these golden rules, and so does my staff at Shemaroo."

Says Atul, "If you insist that a man who's weaned on 'Dallas' and 'Dynasty' should watch a Bruce Lee or Chuck Norris martial arts thriller, or an aged lady, who knows only Hindi, should see 'Bad', just because 'Bad' is Jackson's latest, or someone who's an Amitabh Bachchan fan, is forced to watch a Rajesh Khanna movie, you will only end up putting him or her off."

What about stocks, if one has an area and a clientele like Shemaroo? "Then it's like an ocean, and the sky's the limit! Original cassettes which were being sold for not less than Rs 250 each are now available for around a Rs 110."

Going technical, Atul says, "Each cassette must be circulated at least 55 to 60 items, and we calculate on an average of two viewings, because friends and families do tend to exchange it between themselves, and we take this phenomenon for granted."

Is Atul happy at the advent of legal titles on the Hindi circuit? "Sure I am and so are all the viewers, too, because earlier there was this risk of your house being raided. Today, there's nothing of the sort." -S SAYANI

## playback ▶ AND FAST FORWARD

### STATEMENT ABOUT THE MAGAZINE PLAYBACK AND FAST FORWARD

Statement about ownership and other particulars about the newspaper **Playback And Fast Forward** to be published in the first issue every year after the last day of February, in accordance with Form IV, Rule 8 (Registrar of Newspapers, Ministry of Information & Broadcasting):

1. Place of Publication: Business Press Private Limited, Surya Mahal, 5, Burjorji Bharucha Marg, Bombay 400 001.  
2. Periodicity of Publication: Monthly.  
3. Printer: Mr Anil Shiv Raj Chopra; Nationality: Indian; Address: C/o Business Press

Private Limited; Surya Mahal, 5, Burjorji Bharucha Marg, Bombay 400 001.

4. Publisher: Mr Anil Shiv Raj Chopra; Nationality: Indian; Address: C/o Business Press Private Limited; Surya Mahal, 5, Burjorji Bharucha Marg, Bombay 400 001.

5. Editor: Mr Mario Pereira; Nationality: Indian; Address: C/o Business Press Private Limited; Surya Mahal, 5, Burjorji Bharucha Marg, Bombay 400 001.

6. Names and addresses of individuals who own the newspaper and partners or shareholders holding more than one per cent of the total capital:

MMr R.V. Pandit, C/o Business Press Private Limited; Surya Mahal, 5, Burjorji Bharucha

Marg, Bombay 400 001.

Dr (Miss) Nalini Pandit; C/o Business Press Private Limited; Surya Mahal, 5, Burjorji Bharucha Marg, Bombay 400 001.

Mrs Rajini Alvares; C/o Business Press Private Limited; Surya Mahal, 5, Burjorji Bharucha Marg, Bombay 400 001.

Mr Jaman H Shah, Krishna Mahal, Marine Drive, Bombay 400 020.

Mr Ashwin J Shah, Krishna Mahal, Marine Drive, Bombay 400 020

I, Anil Shiv Raj Chopra, hereby declare that the particulars given above are true to the best of my knowledge and belief.

Dated February 28, 1988.

Signed by the publisher, Anil Shiv Raj Chopra.

# Monarchs of Music

**Laxmikant-Pyarelal celebrate 25 years of musical success.**

FROM 'PARASMANI' (1963, 'HANSTA HUVA noorani chahera') to 'Mr India' (1987, 'Hawa Hawai') has been an eventful musical journey for the duo Laxmikant-Pyarelal. Armed with award-winning box-office bonanzas ('Nagina') and a Quadruple Platinum Disc ('Mr India') they triumphantly step into their 25th year of unabated success.

Having scored in more than 300 films Laxmi-Pyare are today busier than ever with nearly 75 pictures on hand. Having successfully competed with some of the big names in music in the early phases of their careers today they are the 'monarchs of all they survey'. They find the musical scene tragically barren and none to compete with except themselves.

While hopefully looking forward to the future, Laxmi-Pyare in their late forties can look back with justifiable pride. Not every film of theirs is note-

worthy. But quite a number of them are decidedly unforgettable and are milestones in their careers.

The duo followed up the success of 'Dosti' (1964) year after year in films such as 'Milan' (1967), 'Do Raha' (1969), 'Humjhbli' 1970), 'Bobby' (1973), 'Roti Kapada Aur Makan' (1974), 'Satyam Shivam Sunderam' (1978), 'Sargam' (1979), 'Amar Akbar Anthony' (1979), 'Asha' (1980), 'Karz' (1980), 'Krantii' (1981), 'Ek Dooje Ke Liye', (1981) 'Prem Rog' (1982), 'Hero' (1983), 'Naam' (1986), 'Naache Mayuri' (1986), 'Nagina' (1986) and 'Mr India'. They were equally at ease while composing the frivolous 'Shagird' (1967) and the classical 'Sur Sangam' (1985).

If the present trend is any indication then there is every reason to believe that Laxmikant-Pyarelal will have the longest careers in film music compared to any other music director.

**P** yarelal Sharma is the son of the well-known trumpeter Ram Prasad and learned violin from Anthony Gonsalves. He is quiet and reserved, but beneath his silence lies a versatile volcano of talent which when erupts finds expression only in his music.

Laxmikant Kukalkar, like Pyarelal, started his music career while still in his teens. He studied the mandolin from Bal Mukund Indorker. Like his idol (Shanker) Jaikishan he is polite, friendly and expressive in his talk.

Laxmikant had promised a quiet discussion without any interruption. But before he could find time to talk, he had to fulfil a commitment to the producer who was waiting impatiently to get a song. Laxmikant invited me inside his music room. The session began. Laxmikant heard the lyrics. Thoughtfully he arranged musical notes in his mind, simultaneously drumming on the side of the harmonium. The producer



waited hopefully. It did not take more than 10 minutes to create a possible hit tune. Laxmikant switched on the tape recorder and started singing accompanied by his musician Sudheer on the drums. Within 20 minutes the song was born. The producer, happy and satisfied, bowed reverently to Laxmikantji and left.

Laxmikant was now ready to talk as a spokesman of the duo.

**PLAYBACK: What is the secret of your consistent success for 25 long years?**

**LAXMIKANT:** While working as instrumentalists for most of the music directors, we have observed that their main concern has always been to get the producer's approval for their compositions. We have never created anything to please producers. Unless we are satisfied ourselves we don't show our compositions.

God is probably rewarding us for our basic honesty.



**How do you feel to be No.1?**

We feel frightened, because one who goes up has to go down someday.

**Is it because fame and adulation have become a habit and that you are afraid that some day all these might be snatched away?**

So far we have not thought in that term. We feel there are still thousands of steps ahead of us. It is a matter of time before we climb them.

Once we played a few songs to S Mukherji for his approval. He asked us whether they were good enough to take us to the top! We replied that only time would prove that.

**And time has proved your claim!**

You see in those days there were a number of competent music directors. Today the field is barren. Even if we want to, with whom do we compete?

**Laxmiji, did music run in your family, as it did in the case of Pyarelalji?**

No, but since the age of 8 or 9, I had a fascination for music and sang well. It was God's gift though I did learn the mandolin from Bal Mukund Indorker and violin from Husnalal (Bhagatram).

**Did you have any model before you when you became a musician?**

I was a great fan of Jaikishanji. I used to walk like him, talk like him and even sing like him.

**What impressed you about (Shanker) Jaikishan – orchestration or melody?**

Melody. They had people like Sebastian to do their orchestration.

**As instrumentalists did you two learn anything from the other music directors which might have helped you as composers?**

We were highly impressed by C Ramchandra and Shanker-Jaikishan. Whatever inspiration we got from the latter we used it

while working as assistants to Kalyanji-Anandji, since they also followed Shanker-Jaikishan. Whatever the four of us created, the fountain of inspiration remained Shanker-Jaikishan.

When we started on our own we had exhausted the juice we had squeezed from the S-J style of music. So we created our own style. In the beginning it was half S-J and half L-P. Now we are 100% L P.

**Still you don't leave your stamp on your music. You identify yourselves more with films rather than any particular style of music?**

True, we still compose in our own way. Take, for instance, Manmohan Desai. R D Burman

---

## **Our 10 best songs? They are yet to be composed.**

---

did 'Aa Gale Lag Ja' and Kalyanjibhai did 'Sachcha Jhootha' and 'Chhaliya' in their own ways.

There is nothing like the Manmohan Desai style as people call it. It is a style that we have given him. The same is the case with Manoj Kumar. We gave him an identification by doing his three films. Similarly with Raj Kapoor. What we do is to follow the taste of a film-maker. For example, when we have to work with director Vishvanath we have to be more classical. Vishvanathji never approved of the song 'Dafliwale' in 'Sar gam' because it offended his classical taste.

**How deep is your knowledge of classical music?**

I have not studied classical music deeply. But music is a gift – something natural.

**Between the two of you how do you divide your work?**

There are no hard and fast rules. We do things according to each other's convenience. We do not have assistants or an arranger. We do everything ourselves.

A number of reputed music directors have different people doing different jobs. We have learned everything ourselves because we started from the first step. We were instrumentalists, arrangers, assistants, etc. We also did the background music for people whom we assisted.

**How did you feel winning an award for 'Dosti' so early in your career?**

We felt happy. You see the music of 'Dosti' was in a class by itself, lyrically and musically. It could not have been compared with any other film.

**What was the reaction of Shanker-Jaikishan since they were deprived of an award (for 'Sangam') themselves?**

The reaction must have been very bad. But such things also happened to us later in life. We did not get awards for 'Bobby' and 'Do Raste'. Such things have happened to us most of the time. But now we are used to it.

**You must have felt proud to belong to the R K Camp?**

R K was passing through a bad phase after Jaikishanji's death. Raj Kapoor being our good friend, his choice fell on us.

**Then why did the differences crop up?**

Raj Kapoor has a deep sense of music. We have yet to see a director who is more musically inclined. He would himself compose songs for every situation and would expect us to accept them. We did not approve of it.

**What about 'Yeshomati maiya se' in Satyam Shivam Sundaram. Was it not suggested by Raj Kapoor?**

No. It was I who suggested it to Raj Kapoor on telephone... even the words.

**But it is an old composition from 'Gopinath' where Raj Kapoor was the hero?**

(Hesitantly) Yes it is an old tune.

**In spite of your good work why did Manmohan Desai replace you?**

I would like to ask him the same question. Having done half a dozen films with him he cannot complain that we did not spare time for him. You see in this industry a person (film-maker) wants the credit (for success) himself. But he (Manmohan Desai) cannot take credit for (the hit) music which belongs only to us. He also must have felt, why should he come from Khetwadi to Juhu when he can get music from any where? After all, there are music directors who are prepared to go to him in Khetwadi.

**Why did Shantaram not repeat you in spite of your excellent score in 'Jal Bin Machhli'?**

Shantaramji wanted us to do the Hindi version of 'Pinjra' (a Marathi film with Ram Kadam's music which was a hit). After seeing the film with Anand Bakshi in the Plaza theatre, we advised Shantaramji not to do it in Hindi because the subject demanded the profuse use of Marathi folk music which was already done successfully. He did not like our advice and decided to do without us.

**What do you think of the old music of the 30s and the 40s?**

Some of the songs are excellent. I only remember two songs of Khemchand Prakash. We are mainly impressed by the music of C Ramchandra, Madan Mohan and Shanker-Jaikishan.



LAXMIKANT: Honesty pays

**What about the music of Bombay Talkies and New Theatres?**

I don't like it though it might have been appreciated at that time.

**Have you heard it?**

Yes, but I did not like it. I do not enjoy even Saigal's songs. I liked Rafi and Mukesh.

**Why don't you take inspiration from the old music to create something melodious?**

Seventy-five percent of the old films contained sad songs. We had opportunities to create very few sad songs. Nowadays there is no scope for such music.

Formerly there were as many as 25 sittings for each song. Now everything is done in a rush.

**How many films have you on hand?**

About 75.

**Are you left with any time for your personal life?**

This (the work) has become our personal life.

**Your assistant Dilip Dholakia (aged 67) finds it difficult to keep pace with the fast and never ending sessions of music?**

You see, Dilipbhai has probably not seen what we have seen in life. The terrible days (of economic privations) that we have experienced (in childhood) I don't think we can ever forget it for another 50 years.

**My complaint against you is that in spite of being in a commanding position, you sometimes compromise on music. For instance, having composed a melodious song 'Tere milne se pahele bhi jeete the hum' ('Ponga Pandit') and the equally melodious interlude music on harmonium you spoiled the listener's mood by introducing loud and harsh music in the second interlude. It is no excuse that the situation demanded it. We like to use different tunes for different 'antras'.**

**You have still not answered my question. Why the use of the jarring brass band?**

The use of harmonium was an experiment. If we had repeated it (in the second 'antra') it would have given the impression of music in a 'Kotha'. We have profusely used harmonium in 'Santosh' (unreleased).

**Ok, Forget it. Tell me, why did you leave Gulzar's 'Meera'?**

Lata was not prepared to sing Meera songs (other than those composed by her brother Hridaynath) and we did not want to compromise on the singer.

**Don't you think it was a challenge to do 'Mira' without Lata?**

Someday I will play for you the songs which we composed for 'Meera'. They were unique and we wanted Lata to sing them. 'Mere to Giridhar Gopal' was composed in nine 'mantras' (beats) which would have made it sound like ('dadra').

**But still it was wrong to be obsessed with the voice of a particular singer - even Lata.**

We could not think of Meerabai without Lata.

**After Lata what? Even Mr India is a hit without Lata?**

Well, Somebody has to come. These new singer - Kavita, Anuradha, Alka - sing quite well. Lata used to do half the work of a music director, whereas with new singers the music director has to work even harder.

*Which is your favourite classical song?*

I like 'Patta Bura Bura' in 'Ek Nazar'. It has a classical flavour.

*Which folk music do you prefer?*

Punjabi. We have used more of Punjabi folk music than Ghulam Hyder ever did.

*What happened to the concerto that Pyarelalji was to compose and record abroad?*

Pyarelalji can do anything. He is the only perfect musician the industry has ever seen in the last 50 years.

*How is that you have never composed anything in Rajasthani Maand (Raga)?*

In Sanjay Khan's film we are going to use 'Maand' because the film has a Rajasthani backdrop. Listen to these 'Maand' songs.

*Can you name your 10 best songs?*

They are yet to be composed.

NALIN SHAH

INDRAGEET AURANGABADKAR

Laxmikant (right) receiving a platinum disc for his music in 'Karma' from Kalyanji.

**playback**  
▶▶ AND FAST FORWARD

**CLASSIFIED**

**RECORDS AND CASSETTES**



**MUSIC IN THE MAIL!**

Now - Madonna to Mozart, Babla to Bismillah Khan and more at your door!

How? Write:

Mail-o-d, 45, Ranga Rao Road, Shankarpuram, Bangalore 560 004.

**SERVICES**

Foreign research institute based in Delhi requires a senior

audio-visual technician. Candidate should have experience in operation and maintenance of audio video and projection equipment. Responsibilities will entail overall responsibility of the institution's technical operations, and include preparation of tape copies and maintenance of equipment. Technical qualification in sound engineering will be preferred. Experience in preservation of tape material will be considered an asset. The job will carry an attractive salary with benefits. Apply with bio-data and full

particulars to:

**CLASSIFIED MARCH SERVICES,**  
Playback And Fast Forward,  
Maker Tower 'E', 18th Floor,  
Cuffe Parade, Bombay 400 005.

TEL :234754

**ITENDRA  
ARYA**

Atur Apartments, 10th Floor, Opp. Fariyas Hotel, Colaba, Bombay 400 005

**CLASSIFIED RATES**

Playback and Fast Forward Classified Advertisement rates at Rs.2/- per word.

# VIDEO TRACKS

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

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

## GARDENS OF STONE

STARRING: James Caan, Angelica Huston  
 RATING: \*\*\*  
 LABEL: Tristar



**G**ardens of Stone is about war and death and the title refers to the Arlington Memorial cemetery in Washington where VIPs and war heroes are buried.

Jackie (D W Sweeney) is the son of a sergeant and he firmly believes that "a soldier in the right place at the right time can change the world." Of course, the war here is the Vietnam war, the year 1968 when the protests against it were growing stronger. Clo Hasset (James Caan) and Sgt Major Goody (James Earl Jones) are Jackie's superiors in the old guard. While killing is business in the war, the old guard's business is burying... they are the toy soldiers, they have rifles that don't fire.

But this business of burying young soldiers can get quite bad. And that's what the film is all about. Sam (Angelica Huston) is a journalist pressing for the end

to the war. There are references to Vietnam and slight digs at the Vietnamese but nothing like 'Rambo' which clearly tends to distort things. Francis Coppola goes back to Vietnam after his 'Apocalypse Now' but this time it is from the Washington front. It may lack the subtlety of 'Hope and Glory' but it certainly is an effective anti-war tract.

## A TALENT FOR MURDER

STARRING: Angela Lansbury, Laurence Olivier  
 RATING: \*\*\*



**W**hen a murder-mystery writer is involved in a real-life murder the story has an added flavour. But when the plot contains a family get-together at which the murder is committed, the story cannot be enmeshed in suspense. And so it is with **A Talent For Murder**.

This neat little film is dominated by Angela Lansbury who

plays Anne Royce McLean, a murder mystery writer who just hates Agatha Christie. "you could drive trucks through her plots," she says with typical British cryptic humour against one of its leading writers. But Anne, in wheel-chair et al, is very much like Agatha, though her books have 'The Case of...' titles in Perry Mason style.

Anne's close friend Dr Anthony Wainwright (Laurence Olivier) has the excellent lines in a scintillating screenplay written by Jerome Chodray and Norman Panama. "One day you're going to be the piece de resistance at your own barbeque," he says but Anne's vallet Rashi (Tariq Yunus) has the best lines with his sayings about Rajapur.

An undercurrent of humour is a good dramatic relief for the murder plot. And though the pace is somewhat halting, director Alvin Rakoff puts together a very engrossing, suspense-charged drama aided no doubt by two very well known British stars, Angela Lansbury and Laurence Olivier who hog most of the dialogue. Good cameos further enrich this superb whodunit in the best British tradition.



**VIDEO**

**15**

**HITS**

**LETHAL WEAPON**

Two tough cops (Mel Gibson and Danny Glover) track down an international drug ring who have kidnapped one of the cop's daughters.

WARNER HOME VIDEO WHV; STARRING: MEL GIBSON



1 hr 45 min

**PLATOON**

Multi-Oscar winning film showing pointless bloodshed and violence of Vietnam war seen through the eyes of a raw recruit.

RCA/COLUMBIA, RCA;  
 STARRING: CHARLIE SHEEN



1 hr 55 min

**POLICE ACADEMY-IV**

The bungling graduates from the police academy are back again, trying to implement a neighbourhood watch scheme.

WARNER HOME VIDEO WHV;  
 STARRING: STEVE GUTTENBERG



1 hr 24 min

**CROCODILE DUNDEE**

Paul Hogan stars as Mick "Crocodile" Dundee who, from the outback of Australia, goes to New York where muggers, hookers and high society all fall victim to his Aussie charm.

CBS/FOX; STARRING: PAUL HOGAN



1 hr 33 min

**SHORT CIRCUIT**

A robot sparks into life after being struck by lightning and is taken in by a young woman, who hides it from the authorities.

CBS FOX; STARRING: ALLY SHEEDY



1 hr 35 min

**SPACE CAMP**

A group of kids in training to be astronauts are accidentally thrust into space.

CBS/FOX; STARRING: KATE CAPSHAW



1 hr 48 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

**STAR TREK IV: THE VOYAGE HOME**

Kirk and co head back in time to modern day San Francisco to capture two whales—the only creatures that can save future Earth.

CIC CBS; STARRING: WILLIAM SHATNER



1 hr 57 min

**TOP GUN**

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

CIC/CBS; STARRING: TOM CRUISE



1 hr 45 min

**HEARTBREAK RIDGE**

Clint Eastwood stars as a veteran Marine Corps sergeant posted back to his old combat unit for his last tour of duty.

WARNER HOME VIDEO/WHV;  
 STARRING: CLINT EASTWOOD



2 hr 5 min

**THE THREE AMIGOS!**

Spoof western in which three silent movie stars run across some real-time bandits in Mexico.

RCA-COLUMBIA, RCA;



1 hr 39 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

**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 McGRATH



1 hr 27 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

**GUNG HO**

A Japanese car firm relocate in Pennsylvania causing a riotous head-on culture clash.

CIC CBS; STARRING: MICHAEL KEATON



1 hr 48 min

## PICK OF THE MONTH

### 84 CHARING CROSS RD

STARRING: Ann Bancroft, Anthony Hopkins  
RATING: \*\*\*  
LABEL: Columbia



*M*arks & Co is a cute little bookshop situated at 84 Charing Cross Rd and Frank Doe (Anthony Hopkins) is one of its employees, a middle-aged individual, deeply interested in his work and books. Helene Haniff is a New Yorker who corresponds with the bookshop and then with Frank Doe for the books she wants. **84 Charing Cross Rd** is about the letters these two and other members of Marks and Co. exchange.

It is an unusual subject. The film begins with Helene on a plane to London. She goes to Marks and Co and then the flashback begins. Granted the film

*tends to get monotonous after the halfway mark but the insight provided by these letters is amazing. Helene sends food parcels to her British friends for Christmas and the relish they feel for it, and the gratitude, is palpable. The subject, apart from being a novel one for a film, gives immense scope to capture the little nuances of human nature.*

Anthony Hopkins is extremely low key as he projects an ordinary or rather a normal Britisher who is kind and interested in his fellow human beings. He also highlights the different kind of love, a caring for a person whom he has never met. Ann Bancroft, as the more effusive American, also fits the part well (of course she is a very versatile actress). And through their correspondence the viewer gets a look at the world events between the late 1940s to the late 1960s. An unusual but rewarding experience.

employ marine Tom Farrell (Kevin Costner) in his department, and so he does. But when Tom falls in love with his mistress Susan (Sean Young) it naturally spells disaster.

But immediate disaster comes to Susan. She is killed. And Brice tries to put the murder on a Soviet spy. Where does Tom come in? An appropriate setting, a scintillating screenplay and of course a story with a plot that's fabulous brings to the screen an absolute winner. Kevin Costner, who did well in 'The Untouchables', continues from where he left off, with Gene Hackman playing sort of second fiddle. Sean Young, as the cute little hooker, has a good role in this superb film further embellished by Maurice Jarre's music.

### DEAD OF WINTER

STARRING: Mary Steenbergen, Roddy McDowell  
RATING: \*\*\*  
LABEL: United Artists



*W*hen a young starlet Kathy McGovern (Mary Steenbergen) auditions for and gets a part to

### NO WAY OUT

STARRING: Kevin Costner, Gene Hackman  
RATING: \*\*\*\*



*T*he espionage scenario is most graphically projected in **No Way Out** and the credit goes to Kenneth Fearing on whose novel 'The Big Clock' this film is based on. It may start fairly unobtrusively but once it picks momentum it never lets off... till that cold-blooded, couldn't-care-less climax.

The action centres around Defence Secretary David Brice (Gene Hackman) a thoroughly ruthless individual who will stop at absolutely nothing to get what he wants. He first wants to

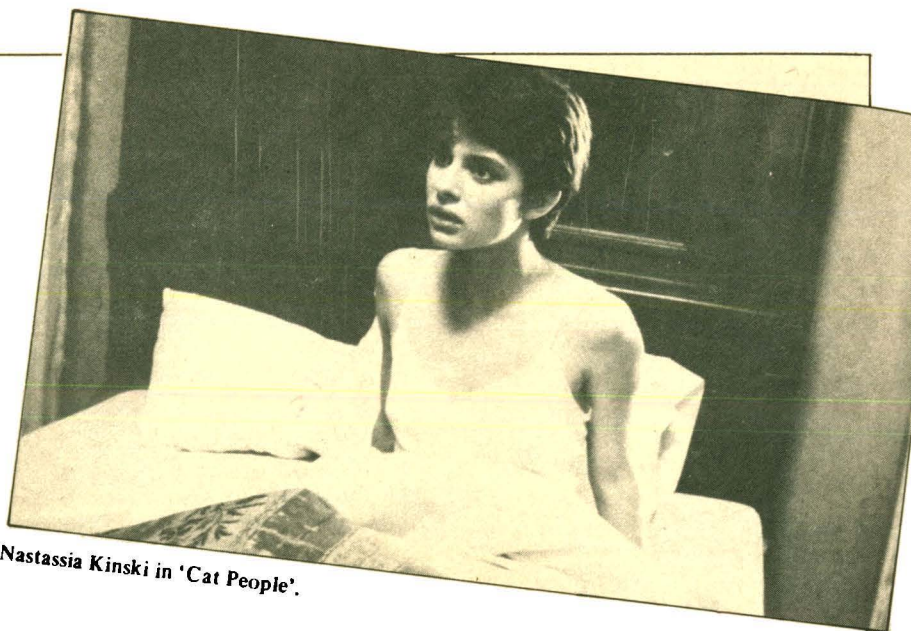


Mary Steenbergen

replace a lead actress who walks out on her director, it is only the beginning of her problems in **Dead of Winter**, an absorbing suspense thriller which will keep you glued to your sets.

Actually, the actress bit is just a front to get a look-alike for Ruby, a girl who has been murdered. Dr Louis (Jan Rubes) is an old man in a wheel-chair who master-minds this little game of torture and murder and Murray (Roddy McDowell) is his able lieutenant who carries out his instructions to the letter in settling what he considers an old family problem.

The main strength of the film is the intricate plot. It is made to order for a director of the calibre of Arthur Penn. From the very casual audition to the searching, spine-chilling climax, Penn weaves an absorbing story. And the cold wintry locale leads a palpable dimension. Maybe there are areas of exaggeration but the film never slips out of grasp. The aura of mystery and deceit, the cold-blooded determination of the villain and the sudden new found spirit and courage on the part of the villain make for an absorbing entertainment. Not to be missed.



Nastassia Kinski in 'Cat People'.

## CAT PEOPLE

STARRING: Nastassia Kinski, Malcolm McDowell

RATING: \*\*

LABEL: Universal



**C**at People has an outlandish connection between a leopard and a human being but the subject is never really absorbing. The film opens with a woman being fed to a leopard. Then the camera comes to the present with Paul (Malcolm McDowell) going to the airport to pick up his sister, Irena (Nastassia Kinski). But he

has more than just a brotherly affection for her. And when Irena meets and falls in love with curator Oliver (John Heard) he almost explodes.

But apart from exploiting Nastassia Kinski (she is always disrobing), the weak storyline never really lets the subject build up. Alan Ormsby's screenplay has its good moments but director Paul Schrader struggles right through. Nastassia Kinski lacks talent while Malcolm McDowell is equally unimpressive in this rather avoidable entertainer.

## ONE TO WATCH

### FERRIS BUELLER'S DAY OFF

STARRING: Mathew Broderick, Alan Ruck

RATING: \*\*\*

LABEL: Paramount



**P**laying hookey from school is as old as schooling itself and maybe more enjoyable. But it has rarely been the subject of a full-length film. But **Ferris Bueller's Day Off** does precisely that and if one ignores certain portions it is rather enjoyable.

*Ferris Bueller (Mathew Broderick) shams illness to bunk school. And after his parents leave for work he really goes to town. Cameron (Alan Ruck) is a rather timid friend of his but he makes him take his father's car and they go for a spin, but not before picking up his girlfriend Sloanne (Mia Sara) who gives some excuse that her grandma had just died. The farce is looked after by the Principal who really cuts a sorry figure.*

*Ferris, no doubt, represents*

*today's clever student who tries to outsmart, outcomputer his master and John Hughes' screenplay is witty enough to keep the film going most of the time.*

*As director too, Hughes does a good job till the halfway mark. He seems to run out of ideas after this and the ending is a bit of an anticlimax. Ira Newton's music is excellent and makes up for whatever lapse created by the story and Mathew Broderick and Mia Sara are extremely natural in this rather nice youngster's movie.*



Sarah Miles

## HOPE AND GLORY

STARRING: Sarah Miles, Tan Bannen

RATING: \*\*\*

LABEL: Columbia



World War II, it seems, is still a favourite theme among some film makers. In **Hope and Glory**, director John Boorman, through the two youngsters, Bill (Sebastian Rici) and Sue (Geraldine Muir), recounts the hard, traumatic days of the War in England.

Everything is low key. And before the war starts one character says "Getting ready for war is all words, no action... Hopalong Cassidy on the other hand - that was the real thing." And then when the war starts they know the difference... "fancy starting a war on such a beautiful day." But the film graphically captures that phenomenon of war and the bearing it has on a little London suburb.

Each day brings in its share of disaster. The London blitz is already a byword but the director has not concentrated on the bombings. Rather on the aftermath... a girl left homeless and without a family overnight. Then, the absence of the father in the house leads to laxity... young girls get out of control and then when death is looming large one gets reckless, lives for today.

All this is brought vividly to life by Boorman who has also written the screenplay. Like most British films it is beautifully photographed, and then the last phase brings the family to the countryside and Tan Bannen as the grandfather provides dramatic relief. The film is neatly rounded off and though Sarah Miles and David Hyman are the key stars they have a low profile. Actors do not count, not even the two kids. The hero is the war (or is it anti-hero), a slow, silent monster that feeds on humanity.

## THE KILLING EDGE

STARRING: Bill French, Mary Spencer

RATING: \*

LABEL: Movietime



What happens when there are only a few human beings alive on earth and even less food to survive on? That's what **The Killing Edge** is all about. But surely a subject like that offers enough scope. We have seen some good films made on a similar subject.

Johnson (Bill French) is the central character who bids goodbye to his wife and child (this scene is flashed back umpteen times). From being a mild citizen, Johnson becomes a killer by circumstance. But his trek gets quite monotonous.

True, it does show the worst of

human nature but that apart director Lindsay Craig Shonteff churns out one heck of a boring film aided no doubt by Robert Bauer's unimaginative screenplay.

## THE CHINATOWN MURDERS

STARRING: Telly Savalas, Sheree North

RATING: \*\*\*



Super detective Kojack is a New Yorker who can solve any crime. In **Chinatown Murders** he settles a big problem in the Chinese quarter.

As usual Kojack (Telly Savalas) is always busy. Time is his biggest problem. He has to have his coffee while driving. And then out of the blue you have some murders in Chinatown.

Don Chichi is a mafia don and the cops are after him. The plot is somewhat intricate but the strength of the film is the crisp dialogue with Telly Savalas, of course, giving the best lines. Sheree North, a star of yesteryear, has a big part and though the film is not exactly enthralling it keeps the viewer absorbed most of the time. Good, without being extraordinary. ☺



# On The Fast Track

## PARVATI KHAN

### Scaling New Heights

**P**etite, dusky Parvati Khan was indignant. Her almond eyes popping fire; husky voice trembling, she practically stuttered: "Why should I follow what everybody else is doing? Why can't I do something of my own? Why aren't these people open to change?" The outburst was sparked off by

the memory of a recording session where she switched 'sur' in practically every 'antara' of the song, thereby zapping the tabalchi who exclaimed 'Yeh kabhi hota nahi'.

Controversial, mystical, successful, Parvati is into all kinds of 'Masti' (a pop album) with Govinda. She insists it's not the ordinary 'Jimmy Jimmy' style of song which originally shot her to fame in '82.

Earlier, HMV had brought out her ghazal album 'Missing You'. Anil Sud, then manager of HMV, had

introduced her to Bappi Lahiri. And that was how she came to sing 'Jimmy Jimmy'. She followed it up with a number of songs for Bappi, Ajit Singh and Khayyam.

And then something happened. "I just started composing one day. I think it's a divine gift."

Lack of training, it seems, has let her exploit her latent talent more easily. "Only ustads who have trained for 40-50 years can compose ghazals the way I've composed. I'm not boasting. The ustads are baffled by my uncanny use of

ragas, which they find are the most suitable. Frankly, I can't even tell the difference between one raga and the other," she confessed candidly.

After her first film was announced, there was a drastic change in the general attitude towards her, especially from the music directors. Her relations with Bappi soured. Says a disgusted Parvati: "He put off song sessions for ridiculous reasons. He made my style an excuse when everyone knows I can sing his kind of songs very well."

Her recent album 'Masti' does show more than a tinge of the Bappi



Parvati Khan, talented

effect. Parvati does not see herself in a pop image, though. "My heart is in ghazal." And now, with Ratan Jain and N A Hashmi of Venus encouraging her,

her ambition will soon be realised. "Ghazal is the next thing I'd like to do, whether anyone likes it or not. I've spoken to Ratanji about it." What about her act-

ing? The teleserial 'Nai Dishayen' was my first acting assignment. I think I've put in a good performance. Now I will probably be getting into feature films," she says

in a very matter-of-fact way.

Singing, acting, composing, even script-writing - Parvati certainly plays in different scales simultaneously.



Lahiri: "Whenever people watch 'Ramayan' I'll be remembered"

## SUNIL LAHIRI

Plays second fiddle

'Ramayan' is the best thing that has hap-

pened to Sunil Lahiri. This serial has captured the imagination of tele-viewers who now sit glued to the telly Sunday after Sunday. Naturally, Lahiri, who plays Laxman, is the cynosure

of all eyes albeit to a lesser degree than Ram and Sita. "I get into the costume and the wig and I immediately get into the character. Costumes help a lot," says the soft-spoken, good-looking Lahiri. He is, in a way, happy that he was not offered Ram's role. "I never wanted to do Ram's role, because it is more like a god's role." Laxman's role, he says, has more variations for an actor and is more on the emotional side. He feels Laxman's role was a lifetime role 'of sorts' because as he says there wouldn't be another opportunity to do a role like this. This role hasn't been stuck with him at least for the moment. Even while doing 'Ramayan', he has done a farmer's role in Devi Dutt's 'Apne Paraye', setting to rest all apprehensions that he would be doing just Laxman all his life.

His first serial was Ramanand Sagar's 'Vikram Aur Vetal' in which he acted in about 12-13 episodes. 'Dada Dadi Ki Kahani' saw him in two or three episodes and then came 'Ramayan' after the usual screen tests and all that.

Lahiri's acting prowess was nurtured at Majma, a theatre group which had actors like Om Puri. He did a couple of plays when

Sagar picked him for 'Vikram Aur Vetal.' With a keen eye on films, Lahiri is well on course for a commendable career in showbiz. "There is popularity, name and fame in TV. But it is short-lived. I'm sure that whenever people watch 'Ramayan' I'll be remembered." All said and done 'Ramayan' will be on the air for another six months with the viewers lapping up every minute of Sagar's 'hypnotism'. With it Lahiri, too, would be by then a household name all over the country.

## SUSHMITA MUKHERJI

Smooth operator

'Isi Bahane', Ananth Mahendroo's adaptation of a Wodehouse novel, has brought Sushmita Mukherji back into the news. Popularly known as 'Kitty', her role of 'Smooth Lizzie' is once again a rather unique one. Her earlier one in 'Karmachand' was indeed a unique role in Indian television. "It just happened," explains Sushmita regarding the 'Isi Bahane' role. "Kiran Thakur Singh (she plays the lead role in 'Isi Bahane') recommended me to Ananth

and he signed me on. No doubt, it is a much more meatier role than 'Kitty's'." In both the major roles she had played so far, the underlying factor happens to be humour. That's what she is quite sceptical about. "Typecasting is quite dangerous on TV. Your chances of getting stuck with an image is quite high." But it looks like the TV roles that have been offered to her don't move away one bit from her image. In Ravi Baswani's serial, 'Haqee Baqee', which is expected to be on the air soon, she plays the role of a mother who has five children. "It's clean humour," feels Sushmita. A couple of films and a tele-film make up her acting list now. "I



Sushmita: 'I love acting'

love acting irrespective of the medium. TV

reaches more and more homes. It gives instant

popularity and instant kill."

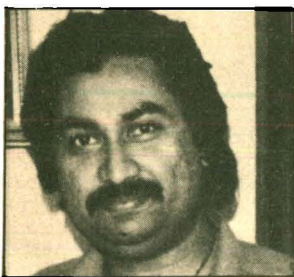
A product of the National School of Drama, she did Hindi and English theatre with Nadira Babbar's group, 'Ek Jhut' before venturing into television. "I love it. It's my life," she says about theatre. For somebody who started acting at the age of three, she just wants to keep on acting at least "for some more time" before branching out to "maybe direction, scripting and others." She has made a move in this direction by scripting a bare outline of a feature film. Her aspirations appear quite modest: "Good roles, to make people happy, and be a good human being."

— S K JOHN

## KUMAR SANU

### Perseverance Pays

Move over, all you Kishore Kumar sound-



Kumar Sanu

alikes. Here comes Kumar Sanu. Born Sanu Bhattacharya but renamed by Prakash Mehra. Tall, rugged good looks, with a voice to match — the voice

which music director Ajay Das said is "90 per cent like Kishore Kumar's". That was too close for comfort, or so thought music directors in Calcutta, which is why Sanu came over to Bombay last year.

He struck gold here. Singing playback for Amitabh Bachchan in the forthcoming film 'Billoo Badshah', he sings a solo and a duet with Kavita Krishnamurthy, to ghazal maestro Jagjit Singh's music; in 'Jadugar', where he has sung all the superstar's songs under the music direction of Kalyanji-Anandji; and in 'Insaaniyat' under Rakesh Roshan's baton. He has sung in Babla's 'Hero Hiralal' and Bappi Lahiri's 'Tala Chabi'. Recently, he sang two

songs for the TV serial 'Ramayan'. He's also recorded three numbers for the 'Aarohi' programme.

All this in addition to the numerous Kishore Kumar versions he did last year for Super Cassettes. Gulshan Kumar from SCI has played a very significant role indeed in Sanu's blossoming career and the singer is very aware of the fact. "Gulshanji is my God," he says very reverently. "I don't know where I would have been without him."

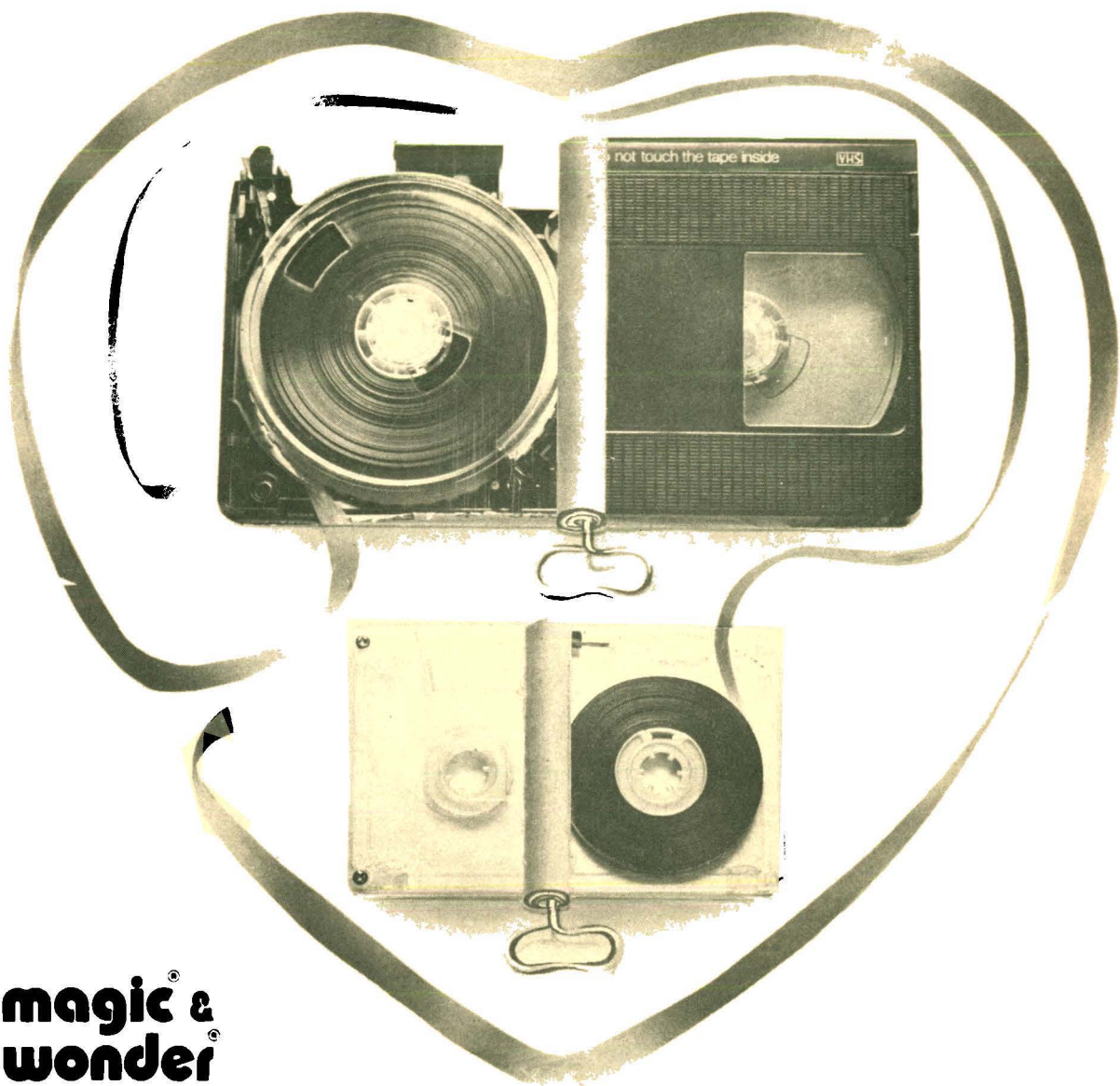
Sanu is also grateful to Jagjit Singh who gave him his first break in a Smita Patil film which, unfortunately, was never completed. "But then Jagjitji took me to Kalyanji-Anandji who appreciated my song in

the film. I started singing in their shows."

Currently he is recording a ghazal and geet album. And to equip him for this type of singing in the future Sanu is learning Urdu from two teachers, apart from his vocal training under Kalyanji-Anandji.

Meanwhile, his Kishore Kumar-like voice continues to astonish. "Even Rakesh Roshan got fooled when he heard my version of the 'Kaash' songs," reminisces Sanu, chuckling. Doesn't it bother him to be known as a copy of the late singer? "I'm not singing in Kishore Kumar's voice or copying him," says Sanu with quiet dignity. "It's only that my tonal quality and his are absolutely similar." ☺

# You'll find Fraternity at the heart of every good cassette!

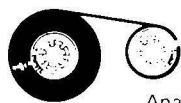


## **magic & wonder** Audio & Video tapes

A good cassette needs a heart of quality tape. To ensure healthy reproduction of sound or picture.

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

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

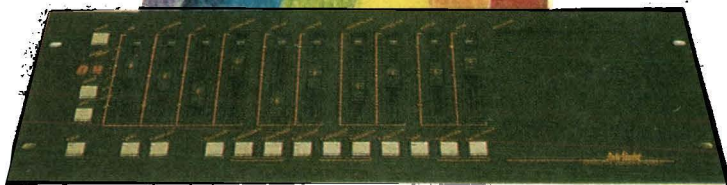


### FRATERNITY ELECTRONICS LIMITED

Anant Ganpat Pawar Lane No.2, Chunalal Mehta Compound, Behind India United Mill No 5, Byculia, Bombay 400 027. Tel. (Office) 8110314, 333887 (Factory) 8724113, 8513684, Telex: 011-73281 KLKS In

... ushering in the Sight & Sound revolution.

DIRESHI ADV 87



**INTRODUCING THE COMPUTERISED VIDEO  
EFFECTS GENERATOR WITH PAINT BOX FACILITY.**

Trail...Multifreeze...Mosaic...  
Solarize and Posterize. Amazing  
what the computerised effects can  
do. It also creates images in real and  
stored time. And if this is not enough  
you can also create and match music  
to the effects.  
Catch it all for the special effect.

**JAIN STUDIOS**  
*Videoland with a difference*

SCINDIA VILLA SAROJINI NAGAR NEW DELHI 23 PH: 603677, 608335 TELEX: 31-62389 JAIN IN

# HINDI VIDEOS

## NAQLI CHEHRA

**STARRING:** Balbinder, Supriya Pathak, Jeet Upendra, Neeta Puri;  
**DIRECTOR:** Pavan Kaul;  
**MUSIC:** Kirti Anuraag;  
**LABEL:** Hiba;  
**RATING:** \*\*

The mix of 'Naqli Chehra' is just right. Hiba's first production in 1988, as compared to the earlier, 'Jazira', seems to be one of the best so far from the Hiba stable.

A routine theme has been treated in an off-beat manner and

is punctuated with romance, sensuality, and 'dirty dancing'. The film opens with a seductive dance by Neeta Puri, which seems to be an integral part of every Hiba film. 'Naqli Chehra' is the story of two very rich families – one belonging to the *nouveau riche* class and the other, whose riches have been handed down over generations. The traditionally rich Andre (Balbinder) is the son of Malhotra, a famous surgeon. He is in love with Bubbles (Supriya

Pathak) a spoilt, arrogant rich girl. Her father belongs to the same class of money worshippers. Bubbles is pregnant, thanks to Andre. Her family is not prepared to accept a fatherless child. Confusion prevails. Andre's family, when contacted, rules out marriage, and predictably, are not prepared to accept a pregnant bride. Meanwhile, doctors are in favour of aborting the baby and Andre is packed off to London for 'higher studies'.

Enter Harish (Jeet Upendra), the starry-eyed middle-class boy, who is forced to marry a pregnant Bubbles. Later, twists and turns follow a predictable path.

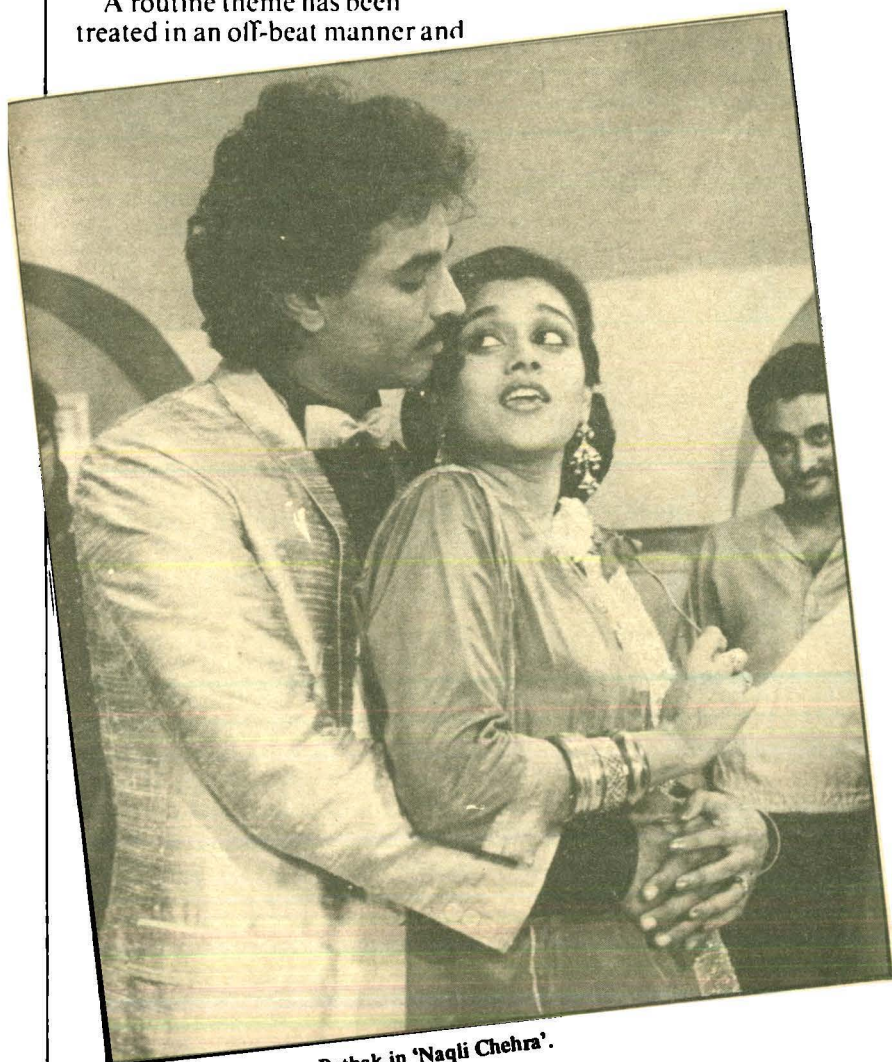
Given the constraints of a video film, director Pavan Kaul has done admirably well. Kirti Anuraag's music has once again added colour to the show. Slicker editing could have made it a much shorter and sweeter film. Among the cast, Supriya Pathak easily takes the cake with her effortless and smooth acting. Balbinder, too, has gone miles ahead from his 'Jazira' days. He has shown variations in his acting and could well turn out to be the man to watch. Jeet Upendra passes muster but Neeta Puri, who plays Mona, the girl who loves Harish, is once again just playing pretty.

S K JOHN

## GHAR MEIN RAM GALI MEIN SHYAM

**STARRING:** Govinda, Neelam, Khushboo;  
**DIRECTOR:** Subhash Sonik;  
**MUSIC:** Amar-Utpal;  
**LABEL:** Bombino;  
**RATING:** \*\*

A breezy entertainer coupled



Balbinder and Supriya Pathak in 'Naqli Chehra'.

with passable performances and melodious music. The crux of the story is that the wife suspects her husband of infidelity and their marriage is on the rocks. Interest has been sustained throughout and the director has been able to get the best out of Govinda. Anupam Kher stands out among the cast, playing the role of an off-beat villain. His quick changes of expression is a treat to watch. Amar Utpal's music strikes a good chord. Pankaj Udhas and Kishore Kumar show their class. Eminently watchable.

## KAALCHAKRA

**STARRING:** Suresh Oberoi, Priya Tendulkar, Soni Razdan;  
**DIRECTOR:** Dilip Shankar;  
**MUSIC:** Vijay Batalvi;  
**LABEL:** Indus;  
**RATING:** \*\*

The theme is corruption in high places and victimisation of the common man. Director Dilip

Shankar has shown glimpses of his talent. The dialogue flows very naturally and it's full of passion. Good performances from the cast, especially newcomer Madan Jain. Commendable photography, hummable tunes and good technical values.

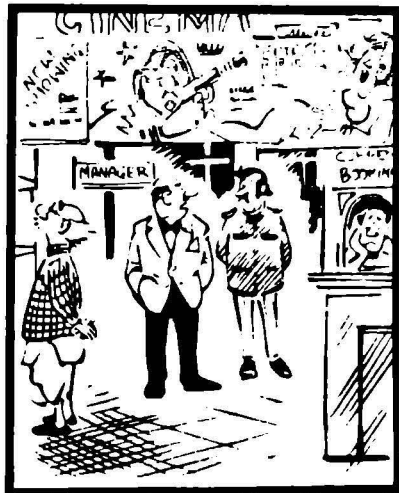
## HUM FARISHTE NAHIN

**STARRING:** Raj Babbar, Om Puri, Poonam Dhillon;  
**DIRECTOR:** Jatin Kumar;  
**MUSIC:** Manoj Gyan;  
**LABEL:** Excel;  
**RATING:** \*\*

Light-hearted entertainer. It is the story of three escaped convicts, two of whom are innocent, and their exploits. A fast pace and the right mix of masala make it rather enjoyable. Smita Patil puts in a guest appearance while the others chip in with useful contributions. A film with potential.

## SHAHENSHAH

**STARRING:** Amitabh Bachchan, Meenakshi Seshadri, Amrish Puri;  
**DIRECTOR:** Tinnu Anand;  
**MUSIC:** Amar-Utpal;  
**LABEL:** Garware/Gold;  
**RATING:** \*\*\*



COURTESY: R K TAVAN, The Times Of India

Story is bad, acting lousy, direction poor — unless there is a riot to stop its screening it has no chance of becoming a box-office hit!

Jokes apart, Amitabh is Shahenshah. This blockbuster should, indeed, be seen.

## MARDON WALI BAAT

**STARRING:** Dharmendra, Shabana Azmi;  
**DIRECTOR:** Brij;  
**MUSIC:** R D Burman;  
**LABEL:** Gold;  
**RATING:** \*\*

Super entertainment. With a slight resemblance to the all-time blockbuster, 'Sholay', this film has a delightful mix which the masses simply lap up. Apart from maintaining a brisk pace, the screenplay comes up with a few surprises. The subtle humour spread all over the movie, gives it an added touch. Dharmendra, with his natural flair for acting, has literally carried the film on his shoulders. Shabana Azmi, Jaya Prada and Sunjay Dutt contribute their mite.

## playback AND FAST FORWARD TOP TEN HINDI VIDEO FILMS

SHAHENSHAH — Amitabh Bachchan, Meenakshi

MARDON WALI BAAT — Sunjay Dutt, Jaya Prada

KAAL CHAKRA — Suresh Oberoi

GHAR MEIN RAM GALI MEIN SHAM — Govinda

JUNGEL KI BETI — Salma Agha

DHARAM SHATRU — Shatrughan Sinha

DARIYA DIL — Govinda, Kimi Katkar

AAKHRI NISHCHAY — Shekhar Suman

INSAAF KI PUKAR — Jeetendra

PATHAR DIL — Jainendra, Kimi Katkar

# MUSIC TRACK

## GHAZAL

**BEYOND TIME**  
JAGJIT & CHITRA  
SINGH  
HMV

**H**MV artistes Jagjit and Chitra Singh have come up with a truly exclusive album this time. Recorded digitally, the quality of the resultant product is explicitly evident. As expected, the musical pair's presentation and diction are all up to their usual standard. A lot of minute care has also obviously gone into the recordings. The lyrics by Nazir Baqri, Shahid Kabir, Ishrat Afreen, Murad Lucknowi, Kashi Indori, Muzaffar Warsi, Rahat Indori, Shakeb Jalaali, Mahmood Durani, Sudarshan Faakir and Nazir Banarasi represent a wide, well-chosen variety. 'Samne hai jo use' by Faakir stands way out for its meaning, in both the immediate and meta-physical senses.

Jagjit Singh seems to have succumbed in some measure to the penchant for special ef-

fects which has become so compulsive today.

**SAHER HONE TAK**  
GHULAM ALI  
HMV

**G**hulam Ali, that heavyweight of the ghazal world, is back with two volumes comprising



16 new ghazals. This time Ali seems to have said goodbye to the normal ghazal format, turning more towards the geet or film song format. Yet, with his absolute command over the medium, each and every rendering stands out for its sterling quality and delectability.

The final ghazal 'Shau har rang' is the

finest piece in the collection for its presentation, meaning and the total effect, evoking memories of the great Begum Akhtar. Lyrics by Nazir Qaiser, Ahmed Faraz, Dagh, K M Arif, Allama Iqbal, Sagar Siddiqui, Hali, Jigar Muradabadi, Nasir Kazmi and of course, Ghalib, add to the lustre.



**CHANDNI**  
JUNAID AKHTAR  
Weston

**J**unaid has a soft, pliable voice, but the eight ghazals here have been presented in a straightforward manner, without much variation. Variety is important, it brings in a certain freshness to the ears of the

discerning listener. Lyrics, though basically all the same sharaab and love type, represent a wide variety of lyricists, including Nida Fazli, Shahryar, Raees Rampuri, Saeed Rahi, and others. Music by Junaid himself has been arranged by Ashok Patki with his usual flair.

—VASANT KARNAD

**SHADAAB**  
RAZA ALI KHAN  
Venus

**'E**k to naina kajrare' is a racy ghazal. Its breezy music is enticing. Sung very fast, its total impact is unusual. The remainder of the tracks are composed in the traditional style and ambience of the Patiala gharana. Raza Ali possesses a melodious, strong and a slightly rigid voice. Kaka Rajput deserves as much credit as Raza Ali for this album.

The album content places the artiste as a contender for serious listening. To join that big club Raza Ali will require the label to release another album, double fast.

—RAJAN



## GENERAL

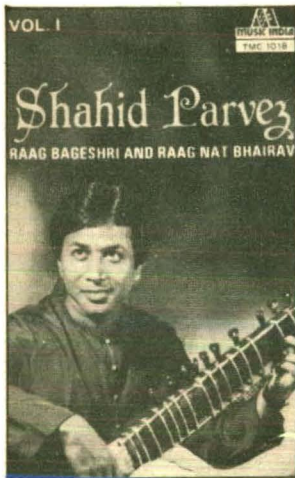
### IN TUNE WITH TRADITION

PT. K G GINDE  
HMV

**P**andit K G Ginde, scholar and erudite artiste of the Agra gharana, has preserved for posterity some of the forms which are so typical of the gharana, yet are on the way out due to populist tastes.

The Devgiri Bilawal in his broad voice stands out for its dignity and solidity. The Dhrupad in Yaman, Chautaal, is classicism in its pure, original form, manifest from the easy development, the intervening *nom tom* and the complete *asthaya antara* in clear diction. Panditji, in the short time at his disposal, has really given a complete picture in a few broad strokes.

The Hori Dhamar in Kedar is equally representative. Of the accompanists, Arjun Shejwal on the *pakhawaj* deserves special mention.



**SHAHID PARVEZ**  
SHAHID PARVEZ  
HMV

**S**hahid is among the front-ranking artistes of today. The strident sharp tone of Shahid's sitar represents the Itawah gharana. The easy movements in the various taals proves his command over each of them. The best in this two-volume set is Raga Madhuwanti, a melody not much heard of late. The swift, flawless movement of the hand across the frets, the powerful *mijrab*, are the forte of the artiste and he employs them to excellent advantage. Shahid unfolds ragas Bageshri, Nat Bhairav and Des with equal ease.

Sadanand Naimpalli, an engineer turned professional artiste, has given excellent support on the tabla.

**IN CONCERT**  
PT SHIVKUMAR SHARMA  
HMV

**S**hiv Kumar Sharma is an artiste of outstanding calibre. He has brought the *santoor* to the performing stage from its origin as a folk instrument and imparted it a status equal to that of the sitar. With his keen sense of sound perception, he has changed its flat twang to a rounded deep one.

Side A of the first cassette is entirely devoted to Alap-Jod-Jhala in the Dhrupad Dhamar

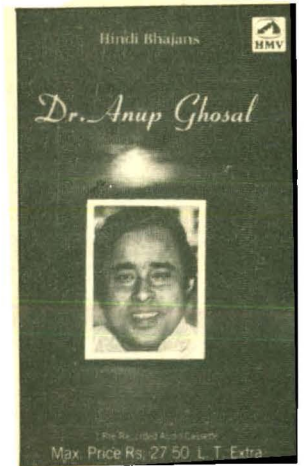
style. On Side B, Shivkumar has woven his gat around the rarely used *matt taal* of nine beats, instead of the normal *teen taal*. With his typical innovation, he has tried out successfully the sustained vibration of a string using the *striker*; but in the process created an occasional grating harshness which could give goose pimples to the discerning audiophile.

There is a definite lilt and sway to the *Pilu* in Dadra, with the artiste's imagination running riot and also aided by the peculiarities of his instruments. Though Zakir Hussain's tabla accompaniment is of the popular and clap-catching variety, he does reveal his virtuosity during certain passages.

- VASANT KARNAD

**HARI NAAM SUMIR**  
DR ANUP GHOSAL  
HMV

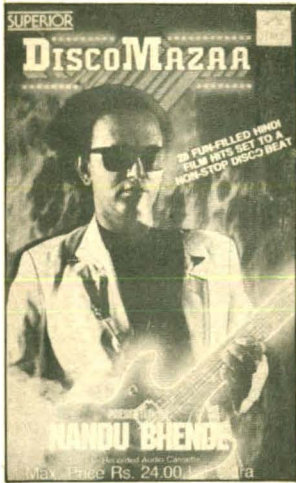
**D**r Anup Ghosal's album comes like a breath of fresh air at a time when the bhajan scene is dominated by practitioners of the *ghazal*. Anup's singing is cast in a classical mould. The music arranged by Y S Moolky is in happy accord with the singer's musical approach as well as the contents of the bhajans. The sparing use of the flute and the sitar, and the varied taals enhance the beauty of the traditional lyrics of Surdas, Meera, Guru Nanak, Kabir and Brahma-nand. Anup sings



with sensitivity; his Bengali accent does not lessen the appeal of the bhajans. Outstanding pieces are the tranquil 'Narayan jinke hriday mein' and 'Madhav Madhusudan' set to Yaman. A rare treat.

**LANKA KAND**  
Anurag & Anupama  
Venus

**H**ere is another chapter of Tulsī Rāman in the spate of 'Kands' on the market. The Lanka Kand as presented by Anurag and Anupama Deshpande however rises above the rest by virtue of its sincere rendering without being too cliché-ridden. The music credited to the duo Kirti-Anurag has an air of innovative originality. They rely principally on the sonorous *mridang* for the percussion which gives the score its solidity. For the rest it is the intelligent use of the sitar and the flute which embellishes the background music. The singing is a happy blend of classical ragas with the traditional devotional refrain.



There are some passages of rhetoric while the singers render their lines in a clear diction to varied rhythms of the mridang with the close coordination of the words and the talas. This musical cohesiveness is precisely what lifts the Lanka Kand above the run-of-the-mill stuff.

**KABIR BHAJAN MALA**  
**GYANENDRA DAS**  
*Yuki*

Gyanendra Das propogates the cult of Kabir through these bhajans, based on the lyrics of Sant Abhilash Dasji set to music by Master Balkrishna. Gyanendra has a clear diction. The bhajans have an earthy philosophy but the staccato rhythm and the accompaniment of alien instruments like the mandoline and the violin do not harmonise well. The treatment would have been more appropriate for geet. Otherwise the singing is creditable and the recording good. 'Aisi hai diwani duniya' and 'Meri naiya laga do kinare' are the most ap-

pealing of the lot.  
 -SUMIT SAVUR

**DISCO MAZAA**  
**NANDU BHENDE**  
 HMV

Nandu Bhende comes up with another fun album, stringing together all sorts of songs, from the snake charmer's song 'Man dole' in 'Nagina' to the more sultry 'Jata kahan hai diwane' ('CID') to the frolicky 'Dum dum diga diga' ('Chhalia'), right down to the latter day disco hits 'Aao naa' from 'Disco Deewane', 'Jee le le' from 'Tarzan' and 'I am a disco dancer' ('Disco Dancer'). Nandu spices it with his own 'Disco Mazaa Theme' at intervals. Good for picnics and parties.

-SBHATTACHARYA

**MASTI PARVATI**  
 Venus

Six tracks sung solo by Parvati have a seductive appeal. It is more a night club-act than teenybopper stuff. Both of Govinda's duets are in filmi tunes and sound familiar. Parvati composes. Pradip Lad and Ramesh Iyer give you some excellent solo pieces and a mature orchestration. A 'masala' album. Something good for all those who don't dig ghazals and aren't into Hindi film music.

-RAJAN

**FILM**

**GHAR GHAR KI KAHANI**  
 Venus

Fun-filled songs with Bappi giving his usual catchy, noisy tunes while Anjaan, Indeevar, Majrooh's lyrics are specially designed to create an atmosphere of fun and frolic. So what if taste is sacrificed in the process? Indeed the songs run the gamut from Anupama Deshpande's soulful bhajan 'De tulse maiyya', through the romantic 'Kitne mausam kitne sawan' of Mohd Aziz and Anupama, to even a kiddie song, 'Dadi maa dadi maa' by Shabbir Kumar, Chandrani Mukherjee, Uttara Kelkar and others. The latter in fact, comes out the best of the lot.

**VEERANA**  
 Venus

An album of surprises. Unbelievable! Only two songs in this film. And the melodious, almost gentle music from Bappi Lahiri is another big surprise. And then there is the rare song by Suman Kalyanpur, soft and melodious in 'Sathi mere sathi', with background music to match, though in between her singing the weird sound effects do detract. 'Dil ki dhadkan' by Mohd Aziz and Sharon Prabhakar is in a lighter vein, unusually catchy without

being raucous. Good lyrics by Indeevar in the first song and Anjaan in the second.

**KHARIDAR**  
 Weston

Asha Bhosle is in good form with 'Aaj tujhe aise' while Lata is at her melodious best in 'Na ja re na jaa', which stands out above the others. Usha Khanna lends a fresh touch to 'Chhodo ji saiya' while her other song 'Toote moti judte nahi hai' does not appeal. Overall, though, Usha's music and Indeevar's lyrics have combined to produce an unusual, likeable album.

**KHUNNUS**  
 Weston

Jaidev's melodious music makes a refreshing respite from today's average fare. Lata's 'Sanwariyan re' is listenable, gently unfolding at a slow pace. Equally listenable is 'Ishk mein kya', which is almost vintage Rafi. Bhupinder

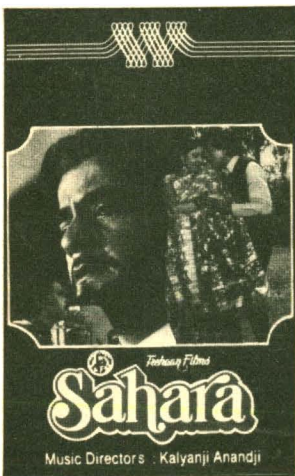


and Ranu Mukherjee bring the romantic 'Mera aa jaane se' to life. Naqsh Lyalpur and Zafar Gorakhpur's lyrics have been particularly well chosen.

## WAQT KI AWAZ

T Series

Another Bappi product, this time more in his usual vein, with Kishore Kumar and Asha Bhosle belting out two noisy, foot-tapping numbers, 'Ladki ke dil ka' and 'Ladki akeli tu bhi akela'. Though difficult to decide which is noisier, they are definitely of the mass appeal



type. So is Alisha Chinai and Sudesh Bhosle's 'Pyar chahiye kitni baar'. Forget about the inane lyrics. The songs should go down well with the mass of cine-goers.

## SECRET AGENT

Weston

While a couple of tracks here are forget-

table, Bappi has come up with some fairly enjoyable numbers. Especially catchy are the rhythmic, semi-Goan type 'Michael ki kismat' by Mohd Rafi, Asha and chorus and 'Ho kabhi kabhi' by Asha, Bappi and chorus.

## SAAT LADKIYAN

Weston

'Saat Ladkiyan' need seven different female voices to represent them and music director Kaka Rajput has done it. Well, almost. There is Asha Bhosle with 'Meri jaan, mera pyaar', Dilraj Kaur and Hemlata in 'Sun sun sun zara', Anupama Deshpande singing a duet with Mohd Aziz in 'Jane-man', Ranu Mukherji, with Anupama, in 'Chanchal jawani' and Usha Timothy with Dilraj in 'Tere gaal ke'. All the numbers can be described as catchy and bubbly but unfortunately are only of momentary appeal.

## ZALZALA

T Series

Nothing outstanding. Standard fare from R D Burman - a snappy number 'Are chakoo chale' by Kishore Kumar and Kavita Krishnamurthy, a romantic song 'Dil hai kab kis pe' by Asha and chorus, the traditional Holi number 'Holi aayere' and a bhajan 'Mar jayenge hum' by Hari Om Sharan, Mohd Aziz,

Hariharan and Uday Mazumdar. Hari Om, in fact, saves it from being the usual Hindi film bhajan. All in all, average fare.

## MERI ZABAAN

T Series

Annu Malik churns out the usual synthetic stuff. He and Alisha do vocal calisthenics in 'Yeh bhi mujhe chahey baba', Annu provides the counterpoint to Asha's vampish role in 'Dam mara dam', while Asha does her best to bring 'Honthon pe naam pyar ka' up to a respectable level and fairly suc-



ceeds. Anuradha Paudwal deals efficiently with the soulful 'Zindagi pyar ka'.

## SAHARA

Weston

Anjaan has come up with good lyrics tailor-made for Kalyanji-Anandji's soothing, gentle music, which, in fact, is too restrained at times. While Nitin Mukesh and Sonali do

justice to 'Aadmi khilona hai', the pick of the lot is Sadhna Sargam's 'Khushiya hi khushiya', which scores on all points - tune, voice, music.

## ZINDA JALA DOONGA

T Series

Why do most film songs have to sound like each other? The four songs here blend smoothly into each other to Nadeem Shraavan's music. Mohd Aziz and Asha Bhosle's 'Tere bin nahin' is just tolerable. The noisy bidayee song 'Meri bahna ko lene' should be popular for weddings. In fact, so should the noisy 'Dhak dhak' by the same duo. Not much to choose from between the lyrics of Madan Pal, Anwar Sagar and Mrs Malik.

- SBHATTACHARYA

## YAADON KI MANZIL

HMV

'Down Memory Lane on a set of 12 Cassettes' is an apt enough sub-title to this epochal collection commemorating 50 years of playback singing. The singing and composing maestros are all here, including the singing stars of the '30s and '40s - Ashok Kumar and Devika Rani with 'Main ban ki chidiya' from 'Achhut Kanya' and Ashok Kumar-Leela Chitnis' 'Radha Radha pyari Radha' from 'Kangan', plus a host of other archival treasures.

The antiques are a revelation. One wonders why Ghulam Haider's 'Arman tadapti hai' by Shanta Apte ('Zamin-daar') sounds so much like Khemchand Prakash's 'Aayega anawa-la'. Incidentally, Haider's 'Sawan ke nazare' ('Khazanchi') is not credited as the duet it is. Similarly, we are left in the dark as to the identity of the female voice in Mir Saheb and Rafique's 'Zindagi hai pyar se' ('Sikandar'). Now these are the vital titbits that make all the difference in such a monumental tribute. Though the first recorded song of Kishore from 'Ziddi' is featured, one wishes the debut of other playback stalwarts had also been recorded in this compilation.

HMV has lived up to its claim of having put together songs from 1932 onwards which aren't easily available to the music listener, at least to those who don't wish to buy the spurious product. Such gems include Lata's 'Sandhya jo aaye' from 'Phagun' which contains one of Sachinda's most undervalued scores; or that Lata song that invariably brings a lump to the throat, 'Apni khushi se apna hi' from 'Kunwara Badan', a composition that fetched its music director a permanent passport to music history. Or that love song by Lata, 'Neend kabhi rehti thi aankhon mein' in 'Aasra' - rarely has any song signified the perfect tuning between Lata and Laxmikant-Pyarelal as perfectly as this one.

There is a compendium of music for every generation in the 190 songs featured. As an organic, cohesive representation of playback singing, 'Yaadon Ki Manzil' is as satisfactory as possible. The only serious fault is the omission of the dates of release of the films in Volume 12.

**ALL TIME GREATS: Geeta Dutt**  
**GEETA DUTT**  
*HMV*

Great chanteuse that she was, Geeta's voice lacked flexibility to accommodate itself to every situation as readily as Asha and Lata. Very rarely was Geeta allowed to explore a dimension deeper than 'come-let's sing-while-life-lasts'. There is of course the SD-Kaifi classic 'Waqt ne kiya' ('Kagaz Ka Phool'), Hemant's 'Chale aao' ('Sahib Bibi Aur Gulam'), Timir Baran and S K Pal's 'Kaise koi jiye' ('Badbaan') and notably Kaanu Roy's 'Aaj Ki Kali Ghata' ('Uski Kahani') which is the most evocative of all the Geeta Dutt numbers. There was a dimension of hidden pain in her voice - the pain of desolation and estrangement, that was not captured often enough. In spite of some truly great Geeta gets, the impression that lingers throughout the collection is the image of a sportive siren of the '50s singing come-hither songs to her 'Babuji/sajan/piya/balam'

A sound though orthodox collection, but for stray surprises like Hemant's 'Mujhko tum jo mile'

-SUBHASH K JHA

**MUKESH KE PURANE GEET**  
**KAMLESH AWASTHI**  
*Venus*

Kamlesh Awasthi has already made his mark as a voice of Mukesh. He maintains his reputation in this cassette, which includes 'Sab kuchh seekha hamne', 'Laut ke aajaa mere meet', 'Ham chhod chale hain' and others. Gentle numbers and a near-perfect reproduction of the original ambience should easily satisfy Mukesh fans. Orchestration is well supervised by Bharat-Mukesh.

**SADA BAHAR NAGHME**  
**ANUPAMA DESHPANDE**  
*Venus*

This collection of Lata's songs sung by Anupama has good orchestral arrangement by Shaank-Neel. Anupama occasionally sounds shrill. The album is full of some of the most memorable hits like 'Rasik balma', 'Naina barse', 'Aa jaa re pyar pukare' and others. Selections are from old films like 'Leader', 'Geet', 'Taj Mahal'. The music of O P Nayyar, Naushad and others of their period characterises this album.

-NALIN SHAH

## ENGLISH

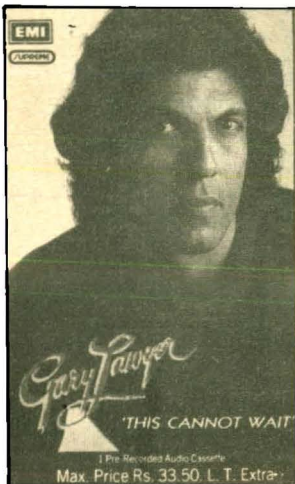
**HYMNS FOR EVERY HOME**  
**EBEN SINGERS**  
*Musical TH5*

The latest in a series that's nostalgia to those brought up on the 'Ancient & Modern' hymnal. Singers, solists Lionel Vedamanikam and Indrani Sivaraman, and organist Ebenezer Gideon, render popular favourites like 'The king of love my shepherd is' and 'O God our help in ages past' with great spirit and a healthy respect for traditional arrangements and harmonies. Only, for such a keep-sake collection, a far better recording quality would've been desirable!

-BRIAN LAUL

**THIS CANNOT WAIT**  
**GARY LAWYER**  
*HMV*

Gary's long awaited album is here. It's whiz bang, on the dot, glistening with solid production values and songs that flavour appeal inescapably. Gary's rich voice sparks the blues textured canvas of 'Mother Nature', even as it stokes intensity on 'Garden in the rain' and 'You'. He can countenance the mood with the lighter permutation of 'Bluer than...' or cast a jagged edge with 'This cannot wait'. His time has come.



**WHENEVER  
YOU NEED  
SOMEBODY**  
RICK ASTLEY  
MIL

**A**stley blows in a refreshing change from the stock permutations of the current British scene. There is no aura of pretension about him, he's just a lad who pitches a song straight, in a voice that booms out clear and convincing. Dance rhythm permeates 'Never gonna give you up', the hit single and several others but it's the Astley touch that lands them dead centre of accessibility. And to prove his credentials conclusively he does a fine remake of 'When I fall in love'.

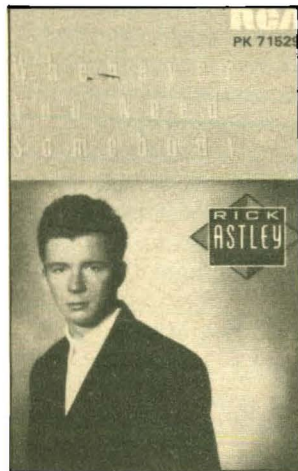
**GREATEST HITS**  
ELTON JOHN  
MIL

**A**double pack of hits from the seventies spotlight John as a composer of note, one who wove his way up the charts with outstanding material. There was nothing he could do wrong at the time, each song was

etched in feeling, whether it was the blistering rock 'n' roll of 'The bitch is back' or the evocative ode to Marilyn Monroe 'Candle in the wind'. There are many shades to emotion.

**THE BEST OF  
MAYWOOD**  
MAYWOOD  
HMV

**T**wo ladies try to take a Euro-pop stance and try to purvey it for the masses. They fail. The music is wimpy, the



singing tepid and all that the songs get across is a feeling of listlessness.

**NO NUCLEAR  
WAR**  
PETER TOSH  
HMV

**T**osh had a four year lay-off prior to this album. The period of absence strengthened his writing even as he continued to rake up issues that were closest to him. The title song is as sharp edged as tempered steel, a stab he continues with the powered 'Fight apartheid' and 'Come

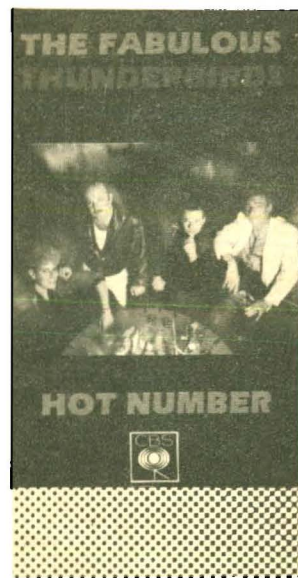
together'. There is a melancholic air to 'Nah goa jail' a stance counterpointed by the sparkling 'In my song'. The album has been nominated for a Grammy Award.

**HOT NUMBER**  
THE FABULOUS  
THUNDERBIRDS  
CBS

**T**he Thunderbirds carry their blues divined rock 'n' roll into territory that surpasses the turf of 'Tuff Enuff', their last release. There's the whoomp of horns blowing in but the mainstay here is the raunch that clobbers 'It comes to me naturally' and 'Don't bother trying to steal her love' and the hue of 12 bar progression of 'Love in common' and 'Stand back'.

**ONE WAY HOME**  
HOOTERS  
CBS

**T**he art of blending comes easy to the Hooters as they take a little Celtic folk, some British classicism and a large helping of Ameri-



can rock 'n' roll to turn in a tantalising collection of songs. There's the rip snorting 'Johnny B' which could be about drugs, the patriotic, mandolin flecked 'Washington' and a on-the-boil rocker 'Engine 999'. Turn out and tune in.

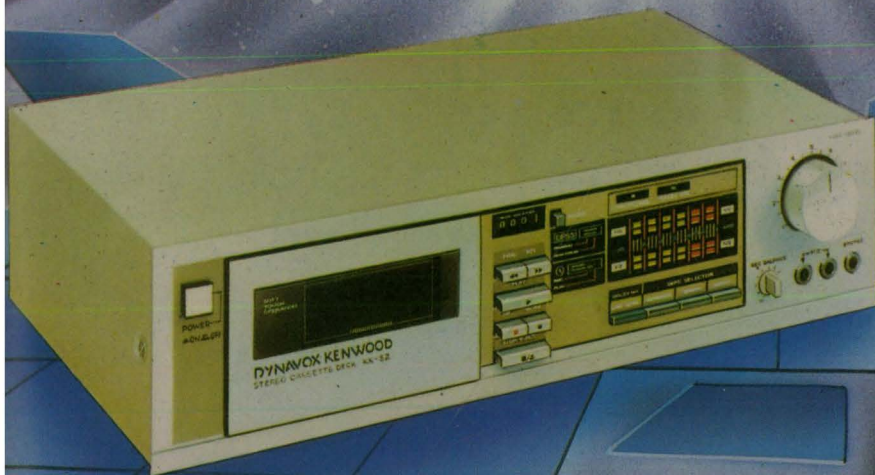
**WHITE ALBUM**  
THE BEATLES  
HMV

**W**hen Magical Mystery Tour came out the album was roundly panned. The Beatles are finished, said the wise ones. But John, Paul, George and Ringo thought otherwise, albeit for a while, for even as they showed desperate tendencies rather than united force, the songs that went into this double album were prime examples of composing and arranging. The gut feeling is inescapable right through. Included are 'Hey Jude' 'Revolution' and 'While my guitar gently weeps'.

-JERRY D'SOUZA

# KENWOOD from DYNAVOX

A Quantum Leap In Studio Quality Audio Reproduction



ICX — 32 STEREO TAPEDECK



KA — 32 STEREO AMPLIFIER

For further details write to:

 **DYNABOX**  
**Electronic Pvt. Ltd.**  
Technology at your service

**Bombay — Regd. Office:**

266, Dr. Annie Besant Road, Opp. Passport Office, Worli, Bombay-400 025.  
Tel.: Sales: 430 4665 & 430 0976 • Service: 422 9122 & 430 9033.

**Madras:** No. 30, 1st Main Road, C.I.T. Nagar, Madras-600 035.

Tel.: Sales: 457454 • Service: 455120

**Calcutta:** Elgin Co-op. Society Ltd., 7B, Elgin Road, Calcutta-700 020.

Tel.: 433991.

**Delhi:** 408, Devika Towers, Nehru Place, New Delhi-110 019.

Tel.: Sales: 4411868 • Service: 433997

HPF, synonymous with Photo, Cine, X-ray, is processing a new future for itself in an almost virgin territory.

**Magnetic Tapes :** Audio, Video and Computers, vital inputs to today's industrial progress as well as to modern-day entertainment.

HPF is already in the centre of this widening magnetic field, being engaged in the conversion of high fidelity Magnetic Tapes in association with Zonal of U.K., one of the world's top-notch manufacturers.

And now, to meet the growing demand, it is setting up a Rs.9 crore integrated manufacturing facility at

Udhagamandalam, Tamilnadu, the only organisation to plan such a large facility.

That's not all. HPF, in collaboration with Du Pont, has embarked on a gigantic Rs.168 crore project for integrated manufacture of the latest generation Polyester-based Medical X-ray Film, a great advancement over the CTA-based X-ray, along with Industrial X-ray and Graphic Arts Films.

Simultaneously, it is putting forth a greater thrust on Colour Roll Films and Paper to cater to the changing market demand pattern - from Black and White to Colour.

Yes, HPF is at the threshold of a new era of growth, a progressive, profitable public sector organisation that has tomorrow's needs in focus today.

**Hindustan Photo Films Mfg Co Ltd**  
(A Government of India Enterprise)  
Indunagar, Udhagamandalam 643 005.

Marketing Headquarters :  
Subramanian Building,  
Post Box No. 2771,  
No.1 Club House Road,  
Madras 600 002.



***Exposing today  
tomorrow's needs***



# HPF's future attraction is magnetic

HPF would soon be going in for integrated manufacture of Magnetic Tapes for audio, video and computer applications - a Rs.9 crore diversification project - to meet the emerging needs of our times.



R K SWAMY/HPF/5722