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Transparencies of Anita Raaj: Gautam Rajadhyaksha and Jayan! Das

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MISLEADING TV ADS

The glossy ads on TV of two minute wonders and delicious sauces make the viewers' mouth water and make them grab for such items. The result: half-full stomachs and emptier pockets. Beyond the tangy taste, they have little nutritious value.

Again, we mothers have a tough time keeping up with the immaculately dressed, carefully made up appearances of the TV ad mothers.

The bathing beauties of the small screen who glow with shiny tresses tempt us to buy all those luxurious, expensive soaps and shampoos.

Health foods are generally advertised by chubby boys, rarely by girls; old men, never old ladies. Do we conclude that only the male population needs health foods?

Advertising is necessary today. But do advertisers have to go so far away from reality to promote their products?

Urmilla Ramrakhiani
Nagpur

The Dynavox Zippo for the best letter of the month goes to Ms Urmilla Ramrakhiani, 'Yashogandh', 1st Floor, East High Court Road, Ramdaspath, Nagpur 440010.

SKIMPY ANALYSIS

Though appropriate, Jerry D'Souza's analysis of 'What's Wrong with Indian Bands?' only skims the surface, merely stating the obvious. That Indian bands are not original, do not subscribe to a particular genre, and are adept at plagiarising is well known, and, in fact, a sad reflection on their quality and calibre. But having diagnosed the malady, what cure can be offered? Or is this a terminal case? Do let us know if there is hope on the horizon in a future issue!

A Matthews
Bombay

WHY BUY INDIAN?

I wish to talk about the poor quality of tapes in India. My experience is limited to Western music cassettes. Listen to a foreign cassette, then hear the same thing produced by an Indian company and you will experience the vast difference. Indian cassettes are badly recorded, the quality of tapes used is not very good, they snarl and jump. This, needless to mention, can ruin a good and expensive tape deck.



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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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When you listen to these tapes on a mono tape recorder, these defects are hardly discernible, but when heard on a hi-fi system, all the drawbacks are clearly audible. This can be very frustrating to a music buff.

The life of an Indian cassette is very short. So, in the long run, it becomes more viable to patronise the hawkers selling foreign cassettes because of their long lasting qualities and crystal clear recording.

I hope our music companies will buck up and improve the quality. Or are they so oblivious of the problem?

N Fernandes
Bombay

THANKS, DAMAN

I have been keenly studying the technical articles of Daman Sood and find them of great value. I asked for the back issues only because of these articles. Kindly convey my regards to Mr. Sood.

Upen Bhattacharya
Ahmedabad

FIJI CALLING

I am deeply disappointed with the attitude and lack of business ethics of Indian cassette manufacturers, who are least interested in the export business and do not even acknowledge our letters. Several enquiries have been mailed to new companies unsuccessfully. Producers and artistes should not sign contracts with such companies. Through this column we invite new enquiries to Box 12114, Suva, Fiji Island.

Manhar Narsey
Fiji Island

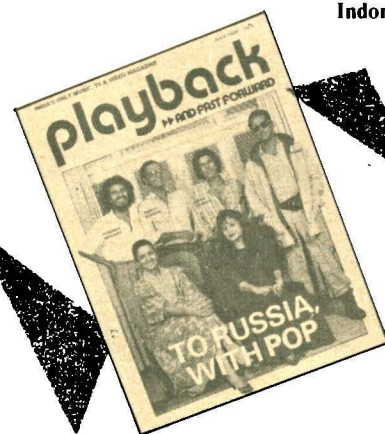
RAMAYAN'S MESSAGE

A country that needs legislation to enforce the morality of its people is indeed unfortunate. It is wise for saints to preach but stu-

pid for the state to enforce the preaching. Virtue becomes a prize only when it is acquired by self-realisation.

But the TV serial 'Ramayan' has been truly effective. I have seen many changed in their views, thoughts and actions because of viewing it. Such ideas of a beautiful relationship between human beings, of a family, of war and enemies, had never been expressed so well before on TV. I therefore appeal to our authorities to give further push to our morals by showing more and more of such epics.

Prabhakar S Harsole
Indore



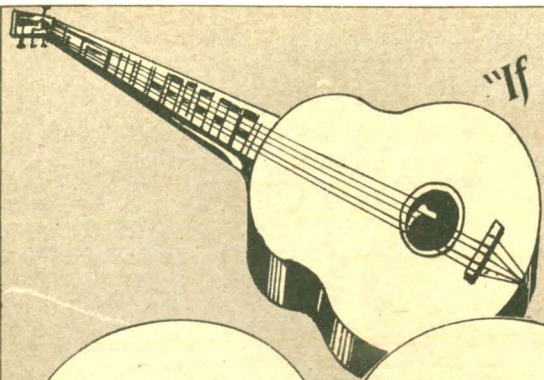
THE MUSIC OF RAJ KAPOOR

Nalin Shah's article 'The Music of Raj Kapoor' made excellent reading.

Raj Kapoor's musical memory was very sharp. No wonder he got the tune of 'Jane kahan gaye woh din' (Mera naam Joker) from the background music of 'Aah' and the tune of 'O basanti pawan pagal' (Jis Desh Mein Ganga Behti Hai) from the background music of 'Awaraz'!

I fully agree with Nalin about the music of 'Ram Teri Ganga Maili'. And do you know who was the assistant to the music director Ravindra Jain? It was Bhooshan, who gave such wonderful music in Kedar Sharma's 'Maikhana', produced by Kedar Sharma, Raj Kapoor's guru.

Laxmidas P Joshi
Thane



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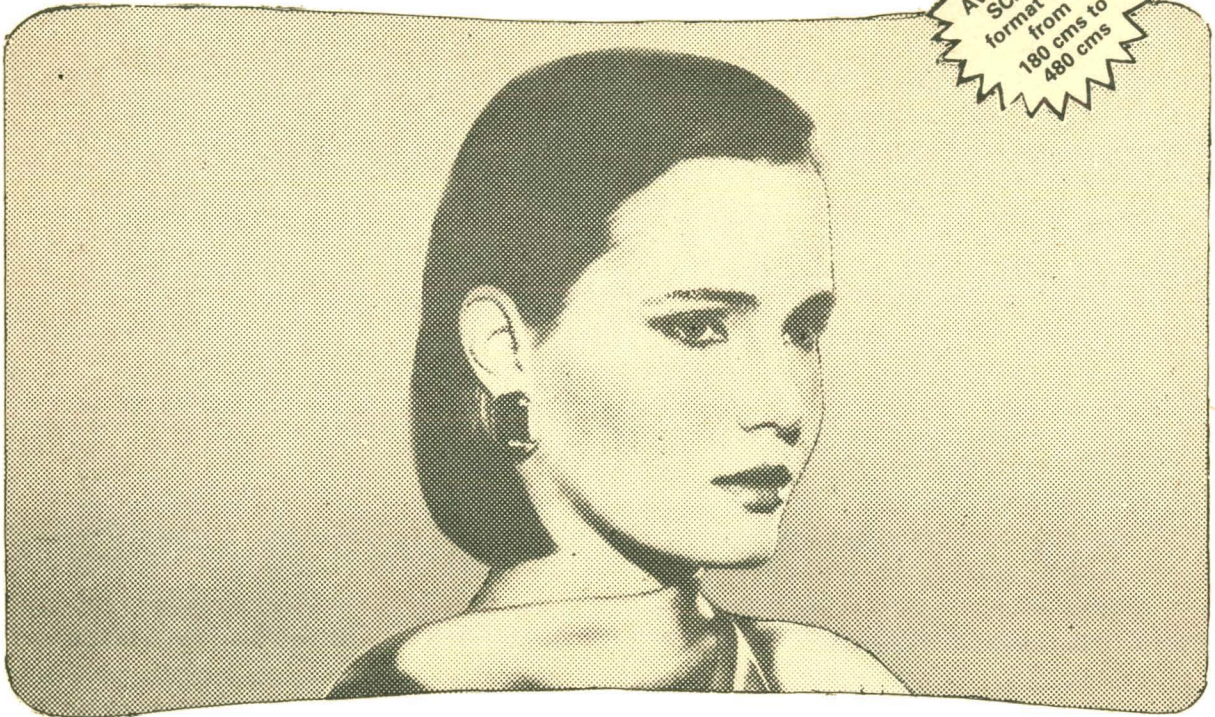
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ROUND-UP

MUSICAL

Recently, **Lata Mangeshkar** thrilled audiences in London and Birmingham. Accompanying her were **Usha Mangeshkar**, **Suresh Wadkar**, **Hariharan** and music director **Anil Mohile**. It was an East-West encounter too of a slightly different



LATA:
Back from the UK.

kind: British arranger and conductor **Ed Welch** reproduced some of the most memorable songs from Indian films.

Lata's Indian fans can now hear the best of Lata sung during this tour in a (digital) recording of the concert selected and remixed by **Hridaynath Mangeshkar**. One side of this album is dedicated to the memory of **Raj Kapoor**, who was to have introduced (does she need introduction?) Lata at these concerts.

*

People have different ways of showing their devotion to their favourite god or saint. With **Pandit Razdan**, veteran film journalist, it is the

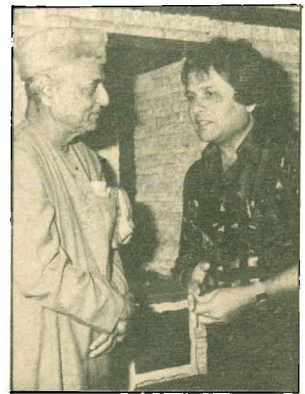
135 bhajans dedicated to his beloved Sai Baba of Shirdi. **Manhar Udhas** was the lucky singer chosen to convey these bhajans to Sai Baba's devotees. With the three cassettes 'Sai Arpan', 'Sai Rishta' and now 'Sai Sagar', they have scored a spiritual hat-trick between them. Another one, 'Sai Prarthana', is on the way. True inspiration, indeed, as music maestro **Naushad** affirms: "The bhajans are not the product of any human effort on the part of Razdan Sahib but they have directly descended on him, along with cords and tunes". So does film producer-director **B R Chopra**: "I know it is all due to the blessings of Sai Baba who provides the basic urge to communicate and convey the great message of an inspired soul."

*

Bhajans seem to be a hot favourite these days for singers of all hues. The latest entrant to this scene is **Usha Uthup**. It is difficult to reconcile her pop image with this genre, but reports indicate that her voice is



PREETI:
Multilingual pop.



PT RAZDAN: Divine designs for Manhar.

very well suited for it.

*

Preeti Sagar's name could well go down in the Guinness Book of Records for a new milestone in recording – she has sung pop songs in 14 different languages, to be released simultaneously. She must be planning to conquer the hearts of pop lovers in every part of the country, all in one go. If only our other pop singers started following her example, 'Indi' pop will really get going. What do you say, Sharon?

*

Sharon launched her latest album 'Yeh Mera Dil' in style, at the Nehru Centre, Bombay, with a show organised by the Sevitavya Seva Sangh. In true professional style she kept the audience waiting with bated breath during the first part of the programme, while she belted out a medley of numbers – from 'Jhoom Diwane Jhoom', from films, even a Gujarati song. It was only after the interval that 'Yeh Mera Dil' was unveiled. It was all folk style, as she had promised long

ago; a refreshing chance from all that Western style Indian pop. But while her singing was superb, something vital was missing. Not all those slides or disco lights could create that lively atmosphere which one has come to expect from Sharon. Perhaps it was the audience, which was not exactly the true Hindi pop loving type.

*

One is always glad to hear of new singers being given a big break. **Sarika Kapoor**, who sang for Nadeem-Shravan in 'Lal Paree', has sung from them again – this time in the prestigious Mithun Chakraborty album, where she sings a duet with him. She is unassuming about it. "They needed a new female voice, not an established one, you understand." We do understand, and also that, with heavyweight music directors like Laxmikant-Pyarelal, Rajesh Roshan, Bappi



SHAILA: Set to conquer.

Lahiri and others having her to sing for them, surely Sarika can be confident that her talent is being appreciated.

*

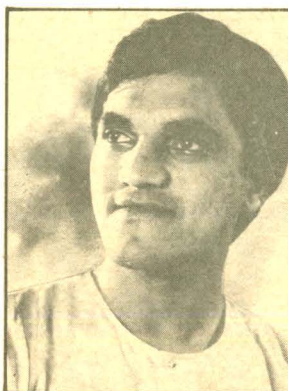
Sushila Rani Patel is a name that conjures up images of a bygone era. Wife of the late Baburao Patel, editor of the famous Film India magazine, she is also one of the oldest exponents of the Jaipur gharana. Past and present artistes met when she released her first album of vocal classical ragas recently, where it is amply clear she has

not lost her magic touch yet.

*

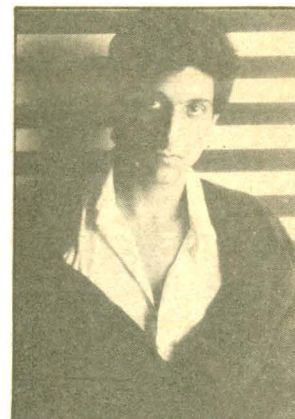
What do **Anand-Milind** and **Louis Banks** have in common? They have both given the 'theme' music for new video magazines, Anand-Milind for 'Movie Magic' and Louis Banks for 'Bush Trax'. Looks like a new avenue of creativity is opening up for music directors.

*



ANIRUDDH: Lucky break

From the States, **Shaila Hattangadi** is making tracks for India. She says "my happiest moments were when even Pakistani audiences in the USA appreciated my singing!" Small wonder, since she sings ghazals, thumris, khayals all with a strong classical base. Two years ago she recorded a ghazal album with HMV. Now she is busy recording bhajans. "I've been singing bhajans from childhood," she says, forestalling questions about her sudden switch to this form.



Her album is almost ready and they – Shaila and her husband Shekhar who is taking an active interest in promoting his wife's career – are looking for buyers.

Aniruddh Joshi has made his debut with ghazals in 'Dilo Jaan Se'. "I have tried not to imitate anybody." Earlier Aniruddh was involved in a project, 'National integration through music'. He's already singing for Marathi films and is looking for a break on the Hindi scene.

*

Choreographer, singer and dancer, **Shiamak Davar** is a name synonymous with musicals these days. He was responsible for the superb choreography in 'They've Playing Our Song', 'Best of Broadway' and now 'Cabaret'. Previous acting experience and starring roles were in 'Tommy', 'Evita', 'Grease', 'Taramtula Tanzi' and 'Bottoms Up'. One could go on and on but



SUSHILA RANI: Celebrating her recording debut, with Shashi Gopal (CBS) and Pandit Shiv Kumar Sharma.

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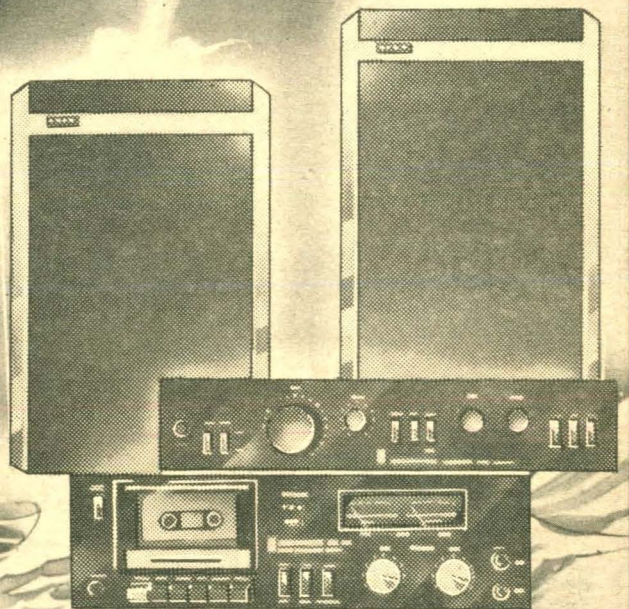
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suffice to say that for years now he has been giving dancing classes and has come up with many a talent. Dance on, Davar.

*

Acting and singing at a tender age require a lot of talent, confidence and poise, and **Ruth Homem** has that in plenty. At 14, she played the lead role in the musical 'Cascades'. Now doing her first year BA, she is acting in a new production 'Merchant of Venice'. She has also been dancing for Salome Roy Kapoor, who has been giving her a lot of encouragement. Hers was the lead voice in the rollicking 'Tits and asses' in the 'Best of Broadway'. At the moment, she is off singing, "because every time I sang, I seemed to get laryngitis," she said ruefully. "But I do have a good voice and I sing well."



VERMA: Ghazal debut



RUTH: Success on stage

Feroz Khan has this penchant for introducing a new voice in each of his films. This time Laxmikant-Pyarelal presented Jolly Mukherjee, who has been singing in the chorus and dubbing for films for a long time. Jolly is otherwise happy to do good things for others. He has formed the JRP (Jolly, Ramesh, Pradeep) with Ramesh Iyer and Pradeep Lad, the combo which recently produced Raj Verma's debut ghazal album 'Obsessions'. "I hardly know Raj, but he is already like a brother to me. He sings well, but needs a lot of polishing. Considering it's a first attempt and he's a foreigner - he was born and brought up in Canada - 'Obsessions' is definitely above average."

Years ago, a lad came to Bombay with ambitions of becoming a singer like Mukesh. But **Anuraag** got side-tracked, singing Bhojpuri pop, the Sunderkand and, more recently, composing music for Sharon's pop album. Now at long last, his ambitions are soon to be realised. N A Hashmi of Venus has given him a big break, with a double album where he sings versions of Raj Kapoor hits originally sung by Mukesh.



NEEHARIKA: Life's a breeze

*

At 23 years, **Bela** is already a veteran of 12 years on the stage with Melody Makers. While on a tour in the US with Manhar Udhas, she impressed sufficiently to find herself recording versions of Lata's songs, in 'Lata Ke Sada Bahar Naghme', in five volumes. In the 'Yaaden' series, she has sung separately with Mahendra Kapoor, Shabbir, Vipin and Shanu Kumar. She



BELA: In Lata's voice

has disco numbers with Nandu Bhende too. We thought she should be on stage, singing and dancing pop numbers. "Of course, I can," is the quick reply. "I will do it when the time comes. I'm still young enough, you know."

*

Neeharika Naidu is always laughing. Life is a breeze for her. Sitting at the Super Cassettes offices, she is in charge of building a fresh corporate image for T Series. Neeharika is sold and bowled over by the company she keeps. When she isn't performing her PR Executive's role, she's busy in the studios singing versions. In fact, part of the credit for the successful 'Yaaden' series goes to her as she featured exclusively in the first volume. However, her singing is reserved exclusively for T Series. ☺

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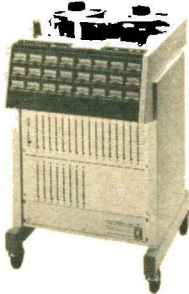
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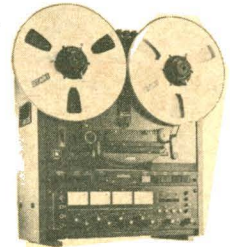
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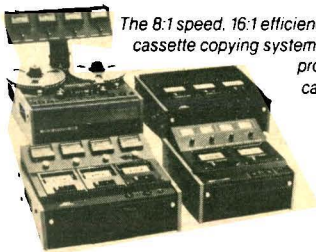
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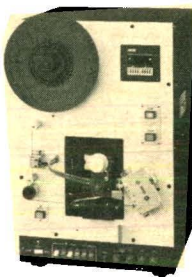
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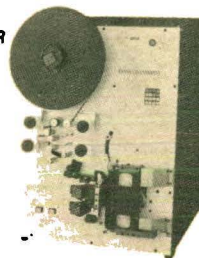
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Off The Record

Why am I so critical of some of the computer-age composers? The truth is that I want to use my democratic right to protest when I am constantly hounded by their disorganised sound.

I am sure I have not turned a cynic who 'when he smells a flower looks around for a coffin.' The fact is that thinking of the graveyard of melody I cannot imagine a garden even if I occasionally were to smell a flower.

Though Annu Malik is a friend I just cannot stand his 'Julie Julie' from 'Jeete Hai Shan Se.' I wonder what made him brag so much about this composition. "Shashi Kapoor," he said, "listens to it every morning to feel good." I always believed that any producer who preferred Vanraj Bhatia as a music director, as Shashi Kapoor did, must have a highly refined taste. If Shashi Kapoor really praised 'Julie, Julie' he was probably trying to humour Annu Malik.

But Annu did not stop at that. He raved about people singing 'Julie Julie' at traffic signals when they spotted him. He felt proud that he, too, was recognised and mobbed like a film star. He further claimed that he had no competitor and that the success of 'Julie, Julie' had made him a 'super-star'.

When a music director takes pride in being recognised by face (and not necessarily by his tunes), I suppose he has missed his real vocation.

Having entered the Manmohan Desai camp, Annu is now trying to impress Subash Ghai by talking about the 'masterpieces' that he would create for him if only he got a chance.

This reminds me of that veteran composer, Sajjad who became a recluse after 'Rustom-

Sohrab' in 1963. In spite of his expertise in music, producers kept their distance because of his

smiths might not know much about music but they can still teach some of our old-timers how



ANNU MALIK: Looking for a chance to create masterpieces.

vituperative tongue and evil nature.

Some of these new-age music-

to win friends, influence people, and stay in business.

NALIN SHAH 'ALAM'

INTERNATIONAL TOP POP

TITLE	ARTISTE
OU812	<i>Van Halen</i>
HYSTERIA	<i>Def Leppard</i>
FAITH	<i>George Michael</i>
DIRTY DANCING	<i>Soundtrack</i>
SCENES FROM THE SOUTHSIDE	<i>Bruce Hornsby and The Range</i>
OPEN UP AND SAY...	<i>Poison</i>
APPETITE FOR DESTRUCTION	<i>Guns 'N' Roses</i>
STRONGER THAN PRIDE	<i>Sade</i>
TRACY CHAPMAN	<i>Tracy Chapman</i>
MORE DIRTY DANCING	<i>Soundtrack</i>
SAVAGE AMUSEMENT	<i>Scorpions</i>
LET IT LOOSE	<i>Gloria Estefan and Miami Sound Machine</i>
NOW AND ZEN	<i>Robert Plant</i>
THE HARDLINE	
ACCORDING TO TOUGHER THAN	<i>Terence Trent D'Arby</i>
LEATHER	
BAD	<i>Run-D.M.C</i>
KICK	<i>Michael Jackson</i>
PEBBLES	<i>Inxx</i>
LAP OF LUXURY	<i>Pebbles</i>
OUT OF THE BLUE	<i>Cheap Trick</i>
	<i>Debbie Gibson</i>

CBS Music Shop Inaugurated

CBS Gramophone Records And Tapes (India) Ltd., one of the leading and most dynamic music companies in the industry, unleashes a sensational new idea with the opening of India's first exclusive music shop in Delhi. Based on the concept of record stores abroad, CBS has started a new trend in the Indian music industry.



Terence Trent D'Arby



Michael Jackson

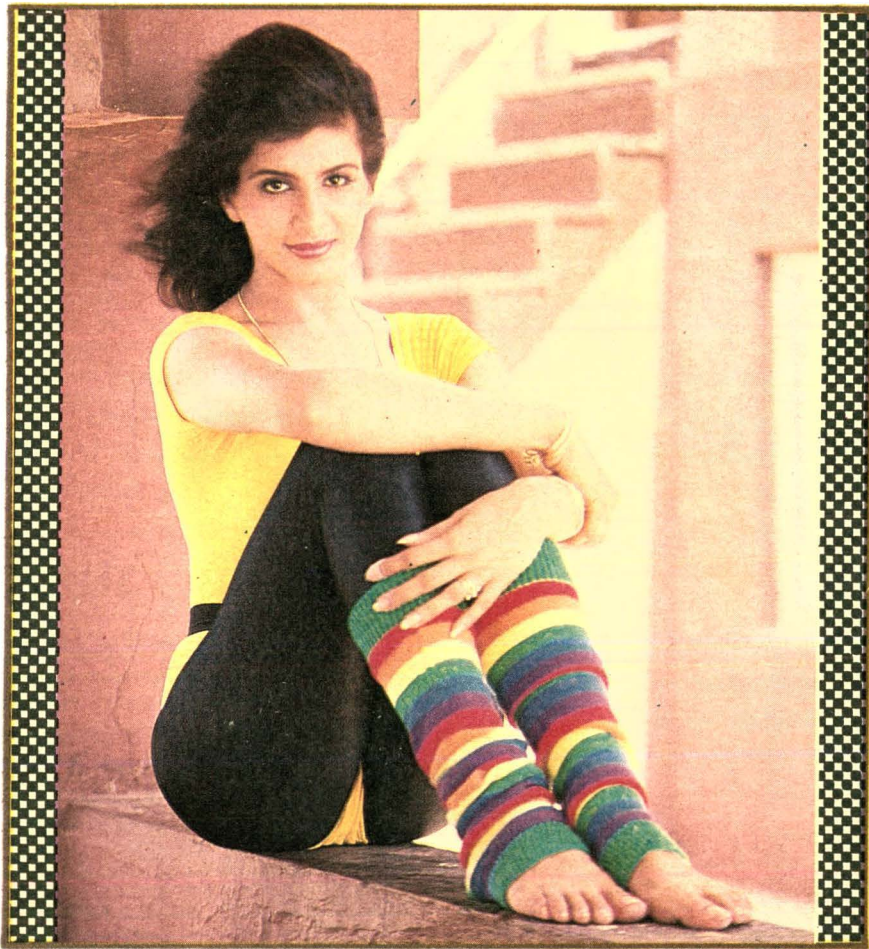
CBS, the company that boasts international chart blazers like

Michael Jackson, Wham! George Michael, Terence Trent D'Arby and many more, has on its roster the best pop, jazz and classical repertoire. The whole CBS catalogue will be made available with special offers at Broadway Audio Visuals, the CBS shop. Located at South Extension (Part I) market, the shop, the first of its kind, was inaugurated on July 28, 1988, and will be a music freak's haven. Available in the shop, along with cassettes and records, will be posters and other pop accessories.

Part of Broadway Audio Visuals attractions is the constant playing of the latest CBS music videos, including Michael Jackson's 'Bad'.

CBS has come a long way since its inception six years ago as an affiliate of CBS Records Inc., New York.

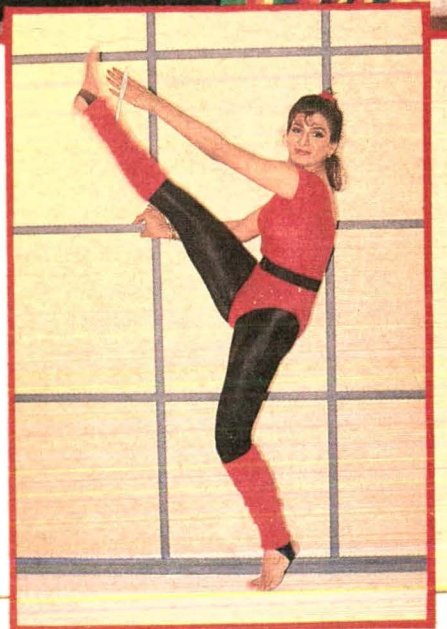
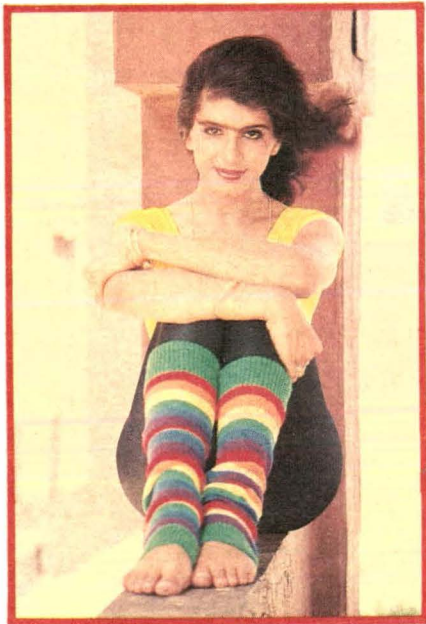
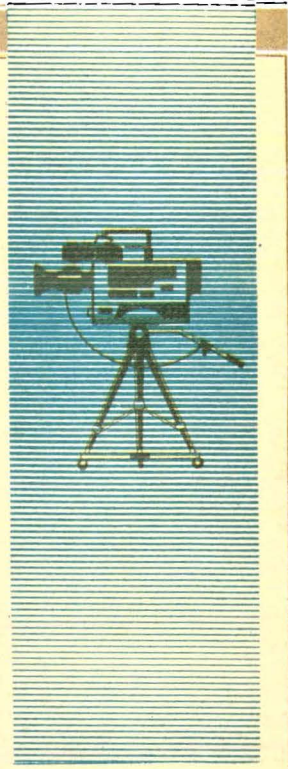
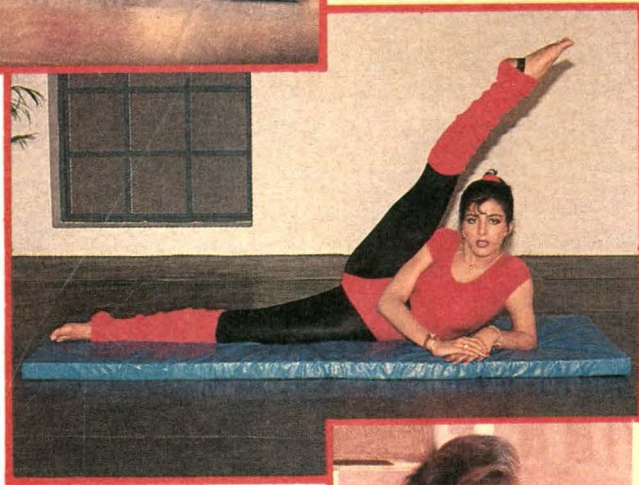
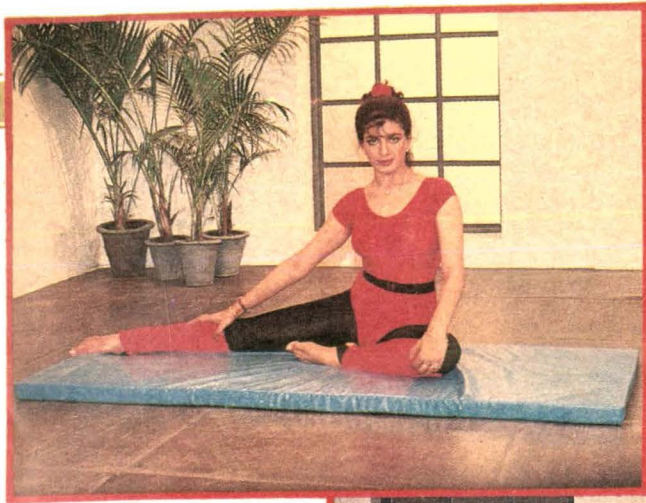
Will Fitness Videos Click?



Sophisticated and liberated Pammi Bakshi (Editor, *Movie*) and suave Abbas Ali (Producer, *Movie Magic* vid-mag) had a brilliant idea. They convinced Anita Raaj that her fab figure would be ideal for a fitness video. And this being the first one in India, it is very likely to set off a trend in the country.

But unlike the West, where the fitness fever has really caught on, **KEEPING FIT WITH ANITA** will be picked up not only by health freaks, but may also be watched by those who get a kick out of ogling at female figures.

Anita Raaj herself shrugs off this possibility. In fact, her eyes seem to be closed on this issue. But to give Anita her due, she is really sincere about her exercising and genuinely wants to share this experience with others.



Wearing red and black leotards, gold chains (the Indian way) and a sensuous smile on her face, Anita takes you through some warm-up exercises then on to the others, exercising every part of the body, literally from head to toe. There are shots from front, sides, back and top. You learn later that four cameras were used.

The 45-minute video *Keeping Fit with Anita* has 30 minutes of actual exercises. "The remaining 15 minutes go towards diet planning. We don't tell them what to do, because every person is different. Anita tells them what they would like to know - calories in our dal and chapati, what we Indians eat, not the ham and bacon of the West. Then there are a few tips in posture, how to sit, stand and walk in the house."

After the aerobics, comes the yoga bit. "The novelty of this cassette lies in its yoga asanas," says Abbas proudly. And he would like to send Jane Fonda a cassette. Does he think the high priestess of aerobics could pick up a tip or two from it, one wonders aloud. Prompt comes the response: "Definitely! Especially from the yoga section."

Yoga apart, the exercises are quite basic. A newcomer to the aerobics scene shouldn't take more than 10 days to do the entire 30 minutes of exer-



cises with ease. But as the video cautions, one should consult a physician before starting the course.

To help keep up your spirits, there is catchy music by Anand-Milind. By contrast to the western music in the aerobics section, there is some soothing music from the sitar, tabla and other Indian instruments in the yoga section. Says Abbas, "This helps in cooling one down after the strenuous bout of exercises done earlier."

Who is the video aimed at? "Women, mainly housewives. From the age group of 15, when a girl starts becoming conscious of her figure, to the age, say, 35. The men will have to wait their turn," says Abbas with a wry grin.

The video was shot entirely at the Famous Studios in Bombay, in a 15-day stint. The specially erected huge set escalated the cost beyond proportion. "The cost was simply enormous, more than an ordinary video film," Abbas revealed.

The cassette is tentatively priced at Rs 125. "If it proves very popular, we may even bring it down," says Abbas. He is quite confident it will, since he is already planning ahead on more advanced courses, plus a special exercise video for pregnant women. Quips one of the team members: "We are waiting for Anita to become pregnant!"



“Exercising For Me Is Like A Drug”

PLAYBACK met Anita Raaj, star of India's first fitness video. Excerpts from the interview.

PLAYBACK: How did you get to do this video?

ANITA RAAJ: Pammi Bakshi gave me the idea. She knew I was going regularly to the Sea Rock Hotel for aerobics. I liked the idea mainly because this is the first time in India that such a video is being made.

Who is it aimed at?

For housewives, those who won't come to class because they feel shy.

Why not for guys?

(Laughs) It's not that men can't do it, it's for everyone.

Don't you think guys might watch it too, just for the fun of it? You know, because of your glamorous image . . .

Certainly.

What about dirty old men watching it?

I don't think so. It's not a new thing in India. Besides, there are other things to watch, if they want to!

Are you happy with the finished product – camera angles and so on?

Oh yes. They have done a wonderful job.

Why do you think that it is only women who feature in exercise videos?

Well, when you see a nice figure, you want to be like that. You enjoy those good figures. **And the guys enjoy them too?**

Well, if you're thinking that way . . .

Even abroad, do they have guys on video?

Yeah, there is one, 'Muscle Motion', which even we girls follow. It's a bit tough, though. But we do not look so intently at

the man as we know the exercises by heart. But when a woman is doing it, we look carefully at her to see how she is moving her body.

How would you compare your cassette with Jane Fonda's?

You can't compare them, because Jane Fonda's tape is much more advanced.

Are you very much into aerobics? Is it just a fad or is it a part of your life?

Yeah, with me it's like eating food. I've been at it for the past 12 years, and very regularly for the past two years or so. It's not that I want to become thin or something. I enjoy it. After my daily shooting stint, I must do it, it's in me. It's like being addicted to a drug.

Has it helped your figure?

Yeah, I've lost inches; that is more important than losing actual weight. Yeah, it helped me a lot. Apart from being big boned, I used to be plump like a typical Punjabi!

Does your husband do aerobics with you?

No, I practice it with a group at the SeaRock Hotel.

But you are alone in the video?

Yeah, in the beginner's course, I am alone. For the more advanced course I am planning to be with a group. You enjoy it more in a group. You feel you should do better than all the others there.

Then where's the incentive for someone to do the exercises all by themselves?

See, basically, if you want to reduce, you have to do it. I think it is wrong to make excuses for

not doing it. And there is music, you are watching somebody. No, I don't think it's necessary to have company.

Any film in which you have done aerobics?

Yes, in 'Waqt Ka Sikander', I am supposed to be the teacher of a dance group.

Is it on the lines of those dance movies?

No, it's just that I'm playing a character who likes aerobics. I've only picturised one song.

Who helped you with the exercises on the video?

Mr Prabhoo of the SeaRock. He was there for the shooting, correcting me, giving me pointers.

You watched some videos?

No, I didn't. Prabhoo did, selected what he saw were easy for Indians.

You think you'll be doing aerobics all your life?

Oh yes. When I started doing it regularly, people told me it was very harmful for the back and so on. But – touchwood – nothing has happened so far. I hope it remains this way.

Now that you have done this video, you're getting a different sort of image. So if you don't do any more of such videos, your new image may suffer . . .

Yeah, I am doing an advanced course too. But I do plan to have a child. So at that time I won't be doing it.

What about a cassette for pregnant women?

You mean, when I . . . Yeah, yeah, I might do that too! You've given me a really nice idea!

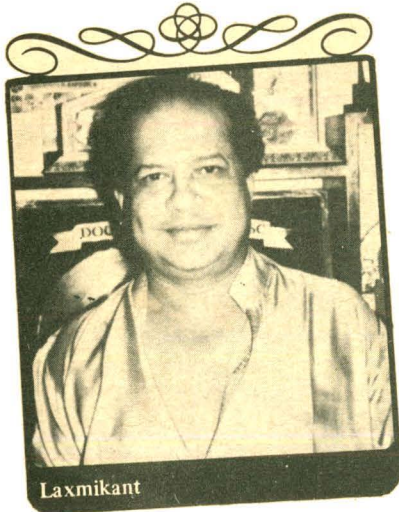
BY SIMA CARRI

HINDI POP

Fluctuating Fortunes

By SUBHASH K JHA

The term stumps the senses. Indian Pop has its origins in the husky warblings of Usha Uthup who mainly sang cover versions of Western contemporary hits. Anything from Frank Sinatra to



Paul Anka was belted out by this trenchant singer. Though she is, unarguably, the pioneer of the pop wave in this country, Usha Uthup came ahead of her times, when the traditional sonority of Lata and Asha could not be tinkered with. Ms Uthup's enormously unorthodox style did have its takers (and she was able to establish a cult following of sorts among the elitist classes). However, nonfilm music in the popular Western mould was hardly a crowdpuller in the 60s and early 70s, as it is today. Music then was divided into two straitlaced categories: Hindi film (popular) music and classical (which included the ghazal sing-

ers along with the purists).

It was the indomitable Jagjit-Chitra Singh who introduced the popular element into purist styles. And the face of contemporary music was transformed beyond recognition! Suddenly the rigid borderline between the two compartments began to blotch and blur. No longer were the classicists the sole claimants to credibility in the nonfilm repertoire. According to a leading music dealer, "The unprecedented popularity of Jagjit and Chitra's *The Unforgettables* paved the way for widening the nonfilm repertoire of Hindustani music. Hindi Pop, which until the mid-seventies was synonymous with film music, came to be associated with the voices of Sharon Prabhakar and others who borrowed the styles and often lifted the tunes of Western contemporary hits. Today the tables have turned, and Hindi Pop is no longer linked to the cinema."

This poses a serious problem of critical demarcation. If Hindi Pop is the name given to the alien croonings of Sharon, Alisha, Parvati and the ever-growing brigade of beautiful chanteuses, what would one call the music of Bappi Lahiri and Annu Malik which they infuse into film after film ad nauseam? Alisha – undoubtedly the most successful and gifted among the pop crooners today – takes strong exception to her music being branded as Hindi Pop. Says this frisky and bubbly young singer, "In India

when one says pop music, one immediately (and unjustly) associates it with non-serious westernised music. Well, I beg to differ. Pop music is a light and uninhibited form of music in which infectious rhythms are combined



with innovative arrangements. Please do not confuse this with disco music which is music with a mindless beat. Pop music is universal music. Simple melodies which transcend all barriers and appeal to the heart." Alisha pauses for breath and flashes a smile that reaches all the way up to her eyes and down to her throat. "Frankly I hate to categorise music. A song is either good or bad, you either like it or you don't. The Beatles who created a revolution in music sang only pop songs, and they are loved the world over to this day. Besides, all film songs here are pop songs really."

Alisha, who created a ripple on

the pop scene with the Annu Malik-composed album *Jadoo* and who is today riding the crest of success with *Babydoll* (which has music by her hubby, Rajesh), has a ponderable point. How does one distinguish the usurped music that Bappi Lahiri conjures in, say, *Dance Dance* for Alisha to vocalize and what he puts together for actor Anil Kapoor and Salma Agha in the vastly successful *Welcome?* According to a music director (who wishes to remain anonymous) the differentiation between Hindi Pop and film music is a matter of convenience – for the composers, that is. “Now if the public were to realise that there is absolutely no dissimilarity between what Bappida composes in his films and



Bappi Lahiri

outside, the Hindi Pop market would slump drastically. An imaginary distinction is therefore created and maintained with the help of the westernized and ambitious breed of crooners. Of course, there is a difference between Hindi Pop and the “pop” composed by Laxmikant-Pyarelal for the cinema. L-P derive most of their tunes from local traditions, be they classical or folk. But as far as the disco-pop of Bappi is concerned, it is all a part of a highly remunerative game which has no future.”

The “game” gained impetus and tenability with the rise to

fame of the siblings Nazia and Zoheb Hassan whose *Disco Deewane* became a raging success in 1981. Significantly, the hysterical popularity of the two-some peaked with this one album alone! Their subsequent ventures (from *Young Tarang* to *Hotline*, each on a new recording label) have been relative miscarriages. According to an upcoming ghazal singer, this is a major problem faced by all pop aspirants. “When their first album turns out to be a success, they are encouraged to try their hand at another. But the public tend to tire easily by the fizzy nature of Hindi Pop. That is why you find so many pop singers disappearing from the scene after one or two albums. This is where the pop-ghazal singers are at an advantage. Their music being rooted to our own musical traditions shall always have a market, no matter how shallow and repetitious it gets.”

The problem of “what next” is faced by all practitioners of this evanescent art sooner or later (more sooner than later). Parvati Khan, the dusky Trinidadian who has just cut a moderately successful album of self-composed pop called *Masti*, is already in a quandary as to which direction her career should take next (an album of ghazals, perhaps). Sharon Prabhakar is trapped at a deadend and has at the moment switched tracks to pop of another kind, nursery rhymes (incidentally, a lucrative field already occupied by the likes of Preeti ‘My heart is beating’ Sagar). Alisha candidly confesses that she hasn’t the foggiest notion as to what she should do with her lithe throat. She is keen on cutting a disc of love songs (a la Barbra Streisand) with Laxmikant-Pyarelal. But it is unlikely that L-P would care to take up the offer. Due to the sheer aridity of inspiring opportunities, Alisha is even contemplating a stint abroad, although she herself admits that success is even less of a cakewalk out there. As one composer stated forthrightly,

“All these young and not untalented crooners are stuck in a groove. A couple of them have considerable talent, Alisha for instance. But their chances of establishing themselves in the cinema – which is where the real success lies – are slender. These singers are trapped in the Western images. Hindi films are forever on the lookout for more Indianised styles, like Anuradha Paudyal, Kavita Krishnamurthy and Alka Yagnik.”

One executive of a leading recording company described Hindi Pop as “nothing but gimmickry” (in an off-the-record conversation). In his opinion,



Jagjit Singh

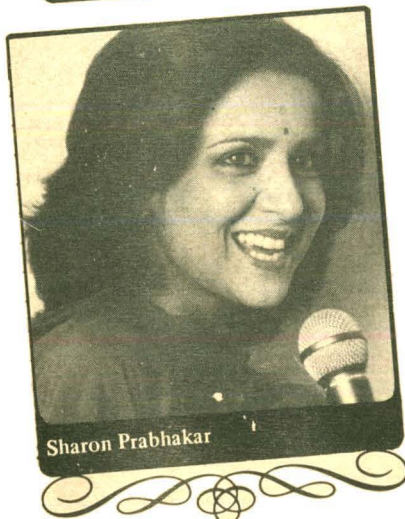
most of the stuff that is ladled out in the name of Hindi Pop is substandard rehashes of American chart-toppers – “The contribution of the singers to the project is marginal. For instance, Bappi got Anil Kapoor to do *Welcome*. People bought the cassette for the sheer fun of hearing a big star make a fool of himself. Parvati Khan has Govinda on *Masti*. Nadeem-Shravan cut a whole disc of pop songs featuring various top stars called *Star 10*.” According to this music industry insider, no style of music can endure if it is founded upon gimmickry and unoriginality. The



Usha Uthup



Salma Agha



Sharon Prabhakar

charges of platitudinous plagiarism are, alas, valid. But not entirely reasonable. According to one leading exponent of the genre (who wishes to go unnamed for obvious reasons), her recording company insists that she incorporate tunes and refrains from current chartbusters from the

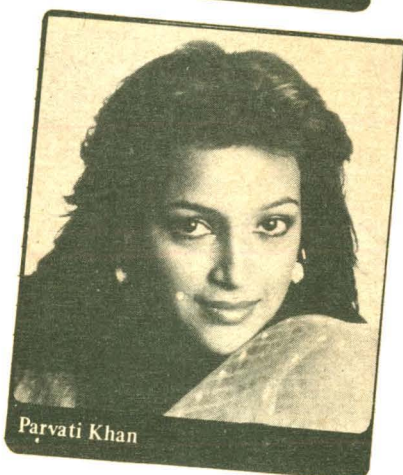
West in her albums. "So I have to reluctantly squeeze in those little borrowings which you call plagiarism." According to this singer, "Hindi Pop is not being allowed a natural growth in this country because of slavish devotion to Western contemporary music."

Sharon Prabhakar did try to be recklessly innovative (after some highly ephemeral albums like *Shabash Sharon*) when she teamed up with Sharang Dev for *Jhoom Deewane Jhoom*. But her effort on the whole went unrewarded and unapplauded. Some singers and composers were heard smirking over the "weird" sound of Sharon's music. The bitching and backbiting among pop singers now threatens to acquire epidemic proportions. You won't come across an Anuradha Paudval making derogatory comments about her colleagues. But in the arena of pop, Sharon and Alisha are known to be as much of rivals as Sridevi and Jaya Prada. Parvati Khan has gone on record to say that she considers Alisha to be no patch on herself. (True, Baby, true. But not in the way you mean it!).

Internal rivalry and groupism are the main impediments to the evolution of Hindi Pop which is yet to attain an identity beyond being feeble echoes of Michael Jackson and Stevie Wonder. As long as the composers continue to *conjure* (not *create*) a cacophony of counterfeit canticles loaned from the West, and as long as there is no compatibility and cooperation between the pop of the cinema and outside it, Hindi Pop shall continue to be a bastardised banshee of synthesised sounds. Everybody considers him or her self qualified to dabble in pop. The Malik Brothers (Annu, Abbu and Krish) got together to do an album recently, as did the Pandits (Sulakshana, Vijeyata and Jatin). Not surprisingly, it was their only attempt at the style. Hindi Pop is today like a whore-ideal for one-night stands and fleeting flirtations but un-



Alisha Chinai



Parvati Khan



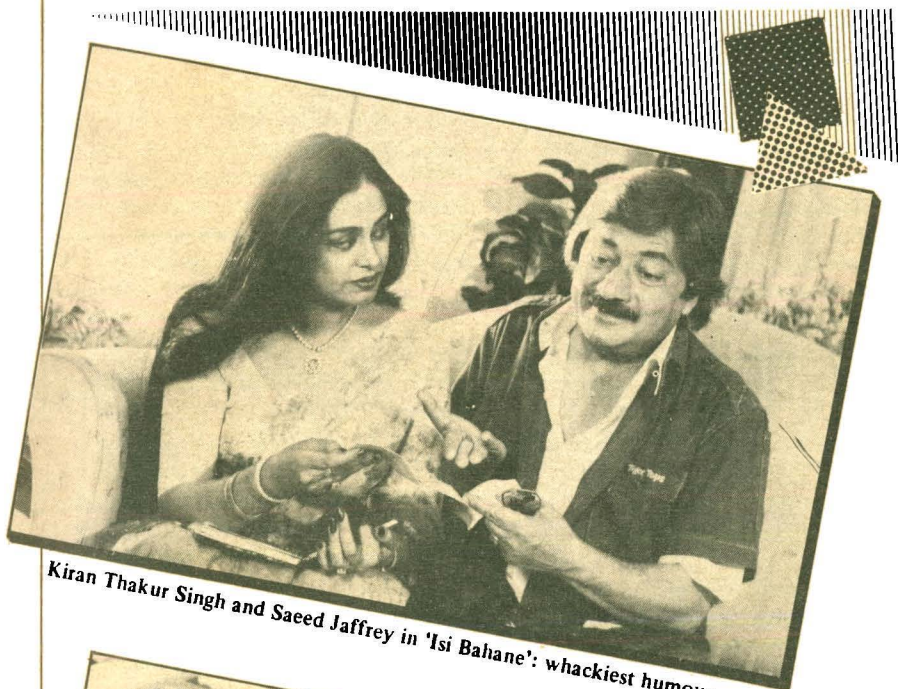
Sapna Mukherji

worthy of permanent alliances. The latest clients for the brothel of babel are a chap called Alamgir (who has just released a disc of pop, on the Weston label), a duo going by the name of Sangeeta and Asim and Sapna Mukherjee (of *Pyar do pyar lo' fame*). So the calumination continues. ☺

NO Laughing MATTER

By DEEPA GAHLOT

Comedy serials are deplorable.



Kiran Thakur Singh and Saeed Jaffrey in 'Isi Bahane': whackiest humour.



Kavita Chaudhury in 'Udaan': Melodrama

Some time back, we were lamenting the lack of good comedies on TV. Now it looks like Doordarshan wants to kill viewers with laughter. Unfortunately, nobody is laughing.

Breakfast TV always had a slot for comedy-based programmes, along with fitness and news. But it seems the early morning dose of jokes is such a bore, that people prefer to read morbid news in the papers instead.

Looking back, it would appear that 'Yeh Jo Hai Zindagi' was the best home-made comic serial that we ever had. Coming second would, perhaps, be 'Idhar Udhar' and though it wasn't exactly a sitcom one could include 'Malgudi Days'. The fact that one can't even remember any other proves how bad they must have been. Viewers remember 'I Love Lucy', 'Diff'rent Strokes', 'Father Dear Father', 'To The Manor Born', 'Yes Minister' with fondness. But talk of Indian comedy programmes and viewers remember only something Satish Shah did.

Doesn't anybody have a sense of humour? Why aren't there any good gag writers around?

'Nukkad' and 'Manoranjan' tried to be funny, turned out to be maudlin instead. The happy underdog formula has been repeated now with 'Intezaar' without much success. If the serial is slightly higher in ratings than the others, it's because they are worse.

Anand Mahendroo, who claimed that he was one of the few directors in this country who understood comedy, came up with the abominable Wodehouse copy 'Isi Bahane'. Starting out with some genuine humour and the whackiest characters seen on TV, the serial just lost its punch as it proceeded and collapsed in a heap of confusion. The assumption that killed 'Isi Bahane' was that the poor, ignorant natives wouldn't follow subtle comedy anyway, so why not make it loud

enough to burst their ear drums. It didn't work. The poor, ignorant masses have some sense. So they appreciated Mazhar Khan's humorous self-deprecatory character in 'Buniyaad', for instance.

Anand is a comparative newcomer. Even Sai Paranjpe couldn't quite carry off the humour in 'Ados Pados' and 'Chhote Bade' while Shridhar Kshirsagar and Mohena Singh fell flat on their faces with 'Ghar Jamai'.

In spite of earlier failures, comedy is back on the tube and never mind the quality.

'Hakke Bakke' has received mixed reactions, but it is riding high on the popularity charts (49% viewership ratings at the end of June and steadily rising).

'Adha Sach Adha Jhooth', panned all around, can't make up its mind on whether it is a comedy or a tragedy. So people are laughing, not at the programme, but at the people who made it.

Film and serial-makers are of the opinion that Indian audiences do not like comedies so much. They prefer melodramas and soaps ('Ramayan' and 'Udaan' are the highest on the charts right now).

But there will be some more comedies coming up in the next few months. (Hopefully, without old gags, loud acting and canned laughter.)

The most interesting of the lot seems to be Kundan Shah's



A still from 'Manoranjan': Quite maudlin.

'Wagle Ki Duniya', written by famous cartoonist R K Laxman, based on his cartoons. Made by Durga Khote Productions, the serial stars Anjan Shrivastav as "common man" Wagle who keeps getting in and out of hilarious situations.

The team of Karan Razdan and Ravi Baswani get together again for 'Kisse Miya Biwi Ka'. Karan and Priya Tendulkar play lawyers who get involved in others' marital problems and try to solve them. Each episode will feature a new couple with a fresh set of problems. "It had to be done in a comic format," says writer-actor Karan, "because if we dealt with it seriously, it would have become morbid." Helping Karan in writing this serial is Jayant Kripalani (who earlier wrote 'Ghar Jamai', and 'P C Aur Mausi' for Breakfast TV).

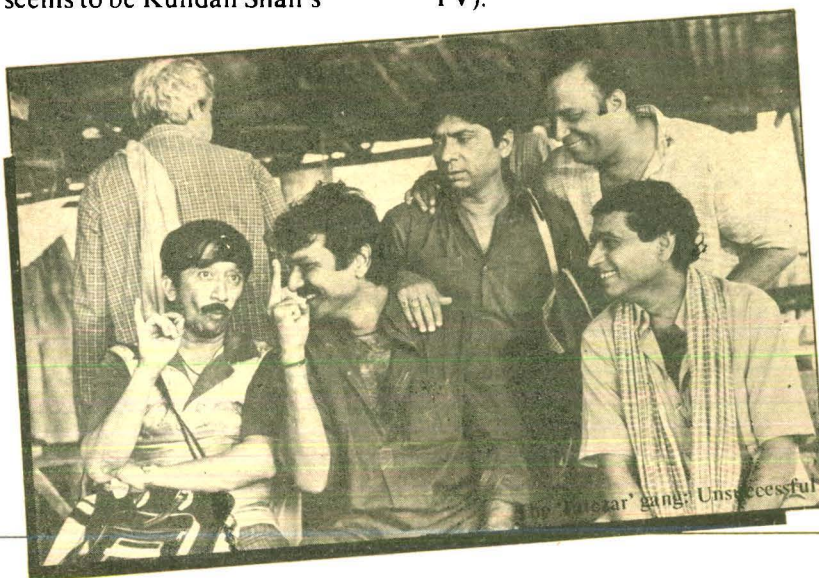
There are high hopes for Prakash Jha's 'Mungerilal ke Haseen Sapne', a black comedy based on James Thurber's famous story about Walter Mitty, an ordinary man who fantasies about what he's not. Award-winning actor Raghuvir Yadav plays a henpecked clerk who imagines himself as a hero to escape from his dreary existence.

Devi Dutt and Jyoti Swaroop (of 'Buniyaad' fame) get together to make a sitcom called 'Guldasta', which also should be on the air soon. This one stars Rita Bharduri, Navin Nischol and other top TV stars.

In the meantime, efforts to make our morning cheerful are on, as writers and directors wrack their brains for new jokes and gags for Breakfast TV.

So far our comedy serials have been decidedly amateurish, the humour almost infantile. But Basu Chatterji is attempting an 'intelligent' comedy, an Indian version of 'Yes Minister', called 'Netaji Kahin' starring Om Puri. He's also directing another comedy 'Bhim Bhawani' with Ashok Kumar and his brother Anup. Having seen Basu Chatterji's light touch in his films, and to a certain extent in 'Rajani', one can expect better quality stuff from him.

The next few months will be a season of comedy. We can't wait to start laughing. What's that they say about better late than never! ☺



Poor Show By Female Bands

The Billboard charts for the second week of July show only 20 per cent female or female containing groups in the top 100 of the Pop Album charts. A look for an all-female group screens a blank. Over in the UK, the charts for the same week carry a similar picture. Female singers yes, mixed bands, yes, all female groups no. Are they dying out or is it just that time of the year when there is nothing to show?

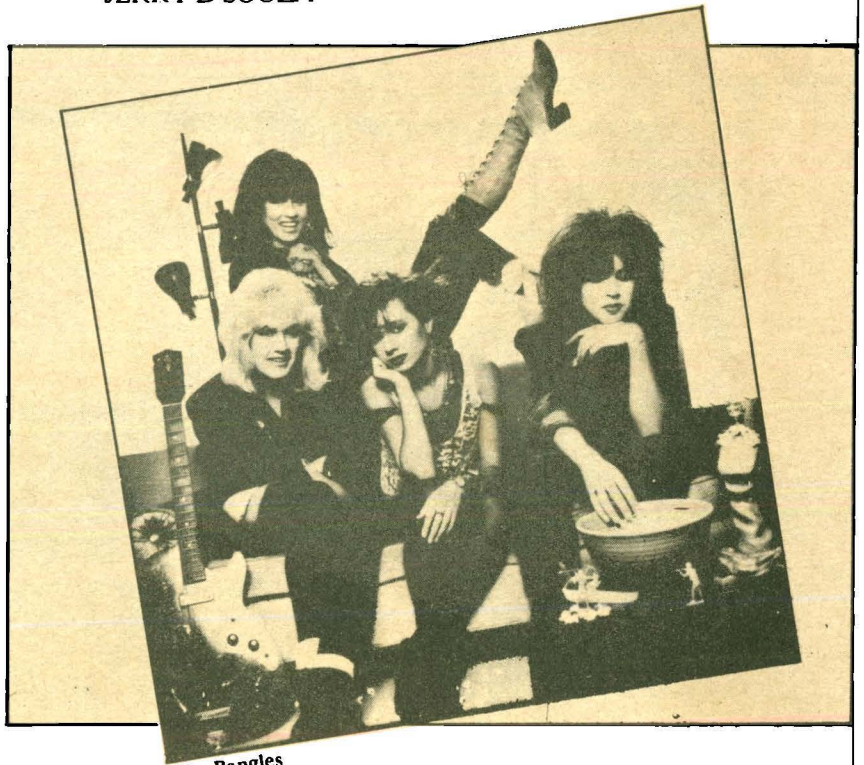
JERRY D'SOUZA

Given the American mind for invention, it isn't a surprise to find that girl groups first sprung out of the heartland of the USA. The Shirelles set the trend when 'Tonight's The Night' sold a million copies in 1960. When they followed up with 'Will You Still Love Me Tomorrow' and 'Dedicated To The One I Love', the Shirelles had opened the door for a whole new phenomenon.

At first it was manipulative in the sense that groups were formed to take advantage of the moment. A whole pile like the Murmaids, the Cookies and the Dixiebelles were manufactured in the studio. Here's your song, love, sing it. If the song is a hit, you get another, else we look for a new wrapping.

Girl groups became really fashionable in 1964. Legendary songwriters Jerry Leiber and Mike Stoller started a record label for girl bands and had immediate success with the Dixie Cups and 'Chapel Of Love'. There were many transitory groups, but in their midst was the Supremes.

Diana Ross, Mary Wilson, Florence Ballard and Barbara Martin won a talent contest in their last year of school which brought them to the attention of Berry Gordy Jr. He signed them to Motown after they had completed school. It took five singles



The Bangles

before they got to No. 1 with 'Where Did Our Love Go'.

Sharp yet sweet harmonies, hook-filled songs and voices of pure delight made The Supremes the top girl group. Even as changes were rife in the line-up, they hit the top of the charts with amazing regularity. Ross was placed at the helm but she too went her own way but not without that blaze of glory as 'Somebody We'll Be Together' an unabashed swipe at sentiment gave them their last No. 1.

Motown also sparked the charts through The Marvellites and Martha And The Vandellas but neither had the long lasting impact of The Supremes.

As America ruled the charts, Britain posted its own in Goldie And The Gingerbreads, best remembered for 'Can't You Hear My Heartbeat'.

The seventies witnessed a down surge in the number of girl groups. There was more artifice than art. While that is true at any given period of time, this decade

was all the more impressed with the situation.

Remember The Three Degrees? Yes, they were the ones who fired a disco salvo with 'Dirty Old Man' and 'When Will I See You Again' among others. Their ammunition soon ran out. Lack of diversity did them in.

The Pointer Sisters made their presence felt with an earthy blend of gospel, rhythm'n blues, jazz and even country, the last earning them a Grammy for Best Country' Single for 'Fairytale'. The Pointer Sisters kept feeling intact as they leapt into the eighties shading their songs with vibrant spirit and a fiery disposition.

school recently released yet another album 'Nightmare At Maple Cross' described as melodie metal.

The eighties were a period of resurgence for the all female groups. Never before had so many girls trod on so many genres. They played dance, they zapped rock, they wiggled pop. They did it with flair and they did it with fluff.

The Belle Stars had a strong single in 'Sign Of The Times'. The title was too literal, they frittered away in a blaze of seven grinning mouths and 28 gold filled cavities.

recorded a couple of albums including one called 'Cut'. They were discordant and amateurish, a fact that nudity and a crass name could not cover.

Rising above 496 were four women who had auditioned for a place in the recording studio. Collectively calling themselves Big Trouble the girls, all of whom were trained musicians, got an album named after themselves. The album did have some good songs ranging from dance tracks to rock 'n' roll to cosy ballads. There was oomph in their image but the big trouble was that the girls didn't really score except physically.

Fluff aside, there was talent which ran more than groove deep. Artistry wove its way through their songs, there was a depth and consistency that carried them through changing trends and fickle dispositions. Some may have been too clever to flip with the times but give it to them, they had the ability to carry it off.

Bananarama first got onto record with Fun Boy Three. There was enough in there, musically, to get them a deal of their own. Their first single 'Shy Boy' scored for them and as they say in the business, and elsewhere, they never looked back.

Bananarama's real success came when they recorded 'Venus', a drum-machine, synth-whacking tune and followed it up with 'I Heard A Rumour' and most recently with 'I Want You Back'. Sure they were "scruffy dancers and shamdancers" but they were also "performers of catchy, singalong dance music."

The most successful all girl group are the Go-Go's. Again the fivesome purveyed music that was "bright, bouncy and virtually harmless, a celebration of being young, gifted and well tanned." It was the former aspect that brought them into the reckoning as they shot their riffs off first opening for the Dickies in Los Angeles. That was a hard one for them but the struggle did pay off



Randee St. Nicholas

Heavy metal, an almost exclusive male domain, was given an all female characteristic through Girlschool. Evolving from a nucleus of Kim McAuliffe and Di Williams a la Painted Lady, the band came to the reckoning on the New Wave of British Heavy Metal. Yet their greater success lay in America where they toured with Scorpions and Iron Maiden.

Recording success however remained on the fringe but the girls have hung in nevertheless. Tenacity still rules hard and Girl-

The Nolans, four sisters, made pretty music to wiggle your toes to. Believe it, they actually did that over one album's worth of songs. And then they did the disappearing act.

There was a quartet with punk hairstyles, plenty of chairs and little talent. They called themselves We've Got A Fuzzbox and We're Gonna Use It. Nothing came out of them. Apparently a case of too much fuzz on the box and not enough buzz in the music.

The Slits' four punk feminists

even if it took nearly four years.

The Go Go's first album 'Beauty And The Beat' had a lean sound that was nevertheless punchy. Up it zoomed to the No. 1 slot and remained there for seven weeks. Then came 'Vacation', a top ten album. The initial impetus began to fade and the Go-Go's soon went their separate ways. Out of this split have come successful careers for Belinda Carlisle and Jane Weidlin.

The success of the Go-Go's was confined mainly to the US. That fate didn't clasp the Bangles, formed in 1981 as the Bangs. They didn't get it then, not until Prince decided that they were worth writing a song for. 'Manic Monday' catapulted them into fame and the girls followed it with the irresistible 'Walk Like An Egyptian'. More success came with 'If She Knew What She Wants'. Matter of fact their album 'A Different Light' was chockful of the sounds that make happiness gush.

Singer, guitarist Susanna Hoffs starred in a flop called The

***The beat goes on and
the all-female groups
create a small flutter.
The singer is not
continuous.***

All nighter' singer, guitarist Vicki Peterson's writing a sleazy novel and makes homemovies with titles like 'Lovedoll Superstar' while sister Debbi acts in TV ads and bassist Michael Steele (who is also a girl) likes eating candy in the shower. Despite these persuasions, Bangleonia continues and the girls have recently had a chart topper with their remake of Simon and Garfunkel's 'Hazy Shade of Winter'.

Sisters Mel and Kim have got off on the dance floor and a great deal of help from the precision hit making factory of Stock, Aitkan, and Waterman. Mel who once posed for girlie mags had a fall which resulted in long hospitalisation. She also has cancer. Time may take its toll but Mel and Kim go on, their latest chart

entry appropriately called 'That's The Way It Is'.

Rap has its female votaries. Enter Salt 'N' Pepa originally known as Cheryl James and Sandy Denton respectively who ooze charm and sex appeal along with DJ Spinderella. They had a gold disc in the US with 'Push It' and their album 'Hot, Cool and Vicious' has sold over a million. Pepa who feels she has a big belly used to rap about cabbages at one time while Salt plans on getting teeth with diamonds if the original ones should fall off. Meanwhile, the world of rap hasn't seen anything quite as luscious as this team. Pulchritude is welcome anywhere.

The beat goes on and the all-female groups create a small flutter. The singer is not continuous. For greater impact there has to be a mixed group or the lady has to go out on her own. Both of which are different tangents.

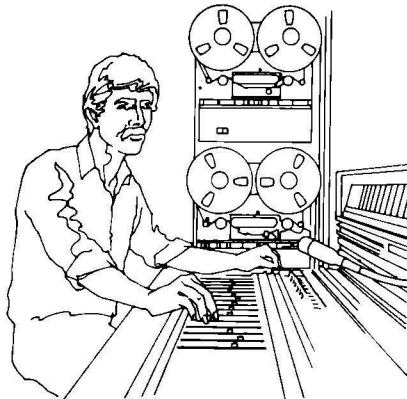


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**FROM LANGLEY PARK
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CBS

From out of the largely predictable British music scene spring Prefab Sprout led by Paddy McAllon, imaginative songwriter and vocalist, with a sound that disperses mundane tendencies. With its freshness of ap-



proach McAllon arranges his songs with care, each a vignette with a setting of its own, a setting that makes the four minute scenario strikingly full bodied. Aged rock stars pop up on 'The King of Rock 'n' Roll', the spirit of youth on 'Cars and girls', the impact of love on 'Nancy (Let your hair down for me)'. With a musical style that encompasses rock, a little funk, some swing and lush production, it's hard to beat this band.



SPOTLIGHT

BHANGRA

Takes the U.K. by storm

A Punjabi word, Bhangra has for centuries described a traditional form of Punjabi folk music and dancing, usually associated with harvest-time celebrations. Now it has become the generic name for a revolutionary musical hybrid of Eastern folk and Western pop that is driving the youth of the UK's Asian communities to extremes of excitement and hysteria that have been compared to the effect of rock'n'roll on British youth in the 50s.

While producing Alaap's second album, Khazanchi had the visionary notion of introducing Western instruments to their sound in the form of drums and guitars, and, by their third album, electronics. Following his success with Alaap, Khazanchi went on to produce Heera - currently the biggest of the Bhangra groups - then Holle Holle and then Kalapreet. The music became too big to be contained within the wedding circuit and began to infil-

the national airwaves and as a result, more records have been released and their sales dramatically increased. Not that these have been reflected in any charts, as nearly all the sales take place in corner shops, newsagents and market stalls within the Asian community.

Now that is set to change as Derek Chapman of Backs Cartel has made a distribution deal with the two biggest Bhangra labels, Multitone and Arishma, and their records can now be found in Our Price and Virgin, for example. 'We're taking it very slowly,' says Chapman. 'We don't want to rush. We're very wary of this being taken up as flavour of the month, we'd rather it was given time to develop naturally although we do see this as a major campaign for Backs this year.'

One natural development has been the recent emergence of a newspaper devoted entirely to the new Asian pop scene, *Ghazal And Beat*. Editor Arik Farhan is positive about the possibility of Bhangra crossing over into the Western market: "Not likely this year", he says, "but very likely next year. Already there are signals. Westside released a House record in May which incorporates a Bhangra beat."

Upon further investigation this proved to be a record called 'House Bhangra (Only The Strong Survive)' by Culture Shock, released on Hardcore Records, a subsidiary of Westside whose Chris May was most anxious to make it clear that the crossover idea came entirely from the musicians. Also forthcoming on Streetsounds is a Bhangra compilation, 'New Bhangra Beat', featuring such bands as DCS and Alaap, as well as Culture Shock.



"It's true, it's the same situation," says Deepak Khazanchi, the man described as 'the Phil Spector of Bhangra' who smiles with such disarming diffidence that you know he really must be. Khazanchi, an independent musician and producer, became involved with a group called Alaap, who in the late seventies had established a reputation for themselves on the strength of an album of traditional Punjabi folk music and appearances at Punjabi weddings.

trate the discos of Birmingham and London - usually in the afternoons, as many Asian parents do not allow their children out after dark.

Bhangra began to attract radio exposure: BBC Radio Derby's Aaj Kaal, and BBC Radio Stoke's Eastern Horizon-Part 2 are both presented by a team of DJs - Sati, Poli, Nicki and Kash - firmly committed to the dissemination of the Bhangra beat, John Peel, of course, and Andy Kershaw have both championed Bhangra over

Perhaps the most audacious attempt at crossover so far, comes characteristically from Deepak Khazanchi who, along with engineer Peter Ware, has created a version of the 'Four Tops Reach Out (I'll Be There),' sung to a ferociously powerful Bhangra beat by two Punjabi women calling themselves Romi and Jazz. It is the first Bhangra record to be sung in English and seems tailor-made for the top five.

Deepak Khazanchi: "I woke up one day, had a cup of tea, turned on the radio and heard this song - and I heard a Bhangra beat in there. So I thought, let's try it. And it does work. Now we have top pluggers offering to handle the record and if and when these girls are seen on television, singing a Western song, people will notice that this is something different. It will open doors." Why hasn't something like this ever happened before? "Asians are a bit slow in accepting Western influences, but the kids who are going crazy over Bhangra were brought up here. They were

Currently ripping up a storm in the Asian community, but is Bhangra music set for a vital crossover into mainstream UK music?

born in the late sixties and early seventies and it has taken until now for them to grow up into it."

And how are the older generation, their parents reacting? "The older generation are not complaining, they come to me at times and say 'Well done. It's very nice, you've brought the kids back to our culture'."

Bhangra's edge of commercial appeal bodes well for the future. It borrows in varying degrees from the pervasive black influence of British reggae, funk, hip hop and House and adds its own distinctive Indian elements. These are, specifically, Punjabi folk melodies, the tuned percussion of Dhol and Dholak drums - the

Bhangra beat and small portable Harmonium.

The lyrics, almost exclusively in Punjabi, are, according to Deepak Khazanchi: "I love you, baby. You cheated me. Let's go dancing' - just like any Western pop song." Add to this simple instrumentation such relative exotica as synthesisers, bass guitars, drum machines and the full gamut of modern production techniques, and you have a genuine, popular hybrid of Eastern and Western music that convinces entirely by virtue of its fresh, infectious ebullience.

The broader implications of such a cultural marriage are far-reaching both in musical and social terms, but for the time being let us be content with wondering at this phenomenon which has already transcended religious borders of Sikh, Hindu and Muslim and which has, at last, given the Asian community in the UK an entirely homegrown popular music which it can unreservedly embrace as its own creation.

(Courtesy: MUSIC WEEK)

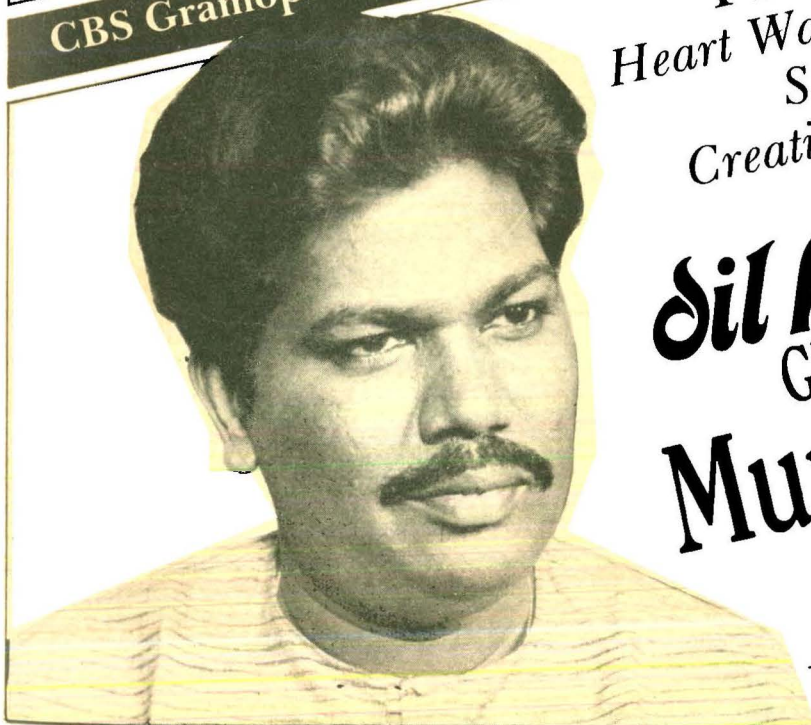


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HANDEL MANUEL

The Ivory King

“Man oh man, you can play!” Mahalia Jackson exclaimed on hearing Handel Manuel tinkling away at a pre-concert bash. The black queen of gospel made him promise he'd play with her on stage the next evening.



“I thought she was joking,” Handel recalls. “To my surprise, after she had sung, she suddenly called me, and, introducing me to the jam-packed audience, stood on stage listening to me playing. I did ‘Bless this house’. After a thunderous applause, and an encore, Mahalia Jackson brought the house down by hugging and kissing me. Truly a great artiste.”

Few of us in the Music Academy that night can forget so touching a tribute to a local one-man institution of Western music. Though Handel himself dismisses it, almost coyly.

For, through a career as colourful as those jazzy bush-shirts he sports, Handel hasn't really fished for such backpatting. He feels he's just doing what he must, what comes naturally to him – preaching a gospel of sharps and flats.

“Any sort of recognition is certainly encouraging,” he says, in his characteristic clipped way. “Yep, it does help, but...”

Recognising such an intense contribution to the cause of Western music, Handel Manuel was elected as an Honorary Member of the Royal School of Church Music during its Diamond Jubilee Celebrations. He's one of six musicians in the world to be so honoured.

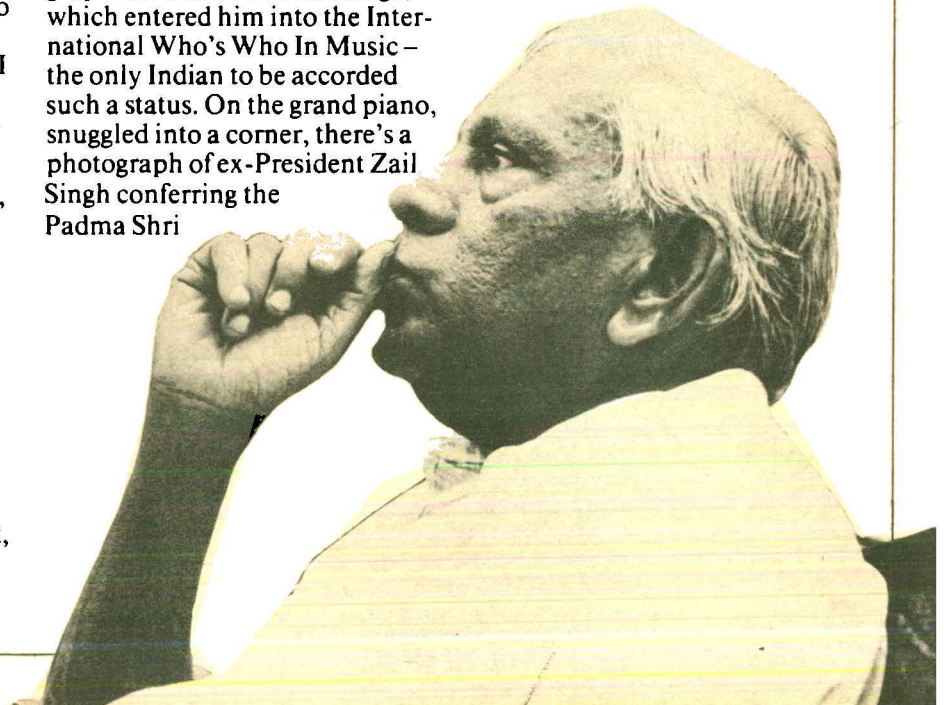
Eyebrows may have shot up at Addington Palace (the School's headquarters) that an Indian could reach such heights in what is essentially to him an alien music form. “It's purely a matter of personal inclination and the will to pursue what you believe in despite the odds,” says Handel.

Drop into his dinky Kelly's home still with its ferns up front, and the honours are evident. Framed on the drawing room wall is a diploma from the Biographical Centre at Cambridge, which entered him into the International Who's Who In Music – the only Indian to be accorded such a status. On the grand piano, snuggled into a corner, there's a photograph of ex-President Zail Singh conferring the Padma Shri

on Handel in January '83. “I felt especially good about this since here was acknowledgement from the government itself for Western music, that somehow has always got step-motherly treatment here,” said Handel, when he came back from the International Congress of Organists at Cambridge.

There the lone Indian delegate out of 1000-odd organists and composers, invited from the international scene, was able to exchange notes with big names like Westminster Abbey's Simon Preston, Fredrick Swann of the Crystal Cathedral, Los Angeles, William Mathias (who had been commissioned to write Prince Charles' wedding anthem), Fredrick Jackson and Cary Blyton.

In fact, Handel lost no time in commissioning Blyton to write a piece for his own choir, the Madras Philharmonic and Choral Society. “While it is common



abroad for a choir-master to commission works for his choir, this is the first time for Madras!" Handel beams proudly.

I have long toyed with the idea that Handel has somehow felt indebted to live up to his name. Apparently a performance of George Fredrick Handel's 'Messiah' had impressed Dr Manuel (Handel's father) so much that he decided to name his son, who was born the very next day, after the great composer. (The other boys Lister and Shafter were named after the doctor and the missionary – but the promises of those names haven't quite worked out.)

Young Handel was initiated into the basics of piano playing by his organist father. From then on, it's been a long and lonely struggle, as he plonked at those black and white keys morning, noon and night in an orgy of trial and error. Today he stands out as one of the few entirely self-taught musicians in the world. And an incredible sight reader.

"There was this time I had to accompany the Menuhin protégé, Argentine violinist Alberto Lissy," Handel remembers. "He had handed me the music and without practice I played it. He was surprised. Taking out another sheet, he said he was hesitant to do that piece because it was rather hard on the accompanist. We tried it – it went off well first go, and he played it at his concert. After that, amazed, he exclaimed: 'Never have I had such an accompanist before'."

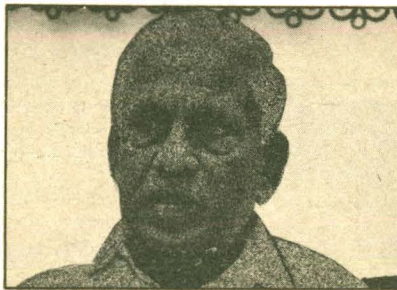
Handel became a choir-master quite by accident, when in 1945 the conductor of the Madras Musical Association, Mr Long, walked out during a rehearsal of Mendelssohn's 'Hymn of Praise', in a huff over poor attendance – a hassle Handel finds he has to put up with to date.

He recalls: "There I stood on the podium before not only choir but full orchestra – the then Governor's Band at the Banqueting Hall. All went off well but for the

fact that the day before I had been stung by a scorpion, and had a great, big unsightly bandaged finger waving before the musicians!"

The MMA flourished for four decades under the baton of its first Indian conductor, drawing lusty praise from those like Sir Malcolm Sargent for its singing, musical productions from a bevy of Gilbert and Sullivans, and Handel's several innovatory tactics to liven up the local music scene.

Another landmark in the history of the MMA, during Handel's tenure, was when the famous American composer Alan Hovhanes dedicated his 'Arjuna Symphony' to this squat musician with a quaint sense of humour. The symphony was pre-



miered in Madras with Hovhanes himself at the piano and Handel conducting an augmented orchestra!

Handel never seems to run out of ideas. Which is what's kept him ticking so heartily through 69 years. Equally at home with Hovhanes or jamming jazz with Clark Terry and his Jolly Giants who came down for the Yatra, he took music lovers all over on the hop with a tidy music package – 'From Back to Abba' (It is exactly what its name suggests).

"The object was to expose an audience to as many styles of music as possible at one go," he explains. "Usually you find, characteristically, separate pockets of people showing up for different shows. Youngsters dismiss the classical without often really knowing what it is. The older folks don't usually go for a pop show. Here I've tried to show

them what they're missing."

Handel has, however, never taken to serious composing, though he has written the odd UN Hymn for M S Subbulakshmi, March Indian 1973 for Independence Day, and Variations on the All India Radio Theme. He does do his fair share of arranging, too. And recorded a Christmas album of such arrangements with his son Viji Manuel – a versatile keyboardist who plays in the movie studios for Ilaiya Raaja and is now squatting astride the local ad-jingle world like a curly-haired coloussus. (As if to complete a three Manuel generation of keyboardists, Viji's son Saju has already started going great guns at the home piano.)

All India Radio's Western music section, too, thrived under Handel Manuel. No wonder when he retired they made him Producer Emeritus. Actually I remember how when you wanted to wish him on a Christmas or New Year's Day, you'd have to catch him not at home but in the studio, listening, rewinding, chopping, piecing together bits of tape for his Round-Up that night. He even made regular time for oldies – "Ivory Tinkles of Yesterday". And, of course, to thousands of children, he'll always be their favourite jolly ol' Uncle Handel of the Saturday afternoon children's hour.

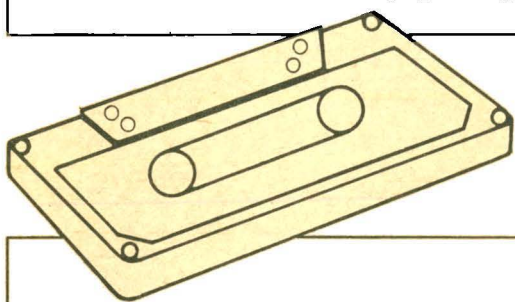
Handel's passion for children is undescrivable. And they in turn adore him like some sort of Pied Piper, full of little musical stories to teach them and keep them smiling. He has now started a Children's Choir wing of the Madras Philharmonic and Choral Society. I left him enthusiastically pondering the dream of a school of music for children... where little 'uns could come together under one roof to study their favourite instrument or learn to sing, or browse through books about the Handels, Bachs and Beatles. "It will, of course," Handel added pointedly, "be a western school of music."

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Anuradha Paudwal, the No. 1 female playback singer of the current generation, airs her strong opinions on

THE POWER OF MUSIC

Just looking at Anuradha Paudwal one easily gets the impression of her as a housewife. She looks very pleasant, dressed in simple sarees all the time, with a bindi on her forehead. She is also very religious.

But get her to speak on her favourite topic – music – and all your earlier illusions would be shattered.

In her crystal clear voice which has that undescrivable bell-like quality, she spoke with feeling of how music has been neglected in India. And she came out with very firm opinions, or, rather, convictions, starting off with one topic very close to her heart – her son.

My son was born prematurely. He was in an incubator for 40 days. Before I took him home, the doctor told me, 'I want him to listen to one hour of classical music every day. Pure classical music, something very soothing, in a very low tone.' I found it really helped him a lot. He started gaining in weight. And today, at four, my son is very, very, very fond of music.

So I've really seen how music contributes to the well-being of a person. Today music is regarded purely as an entertainment. If only it could be used for curative purposes as well! The government should promote it.

The government wants to promote Sanskrit because it is the mother language. I think Sanskrit shlokas should be presented through music. The majority of people are not aware of the power of these shlokas. Only yesterday I read about a *yagna* in Hardwar, where the Gayatri mantra was chanted, to clear up pollution. Music should be used as a medium to convey such things.

I think in schools there should be more of music, not just for Sanskrit, for other topics too. Better than burdening them with too much work. All said and

done, children learn film songs earlier than they learn A B C and nursery rhymes. Right? They could instead do their school lessons through music and there are so many good music teachers who could teach them.

Then the style of dressing, I think it has a lot to do with music. The people of yesterday were used to simple music, they dressed simply. Today there is so much of that mod music...

I may be wrong, but this is the way I feel. There was a time when people used to listen only to pure classical music. Their thinking was more religious, they were governed heavily by traditions.

Established artistes like Lataji, Ashaji (I am in no way saying anything against them, it's just a suggestion) could record some shlokas. These shlokas have scientific value.

I know I could do it too. I am doing what I feel I can do, like I have recorded Durga Saptashati, and recently Manati shloka. It's not that I haven't done anything and just talking about it, see. (Softly) It would change the people's thinking, turn more and more of them to religion.

People crib about film songs, etc, shown on TV. But then these folks are the ones mature enough to distinguish between good and bad. What about the three- four-year-olds, who imitate whatever they see? In a way it's harmless, compared to those serials on drugs, etc.

Today the only things on TV are serials, serials and yet more serials. Where is music gone? The 'Aarohi' programme, for instance. There was a time when we used to drop whatever we were doing to watch it. The 'Shaam-e-ghazal' programme is also out now. For the 'Aarohi' programme, one has to do them so many favours before they let you sing one song. And even then, they'll tell you, 'We'll see if we



can squeeze it in between two programmes.'

That's not the way Indian music is to be treated. It should be made compulsory to have at least one transmission for children, where they can learn something, not just filmi dancing. The Panchatantra stories... they could be presented as cartoons, entertaining as well as educative.

There should be one transmission reserved for teaching music. So many aspiring singers ring me up, ask me where I learnt singing, they would like to learn from the same source, too. So one great teacher could reach out to so many students at the same time, through TV.

There could be some discourses on the Gita, not only telling you about it, but also how to apply it in your daily life today. That would be practical.

Foreigners are learning so much from Indian music, even the big artistes. Yehudi Menuhin, for instance, comes here for new ideas. Our own people should do the same. I'm not talking of those who are already doing it, I just mean it should be done on a much greater scale. Like Hariji (Hariprasad Chaurasia), Shivji (Shiv Kumar Sharma), they *know* of the effects of music. They could give lectures on TV. I've heard that Hariji goes to schools, talks to children to arouse their interest in music.

These things shouldn't be done in a dry manner, of course. Let there be entertainment. It should be presented in such a way that learning would be interesting. Take yoga; why is there a yoga wave now? It's because leading personalities like Rekha have taken it up in a big way.

There are waves like this. But somebody has to take the initiative. Little-known things would become common knowledge. Like, if you say the note 'Sa' properly, the body is purified. It's *true*. How many people know that? Music is, after all, a kind of yoga.

I am not saying children should learn only these things. History, geography are also important. But they should have a confident approach to learning.

Pankaj, Anup are already well-known. If they took this up, they would be doing us a great service and, in fact, their popularity would even increase.

I wish every artiste would adopt at least one child. In the sense they would pay for their expenses. There are so many institutions looking after children... People would love the artiste even more. Maybe there are some such persons we don't know about. But I wish more and more of them would come forward.

In fact, if there was some music association, there would be less to complain about.

BY SIMA CARRI

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'GANADEVTA'

At Rs 1.95 lakh per episode it's one of the most expensive serials to be made, reports S K JOHN.



Priyadarshan Gupta and others in 'Ganadevta'.

Who can ever forget Kumar Vasudev? In fact, telly addicts should be grateful to this short, pot-bellied character for ushering in soap operas on the tube, notably the 156-episode 'Hum Log' which still remains a hallmark in Indian television. " 'Hum Log' was a revenge for

television," says Vasudev, "a lesson to those who ridiculed the whole concept."

Vasudev's fall from the dizzy heights of fame was there for all to savour. His serial, 'Ajube', based on the complete works of French playwright Moliere, bit the dust. "'Ajube' was a flop. I felt I was supreme. That killed

it," admits Vasudev sadly. But all this did not deter him from attempting yet another ambitious project, 'Ganadevta'. He had been toying with this idea even before he contemplated doing 'Hum Log'.

Based on the Jnanpeeth award-winning Bengali novel of the same name, written by Tarashan-



Kumar Vasudev and Rupa Ganguly on the sets of the serial.

kar Bandhopadhyaya, it is reportedly one of the most expensive serials to be made. Produced at a whopping Rs 1.95 lakh per episode, it promises to bring alive the characters of one of the classics of Indian literature. "It's not easy," says Vasudev, "to film the entire novel." He has kept the locales and characters exactly as described in the novel. "It has only characteristics and atmosphere. It has no dramatic ele-

ment," he explains.

The scene is 1929 after the British had just passed the Settlement Act. The action takes place in a poor Bengali village, near Calcutta. Vasudev and his team shot the serial in Narindrapur, which is quite near to the place mentioned in the novel. It lacked sanitation, no water, and electricity. But, in the bargain, brought out the total essence of the novel. Says Vasudev: "This story was

part of my passion. For a director it was a challenge." He places 'Ganadevta' several rungs above 'Hum Log', because, as he says, it is "definitely better in content".

With an all-Bengali cast, that too a huge one, the emphasis has been on detail. Scheduled to be telecast from August 4, after 'Udaan', it is sponsored by Hindustan Lever. Unlike the usual 22 minutes, it will be of 24 minutes duration as Vasudev has decided to do away with the credits. Of the 26 episodes, 13 have already been shot. The rest of the episodes are scheduled to be shot by the middle of this month.

Vasudev is also working on another serial, 'Vande Mataram', based on the freedom struggle and feels that it would be different from other similar projects. He is trying to revive our "forgotten spiritual and moral values".

'Ganadevta' may even outsmart 'Hum Log', not by sheer popularity but by the production values and story content. ☺

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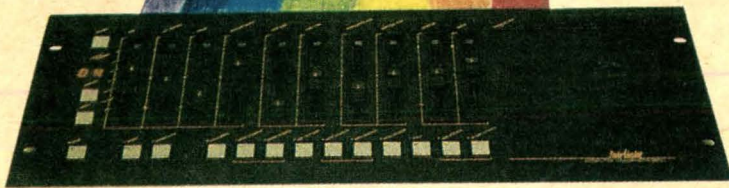
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MID BIZ

HEMANI

is cursing her luck. Rejecting the plum role of **Sita** in **Ramayana** may well make all the difference to her career. **Hema Gupta**, rechristened **Hemani**, perhaps didn't visualise that 'Ramayan' would make history. Now what else can Hemani do except waiting for roles *a la* Sita. In the process, she has landed lead roles in two video films, **Zulm Ki Basti**, directed by **Hansraj** and **Tesaarat**, directed by **Damodar Valecha**. The big-screen complex has given her vampish and semi-nude roles like the one she is doing in her first film, 'Jawani Ki Lehren'. She claims **Prakash Mehra** has signed her for his forthcoming films but refuses to say what roles she would be playing. With a forced aversion to the small screen, Hemani is patiently waiting for the big break. That, of course, is in the hands of **Prakash Mehra** and God in that order!

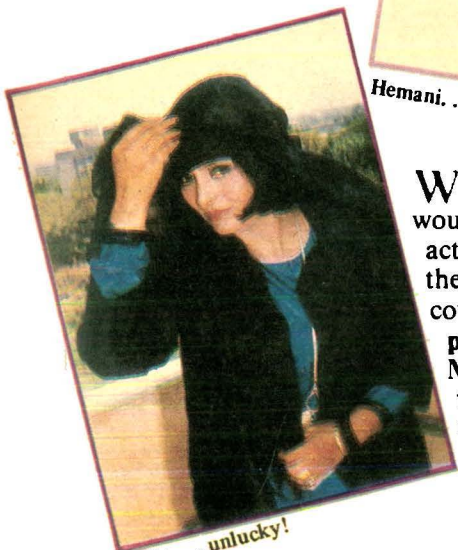


Hemani... thank God for Prakash Mehra!

WHAT would you think of an actress who missed, by the skin of her teeth, coveted roles like **Draupadi** and **Kunti** in **Mahabharata**? Unfortunate or plain unlucky?

Had she got those roles it would have provided **Anita Chopra** the much-needed boost to her otherwise frustrating career which spans all of 20 years! With video films getting increasingly popular, Anita

managed to wangle roles in **Shubh Chintak** (as Mrs Saxena), **La Ilash** and **Prathishod** in which she plays the main role and **Daulat Ki Deewar**, where she plays a drunken secretary who is in



Anita... unlucky!

love with her boss. **Mirza Ghalib, Gulzar's** serial on the shair, has Anita in three episodes. "It's a very good role," she says. With the common complaint of "all talent, no breaks", she feels she has been denied her share of roles. Are any producers listening?

* * *

ADALAT

is back. The 'crime-thriller' on TV has been given the same Monday 10.20 pm slot. **Dheeraj** and his wife, **Zuby**, proved to be the perfect host at the celebration to mark the event. They also showed the episode featuring **Hema Malini** titled **Mulzim** and the episode **Talaash**. There has been a tremendous improvement in the quality of the second edition. This time it has been sponsored by Proctor and Gamble and Hindustan Cocoa Products. Regarding its rating, the rumours have it that the serial has found its place among Category 'A' programmes.

* * *

ANJAN

Srivastava will be TV's man of the future. This unassuming and simple-looking actor has bagged one of the most prestigious roles on the small screen - **Wagle**, the character which has given flesh and blood to cartoonist **R K Laxman's** "common

man". **Laxman's** famous character will soon find its way to our homes through television. Titled **Wagle Ki Duniya**, it describes the woes and tribulations of the common man made quite familiar through **Laxman's** cartoons. **Anjan** will be playing **Wagle** in the serial which will be just six episodes. **Anjan** has been directed by **Kundan Shah** and **Ravi Ojha**. He has been supported by **Bharati Achrekar**, who plays his wife. He has always been part of **Kundan's** team doing all his serials like **Nukkad, Manoranjan** and others. For **Anjan**, the role of **Wagle** is something the kind of which he would not get even if he acted for another hundred years. And the serial will, undoubtedly, be a refreshing chapter in the otherwise forgettable history of **Doordarshan**.

ANOTHER

video magazine has made its entry into the already over-crowded 'magazine' market. **Chalte Chalte**, the latest, was recently released. Produced by **Raja-Gaja** and directed by **Sunil Agnihotri**, it is marketed by **Magnum**. With the entry of this 'magazine', the competition will become more livelier. Another 'magazine' which is all set to 'storm' the market will be **Bombino's Movie Magic**, which takes the total number of magazines to five.

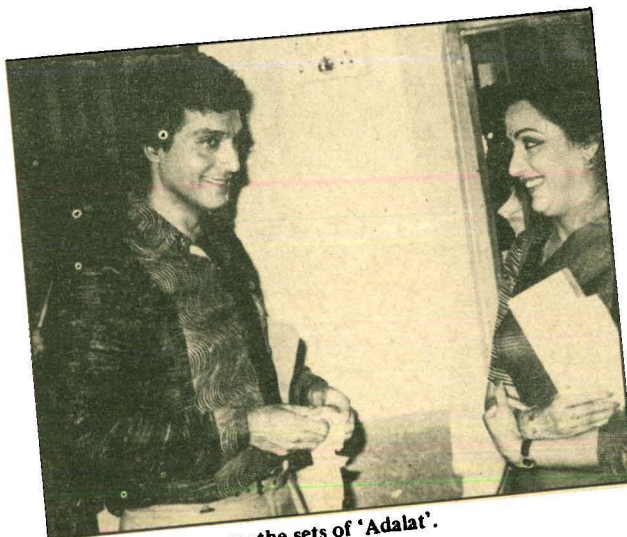
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VIDEO

editors could well be termed the unsung heroes of the industry. These quiet workers sit glued in front of the editing console for days on end 'mixing', 'erasing', and fingering innumerable

switches to make the serial presentable. "Video is electronic editing," explains **Rasak Sheik**, the best editor in the business. Sheik has an illustrious past. He had the good fortune to edit the *numero uno* soap opera, **Buniyaad**. "Buniyaad was my prestigious project," reminisces Sheik. He has another prestigious project on hand, **Kumar Vasudev's** 25-episode serial, **Ganadevata**. And adding to that are some Marathi serials and video films, notable among them being **Sharm**, produced by **Raj Behl**. Sheik has till date edited about 250 episodes. "I have tremendous speed," he says. He may be one of the few who are all for video. "Both film and video are creative editing. But there is more creativity in video." He did dabble in some film editing but found that the temperament did not suit him. "There are hardly any educated people in the industry," he says.

After taking his degree from the London Film School in 1983, he worked with the BBC for a year before coming to Bombay. He, for one, doesn't rely too much on videotronics to prop up the story. Which does he rate as his best? "**Raj Se Swaraj** was my finest work. Not to mention **Khoj, Khel Khel Mein, A Jube Kala Jal** and others." Continues Sheik: "I had the good fortune to work with all



Dheeraj and Hema on the sets of 'Adalat'.



Rajoo Shrestha... will lady luck oblige him?

the best TV directors." And he sees a bright future for the video medium. "It is going to be the medium of the future."

* * *

1977

was a very memorable year for **Rajoo Shrestha**. The whole country showered praises on this child actor for his stupendous performance in 'Chitchor'. And in '78, he again cornered glory bagging the Filmfare award for the film, 'Kithab'. But now, 11 years and some films later, Rajoo, growing out of his childhood, finds himself doing inconsequential roles. With the advent of TV, he found life more interesting. Taking the plunge with **Poornima**,

in which he did 13 episodes, he went on to portray different roles in **Lena Dena**, **Shrikant**, **Chunauti**, and the first edition of **Adalat**. Recently, he gave a none too impressive performance in the second edition of 'Adalat', in the first episode, **Zebra**. A video film, yet untitled, being made by **Deepak Sharma** also has Rajoo in the star line-up. Not allowing himself to be confined to acting, he has produced a serial for **Breakfast TV**, **Nursery Rhymes**, directed by **T Kumar**. He has also been an assistant director to **T Kumar** for **Rajesh Khanna's** serial, **Adha Sach Adha Jhoot** for six episodes. Nevertheless, his eyes are set on acting. "Acting in films is much easier," he says. "I've proved my talent

in acting. But luck plays a big part in these things. I've the confidence to make it," he says and is game for any type of role.

* * *

GIRLS

storm Bollywood in the fond hope of making it as an actress. But there are others who are hoping to blaze a different trail. **Vaijayanti Chavan** belongs to the second category and began acting just to fulfil her "mental curiosity". Her 'curiosity' fulfilled, she took to writing. She wrote two episodes for the serial **Air Hostess** but the producers weren't impressed. She feels it was because men

always doubt a woman's ability. "You're treated like a piece of flesh," she says. **Vaijayanti** is fascinated by story-telling. "I like to write love stories for the masses." She is determined to fight the male-dominated industry and conquer one more male bastion. "Film is where you really come up with something good. In TV the satisfaction is missing," feels **Vaijayanti**. But what gives her the confidence to rough it up as a writer? "Writing comes naturally to me and I think I can communicate better through writing," she explains. What next? Her aspirations seem quite off-beat. "A filmmaker in the total sense," she quips.



Vaijayanti Chavan... 'curious' about acting!

THE

dust has finally settled on the **Adha Sach Adha Jhoot** controversy. And **Chander Behl** has emerged the villain of the piece. With the unprecedented boom in video business, there has also been a glut in directors who have been getting assignments left, right and centre. They have proved 'rather dangerous' because of their frequent 'floor crossings' and 'lifting ideas'! Even though **Rajesh Khanna** had denied the allegations, in a city film magazine, it is quite evident that the director in question had, indeed, lifted the concept. Otherwise, how can the story, and the music be the same as **Kissa Miya Biwi Ka?**

* * *

THE

new genre called telefilms has thrown up many talented and un-honoured actors/actresses. These small-budget projects, made exclusively for TV, have found ready audiences spread all over the country. And for **Praveena Kapur** this has been yet another platform to express her talents. The telefilm **Subah Ka Bhula**, her first, is indeed a commendable debut. The film depicts Punjab in its present state of turmoil. She has been clubbed along with big stars of the small screen

like **Alok Nath** and **Anjan Srivastava**. On TV, she is already a veteran who's acted in serials like **Nukkad**, **Khazana**, **Ajube**, **Khari Khari**, and more recently in **Manju** and **Jyot Singh's Adhikaar**, in which she did the last episode. In **Kavita Chaudhry's Udaan**, too,

she did about three episodes. **Gutur Goon**, a morning TV serial, is the project she is working on at the moment. But Praveena lacks the confidence to take the plunge. "Unless I get a good break in TV or films, I don't want to step in." Surprisingly, she is all set for 'action'

mixed with 'emotions' (whatever that means!). A product of the stage, she has given most of her memorable performances there. (She's part of Om Khatari's group, Yatri.) Now, she is banking on sheer luck. "If luck is on my side, I'll be a different kind of an actress." ☺

Praveena Kapur... 'action' mixed with 'emotions'!



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PRIME TIME

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	SERIAL	CONTENTS	VERDICT
MONDAY *****	<i>Ravi Baswani's</i> HAKKE BAKKE (Till Aug 15)	Comedy	Raucous
	<i>DKP's</i> WAGLE KI DUNIYA (Till Sept 6)		
TUESDAY **	NIRMALA (Till Sept 6)	Munshi Premchand's stories	Disappointing
WEDNESDAY ***	<i>Rajbans Khanna's</i> AMIR KHUSRAU (Till Aug 24)	Historical serial	Educative
THURSDAY *****	<i>P Kumar Vasudev's</i> GANADEVTA (Till Jan 26, '89)	Based on the award-winning novel	Interesting
FRIDAY ****	<i>Saeed & Aziz Mirza's</i> INTEZAR (Till Sept 2)	Life in Kamalpura	Entertaining
SATURDAY	<i>Rajesh Khanna's</i> AADHA SACH AADHA JHOOT (Till Aug 6)	Sit-com	Depressing
SUNDAY ★	EUROTOPS	Pop Hits	Avoidable

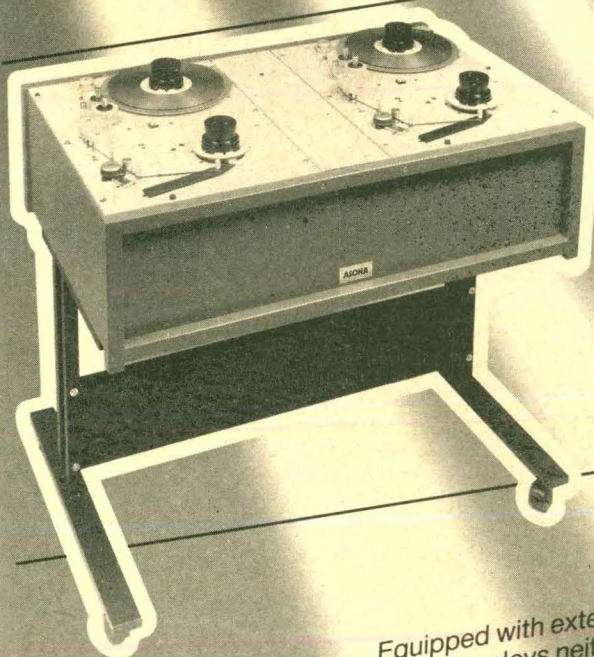
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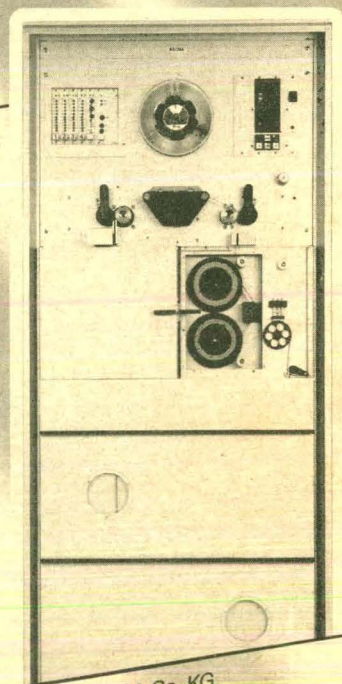


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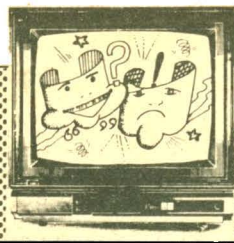
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9.00 am	TOY BOX	Children's serial
9.30 am	CHAND SITAREY	Children's serial
10.15 am	SUNIL GAVASKAR PRESENTS	Great one-day matches
11.00 am	FASTER FENEY	Children's serial
11.30 am	KADWA SACH	For youth
12.00 Noon	ALPHA PLUS	Quiz Contest
1.15 pm	NEWS BULLETIN FOR THE HEARING IMPAIRED	—
1.30 pm	REGIONAL LANGUAGE FEATURE FILM	—
4.00 pm	WORLD OF SPORT	—
5.00 pm	WILDLIFE ON ONE	Wildlife series
5.30 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/Conversations	
	10.20 pm	Adalat	Detective serial
TUESDAY	9.50 pm	National programme of Music	
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 pm	Regional language	
8.40 pm	Hindi	National network
9.30 pm	English	National network

BREAKFAST TV

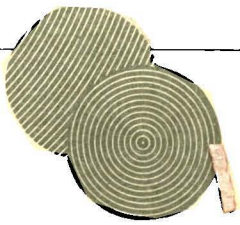
Vande Mataram

Suprabhat

Samachar

Yogabhyar

The News



CBS Scores In Russia

The year-long Festival of India in the USSR has come to a close. The Festival had brought together top Indian artistes like Remo Fernandes, Gary Lawyer, Sharon Prabhakar, Nandu Bhende, Louis Banks, the jazz group Divya and the rock group Rock Machine. This was the first time that modern Indian music had been showcased in one of the Festivals.

To commemorate this special event, CBS India brought out a very special album consisting of three LPs. The album was on sale only in Moscow on July 8, the last day of the Festival.

"It was a grand success," says CBS chief R V Pandit. "All 3,000 sets were sold out on the spot, even at the high price of 9 roubles (about Rs 180)."

The album broke a few records in some other ways too. This was the first time in the USSR that the music the Soviets heard one day was available on disc the very next day! Another first was the air-lifting of records to the USSR.

The first LP features four numbers by Divya and three by Louis Banks' group Sangam. The second one has four songs each by Gary and Remo and two by Rock Machine, while the third LP features three songs each by Sharon and Sapna and four by Nandu Bhende.

This was the first time that such an album was released at one of the Festivals of India. Sources close to Mr Pandit say it was his brainwave, but he demurs saying, "The idea originated at the Prime Minister's office, at a meeting at which, among others, Daljit Aurora, secretary of the Festival of India, and Remo were



present." This was a good opportunity for Indian pop stars to get international exposure and they decided to make the most of it.

Featuring together these artistes on one album was not an easy task and the credit for achieving this goes mainly to the CBS chief. Moreover, some of the artistes were signed up with other music companies requiring special permission to reproduce their songs on the album. One might expect this to have presented a major obstacle, but says Pandit, "the music companies were very co-operative."

Recording all the songs a new would have been a major headache. But the master tapes of most of the songs were available. Only a few numbers were specially recorded: Divya's 'Open Sky', Remo's 'India and USSR', Rock Machine's 'Prisoner of passion' and 'Chains and black leather', Nandu Bhende's 'Yarana' and 'Bombay'. Selecting all the songs was in itself a collective effort, with both CBS and the artistes involved.

The packaging is elegant: a sleek jacket with separate sleeves for each of the three LPs inside. The cover design is fairly sober with the emblem of the Festival in the foreground against a matching rust brown background. The inside sleeves are more colourful. One highlight is the English lyrics of the Russian song by Remo. Naturally, he had written it in English and CBS took a lot of trouble to translate it into Russian.

Jazz, rock, English and Hindi pop – the Soviet connoisseur of modern Indian music certainly got his rouble's worth.

CBS' unusual gesture in bringing out such an album, with no expenses spared, is surely a milestone in the history of the music industry in India. ☺

Entertainment

Plaza

FILM

FILM
 BANDA NAWAZ
 DAYAVAN
 GHAR AAKHIR GHAR
 HAI
 GUNAHON KA FAISLA
 HUM DAHEJ LAYE
 HAIN

MUSIC DIRECTOR
 Manas Mukherjee
 Laxmikant-Pyarelal

Roshan Lal
 Bappi Lahiri
 Jugal Kishore, Tilak
 Raj
 Bappi Lahiri
 Bappi Lahiri

KAALIGANGA
 KANWARLAL
 JALAA KAR RAAKH
 KAR DOONGA
 MARDANGI
 PARAYAA GHAR
 PARBAT KE US PAAR
 SAAZISH
 TEZAAB

Ravindra Jain
 Bappi Lahiri
 Laxmikant-Pyarelal
 Khaiyaam
 Kalyanji-Anandji
 Laxmikant-Pyarelal

VIDEO FILMS

KEEP FIT WITH ANITA
 RAJ Bombino

DEVOTIONAL

AARATI DARSHAN Anupama
 Deshpande,
 BHAKTI ARPAN Anuraag
 Sumant Kumar,
 IN A DEVOTIONAL Shiuli Mukherjee
 MOOD
 SAI SAGAR Usha Uthup
 Manhar Udhas

HINDI VIDEO

DOOSRA KANOON
 DHARMYUDH
 DUKH DARD
 JAADOO WAGARI
 SHARM
 JANAZYAE KE AAGE
 KALA SINDOOR

Farooque Shaikh,
 Swaroop Sampat
 Alok Nath, Deepa
 Sahi
 Sriram Lagoo,
 Praveena Kapur
 Sunil Puri,
 Babloo Mukherji
 Mangal Dhillon,
 Zarina Wahab
 Zafar Syed
 Urmilla, Natasha
 Singh

GHAZAL

EK SHAM IQBAL BANO
 KE NAAM
 FEELINGS
 HASEEN LAMHEN
 -VOL II
 HITS GHAZALS OF
 LATEST GHAZALS
 FROM
 OBSESSION
 SAADGI

Iqbal Bano
 Abhijeet
 Ghulam Ali
 Abida Parveen
 Runa Laila
 Raj Verma
 Saadat Bin Ashraf

VIDEO MAGAZINES

MOVIE MAGIC-1
 CHALTE CHALTE-1
 SITARON KI DUNIYA-
 2
 LEHREN-6
 EKNAATH-3

Bombino
 Magnum
 Panamax
 Shemaroo
 Magnum

IF I WERE THE DG OF TV

SAMEER SHAH fantasises

When you have the pinks and blues, when your job is getting you down, when your coffee tastes like porridge and your porridge tastes like cough syrup, you fantasise about changing your life. You take the day off, you watch telly, you get even more depressed and become an electric shade of blue.

That's when your head starts buzzing. As a kid you dreamt of becoming a king for a day, a Prime Minister for a month, maybe even your school principal for a year. But now you dream about becoming the director-general of Doordarshan for an indefinite period. You're sure you can put some bite and bananas on the box without slipping on the peel.

So, what would you do if you were DG of TV? First of all you would clear the controversy surrounding your name. Should you be called Bhaskar Gosh, Ghose, Ghosh, Gash, Goosh, Ghost or Gawd? You've never quite figured out what the surname is? Spelt in as many ways as there are serials, it would be wise to check out on the birth certificate and get it right for once.

After that you would clarify that there's nothing wrong in being inexperienced to handle the portfolio. A portfolio that gives you the responsibility of channelising the most powerful medium to get across to the public after a *navtanki* or a street play. Practically every viewer doesn't swallow the stuff churned out on telly, there is always that



suspicion – is this the whole truth and nothing but the truth? – and your task would be to establish its credibility.

How would you do that? By blanking out the Prime Minister entirely for he's been built up as a Boy Scout who can do no wrong. You've seen the Boy Scout in more headgear than a Vogue summer caps model, you've seen him in every corner of the world, from Muradabad to Madagascar. You've heard him on everything from computers to cream crackers. In other words, you've had your fill. Your idea would be then to get Sonia Gandhi to give her first scoop interview. You wouldn't allow Tabassum to interview her, of course, because she's too much of a chatterbox. Neither would you allow Mrinal Pande to interview Sonia because she asks her questions as if she was straight out of Shakespeare's *Hamlet* and carries that tragic air around till you're ready to break out into a bucket of tears. In the event, you'd interview Sonijai

herself and ask her something more serious than the name of the boutique where she buys all her silk saris.

As director-general, you would continue to give viewers their breakfast in bed. But you would warn them to have very sturdy beds. Otherwise, the springs could collapse while they do those aerobics exercises. You would stop all those plaintive tabla recitals which make you want to go back to sleep.

You would instead ask Louis Banks to compose some zingy morning songs and then have them sung out by Ronnie Desai if he agrees to have a bath before coming to the studio. Alisha Chinai could be assigned a number on the lines of "Hello! I'm a Boo Boo Doll" but that's only if she agrees to leave the Big Wiz home. The kind of raucous music the Wiz plays is guaranteed to take the crunch out of your cornflakes.

Uta Pulta jokes make you cry. They should be banned. Also the

little skits in which fat women hit fatter men should be stopped immediately even if they've been approved by the Mandi House fat cats. You'd take spot decisions yourself instead of depending on committees made up of people drawn from all walks of life. You'd tell them to take a walk instead of cluttering up your boardroom where they have a thousand cups of tea and chocolate biscuits at the tax-payers' expense.

In the afternoon, you'd meet visitors even if they weren't Shyam Benegal, Manju Singh, Dhceeraj Kumar or Manju Asrani. You'd listen to talented people instead of pushy people. You would definitely pay a visit to the Pune Film Institute to see diploma films and discover new names instead of promoting only octogenarians.

On the news bulletins you'd demand more life and death. The news-readers would be tickled

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from the back with feathers to make them light-hearted and friendly instead of sombre and hostile. Salma Sultan would be prevented from wearing a pink rose in her hair. She'd be told to defrost because she's in danger of becoming TV's Meenakshi Ses-hadri. Better-known as Ice-Maiden. What you would definitely get for the box is a Fire Woman. Rini Simon may not like it but you could try to see whether Kimi Katkar and Sonam could give her a few tips on how to give her elocution some allure.

You would definitely ask Shabana Azmi and Deepti Naval to read the weather reports. When the day's supposed to be stormy Shabana could wear an angry young woman expression on her face. When the day's supposed to be cloudy Deepti could wear a gloomy expression which she does most of the time anyway.

Like the millions out there, you would also say your prayers every Sunday morning before watching *Ramayan*. You would keep chanting the same prayers before watching *Mahabharata*. As a DG, you would definitely be confused about which serial said what. You wouldn't be sure who directed what. Was it Ramanand Chopra or was it B.R. Sagar? Arun Govil you would rope in as the commentator for *Project Tiger* since his placid face would tame the most dangerous tigers and lions, including Bittu Sehgal.

For the quiz programmes, you wouldn't allow Bhaskar Bhattacharji to ask questions like, "In which year did Cleopatra meet Emperor Akbar" because the two never met. For some extra entertainment you would make Bhattacharji run with the contestants through all those ponds, troughs and army nets. If he survives the ordeal you'd let him do all the answering in the next instalment and let one of the kids do all the questioning.

For the Sunday feature film you'd definitely forbid all those Biswajeet and Joy Mukherjee pot boilers and insist only on Ami-

**As director-general,
you would certainly
not show Soviet art
films at 11 PM...
everyone snores so
loudly that your
neighbour starts
sounding like
a bag pipe.**

tabh Bachchan movies. The Bachchan movies could be preceded by an interview with the star by Vinod Dua who could ask him if he was planning a film titled *Muqaddar Ka Bofors*. Or a *Love in Switzerland*.

On *Focus* you would attempt to get speakers who were under the age of 100. You would attempt to control their speeches too and limit them to one-paragraph answers. The subjects they would discuss wouldn't be so esoteric as the shortage of soya beans in Addis Ababa and would deal with more relevant subjects like The Art of Whirring a Ceiling Fan.

As serials go, you would pick out your favourite and give it an extension. This would be very difficult because all serials give you a headache, lumbago and footrot. But despite such afflictions you would try to see that they improve. So, you would tell Kavita Chaudhary to stop wearing that tight-tight khaki police uniform for *Udaan*. Doesn't she know this is the age of baggies?

Intezar would be shifted from a railway station to an airport lounge where the flights keep getting cancelled. Rajesh Khanna would be forbidden to make "special appearances" on his serial *Adha Sach Adha Jhooth* and Shafi Inamdar and Archana Puran Singh would be sent police warrants and arrested for their awful acting.

Kashmakash and *Adalat* would be banned for being so third-rate. In their slots *Buniyaad* would be re-telecast even if

it meant suffering with Lajjoji and Haveliram once more because at least the production values were better than the rest. The episodes with Soni Razdan playing a vamp would not be permitted though because she gives women a bad name and it's very essential not to show women in bad light.

You would definitely ask Films Division to stop supplying you with those odd animated shorts about tubby men eating an apple round a tree to spread the message of secular harmony. If anything that documentary merely sends the sales of apples spiralling in the market. Fruit vendors jack up the prices and in this way the inflation rate in the nation is made more complicated than it already is.

You would definitely weed out corruption by keeping tabs on what your officers are doing. If someone suddenly smells of Scotch, you would send the CBI on his heels to detect who or what sent him that crate of Johnnie Walker (Black Label). You wouldn't go around sounding hypocritical by claiming in interviews that Mandi House is cleaner than a clinic.

As director-general, you would certainly not show Soviet art films at 11 in the night. Because everyone starts snoring so loudly that you can even hear your neighbour sounding like a bag-pipe through the sound-proof walls.

As DG, other important items on your agenda would be to do something about newsreader Sunit Tandon's scraggly beard (he could be asked to shave), to improve the ghazal and geet mushairas (the artistes could be requested not to wear thick quilts of purple make-up). And finally, you wouldn't have propaganda pieces about how life has improved so much in the villages because that's as absurd as saying that Doordarshan has become better than the BBC. ☉

Movie Magic from Bombino

Pammi Bakshi, Abbas Ali, Afaque and Zaigham Ali have together produced an entertainment magazine on the film industry, 'Movie Magic'. This video magazine has specially composed music by Anand-Milind.

Bombino has a catalogue of over 300 films. Rafiq Latiwala, director, who claims to have made an investment of only Rs 2.5 crore says: "We pay only 10% signing amount for new films and though we have a fantastic back catalogue, we were first to get into the act, when the old films were available at decent prices. As such we are concentrating on non-film material too."

BPL, Dyanora chiefs head South TV body

The leaders in the television industry in the South have joined together to promote an association called The Confederation of All India Television, Audio, Video Industries (CATAVI). A N Srinivasa Rao of the Madras-based Solidaire Group of Industries has been elected as its first president.

The Confederation aims to protect and promote the interests of various categories of consumer electronics industries.

Two vice-presidents have also been elected: Obul Reddy repre-

senting Dyanora, Indo-Nippon and other industries, and T P G Nambiar, a well-known industrialist from Karnataka and Kerala representing BPL-India and BPL-Sanyo. Vijay Reddy of Dyanora has been elected as secretary, while A S Ramaprasad has been elected as treasurer.

HMV to release rare AIR recordings

HMV has signed a special agreement with All India Radio to exclusively market rare recordings made by AIR of legendary artistes. The plan is to release two such products every month. The first two to be released under this plan is 'Af-taab-e-mousiqi' by Ustad Faiyaz Khan Sahib, featuring ragas Jai-jaiwanti, Bhoop and Tilak Kamod. The other one is 'Thumriyan by Rasoolan Bai', featuring thumris by the famous Rasoolan Bai of Benaras; the thumris are in ragas Piloo and Bhairavi. Chaiti and Dadra are also included in this cassette.

Other classical recordings released recently are ragas on the

sitar by Khan Sahib Rais Khan and thumri, kajri, dadra and ghazal by Shobha Gurtu.

Meanwhile, it is time to renew contracts at HMV and the artistes who have already done so are Talat Aziz, Alisha Chinai and Chhaya Ganguli.

Preeti Sagar's pop songs 'With Love' will be released soon - in no less than 10 regional languages, viz, Assamese, Bengali, Bhojpuri, Konkani, Gujarati, Kannada, Marathi, Punjabi, Tamil and Telugu, apart from Hindi.

Three new films from Venus

Venus is ready to release the soundtracks of yet another batch of films, viz, 'Mera Naseeb' with Iqbal Qureshi's music, Laxmikant-Pyarelal's 'Yateem' and 'Agnee'. Previous film releases were Ravindra Jain's 'Jalaa Kar Raakh Kar Doonga', Bappi Lahiri's 'Gunahon Ka Faisla' and 'Mardangi'. These are all available as solo and also in various combinations with other films.

Venus has introduced two new ghazal artistes this month - Gulshan Sodhi, in 'Yaad-e-sanam' and Aniruddh Joshi with 'Dilo Jaan Se'. In the devotional cassette 'Aarti Darshan', Anupama Deshpande and Anuraag sing aartis for all occasions. Venus has come out with a classical release too, S Kamble's 'Clarinet'. Instrumental music has been provided for in 'Brass Band', Volumes I & II.

Many versions of film songs were also released: 'Tribute to

Mr Kapoor of KAPCO presenting a silver disc to Mahesh of Master Recording Co, Madras, to honour exceptional pressing of records from KAPCO.



Raj Kapoor', 'Evergreen Duets from Old Films-Vol II', 'Evergreen Hits Kishore Kumar-Vol I', 'Top Ten Hits-Vol II' and 'Hits of Shammi Kapoor'.

Eight new soundtracks from T Series

Super Cassettes has released the songs of the films 'Paraya Ghar', 'Dayavaan' and 'Tezaab' with Laxmikant-Pyarelal's music, Kalyanji-Anandji's 'Saazish' and 'Kaali Ganga', Bappi Lahiri's 'Kanwarlal', Roshan Lal's 'Ghar Akhir Ghar Hai' and 'Hum Dahej Laye Hain' with music by Jugal Kishore and Tilak Raj.

Soon to be out are Laxmikant-Pyarelal's 'Bees Saal Baad', 'Gharana' and 'Humse Na Takrana', Bappi Lahiri's 'Gair Kanooni', Amar-Utpal's 'Mardon Mein Mard', Anil Nanda's 'Vidhaan' and Anwar-Uzman's 'Geeta Ki Saugand'.

Cover versions are plenty: 'Meena Kumari Ki Yaad Mein' by Bela, Vandana, Dheera and Alka, 'Ghazals from Films' by Bela, 'Super Old Hits' by Bela, Prasanna, Babla, Dheera and others; the latter also includes 'original' versions by Mahendra Kapoor.

Ghulam Ali on Weston

Weston is one of the companies Ghulam Ali recorded for during his last visit to India. The company released these ghazals some time ago in the first volume of 'Haseen Lamhen'. Now his fans can listen to him again in the second volume of the same name.

In common with other music companies, Weston has paid 'Shraddhanjali' to the late Raj Kapoor by newcomer Sreekant.

In another recent release, 'Chin Mun Geet Kahaniyan', a computer listens as avidly as some kids to some stories sung by Sharda.

Future releases will feature soundtracks of films 'Andhergardi' with music by Dilip and Sameer Sen, 'Farz Ki Jung' by Bappi Lahiri and 'Haq Ki Jung' by Amar Utpal. Also in the pipeline are devotionals 'Arti' by Shobha Joshi, 'Maiya Deedar Do' and 'Maiya Sheranwali' by Minoo Chadha, apart from Punjabi devotional and folk music.

CBS changes hands

RV Pandit, publisher, Playback And Fast Forward, is buying 95.55 per cent equity in CBS Gramophone Records & Tapes

(India) Ltd - 55.55 per cent from Tatas and 40 per cent from Columbia Broadcasting Systems Inc of the US. He is also negotiating to acquire the remaining 4.45 per cent equity held by a London-based NRI.

Mr Pandit, who has been running the company on lease for the past two years, is paying Rs 1.81 crore for the whole deal - Rs 21.5 lakh for the equity and the remaining for office equipment and premises.

Earlier, the land, factory building and some of the equipment owned by CBS in Aurangabad was sold to TOMCO, another Tata company. The money realised from the sale of the company and its immovable assets has been utilised by Tatas to repay all the debts of CBS.

CBS, New York, will continue supplying music to CBS (India).

Record Pressing becomes Expensive

Sunil Kapoor of KAPCO, the only record-pressing company in India which operates exclusively on job-work, recently expressed his dissatisfaction at the increasing costs. Lacquer prices have increased by 100%. With Capitol-USA and Pyrel France closing down, the price per lacquer has shot up to US\$ 25.50 each. Adding exorbitant duties, the final cost is Rs 1,200. Earlier the cost was only Rs 500. Nickel, another vital ingredient, now costs Rs 400 per kg in the open market, as against Rs 138 earlier.

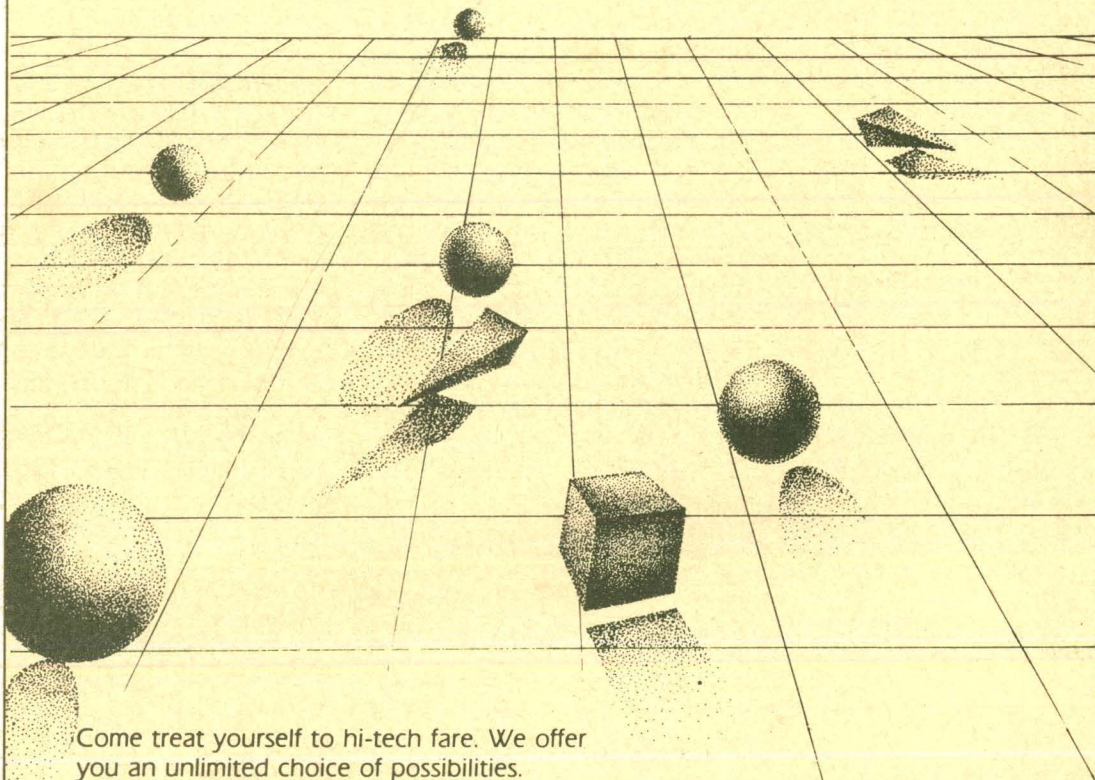
To offset the increased cost of the lacquer, requires pressing of at least 750 records.

Kapoor, who has managed to run KAPCO profitably, explains, "If it wasn't for our very low overheads, it would be extremely difficult to carry on. I'm sure the other plants have not taken into consideration their all round increases."



L to R: N A Hashmi & Ganesh Jain of Venus Records & Tapes, with Dharmendra and Kewal Sharma on the release of the music of 'Maalamaal'.

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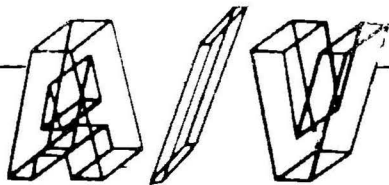
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CLINIC

(AUDIO)

I recently bought a Bush 50 watts dual cassette stereo set along with a few cassettes viz Coney, Meltrack and T-Series. All the tapes were working alright and the playback was excellent. Lately, I have noticed that all the Meltrack cassettes are either warped or bent at the beginnings of Side A and Side B. This results in the songs fading. The remainder of the songs are alright. Strangely, this does not happen in the T Series or Coney cassettes. When I use the Meltrack cassettes on other stereo tape decks the cassettes work fine. I feel that may be due to the absence of thin, flat, frictionless silicon sheets on either side of the cassette hubs in the Meltrack cassettes since both Coney and T Series have them.

Please advise me.

B S Thejendra **Bangalore**

I feel the real problem is the pressure pad. When the cassette's weight and pressure is towards the ground, the tape makes good contact and plays fine. But when the same cassette is played in the reverse order (as you have been playing) the pressure pad does not make as good a contact. The solution: either change the pad or pull out the pad spring outside the cassette shell with the help of a pencil so that the felt pad does not recede into the shell. Please do not pull out the pressure pad so much that it may come out in your hand.

Since the Meltrack cassettes are playing fine on your friend's decks the doubt that the tape is

damaged is out of the question. Normally good quality cassettes do have silicon sheets. The reason why Meltrack does not have these is because the surface inside the shell is very smooth. Moreover, the company is also using the best quality pins, hubs and wheels to get a smooth tape transport system. Even from the outside, the Meltrack cassette looks very nice and you can see the tape moving and how much tape is left when you are recording a live concert.

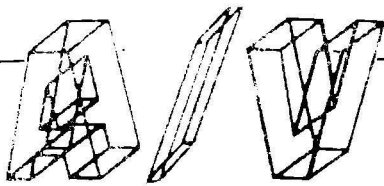
I would like to connect my National RX 4935 of 12 watts PMPO to a 150 watt amplifier and matching speakers. Are the Philips amplifier AH 842 and speakers AH 455 suitable for my set? If not, please advise me on the suitability of the amp and speakers that I should go for.

B K Sharma **Tamil Nadu**

Normally good two-in-ones are provided with line outputs on the back of the unit. There is no problem if you connect these outputs to an amplifier's auxiliary or tape input. The internal speaker has to be put off because there is no need for them as the speakers of the new system will be working. Normally, the line outputs of the two-in-one are independent of the volume control. This means that a volume control only controls the speaker's sound output. If there is no line-out available, then you can use the head phone output to the amplifier, but this is not advisable. In this case the volume control will affect the volume of the head phone output. As an alternative, I would suggest that you buy a cassette deck and do away with the two-in-one. To have good solid sound reproduction it would be ideal to have a cassette deck, tuner, amplifier, speakers in the house. You could also buy a two-in-one which produces a higher power in the range of 60 to 100 Watts per channel and which is made by Sharp, Aiwa, Technics and others. ☺



BPL-SANYO (Model C 1002) tape recorder.



CLINIC

(VIDEO)

Sometimes I find it difficult to depress the Record Button on my VCR. What could be the problem?

Ashok Bannerjee

Calcutta

Most often one forgets that the tape in the VCR has the "safety tab" removed. If this is the case, it will be difficult for the Record Button to be depressed. All you need do is simply place a cello tape strip over the area and this will correct the problem.

If this is not the case, check the compartment in which the cassette is found. Sometimes it is not depressed all the way into the lock position. Also, note the 'dew' indicator light. If it indicates too much humidity, leave the machine in the 'On' position for about an hour before returning to normal operation.

I have a JVC video recorder. During picture search (nine times normal speed) I get three or four white lines on the screen, but when double speed playback is pressed the lines disappear. Is this common to all video recorders having similar features?

Arun Ambani

Baroda

Your query about picture search and double speed playback concerns the video heads and their relative angle to the signal tracks recorded on the video tape. At twice the normal speed, the signals are being taken past the heads at roughly the same angle as at normal speed. This means that the picture stays clear, though on most recorders the sound is automatically muted.

At nine times the normal speed, the heads do not keep in such close contact with the signal tracks, and hence you get white lines called "noise bars". Those

recorders with an extra head for still frame and picture search can do away with much of this interference, simply because they do not lose track so easily.

I have a National NV340 VCR. The trouble seems to be in its aerial circuit, because off-air pictures through the video (selecting VR button on the TV) are snowy and grainy, whereas they are perfectly okay when the aerial is plugged directly into the back of the TV (selecting VHF Channel 4 on TV). Recordings made on the machine are also snowy and even the sound is affected at times. Surprisingly a pre-recorded library tape gives a super result on both sound and vision. I suspect my aerial is mismatched to my TV. And comment?

Adil Vaid

Silvassa

Since the VCR's output matches the TV's input (your pre-recorded tape plays well), and since your aerial matches the TV's input (direct off-air reception is okay), your suspicion falls short of reasoning. The aerial is definitely matched to the VCR's RF input. Check the following: First, whether Doordarshan's Channel 4 is correctly fine-tuned on the VCR's tuner. As the recordings made also show the effects, this is a stronger possibility. Second, check for direct selection of Doordarshan (selecting VHF channel 4 on TV) but with the aerial connected to the TV through the VCR; if the signal shows the same effects, go to the rear of the NV 340 and find a little switch near the aerial socket marked weak/strong. Flip it to 'strong' and your problem will probably be solved. If the snowy picture persists, the VCR's tuner needs attention. ☉

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Moving Sound Comes To India

Philips Moving Sound, the company's new personal audio range which took the trendy younger generation in Europe and other Far East countries by storm, now comes to India. Closely linked with that of 'Swatch', it carries its own set of eye-catching graphics. Torn paper on yellow background is the vibrant motif of Moving Sound. These graphics reflect an appeal which is in tune with the mood of today's fashion conscious upmarket youth—a person who is into the very latest.

The Moving Sound line-up consists of the radio cassette recorder, personal stereo cassette player, pocket radio and personal headphone radio. Even the packaging is colourfully attractive. The Personal Stereo Cassette Player has a detachable belt clip for easy portability and a stereo headphone which facilitates a reproduction of excellent sound and makes listening a treat for music buffs.

The range of Moving Sound products will initially be available in Bombay, Delhi, Calcutta, Madras and Bangalore and subsequently in the other cities of the country. In view of the youthful image of this product range, the Company has taken a very pragmatic pricing approach to make it possible for the younger generation of the country to have accessibility to these products. For instance, the price range is from Rs 145 for pocket radio to Rs 1225 for the radiocassette recorder. These prices do not in-

clude sales tax and other local levies.

Personal Stereo (DS 781)

This Philips version of the 'Walkman' comes with lightweight stereo headphones. It has auto tape stop and electronic tape speed control. The Peak Power Output is 2 x 20 m Watts and it is designed to play only Normal (Type 1) tape. A detachable belt clip is supplied to carry around the cassette player. Available in Red and Blue.

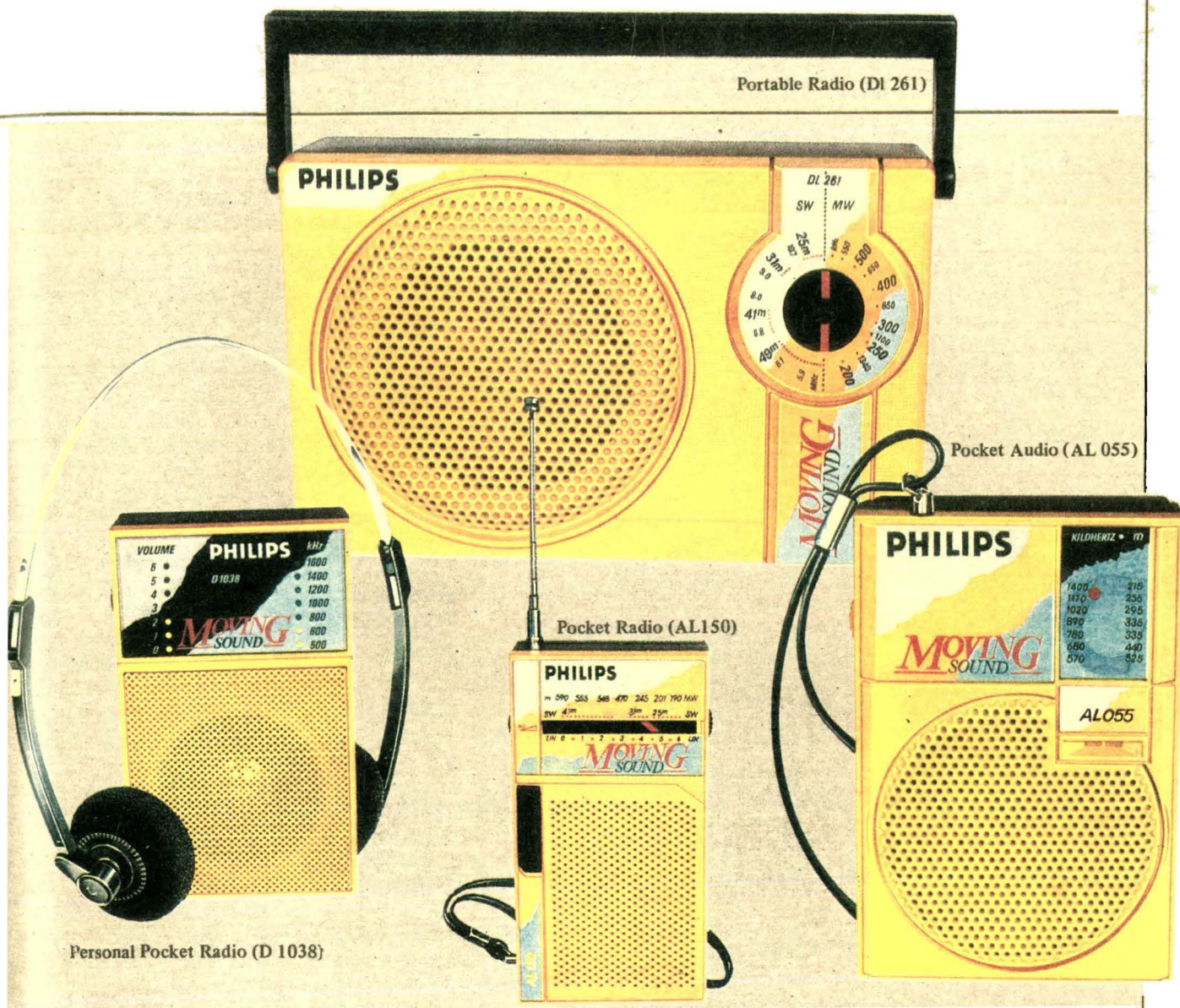
Radio Cassette Recorder (DR 173)

Attractive and slim, this 2 band cassette recorder has auto recording level control, cue and review, pause and fully auto stop facility. The tape speed is controlled electronically. It has one touch record and a built-in condenser microphone. Both MW-SW reception is possible with the built-in aerials. The PMPO is 3 watts and



Personal (DS 781)

Radio Cassette Recorder (DR 173)



Portable Radio (DL 261)

Pocket Audio (AL 055)

Pocket Radio (AL150)

Personal Pocket Radio (D 1038)

for good sound a 10 cm wide range loudspeaker is provided. Headphone socket is provided and it works on both AC Mains and through batteries.

Portable Radio (DL 261)

This 2 band radio enables the reception of MW-SW stations through its built-in aerial (the SW stations are 25-49 m). It has an IC based output stage with 500 m Watts of maximum power output. It is easy to carry around and has a deluxe display box.

Pocket Radio (AL 150)

This slim 2 band radio has a telescopic aerial for SW reception besides MW. It has a 500m Watts maximum power output and edge operated controls. It comes with a wrist strap for easy portability.

Pocket Radio (AL 055)

This MW reception radio has a sensitive Ferroreceptor aerial to

tune into MW stations 520-1605 kHz. It has an IC based output stage for low battery consumption and has 250 mW power output. Edge operated controls are provided as also a wrist strap for easy portability.

Personal Pocket Radio (D 1038)

This MW pocket radio comes with a light-wieght headphone and has a built-in speaker capable of 250 mW power output. An attractive carrying case is supplied.

Colorman TV

Instavision Systems (I) Pvt Ltd have recently introduced the Colorman CTI 7 colour TV. It is multi-standard reception TV and incorporates seven systems of transmissions viz PAL, SECAM (ME) and NTSC 4.43 and 3.58.

The Colorman TV has a unique Colour Transient Improvement (CTI) circuit, specially designed for maximum colour contour sharpness resulting in



high precision colour reproduction. This major breakthrough in TV technology was pioneered and perfected by Grundig. The set has auto search, auto tuning, on screen display, auto switch off system, highly versatile memory system, channel/programme selector display, 99 channels and 40 programme selectors. The manufacturer claims that the Colorman TV is the only TV in India to have the Euro Card facility which enables it to be used directly as a computer monitor.

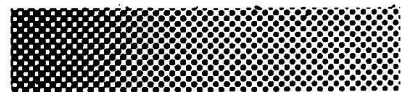
Mikado's 14" Colour TV

The latest from Forward Televisions Limited is the Mikado Portable (14") Colour TV. This trendy monitor style TV is available both with and without Remote Control. It carries a "two years comprehensive warranty on the complete set (including the picture tube)." The blackstripe slotted mask, mini neck, in-line picture tube ensures a brighter

picture with higher contrast, sharp details, lifelike colours and quick start. There are a host of automatic functions like Automatic Frequency Control (AFC), Automatic Brightness Control (ABC) and Automatic Degaussing. The other features are SAW Filter (which reduces ghosts), switch mode power supply, highly sensitive electronic tuner and a 12-position soft touch tuning.

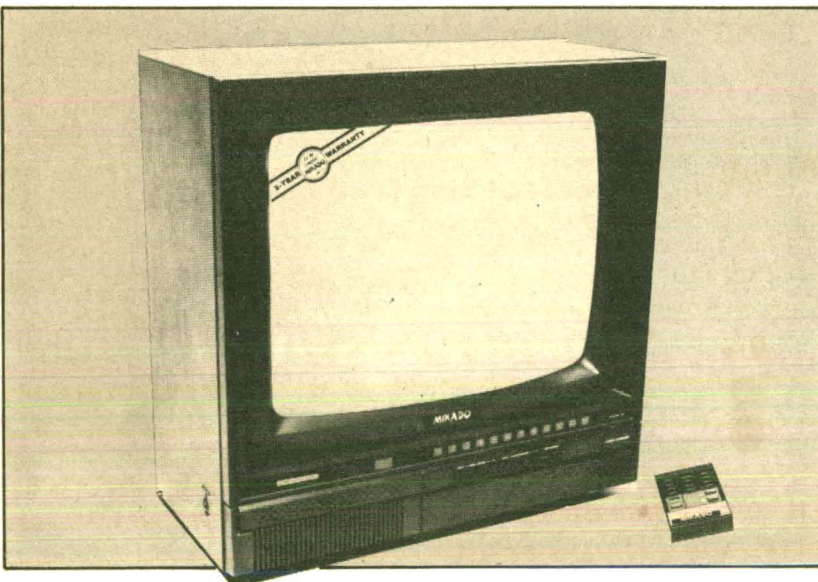
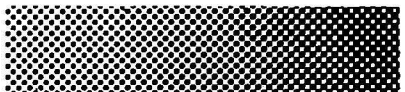
Prices: Model No. 1477 GR with Remote Control is Rs. 8,490.

Model No. 1477 GN without Remote Control is Rs. 7,890.



Sony's wireless WALKMAN

Sony Corporation has marketed its first wireless stereo cassette headphone set, called Wireless Walkman WM505. The company says users do not have to bother with headphone cords when they use the product outside. The WM505's main body, containing a transmitter, and its headphone receiver are capable of remaining up to 1.5 metres apart. The headphone stereo set also uses a dynamic bass boost (DBB) circuit to reproduce a rich bass sound. The main body measures 75.5 x 107.8 x 25.0 mm and weighs 210 grams. The wireless receiver weighs 50 grams. The product provides continuous playback of over 1.5 hours when powered by a dry battery and this can be extended to six hours with an alkaline dry battery.



Soundcraft Series 200 BVE

Soundcraft has recently introduced the Series 200 BVE "audio follow video" editing console, developed scientifically for video post production and offers precision editing as well as creative flexibility. The newly developed VSA 24 serial adaptor enables the desk to interface with virtually any video editor on the market, as well as giving total freedom to create independent audio cross-fades while still under editor control.



Soundcraft Series 200 BVE

The SAC 200 modular broadcast console has been designed for both radio broadcast and production applications, tailored to the technical needs of the smaller, high quality studios. This low cost, highly versatile desk is available in 16 or 24 input module formats including Telco, Remote Switch, Cue Master and Air Control as well as Stereo and Mono. With most switching handled by powerful control logic, the operation of the desk remains very simple. The desk features opto-isolated Universal Logic Interfaces, enabling it to communicate directly with virtually anything.

M/s R & S Electronics are the sole selling and servicing agents in India. For more details contact:

R & S Electronics
Unit No 24, 1st Floor
Ghanshyam Industrial Estate
Veera Desai Road
Andheri (W)
Bombay 400 058

Choice 'Economy' Colour TV

Creative Electronics, in keeping with the philosophy of catering to the customer's needs, has introduced a core Economy Colour TV - Choice JK 2019.

Very economically priced, the TV has many hi-tech features like quick start picture tube, 8 channel soft touch selector, automatic fine tuning and electronic tuner with VHF/UHF frequencies. It has auto fine tuning, an anti-glare screen, and is housed in an exquisite polymer cabinet.

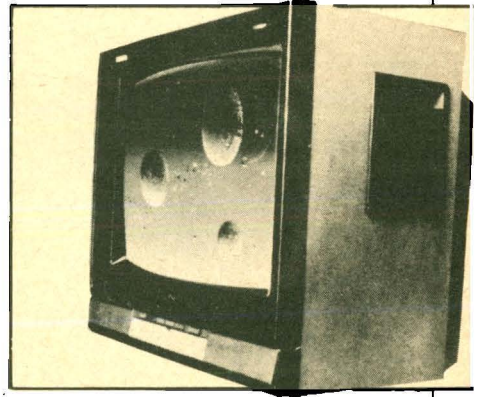
Speaking at a dealers' meet, Mr D S Nanda, Managing Director, Creative Electronics, said that with this model the company hoped to bring colour television within easy reach of the consumer.



Blue Star launches Voyager TV

Blue Star Limited, a reputed name in industrial electronics, has now entered the consumer field with the Voyager colour TV which was launched in Delhi recently.

The special feature of this TV is the stereo sound through the 4-way speaker system. It has the latest black tinted picture tube which improves contrast, and a toughened, flat, anti-glare screen. The uni-colour circuit automatically adjusts the colour to any



Blue Star's Voyager TV

change in contrast due to the transmission, while the burst cleaning circuit filters out colour impurities. For easy tuning it has a one touch tuning system with automatic memory and frequency control. Functions like channel, volume, colour and brightness are displayed on the screen. It has a full function remote control, sleep/off timer for automatic switching off. The Voyager does not need a voltage stabiliser.

According to the company's press note, the TV will initially be available only in North India and will be introduced in other parts of the country in phases. ©

Manju Singh has to reach the U-Matic Master to Mandi House tonight.

The Video Studio has given up. The U-Matic recorders have just gone on the blink.

The big question: Is there a service engineer who knows how to repair these ultra sophisticated machines? But then, will he just go through the agonising trial and error route? Or hey... wait a minute.

CALL TASS



Sophisticated U-Matic recorders and players, any brand, both Hi Band and Low Band, demand sophisticated servicing techniques.

TASS is an exclusive group of dedicated and technically muscled engineers who, for the past four years have been servicing professional

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We are known for our Quick Diagnosis and Total Service carrying out repairs according to manufacturer's specs at very reasonable costs.

Thanks to TASS, Manju Singh's episode will be telecast after all.

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The logo for TASS, featuring the letters 'TASS' in a stylized, bold, sans-serif font with horizontal lines through the letters.

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Choosing The Right Car Stereo



A few tips on choosing a system to match your budget, taste and car

The love affair between driving and music has been going on for some time now. So whether you drive a jalopy or a Standard 2000, a souped-up Padmini or a

By **MARIO PEREIRA**

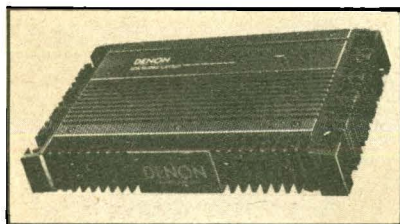
Mercedes, your need for tunes in the car is undeniable. As a result, automotive stereos have become big business, and there is now a wide range of products on the

shelves. Some of them, doubtless, are of dubious quality, particularly those at the lower end of the price scale. But there is also some excellent equipment available,

which is almost on par with a good home stereo system.

Faced with this proliferation, it is often difficult for a car audio enthusiast to make a choice. Normally, what many first-time buyers want in a car stereo system is simply an upgraded, portable boom box. But sonically sophisticated *aficionados*, on the other hand, would rather have fidelity than flash. To help you avoid the traps that can ensnare an unwary car stereo buyer, here are some tips on choosing a system to match your budget, taste and car.

The task of assessing various car components is more difficult than what you may have experienced when shopping for a home system. This is because, unlike your drawing room, your car is not a cube. Acoustics of models differ considerably and sound resonates differently depending on such factors as the car's space and structure, and the number of speakers. Hence, you should not evaluate your car stereo specifications as you do home stereo components.



Denon 3400 Power amplifier

At the outset, evaluate your power needs rationally. Remember that higher wattage does not necessarily mean greater fidelity. If you want enough power to throw a dance party on the beach, blow out the ear drums of your back-seat drivers, or sustain a macho image – go for it! Just make sure that your speakers can take the load. Mechanical and electrical failures usually result from low quality speakers and/or speakers mounted at the wrong places.

Next, consider your choice of music and the volume at which

you like to hear it. Rock music, for instance, generally has more sonic energy at the high and low ends of the audio frequency spectrum than classical music, which tends to have its energy concentrated in the mid-range. Since high level lows and highs demand more from an amplifier than mid frequencies, a more powerful amp is required for loud rock than for quiet classical music.

Carefully examine the amplifier power ratings. Since power output is the most prominently-promoted specification, and because it is a quick measure of overall quality, it is also subject to tampering. Although manufacturers seldom deliberately lie on their ratings, they may derive them from techniques that yield impressive numbers but cannot be verified. For instance, one manufacturer's "20 watt" rating may reflect no more power than another manufacturer's more legitimate "4 watt" rating. This is because a total wattage figure in itself is meaningless. If a specification sheet states, "Power: 20 watts" without any qualifications, even an engineer would not be able to tell whether that is the total wattage of one, two or four channels, or whether it is a momentary peak output or continuous power. Similarly, he will not be able to determine the load impedance of the power rating, the distortion level at full output, or the frequency range of the output. A legitimate – and good – power rating would read something like this: "25 watts continuous for two channels (or 50 watts for one channel) x 4 ohms from 20 Hz to 20 KHz at 0.25 per cent total harmonic distortion."

Higher power systems sound clearer because they provide more acoustic headroom for loud musical peaks. If you want even greater power, you can always add a booster or a component power amplifier. Boosters connect the receiver's speaker output wires and the speakers, while power amplifiers plug into the line output jacks found in many

of the better receivers. When upgrading your system, remember that you have to at least double the available power before there is any audible improvement. It makes little sense to switch from a 15 W model to a 20 W one for louder sound. However, remember that power boosters increase distortion.

If you are certain you want a car system with substantially more power, you can get more bang for your bucks by investing in a head unit without an amplifier. These units, known as tuner/cassette players or tuner/tape deck/preamps, avoid the redundancy of built-in power amplifiers that either go unused or do little more than feed the input jacks of a higher powered amplifier.

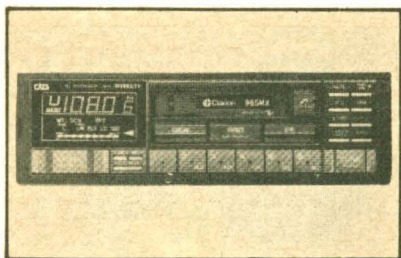
You should seriously consider buying a multiband equaliser which is either built into or added onto a receiver. A good equaliser, used with discretion, can make an enormous difference in the quality of the sound because it compensates for both poor acoustics and the frequency response inadequacies of your car's audio system. Many equalisers come with booster amps as part of the package; if you decide on one of these models, make sure the amp has enough additional power for a worthwhile improvement.

Remember that every 3 dB of bass boost requires double the power from your amplifier. With an equaliser capable of a boost of 10 dB or more, your amplifier can easily run out of power. In addition, the cone suspension and voice coils of your speakers can be damaged if they are not designed to handle the additional power. So how do you know if you are using excessive equalisation? Simple: if previously clear sounds become somewhat harsh, or if you hear snapping sounds on peaks, your mid-ranges and woofers are in trouble. You will not get an early warning of disaster when you use excessive treble boost – your tweeters will just

quietly burn out.

THE TUNER

The tuner is the modern version of the old car radio, and on some models you can receive both FM and AM broadcasts. The tuner may be available as 'separate' or with a cassette player. You should also decide



Pioneer 985 MX Tuner/Cassette deck

whether you want an in-dash or an under-dash unit. The advantage of the latter is that it can be removed easily if the vehicle is to be left unattended for long periods. The specifications of a car tuner are similar to those of a household tuner.

THE TAPE RECORDER

The first thing to look for in a tape deck is its compatibility. Most of us play cassettes that have been taped from records or compact discs, so it makes sense to take advantage of the most advanced technology available. If your home system is capable of recording with Dolby C or dbx noise reduction, you should consider a car unit that can play these tapes back properly. But if you expect to play only commercially recorded tapes, it may be more economical to buy a player with Dolby B as most pre-recorded tapes use that system.

Most car tape recorders feature autoreverse playback. This is, no doubt, an extremely convenient function, but there is a disadvantage: head alignment is much more difficult to maintain with bi-directional playback, so there is a greater risk of sonic problems.

When buying a cassette deck, choose one with a locking forward/rewind control. It is irritating and dangerous to hold down a spring-loaded button while driving in order to fast wind your tape. The locking type controls remains engaged and keeps your hands free.

When checking an autoreverse player, listen to the tape in both directions of play. If there is a loss of highs in one direction but not the other, it could either be typical of the model or simply a defect in the sample you are listening to, so try another. And if the showroom sample plays well in both directions, check that the one you buy does too. One factor in tape deck performance that will not show up during a demonstration is its resistance to road shock and vibration. Some decks will get an audible case of the jitters when you hit a bump or potholes, while the better models will play on serenely.

Never buy a cassette deck without auto eject. The better cassette decks either automatically eject the tape if the ignition is turned off or else disengage the tape from the drive mechanism. If your deck does not have such a feature, you will have to remember to eject the tape manually before you switch off the ignition. Failure to observe this precaution can result in damage to your tapes and player.



Philips DC 063 auto reverse deck

Apart from examining a cassette deck's frequency response which can be judged fairly accurately by a demonstration in the showroom, check the signal-to-

noise (S/N) ratio specification to establish how quiet and clear the background will be in relation to the taped material. The higher this ratio in dB, the better the reception.

COMPACT DISCS

It is not uncommon to find head units that incorporate a CD (compact disc) player in place of



Denon DCC 8900 CD player

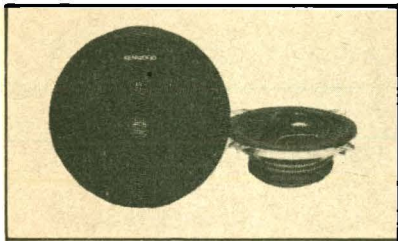
the cassette deck. The sonic advantages of the CD are attractive, but digital sound is not as dramatically superior on most car systems as it is on home systems, and sometimes the increased dynamic range can be a positive disadvantage in the noisy environment of a car. If the loud sounds are clear, the softer passages may disappear; if the pianissimo bits are audible, levels may be deafening when the music reaches a crescendo.

A portable CD player can be fitted to a conventional car audio system. Some cassette radios have inputs for just this purpose, and there are also accessories that will allow you to feed a CD player's signal to an existing car stereo system, either through the FM antenna or the player.

THE SPEAKERS

The choice of a loudspeaker system for your car depends on the type of car, your budget, audio performance requirements and concern for security and aesthetics. Car speakers come in many shapes and sizes, the most common being the single cone. The single cone copes with all frequencies and hence has a limited range.

It is now possible to buy a two-way or three-way system with individual speaker units mounted on a single frame, or in a single enclosure, similar to the speakers in a cabinet that you would have at home. For the ultimate in sophistication you can buy individual bass, mid-range and treble units (known as the woofer, squawker and tweeter respective-



Kenwood KFC 1281 door speaker

ly), each designed to reproduce a portion of the audio spectrum from the most favourable location in the car.

One of the most important technical specifications to consider when choosing car speakers is sensitivity. This specifies how efficient a speaker is or, in other words, how loud it will sound with a given input. Sensitivity is usually measured with an input of one watt at a distance of one metre and is expressed in dB. The higher the figure, the better the speakers.

For those who wish to buy speakers for a separate power amplifier, here's a hint. Check the maximum rated input power handling capability of the speaker and compare it with the amplifier's output. For safe operation, the amplifier's power output rating should not exceed the power handling capability of the speaker. With an eye towards the future, it is recommended that your first pair of car speakers have a higher power handling capability. This will ensure that you do not have to replace the speakers if and when you decide to upgrade your system with a separate amplifier or booster.

Remember, glass reflects

sound whereas floor mats absorb it. The acoustics of the car's interior can be 'flattened' somewhat by increasing the number of speakers so that the sound and the reflection cancel each other. This is why multi-speaker systems enable you to enjoy excellent sound reproduction as they have a wide dynamic range.

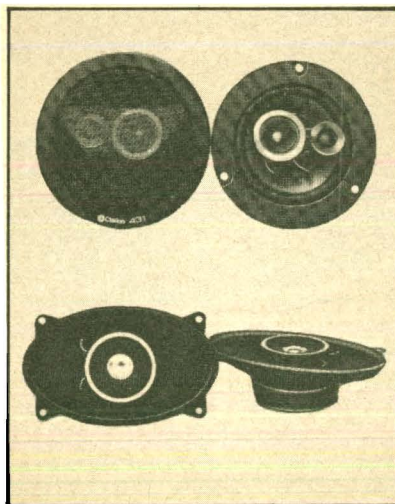
RECOMMENDED SPEAKER MOUNTING LOCATIONS

Rear tray surface mounted speakers

Placing surface mounted speakers on the rear tray ensures minimum installation problems. However, be careful not to install them too close to the rear seat as this will obstruct the sound flow and muffle it. Position them as far back as possible and adjust the angles so that the sound flows forward smoothly. This also helps in achieving the three-dimensional sound effect.

Rear tray flush mounted speakers

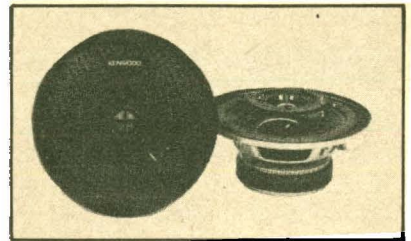
Installing flush on the rear tray is particularly advantageous for bass reproduction as the boot functions as a speaker enclosure. Bass reproduction improves even further if your car has a large boot. For a powerful sound, install speakers with the largest possible diameter.



Kenwood 463V Door mount speaker

Door mounted speakers

This kind of speaker placement utilises the resonating effects of the gap within the door and creates a sound floor that seems to surround you entirely. The trick of installing door mounted speakers is to place them as far in the front as possible. Speakers installed right next to the seat produce muffled



Kenwood KFC 1691 door/rear speakers

sounds as the front seat blocks the sound floor.

MAINTENANCE

The deck in your car needs cleaning as automobiles are certainly not dust- and debris-free environments. If you notice a decrease in the treble response or an erratic tape movement, the deck needs cleaning.

Most car decks are very difficult to clean as the heads and rotating components are deeply recessed. Clean them with cotton dipped in pure isopropyl alcohol. You can also use a head cleaning cassette, but this should be used occasionally and prudently.

The only question that remains is: what will it all cost? A popular system comprising a combined FM/AM tuner/stereo cassette player, together with a pair of speakers will probably cost between Rs 2,000 and Rs 3,000. A system of 'separates' is likely to cost Rs 7,000 or even more. However, one thing is certain: there is now a wide variety, and since a car stereo can be a major purchase, it makes sense to spend as much time in research before buying your system as you did before you bought the car you're going to put it in. ☺

THE *CABLE TV* WAR

Cable TV companies are all set to woo the customer with their cheap rates and sleazy films,
reports **PARAG KAMANI**

Cable TV (CATV) has now become a household name, but when it started in India in 1974, in Delhi's Maurya Sheraton Hotel, the term was virtually unheard of. The man behind the vision, Anil Srivastava, was, surprisingly, a government servant.

The credit for the first commercial installation for residential viewing in Bombay, went to Nemula Video Network during 1982. It was an electronic communication services company, dealing mainly in the field of closed circuit television systems for various race courses.

Shortly thereafter, Cable Video Corporation (CVC) entered into the CATV business during February 1983 and shattered Net-

work's utopian dream. CVC was started by an electronics engineer, Siddhartha Srivastava, who, incidentally, is a distant cousin of the progenitor of CATV in India – the aforementioned Anil.

Almost simultaneously with the commencement of CVC's business, Channel 2 – formed by Abhijit Sheth, also managing Adroit Advertising and Marketing – joined the CATV bandwagon.

Soon these three companies (CVC, Network and Channel 2) began capturing buildings spanning, initially, the upper income group localities notably in South Bombay.

However, after a short innings, Channel 2 soon closed shop. The other two established companies,

each of whom had parallel CATV companies entered the fray with new vigour – Home Video (a 'Network' affiliate) and Transvision (a 'CVC' affiliate) – to pre-empt competition.

In fact, both CVC and Network are known to have reduced their respective installation and maintenance costs, not only as newer companies entered the CATV industry, but also in competition among themselves. CVC's Srivastava candidly admits, "Our rates are not fixed," – a fact supported by the deletion of its rates by a black marker on its letter of introduction. He emphasises that the reputation of his organisation is so good that "there have been no instances of buildings discontinuing our operations." "In



fact," he adds, "we now have a backlog of some three months for new installations."

The same, however, cannot be said about its TransVision affiliate. "The first one I took over was Pahlonji Mansion from TransVision, owned by Kamlesh Bhatia, an offshoot of CVC," says Kiran Dahanukar, a video library owner turned CATV businessman with 'Telelink' last year. "In fact, the residents of the Mansion approached me and kind of begged me to take over!"

Once again, it proved that although CATV companies may have got complacent, its subscribers have not and, in turn, are compelling people - like Dahanukar - to enter this business. "The main complaint against TransVision was that the quality of programmes was bad; print choice was bad; they showed adult films and the prints were poor," remarks Dahanukar and, indeed, he should know - having provided TransVision prints prior to it borrowing from local

prints and, thereafter, drawing the aforementioned criticism from subscribers.

"TransVision still has a few buildings with them - Sindhi Buildings - where they want sex comedies and action thrillers," continues Dahanukar. "But people with class are not happy with what's happening. Besides, Bhatia is just an operator - he doesn't really have that kind of programme consciousness."

Complaints against Network are abounding too. "Network was and is flouting municipality rules by digging through roads at night," states Sheth, of the erstwhile Channel 2. In this respect, Telelink's Dahanukar is more guarded in his comments on this issue. "Some people talk about it," he observes. "But we don't know for a fact whether they've done it or not."

Other criticisms about Network are levelled by the subscribers themselves. "Their timings are far from punctual," emphasises one. "Prints are lousy,"

asserts another. That Network is desperate to hold on to its business, taken over by one Sudeep Malhotra in mid-1987, can be asserted from the fact that the secretary of a building on Bombay's Warden Road affirmed: "When we confronted Network with the complaints from our tenants and we told them in no uncertain terms that we had, anyway, received better offers from elsewhere, its administrative manager was quick to assure us that he'd have things rectified and, at the same time, reduced our monthly maintenance rates."

There is no denying that mushrooming CATV companies and cut-throat competition are the obvious reasons for the drastic measures. Network, alleges a competitor, is so desperate for new clientele that in a letter addressed to the secretary of a building, it spoke of "no minimum guarantee of participation." In other words, Network seems to be willing to accept

**GATHANI PROUDLY PRESENTS
ON CASSETTES**

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"SANTON KI AMRITVANI"



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REPOSE

buildings with insufficient subscribers and, in turn, even as a loss-making proposition.

When PLAYBACK AND FAST FORWARD attempted to speak to Network, they were not willing to do so officially. "People in service organisations, like ours, will never converse about their business," declared a spokesman. But as it turned out, every person approached by this publication spoke liberally and, that too, at length, except, of course, for Network. As if that wasn't enough, Network's attempts to appeal to prospective subscribers is emphasised in its letter which offers a membership card, entitling subscribers to ten per cent discounts on wide ranging facilities, including garments, flowers, cakes and puddings.

From competition that was merely warm, it's now hot as "kick backs" has become the name of the game. Although not a single CATV company is willing to say so, "Free installations and even outright cash payment to secretaries of buildings is now the norm rather than exception," propounds Sheth, who still has an affinity towards his previous business.

When CVC's Srivastava says that his organisation "rescues three or four buildings regularly" – whether it is the result of these underhand dealings or when Network took over CVC's operations at the prestigious Mount Unique on Pedder Road is also the result of the same; the answer is moot. But kickbacks are happening.

This "incentive" rings true because of what Srivastava refers to as "fly-by-night operators": essentially video libraries, with no technical infrastructure, diversifying into Cable TV. "Are they referring to me?" enquires Telelinks' Dahanukar. "I cannot definitely consider myself a fly-by-night operator. Network's rate was too high and people were not prepared to pay it. That's why, when I first started, I quoted that kind of rate and there was tremendous reluctance. I've deli-

vered whatever I've promised – there's no question of fly-by-night operations."

While the mud-slinging match will no doubt continue, others are making the best of it. "There's a new chap called Third Channel who's come up," acknowledges an industry watcher. "It consists of an operator, non-operator and technician. These guys do not have any idea of costing or what goes inside a CATV company. They approach a building and provide free installation. They are not concerned

with whether they are making money or not."

"Such companies are actually sabotaging the cable TV business" – is the unanimous response of "established" CATV companies. But are these newcomers really doing so? With the one-time fine dividing line between reputed networks and upstarts no longer in existence, the only question that remains is: Is this what cable TV businesses meant – all along – when they spoke of alternative entertainment? ☺

SELECTED CABLE-TV COMPANIES

Name/address of CATV company	Average daily programming	Installation charge+	Monthly maintenance charge
Cable Video Corporation (Proprietor: Siddharth Srivastava) 1007 Maker Chambers-V Nariman Point BOMBAY 400 021 Phones: 215864/222494	Four hours	Rs 750	Rs 150
Network (Proprietor: Nemula Video Network) 5, Kartar Bhavan, 2nd floor 121, S Bhagat Singh Road Colaba BOMBAY 400 005 Phones: 287-4520/ 287-4522	Four hours	Rs 1,500	Rs 200
Telelinks (Proprietor: Vkiron Investments) Shree Sadan 4A Carmichael Road BOMBAY 400 026 Phones: 492-4283/ 492-4929	Nine hours	Rs 750	Rs 100

(+non-refundable)

Walking up the Wall to stardom

A profile of the Oscar-winning hot property, Michael Douglas.

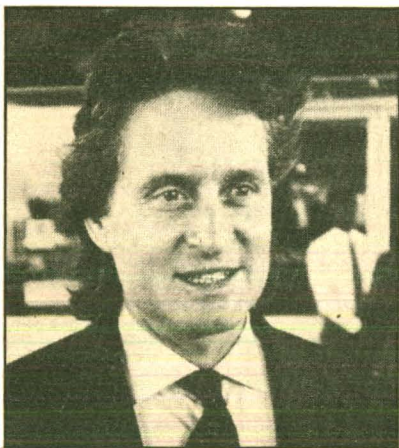
Kirk Douglas picked up the phone to son Michael as soon as the final credits for 'Wall Street' had rolled.

Superstar dad told superstar son: "That was just great. After the first five minutes I forgot it was you. I was watching a character."

For Michael Douglas that short, simple phone call from his father was a greater accolade, and gave him more pleasure than winning the Oscar for best actor.

And for the first time Douglas junior felt that he had developed completely as an actor, and had emerged from the inevitable shadow cast by the greatness of his father.

In 'Wall Street', Douglas plays Gordon Gekko, the flash, brash, and ruthless Wall Street wheeler-dealer who, in the film, wears expensive suits, loud braces – or suspenders as the Americans call them – and cuts through people's lives like a knife through summer sun butter.



Douglas: A complete actor.



Gekko, alias Douglas, does business in Wall Street.

Douglas, who from his early days as a detective in TV's 'Streets of San Francisco', through 'Romancing The Stone', 'Jewel Of The Nile' and even 'Fatal Attraction', has basically played a Mr Nice Guy, finally had a nasty character part to get his teeth into.

He obviously relished the part of Gekko. And we could be looking at one of the screens villains of the future. And there are certainly some parallels between the role of Gekko and Douglas' own business interests as a film producer.

Says Douglas about 'Wall Street': "These characters love doing deals. It turns these guys

on. It's sexy." He has nothing but praise for the efforts of 'Wall Street' director Oliver Stone, who apparently wanted Douglas for the Gekko part after seeing him in 'Romancing The Stone'.

There can be no doubt that with the tremendous box-office success – and critical acclaim – of both 'Fatal Attraction' and 'Wall Street', Douglas is one of the hottest properties around.

He is already proud to be only the second person to win Oscars both as a producer and as an actor, especially as the other recipient of this honour is none other than Sir Laurence Olivier. Now there's a name to look up to.

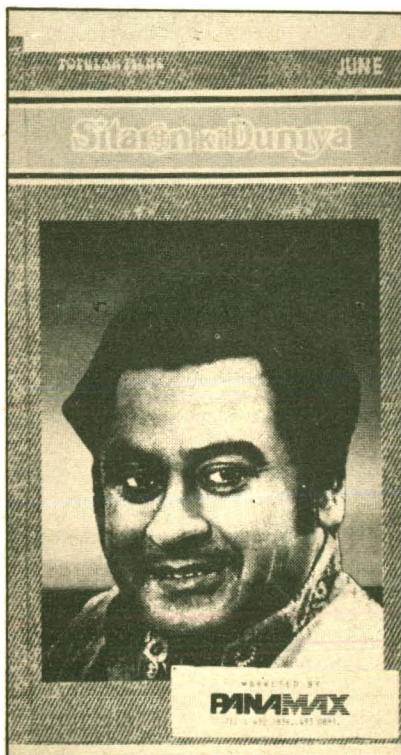
Courtesy: Video Week

VIDEO *for you*-O

Sitaron Ki Duniya

LABEL: Panamax

Another entrant to hop on to the video magazine bandwagon is 'Sitaron Ki Duniya' – produced by Popular and marketed by Panamax. A catchy signature tune opens up the pastiche of star



birthday parties, muhurats and other celebrity goings on. Between two items, the signature tune is used rather innovatively as a refrain.

Among the highlights of the volume are R K Bohra breaking the coconut to mark the inauguration of 'Sitaron Ki Duniya'. Next is a moving tribute to the

late Kishore Kumar replete with an action clip of the artiste singing with Bappi in tow. An ethereal dance sequence of Sridevi in 'Farishte' is delightful. It's time for speeches and the film world's two noted orators – Dilip Kumar and Mehmood are at their eloquent best. In short 'Sitaron Ki Duniya' is watchable and gives a ring side view of tinsel town.

MARIO PEREIRA

Tribute to the Genius – Kishore Kumar

LABEL: Shemaroo

A tribute to Kishore Kumar is quite in order, but the release of the video cassette is rather oddly timed. Maybe if they had brought it out immediately after his death or waited till his death anniversary (in October) it would have made more sense.

The two-hour cassette has a collection of songs and a few scenes from his films and tributes by his son Amit, wife Leena, friends Iftikhar and Danny.

Considering the makers had so much time to put the cassette together, surely they could have got more people – his co-stars, directors, music directors and friends to talk about him. Kishore Kumar was such a colourful personality that their reminiscences would have been extremely interesting, giving a glimpse of the man hardly anybody really knew.

The selection of songs could have been made from a wider

range of films. 'Chalti Ka Naam Gaadi' and 'Baap Re Baap' seemed to dominate with 'Badhti Ka Naam Daadhi' and 'Shabash Daddy' (where he wasn't in form). Kishore had made such sensitive and poetics films like 'Door Gagan Ki Chhaon Mein' and 'Door Ka Raahi'. Was it impossible to get clips from these films? His most famous films like 'Jhumroo', 'Dilli Ka Thug', 'Nai Dilli', 'Naukri', don't feature at all.

Of course, there are some good numbers on the cassette and a couple of rare ones like the comic song by Dev Anand in 'Baazi' and a dance number by Kishore Kumar for which Asha Bhosale provided the playback.

On the whole the tape is watchable, but it could have been better.

– DEEPA GAHLOT

Doosra Kanoon

STARRING: Farouque Shaikh, Swaroop Sampat, Dilip Dhawan, Mangal Dhillon;
DIRECTOR: Sukhwant Dhadha;
MUSIC Kuldip Singh; LABEL:
Bombino

Video films, it seems, have come of age. Otherwise how would one describe 'Doosra Kanoon', which has been slickly adapted from Agatha Christie's 'Witness For The Prosecution'.

The usual whodunnit has been given a strange but engrossing twist, thanks to Agatha Christie and the people who adapted it to the Indian standards.

Mrs D'Souza (Sarla Yevlekar), a rich widow who stays alone in a flat, is murdered. She was quite

friendly with Deepak Kumar (Dilip Dhawan) and naturally he is seen as the suspect. Deepak approaches a well-known criminal lawyer, Diwan Sardarilal (Farouque Shaikh), who is rather aged and has just survived a heart attack. Sardarilal's spotless record is put to test with the sudden appearance of Monica Dutt or Madhu (Swaroop Sampat). The case swings from one extreme to the other and Sardarilal, who is not used to losing, is almost on the verge of giving up. But if Sardarilal loses what is the charm? And if he wins will the vanquished take it lying down?

This fascinating film has everything good going for it. Farouque Shaikh, who plays the 65-year-old lawyer, has given an unforgettable performance. The character has been portrayed in such a way that you want to see him again and again. With excellent support from Swaroop Sam-



Farouque Shaikh in 'Doosra Kanoon'.

pat, Dilip Dhawan, Lalitha Pawar who plays Mary, and Mangal Dhillon as the Public Prosecutor, who shows his talent right through, Shaikh has carried

the film on his rounded shoulders.

Not to be missed in any case, at least for Shaikh's acting.

S K JOHN

In Our Next Issue

SEPTEMBER 1988

Eleven Common Questions on Speaker Design

A guide to audio buffs designing their own speaker cabinets (with illustrations).

The Best of the Hits

An expose on compilation albums which put together popular and not so popular songs under enticing titles like, Golden Memories, Old is Gold, Hits of the Year, The Best of this, that and the other. We tell you how it's done, why it's done, and how and why it sells.

Continuing our series on regional music.

Ganpati Bappa Moraya

The world of Marathi music. Highlights of this year's releases for the Ganpati festival.

Discovery of India

An interview with Shyam Benegal on his most ambitious TV project.

Plus all other regular features and a few surprises.

VIDEO TRACKS

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

PLAYBACK AND FAST FORWARD

reviews the best English films
available on video

ONE TO WATCH

Echoes In The Darkness (in two parts)



STARRING: Peter Coyote, Stockard
Channing, Robert Loggia
RATING: ***
LABEL: Litke/Grossbart

Films based on true life incidents are not always absorbing because they have to stick to historical details. But credibility is high even though truth is sometimes stranger than fiction.

Echoes in the Darkness, however, is a gripping drama about campus folks, a principal, and a professor who are prime suspects in a murder case which drags on for seven years.

The murder of a woman and her two kids was believed to have taken place on June 22, 1979 in Pennsylvania. Though the woman's body was found, those of the kids have never been found. The woman, Susan (Stockard

Channing), was obsessed by fellow professor William Sydney Bradfield (Peter Coyote), a charming man who loved Ezra Pound and poetry and he found in Susan a person who would provide grist for his poetry. Dr. Smith (Robert Loggia) is the principal who is referred to by his colleagues as the Prince of Darkness. And there's some link between these two Jekyll and Hyde kind of characters.

Bradfield gets most of the footage and helps build up this very intense, creative but deceptive

Stockard Channing



DRAMA



MUSIC



KUNG FU



HORROR



HUMOUR



CHILDREN



TEEN



ADULT



WAR/
WESTERNS



LOVE



SCI-FI



FAMILY
FUN



OTHERS

INTERNATIONAL HITS

VIDEO

1 INNERSPACE

A top Navy test pilot is miniaturised and injected into the rear of hypochondriac supermarket clerk Jack Putter.

WARNER HOME VIDEO/WHV; STARRING: DENNIS QUAID

1 hr 56 min

2 FULL METAL JACKET

An 18-year-old marine's experience in a sadistic training camp and the war zone of Vietnam.

WARNER HOME VIDEO/WHV; STARRING: MATTHEW MODINE

1 hr 52 min

3 BEVERLY HILLS COP II

Alex Foley investigates the alphabet crimes in Beverly Hills and encounters a tough crook, played by Brigitte Nielson.

CIC/CBS; STARRING: EDDIE MURPHY

1 hr 39 min

4 FLIGHT OF THE NAVIGATOR

Twelve-year-old David goes on an adventure when he accidentally becomes navigator of a space craft crewed by Max the robot and many alien creatures.

CBS/FOX, CBS/FOX; STARRING: JOEY CRAMER

1 hr 27 min

5 EIGHT MILLION WAYS TO DIE

An alcoholic cop gets on the road to self-respect when he sets out to catch the drug-dealing murderer of a call girl.

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

1 hr 55 min

6 DIRTY DANCING

A young girl partners a professional dancer and discovers some things about adult life.

VESTRON/CBS; STARRING: PATRICK SWAYZE

1 hr 40 min

7 ROXANNE

CD Bales falls for beautiful astronomer Roxanne but is convinced she will never love him because of his huge nose.

RCA/COLUMBIA, RCA; STARRING: STEVE MARTIN

1 hr 43 min

8 CRITICAL CONDITION

Richard Pryor escapes from the mental ward of a hospital and assumes the identity of a doctor.

CIC/CBS; STARRING: RICHARD PRYOR

1 hr 34 min

9 WISH YOU WERE HERE

A rebellious teenager, frustrated by negative attitudes of her family and missing her dead mother, has an affair with an older man.

PALACE PREMIERE/PVG; STARRING: EMILY LLOYD

1 hr 32 min

10 AMERICAN NINJA 2

The Avenging Force of Michael Dudikoff and Steve James team up again to battle corruption and intrigue in the Caribbean.

CANNON/RANK; STARRING: MICHAEL DUDIKOFF

1 hr 45 min

character and Joseph Wambaugh's teleplay has the right ingredients for this build-up. And director Glenn Jordan orchestrates his facts well to reel out an absorbing drama with characters flitting in and out of scenes at regular intervals. Peter Boyle, as the police detective, and Treat Williams as the lawyer also provide very fine cameos. The story has its dramatic relief with snatches of off-beat black humour.

Maybe the film clearly shows the complex characters that people the campuses of the United States. And in a series of trails, the maturity or cold-bloodedness of the jury also comes through. But it is essentially a complex human drama tautly edited and compactly put together, so much so that the over four hour drama just seems to slide by – a sure sign of a good entertainer. But it is also history.

The Penitent

STARRING: Raul Julia, Armand Assante
 RATING: **
 LABEL: International Video Entertainment



The setting is Mexico and the crux of the story is the custom by which a penitent is made to hang on the cross for a day. If it be the will of God that he live, he lives. This, and the love triangle make up **The Penitent**, a somewhat dreamy film which provides atmosphere but is well rounded off.

Ramon (Raul Julia) is a simple man, a mountain of a man, but is not half as brave. His young wife Celia (Roha Freed) is terrified about sex and therefore cannot consummate the marriage. Then comes Ramon's dear friend Juan (Armand Assante) who has just finished his jail term and slowly a wedge is formed between the two friends. Juan seduces his friend's wife. She falls, but then resists him. In the meanwhile, Raul is amazingly passive.

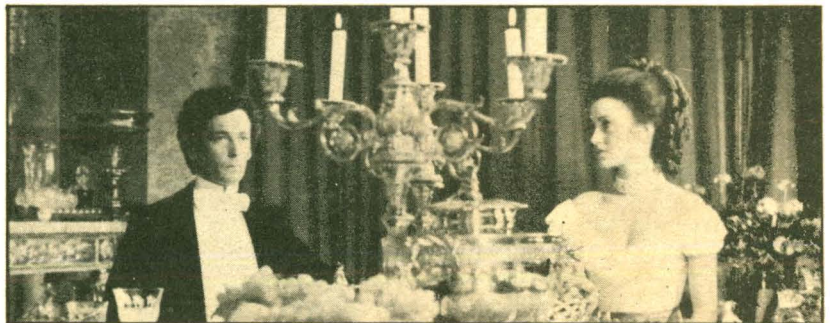
Then comes the crucifixion.

The Christus is ill and Ramon, the companero is forced to take his place. But Juan claims to be a companero of Ramon, and in turn takes his place. As a film about Mexico and its very Christian customs, director-scriptwriter Cliff Osmond weaves a very graphic and authentic picture of life in the countryside. But it also captures the intensity of their religious beliefs. And Celia's faith comes through most effectively.

Robin Vidgeon's photography is caressing as it is supported by Alex North's music but the pace is halting. One has to enter into the mood of the film to appreciate it. Raul Julia, fresh from his triumph in 'Kiss of the Spiderwoman' is a good deal restrained but is well matched by the exuberant Armand Assante in this somewhat unusual but all the same enlightening love story.

Actually Harry gets information of the war in Egypt during a party in his house but burns it. And this angers his colleagues who send him four feathers with their visiting cards attached to them. The rest of the film is how Harry avenges or rather redeems himself in the eyes of his colleagues by daring acts of courage. But can he win the love of Etheny (Jane Seymour) whose hand is also sought by his friend Jack (Robert Powell).

Lush countryside settings sandwiched with footage in Egypt, to the accompaniment of Oriental music, are caressingly photographed. Even though the action gets predictable much before the halfway mark, the point of enforcing one's will on one's children is lucidly depicted. Beau Bridges is nothing too hot as an actor but he does a fair job adequately supported by Robert



A still from 'The Four Feathers'

The Four Feathers

STARRING: Beau Bridges, Robert Powell, Jane Seymour
 RATING: **



Harry Havisham (Beau Bridges) is the son of a general (Harry Andrews) who is being brainwashed by his father to join the army. And this leads to his almost deserting the army. But Harry is not a coward so how does he make up for his act of cowardice? **The Four Feathers** deals with this situation and there is a love triangle to add to the drama, a rather nice little film well handled by director Don Sharp.

Powell and the lovely Jane Seymour.

Caravan To Vacares

STARRING: Charlotte Rampling, David Birney, Michael Lonsdale
 RATING: **
 LABEL: NFDC



Caravan to Vacares is loaded with action and something is generally happening all the time but where it misses out is its credibility. It seems like action for action's sake though it does have some tense moments.

Based on a novel by Alistair

Maclean. 'Caravan to Vacares' deals with the smuggling of a Hungarian scientist out of Europe. And footloose American Boorman (David Birney) is assigned this difficult task. But the trouble with Maclean is that in the latter stages of his career he didn't bother about credibility. 'The Last Frontier', an earlier novel, also dealt with the escape of a scientist but was more credible.

Our story begins with the villain killing two persons. Then we see lovely Ilya (Charlotte Rampling) hitch a ride with Boorman and they get enmeshed in a devious plot in which one does not know who's on which side.

There's a lot of running, chasing and killing with a band of gypsies thrown in for variety. If one is not choosy about the quality of the action it may even be absorbing.

Michael Lonsdale, who played the police inspector in 'The Day of the Jackal' plays his part well. But when all is said and done, bullfights, car chases et al, 'Caravan to Vacares' leaves an empty feeling.

The Yearling

STARRING: Gregory Peck, Jane Wyman

RATING: ***

LABEL: MGM/Sidney Franklin



Based on a novel by Marjorie Kinnan Rawlings, **The Yearling** is a warm family drama of an American pioneer who lives off the land and who has a rough time bringing up his family against the vagaries of nature.

Made in 1946 at a time when family films were quite common, 'The Yearling' brings out the trials and tribulations of homesteader Baxter (Gregory Peck) in the wilds of America. Almost away from civilisation, Baxter and his wife (Jane Wyman) have lost three children and for this the mother does not want to get too fond of Jody (Claude Jarman Jr), an amiable lad who soon gets too attached to a fawn which destroys their crops.

PICK OF THE MONTH

Suspect

STARRING: Cher, Dennis Quaid

RATING: ****

LABEL: Tristar Pictures



Ever since she played the mother of a deformed child in 'Mask' singing star Cher has gone from strength to strength as an actress, all this culminating in her winning an Oscar this year for 'Moonstruck'. In **Suspect**, she has an even meatier role as a lawyer and the intricate plot and stunning end makes the film absolutely the last word in courtroom dramas.

As Katherine Riley, Cher is a woman totally devoted to her profession. And in keeping with female professionals in the West she admits she wouldn't mind having a child but she does not even have a boyfriend. When she wants to go on leave she is given a case and the suspect she has to defend is Carl Wayne Anderson (Liam Neeson), a Vietnam hero beset by spinal meningitis which renders him deaf and dumb and purged emotionally. But Katherine is bold, persevering and very human.

And then you have one of the jurors (Dennis Quaid) somehow getting close to this female professional. Director Peter Yates has ample scope with a story like this and even though he is helped by a neat little screenplay (specially the manner in which it depicts the loneliness of women today) it is his taut handling that keeps the viewer absolutely glued to the video screen.

Not in a long while has one seen such a dramatic film and if there was ever any doubt about Cher's acting capabilities this totally dispels them. Dennis Quaid plays second fiddle in this not-to-be-missed entertainer.

NFDC
VIDEO

FORTH-COMING ATTRACTIONS

- FOR YOUR LOVE ONLY
- CARRY ON LOVING
- RACE FOR THE YANKEE ZYPHER
- SCANDALOUS
- CODENAME: WILD GEESE
- DESERT WARRIOR
- DIDI DRIVES ME CRAZY
- PATRIOT



NFDC TOP 10

- GIRLS JUST WANT TO HAVE FUN
- JACKALS
- MY CHAUFFEUR
- HALF MOON STREET
- BLACKIE THE PIRATE
- SVENGALI
- PRIME RISK
- HOT TARGET
- THE BULLET TRAIN
- VIRUS

The Rosary Murders

STARRING: Donald Sutherland,
Charles Durning
RATING: **



From the title **The Rosary Murders** indicates something about religion – the Catholic Church, confession and, of course, murder. The opening shot is a funeral scene. The camera focuses on two priests apart from another in the coffin. The next murder is that of a nun. And the next a priest. And all the victims have a rosary tied around their hand.

Fr Koesler (Donald Sutherland) seems to be an amiable priest. One who is liked by his parishioners, unlike his colleague (Charles Durning). But just before the first nun is murdered she tells Fr Koesler that there's a man in her life. Actually the film gets off to a good start thanks to the story based on a novel by William Kienzle. And after a while the killer meets Fr Koesler in the confessional. There isn't high drama as in "I Confess", that classic in which Montgomery Clift did so well, but the tension builds up.

The priest played by Durning sticks to the rules, the letter of the law not the spirit. The ingre-

dients are ideal and director Fred Walton weaves a neat little story abetted by appropriate music, but the camerawork is a bit disappointing. And after the killer shows up it is somewhat of an anti-climax.

The staccato pace in the beginning seems to let off. That both Sutherland and Durning do justice to their roles certainly enhances the film. But the female (Belinda Bauer) seems far too contrived or convenient and though the film flatters to deceive it certainly has its dramatic, suspenseful moments.

The Mission

STARRING: Robert DeNiro, Jeremy
Irons
RATING: ***



Set in 18th Century South America, **The Mission** is a powerful drama of religion and the havoc it can play as it deals with the fate of Indians living in the high mountains above the waterfalls.

Actually it was the Jesuits who had colonised and converted the Indians in that god-forsaken area exploited by slave traders. But it is when the Church had problems over the ownership of the land (a dispute between Spain and Portugal) that the Jesuits asked these Indians to return to the forests. But they did not and were left to face the wrath of canonfire.

The story begins with Gabriel (Jeremy Irons) being assigned the difficult task of civilising these Indians. Mendoza (Robert DeNiro), a slave trader, also becomes a Jesuit as a form of penance after killing his brother. Director Roland Joffe mounts the film quite impressively. At first, he goes to town with nature, the wilds, the waterfalls etc, and he is greatly aided by Chris Menges' photography. And then the turbulence of the subject, showing that more blood is shed over religion than one would like to believe.



Genevieve Bujold.

Robert DeNiro and Jeremy Irons, two very talented actors, are together for the first time and they do justice to their roles. Maybe form takes a slight precedence over the subject but this is forgivable for the visuals are breathtaking. But the final confrontation or rather slaughter is stunning, leaving the viewer cathartic and disillusioned at the power of religion and its capacity for evil.

Billionaire Boys Club (In Two Parts)

STARRING: Judd Nelson, Frederick Lenne, Ron Silver
RATING: ***



In today's world of cut-throat competition and unscrupulousness is set **Billionaire Boys Club**; in Los Angeles to be precise. The children of very rich and success-

ful folk, they start life at the top with Joe Hunt (Judd Nelson) as their leader, a smooth-talking, incredibly articulate individual.

He promises other like-minded individuals, sort of yuppies, a risk-free investment. And with that a philosophy which pro-



Donald Sutherland.

fesses that there are no absolutes. There is no white, no black. There are just shades. Black is white and white is black. Young people should control their own destiny.

Based on true life incidents, the film begins with a courtroom drama. And then you have flash-

backs which capture the emergence of Joe Hunt as a leader. The screenplay by Gy Waldron is most graphic as it records the growth of the BBC who seem to have a common concept to bind them together and director Marvin J Chomsky shuttles back and forth in time to present a composite whole of a story. Maybe the courtroom scenes are a bit overdone but the projection of this young folks club, built on lies and stopping at nothing to save its image is as scary as it is revealing. They will stop at nothing. Not even murder.

Will Joe Hunt be found guilty? That is the question. This psychotic if somewhat charismatic youngman is indeed a strange individual. Is he a product of today's times? Anyway the film raises a lot of relevant issues and Judd Nelson as the suave mastermind does a good job as this young group takes Los Angeles by storm before it meets its Waterloo.

An absolutely absorbing entertainer. ☺

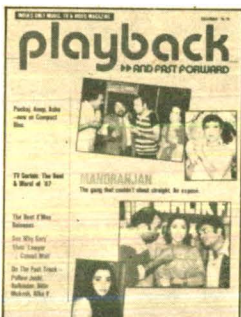


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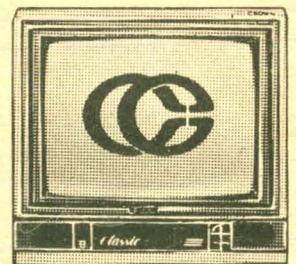
*Strike out whichever is not applicable.

History Repeats Itself

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GARVI GUJARAT

The World of Gujarati Music

When we think of music from Gujarat, what comes to mind is lively rhythms, colourful costumes, vigorous and soulful voices, and the rich poetical content of its folklore. As in the other regions in India, music forms one of the main arteries of culture in Gujarat. Over the centuries, it has delighted not only its own people, but also those who come into contact with it out of its borders.

The diversity of Gujarati folk music is staggering, with its various kinds of bhajans, kharva songs, duha and chhand, akhyaans, bhavai stories, marashiyas, raas, garba and garbi, haveli sangeet, natya sangeet, etc, besides the classical music tradition. Gujarat has woven music around her history and heroes, gods and goddesses, places of religious and historical interests, rulers, noblemen and their noble deeds. The contents encompass not only the region of Gujarat but extend to the rich and vast heritage of the culture of the entire sub-continent, works of literature and philosophy of non-Gujarati literati. Gujarati music is thus a gold mine for the music industry today.

Classical Music Scenario

Tradition has it that Tansen suffered from intense heat after singing Raga Deepak at Akbar's court. The pain resulting from this melody was countered, ultimately, by another melody – Raga Malhar, sung by two sisters Tana and Riri. They hailed from Vadnagar in Gujarat. With such legends we find the roots of classical music tradition going way back into the past. In recent times, too, a few stalwarts of classical music have been produced, the most outstanding being Pandit Omkar Nath Thakur. Hailing from Bharuch, his music has enthralled vast audiences both in live performances and on discs. Other names of repute include Pandit Shivkumar Shukla (of Gondal), the late Yashwant Purohit and late Rasiklal Andharia (of Bhavnagar), and Pandit Adit-

ramji (of Jamnagar), who is considered a great authority on music.

Classical instrumental music is also popular in Gujarat and performers of these include Ustad Mahmed Khan Faridi (been), Arvind Parikh (sitar), Nagardas Chavda (dilruba), Kantilal Sanchhatra (piano & harmonium), Gosai's Dwarkadasji and Ghanshyamdasji; Vinayak Vora (taar shehnai) is a well known name for listeners of All India Radio and even TV. The late Ustad Suleman Jumma of Kutch enchanted international audiences by his charming performances on nobat and nagara (percussion).

Certain musical instruments are unique in Gujarat and it would be a great service for the preservation of tradition and culture to record them on audio cassettes. Among these can be named dugduggi, ravanhattha, ektara, jodiya-pava, maana, etc. Twin flutes or jodiya pava are mostly used by shepherds while grazing their cows. Maana, a metallic round vessel, was played with rings on the fingers of the performer, who was known as Maanabhata, while rendering the 'aakhyaana' stories to audiences. In this dying tradition, the latest artiste is Dhar-miklal Pandya. Karsandas Manek was also an aakhyaankar but Maana (somewhat similar to the ghatam of the South in shape but made from metal) was not used frequently by him.

Haveli Sangeet: Vithaldas Bapodra

An excellent example of devotional music blended into classical style, Haveli Sangeet is traditionally confined to the Vaishnavite temples or Havelis of Vallabha sect. Here, too, only those 'initiated' are allowed to sing or perform. Versions for the lay devotees are however allowed and today the most well known exponent of this tradition is a popular artiste, Vithaldas Bapodra whose soulful renderings are already available in several cassettes.

Other Devotional Music

The Bhakti wave which engulfed the whole of India about 600 years ago had given Gujarat a number of saintly-poets. The foremost among these is Narasimha Mehta of Junagarh whose compositions retain their charm and appeal even today. His morning prayers or Prabhatiya are a distinct class of bhajans. Its tunes, set so long back, have been handed down from generation to generation in an intact form. Among some such bhajans is his famous composition – 'Vaishnav jana to tene kahiye', a favourite with Mahatmaji. Meera's bhajans have been as popular, although she herself did not belong to Gujarat.

Premanand was a great aakhyaankar, that is, a composer of aakhyaans (long poems). These were recited in music, and in style, reminding us of the kirtans of Maharashtra. This tradition also needs to be lifted out of neglect.



Duha & Chhand

More popular than aakhyaan (specially since the latter lacked its writer-composers over these years) are the duhas and chhands. These are two to four line poems composed mostly on the spot by its traditional singers viz chaarans and bhaats. These are rendered in a vigorous voice and a particular style, containing praises of the patron, ruler or benefactor, gods and goddesses, referring also to noble deeds, great events, valour and other virtues befitting man, etc. They are among the most colourful parts of Gujarati folklore, mostly coming from the region of Saurashtra; several artists now sing these duhas and chhands and the popular ones are by the late Hemu Gadhvi whose voice and style drew irresistible attention. Meghani has rendered invaluable service to Gujarat and the preservation of its culture by collecting and publishing its folklore and even giving

live performances so that this type of music grew once again in popularity.

Bhavai

A form of art similar to tamasha of Maharashtra and nautanki of Northern India, bhavai of Gujarat is a reminder of the unity of Indian culture. A most popular form of entertainment – visual as well as musical – it is full of good humour drawn from the daily life of the common man. It is heralded by a special tune from bhungal, and is like a musical drama. Men don female attire if necessary for better visual results, for traditionally no ladies would perform in public. One such well known artiste was Jayshankar 'Sundari' Nayak whom we can class as Balgandharva of Gujarat. His graceful gait and attire were copied carefully by elite women who watched his performances. Other important names of this musical tradition which is also growing popular even if only available in audio cassettes, are the late Prabhakar Kirti who went by the colourful name of Ranglo and his son Ghanshyam Nayak. Pransukh Nayak has the distinction of being named in the Guinness Book of World Records for the largest number of personal performances in this form of traditional art.

Raas & Garba

The most lively link today of Gujarati traditional music is provided by the raas and garba compositions. These enjoy immense popularity even among non-Gujaratis. The secret of this is two-fold: First, the rhythm of raas-garba matches well with the disco dancing style (and raas-garba are also for dancing in a particular way, mind you). Second, it does not segregate the sexes and in fact many compositions are very romantic in their contents especially when referring to Lord Krishna and his exploits. This opens the hearts of the youth everywhere, allowing an escape – even if limited to performances only in certain festivals and occasions, to let out all inhibitions and mix with the opposite sex without losing decorum. Although traditionally more full of devotional element – worshipping the goddesses Ambika, Bahuchara, Kali and others, including Lord Krishna, garba and raas, especially dandiya raas played with sticks is the most exploited form of music by the industry because of this two-fold appeal. We find a grand variety of singers, composers and even tunes in them. It has attracted Gujarati singers like Veena Mehta, Shivkumar Nakar, Karsan Sagathia, Badri Pawar and Damyanti Bardai.

Modern Trends

The change of values and preferences is reflected in musical tastes in modern times. This is indicated by the growing popularity of a non-traditional musical style called Sugam Sangeet. It should be acknowledged here that films have done great work in this field which has been fully cultivated by a well known name – Lale Padmashri Avinash Vyas. A poet and lyricist, he set his own tunes for films as well as other programmes. His music was an organic bridge between tradition and modern music.

Themes were traditional with elements of musical notes, humour and romance so dextrously wedded that each and every creation of Vyas became well known as well as sung by thousands of literate and illiterate Gujaratis. It has been said for Vyas that he made Gujarat sing. Of course, it did not mean that Gujarat never sang before him, but he proved to be the messiah of modern music for the Gujaratis.

In such a category of new style of music comes Sugam Sangeet, that is, music which is quite easily understood, quickly hummed by casual music lovers also. The themes may be traditional or modern, their poetry is usually of recent poets and writers. In Sugam Sangeet several singers have made a name for themselves and some of them are also music composers. Among these, the foremost are Purushottam Upadhyaya, and Ashit Desai who

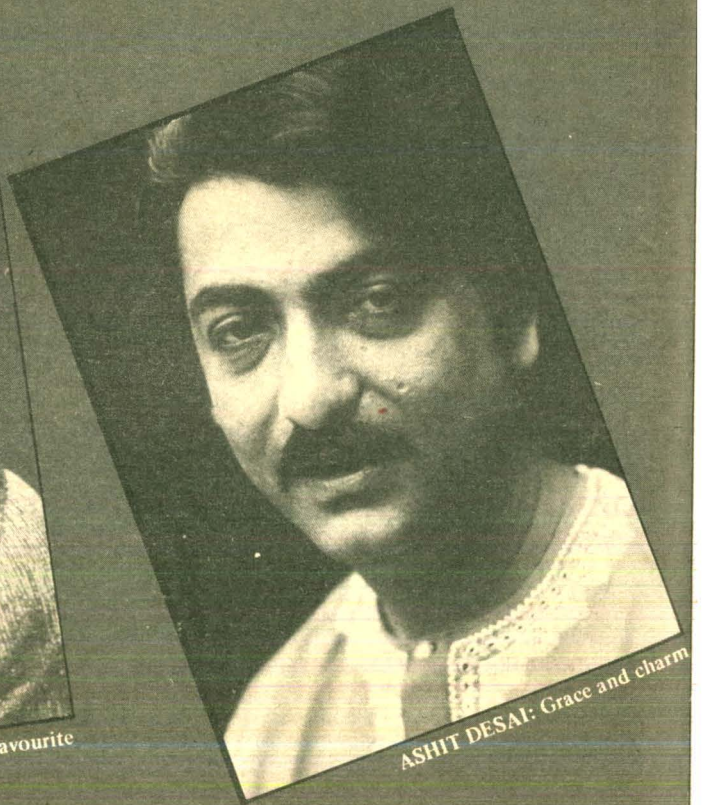
have enthralled a large number of people, not only in India but also in various other countries. Among the still younger composers one can name Gaurang Vyas, Rajat Dholakia, Neeraj Vora and Uday Mazumdar (of Buniyaad fame). Popular artistes of Sugam Sangeet are widely recorded on cassettes and among them the most notable are Rajul Mehta, Hema Desai, Pauravi Desai, Anandkumar C, Rekha Trivedi, Rasbihari and Vibha Desai.

The grip of Gujarati music is not confined to Gujarat or even India. Several talented persons abroad have served its cause. The most famous of these are Jyoti Kamat and Mahesh Gadhvi in London, the garba singer of Kenya, Hansa Acharya, and many others who keep Gujarati music alive in the hearts of those Gujaratis who have settled abroad and yet yearn for their native land. Their recordings, if any, should be made available even to the Indian counterparts by the music industry.

Gujarati music, folk or film, is thus a gold mine. The most wonderful part of it is that it is open to everyone who knows and loves Gujarat and its people. Imbibe as much as you can, make the most of it and yet it won't be over. The only note of regret is that there are not too many enthusiasts. Encouragement to promote the native talent of music from Gujarat is also lacking among film-makers and producers of cassettes. Although talent is freely available the non-availability of its followers and its true exploitation needs correction. – SUDHA MEHTA



SHEILA SETHIA: Hot favourite

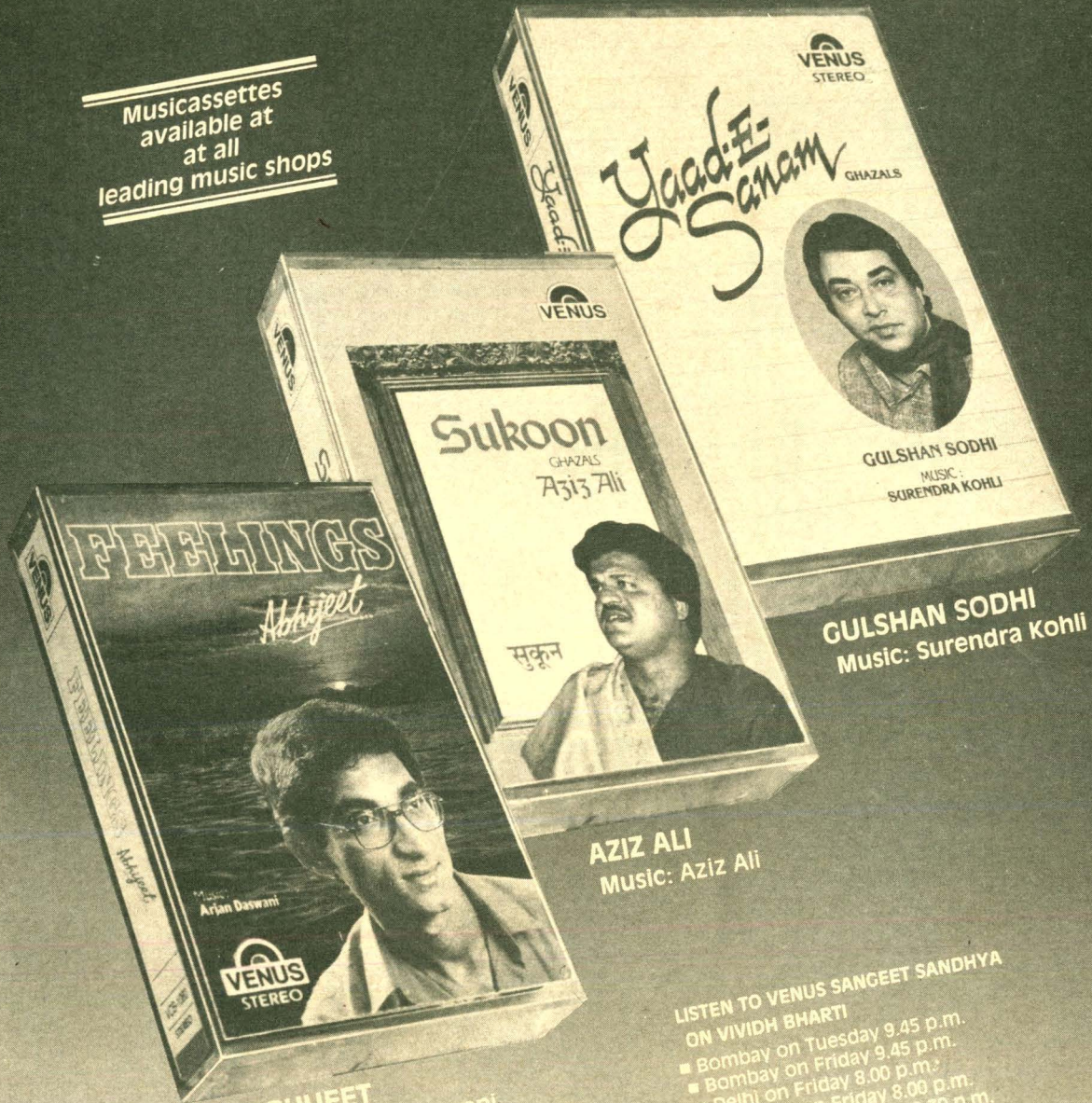


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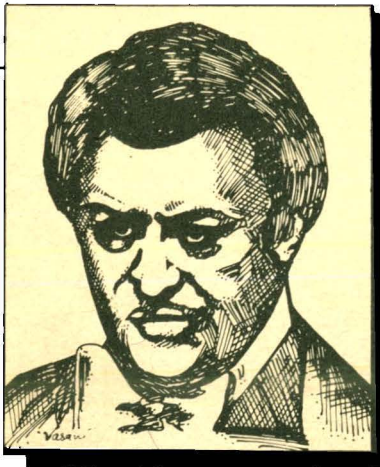
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Move To Oust **ZUBIN MEHTA**

A member of the Metropolitan Opera Orchestra recently likened his colleagues at the New York Philharmonic to the New York Yankees. "They're a bunch of phenomenal stars," he said, "but they don't play well together as an ensemble. Their best work comes with conductors like Leonard Bernstein who inspire them emotionally."

Unfortunately, the Philharmonic's music director, Zubin Mehta, rarely elicits that kind of response. Indeed, during his 10-year tenure, he has proved to be a streak hitter. People are still talking about the impressive account of Schoenberg's huge 'Gurrelieder' he led from memory in 1983. And his nicely shaped, committed performance of Bruckner's Fourth Symphony last month showed that this piece, long a Mehta speciality, still brings out his best. Yet more often, the maestro is on automatic pilot, with no discernible viewpoint or involvement in the music he leads. He has become the textbook example of empty virtuosity – all facility, no depth.

When Mr. Mehta returned late last December after his one-year sabbatical from the Philharmonic it was business as usual. The January doldrums included Messiaen's rarely plated 'Turangalila' Symphony, an eclectic, two-hour extravaganza for piano and augmented orchestra that was laudable more in the doing of it than in the performance itself. There was also an unbelievably rough-sounding 'Rienzi Overture' and a

pedestrian reading of Beethoven's Piano Concerto No.4 with an ill-chosen soloist, Maria Joao Pires.

Then Mr. Mehta took off again in March and April, and the orchestra was pulled up to a higher artistic standard by Klaus Tennstedt – who got rave reviews for his spellbinding 'Eroica' – and by Montreal Symphony music director Charles Dutoit.

In Beethoven's Violin Concerto, Mr. Dutoit had the Philharmonic playing super softly under Anne-Sophie Mutter's ravishing tone. In Bartok's 'Concerto for Orchestra,' each section played at the top of its form, with particularly deft performances from the brass. Balances were apt; phrases carefully etched. Above all, there was a sweep and emotional resonance to the score that transformed it into more than a symphonic showpiece.

"Conducting a world-class orchestra," observed Mr. Dutoit at a post-performance reception, "is like driving a Mercedes. But even a Mercedes needs a little dusting off now and then."

Some of the players think a major overhaul might be more in order. "We've deteriorated considerably since Mehta came," says one veteran philharmonic member. "The ensemble is not as good because he thrashes wildly with the stick whether it's Mozart or Mahler. In rehearsals, most of his comments are 'That's too loud, too soft, too late, too soon.' You don't get anything musical from him."

A free-lancer who subs frequently with the orchestra says, "Mehta has all the technical equipment to be a great conductor, but he's just lazy. He glosses over things in rehearsal. He's more concerned with whether or not the musicians maintain eye contact with him during rehearsal than with subtleties of phrasing. He's called string players up to his office to complain that they weren't looking at him enough."

Of course, orchestral players habitually grouse about their music directors, and while some malcontents insist that a majority in the ranks are cool toward Mehta, others think differently. "He's been wonderful to work with," says violinist Kerry McDermott, one of the 33 first-rate young musicians hired by Mr. Mehta during his tenure. "He's a friend to a lot of the people in the orchestra and he's been that to me."

Perhaps double bassist William Blossom offered the best overview of the subject when he suggested that "Mehta is like a lot of great conductors. There are certain things he does well and others that don't come off as successfully. After 10 years, we've gotten to know all those sides, so what goes on now is *deja vu*."

Mr. Mehta's popularity problems with some Philharmonic members first became public knowledge in 1983 when his contract was up for renewal. Disgruntled musicians leaked the results of an anonymous question-



'Zubin thrashes wildly with the stick whether it's Mozart or Mahler'.

naire distributed by the orchestra's artistic committee to the press. It showed a majority of the players disapproved of Mr. Mehta.

At that time, the Philharmonic's recording activity was at an all-time low compared with the Bernstein and Boulez eras. The orchestra, one of the last to hold a contract in its own name rather than in that of its music director, had just lost its long-term, exclusive arrangement with CBS Masterworks. Economic considerations and record-industry trends were major factors in the decision, but Mr. Mehta's poor album sales didn't help.

The conductor's recording activity with the orchestra has increased since then. He has made 12 albums with the Philharmonic on various labels in the past five years compared with Sir Georg Solti's 19 with the Chicago Symphony on London and Riccardo Muti's 11 with the Philadelphia

Orchestra for EMI. However, classical record store managers and *Billboard* personnel say that recordings by the other two conductors typically outsell Mr. Mehta's, as do those by Herbert von Karajan, Leonard Bernstein and Claudio Abbado.

The same indifference produces empty seats even at sold-out Mehta concerts such as the recent evening with Isaac Stern as guest violinist. (Philharmonic officials claim that concerts last season played to 94% of capacity, vs. 96% in 1983, but actual attendance appears lower.)

All things considered, you wonder why management remains loyal to the conductor. From an economic standpoint, the Mehta years have been successful, particularly in attracting significant corporate sponsorship of its tours and activities. But orchestras are in business to turn out a quality artistic product, and on that level, the maestro has

failed to demonstrate consistent leadership. During his sabbatical, it's been especially obvious that the orchestra usually sounds better without him.

From Mr. Mehta's standpoint, the sabbatical was more of a vacation from New York than a respite from conducting: He led performances in at least eight countries during that period. Moreover, he's already said publicly – in a *New York Times* interview in December – that he'll probably leave the Philharmonic when his contract expires in 1990-91. But why should music lovers in the nation's alleged cultural capital endure three more dreary seasons from someone who would clearly rather be somewhere else? The New York Philharmonic deserves a loyal conductor who can lead it to fulfill its highest potential.

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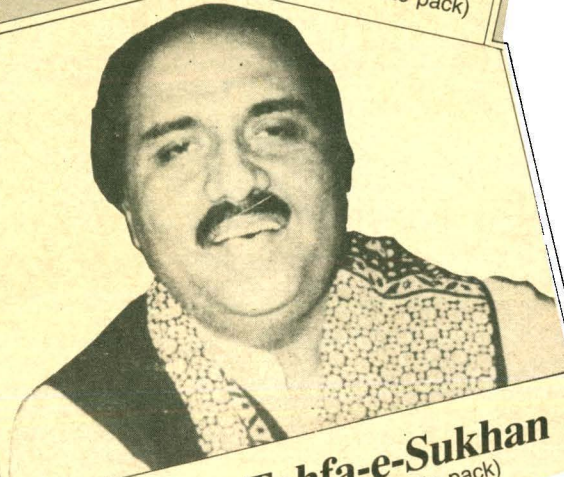
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On The Fast Track

RISHABH SHUKLA

Rishabh Shukla is elated at his good fortune of playing 'King Shantanu' in the B R Chopra magnum opus, 'Mahabharata'. "I enjoyed playing the role very much. It is indeed the role of a life-time and all credit goes to Choprasaab," says the soft-spoken Rishabh. Acknowledging Chopra's ability to pick the right man for the right role, Rishabh says that Chopra is an "excellent director, a genius."

The role of King Shantanu begins from the very first episode and continues till the fifth. In the five episodes, the whole life of the king is depicted, right from his youth to old age. This makes the role very challenging.

The sign of Rishabh being accepted in the B R Chopra fold came when he was signed on to play the lead role in their serial on the freedom struggle, 'Saudaa'. He is also playing the lead role in the noted director's feature film, 'Kal Ke Awaz'. He feels he has done the most he can do on the small screen and has decided to quit TV after 'Saudaa'. "I enjoy

working on TV. But you can't make it a career."

Rishabh has managed to steer clear of the type-casting trap by doing different roles in serials. He had done serials like 'Apradhi Kaun' (which was his

first), 'Trishna', 'Rishte Nahte', 'Chehre', 'Adalat' and others.

With a background in Hindi theatre in Kanpur, Rishabh came to Bombay, as his ambition to become a doctor bombed. Now, he's

plunged headlong into acting. He nurses a dream of making it big in the international scene, the guiding spirit being his mother, Vandana Shastri, who is an actress of yesteryear.

S K JOHN



Rishabh Shukla... playing King Shantanu

On The Fast Track

Nadeem Launching Off

"The best music is yet to be produced, the best song is yet to be composed," says Nadeem, of the young Nadeem-Shravan duo who are all set to soon make waves in the world of music. And thanks are mostly due to Mithun Chakravorty, 'the Indian Jackson'.

"Mithun has been very nice to us. If it wasn't for him, we wouldn't have got such a good row of films," acknowledges Nadeem gratefully. Long associated with B-grade films, the duo has finally made it to the A-grade with 'Ilaaka', 'Lashkar', 'Zulm Ko Jala Doonga', 'Hisaab Khoon Ka', 'Bebassi', 'Jigarwala', among others.

Now they are ready to provide tough competition to old-timers Laxmikant-Pyarelal, Kalyanji-Anandji.

"The sound we are producing now is mind-blowing. Absolutely top numbers, aimed at the teenage crowds. And I feel sure audiences in India and abroad will absolutely freak out on Mithunji's album."

Thrilled with the response to his 'Star Ten' cassette featuring songs by top stars last year, Nadeem has some more similar projects in mind. The big one, of course, is 'Mithun - The Indian Jackson', followed by a children's cassette by the same star. Next in line is 'Star Seven' featuring ten top music composers

(on audio and video), plus 'TV Nine', featuring - the TV stars.

"I am trying to tap that side of music which has so much potential, but hasn't been exploited so far," says Nadeem modestly, explaining his penchant for getting stars of all hues to sing.

Naturally, Nadeem will be featuring on 'Star Seven', but you can hear him singing in 'Lash-

kar', too. And he would like to sing romantic songs, "since there is a dearth of them."

But Nadeem says frankly, "I'm not really interested in singing. What I'm really dying to do is set the music for a love story. I can assure you we can give better music than, say, in 'Bobby'."

That sounds dangerously like bragging, but

it could be the confidence born of being at last recognised on one's own merits. And if people ask Nadeem how come Annu Malik got so far ahead of him and Shravan, though they started their careers about the same time, Nadeem is in a position to say; "It's the classic case of the hare and the tortoise."

- S CARRI



'I am really dying to set the music for a love story. I can assure you that it will be better than, say, Bobby.'

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Runa Laila



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Amit Kumar

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koi beli na saathi
kya tarif karoon
kya sar-o-kaar
maine chehra uthaya
parbat ke us paar
pyar mil gaya
ram sumira
sabse badi mardangi hai
teri shaan teri jalaal
wafaa ka naam
yeh shahar yeh shahar
zara sochiye aazmane se

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Suresh, Anuradha
Abida Parveen
Abhijeet
Suresh Wadkar
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Manhar Udhas
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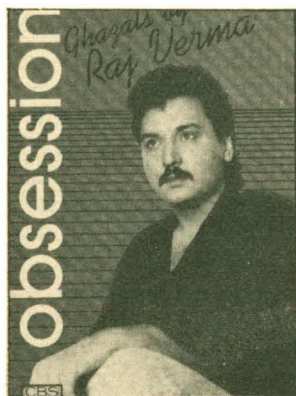
Raj Verma has a powerful but sweet voice. Though he has the potential to render the ghazal in its true form, he seems to have fallen prey to the modern trend of heavy orchestration. Perhaps as a debutant he felt justified in doing so.

Lyrics by Sabir Jalalabadi, Mumtaz Rashid, Ibrahim Ashk and Saeed Rahi are, on the whole, well selected.

The most listenable track is easily 'Zara sochiye aazmane se pahle'.

EK SHAM IQBAL BANO KE NAAM IQBAL BANO Weston

Iqbal Bano is indeed a surprise find and should prove a star with her slightly husky, broad voice. She brings back memories of the great Begum Akhtar. In fact, she has done well to sing in the traditional ghazal mould, made so popular



by the Begum, with its leisurely pace, perfect diction and developing a line when it needs extra stress. Current ghazal singers could do well to take a cue from her.

Each and every ghazal in this collection holds your interest. But the most outstanding one is 'Dashte tanhai mein'.

HASEEN LAMHEN-VOL II GHULAM ALI Weston

Enough has been said about the modern trend of ghazal presentation ushered in by Ghulam Ali, with his facile singing in his classically trained voice. His rendition is always praiseworthy and this one is no exception.

Yet of late, with so much continuous recor-

ding, a certain repetitiveness is inexorably creeping in. All the ghazals, in fact, sound quite familiar. However, 'Gumnam' has excellent lyrics by S Malick while music arranger Y S Moolky has done credit to Ghulam Ali's style.

HIT GHAZALS OF ABIDA PARVEEN HMV

Abida Parveen is one of the latest singers from Pakistan to have hit the headlines in India. This cassette, containing her choicest ghazals, gives ample proof of her singing prowess, in her typically bass voice. Abida is absolutely at ease with the medium and her confidence oozes out in no small measure, be it a



Punjabi 'Haq maula' or 'Preetam mat pardes', with its typically 'filmi' slant. 'Kya sar-o-kaar' stands out for its lyrics and the music. In some of the other ghazals, the background is unnecessarily heavy.

LATEST GHAZALS FROM RUNA LAILA HMV

There was a time when Runa Laila was built up by the media as a singing sensation, almost an alternative to Lata. Yet, the whole thing fizzled out somehow. So this collection was a pleasant surprise.

The eleven ghazals here are all in the filmi format, mostly taken from her earlier concerts. Runa has come through well despite the



heavy orchestration. The music by Nisar Bazmi is extremely pleasant, some of it even reminding one of the old masters like Vasant Desai and C Ramchandra. The pensive *heer* 'Wafa ka naam' has Runa at her best.

— VASANT KARNAD

**FEELINGS
ABHIJEET**
Venus

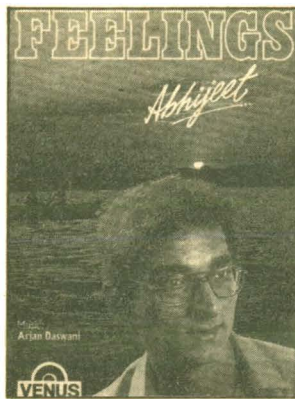
'Feelings' lays particular stress on the music and orchestration. There is the sarangi, flute, violins, piano, mandolin, ghunghroo and other instruments. Abhijeet has sung 'Maine chehra uthaya' in a mature style. 'Itni pagal na ho' is particularly filmi, violin strains and all. The shairi of a true ghazal is missing, though. The harmoniously mixed tracks, eight of them in all, have excellent production quality.

— ANIL CHOPRA

CLASSICAL

**COMPOSITIONS
FROM JAIPUR
GHARANA**
SUSHILA RANI
PATEL
CBS

Sushila Rani Patel, a star of yesteryear and one of the seniormost disciples of Mogubai Kurdikar, gets her long-awaited break. What adds an air of poignancy to her debut-making cassette is her choice of ragas: Bhoopnat and



Sampoorna Malkauns, which are regarded as the 'khasiyat' of the Jaipur gharana. Sushila Rani belies her age in her voice and vigour of singing. Her style indeed bears the ring of authenticity, although in the initial passages, her voice is understandably tremulous in the alaaps. She gains both strength and credibility in the upaj, while her taans are beautifully structured in form and well-articulated. The Bhoopnat is the better presentation of the two.

**ROMANTIC
STRINGS**
USTAD ALI AKBAR
KHAN
HMV

Ustad Ali Akbar Khan has few, if any, equals in his mastery over the sarod. Here is



the pick of the ragas popularised by this maestro of the Maihar gharana. They range from the morning melodies Nat Bhairav, Bairagi, Jogia Kalingda (not Kallengra as stated on the inlay card), Zilla-Kafi in Vol I, to Durga, Chandranandan, his own composition, Bageshri Kanada and his unique interpretation of the Bhairavi on Vol II. It is a concert in terms of sheer variety, all played with a sensitive touch. Definitely a collector's item.

— SUMIT SAVUR

**MOGUBAI
KURDIKAR**
HMV

Mogubai Kurdikar is a name which conjures up nostalgic images of that era when classical music was something to be relished through the night, note by note and raga by raga, unlike the 'instalments' of today. So this re-release of her 78 rpm record on cassette is a connoisseur's delight.

The 12 ragas here cover a wide range, from the early morning melodies to those of the late night. Mogubai is an outstanding artiste of

the Atrauli gharana, whose adherents are known for their penchant for delving into unusual ragas and their distaste for recording of any kind. This makes the collection all the more valuable. Mogubai's specialities – the full aakars, aalaps without khatkas or other frivolous movements, the difficult double note taans, are a pure pleasure to listen to. The two taranas in Yaman and Rageshree are especially engrossing.

More attention could have been paid to the inlay card. The chronological order of the ragas on Side B are completely mixed up, while on Side A, Raga Sawani Kalyan has been misprinted as Sohoni. In addition, couldn't HMV, with the latest electronic equipment at its disposal, eliminated, or at least reduced, the scratchy sound effect of a 78 rpm disc?

— VASANT KARNAD

DEVOTIONAL

**SAI SAGAR
MANHAR UDHAS
T Series**

Dedicated to the Sai Baba of Shirdi, the lyrics of Pandit K Razdan have a ring of sincerity. His music too has an appropriate aura of devotion which has been well-projected by the music arrangements of Y S Moolky. Most of the bhajans have a semi-classical base. There is variety in the rhythmic beats as well. By far the

most appealing bhajan here is 'Teri shaan teri jalaal ko' set to Han-skinkini raga and Roopak taal. A must for Sai Baba's fans.

AARTI DARSHAN

ANUPAMA
DESHPANDE
& ANURAG
Venus

An aarti being the climactic offering of worship, a collection of aartis is always welcome especially in events of community celebrations, such as Ganeshotsav and Durga Pooja. The present collection of ten aartis is a comprehensive one as it encompasses the worship of virtually all the principal deities. It has the additional merit of being entirely in Hindi, while most 'Aarti Sangrahas' available in Maharashtra, in particular, are in Marathi. The aartis are mostly set to traditional tunes and rendered by Anupama and Anurag in a clear and resonant voice. The bhaktas will find here all the traditional aartis such as 'Jai Ganesh', 'Jai Jagdish hare' besides invocations to popular deities such as Saibaba, Santoshimata and others.

BHAKTIARPAN
SUMANT KUMAR,
SHIULI MUKHERJEE
Musico

Of the eight bhajans, here, six are by Sumant Kumar as solo while two are duets with Shiuli Mukherjee. Sumant Ku-

mar has a style moulded on Hemant Kumar, in diction, intonation and voice modulation. The bhajans have the characteristic fervour typical of devotional singers from Bengal. The music scored by Sumant Kumar himself in partnership with M Sarin offers a happy blend of traditional and classical. It has been arranged well by Y S Moolky with proper relevance to the lyrical content. Both the duets show a happy rapport, 'Ram Sumira' being particularly good. Of the solo numbers, 'Kya tan manjtare' and 'Re man paap ki gathri dole' by Sumant Kumar were the most appealing. Overall 'Bhaktiarpan' makes a good offering.

— SUMIT SAVUR

VERSIONS

SADABAHAR
YAADEN - VOL I
VARIOUS ARTISTES
TIPS

Yet another collection of old hits by new singers, Poornima, Vinod Rathod, Bansi Tiwari and Saud Khan. Such cassettes seem to be a launching pad for new artistes (here Poornima), who sing with varying degrees of competence. The singers are definitely above average. Especially good renderings are 'Rim jhim ke geet' by Poornima and Saud Khan, 'Dheere dheere bol' by Poornima and Bansi Tiwari and 'Kora kagaz tha' by Poornima and Vinod Rathod. The

orchestration is a bit loud, though.

**SHRADHANJALI
TO RAJ KAPOOR**
SREEKANT
Weston

Sreekant has made a laudable attempt to bring to life the Raj Kapoor charisma with Mukesh's songs. He certainly has a good voice and style and renders the songs creditably. Somebody not so familiar with the voice of Mukesh might even do a double-take at some of the songs, so closely does his voice resemble the late singer's, especially in 'Sajan re jhoot' and 'Kisiki muskurahaton'.

YAADEN - VOL 15
MAHENDRA
KAPOOR, BELA
T Series

Recording versions of one's own songs is rather unusual. In this volume, Mahendra Kapoor does just that, singing duets with a new singer, Bela. His effortless singing and deep voice attract as well. Bela's clear voice is an excellent foil to his in these songs, bringing to life old favourites like 'Neele parbaton ki dhara', 'Adha hai chandrama' and 'Tujhko mera pyar' — S CARRI

**HITS OF SHAMMI
KAPOOR**
SUDESH, ANUPAMA
Venus

A line-up of 12
Shammi Kapoor num-

bers which epitomises Shammi Kapoor. Anupam Deshpande and Sudesh Bhosle jam up real well in 'Dil tera diwana hai sanam', 'Tarif karoon kya uski', 'Baar baar dekho', and 'Aaj kal tere mere sapne'. These four are the best of the lot. No effort has been spared to create the original ambience. One expert on versions feels the fast-paced numbers are better received in a version. This cassette just proves it.

— ANIL CHOPRA

POP

YEH MERA DIL
SHARON
PRABHAKAR
MIL

This is ethnic stuff, different from the usual Hindi pop album which normally takes off from where Bappi leaves. Kirti-Anuraag's composition are uncluttered, and delightfully enjoyable. Sharon's singing, of course, is easy and effortless. The stress is on the lyrics; also, Western music is mercifully totally missing. 'Intezaar' is a total harmony of lyrics, music and mood. Almost all the tracks have a gentle undulating style which exploits Sharon's deep voice well. 'Kar sajna' is subtly blended into the nautanki style for that naughty touch. Anuraag's restraint on the music makes it an album you could enjoy more and more with every hearing.

— ANIL CHOPRA

ENGLISH

HANGING FIRE JIMMY CLIFF CBS

Cliff, one of the standard bearers of reggae, and this is the real stuff, packs a consistent and energetic punch on this album, both on the reggae side and the dance oriented one. The former sees fiery workouts in 'Reggae down Babylon' and 'Hold tight', message songs that switch on the light. For the other, the most effective is the heart-tugging ballad 'She was so right for me'.

PUSH BROS CBS

Synth techno-pop muralled in bright colours from the current UK teen dreams. Bros have a way with a sprightly song and the aftermath can be pretty intoxicating. They've just come off a No.1 hit with 'I owe you nothing' after scoring two top ten hits with 'When will I be famous' and 'Drop the boy'. A sharp attitude, lyrics that prove that the trio can think and it's a hit making machine.

THE GOLDEN VOICE OF DEMIS ROUSSOS MIL

Roussos was more than twice blessed if all his successes are counted. Possessed of a reedy voice, the bearded

Greek recorded some of the most hook laden songs ever and voila (or whatever it is in Greek), became an international celebrity or thereabouts. Here then for your edification are those wondrous songs which include 'Goodbye my love goodbye', 'My friend the wind' and 'Lovely lady of Arcadia'.

feeling he pulled out of his violin disappearing in a succession of cathartic keyboard riffs. He does come alive all too briefly on 'Love is alright'. The songs that just work out are, 'You ain't seen nothing yet' which has enough brightness and 'Mad about you' a burner at high volume.

surface in the early eighties. This collection is a good enough yardstick to measure Fricke's earthy approach, the traditional keeping pace with the modern. Among the top light tunes are 'Please help me I'm falling', 'What're you doing tonight' and 'Do me with love'.

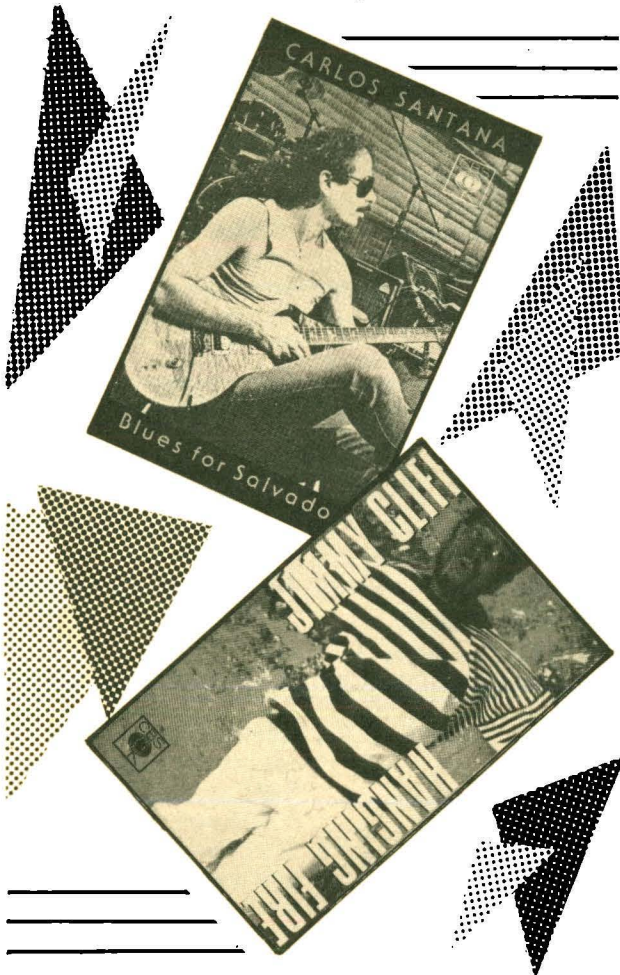
EVERYTHING TO ME BORIS GARDINER MIL

If a white man can sing black reggae, why can't a black man sing the white reggae? That's the presumption Gardiner seems to work on as he describes a straight melodic path across a reggae beat. This sort of singing is okay on the surface, the depth required is something else. Viewed from the former stance, Gardiner works 'Caramia' with an even bounce, 'Jean' with a pop stance and 'I want to wake up with you' delectably.

BLUES FOR SALVADOR CARLOS SANTANA CBS

Santana's solo efforts are as enervating as his group efforts. Latin-American rhythms are present but the man's diversity rears a rather resplendent head in contrasting styles. The gentle, evocative 'Bella' counterpoints the excellent 'Trane' 'Deeper dig deeper' chisels rock while the title song picks on a light shade of blues.

JERRY D'SOUZA



DO WHAT U DO THE EPIDEMICS MIL

Shankar has lost his soul on this sappy outing. Monotony sears the music, progression is almost non-existent. Obviously Shankar is in limbo even as he shares the vocals with wife Caroline, the depth and

GREATEST HITS JANIE FRICKE CBS

Fricke's dip into country came after working as a session singer for a varied number of performers. Country was her forte and she exploited her natural feel with some of the strongest songs to

Movie Music

For those who love film songs, there is never a dearth of compilations of the hits, latest or otherwise. But it is not always possible for music companies to release the original songs. However, that is no problem these days with so many talented 'sound-alikes' around.

So while a company which has film soundtracks in its repertoire, dating back to the earliest days of the talkies, has a vast treasure of golden oldies which it releases periodically, the newer companies manage to come up with their own versions. Even current hits by contemporary singers are made available in 'versions'.

This state of affairs was made glaringly evident recently after the death of legendary film maker Raj Kapoor. While HMV, a bit slow on the uptake, brought out 'A Tribute - Raj Kapoor', with the original songs of Mukesh, TIPS beat it to the draw with its own versions sung by Bansi Tiwari.

Now Venus too has its own tributes to Raj Kapoor. The singers are many - Dhiren Vyas, Sanjay Tandon, Radhika, Kamlesh Avasthi and, of course, Anupama Deshpande. There's no need to mention the selections as they are all as popular as can be.

Not to be left behind, Weston too has its own 'Shradhanjali to Raj Kapoor'. This one is by Sreekant, yet another newcomer.



REVIEWS

Laxmikant-Pyarelal have a highly musical score in 'Paraya Ghar'. The major attraction is the excellent singing by Alka Yagnik, in *Pyar mil gaya*, Mohd Aziz and Alka in *Hamre jeeera ka*, a racy number, and *Hamse kya tha* by Anuradha Paudwal.



'Dayavan' too by Laxmikant-Pyarelal has fairly pleasant tracks. The romantic *Aaj phir tum pe* by Pankaj Uddhas and Anuradha Paudwal are especially melodious and can be sung, with good lyrics by Aziz Qaisi. Then there's the extra long *Chaahe meri jaan tu lele* by Jolly Mukherjee and Sapna. It could have been made a special song with a little bit of extra effort. Kavita and Alka do justice to the playful *Kahe saiyan teri meri baat. Dil tera kisne toda* by Mohd Aziz makes for pleasant listening, though the tune and the music are not so well-knit.

Ravindra Jain has come up with a refreshingly pleasant score in 'Jalaakar Raakh Kar Doonga', though it's not exactly of the long-lasting type. *Jeevan sukh dukh ka* overshadows the rest of the tracks, with its philosophical slant. It is sung first by Anuradha Paudwal and Kishore Kumar and again in another track by Kishore. Suresh Wadkar and Anuradha's *Kya tarif karoon* are also worth listening to.

Khaiyyam's 'Parbat Ke Us Paar' brings in



a gust of fresh air in the film music scene. Asha Bhosle's and Mohd Aziz's *Ishk di dor na toote* and Suresh Wadkar's *Parbat ke us paar* with its hilly tang are especially melodious. On Side B, Asha and Mohd Aziz team up again to produce an enjoyable geet *Aaja ke meri jaan ko*.

'Tezaab' by L-P is no great shakes, with



its noisy music and equally noisy chorus in each and every song. Amit and Alka separately render the playful 'Ek do teen char while Nitin, Alka and Shabbir mourn **So gaya yeh jahan** and Amit pairs up with Anuradha, this time, in **Jeena nahi**.

In 'Saazish', Kalyanji-Anandji cater to the college crowds with peppy music and peppier lyrics (by Anand Bakshi). Suresh Wadkar and Sapna somehow sound stilted in their attempt to say **Hello friends good evening** in a light-hearted manner. Kishore and Asha, seasoned singers that they are, come off better in **Yeh shahar yeh shahar**. **Yeh jawani badi diwani** by Asha Bhosle and Amit Kumar and **Mera intezaar karti ho** by Mohd Aziz and Alka Yagnik are in the same vein but don't have the same appeal.

As far as the number of films are concerned, Bappi as usual takes the cake. 'Gunahon Ka Faisla' is surprisingly not so flashy in the normal Bappi vein. Asha Bhosle's 'Band kamre mein hoga faisla' is chart material, while **Gaa mere sang** by Lata and Pankaj stand out for their superb singing. But unfortunately, the rest, all sung by Asha Bhosle – apart from the bhajan by S Janki, **O meri jogi** – merge into each other without making any impact. Still, more listenable on the whole than one expected.

'Kaali Ganga' has a racy tune by Alisha and Shailendra – **Chhuo na chhuo na**. Another number **Mere dil ne** by Mohd Aziz is average while Uttara Kelkar is too shrill in **Yeh hawa**. There is yet another bhajan by S Janki – **O maa devi maa**.

Another Bappi score, 'Mardangi', is re-deemed by Asha Bhosle's duet with Shabbir Kumar, **Hamare husn ka jadoo** and Amit Kumar's **Sabse badi mardangi hai**. The latter could easily become a chart-topper. Ordinary lyrics and jangling chords make the rest of this soundtrack a mundane affair.

In 'Kanwarlal', Bappi pulls out all the stops and the result as expected is an amalgam of catchy beats, brisk singing and noisy sound-effects. Top pop material are **Kan-**

warlal, kanwarlal by Asha Bhosle, Amit Kumar and chorus, and **Pyar hai ek nasha** by Salma Agha and chorus.

Roshan Lal's music in 'Ghar Akhir Ghar Hai' is nothing to rave about. The songs are routine, and the tunes are predictable after the first few opening notes. **Are pakdo pakdo** by Anuradha Paudwal should go down well with Hindi pop music lovers, though. **Koi beli na saathi** by Mohd Rafi is pleasant enough to listen to.

'Hum Dahej Laye Hain', with music by Jugal Kishore and Tilak Raj, seems to be entirely a marriage special. Naughty, romantic, serious – all sorts of songs are there, each as noisy as the other.

While new songs turn up every day, the old ones continue to rule at all sorts of functions. Venus has come up with two volumes of instrumentals – 'Top Hits on Brass Band'. It seems to be directed at those whose tastes run to brass bands playing film songs at weddings, etc, but cannot afford them. The musicians here are the Rajkamal Music Band from Indore and the orchestra is arranged by Kamal Kamble. Venus has also come up with another album of hits on instrument – 'Nagin', courtesy the ABC Music Shop, UK.

TAIL-PIECE

Versions seem to be the in thing these days.

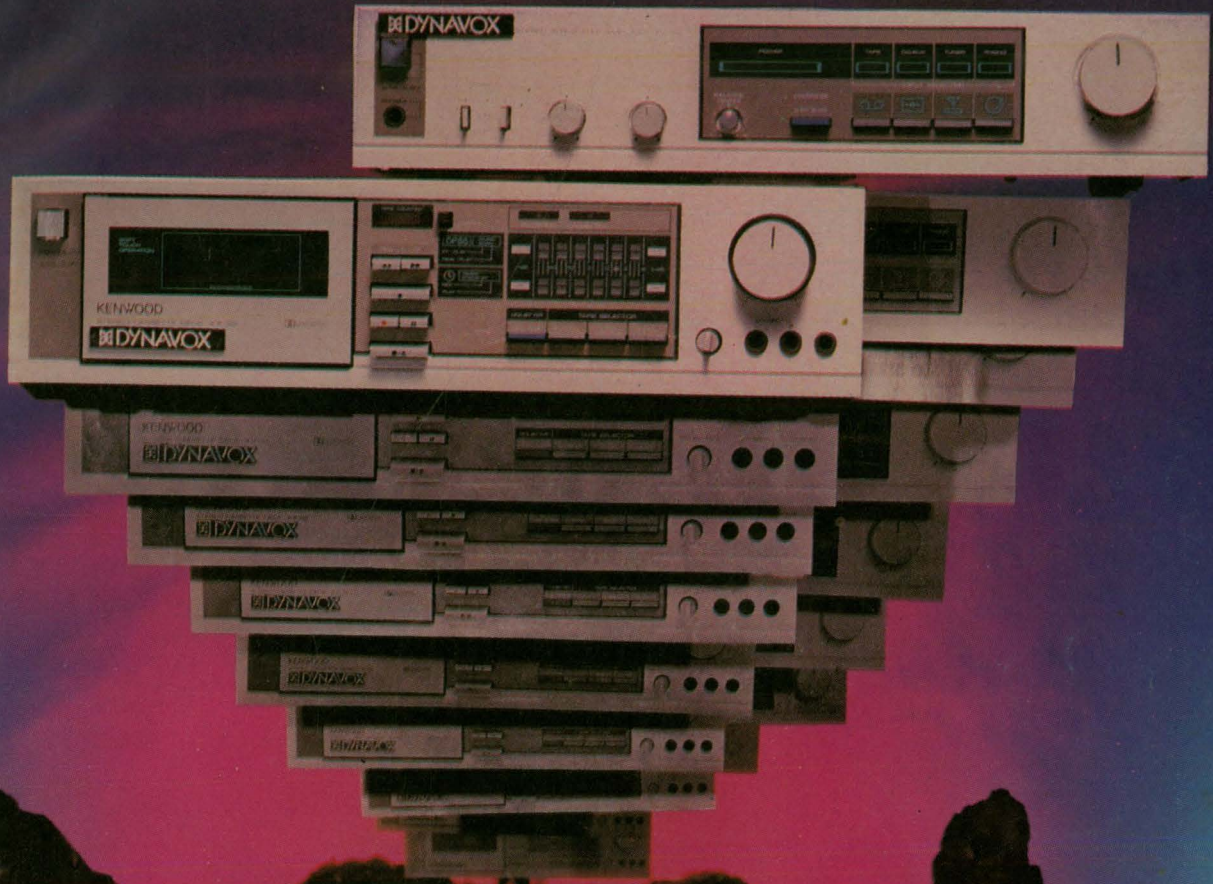
The latest is Super Cassettes' release the 15th in the series 'Yaaden (A Collection of Old Hits)'. The collection is unique in the sense that Mahendra Kapoor has sung versions of his own songs, but with a new co-singer, Bela. TIPS too has started a new series 'Sadabahaar Yaaden', the first of which features Purnima, Vinod Rathod, Bansi Tiwari and Saud Khan.

Venus has more such compilations lined up, featuring mainly Anupama Deshpande and Sudesh Bhosle: 'Hits of Shammi Kapoor', 'Evergreen Hits of Kishore Kumar-Vol I', 'Evergreen Duets-Vol II' and others.



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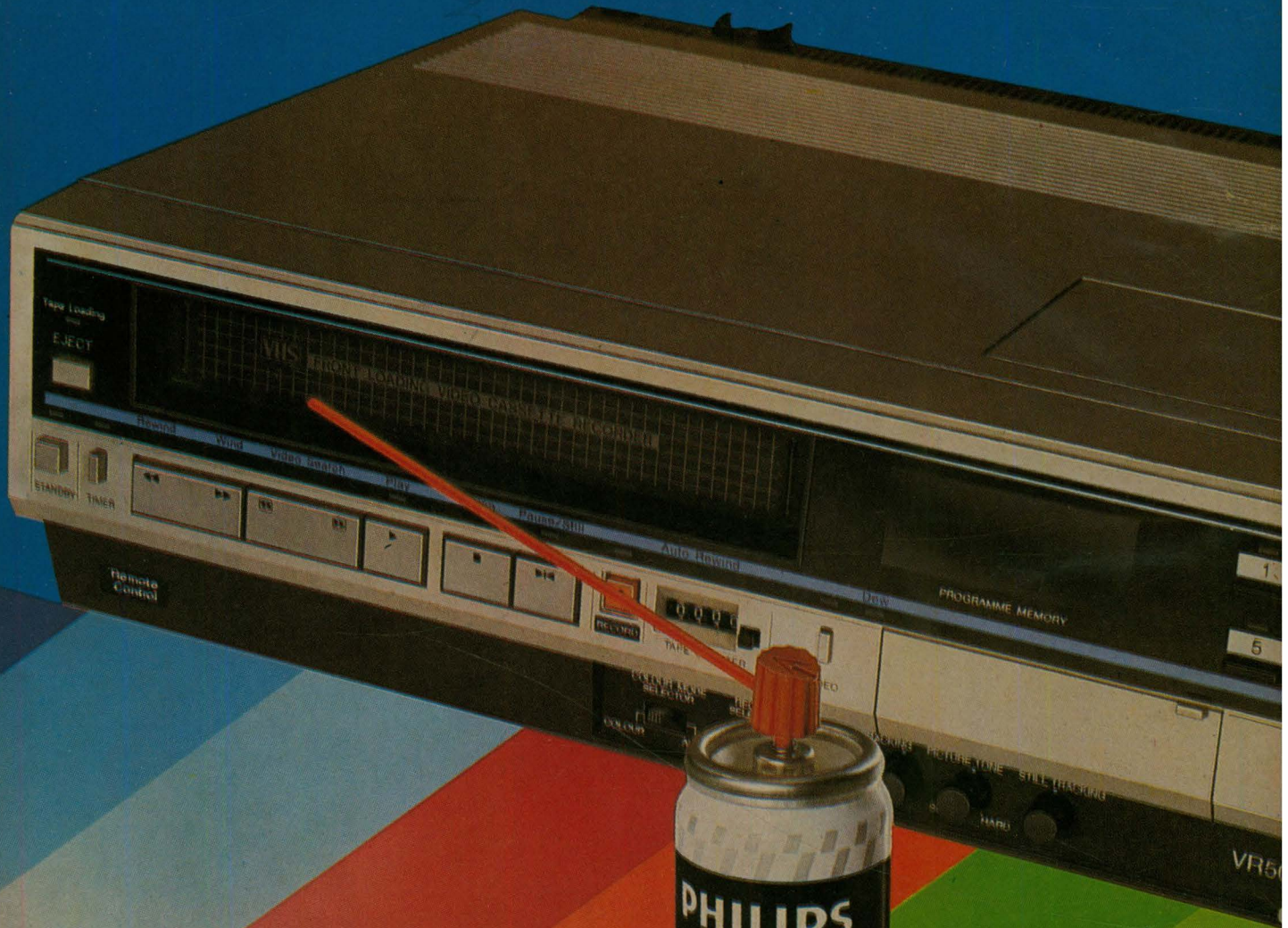
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