

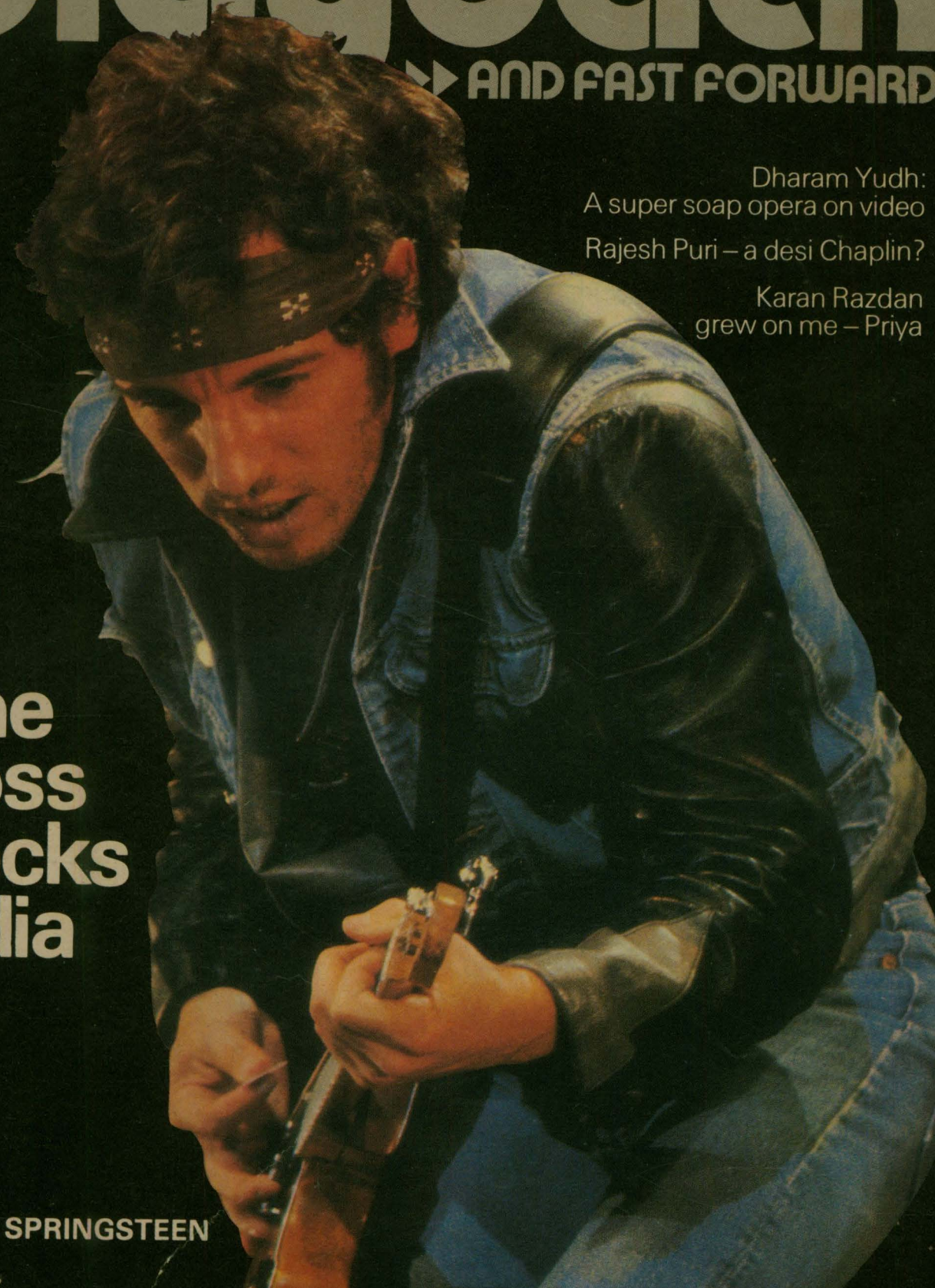
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Dharam Yudh:
A super soap opera on video

Rajesh Puri – a desi Chaplin?

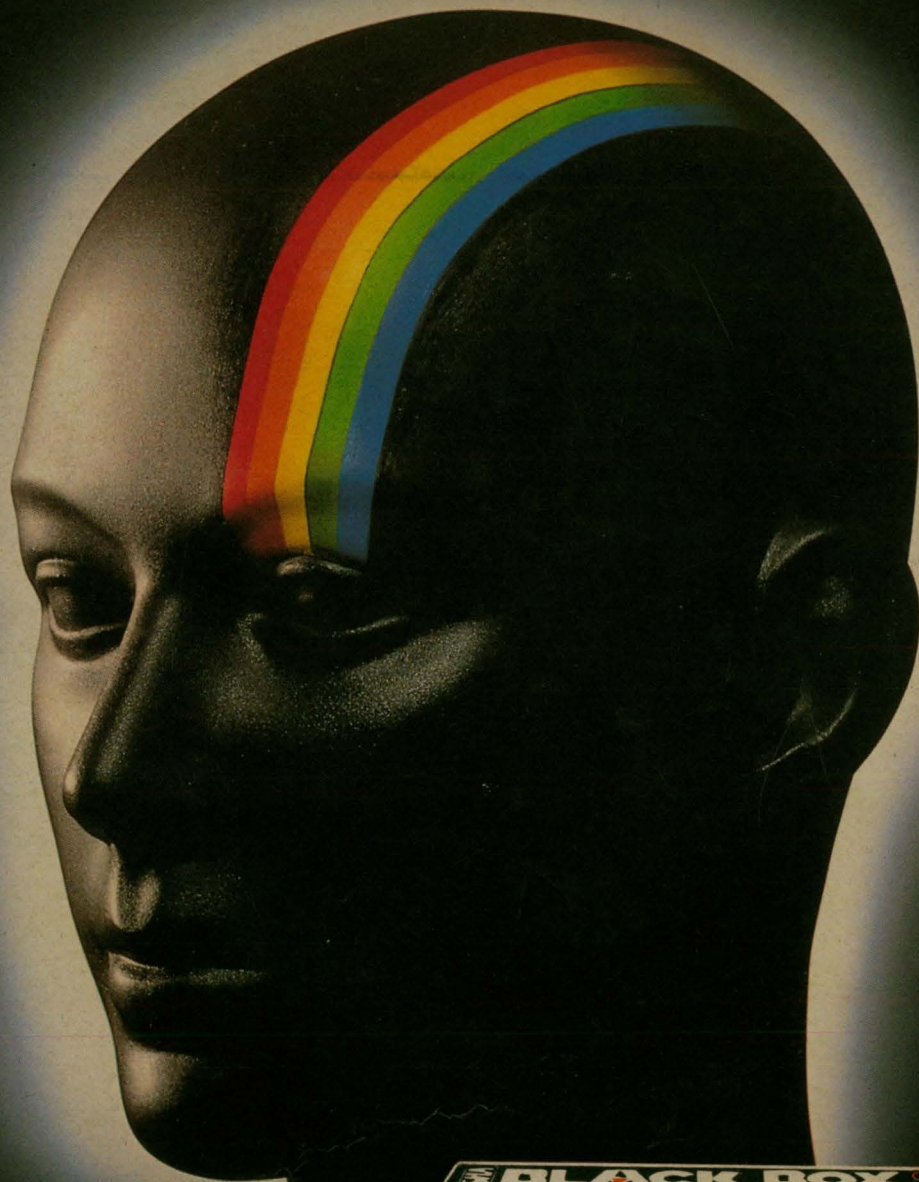
Karan Razdan
grew on me – Priya

A black and white photograph of Bruce Springsteen. He is wearing a dark leather jacket over a denim shirt and a dark headband with a star pattern. He is leaning forward, playing an acoustic guitar. The background is dark.

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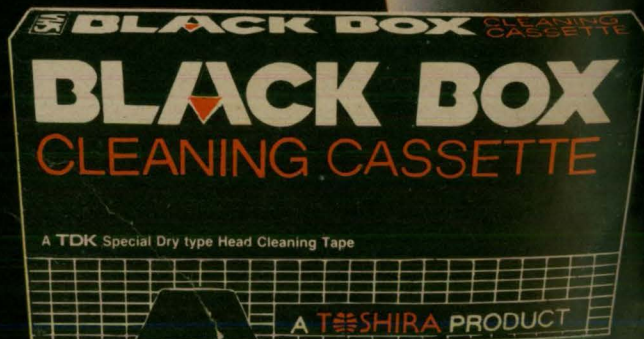
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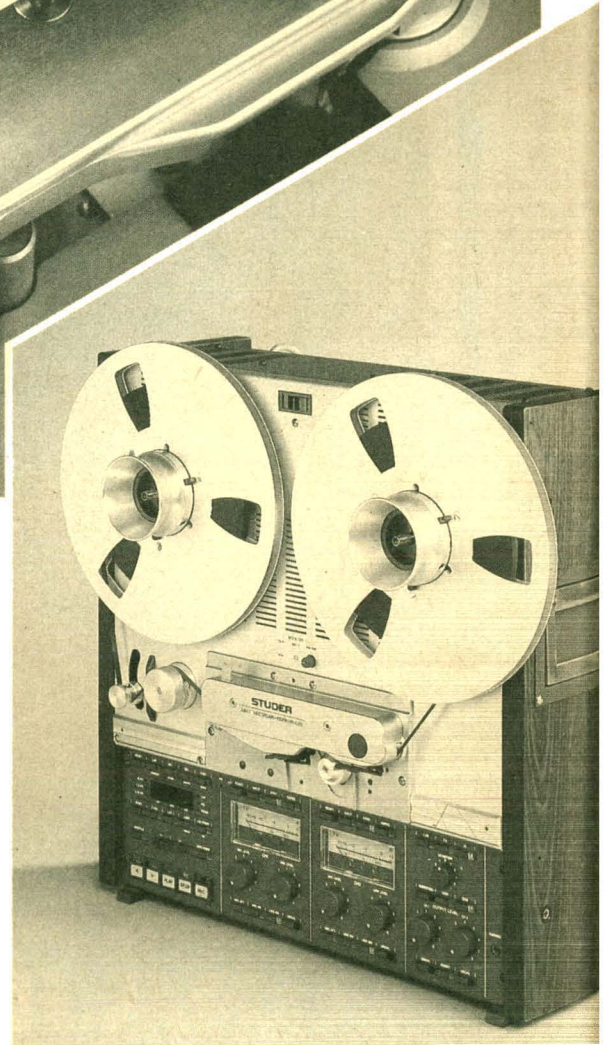
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WAKE-UP DD

The fever of Pakistani plays is gripping Indian TV viewers. Recently, I had the opportunity of viewing some of the excellent Pak TV plays and serials.

One must admit their scripts are much better, their acting is superb, the camerawork is excellent and, above all, they avoid the monotonous melodrama which our Doordarshan is flooded with.

Plays like 'Tanhaiyan', 'Anka-hee', 'Raat' and 'Dhoop Kinare' have created a rage in the Indian video circuit. A shop in New Delhi claims to have 211 Pak plays. Amazing!

These plays bridge the gap for Indians who are unable to comprehend good English movies and are fed up with the trash coming from our film and TV.

Lately, a Karachi centre's telecast 'Dhoop Kinare' was a craze in the northern parts of our country. The characters of this play Zoya and Dr Armer have become household names here.

Amit Saini

WATCH-OUT DOORDARSHAN

For the past one year, we have nothing but trash dished out to us by Doordarshan. From Monday to Saturday, we get no respite from the heavy onslaught of boring serials imposed on us in one form or the other.

After watching Pak TV programmes one feels that our Doordarshan has a long way to go. It is said that we are denied serials like 'The Cosby Show', 'Perfect Strangers', 'Dallas', etc. With the excellent team work by Hasina Moin (writer), Marina Khan, Shenaz Sheik (TV stars), we were lucky to see some excellent plays like 'Ankahee', 'Tanhaiyan' and 'Dhoop Kinare' which were brisk, subtle and well presented.

If our DD maintains its standard, there's no doubt that every Indian will demand to see Pak serials.

Vivek Bhatt
Udhampur
Jammu & Kashmir

OLD TIMERS NEGLECTED

While HMV is catering to the needs of listeners from time to time, there are certain spheres



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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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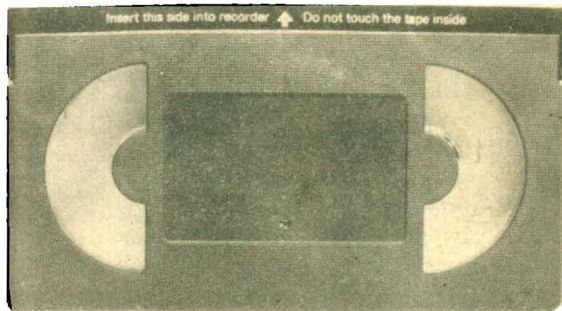
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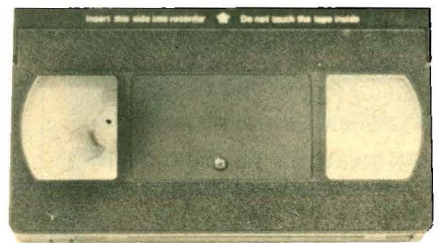
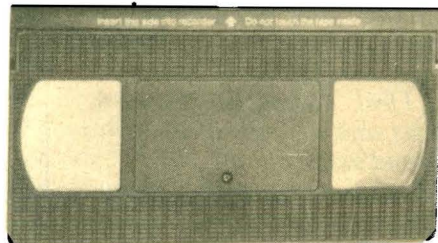
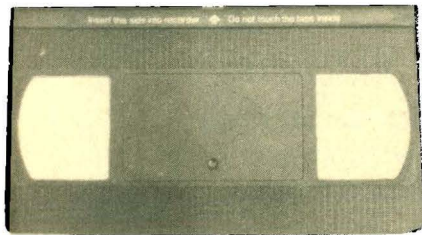
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where HMV is yet to make an attempt to fulfil the demand of music lovers of an older generation.

Private geet (Non-film songs) of singers like Talat Mahmood, Juthika Roy, Hemant Kumar and Jagmohan are yet to be explored. So far no cassette of any of the above artistes under the title 'Geet' have been released. These songs are never heard over AIR, too.

I am sure there are many people who love to hear non-filmi songs. HMV seems to ignore old composers such as the late Husnlal Bhagat and Sajad Hussain. Instead of repeating the same composers, singers and same old film songs HMV should take care of the music needs of the older generation.

B C Ramaswam
Bangalore

GHAZAL REVIEWS

Your September issue was not very interesting. As far as the reviews of ghazals are concerned, I think, they favour the artistes. But, I feel, 'Playback' is for the reader, and it is we who are going to spend on the album.

I hope you will be fair as far as the reviews are concerned and present the correct picture.

Harshad B Sonar
Baroda

GONE ARE THOSE DAYS -

I remember the time when radio was the reigning monarch of our homes. Every big company was competing with each other to bring out a better model, big and small, portable and drawing room show piece.

Radio star was an envious epithet and one craved to have his name heard through the air. Radio Ceylon and Vivid Bharati were competing to capture the hearts of millions - Indian film music was at its best and Amin Sayani's Binaca programme was

missed by none - even they were broadcast in public gardens of our town. The classical music, plays, talks, interviews, discussions, Jay Mala, Mangal Prabhat - and what not. It was a wonderful experience.

And now? The radio is dying, forlorn and dejected in a silent corner by the powerful TV.

H M Trivedi
Ahmedabad

HMV RELEASE AIR RECORDINGS

Thanks to the advent of cassette recorders, the time restriction of two-and-half minutes or five minutes is over. Most of the classical music broadcasts which were earlier for 90 minutes, is being offered to music lovers in one pack by HMV.

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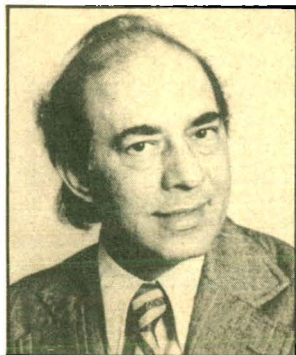
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ROUND-UP

MUSICAL

Bombay socialites **Yogesh Jain**, Dilip Kapoor and Pramod Agarwal felt they would do their bit for good music and for budding artistes too. So, to kill two birds with one stone, they came up with – the Darbar Club. It was inaugurated with much fanfare at Hotel Centaur (Juhu) Bombay, recently. And who



TALAT: Hear, hear

should be there to sing the inaugural song but budding pop singer(s) **Sapna** and **Nalin Dave** with 'The Song of Togetherness'. If you remember, Yogesh Jain is one who set up the duo's group 'Pyar Do Pyar Lo'.

"It's not music anymore," says **Talat Mahmood**, the 'film ghazal' singer of yesteryear whose songs continue to be popular even today. Yes, he is talking about film music. In an interview published in a Bombay tabloid recently, he reveals how in the old days painstakingly the masters used to work: "Each song would take at least one week...

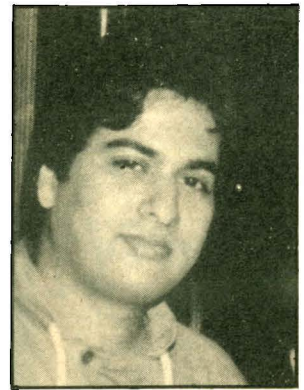
The work that we came up with was always good because a lot of thought, effort and time went into it..." Infact, his super hit 'Shaam-e-gham ki kassam' required no less than 55 takes! Such a thing is unimaginable today, as he says. On ghazals, Talat Mahmood says, "There is no need for any 'extras' – like singing the sargam, etc, which is a fault of ghazal singers these days. All this only tends to mutilate the poem's unity." Hear, hear.

*



JAGJIT, CHITRA: Prolific

Another old-timer who would heartily agree with Talat Mahmood is **Khayyam**, who won the Lata Mangeshkar Puraskar this year. In another interview, this master composer reveals his utter abhorrence for the



TALAT: A born actor

numbers game. "I don't want to create records by composing music for hundreds of films. Every time a producer approaches me, I insist on studying the script. I can't stand non-sensical stores woven around violence and sex. Only when I am convinced the film has a sensible story do I give my consent." If all our current music directors followed that policy, there would hardly be any film with music!

*

Jagjit and Chitra Singh have their following – quite vast, in fact. So far the duo has kept them satisfied with at least one new collection every year, all on the familiar HMV label. But



SAPNA, NALIN DAVE: Ebullient singers

according to rumours it seems a relatively new label – Weston – is going to have the honour of recording them soon.

*

Talat Aziz had a taste of 'acting' on his video 'Tasavvur', where he sang ghazals. Now he has a proper role – as the hero in a feature film 'Zannat'. His co-actor is Aditya Pancholi and the producer is Neeta Sharma. One wonders who his heroine will be – a female ghazal singer? Talat's role in 'Tasavvur' didn't really offer any scope for acting. Now we will find whether he is as good at acting as he is in singing.

*

Nowadays, Anuradha Paudwal's name seems to be cropping up all the time. While maintaining her playback singing, she is forging ahead with her religious recordings, not least of



ANURADHA: Hotline to god? which is the Novena service where she gave choral support, along with Annette Pinto. Her latest release was 'Swaranjali', a bhajan cassette, for which T Series held a press conference at New Delhi recently.

*

Another singer who is very much into bhajans these days is **Manhar Udhas** who seems to be making quite a few trips to Shirdi of late. He is off to Singapore, though, at the moment to sing ghazals and bhajans there.



MANHAR (left) From Shirdi to Singapore

The film music scene abounds with singers who never quite reached the limelight which their talent deserved. Recently, we met **Shyama Chittar** who, despite being fairly recognisable as a principle singer in Marathi, has remained on the fringe of Hindi playback. Well, not quite, since she has sung duets with the best of the best... Mohd Rafi, Manna Dey, Mukesh,



SHYAMA: Shy of success the late Mohd Rafi, she has paid homage to him by singing his songs and releasing them in the form of a musicassette. "It's an eight-year-old dream come true," she gushed. Actually, taking all her other (version) cassettes into consideration, she must have been paying tribute to so many other artistes too for quite a long time now.

*



MILAN: Dream comes true

Lata, Asha and her own sister Suman Kalyanpur, among others. But obviously, the Big Break has been eluding her so far. And given her ability to sing all types of songs in practically any Indian language, that day should not be too far away.

*

There are ways and ways of paying tribute to your idol. Some say it with flowers, some with speeches, some with poetry and so on. **Milan Singh's** way is rather off-beat. An ardent fan of

If you thought playing the sarod starts and ends with Amjad Ali Khan, you've got another thing coming. There is **Stuti Dey** who has been at it from the tender age of four. "As far as I know, there are only two other women in India playing the sarod," says this expert whose name is familiar to listeners of AIR. She has just come back from a trip to Germany where the "the audience was very appreciative".

*

'Babydoll' **Alisha** is

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PENAAZ: In top form

going in for more hard-hitting sounds in her next album, with more rock stuff. Why rock? She gurgles in response, "Well, I'm getting more restless; I want a more... hard sound," as if her last album wasn't rock heavy enough. Meanwhile, it isn't the thought of her next album that's really got her all excited. It's something much bigger... if it comes off. Alisha's keeping all her fingers crossed.

*

Anup Jalota is maha thrilled these days. With his divorce from **Sonali** finalised, he is ready to marry a second time. The date is already fixed for November 20. Apart from the prospect of his imminent marriage, what he is really excited about is that the TV serial 'Mahabharata' is starting the same day. "I didn't know it was the same day, when I fixed the marriage date!" he said excitedly. Anup is definitely looking for-

ward to a more 'healthy' life from now on - naturally, since Beena, his fiancée, is a nutrition expert.

*

Another reason why Anup is looking so happy these days is that he is now on to a major project - singing the entire *Geeta*. The massive scheme involves recording on 25 musicassettes over the next few years.



BAPPI: Artful copier

"The contents of the *Geeta* in its original form are very rich, but it's all in Sanskrit. I want to sing the simplified translations and reach out to the common man," says Anup.

*

A young lad runs up to **Pankaj Udhas**, hands him a letter and says excitedly, "Uncle, Uncle, chitthi aai hai". And immediately the ghazal star breaks into his most famous ghazal of recent times.

A still from a film? No. That was one of the



ALISHA: Restless nature

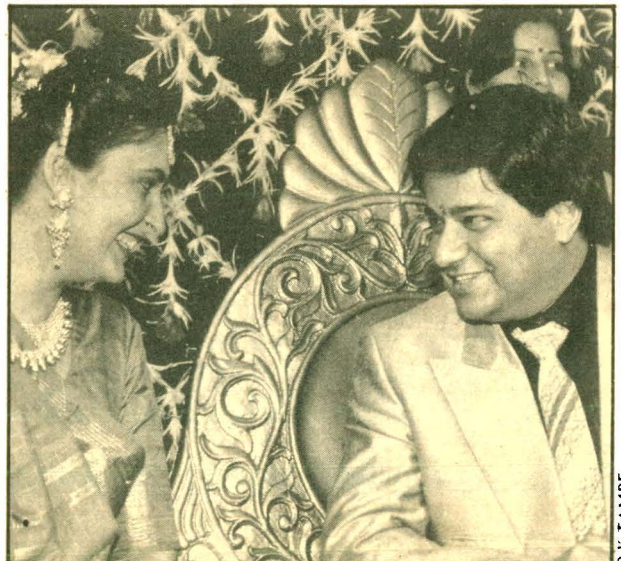
gimmicks at the latest Khazana show, where Pankaj was in peak form, singing to an enthralled audience.

dience walked out during her performance. Later on, though, she really got going, satisfying the crowds with superb renditions of their requests.

*

In contrast, **Penaaz** did not seem to be quite in full form. While Pankaj was a success right from the word go, with Penaaz it was bit different. However, she did not seem to be fazed out when some of the au-

Overhead: "A good tune is nobody's personal property. Adaptation is a great art." Guess who said that? **Bappi Lahiri**, of course. No prizes for getting that answer right.



ANUP JALOTA, BEENA: Knowing me, knowing you

B K TAMBE

Off The Record

The Lata Mangeshkar Award has not come to Khayyam too early in life. From 'Foot Path' (1953) to 'Razia Sultan' (1983) he has constantly striven to achieve excellence in music.

In the late '30s and the '40s when the great masters such as Pandit Amar Nath, Ghulam Hyder, Raichand Boral, Anil Biswas, Khemchand Prakash and others were active in films, there was no recognised system of awards for music. Perhaps there was no need for it. To many of them their total commitment to the art of music and their daily bread with wine were all that mattered.

The system of awards came into vogue in the '50s as a consequence of rank commercialism in films. It only helped the concerned music directors to feel one up on the others and to hike their rates.

Filmfare instituted widely publicised annual awards which were decided on the basis of the most popular song in a film. Shanker-Jaikishan were disappointed when Naushad's 'Tu Gunga ki mauj main Jumna ka dhaara' ('Baiju Bawra'/1952) polled more readers' votes than their 'Ay mere dil kahin aur chal' ('Daagh') in the same year. Eventually they realised that good music alone was not enough to win awards. 'Shabab' (1954) for instance, was Naushad's best work which deserved recognition yet in the popularity chart it lost to Dada Burman's 'Taxi Driver'. Naushad did not sulk. He sportively acknowledged his colleague's achievement.

Later, when Shanker-Jaikishan swung into action to manoeuvre awards, some lesser known music directors too activated their public relations. Shanker-Jaikishan tried every method, from buying the magazines in bulk (to secure the poll coupons) to influencing journalists. No doubt they won a large number of awards most of which they did not deserve. It was revolting to see the music of 'Dil Apna Aur Preet Parai' being considered worthy of awards, including the one by the Journalists' Association, and that too against the



Khayyam: Honoured

classic musical score of 'Mughal-e-Azam' (1960)!

Thanks to its wide publicity the Filmfare Awards acquired a certain stature and importance. Many other journals and organisations were quick to realise the benefits of instituting film awards. As a result 'awards' multiplied and soon it created a free-for-all.

A month before his sudden death, with applause and adulation left far behind, Shanker talked candidly about his acts of commission in the matter of awards. "It was all in the game" he said, but he considered it below his dignity to accept the Lata Mangeshkar Award if it was offered to him. He was highly critical of Naushad for having accepted the award. 'Did he make Lata or did Lata make him?', he vehemently asked.

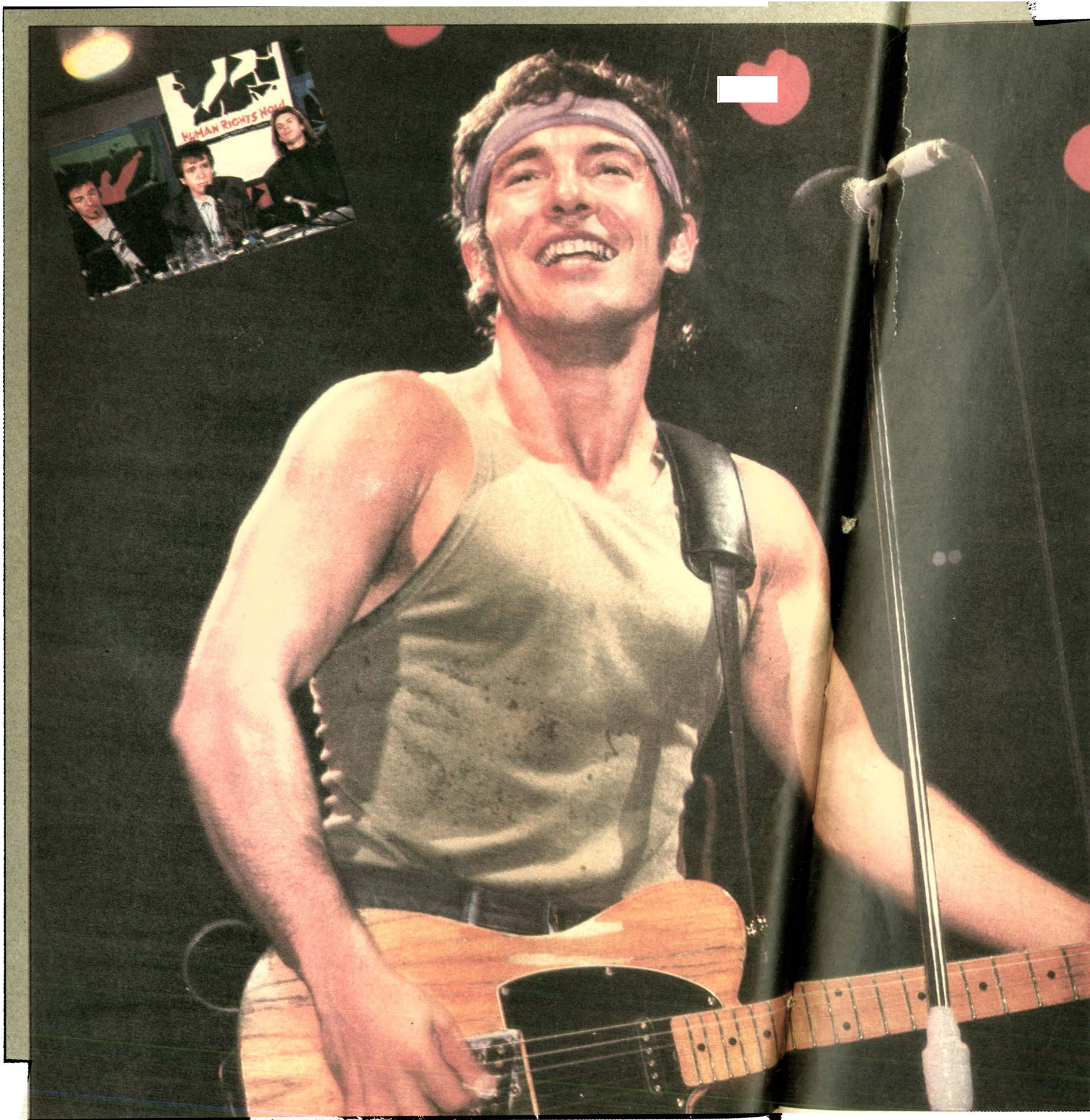
May God rest their souls in peace; but at that time I felt terribly sorry for the intellectual bankruptcy of those music stalwarts. They should have known that Lata having become a legend in her life-time the question of seniority (who made whom) was irrelevant on the part of the recipient and that Lata's preference for a particular singer or a music director was not the deciding factor for an award.

Whatever may be the drawbacks of various awards in the suffocating atmosphere created by the cacophony of sound, the Lata Mangeshkar Award has come as a breath of fresh air.

The Award is known to have been inspired by a royal personage close to Lata. Any effort to perpetuate her name needs to be commended. This is one award which seeks to raise the stature of music in films.

It is heartening to note that this time the honour has been bestowed upon 'Umrao Jaan' Khayyam whose melodies in recent times are treated as green islands in the turbulent ocean of disorganised sounds.

—NALIN SHAH 'ALAM'



THE BOSS ROCKS INDIA

*Megastars – Bruce Springsteen, Peter Gabriel, Sting, Youssou N'Dour and Tracy Chapman – lead the cry for freedom.**

BY MARIO PEREIRA

TODAY'S ROCK STARS RUN THE GAMUT from social activists to pure entertainers. And popular music has proved to be the single most potent force in creating the awareness of suffering and injustice around the world. It all began with Bob Geldof and his phenomenally successful Live Aid, followed by Band Aid and USA for Africa. Then in 1985 came Sun City, the furious anti-apartheid anthem with Stevie Wonder as its crowning glory.

* This article was written prior to the show.

1988 witnesses the 'Human Rights Now!' series of concerts. Designed to celebrate the 40th anniversary of the Universal Declaration of Human Rights, the spectacular world tour will cover 35,000 miles and straddle five continents. The best of rock has now emerged and is coming to India on September 30. The stars who are visiting – Bruce Springsteen and the E Street Band, Peter Gabriel, Sting, folk singer Tracy Chapman and Senegal's Youssou N'Dour – are putting their mouth and music where their hearts lie.

Mega performers, incredible song writers, full of electrifying power and inexhaustible stamina – the show they'll put up at the Jawaharlal Nehru Stadium, New Delhi, would have been worthwhile only for its sheer spectacle and animal energy, the ecstasy and body, the drive and dance, the joy and release.

But this seven-hour concert of rock music is going to be many miles of music better. Because of its strong cerebral content – its ability to control raw energy with a rare sensitivity for a universal cause: the protection of human rights the world over.

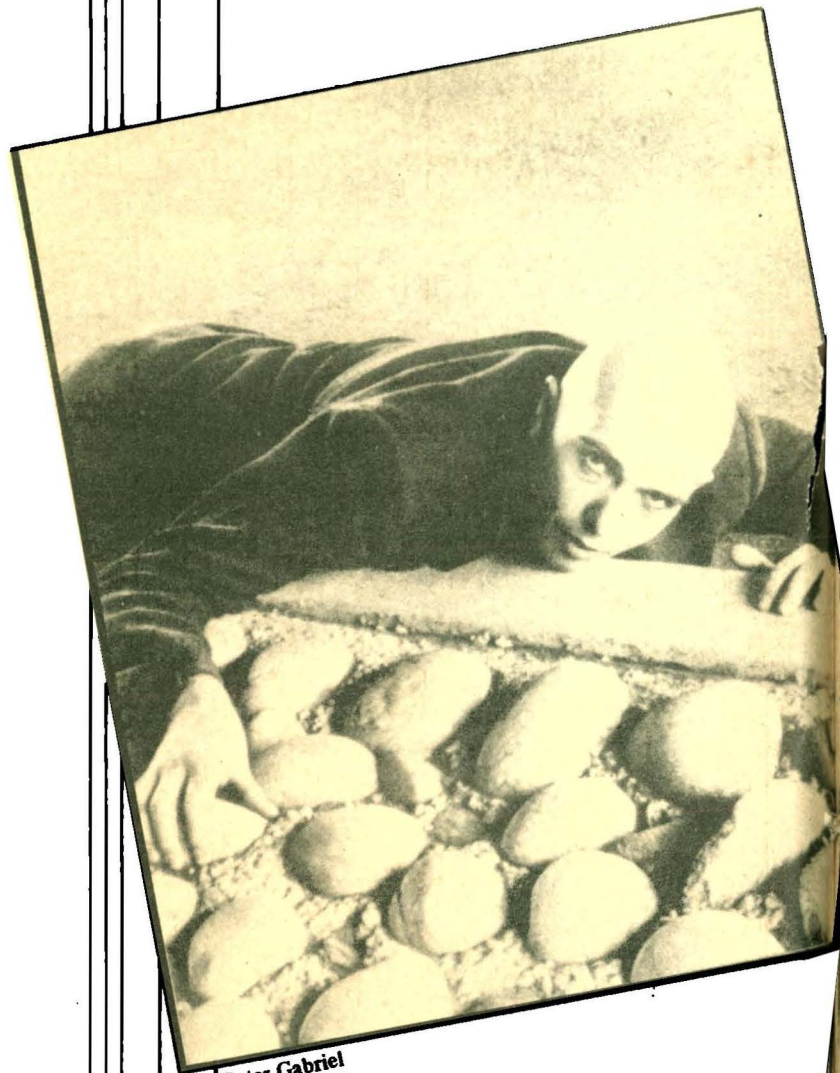
The tour is being organised by the Concerts for Human Rights Foundation and Reebok Foundation. The Times Of India, celebrating its sesquicentennial year of publication this year, is the Indian presenter of this concert.

PLAYBACK profiles the singers who will be performing in Delhi.

BRUCE SPRINGSTEEN

IN THE AGE OF THE MUSIC VIDEO, the most significant figures in contemporary American pop rock are not just singing and songwriting personalities but mass-culture icons whose powerful visual personas enhance their music.

No American pop musician has more mythical potency than Bruce Springsteen, who for many has come to symbolise America itself. With his 1984 album, 'Born in the USA', which sold 10 million copies, and a subsequent recorded anthology of his career in live concerts, Springsteen is rock music's most expressive symbol of youthful American values since Elvis Presley. Moreover, his brawny, heartfelt singing is animated

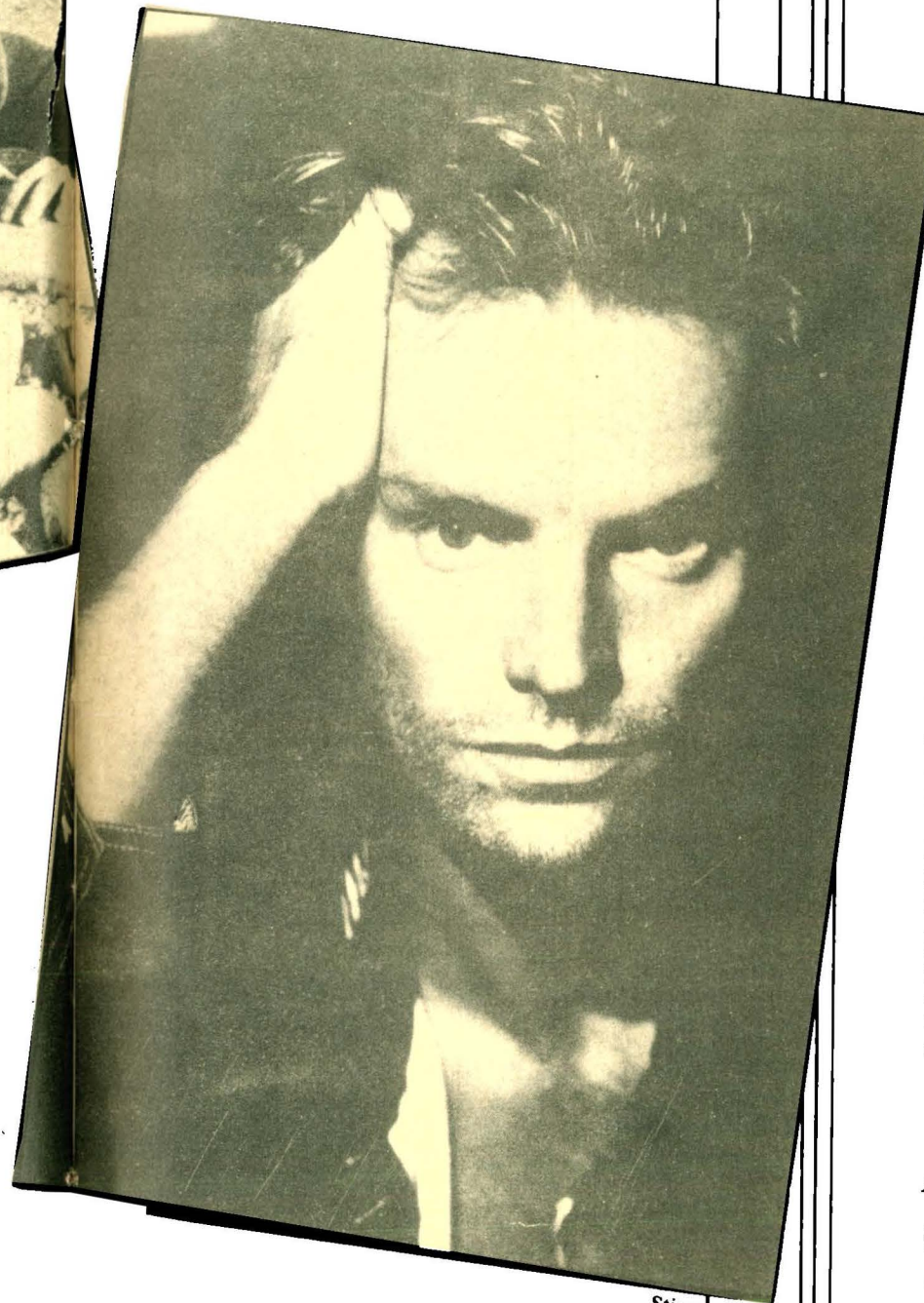


Peter Gabriel

Rock On Video

Cinesales Electronics Pvt. Ltd., a Delhi-based company, will erect giant 25-foot projection screens to enable those who are too far away from the stage to watch the goings on without straining their eyes.

The two screens will be kept on either side of the stage. The images on the screen will be beamed by three gun video projectors after it has been 'mixed' in the studio control room.



Sting

with a generosity and compassion that cuts against the despair of his lyrics.

Today, Springsteen fashions the kind of seamless, 150 minutes performances that most artistes only dream about. Sometimes for stretches of more than four hours at a time he performs with an intensity that challenges both the stamina and the audiences' ability to absorb. Rather than the narrow range offered in most pop music performances, Springsteen's shows embrace many styles and emotions – from the youthful exhilaration of his 'Born To Run' days to the darker social realism of 'Tunnel of Love'.

STING

DOES THE ARISTOCRATIC rock star dilettante taint jazz with pop banality? Gordon Sumner, popularly known as Sting, scoffs at the accusation hurled by rock critics. The singer with flowing long blond locks hypnotises his fans with his cool, bracing tenor voice. Says Sting, "My voice sticks out on the radio by a mile."

Sting and The Police have produced some remarkable work full of chugging chords, forceful vocal delivery and truly tight playing, with Sting spearheading with his vocals and bass. In fact Sting's relationship with The Police is umbilical, leaving an indelible mark. Sample their hits. 'Every Breath You Take', 'Regatta de Danc', 'Zenyatta Mondatta' and 'Synchronicity'.

Sting's 1985 solo debut album 'The Dream of the Blue Turtles' is feted not only for its musical brilliance but also for its theme of maternal strength in the face of male-triggered social and political disaster. It is bound together by a smorgasbord of high-stepping reggae, lilting Hispanic rhythm, big-band Jazz and the whispering strum of Brazilian samba.

PETER GABRIEL

PETER GABRIEL WAS 'GENESIS' and the 1975 break came as a big shock to many of his fans. For 'Genesis' had lost

not only Gabriel the vocalist but Gabriel the conceptualist and actor as well.

Gabriel was the singer/leader and theatrically visual front man of the British group 'Genesis' which he formed in 1967. Although 'art rock' should have a global consciousness and has been in the air for at least a decade, the music of Gabriel is much more substantial than run-of-the-mill pop paeans.

Mastering the new digital music technology, the complex Fairlight synthesizer, put into Gabriel's hands a technique, of control and manipulation, even everyday sounds, rather than regurgitate electronic rock music cliches.

His string of thought-provoking songs and albums include 'Biko', 'Shock The Monkey', 'Games Without Frontiers' and his most recent work 'So', not to mention his tremendously popular single 'Sledgehammer'.



Tracy Chapman

TRACY CHAPMAN

BESIDES ADDING THAT HAUNTING quality to her singing, Tracy demonstrates the calm, commanding presence of a person who rarely has to raise her voice to gain attention.

In her own unassuming way, she has spent the past few years honing her songwriting and performing skills on the folk music scene of Boston and Cambridge. The result: a spectacular debut album 'Tracy Chapman' on Elektra Records.

At all times the focus on the album is on Tracy's lyrics and melodies, highlighted by accompanying touches like the blue-reggae arrangement of 'She's Got Her Ticket' or the light veil of strings which washes over 'Baby Can I Hold You'.

Tracy began writing poetry, prose and songs in her adolescence. Her mother, a singer of both popular and gospel music, also plays the electric guitar. "I think that influenced me when I picked up the guitar around 11 or 12, and I really loved the instrument," reminisces Tracy with her haunting voice and piercing honesty.

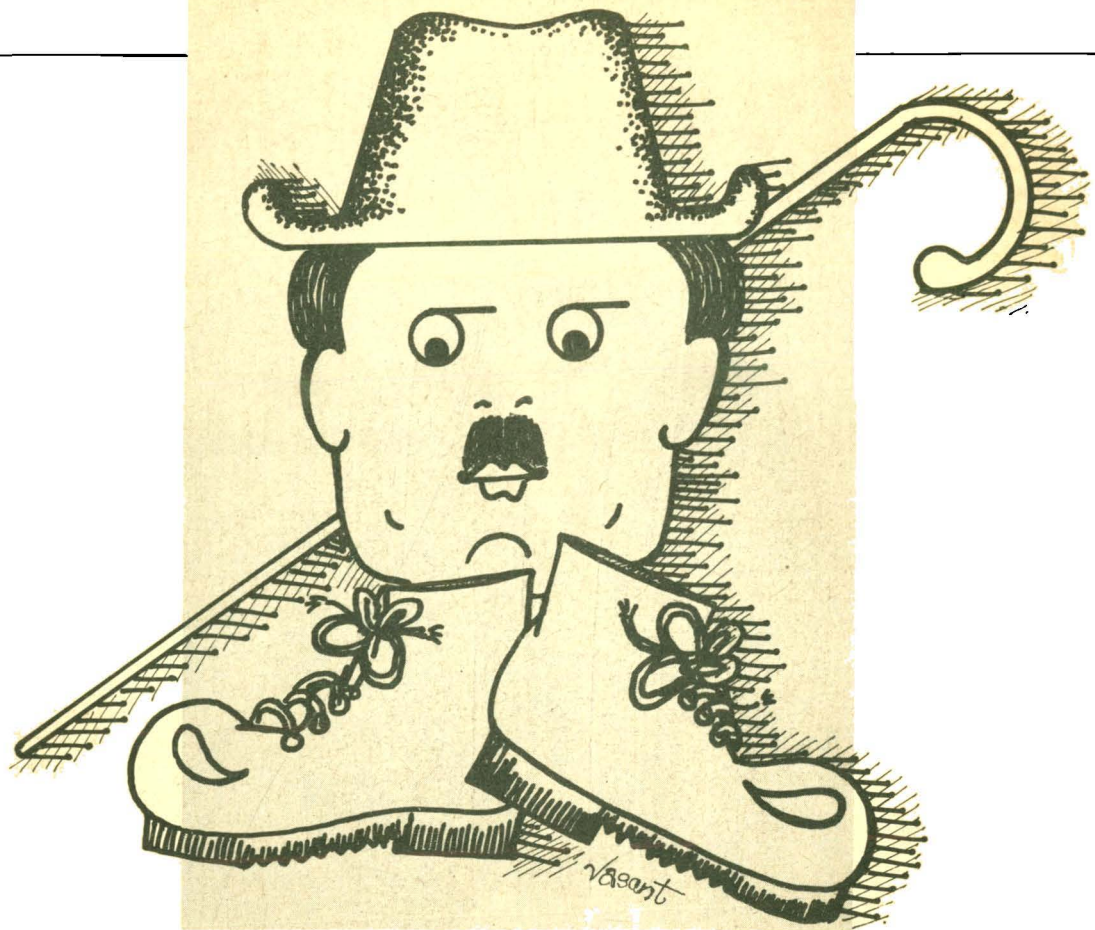
YOUSSEU N'DOUR

IF BRUCE SPRINGSTEEN represents the conscience of white American rock, Youssou does the same for contemporary black music.

His music is a powerful mixture of the visceral and the sophisticated. Blending traditional Senegalese rhythms and percussion in a totally modern style using electronic instruments and horns, he has perfected his distinctive style known as MBALAX.

With his group 'Super Etoile de Dakar', Youssou released two albums 'Immigres' and 'Nelson Mandela', to become a cult figure in England and France.

One of his appearances in London caught the attention and imagination of Peter Gabriel who, in 1986 and '87, invited Youssou and his band to open for him during his world tour. He appears as a guest singer on Gabriel's Grammy Award-winning album 'So' as well as on Simon's album 'Grace-land'.



Rajesh Puri – the desi Chaplin

It was a strange sight. There was Rajesh Puri, looking as much like Lallu as a simple, sober, straightforward sort of man can look. The room he was in was the usual studio dressing room. There was nothing particularly striking about the terrycot trousers and bush-shirt that Rajesh Puri wore, or the 555 cigarettes that he was smoking. And yet, as the camera went off in a series of intermittent clicks, the mirror reflected one perfect Charlie Chaplin face after another. Charlie without his suit and his little bowler hat, but Charlie all right. Rajesh Puri certainly needed no rehearsals to play the lovable tramp.

It was many years ago that Rajesh Puri first donned Charlie Chaplin's garb of the old, tattered suit, the little black hat and the



**I HAVE NO
GLAMOROUS
IMAGE TO
LOSE.**

worn, over-sized shoes. He then lived in Delhi, held an ordinary job, and indulged in his passion for theatre by acting in plays. He was a member of the group, Ekjut, along with Alok Nath, Neena Gupta, Aneeta Kanwar and Anupam Kher. He had done around 200 plays and given over 3,000 performances before director Shomantru Ghoshal saw him as Charlie in Nadira Babbar's 'Yehudi Ki Ladki'. Ghoshal told him to appear for the screen test that Lintas was holding in Bombay to select a Charlie look-alike for their Cherry Blossom ad. "It was a great test for me," recalls Rajesh Puri. "I came down for it from Delhi and was very nervous, but all went well."

So well did it go, that the Cherry Blossom ad won four international awards and Lintas hit upon the idea of making a series



of video films with Charlie Chaplin playing the lead in them. The songs have been recorded and the shooting commenced at the end of September.

"It is not going to be a straight take-off from the original Charlie Chaplin films," said Rajesh Puri. "We have our own theme and stories. Charlie has been Indianised and he will solve socio-criminal problems in the films. We are shooting in colour and the speed of the film will be different from the original. We have incorporated some of Charlie's gags, otherwise it is all our own." He laughed when I asked him if Charlie was going to sing songs. After all, it is a Hindi film. But, fortunately, Charlie has not been that much Indianised.

The first of the series of films is called 'Charlie Kabristan Mein'. How many films there will ultimately be will depend on the success of the first film. "Actually, these are a series of ordinary video films with the added attraction of the Charlie get-up in them," explains Rajesh Puri. "I don't know how popular they will be. For one thing, video itself limits the audience, unlike television. I am looking forward to it very much, but at the same time, I am a little worried about whether people will accept me in this role. At the same time, I'm confident of doing it well; that is why I'm acting in the films. Whether Charlie up there likes what I'm doing, I don't know," he adds with a laugh.

Rajesh Puri has long been a Charlie Chaplin fan. He has a collection of almost all of Chaplin's films and even some on how Chaplin worked. "Chaplin was not just an actor," he says, "He was an institution by himself. Above all, he was a great technician. The kind of special effects he used in his films even in those days is amazing."

Only time will tell whether Rajesh Puri's Charlie will be as successful as Lallu of 'Hum Log' has been. Even today, people on the streets recognise Puri as

Lallu. "I rather like that," he says. "There is a sense of acceptance by the audience in that. Of course, I have tried to get out of that mould. When that image became so successful, I got a lot of offers to play similar roles. I even acted in some films, but now I have stopped. Especially after 'Buniyaad' and 'Raag Darbari', I feel I have broken the mould."

Rajesh Puri had hardly expected the kind of success that he got when he first came to Bombay. "I came here two years before I got the 'Hum Log' role. I had given



Rajesh Puri

up a good job in Delhi to try my luck in Bombay's film world. I got a job here and looked around for roles. Then came 'Hum Log' and initially, the success was mind-blowing. Then, it became routine and now being recognised on the streets is nothing very unusual."

Though comedy is his forte, Rajesh Puri is now turning more and more to character roles. "Comedy in Hindi films was never very strong," he says. "It usually has nothing to do with the main story, so whenever a film is over-shot, the first thing to go on the

editing table are the comedy shots. I am doing many roles now, I have quite a few films on hand, but I'd rather not talk about my roles. When I talk about them, they are one thing, by the time they come off the chopping board, they are quite another."

This is one of the reasons why Rajesh Puri is turning more and more to character roles. He is playing old and young men, even a father figure to Vinod Khanna. His main interest is in characters with negative twists to them. He is confident of succeeding in his new image. Whatever the future may bring, he says, he has no intention of leaving films. "I am quite content with my lot," he says. "When I first came I gave myself three years to settle down. I have done that. See, the initial break comes from luck, but after that only talent counts. I am relying on my talent now. I also have the serial 'Tara Ki Duniya', a children's fantasy. The Rasna girl, Ankita, plays Tara and I play her Mama. Serials and video films give me the chance to play strong character and comedy roles."

Rajesh Puri is quite aware that in character roles success is limited, and that no one in the celluloid world remains on top for very long. "I have no glamorous image to lose," he says, "but the stakes are higher now than when I first came here and I certainly won't give up as fast as I earlier used to."

The 'Chaplin Chaplin' series has been produced by Jayantilal Gada of Popular Films. Directed by Rakesh Saraiya, it will be a series of 12 films, made once in two months. The first title in the series is named 'Chaplin in Kabristan', the second Chaplin in Filmistan', the third 'Detective Chaplin' and the fourth 'Chaplin in Circus'.

So, even though Lallu may have gone away, Rajesh Puri intends to stick around for a long time.

- SANDHYA PANDEY

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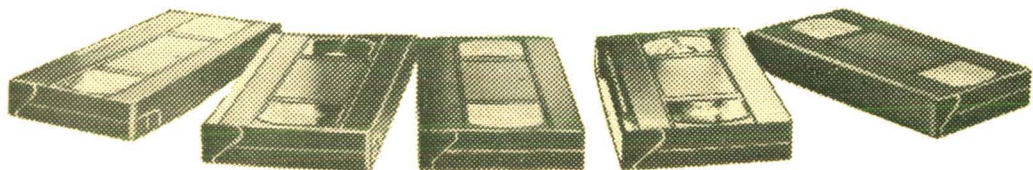
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If you've been missing 'Buniyaad', 'Khandaan' or 'Hum Log', and are yearning for a good old-fashioned soap-opera, there's no need to wait for Doordarshan. Garware has launched India's first video serial, Dharam Yudh.

DHARAM YUDH: The video serial is here

Rahul Rawail, the chubby and controversial director, who enjoys a reputation as a sophisticate rather than a director of the masses, couldn't hope for a better brief than a video serial for home entertainment.

At the very beginning 'Dharam Yudh' introduces you to a family tangle. A super-rich family where money-power and comforts are guaranteed; where the killer instinct is inborn and ruthlessness is taken for granted. That's the only way to survive and thrive — that's what the men have been taught. Morals are at a total discount and in the take-over game, it is played between different groups of the family; one can almost see the characters build-up at the very outset.

Om Puri, playing a variation of the role immortalised by Karam of the 'Mahabharata', Pankaj Parasher, Annu Kapoor, Sudhir Pandey, Shafi Inamdar, Amjad Khan — all face each other in a board room. The tension and sparks lead to murder and threats. The stage is set for a long journey to the roots and hopes and aspirations of a great family who may not survive the greed and ambition of the present generation.

Rawail has cut his characters in sharp images and Rameshwari has put in a creditable performance in the first episode. Raakhee promises to see the family through its travails.

Aruna Irani, as the family servant, and who's much respected, holds on to the past and its stories for whatever they are worth especially for the youngsters who are destroying all she loved and cared for.



Star line-up worthy of a soap-opera.

In the first episode itself, one can sit back and enjoy all that a soap-opera can offer. The viewer's involvement is total in a heart-rending story which could go in any direction. And all along offering home entertainment literally for the asking.



The glamour, song and dance seen only on the big screen. Prema Narayan dances for Navin Nischol's 'bawat'.

There's a lovely Pankaj Udhas song in the background during Rameshwari's depression after losing a child, and Navin Nischol's loving nature which brings back her laughter and desire to have another child.

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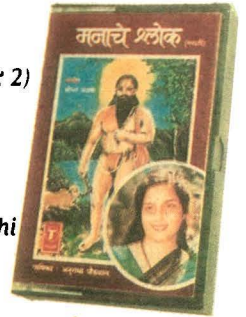
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Preeti Little Baby



Preeti: A versatile singer

Preeti Sagar, the darling of Hindi music fans, records in 11 languages, for the first time

She sings nursery rhymes for children, pop songs for teenagers, ghazals for the romantic at heart and bhajans for those who seek peace within. It is difficult to classify her as a singer.

Her velvety voice forbids comparison with any other, because it has its own personality which has helped her to carve a niche in the hall of musical fame.

Call her pretty or Preeti, she's the one who made a big hit with an English song, 'My heart is beating', in the film 'Julie'. She followed up her success with another hit song, 'Maro gaon katha paare', in Shyam Benegal's 'Manthan'. Winning the Filmfare award for her first two songs was a unique feat which prompted her to make a momentous decision. She chose to become a professional singer.

Musical talent came naturally to Preeti Sagar. "Maybe my being a Kayastha - Mathur by caste has something to do with it." It could be so. Her father Moti Sagar and his cousin, the legendary Mukesh, sang and so does Nitin Mukesh.

Like a diamond which acquires gloss after it is cut and polished, her voice too acquired range and

flexibility after she started training in semi-classical music under the expert supervision of Pandit Jagannath Prasad.

"Earlier I was offered a few acting assignments but my parents were not in favour. My mother, a professor in English, gave more importance to academics. Even my father did not exhibit any filmy culture in his habits and behaviour. The 'Julie' offer was something out of the blue. Rajesh Roshan wanted a fresh voice for the English song in the film and it was just by accident that the offer to sing fell into my lap. I did not even know that the song was to be picturised on the heroine. I sang without any inhibition because a career in music was something I had never thought of."

The success of 'Julie' opened the gates of opportunities. Awards, assignments and fame came her way easily. 'Manthan' followed in quick succession. Her second song 'Maaro gaon katha paare', written by her sister Niti, became the hallmark of the film.

"Shyam Benegal and music director Vanraj Bhatia told me to forget my 'Julie' image and sing freely like a 'Rabaran' in a full-throated voice. I visualised the character in my mind and poured out my heart." Undoubtedly Preeti's coquettish rendering of the folk song must have put the rustic 'Rabarans' of Gujarat to shame. Even Prince Charles of England, when he saw the film during his visit to India, was fascinated by her song. He met the singer and was surprised to find her as charming as her voice. It was an unforgettable moment for Preeti who was, then, untutored in the art of singing, but her rendering had in no way betrayed

her inexperience. "Did she kiss Prince Charles, as Padmini Kolhapure did?" I was tempted to ask, but I did not. I knew the answer. She would have dropped dead with embarrassment even if the Prince had taken that step.

Mukesh, while introducing her during a stage show, had remarked that it had taken him years to achieve what she had achieved with just one song. (Mukesh's career too had skyrocketed with just one song, namely, 'Dil jalta hai to jalne de' (1945, 'Paheli Nazar', Anil Biswas), but he had got it after five years of hard struggle.

"I was in a fix. I had to choose a career between music and academics. I knew where my first priority was, so I abandoned my MBA studies," Preeti revealed without a trace of regret in her voice.

Did she want to be another Lata?

"No, never," was her emphatic reply. "I just wanted to be Preeti Sagar for whatever she was worth. Lataji, Ashaji and Geetaji were my favourites, but I never tried to sound like anyone of them." It was not an empty boast since the character of her voice and rendition gave evidence of her originality.

Preeti married an engineer in 1977. It was an arranged alliance. Did her parents fear the filmy culture (or the lack of it) that she had to be married off on the threshold of her success?

"No, they had no such fears. My upbringing and the strong cultural ties would not let any outside influence affect me." She meant it. Though dignity and success were not compatible in the film industry she proved herself an exception to the rule. She never allowed any producer or a music director to exploit her. "I never let anyone browbeat me, nor do I differentiate between a big and small music director. For me the song is important. I refuse to sing cheap songs."

Perhaps she did not realise that she was a professional singer and

the type of songs depended on the situations in films. "Yes, I am a professional and have sung all types of songs, including cabaret numbers." Well said, then what did she mean by 'cheap' songs?

"Songs with suggestive words, expressions and sounds which are based on vulgarity." Did she ever refuse such songs? "Yes, I did on three occasions. I walked out of the recording studio. I have always carried myself with dignity and got due respect."

Preeti would not like to have anything to do with the Dada Kondke type of films and 'Saat Saheli' (Vidhata) type of songs.

away from groupism and filmy politics. Her 'I am what I am, take-it-or-leave-it' attitude has certainly helped her to make a name on the strength of her own calibre as a singer.

"I might have lost a few assignments because of my insistence on quality, so what? Even competent composers such as Vanraj Bhatia and Ajit Varman do not have enough assignments, yet they do not stoop low for the sake of money. Fortunately for me my music directors and the audience during the stage shows know what to expect from me; and they are happy."



Preeti Sagar . . . looks forward to success.

She is happy the way her career has shaped. She is lucky to have had her share of some imaginative compositions, such as the ones in 'Manthan', 'Anand Ashram' ('Tum itni sunder ho' with Yesudas), 'Mandi' ('Sham-sheer Baraina') and a few others including a lavni in 'Bhumika'. Her garba song in 'Bhavni Bhavai' ('Chando na ditho mitho, Sura na ditho') won her the Government of Gujarat's award. Her songs in various other languages have been quite popular. What is highly commendable is that her non filmi songs have been as popular as her film songs.

She has judiciously kept herself

Is there any wish which she knows cannot be fulfilled? "Yes" she laughed. "I wish I was born earlier and had the opportunity to sing for Roshanji and Madan Mohanji."

Who knows, the past glory might be revived in some other form. Till then Preeti will have to bide her time.

At the moment, Preeti hopefully looks forward to the success of her new experiment, wherein she has sung pop songs in eleven languages. "I have laboured hard and given my best. God willing..."

-NALIN SHAH



Avlokita... video film debut

EXTENSIONS

are out, the mandarins of Mandi House may say, but the latest terminology in the DD parlance seems to be revivals. Reviving serials which are long forgotten. Katha Sagar, that serial on short-stories, is being revived. Prem Kishen and Suneil Mehta, the makers of **Zindagi**, have got down to the nitty gritty of producing the serial. One episode titled Zamana is adapted from The Marquis De Fumerol. This will, once again, be an amalgamation of short stories chosen from different languages. The episode Zamana, has actors like Utpal Dutt, Bindu, Shashi Puri, Beena and others.

TALENT

— searching is a game as old as the film industry. With the launching of every new film, talent scouts look around for the 'freshest' faces but invariably come up with the wrong face. And what does one think of businessman-turned-talent-searcher, **Sujan**, who has started a 'specialised placement service' for artistes? Well, he's spotted the artistes after an audition of

course and has already launched them in his video film, **Burre Phanse**.

ANOTHER

sixteen year-old is **Seema Kanwal**. Presumably with a flair for acting, she is part of the Sujan brigade. With appearances in school and college plays, plus an acting course may help her make the grade.

AVLOKITA

is 18. Acting in school and theatre group plays, she makes her debut on the video scene with **Burre Phanse**, after she was selected by **Sujan**. With some training in acting, she, it seems, is destined for bigger things.



Gita Kapur... sweet sixteen?

TALKING

of Sujan's discoveries, atleast two of them, are just sixteen. Or is it sixteen? Looks like he's pulled these 'kids' straight out of school! But one look at them and you begin to seriously doubt their ages. Just sixteen? you begin to wonder. Anyway, who can cast aspersions on such trivial matters! **Gita Kapur**, sweet sixteen, and all, is one of the selected artistes to play a 'major' role in Sujan's first video film, **Burre Phanse**. Gita hopes to remain sixteen for some more time!

Seema Kanwal... a Sujan discovery.



FILMI

mothers and sisters form a very important part of the filmi culture. Delete their roles from films and serials, the roles of the white sari-clad types, the heroes and the heroines wouldn't have anybody to lend shoulders to cry on! Mothers, like **Asha Sharma**, are destined to play the same roles till the very end of their lives/careers. Asha has been branded by the industry as an actress 'who's adept in playing motherly roles'. Poor Asha. Her aspirations seem slightly modest.

"I'm interested in elder sister's roles. But nobody is offering me one," she laments. Not surprising. Because she began acting a bit too late in life. Three years back to be precise. She began playing mother for the first time in **Buniyaad**. Then she teamed with **Rajani** to fight society's unjust deeds, but nevertheless playing an 'unwilling' mother. Negative roles, she says, are her forte. But who would be willing to cast a 'mother' in a negative role.

However, TV is keeping her engaged at the



Upasna Singh... gorgeous



Asha Sharma... dying for elderly roles.

moment. **B R Chopra's Saudaa**, **Vidya Sinha's Daraai**, **Gulzar's Mirza Ghalib**, **Vinay Dhumale's Mahanagar**, **Ajay Mehra's Karm Bhoomi** all have one thing in common - **Asha Sharma**. "I'm very fond of television," she says. "It has interesting stories." Does she have any option other than to say that it is interesting? With time fast running out, it is rather imperative that Asha climbs the ladder fast before it's too late.

*

GORGEOUS

The beauty of the Punjab personified. This wheat-complexioned stunner, **Upasna Singh**, has something that makes one's heart tick faster. With her kind of looks, the only place would be Bollywood.

Rightly so. Leaving behind her TV plays in Jalandhar, she came to Bombay a couple of months back. **Vidya Sinha's** latest TV serial **Daraar** has Upasna playing the role of *choti bahu*, Lata, in all the 13 episodes. **Rakesh Choudhry**, while filming his magnum opus **Mujrim Haazir**, cast her in the fifth and sixth episodes. In **Shayad**, a video film, she is the focal point together with **Shashi Puri**, **Sudhir Pandey** and others. The two-year stint at the Indian Theatre, Chandigarh, and about 40 TV plays for Jalandhar TV smoothed out the rough edges in her acting. At the moment, the going is smooth. Playing the heroine in a couple of feature films, Upasna seems set to see good days in Bombay even though she says she doesn't like the city.

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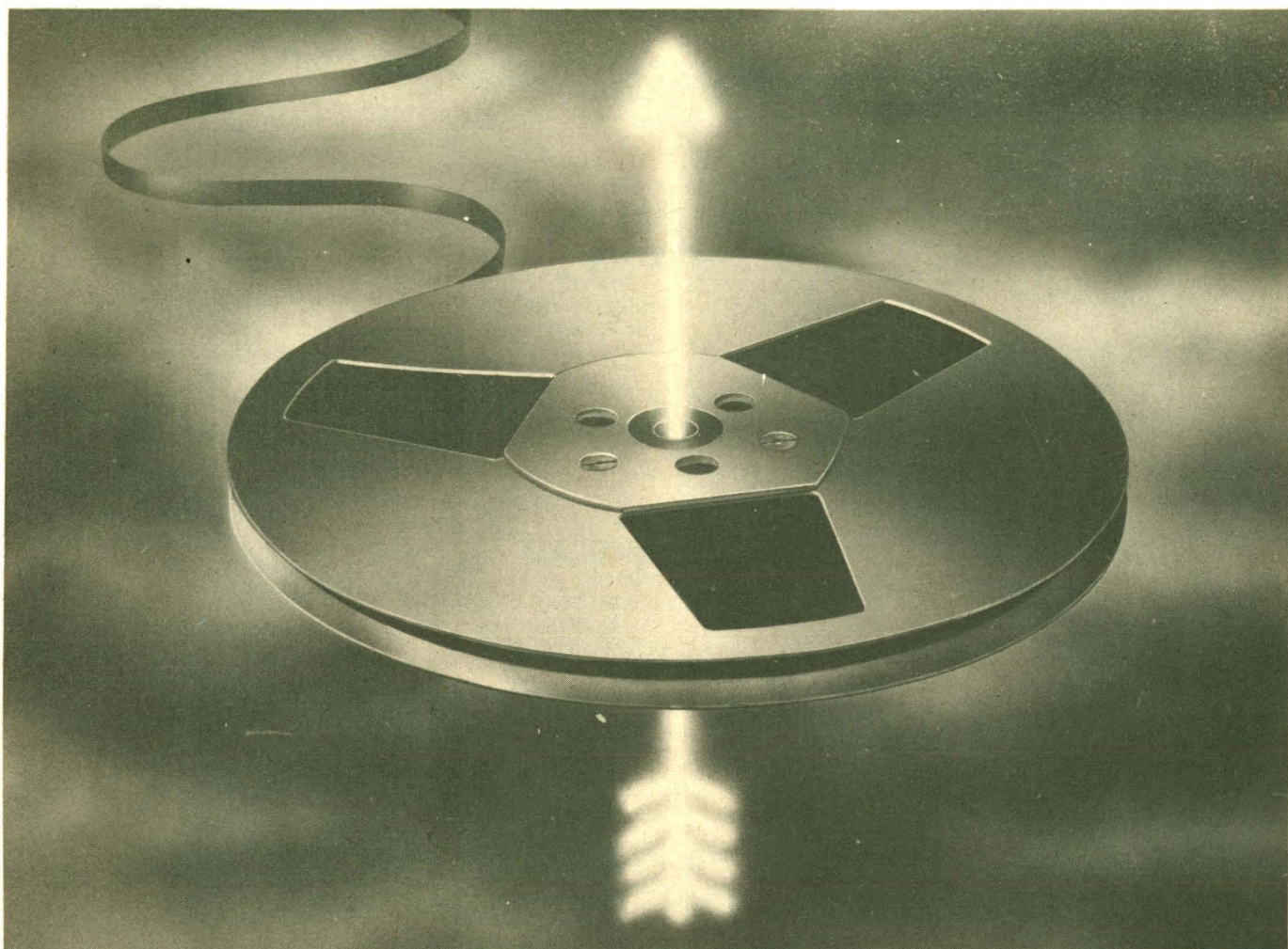
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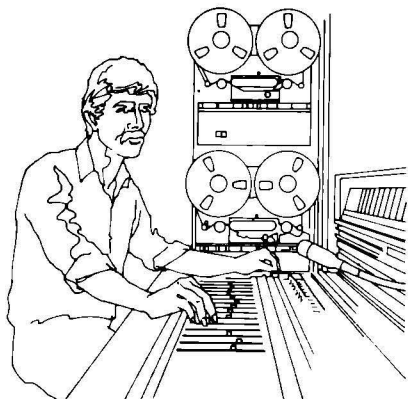
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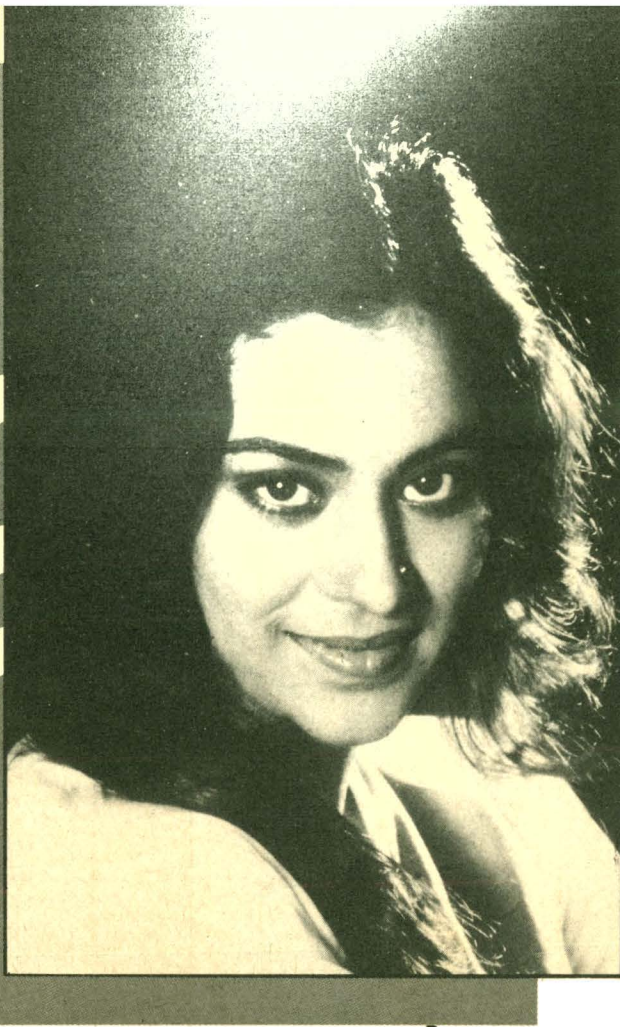
Karan Razdan grew on me – Priya



Marriage has plunged Priya into a busier schedule than before, adding a new dimension to her already hectic life – as a television theatre personality. Trying to co-ordinate a meeting with her is quite a difficult task, and we finally agreed to meet one afternoon before a show of ‘Ti Phulrani’, a Marathi play she is acting in, which is to be staged at the Ravindra Natya Mandir in mid-Bombay.

Her make-up room, backstage in the auditorium, is sparse and somewhat rundown. The brightly-lit mirrors lining one wall seem almost like an intrusion against the peeling, faded blue interior and two ramshackle tin chairs in the room. On a row of hooks in one wall, her costumes for the play are hung, and next to an old wooden chest in one corner is a row of nondescript *chappals*. The room is reminiscent of an old-world, rustic travelling show, and personifies, in a way, traditional Maharashtrian culture – a not-very-economically-advanced background, but usually rich on the content and presentation front. An atmosphere that Priya is very much a product of, having grown up under the strong influence of her father, the celebrated Marathi playwright Vijay Tendulkar.

The actress herself soon breezes into this room, perspiring from the afternoon heat, but looking far more attractive in person than she does on screen. She starts talking instantly, coos occasionally at her little niece who’s come along, starts putting on her make-up, and generally exudes a vivaciousness that makes the dreary room spring to life. As she transforms from the sophisticated city woman to the grubby flower-seller of the play (an adaptation of ‘My Fair Lady’), she continues her conversation at breakneck speed, answering questions flippantly, but with an underlying honesty, mocking herself constantly, but exhibiting also a strong no-



nonsense self-confidence.

She seems completely at ease about going on stage in a few minutes, exhibiting no signs of pre-performance nervousness. But then, you could hardly expect stage-fright from someone who has grown up amid the world of theatre. For, apart from her father being a playwright, Priya's mother was also an actress and she says in her sarcastic way, "Like all bad actresses eventually get discovered, someone asked me too if I would act". However, despite Priya now being primarily an actress, acting was not really what she first chose in life. In fact, she has ended up as an actress after a very chequered life.

As a young girl, Priya's first love was painting. So, she joined the J.J. School of Art, for, "like all budding artists, I also dreamt of being an Amrita Sher Gill,"

she says. But J.J. soon proved to be an eye-opener for Priya. The competition and standard of art, she discovered, were quite high and the returns, after five years of hard study, seemed unsteady. "I realised I may have to end up as a clerk or something because you must have a rich father or husband to support such a hobby," she adds.

So, two years through art school, and Priya decided to drop out. It was a decision that caused her much heartburn, she recalls, since "it was like my dreams shattering. I used to sit on the steps at the campus and do a lot of thinking. I felt I was at an impasse, I was getting nowhere with art, felt I had made a wrong choice".

But her father, whom she terms as more of a friend, was very supportive. He let her quit studies provided she completed her education through correspondence. He also got an artist friend of his,

Baburao Sadwalkar, to coach her thenceforth. And this step changed the course of Priya Tendulkar's life.

Spurred by an intense desire to be economically independent, she took up a variety of jobs one after the other, doing such diverse things as working as a part-time clerk in a bank, as a reader for a rich Parsi lady, as a helper for preparing catalogues at the National Centre for Performing Arts (NCPA), and so on. And then, modelling entered Priya's life in a big way.

She had already done one assignment, for Usha sewing machines, while still in school but never thought of it as a steady option. "I did not enjoy it," she says, but "the money was good." Soon, through friends from art school and her father's contacts, a number of offers came her way, and prestigious assignments like Mafatlal, Mudra and Johnson baby powder followed.

"I was a bad model though," Priya reminisces. "I would never turn up on time and I did not like to preen myself. This business of being looks-oriented was not my cup of tea since I came from a very strict upbringing where my mother only allowed us to put **Kajal**." But she persisted anyway, because apart from earning her the much-needed money, modelling, especially housewife ads, she found, was very simple. **Mummy ka sari liya, bun bandha-bas, kaam ho gaya**," she laughs.

Continuing with her sporadic modelling, Priya also took up a job as a restaurant hostess at the Oberoi. A few months into this job, and she saw an advertisement for airhostess for Air-India. She decided to apply, but "I did not tell anyone at home because I knew they would oppose it vehemently," she says, "because I was very sickly as a child and the constant travelling could tell on my health".

When her father discovered she had applied, he told her she should not go ahead. But Priya

was adamant and, much to his surprise, got selected and managed to convince him to allow her to do the training flights at least. "I must have been the only air-hostess getting such a regular send-off from my family at the airport," she recalls with a laugh.

But her family never did get reconciled to the idea of her flying. Her father stuck a time-table of her flights at home and the family made incessant, worried, long-distance calls to her, unused as they were to her staying away alone from home. The end to her career as an air hostess came a little over a year later when she was hospitalised for some ailment at London and had to be specially flown back to India. "My family said that's it, and my father asked me to quit," she says. "But I have no regrets about it. It gave me an opportunity to go to many places I wanted to, but also made me realise I was nothing more than a glorified ayah."

Having said good-bye to her flying days, Priya, with the money she had managed to save, bought a small studio for painting, and took up occasional modelling again to keep the income flowing in. And at this point, her life once again changed course. Though she had earlier done a small role in Shyam Benaigal's 'Ankur', films now entered her life in a big way.

A Marathi film producer, B.K. Naik, asked her to act in his forthcoming film 'Gondhalat Gondhal'. "I was not too keen on it," says Priya, "but Naik made me feel as important as Elizabeth Taylor. I asked for a very large sum as a possible deterrent, but he even agreed to pay that." A quick 20 days of shooting followed and soon, the film was released. It was a superhit and, adds Priya, "they even gave me an award for it, like they give these things to all sorts of people."

The regional film offers then came pouring in and Priya acted in about ten Marathi films, three



Gujarati ones (all of which got her best actress awards) and two Hindi films – 'Nasoor' and 'Sasti Dulhan, Mahenga Dulha.' Her theatre career also flourished from this period onwards.

"But I realised film acting was a terrible thing to do," says Priya. "All those **jhatak-mataks**, and absolutely empty in the head." And just as she was beginning to despair totally of this profession, came a telephone call from Basu Chatterjee, the maker of 'Rajani'. "He asked me what I was doing, and I replied sleeping," says Priya. "He laughed and said he meant careerwise and offered me the role. I wondered, 'why me?' But he was a director of repute and I accepted." And then, stardom struck.

It was during the telecast of one of the initial episodes, when the serial was already breaking popularity records, that Priya was performing at a morning show of a

Marathi play called 'Kanyadan'. After the show, she came out of the auditorium, and experienced for the first time mob adulation. "Everywhere I went, people started recognising me as Rajani," she says, "and I realised that was the last day of my privacy."

Looking back on the supersuccess of the serial, Priya says, "Now I think it was okay, but then it felt like a terrible mess. I did not like the recognition then and I was terrified of the press, who had begun to make me feel like a **Jhansi ki Rani**. Had it all happened to someone who wanted it, it would have been great. But all I had wanted then was a comfortable life, and all this was very unnerving."

But fame also brought in one very welcome after effect – it helped in selling her first book of short stories in Marathi, titled 'Yacha Tyacha Prashna', which was published subsequently, and

launched Priya's career as a writer. Like many others, Priya had experimented with the medium earlier, but never attempted to get it in print. Then, encouraged by her father, she got a few articles and poems published in some prestigious Marathi magazines. The first book followed and now Priya is working on her second collection of short stories, which will be in print by the end of this year.

Her father, Vijay Tendulkar, has, of course, been a great guide in this regard. Says Priya, "He has been the major influence in my life and continues to be so. He has been with me through happiness and sorrow and I can turn to

more of a need for men's liberation. It is they who are prisoners of their ideology and need to be freed. They are harmless souls really, as compared to women, who are inherently stronger. Which is why, in a way, there is no need for women's lib here and I would not call myself a women's libber."

And in the post-'Rajani' phase, Priya's acting career also continues unabated. She has decided not to act in feature films anymore, but has taken on a number of plays and television serials. Work on two of these, 'Ghar' in Marathi and 'Alla Talle' in Gujarati, is just about to begin, while her new Hindi serial 'Kissa Miya

tional School of Drama (NSD) graduate, during the shooting of 'Rajani', but says it was not a case of love at first sight. "He kind of grew on me," she adds, "and my parents wanted me to settle down, and I thought, why not?"

Thus, having gone ahead and married Karan, Priya now finds herself busier than usual. For, apart from her acting and writing she has also started a readymade garments' business with her sister. They supply clothes under the trademark of 'Abhiruchi' to a number of retail outlets and, muses Priya, "I wish I had 48 hours in a day to be able to fit in all I do and slow down the pace of my hectic life, spend more time



B K TAMBE

him anytime for help. He never put pressure on me to do anything, and always taught me to be self-sufficient." And, she concludes, her three sisters, one brother and she have become rich as human beings because of this upbringing.

Vijay Tendulkar, known to be a socialist writer, has also shaped Priya's social ideals, and she has often been spotted at activities organised by women's rights' groups in Bombay. Talking about her views in this context, Priya says, "I believe all human beings should be given equal rights. And I feel in this country, there is

Biwi Ke', is to be telecast in October.

'Kissa Miya Biwi Ke', as the name would imply, is about a husband-wife relationship, and aptly enough Priya is doing this serial with her husband Karan Razdan. Talking about how it feels to be married, Priya is her usual matter-of-fact self. "It's okay, nothing much has changed," she says. "My work continues as usual but only now I stay in another house. I was sleeping in one room, now I sleep in someone else's room. And I am slowly learning to think in terms of 'we' rather than 'I' only."

Priya met Karan, who is a Na-

at home."

Looking back then, at life at the surprisingly young age of 27, considering the amount she has fitted in, what does she feel? "I have this habit of happiness," replies Priya, "of grinning in whatever circumstances. Whatever I have done, I did not plan to do it. Things just went on happening. And I have no regrets."

What about the future? "There are a lot of things I would like to do, but I especially want to write and write more, and paint a lot," answers Priya. "And I want to be happy generally," she adds, smiling at you with her honey-coloured eyes.

— SHARMILA JOSHI

Jai



Durgā Mā

The World of Bengali Music

Come Durga Pooja and the man in the street wonders; *Ai bochor ke hit korbe?* (this year who will make a hit?). The foremost festival of the Bengalis is a time for splurging one's bonuses and savings on clothes, food, books, music and what have you. To add zing to the hoopla, music companies are all set to release a cornucopia of titles sung and performed by the hottest names in music.



The accent in 1988 is on Bombay marka music, and for this a whole host of singers from Bombay are busy churning out potential Bengali hits. Venus Records and Cassettes is fielding Vijay Benedict, Kavita, Hemlata and Shabbir Kumar. Says N A Hashmi of Venus, "Bengali singers have somehow lost their popularity these days; there is a drastic

change in the taste of Bengalis. They want the Bappi Lahiri type of music and adhunik songs (modern Bengali songs). And Venus is all set to make them rock 'n' roll with music whose beat closely resembles that of rock. And if the music companies and singers are willing to give them what they want, music directors are not lacking too. Making their de-

but on Venus music cassettes this year are Vidyut Goswami, Bhanu Gupta, Krishnendu and Tabun.

Some of the new singers figuring this year will no doubt come as a surprise if not as a shock. One of them is Vijayeta Pandit, the actress-singer, from Bombay who is yet to reach true stardom. She sings adhunik songs of course.



Vijayeta Pandit

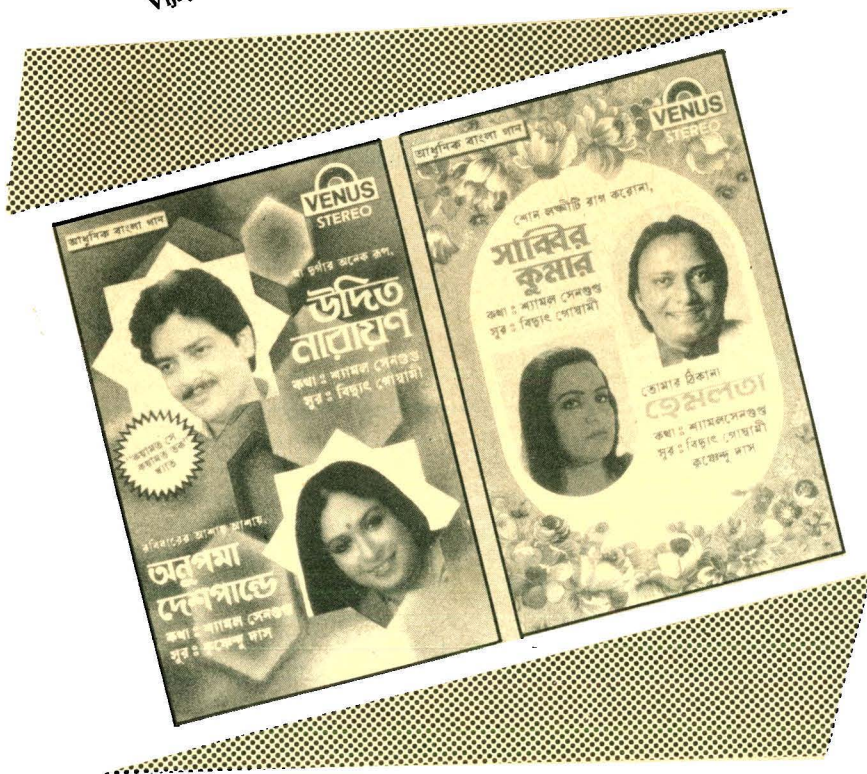


Mohd Aziz

To T Series goes the honour of being the first music company to bring out her Bengali songs. Then there is Udit Narayan, who seems to be really prolific in his very first year – he figures on both the T Series and Venus labels. If he sticks to his 'Qayamat Se Qayamat Tak' standard, he should score a big hit in Calcutta, with his two T Series cassettes titled 'Bangla Ke Bhalo Bashe'.

Also with T Series is Shanu Kumar. He came to Bombay only a couple of years ago. The reason: in his home town, Calcutta, his voice was not appreciated because it bears too close a resemblance to Kishore Kumar's. Now that he is all set to make it big in Bombay, the proving ground of Hindi music, it shouldn't be difficult for him to conquer the hearts of those who want Bombay marka music.

Alka Yagnik now enters her fourth year of recording with T Series. Then there are veteran singer Munna Aziz and music



directors Soumitra Chatterjee and Babul Bose. It is not difficult to guess who is T Series' star this year. Udit Narayan, of course, with two entire cassettes to himself, while the others have one side each of the other cassettes. Oh yes, it's not as if the stress is entirely on the Hindi singers. One debutant on the T Series label who should make it big this pooja in Calcutta is Jojo, already popular as a stage artiste there. "We've selected our artistes with great care. We have the cream of the lot", says Prabhakar of T Series, and others of the same company, echoe this sentiments.

One singer whom people will love is Runa Laila. Her 'Shilpi Ami Tomaderi Gaan Shonabo' (I am an artiste, I will sing you songs) is in that rare style which is particularly hers.

Naturally, Bishwanath Chatterjee of Concord which has recorded her is very optimistic



Shabbir Kumar

about her. "Our main criteria is not to pander to the taste for cheap music but to maintain certain high standards. Yet, at the same time, there should be variety," he reveals. This explains why Concord's repertoire this year features side by side with the trendy Runa Laila songs, a unique collection of 34 poems recited by Atanu Sanyal. The topic is something very close to the heart

of any Bengali: Calcutta. 'Kabitar Kolikata' is in anticipation of the completion of the city's 300th year in 1989.

Kids have not been forgotten. There is a cassette on poems of Anando Shankar Roy, who is one of the foremost children's poets of Bengal.

Then there is the more usual stuff, Pheroz Begum's Nazrul Geeti, Hemant Mukherjee's de-



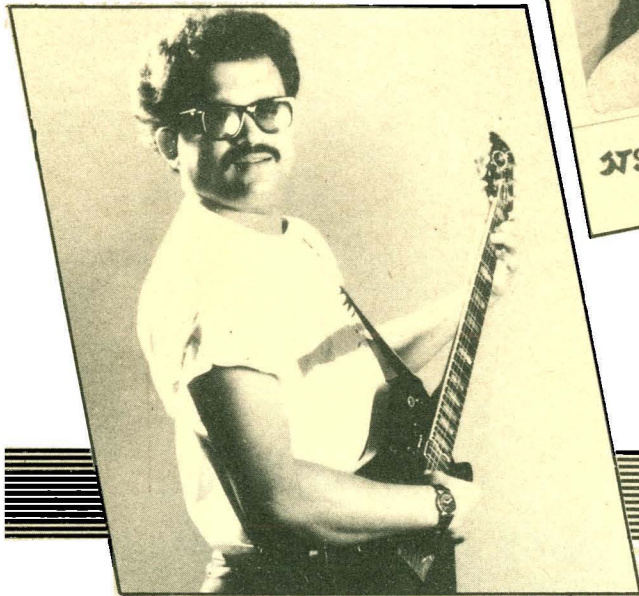
Jojo

votional 'Archana', Atanu Sanyal with Rajnikant's songs, instrumentals by Milan Gupta and of course by Sunil Ganguly, too.

In all this welter of new sounds, we must not forget the true heavy weights with traditional songs. HMV has regularly been bringing out traditional sounds and this year is no exception. The artistes are the ever-popular Manna Dey, Hemanta Mukherjee, Sandhya Mukherjee, Aarti Mukherjee, Anup Ghosal, and Haimanti

Shukla. Equally popular is our very own Lata Mangeshkar. Then there is Asha Bhosle and her unbeatable charm with R D Burman's music.

But then these are, as we said, the bulwark of Bengali music. Apart from them, who are the singers of this mould who are truly popular?



Tabun

Music companies maintain that new film music is in, trad is losing ground. Why is Rabindra Sangeet declining, relatively speaking?

One view is that today's artistes cannot do justice to it. They crave for fame and want a short-cut to fame. In other words, they lack tenacity of purpose and true dedication.

Says Hashmi, "Rabindra Sangeet is the soul of Bengali music. Its impact is so great that nothing can subdue it. But at the same time, one cannot modify it. One has to follow the same tune and compose within set limits."

But not everybody thinks so. Says Chatterjee, "It is a misconception that Rabindra Sangeet is

monotonous. Vishwabharati has set certain norms, but one can create new themes within the set frame. Kishore Kumar also held the view about its being monotonous, once, but he had to revise his opinion when he tried his hand in it."

Commenting on the attraction Bombay's artistes, holds for Bengali music, Chatterjee said, "Bengal is India's music centre which holds the maximum number of concerts. Naturally, every artiste wants exposure. There are a few artiste who are genuinely interested in Bengali music. Take for instance, Lata Mangeshkar and Asha Bhosle. They prepare for the pooja recording so religiously and rigorously that they abstain from recording film songs during that period."



Apart from these high-profile artistes, there are equally popular singers in other types of music too. Purandas Baul is the first and the last name one can associate with baul geet, (spiritual song on self). The folk songs on nature have enriched Bengali music for years. There are cassettes on this theme too. Kirtans, sung in the praise of Radha, Krishna, Chabbi Bandhopadhyaya and Radha Rani Devi are two distinguished women of long standing in this field. In palligeet (folk song), Nirmalendu Choudhary and Amar are famous.

Ravindra sangeet without Debabrata Biswas is unimaginable. "He is the only artiste who has absorbed this music thoroughly," is what Hashmi feels.

Well, then folks tune yourself for the latest Bengali songs.

Amidst the slogans of chiki, chiki, bom..., Jai Durga ma bolo..., the rhythmic drum beats (nagara), the shrill ringing of bells accompanied by blasting record players fed with the latest numbers, there certainly cannot be a better occasion for musicians to create wonders in their respective field.

— SHUBHANGI KHAPRE

BP's 'Sankalp'

After the critically acclaimed 'Manas' (a video film on drugs) and 'Whose World is it Anyway?' (on environment) last year, Bharat Petroleum – the public sector undertaking – has recently issued a 41-minute made-for-video Hindi film on drug rehabilitation, named 'Sankalp'.

Copies of 'Sankalp' – produced as a public service – can be borrowed, at no cost, from most of the offices of Bharat Petroleum.

Electronic raag synthesizer

'Lahari', an electronic instrument designed to provide 'laharas' (melodies) of various taals in Hindustani music is now available in the market. Prabhas Mitra who has designed this instrument gave a demonstration at the University of Bombay recently. This rectangular portable instrument with 63 melodic laharas, can be set to 20 taals. It is so designed that one can adjust the

pitch and volume accordingly. The instrument is very useful for learners.

Film magazine on video

Two former editors of the 'Stardust' group, Prochi Badshah and Surendra Bhatia, are all set to launch their own film magazine on video, 'Star Buzz'. Prochi was a former editor of 'Stardust', while Bhatia used to edit 'Showtime'.

Nari Hira's ex-editors may well try to exploit their contacts with the industry to try and come out with a film magazine with a difference.

Meanwhile, two more magazines will soon make their way into the already overcrowded magazine field. Gulshan Kumar, owner of Super Cassettes, has one in the pipeline while one Bipin Bhatia is all ready with his magazine, 'World Star'. This makes the total number of magazine nine.

Musical chairs

The Gramophone Company of India's (GCI) London branch manager Mr Tah has switched companies. He is now busy setting up the Super Cassettes Industries' distribution company in London. He is reported to have left so precipitously that Sanjeev Kohli, A&R Manager of GCI in India, had to fly over to London to look after his company's operations there.

Mr Tah brings to Super Cassettes all his expertise generated over 20 years of experience with the EMI group, which includes the GCI.

Meanwhile, Mr Tah's brother has been appointed as A&R, sales and PR manager – all at the same time – at the Delhi branch of Super Cassettes. He is presently overseeing the company's entry into Indian classical music field. Already signed up are Ravi Shankar and Amjad Ali Khan.

Switching from one company to another is not exactly a new



At a Press Conference at New Delhi to announce the recording plans of Anuradha Paudwal's new releases from (L-R), Arvind Tah, T Series A & R Manager, Neeharika Naidu, PR and Gulshan Kumar, Managing Director.

entitled 'Manzil', Ila Arun's pop songs 'Titli', Asha Bhosle's ghazals 'Kashish' and her selection 'My Favourites - Asha Bhosle'.

It seems to be platinum time at HMV - Jagjit and Chitra's latest album 'Beyond Time' has achieved platinum sales; so have Rema Lahiri's 'Little Star' - quite an achievement for a nine-year-old's debut album - and Alisha's 'Babydoll'. In fact Alisha is busy dubbing the songs in Bengali for the Pooja season.

Conga Beat Contest Tape from Weston

For those who missed the Conga Beat Contest in Bombay, and for those who want to relive the experience, Weston has brought out a couple of musicassettes featuring the award winning groups. There is Down Sterling, the group from Madras

which bagged the best group award for Blitz, Bronze Axe and Sabre Tooth. An off-beat release from Weston!

Regular stuff from the company includes the movie 'Mera Shikaar' with music by Bappi Lahiri, and the soundtrack (with dialogues) of 'Zakhmi Aurat'. For Sai Baba's devotees there are Sai Baba bhajans sung by Anuradha Paudwal, Mitali Chaudhury and Jaspal Singh, with music by Shambhu Sen. The life and miracles of the saint have also been presented through a narration on this cassette. Mahendra Kapoor have sung some 'Mata Ki Bhent' in Hindi and Punjabi too.

FM on AIR

AIR will start a new musical programme on FM from October 2. This programme will include

western pop, rock and classical music.

Music lovers will now receive a better quality of the sound and pitch. Apart from this it will be free from noise distortion.

The immediate requirement of the AIR is to set up a new studio.

Talent search - Eknath style

Eknath, the man who claims to have ushered in the concept of film magazines on video, is once again seeking a place in history.

He has launched yet another 'first-of-its-kind' scheme. Titled 'Feature Filmstar Video Cassettes', it attempts to discover talent for films, TV serials, and video films. Aspiring actors/actresses will be featured in this cassette which is to be distributed free of charge to film makers in the South and Bombay. The cassette will contain features like Variety Dress Parade, Voice Test with dialogue delivery, facial expression, dance exercises, fights and stunts - all designed in such a way that aspirants will be able to give of their best and filmmakers will have a chance to pick the right people.

Instead of the aspirants sending in their own clippings, the technical crew of Eknath will go to various cities like New Delhi, Calcutta, Madras, Bombay, Bangalore, Hyderabad, and Trivandrum to conduct the tests.

A no-profit-no-loss project, the cassettes will be distributed to organisations like the Indian Motion Pictures Association, The Film Federation of India, The Dance Directors' Associations, The Guild and others.

Audio tape becomes dearer

Audio tapes in pancakes used for duplication and production of blank cassettes has be-



Sushil Kumar Shinde, Finance Minister releasing Preeti Sagar's cassette 'With Love'. Also seen from (L-R) Sujit Kumar of HMV, Karan Shah, Preeti Sagar, Moushami Chatterjee, Michael Ferreira and V K Dubey.



phenomenon. The Indian music industry suffers from a lack of professionals, so it is but natural that musical chairs should be played every now and then. Nevertheless, it comes as a shock every time it happens.

Pantape in CBS hands

Pantape Magnetics Ltd, the Bangalore-based tape-making plant which has been inactive for more than a year, will be revived by R V Pandit of CBS India.

The original promoters of Pantape preferred R V Pandit of CBS to take over rather than R P Goenka of HMV.

CBS plans to renovate the plant and machinery to ensure excellent audio tape for its own use.

Super Cassettes' Novena Service

Super Cassettes recently brought out an audio cassette highlighting the Perpetual Novena Service at St Michael's Mahim, Bombay, which is attended by thousands of devotees every week. The music is by Leon D'Souza, while the singing is by Father Joe Pereira, with choral support from Anuradha Paudwal, Annette Pinto and others.

Super Cassettes released no less than 14 film soundtracks recently; 'Dharmayudh' with Rajesh Roshan's music, Anand-Milind's 'Woh Phir Aayegi', 'Amar-

Utpal's 'Mardon Mein Mard', 'Annu Malik's 'Ustaad' and 'Dana Paani', Laxmikant-Pyarelal's 'Gharana' and 'Ganga Teri Desh Mein', Bappi Lahiri's 'Guru' and 'Halaal Ki Kamai' R-D's 'Na-mumkin', Vedpaal's 'Souten Ki Beti', Jagdish Singh's 'Kanoon Ki Awaz', and Chand Pardesee's 'Tujhe Nahi Chhodunga'.

Also out are 'Best Film Songs of Asha Parekh', 'Best Film Songs of Sadhna', 'Hits of Govinda Vol 2', 'Kishore Ki Yaaden Vol 5', 'Pyar Bhare Geet, Vols 6,7,8,9', 'Hits of Mahendra Kapoor Vol 2' and 'The Magic Moments', which features hit melodies on alto saxophone by Mahinder Kabir, 'Singing Guitar' by Ashish Bhadra, 'Chitrahaar' (10 hit film songs), and 'Akelay Mein Sab Kuchh Naap Gayo'.

Meanwhile, Super Cassettes is all set to bring out its video movies. The first song for these was sung recently by Anuradha Paudwal and Udit Narayan for music directors Anand-Milind,

with lyrics by Majrooh Sultanpuri.

HMV signs Boney Kapoor films

Boney Kapoor of 'Mr India' fame has signed the music rights of his next two films with HMV. The films are 'Roop Ki Rani Choron Ka Raja' and 'Prem', both by Narasimha Enterprises and with music by Laxmikant-Pyarelal.

Latest releases from the label are Preeti Sagar's 11-language pop feat, including the Hindi 'With Love-Preeti Sagar', Pak singer Farida Khanum's 'Shama-e-Mehfil', Mehdi Hassan's 'Darbaar-e-Ghazal', Mohd Rafi's 'Yaadgaar Ghazlen', the songs from the TV serial 'Ameer Khusrau', Van Shipley on the electric guitar with 'Reflections' featuring Raj Kapoor's hit songs, 'Yugal Geetmala' featuring fun songs from films, and Asha Bhosle's 'Masti Bhare Geet'.

For the festival season, HMV has eight cassettes in Bengali music and 19 Gujarati albums for Navaratri. Dhundiraj Pandey and Lakshmi Narayan Dixit, two pandits from Benares, have recorded all the shlokas of 'Shree Durga - Saptashati Sampurna Mool Paath'.

Meanwhile, poised for an early release are Talat Aziz's ghazals



Cardinal Simon Pimenta (second from left) presenting the 'Novena Service', cassette to Gulshan Kumar of Super Cassettes. Also seen from (L-R) Anuradha Paudwal and Fr Joe Pereira.



come costlier by 30 to 40 paise, thanks to the higher cost of imported raw materials and also due to the unfavourably high foreign exchange rates. However, the cost is not likely to be passed on to the ultimate buyer, as music companies are absorbing the additional cost.

Platinum easy from Weston

“I got a shock when I saw the low figures required for platinum status,” exclaimed Jatin Gill, marketing director of Weston. Ghulam Ali has achieved four times platinum sales in nine months, with his ‘Haseen Lamhen’ cassette. It has already crossed 2,55,000 cassettes; and could well exceed five lakh cassettes in the stipulated three years’ sales period for platinum certification.

Other sales achieved are fantastic too. ‘Shradhanjali to Raj Kapoor’ has notched up 70,000 cassettes. ‘Zakhmi Aurat’, Weston’s first film soundtrack release, has sold over 130,000 cassettes. If sales of ‘Zakhmi Aurat’ combinations are taken into consideration, the film has already gone platinum. In regional repertoire, too, Reshma’s ‘Dard’ has crossed 48,000 cassettes, which guarantees it a multi-platinum status.

Sujan’s Talent(ed) Search

Haresh Sujan, who began a specialised place-

ment service for aspiring actors/actresses, has finally come up with the first bunch of ‘stars’.

At the audition held at Hotel Sea Princess, Juhu, on September 7, about 30 candidates were selected out of a final list of 67. About 20 judges, consisting of eminent producers and directors, were divided into four groups, to select the applicants.

The judges included people like Jimmy Nirula, Om Shivpuri, Dhirubhai of Time Video, Raman Kumar, Jyothi Swaroop and others.

After an initial screening of 230 applicants, 67 were selected for the final audition out of which 30 were chosen.

The artistes will be under a two-year contract with Sujan Artists. Producer/actor/director Sanjay Khan has already ap-

proached Sujan to cast some of them in his forthcoming TV serial, ‘Tippu Sultan’. Feelers are being sent to the B R Chopra camp for casting in ‘Mahabharata’.

Meanwhile, Sujan has launched his own video film ‘Bhurre Phanse’, directed by Raman Kumar. The cast includes four artistes who were selected in the talent contest. They are Gita Kapur, Avlokita Manik, Seema Kanwal, Micky Khan, and Veerendra Singh.

Sportstyle video

Here’s exciting news for our sports-lovers. *Sportsweek*, India’s popular sports magazine, has made a plunge into sports-based video and their first cassette will be out in the market very soon. The 70-minute cassette will cover all kinds of sport; there will also be special segments like ‘Walk down memory lane...’, ‘A day in the life of...’, ‘Golden greats’, ‘Sports bloopers’ and ‘Health and Fitness’. Among the sports experts on this magazine is Tom Alter, better known as an actor. The director is Philip D’Souza and the team comes from SCAN video. ©



B S Shaad, Haresh Sujan, Poonam Sujan, Vinod Pande, Shabnam Kapoor, Pranlal Mehta, Umesh Sharma, Jimmy Nirula at the first selection function of star talent by Sujan Artists & Movies Pvt Ltd.

WATCH OUT

Madonna's coming ...

... and so is Warner into India

Have you been missing out on Madonna, Prince, AC/DC, Rod Stewart, Steve Winwood, Genesis, INXS, and others like Phil Collins, Peter Gabriel, A-Ha, Paul Simon, U2, Anita Baker; and many more like Linda Ronstadt, Fleetwood Mac, Depeche Mode, Van Halen, and maybe Nu Shooz, The Cure, ZZ Top, David Lee Roth, Whitesnake; or maybe you have been looking for Chaka Khan, Simply Red, Robert Palmer, Peter Cetera, Howard Jones?

Well, India is all set for another blast from the West, from WEA – Warner, Elektra, Atlanta – one of the biggest and most successful labels in the USA.

With Warner coming to India, the entire range of pop, heavy metal, black and rock music and almost all the international stars will be marketed here.

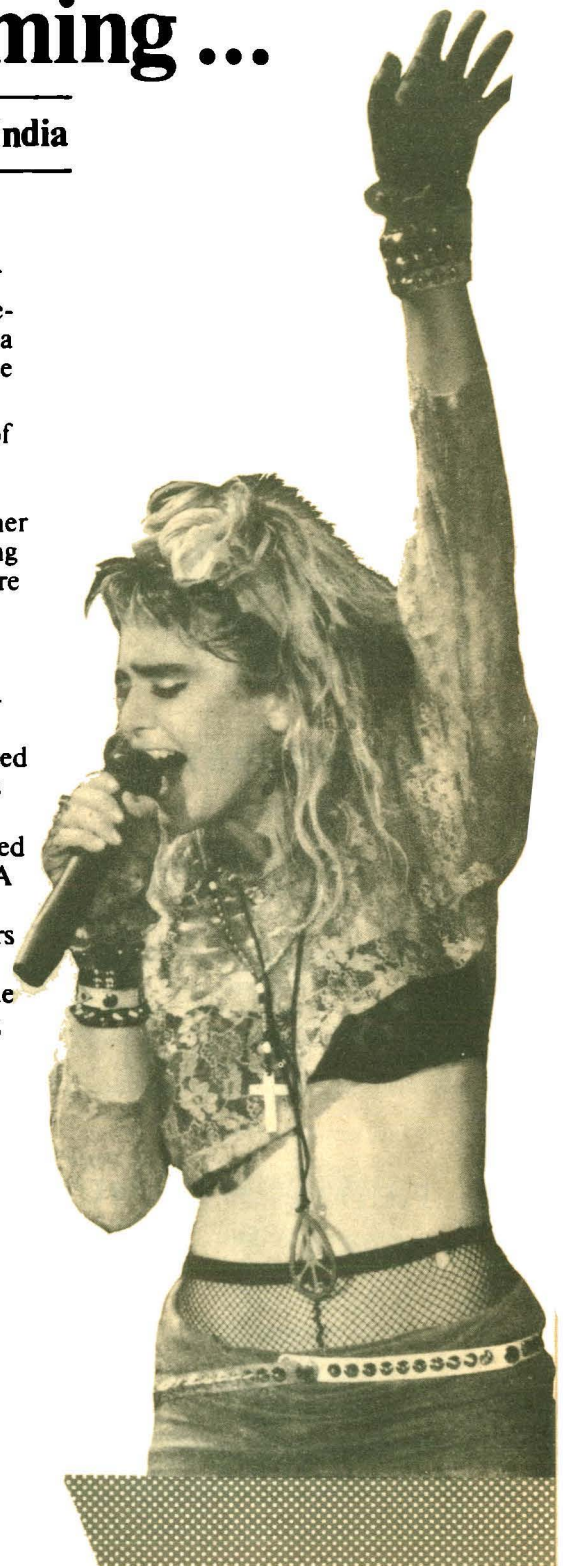
The heat that is generated with every major release of an international star will now be felt here, too, with the competition getting tough. CBS is right on top now in

English music. Lately Music India has marketed Whitney Houston and the soundtrack of 'Dirty Dancing' very aggressively. EMI, if and when they have a hit, make sure they blitz it to the public real good.

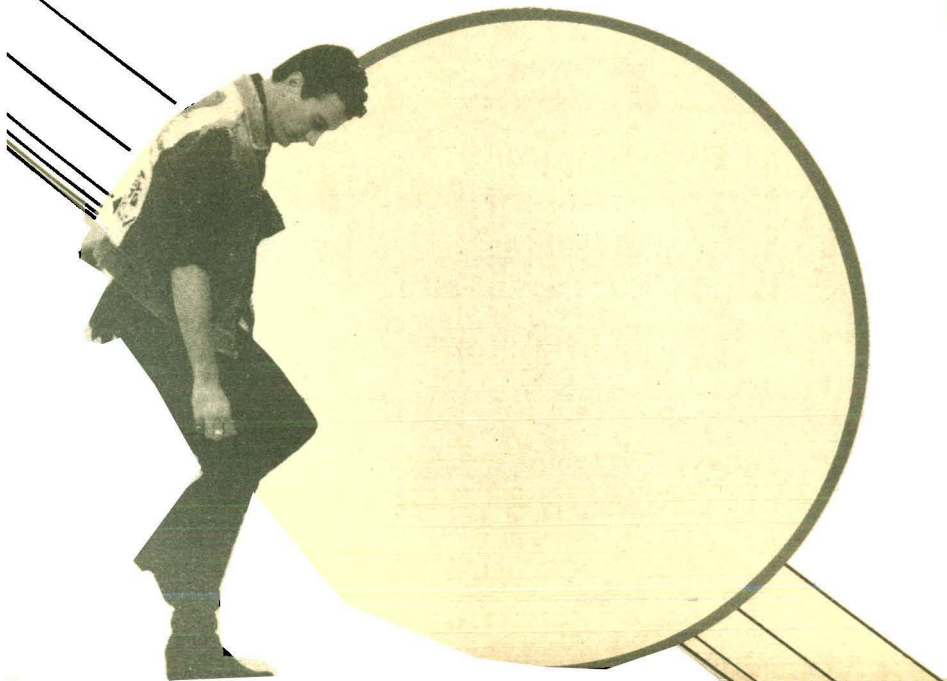
Shashi Gopal is at the helm of Magnasound Private Limited, the Indian company which has signed an agreement with Warner Elektra Atlantic for the licensing rights of WEA's music repertoire in India.

Magnasound is setting up an audio cassette manufacturing plant in Maharashtra with a capacity of 2,50,000 cassettes per month. LPs will be manufactured by an existing company such as the Gramophone Company of India (GCI) or CBS and marketed by Magnasound under the WEA label.

Incidentally, Warner Brothers had an arrangement with GCI, but it was broken off in 1980 due to royalty problems. According to Shashi Gopal, the Warner label is still being sold in India through pirates in Singapore.



The present agreement is an attempt to prevent further piracy, by giving music buffs original products. ©



PRIME TIME

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

	SERIAL	CONTENTS	VERDICT
MONDAY	<i>Abbas Hakim's</i> KISSE MIYAN BIWI KE	Of Lovers' tiff and reunion	
TUESDAY	LOHIT KINARE (Sept. 20 - Dec. 13)	Along the Brahmaputra	Good
WEDNESDAY	LOK LOK KI BAAT (Aug 4 - Nov. 3)	Folk tales	Engrossing
THURSDAY	<i>Devi Dutt's</i> GULDASTA (Aug. 4 - Nov. 3)	Sit-com	Passé
FRIDAY	<i>Prakash Jha's</i> MUNGERILAL KI HASEEN SAPNE (Sept 16-Dec 9)	Fantasies of a clerk	Delightful
SATURDAY	<i>Serbjeeet Singh's</i> HIMALAYA DARSHAN (Aug 13 - Nov. 5)	An exciting Himalayan yatra	Interesting
SUNDAY	<i>Siddharta Basu's</i> QUIZ TIME '88 (Aug. 14 - Jan. 1 '89)	Quiz Time Once again	Informative

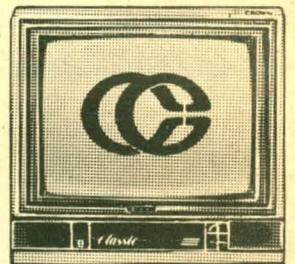
Please note : All programmes are subject to change.

History Repeats Itself

CROWN BECOMES
INDIA'S LARGEST SELLING
TV FOR THE 10TH
CONSECUTIVE YEAR.

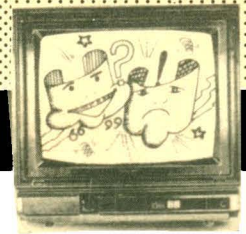
It is also the only brand to
have sold over 15 million TVs.
After all you can fool
all the people for some time,
some people for all the time
but not all the people
for all the time:

Ultimately superior quality outsells.



CROWN-TV

MORE PEOPLE BUY CROWN. BECAUSE THERE'S MORE TO CROWN



SUNDAY SPECIAL

9.00 am	HE - MAN & MASTERS OF THE UNIVERSE	Science fiction
9.30 am	CHAND SITAREY	Children's serial
10.15 am	FAIRY TALE THEATRE	Children's serial
11.00 am	BHEEM BHAVANI	Comedy serial
11.30 am	MAHABHARATHA	The great epic
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	TREASURE ISLAND	
5.30 pm	SPIDER MAN	Animated serial
5.45 pm	HINDI FEATURE FILM	

THE LATE NIGHT SHOW

SUNDAY	9.50 pm	Focus	Current affairs programme
	10.20 pm	National Programme of Dance	
MONDAY	9.50 pm	Chitramala/Conversations	
	9.50 pm	National Programme of Music	Detective serial
TUESDAY	10.20 pm	Adalat	
WEDNESDAY		Miscellaneous	
THURSDAY		Miscellaneous	
FRIDAY	10.45 pm	Regional music concert	
SATURDAY		Miscellaneous	

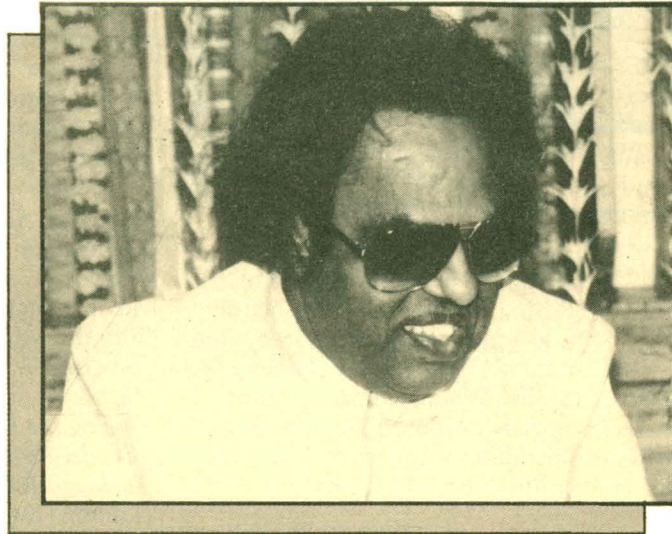
THE NEWS

7.20 am	Hindi	Breakfast TV (National network)
7.50 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	

'I have a weakness for Komal sur'



***PLAYBACK met Ravindra Jain, the noted
music director, composer, singer and poet.
Excerpts from the interview.***

Lord Rama, it seems, has blessed music director Ravindra Jain for his dedication in popularising the classical and folk music in films. Consequently, after the phenomenal success of 'Ram Teri Ganga Maili' (1985), the TV serial 'Ramayana' was another grand success in the life of this 46-year-old composer. His blindness was never an impediment to his brilliant career. Instead it sharpened his perception and gave an impetus to his understanding of music.

Jain established his identity as a composer of melodious music after the popularity of songs such as 'Le jayenge ...dilwale dulhaniya le jayenge' (Kishore, Asha, 'Chor Machaye Shor', 1974), 'Fakira chal chala chal' (Hemlata, 'Fakira', 1976), 'Jab deep jale aana' (Yesudas, Hemlata, 'Chitchor', 1976), 'Sajna o sajna' (Hemlata, 'Dulhan Wohi Jo Piya Man Bhaye', 1977) and 'Ankhiyon ke jharokhon se' (Hemlata, 'Ankhiyon Ke Jharokhon Se', 1978). 'Ram Teri Ganga Maili' was Jain's crowning glory. It won him a platinum disc from HMV and a *Filmfare* award. The popularity of songs such as 'Ek dukhiyari kahe' (Lata), 'Husn pahadon ka' (Lata, Suresh Wadkar) and 'Tujhe bulayen yeh meri bahen' (Lata) made him an asset to the prestigious R K banner.

As a composer, singer and poet, Ravindra Jain's contribution to the TV serial Ramayana is noteworthy. He is modest about his achievement but too proud to compromise on quality for the sake of commercial success in films. His versatile talent is widely recognised, which for him is a reward in itself.

He is friendly, soft-spoken and open-hearted. Though he married late in life, he is fortunate in having a wife who takes a keen interest in his work. But his greatest satisfaction comes from the fact that his music is heard by discerning listeners as a welcome relief from the cacophony of sounds.



Ravindra Jain at a recording session with Lata Mangeshkar.

PLAYBACK: How was the 'Ramayana' experience?

Highly satisfying.

Your music during the battle scenes was not up to the mark. It did not sound ancient enough....

It was stock music and not my composition.

Why did you not object to it since it was credited to you?

They found the ready stock music more economical and time saving.

Even the 'nagara' (battle drum) and the 'tituri' (huge bow shaped bugle) would have sounded more appropriate to the period?

Laughs.

What was your contribution?

I composed music for the emotional scenes and wrote the 'dohas' (verses) – (except the original ones which were written by Tulsidas) and also sang them.

The composition of the dohas sounded very traditional. Why?

The subject demanded it. If I had composed anything more imaginative it would have stolen its religious flavour.

Coming to films, can you tell me why Raj Kapoor chose you for 'Ram Teri...?'

R K liked my composition of 'Ek Radha ek Mira' when he heard it in a private concert. He wanted it for his film 'Ram Teri Ganga Maili'. When he narrated the story I composed the title song. He not only approved it but was confident of my ability.

Was he also confident of your ability to score 'Heena' considering the fact that it had a Frontier Province background?



It was not correct for Lata to pass such a malicious remark.

With adequate study any competent composer can tackle the subject of any region.

In your opinion how was Raj Kapoor as a musician?

He knew what he wanted for a particular situation.

Did he have enough knowledge about 'Ragas'?

Yes, to a great extent. He wanted something in Bhimpalasi for 'Heena'. I composed it and was waiting for him to return from Delhi. A music director can always give his best if he had a producer like Raj Kapoor.

Was 'Sun Sahiba Sun' ('Ram Teri Ganga Maili') composed by him?

He only suggested the first line – both the words and the tune, the rest I did.

During the HMV function Lata gave credit for the music of 'Ram Teri...' to Raj Kapoor?

(Laughs) Does not democracy allow freedom of speech? Maybe she was closer to Raj Kapoor and wanted to please him.

Was he pleased?

He was very much embarrassed. Lata was aware of my contribution in 'Ram Teri...'. It was not befitting for an artiste of her calibre to pass such a remark. I know her limitations too. Do I talk about it?

You don't normally prefer Lata's voice.

I have a great respect for her ability as a singer, but I cannot forget that she made me run from pillar to post for 'Saudagar' (1973). As a new music director then I could let my producers wait; so later on I had to opt for the other singers.

Will your remarks on Lata anger her?

What difference will it make? Even I have done a lot of work in the last 16 years. Maybe she has done a little more.

But the producers insist on Lata.
When they come to me they know what to expect.

Raj Kapoor always wanted Lata.
So he managed to avail of her services.

How is it that even the phenomenal success of 'Ram Teri...' did not help to boost your career?

I had already done about 70 films before 'Ram Teri...' My reputation was established even before I did that film. I don't approach producers for work. In spite of all that I have about 20 films at present.

What do you think of the modern trend in music?

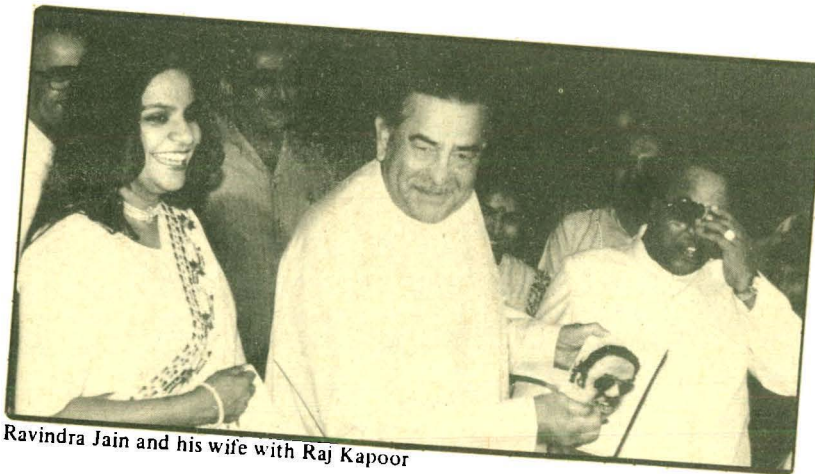
I have a great respect for Western music, but it is not suitable to the Indian subjects.

Don't you follow the Western trend yourself sometimes?

Look at the type of films... 'Zinda jala doonga', 'Maar doonga'... When I get an opportunity to create something soulful I don't miss it.

Didn't you ever feel like producing films yourself to get an opportunity to compose according to your heart's desire?

'Rajshree Pictures' always gave me all the liberty to do things in my own way.



Ravindra Jain and his wife with Raj Kapoor

I don't approach producers for work. Even then I now have 20 films.



Who is your favourite music director?

I respect my seniors including L-P

It is a diplomatic reply...

To be specific, Naushad, S D Burman and Roshan. Burman-da's music had lot of variety.

What do you think of Bappi Lahiri's challenge to Naushad?
(Laughs boisterously) Only he (Bappi) can do a thing like that.

You always preferred Hemlata as a singer?

I knew her from my childhood. I used to visit her father Jaichand Bhatt for his guidance. He was a great musician. He remained one of the great undiscovered talents.

In spite of being a good singer why did Hemlata not shine?

Filmy politics.

Which film has been most satisfying to you?

Rajshree's 'Tansen'. I have already done four songs.

While doing the film did you keep Khemchand Prakash's 'Tansen' (1943) or Naushad's 'Baiju Bawra' (1952) in mind?

No. I have done some research and presented Tansen as a composer rather than a singer.

Certainly you must have compromised on classical music for the sake of popularity?

Not at all..

Does Tansen sing 'Drupad' (a form of classical music popular in those times) in the film?

I have used 'Khayal' bandish..

Is that not a compromise?

Yes, I had to keep the different classes of listeners in mind.

Who has sung for Tansen?

Yesudas. He has done an excellent job.

Is it not an insult to Tansen? Naushad had wisely used Ustad Amir Khan and Ustad Bade Ghulam Ali Khan's voice in 'Baiju Bawra' and 'Mughal-e-Azam' respectively.

Could anybody make out what they were singing?

Which are your favourite 'ragas'?

I prefer 'Poorvi', 'Marwa', and even the basic raga 'Yaman'. I have a weakness for 'Komal Sur'.

Are you satisfied with your achievements?

Yes, I have been amply rewarded. ☺

Entertainment Plaza

YOUR GUIDE TO THE BEST

IN HOME ENTERTAINMENT

VIDEO MAGAZINES

NEWSTRACK (News magazine)
LEHREN-Vol 6
EKNAATH-Vol 3
SITARON KIDUNIYA-Vol 2

TV Today
Garware Home Video
Magnum

DEVOTIONAL

AARTI
MAIYA DEEDAR DO
NOVENA SERVICE OF
OUR LADY OF
PERPETUAL SUCCOUR
SHAHEEDAN-E-
KARBALA
SWARANJALI

Shobha Joshi
Minoo Chadha
Father Joe Pereira,
Anuradha Paudwal
Shakeel Anwar
Anuradha Paudwal

FILM

FILM
AAG KE SHOLAY
DHARAMYUDH
FARZ KI JUNG
GHARANA
GURU
HAQ KI JUNG
MARDON MEIN MARD
RISHTE KI DEEWAR
USTAAD
WHO PHIR AAYEGI

MUSIC DIRECTOR

Vijay
Rajesh Roshan
Bappi Lahiri
Lamikant-Pyarelal
Bappi Lahiri
Amar-Utpal
Amar-Utpal
Manna Dey
Annu Malik
Anand-Milind

HINDI VIDEO

DURGHATNA - Balbinder, Nisha Shing,
SANKALP - Urmila
- Pallavi Joshi

ENGLISH

JUDEGEMENT IN BERLIN
THE PRESIDIO
BIT
NANCY WAKE 1 & 2
BIG BUSINESS
THE GREAT OUTDOOR
SUNSET
THE SEVENTH SIGN
CAT SQUARED-II
PERFECT VICTIMS

Anand-Milind prove melody reign supreme



Anand: Trying out a new tune

Almost everybody decried the subdued music being fashioned out by Anand-Milind for 'Qayamat Se Qayamat Tak'. And certainly none were impressed by the modern duo's efforts at melody. But being

The house on 14th Road, Khar, Bombay, is fairly dilapidated but with signs of construction very much in evidence: there is a huge pile of stone chips and the entire facade of the house is propped up with bamboo poles. One wouldn't have expected anyone to be staying there, but there is: the family of Chitragupta, famous music director of yesterday, and his sons Anand and Milind, one of today's hottest music composing duos.

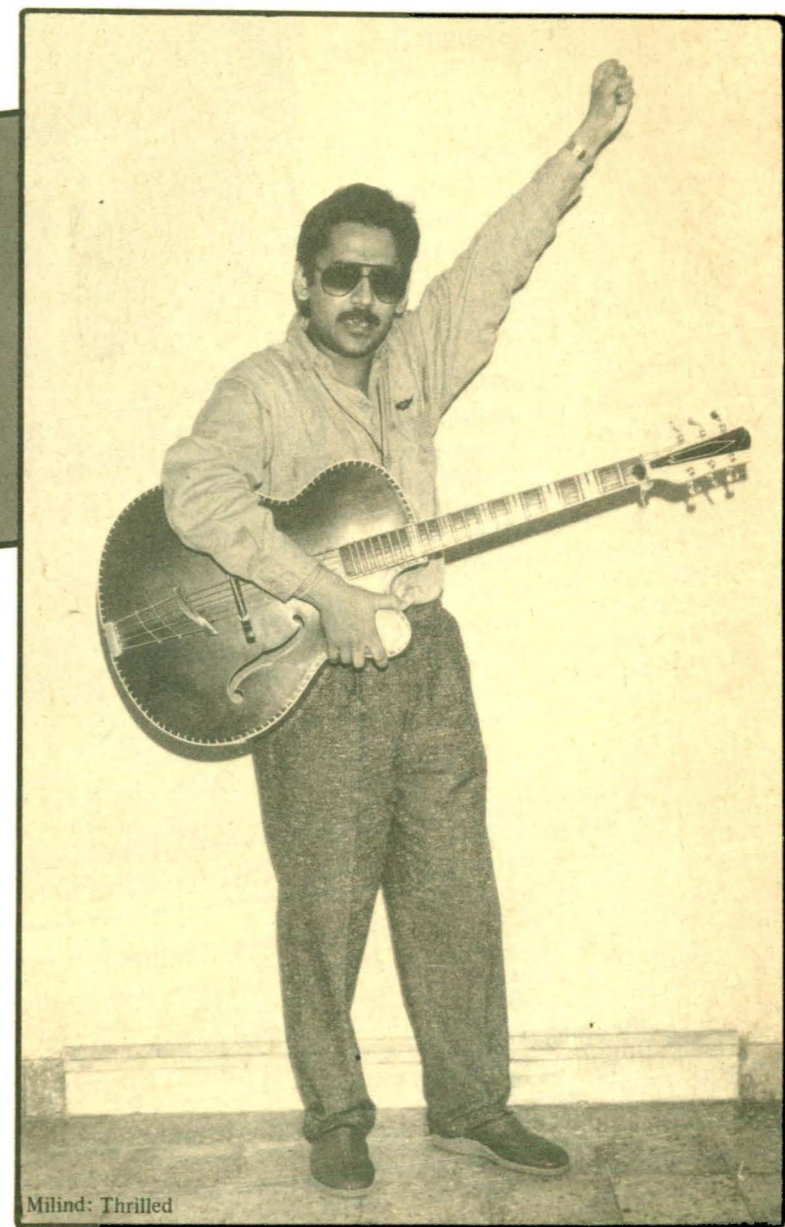
Inside, too, the plaster on the walls is peeling and there is a general air of shabbiness. "We've been having landlord problems. For the past four years we never knew whether we're staying on here or not," says Milind apo-

sure of their work, the sons of the famous composer Chitragupta, went ahead anyway. The smash hit success of the soundtrack proved everyone wrong and, more importantly, catapulted the duo to the top

logetically. Now these problems have been settled; but they plan to stay in another flat while retaining this for their musical work, "if we make money, that is", adds Milind. As if there is any doubt now that they will, after the success of 'Qayamat Se Qayamat Tak'.

Milind, whose dark glasses have become an integral part of his image, is younger and athletic. Anand, chubby and with a day's stubble on his cheeks, strolls in with a rumpled, sleepy look and a continuous sniff. "It's a 12-month cold," he explains through a handkerchief.

The room where Anand and Milind do most of their work has seen many a music director in its time - Madan Mohan occupied it



Milind: Thrilled

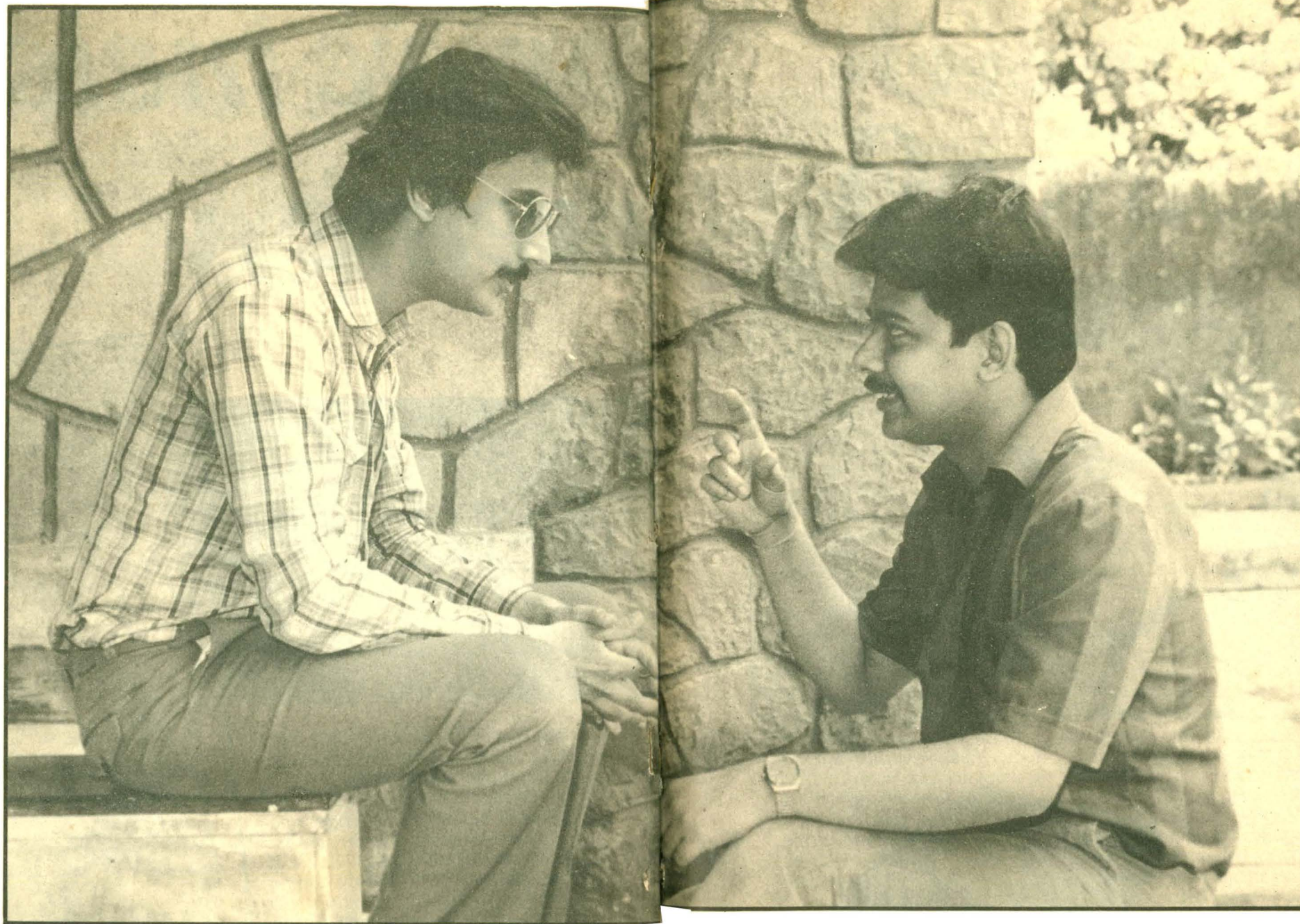
from 1952 to 1959, when he moved out and Chitragupta moved in. Now the latter's sons are carrying on the tradition. And all set to repeat his success, too, especially since 'Qayamat Se Qayamat Tak', which marks a definite turning point in their career.

Actually, when they composed the music, they had no idea how it would be accepted. "We just provided the music... we worked on it without thinking whether it would be a hit or not," says Anand. They went about it quite casually. "Mansoor is a young guy like us. He's a computer guy basically. We vibed very well with him." The composing was a very informal affair. The duo would write out some tunes tentatively. Then they would all pile into Mansoor's Maruti and go to Bandra Bandstand, where Milind would try out the tunes and polish them on his Spanish guitar. That probably added to the fresh tang in the music!

When the music of the film was first released, someone commented: "Why have you composed this sort of music, it doesn't sell nowadays." Anand-Milind proved them wrong, alright!

The light melodious music, the fresh acting talents of Juhi Chawla and Aamir Khan combined with superb singing by Udit Narayan and Alka Yagnik proved an irresistible combination.

After the release of the film, the phone calls started pouring in; it was like music to the ears. And all so different from the time they gave their first score in 'Ab Aayega Mazaa' in 1984. "We completed the recordings and sat back, waiting for the offers to pour in. We were supremely confident we had something good," recalls Anand. But things simply did not work out that way. True, Lata's 'Raja tere raste se hat jaoongi' was a hit all right. "But we didn't know about the politics that went on in the film music scene then." Now, four years later, they are wiser and de-



Anand, Milind: today's hottest music composing duo

finitely happier. Naturally, since, after plodding along with hardly half a dozen films all these years, all of a sudden they find themselves with 35 films on hand and prospects of more to follow.

"Now we have to start getting choosy," says Anand. "We have hiked our rates, that's necessary if you want to be selective."

"Daddy never allowed us to go near recording studios when we were in school," says Anand. But

during their college days they started assisting their father, especially after his health started declining in 1967. In school Anand learned to play the piano, while at a later age Milind started plucking the strings of a guitar. Latent musicality triumphed over dry academic qualifications. (Anand is a B.Sc. in Chemistry, and holds a diploma in Management, while Milind is a MA in Sociology.)

"But these qualifications are not wasted as such," claims Milind, "It helps us communicate better." Not that communication is a problem for the brothers, with their music directors at least. They still feel thrilled about the fact that Rajesh Roshan, Annu Malik, even Amar-Utpal and 'Panchamda' all congratulated them for the music of 'Qayamat...'. .

Their latest triumph is the fact that they have been asked to compose for a Madras banner under D Ramanaidu. They had earlier worked for his assistant Nageshwar Rao's film, 'Deewana Mujhsa Nahi'.

Apart from the 30-odd films they have in hand, their future plans sound quite vague. "After two years or so we might start doing stage shows. There's more money in it," says Milind, reveal-

ing his basic insecurity, which he hastily added "and it will take us to so many different places, it will be interesting," did nothing to hide.

Meanwhile they have a major music cassette project coming up with T Series, which they are rather mysterious about. "T Series has given us a free hand, they've told us, 'do anything you like, so long as the songs are all romantic'. It's the same 'Qayamat...' team, writer Sameer (Anjaan's son) and us." Accordingly, they are doing it on a grand scale, with no less than 70-odd musicians - an unheard of figure for a 'private' recording of this nature. Even more unusual, they are doing all the recordings at Mehboob Studio, where normally only film songs are recorded. Incidentally, the songs are very likely to appear on video later on.

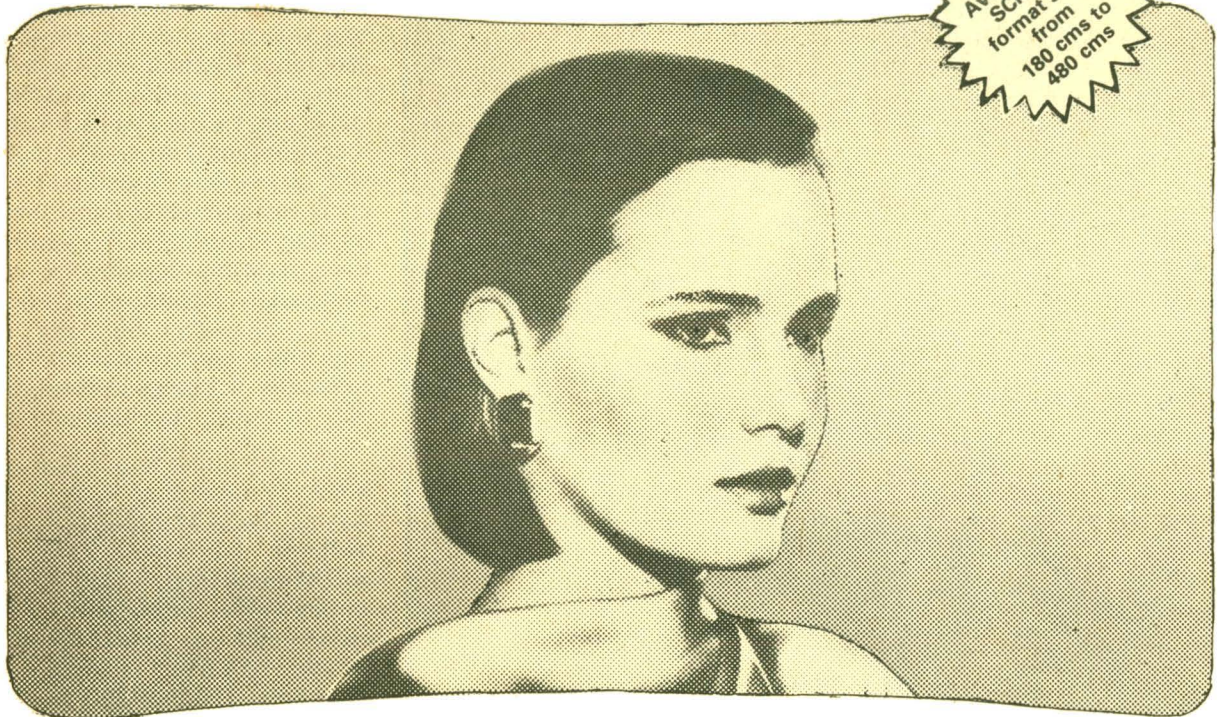
The new films include Pranlal Mehta's multistarrer 'Woh Phir Aayegi', Nitin Manmohan's 'Adharm', Jatin Goel's 'Zahri-lay', Mahesh Bhatt's 'Haq', amongst other multistarrers. And even though they gave the music for teleserials like 'Guldasta', 'Sara Jahan Hamara' and 'Apne Paraye', they are definitely into feature films. That's where the action is and that's where they want to be.

It's a well-known fact that when a music director has too many different film scores in hand, the quality of the music is very likely to suffer. But the young directors are very confident, at least for the moment. Says Milind, a bit tentatively, "Thirty-five is not too much; upto 50, I think, is acceptable." Anand adds, "It all depends, of course, on your creativity. We have never taken long to compose any song." So quite possibly, after a few months, we may find them up to their neck in work with 100 films, not just 50 films!

- SIMA CARRI

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Glasnost on Doordarshan

Psst...Did you know, Jyoti Basu, the chief minister of West Bengal, grossly reviled the Indian sentiment of patriotism by not attending the Independence Day celebrations this year? This was what the gaping nation was informed by the Doordarshan News. What they conveniently forgot to mention is that the poor CM was suffering from an acute attack of spondylitis, while the nation thrilled to the vacuous and obligatory 'Jan gan man'. Such selective news reportage on the national medium (where the prime minister's influenza makes more crackling news-story than the croaking of a freedom fighter) has by now become commonplace. When the press plays down a crucial angle of a story and highlights another, it is accused of practising yellow journalism. But when Doordarshan does the same it is given a much more polite definition by the critics: monopoly of the medium.

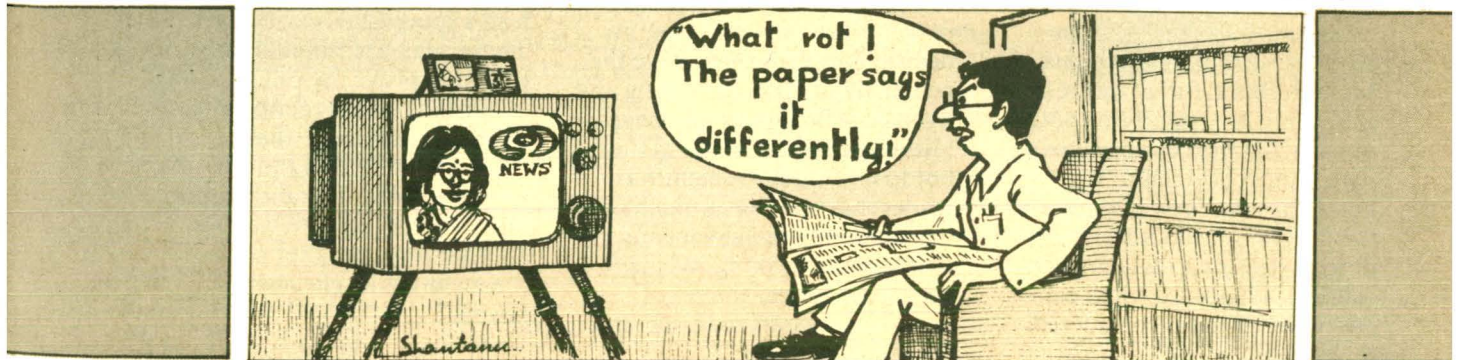
Like it or not – and who in this country has a choice? – DD is the only source of visual news-and-views in the country. Like the Indian Airlines, it is therefore

prone to taking the junta for a bumpy, royal ride across cloudy weather – provided the medium of conveyance does not get indefinitely grounded. A biased and blase attitude is bound to prevail in a medium that has no competition for miles and miles around. No competition, no rivals, no cause to worry! Whereas in the US, thousands of channels keep the tubed entertainers on their toes constantly, in India the tube is squeezed mercilessly for revenue purposes by the government. Its purpose is strictly mercenary. Hence, the nonprofit-making areas of television (ie the informative and educational features) are generally meted out a step-brotherly treatment.

It isn't a question of non-viewership alone. If this were so, how did the bold and incisive **News-line** manage to garner a sizeable viewership within its all-too-brief tenure on the air, at a time when viewers were satiated with the pulp message-mongering of **Humlog** and **Buniyaad**? No. The question-mark that surrounds news-oriented programmes on DD boils down to the true nature of 'news', and the manner in

which it is subverted and glossed-over on the national medium. What makes news on DD is what paints the government in 'prettified' colours, if not in a blatantly flattering light. Says a viewer with a dry chortle, "Doordarshan's news is like a tart dressed up in finery and attending a royal banquet. Everyone knows, sooner or later, the coach is going to turn into a pumpkin."

Considering the painful inaptness of news and views reporting on DD, one is stumped to hear Gorbachev's concept of **glasnost** (openness) being widely applied to crude... pardon me, Doordarshan nowadays! It is difficult to pinpoint the origins of this utter falsehood, but one has no doubt it emanates from the Corridors Of Power (COP). COP would have us believe that all is hunky dory in this great country of ours, that the daily disturbances are caused by the powers abroad (whizkid Vinod Dua has in fact been assigned to make a documentary on Pakistan's hand in the Punjab problem) and that the intermittent Bunds called by the Opposition are inevitably doomed to fail (and never mind if all the shops



outside are closed). COP would have us believe that there is a concerted effort on DD to reveal the view from the other side of the fence, as is being done at our friendly neighbour's, where forbidden words like "Pink Floyd" are no longer considered sacrilegious.

Pause, dear reader, to consider the excruciating irony of the situation: a supposedly democratic nation adopting and propagating a concept originally applied to and propagated in a country shrouded in an Iron Curtain! I believe there is an ominous message lurking behind the anxious promulgation of an idea that should have been a foregone supposition in a democracy. Why was the local intelligentsia overtly ecstatic when DD 'dared' to telecast the excessively controversial two-part programme on Bofors (**Bofors, Chalan**)? Because the Opposition was given a voice on the programme, that's why! How little it takes to please the purveyors of liberty and democracy! Freedom of expression remains as illusory in this country as any of the other signposts of democracy (which some prefer to call demock-racy).

We only need to probe a little underneath the veneer of boldness in the two-part **tamasha** to realize the harsh reality – the fatal loopholes in the premises that guided the presentation. Though the Bofors-special raised vital issues, it did not draw any conclusion, since that would have gone beyond the parameters of boldness specified by COP. The questions seemed enormously incriminating (hence the illusion of reckless intrepidity). But the answers were like the cinema of Mahesh Bhatt: full of impressive sound and fury signifying nothing in particular (except perhaps a patent indecisiveness). Yet – and herein lies the supreme irony – the programme could be considered a step towards genuine autonomy, especially when compared with what is considered newsworthy by DD's yardstick

Indeed, Vinod Dua has come to typify the notion of **glasnost** in a way that seemed an impossibility in the proximate past when M J Akbar's trenchant **Newsline** was hung on the nooseline when its boldness began to get sticky. Today, Dua and his ploddingly increasing ilk of straight-talkers are treading the tightrope of bohemian spunk and staid status quo on National television, trying desperately to avoid treading on too many toes in the process. Dua's **Aaj Kal** is as much a pioneering achievement as Ramesh Sharma's now-defunct **Kasauti**. The two young men together seem to be the sum total of the **glasnost** movement on television! What are the precise precincts of freedom of expression available to these enterprising docu-makers? It all began with

National TV is 'Aadha Sach Aadha Jhooth'.

Vinod Dua's startlingly offbeat **Janvani** in which the potbellied (the old brigade) and the jean-clad (the new) ministers were hauled upfront and grilled by a public panel – with more than a little assistance from the devilishly outspoken Dua, of course! But where did the questioning and counterquestioning finally get **Janvani**? A lid was firmly placed on the programme when the ministerial rollcall came disconcertingly close to the real seat of power (the prime minister, my dear!). However, those were the golden days when our young and dynamic PM was on an image-building trip: the image of the bold, open and conscientious leader that is today as much of a distant dream as **Janvani** and Dua's plainspeaking. We have now stepped into the era of cosmetic outspokenness, better known as **glasnost**.

It would appear as though Dua and Sharma are unwittingly falling prey to governmental designs, which intend to create a chimera of autonomy without ruffling the government's credibility (or the lack of it, as it happens to be) by a hair's breadth. Outspoken programmes like **Kasauti**, **Aaj Kal** and to a lesser extent **Sach Ki Parchai** and **Focus** are intended to be "prime" examples of the whitewashing tactic. To cite a relevant instance, the much-touted feature **Bund File** (in the **Aaj Kal** series) which shed light on the triple suicide of the dowry-defying sisters in Kanpur. DD woke up to the national import of the tragedy six months after it transpired: when the issue had acquired the safe distance of a historic happening. In a way the same is true of the "bold" decision to screen Govind Nihalini's **Tamas**: the volatile sequences depicting communal violence during Partition were as deleterious as the exploits of Mr Bachchan on the larger screen.

Come to think of it, a 'glasnost' breeze appears to be blowing across the fusty serial-scene. Less than a year ago, an episode of **Shakti** ('Azadi Ki Ore') was given the axe, only because the protagonist of the story painted (gulp, choke) nudes! Today, one is "privileged" with fleeting glimpses of the human body in the late-night movies (**Heat & Dust**, **Mephisto**). In one of the most popular serials this year, **Intezaar**, a woman character was shown to take the unconventional decision of having a child out of wedlock, while another goes through a divorce and decides to lead a spouse-less existence. These, alas, are isolated cases that only prove the rule: national television remains eclipsed by 'Sach Ki Parchai' that is 'Aadha Sach Aadha Jhooth'. As for the whole truth (and nothing but), we shall have to wait for another time, another place. In the meanwhile, **glasnost**, anyone?

– SUBHASH K JHA

MUSIC TRACK

CLASSICAL

PANDIT RAVI SHANKAR
HMV

Raga Khamaj is considered low in the hierarchy of raga gradation for the very simple reason that it is employed heavily in light music, that is, in thumris, bhajans, ghazals, etc. Hence, it requires a lot of discipline to present it in its pure form, moving within the strict confines of



its format. Panditji has achieved this with great finesse, and has succeeded wonderfully in bringing out its true nature.

The difference is immediately discernible on playing the reverse side. Here, Raviiji has af-

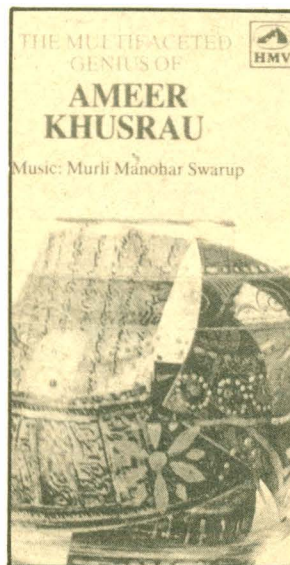
forded Lalit all the deference it commands. The lilting vilambit ranging from the lower octave, through the middle to the higher, and the teasing 'jod' are all executed with a sure hand. Inexplicably, the treatment ends there, leaving listeners hanging with their raised hopes unfulfilled. It appears as though the recordings on sides A and B have been interchanged.

Ustad Alla Rakha's tabla accompaniment matches the main artiste's thrust.

AMEER KHUSRAU
VARIOUS ARTISTES
HMV

Amir Khusrau is credited with bringing about a revolution in the format of Indian classical music, besides experimenting with the original form of the sitar to give it a modern look. Hence, it is in the fitness of things that a cassette should have been brought out as a tribute to this pioneering genius.

Almost all the bandishes are in praise of Aivalia Nizamuddin, who happened to be Ameer Khusrau's spiri-



tual guru. The assortment of pieces include a drut by Pandit Jasraj, qawalis by Shankar Shambhu Qawwal, dohe by Ustad Ghulam Mustafa Khan, a bandish and a sawan geet by Sudha Malhotra, Krishna Kalle, Dilraj Kaur and Pushpa Pagdhare, khayals by Kankana Bannerjee, and Pandit Pratap Narayan. There is even a ghazal by the late Mukesh. All the singers have given their best. Each piece is very carefully selected, with excellent musical score and sung sonorously. The recording, too, is of outstanding quality. Altogether, good value for money.

- VASANT KARNAD

DEVOTIONAL

AARTI
SHOBHA JOSHI
Weston

An aarti marks the culmination of a pooja and thus forms an important form of ritualistic community singing of devotionals. Shobha Joshi leads the present group of aartis devoted to Ganesh, Shri Ram, Hanuman, Lakshmi, Santoshi Mata and Shiva. The aartis to Shri



Ram, Hanuman, and the old-time favourite 'Jai Jagdeesh Hare' have the desired devotional fervour, while the others tend to sound like sugam sangeet.

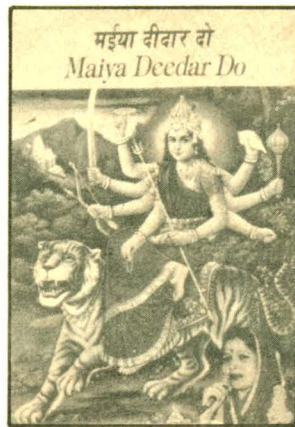


SWARANJALI
ANURADHA
PAUDWAL
T Series

Anuradha's latest collection of traditional Hindi bhajans finds her in good form. She is in her element with the classical raga-based or traditional tunes. On the plane, 'Baso mere nainan mein Nandlal', based on Shivrangani, and 'Soi ras najo Hari gun gavo', set to Bageshree, are the most appealing tunes. So are 'Tum dayalu' in Shudh Sarang and 'Daras binadukhan lage nain'. 'Hori khelat hai Giridhari' in the Ras style is lively. All in all, this is a milestone in Anuradha's career.

MAIYA DEEDAR DO
MINOO CHADHA
Weston

A collection of devotionals with a difference. And that is: the tunes are all from familiar old hits of Suraiya, Lata and others. The lyrics, all by

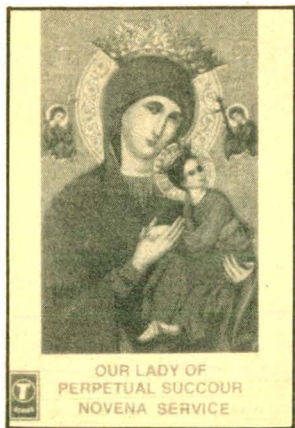


Nirbal, with the sole exception of one by Nandan, are tailor-made to match the filmi tunes. 'Maya mein behti javun' sounds just like the original 'Afsana milgayaa', 'Humko aaitbaar hai' resembles 'Jiya beqaraar hai' and so on. Those with modern tastes may like Minoo Chadha's 'parody' type of singing, while old-fashioned folks may find it just a little bit too much.

- SUMIT SAVUR

NOVENA - SERVICE OF OUR LADY OF PERPETUAL SUCCOUR
T Series

In what could be termed as a massive show of faith, thousands of devotees congregate



every Wednesday in oblation to Our Lady of Perpetual Succour.

To help those who, for some reason or the other, cannot make it to the church, Super Cassettes, in association with Anuradha Paudwal, Leon D'Souza and Fr Joe Pereira, have brought out on audio cassette the Perpetual Succour novena service

complete with prayers and hymns, and the eucharistic service on Side B.

Sonorous rendering of the hymns and the intonation of the prayers vividly capture the ambience of the actual church service and helps to instil in one some measure of pious devotion.

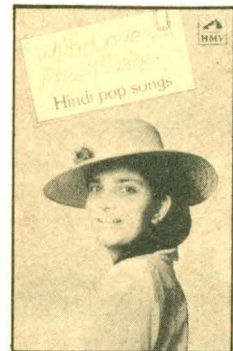
MARIO PEREIRA

POP

WITH LOVE PREETI
HMV

A quiet moon-light romance on a mountain top or by the side of a rivulet is no longer fancied by the youngsters. They believe in expressing their feelings loudly by jumping and twisting under the glare of the multi-coloured flickering light bulbs.

HMV and Preeti Sagar have successfully collaborated to produce an album of eight pop songs which will certainly put young hearts aflame. Preeti's voice sounds as young as ever



and her coquettish rendering at times reminds the listeners of her early 'Julie' days.

One unique feature of this album is that it has been produced in 11 different languages. What is noteworthy is that the singer has successfully conveyed the spirit and essence of the music of different regions.

- NALIN SHAH

CHILDREN'S

PANCHATANTRA KI KAHANIYA
VARIOUS
AKC

Kunstocom Electronics has a vast variety and number of cassettes

for children. 'Panchatantra Ki Kahaniya' is yet another of its major efforts. The age-old stories, re-written by Puranchand Sareen, are retold by a 'didi' to a number of appreciative children, under the direction of Kamleshwar. They are well-told and sound effects too are fairly appropriate, though they could have been a little more sophisticated.

- SIMA CARRI

ENGLISH**THE HUNGER**
MICHAEL BOLTON
CBS

When a white man wins an award for best rhythm'n'blues performance at the New York Music Awards, he must have something going for him. Bolton has a sense of direction fuelled by whipcord, emotional drive. His rock songs are a blast but when he turns down the tempo, he strikes at the very roots of feeling with songs like 'Take a look at my face'.

DOWN IN THE GROOVE
BOB DYLAN
CBS

Dylan doesn't quite get stuck in a rut but there is an inescapable feeling that cutting an album is becoming an exercise in routine for him. That certain depth of feeling he once brought to his songs is now largely eschewed. What makes this par for the course is a now rare power he brings to 'Rank strangers to me' and 'Death is not the end' which succeeds even without an incisive edge.

STRONGER THAN PRIDE
SADE
CBS

Can anyone ever tire of Sade? The lady turns

in another brilliant performance even as she moves away from her sax – dominated sound to cut a brilliant swathe with some soul-stirring songs. There is that innate feeling of intensity, a natural slide into emotion. Jazz retains its place on the title song even as Sade flies high

barrel but this one flips heads-up with a strong string of sixties soul classics. Otis Redding has two songs with 'Lover man' red hot but the silky sounds of The Shirelles on the bitter-sweet 'Will you love me tomorrow' and the harmonics of Frank Valli – The Four Seasons' 'Big

tail on current manifestations to hark back to soul. They do it right and there's no escape from this band who won the Best Newcomer Award at this year's British Phonographic Industry Awards. Swing to 'World in another', bare your soul to 'Temptations', get lost in the blues of 'Don't let me be lonely tonight' or dip into the gospel 'I don't believe (Sony's letter)'. This one's lost.

GREATEST HITS
JOE STAMPLEY
CBS

A mixed bag. Half of the songs elevate neither country or Stampley. The other half have a sense of commitment but that's not quite enough, is it?

HAND IN HAND
KOREANA
MIL

Marred by excess from Moroder's production, Koreana turn out to be a band in search of lost chord. All they really required was a little sympathetic production. In the whirlpool that techno-funk necessitates, Koreana find it difficult to score with their vocal prowess so well delineated on the modulated beat of 'Call my name' and to a limited extent on 'Victory' which flags halfway to the post.

– JERRY D'SOUZA



into a percussive tempo with 'Give it up' and 'Paradise'. And for those who seek the unusual, turn a ear to 'Turn my back on you'.

MORE DIRTY DANCING
SOUNDTRACK
MIL

A sequel could be forgiven for scraping the

girls don't cry' are downright pleasing. Modern leanings come in a Latin-American groove. So who's complaining!

POPPED IN SOULED OUT
WET WET WET
MIL

Brit foursome turn

Movie Music

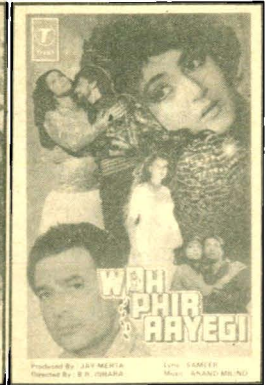
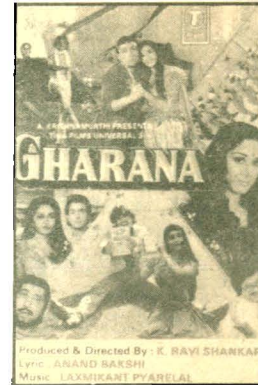
If you are one of those who could not stomach the synthetic, noisy music which

passed off as film music till recently, relax. If recent film scores are anything to go by, you are in for a dose of soothing music. Anand-Milind, one of the youngest music duos today, opted for the clean 'old-fashioned' sound and look at the result: their score in 'Qayamat Se Qayamat Tak' must be one of the hottest selling cassettes today! Of course, older composers like Khayyam and others have kept their usual high standards. But one thing is definite: the craze for the kind of music which Bappi Lahiri has come to represent is now dying out. In fact Bappi himself seems to be adjusting to the new taste for more gentle and 'natural' music. Naturally!

REVIEWS

Latest film soundtracks seem to be toning down on the noise and bringing in more fresh, melodious music. Top of the lot is Anand-Milind's 'Woh Phir Aayegi', where Amit Kumar has turned in a superb performance with those Kishore Kumar type of songs. **Pehla pehla pyar hai** and **Main gauntare liye**, his duets with Anupama Deshpande and Anuradha Paudwal, in particular, are easily chart-topping material. The title song **Woh phir aayegi** by Anuradha and chorus is good listening material. The entire soundtrack, in fact, seems a hark-back to the good old rock 'n' roll days.

'Mardon Mein Mard', with Amar-Utpal's score is another 'old-fashioned' one which comes as a refreshing change. **Ik nasha sharaab ka** by Anuradha can only be described as a very 'sweet' song sung in an attractive, light tone. With **Jo apni jaan pe khel kar**

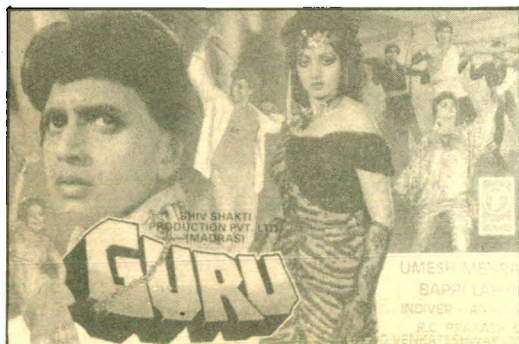


Jayshree Shivram shows she has the right stuff. Mohd Aziz sings another version of this song and amply proves that his voice is eminently suitable for this type of ringing, pious song. **Nako nako bole** by Asha attracts with its coy tune, reminiscent of 'Palkon ke peechhe se' of yore.

'Haq Ki Jung' by the same music directors, however, is more average fare with hardly any outstanding number, except perhaps Anupama Deshpande and Udit Narayan's **Yeh pyar ki manzil hai**, repeated once more as a solo by Anupama.

Bappi Lahiri's 'Farz Ki Jung' is a strange mixture of noisy and also dull tunes. **Hey hey nachengey** by Alisha Chinai and Vijay Benedict is in his beloved disco form; Asha Bhosle's **Aap se miley** is catchy and sensual, while Mohd Rafi's **Aap ke jawab kya**, sounds vaguely reminiscent of various tunes. It's a pleasure to hear the late singer's expressive voice again, though.

'Guru' assures one that **Bappi** hasn't changed much where his taste in music is concerned. 'Babydoll' Alisha joyfully tells the world **I am a bad girl**, with the help of Shailendra Singh; is it the Bad effect of the Jackson? Then there is **Ghayal ghayal** by S Janaki and Bappi himself; and Asha's **Aai**





aaio, both in doubtful taste.

'Gharana' by **Laxmikant-Pyarelal** is also fairly lively but in the more traditional way. There is Mohd Aziz and Anuradha Paudwal's **Dhak dhak**, with a reprise; then the cute Goan style **Kiss and tell** by Amit Kumar and Alka Yagnik.

Manna Dey's 'Rishte Ki Deewar' has a very 'clean' and soothing sound. Dilraj Kaur has done an excellent job with **Meher men lage sab bhai**, a dance number, while Manna Dey and Kavita Krishnamurthy have introduced a righteous, solemn note with the patriotic **Aisa raj humko Bharat men**.

Annu Malik touches a new low with his music score in 'Ustaad'. **O jaane jaana**, the catchiest number, by Kishore Kumar and Kavita Krishnamurthy has all the hallmarks of a chart-topper.

'DharamYudh' seems to be made on the lines of those epic films, and Rajesh Roshan has given appropriate music. Shabbir Kumar has done full justice to the title track. **Sawan ka mahina** with its deliberate beat and **Chhoti si zindagi**, both by Asha, are a study in contrasts. The latter, especially, provides good listening.

Vijay caters to the masses in 'Aag Ke Sholay', with Amit Kumar and Anuradha Paudwal's **Baharon mein dhoom tara**, where Anuradha's voice comes out as very expressive, while shades of Kishore Kumar are evident in Amit Kumar; **Mera balam bewda hai** by Vijayta Pandit and **Bas men nahin jawani meri** by Alka Yagnik are also mass-oriented. The latter has the all too familiar theme of the 'sweet young thing' singing her innocent heart out.

Top of the compilations list last month was Lata Mangeshkar's live recordings of her recent concerts in the UK; with Usha Mangeshkar, Nitin Mukesh, Suresh Wadkar and N Hariharan as co-singers, she recreated hit melodies of old, and of recent



times too. Then there's the versatile Asha Bhosle's 'Masti Bhare Geet', 'Hits of Govinda' Volumes 1 & 2, 'Chitrahaar' featuring ten hit film songs, 'Best Film Songs of Sadhana', 'Best Film Songs of Asha Parekh', 'Kishore Ki Yaaden' Volume 5, and 'Pyar Bhare Geet', Volumes 6,7,8 & 9.

Film hits continue to be a favourite where instrumentals are concerned. This month we have a fairly wide choice - 'Swinging Guitar' by Ashish Bhadra, 'Yaaden' (in memory of Kishore Kumar) by Sunil Ganguly, 'The Magic Moments' by Mahinder Kabir (on the alto saxophone), 'Bulbul Tarang', arranged by Prabhakar Sashtthe and 'Film Hits of Kishore Kumar'. Have your pick.

TAILPIECE

The music of Hindi films may have undergone a sea-change over the years, but one thing about it that has remained constant throughout is the tradition of music directors working in pairs. In the old days, we had Husnalal Bhagatram in the early '40s, who created a stir with their innovative music. Today's 'in' music directors are the young duos Amar-Utpal of 'Shahenshah' fame and, more recently, Anand-Milind with the fresh sound of 'Qayamat Se Qayamat Tak'. Wonder who will turn up trumps next?



Sushama Speaks



Who can ever forget that fresh sound of Sushama singing 'Hain na, bolo bolo' in 'Andaaz' two decades ago? That song seemed a promise of greater things to come. But somehow it was never really fulfilled; as Sushama says, "it's just a matter of the right opportunity at the right time. You just have to be there; unfortunately, I wasn't."

So while her 'Andaaz' song landed her a few more playback songs, somehow it petered out over the years.

Today Sushama has a rich experience of advertisement jingles, mainly in regional languages. She is married to Harish Chandra recordist at Ferrograffers recording studio, where she does most of her jingles. Almost two year ago CBS, realising her potential, signed her on as their artiste, but were not sure exactly what to record. Then A&R Manager Irshwin Balwani thought of Ronnie Desai and things clicked. The result: Sushama's very first pop album, 'Hello... Hi' with music by Ronnie was recently released.

PLAYBACK asked Sushama a few leading questions to find out what makes her tick.

Her likes

PLAYBACK: *Which are the Hindi film songs of 1988 you liked best?*

SUSHAMA: 'Main haseena diwani' by Ashaji and Sadhana Sargam in 'Khooon Bhari Maang'. The way Ashaji has sung it, it's totally out of this world. That vibrato... you have to be a singer to understand it. I also liked 'Badal pe chalke aa' in 'Vijay'. I don't know of any other hits – I've stopped listening to film songs totally.

What do you like best about your husband?

Just about everything! He's the most uncomplicated person I've ever known. He is the right person to balance me. The best thing about him is that he doesn't inter-

fere, he gives his opinion only when I want him to.

Which is your favourite spot for relaxing?

Goa. We like everything about Goa; we always stay at the Fort Aguada. It's a place where you can really relax, not like other tourist spots. The people there are very sweet. I'm very crazy about the Goan food, especially prawns.

What sort of outfit do you freak out in?

Salwar kameez. I like this type of dress better than anything else. My sister who owns a boutique designs my outfits with great care.



Sushama with Ronnie Desai: Things clicked well.

My husband's smoking and also his over-generosity. He goes overboard and then people start taking advantage of him.

People dropping in uninvited. It doesn't take much to ring up first!

People who become overfamiliar in a very short time.

Untidiness, badly dressed people and those who sweat. I'm very particular about these things. Even when I'm in the middle of a recording, I always check that my

... and dislikes

hair, lipstick is okay. My friends, Kavita and others, say they all admire me for my neatness.

I hate rudeness. Even if something awful has to be said, I believe it can be said nicely.

Most memorable experience?

The time when I went to Calcutta, for a show. The chief guest, a well-known cricketer, failed to turn up! We were practically mobbed.

—SIMA CARRI

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SINGER

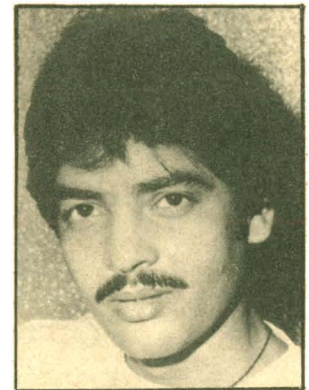
ALBUM

aai aai o
baharon mein dhoom tara
baso mere nainan mein
bhaiya bhi tu
chhoti si zindagi
dhak dhak
hey hey nachenge
i am a bad girl
ik nashaa sharaab ka
jo apni jaan pe khel kar
khalay in raga zilaf
kiss and tell

Asha
Amit, Anuradha
Anuradha
Lata
Asha Bhosle
Mohd Aziz, Anuradha
Alisha, Vijay Benedict
Alisha, Shailendra Singh
Anuradha
Jayshree Shivram, Mohd Aziz
Pandit Jasraj
Amit, Alka

GURU
AAG KE SHOLAY
SWARANJALI
DHARAMYUDH
DHARAMYUDH
GHARANA
FARZ KI JUNG
GURU
MARDON MEIN MARD
MARDON MEIN MARD
AMEER KHUSRAU
GHARANA

Pandit Jasraj



Udit Narayan

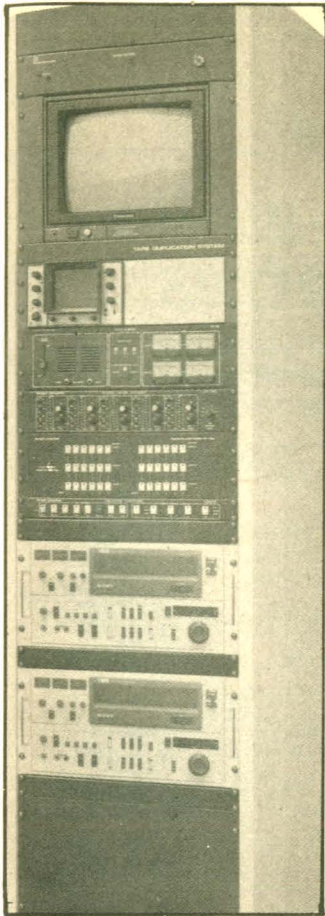


Shobha Joshi

main gaun tere liye
meher men lage sab bhai
nako nako bole
o jaane jaana
pehla pehla pyar hai
raga desh
raga khamaj
sar pe kafan bandh ke
sri hanumanji
sri ram chander
tarana in raga darbari
tum dayalu
yeh pyar ki pehli nazar

Amit, Anuradha
Dilraj Kaur
Asha Bhosle
Kishore, Kavita
Amit, Anupama Deshpande
Amjad Ali
Ravi Shankar
Shabbir, Alisha, Sapna
Shobha Joshi
Shobha Joshi
Kankana Bannerjee
Anuradha
Anupama, Udit Narayan

WOH PHIR AAYEGI
RISHTE KI DEEWAR
MARDON MEIN MARD
USTAAD
WOH PHIR AAYEGI
AMJAD ALI KHAN
PANDIT RAVI SHANKAR
USTAAD
AARTI
AARTI
AMEER KHUSRAU
SWARANJALI
HAQ KI JUNG



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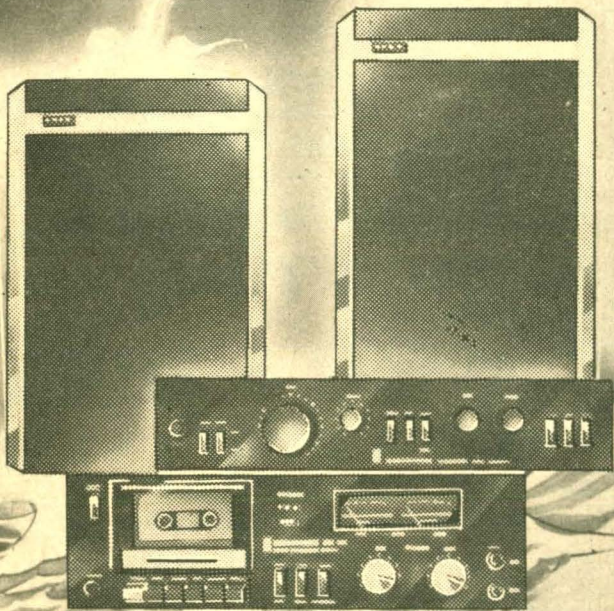
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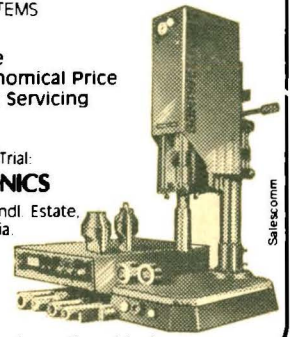
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DRAMA MUSIC KUNG FU HORROR HUMOUR CHILDREN TEEN ADULT WAR/WESTERNS LOVE SCI-FI FAMILY FUN OTHERS

Special Police

STARRING: Richard Berry,
Carole Bouquet
RATING: **
LABEL: Cathala/NFDC

Cops and robber movies are a dime a dozen these days and some of them are pretty ordinary. **Special Police**, despite its title, comes under this category. Carole Bouquet, the heroine who did an excellent job in 'Mystere', is quite bad here as she totters along.

The action is set in Paris and Isabelle's (Carole Bouquet) brother and wife are in some kind of suicide pact. It is not long before Isabelle with the help of David (Richard Berry) is able to establish that it is not suicide but murder.

David is working in the Home Ministry and is a computer wizard. How he gets to the root of the murder is mildly interesting, certainly not absorbing enough to merit the viewer to sit through the film. It calls for special endurance to sit through this rather silly story with Carole Bouquet

being nothing more than ornamental.

Appointment With Death

STARRING: Peter Ustinov,
Lauren Bacall, Carrio Fisher,
John Gielgud, Piper Laurie,
Jenny Seagrove
RATING: **
LABEL: Cannon

To those who are brought up on Agatha Christie, here's one



Attractively veiled, Melina Havelock in 'For Your Eyes Only'.

more. And like the others, it meanders along, mustard sprinkled in large doses, red herrings galore and of course a flood of stars, so much so that it is difficult to keep track of who's who.

After Albert Finney played Hercule Poirot in 'Murder on the Orient Express' they seem to have settled for Peter Ustinov as the master detective. Then you have Piper Laurie as the step-mother, Mrs Emily Boyington, the one who is done to death because so many of her progenies are waiting for the benefits of the will, or has she changed it?

Another veteran and once Mrs Humphrey Bogart, Lauren Bacall is the step-daughter, Mrs West-home. Jenny Seagrove, Britain's newly-established star, as Dr. King, Carrie Fisher as another daughter-in-law Nadine flirting with another man. Then there's John Gielgud as the Colonel and Hayley Mills in one of her rare appearances these days.

Though comparisons are odious, Perry Mason is more down to earth. But old Agatha Christie has her sophistication value, good lines and expected denouement: Director Michael Winner has his vast canvas and aided by a fair screenplay goes about his task unravelling the plot bit by bit.

Good entertainment.

Crocodile Dundee II

STARRING: Paul Hogan, Linda Koslowski
RATING: ***
LABEL: CBS/Fox

Crocodile Dundee II obviously deals with the further exploits of that more-Aborigine -than-White-Man Mike Dundee (Paul Hogan) who is now happily married to Sue (Linda Kozlowski) in New York. But scriptwriters Paul and Brett Hogan conveniently get him to return to Bush country in

PICK OF THE MONTH

The Milagro Beanfield War

STARRING: Ruben Blades, Sonia Braga, Christopher Walken
RATING: ****
LABEL: Universal

The place is a sleepy New Mexico village named Milagro (meaning miracle), the issue the age old one of a brand new Miracle Valley recreation area which will dishouse the old residents no doubt and the story the miracle the villagers never thought would occur. Director Robert Redford takes this oft totted subject and treats it as it has rarely been done before, a charming essay on life with a host of amusing characters.

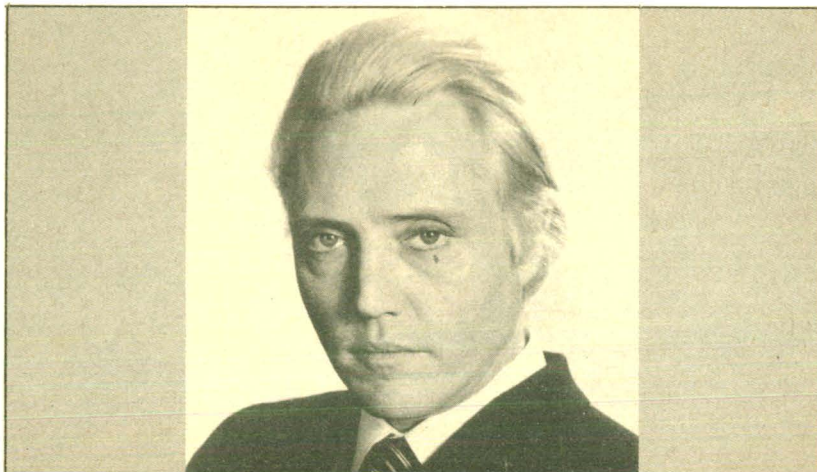
Amarante (Charles Riquelino) is an old man who is very fond of his big fat white pig but he is not the oldest in the village. There is one other who claims to be older and they battle it out regularly over chess. But it is Joe

(Chuck Venera) who becomes the controversial figure as he refuses to sell his land and grows beans on it. His wife Nancy (Julie Carmen) is not an enthusiastic supporter of his but loves him all the same. It takes the radical Ruby (Sonia Braga) and journalist Charlie Bloom (John Ireland) to sow in him and their fellow villagers the seeds of revolt.

Based on a novel by John Nicholas, it is a very graphic picture of life enchantingly photographed by Robbie Greenberg and the many cameos that figure in it only make the narrative so much richer. But it is the old man and his pig that overshadow all others though the dancing figure in profile is representative of the spirit of the village and reminiscent of the fiddler on the roof.

Unity in this diverse village is seemingly impossible. They have a meeting which ends in failure. The rich guys almost buy out the authorities. The story borders on tragedy, in fact the frightening nearness to it also enables the villagers to see the light. And though this common episode must have occurred time and again, Redford invests it with so much of humanity and warmth, it throbs with life and love and that's what makes it truly memorable.

A common tale told most uncommonly.



Christopher Walken

Hits

VIDEO

1 BIGFOOT AND THE HENDERSONS

On their return from a camping holiday the Henderson family hit a large, ape-like beast, the legendary Bigfoot.

CIC/CBS; STARRING: JOHN LITHGOW

1 hr 46 min

2 MASTERS OF THE UNIVERSE

Dolph Lundgren brings cartoon character He-Man to life in this tale of the ruthless Skeletor's attempt to find the Cosmic Key.

WARNER HOME VIDEO/WHV; STARRING: DOLPH LUNDGREN

1 hr 41 min

3 THE BOY WHO COULD FLY

Mute schoolkid Eric believes he has the ability to fly, but none shares his dream except next door neighbour Milly.

CBS/FOX, CBS/FOX; STARRING: BONNIE BEDELIA

1 hr 43 min

4 INNERSPACE

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

WARNER HOME VIDEO/WHV; STARRING: DENNIS QUAID

1 hr 56 min

5 BEVERLY HILLS COP II

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

CIC/CBS; STARRING: EDDIE MURPHY

1 hr 39 min

6 DIRTY DANCING

A young girl on a boring family holiday comes to life when she has to partner a professional dancer and discovers some things about adult life.

VESTRON/CBS; STARRING: PATRICK SWAYZE

1 hr 40 min

7 TOUGH GUYS DON'T DANCE

An ex-con and writer (Ryan O'Neal) wakes up one morning to find blood all over his car and a woman's head in his drugs stash.

WARNER HOME VIDEO/WHV; STARRING RYAN O'NEAL

1 hr 45 min

8 COP

L A Detective Lloyd Hopkins (James Woods) becomes obsessed with finding a serial murderer, and his unorthodox methods upset his superiors and his family.

ENTERTAINMENT IN VIDEO/CBS; STARRING: JAMES WOODS

1 hr 50 min

9 FLIGHT OF THE NAVIGATOR

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

CBS/FOX; STARRING: JOEY CRAMER

1 hr 27 min

10 REVENGING OF THE NERDS - II

The nerds set off to the beach for sun and sex but meet instead their great rivals, The Alphas.

CBS/FOX, CBS/FOX; STARRING: ROBERT CARRADINE

1 hr 25 min

NBC
VIDEO

FORTH- COMING ATTRAC- TIONS

- ERRAND BOY
- CINDERELLA
- WIND RIDER
- A BREED APART
- RUN CHRIS RUN



- CREATOR
- ULYSSES
- THE INSPECTOR
GENERAL
- SWORD OF HEAVEN
- RED SUN
- CHARLIE CHAPLIN
FESTIVAL

Australia which he knows like the back of his hand and is therefore able to lead his pursuers to a merry dance before meting out justice.

Actually it is Sue's ex-husband who runs into trouble in Colombia where he has taken photographs of a drug king killing one of his men. So the drug king sends his men to deal with him and his contact. It is a long trail and of course that 'crocodile who walks like a man' (as the Aborigines call him) escapes to Australia where he is pursued by the native Colombians.

After the original film, 'Crocodile Dundee II' is naturally a bit of a let-down but the hero has enough to do and some good gimmicks to keep the viewer more or less happy. Director John Cornell has more scope in the Bush sequences and Linda Kozlowski is low profile in this fairly amusing sequel to a great film.

Like Father Like Son

STARRING: Dudley Moore,
Kirk Cameron
RATING: **
LABEL: Tristar Pictures

With a straight story no longer considered good enough material for a film all kind of gimmicks are being tried. In **Like Father Like Son** it is an Indian potion which helps transform one person into another. So Dr Jack Hammond (Dudley Moore) is transformed into his son Chris (Kirk Cameron), and vice versa.

The immediate fallout is Jack attending his son's classes and his son Chris has to do the rounds in hospital giving diagnoses which he knows nothing about. It also means dating the wrong girls. But despite this quaint idea the film runs out of ideas pretty soon. The screenplay by Lorne Cameron and Steven Bloom is at best fair and director Rod Daniel is unable to sustain

interest for long.

Dudley Moore of course is cast in a role after his own heart and does a good job while Kirk Cameron tries his best to make the fare plausible. But this is not possible. Apart from occasional bursts of humour the film ends up quite ordinarily.

Death Of A Princess

STARRING: Paul Freeman,
Elsa Gruber
RATING: ***
LABEL: WGBH (Boston) Tele-
pictures Corpn.

Death of a Princess is very thought-provoking because it contrasts the Islamic world with the West. And it is the Princess who epitomises that current of revolt against the system.

But as we go through the film there are many gaps. It could be that her grandfather saved her in the end, for no one can be sure that the girl killed was in fact the princess. And British journalist Christopher Ryder (Paul Freeman) leaves no stone unturned to get to the truth. And what a wealth of information he unearths.

"How much of the past must we amend... and how much of the future must we accept from the West," says the screenplay and these are very pertinent lines. And then we see how this free soul, like Ariel in 'The Tempest', sets out to break tradition, to defy and be punished. And in the process director Anthony Thomas throws up a whole mine of information. There are so many influences, so many angles that one is at a loss to make a straight statement, but then life is rarely a straight statement.

'Death of a Princess' is not just a powerful film it is a rare experience, this peep into the Islamic world and its honest desire to understand it.

Cul De Sac

STARRING: Lionel Stander, Donald Pleasance, Francoise Dorelac
RATING: ***



Cul De Sac is a powerful story of human emotions and through just a handful of characters, director Roman Polanski is able to convey a wealth of human nature. The film won the Golden Bear in 1966.

Richard (Lionel Stander) and Albie (Jack MacGowran) are two gangsters running away from the law. They have obviously gone through a lot and hence Albie is at the end of their resistance. As Richard leaves him in a car which has run out of petrol, he makes his way to a dilapidated castle. After helping himself to the food available, he meets and terrorises the old couple staying there. The man is effeminate and named George (Donald Pleasance) while the woman is much younger and voluptuous and answers to Teresa (Francoise Dorelac).

Brilliantly photographed by Gilbert Taylor, the story captures the eccentricities of man and how he acts under duress. Actually Lionel Stander dominates the film as he has his way around. The couple has visitors who soon overstay their welcome. Slowly, very slowly George is induced into action.

Maybe the film is overlong and two decades later it is somewhat dated but its strength is in conveying so much while saying very little. And the things said certainly speak more than words.

Cop

STARRING: James Woods, Lesley Ann Warren
RATING: ***
LABEL: Atlantic Entertainment



The person reporting a murder does not have money to put in a

phone call. It takes time to get through to the police. But when he gets through it is a beginning of a long, generally absorbing but all in all good whodunit named **Cop** where the central character Lloyd Hopkins (James Woods) is another hard-pressed member of the law enforcement community whose family life is wilting under professional pressure.

Hopkins looks like a younger version of Rey Scheider. He is having trouble with the higher-ups in his department and when he gets on the case he finds it has something to do with feminist poetry of all things. Based on a novel, (*Blood on the Moon*) by James Ellroy, the film has interesting possibilities but director James B. Harris seems to meander his way about. Kathleen McCarthy (Lesley-Ann Warren) is a feminist poet who is involved in the machinations of the murderer.

Charles Durning as an older cop, Dutch, provides some relief but apart from depicting the travails of a cop which is not uncommon these days the film is quite predictable, but interesting. The ending is somewhat farfetched but it keeps the viewer going almost right through the film even if the overall effect is like an anti-climax.

Distant Drums

STARRING: Gary Cooper, Mari Aldon
RATING: **
LABEL: United States Pictures



The time is 1840, the place Florida (the Everglades) and the action is centred on Capt. Quincy Wyatt (Gary Cooper). **Distant Drums** is how this soldier, swampman, gentleman and savage takes on the Red Indian tribe known as the Seminoles. Based on history, it has a vast canvas and though it is rather slow-moving it is a graphic picture of war in the 18th century.

ONE TO WATCH

The Garden Of Allah

STARRING: Marlene Dietrich, Charles Boyer
RATING: ***
LABEL: David O. Selznik



Made in the mid-30s when religion was a strong binding force and love was meant to be forever, **The Garden of Allah** is a powerful love story which got a further boost because of the presence of two leading stars Marlene Dietrich and Charles Boyer.

Boris Androvsky (Charles Boyer) is the trappist monk who leaves the monastery disillusioned while Dominique (Marlene Dietrich) is a disenchanted socialite who is unable to get over the loss of her father. She is advised to go to the desert where "in the face of the infinite your grief will vanish."

But she runs into this renegade monk. Among the early movies which used colour effectively and beautifully photographed by W. H. Howard Greame, the fare may be slow by today's standards but it clearly projects the thinking of the time. 'The desert is the Garden of Allah,' goes the saying and Schubert's 'Ave Maria' is used effectively at the end.

Made in 1951 'Distant Drums' still dealt with the Red Indians as savages and our hero Quincy Wyatt is quite a colourful character. Narrated by one of the soldiers, the story does have its exciting moments abetted by Max Steiner's music.

Gary Cooper, young and handsome, is able to keep the film together and of course one gets a close look at that swampland called the Everglades. ☺

'Sesame Street' rejected

The images are very American!

Sesame Street', regarded as the paragon of educational TV serials all over the world, and shown in 73 countries in 13 different languages, has been found unsuitable for Indian television. A high-level committee comprising experts from the education ministry, the I&B ministry, Doordarshan and some apex education bodies, rejected the series because they found the images very American. The second reason they cited was that there were organisations in India which had the capability to produce TV serials tailor-made for Indian children.

Both reasons appear feeble when one takes into consideration, the fact that the producers of the series, Children's Television Workshop (CTW), New York had offered India not an off-the-shelf product but a co-production deal in which 50 per cent of the contents would reflect Indian culture with indigenous settings, characters, music. The other half would be taken from the original series dubbed in Indian languages with Indian music.

CTW was offering India a package of 130 half-hour episodes of the series that had been running in America for 19 years. A strong American lobby had been negotiating with the Indian government since 1983 and it is believed that even UNICEF was willing to share part of the costs. However, the committee, headed by journalist Nikhil Chakravarty, rejected the series outright, denying Indian children (aged between 3 and 7) the pleasure of picking up the rudiments of edu-

cation from television.

'Sesame Street' is a model for children's programmes, as people who have watched some of the episodes would testify. Through a judicious mix of studio-produced elements, puppets, animation and live actors, it teaches the tiny tots basics like counting to ten, recognising objects, reading the alphabet, etc. All over the world, wherever it has been shown, 'Sesame Street' has been hailed as the perfect education TV series for little children.

But Indian children apparently don't need such lessons!

* * *

Last month, the sequel to 'Ramayan' to go on the air soon was being peddled in advertising circles as if it were some prized possession. Producer-director Ramanand Sagar hired an agency to 'sell' the serial at a phenomenal price of Rs 6 lakh per episode, an unheard of figure as far as DD programmes are concerned.

As soon as Sagar got the extension for 'Ramayan-II' the rush began when it was learnt that the original sponsors were not interested in continuing the series. (Incidentally, Colgate and Mafatlal, the original sponsors paid Sagar a total of Rs 3.10 crore for the 78 episodes of the serial). But when Sagar quoted the astronomical figure of Rs 6 lakh most of them beat a hasty retreat.

But the agency approached all kinds of sponsors till two top companies clinched the deal. It is worth recalling that when 'Ra-

mayan' first went on the air it was sold for Rs 3.50 lakh per episode to the sponsors. At the end of 52 episodes, Sagar jacked up the price to Rs 4.60 lakh.

The question that is bothering the new sponsors now is whether it was worth paying such a big amount for the 'Ramayan' sequel. For one thing, interest in the epic has palled. Secondly, with the launch of 'Mahabharat' many of the viewers may prefer to switch loyalties. But that hardly bothers Sagar who has made his pile. It is the sponsors who may have to spend sleepless nights in the days ahead.

* * *

The numerous fans of 'Wagle Ki Duniya', R K Laxman's TV serial, may like to know why the serial ended abruptly with just six episodes. No, this time Mandi House is not the culprit. The celebrated cartoonist is too busy to write the subsequent episodes.

The serial, well accepted by the viewer (understandable, considering the trash he is subjected to most of the time) – but dismissed as inane by critics, coming from the versatile pen of Laxman, was inspired by the pocket cartoons in **The Times of India**. Though Mr Wagle is a lot different from Laxman's Common Man, many of the situations in the serial were based on the newspaper cartoons.

Laxman himself is quite pleased with the way the serial shaped up. Though he did not personally attend the shooting, he

was consulted at all stages of the making of the series. "I am more than satisfied with the series," he says. "But, as it usually happens in a co-operative effort, one always feels that certain portions could have been better." Laxman was assisted by two other script-writers.

Will 'Wagle Ki Duniya' appear on the small screen again. Maybe or maybe not. The producers and Doordarshan seem to be quite keen on continuing the serial. Will Mr Laxman find enough time to write the sequel to his first TV presentation? Only time will tell. The producers want Laxman to decide. For, like all geniuses, Laxman likes to work at his own pace and would not like to be prodded.

* * *

If there are really sensible persons on the Doordarshan committee that selects TV serials for telecast they better explain what merit they saw in serials like Devi Dutt's 'Guldasta' and Dheeraj Kumar's 'Adaalat', just to name two of the worst productions ever seen on Doordarshan.

Take 'Guldasta', for example. Meant to be a comedy it has such a foolish storyline that after each episode one starts wondering what the action was all about. Perhaps it is the only comedy in which the actors don't smile, but go through the motions with deadpan faces; for comedy they employ filmi peons and domestic servants who don't exactly fit the bill.

Just because the Indian captive audience watches anything that is aired at prime time, Mandi House has no business to inflict such torture on unsuspecting viewers. 'Guldasta' is atrocious, and so is 'Adaalat.' But in the case of the second, almost everybody knows that Dheeraj Kumar managed to get the serial okayed after he curried favour with Mr Ajit Panja, the former minister for information and broadcasting. (C)

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SURESH WADKAR

If I was...

Suresh Wadkar in a profession other than music? Seems an improbable situation. Nevertheless the noted artiste tells us what he would have done given a different job situation.

AN ARTIST:

I am interested in painting. In school I used to have a fine hand and I liked drawing nature. Even now I feel I should take it up, take lessons from an arts teacher. But I don't have the time. I am busy teaching music to children.

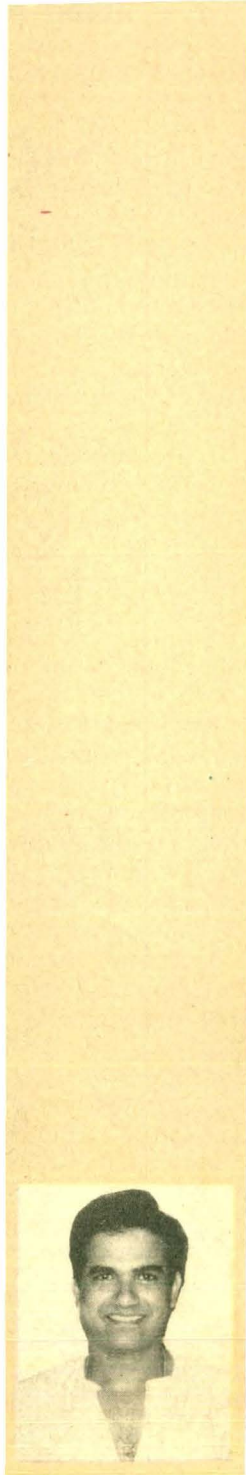
A CRICKETER:

As a child I was interested in playing cricket, but my father was single-minded about my singing. When I was seven years old, I broke our neighbour's window while playing cricket. My father gave me a sound thrashing. I totally quit playing cricket after that! Anyway, it's useless imagining what I'd do if I were a cricketer. The only connection I have with it now is when there is a Test series on. I watch it as much as possible – before, during and after my recording sessions.

A SCHOOL TEACHER:

I teach music for nearly four hours daily. There was a time when a MA or even a BA degree guaranteed you a job. That's no longer true. What's true is that if you have some knowledge of music, you can get work anytime, anywhere. Today, there are very few graduates in music, say 150 per lakh. So music teachers are always in demand. On the other hand, you find highly-qualified doctors without any patients, while engineers wear out their shoes going around hunting for jobs. A music teacher will never go hungry.

Success? A talented musician always has something or the other going – tuition, recording, etc. It's not that one has achieved something only if he comes into the lime-light.



A POLITICIAN:

I'm quite interested in it but not to that extent that I will contest elections. I have many friends in politics. Friendship is fine but further involvement is not for me. You need to have sufficient time to look after your constituency properly. I'm too busy with my music right now.

A SOCIAL WORKER:

I already am, in a way. Ours is a charitable institution, where we teach music to children free of cost.

A FILM HERO:

In this profession of acting, there is a system of 'stamping'. If a guy starts his career as a father, he'll die doing the role of a father. People are sure to get annoyed with me for saying this.

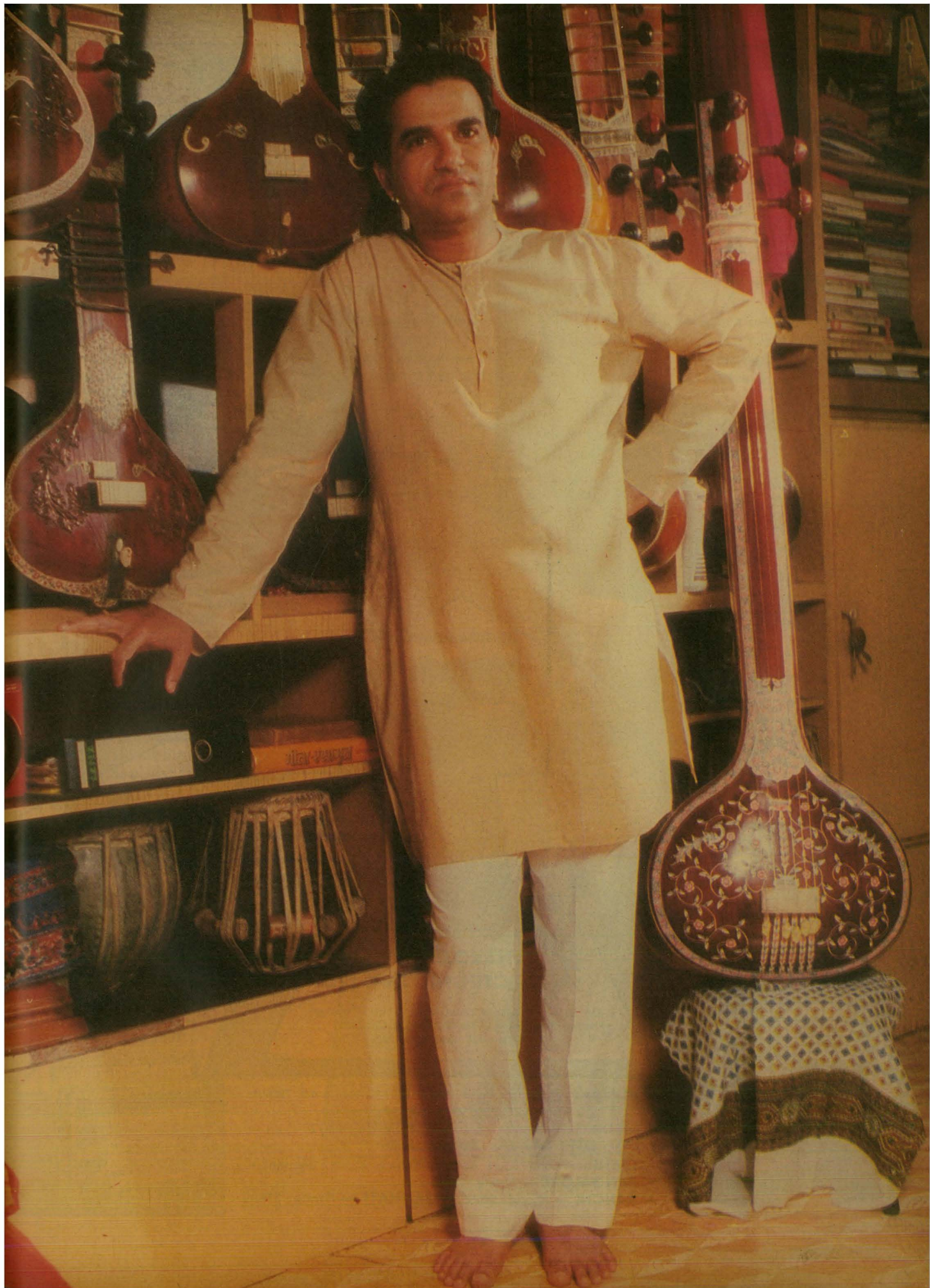
It's the same in singing. I feel I can do all types of singing. But no, I've somehow become known as a classical singer. So now everybody wonders whether this person can sing a 'chalu' song. But if you don't give that artiste a chance to sing such a song, how can one judge his ability?

A JOURNALIST:

Sometimes a journalist interviews you. Then you find extracts of that interview published in such a way that it projects a picture very different from what you actually tried to convey. Maybe the journalist doesn't do it deliberately, but then, it's not fair to the artiste.

Hope we've been fair to you, Suresh!

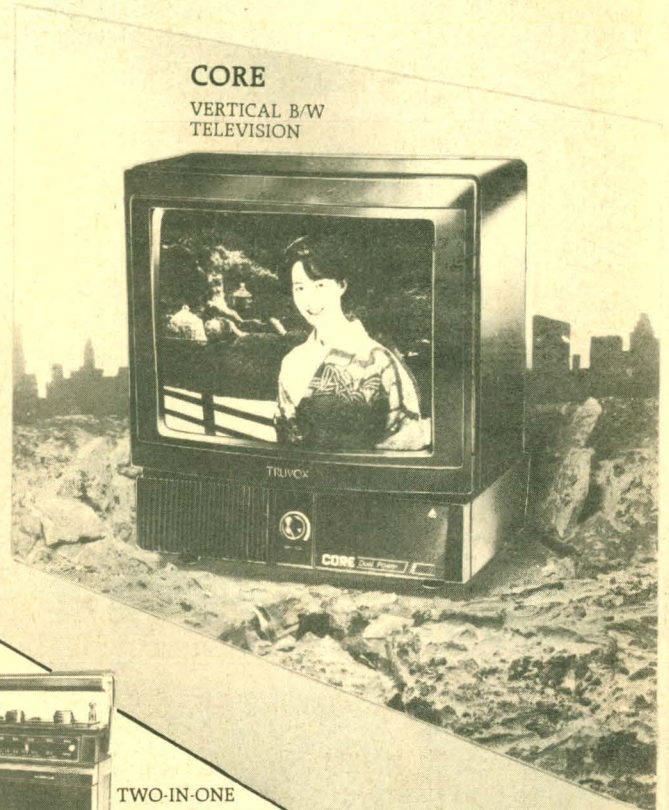
–SIMA CARRI



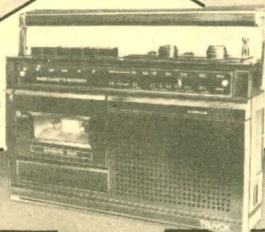
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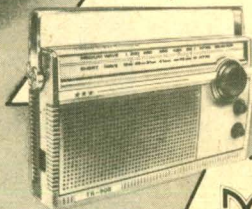


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VIDEO

for you

Durghatna

STARRING: Balbinder, Urmila, Nisha Singh, Tarakesh; **DIRECTOR:** Kailash Advani; **MUSIC:** Kirti Anuraag; **LABEL:** Hiba

Conscientious police officers, it seems, are to be found only on the screen. And Hiba's latest film is yet another cop story focussing on a police inspector, 'whose acts of courage and kindness extends beyond the call of duty.'

The story is refreshingly new. But the compulsions or rather the restraints of making a video film have made it downright silly. Santosh Lahiri (Balbinder) is the nemesis of criminals. Disaster strikes when Lahiri (on the trail of two crooks) shoots down a kid, the only child of a young widow Nayantara (Nisha Singh). The widow is shattered and the sense of guilt and shame makes the inspector an emotional wreck.

Nayantara, through her hatred and hostility for the cop, makes Lahiri pay a heavy price for her son's death. Lahiri is demoralised to such an extent that whenever he is required to pull the trigger, he falters.

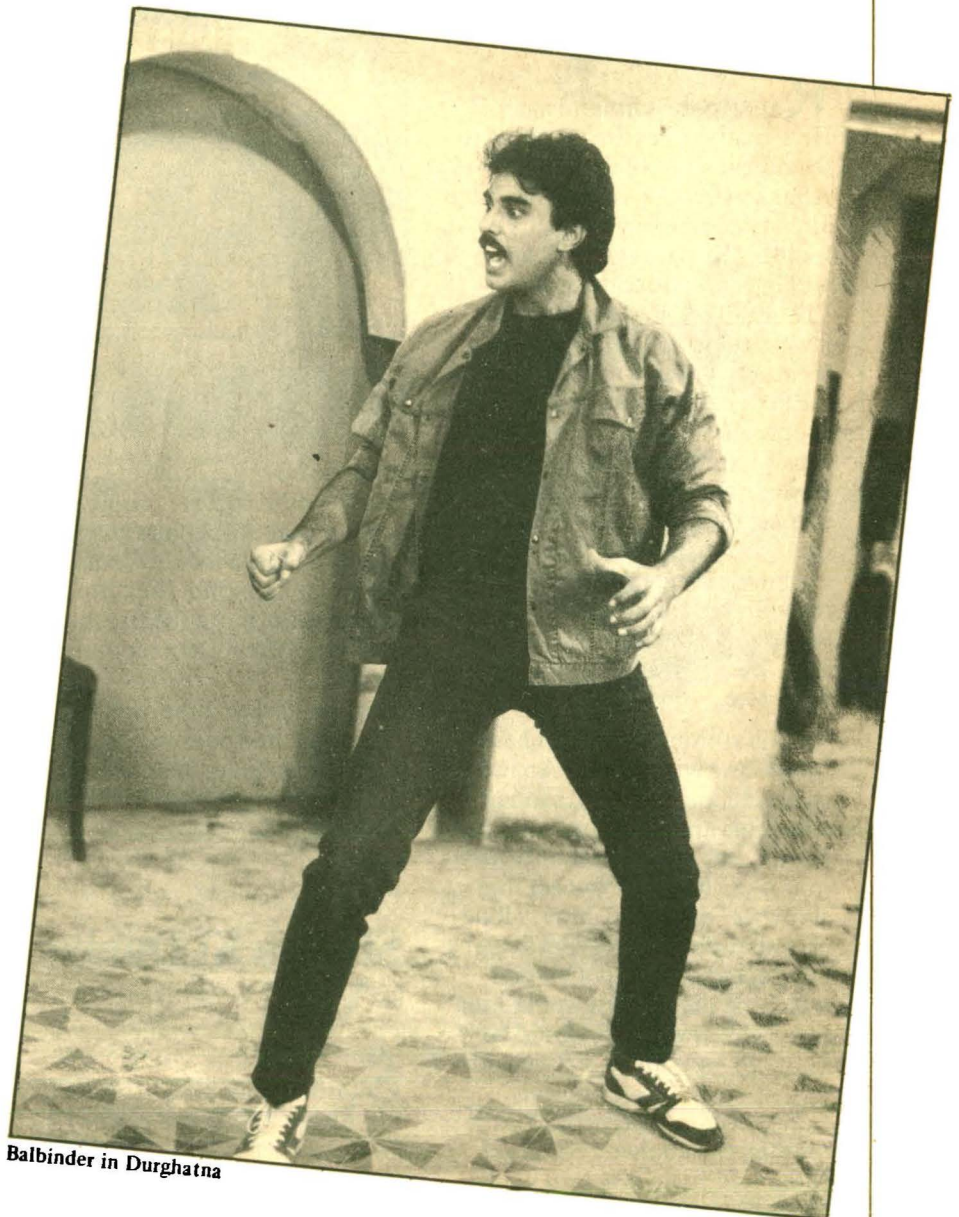
Psychiatric help in the form of Ranjana Gupta (Prema Narayan) brings Lahiri back from the brink. Meanwhile, hatred turns into love when Lahiri is injured in a fight and Ranjana convinces Nayantara about Lahiri's intentions.

Marital bliss soon follows but dark clouds loom large and tension grips the Lahiri household as their child is kidnapped. Lahiri swings into action which helps in

a cinematic ending.

'Durghatna', no doubt, is Balbinder's film. After playing mediocre roles in his earlier Hiba

films, he has atlast come into his own. Barring a few minor flaws (dialogue delivery being one of them) he has portrayed the role of



Balbinder in Durghatna

the inspector like a veteran. Did somebody say he is the 'angry young man' of the small screen!? He could do better if he keeps the sobs to the bare minimum. Nisha Singh's acting prowess is as wafer thin as her physique. But Urmila, who plays Balbinder's sister, revels in frolicking on the beaches. She has the potential to become the sex symbol of '90, if she could cut out the pretensions of being an actress. Seems Balbinder has saved the film from being a total disaster.

S K JOHN

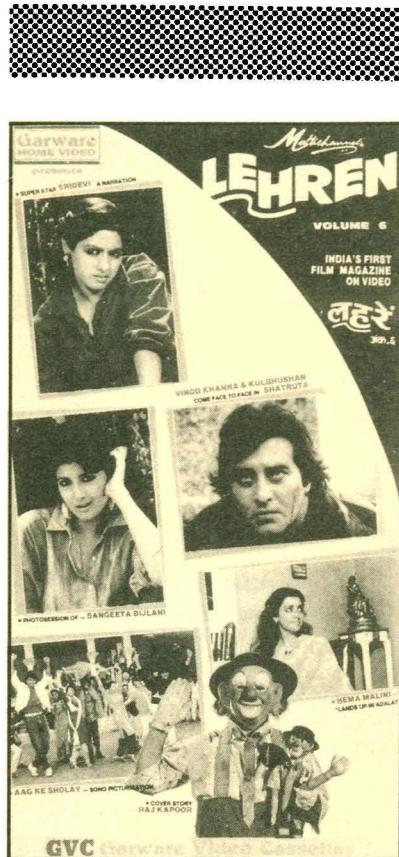
Lehren - Vol 6

Raj Kapoor's funeral again! How many times are we going to see repeat shots of the funeral? After other video magazines have already covered it, Lehren Volume 6 goes through it all again with a very trite commentary.

Actually, after you've seen a few editions of video magazines, the novelty wears off. You can see for yourself how tedious film shootings are and how repetitive song picturisations can get and how boring muhurats can be. Of course, there may be a few interesting off-guard glimpses, like Hema Malini being caught yawning with her mouth wide open on the sets of Adalat, showing that stars are also human like everybody else.

This volume of Lehren has interviews with Mukul Anand (with the interviewer), Mohan Bhandari and Kulbhushan Kharbanda. But the usual dumb questions like 'how did you get into showbiz' are asked. Surely longer and in-depth interviews can be conducted. And it is a bit odd watching the interviewer talking to a faceless voice. It would be better to have an attractive and yes, intelligent interviewer.

The commentary could be better than the cliched 'Sangeeta Bijlani, bijliyan gira rahi hai' kind. And while talking of the goings on, there is no need to



state the obvious. Viewers can see that Vinod Khanna is climbing a wall, or that the cameraman is wiping a lens. That time could be used in giving some background information about the film being covered, with perhaps spot interviews with the stars and the director.

Lehren may be covering a wider range than the others, but it could be more imaginatively put together.

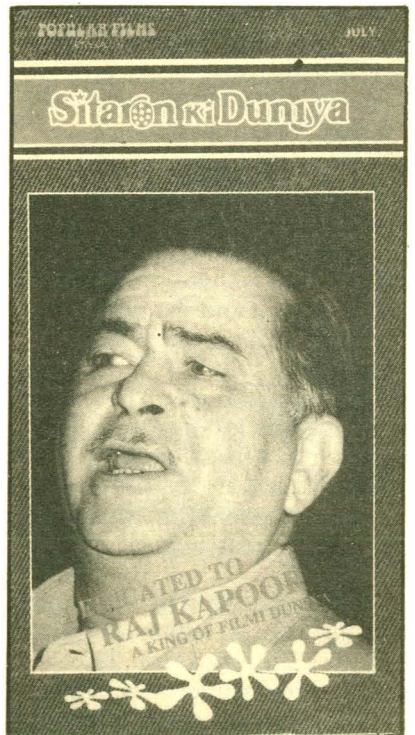
Sitaron Ki Duniya - Vol 2

Sitaron Ki Duniya's tribute to Raj Kapoor, with the entire TV footage repeated, has the most inappropriate song 'Sanam re jhooth mat bolo' playing in the background. As it is, it's too late

to pay tributes to Raj Kapoor now. And if it had to be done, it could be done better.

The rest of the cassette has bits of shooting coverage of various films, muhurats and parties where all one can hear is noise and see a glimpse of the stars. At one function, the camera crew faithfully records the bouquet presentation to a dozen people. At a shooting coverage, Sonam is supposed to be singing a sexy song, but the soundtrack has a musical version of 'Julie Julie'. So you see the ludicrous sight of Sonam saying Sweet Nothings to a lamp-post.

The second half of the cassette has some haphazardly collected clips from old films and archival shots of the Filmfare Awards function. If this part holds the viewer's attention, it's because of some great scenes from films like 'Do Bigha Zameen', 'Sahib Bibi

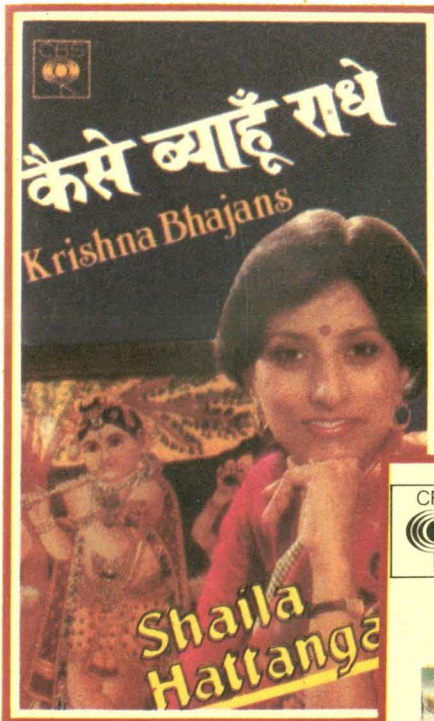


Aur Ghulam', 'Madhumati' and others.

But that doesn't excuse the general shoddiness of the product.

- DEEPA GAHLOT

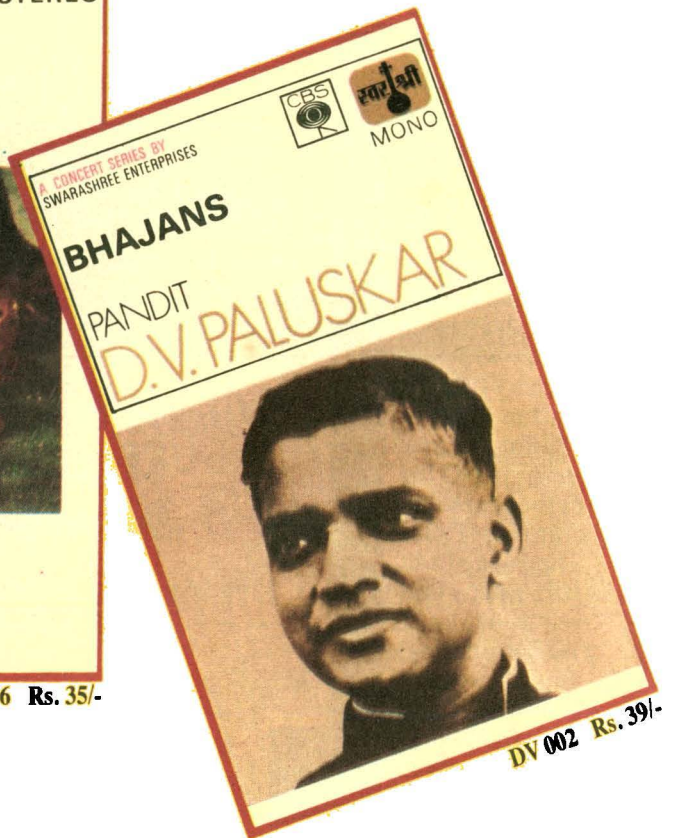
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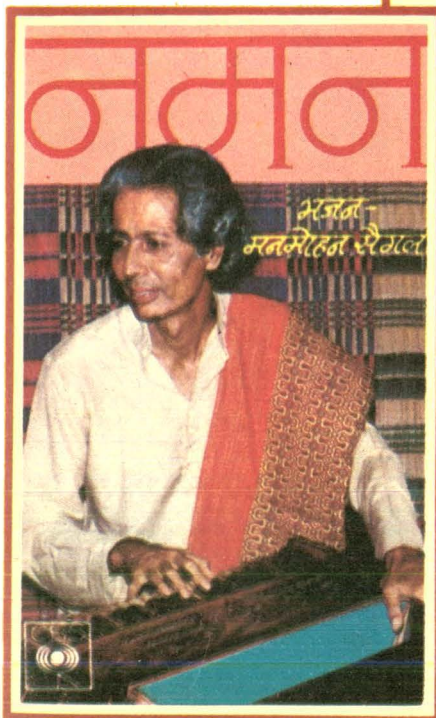
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We've got the hits

Newstrack, India Today's news magazine on video, has finally made its debut in Delhi. Dubbed as 'the news magazine to watch', it is primarily aimed at the English-speaking audience. Political in nature, it contains some features unheard of in the Indian electronic media, and, more importantly, it is supposed to make Doordarshan news 'wilt' under pressure. Newstrack leads off with an interview with V P Singh by Inderjit Badhwar, features editor of *India Today*. It also features the gruesome murder of Delhi housewife Indu Arora's two children by her lover with 'fascinating' interviews with Indu's family and the police. Perhaps the most telling aspect of the magazine is the story of mass rape by the police in a Bihar village. The 'trauma', 'terror' and 'tears' of the women of Paradia have been

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NEWSTRACK

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very adroitly brought to light.

For the moment, the magazine will be available only in Delhi and distributed to each of the established 1,700 video libraries in the capital. It will also be marketed through private subscriptions. Only after positive feedback, will it go national.

The concept for the news magazine was conceived by Aroon Purie, editor of India Today, but it was Purie's sister, Madhu Trehan, who happened to return to India after years in the US, who was involved in its execution.

Newstrack, it seems, was a team effort and perhaps that explains why Vinod Dua left before the project was completed.

The question now remains is how far will this concept succeed, given Indian video viewers' penchant for pure entertainment, whether Hindi films or Pak TV serials. Only time and *India Today* could tell. ☉

Video as 'doordarshan'

Will the absence of good coverage on TV ensure the success of newscassettes?



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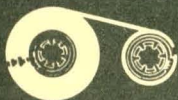
wonder
VIDEO TAPE

magic
AUDIO TAPE

Magic and Wonder.
The tapes that have slipped into every
nook and corner of the country.
Coiling in more and more video and
audio cassette manufacturers of repute.
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The Vachanis Make Music



The entry of Weston, a leading television company, into the music scene barely a year ago caused hardly a stir in the showbiz world. The general response went something like 'whatever for?' A music cassette in India does not evoke the same kind of charm as in Europe, or even in the States.

Weston, with its image of being among the first in the television and two-in-ones fields was entering an area which already had its greats; moreover, the music cassette wasn't the most privileged high-tech item going. Quite the contrary, in fact. Over marketed, under-priced, and with a reputa-

tion for rampant piracy, the music business was not enticing at all.

A cassette of Michael Jackson or the 'Boss' in the States or George Michael in the UK is a 'possession'. It's costly, of high quality and you take good care of it.

Not everybody was aware that Weston was already running one of the few audio magnetic tape coating plants in the country. In fact, quite a few plants with collaboration agreements had failed due to cut-throat pricing and bad quality. Weston had managed to establish a quality which was found to be on par, if not better than, even Capitol of the US. HMV which was importing Capitol magnetic tape from their principles in America, decided to use Weston's tape and upto three lakh HMV cassettes are recorded on Weston tape each month.

With its plant working to capacity and a good demand for its blank branded cassettes, Weston took the plunge into the music recording business to avoid the unethical 'double-hub cuts' market. This means you have unaccounted sales and your tape is wound on the cassette hubs, in which style is necessary for the pirate to operate and is also convenient for the traders.

EQUIPMENT & PROCESSES

The Audio Magnetic Tape Plant:

Mixing: The principle raw material gamma Fe 203 (Iron Oxide) is dispersed with other ingredients in a highly sophisticated machine called the 'Sand Mill'. This machine has been made by DRIAS of West Germany.

Coating: The Coating Plant imported from Bone Markham of the United Kingdom has a maximum coating speed of 400 ft/minute. The coating operation is done by the Gravure roll system which, as is widely accepted, gives more accuracy than the reverse roll system.

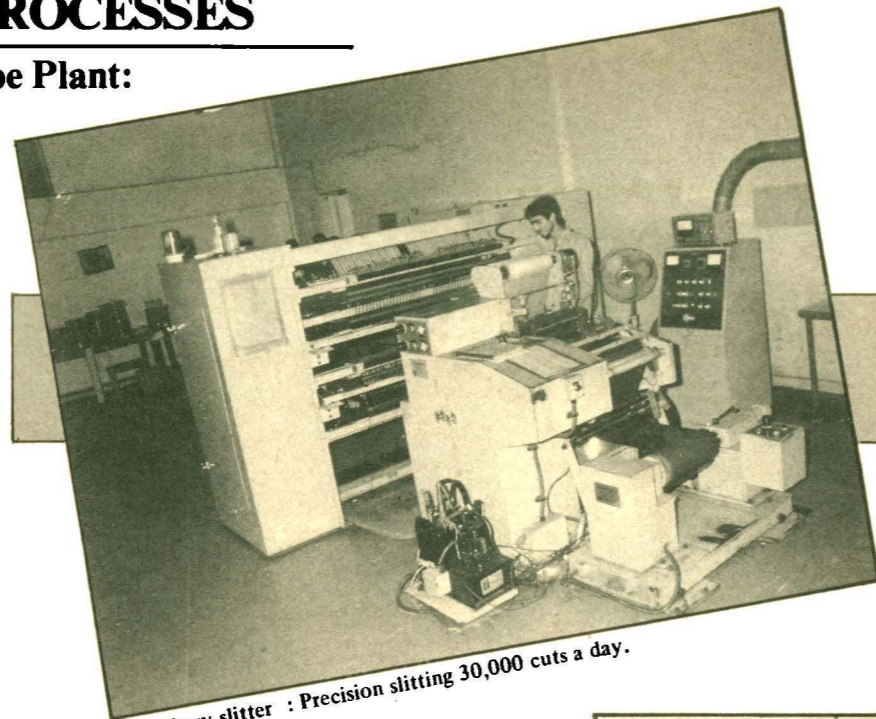
Calendering: The best 7 bowl calendering machine from NISSI, Japan, is used in this process. This machine has automatic tension control system. It has an operating speed of 500 ft/minute at a working pressure of 50 kg/cm².

Slitting: One of the most advanced slitting machines of the 'Turret' type from Dusenbery Europe Limited, England, is used here. It has a maximum operating speed of 600 ft/minute and a slitting capacity of 30,000 cuts of C-60 length in 24 hours.

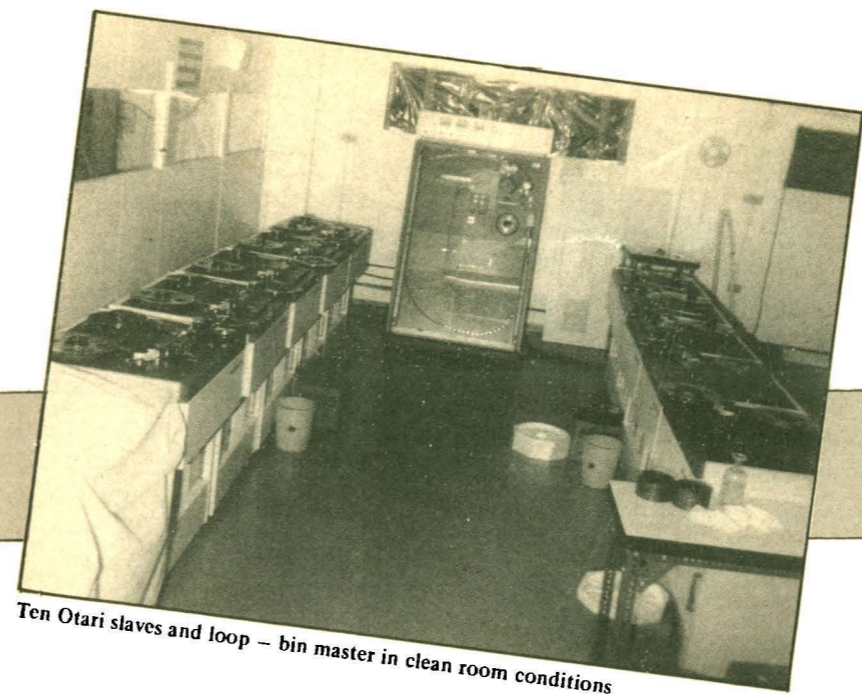
Duplicating Unit: Weston started the manufacture of recorded cassettes in December 1987. The entire recording unit is fully air-conditioned. The doors have air curtains and air showers to keep the atmosphere totally dust free.

In the master recording section, the Company has the capacity of transferring from a 1/4" master to a 1/2" master. For this purpose it has a Studer AB10 1/4" master player, a Studer mixer and Studer A81 1/2" master player.

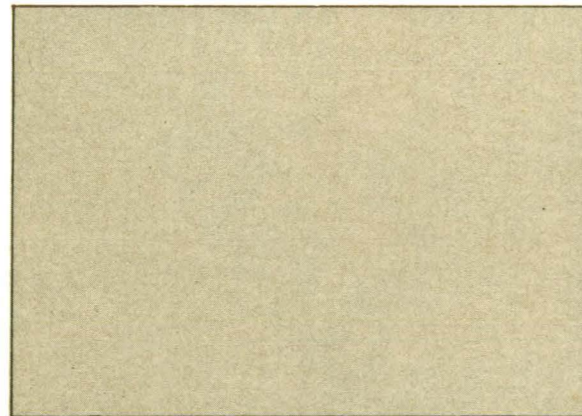
For duplication, an Otari DP83C high speed duplicator (480/240 IPS) with 8 Otari DP85C (120/160 IPS) slaves is used. The quality is checked by an Otari DP 86BR. This plant has a recording capacity of



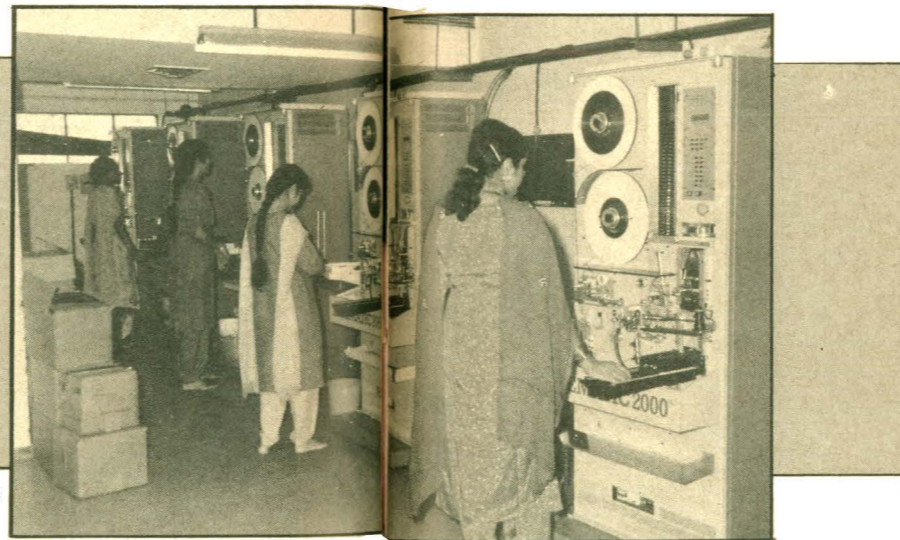
Dusenbery slitter : Precision slitting 30,000 cuts a day.



Ten Otari slaves and loop - bin master in clean room conditions



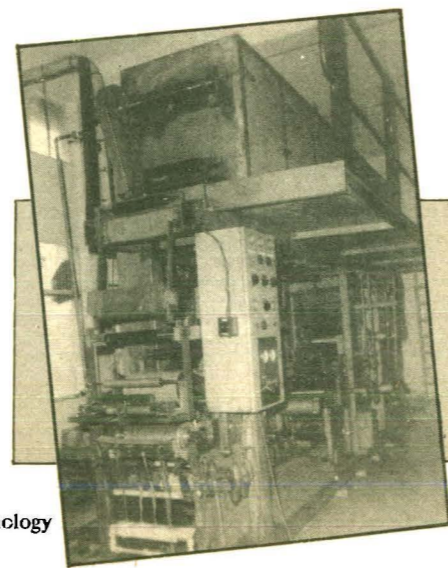
Italian Tapematic recorded tape loaders



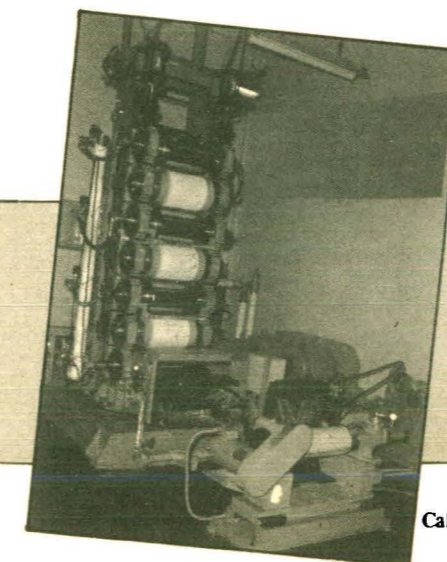
24,000 cassettes every 24 hours. Tapematic machines from Italy are used for loading the pre-recorded continuous length pancakes into the Cs. The titles on the cassettes are printed with the use of a Pad Printer from Hong Kong. This printer has a capacity of 48,000 pcs every 24 hours.

The cassettes are wrapped in cellophane on an automatic machine imported from the United Kingdom. This machine has the capacity to wrap 60,000 cassettes every 24 hours.

What's more, Weston is soon doubling its capacity with 10 Otari DP 85C slaves and one Otari DP 83C loop-bin master.



Bone Markham coating unit; Proven technology



Calendering; Seven bowl calendering machine from Japan

However, it wasn't totally a business decision. Weston's promoter Gyan Vachani who is based in Hong Kong, is one of Jagjit Singh's closest friends and has promoted the singer's talent right from the very beginning in Hong Kong and India. As part of its corporate culture, Weston has been promoting Pankaj Udhas' rights much before he made the grade.

The Vachani's family who have been appreciating and promoting music since the very beginning of their consumer electronics successes, decided that it would be better to enter the legal music market than to sell tape to small time pirates.

This they have done with elan. In a systematic manner they have set up a modern state-of-the-art high speed loop-bin duplicating unit. In the process some of the equipment installed has been imported into the country for the first time.

Jatin Gill, the marketing director of Weston, has gone about establishing a sales network, utilizing to the optimum the vast network of Weston's offices across the country. He has looked to the traditional wholesalers and distributors in the music market and today Weston cassettes are available in the smallest outlet in the smallest town.

Weston entered the market with versions, bhajans and ghazals. "Now we have gone regional. It has become a regular line. Our distributors get us the local material. For example, our Cochinchin distributor, who is the best person to decide, picks up Malayalam repertoire.

"My biggest drawback was Hindi films and that's where my largest investment has gone. We shall be releasing two or three film soundtracks every month. 'Zakmi Aurat', the first film released by Weston has sold well," he says. Gill expects film music to account for 80 per cent of the sales. Film music includes new and old versions and film instrumentals. While trying to increase its film catalogue and bag some choice soundtracks, it was reported Weston overpaid for copyrights.

"In the initial stages the costs are going to be more. We know it. But we have to cater to all areas. It could not be helped." However, seeing the sales of 'Zakhmi Aurat', Gill is not too worried about the prices paid.

"The market we are catering to is the small towns, which is a price sensitive market. We guarantee availability when the demand exists, as such the kind of sales, we can generate are much more than those of HMV, which has been concentrating in the cosmopolitan areas at higher prices." Weston cassettes are much cheaper and irrespective of the repertoire are all available at a standard price.

You must be working on each individual repertoire cost and sure enough the hassles of accounting and maintaining different categories is not worth it."

Ravi Vachani, who sits in the Okhla headquarters supervising the releases and selecting the repertoire, master minding the new music company image, is satisfied with all that has been achieved; and he has the faith and figures to show that Weston is going to be in show-biz for good.

ANIL CHOPRA

STOP THAT NOISE

Technical Editor DAMAN SOOD discusses the importance of noise reduction systems, notably Dolby and dbx.

Q1: *When transferring music from an LP or vinyl disc which has a lot of scratches and static noises, will processing and taping through Dolby or dbx eliminate or reduce these noises?*

speaking, if it is built to remove noise then any noise which a consumer feels like filtering or reducing should be possible.

The fact is that all noise reduction systems only reduce tape noise, of which the biggest culprit is hiss which is annoying to the ear. In this connection a noise reduction system, whether Dolby or dbx, helps in reducing tape noise along with other electronic

noise reduction since it uses two units in cascade form. These noise reduction systems help us to record the dynamics of music in a much better way on cassette which has a dynamic range of only 45 to 50 dB.

Before going into the theory of Dolby and dbx noise reduction systems, let us first understand what exactly the term 'Dynamics of Music' means.

Q2: *You have brought a cassette from a friend which has a lot of hum (power line pick-up), electrical disturbances or RF interference which was picked up during the recording. The question is: Can I remove these unwanted noises and get a clean recording if I record through either the Dolby B or C system?*

The answer to both the questions is: NO.

Dolby Noise Reduction System is a common feature found on the majority of tape decks, including the ubiquitous two-in-ones. Strangely, although it is called 'noise reduction system' it cannot remove noise. Logically

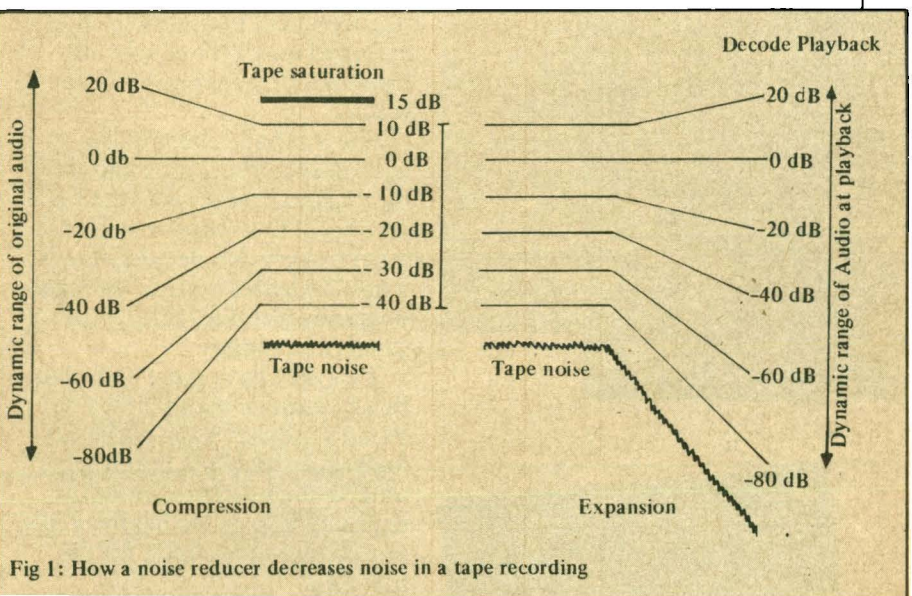


Fig 1: How a noise reducer decreases noise in a tape recording

noise of the record and playback circuits. These noise reduction systems also reduce print through and cross talk between adjacent channels by the same amount.

The most popular noise reduction system which we all know of is Dolby B which claims 10 to 15 dB of noise reduction. The latest Dolby C system claims 30 dB of

The softest level of music which the human ear can hear, up to 30dB is technically called the dynamic range of hearing. The various noise levels are as follows:

- Background noise in a typical TV and recording studio – 20-30 dB

- General Office – 40-50 dB
- Heavy traffic on a busy street – 70-80 dB
- Inside a textile mill – 100-110 dB
- Military aircraft on take-off (at a distance of 30 metres) – 140 dB

Noise at 140 dB becomes in-

the problem is of accommodating 100 dB of music dynamic range on to a cassette tape which has a dynamic range of only 50 dB.

The easiest solution is to compress the dynamic range of 100 dB to 50 dB with the help of a compressor having a slope ratio of 2:1 and then expand back to

with the control of the VCA (Voltage Controlled Amplifier). Such signals may originate from air-conditioning equipment, ultrasonic burglar alarms, etc. Pre-emphasis is then applied to the extent of 10 dB Boost at 2 KHz and above, thus making the subjective noise reduction better and improving the modulation noise from tape.

In the replay mode the dbx uses an identical chain to control the VCA, the output of which is fed to de-emphasise and complements the Pre-emphasis in the record mode. The bandpass filter is again included in the control line to stop bias frequencies and other unwanted signals from causing mistracking. With the dbx system, the setting of levels is not critical because the 2:1 compression ratio is constant with the signal level. Depending upon the specific type of dbx there are two or three user controls. These consist of a replay gain control which is set to match the replay gain setting for unity overall record/replay gain and in some forms a bypass gain control which is also set for unity overall gain.

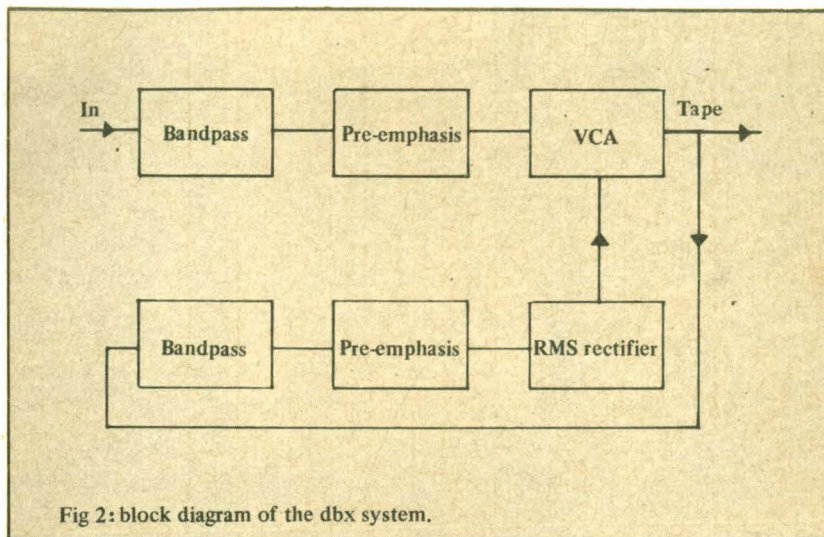


Fig 2: block diagram of the dbx system.

tolerable and gives a ticklish feeling. This tickle in your ear can also be experienced on a railway station when the driver blows the horn. If heard for a long time this kind of sound pressure can damage your ear, but most often it results only in temporary deafness.

Like the above sound pressure levels, an orchestra of 80 to 90 musicians playing classical music can create music dynamics of 100 to 110 dB. And it is quite a task to faithfully record these dynamics of music on to the cassette tape system which has a dynamic range of only 50 dB. Before elaborating further let's define the dynamic range of a tape system.

Shown in Fig 1, is (below) tape noise and (top) tape saturation. Ideally, the softest music passages should be recorded above the tape noise floor and the loudest music below the tape saturation point without creating any distortion. Incidentally, the floor level and the ceiling level of any tape system is called the Dynamic Range of the system. So

the original dynamics with a 1:2 expansion. This, in brief, is how the dbx noise reduction system operates (See Fig 2).

In the record mode the input signal is fed to a band pass filter which eliminates subsonic and ultrasonic signals from the inputs which would otherwise interfere

DOLBY B – Noise Reduction System:

The full scale Dolby tech-

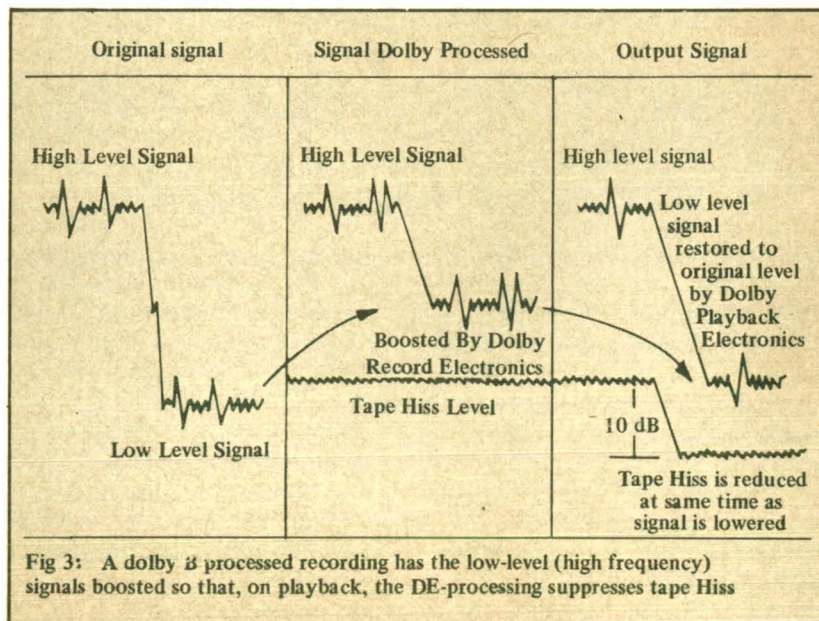
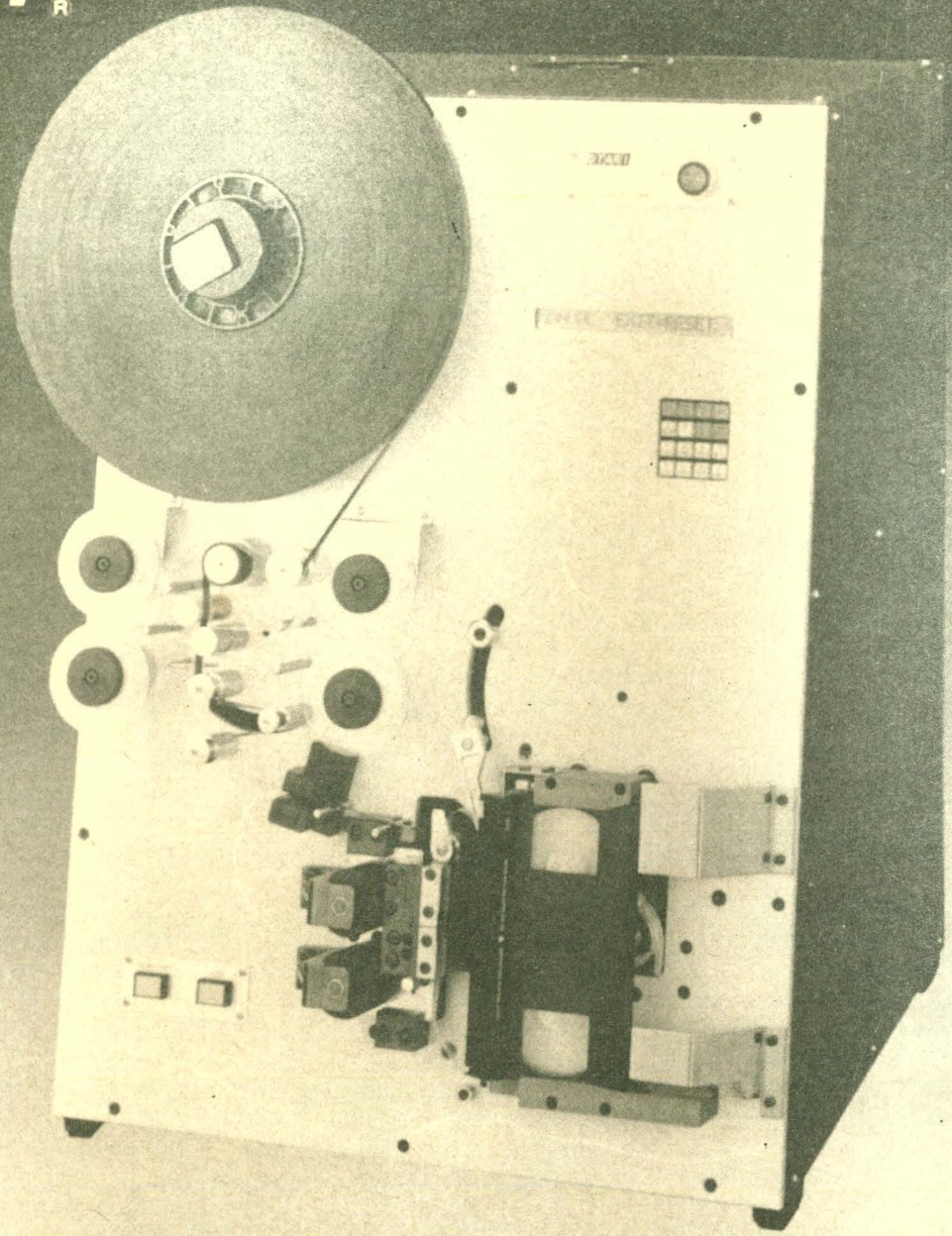


Fig 3: A dolby B processed recording has the low-level (high frequency) signals boosted so that, on playback, the DE-processing suppresses tape Hiss

OTARI[®]



MODEL T-300 THE COMPACT VHS VIDEO LOADER

Ever since Otari introduced our first V-zero loading system several years ago, our machines have been at the forefront of the video winding and loading industry. Our continued success stems from our accumulated experience in this technology; high reliability and quality in tape winding and high productivity. Otari machines can meet any video format requirement by hub winding or V-zero loading at each customer's request.

It is therefore no surprise that Otari has the highest reputation in the industry, and that the world has recognized Otari's V-zero loading system as a standard. Now Otari introduces our latest compact Video Cassette Loader, T-300.

This machine is designed to wind 1/2" video magnetic tape onto VHS format V-zero (pre-leadered housing case). The machine automatically cuts, splices and winds 1/2" video magnetic tape into V-zero after being supplied to Cassette Holder by manual.

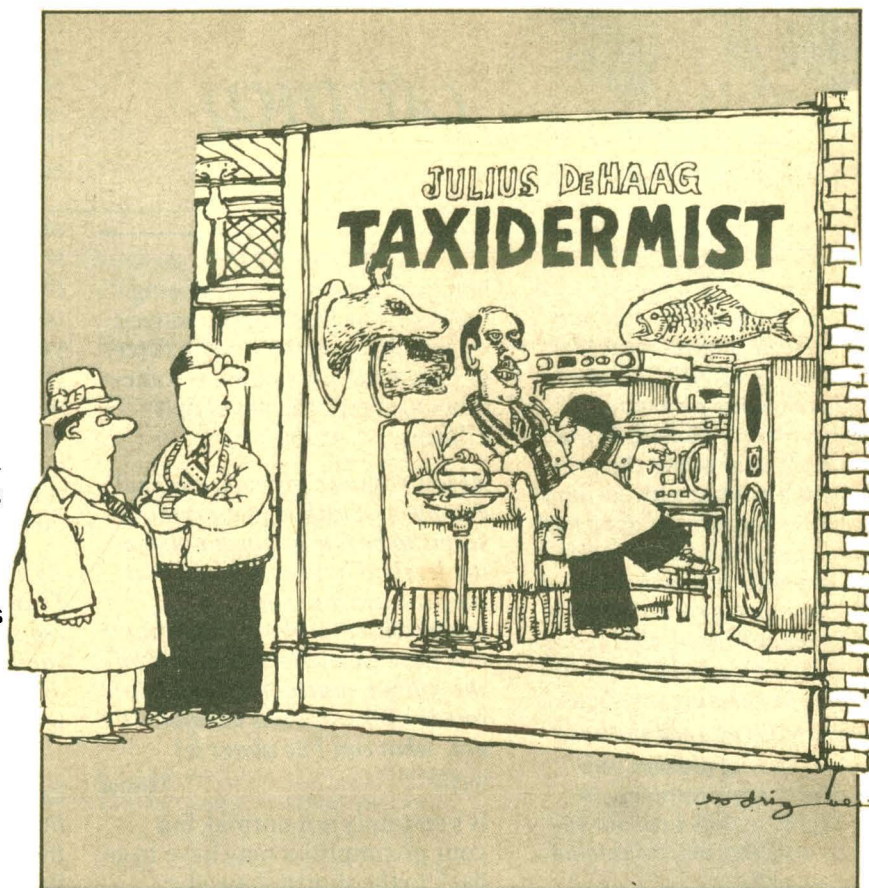
The complete VHS video cassette can be made by taking it out from Holder by manual.

OTARI[®]

Otari Singapore Pte., Ltd.
625 Aljunied Road, 07-05 Aljunied Ind Complex
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nique, known as Dolby A and operating in four frequency bands to cover the whole audio spectrum, is used in recording studios in the preparation of master tapes. For the domestic market, a simpler Dolby B system is employed operating in one band from about 1000 Hz upwards. Briefly, during the recording process (Fig 3), the system leaves low frequencies and loud passages untouched, but raises the level of any quiet high frequency signals by upto 10 dB. Then on playback, a corresponding network restores these signals to their original relative level, so that the ear does not detect any alteration. The secret of the Dolby Noise Reduction system is that tape hiss, and certain unwanted noises introduced subsequent to the recording, will be treated by the circuitry as low level signals and therefore be attenuated by a satisfactory 10 dB. If the Dolby cassettes are played on a non-Dolby machine, it will replay the boosted treble and may require an adjustment of the tone control for a natural balance of sound which has been deliberately shifted during recording.

There are two kinds of noise reduction units available in the market and they are called single ended or double ended. Dolby and dbx are double ended since they operate during recording and also in playback to restore the sound to natural balance. In the category of single ended units are the units which only operate in playback. The famous Philips DNL and JVC developed ANRS circuits work during replay only. DNL stands for Dynamic Noise Limiter while ANRS stands for Automatic Noise Suppression System. These are applicable to all cassettes and avoids the need for specially processed tapes. Like the Dolby System, DNL does not affect low frequency signals. During silent passages, or when only low frequencies are present, it cuts noise drastically, giving a ratio of improvement of more than 10 dB or 6 KHz and 20



dB at 10Khz.

Loud high frequency sounds have the effect of masking tape hiss and so can be left untouched. This filter takes advantage of Psycho-acoustics viz. how the ear reacts to noise. The ear can only detect noise whenever there is silence or the music is at a low level. But when the music is loud then the same noise is masked or covered, and the ear is fooled into believing that there is no noise. In the same way, when you are listening to music in the car, the tape hiss is masked by traffic noise which is outside the car. If you listen to classical music – whether Indian or Western – and which has lots of dynamics you will realise the softer passages or low level music is not heard and gets dissolved in the traffic noise. You can remedy the situation by closing the car door and switching on the AC provided that it

does not make too much noise.

Dolby vs dbx

Both Dolby and dbx have their advantages and disadvantages. As compared to Dolby A, B, and C, dbx provides more noise reduction and requires no calibration tone or careful level setting. On the other hand, dbx exaggerates drop-outs more than Dolby does. Dolbyized recordings are relatively free of noise, called “Breathing”, which is sometimes audible on a dbx encoded tape as fuzziness accompanying bass solos or bass drum solos.

Dolby encoded and dbx encoded tapes are not compatible with each other, and cannot be played properly without decoding through the appropriate unit.

Encoded tapes should be copied by first decoding, and then re-encoding while recording onto the second machine. (C)



CLINIC

(AUDIO)

I own a Technics SA 380-SK-XA, 4 Band, stereo cassette receiver. The set also acts as an amplifier for my Philips 15 AF-582 turntable with ceramic pick-up.

The problem is that when the recording is done using the turntable, with the phono as the input source, the recording is done with very high bass, moderate treble, even though the bass is kept at -5. When the same is recorded with AUX as input source, the recording is done with excellent quality and effect but hissing is enhanced.

I repeatedly cleaned the head and rollers using alcohol but without any improvement. Is there anything that I can do before approaching the technician. Please do advise.

H S Murali

Bangalore

Normally, a phono input RIAA equalisation is built into it to increase bass when connected to a moving coil pick-up cartridge. I presume that you are using a ceramic cartridge. And when the same ceramic pick-up is connected to AUX input it does not have any boost or cut ie it is just flat. I suspect that you get more hiss because of a mismatch between AUX input and your ceramic pick-up.

Secondly, the phono input is meant to be connected to a moving coil pick-up. In both cases there is a mismatch. Kindly read the operating manual of Technics SA 380-SK for clarification of phono input and impedance of AUX input. The bass on your Technics amplifier unit is not responsible in anyway for recording and gets activated during reproduction irrespective of whether it is from the radio, cassette player or turntable. Cleaning the head and roller will not

help in eliminating or reducing the hiss. The hiss can be reduced by switching on the scratch filter or Low Pass filter which is sometimes also referred to as High Filter.

At low volumes my right channel disappears, although everything seems to be fine at normal listening levels. I have concluded that the problem must lie in my preamplifier or power amplifier and have cleaned the contacts on the volume control but found no improvement. Is this normal? If not, what can I do about it?

S Iyer

Madras

It's certainly not normal, but your preamplifier may have to go back to the shop to have the volume control replaced. Such controls consist of a circular or, more accurately, omega-shaped resistor with an armature resting on the surface. Occasionally, contact between the armature and the resistive surface is lost and the signal is interrupted, frequently by dirt building up inside the control. The interruption is usually momentary, showing up when the knob is rotated as a loud crackling or, if the armature stops on a particularly large bit of dirt, silence. This can often be cured by a shot of contact cleaner, as long as the insides of the control are accessible.

If the pressure the armature exerts on the resistive surface is too great, however, it can score or wear the surface (age can bring this on as well). The audible evidence is the same as with dirt, but no amount of contact cleaner will help – the control must be replaced.

In your case, the armature is probably moving away from the resistive surface at certain posi-

tions, either because it's bent or because it has been mounted eccentrically. Contact cleaner will obviously do nothing; again, the control will have to be replaced.

If you are unwilling to do without your preamp for several weeks, you might call or write to the manufacturer and buy a new control directly from him. If you're handy with a soldering gun, you could replace it yourself, although for most of us it makes more sense to take it to a qualified technician for installation. Either way, it should only take a few minutes.

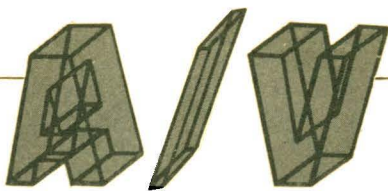
As a member of the armed forces, I can't always travel with my stereo system. Could you give me some advice on long-term storage of my equipment and records?

R Singh

APO 52

Storing your components basically follows the same rules as moving them. Put them back in their original cartons (you did keep them, I hope), making sure to tighten any transit screws on turntables and compact disc players. If the original boxes have disappeared, search out sturdy cartons big enough to hold each component with a little room to spare, and pack the equipment snugly with crumpled newspapers or old blankets. Either way, make sure that the system is stored in a location where it will not be subject to extremes of temperature or humidity, and if there is any risk of dust creeping into the boxes, seal them with masking tape.

Records should be similarly stored, preferably in boxes that fit them exactly so that the discs will neither rattle about inside nor warp because of too tight a fit. If there is a record manufacturer nearby, ask for some of the cartons they receive empty record sleeves in. These boxes are the perfect size and are normally thrown out. Pack the boxes tightly – but not too tightly – and store them so that the records are sitting on edge. ☺



CLINIC

(VIDEO)

I cannot record sound on to a blank portion of my video tape. But dubbing over a soundtrack already on the tape gives good results. Why is this so?

I. D'Souza Panjim

A VHS recording consists of three separate elements – video, audio and synchronisation pulses. Most of the tape is taken up with the complex video signal, and a narrow band on one edge of the tape is reserved for audio. The synchronisation pulses or sync pulses, as it is commonly known, are on the opposite edge of the tape.



Sync pulses are recorded at the same time as the video information and positioned at equal distances along the tape with regard to the video signal.

These pulses regulate the travel of the tape and ensure a clear picture in the same way that you can calculate the speed of a train by counting the number of electric poles. A completely blank tape has no sync pulses. So the machine cannot work out how fast the tape is going and may not make it possible for you to record sound without a picture.

I have a JVC video recorder (Model HR 7600 EG). I have lost the infra red remote control. Can

I use the remote control of another make?

C Mohanty Guntur

A remote control generally works on the Pulse Code Modulation (PCM) system, and this differs from manufacturer to manufacturer and from model to model. You have no choice but to obtain the same remote control that was supplied along with your JVC model.

My friend brought me a Zenith colour TV from the US, which is an NTSC model. Please tell me how to convert it into a PAL system.

S P Akthar Coimbatore

The frequency deflection circuits, chroma circuits and the total video stage has to be modified. The cost of modification is enormous and equals that of a brand new colour TV. Moreover, manufacturers certainly don't recommend such modifications.

What is the life-span of an average picture tube in terms of hours. Will the life of a picture tube decrease by viewing programmes through a VCR?

M Chaddha Chandigarh

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

Please tell me how to dub sound using my National VCR (Model NV 340).

Rajesh Bhandari Vapi

You cannot use your NV-340 VCR for dubbing sound because this particular model has no audio-dub facility. ☹

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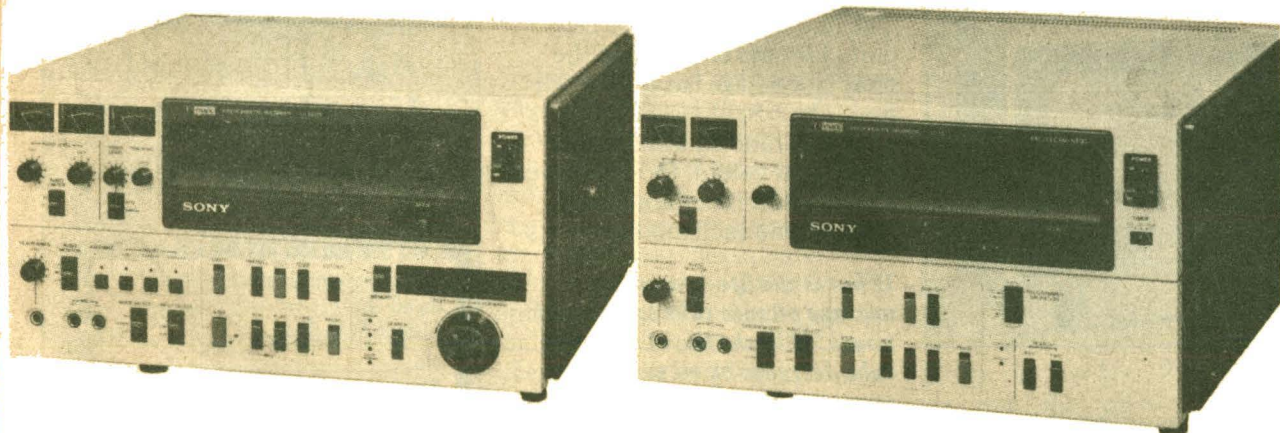
(A Business Press Publication)

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

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

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

Audio/Video studios.

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.

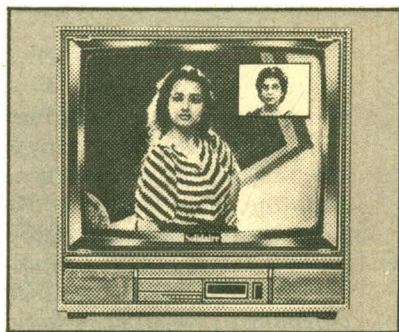
TELEVIDEO AUDIO SYSTEMS SERVICES (INDIA) PVT. LTD.

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

16 Olympus Industrial Estate,
Off Mahakali Caves Road
Andheri (East), Bombay 400 093
Tel: (022) 6362127

Solidaire's PIP TV

Hi-Beam Electronics Limited, the manufacturers of Solidaire Televisions, have introduced the most advanced digital Picture-in-Picture Television. It uses a 14 K memory chip along with highly developed integrated digital circuits for a superior Picture-in-Picture TV image.



Called the CAT 1000 PIP, it has four inputs (Antenna, VCR, Video Games, Computer/Video Camera) which can be connected simultaneously. The viewer thus has the option to choose and view

any of the two programmes simultaneously – one on the main picture, the other on the inset picture – besides being able to shift the inset picture to any of the corners in the screen. The two pictures chosen on the screen can also be interchanged at any point of time. Yet another exclusive feature of the CAT 1000 PIP is the facility for hearing the audio of the inset picture through headphones. As a result the viewers can watch and listen to the audio of their respective programmes.

In addition, this TV also allows the viewer to freeze the picture frame in the inset picture to take a closer look. Another useful feature of CAT 1000 PIP is that, it can be used as a close-circuit security system when connected with a video camera. By this the viewer can keep an eye on his surroundings by choosing it in the inset picture while watching another programme on the main picture. At the slightest doubt, he can interchange the picture to take a closer look at his surroundings. The viewer also has

the facility to watch two channels simultaneously by connecting a VCR.

The Remote Handset in CAT 1000 PIP uses the highly intelligent Frequency Synthesizer with which any channel can be directly selected and stored. This mode of operation entirely eliminates the need to tune for a channel by selecting the band. As the channel selections are done by locking at particular frequencies, no further fine tuning is necessary while selecting a channel. The Remote Handset in addition provides complete functions like, selection of inset picture, swap, freeze, change of source, programme selection, volume, brightness, colour, ideal setting, mute, stand-by etc.

This TV has an auto switch off facility. When there is no signal received in the TV for more than five minutes it switches off automatically and goes into stand-by mode. The CAT 1000 PIP also provides viewers the choice to record programmes from its A V source.

Magnum's Spikebuster

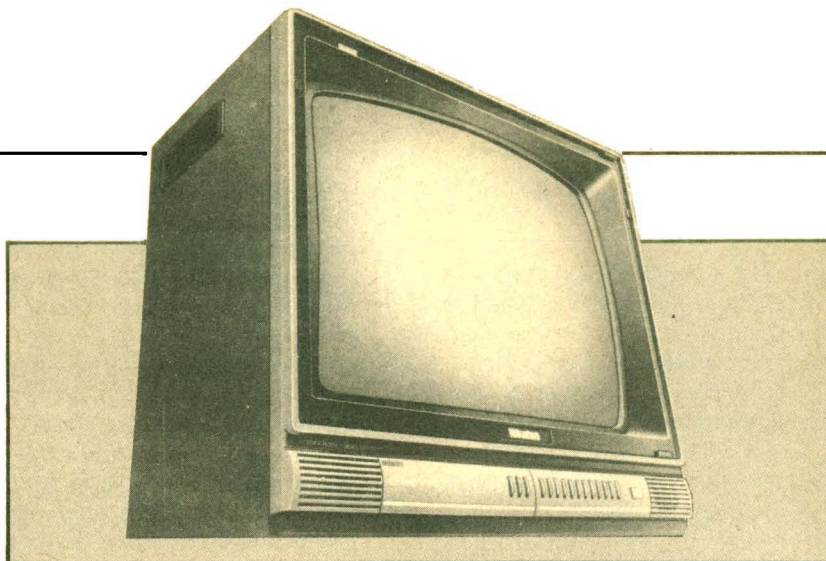
Magnum Electric Company Pvt. Ltd. are marketing a voltage spike and noise suppression outlet strip called 'Spikebuster' for computers, computer peripherals audio equipment. TVs, VCRs, VCPs, copiers, medical equipment, laboratory instrumentation, communications systems, photocomposing machines, programmable logic controllers and other devices containing sensitive integrated circuits and electronic tubes.

Magnum's Spikebuster consists of an EMI/RFI filter and a voltage spike protector circuit built into a power strip with three 5 amp sockets/one 15 amp socket. An OEM version, providing the output on a 15A 3-core cable in lieu of the sockets, is also available.

It provides an easy solution to numerous tricky problems. It prevents sensitive electronic equipment from malfunctioning severely or being badly damaged on account of specific disturbances on the electricity mains – almost all commonly available relay-based and servo stabilisers



do not offer any protection whatsoever against these phenomena. It comes with a comprehensive warranty for an entire year. For further details contact: Magnum Electric Company Private Limited 2, Ramavaram Road Manapakkam Madras 600 089.



Sanyo's ultra-compact cassette player

Sanyo's version of the 'walkman' (Model JJ-P100) is ultra-lightweight and smaller than a cassette case. It has a special remote control unit wired into the headphone cord so that you can operate the volume control, stop/play, or manual reverse functions without having to take it out of your pocket or handbag. With a one hour quick charge, the rechargeable NB 600 battery lasts for 3.5 hours. A direct charging system allows a battery to be charged without removing it from the player. By using it in combination with an "AA" new alkaline battery, a total of 13 hours continuous operation is possible.

Other features include BRSS (Bass Raised Sound System) which provides an optimum sound level of deep, rich bass sound. A programme search function, AMSS, returns to the beginning of any selection in play at the touch of a button. The JJ-P100 is also equipped with a function switch to prevent functions from being engaged when control buttons are pressed accidentally. It also has auto reverse and Dolby noise reduction.

New Cetrion VIII from Weston

The newest colour TV from Weston has a score of prize-winning features. Notable among them is the new tinted colour picture tube which heightens contrast and reduces eye strain. The

TV incorporates the latest monolithic PIF-IC for perfect colour and a picture sharpness control. Tuning and volume are displayed on screen. Tuning is done electronically via a feather touch 12-programme selector and therefore stored in the memory. For true to life sound, the TV has a dynamic 3-speaker system.

Price: Rs. 11,768

Super Vu Video Lenses

Super Vu International has recently introduced video conversion lenses for all types of video cameras, camcorders, 35 mm SLR cameras including the latest auto focusing cameras like Minolta, Nikon, Yashica, Olympus, Canon, etc.

The lenses are available in the following configurations:

- Super-VU 2 x high resolution video telephoto lens
- Super-VU 1.5 x high resolution video telephoto lens
- Super-VU .5 x video macro wide lens
- Super-VU .67 x video macrowide lens
- Super-VU .42 x video semi fish-eye lens and zoom close-up attachment lens.

The video lenses are securely packed in soft leatheroid pouches with rigid plastic boxes. When ordering, specify filter (screw in) size of your camera lens. Each lens will be equipped with appropriate fitting for your lens like 49, 52, 55 or 88 mm with no extra expenditure.

Super Vu also offers the Telecine Video Converter to transfer all slides, 8 mm/16 mm/35 mm cine films to video using your video camera at your place with professional quality results. Rs 2,500 each.

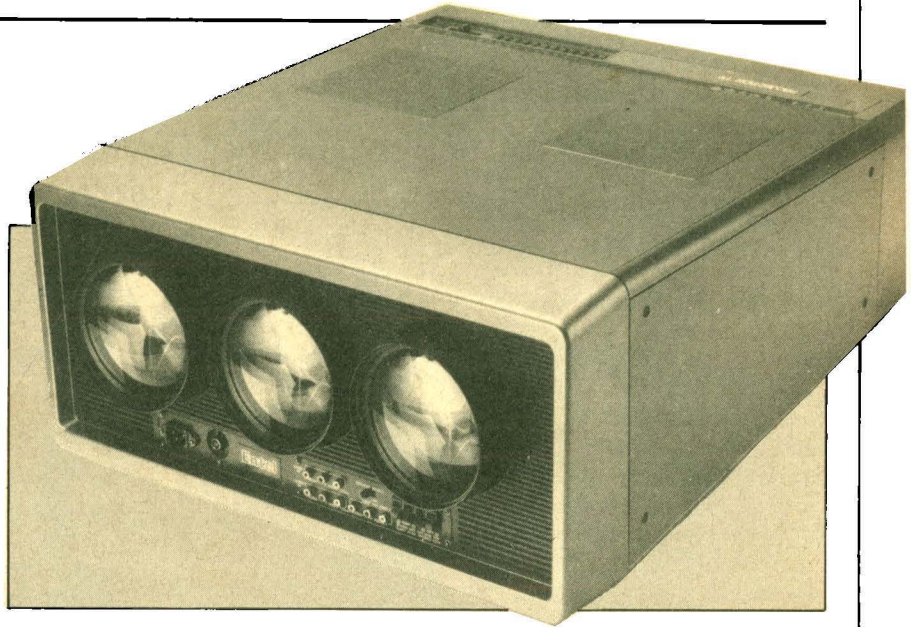
Super Vu Video Titrer: Add titles in any language like Hindi, Punjabi, Urdu, Chinese, Japanese, etc while shooting over running scenes. It is a high precision optical device with a laser perfected beam splitter to superimpose titles. Mention your camera lens filter size while ordering. Rs 2,750 each.

Entel PJ 120 Video Projector

Superior technology and advanced designs form the core of the Entel PJ 120 video projector. The PJ 120 incorporates exclusive 7" liquid cooled optically coupled CRT lens system with electromagnetic focusing which, reportedly, projects a visibly brighter and clearer picture. In most of the currently available video projectors, fast-moving scenes on the screen often tend to be a source of strain to the eyes. A high afterglow character achieved in the latest cathode ray tubes of NEC, now incorporated in the Entel PJ 120, makes fast-moving scenes soothing to the eyes.

To use tapes from different countries on technical programmes, product information, etc, the PJ 120 incorporates a special colour decoder circuit which permits video playback in PAL, SECAM, NTSC, M-NTSC colour systems. All Doordarshan's programmes can be received via the electronic tuner built in the projector. For use in conference rooms two built-in speakers are provided, but for larger audiences you can connect larger external speakers. As a special feature a stereo amplifier is incorporated. But to simulate stereo sound effect from mono recordings, a 'Sound Wide' facility is provided.

To take care of heat build-up in the projector, a special cooling fan is incorporated. The PJ 120 is simple to service, thanks to its modular design. A built-in SMPS circuit corrects improper voltage fluctuations. All the components are selected to meet the tropical operating conditions in India.



PJ 120 Video Projector Supplied With

- * Wireless Remote Control
- * Dust Cover
- * Video Cable (VCR to Projector)
- * Audio Cable (VCR to Projector)
- * Choice of Projector Stand for flat screen or tilted screen presentation (please specify when ordering)

Optional Accessories

- * Flat Screen: 120" or 100"
- * Tilted Screen: 120" or 100"
- * Screen Stand
- * External speakers in wood grain finish cabinet

For Mobile Application

- * Projector Carrying Case
- * Portable Screen

Price: The entire package including sound system costs Rs. 1,27,038/- including all taxes.

Datum Speciality Cleaner

Clogged video heads? Dirty tape heads? You need no longer fret for a technician to come soon. With Datum Speciality Cleaner, a lab-tested spray, you can do a quick and thorough cleaning job.

Datum can also be used for cleaning highly sensitive computer parts, floppy drive heads, magnetic heads, printers, metal-



plastic composite parts in electronic typewriters and copiers and precision watch parts.

The spray is non-flammable

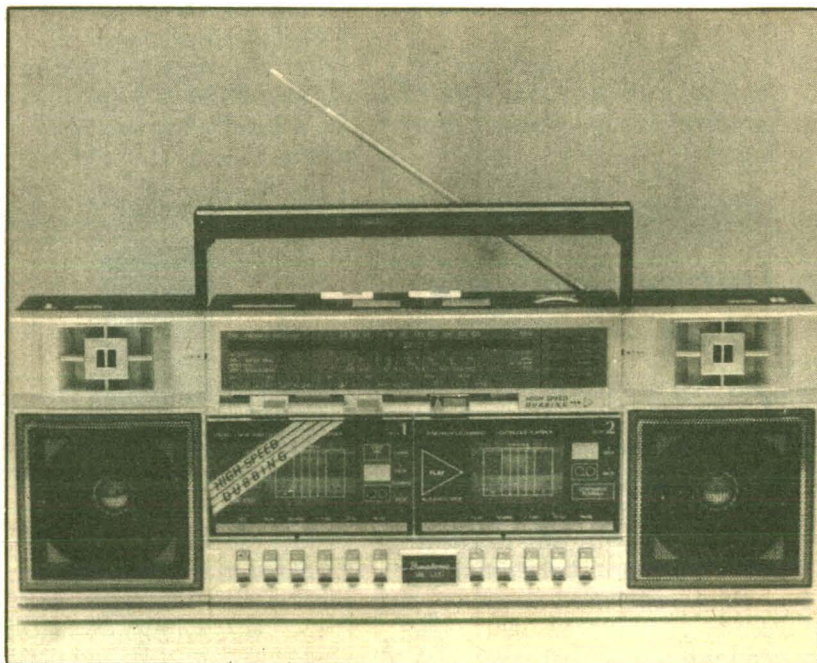
and nonalcoholic and contains a unique inhibitor that prevents the spray from reacting with metals and plastics. A major plus is its

dual-action formula which combines easy removal of oxides and ionic soils with quick evaporation.



Denon's 100-minute tape

The HD8-100 from Denon, designed for recording compact discs, is the first 100-minute audiocassette. The thickness specifications of the tape are the same as for Denon's 90-minute HD8 cassettes, and the hybrid metal/ferric formulation is said to approach the performance of pure-metal tape. The high-bias cassettes have a "bridge" hub to maintain flatness around the perimeter for smoother tape running. Price US \$4.99.



Binatone's Portable Hi-Fi System

Binatone recently introduced the SRC 1200—a portable hi-fi system. What makes the system special is that it incorporates all the normal features of larger and more expensive machines.

The SRC 1200 is a double cassette deck with two built-in microphones for stereo recording. It also has 'One Touch' recording, 'Automatic Level Control', separate volume controls for 'right' and 'left' channels and a headphone socket. The portable system also has a 3-band receiver, including FM. Price: Rs 2,500 (including all taxes). ☉

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BPL-SANYO music makers.
At last! A world class choice.

Mono or stereo, cassette recorder or 2-in-1, BPL-Sanyo calls the tune. Stylish. Packed with features. And surprisingly affordable. Take your pick... today!



M7740 K
Ultra-sleek 6-speaker 'Boom Box'. Feature-packed model with big sound that surrounds you. The only one of its kind.



M7010 K
Slimline attraction with 4-band radio. 10-watt stereo sensation at a sensational price.



MW200 K
Double cassette 'Mini Studio' with high-speed dubbing and 4-band radio. Compact model with high-impact sound. Affordably priced.



C1 K
Mini compo system with detachable speakers for true stereo effect. 4-band radio with FM. Excellent bargain.



M0903-2H
2-way, 4-speaker marvel. Surprisingly affordable. Makes more sense than a mono in its price range.



M1700 H
Mini and slim international favourite. Small on size, big on sound. Unique styling. Ideal all-time companion.

More to choose from :

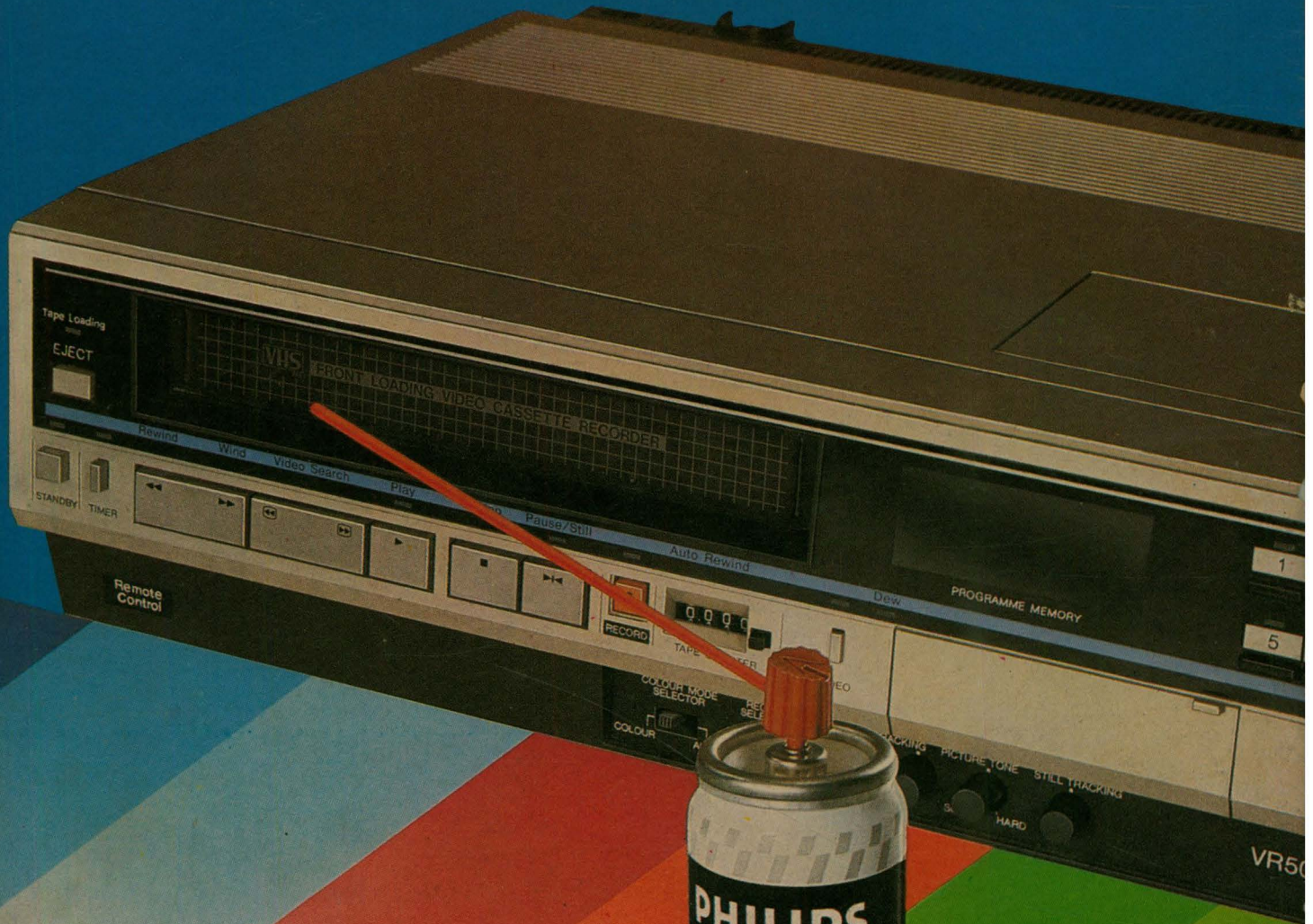


BPL-AUDIO
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PHILIPS

Clearer, Sharper Pictures



PHILIPS AUDIO-VIDEO TAPE HEAD CLEANER

ACCESSORIES

CLARION/B/P/282/274

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