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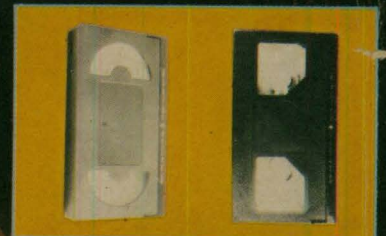
▶▶ AND FAST FORWARD

Manu Chhabria:
'I will not forgive Shyam Bhatia.'

Mirza Ghalib: Gulzar
recreates history for TV.



Has Pallavi Joshi
had enough of TV?



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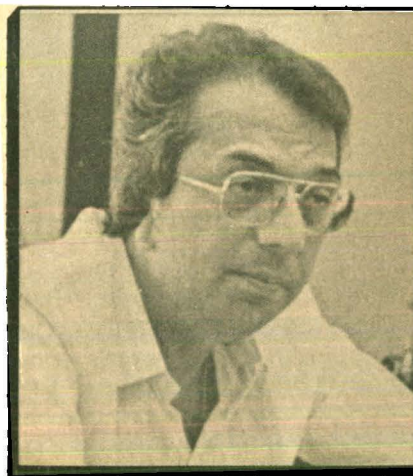
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Technical Editor

DAMAN SOOD (Audio)

Editorial Staff

SIMA CARRI

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 110 003
TEL: 697670.

Madras Correspondent: Brian Laul
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 Mott Court, Westbury, New York 11590.

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REVERB

OUTDATED SONGS

We can scarcely listen to Western pop music without being struck by the range and variety of their lyrics. Whether it is Abba, Boney M or Lionel Ritchie, the songs commemorate every facet of modern life - nuclear wars, space flights, apartheid, working girls, computers, etc. The moment we turn to our own Hindi songs, the difference hits us in the face. Not only is the subject matter meagre - 'pyar' and 'judai' being the staple diet - but worse, the lyrics are archaic and disastrously out-of-step with modern life and attitudes. Listening to them, you would imagine that we were still living in a pastoral age, with lovelorn 'gopikas' meeting their 'piyas' in 'sola shringar', and talking of their 'laaj-ka-ghungats'. But for God's sake, who in this harassed world of today has the leisure to sing the kind of languishing love-songs that our filmi-lovers habitually sigh out? Who bothers about 'roothna aur manana' and 'ikraar aur inkaar'?

The Dynavox Zippo for the best letter of the month goes to Lalitha Jayaraman, Secunderabad.

All I can say to our tradition-bound lyricists is: Wake up and look around. Surely there are a million facets of modern life fresher, more contemporary and evocative than the worn out theme of love? Why not transform them into poetry, instead of living in the past?

Lalitha Jayaraman
Secunderabad

ONTRACK

I must congratulate you on producing such an excellent magazine which is devoted to Audio and Video. It is the only magazine of its kind and truly informative. I was, for quite some time, searching for some source of information for such products, and I must say, my search has happily come to an end.

Our country has a rich heritage of music, especially classical music. Even our old film songs portray a true treasure house of our classical variety. I fail to realise why music composers of today have to "borrow" tunes many times, from somewhere else, when we have such a fabulous variety here. All they have to do is to follow the trail blazed by the musicians of yesteryears. After all, the old movies and songs are still remembered for their haunting tunes.



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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.

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Talking about TV serials, here also, we have an endless variety of subjects which can be effectively portrayed in our serials. Any TV serial should be first judged for its artistic value and needless controversies shouldn't be raised. Why should a serial like 'Honee Anhonee' be considered unethical, or encouraging blind faith? When 'Ramayan' with all its trick-scenes can be appreciated so much, why not 'Honee Anhonee'?

Deepak Rangnekar
Bombay

'ANHONEE' PROTEST

I can't understand why some people went tooth and nail against the telecast of 'Honee Anhonee' on Doordarshan.

Was it bickering by vested interests or merely a political gimmick? There was nothing superstitious and in no way were they distorting the imagination of children.

Isn't 'Ramayan' a sort of 'Honee Anhonee'? Aren't all religious beliefs and myths a sort of 'Honee Anhonee'?

Nobody raised a hue and cry when the American serial 'UFO' was serialised. Nobody makes hulla gulla about the horror and fiction films. There is nothing 'Anhonee' in this universe: however, many things are beyond reasoning, and remain unexplained. Take for instance, the Bermuda Triangle.

The 'Honee Anhonee' serial should be considered as one depicting some extraordinary experiences, worth mentioning and telecasting on Doordarshan.

S S Bhargava
Jaipur

LATA DISAPPOINTS

*I*t was heartening news that melody queen Lata Mangeshkar

has launched her own film production recently. But it comes as a disappointment that the movie is a typically commercial one, with the usual popular box-office ingredients. One expected a musical, devotional or otherwise from the songstress who seems to be tired of noisy film music. She could have set an example to mould public taste.

B C Ramaswami
Bangalore

LIVING LEGEND

*T*he recent TV documentary on Raj Kapoor created the right kind of impact. RK has been an institution and the films he produced or acted in and their music always conveyed something. RK spoke superbly and convincingly.

Sadly, a few prominent facts were missing. While a lot was discussed about the heroines, not much was talked about RK as an actor and his music. Even when he was not the producer, RK acted in some films with the typical RK flavour. Shankar-Jaikishan-Shailendra-Hasrat Jaipuri formed the main music team.

The songs which should have been included are 'Zinda hu is tarah', 'Dost dost', 'Cheenu Arab', 'Woh subah', 'Ek din bik jaayega', 'Chalia mera naam', 'Sajanwa', 'Jaane kahan' and the like.

Mukesh was always the singer who sang "with RK" to create the kind of impact, though Mukesh is best "listened to" in a serene atmosphere.

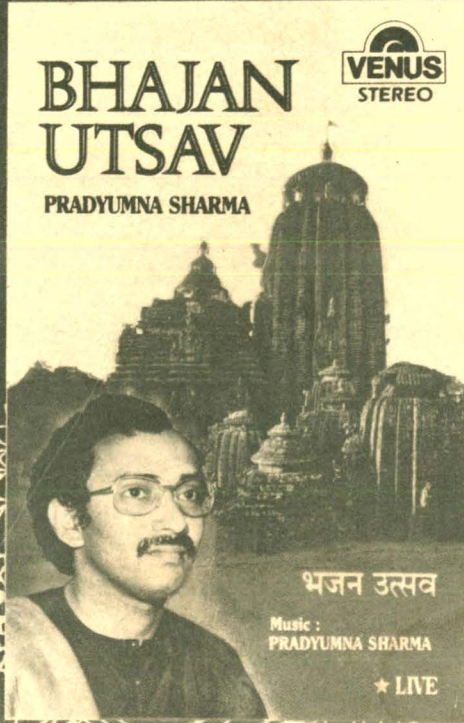
How wonderful it would have been to hear all from RK himself! Maybe it was the RK touch that he should suddenly burst out saying all that he said about Mukesh - a touching epitomisation.

Omissions notwithstanding, the documentary did manage to convey all that had earlier been left unasked and untold, with a touching ending.

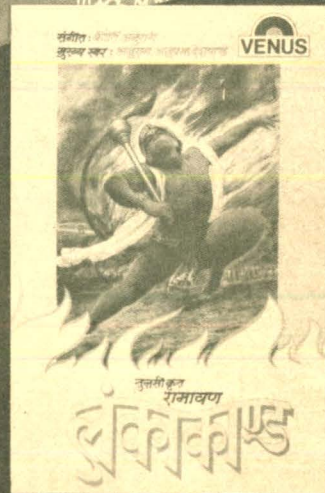
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ROUND-UP

MUSICAL

It was **Ashok Khosla's** big night. His prestigious album with **O P Nayyar's** music was to be released by the Hon'ble Minister **Sushil Kumar Shinde**. The elegant Crystal Room of the Taj was filled with well-wishers, each personally greeted by Ashok himself. There was O P Nayyar in a felt hat beaming away. And **Penaaz Masani** looking radiant – probably with the prospect of being the next one to benefit from the great music director's attention. But the chief guest wouldn't turn up.

So, would Penaaz please do the honours? She would. Everyone was seated and Penaaz had the cassette ready to

hand over to Khosla, when in rushed the absent Shinde, apologising profusely. Penaaz had to let go the honour, which she did quite good humouredly. Perhaps it's better not to mix politics with music? What?

Milan Singh, dressed in a Nehru jacket, strutted in regally, rather late for the release of her ghazal album 'Chahat'. But the naive 'star' didn't realise **Laxmikant** would keep her waiting past midnight for the favour. Nothing, however, could upset the lady on her first major album release. She put on her best manners for the

"great music director", who, in his turn, praised this "kudrat ka karishma".

*

Savvy doesn't find it funny what **Vanraj Bhatia** has to say about unmarried girls. They cornered the Van(ity)raj Bhatia with a loaded question: "What about unmarried men? For instance, don't you know you are called 'gay'?" Says Vanraj: "I am not anti-woman, I am anti-aggressive woman. I don't want a woman to lose her femininity and her charm."

*

One singer who's getting popular day by day is **Remo**. He was the darling of the crowds at the recently held CBS-Bombay Dyeing fashion-cum-music shows at Bombay, Madras and Bangalore. All thanks to his consistent histrionics and complete mastery over his repertoire. And he seems to have become an institution in his native Goa too. So much so that when an ad-film was made on the Fort Agua da Resort in



Laxmikant (left), Surinder Kohli and Milan Singh at the 'Chahat' party.

Goa recently, **Remo's** singing was very much in evidence; it even has a shot of Remo singing to the hotel's guests on a beach.

*



REMO: Pride of Goa

It's never too late to switch to new lanes. **R D Burman**, after years of giving music to Hindi films, has taken up a Marathi serial. According to RD, it was a "creative challenge" to compose for a Marathi serial.



MAGIC MOMENTS: V J Lazarus of Music India, O P Nayyar, Sushil Kr Shinde, Ashok Khosla and Penaaz.

Recently, the two-man pop group 'India', formed by **Joseph Alvares** and **Kenneth D'Souza**, released their first album 'Allegiance'. It promises to be an interesting experience, featuring as it does the music of **Louis Banks**, **Dinshah Sanjana**, **Leon D'Souza** and **Karl Peters**, not to mention Kenneth's lyrics. Joe



PROMISING 'ALLEGIANCE': Joe and Kenneth

admits to being "tremendously influenced by artistes like Stevie Wonder, George Benson and Al Jarreau . . . so the music on the album has a tremendously 'black' feel about it". However, the theme is very Indian – naturally, with a name like that. In fact, one of the tracks, 'One India', is a call for national integration.



LAUNCHING RANU: Husband Gautam Mukherjee, Manna Dey, father Hemant Mukherjee and Moushimi at the 'Tum Hi Kaho' party.



RAJU: Pop debut

In case you're wondering, Joe has been playing at the Taj Mahal Intercontinental for the past month or two; Kenneth is the bass player of the band.

Raju was singing in the bathroom when his father pulled him out and took him to the studios. Raju still can't believe his luck. **Anupama Deshpande** was summoned and eight tracks were recorded – a la filmi songs. Venus has bought the rights without any hesitation. 'Ajnabi Shehar Mein' is the album which could easily give Raju the big break. A

major factor in his favour is that he does not sound like any of the greats and has his own very special voice. Also, Raju knows for sure that he is not going to sing bhajans or ghazals. He is into 'concept' albums in popular style.

Among other new talents to surface with their own solo albums are **Radhika Sharma** with popular Hindi wedding songs and **Rajinder Kachroo** with bhajans.

The Mangeshkar family – **Lata**, **Hridaynath** et al – was out in full force recently at Pune. The occasion: the 46th anniversary of **Dinanath Mangeshkar**. Also present were top artistes **Bhimsen Joshi**, **Suresh Wadkar** and others. But the supreme tribute to the late Dinanath Mangeshkar came from **Usha Mangeshkar**, in the form of a cassette of Marathi devotionals released on the occasion.

Meanwhile, **Salma** has gone pop again. She has left **Javed Khan** and ghazals, is single again and singing with **Vijay Benedict** for another album of pop songs. The film roles are still not coming in. With three husbands discarded, one

wonders whether **Salma** could achieve **Elizabeth Taylor's** notorious record.

Like **Preeti Sagar** and **Sharon**, **Zeenie Baby** too is getting on the 'cassette aunty' scene. **Irshwin** of CBS explains his



RADHIKA: Wedding songs

strategy: "We chose **Zeenat** because, one, she was a leading star; two, a celebrity mother. But most important, she was well-versed with the phonetics of the English language." **Zeenat** isn't into singing. Just being herself, she goes C-A-T Cat, and adds two and two together. Simple stuff which comes naturally to a seasoned sex symbol. **Irshwin** is pretty confident that the cassette is going to be a hit. Thereafter, the next step would be a 'pop' album. Just what **Preeti Aunty** is doing after projecting her nursery rhymes image. Incidentally, we mustn't forget **Hema Malini**, another potential to teach kids.

Remember her immortal role with Shammi and the kids in 'Andaz'.

*



ZEENAT: Teaching kids with Bashir's help.

When you don't find success easy to come by in Hindi music, where do you go? Ask **Nilima Deshpande**. The response to her Bhojpuri pop album with **Kirti-Anurag** did not quite come up to her expectations. Now she has turned to acting on the TV and theatre. Not that she is totally down in the dumps, where music is concerned. She hints at a project with a bhajan star. Good for her.

*

Bhupinder and Mitalee recently had a bash at the Oberoi Towers to launch their new album



BHUPPI'S LATEST: Khayyam (centre) released Mitalee and Bhupinder's latest album 'Arz Kiya Hai'.

'Arz Kiya Hai'. **Bhuppie** had invited to the celebrations all the musicians who had played for his album. Missing was **Uttam Singh**, arranger extraordinaire. **Talat Aziz** came with girlfriend **Bina** whom he plans to marry as soon as she gets her divorce.

*

With the present lot of hyperactive music directors releasing albums almost daily, it's no surprise to find **Naushad** doing his duty at Marathi functions. At one such function after **Kishore Kumar's** passing away, his son, **Amit**, refused to collect a platinum disc from **Naushad** on behalf of his late father.

Naushad had always nursed a grudge against **Kishore**. He never used **Kishore's** voice. What he found unacceptable about this singer was that he did not have any classical training. Later when **Kishore** sang 'Ek bar muskura do' and other classical stuff, **Naushad** had to acknowledge **Kishore's** genius.

Kalyanjibhai found himself in a tight spot recently when he was requested to say a few words after releasing an album by his old friend and colleague **Charanjit**. He had not heard the album 'Daur-e-Tarab', so he felt, rightly, that he could not praise it without reservations, and said so. But **Hasrat Jaipuri** and **Qamar Jala-labadi**, both old-timers, eulogised their old pal to such an extent that **Kal-**



TALAT: A solicitous ear for Beena

yanji felt he had not said enough for him.

*

Nandini Sharan is back on an album with **Hari Om** on 'Shraddha', an old recording. Music companies prefer him solo to ensure the album's merits. Another major bhajan album which came out recently is **Pandit Kumar Gandharva's** 'Nirgun Ke Gun'.

*

Ranu Mukherjee plays her vulnerable act to perfection. Her delicate and doll-like appear-



NAUSHAD (left): Doing his duty for Arun and Anuradha Paudwal and Champak Jain of Venus.

ance somehow evokes the most compassionate feelings from oneself.

Manna Dey and **Ranu's** father, **Hemant Kumar**, were there to bless **Ranu** and husband **Gautam Mukherjee** on the launch of her love songs album 'Tum hi kaho'. Anybody and everybody who was associated with the production of the album was there to give **Ranu** a little pep talk. **Ranu** refuses to be aggressive about her career. So the next time you'll hear of her will be when **CBS** and **R V Pandit** decide to do another album.

*

Anybody on the lookout for talent can try **Sarita Sharma** who was awarded the Golden Voice award at Singapore's first Hindi Music Awards held in March. Other talented singers that emerged were **Mohd Raffee** (Golden Voice - Male), **Abdul Aziz** (Voice of Rafi) **Haresh Gulabrai Buxani** (Voice of Mukesh) and **Sukhdev Singh** (Voice of Kishore).

Off The Record

Composer V/s Music Director

Listening to Bappi Lahiri one cannot escape the conclusion that people who talk too much are often those who do not have much to say.

Bappi, it seems, mistakes his trinkets as medals and gets carried away by the thought of his own 'achievements' to such an extent that he fails to judge whether his listeners are impressed or amused.

Some of his memorable quotes are: "I have done 200 films in 12 years whereas Laxmi-Pyare have done 300 in 25 years"; "Where is the competition between me and Annu Malik, I have done 200 films he has done 20?"; "My name got into the Guinness Book of Records in 1982 for giving music in 33 films in a year!"

If number is a criterion for excellence then I must admit that Bappi's performance is commendable. Judging by that standard even eight-times-married Elizabeth Taylor can claim the honour of being an ideal wife. Similarly Kishore Kumar could have been adjudged a better singer than K L Saigal simply by virtue of having sung ten times more songs than Saigal. It is another matter that Kishore, who held Saigal in great esteem, would have died of embarrassment at the mere thought of his comparison with Saigal.

With regard to the Guinness Book record, Bappi should know that he would have still succeeded in getting his name into the book of records simply by hogging 200 rosogollas in an hour. Dada Kondke (of 'Andheri raat mein' etc fame) too is mentioned in the Guinness Book of Records. Does it make him a better director than Raj Kapoor or a better actor than 'Devdas' Dilip Kumar?

It is obvious that the Bengali band-master, unmindful of his health, is getting more ambitious with each passing success.

Having boasted of being a 'trend-setter' the composer of

'Bambai se aaya mera dost' and 'Main tera tota' has gone a step further and has now challenged Naushad to create the cacophony of sound as he himself has done. "Why do producers come to me



Bappi... challenging Naushad?

instead of going to Naushad? enquired Bappi with an arrogance of a spoilt child and added pompously, "Let Naushad compose 'Super Dancer' in three hours (as I have done) and I will retire to Calcutta" (May God save the holy land of Tagore!).

What has prompted Bappi's (repeated) outburst against Naushad I don't know, unless it is some sort of deep-rooted inferiority complex!

It is obvious that Bappi has only heard Naushad's reputation and not his music. He does not seem to know that Naushad, even in a flippant mood, has created songs such as 'Lara loo lara loo', 'Lo pyar ki ho gai jeet balam', 'Gin gin tare mein' (all 'Jadoo'), 'Tara ri tara ri' ('Dastan'), 'Dil-wale' ('Natak'), 'Panchhi ban men piya gane laga' ('Babul').

These songs were by no means Naushad's best efforts but still they can serve as models for Bappi to take an elementary lesson in music.

Bappi, I am sure, can still create better music if only he learns to copy (by no means an easy task) Naushad's music instead of lifting the Western tunes such as 'One way ticket' ('Hari Om Hari').

It is unfortunate that in his anxiety to impress people (by his talk rather than music) Bappi betrays total ignorance of Naushad and his music.

Bappi does not know that even in the high-noon of his career Naushad never accepted more than one film at a time nor did he ever let a producer 'guide' him in the matter of music.

Naushad had refused Naidu's lucrative offer of 'Azad' (1955) only because he was required to do some nine songs in a month's time. Music for Naushad, after all, was a labour of love and never a business proposition.

Bappi is too young to know all that and the fact that Naushad and Shanker-Jaikishan were the only composers in whose name

pictures were sold without the aid of a star-cast. For Bappi such an eventuality will ever remain a utopian dream.

It is almost pathetic that the composer of 200 pictures in 12 years, instead of proving his worth as a musician, wants to pull down Naushad to satisfy his baser instinct. Does he expect a composer of proven merit to stoop that low as to accept the challenges of a mere music director and that too of a dubious distinction?

Unlike Bappi, Naushad is not too young to know everything. He is still a learner and humbly admits that he learned to compose music by listening to the great masters like R C Boral, Khemchand Prakash and Anil Biswas.

But with Bappi it is a different set-up and different culture. Having done 200 films in 12 years and having 80 films on hand, where is the time for him to learn music?

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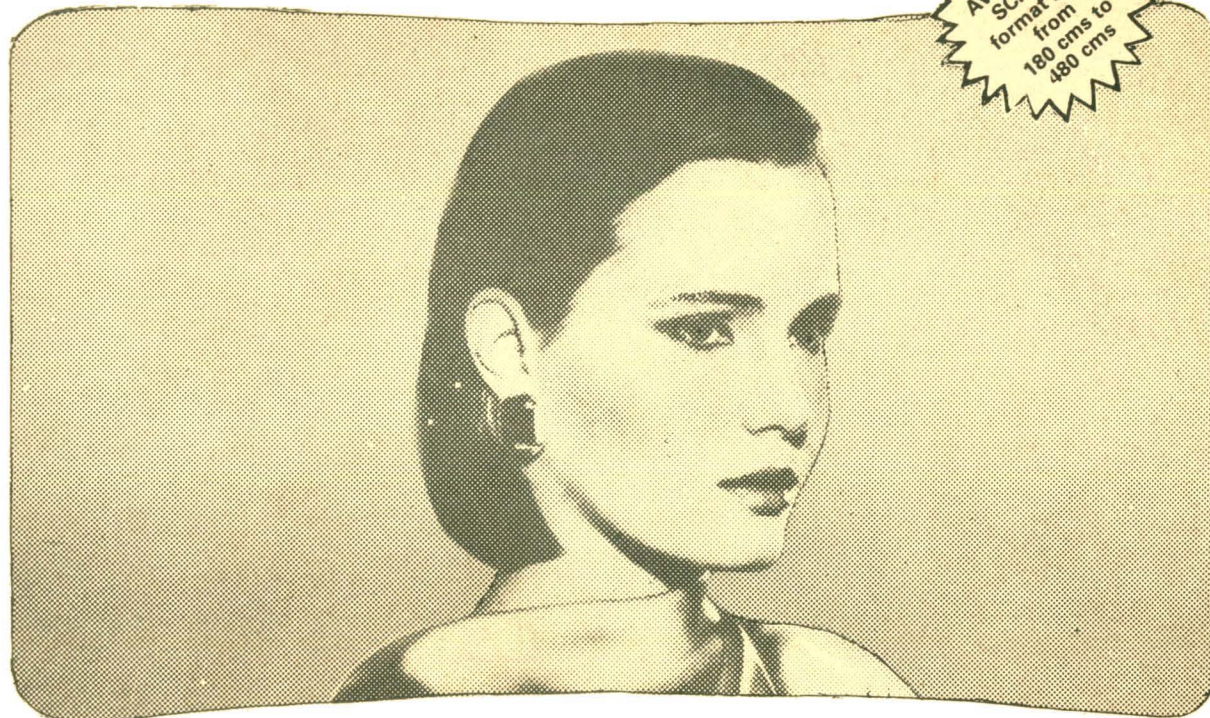
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ALISHA CHINAI

DESI DASH WITH ANGREZI FLAIR



Alisha Chinai has arrived. Today at the crossroads of fame and fortune, she exudes a peculiar combination of abject innocence with the savvy of the showbiz world. This has had a major bearing on her style which is more direct and honest reflecting the contemporary thinking on sex and values. Alisha's voice

oozes with sex and cute inflections of yearning, traits very common to western singers. Says Alisha: "I'm a nouvelle singer. By retaining my *desi* touch with *angrezi* flair, I have developed the perfect formula for success with the masses who meld their western mannerisms with ethnic chic." 'Tarzan, My Tarzan' is a case in point. This typical Hindi film song was sung with nouvelle finesse.

A Bombay girl, the petite singer comes from a Gujarati family. She spent her early years in Juhu. While studying at the Maneckjee Cooper School, she was the singing sensation and found herself on stage winning prizes. Later dropping out from the exclusive all girls Sophia College, Alisha took to modelling albeit successfully. She began singing jingles, and then went on stage as Evita's *souten* – a song sung well enough to grab attention, launching her headlong into a career which today finds her, more than anything else, yearning for more. Her sharp mind interacts with her nouvelle style to belt out winners. In 'Mr India', with 'Kati na katte' she quite astonished everyone with her depth of talent. Alisha is justifiably proud of the kudos "*ke yeh lakdi sachi gaa sakti hai*".

She is more than satisfied at having carved out a niche, exclusive of the filmi scene, with her three albums, 'Jadoo', 'Aah . . . Alisha', and 'Babydoll'. "I've done it on my own steam and of course with a little bit of love." Which she found while searching for someone who was creative

and original and who could satisfy her yearning for work. She was just going to do an album with Remo, when she met the man of her life

Rajesh Jhaveri, handsome to a fault, suave and considerate, stole Alisha's heart with his manners

and integrity. Working at home in a 'complete studio' which he had set up himself out of pure involvement and fascination, he matched every mood of Alisha's with an ideal answer and they worked together on 'Aah . . . Alisha'.

And why did this petite, sprightly girl, who was up and away on the top of the world, suddenly get married. "Well, I was past the marriageable age of 20-21, and I liked Rajesh's



family." The *desi* touch? But then the *angrezi* flair a little later surprises you. "I don't think I'll ever have children, though I like other's children. Not my own." Never? She nods and says no with endearing eyes which speak of reasons. And why doesn't such a happy girl want to have children?

Alisha in Wonderland

Cast Of Characters

- Alisha Khansaheb Gautuhmm aar - as herself
- Alyx Sanjive - tutor
- Bappee Elpee Raajayshh Pop Playboy the bunny - The Pixsee - Gautamn Rajadhyaksha
- the boar - Alyque Padamsee
- the doggie - Sanjiv Kohli (HMV)
- Bappi Lahiri
- the bee - Laxmikant-Pyarelal
- the wiz kid - Rajesh Jhaveri
- Alisha's father
- Alisha's plaything



Scene I

Child voice of the pure unclouded hour
And dreaming sighs of wonder!
"Well, what are you?" growled Alyx and Boar

I can see you're trying to sing something!
"I-I'm a little girl," said Alisha rather tunelessly and found herself on stage among the spotlights clutching on to Zeddy her Teddy. "So what happens now, where am I going to?" "Oh just round the corner to meet Sanjive-v the Doggie," said Zeddy. "Off to H-emvee!"

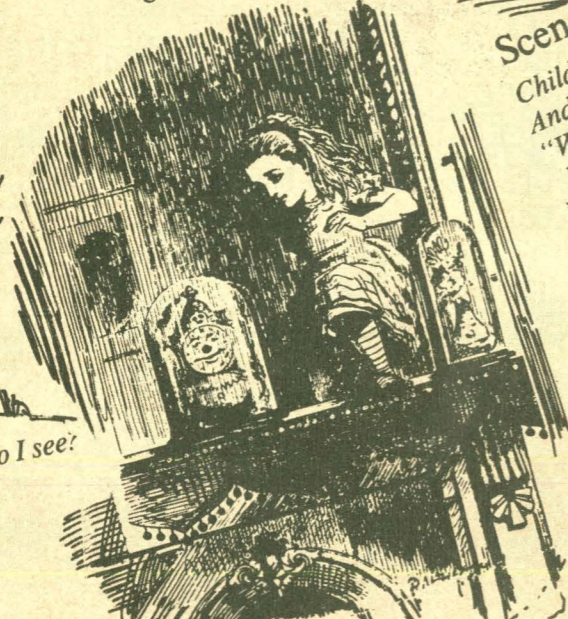
Scene II

Hush-a-by lady, it's time to clap!
Till the contract's ready, we've time for a snap.
"Well now that we have sounded each another," said the Doggie, "if you'll believe in my Jadoo I'll believe in yours."

"Is that a bargain?"
"Sounds good" said Alisha, but in the meantime I'd like to swing a little, like in the movies.
"Tarzan my Tarzan, where the hell are you?"
"Aaaaaa with Bappee!" he shrieked, "let's dance dance dance wheel!"

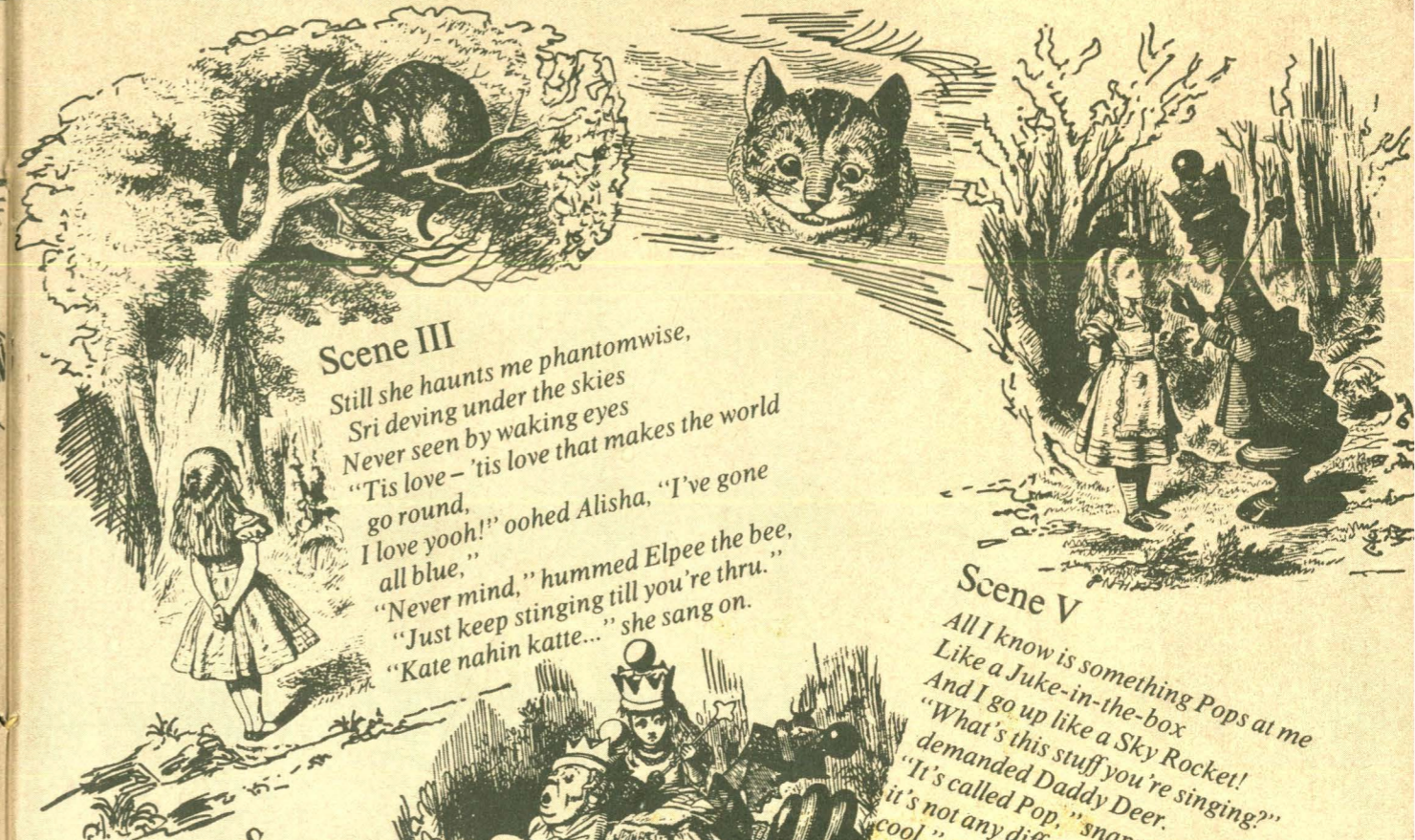
Introduction

Tweedledum Tweedledee, what do I see?
It's Khan the saahab,
He's come to teach me
Sa-re gaa maa paa dhaa nee
Fiddledum Fiddledee!
"Gao, Balamva tum kya jaano, Preet aaaa" began Khan the saahab
"Main kaa karoon ram mujhe buddha mil gaya" crackled Alisha on stage, barely thirteen.
"Hay Hay!"
Mirror Mirror on the wall
Do you think I have it all?
Yeah, just think tall.
"That's me," smiled Alisha.
"Close-ups are my cup of tea."
Click Click, "Fine Model, uhm aar sings too" quipped Gautuhmm aar the pix-see.
"Thumbs-Up, I'm the wonder" jingled Alisha.



Scene III

Still she haunts me phantomwise,
Sri deving under the skies
Never seen by waking eyes
"Tis love - 'tis love that makes the world go round,
I love yoooh!" oohed Alisha, "I've gone all blue."
"Never mind," hummed Elpee the bee, "Just keep stinging till you're thru."
"Kate nahin katte..." she sang on.

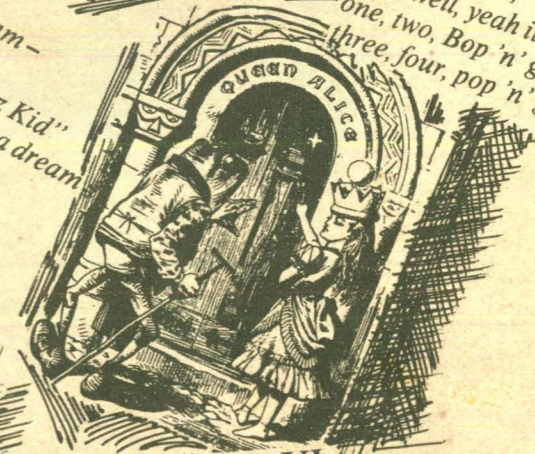


Scene V

All I know is something Pops at me
Like a Juke-in-the-box
And I go up like a Sky Rocket!
"What's this stuff you're singing?" demanded Daddy Deer.
"It's called Pop," snapped Alisha, "and it's not any different from you daddy cool."
"I can't understand it" he complained
"You don't have to understand it just feel it, when it pops you bop with it, get it?" she squealed, "Come on, just Boogie!"
"Oh, well, yeah it seems like fun... one, two, Bop 'n' guzzle
three, four, pop 'n' guzzle..."

Scene IV

Lingering in the golden gleam -
Life, what is it but a scream?
"Hullo, I'm Raajayshh the Wiz Kid"
"Aah" cried Alisha, "It must be a dream
Let's make us a team,
with Pops n' synths
an' musical kinks
with Rhythmic winks
so, whaddaya think?
"I dunno I'm a little out of sync" said (he) Gee Wiz!



Scene VI

If I really am Pop Queen
I shall be able to manage it quite well in time.
"Hi! I'm Alisha, but you can call me Babydoll, who's you?"
I'm Bunny you can call me Playboy if you like, Babydoll.
Play me anytime!





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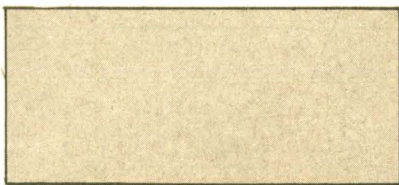
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Alisha... a real baby doll.



"It's not a problem, it's just not my cup of tea," she dismisses the thought. And yet Alisha, uncannily like Michael Jackson, adores Mickey Mouse, Teddy, Disneyland and Alice in Wonderland. "That's really me," and funnily the Babydoll doesn't want anything to do with kids. But there's more to Alisha. "I was a smart kid." Read her own poetry and realise that she's serious when she talks of being 'nouvelle.'

I'm a schizophrenic
I'm a peasant and a princess
I'm a child who's real wild
I'm plain, certainly not
ordinary
You wouldn't call me sexy
Just say Spunky.
I'm tough, ooh so fragile
I'm lazy and ambitious
I'm short but think tall
I don't want to be
a millionairess
Just wanna live like one

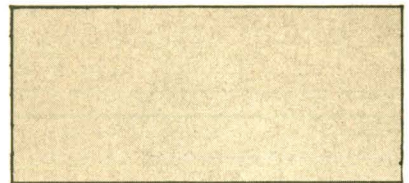
I feel like a woman, think
like a man
I'm a helpless babe,
a dangerous Jade
I'm a feminist who hates
picking tabs
I'm kinky, but cute (damn)
I'm simply crazy.

Admittedly autobiographical in content, Alisha at the moment, it seems, is out on a sabbatical. "There is something missing. It's not that I don't enjoy my playback singing." But the girl has no other interests, not a single one; not even acting. ("I'm not interested in theatre where they pay Rs 100 for a show. It's not worth it. I won't do it. Not Alyque's 'versions' anyway. There's nothing creative about this. If only someone was solidly creative. In that sense 'Bottom's Up' is still worth it.") Nothing at all interests her other than singing professionally.

Alisha scans the horizon, as though waiting for a cue. "I want someone to come along who is really and truly original, a creative genius who can exploit my talent." And catapult her to the frenzied heights of fame and adulation? Alisha feels she's worth more than what she's getting. (Remember her walking out on Bappi for being badly paid?) The adulation she deserves for her filmi numbers just by-passes her. This makes her angry. "I'm no ordinary playback singer. I'm a star singer." She believes it's different when she agrees to sing a playback song.

While she presents a picture of a young girl clutching her teddy bear, with a fascination for the wonderland of children, she has a steely determination and hopes to emulate Barbra Streisand, both in her career as well her personality. She wanted to be an actress, but when she realised she wasn't a good thespian, Alisha decided on singing. One year of singing jingles and 'Tarzan, My Tarzan', set her onto the highway of success. She now feels that the time has come to set her eyes on to greater things.

Alisha's impatient. "I just can't wait for Sanjeev Kohli to come back from London with my Compact Disc of Babydoll. India's first pop album on CD." And later this month, Alisha and Rajesh are going to London, to see about her career on the international scene. Alisha knows she's got all that is required. "I don't look totally Indian, my style and all. I speak English without an accent, and when I sing in English I can do it just right." Babydoll is going to be recorded in English, and will come back with "I'm a schizophrenic" recorded in London. When Alisha returns she'll go on stage with the 'Alisha Show' and she's going to swing it to the big time.



The Pretty Young Thing at the recording studio.

It's alright to be a schizophrenic, but very soon on stage, we hope the real Alisha Chinai will stand up and show us what she's made of. *Desi* flair and *angrezi* dash, perhaps? ☺

THE 'FLIGHT' OF KAVITA CHOUDHRY

It is indeed her flight. Kavita Choudhry is no stranger to those who have watched the Surf TV ad at least once in their lifetime. Lalitaji, the archetypal Indian mother, with her naughty 'Ravibete' in tow, moving through crowded markets, has stalked the small screen many a time. Now, of course, they are part of history.

It was high time that Kavita outgrew her 'Lalitaji' image and came up with something that would make people realise that there is more to her than just 'Lalitaji'.

who is just a couple of days old. Brijmohan's father, Raisaheb Pitamber Singh, is a ruthless landlord, and the former finds the atmosphere in the house rather stifling. He wants his children to grow up in a different atmosphere.

When Pitamber Singh finalises eight-year-old Kalyani's marriage, Brijmohan and his family leave the house and go to live in a barren land left by Brijmohan's late mother.

The focus of the serial is entirely on Kalyani and it shows how she struggles through her childhood and emerges victorious to

Kavita, Kavita and Kavita. She has indeed given a moving performance, when taking into consideration that it is her first outing.

'Udaan' can, in a way, be termed a rags-to-riches story. But the perennial melodramatic bug seems to have bitten this one, too. Tears flow at a regular and steady pace. Perhaps that seems inevitable because Indians are more at home with melodrama than with humour. As one producer put it: "Indians have a very poor sense of humour."

Coming to 'Udaan', it is entirely Kavita's show and she is there in almost every frame. The inspiration, it seems, came from her sister who is a Superintendent of Police with the Central Bureau of Investigations. For a change, the shooting of the serial has moved away from the studios into actual locations which makes it all the more interesting.

The later episodes show how Kalyani fights for justice for her father, which introduces her to the greater starkness of life. She burns with ambition to become an entity, appears for the UPSC exams and joins the police force, a hitherto male bastion. People around her take time to adjust to a female 'Inspector' but ultimately wins acceptance from the people and her colleagues.

Produced by Dev Bhattacharya, other artistes are Vikram Gokhale, Manju Mishra, Vijaya Mehta, Hema Vyas and others. Music is by Sharang Dev.

'Udaan' has been telecast from April 28, every Thursday, for 13 weeks.

—S K JOHN



B M Vyas and Kavita Choudhry in 'Udaan'.

'Udaan', her debut on TV, may well prove that. Written and directed by Kavita, it is a story of a family consisting of the father, Brijmohan, his wife, Janaki, their daughter, eight-year-old Kalyani, and their second child, Vivek,

become a police officer. The eight-year-old Kalyani is brilliantly portrayed by Baby Navneet Kaur and after the first couple of episodes (after Kalyani grows up) Kavita takes over. From then onwards, it is just



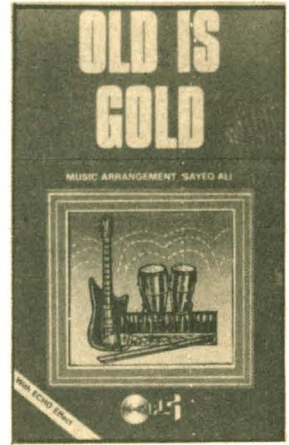
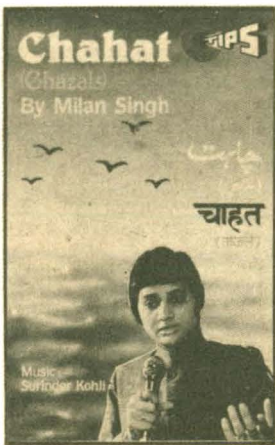
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Where is Ramu Damodaran?

Viewers must be wondering what ever became of Ramu Damodaran, that charming, fresh-faced newscaster of uncommon talent. Well, he is away in New York on a three-year Foreign Service posting. But, the good news is that more than half of his term is over. Come mid-1989 and we

shall see him back on our screens. Viewers particularly remember Ramu as the newscaster who looked straight in the eye and gave us the news, much before the teleprompter was introduced. Many were amazed at the sight of a newsreader just rattling off item after item as if from

memory. When he does eventually return to newsreading next year we would see the same spectacle again, but this time he will look us in the eye and read the news with the help of the prompter. Or perhaps in his case they can do away with the prompter!

It was incredible. In early April, we saw the brutal slaying of a six-month old child by the terrorists in Punjab on our television screens. In fact, day after day we were watching violent shots of terrorist killings in news bulletins. Why? Was not the showing of such violence against Doordarshan's policy which stipulate that any material which may incite violence should not be shown? Is it not a fact that the brutal slayings that were put on the national news, particularly the killing of a little child, could lead to some kind of a backlash elsewhere in the country? Why then were these killings being telecast? Investigations revealed that the government had asked both AIR and Doordarshan to "play up" the Punjab violence in its news bulletins. And the ever faithful electronic media certainly played it up. This kind of prominence given by AIR and Doordarshan to the end-of-March spurt in killings has no parallel. It is not too difficult to deduce that this "order from above" to "play up" violence in Punjab is aimed at creating an atmosphere in the country where the clamping of emergency in Punjab does not boomerang on the ruling party at the centre as feared it might.

A couple of months ago we had carried a story on how the Director General of Doordarshan, Bhaskar Ghosh, was made a scapegoat by the then Information and Broadcasting minister Ajit Panja on the issue of shifting of telecast time of Parliament News. Ghosh and Panja had nearly fallen out on the issue. Now, Panja has been shunted out of the key ministry and Gopi Arora, one of Rajiv Gandhi's closest aides, has taken over the reins of the I & B ministry. But the din and noise created by MPs in Parliament during the winter session has resulted in the news from Parliament being inflicted on viewers twice on the national programme - in Hindi at 9.50 pm and in English at 10.20 pm.

and then spoiling it thoroughly. One wonders who or rather which moron or morons had the nerve to actually approve such newscasters. The only plausible explanation is that they are there because of their "connections". One particular lady named Neelam Mahajan Singh bids fair to send shivers down the spine of even a kindergar ten English teacher. But perhaps there is a brighter side to it. The likes of Ms Singh keep hopes and aspirations alive. All manner of citizens from Moradabad to Mettupalayam could entertain hopes of making it as a newsreader on television!

* * *

* * *

Talking of Parliament News, all manner of new faces have sprung up. "Good Evening", they say self-consciously and proceed to stumble and fumble their way through the 10-minute news bulletins. Most of them seem to lack virtually every attribute desirable in a newscaster; yet they appear again, again and yet again to say "Good Evening"

To all those who have been crying hoarse that television was ringing the death-knell of the film industry, here is some good news. Official statistics reveal that the number of cinema houses has actually gone up since the commercialisation of television and the advent of video. According to the figures, while in 1985-86 there was 12,701 cinema houses in India, their number went up to 12,732 the very next year, and by December 31, 1987 it touched

12,798.

Another fact that television and the film industry can exist has been proved by the increasing number of movie moghul jumping onto the TV bandwagon. The Sippys, the Sagars, the Chopras, to name a few. And more are on the springboard ready to jump in as they get the green signal. Among them are Dr Shriram Lagoo, Johnny Walker, Manorama, MacMohan, Mukri, Lalita Pawar and Satyen Kappu.

* * *

Sources at Mandi House are embarrassed by the poor quality of the final episodes of 'Zindagi', the serial reportedly based on the novels of Amrita Pritam. They have now decided not to take any serial at its face value.

Initially approved for 13 episodes, it was given a further extension of another 13 after viewership figures showed that it had a high rating. But, as is the case with most serials, the producer and director seems to have been forced to stretch the plot to weird lengths with the result that the whole story seemed to be contrived. The serial that started with a bang ended with a whimper.

* * *

The birth centenary of Pandit Jawaharlal Nehru is round the corner and Doordarshan and the government seem to be working in tandem to give viewers a large dose of programmes on him. First, we'll have Shyam Benegal's series on the celebrated 'Discovery of India', to be followed by a 13-part interview-based documentary to be aired from November 14. This one is being done by Manju Singh who is now busy locating people who have closely known Nehru.

What is widely not known is that Mrs Indira Gandhi, before her death, had assigned a British

actor, Graham Griffith, to make a film on Pandit Nehru. The project, actively supported by Rajiv Gandhi himself, is now completed, but Griffith was not quite pleased with the way he was treated by Mandi House authorities at the time of shooting. In fact, so incensed is he that he plans to bring out a book on the experience!

First, Griffith says he was made to wait for 12 months in India before getting the go-ahead. And secondly, the red tapism in government departments left him cold and angry.

Griffith's film, to be aired on Doordarshan at an unspecified date, is an offbeat concept, in which he plays all the major characters including the role of Nehru himself. So at one moment you'll find him looking like Gandhi, at another Winston Churchill and even Subhashchandra Bose!

* * *

An article in a national daily showing Pakistan TV in better light vis-a-vis Doordarshan is embarrassing Mandi House no end. Written by a TV critic who watched Pakistani programmes for four consecutive days, it concludes that PTV has better presenters and slicker serials than Doordarshan.

It is obvious that the writer has resorted to some kind of exaggeration while running down Doordarshan. It is not that bad, though in most cases the brickbats are deserved. The article points out that the so-called socially relevant serials, seen in abundance in both countries, are coated with sugar in Pakistan. In other words, there is a lot of mirth and light-hearted moments in them, unlike many of DD serials which seem to be in a perpetual state of mourning.

PTV is reported to be particularly good in selecting and training presenters and compers, and this is one area in which Door-

darshan needs to improve. For example, take our presenter for the prestigious *Prashna Manch*, the national quiz show. With his scared expression and striped bush shirt, he seems to have been lifted straight from a rural school! Or consider the erudite presenter of 'Quest', the science programme from Calcutta. Both are utterly lacking in showmanship.

In one respect, however, the article seems to have wronged Doordarshan. Mandi House has so far shown programmes that could never have been made in Pakistan ('Buniyaad' or 'Tamas' for example) or would never be shown ('Newline', 'Janvani' or 'Sach Ki Parchhayeen'). Credit should be given where it is due.

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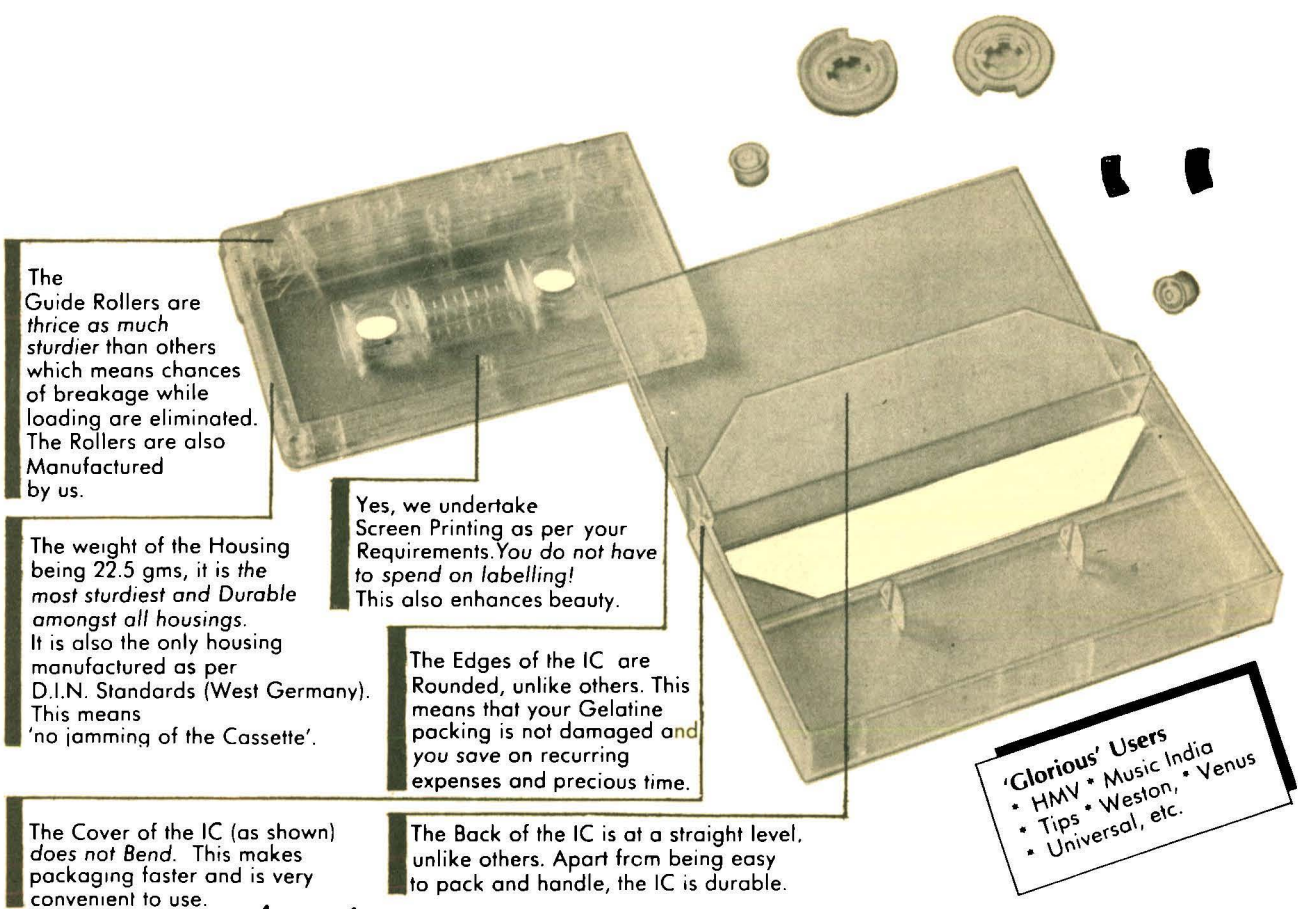
Within a few months Mandi House proposes to increase the daily transmission to over 18 hours on week-days, and go beyond that on week-ends. The announcement, however, has not been greeted with shouts of joy for obvious reasons.

Any sane man would fail to see the rationale behind the decision to extend the transmission well past midnight on most days. As it is, with six hours of transmission, most people watch television for just about an hour a day. Not because they don't like television, because the stuff that is being dished out is meant to dull one's senses and not entertain.

Unless they bring about a drastic change in the style of programming, the increased transmission will serve no purpose. It is imperative that Doordarshan introduces more movies and long plays to keep viewers glued to the box; plain documentaries won't do.

It needs to be pointed out that instead of increasing the transmission, Mandi House should have opened an alternate national channel which would give viewers a choice to select programmes. ☉

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1987. The brightest star on the video horizon was born. Big-time producers of the silver screen came together to protect their interests on video. There was no way they could go wrong. Super-hit films and names that would sell like hot cakes.

Initially, the sailing was smooth. Films like 'Mr India' and the like were released only to generate a fabulous response. Then the 'star' began to lose its lustre.

The reasons cited are many. The interests of the producers crossed paths and nobody was

ing day, Tuesday, the producer receives his royalty. For one thing, the royalty would be less than the outright amount offered by other companies. However, after the royalty was paid large stocks would be returned by the distributors, creating confusion, and bickering and to cut a long story short, the marketing failed.

The factor which drove the last nail into Star Video's coffin was the way they took the distributors, spread all over the country, for a 'glorious' ride. They asked astronomical sums of money (running into lakhs) from

distributors as deposits promising them a regular supply of blockbusters. But that was never to be. The films didn't come nor was the money returned. Now, the distributors are all set to drag Star Video to court. There is also an allegation of misappropriation of funds, because nobody knew where the money, which was collected by the distributors, had disappeared.

Star is literally 'scared' to release any further films on the 'Star Video' label because they fear that distributors, under the pretext of 'more' demand, will

Stars let down Star Video

willing to budge. Moreover, Star Video didn't have any releases after 'Awaam', which was released way back in November '87. The most intriguing part of the whole set-up was that they were operating on royalties. This is rather strange since all the other video companies were buying the rights of films outright. However, these produces weren't that prolific in producing films, the Star Video management was forced to buy films from others in order to keep releasing new titles.

The royalty system has reportedly backfired on the producers. Here's why. A film is released on Friday. Along with that the video cassettes are also released. On Monday, the directors of Star Video are informed about the quantity sold and on the follow-



keep taking copies of the films and adjust the amount with the deposit!

Now the producers are following a system whereby they pay 10 per cent of the rights to Star Video and sell their films to other companies.

Star Video finally threw in the towel and decided to sell the films they were yet to release. 'Qayamat Se Qayamat Tak' was released by Teisco. And in all probability, Teisco will release another 11 films, including 'Shoorveer' and 'Mohabbat Ke Dushman'. Boss Video and Garware, too, were offered the deal which was clinched by Teisco for Rs 1.75 cro

Meanwhile, Star Video will continue to exist on ground level, releasing the old films of its member producers. ☺

GULZAR ON GHALIB



Naseerudin Shah and Mansi Upadhyay in 'Mirza Ghalib'.

When Gulzar recreates 'Mirza Ghalib', the legendary shayar on TV, it will be a dream come true for the noted filmmaker, reports DEEPA GAHLOT.

Slowly and painstakingly, the streets and houses of old Delhi are being rebuilt on an abandoned lot at Filmalaya Studios. The great Urdu poet Mirza Ghalib will come alive on celluloid here.

For poet-filmmaker Gulzar, 'Mirza Ghalib', a 16-part serial on the life and times of his favourite *shayar*, is like a dream come true. And sharing this dream with him is Naseeruddin Shah playing the title role. Years ago, Gulzar had wanted to make a feature film on the subject, and had Sanjeev Kumar in mind to play Ghalib. Naseer was in college then, and wrote to Gulzar expressing his unhappiness over the choice of the lead actor and prayed that the project be stalled till he came into the industry. The film could not be made then, it was as if fate had decided that none but Naseer would portray the legendary shayar.

"No one was willing to back a project like this," says Gulzar. "I knew that the period for making such films had passed. But I didn't want to die with this subject inside me. I mentioned it to Jai Singh, who had produced my film 'Angoor'. He's not a film person, he's a businessman from UP, but a man with culture and good taste. He offered to produce it for me and I'm grateful to him. I adopted the film script for a TV serial, and Door-darshan was good enough to grant me 16 episodes."



Naseeruddin Shah.



Naseerudin Shah as Mirza Ghalib.

Extensive research was required for the film, and Gulzar had spent about 5-6 years collecting material. "Kaifi saab (poet Kaifi Azmi) had a lot of material with him which he had prepared for a film Sukhdev had been planning to make, with Amitabh. He gave me those notes. A lot of work, a lot of research has been done on Ghalib's work. So a lot of material, including volumes of his letters, are available.

The question then is why did Gulzar want so badly to make a biography of Ghalib. "Because he's the crown prince of poets. A fascinating man. Very little is known about him. We listen to Mehdi sing his ghazals and enjoy them. That's about all. But he was an observer and historian of his times. He has described 1857 (the year of the Mutiny) in great detail. He was a prolific letter-writer, and that period is beautifully described in his letters and also in his poetry, if you know the context in which each poem was written."

A film had been made in the '50s with Bharat Bhushan and Suraiya, a film which completely distorted Ghalib's image. "It gave a wrong impression," says Gulzar. "It concentrated on the love story between Ghalib and a *domni*. There was such an episode in his life. She was a singing girl and the rumours of the affair started because she sang only Ghalib's *kalaams*. He met her when he was



L to R Amjad Khan, Naseer and Gulzar on the sets.



L to R: Daman Sood, Jagjit Singh, Gulzar at the song recording.

23 and she died when he was 28. But Ghalib was very close to his wife (Tanvi Azmi) because of a great sorrow they shared. They had seven children, all of them died as infants. A cousin brother of his, Shams (Parikshit Sahni), was hanged by the British. There is so much tragedy in his life, and if it hadn't been for his tremendous sense of humour, he would never be able to bear so much grief. All his emotions found their way into his poetry.

"For all his scholarly heights, he was an incredibly boyish character, very lively. He never had much money, and he spent more than he earned. When he received his first pension, he blew it up on a donkey-load of whisky."

The serial doesn't concentrate only on the life of Ghalib but through him examines the history of the time. Zafar was the ruler then, the British were busy annexing kingdoms, and it was a very colourful and delicate period in Indian history, all of which is seen in the serial.

The other poets, Ghalib's contemporaries, particularly his arch-rival Zauq (Shafi Inamdar, who, interestingly, played Ghalib in B R Chopra's 'Bahadur Shah Zafar'), are also included. "Zauq was the court poet, and Ghalib would never accept second place," says Gulzar. "Their rivalry is very interesting, the way they behaved with each other. . ."

'Mirza Ghalib' is likely to bring protests from viewers who feel, that like '... Zafar' this one too will be difficult to understand. "That is unavoidable," says Gulzar. "The language has to be Gha-

lib's, not mine or Rajendra Krishen's. And I'm not making a soap opera that people can sit down and enjoy. It's not a mujra for heaven's sake. But taking advantage of the visuals, I have tried to explain his poetry, so it won't go over the heads of the audience. If you follow the events in his life, you will follow the poetry. But those who are interested in Ghalib will have to make an effort to understand."

There was also this minor controversy when someone else submitted a script on the same subject and accused Doordarshan of favouritism when Gulzar's script was approved. "I would be happy if someone wanted to make another serial on Ghalib, the more the merrier," says Gulzar. "I wouldn't mind. On the contrary, I would be helpful to the other person."

Gulzar has taken up a difficult subject which has a vast canvas. Ghalib is an expensive project, but what does expense matter when a dream is at stake. He supervises the set and costumes himself, sitting down to do some complex Urdu calligraphy required for a scene. No less than Jagjit Singh has been signed on to do the music.

Sets come up one by one - Ghalib's house, Zauq's house, the court, the lane in which Ghalib lived, Chandni Chowk; men and women dressed in 19th century costumes walk about and around the sets. A beard is being carefully glued on there, a *saafa* being tied on someone's head, a sash being tightened on another's waist. Bit by bit, history is being recreated. And, perhaps, television history being made. ©

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Moon Moon and her TV experience



SUMA JOSSON reports on Moon Moon Sen's latest TV venture.

Meeting Moon Moon Sen is an experience in itself. There is this practised, uninhibited and at the same time a very natural 'showmanship' about her. It is not possible to separate the actress from the person, and exactly pinpoint and say what aspect of her stems from the other. While talking about her husband Habi, who is an executive in a tea exporting firm, she mentioned how her husband's colleagues continue to treat her. "They treat me as some little baby girl who has gone out and made a name for herself." Perhaps she has given us the best definition of herself.

Moon Moon entered films facing an uphill task. She had to confront the preset, adulated image of mother Suchitra Sen as an actress. The image trailed her like a shadow. Perhaps to separate herself from this, she must have, in all probability, struck a different note, and projected herself as the glamorous, capable of baring the physical attributes, 'swim-suit' image. Secondly, she came in as a married woman, with a very intense and unequivocal relationship with her husband Habi – a relationship which perhaps balances her as a person, as an integrated whole.

Playing the main role in the Bengali serial,

'Choudhary Pharmaceuticals', she is cast opposite the 'firebrand' Congress-I MLA Subrato Mukerjee, who hit the headlines recently for his suspension from the West Bengal Assembly.

Beautiful, volatile, sensuous, Moon Moon revels in a warmth, with this strong capacity to strike and establish immediate relationships. That is why in the course of the morning that I went to meet her, with people coming in and going out of her house, she mentioned, "With so much love spent on others, I shall grow old before my age."

On how I got involved with the serial

When the producer-director of 'Choudhary Pharmaceuticals', Agnidev Chatterjee, approached me through a mutual friend George Baker, the National Award winning actor from Assam, who's playing the villain in the serial, I refused the role mainly because I didn't have the time, and secondly, because I had set a rule for myself that I would work only against well-known heroes. When I came back from my holidays, Agnidev rang me up and said, 'Moon Moon, you can't refuse this time because I've got a hero with a great box-office appeal – Subrato Mukherjee'. Really, I replied and we both started laughing and he said that there was no way I was not

going to do it. That's how I got started.

I've known Subrato for very many years. I met him in my mother's house, before he was married. He used to have those functions in his constituency, and used to invite Mamata Shanker and myself every year. After Subrato was offered this role, he rang me up and said, 'Moon Moon, I don't know whether I should do it. I have cold feet, but it sounds like an intelligent project to start with'.

And I thought he was wonderful before the camera, the poise with which he handled the entire situation. Coming to the sets, having hundreds of people just waiting to see him, the photographs. He gave only about three or four shots. But he just sat down, the director told him what to do, and he did them accordingly, in a near perfect manner. Not getting flustered, no retakes. So somewhere down the line, he denies it, I'm sure he has some experience of acting.

On the director

He is a young boy of 22. I call him Munna. I know nothing about him except that his mother works in Indian Airlines. But he's written the script himself and he has some brilliant ideas. The pilot has been sanctioned, and taking into consideration that he is young and that this is his first attempt, he has not done a bad job. He's in the process of getting a sponsor.

On the serial

The story is based on a business family dealing with pharmaceuticals. I come back from abroad on the death of my father, and find that the company is going to pieces, and that there is drug adulteration going on. Subrato works in the company in the capacity of a manager. In the beginning, we are a little antagonistic towards each other. The mother is the matriarch trying to hold the family and firm together. Towards the end I find out that Subrato's the only man who can help me and both of us solve the drug adulteration problem. That's all I know. So far I haven't had the time to read the script. It has a big star cast, with big names from the Bengali screen and theatre, names like Sumita Sanyal, Mamata Shanker, George Baker, Nana Das. I'm playing the central character, which you have to be sometimes, since billing is so important, can often be very boring, because character roles are much more fun.

On why she is off interviews

Because there are very few intelligent journalists, and I refuse to waste any time with them. No matter what you say, they are looking for sensation. So they'll twist it around and write something sensa-

tional which doesn't help you, your films, your personal life, but helps the editor who is able to sell off one more magazine. Like this film magazine which wanted to do a cover story on me – I said can we do something different, otherwise I'm not interested, and he agreed to my proposal. And he pulls out a four-year-old photograph of myself in a swimsuit which had already appeared on the cover of the same magazine, and puts me on it. And the whole effort didn't make any sense to me.

Difference between films and television

Well, I love films, and Indian films are very romantic and a completely different media. But television for me is fun, because I get to do all kinds of roles which as a romantic heroine I don't get the chance to do. Then that extra kick is there in evolving something within a very short period of time. You do something, say within four days, see it immediately and hear the responses while the interest is still on. Whereas a film can go on forever, remain unfinished, or come out three years later, by which time you've lost interest and the audience appreciation doesn't make as much sense in relation to your involvement with your work. Television is like instant coffee.

On her children

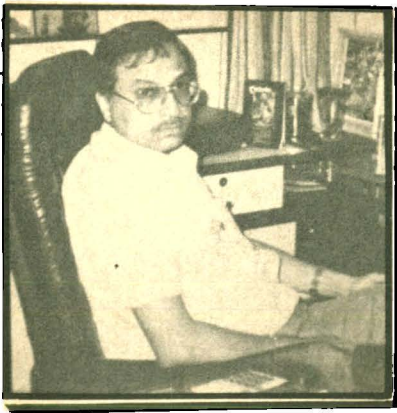
The only bad thing about my career today is that they are growing up and missing me.

On the serial 'Kissa Kathmandu' in which she had a role

Yes, people did not react favourably to it. I love working with Sandip Ray (Babu). I'm sorry he didn't get a good response to it because he's a very talented person, and we need lots of young talent like him. It will take him a little bit longer time to make his mark.

On her differences with her mother

A lot of people have misunderstood me on this. The general feeling is that my mother did not want me to join films, because of the swimsuit sequences. But this is not so. She knew that film life was going to be tough. That I would be away from home for long spells. She was equally worried about my health. She hates seeing me do double shifts. Then my babies are also not with me. She doesn't like that part of it also. But at the same time she knows that I love films. So there is no sense of disapproval. It's just that there are all these reasons for her to react as a mother. ☺



Harish Suján

Hollywood is famous for its agents – the people who give the stars – both established and aspiring ones – the best possible deals. But back home in Bollywood, these star promoters have more or less been non-existent. Thanks to our mega stars and their tantrums, the system of equal opportunities was never allowed to prosper.

Enter Harish Suján, director of Suján Shipping & Clearing Pvt Ltd. He has conceived a novel concept, perhaps for the first time in the country, of starting a talent agency or rather a 'specialised placement service' for artistes,

Hitch your wagon to Suján's star

technicians and models of proven talent. Says Suján: "I was toying with this concept for the last 10-12 years. I had always read about these talent agencies in fiction books and I wanted to organise this thing in India." Such agencies being very popular in the US, it was only natural that Suján approached them for tie-ups. Already, three American agencies have shown interest in his company and hopefully will tie up with him. The agencies are La Belle, Mary J Carter Talents and Thompson Talent Agency.

The artistes and technicians will be chosen by a selection committee consisting of eminent personalities from the industry, like Ramesh Behl (producer/director), Om Shivpuri (Film/TV artiste), Gulu Mirchandani (Managing Director, Onida TV), Bharat Dhabolkar (DaCunha Advertising), Manjul Sinha (Film/TV director), Shashi Puri (Film/TV artiste) and others.

"This is not a get-rich-quick system," says Suján. "In fact we'll take a commission only after the placement of our members." The commission will be on a diminishing scale. Upto Rs 12 lakh per year – 15%; Rs 2 lakh to Rs 5 lakh per year – 12-1/2%; Rs 5 lakh to Rs 10 lakh per year – 10%; Rs 10 lakh to Rs 15 lakh per year – 7%; above Rs 15 lakh 5%.

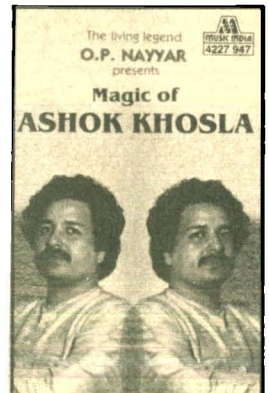
The company has reportedly received about 200 letters from all over the country. These applicants will be screened by the committee before being enrolled with the agency.

With his foreign contacts Suján Artistes will be giving placements to their members abroad.

Suján is quite emphatic on management. They will be computerising their operations. The requirements of the producer/director will be fed into the computer and the video tapes/photographs of the matching members will be displayed for selection. ☺

Thanks

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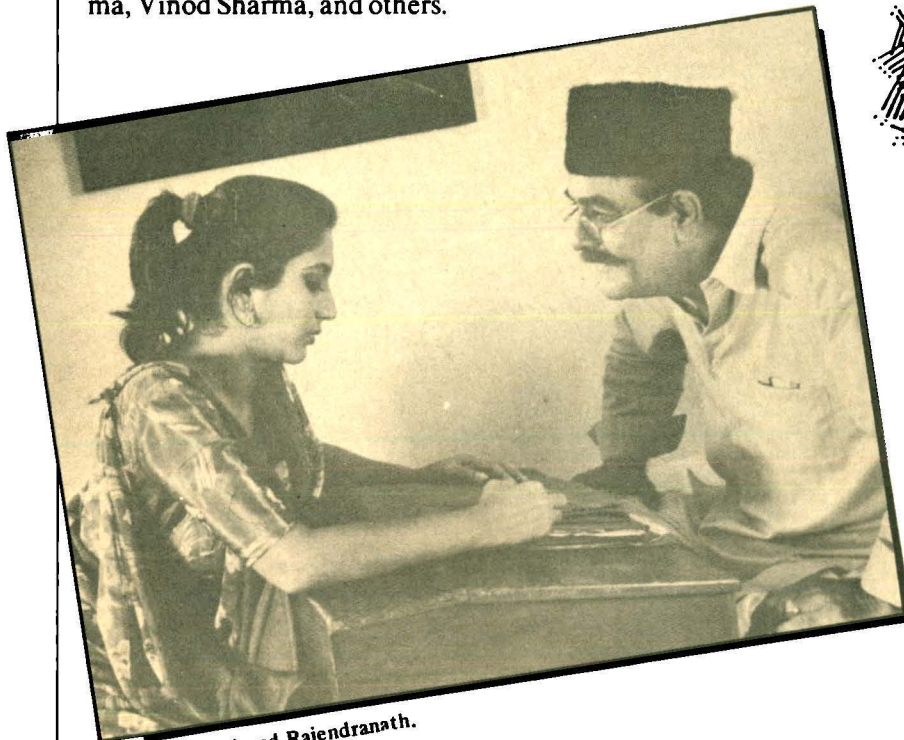
Kanjoos Makhichoos

A comedy based on Moliere's 'Miser'

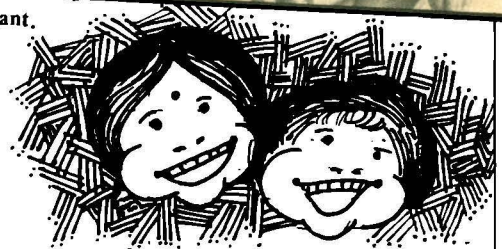
Comedy serials on Indian television are like water in a desert. Under the garb of humour, some failed miserably in evoking laughter. Since the advent of Breakfast TV, there has been a serious attempt to produce serials which would set the right mood for the day. 'Kanjoos Makhichoos', a serial from Cinevista, the makers of 'Zindagi', is a step in that direction. Adapted from Moliere's 'Miser', it was first a play with the same name. It has now been adapted for TV. Directed by Kishan Sethi, the cast includes Rajendranath, Beena, Shashi Puri, Navedita Joshi, Mushtaq Merchant, Asha Sharma, Vinod Sharma, and others.



Beena, Rajendranath, Mushtaq Merchant.



Navedita Joshi and Rajendranath.



Producer Prem Kishen feels that a comedy is much difficult to make than ordinary ones. "A normal script is easy to write. For humorous serials you need good writers." This 13-episode serial will be of 14 minutes each. Prem Kishen's earlier serial, 'Zindagi', had run for an uninterrupted 26 weeks, and collected rave reviews. It had a viewership rating of 58%. And Prem is toying with the idea of producing a sequel to 'Zindagi' titled 'Ek Aur Zindagi'. Amrita Pritam & Co. are working on the script. Says Prem: "A lot of viewers have told me that there should be a sequel to 'Zindagi'. I'll go through it only if I'm fully satisfied with the script."

S.K. JOHN

NEWS

Tristar vid films on big screen

Tristar Video is exploring the possibilities of exploiting video films for commercial release in select minitheatres in various cities of India. Mr Siddhartha Srivastava, who heads Tristar Video, said that the screening in minitheatres, with a seating capacity of 300 to 400, was made possible by using the latest projection television techniques with a brightness of 420 lumens on a 20 feet by 15 feet screen. According to him, such commercial screenings of video films in minitheatres had already been tried in New York and London. He said that theatrical screening of video films in India was being attempted for the first time and indicated that it might become a reality within a month or so after negotiations with the parties concerned were finalised.

It may be mentioned that Tristar Video had projected its own video film 'Achanak' on an 8 feet by 6 feet screen by using this technique at a special pre-view attended by nearly 100 persons. Another video film 'Aakhri Manzil', which Tristar has acquired for distribution, had also been projected in a similar fashion

* * *

'China Town' From HMV

HMV has released soundtracks of old films 'China Town', 'Pyar Kiye Ja', 'Sanjog', 'Chacha Zindabad', '40 Days', 'Naqli Nawab', 'Krodhi', 'Jaan Dushman', 'Ghar', 'Masoom', 'Naya Daur', 'Waqt', 'Geet Gata Chal', 'Sawan Ko Aane Do', 'Mere Humdam Mere Dost' and 'Izzat'.



Oriental Records recently released 'Shraddha', a Bhajan album by Hari Om and Nandini Sharan. From left are: Hari Om Sharan, Mrs J Chopra of Oriental, Manna Dey and Nandini Sharan.

More old melodies are now available in 'Hits All The Way: Lata Mangeshkar', 'Best of Mukesh - Vol 3', Talat's hits in 'Aa Gaen Phirse Baharen'.

For the wedding season, HMV has 'Shaadi Ki Shehnaiyan' picked from Ustad Bismillah's earlier releases.

New offerings are Bhupinder-Mitalee's ghazals in 'Arz Kiya Hai', new ghazals and a heer by Runa Laila in 'Latest Ghazals from Runa Laila', 'Hit Ghazals of Abida Parveen', 'Hari Bhakti', which features bhajans by Haimanti Shukla set to tune by Pandit Bhimsen Joshi, 'Flute classics' by Pandit Vijay Raghav Rao in concert and 'Nirgun Ke Gun', bhajans by Pandit Kumar Gandharva.

* * *

'Souten Ki Beti' On T Series

Super Cassettes has signed up the soundtrack of Sawan Kumar's film 'Souten Ki Beti' with music by Vedpal; other signings are 'Jurrat' with music

by R D Burman, 'Daav Pech' by Annu Malik, 'Humalaa', 'Tezaab' and 'Apna Ghar' by Laxmikant-Pyarelal, 'Mardani' by Ram-Laxman, 'Hum Dahej Laye Hain' by Jugal Kishore and Tilak Raj, 'Kasam Vardi Ki' and 'Kanwarlal' by Bappi Lahiri and 'Kanoon Ki Awaaz' by Jagdish Singh.

Fresh soundtracks just out are 'Rama O Rama' with music by R D Burman, 'Biwi Ho To Aisi', and 'Mar Mitenge' by Laxmikant-Pyarelal, 'Hum Intezaar Kareng' by Bappi. Another recent release was 'Instrumental Hits' featuring instrumentals of latest hits by various artistes. 'Gulal', Sanu Bhattacharya's recording of geet and ghazal is being readied for release.

* * *

Venus Offers Aarti

Venus is releasing 'Khuda Bachaye Hasino Se', a collection of 'Muqabla Qawwali', 'Medal Milagrosa', Konkani hits; Hindi aartis by Anupama Deshpande and Kirti Anurag; 'Hits of 1988',



Music director Kalyanji at the mike, with Mr Viyala of Universal Cassettes, ghazal artistes Charanjit and Suparna, Hazrat Jaipuri and Qamar Jalalabadi at the release of the artistes' album 'Daur-e-Tarab'.

instrumentals from Hindi films with orchestration by Ramesh Iyer, Taboon and Pradeep Lad.

Versions of top ten Hindi film hits have been recorded by Anupama Deshpande, Sudesh Bhosle, Arun Ingle and a new singer Shashika Mooruth.

Film hits featured on particular stars were released, titled 'Govinda Hits', 'Mithun Chakraborty Hits' and 'Sridevi Hits'.

Among the new cassettes released are the soundtracks 'Sone Pe Suhagaa' with music by Bappi Lahiri, 'Tohfa Mohabbat Ka' by Anup Jalota, 'Gunahon Ki Shatranj' by Anil Mohile and 'Maalamaal' by Annu Malik; Pradyumna Sharma's 'Bhajan Utsav' is also out.

Soundtracks of video films 'Chaska' with music by Rachna Payal, 'Naqli Chehra' and 'Scandal' by Kirti Anurag have been brought out by Venus.

* * *

Indonesia To Stop Piracy

On June 1, 1988, Indonesia joins the band of countries who recognise the copyrights of

music. The credit for this achievement goes to the IFPI. The United States too is working out such an agreement separately with Indonesia.

Indonesia has been the second biggest source of pirated English music cassettes in the Far East after, Singapore. Pirated cassettes from Singapore used to flood India till the IFPI convinced the Singapore government to protect copyrights of music.

India has an affiliate of the IFPI in the Indian Phonograph Industry (IPI). However, no effort has been made by the Indian body yet to arrive at an agreement with the African, Middle East and Far East countries to recognise copyrights of Indian music. Surely an action committee can be formed which can initiate such a process.

* * *

Weston Signs Up 'Toofan'

Weston has signed up the soundtracks of Manmohan Desai's 'Toofan', Yash Johar's 'Agni Path', Habib Nadiadwala's

'Satyam', besides Samir Hanif's 'Jung', T C Dewan's 'Shaandar', 'Prakash Trehan's 'Sahara', Mahendra Saklecha's 'Jaaydaad', Bhaapie Soni's 'Khooon Ka Karza', Vinod Chopra's 'Parinda', H Bedi's 'Muthbhaid', Gulzar's 'Libas' and D S Sohal's 'Farz Ki Jung'.

Weston's latest film soundtrack release was 'Zakhmi Aurat' with Bappi Lahiri's music. Another release was a collection of songs from its earlier films 'Apne Apne Sanskar', 'Saat Ladkiyan', 'Secret Agent', etc. While some ghazal cassettes have already been released, plans are to release more, by Pakistanis such as the Benjamin Sisters, Alamgir, Iqbal Bano, Reshma, and Indian artistes Shobha Joshi, Ram Kumar Shankar, among others.

Versions of old film songs by Aparna Mayekar, Sushil Kumar and Shobha Joshi are in the pipeline, as also instrumentals by Manohari Singh and some devotional songs.

* * *

Oriental Star In UK

Oriental Star, a Birmingham based music company, has a number of Punjabi and Urdu cassettes and CDs in its repertoire. The Urdu catalogue includes singers M Siddiq, M Sharif Ragi, Saen Mushtaq Hussain, Saen Ghulan Rasool, Atta Ullah Khan Isabhailvi and Nusrat Fateh Ali Khan.

* * *

Raid On Pirates

The Bombay police conducted six raids on audio cassettes pirates in March and April. Fifteen persons were held and 13,105 pirated cassettes and two duplicators were seized in the raids. ©



Roop... going classical?

Why is Roopkumar Rathod going classical?

stage to sing ghazals, much to everyone's surprise. He had already gained notoriety as the aggressive tabalchi of both Anup and Pankaj, and no one suspected in the least that he would pull off such a coup.

Sitting on stage with swarmandal in lap, Roopkumar (sans the title of Pandit) fulfilled his ambition of living up to the illustrious name of his late father, in the presence of stalwarts like Allah Rakha, Halim Jaffar Khan, Niaz Ahmed, Ram Swaroop Tiwari, Nirmala Gogate and established critics, who all showered their praise and blessing on the young and brave lad.

Roopkumar's reason for going classical is indeed commendable. "It all started off many years ago, when during a stage performance of Pt Chaturbhuj, my father, I was asked to accompany him with the tanpura. Until then I was obsessed with the tabla, and I suddenly felt for my father, who was performing a dhrupad, and my conscience decided that I too must sing for his sake."

However, Roop's attention is actually fixed on the 'Raag Sagar'. Pt Chaturbhuj Rathod, efficient in the Bhatkande Swar lipi (the only style of writing Indian classical music), had left behind the complete notations of his favourite work, 'Raga Sagar', which incorporates 52 ragas, all merging into each other. He created this raga with an idea to afford a student a glimpse at one go of so many different ragas.

With the ultimate aim of producing this work in his own voice, as a tribute to his father, the task of learning the dhrupad style was undertaken as the first step. The 4 o'clock ritual of riyaz was adhered to and within two months the confidence to perform in front of the public was adequate. His basic aggressiveness helped, too. Pt Chaturbhuj has left Roop a compilation of nearly 1,500 ragas in dhrupad, all with complete notations in the Bhatkande Swar lipi.

Any invitations to perform again are spurned as the bachelor thinks that he has yet to become a master. But the entry into the fraternity of Gurus is pucca. It won't be long before he will perform with the likes of Pt Jasraj, Kishori Amonkar, Ustad Amjad Ali Khan et al.

He likes the new respectability which he has got. It suits his mental make-up too. The classical stage today needs as much show biz, shrewd moves, charisma and style, if not more, than the ghazal world.

Leaving behind his first music label, Music India, Roop plans to do bhajan and ghazal albums for T Series, Venus, HMV or CBS and anyone else for that matter.

"In a contract, if for any reason the relationship sours, then the charm is lost, and you're stuck. In my case, though right now, I don't mind my cassettes selling cheap, I want the exposure that actual sales generate. I want people to hear me sing. The rest will follow." ©

It was intriguing, to say the least, to learn of Roopkumar Rathod going on stage for his debut performance of the dhrupad style in Hindustani classical music. Firstly, the dhrupad is very difficult to master, and none of the famous classicists even attempt it. (The Dagar brothers are the only exponents on stage.) Secondly, why should a successful ghazal artiste get onto the classical bandwagon? Thirdly, one couldn't be sure whether Roop was pulling off a stunt. When and how did he learn the dhrupad style? Is he biting off more than he can chew? He had played this game before, albeit successfully. He had the last laugh, when he left his tablas and shifted centre-

DD'S NEW PLAN

A TRAGEDY

Just to undo the damage done by one lopsided policy, Doordarshan officials are toying with the idea of adopting another one which could put an end to the spirit of free enterprise that has given the Indian viewer his best moments over the last few years. If the new policy, currently at the drawing board stage, is adopted, we may never in the future have programmes like 'Buniyaad' on Doordarshan. We can say goodbye to serials like 'Honee Anhonee' (which at least departed from the usual themes), 'Intezaar' and 'Karamchand'. On the contrary, the Prime Time will feature socially relevant soap operas, various clones of 'Adhikaars', serials on anti-terrorism and semi-documentaries on social issues.

At first glance, the new policy appears highly ambitious and praiseworthy. It is only when one looks at the credentials of the top DD bosses and the notoriety of some of them that one shudders to think where our Doordarshan is heading.

The main thrust of the policy is to break the nexus between an outside producer and the sponsor. As per the present policy, an independent producer or production company submits the script of a serial to Mandi House. If it is approved he sells the programme to sponsors for a fee ranging from Rs. 2 lakhs to Rs. 4 lakhs per episode. The sponsor pays Doordarshan the telecast fee of Rs 1.5 lakhs and gets 60 seconds of free

advertising time during the serial. Doordarshan's contention is that while the producer makes as much as Rs. 2 lakhs per episode and the sponsor gets a huge mileage and advertising time (considering the fact that a ten-second spot costs Rs. 70,000 at Prime Time), Mandi House gets a raw deal in the bargain.

To reverse this trend, Mr Bhaskar Ghosh, the Director-General of Doordarshan, has recommended a new policy that would put an end to this unholy producer-sponsor nexus. He

The thrust of the policy is to break the producer-sponsor nexus.

plans to transform the state-run television network from a clearing house into a production house. As per the new policy, still at a nebulous stage, Doordarshan will directly commission outside producers to make a programme on a certain theme for a fixed fee. The producer will hand over the programme to Doordarshan, which will then sell it to sponsors. Thus, Doordarshan will increase its revenues manifold. But in the process the days of drab fare could be back on Doordarshan.

There is no gainsaying the fact that independent producers are angels who are doing Doordarshan a favour by making serials. As a matter of fact, most of them are mercenaries who have strayed onto television without proper qualifications. And yet whatever finer moments one has seen on television have come from them. It is they who, prompted no doubt by the huge sums paid by sponsors, have used their talents to make Doordarshan watchable for the first time in its history. So what is wrong if they make a pile while entertaining millions of Indians? How is it that Doordarshan could never provide one single good programme that would entertain viewers before outside producers jumped into the fray?

What Mandi House ought to have done is to have plugged the loopholes in the current policy, instead of jumping from the frying pan into the fire. The current policy is sound; all that is needed is some fine-tuning, some careful screening, some bold decisions to keep bribery and nepotism out and some dynamism at the top. And there you have an ideal system in which the government-controlled media can gain from the expertise of outsiders, keeping in mind the fact that Doordarshan has no infrastructure to plan, produce and film serials for the whole year for the entire network.

If Doordarshan has the eye on the cashbox, it would be silly for them to adopt this policy that

would most certainly end up with deterioration in the quality of Prime Time programmes. There are other ways of making money and Doordarshan certainly makes a neat sum through Prime Time commercials (at the rate of Rs. 70,000 per ten seconds) that precede most popular serials.

In the face of expanding transmission hours, Doordarshan will need a large separate unit to handle the programmes that are assigned to outside producers. This will involve a huge amount of creative work and constant monitoring of the progress of the serials. Does Doordarshan have the infrastructure and personnel to handle such a task? And who is to prevent bribery and corruption in this area? One shudders to think of the proposals that would be accepted when Mandi House takes the onus of conceiving and producing sponsored serials. As one was remarked, it would be just like awarding PWD contracts.

In the past there have been

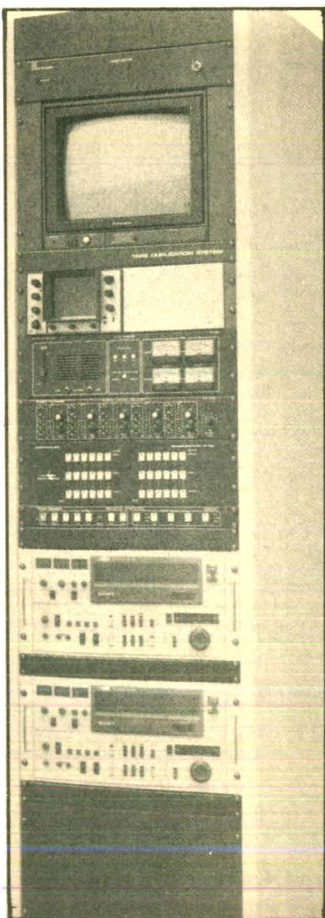
cases in which Doordarshan directly assigned top filmmakers to do programmes. Shyam Benegal was one, Satyajit Ray was another and Mrinal Sen was yet another. Then we have Ramanand Sagar who is currently at the receiving end. The results have been discouraging, to say the least. Further, Doordarshan once co-produced 'Hum Log', India's first soap opera, and its production quality was nothing to write home about.

The new policy, if implemented, could lead to drastic censorship of all serials. It would also have large-scale pre-censorship, as a Doordarshan official would be constantly monitoring the progress of each serial. The poor director, who would in all eventuality be paid a pittance by Doordarshan, will be denied all creative freedom and would function as a mere puppet. One can well imagine the end result. One gets the feeling that one reason for adopting the new policy is the increasing number of controver-

sies some serials have been generating, leaving Doordarshan to face the flak. This could be the ideal way to pre-empt all such 'offending' portions!

If the policy is adopted, Mandi House might as well say goodbye to slick productions. The director, considering the low sum he would get, would be forced to cut corners and viewers would get an amalgam of 'Hum Log' and 'Swayamsiddha'. No amount of monitoring by officials can bring a touch of class into a serial. It is a creative process on the part of the director and in the face of stifling pressure from DD officials he would never be able to give his best.

Bhaskar Ghosh & Co. need to think hard before adopting such a foolish policy that is bound to drive away all professionals from the box. When there is a free competition and free market, most people are motivated to give their best. If Doordarshan intends putting an end to this spirit, it would be a real tragedy. ☹



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'I will not pardon Shyam Bhatia.'

**MARIO PEREIRA speaks to Mr M R CHHABRIA,
Chairman of Orson Electronics Ltd, on the
Orson-Shyam Bhatia swindle.**

What are your plans and what is the progress you see for Orson in 1988?

The setback the company has experienced, due to the fraud committed by Shyam Bhatia and his colleagues, has made us more sensitive to the performance of the company. Hence we have invested an interim amount of Rs 12 crore, thus ensuring the turnover of the company is in excess of Rs 120 crore and that there will be no loss. I am looking for a chief executive. And it is my belief that by 1990, this should be a Rs 350 to Rs 400 crore company. God willing, I would like to ensure that this vision should come true and all efforts are being made in that direction.

Have you found any potential candidate for that post?

No. We are interviewing various applicants, but I don't want to take a quick decision.

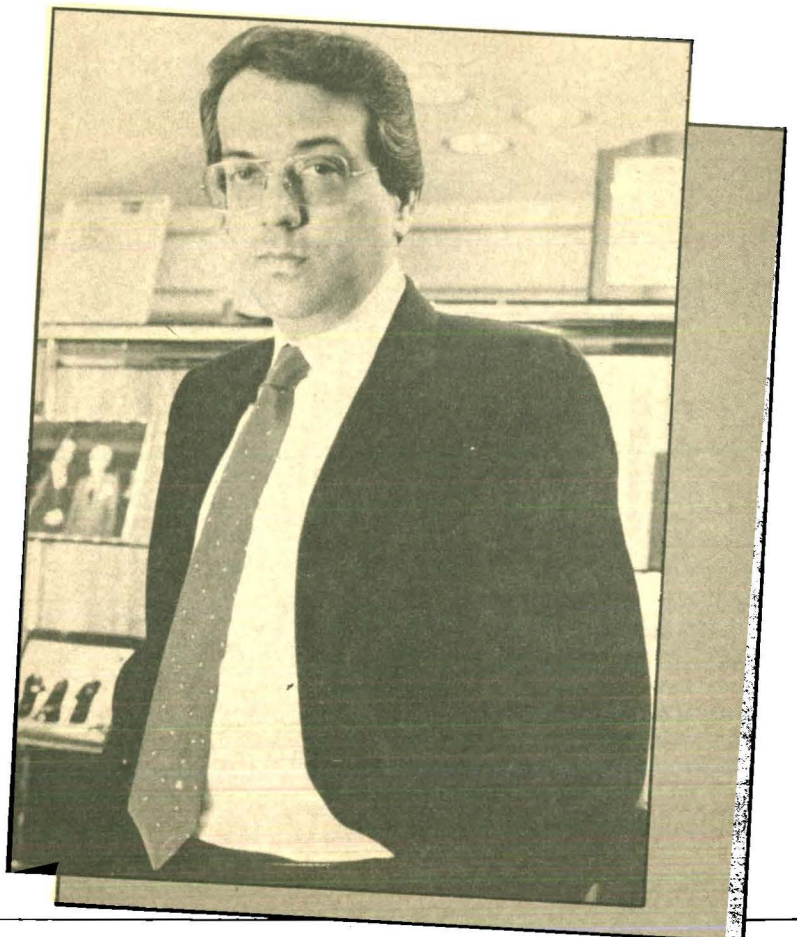
With the controversy presently surrounding the company, are the sales and supplies affected?

I cannot shy away from the fact that during January, February and March 1988, our production was at an all-time low. But by April the performance had returned to normal and there has even been a 40% increase in production. With no supplies for the first 3 months, there had been a situation of some uncertainty in

the minds of dealers, but with ample supplies that reservation is removed and we have demonstrated that we would like to be back in power. On the contrary, to be frank, **we might go in for sales in excess of Rs 120 crore** because we have realised that the demand for our TV sets is in excess of production.

Orson has done very well for itself during the past few years. Do you feel that Shyam Bhatia is justified in taking all the credit for Orson's success?

How could he do it if I hadn't given him the technology? First and foremost, you must understand that he came in '84, and the company was incorporated in



'80. So in the five years of our company's existence, he got a ready-made infrastructure. Shyam has done a job of a co-ordinator, rather than that of a chief executive. Even now I'm of the opinion that Orson should have a chief executive in the form of a co-ordinator who is available 24 hours a day, 30 days of the month, and 365 days of the year. Had there been no infrastructure, the success of Shyam would not have been possible. I don't think it is right for Shyam to say that it is because of him. Had there been no technology, then what would he have done? Last but not the least, he could commit a fraud of Rs 6 crore only when there were funds available. But it's foolish on his part, because he has proved that he is not a true professional. If an entrepreneur says that he has made it I can understand, but that too would be with the help of a professional. No, I don't agree with Shyam.

You have always been proud of Indian management. With this experience of ungratefulness and treachery, has your confidence been eroded?

No, because of one man's act and omission, I just cannot take a decision and tarnish or look with jaundiced eyes at others. An executive is an executive. I cannot make a categorical statement because of one bad executive that all executives are bad. It doesn't shake my conscience.

You have an emotional attachment towards your companies, one would say a little too much. Now due to this unsavoury incident, would you prefer to adopt a more detached relationship?

As I said this is one stray incident. He has stripped the company in a very organised manner.

So why should other companies be penalised?

Now will you be more cautious?

Cautious...means I will now be keeping more control, keeping more active audits, that is all. Beyond that, nothing. All my companies are performing well. It doesn't disturb me. I have taken it in my stride.



After the Shaw Wallace experience, I don't think Shyam should be pardoned. Where is the question of pardon?

Would you like to forgive and forget Shyam Bhatia for what he has done?

The policy I have adopted for Shaw Wallace cannot be adopted here. In Shaw Wallace, if you remember, we pardoned everybody. There was not a single executive who was prosecuted or vindicted by us. I am not going to use that policy for Shyam Bhatia. Shyam created the scenario. He drew out the plan for stripping the company. After the Shaw

Wallace experience, I don't think he should be pardoned. Where is the question of pardon? I have officially filed a FIR with the legal authorities. So it's now beyond my control. It is now in the hands of the police and the courts. Besides, he has made so many wild allegations. You see, if I was not the only major shareholder of the company, then it would be a different situation.

We have information that Orson is putting up a CD plant in India to service all the music companies. Please comment.

Yes, we are very actively and seriously considering it.

Where will this plant be located?

Initially in Bombay. But we have our property at Aurangabad which has been acquired from the government. We are trying to centralise our factory. No decision has yet been taken. But the introduction of CD players will take place shortly.

Regarding software, we learn that Orson has on lease the Gramco catalogue for exploitation on CDs and musicassettes.

Yes. We have an understanding that they will produce software and give it to us and we in turn would produce the hardware and give it to them. They will then make all the arrangements with dealers in the market.

Will you be collaborating with Sony in the manufacture of these CD players?

Yes, 100 per cent.

So when could one expect these players to hit the market?

I think some time next month I will be in a position to give more details after finalising the deal with Sony. ☺

**INTERNATIONAL
TOP POP**

TITLE	ARTISTE
FAITH	<i>George Michael</i>
DIRTY DANCING	<i>Soundtrack</i>
MORE DIRTY DANCING	<i>Soundtrack</i>
ICE HARDLINE ACCORDING TO	<i>Terence Trent D'Arby</i>
BAD	<i>Michael Jackson</i>
KICK	<i>Inxs</i>
APPETITE FOR DESTRUCTION	<i>Guns And Roses</i>
NOW AND ZEN	<i>Robert Plant</i>
TIFFANY	<i>Tiffany</i>
LET IT LOOSE	<i>Gloria Estefan & Miami Sound Machine</i>
HYSTERIA	<i>Def Leppard</i>
PRIDE	<i>White Lion</i>
PERMANENT VACATION	<i>Aerosmith</i>
KINGDOM COME	<i>Kingdom Come</i>
SEVENTH SON OF A SEVENTH SON	<i>Iron Maiden</i>
OUT OF THE BLUE	<i>Debbie Gibson</i>
PEBBLES	<i>Pebbles</i>
SAVAGE AMUSEMENT	<i>The Scorpions</i>
WHENEVER YOU NEED SOMEBODY	<i>Rick Astley</i>
MAKE IT LAST FOREVER	<i>Keith Sweat</i>

SAMANTHA FOX
NAUGHTY GIRL?

Would you believe that Samantha Fox lost her voice? It would have been believable if she had one! What she has is oomph! which some people believe is a voice. But then, this world is full of strange happenings. Anyway to get back to the foxy lady, she underwent an operation to get some throat nodules removed. That done she was back to "singing" again. Fox has an appropriately titled "Naughty Girls (Need Love Too)" scooting up the US charts.



Samantha Fox... naughty girl?

AC/DC
STRICTLY SPEAKING

For all those rock groups who posture and shout "You like AC/DC?" before getting into a heavy metal riff, here's what Brian Johnson, singer of AC/DC, has to say about image.

The whole image of AC/DC is all boyish fun - Angus (Young) dressing up as a schoolboy and all that, it's meant to be like watch out here comes the little devil. But it's not meant to be nasty or violent, just good fun rock'n'roll. What I always laugh at is all these kids in rock'n'roll bands who present that image,

you know with their tongues sticking out and their arms in the air going aargh watch out we're mean rock'n'rollers, trying to give the impression they are really tough. And they all have exactly the same act- foot on the speaker, leaning out towards the audience. We don't do any of that stuff." So next time any of you think of screaming out, "Want some AC/DC?" remember!

MADONNA
FITNESS FREAK

Madonna who is busy on Broadway with "Speed The Plow" is always good for a few

quotes. Asked why most of her songs are about love she says, "Love is the ultimate escape. Really, what's wrong with channelling all your energies into love? I'm not saying that's all there is to life, but it's better to be obsessed with love than with some of the other obsessions available to us."

And of her trim figure and looks, "I work out for two hours everyday and have a huge studio (gym at home with weights, life-cycles, trampoline and a pool). I have a ten-speed bike and on alternate days I ride 25 miles up and down the hills. Exercise is what I have to do in order to feel right with myself." ☺



**THE TOP TEN
HITS**
ELVIS PRESLEY
MIL

The 38 songs not only vividly document the prolific and unparalleled chart success but the versatility of Elvis as well. Comfortable in any style, Elvis first scuttled the safe havens of white music with an unabashed helping of black zeal before settling into the raunchy groove of pristine rock'n'roll. Post-army Elvis was a balladeer as powerful as he was gentle.

Always an evocative performer, strong on the pulse of emotion, Elvis' musical legacy stands in bold relief on this compilation that goes from 'Heartbreak Hotel' to 'Burning Love'.

SPOTLIGHT

ROCK BANDS EXPLODE IN BEAT GROUP CONTEST

Down Sterling and Farhad Engineer come up trumps.

It's been a long time since teenyboppers let their long hair down, posted victory signs and said things like 'cool it man'. It's also been a long time since the most exciting thing to do was attend a Rock festival. Everything has changed and everybody has got a little more professional, even the punkheads, in London, attend office during the day.

Viraf Sarkari, Andre Timmins, Sabbas Joseph and Archie D'Cruz are four such professionals, who act as a coordination team, with a concept, namely Wizcraft – the entertainment agency. They are young and involved with the world of razzmatazz and dance championships, fashion shows and wow! a beat group contest to decide who can claim the title of India's No 1 band.

'Conga' was the show held at Bombay's Drive-In theatre on May 22. It was very well appreciated by the 2000-strong crowd – the same people who frequent all Western pop music shows in Bombay. They came to see the talent on display and were happy to see some level of artistry.

Down Sterling came from Madras and walked off with the Best Group award. The only other groups from outside Bombay were *Catalogue* from Hyderabad and *Tall Sathins* from Pune. Bombay put up *Bronze Axe* who were first runners-up, while *Sabre Tooth* were second runners-up. *Blitz* and *Mirage* were the other two Bombay groups.

Judging the contestants were Atul Churamani, international music A&R manager of CBS, Gary Lawyer, HMV artiste who



Farhad Engineer with Samir of Magnum.

just released his own English album 'This Cannot Wait' and Babu Chowdhury.

While the judges were busy deciding on the winner, the All-India Dance Champions came on stage and regaled the crowds. A professionally managed show, it served its purpose well by giving an impetus to English rock bands. All said and done, the scene in India is bad. The standard is so low as to have no class at all, except for individual achievers like Farhad Engineer of *Bronze Axe* who also won the Best Vocalist and Best Guitarist Awards. He managed to jive with the crowd, and win a few fans.

Glenn Terence sent the crowds into a mild frenzy when he freaked out on the drums. And with that the talent show ended.

The paucity of bands and good performers is a sad scene for music buffs here, who with a lot of hope still queue up for an expensive ticket to get a first hand fix on the energising, hyper active world of pop and rock music.



Down Sterling, the winners, in action.

YOUR MIND ISN'T THE ONLY THING HEROIN DAMAGES.

Skin Infections

Mental Problems

Aching Limbs

Blood Diseases

Wasted Muscles

Liver Complaints

Constipation

It can also have some pretty nasty effects on your body. All of which you can start suffering long before you become addicted.

You'll probably start looking ill, losing weight and feeling like death. You'll begin to take heroin not to get high any more, but just to feel normal.

And, as you lose control of your body's health, you could lose control of your mind too.

Until one day you'll wake up knowing that, instead of you controlling heroin, it now controls you.

So, if a friend offers you heroin, use your brain while you still can.

And say no.

HEROIN SCREWS YOU UP.

VID BIZ

SHAKEELA

Majid isn't the one who thinks she is a star.

Armed with a burning ambition to make it big in Bombay's filmdom, and backed with an experience of acting in Bengali films, Shakeela landed in Bombay two years back. Jumping onto the video bandwagon, she bagged roles in serials like **Darpan**, **Dada Dadi Ki Kahani**, **Vikram Aur Vetal** and recently in **Prem Kishen's Zindagi**.

Shakeela, it seems, has her foot in the door of stardom. That explains her playing a lead role in a forthcoming TV serial, **Waqt Guzarta Hai**. She is also the leading lady in a tele-film, **Police Case**, directed by **Javed Rehman**. One wouldn't be surprised if she leaves serials and tele-films and moves on to films.

"Films are my first love. TV is only secondary," says Shakeela. Idolising **Rekha**, she says she loves to do 'Rekha-like' roles (whatever that means). But the problem these days is that all the



Shakeela... vying for 'Rekha-like' roles.



Minalini... designer stuff!

aspiring stars are vying for these types of roles. Shakeela is no exception.

MINALINI'S

sexy eyes make your heart skip a beat. Per-

haps for those who have seen **Zevar** on the national network, recently, this aspect wouldn't have come through. She played **Indu** in 'Zevar', the wife of **Anupam Kher**. She had been an integral

part of all **Basu Chatterji's** movies and TV serials like **Rajani** and **Darpan**. 'Zevar' happens to be her first major role. "It was quite an experience," says Minalini. She is very satisfied about the same roles

that she is doing all the time. She feels that it is "something close to life". Naturally she is raving and ranting about 'Zevar'. "The first half was really exhausting and the second half was a relief," she says totally identifying with the character, Indu. Backed by her new-found confidence in acting, she is threatening to storm the music world with her **bhajans** and **ghazals**. Training under **Mahindra Jeet Singh** for the last five years, she is bent on cutting a devotional album "for the masses", before graduating into ghazals and film music. Says Minalini: "I have an equal fascina-

tion for both acting and singing." She is holding on to some 'scintillating' lyrics penned by the late **Rajinder Kishen** in the fond hope of putting it all into a cassette. Minalini's creative abilities have found expression in another form – **designing clothes** for women. She has put-up a boutique, 'Daman', in a posh area in Bombay, where she specialises in designing ethnic-style clothes for women. She admits that she was born with a flair for designing. "Designing is in me," she quips. Seems she has lots of talent in her – acting, singing, designing. That's Minalini for you.



Aruna... what's in a name?

"WHAT'S in a name," said the bard. But **Aruna**, sorry, **Bhakti Bansali**, begs to differ. Names matter a lot for starlets like Aruna who have begun the long and arduous trek to stardom. So what should one call her? "I like to be known as



Sharma... 'Focus'ing on DD.

Aruna." Apart from this minor hitch, this short, thin and oompish-looking girl sincerely hopes to be a celebrity in the showbiz world. A break here, a break there, Aruna is on the throes of achieving it. Playing **Rukmini** in **B R Chopra's Mahabharata** has given her dreams an impetus. "I am happy about the role. The get-up was entirely different. I hope I'll get the viewers' recognition." The character in **Zindagi**, too, has given her the much-needed boost. While television has given her the exposure, she is simply dying to be in films, despite the fact that even after appearing in about a dozen films, she still remains a non-entity.

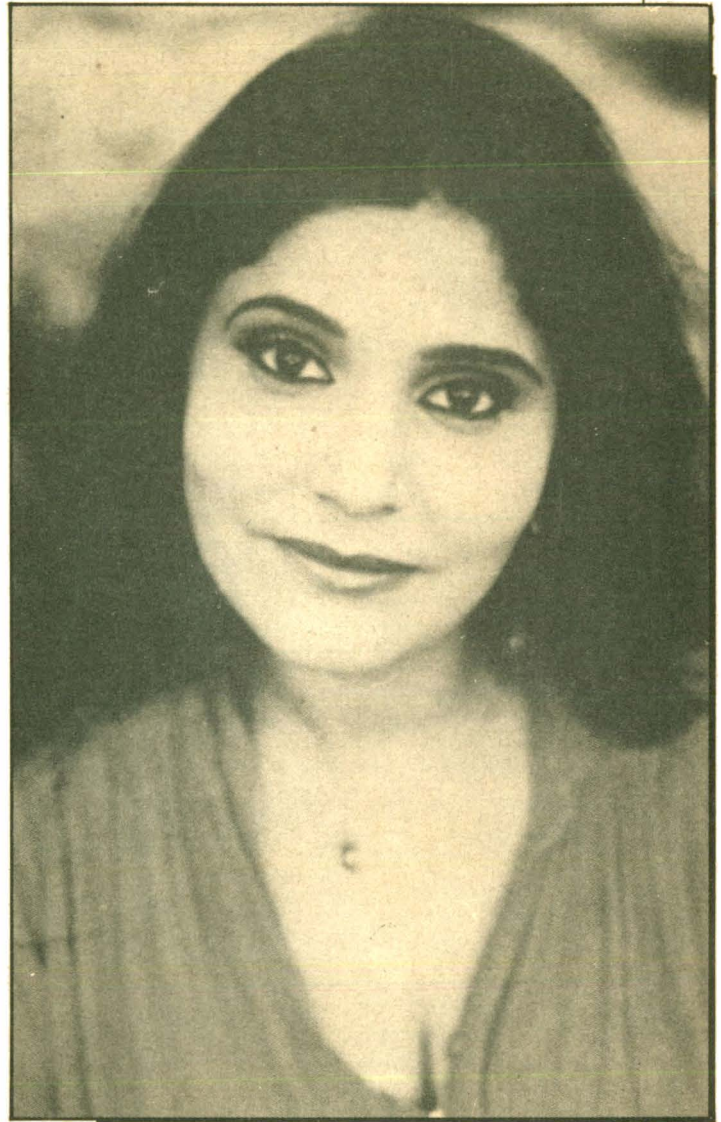
Aruna seems complacent when she says: "TV is a good medium, but popularity is in films." Now, **Police Case**, a tele-film on famous police cases, has Aruna in one of the lead roles; and has a role in another video film produced by **Gogi Dhillon**. She decided to 'storm' the film field after a crash course at **Roshan Tarneja's** acting school. A dancer of repute, she is at home with all types of dances. "Dancing is my first love," she says. Two years of modelling and these serials and films have given her the confidence to take on showbiz headlong. "I'm happy, I'm established and I'm confident," she says. One hopes that the producers feel the same.

RAMESH Sharma is a name familiar to most television watchers. He first came into the limelight when his maiden film, **New Delhi Times**, sparked off a controversy when it was unceremoniously dropped from a scheduled national premiere on Doordarshan. The outspoken Ramesh had then lambasted DD for its devious style of functioning. Since then, to use a cliché, much water has flown under the bridge. Ramesh frequently produces the Sunday night **Focus** programmes which stand out against the shoddy in-house DD productions and his documentary series **Kasauti** has had a successful, highly acclaimed run.

PRABHA

Misra may be only one actress of her kind in the country who is pursuing a serious vocation like writing a thesis on Hindi theatre. This short and unassuming actress is quite enthusiastic about it. "I am a stage artiste. It is my ambition to earn a PhD. I will definitely complete my thesis," asserts Prabha. But then why act? She has been acting right from childhood, but came into the limelight after doing five video films with Nari Hira's Hiba films. But the role that finally launched her was in Hrishikesh Mukherjee's serial **Hum Hindustani**, in which she played assistant to **Ashok Kumar**. Prabha agrees the serial was a flop. "It had too many characters and it had no common story line."

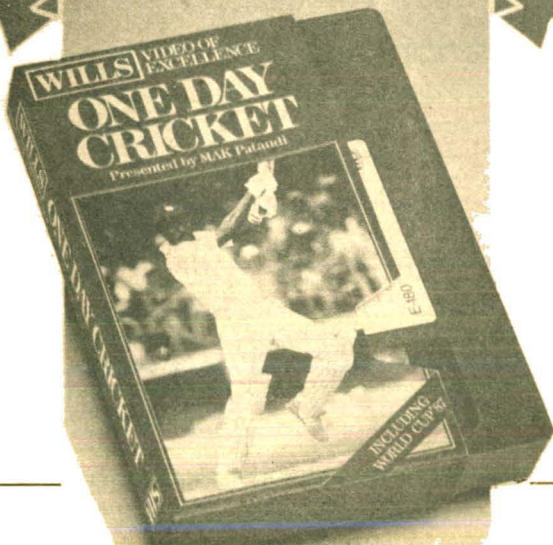
After that she bagged a major role in **Ashok Chopra's Guftagu**, a serial on shairs, in which she is cast as the servant of **Moon Moon Sen**. She is a very active participant in Indian People's Theatre Association (IPTA), where she has done about eight plays, four of them as the main lead. IPTA boasts of artistes like **Shabana Azmi, A K Hangal, Raakesh Bedi, Farooq Sheique, Deepti Naval** and others. She says there is hardly any scope in theatre. "But I do it to satisfy my artistic instincts." Says Prabha about TV: "It is good for newcomers. But at the same time over-exposure can kill your career, too. Moreover, the repeat value is missing." Her aspirations, surprisingly, are down-to-earth. "I want to prove



Prabha Misra... thesis on Hindi theatre.

WILLS

VIDEO OF EXCELLENCE



myself as a good actress."

TALKING

about **Ramesh Sharma**, his multifarious interests can be seen from the fact that a video-film by him, **Wills One-Day Cricket**, has taken the video circuit by storm. The film, which is being distributed only through

mail orders, was sold out on day one! It is a magnificently put-together film with footages of some of the greatest one-day matches ever played. Introduced by **Mansur Ali Khan Pataudi**, this 92-minute feast of one-day cricket has been produced under the banner of **Ramesh Sharma - Third Eye Communications**.



Qittu... elegance personified.

Now, the news is that he is all set to produce a series on great Indian filmmakers. To be called **Portraits Of Indian Directors**, the series is likely to be completed by August or September this year and may be scheduled for telecast around the end of the year. It will have 13 parts, each taking up one filmmaker. Among those certain to figure in the series are luminaries such as **Satyajit Ray, Mrinal Sen, Ritwik Ghatak, V Shantaram, Adoor Gopalakrishnan** and **Raj Kapoor**. A wonderful series it promises to be, given Ramesh's potential as a TV producer and the exciting footage that is certain to keep viewers spellbound.

SHE

is yet to become the favourite of the masses—someone with whom they can identify with. **Qittu**, as she is called, is elegance personified. With her typical Punjabi features, and a flair for acting, she feels she can have the world at her feet. At least that's what she yearns for. The serial, **Bhanu Begum**, based on Muslim culture, **Kisa Shanti Ka**, a serial directed by **Vikas Mohan**, and a couple of video and tele-films are all pointers to the fact. Despite her hectic life as an actress, Qittu works with the **Song & Drama** division of the **Information and Broadcasting Ministry**. She had been acting in plays organised by the ministry in the

far-flung areas for defence personnel. With her eyes set on the razzle-dazzle of Bollywood, she landed in Bombay armed with dreams and hopes. She still has them intact! She made her debut in **Barrister Vinod**, that slipshod detective serial, as **Kamal**, along with **Parikshit Sahni**. Then came **Vikram Aur Vetal, Dada Dadi Ki Kahani** and a **Hiba** video film, **Sone Ka Pinjara**. And in keeping with the trend of the times, she is into films. Says Qittu: "I like TV because of the popularity. Personally, I wouldn't mind both mediums. I only want to act."

NANDAN

Kudhyadi isn't a household name. He belongs to the class of filmmakers who have made films their mission. Making them with a lot of hard work, research, and dedication. Viewers may remember the documentary, **The Enigma of Srinivasa Ramanujam** on the National Network. That was one of Nandan's best work till date. It depicted, in vivid detail, the life of the mathematical wizard, **Ramanujam**. **Ramanujam** was brilliantly portrayed by **Raghuvir Yadav**, national award winner for his role in **Massey Sahib**. Produced for the **Science & Technology**,

Department Of Science and Technology, it was applauded by the critics. Nandan's forte has been science documentaries and serials. And he has 'tons' of them like **Dwarfs to Black Holes, Science Spectrum, Journey Through the Universe** and others. Nandan is now neck-deep in research on **C V Raman**, on whom he is making a documentary. The documentary is part of the programme to celebrate the centenary of this great scientist. At last, here is a filmmaker with a cause.

THE

acting bug also bit **Prashant Jaiswal** who wouldn't settle for less than becoming a 'famous' actor. For the record, he has a role in **Bheem Bhavani**, directed by **Basu Chatterji**. And like many of his ilk, the normal cliché is 'many are in the pipeline'. Prashant is no exception. Who knows, he might just be hailed as a 'one-serial' wonder!



Jaiswal... one-serial man!

The Weston

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Starring: Amitabh Bachchan
Mithun Chakravorty

SUNDAAR

Producer: T.C. Dewan
Music Director: Bappi Lahiri

SATYAM

Producer: Habib Nadiadwala
Director: Tinnu Anand
Music Director: Amar Utpal
Starring: Amitabh Bachchan
Shabana Azmi

MUTHU BHAI

Producer: Harinder Bedi
Director: Ravikant Nagaich
Music Director: Bappi Lahiri

SOM MANGAL SHANI

Music Director: Annu Malik
Banner: Shree Amethi
Film International

Apne Apne Sanskar

Banner: Kala Kusum Films
Music Director: Raja Sharma

ZAKHMI AURAT

Producer: Ashok Panjabi
Music Director: Bappi Lahiri

TOOFAN

Manmohan Desai's
Director: Ketan Desai
Music Director: Annu Malik
Starring: Amitabh Bachchan
Meenakshi Seshadri
Amrita Singh

JAAYDAAD

Producer: Mahendra Sanklecha
Director: Dilip Naik
Music Director: Annu Malik

DOORE

Banner: Shabaz Films International
Music Director: Kuldeep Singh

PARINDA

Producer: Vinod Chopra
Music Director: R.D. Burman

BASTI BDMASHOKI

Producer: Sunil Verma
Director: Joginder
Music: Sonik-Omi

JUNG

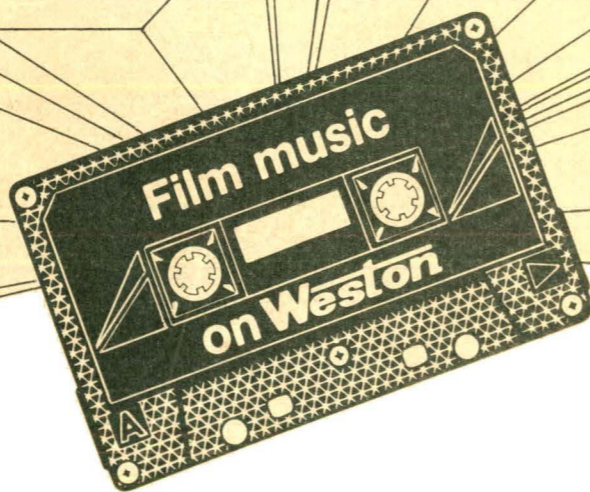
Magnum Film International's
Director: Mukul S. Anand
Music Director: Laxmikant Pyarelal

STREET SINGER

Producer: K.K. Talwar
Director: Raj Sippy
Music Director: Laxmikant Pyarelal

Sahara

Producer: Prakash Trehaan
Director: J. Om Prakash
Music Director: Kalyanji Anandji



SECRET AGENT

Music Director: Bappi Lahiri
Banner: Ekta Enterprises

KHULE SAM

GURUDUTT FILMS (P) LTD.'s
Banner: Guru Dutt Films (P) Ltd.
Music Director: R.D. Burman

libaas

Banner: Sneh Shakti Films
Director: Gulzar
Music Director: R.D. Burman

Subah Hone Tak

Music Director: Momin Khan
Banner: Chhabra Films International

AMITABH BACHCHAN, ANIL KAPOOR, ARUN GOVIL, CHUNKY PANDEY, DEEPIKA, DIMPLE KAPADIA, DHARMENDRA, FARHA, HEMA MALINI, JACKIE SHROFF, JEETENDRA, KANWALJEET, KIRAN KUMAR, MADHAVI, MADHURI DIXIT, MAHENDRA SANDHU, MARC ZUBER, MEENAKSHI SESHADRI, MITHUN CHAKRAVORTY, NEELAM, PARIKSHIT SAHANI, POONAM DHILLON, PRAN, RAKESH ROSHAN, RAJ BABBAR, RAJNIKANT, RATI AGNIHOTRI, REKHA, SHARMILA TAGORE, SHEKHAR SUMAN, SUNJAY DUTT, VIJEYTA PANDIT, VINOD KHANNA.

(In alphabetical order)

Music on

Weston

PRE-RECORDED CASSETTES



RAVI

A Musical Odyssey

NALIN SHAH goes down memory lane.

Ravi (Ravishanker Sharma in real life) is one of those few composers in whose compositions melody, rather than orchestral embellishment, predominates.

Having started his career with Goel's 'Vachan' in 1955 Ravi scored music in more than 100 films. After the success of 'Chawdhvin Ka Chand' (1960 – 'Chawdhvin ka chand ho tum', 'Mili khak men mohabbat jala dil ka aashiyana') he was ranked with the major composers of the time. His hummable songs ('Ek woh bhi Diwali thi'/'Nazrana'/Mukesh, 'Wafa jinse ki bewafa ho gaye'/'Pyaar Ka Sagar'/Mukesh) are as much popular as those ('Sub kuchh loota ke hosh men aye to kya kiya'/'Ek Saal'/Lata, and 'Lo aagai unki yaad woh nahin aaye'/'Do Badan'/Lata) which are profound and steeped in sadness.

Ravi who came to Bombay in 1950 to be a singer had no formal training in classical music. Yet as a music director he composed some of the most memorable classical songs such as 'Lage na mora jiya, sajana' (Lata/'Ghungnat') and 'Darshan do Ghanshyam' (Hemant, Sudha, Manna Dey/'Narsi Bhagat'). His song 'Jeevan jyot jale' (Asha) from 'Grihasthi' won him the Sur Singar Samsad award for the best classical song of the year. It is not an exaggeration to say that Ravi's songs have been beggars' delight as the latter survive by singing his melodies such as 'Ek paisa dede o babu', ('Vachan') 'Garibon ki suno woh tumhari sunega' ('Dus Lakh').

During the 33 years of his career, Ravi had his share of success. Unlike some of the modern composers he has not become a part of the rat race. Producers who care for sweetness in melodies still come to him.



Looking back on life, at 62, Ravi gives credit to music director Hemant Kumar and director Devendra Goel for having shaped his career as a music director and acknowledges grateful thanks to his wife (she died three years back) for having stood by him when he was a struggling 'nobody'.

When he feels lonely Ravi gets lost in listening to the melodious music of the 40s. It never fails to rejuvenate him and inspire him to create something worthwhile.

Nalin Shah in conversation with Ravi.

You wanted to be a singer, how is it that you became a music director?

After having worked as an assistant to Hemant Kumar I was inspired to be a music director. In fact it was Hemant Kumar who insisted on my becoming a composer.

How was your experience with Hemant Kumar?

It was wonderful. He inspired me and Kalyanjibhai to create that famous 'Snake Charmer' tune in 'Nagin'. We did it on a harmonium and clay violin.

What else did you learn from Hemant Kumar?

I learned that songs must be musically and lyrically pleasing. For example, in the song 'Man dole... Kaun bajaye bansuriya' only the word bansuriya at the end of the line fits lyrically, though there was no 'bansari' (flute) in the music. The effect was more important than authenticity.

Who do you think are the most important people in your life – professionally?

Hemant Kumar and Devendra Goel. The latter gave me chance in 'Vachan' and never did a film without me, except his last.

How is it that you got a 'Padma Shri' in 1971 and Hemant Kumar got it in 1987 which he refused?

What does an award mean? When Sahir got one he refused to accept it by saying that he had always been writing good lyrics.

When you got a 'Filmfare' award for 'Gharana' in 1961 don't you think it should have rightfully gone to Naushad for 'Ganga Jamuna'?

If you look at it that way then why did I not get awards for 'Chawdhvin Ka Chand', 'Ghunghat', 'Gumrah'?

Did you ever, like Shanker-Jaikishan, manipulate to get an award?

No. I kept away from such practices.

Did you spend money to popularise your music?

No. I did not spend to get my songs played on Radio Ceylon, Vividh Bharti or in 'Binaca Geet Mala'.

Did you have any formal training in classical music?

No.

Yet you won the Sur Singar Samsad award for 'Jeevan jyot jale ('Grihasti') as the best classical song?

One learns as one goes on.

Who is your favourite classical singer?

Bade Ghulam Ali.

Amongst the playback singers?

Mohamad Rafi, of course. I also wish to compose for Raj-kumari; she is great.

You said Rafi, but most of your songs are sung by Mahendra Kapoor?

You see, B R Chopra had some misunderstanding with Rafi during the filming of 'Dhool Ka Phool' so he opted for Mahendra Kapoor. Mahendra was cheaper also. But, for the 'Waqf' title song ('Waqf ke din aur raat') I insisted on Rafi and managed to get him.

'Chawdhvin Ka Chand' was your crowning glory. Why did Guru Dutt select you for the Muslim subject when he could have got Naushad or Ghulam Mohamed?

I had asked Guru Dutt the same question and he had said that he was impressed by my work in 'Mehndi' earlier.

After doing so many films with you why has B R Chopra now opted for Kalyanji-Anandji?

Just as we change our singers a producer has the right to change his music director.

What do you think of the present-day film music?

I am a lover of the old music of Pt Amarnath, Ghulam Hyder and the rest. That is the reason a producer comes to me when he wants sweet and quiet type of music.

Were you inspired by Naushad's 'Babul' number 'Milte hi aankhen dil huva diwana kisi ka' to compose 'Dil ke arman aansuon men bahe gaye' in 'Nikah'?

No. You see I had composed 18 different tunes for 'Dil ke arman' but Salma could not do justice to any one of them because of her limitations. So I thought of Asha Bhosle. When Salma came to know she rushed to B R Chopra with tearful eyes. She was more interested in singing than acting. So Chopra saab asked me to compose anything as long as it was sung by Salma. Even in 'Dil ki yeh arzoo hai koi dilrooba mile' Salma couldn't sing in a high pitch to match Mahendra's voice. So I had to do a lot of compromises while composing her portion of the song.

But the 'Nikah' songs were hit in spite of the compromises?

Yes, and Salma said in an interview that the 'Nikah' songs were popular because of her.

How did you react?

I decided not to work with Salma in future.

What do you think of the new ghazal singers?

They are multiplying like mosquitoes. Most of them are singing filmi ghazals.

But ghazals are becoming popular?

Because the film music lacks sweetness.

Is there a song which you wish you had composed?

Yes, 'Mohe bhul gaye sanvariya' ('Baiju Bawra') by Naushad.

There is hardly any composer in the last 25 years who has not copied Western tunes. I am sure you are not an exception.

Well, there is nothing wrong in taking an inspiration. I composed 'Dil daara O yaara dildaara' ('Admi Aur Insaan') on a Western beat which I had heard somewhere. But sometimes it could be the other way round too. For instance, my tune 'Baar baar dekho, hazar baar dekho' from 'China Town' was copied abroad. I was surprised when the gramophone company abroad sent me the royalty for having used my tune. They are at least more honest even in their theft.

What about your 'C A T cat, cat mane billi' from 'Dilli Ka Thug'?

You see rock-n-roll was very much in fashion those days (1958) - S D Narang (director) requested me to compose something to match the popular melodies of similar type such as 'Lal lal gaal', 'Mr John', 'Inna Minna Dikka'. 'C A T. cat' in the voices of Kishore and Asha proved extremely popular.

What do you think of the modern composers?

Laxmikant-Pyarelal are really good.

Are you temperate in your habits?

I am vegetarian. I don't smoke. I don't chew paan and I drink occasionally.

Are you interested in politics?

Not exactly, but I am a supporter of Congress-I. ☺

MILAN SINGH

Girl On A Motorcycle



Milan Singh is a most alluring woman. Sophisticated, with wide sensuous lips, closely cropped hair, piercing eyes, and a statuesque neck, she's the most fancied *male* voice on the *ascendant* in today's world of showbiz.

Her recent version albums have hit the music market in the North like a thunder bolt. Quite naturally, since Milan has been a legend in Etawah, Uttar Pradesh, ever since she was 14, when she suddenly went up on stage and gave a most soulful rendering of Mohammed Rafi's hits. Since then the crowds have been amazed at this enigma. It's a strange experience to hear Milan effortlessly sing a duet all alone on stage - Lata and Rafi or Asha and Kishore.

Milan carries herself very gracefully. Her highly cultured mannerisms keep her male fans at bay which is how she likes it to be. It's her female fans whom she prides. Milan sees herself as a male 'Hero'. She dreamt of being a Rajesh Khanna, when he was a super star.

From a small town girl Milan Singh is today a big city girl. Totally liberated, she is staying all by herself in a cozy flat, with a male servant in attendance. Her singing pays her very handsomely. And she's envious enough of her unique life-style.

A one person show, Milan Singh can guarantee crowds on her own. And just like a film's territories are sold, Milan, too, has sold 'rights' to her shows for a minimum guarantee. Incidentally, the guarantee amount runs into five figures.

As in her personal life, Milan can be very demanding in her professional life as well. With a no nonsense attitude and a commanding style, she is accepted by all her stage hands and operators. For one thing, there's no question of doing anything without her. She's the show and the star. She gazes intently at the rude male



who gawks at her. With a vibrant confidence and, more surprisingly, a clarity of mind, Milan, a bisexual, knows exactly what role she is playing. "I know the score very well. Till today the press has been dying to catch me in a scandal, but I haven't obliged them." Nor does she expect to get married. "Why should I? I have much better things to do. In fact it's out of the question. All my life, I [have mentally been a boy, even in my childhood I never ever played with dolls, and was always with the boys, almost as an equal." Milan's parents were desperate for a son and Milan played the role. But she's no psychotic.

"Mentally, I'm very strong. I'm not scared to face even six men at night. I'm quite amused when late at night I walk outside my house and find myself all alone. You see the Ceaser's Palace Hotel is nearby, and it's considered risky to do things like that." Another passion of Milan's is to ride her motorcycle at night, racing against the wind, taking sharp turns, and not in the least bothered with skidding, crashing or breaking her bones. "I enjoy it." Milan uses a car for business; the motorcycle is for pleasure.

Another thing Milan would like to see herself doing is recording in the studios for films and her albums. Performing on stage isn't all that exciting for her anymore. The million-dollar question of which voice would she like to adopt as 'her' voice is answered matter-of-factly by "naturally my own voice" and what is that? Definitely male.

Milan is going to rise to more fame and adulation, and people will be dying to know if she's a woman. Because she insists on making it in a man's world, with a man's voice, and with dreams of super-stardom and the guile to get ahead, we have no doubt that Milan will remain an enigma of the music world.

ANIL CHOPRA

GLAM! GLAM! ON THE WESTON FRONT

When the music soundtrack of Manmohan Desai's latest Amitabh starrer 'Toofan' was bought by Weston for a whopping sum, it grabbed the attention of music directors and producers of the glamorous film world. The attention of the film world was fixed on Weston, when along with 'Toofan' another two Amitabh starrers, 'Agni Rath' of Yash Johar and 'Satyam' of Habib Nadiadwala were bought. The high profile team of the Vachanis finally went up on stage at the Centaur Hotel. In attendance were the glitterati of the silver screen. Dev Anand informed all of filmdom present that here was a Rs 180 crore giant entering showbiz and it was a happy event to be celebrated.

Truly glad must have been Jatin Gill, the marketing wiz at Weston. He controls the vast network of over 4,000 dealers with



ON THE MOVIE TRACK: Prem Ramchandani, Jatin Gill, Dimple Kapadia and Prem Vachani.

24 branch offices. Weston has reportedly been successful in marketing their music.

The new music company was launched off with versions, devotionals and ghazals, and with artistes of the calibre of Shobha Joshi, Aparna Manjekar and Sushil Kumar, Sudha Malhotra, Junaid Akhtar, Madanbala Sidhu and Ghanshyam Vaswani.

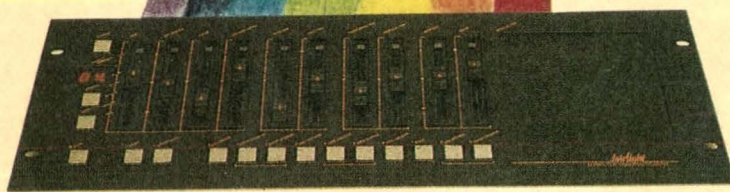
A host of Pakistani stars have been recorded namely, Ghulam Ali, Reshma, Alamgir, Benjamin Sisters and Abida Parveen.

At the Centaur party Prakash Mehra, Yash Chopra, Ramesh Sippy, Ram Raj Nahata and

Dimple Kapadia who stars in 'Zakhmi Aurat' were present. The soundtrack of this controversial film was released and every guest was given a free cassette.

Weston is operating out of a vertically integrated unit comprising a tape plant, loop bin duplication and automatic packaging. Having already achieved a sale of four lakh cassettes a month, they plan to achieve 20 lakh soon.

Prem Ramchandani, Chief Executive of Weston, took his blessings from the ghazal duo Rajendra and Nina Mehta. (C)



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DAT

Digital Audio Tape



The Tascam PRODAT ONE

***Technical Editor DAMAN SOOD gives a lowdown
on the most exciting technological innovation
after the Compact Disc.***

The rapid pace of audio technology has left many an audio enthusiast breathless. Hardly has the dust settled down on the Compact Disc (CD) when the audio world is all agog with the development of the revolutionary DAT (Digital Audio Tape). In India, the CD is now the first choice for the discerning audiophile, scoring over the contemporary tape deck and record player. With the release of Jagjit and Chitra Singh's digitally recorded CD 'Beyond Time', the superlative sound of the CD was convincingly demonstrated. However, the difference between a digitally mastered and an analogue mastered compact disc is tremendous and the latter can limit the sound quality that a CD can produce. With the introduction of DAT, the hitherto supremacy of the CD is gravely threatened as the sound of DAT far surpasses that of the CD.

There are currently two systems which are being conceived on DAT. One is R-DAT (Rotating Digital Audio Tape) which is becoming very popular. The other future format is S-DAT (Stationary Head Digital Audio Tape). In this article I shall concentrate on R-DAT.

HISTORY: R-DAT dates back to June 1983, when Sony Corp. unveiled a new digital audio cassette concept based upon a unique rotary helical scanning technology. Now DAT recorders are being actively demonstrated at every exhibition

by JVC, Sony, Technics, Casio, Marantz, Aiwa, Sharp, Kenwood, Mitsubishi, etc. Initially, the pricing on all units will be US \$1000 to US \$1500, but it is estimated to drop down to US \$750 by the end of this year. Hence, people who can afford Nakamichi, Studer Revox, or other high quality cassette decks can very well afford these recorders too.

TECHNOLOGY OVERVIEW: The Digital Audio Tape Recorders are like a Pulse Code Modulation (PCM) Processor and Video Cassette Recorder (VCR) combined, in that they store digital information using the Rotating Head System common in video recorders. The DAT cassettes are slightly more than half the size of a standard cassette and offer two hours of recording playback time. Like video cassettes, the DAT tapes play only in one direction. Some of the most important features of the DAT recorders are:

- Audio Quality equal to, or exceeding, that of a CD player.
- The ability to make digital to digital copies for high quality duplication of originally recorded tapes (not pre-recorded tapes) with no loss of sound quality.
- Simultaneous recording/playback of a "subcode" track with timing and coding information.
- Fast Scanning at 200 times normal speed.
- Random access to songs, like it is done on CD players.

The standard sampling rate for

DAT recording is 48 KHz, with many recorders also offering a 32 KHz mode at a slower speed to allow four hours of recording. The unit plays back at 48 KHz, 32 KHz, and 44.1 KHz, the latter rate available for playback only to prevent direct digital copies of CDs and pre-recorded DATs.

All pre-recorded tapes will be at 44.1 KHz, making it easy for CD suppliers to produce DAT cassettes from the same masters. But here's the catch for pirates. Sorry! It's not possible to record from a CD onto a DAT recorder. A CD player is only for listening. You can't transfer songs from a CD onto a R-DAT recorder. But you can digitally record your favourite concert directly on a R-DAT recorder.

The DAT recorders have both digital and analogue inputs and outputs.

The basic operating modules of DAT recorders are similar to CD players and sampling instruments (Fig 1). For each of the two stereo channels, the input signal first passes through a low-pass filter to prevent "ghost signals" from appearing. (This is called 'Aliasing' and this phenomenon occurs when the input frequencies are higher than half the sampling rate.) Next, a sample and hold circuit breaks the signal to little time slices; each slice equals one second divided by the sampling rate. These slices go through an analogue to digital converter, where the amplitude and frequencies of the signal are converted into the Is and Os of a

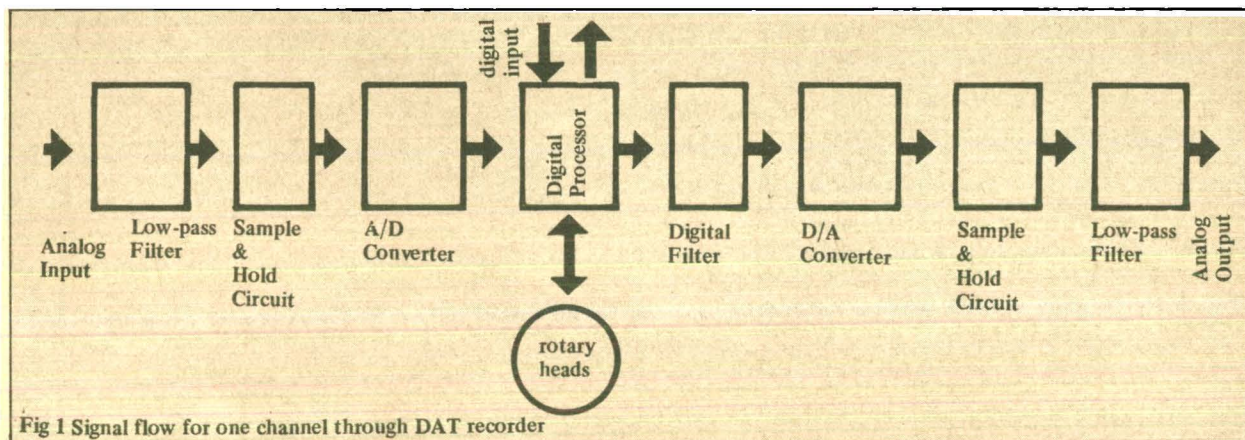


Fig 1 Signal flow for one channel through DAT recorder

Difference between DAT and Audio Cassette

	DAT (R-DAT)	Audio Cassette
<i>Available channels</i>	2	2
<i>Sampling frequency</i>	48 KHz (standard mode)	-
<i>Quantization</i>	16 bit (linear quantization)	-
<i>Frequency characteristic</i>	Approx 2-22,000HZ	Approx 25-20,000Hz (when using metal tape)
<i>Dynamic range</i>	96dB or more	50-60dB (noise reduction ON)
<i>Distortion factor</i>	0.005% or less	0.5%
<i>Rotational irregularity</i>	Less than measurable limit	Approx 0.018%
<i>Recording time</i>	2 hrs (standard mode)	Max.2 hrs (double track)
<i>Tape width</i>	3.81 mm	3.81 mm
<i>Tape speed</i>	8.15mm/s (standard mode)	Approx. 4.8cm/s
<i>Track width</i>	13.591 um	600 um
<i>Tape in use</i>	Metal tape	Evaporated tape, metal tape
<i>Cassette size (W x D x H)</i>	73 x 54 x 10.5mm	102.4 x 63 x 12mm.

digital message. This signal is recorded on the tape using Pulse Code Modulation which represents each digital "1" by a noise pulse.

The playback process is exactly the reverse, with the addition of a digital filter and error correction circuits.

MECHANICAL OPERATION: Since the DAT recorder uses a rotating head system, the tape is fed from the cassette into the recorder just like a video recorder. (In the conventional audio cassette, the tape always stays within the cassette shell.) At all times, 90 degrees of the drum is in contact with the tape (Fig 2); the drum rotates in the same direction as the direction of the tape travel. The speed of rotation is 2,000 RPM, faster than the 1,800 RPM speed of VCRs (both Beta and VHS). This high speed virtually eliminates perceived speed deviations, so wow and flutter are negligible.

Because the tape is in constant contact with the rotating drum, the digital signal can be read during high speed winding and re-winding (like the 'Scan' feature of the VCR). DAT recorders take advantage of this to read track coding information, thus allowing for playback of any song in any order. The wind/rewind time is 200 times the normal tape speed; a full rewind takes about 40 seconds, with only one second required to scan past a three-minute song.

FREQUENCY CHARACTERISTICS: The frequency response of user-recorded DATs reaches to 22KHz because of the 48 KHz sampling rate. This allows an even better response than compact discs, which are limited to 20 KHz by their 44.1 KHz sampling rate. Another important factor is that the signal is represented by 16 bit "words". Most current CD players use 14 bit,

but some of the newer ones use 16 bit technology.

One advantage that DAT recorders have over a PCM/VCR combination is that PCM processors need to present a recognizable signal to the VCR (they do so by overlaying the pulses on a video signal). DAT recorders do not have this requirement, which removes one stage of processing.

The amount of information that a DAT can record is more than what the audio bandwidth needs, thus allowing two other important pieces of information to be simultaneously recorded with the audio signal. The first is an Automatic Track Finding (ATF) code that maintains accurate tracking on every tape. This eliminates the commonly found manual track adjustment on VCRs.

The second piece of information – the SUB CODE signal – is one of the most exciting aspects of DAT recorders. This signal records the index number of the song (to allow random access) and a variety of control information. CD players have a similar signal, but the DAT subcode provides four times the capacity; this allows manufacturers to design interesting features into their recorders. The Casio DA-1000, for example, allows for up to five alpha-numeric characters to be recorded and displayed for every song. Just imagine being able to label your tape directly, without worrying about putting an index number and name on every cassette box. You can record a date, time, take number or name for each song.

The other feature called 'End Search' allows the recorder to automatically find the start of the unrecorded portion of the tape. The most common feature is its ability to automatically rewind the tape when the end is reached, display elapsed time for the tape and each individual song, and play the first eight to ten seconds of each song for quick identification called 'Introplay'.

TAPE SIZE: The tape in a DAT

cassette has the same width as a standard analogue audio cassette tape, but with the high density metal formulation of video tapes. The DAT cassettes are about half the size of conventional cassettes, making them attractive for car stereo music lovers. The tape speed is about one-sixth that of audio cassettes, so only one third the amount of tape is needed for the same time length (analogue tapes play both sides whereas DAT on plays only one side).

The cassette is a completely sealed structure and measures 73 x 54 x 10.5 mm. It weighs about 20 gm.

MODES OF OPERATION: Six modes of operation have been defined for DAT recorders, although most commercial decks use only two or three of them.

MODE I: Standard Record/Playback mode, offers the highest quality level; 48 KHz sampling with 16 bit quantization.

MODE II: Designed to be compatible with the broadcast standard for digital signals; not incorporated in any current commercial deck; 32 KHz with 16 bit quantization.

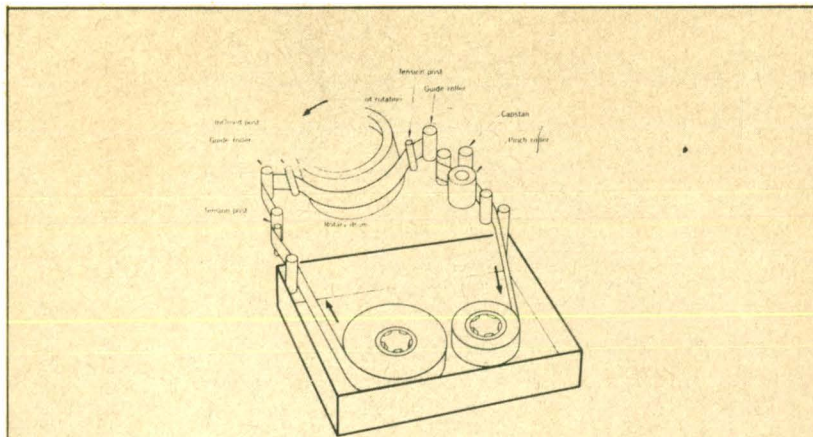
MODE III: Operates on a slower tape and drum rotation speed to allow four hours of recording, 32 KHz sampling rate with 12 bits quantization.

MODE IV: A lower sampling rate and less quantization lets four tracks record simultaneously, 32 KHz with 12 bit quantization.

MODE V: For pre-recorded tapes; playback only mode: 44.1 KHz sampling frequency with 16 bits.

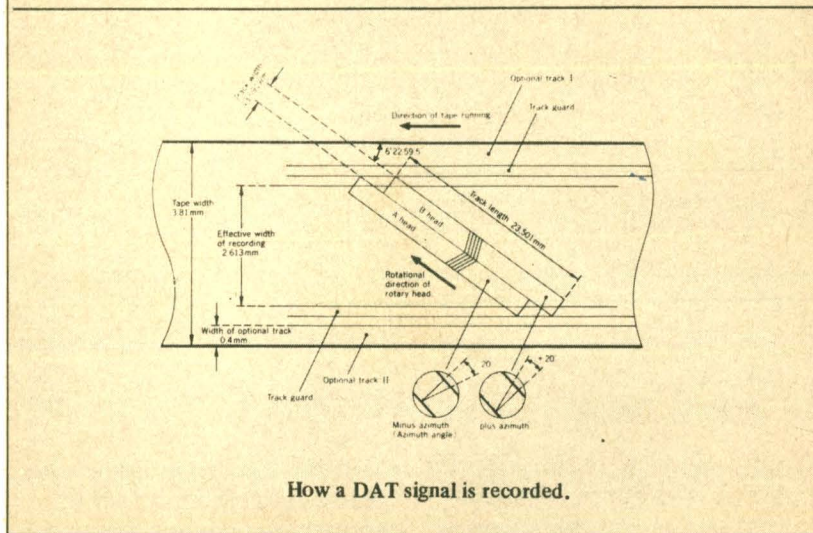
MODE VI: This is also for pre-recorded tapes, operates at a faster tape speed to create a greater track width; 44.1 KHz with 16 bits.

DUPLICATION: High speed duplication of R-DAT tapes, which today is not a reality will most likely be possible in the future. In the magnetic contact printing technique, the magnetic surfaces of a pre-recorded mother tape and a copy tape are placed



DAT Mechanism (Tape loading)

Fig 2 Diagram of rotating head system



How a DAT signal is recorded.

into contact with each other. They are then tightly squeezed together and a magnetic bias is applied.

The barium ferrite tapes currently under development will have these capabilities.

R-DAT - THE FUTURE: If a very small drum could be produced, there would be an even smaller digital tape recorder which could fit into the palm of one's hand. By halving the tape speed and changing the sampling frequency, the recording time could be increased from 4 to 6 hours or 4 channels could be provided. It would offer listeners at home the possibility of extremely high quality sound without the expense of high-priced digital audio tape recorders. For home mastering purposes, the DAT re-

orders should be unsurpassed by anything short of professional quality reel to reel recorders.

For use in the car, DAT should be the ideal choice provided the rotary heads can remain stable during a bumpy car ride. As a playback only medium, DAT offers no advantage over CD players and is costly. Also, CDs are cheaper to manufacture than tape cassettes, so the cost of pre-recorded DAT will probably never be below that of CDs.

A CD can be played a thousand times without any sign of deterioration whereas R-DAT cassettes may show dropouts after going through many passes. This is because the magnetic emulsion comes out slowly and steadily on account of the friction between head and tape. ☺

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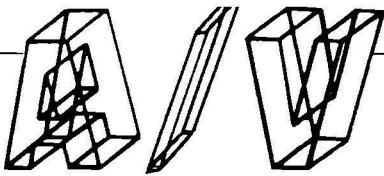
a rotary encoder enabling 0.01% steps for pitch and a cue control with monitor loudspeaker.

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Preliminary



CLINIC

(AUDIO)

My sound system which includes a preamplifier, power amplifier, equaliser, phonograph and loud-speaker, performs well only up to a point. I am unable to drive the amplifier past its 75 watts level, even though it is capable of much higher power, which my loud-speaker can handle. In order to eliminate the serious distortion which occurs at this high level, I am forced to roll off the bass significantly via the equaliser. Can you help me find out what is happening and what can be done about this?

R T Shah

Baroda

First, please disconnect the equaliser and run the system and see if the system operates at the greater power output you desire. If you are using the equaliser between the preamplifier and the power amplifier, the signal level from the pre-amplifier could be too great, thus over-driving the equaliser. This means that the voltage needed to drive your amplifier to 70 watts output is the overload point for the equaliser.

Some time back I read in a magazine that an American company had invented a player on which microgroove discs could be played with a laser beam. Can we play conventional LPs on today's CD players?

P Vasudevan

Calicut

To the best of my knowledge I have not come across a player which uses a laser beam to track analogue discs. It is not possible to play a conventional LP (with a diameter of 12 inches) on a CD player as the compact disc is only 4.7 inches in diameter. For your information, CDs are also available in sizes of 8 and 12

inches which are meant for different purposes.

If the power amplifier has a volume control (and if it is not turned up all the way), turn it up. This will give the equaliser less work to do and may bring about a surprising improvement in performance. If this remedy is not available, I suggest you connect your equaliser to the tape loop circuit of your amplifier where it may operate normally.

I have a mixer whose connections are marked "Send" and "Receive". A short jumper cable connects the two. When I take out the jumper cable there is no sound at the output of the mixer. What are these jacks for? Also, what are the "Bus In" and "Cue Out" connections on this mixer for?

A R S Rao

Secunderabad

The "Send" and "Receive" jacks work like a pre-amplifier's tape monitor for external processing loops, but without the front panel switch. On some mixers, this point is called "Insert" point. They allow a graphic equaliser, reverb units, compressor limiters to be placed in the signal path. The input of these devices is connected to the "Send" jack and the output is returned to "Receive" jack.

The "Bus" for each output channel is the common line into which all signals are mixed. If you want to mix more signals than your mixer has input channels for, you can feed the extras into the "Bus". The added signal sources must, of course, have output level controls, since there will be no way of controlling

these levels at the mixer. "Bus" jacks are sometimes used to link two or more mixers together. Normally "Bus" means the group output on the mixer.

The "Cue Out" connectors provide a way to listen to signals without them getting into the regular outputs of your mixer. This allows you to Cue (or set a source to its 'start' mark of the tape recorder) without the signal reaching the audience as we do in dramas for cueing music or effects. Sometimes "Cue" and "Fold Back" mean the same. They provide pre-recorded music from the multi-rack tape recorder to musicians in their headphones to play in the exact beat which is recorded on the other track of the same multitrack tape recorder. Always refer to operating manual of the mixer for the purpose of using each connector.

My two-in-one cassette player (bought in '87) can play Normal, CrO₂ and metal tapes. But in the playback mode I have noticed that there is an artificial treble increase despite cleaning the heads, pinch and pressure rollers. Please advise me?

A A Rajkumar

Bangalore

I don't exactly understand what you mean by 'Artificial Treble'. If you play a metal or a chrome cassette in a normal position, you will get a slight increase in the treble. Also, if you play a Dolby B or C encoded cassette without switching on the Dolby circuit you will get an exaggerated treble response, especially at low levels in the music. Please switch on the Dolby to get rid of this problem. If you get a hiss during reproduction (which is also in the treble region) then I would advise you to demagnetise the heads.

You should only be concerned when the music sounds dull because the extra sharpness can always be compensated with the help of an equaliser or tone control which is there on all two-in-ones. ☺

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superior reproduction of picture and
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the fire rages.
It's Magic and Wonder.

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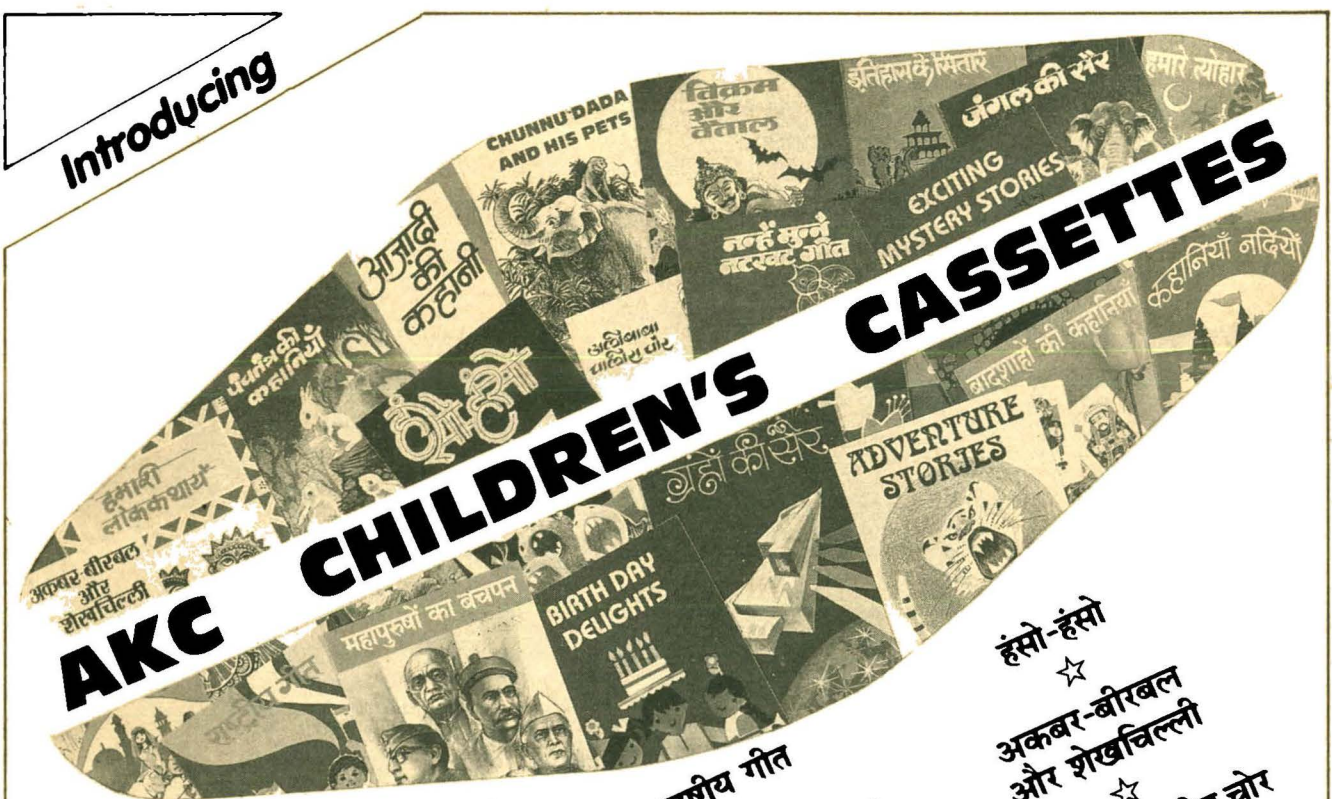
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TRANS MEDIA

3 New Akai Videos

Black and stunningly compact in design are the special features of Akai's latest VS-8MK 111 line-up, a series of 2 video players and 1 player/recorder.

The VS-P8 111 is a basic video cassette player. The VS-A8MK 111 shares the features of the above model with the added benefit of Astro-Wide Sound, for simulation of stereo sound even with mono cassettes. The

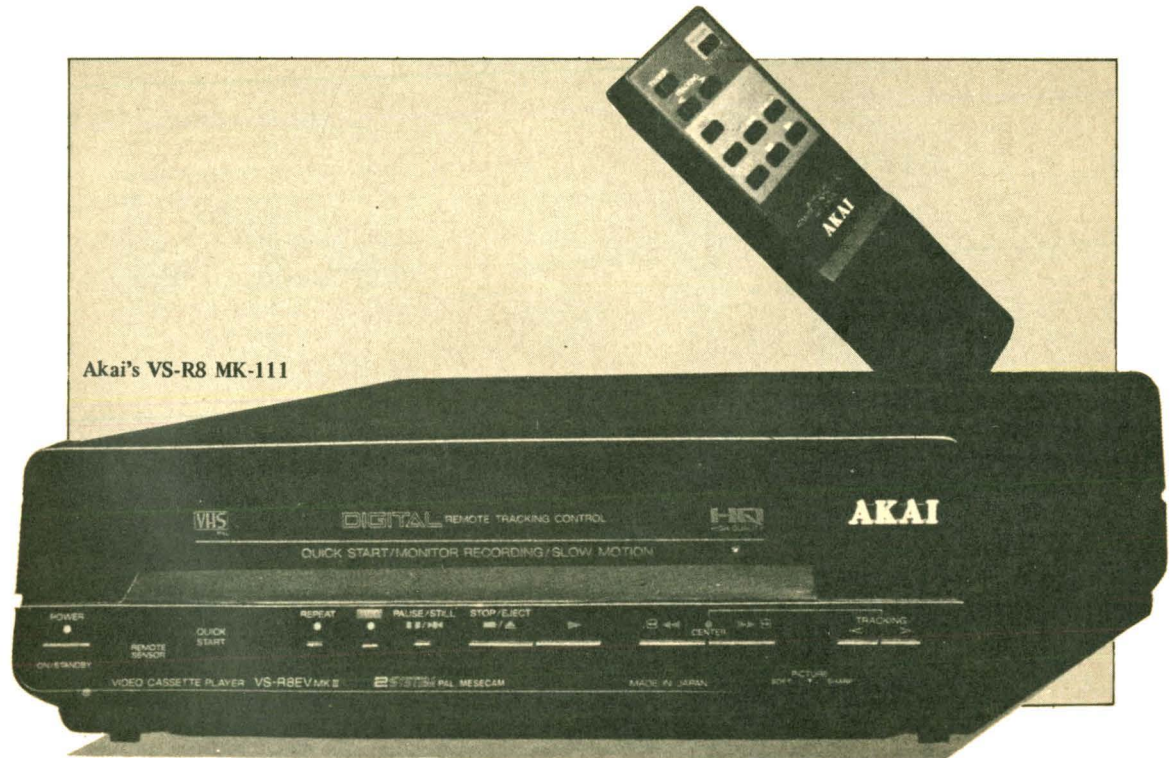
VS-R8MK 111 is a VCP having a facility to record from either the TV or from another VCR.

All three models incorporate the HQ (High Quality) system. The improved circuitry of this system raises the brightness circuit's upper white clip level by 20%, improving picture clarity and sharpening details. And a CCD maintains a wide signal bandwidth while reducing picture noise for a more detailed picture.

The three models also feature Akai's revolutionary quick start system. Press the PLAY button

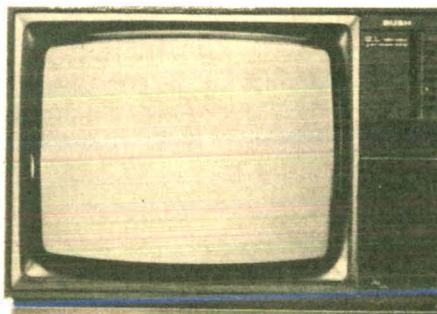
and response is lightning fast – as quick as 1.5 seconds.

The VS-8MK 111 series features a variety of special play functions like still picture, slow motion in a choice of 1/6 or 1/10 normal speed and a Quick Finder mode to zoom through the tape at 7 times normal speed. All the three models feature Auto Power On, Power Off Eject, Auto Play and Auto Repeat. (Switch into the repeat mode and when the tape end is reached, it automatically rewinds to the beginning and begins play again.)



New Bush TV has PAL, NTSC

You can now watch the latest episode of Miami Vice or Dallas or any other video recorded in NTSC on your Bush TV Model CTV 9822 (Your VCR must also have NTSC 4.43 MHz.) The 9822



is a 2-system TV – PAL and NTSC 4.43. It has a 51cm Blackmatrix, Precision-In-line picture tube, 8 channel electronic tuner and a full remote control through a 17-key hand unit. It has a 2 way speaker system with a whopping 18 watts PMPO. The conventionally styled TV has 'auto' and 'mute' facility. Price: Rs 9,750

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Portable Component
System with
Detachable Speakers



M9903-2H
Stereo Radio/Cassette
Recorder



MW200 K
Stereo Radio/Double
Cassette Recorder

Mono Radio/Cassette Recorders



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Radio/Cassette
Recorder with 2 way
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Cassette Recorders



C1004
Cassette Recorder
with 10cm Speaker



C1002
Vertical Cassette
Recorder with Auto
Stop.

BPL/3229

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Truvox B/W TVs

Two sleek-looking black and white TVs are being marketed by Dynavox Electronic Pvt Ltd under the Truvox brand name. The two models, in horizontal and vertical styles, feature a quick start 14" B/W picture tube, twin telescopic indoor antenna and 12 channel tuner.

The vertical model is ultra slim, black body line with concealed front controls for tuner, tone, contrast, vertical hold and brightness. It has hard chrome plated knobs for On/Off and volume control, separate VCR socket with selection mode switch. It can be worked on both



AC mains and DC 12V battery. Price: Rs 2,450.

The horizontal model is light-weight and comes in striking black and red, black and grey combination. It has similar controls like the vertical model, including video playback. Price: Rs 2,250.

Sakamichi's new premium tape.

ISSAI P-1000

The premium tape market in India is growing. Sakamichi has just launched their premium grade. By using expensive bias oxide, the retentivity and coercivity has been further increased. Good results in high frequencies are achieved by calendaring (polishing) the tape on a 7 bowl calendaring machine. Unlike the Issai P-800 which uses a balanced film, the P-1000 premium grade uses a tensilised film. The slurry is prepared in an attrition mill instead of a sand mill. Precision slitting on a Fujimoto Japanese machine ensures good reproduction on both the channels for stereo recording.

The final product is tested on Studer's quality control equipment before it goes out into the market.

SPECIFICATION OF THE NEW PREMIUM TAPE ISSAI P-1000

1. Frequency Response:	
315 h2	+ 3.75
1 Kh2	+ 2.75
3 Kh2	+ 1.00
5 Kh2	- 0.75
9 Kh2	- 1.00
2. Distortion: 1.5%	
3. Bias Noise: 41 db	
4. Security: 10.5 db at 9 Kh2	
5. Physical Properties: Coated on tensilised Polyester film	
6. Coating Thickness: 5.5 Micron	

G-Series Eye-look Video Shell

Baba Video has launched yet another video cassette shell in the market. The latest shell has a unique eye-look design; the hubs have an elegant dull finish. The label area is of standard size.

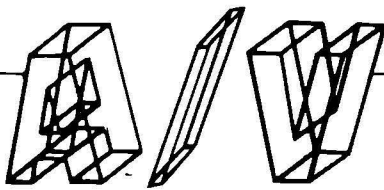
The top side has a single design etching without any break in the pattern which makes the body stronger and at the same time gives the body a posh feel.

The bottom has two very striking oblong design patterns. The 'finish' of the shell is flawless.

New Arphi Amplifier

Arphi Electronics Pvt Ltd has recently marketed a professional quality high fidelity integrated stereo amplifier - the Arphi AA 140.

The sleek looking amp is black in colour, conforming to the latest in international styling. It has a power output of 140 watts. The frequency response is 10 Hz to 30 Hz. Two pairs of speakers can be hooked up to the AA 140. Besides the Bass, Treble and Balance controls, it also has switches for Loudness, High Filter and Source/Tape. Price: Rs 2,800.



CLINIC

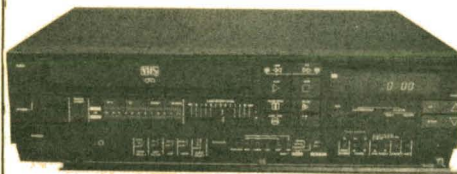
(VIDEO)

Both my VCR (National NV 390) and TV (National TC 261 SPR) are 4 system models. On playing a NTSC tape (Kodak T-120) recorded off TV in the US (probably in the EP mode), the tape runs fast and the sound is scrambled. I tried both 3.58 and 4.43 speeds. The same tape played well on a Hitachi VCP connected to a Sony TV. What could be the problem?

T Verghese

Kerala

There is nothing wrong in your VCR-TV combination. The EP mode recording is the chief culprit. All US manufactured VHS machines have the facility to tape record/playback in three different speeds: SP or Standard Play; LP or Long Play and EP or Extended Play. All multi-standard machines are made to play at a fixed speed (which, incidentally, corresponds to the SP mode speed in NTSC and which is three times the speed in the EP mode). This is why your perfectly normal VCR (Model 390) is playing back the tape fast.



If you ever wish to view tapes in the NTSC standard, always ask to have it recorded in the SP speed and preferably in NTSC 4.43. The numbers 3.58 and 4.43 are not *speeds* in NTSC but refer to the colour subcarrier frequencies employed in the old and newly modified NTSC signal waveform respectively. NTSC 4.43 is standard on all multi-standard VCRs while NTSC 3.58 is included only in a few models of VCRs and TVs.

Why the NTSC tape played well on the Hitachi VCP is a mystery to me – unless, of course, the VCP was a US-made 3-speed NTSC machine.

I purchased a Panasonic VCR (Model NV 333). It has VHS and PAL markings on it. I have tried all the bands and adjustments but I cannot record Delhi Doordarshan's programmes on it. Please help.

Mohinder Singh

Ajmer

Since your VCR is VHS you can only use VHS format cassettes. But to record TV transmission in India, PAL is not the only requirement. You need to have PAL in B or G.

Since you have problems only in recording, I presume that the VCR is playing back normally. In this case, there are two possibilities: a) Your VCR is a NV 333B model, in which case you cannot tune into Delhi, which is telecast on Channel 4; b) Your VCR is NV 333E or EG model, in which case you should be able to tune into Channel 4 but you forget to set the "Input Select" switch to "Tuner". The switch is positioned in the compartment in front. Please read the instruction manual which will tell you how to correctly set up the tuner for recording.

There is yet another possibility why you are unable to playback correctly on TV.

In this case your VCR could be NV 333EK or EO or BI or EI (check out the serial no. on the rear bottom of your VCR) and if anybody offers to modify this VCR's tuner, you are only allowing him to mess up your VCR beyond repairs. I would advise you against modifying such Panasonic VCRs. ☺

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COLUMBIA'S HI-TECH VIDEO PLANT

MARIO PEREIRA flew down to Bhopal to get a first hand impression about India's biggest video tape plant. His report.

India's burgeoning video industry is today sustaining over 50,000 video libraries and 25 lakh VCRs. On the other hand, the legal market is being serviced by over 200 video software marketing companies.

Ironically today there is no Indian tape which can match TDK's quality. The best thing that could happen for videophiles and the industry is the availability of a video tape that is on par with Japanese standards and quality. This is no mean task as at current prices in the market it could see one in deep trouble.

Enter Columbia Electronics Ltd which has promised to provide us international standard video tapes and register their name as the byword for quality. With their kind of infrastructure Columbia might just come up trumps.

Deepak Gupta, director of Columbia, provided a proper perspective of the industry. "Prices are crashing and by 1990 the price of a video tape could well be Rs 45. Presently, at Rs 85 we can and will supply video tapes of international standard quality."

Columbia is hoping to sell 18 lakh video cassettes a year and tape for another 20 lakh video cassettes. Video cassettes of imported origin and of good quality are currently being manufactured and are available all over the country.

Again, major duplicating units have their own imports and production to satisfy their requirements. Premier among them is Garware, who use their own tape, naturally.

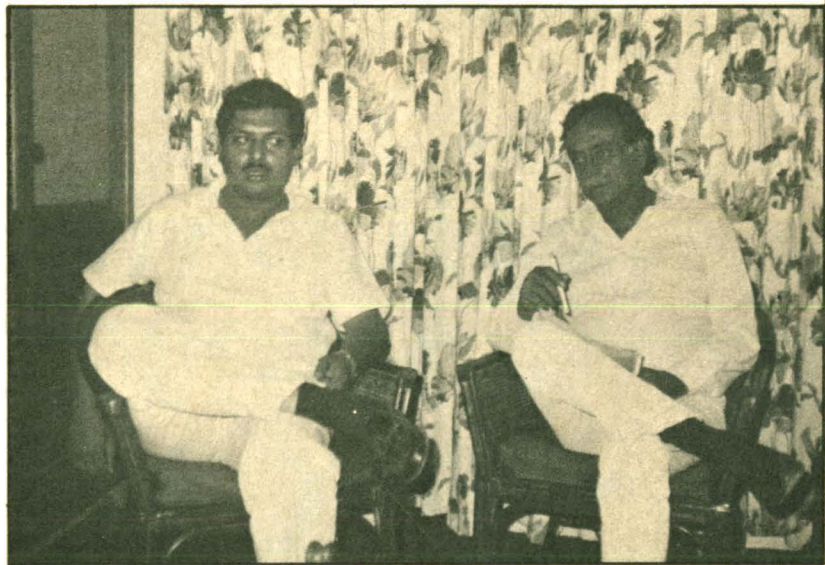
Therefore, whatever marketing strategy Columbia adopts, the catchword to their success is positively going to be 'quality'. If they can deliver this elusive ingredient, only then can the video industry be convinced that they should stop imports and use indigenously produced video tape.

In a 100 lakh cassettes video market, there is practically no sale of blank branded video cassettes for home use. As such duplicators form the main buyers. Columbia already has advance orders from them. **PLAYBACK** takes a look at the kind of infrastructure Columbia has invested in to give the Indian market excellent quality video tapes.

Columbia Electronics Ltd, located at Mandideep industrial area, near Bhopal, is so far the biggest computerised plant in India to manufacture video tapes and cassettes. Built at a cost of Rs 9.36 crore, the plant incorporates the latest state-of-the-art technology and has been set up on a turnkey basis with M/s Bone Markham Ltd, part of the John Brown Group of the UK (John Brown is a world leader in its field and has reputed companies like TDK, Sony and BASF as some of its clients). John Brown, in close cooperation with Magnetic and Memory Technology Ltd, Netzch, Tape Automation and Dusenbury, has set up the Columbia plant.

Says Mr Deepak Gupta, "We have an initial production capacity of 500 million running metres (mrm) of video tape length and 18 lakh video cassettes. Ours being 100 per cent machine efficiency, 70 per cent of our tape production will be JVC 'A' grade and 30 per cent normal Grade 1."

Exuding confidence, the genial 26-year-old technocrat revealed: "All our equipment was tested abroad. We had many trial runs before we brought it here." Does Columbia have any advantage over the others? "Yes," said Gupta. "We have a computerised mill room where we produce our



(L R) Deepak Gupta and M A Warsi

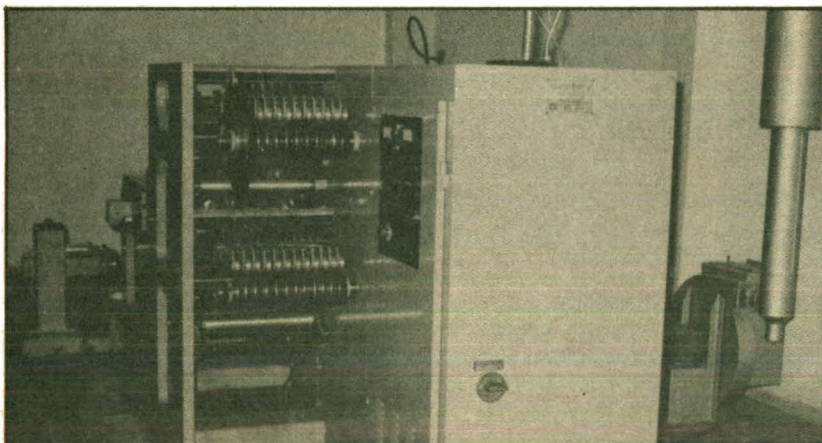
slurry. So we monitor our slurry at every state. Some of the ingredients that make the slurry are THF, Gamma Ferric Oxide, Resins (Binders), Solvents, Carbon Black and Alumina. Alumina Oxide is used to soften the iron oxide, reduce abrasion and lengthen the life of the tape and tape heads."

Continues Gupta: "Everybody runs on manual tanks, agitators and mills. We've got twin chamber bead high-speed agitators and milling equipment which are a rarity in video plants around the world, high-speed dissolvers and an electronic process chiller for maintaining consistency. Slurry is monitored at every stage. This enables us to solve any problem

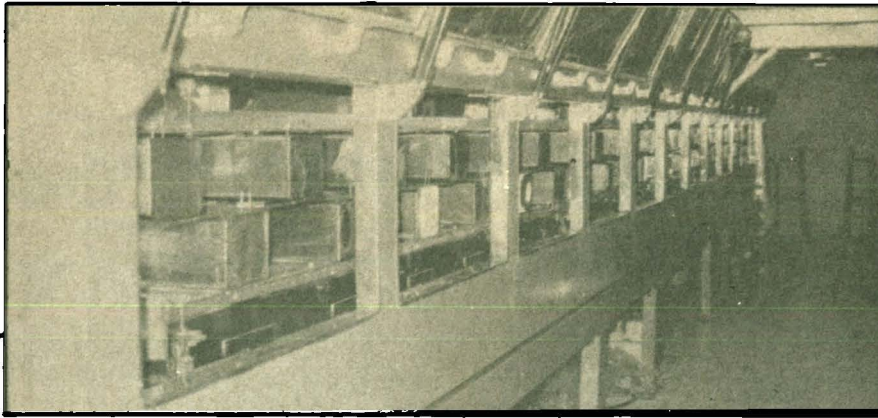
in the mix before it hits the glazed polyester film which is imported from Rhone Palance (France). Numerically controlled metering pumps are used for accurate metering of dispersion to coater heads. The normal coating speed is 180 metres per minute.

"In the coating room we have what is known as turret-type unwind and rewind with sidelap and flying splices. Normally what happens is this: After coating one roll (it takes 35 minutes to coat one roll), you stop it. Then it takes seven to eight minutes to reload. The problem here is that the entire operation has to stop in order to reload – the slurry flow has to stop and the coating machine has to stop.

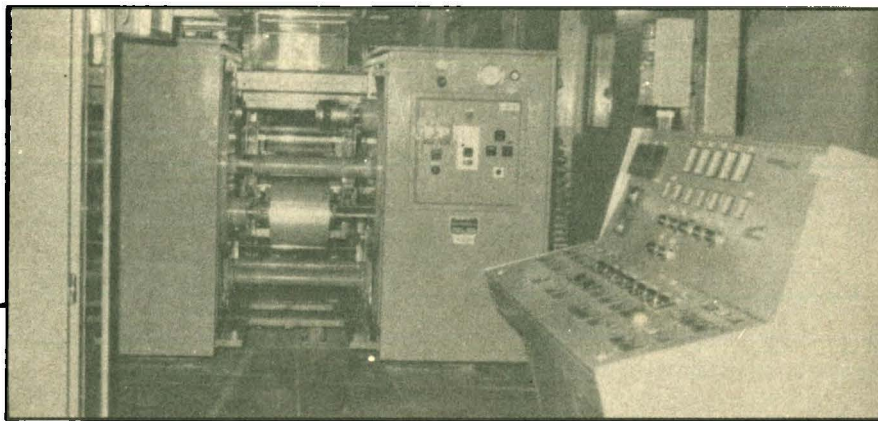
"In Columbia, the machines don't stop at all. We basically load two rolls. The moment one roll is finishing, the second roll switches over and as soon as this is finishing, a flying splice automatically joins in. There's a flying and bumping roll which joins the two rolls so there is no breakage in the tape. After the second roll takes over, we load a third roll – so the process is continuous. This gives us 25 per cent better production. At the same time the production people are not fatigued because they are not reloading every 35 minutes. So



Auto Slit Machine



The Drying machines



Computerised high speed coater.

our efficiency increases by 25 to 35 per cent."

Also installed are a nucleus thickness gauge and an electromagnet (EM6) on the line. The EM6 basically aligns the metal particles towards the north-south polarity. The nucleus thickness gauge monitors the thickness of the coating on the film. Syncro-pots are used for tension control. Calendering i.e. polishing of the video tape is done by five rollers - 3 steel rollers and 2 cotton rollers. (Each roller reportedly costs Rs 5 lakhs). The polishing rollers are 18 inches in diameter while what is normally used are six inch diameter rolls. All the processes including calendering and high-speed splitting are fully computerised. Should there be any human error on the line, it is promptly corrected by microprocessors controlling the equipment. All the machines in the plant stand on shock-absorbing

equipment which is situated 10 metres below the ground.

Besides manufacturing the video tape, Columbia will also be making cassette housings or VOs, as is known in industry jargon. The VOs will be made on specially imported soft moulds having JVC specifications. Each mould is worth Rs 16 lakhs.

According to Mr M A Warsi, Chief Executive of the company, their video tapes and cassettes would match the stringent Japanese standards. An example of the accent Columbia has on environmental control is that in a normal airconditioned room there are 2,50,000 dust particles per cubic foot, whereas in the Columbia plant, these have been reduced to 100 dust particles per cubic foot. Sophisticated machinery costing Rs 1 crore have been employed to control dust and airconditioning of the entire plant.

Gupta revealed that the entire plant was purchased at a cost of £ 2.5 million, when the pound was Rs 14.50. Today the same plant is available for £ 5 million. To guarantee the production of video tape to the specifications of JVC, the equipment supplier (i.e. M/s Bone Markham, UK) has in his turnkey (agreement) agreed to train Columbia's engineers and be on the line until the JVC specification tape is produced. Incidentally, all the equipment sitting on the floor is identical to those which TDK, JVC, Sony, Maxell, etc are using.

Regarding its future plans Gupta said that Columbia would be concentrating only on the magnetic media. The company has machines which are adjustable to do any kind of coating, including floppy discs. In fact technology transfer includes future magnetic media development such as D.A.T. (D)

Sky Pirates

BY ARUN BHATIA

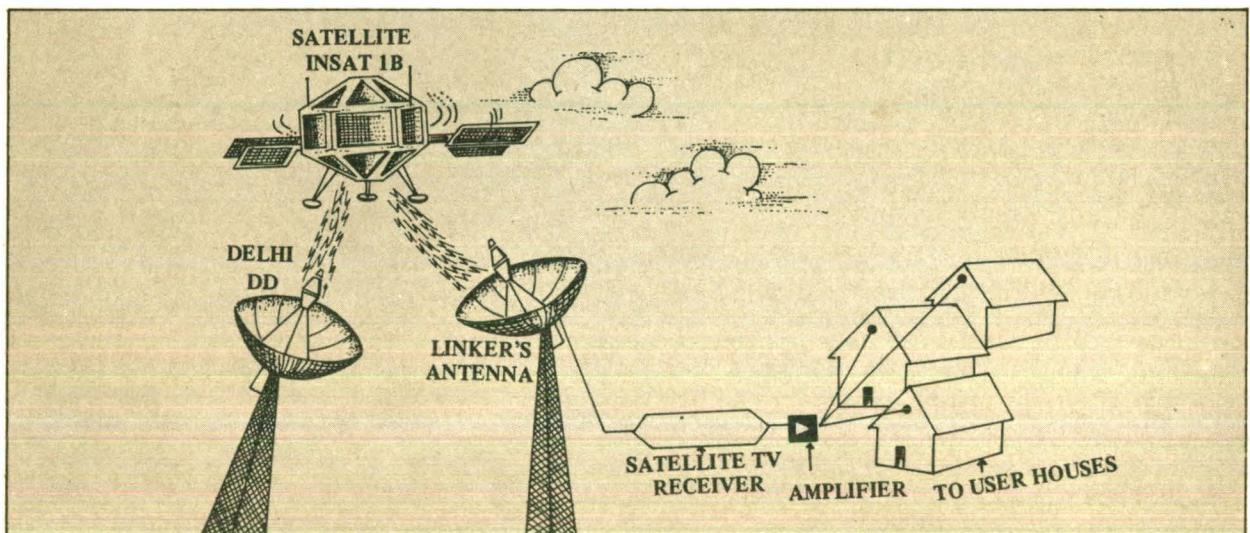
Do you want to view programmes from Delhi A, Delhi B, Bangalore, Madras and other Doordarshan Kendras in India? You can do so via the Insat 1-B satellite stationed 3600 km above the earth. Excerpts from

a handbill distributed in the Kolar Gold Fields, Karnataka. The handbill continues: The satellite receives powerful signals which are then reflected back to earth. This down link signal is received by the feed horn which sends incoming signals to a low noise amplifier which boosts the power, while the down converter changes this high frequency of the incoming signals to a suitable frequency required for your TV set... We the Satellite Linkers (sic) wish to inform you folks that we have installed a 'Dish Antenna' in Robertson-pet for which we have received the approval of the concerned government bodies.

In the handbill's text, from the 'we', there is an ominous transition to 'you' and there lies the illegality. The specific offer in the handbill is: "This facility can be brought to your doorstep by simply running a cable from the dish antenna to your TV receiving set."

Some of the dish antennas (each costing approximately Rs 1,25,000) installed may have received the approval and licence of the Telecommunications Department. What film exhibitors object to is the gross misuse of the licence. Receiving from INSAT 1B, etc is legal when you have a licence, but at the amplifier stage (see triangle in the illustration) these "linkers" contravene the law.

In fact what the linkers do is not only receive but pass on, at a fee, to hundreds of users in every locality. Some of the wordings are deliberately kept ambiguous in the linkers' advertisement blurbs: "Video programmes will also be telecast at regular intervals." The use of the word telecast



is an attempt at obfuscation.

Even residents who do not own TV sets are lured by sponsors into buying one and installing them in their homes with the bait that the dish antenna specially commissioned by them with the Telecommunication Department's licence would provide them with all programmes relayed through INSAT and they, the subscribers, would have the additional bonus of watching on their TV sets feature films of many languages during pre-announced timings as these would be fed by VCRs through cables connected to their houses from a controlled cabin. These lures are not all. Some sponsors gave a concession of Rs 2,000 for the people who are about to acquire a TV set.

The cabin control system is, of course, the same as that used for channel TV or closed circuit TV (CC TV).

Film exhibitors in mofussil towns like Davangere, Tiptur, Arsikere and Chikmagalur are striking it rich. In Chikmagalur itself an estimated 6000 TV sets are now connected to video operators working their dish antennas. Two rupees are charged per day so the taking is Rs 12,000 in the town or a whopping Rs 4,38,000 per year. A knowledgeable source estimates that daily about 10 new sets are connected. The four theatres in the town that show Hindi, Kannada, Tamil, Telugu, Malayalam and English movies, report approximately 40% less in their collection. Said a film exhibitor of Chikmagalur: "There are 6000 TV sets here connected by these video operators. Let us assume 5 viewers per house, so that we have 30,000 less customers in our theatres and we are a town of 70,000 population!"

Says N S Mani: "Hundreds of TV sets are connected by cables. And to hang these cables do you know what poles are used? Those belonging to the Karnataka Electricity Board; or the telephone poles belonging to the P&T or communications departments. How can these video operators use KEB's or P&T's poles?"

How have the linkers got away with it so far?

Replied Mani: "The sponsors are ingenious. Some have floated a club or association, consisting of members who can afford to own TV sets. They register the club with the government and circumvent the licensing rules and other restrictions applicable to putting video technology into such use." But can anybody form a club? "Certainly not," replied Mani. "A Central government body called the Federation of Film Societies in Delhi must be approached for registration and if that is granted, the club is required to get prior approval of the programme from the film society. The local commissioner of taxes must give such a club or association his exemption."

Interestingly, the municipalities of these towns are not actually losing anything. True, their towns are strewn with cables. In Chikmagalur, for instance, there is one particular locality in which one encounters innumerable cables carrying the TV channel and these cables run across from house to house, span lanes and bylanes and road passages, all of which belong to the municipality. But then in such a community where the town is the administrative headquarters of the district, cloistered and relatively small, everybody knows somebody and influence wielding and goings-on are the order of the day.

The police have their own difficulties. If a theatre owner makes a complaint about the loss of revenue, it does not fit into the kind of slot where the police can take action. When cinema owners approached the police, they discovered that the police could only intervene when an illegal video cassette of a feature film is exhibited through channel TV on the grounds that certain provisions of the copyright law are contravened.

The extent to which the video operators go nowadays is mind-boggling. Even advertisements of soap and toilet powder have appeared.

The extent to which the video operators go nowadays is mind boggling. Even advertisements of soap and toilet powder have appeared, there are announcements about programmes for the coming week, a la regional Doordarshan kendras, and the next thing, said T Ramakrishna, the film chamber's president, may be politics. "They may exhort viewers to vote for the Congress candidate, or the Janata candidate, or criticise state or Central policies ... anything can happen."

Is the future bleak? A certain cinema owner of Davangere obtained a stay from the Karnataka High Court. That is a town with 10,000 sets. But there is Tiptur with an estimated 1500 sets, and Arsikere with 4000 sets and Kolar Gold Fields with 5000 sets.

Said Mani: "If cinema owners from every town obtain such stays, we may begin to tackle the menace. Both the chamber and the members will join in filing a writ."

But, as the Chikmagalur cinema owner had pointed out, 10 sets are added as subscribers to the dish racket everyday in that town alone, and unless stringent steps are taken to curb the menace, things may go out of hand. ☺

PRIME TIME

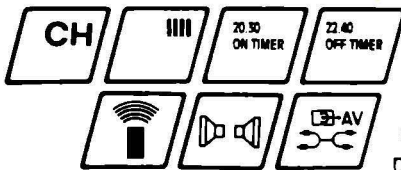
Prime Time, between the Hindi and English news bulletins, is watched by over 70 million viewers all over the country. **PLAYBACK AND FAST FORWARD** presents a guide on what to watch and when.

	SERIAL	CONTENTS	VERDICT
MONDAY ★★★	<i>Ravi Baswani's</i> HAKKE BAKKE (Till Aug 15)	Comedy	Laugh, laugh!
TUESDAY ★★★★	<i>Manju Asrani's</i> KASHMAKASH (Till June 7)	Feminist serial	Mediocre
	NIRMALA (Till Sep 6)	—	—
WEDNESDAY ★★★★★	<i>Rajbans Khanna's</i> AMIR KHUSRAU (Till Aug 24)	Historical serial	Educative
THURSDAY ★★★★★★	<i>Kavita Choudhry's</i> UDAAN (Till July 21)	Flight of a feudal family	Engrossing
FRIDAY ★★★★★★★	<i>Saeed & Aziz Mirza's</i> INTEZAR (Till Sept 2)	Life in Kamalपुरa	Entertaining
SATURDAY ★★	<i>Rajesh Khanna's</i> AADHA SACH AADHA JHOOT (Till Aug 6)	Sit-com	Depressing
SUNDAY	FASTER FENE	—	—

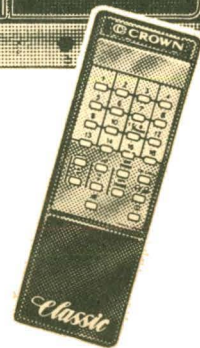
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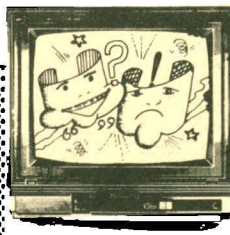
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SUNDAY SPECIAL

9.00 am	DANGER BAY (Till May 29)	Family drama
9.30 am	RAMAYAN	The famous epic
10.15 am	SUNIL GAVASKAR PRESENTS	Great one-day matches
10.45 am	HUM SE SIKHO (Till Aug 7)	—
11.15 am	LAHAR LAHAR SANGEET (Till July 24)	— On Music
1.15 pm	NEWS BULLETIN FOR THE HEARING IMPAIRED	—
1.30 pm	REGIONAL LANGUAGE FEATURE FILM	—
4.00 pm	WORLD OF SPORT	—
5.00 pm	WILDLIFE ON ONE (Till July 3)	Wildlife series
5.45 pm	HINDI FEATURE FILM	—

THE LATE NIGHT SHOW

SUNDAY	9.50 pm	Focus	Current affairs programme
	10.20 pm	National programme of Dance	
MONDAY	9.50 pm	Chitramala	Songs from regional films
TUESDAY	9.50 pm	National programme of Music	
	10.30 pm	Old Fox (Till June 28)	English serial
WEDNESDAY		Miscellaneous	
THURSDAY		Miscellaneous	
FRIDAY	10.45 pm	Regional music concert	
SATURDAY		Miscellaneous	

THE NEWS

7.40 am	Hindi	Breakfast TV (National network)
8.05 am	English	Breakfast TV (National network)
7.20	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
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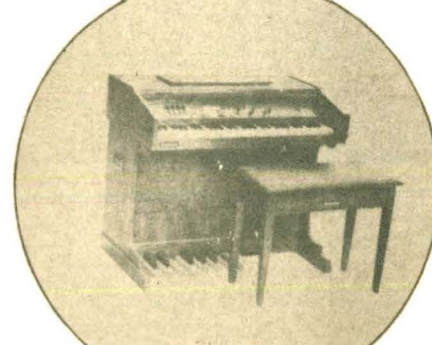
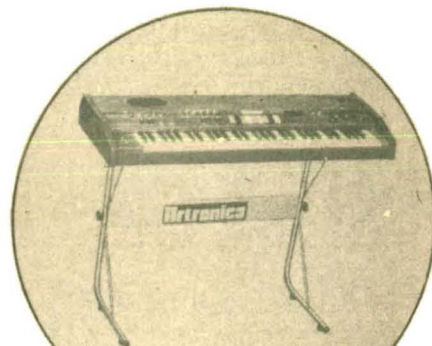
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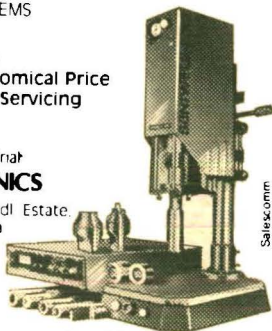
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VIDEO

15

HITS

BEVERLY HILLS COP II

Unconventional cop Alex Foley investigates the alphabet crimes in the trendy Beverly Hills area but encounters a tough crook, played by Brigitte Nielson.

CIC/CBS; STARRING: EDDIE MURPHY



1 hr 39 min

A NIGHTMARE ON ELM STREET 3

The Elm Street kids find themselves in a psychiatric hospital.

WARNER HOME VIDEO/WHV; STARRING: ROBERT ENGLUND



1 hr 33 min

ROXANNE

CD Bales falls for beautiful astronomer Roxanne but is convinced she will never love him.

RCA/COLUMBIA; RCA; STARRING: STEVE MARTIN



1 hr 43 min

THE LIVING DAYLIGHTS

Timothy Dalton is the new James Bond, outwitting the Russians.

WARNER HOME VIDEO/WHV; STARRING: TIMOTHY DALTON



2 hr 6 min

NO MERCY

Tough cop Eddie Jillette goes to New Orleans to avenge the killing of his partner.

CBS/FOX, CBS/FOX; STARRING: RICHARD GERE



1 hr 42 min

DIRTY DANCING

A young girl on a boring family holiday comes to life when she has to partner a professional dancer.

VESTRON/CBS; STARRING: PATRICK SWAYZE



1 hr 40 min

JUMPIN' JACK FLASH

Whoopi Goldberg plays Terry Doolittle, a computer operator who gets a cry of help from a British agent trapped behind the iron curtain.

CBS/FOX, CBS/FOX; STARRING: WHOOP! GOLDBERG



1 hr 41 min

THE FLY

Scientist Seth Brundle invites a journalist to witness his teleportation experiment, which goes horribly wrong and slowly transmutes him into a fly.

CBS/FOX, CBS/FOX; STARRING: JEFF GOLDBLUM



1 hr 32 min

TEENWOLF TOO

The original Teenwolf's cousin goes to college and becomes a hero when he turns hairy.

ENTERTAINMENT IN VIDEO/CBS; STARRING: JASON BATEMAN



1 hr 30 min

ANGEL HEART

Down and out private detective Harry Angel is hired by a mysterious man (Robert de Niro) to find a missing person

GUILD HOME VIDEO/GUILD; STARRING: ROBERT DE NIRO



1 hr 49 min

BLIND DATE

Bruce Willis plays an executive whose brother sets him up on a blind date for an important business lunch.

RCA/COLUMBIA, RCA; STARRING: BRUCE WILLIS



1 hr 31 min

LA BAMBA

True story of rock 'n' roll star Richie Valens who has three hits before being killed in the plane crash.

RCA/COLUMBIA, RCA; STARRING: LOU DIAMOND PHILLIPS



1 hr 44 min

THE SECRET OF MY SUCCESS

Michael J Fox plays a mail boy in a large company who masquerades as an executive

CIC/CBS; STARRING: MICHAEL J FOX



1 hr 47 min

OUTRAGEOUS FORTUNE

Outrageous Sandy (Bette Midler) and Prudish Lauren (Shelly Long) discover they have the same lover.

TOUCHSTONE HOME VIDEO/RANK; STARRING: BETTE MIDLER, SHELLEY LONG



1 hr 35 min

LETHAL WEAPON

Two tough cops (Mel Gibson and Danny Glover) track down an international drugs ring who have kidnaped one of the cop's daughters.

WARNER HOME VIDEO/WHV; STARRING: MEL GIBSON



1 hr 45 min

(Source: VIDEOWEEK, week ending May 16)

VIDEO TRACKS

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

DRAMA MUSIC KUNG FU HORROR HUMOUR CHILDREN TEEN ADULT WAR/WESTERNS LOVE SCI-FI FAMILY FUN OTHERS

Shaker Run

STARRING: Cliff Robertson, Lisa Harrow
RATING: **
LABEL: NFDC



Cliff Robertson and Leif Garrett are two stunt drivers looking for money. With all the risks they take the money they rake in is chicken-feed. But excitement is in store for them when lovely scientist Lisa Harrow offers them a big sum to do some driving for her. What they don't know is that she is carrying a deadly virus and hence the sum that is offered. Shaker is the name of the sports car. And **Shaker Run** certainly has its share of speed, spills and suspense but not in the same mould as some of the well-known racing thrillers.

Shot in New Zealand, there are a good deal of outdoor locales and director Bruce Morrison keeps the viewer sitting up most of the time. Only there are large portions of the film which are clearly one-dimensional. The scientific mumbo-jumbo about the virus is not even given enough time to develop. And for Cliff Robertson, who certainly has seen better days, it is a consolation role even if it is the lead.

Maybe the ending is a kind of saving grace. But then one must brave it until then.

Poor Little Rich Girl

STARRING: Farah-Fawcett Majors, David Ackroyd, Kewan Mathews
RATING: **



Poor Little Rich Girl, or the Barbara Hutton story, based on a book by David Heymann, is the story of a millionairess and daughter of the Woolworth chain

of stores. But this story of the much-pampered Barbara Hutton is a poor, long, long story of nearly five hours and it gets worse all the time. If one leaves it after the first tape, it might be wise.

Barbara Hutton (Farah-Fawcett Majors) is filthy rich and men pursue her only for her money. And she is so conscious of her money power that whatever chance there is of love taking over is destroyed.

Her first husband is a Caucasian prince, her second, a Danish Count. The third is Cary Grant. And many more are to follow. But as is likely to happen in bio-



A still from 'Shaker Run'.

graphics of this type, one has to stick to fact and it becomes so boring that one wonders what the purpose of the film really is. Maybe it is to show the variety of men she comes across and even to highlight the homosexual part of the relationships which were hush-hush in those days.

ONE TO WATCH

Windmills Of The Gods (In 2 Parts)

STARRING: Jaclyn Smith, Robert Wagner, Franco Nero
 RATING: ****
 LABEL: NBC



The best part of Sidney Sheldon's novels is that he makes hal- lowed or seemingly out-of-reach institutions fairly commonplace. He gives the reader a ringside view of world events, as it were. In *Windmills Of The Gods* he touches on the diplomatic corps and in keeping with today's women trend you have college professor Mary Ashley (Jaclyn Smith) taking on an ambassado- rial post.

Mary, an expert on the Eastern Bloc, is appointed envoy to Romania. A mix between Jackie Onassis and Princess Di, she is a middle-class American and she can do a lot to improve US- Romanian relations. But Mary is unwilling to accept the assign- ment as her husband is a doctor and cannot leave the United States. But this problem is solved by eliminating the husband in what appears to be an accident.

The manner in which the nation plays god to the number of individuals in its power has to be seen to be believed. Mary eventu- ally takes up the post and in keeping with the new image of women she is capable of being as ruthless, or even more so, as a

Surrender

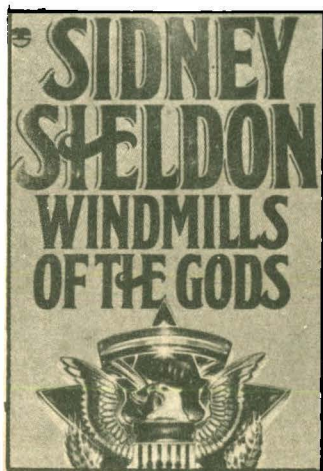
STARRING: Sally Field, Michael Caine, Steve Guttenberg
 RATING: ***
 LABEL: Cannon



How long does a pure physical relationship last? In *Surrender*,

man. It is also a change of scene for her kids, who, like her, find it difficult to get over their father's loss. The Romanian President (Franco Nero) is a warm indivi- dual but it is a group of indivi- duals who call themselves Patriots of Freedom that try to put a spoke in the wheel of suc- cess. And as for Mike Slade (Robert Wagner) he seems to find it hard to work under a woman.

A sprinkling of romance, large doses of suspense and a good adaptation of the novel by John Gay make for smooth, easy view-



ing. Director Lee Philips does well to gloss over some needless portions with excellent cuts. But it has its dramatic moments, like the fourth of July fireworks and some other dramatic situations. Jaclyn Smith, one of *Charlie's Angels*, breezes though her part with grace and guts, a mixture she is supposed to possess for such a part, and through Robert Wagner clearly plays second fiddle (alas, that seems to be the fate of males in Hollywood today) the story is very watchable, except for the simplistic ending.

novelist Sean Stein (Michael Caine) and cute Daisy (Sally Field) are bound to each other, nude. They are not the only ones. It is part of a robbery at a party. But the impact of this incident is what *Surrender* is all about.

Actually Daisy is typically modern. Not knowing what she wants and finds herself shuttling between boyfriend Marty (Steve Guttenberg) and the new man in her life, Sean. But she doesn't know he is a writer as he wants her to love him just for himself, not his fame.

It is situations and screenplay that play an important part in a film like this and director Jerry Belson is able to keep the viewer absorbed most of the time. Michael Caine, of course, is his usual suave self with Sally Field, for a change, taking a totally frivolous part, the type Goldie Hawn has come to specialise in. 'Police Academy' Steve Gutten- berg, sporting a moustache and a different hair-style, is hardly recognisable and comes a poor third.

Maybe the action is too trivial and the theme rather weak but director Belson is able to sustain the film with an appropriate punctuation of humour.

This Child is Mine

STARRING: Lindsay Wagner, Chris Sarandon
 RATING: ****
 LABEL: Telepictures Corporation



Stories about parents fighting for children of previous marriag- es are common subjects for cinema these days. Recently there was 'Fight for Jenny'. Now, a related subject seems to be adoption. *This Child Is Mine* is a very touching story of an unwed mother who gives up her child for adoption and then two months later realises she wants the child back.

Kimberly (Nancy McKeon) is the unwed mother in question,

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while Bonnie (Lindsay Wagner) and Craig Wilkerson (Chris Sarandon) are a very happily married couple unable to have children. And then they are thrilled when they adopt little Tracy, a real doll. Actually Charles Rosin's screenplay graphically captures today's situation and director David Greene churns out a totally absorbing story.

Also in keeping with women's lib, the men are made to cry. And so Chris Sarandon has to go through the emotions but the subject is very realistically portrayed with Lindsay Wagner doing an excellent job as they react with love to their adopted child. The legal jargon, too, is not overdone and all in all 'This Child Is Mine' is a very mature film about love, children and more love.

Terrorists On Trial (In 2 Parts)

STARRING: Sam Waterston, Ron Liebman
RATING: ****



The Arab-Israeli conflict has found expression in a number of films and **Terrorists On Trial**; fortunately, is not just another of them. It is a taut, gripping suspense drama you just can't afford to look away from. And you're sure to see both the parts, running into three hours, in one sitting.

Set in the future and in the American state of Virginia, it deals with the trial of one Salim Ajami, a Palestinian who broke away from PLO leader Yasser Arafat in the mid-80s, and who just despises the Americans. The trial is the United States Versus Ajami.

The screenplay by Richard Levinson and William Link is taut, topical and quite thought-provoking and director Jeff Bleckner weaves out a story that lucidly puts forth both sides of

this very controversial issue. The attorney for the United States is James Delmore (Sam Waterston) while the terrorist is defended by law professor Simon Resnick



(Ron Liebman). Now, from the word go, this Resnick character is beautifully built up. Recently divorced, and showing more than a touch of cynicism, he grows with every frame and Ron Lieb-

man, who was so impressive as Sally Field's friend in 'Norma Rae', is just about devastating in the role.

The trial scenes are brief, effective and also dramatic. But Resnick tries his best to project fairness and how to treat a people who have grown up in a different environment and who should be on a different plane. And he also highlights American atrocities in the past, Hiroshima, and My Lai in Vietnam. Cutting well from the courtroom scenes to the terrorist going berserk at times and then the atmosphere of friendliness the two attorney's meet before, the trial the whole episode is handled with grace and maturity.

The ending is immaterial, though it evokes a certain element of suspense, but there is no doubting the honesty with which it is dealt with. And equally significant are the issues it raises as it puts the problem in proper perspective. An absolute "must."

PICK OF THE MONTH

Sammy And Rosie Get Laid

STARRING: Claire Bloom
LABEL: Nelson Entertainment
RATING: ***

An ambitious but ultimately flawed satire on the state of the UK today.

The Sammy and Rosie of the title are a liberated, politically right-on couple, whose empty marriage is relieved by casual affairs.

Into their lives comes Sammy's uncle Rafi, a high-ranking political figure in an Asian country, who is now on the run from enemies back home.

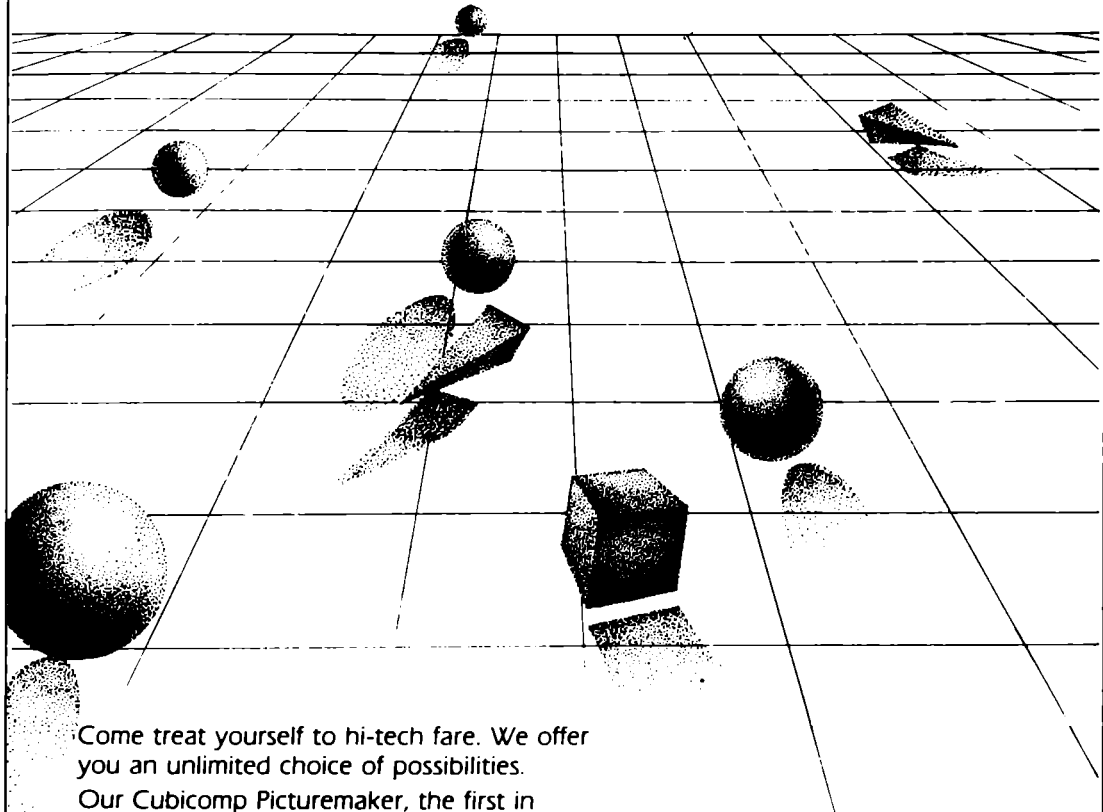
However, his dreams of a

happy reunion with Sammy and Rosie, his beloved London and a former flame Alice (Claire Bloom) are quickly dashed.

There is rioting in the streets, his Big Mac-eating, cocaine-snorting son is just after his money, and Rosie and her friends continually attack his political record. And then there is the bandaged Asian man who haunts Rafi's every move.

The only real friendship he strikes up is with Danny (Fine Young Cannibal Roland Gift), a young anarchist, who aims to seduce Rosie. In fact, he is the only remotely sympathetic character in the movie - and that is where Sammy and Rosie really fall down.

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Blood Simple

STARRING: Frances McDormand, John Getz, Dan Hedaya
RATING: ****
LABEL: NFDC

A maliciously entertaining murder cooked up by two young brothers, Joel (director) and Ethan Coen (producer). It's at once a bated-breath thriller and a comedy as black as they come. **Blood Simple** is set somewhere in Texas. Abby (Frances McDormand), the wife of a wealthy saloon owner, is having an affair with Ray (John Getz), one of her husband's employees. The husband, Marty (Dan Hedaya), has the photos to prove it from a private detective (M Emmet Walsh) he has hired. Now he thinks he'll hire this same sleazy operator to bump them off. The detective agrees to the job, and 'Blood Simple' is off and running. The Coens have devised a brilliant, complex plot, one that gets better as it goes along. Nothing is out of place here: every detail is carefully chosen and utilized.

Race For The Yankee Zephyr

STARRING: Ken Wahl, Lesley Ann Warren, Donald Pleasence, George Peppard
RATING: **
LABEL: NFDC

The 'Yankee Zephyr', a US Navy DC-3 cargo plane, has been missing since it first dropped from the skies during a flight from New Guinea to New Zealand in December, 1944. Missing along with the wreck are a consignment of war medals, and the entire payroll for the American South Pacific fleet - an estimated US\$ 50 million.

Barney (Ken Wahl) and his partner Gibbie (Donald Pleasence) earn their living by hunting deer. Gibbie happens to stumble upon the wreck. He discovers the cargo intact and is elated to find boxes laden with medals. Barney and Gibbie now join to pick-up the remaining loot.

For that they get their helicopter repaired with Sally's (Gibson's

daughter). They are all set to return to the wreck when they realise that they are not alone in their quest. There is this businessman Theo Brown and his associates. The race for the 'Yankee Zephyr' is fraught with problems and dangers.

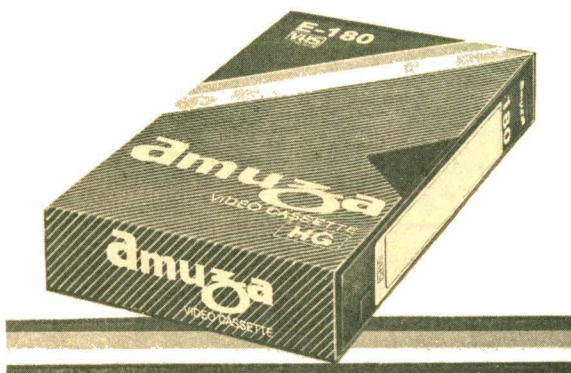
Tug Of Love

STARRING: Clio Goldsmith, Roger Hanin
RATING: **
LABEL: NFDC

Tug of Love is a wild return to sophisticated romantic comedy in the unlikely pairing of a beautiful lady disc-jockey and a French restaurateur on a collision course of fun, games, friendship and boisterous love.

The DJ/(Dale) is eight months pregnant at the start of her romance. Nevertheless, Maurice (Roger Hanin) falls for her. Meanwhile, Maurice's son, Bob, chases Dale as well, Maurice backs off. But Dale plots a tug of war into an inescapable tug of love. ☺

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HINDI VIDEOS

EKNAATH VIDEO - VOL I

Obsessed with star goings-on? Then Eknaath Video Magazine promises to keep you abreast of what's going on and who's doing what in tinsel town. The video magazine is a melange of mahurats, birthday bashes, star weddings and song picturisations. A novel feature is the introduction of 'Pakwan' where cookery tips are given and a quiz contest that seems disarmingly simple.

Watching mahurats and stars, preening and prancing before the camera does make for weary viewing, except for the star crazy folk. Hence, the 'Secret Questions, Open Answers' session between Neelam and Chunky Pandey was very welcome but for the puerile questions being traded. The cookery demonstration along with tips will surely go down well with mummies and those having a flair for cooking.

On the whole, the production quality seems to be average; but the editing, at times, seemed a little too abrupt - jogging you from one sequence to the next.

- MARIO PEREIRA

PAAP KI DUNIYA

STARRING: Sunny Deol, Chunky Pandey, Neelam, Rubina;
DIRECTOR: Shibu Mitra;
MUSIC: Bappi Lahiri;
LABEL: Gold;
RATING: * * *

An entertainer to the hilt. The best point being that a familiar

story is handled in a refreshing manner. The overall performance has made this film eminently watchable. Chunky Pandey, Neelam, Pran, Shakti Kapoor and others put up memorable performances. 'Paap Ki Duniya' is an instant hit. No doubt, a delightful entertainer.

MULZIM

STARRING: Jeetendra, Hema Malini, Shatrughan Sinha, Kiran Joneja;
DIRECTOR: K S R Doss;
MUSIC: Bappi Lahiri;
LABEL: Shemaroo;
RATING: *

Once again, an innocent man is framed on a false charge. This being a Hindi film, one can easily predict the outcome right from the very beginning. Jeetendra, as the innocent man, takes about 17 reels to prove that he's innocent. Hema Malini and Shatrughan Sinha are wasted. It seemed like the director was in a bit of a hurry which resulted in a film that is absolutely slipshod. Bappi's music is the only saving grace. Breathtaking locales and commendable camerawork fail to take it to any heights.

SUSMAN

STARRING: Om Puri, Shabana Azmi, Neena Gupta;
DIRECTOR: Shyam Benegal;
MUSIC: Vanraj Bhatia & Sharang Dev;
LABEL: TVV;
RATING: *

Shyam Benegal weaves a tale of weavers in the usual new-wave style - slow and morbid. Even after being exempted from taxes, it woefully lacks an audience. High-profile direction and

superb acting from the talented cast of Om Puri, Shabana Azmi, and Kulbhushan Kharbanda deserve mention.

BANDHAN BAHON KAA

STARRING: Raj Kiran, Swapna, Rajesh Puri;
DIRECTOR: Govind Moonis;
MUSIC: Ravindra Jain;
LABEL: TVV;
RATING: *

Based on Shivani's short story 'Kariye Chhima', this is an emotional story in which Raj Kiran, in the lead role, has enacted a memorable performance. Swapna combines oomph and a bit of acting prowess. Govind Moonis' direction, Ravindra Jain's music and Habib Ahmed's cinematography are the plus points in this very pedestrian show.

PYAR KA MANDIR

STARRING: Mithun Chakraborty, Madhavi, Shakti Kapoor;
DIRECTOR: K Bapaiah;
MUSIC: Laxmikant Pyarelal;
LABEL: Magnum;
RATING: * * *

It is Mithun Chakraborty all the way. Even though the film doesn't have a story to boast of, the plot, sequence of events, the acting and Bapaiah's direction - all help to make it a good film. Mithun is simply great in the lead role. So are the other co-stars. L-P have scored some scintillating music. This entertainer of the fabulous kind will be a treat to the masses what with deft screen-

play, good production values and the right camerawork.

FALAK

STARRING: Jackie Shroff, Raakhee, Madhavi, Supriya Pathak;
DIRECTOR: Shashilal Nair;
MUSIC: Kalyanji Anandji;
LABEL: Bombino;
RATING:* *

It started off quite promisingly but somewhere along the punch is lost. It had everything good going for it. Shashilal Nair's direction, Thomas Xavier's cinematography, and the like. But it seems the screenplay as well as the story are the culprits. That would explain for this bland product. Shashilal Nair has shown flashes of his brilliance. Raakhee has indeed given an enviable performance. Jackie Shroff deserves mention. Kalyanji-Anandji's background music is more pleasurable to the ears. A good effort seems to be wasted.

SHIVA SHAKTI

STARRING: Shatrughan Sinha, Anita Raaj, Govinda;
DIRECTOR: Anand;
MUSIC: Anand Milind;
LABEL: GOLD;
RATING:*

An action thriller turned awry. A total wash-out, the plot is so sick and disgusting that the viewer will have problems sitting through even till half-time. It insults among other things the common sense of the viewer. Even Anupam Kher's villainish role is lost in the quagmire of senseless filmmaking. It wasn't worth the trouble at all.

GHUNGHAT

STARRING: Raj Kiran, Meera Madhuri, Asrani;
DIRECTOR: Satyapal Bagga;
MUSIC: Laxman Shahabadi;
LABEL: Excel;
RATING:* *

The story of a husband and wife. The wife, played by Meera

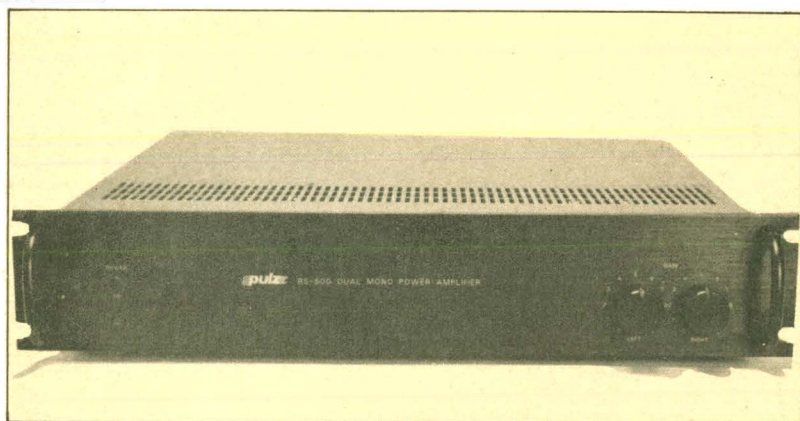
Madhuri, craves for love from her husband. And how she wins back her husband's love form the story. This simple film has been given a touch of glamour by Kalpana Iyer and Jayshree T. As they say it could always have been better.

JEETE HAIN SHAAN SE

STARRING: Mithun Chakraborty, Mandakini, Sunjay Dutt, Govinda;
DIRECTOR: Kewal Sharma;
MUSIC: Annu Malik;
LABEL: Magnum;
RATING:* *

Haven't we seen the same film before? Think it was 'Amar Akbar Antony'. Anyway, 'Jeete Hain Shaan Se' closely resembles the former. A sheer coincidence! The debutant director has done well in this breezy entertainer. Mithun excels in the lead role while Sunjay Dutt and Govinda provide admirable support. Annu Malik's music is in tune. ☺

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On The Fast Track

Pallavi Joshi Forgotten star of the tube

She'll surely have her name in TV's Hall of Fame. Pallavi Joshi, with the girl-next-door image, was all over TV till a few summers ago. The subdued female always laboured through life's ironies, playing roles that were pretty serious in nature. Quite unlike her real-life image. "In normal life, I'm totally the opposite. I'm a happy-go-lucky girl," quips this rather slim and unassuming girl.

One would never take her for a TV star. But with about 20 serials behind her, she is on the threshold of a wonderful career in showbiz. Of late, has anybody seen her on TV? "I had too many serials at one time. I never wanted to be typecast. But they were determined to do it. I disagreed. They always wanted me as a typical girl. Moreover, I was not getting roles I wanted," explains Pallavi. She wants to do a role which is identical to her real life.

Presently, it is a revival of sorts for Pallavi. With three serials, two in Hindi and one in Marathi, and, of course, Shyam Benegal's 'Dis-

covery of India', a serial on Nehru. The Hindi serials 'Kab Tak Pukaroon' and 'Flight of Birds' have Pallavi as a village belle. In 'Kab Tak...' she is Kajri who is from the 'Nut' tribe in Madhya Pradesh. This caste is the lowest of the lot and the character is shown developing from

18 to 30 years. The serial focuses on the oppression of women belonging to the tribe. She is cast opposite Pankaj Kapur. 'Flight of Birds' has Pallavi in the role of Hira, a village girl, who comes to know a city man (Mohan Bhandari), who is out to develop the village.

Manju and Jyot Singh's latest after 'Adhikar', 'Juili', has Pallavi as the main character. In this serial, to be made in Hindi and Marathi, she is a village girl who comes to Bombay and makes it big as an actress. Here again, she plays a character who is a 16-year-old and grows up to become 32

She was surprisingly forthcoming regarding the controversy as to who actually discovered her talents, Shyam Benegal or Manju Singh? "Shyam was the first to put me in films ('Susman'). And Manju Singh was the first to put me on the tube. But Manju's serial came on the air first ('Ek Kahani'). Then Shyam saw me in it and cast me in his film."

Film is where she is concentrating at the moment. However, she is quite hassled about getting stuck with the 'sister' roles. With about six films in hand, she is quite confident. "TV is just a springboard for films. But whenever I want to convey meaningful things to the people, I will definitely use TV. It is where you can get a good character and give a good performance. It is the medium of the future. It is everyone's medium."



Pallavi Joshi... "TV is just a springboard for films."

- SK JOHN

On The Fast Track

PRADYUMNA SHARMA

Bhajan Scholar Goes Playback Singing

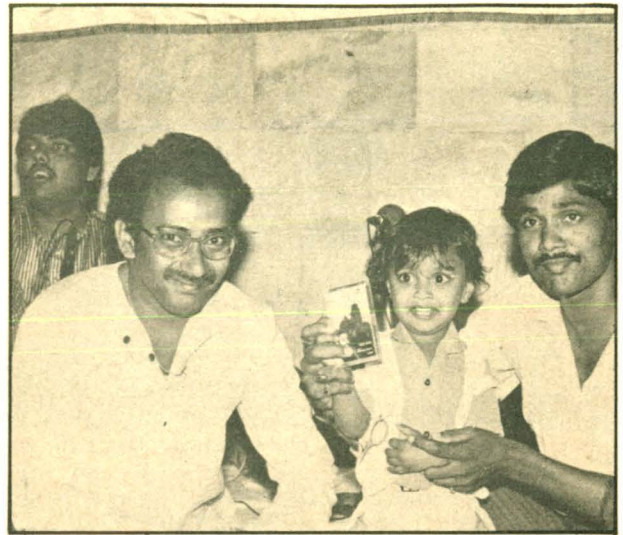
What does Pradyumna Sharma do in his spare time? Pooja? Wrong. "I play cricket. In fact, if I hadn't decided to take up singing as a career, I would probably have been a Test cricketer by now," says Pradyumna with a self-deprecating smile. We can't take him seriously on the Test cricketer bit. After singing bhajans all these years he is finally into (you don't have to be shocked) playback singing.

The most exciting thing to have happened to him recently is a duet with Anup Jalota, his idol. No explanations on

why Anup Jalota is his idol. One possible guess is that Anup is the bhajan king, so maybe it was the best thing to decide on Anup as his idol. But all our hopes were drowned when Pradyumna casually announced his plans of trying to make a name in ghazals. And why has he not been able to as yet? Never had a chance.

The 'Pandit' knows where the real scene is, and has wangled many films as composer. 'Jeene Ka Maqsad' and 'Adhoori Suhagan' are the first to be released.

'Bhajan Utsav' is an elaborately produced album by Venus, which



PRADYUMANA (left): A finger in every pie, top billing by Venus, represented by N A Hashmi (right).

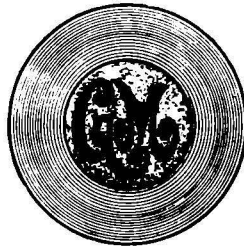
has given him top billing and have great hopes of Pradyumna's devotional album making the grade.

But our solo artistes are eager to have a finger in every pie. The lack of commitment to

any single music form and the dedication to develop their career in one direction is more responsible than anything else for the prevalent mediocrity.

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playback 25 selections

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1	TUJHE ITNA PYAAR:	<i>Kudrat Ka Kanoon: Lata, Shabbir: L-P: Sameer: T Series</i>	
2	JULIE JULIE: Jeete Hain Shaan Se <i>A Malik, Kavita K: A Malik: Indeevar: Venus</i>	14	BARSE RE SAAWAN: Dariya Dil <i>Mohd Aziz, Sadhna: R Roshan: Indeevar: Venus</i>
3	GOVINDA GOVINDA: Jeete Hain Shaan Se NEW <i>Shabbir Kumar: Annu Malik: Indeevar: Venus</i>	15	O BAHENA: Shahenshah NEW <i>Mohd Aziz: Amar-Utpal: Anand Bakshi: Venus</i>
4	MAIN TERA TOTA: Paap Ki Duniya <i>Kishore, S Janaki: Bappi Lahiri: Anjaan: Venus</i>	16	TERE NAAM KA: Falak <i>Asha, Mohd Aziz: L-P: A Bakshi: T Series</i>
5	GANGA KO DEKHA: Paap Ki Duniya NEW <i>Asha, Shabbir & chorus: Bappi: Anjaan: Venus</i>	17	AI MERE: Qayamat Se Qayamat Tak <i>Udit: Anand Milind: M Sultanpuri: T Series</i>
6	TU MERA SUPERMAN: Dariya Dil <i>M Aziz, S Sargam: R Roshan: Indeevar: Venus</i>	18	RAGHUVAR TUMKO: Prabhu Darshan <i>Bhimsen Joshi: Bhimsen: Traditional: Universal</i>
7	MITWA TU KAHAN: Imaandaar NEW <i>S Wadkar: K-A: P Mehra, Maya Govind: HMV</i>	19	GHAZAL KE PHOOL: Arz Kiya Hai <i>Mitalee, Bhupinder: Bhupinder: N Ajmeri: HMV</i>
8	BANDHAN TOOTE NA: Paap Ki Duniya <i>Lata, Mohd Aziz: Bappi Lahiri: Anjaan: Venus</i>	20	CHORI CHORI YUN JAB: Paap Ki Duniya <i>Kishore Kumar: Bappi Lahiri: Anjaan: Venus</i>
9	LOG JAHAN PAR: Pyar Ka Mandir NEW <i>M Aziz, S Wadkar, Kavita: L-P: A Bakshi: T Series</i>	21	SAI KI NAGARIYA: Kabir Vani <i>Hari Om Sharan: Hari Om: Kabir: Concord</i>
10	LOG KAHTHE HAIN: Khudgarz <i>M Aziz, Sadhana: R Roshan: F Qaiser: Venus</i>	22	APNI AANKHON MEIN: Beyond Time <i>Jagjit Singh: Jagjit Singh: Nazir Baqri: HMV</i>
11	O MERI JAAN: Pyar Ka Mandir NEW <i>Mohd Aziz, Alka Yagnik: L-P: A Bakshi: T Series</i>	23	MERE PYAR KI UMAR: Waaris <i>Lata, M Singh: Uttam Jagdish: V Malik: T Series</i>
12	DIL SE DIL MILA: Tamacha NEW <i>P Udhas & chorus: Bappi: A Bakshi: T Series</i>	24	DURGA SAPTASHATI NEW <i>Anuradha P: Shekhar-Kalyan: Trad: T Series</i>
13	CHHODENGE NA HUM: Marte Dam Tak <i>Mohd Aziz, Anuradha P: R Jain: R Jain: T Series</i>	25	HAR PAL MERI ANKHON: Har Pal <i>Salma, M Hassan: A Bobby: Masroor Anwar: CBS</i>

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

GHAZAL

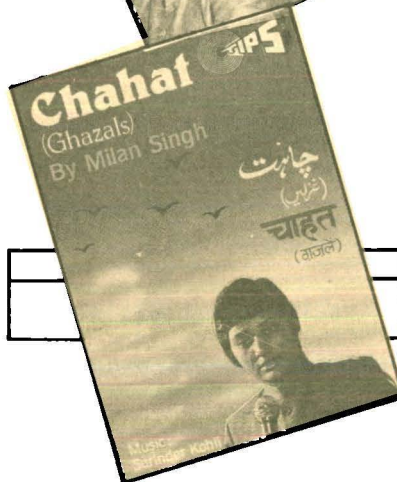
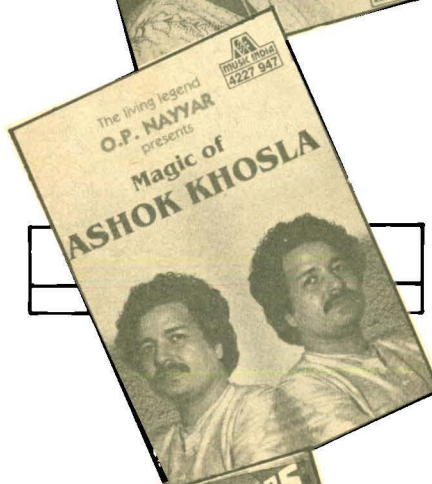
ARZ KIYA HAI BHUPINDER-MITALEE HMV

Bhupinder Singh is one of those few artistes with the innate capacity to make anything they sing, be it ghazal, geet or even a cinema song, a 'new' experience. In 'Arz Kiya Hai', a double cassette volume of a live recording with Mitalee, Bhupinder has touched each rendering with a new elan. Bhupinder's deep bass voice is an admirable foil to Mitalee's sweet, sensuous one. They complement each other all the way, making a most congruent pair. Both take their fans with them on wings of brilliant, enchanting imagination. The excellent and understanding orchestration helps both in this explicit exploration.

All the shairs have been selected with care. But by far the best in the repertoire is 'Tera ehsaas kahin mera na' for its pensive undercurrent. Mitalee, on the contrary, introduces a mood of mirth with her 'Bewafa yoon tera muskarana'.

Daman Sood's recording of the live proceedings is of such exquisite quality that one almost mistook it for a high tech studio recording.

The well chosen lyrics are by Ibraheem Ashk, Ashk Ambalvi,



Pradeep Rao, Qateel Rajasthani, Abdur Rab Chaus 'Hairan', Rajesh Rahi and Naseem Ajmeri. And there's a medley of hits credited to the singers themselves.

DIWANA ABIDA PARVEEN Weston

Abida Parveen is the latest ghazal craze from across the border, Pakistan. Her cassette from Weston is an eloquent testimony to her claim as an outstanding ghazal artiste. Right at the outset one could not control the temptation to compare her with the inimitable Noorjehan however odious such comparisons may be. But the strong overtones are unmistakably present. Despite a full control on her slightly husky voice, she has chosen to present each of the eight ghazals in a straightforward manner without much variations or embellishment.

GHAZALS ABIDA PARVEEN IMMS

Produced by Golden Melodies for the India Magazine Music Series, the cassette lives up to one's expectations from Abida Parveen. Each of the ghazals is a gem of authentic singing, particularly 'Hum na nakhat' and the eternal 'Kal chaudvinki'. The superb lyrics are by Mir Hasan, Ubaidullah Aleem, Zai Nisar,

Ibn Insha, Naseer Turabi and Niaz Barelvi. One is prevented from enjoying the ghazals to the utmost because of poor sound quality of the recording/tape. However, Abida Parveen's well-developed and highly appreciable sense of ghazal presentation does stand out.

MAGIC OF ASHOK KHOSLA
ASHOK KHOSLA
MIL

Time was when O P Nayyar was the king of rhythm; he left an indelible personal stamp on film music. Even today some of his old compositions stand out for their inimitable imprint and nostalgia. Hence, it was with mixed reaction one read his name on a ghazal cassette. Having heard the cassette through, a distinct impression which emerged is that Nayyarsaab has not got over the filmi hangover. This is true at least on Side A; but on Side B, he has definitely tried to make amends.

The heavy multi-piece orchestration somehow alienates the mood of the ghazal. The heavy romantic lyrics are by Nasir Kazmi, Noor Devasi and Jigar Muradabadi.

Ashok Khosla has definitely put in his best effort and come out with flying colours. He has latent potential, yet needs a wider scope than afforded by this cassette.

MAUSAM MAUSAM
DINESH KUMAR
MIL

Dinesh Kumar makes a brave effort to exploit the excellent opportunity afforded by a leading organisation. But although he begins well enough with 'Mausam jara', on later tracks his voice reveals a certain lack of maturity to some degree. Otherwise, a commendable effort.

Lyricists are Sohan Rahi, Sabir Jalalabadi, Purnam Ilahabadi, Zafar Gorakhpuri and Qaisar-ul-Jafri.

EK SHAER EK AWAZ
SALAHUDDIN
Golden Melodies

This cassette indeed springs a surprise with the all-round excellence in terms of the shairs, the artiste's voice and finally the re-



cording. The accompanying instruments though subdued were outstanding. All these plus points compelled one to listen to each track thoroughly, enjoying it all the way.

Salahuddin Ahmed has tremendous control over the medium, be it his voice, variations of the melody to develop a mood.

It was difficult to pick the best among the lot of ghazals. Yet, 'Mere charche aam bohut hain' should be the pick of the collection.

The 'shaer' is Shuja Khawar who has produced some interesting lyrics.

CHAHAT
MILAN SINGH
TIPS

Milan Singh is an accomplished singer of film songs. She brings her talent to the field of ghazals. While her singing is competent, there is a certain mechanical quality that points towards some scope for improvement. The ghazals all seem to merge into one another; they should have been chosen for more variety.

Milan's ability and sincerity comes through strongest in 'Talash-e-yaar mein'. Four lyricists feature on the cassette, viz Narendra Roshan, Betaab Lucknowi, Akhtar Indori and Roohi.

- VASANT KARNAD

DAUR-E-TARAB
CHARANJEET AND
SUPARNA
Universal

Here is yet another singing duo: Charanjeet and Suparna, making their debut on the Universal Cassette under the title 'Daur-e-tarab'. If Charanjeet is the strength of the team then Suparna is its weak point. The lyrics are penned by masters like Hasrat Jaipuri, Qamar Jalalabadi, Moin and Zafar, while Charanjeet and Bablu have adorned them with fairly pleasant tunes with a semi-classical base. Charanjeet makes a fairly good impact in putting across the solos 'Jal ke dil khak hua' and 'Tum baat kar bus ankhon mein', but his mixed doubles with Suparna are a disaster as she is no match. Her 'Ahista ahista', penned by Qamar Jalalabadi, is not up to the mark. In the final analysis, Charanjeet could have fared better on his own.

SUMIT SAVUR

GENERAL

SHRADDHA

HARI OM AND NANDINI SHARAN
Oriental

Hari Om and Nandini are wedded to a style of devotion which is characteristically their own, much the same as Chitra and Jagjit Singh in the realm of ghazals. Their 'Shraddha' or devotion is happily free of the familiar trappings of some of the contemporary peddlers of devotional music. The lion's share of the credit for this Oriental album belongs to Hari Om Sharan. His lyrics have a simple earthly appeal and in turn are set to music which is equally simple and uncluttered in its arrangement by Dheeraj. While five of the bhajans are the solo efforts of Hari Om, two have been rendered solo by Nandini – one is a joint effort. Hari Om emerges as the acknowledged master of his art though Nandini, too, makes a far more creditable 'better half' than some of the recent singing duos. The chorus is tolerable. 'Archana ke phool' is perhaps the most appealing of the lot.

MEERA BHAJANS
ANUP JALOTA
MIL

The lyrical appeal of Meera's bhajans is perennial. Time and again they reappear in the garb of a new cassette in voices old and new. Here's one, a single cassette of Anup Jalota which if I am not mistaken is culled from his larger album, 'Bhajan Rath'. Of course, it has the tradition behind these bhajans which include such timeless gems as 'Chalo man Ganga Jamuna teer', 'Payoji maine Ram ratan dhan payo', 'Jo tum todo piya' and the like. These eight

bhajans are true to tradition, in tune and style reminiscent of the earlier versions by D V Paluskar and others. Now, of course, they have the added appeal of Anup Jalota's 'delivery' for those who fancy his familiar routine. To my mind, the pristine purity of Paluskar's voice seems ideal for Meera's devotion and there is little need for the trappings of the guitar, santoor and the like which are the inescapable instruments of an Anup Jalota ensemble.



BHAJAN UTSAV
PRADYUMNA SHARMA
Venus

Pradyumna Sharma announced his arrival on the musical scene during the annual Bhajan Yatra under the Music India banner. Now he celebrates his Bhajan Utsav with Venus – an indication of his growth. This 'live' album has an introduction by Pradeep Shukla while the musical score of the artiste himself is arranged by 'Kailash'. Six of the eight bhajans have lyrics by SJain while two compositions of Kabir have been included for good measure. Simplicity is

the keynote of the singing: Most of the bhajans keep to a good standard, 'Dono jag ke palan hare' being by far the best.

BHAJANANJALI
SURESH WADKAR
Universal

Bhajananjali represents the tuneful partnership between Suresh Wadkar and Shrinivas Khale – two of our Maharashtrian musicians who have attained a professional standing in their own right as a singer and music director respectively. In the resultant album one discerns devotional singing that bears the stamp of a certain class and sophistication. The eight bhajans under review exude a devout atmosphere and ambience. The very opening bhajan has a Bhupali-like lilt. However, the second one 'Ram naam tu bhaj le pyare' suffers from a cast of 'Marathi' diction. In happy contrast 'Bhaj le re man Gopal guna' conjures up vespertine with its Marwa base. Other memorable numbers are 'Sacha to Gopal', 'Samajh man re koyee'. The only shortcoming perhaps is that there is lack of variety in the talas employed. Barring this minor shortcoming this is an eminently likeable collection of bhajans which are easy on the ear.

– SUMIT SAVUR

SHREE SAILEELA
C LAXMICHAND
TIPS

A collection of bhajans in the name of Shirdi Ke Sai Baba, sung very melodiously. Laxmichand's voice suits the devotional mood of the songs. The catchy but pleasant tunes, coupled with the 'commentary' (which is actually a number of little anecdotes designed to bolster one's faith in Sai Baba), make this cassette a must for his followers.

FANKAR EK AAWAAZE ANEK
MILAN SINGH
Tips

Milan sings sentimental old melodies in the voices of Noor-jahan, Rafi, Talat, Kishore and others. Her ability to sing in a male voice is amazing. Though her imitation of the original voices leaves much to be desired (in spite of the echo effect), it cannot be denied that she sings with a lot of verve and feeling. Whether she is singing 'Chhu lene do nazuk' (Rafi), 'Waq ne kiya kya hasin' (Geeta) or 'Qasme wade pyar wafa' (Manna Dey), she succeeds in creating the emotional impact.

The gimmickry of imitating the male voices might have earned Milan a lot of applause in stage-shows but she need not expect the same result in recorded music.

Milan has a sweet natural voice of a female which she can use to

her advantage in a recording studio. She needs to know that listeners' curiosity for a synthetic voice is always short-lived.

—NALIN SHAH

YEH RANGEEN SAMA
VINEET NAIK
CBS

Vineet Naik makes his debut with romantic Hindi pop songs. He sounds surprisingly mature most of the time. He's more at home in the faster numbers, coming off best in 'Yeh rangeen sama', 'Nazre kya kyaamat hai' (the latter with good support from Meenakshi Sharma) and the medium paced 'Dil ke armaan hai'. His slower numbers drag somewhat. The music by Vineet and Nikhil Kamath is not obtrusive. A fairly listenable cassette, if you go in for light Hindi songs. Given Vineet's basically good voice and ability to modulate it, all he needs is some more training to mature as a good singer.



TUM HI KAHO
RANU MUKHERJEE
CBS

A joint endeavour by well-known musician Gautam Mukherjee and soft-voiced wife Ranu, it's good listening for those who like their songs gentle and romantic. The music could have been less filmi, perhaps it complements the singing perfectly. The best track must be the only duet 'Abhi ankhon mein'. All the lyrics by Wafa Meeruthi and Rajesh Johri add to the general mood.

—SCARRI

ENGLISH

LESS THAN ZERO
SOUNDTRACK

Diversity is the cog around which this one revolves. L.L. Cool.J pulls in the heat as he raps low about 'Going Back To Cali' while Public Enemy kick ass as they 'Bring The Noise' for a vivid churn in the same genre. Rock rears its scathing head as Slayer go 'In-A-Gadda-Da-Vida' but Poison can't kiss the feel as they 'Rock And Roll All Nite'. Oran Juice Jones is slick and soulful in

the company of Alyson Williams as he teaches her 'How To Love Again' while Roy Orbison dwells gently with power and a touch of country on 'Life Fades Away'. Then there are Bangles who loosen an electronic burst into 'Hazy Shade Of Winter'. An interesting groove.

GREATEST HITS, ETC
PAUL SIMON
CBS

That Simon was the creative force behind Simon and Garfunkel was amply manifested when he embarked on his solo career. This compilation is chockful

of the creative talent of Simon, pensive, persuasive, a sage who reflected. His compositions were wrapped in emotion, the words cutting straight to the heart, the melodies wrapping, casting an aural spell. Fourteen songs including 'Take Me To The Mardi Gras'.

EXILES
DAN FOGELBERG
CBS

Fogelberg comes off largely mundane, often failing to fill the emotional groove of a song. Another aspect that snips communication is the lack of a discerning melody on most of the tracks. Fogelberg isn't

completely exiled, he does succeed in bringing in the much-needed feel on the lovely ballads 'Lonely In Love' and 'Our Last Farewell', and on the starker 'Seeing You Again'.

POP PARTY
ORIENTAL

Is it being presumptuous to state that this 28-song medley was recorded by various people? The sound points to that but the inlay card contains no information other than this is a stereo selection pop party of 28 party hits played non-stop. The recording is passable, the music isn't.

—JERRY D'SOUZA

Movie Music

One of the happiest playback singers today must be Udit Narayan, whose song *Ae mere humsafar* in Nasir Hussain's 'Qayamat Se Qayamat Tak' is a much played one these days. His fresh voice coupled with **Anand-Milind's** score have made it popular. Shows what a good melody can do in these days when we have become used to tunes of a more – well, racy type.

Another tune very much in the air these days is *Mere pyar ke umar* from **Uttam-Jagdish's** 'Waaris'. When the songs were released months ago they did not make much of an impact. But with the recent release of this film the songs came into their own, particularly this Lata – Manmohan Singh number. Just another instance of the wonders that visual effects can work on situational songs.

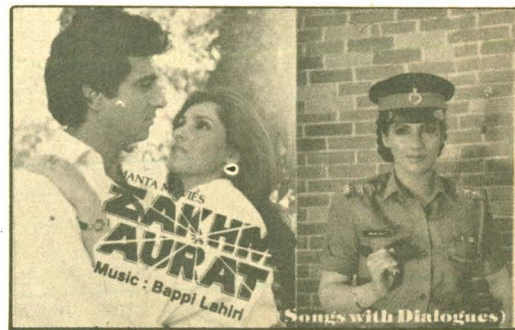
This, incidentally, is demonstrably not true of Amitabh Bachchan starrers. In fact, the reverse is the rule here. Where the story, the acting, the music or the direction are up to the mark or not, the songs turn out to be hits long before the film itself is released. A case in point is 'Shahenshah'. Any doubts?

Meanwhile, the latest soundtracks turn up a few trumps. In 'Rama O Rama', **R D Burman** brings out a new talent, Iqbal Siddiqui, who brings a refreshing touch to the ghazal *Barson ke baad dekha*. In the title



track **Rama O Rama** Amit tries out Ki-shore-like yodels to good effect. Nothing outstanding though about the rest.

'Biwi Ho To Aisi' finds Mohd Aziz in full form in **Phool gulab ka**, a duet with Anuradha Paudwal. While shades of Mohd Rafi are traceable in Aziz' voice, Anuradha's style reeks of Asha Bhosle, especially in the

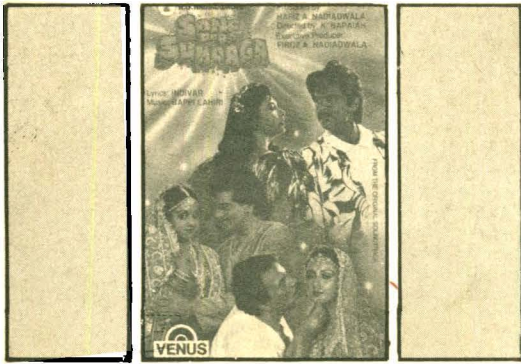


hiccupping *Sasu si toone*. Deliberate? **Mein tera ho gaya** by Mohd Aziz and Alka Yagnik begins well but later becomes a well turned out but usual film fare. As for the other two, **L-P** seem to have borrowed a leaf or two from Bappi Saab's book – **Main hoon paan wali** and **Mere dulhe raja** both by Alka Yagnik could easily grace any wedding procession.

In 'Mar Mitenge', **L-P's** music is tailor-made stuff for today's formula films – noisy and dreary in turns, difficult to mention the best or the worst. **Govinda aale re aale** is, of course, the strong point of this soundtrack.

Being active in non-film music apparently makes for refreshing melody. Bhajan king **Anup Jalota's** 'Tohfa Mohabbat Ka' has some good stuff. **Pyar se pyara** by Anup himself, with Anuradha Paudwal is very melodious and actually singable, with a good swaying rhythm. Asha is a bit on the subdued side in **Tujhe bhoolne** but is at her vigorous best in **Gori hi gori**. Parveen Sultana lends a graceful touch to **Prem ka granth**. But Anup does play to the gallery in the vigorous 'break-dance' sequences in **Ye tohfa mohabbat ka**. On the whole though, of above-average grade.

Listening to the 'Hum Intezaar Karenge' songs makes one rather impatient, **Bappi's** tunes as usual have that familiar ring. Most of it is forgettable, from the mixed up Mama



mia – sorry, **Ma maiya ma maiya** – to the catchy but nonsensical **Kadki mein ladki mili**.

'Sone Per Suhaega' might turn out a few gold hits for Bappi. Deliberate rhythms, mostly unaesthetic music but with rare good patches and lighthearted verses – all point to hits with the masses. 'Aiaiaiaaya' go Asha and Kishore in **Dil aafridam**; Lata and Kishore go 'Tannana tannana' in **Chori chori**, while Asha and Nitin come up with 'Jhataphat phataphat' in **Toone mujhe**. Just the type of lyrics which ensure popularity with a certain section of the masses. **Seene se lagaloon** by Asha and Kishore is another potential hit song on this H Nadiadwala production.

Another Bappi score 'Zakhmi Aurat' is much more cohesive with the movie's message coming clean and strong through the powerful singing. Asha Bhosle is in full form with the come hither type **Pal pal jale meri** and **Tauba tauba**. Mohd Aziz and Chandrani Mukherjee do full justice to the feminist **Aaj ye zakhmi**.

Anil Mohile of 'De Danadan' (Marathi film) film has done his first major Hindi film – 'Gunahon ki Shatranj'. His style is robust, and singer Jyotsna Hardikar – another import from the Marathi film music scene – has been able to keep up. The only other singer on this soundtrack is Shabbir Kumar who's managed to keep pace with the compositions. The best tracks must be the two versions of **Ye raat ki ranginiya** by Shabbir and Jyotsna separately. Good beginning for Mohile.

'Maalamaal' has the hallmark of Annu Malik's music – synthetic, with catchy lyrics and good beat. Alisha and Annu's **Pehla pehla** is perhaps the most listenable, with Alisha's **Kal na aaya hai** a close second. Kishore Kumar teams up with son Amit Kumar, Annu and Sudesh Bhosle in **Maal hai to taal**. Good stuff for those special festive occasions.

One soundtrack that promises to make a



splash is that of Rakesh Roshan's 'Khoon Bhari Maang'. With hits like 'Kaash', 'Khudgarz', Rakesh has emerged as a filmmaker of some stature. Rakesh and his music composer brother **Rajesh Roshan** have proved an irresistible combination in the past. A sneak 'preview' of the songs of 'Khoon Bhari Maang' shows very strong likelihood of another winner: especially with the track **Hanste hanste kat jaye raaste** sung variously by Nitin Mukesh and Sadhana Sargam. This song turns up no less than three times on the soundtrack. If past experience is anything to go by, such repetition makes for that all-important depth to a song.

And last but not the least: 'Raasta gumsum' from 'Doorie' is sung by Harendra Khurana and not Suresh Wadkar, as printed in our May issue.

