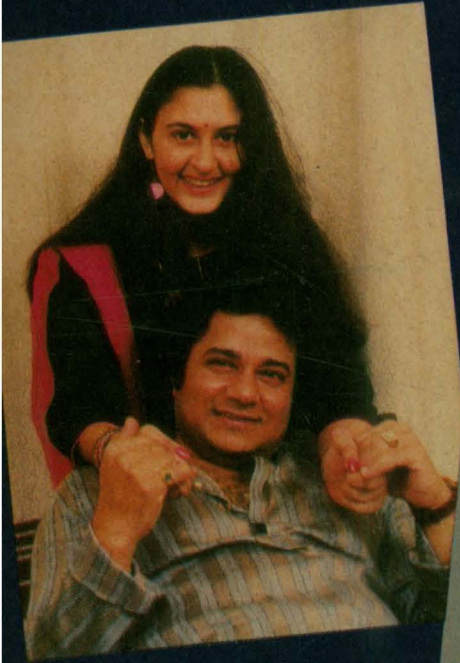


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BACK IN SUR –
NEWLY WED
ANUP JALOTA AND BEENA

**THE 4 PHASES OF
RECORD/CASSETTE
PRODUCTION**

**THE TALENTED
MUSICIAN –
ANANDA SHANKAR**

RADHA SETH

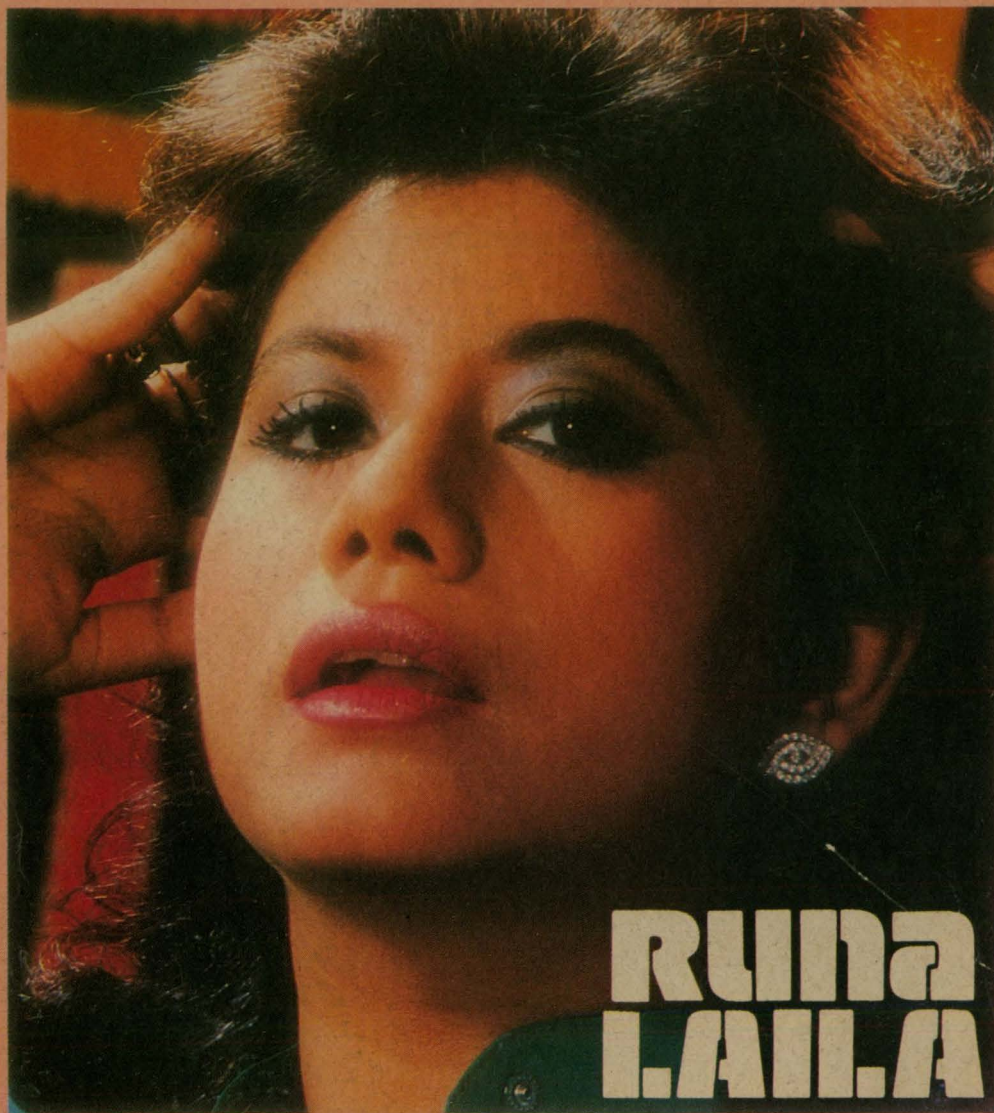
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REVERB

DD's Comedy Show

In 1984, there were at least good serials in English, telecast on TV. 'Here's Lucy', 'Different Strokes', 'Star Trek', 'Yes Minister', 'Odd Couple', to name just a few. Each one had a class of its own. Like the chubby little Arnold of Different Strokes', whose cute talks could make anyone smile. Later, 'Are You Being Served', was another laugh-raiser. However, it was pushed off, because of some of the jokes in it, which were thought of as a bit too much for the Indian audience.

Besides this, on Sunday's we had serials like 'Showtheme', 'Mashoor Mahal', and some cartoon film. All this combined made for an engrossing tele-viewing, with both Hindi and English serials having a wide audience. But now, DD, as usual, overdoes everything. Right from 'He Man', which is stuffed with violence (though it is an animated film) to 'Chand Sitare', to Faerie Tale Theatre, to 'Bhim Bhawani', it is just a children's show. Don't the adults too have a holiday on Sun-

day's? Shouldn't there be at least one mystery serial in the morning? Like 'Old Fox' or Shoestrings? Not a single English comedy serial is telecast, at present.

Perhaps DD only wants us to laugh at buffoonery, and that is why we have been having an overdose of Rajendranath in the morning serial.

Perhaps we need a daily - DD's Comedy Show?

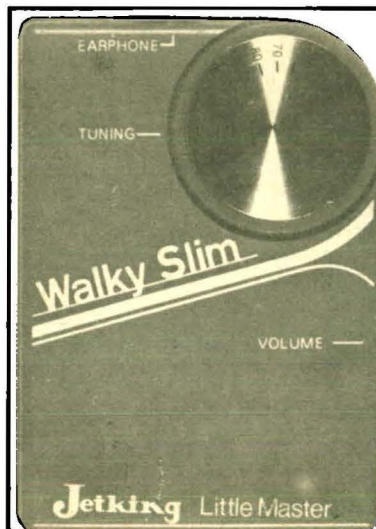
A A Loiwal
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Change for Worse

Music director Ravi did some of his excellent work for B R Chopra (Gumrah, Hamraaz,

The Jetking transistor for the best letter of the month goes to A A Loiwal, Baroda



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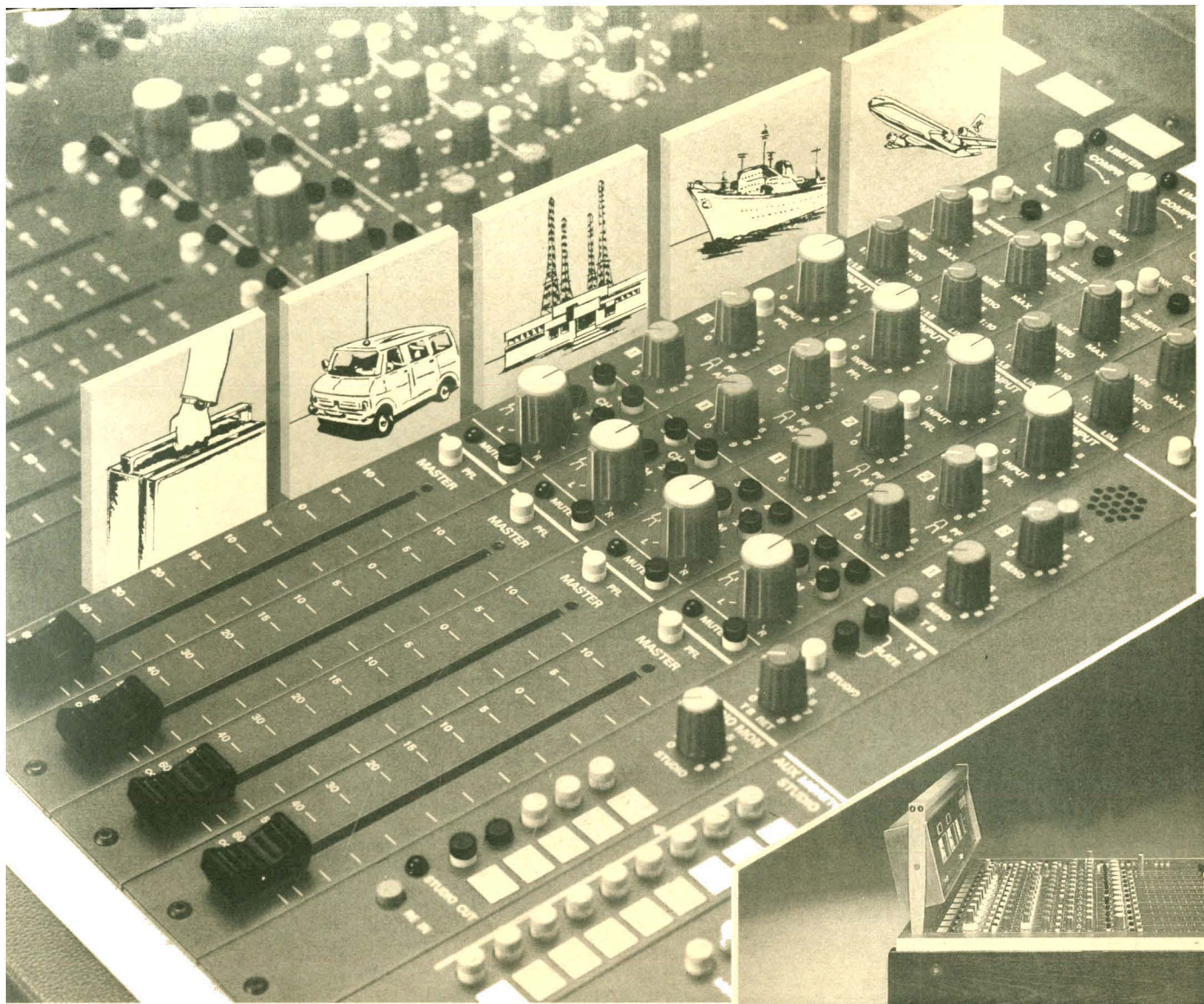
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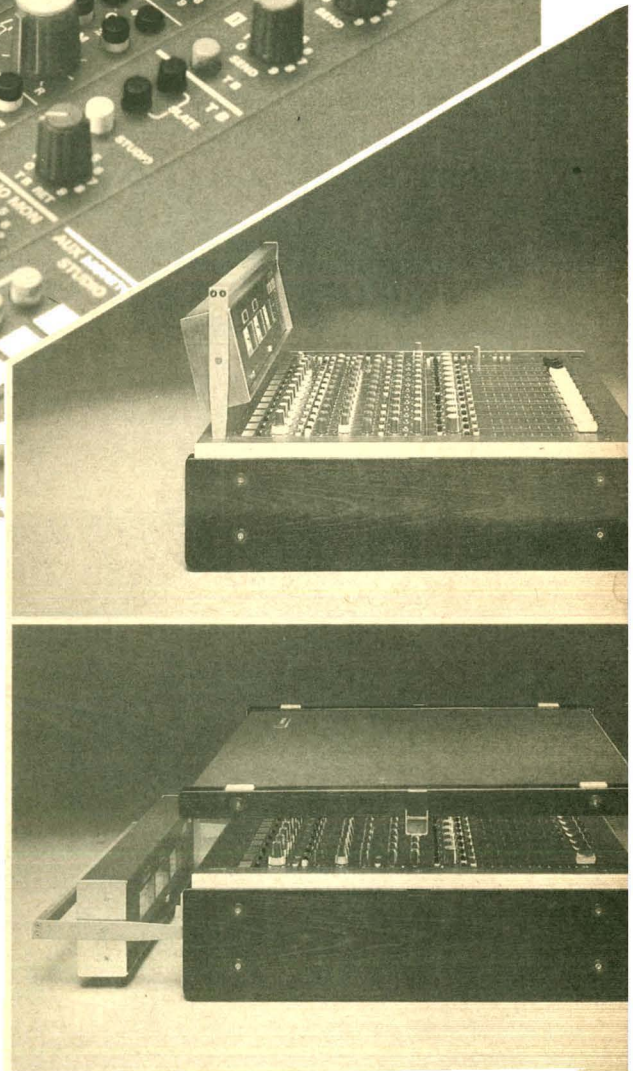
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Good News for the Music Recording Industry

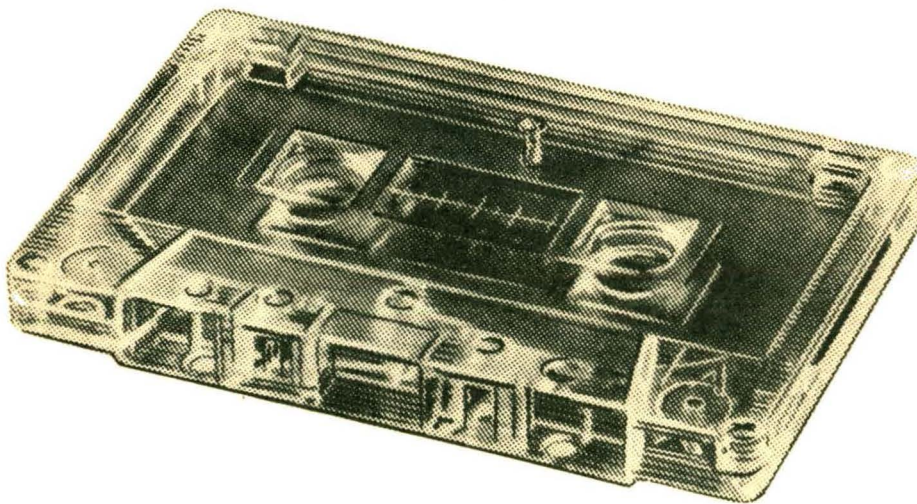
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Waqt, Dhaud) before Chopra opted for LP in Dastan and it was disastrous results. Though by no means outstanding, the music of K A was a plus point in Feroz Khan's Apradh, Dharmatma, Quarbaani and Janbaaz. The same cannot be said of LP's in Dayavan. Despite, Deo Anand's recent films were a failure at the box office, the music did stand out and it is strange to find Dev Anand forsaking RDB and switching over to a pampered and overloaded Bappi Lahiri for 'Sache ka bol bala'.

It was the rapport and long standing association that motivated Shanker Jaikishan and S D Burman to give their best to R K and Navketan banners respectively.

Reposing confidence in a composer should fetch a better result than changing the composers without any reason. Of course, there are exceptions like the late Guru Dutt opting for SDB in 'Pyassa' and 'Kagaz Ke Phool' after a fairly long and successful association with OPN (Aar Paar, Mr & Mrs 55, CID) and later switching over to Ravi for the music of 'Chandhvin Ka Chand' and getting the best out of Hemant Kumar in 'Saheb Bibi Aur Ghulam'. But then, Guru Dutt chose his composers taking into consideration the background of his films.

Rajeshwari
Nasik Rd

Kissing on TV

Soon after your cover story ('Kissing...') three movies were released in our market, which had passionate scenes of kissing involving Meenakshi Seshadri, Sonu Walia and Madhuri Dixit.

What is allowed on the big screen may soon find it's way on to the small screen too. It is evident from the opinions expressed by a few TV stars (Playback And Fast Forward, September '88) and

the actions of a few stars in the above movies that there will be no dearth of female stars who would like to indulge in kissing etc before a TV camera. It is also evident from our past experience, that the officials at the 'Mandi House' too are not 'pressure-proof'.

Will it not be precocious on our part to expose our children to such an exercise?

An easy answer from a defence counsel would be to switch off the TV. But if we have to keep ourselves away from our own drawing rooms then why buy a TV at all?

It is high time all the tele-viewers arrive at a conclusion and convey the same to Mandi House for strict compliance.

Lakshmi Kamalakar
Bangalore

playback
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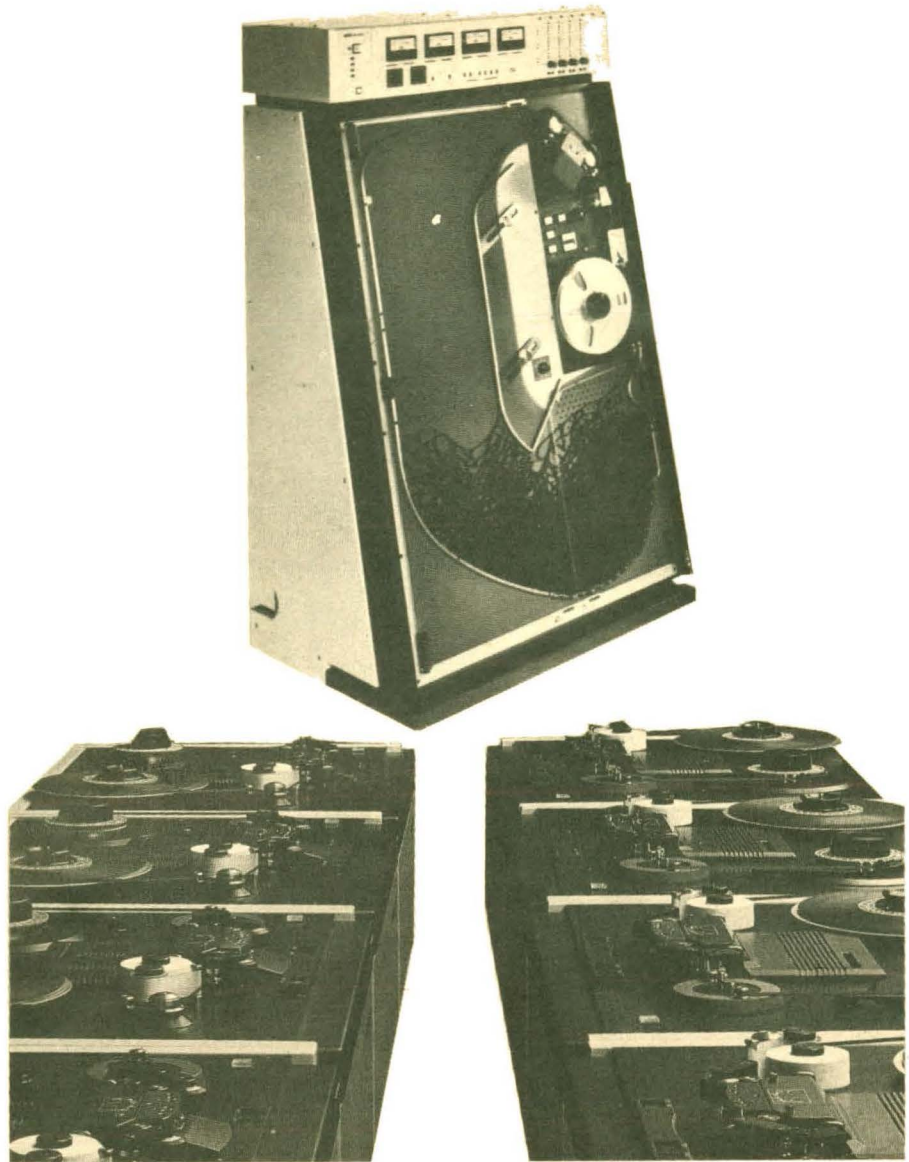
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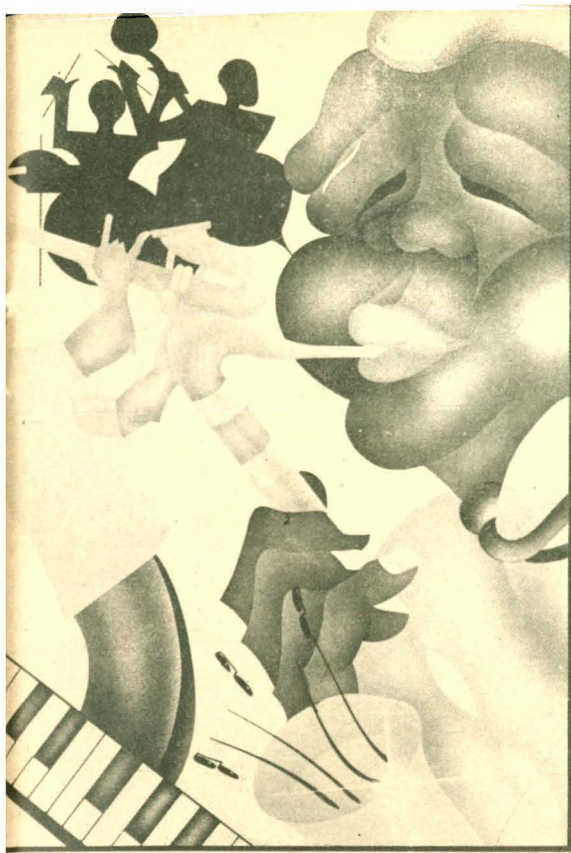
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ROUND-UP

MUSICAL

Whether it is at Pakistan or India, people are equally thrilled to hear Lataji. And specially if it is a number like "Mein kewal tumhare liye ga rahi hum".

The people in Pakistan got a pleasant surprise when they saw the most popular singer of India 'Lata Mangeshkar' on their small screen recently.



Lata Mangeshkar

The programme 'Indradhanush' a Doordarshan presentation was telecast under the exchange of TV programme between SAARC countries through SAARC Audio Visual Exchange.

Are you fond of Assamese or Bengali songs? Leela Gosh, is a new entrant. Her last cassette lend a fresh flavour and stand out because of it's lilting songs, catchy lyrics blending into folk and modern music. Her two cassettes titled 'Calcutta '88' and 'Sharatar Geet' comprise eight songs. This is Leela's first cassette in regional languages. Her earlier cassettes were 'Kalame

Ghalib' and 'Garland of Ghazals'.

*

Who says the ghazal boom has come to an end? Khalid Mohamad's (the new talented ghazal singer) new cassette 'This is Khalid Mohamad' is superb.

Why did he venture so late? Says Khalid, "Being a son of a famous singer I was a little hesitant to venture".

It's true that one cannot bask in the reflected glory. That's how Khalid thinks.

*

How about a peep at 'Calcutta Youth Choir'

Twenty-seven year old Hillol Mondal plays the guitar under the nom de plume Rocket.

* * *

When you talk of bhajan, you cannot miss Bijoya Chaudhuri. And here's one more cassette 'Bhakti Gunjan' recently released by Music India.

Bijoya Chaudhuri is an artiste known for her melodious voice and versatility. And her records and public performances have received wide critical acclaim. She is an eminent (Tagore) singer in Bengal, and as far as Hindi bha-



Khalid Mahmood

He has released super hit songs of Kishore Kumar under the Calcutta-based Gathani Records and has another instrumental cassette under his belt. He has learnt to play the guitar from Arthur Gracias, one of the best guitarists in the city. He has arranged music for a number of Bengali films.

jans are concerned, she is known to be one of the few artistes who have preserved the authentic ethos of the bhajan. Her voice is known for it's richness and special devotional quality. Some of her bhajans have gained great popularity, and are regularly broadcast on public demand from Vividh Bharati. Her songs have been broadcast from the BBC and All India Radio. She has appeared on TV.



Bijoya Chaudhuri, Pandit Jasraj and V J Lazarus, Vice President of MIL at the release function.

CBS recently released **L S Subramaniam's** four album set to commemorate the festival of USSR in India.

*

Hey you ghazal lovers, here's another ghazal singer with his album **Nazrana**. Gaurav is a 'Sangeet Visharad' in vocal Indian Classical music, which epitomizes his proficiency and his dedication to this pure art form. Profoundly influenced by the poetry of life's many moods, Gaurav was initiated into the pensive and emotive milieu of ghazals.

Endowed with mellifluous voice, a discerning observation with a vivacious imagination, Gaurav has developed a style which evokes shades of the traditional, infused with a charming freshness and intensity.

Gaurav's versatility as a complete artiste is evident when he plays with equal dexterity and grace on the santoor. His eloquent renditions have received numerous accolades, including the prestigious 'Sur Mani' and have regularly featured over Doordarshan and AIR.

The earnest training and discipline inculcated in Gaurav's dynamic personality has echoed in his scholastic pursuits. He has been awarded a coveted scholarship for secondary schooling in the USA, which provided a gainful opportunity to broaden his musical horizons and judiciously imbibe western classical techniques and innovation.

*

Do you want to know, what Anup did recent-



Gaurav

ly? He auctioned his harmonium in London, where he performed for the 'Iskon' organisation.

The gentleman, who bought the instrument paid Rs 85,000.

How did Anup feel? Says, the bhajan singer, "I was happy because the amount went to the organisers (Iskon) for a good cause.

It looks like, Anup is all set for the social work.

*

Spurred by the belief that there is no future in the original music, Felix Flor has recorded an album of Portuguese and Spanish love songs called 'Amor'. For good measure, Felix has included two songs in English, 'To All The Girls I've Loved Before' and 'Lucills'.

Love is manifested in warm sentiment and joyous expression. Either way the singer keeps feeling intact. With it's musical lean-

ing 'Amor' becomes one of the most refreshing albums' to be released in the recent times.

*

As a child, she gave solo performances before Jawaharlal Nehru and Subhas Chandra Bose. She was first initiated into bhajans by the great Dilip Roy, the singer, composer and mystic, who also introduced MS Subbulakshmi to Hindustani devotional music. She performed before luminaries such as Shrimati Vijayalakshmi Pandit and Ustad Vilayat Khan.

After coming to Bombay, she learnt from, among others, K Mahavir and Yunus Malik. Later, she learnt classical and light classical music for about twelve years from the late Pandit Govind Prasad Jai-purwale. Over the years, she has attained a growing reputation and respect in the world of music.



Felix Flor

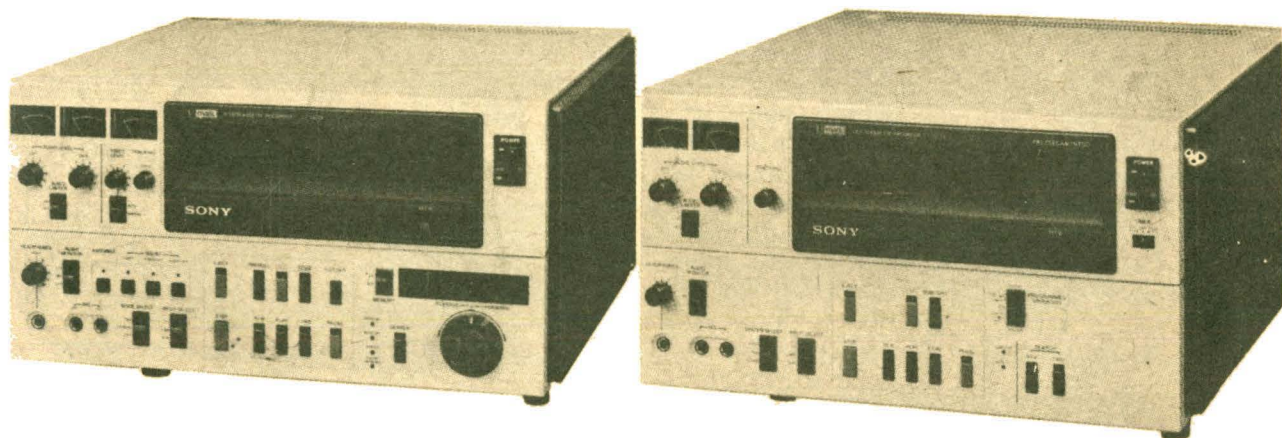


Manju Singh has to reach the U-Matic Master to Mandi House tonight!

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

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In 'Nazrana' the ghazals portray an exquisite effusion of feelings with an alluring lilt. Variegated hues of imagery are conjured as soulful romanticism blends with genial sprightliness.

The emotion is palpable. Feel it.

*

Gurdas Maan? A talented playback-singer has established himself as the Punjabi folk singer in a short span of eight years.

Maan's voice has made it to the film world. He has sung for a number of Punjabi films, now taking up quite a few assignments in Hindi films. Gurdas Maan has performed live in various parts of India and has been well received in U K, USA, Canada, Kenya, Dubai, Bahrain and Muscat among other places.

Gurdas Maan has recently released Punjabi cassettes, *Chugliyaan* and *Wah Ni Jawaniye*.

*

Here's a great treat for Asha Bhosle's fans. The singer has personally selected 49 of her favourite songs compiled in four cassettes. The album also features non-filmi songs composed by Ghulam Ali, Rahul Dev Burman and the late Jaidev. There is also a special commentary by Asha Bhosle.

*

He plays both Eastern and Western tunes and is currently associated with Colours, a newly-formed rock group based in Calcutta. He is a regular member of the Calcutta Youth Choir. His latest composition is 'Africa ManMandela' sung by the Calcutta Youth Choir.



Asha Bhosle



V J Lazarus (2nd from L-R) with other delegates at the 10th IFPI Asia Pacific Regional Council meeting held at Bangalore.

At the 10th IFPI Asia Pacific Regional Council meeting held at

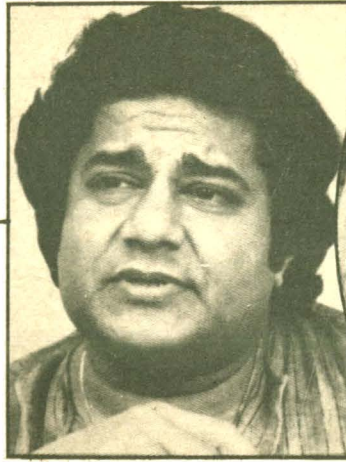
Bangkok on October 31, this year, there were two delegates from India. P

Chanda, President of IPI, Gramophone Co of India and V J Lazarus,

Vice President of Music India Ltd presented a paper presented by the Indian Phonographic Industry.

On behalf of all music industry, V J Lazarus, spoke on piracy in India.

He gave a clear picture of India's music market, giving exact facts and figures. He also informed the delegates about the IFPI's role in combating piracy, the future actions to be taken etc. ©



Anup Jalota



Sonali



Roop Kumar

A little indiscretion or waywardness on the part of an ordinary mortal is treated as a matter of no consequence. But it becomes an issue of vital public interest if the person involved happens to be a celebrated artiste.

There was nothing sensational about Anup Jalota-Sonali-Roop Kumar Rathod triangle. But Anup being a man of fame and fortune (he along with the others), obviously qualified for the public probe and comments.

Anup was a 'no body' when he had eloped with Sonali to marry her, against his parents' wishes. Since then, he has grown in stature, and now everybody is writing (and has already written) about his divorce.

Under the public gaze Anup kept up an impressive front and appeared 'more sinned against than sinning'. His well-rehearsed statements made 'more in sorrow than in anger' were probably aimed at preserving the painstakingly built-up image in the realm of devotional music.

While Roop Kumar Rathod's 'Bhaiya' and 'Bhabhi' accused each other in print, he held his stoic silence. He had every reason to. He was in the lime light even without being called upon to perform as an artiste.

Not every artiste, unlike Anup Jalota, has to worry about an image, saintly or otherwise, when caught in a controversy. To some of them scandal is an asset, which increases their saleability. After all the whole world loves an

artiste, especially the one who has loved and lost, only to love again.

Tall and well built Talat Aziz, had no qualm in admitting, while seeking divorce, that his wife Kalpana was a husband-beater.

Noorjehan hopped from one scandal to another with the ease of a seasoned 'artiste'. Her first husband Shaukat Hussain publicly accused her of infidelity. He even spied on her and once caught her with cricketer Nazar Mohammed (father of Mudassar Nazar) in a compromising position.

Intrepid Noorjehan later became friendly with General Yahya Khan. Under the patronage of the ruler the Malika-e-Tarannum almost acquired the status of a 'Quaumi Tarana' (National Anthem). She lived like a queen, whose 'throne' did not depend on the public opinion.

Did not C Ramchandra and Husnalal have their filings? Did not Anil Biswas when his marriage to Ashalata turned sour, courted and married a much younger pretty Meena Kapoor?

Did not Khemchand Prakash ('Tansen', 'Bharthari', 'Mahal') fall in love with a hospital nurse and had a child? Although he did not marry her, he did keep her in comfort and gave her due respect.

These revered men of music did not issue press statements to justify their actions. If at all, their affairs were talked about in whisper. People cared only for their brilliant compositions. Nothing else mattered.

—NALIN SHAH 'ALAM'

Off The Record

An ad film maker was looking for a girl who could drive for a moulded luggage ad. Radha Seth was chosen for the campaign and that was the beginning of a career in front of the camera. Radha, then working on the production team of a company making ad film took up the offer because she believes that she would do once anything that she hadn't done before.

This ad was seen by others who approached her to model for them and Radha became one of the highly paid, though not highly visible models. "That's because I did mostly films not press ads, so my face wasn't seen much in the magazines.."

Calcutta-born daughter of a corporate businessman, Radha did a course in hotel management after school. She decided she didn't like it, joined Air India as an air hostess, threw up the job after two years "before I began to stagnate" and drifted into advertising to do something before she made up her mind what she would ultimately like to do.

"The ad film company was run by friends of mine and with them I learned the ropes. When I joined, I was completely raw.

***'I like to play
a strong
character'***

Because they were friends, they patiently taught me everything there was to know." She worked as a producer doing pre-production work which involves doing



everything to set up a shoot. "Costumes, locations, models travel arrangements. It's not so easy. Say you want a drawing room for a shoot just a well-decorated one won't do. It has to be right from the point of view of camera angles, lights and all that. I also wanted to learn post-graduation work but that would have taken time."

After working for a couple of ad agencies, Radha became a freelance producer and continued doing that till the beginning of this year when she took up acting seriously. Radha rarely watched films and never watched television, so the idea of becoming an actress never crossed her mind. Sridhar Khirsagar saw an ad of hers and cast her in *Stri*. "According to him I looked like the woman I was supposed to play.

I saw her photograph when she was my age I also noticed an

odd resemblance. I had never acted before, but Sridhar said to leave it to him, as long as I didn't speak Hindi with an accent it was alright."

66

I enjoy doing Jugalbandi. The heroine in it talks and dresses like me, so I am playing myself.

99

The first day of shooting was a nightmare. She had to do an intimate scene with Benjamin Gilani whom she didn't even know. To make things worse, it was a lengthy shot with dialogue, and shot in live sound, so if she fluffed

her lines there was no chance to correct them while dubbing. She had also heard that Sridhar was terribly short-tempered and it didn't take him long to lose his patience. She was terrified and looked it. After about 20 takes of the shot, both Sridhar and Benjamin took her aside asked her to relax and calm down and finally she got it right.

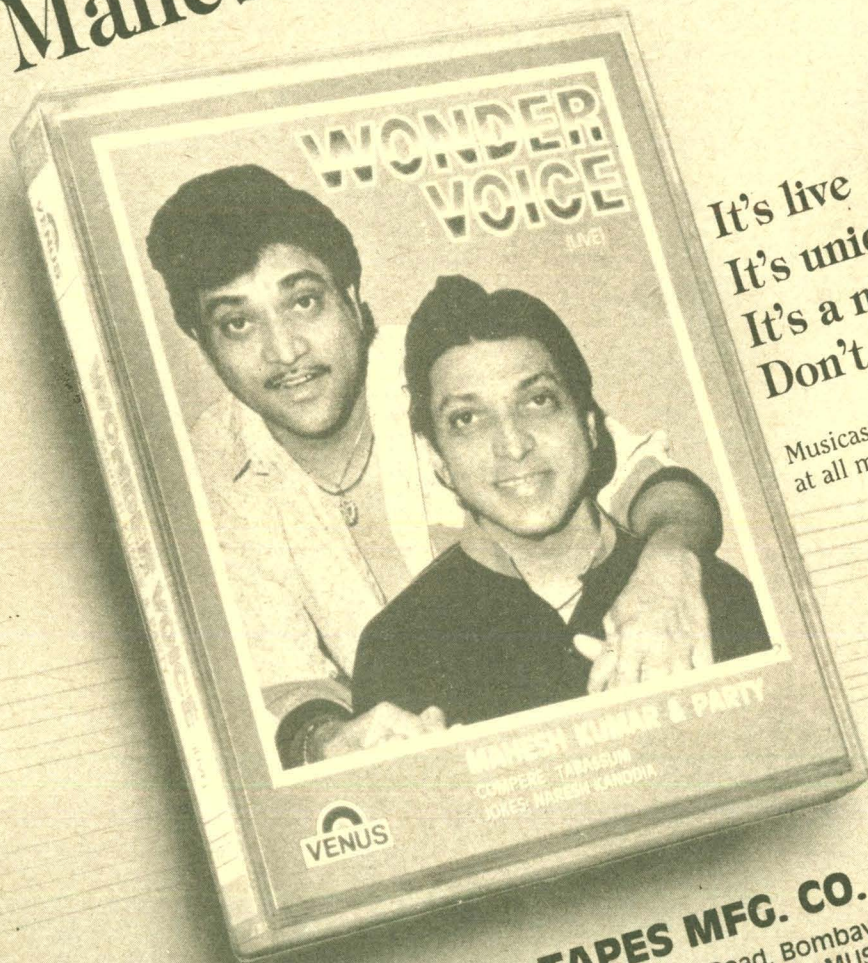
Once she got the hang of it she was perfect and Sridhar cast her in another episode of *Stri*. "The trouble was," she says analysing the problem later, "when you are modelling you have to worry about your own lines and your own shot. No shot is longer than a few seconds and the dialogue is always dubbed later. Here I had to mind my own lines, those of the co-star, see that the facing was right, the light was not blocked and at the same time get the gestures and expressions right. It took me some time to get used to it."

Since Radha is pretty and has a pleasant screen personality—those who watched *Quiz Time* would vouch for that, Radha was a hostess in the second round of *QT*—she started getting more offers to act in serials. She did an episode for *Adha Sach Adha Jhooth*, in which she played a negative role of a filmmaker trying to exploit a beggar child for the sake of realism. "That serial was quite bad and I got mixed reactions for my episode," she says.

Because her rapport with Benjamin Gilani and Sridhar Khirsagar was so good she was signed on to do *Jugalbandi*, the serial on the air now in which Radha finally got the attention she deserved. The serial has been panned as incomprehensible by viewers and critics but Radha's presence has been noticed. "Is it really so confusing?" she asks defending her director, "what he has tried to do is question our idea of crime and criminals. A perfectly respectable person, if he is in need



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of money can be lured into crimes. People like you and me, depending on how great our need is. Suppose my husband and child were starving I wouldn't stop to think before doing something illegal. A lot of people find themselves in situations like this when they have to choose crime as a way out. Anyway I enjoy doing **Jugalbandi**. The heroine in its talks and dresses like me so I am playing myself. But at the same time there is an element of unreality too, since I can't ever think of chasing criminals with a gun in my hand."

Radha enjoys acting but has decided to stay off Hindi films till she gets a very different role. "I am not young enough to play the teenaged heroine and besides, I wouldn't feel comfortable doing the kind of things actresses are supposed to do. I don't know how they do it, wears feathers and baubles make themselves believe they look wonderful and do all those ridiculous dances. And with so much conviction."

She is doing Ketan Mehta's **Mr Yogi**, Shridhar's next serial and Vinay Dhumale's **Mahanagar**. She

also stars in the video serial **Dharmyudh**. "You know it as loosely based on the **Mahabharat**. In the epic the character of Bheeshma decides never to marry because of a promise to his father. In **Dharmyudh**, the counterpart of Bheeshma played by Alok Nath has a girlfriend played by me. He also promises his father that he will never marry and ditches me. I am so shattered by it that I don't



When I see myself on screen I still feel strange, as if the person up there isn't me at all.



tell him I'm pregnant. This woman then decides to have the child and take revenge 20 years later. It is a different role. I even

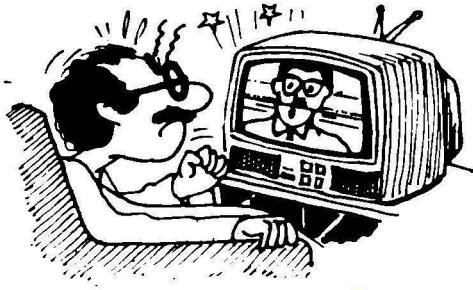
have to shoot a song, something I have never done before."

Radha's friends, all of whom are miles away from the world of Hindi films, are very amused by her choice of career even though she stumbled into it by accident. "Whenever they see me on screen they laugh at me and say terribly uncomplimentary things. I often think after a shot that I could have done it better, but when I see myself on screen I still feel strange, as if the person up there isn't me at all."

Since her rule in life is never to do anything she doesn't enjoy, Radha says she will continue acting till she enjoys it and then do something else. Whatever she fancies at that moment. "But it will always be something to do with films. I might even go back into ad-film making."

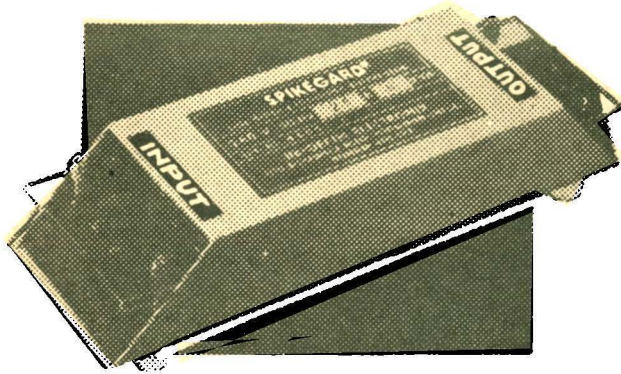
Right now she wants to be known as a good actress, to do different kinds of roles and enjoy herself. "I don't mind what kind of character I play, but she should be a strong character. I could never play a weak characterless woman without an identity."

— DEEPA GAHLOT



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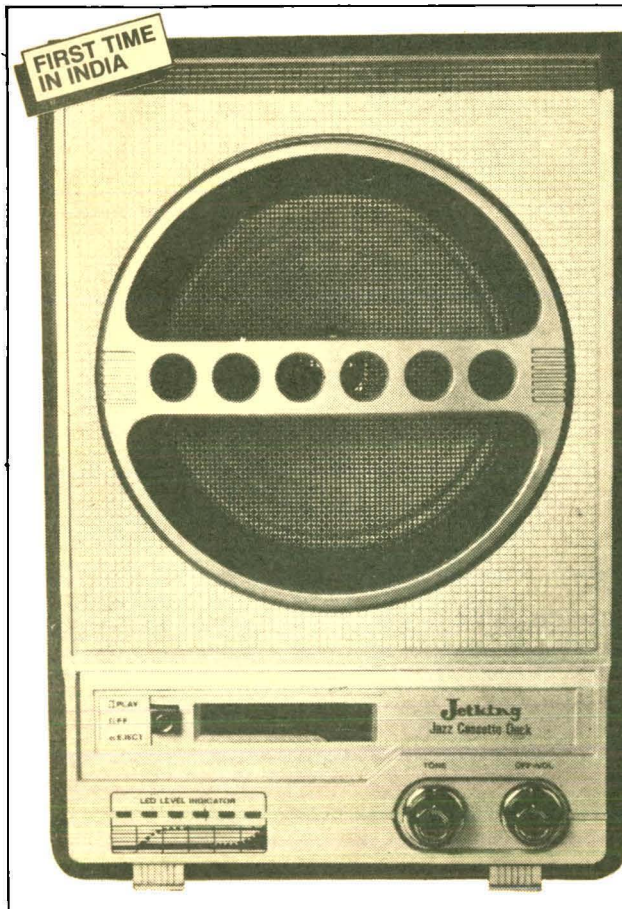
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Why



opt for basic music

What made T-Series, one of the leading music companies to switch over to basic repertoire when it was doing fairly good in movie sound tracks? Why did Mr Gulshan, the director general of T Series, suddenly switch his loyalties from movie sound tracks to basic music. A report.

Super Cassettes northern and southern operation are all set for a face lift. After its grand success in the market, this label now shifts its accent from movie sound tracks to classical and devotional repertoire.

According to the A&R Manager in Bombay, Mr Prabhakar, "the sole intention of laying more emphasis on basic repertoire is due to its perpetuity. No doubt, there are hundreds of movie sound tracks released every year, but its impact on the people is short lived".

If the film is a box-office hit, the cassettes sell, otherwise, the companies have to bear the consequences. There is always uncertainty, when dealing with the film sound tracks. Indeed a couple of years ago, T Series had stormed the market with their film sound tracks.

Even today, the impact of western music is so great amongst the

general masses, that it has become a ritual to introduce at least one song with pop or rock music in it. And little wonder, Bappida is



Anuradha Paudwal today has literally established herself as a bhajan singer. Her cassette on Novena was a novel idea.

very religiously maintaining it. In the recent past many eyebrows were raised, when suddenly Western music eclipsed our Indian classical and devotional music. Questions were asked on whether the classical music would survive or not? Whether the devotional music was on decline? What would happen to our ghazal singers? Will the music companies promote the basic music? The dark clouds loomed for some time, but then once again with the passage of time it's proved beyond doubt that basic music is the greatest asset for the music companies. Says Prabhakar "classical, devotional and ghazal sound tracks have always been in demand. The music companies can bank on the basic music as far as profit is concerned".

According to him, all the music companies have realised this by now. Anuradha Paudwal, a playback singer today has literally

specialised herself as a bhajan singer. Her cassette on Novena services was a novel idea. "Basically it was Anuradha Paudwal's idea, which T Series approved. At present, T Series have given a serious thought to highlighting the classical singer."

How far will Super Cassettes make the best from their new project?

"The music company is definitely not going to lose anything. Specially from the financial point of view.

From our past experience, I can say with confidence that the basic music is essential for any music company to guarantee steady sales and provide economic stability. Out of the 300 new film sound tracks that are released every year, hardly 10 cassettes become popular. Whereas in classical or ghazal, the market being limited, the audience's response is better.

Even today ghazals cassettes sell like hot cakes. Speaking about the company, T Series, Prabhakar feels price is a very important factor. Their reasonably priced cassettes and its good quality has captured the audiences' attention and served the company

There is no saturation stage. Whereas market is concerned, its price can be another important factor. Their reasonably priced cassettes with good quality has captured the audience's attention and served the company's purpose," explains Prabhakar.

The scene in the south is identical. Its accent from movie sound tracks has shifted to classical and devotional repertoire.

"After all basic repertoire is the real strength of any music company, the thing that gets your brand name into every home", says Mr D Jacob, who has taken over as manager, South Operations, from November. (He comes from HMV, Kanpur).

T Series did leave everyone guessing the way it went hammer and tongs into films, neglecting the basic completely. Among its 125 titles barely 20% is devotion-

"One of the reason for our change in the direction now is that the movie market is becoming a greater rat race day by day" – D Jacob

(Mr D Jacob is the manager of T Series South Operation. He comes from HMV, Kanpur).

al music of which only a few cassettes really clicked; S. Vidya's



'Shakthi Pidangal' and L A Easwari's Aman Puhazh Paaduvom'

"The sole intention of laying emphasis on basic music repertoire is due to its perpetuity" – T Prabhakar

(Mr Prabhakar is the A&R Manager of T Series in Bombay)

This was the more surprising considering the label fiasco miserably in its Telugu, Kanada and Malayalam film releases. Tamil wasn't looking too bright either, though Madras manager Babbar created a creditable coup by snatching T Rajender off the Echo label and sweeping one of the biggest Tamil producers, Kovai Thambi, to unshakeable allegiance.

"Another reason for our change in direction now is that the movie market is becoming a greater rat race by the day. No more royalty, and lowdown squabbles over outright payment. Only the south has this phenomenon of leading music directors and singers having their own labels which rightaway puts the best out of reckoning to other companies", Jacob feels. "We can only gamble on the second line then – which isn't too nice a position to be in, is it?"

Instead, the ten projects that T Series had lined up for the south during November and December '88 were punctuated by a rejuvenation of the oldies. Old hits essentially from MGR and Sivaji's films will be remixed for good stereo effect and packaged in a memories collection.

Plans for basic and classical repertoire are being kept rather hush-hush. "We are going in for something novel", says Jacob. "For even this market has become unhealthy with singers doing any number of programmes on the same topic for every company that approaches them, in a bid to rake in maximum spoils. So you could have X label with Veeramani's Ayyappan songs competing with Y label also marketing a set of Ayyappan songs by Veeramani. With a result neither does too well!"

Who says that classical is dying? The devotional is on decline. The ghazal boom has almost come to an end. It looks like T Series challenges a 'memorable cassette' in every Indian home with their new exercise.

– Shubhangi Khapre & Brian Laul

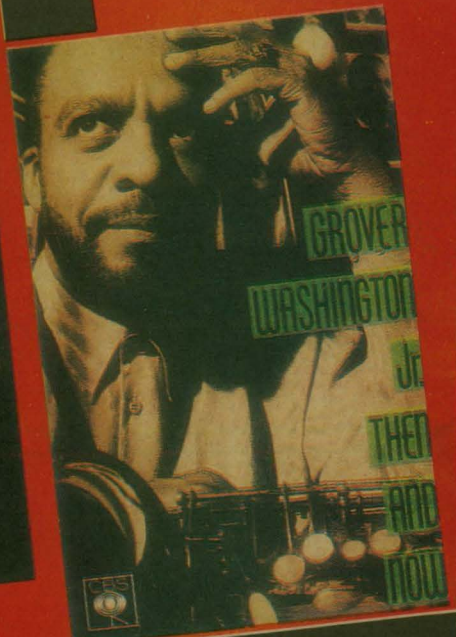
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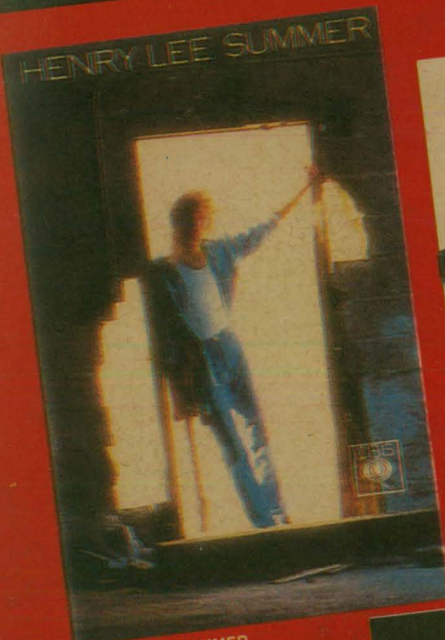
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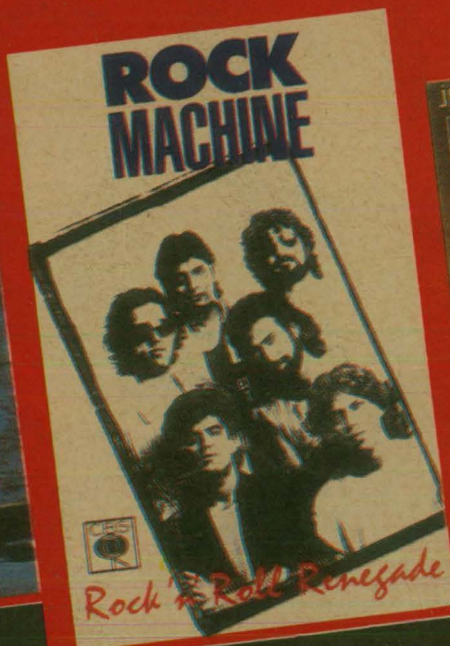
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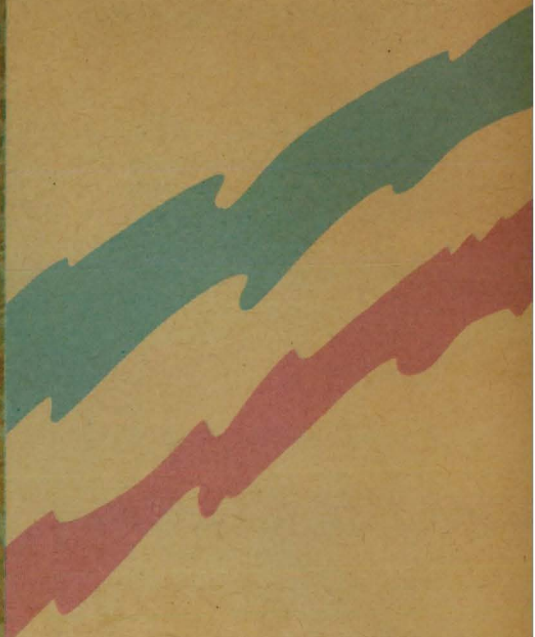
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BACK IN SUR- ANUP JALOTA

The shrill sound of the wedding bells have died. The honeymoon is also over. But yet there is miles to go, to understand each other, to work together, to share many happy moments. To explore more in the future.

November 20, was once more a D-Day for the great bhajan and ghazal gayak, Anup Jalota, who married Beena Bhatia (now Beena Jalota) a charming, beautiful, shy girl. Beena has done a course in nutrition and later devoted her potential to learn music. And it was her love for music which brought her close to the musician (Anup).

What are his expectations from Beena?

"Beena was my parents' choice. I had gladly accepted the proposal, as I realised that my parents wouldn't go wrong. (I've tried my choice once, with Sonali, which proved to be wrong). And since we were good family friends, we know each other. Beena was taking her music lessons from my father since a long time."

How does she feel with hubby Anup?

Well, she smiles mischievously, looking confused, not knowing what to say. Her answer was a nod, and then a quick glance at Anup followed by a question, 'I don't know what I should say'. Later she adds softly. "Oh! it's a great feeling. I can't put it in words".

Anup feels, a wife should be very understanding, should be able to cope up with her husband's profession, try to adjust with the family. "It should be



ANUP

from both sides", he adds hastily.

Beena Bhatia, is basically a Bombayite. In her childhood, she was very fond of western music, until one day she reluctantly (or perhaps just to give company to her mother) went for a bhajan function. The young sixteen-year-old Beena (then) was so fascinated by Puroshattam Das Ja-

lota (Anup's father) that she decided to take music lessons from him.

"Puroshattamji's impact was so good on her that her attitude changed and from her western taste she switched to the Indian basic music, probably her mother was also another source of inspiration. Since then she got involved in Indian music.

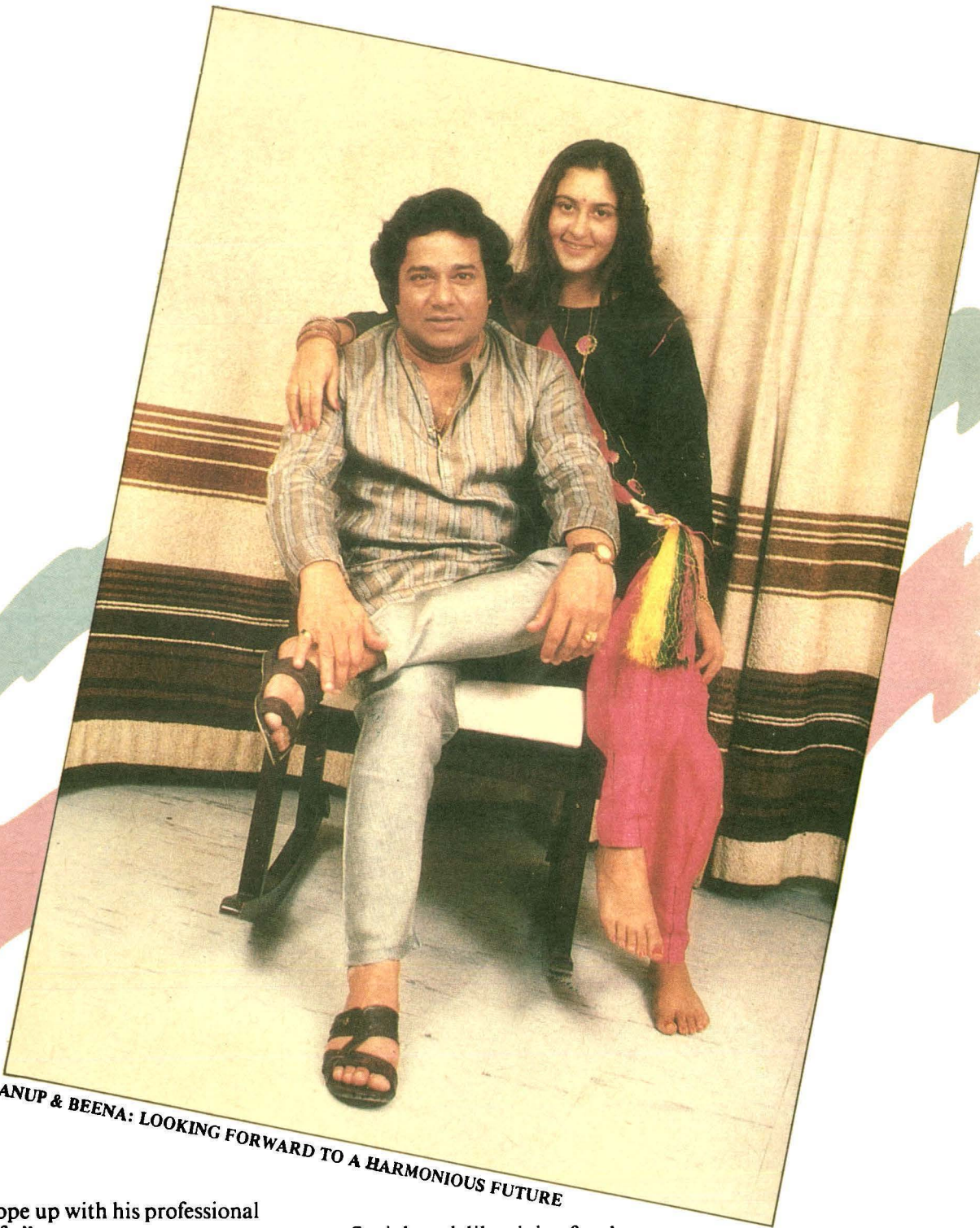
As far as Beena is concerned she prefers to be a good housewife, loyal to her husband (Anup) and his family members. "I will continue to take my lessons from Puroshattamji" (now her father-in-law)!

Where career is concerned, Beena is a shy person, self satisfied, not hankering for fame or name. "Anup has achieved all that. I'd love to give all that I could to Anup. I don't expect anything from Anup" adds Beena.

"That's not right", feels Anup.

"A wife should expect a lot from her husband. At the same time she should realise and try to





ANUP & BEENA: LOOKING FORWARD TO A HARMONIOUS FUTURE

cope up with his professional life.”

Says Beena, “I am not a career minded person. I’d prefer staying at home and involving myself with painting (which is her hobby) and music”. Then why is she taking lessons from Puroshattamji “So that I can enjoy and appreciate Indian music.”

But Anup feels, Beena should involve herself in some social work. As far as money is concerned he earns enough.

Social work like giving free lessons to the students. Preferably the handicapped children. Or Beena could devote a few hours to students, who are ardent music lovers.

Beena is all set for the above scheme (i.e. social work). But she says a big ‘NO’ when asked if she wanted to become a professional singer. Why? “I don’t want to lose Anup”, she says in a low tone.

As far as Anup is concerned he has no objection to her performing on stage. “I wouldn’t impose any restrictions on her. She is free to do as she feels. But, I want to see her happy”.

And that’s how it should be, Anup. For afterall, Anup has loved and lost to love once again.

— SHUBHANGI KHAPRE

On the video cassettes of new films these days, viewers would have noticed the trailer of **Dharam Yudh** – India's first video serial. The short clips of the serial show the most dramatic bits, with stars like Raakhee, Om Puri, Amjad Khan, Aruna Irani, Shafi Inamdar, Navin Nischol, Pankaj Kapoor, Annu Kapoor, Alok Nath, Rameshwari, Prema Narayan, Rita Rani Kaul and others. The trailer appears to be very gripping and if the serial turns out to be anything like it, it promises to be very exciting.

These insertions are just part of the massive promotional campaign to sell the idea of the video serial to the audiences. Tired of the insipid fare dished out by television, the makers of Dharam Yudh hope that viewers will want to see something different, both in terms of quality and content.

The idea was born over a casual tea meeting between, the marketing chief of Garware Video and director Rahul Rawail. Says Rawail, "We discussed the idea one evening and he said he would think about it. The next morning I had a letter in my office saying that the project was on." Rahul Rawail's group Consortium Films and the Garwares' decided to split the costs and the profits fifty-fifty.

The project is more like an experiment. There is every possibility that it might fail. But all eyes are on the serial because if the idea clicks, it will open up a new



Shashikant Garware



We have tried to make it as interesting as possible. There are songs, dances, etc which you don't get to see in the normal TV serials. The Garwares are doing a lot to promote it.



avenue for serial-makers to reach audiences, if their proposals get rejected by Mandi House.

Dharam Yudh will be a 25-part serial of episodes an hour long to be marketed every three weeks. The exact cost of the serial is not revealed but it looks like a pretty lavish production.

Rahul Rawail's name and contacts in the industry were enough to get big names to sign up.

Raakhee, who is very selective about the films she does agreed to do Dharam Yudh because she has a 'fantastic role' in it. The actors were not exactly paid a packet for acting in it, but most of them say, they are paid promptly.

But the question is, will this idea work? Some industry folks are of the opinion that it isn't a very good idea. People get to watch serials on TV in any case, why would they want to pay to watch another serial. Besides, who has the patience to wait for three weeks for the next episode. By then, they would have forgotten what the previous one was all about.

Rahul Rawail who is also directing the serial with Ramesh Talwar disagrees. He feels that if the contents are interesting enough people will watch. "We have tried to make it as interesting as possible, there are songs, dances etc, which you don't get to see in the normal TV serial. The Garwares are doing a lot to promote it. TV viewers are so sick of the bad quality of serials shown on the idiot box that they will

Dharam Yudh will soon usher in a new trend in the video industry. The idea for this star-studded video extravaganza took place over a casual tea meeting between B K Chawla Vice President (Marketing) of Garware Video and Rahul Rawail, a noted film director. PLAYBACK speaks to the Dharam Yudh team and discovers a sense of commitment in them to make the project succeed. A report.

DHA

welcome something new.”

Lead actor Navin Nischol and Alok Nath, when asked if this experiment would work said that though ordinary video serials don't find such a large audience, a really well made film was certain to be popular. As far as they were concerned, their roles were very good, they were being paid well and on time and they had the chance to work with a director like Rahul Rawail.

Co-director Ramesh Talwar says, “It would depend on the first few episodes, if we manage to hook the viewers in the first few episodes then we can be sure they will watch the remaining.

Officials at Garware are very optimistic. They must be since they are making about 20,000 copies for the market. According to them, dealers and distributors have shown great interest in Dharam Yudh because it is a

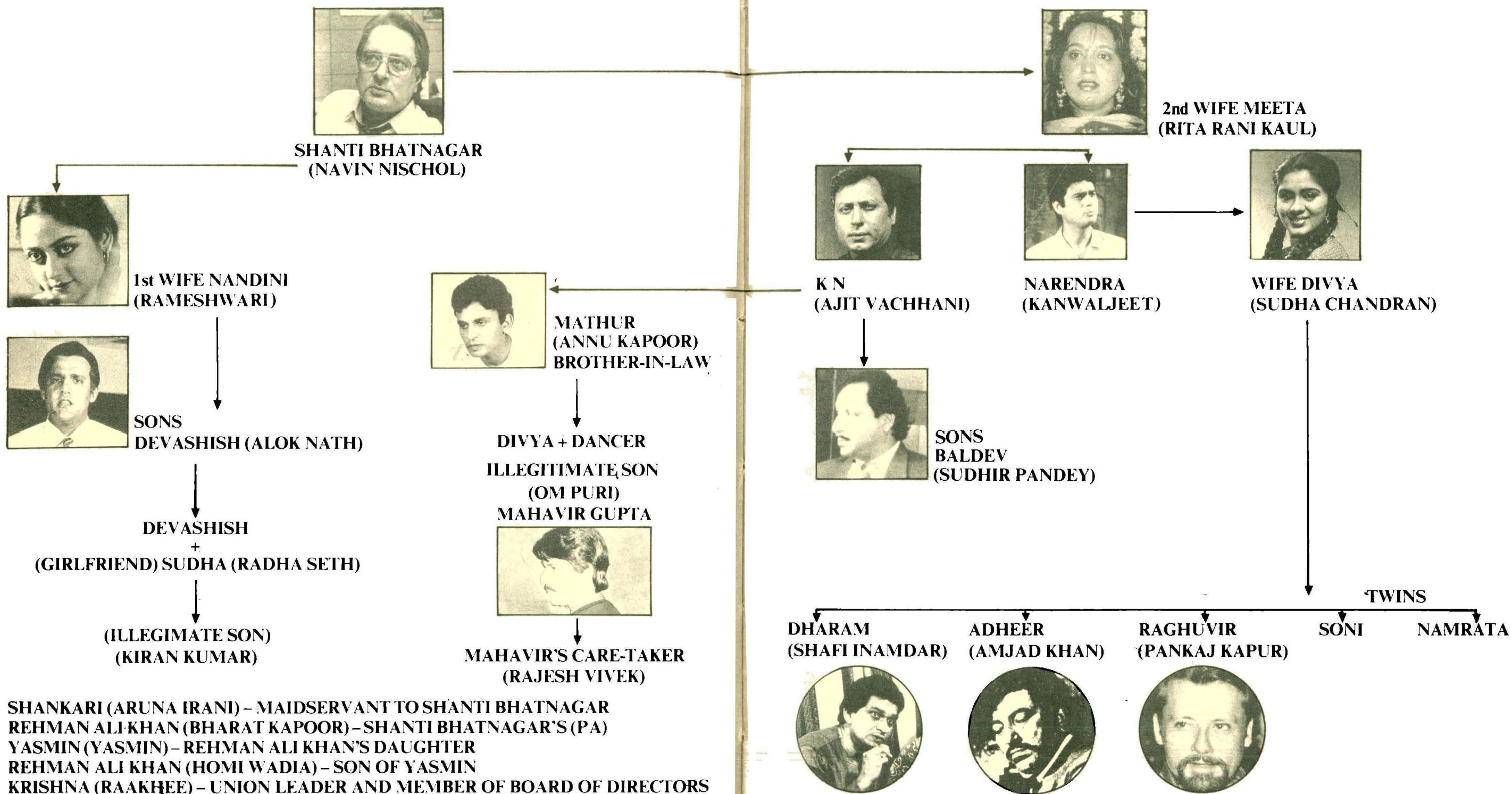
△
Prema Narayan
in Dharam Yudh



△
Raakhee and
Alok Nath

RAM YUDH

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 REHMAN ALI KHAN (HOMI WADIA) – SON OF YASMIN
 KRISHNA (RAAKHEE) – UNION LEADER AND MEMBER OF BOARD OF DIRECTORS
 (ARUN JOGLEKAR) – SHANTI BHATNAGAR'S NEIGHBOUR
 VIKRAM (GURBACHAN) – (JOGLEKAR'S BROTHER)
 (RISHI KAPOOR) – SINGING SUTRADHAR

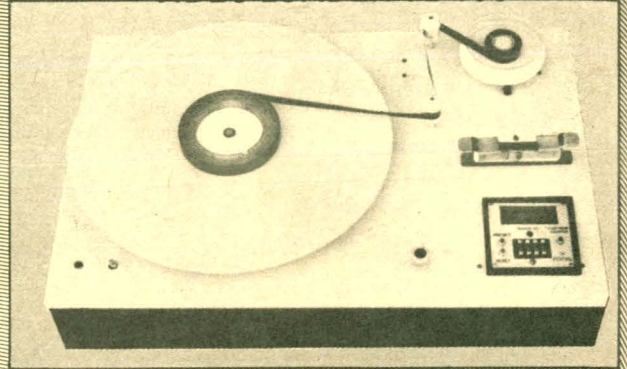
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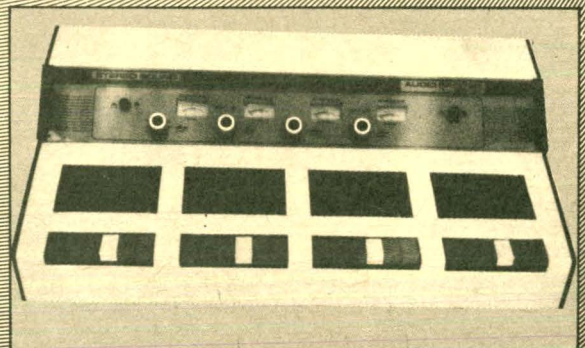
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◀ Director Rahul Rawail, Rakhee and Alok Nath on the sets of Garware's first Video serial Dharam Yudh.

▶ Om Puri, Sudhir Pandey and Annu Kapoor



novel idea.

The target audience for the serial would be house wives who are home all day. Instead of seeing the same old Hindi films they would like to watch something different. And once they start watching they would want to know what happens next.

The story chosen is a modern version of the Mahabharat. Families go into corporate war in the boardrooms of the House of Bhatnagars, which is the modern day Hastinapur over which the epics battle of Kurukshetra was fought. Even though there are changes in modernising the Mahabharat, one can easily identify characters like Karna, Bheeshma, Shakuni, Dritrashtra, Kunti, Vidur and other well known figures of the ancient epic

though ordinary
 serials don't find
 large audience, a
 really well made film
 was bound to be
 popular

transformed into present day heroes and villains.

However, the makers refer to Dharam Yudh as an experiment. What happens if the experiment fails after the first few episodes? Will the remaining 20 odd parts still be made? "If we have started it," says Rahul Rawail we will have to complete it. In spite of possible losses? "If there are losses, we will have to bear them," he replies stoically. "In an experiment there is always a chance of failure, though I think this one will work."

The fate of Dharam Yudh will be decided when the first cassette hits the libraries soon. If viewers go in for it, we might soon have an alternative to the dual serials on the idiot box.

— DEEPA GAHLOT



Copyright – right to copy?

The music market had barely acknowledged the reality of 'versions', when the rumble of a new threat was heard from the house of Fraternity, headed by B H Aggarwal. His argument is based on the basis of the same clause 52 (1) (J).

According to him, it is legal to duplicate the original music, as long as he paid the requisite royalty. He feels if he releases their music it will sell, on his newly found 'Gem' label. Fraternity is into audio and video tape production, and the music industry knew the threat was real. Music India has already filed a case against them in court.

B H Aggarwal speaks to **PLAYBACK** on what really motivated him to take such a step.

How do you analyse Clause 52 (1) (J)?

It states, making records (copies) of musical work is allowed under the law. The same clause states that there should be no alteration and omission while doing so. While I was going through all the 'version' recordings available, I found the music is totally differ-

“If one has to protect the rights of the artistes then somebody has to act as a messiah to protect them.”

ent. I feel the act gives a certain licence. The public had all along been misunderstanding it. Under the act I don't find any allowance for 'versions'. In fact the act is all the more stringent there. It emphasises that there should be no alterations at all. 'Versions' is the practice of the industry not the law.

The very purpose is that no one should be allowed to enjoy a monopoly and make exorbitant profits. Otherwise at worst music companies could charge even Rs 1000 for a record. Who should stop them? So the law made safeguards. It allows me to duplicate, so long as I give 15 days notice and inform those concerned about the number of copies I propose to make and also the selling price. I must pay royalty in advance.



B H Aggarwal

Why was 50 per cent mentioned specifically?

HMV and Music India cassettes are very highly priced. So at Rs 16 flat we are introducing their music to the public.

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Records recording that work have previously been made by or with the licence or consent of the owner of the copyright in the work; and

The person making the records has given the prescribed notice of his intention to make the records, and has paid in the prescribed manner to the owner of the copyright in the Work royalties in respect of such records to be made by him, at the rate fixed by the Copyright Board in this behalf.

Provided that in making the records such person shall not make any alterations in, or omissions have been previously made by, or with the licence or consent of, the owner of copyright or unless such alterations and omissions are reasonably necessary for the adaptation of the work to the records in question.

What about new songs? Can you copy that?

The law does not allow me to do that. The unreleased works cannot be released by me. It is legal only if the records are already available in the market. The law allows the original copyright holder to make his profits. If I am too fast, too smart, I can come in with my goods 15 days later. But that is not practical, you will agree.

I see international artiste's (Paul Young) cassette ready for release . . .

In a small way, right now. Let some High Court, Supreme Court decide, then we can go in a big way.

How are you releasing International titles?

You see the mechanical (copying, pressing) copyrights rest with the Indian Performing Rights Society (IPRS). We are paying the IPRS, 50 per cent royalty, which will reach Paul Young. The same rule 52 (1)J, if it applies to Indian music, it should apply to the international music too.

Do you mean to say there is no copyright for music companies?

Those who have purchased the original copyrights are not the

owners. If the music companies do not accept my five per cent I will pay to the IPRS and go ahead. Let them claim their share from them. At least the lyricists and composers will get their share.



Why are you entering into a controversy?

I'm against the stardom of these music companies. The lyricists and composers are paid atrociously. Especially the lyricists. Then the producers sell the

soundtracks for 12 lakh and 15 lakh. Who can pay these fancy prices in the beginning? I want to make clear that the artiste, that is the lyricist and the composer are not commodities for purchase and sale. The law states very clearly that the right of the original lyricist and composer never cease.

The producer of a Hindi film or for that matter a music company producing a basic album cannot buy or sell these rights of the lyricist or composer. They can own the recorded track of their musicians. With regard to the film music, the producer has the right to sell this track inclusive of the lyrics and song recorded but he cannot claim to own the royalties that are due to the lyricist and composer for all the discs and cassettes sold. He can only sell on lump sum the musicians and singers recorded tracks, and his own royalties due if he does not want royalty and wishes to opt for lump sum. That is why the law allows even others to duplicate as long as royalties are paid. The producer has been selling copyrights without authority. Even now the music composer and producer sign a standard contract in which he doesn't sell his rights. The producer owns only the musicians and singers work which he can sell, or claim his share of royalty from me. But from the five per cent I pay him or the music company the lyricist and composer must get a share.

Are you going to continue paying royalty to them all their life?

Yes. And anyone is free to duplicate my cassettes. All I want is my five per cent.

What is the original music you are recording?

We have recorded six albums already. These include ghazals by Satish Nagri. Mirch Masala is an album on nine different State folk songs. Lyrics are in Hindi. Sant Vani, lyrics sung by nine singers. Our target is to produce six albums every month. ☺

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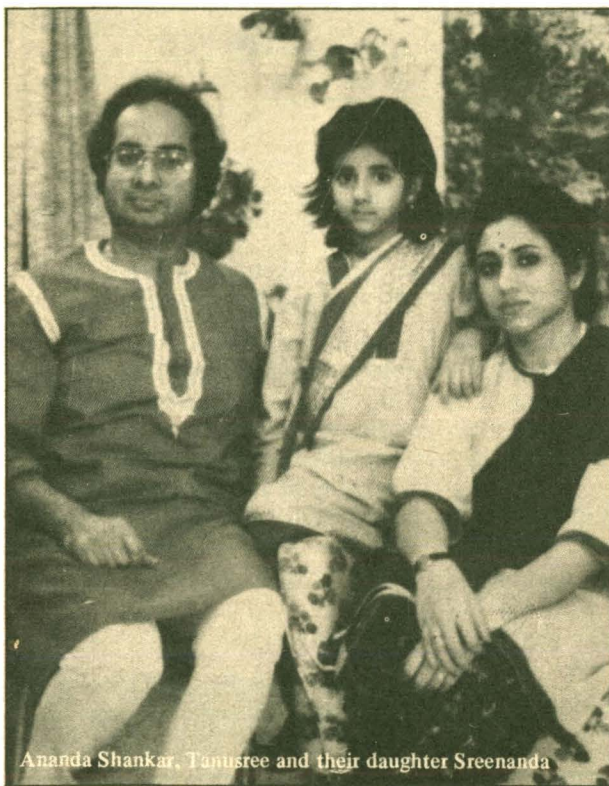
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The man and his music



Ananda Shankar, Tanusree and their daughter Sreenanda

Recognition of Ananda's contribution to the world of music has come late, considering that he was sidelined during the 'Festival of India' in the UK and US and was not approached to perform like the other artistes of national repute were. His music has infiltrated into our daily lives without us being aware about it. The pilot music for the Asian Games and the SAF Games, the original theme music for all Vimal textile ads which has now been modified, are all Ananda's creations. Ananda went international when British Airways chose his music to be played on all their flights, including the Concorde, and a separate channel known as the 'Ananda Shankar Channel' was introduced.

This year as part of a greater design to bring Ananda into the mainstream the Lok Seva Sanchar Parishad invited his troupe to perform at the closing of 'The Festival of India' in the USSR. The organisation also featured him in a short film on national integration along with ten other distinguished personalities from Calcutta.

In an exclusive interview with **PLAYBACK** the music maestro talks about his troupe and his life.

Q: Tell us about your childhood days?

A: My parents, Uday Shankar and Amala, were dancers of international repute. I used to accompany them as a non-performing member of the troupe. I was entitled to a seat in the front row at shows graced by the Heads of Government and Royalty. But my mother wanted me to acquire some formal education and so I joined the Scindia School. When I finished my schooling, I expressed

a sincere desire to pursue music and I went to my uncle Ravi Shankar. He guided me to maestro Ali Akbar, who wanted me to learn the sarod, for he felt that the sitar scene was already milling. My uncle was angry that I should squander my time thus, hence, I eventually learnt the sitar. But I began to realise that I was getting nowhere and finally I went to Benaras where I learnt the sitar from Dr Lalmani Mishra and graduated from there with a first class.

Q: What about your evolution as an artiste?

A: It was Dr Lalmani Mishra, who realised that I had great ability to improvise and compose. He got me the best tabalchis and musicians. But I had to leave for the States as my father was sick. There I was exposed to the best kind of music, as I would frequent concerts of the best of Indian instrumentalists and rock and pop concerts. The 'Flower' movement was very strong during that



A scene from ballet 'Atmoday'

period. Such exposure greatly honed my skill to improvise and compose.

Q: Did the fact, that you were a Shankar help?

A: I opted for music in spite of the fact that I could foresee that I would be constantly compared with my father and illustrious uncle.

I have always avoided any attempts to capitalise on my family name. The Warner Bros Reprise, who had heard me perform offered to cut a record of my tracks and suggested that I should be marketed as a modern sitarist, but more notably as a nephew of, 'the great Ravi Shankar'. I put my foot down. Moreover, my uncle was already at the receiving end of Indian purists' opprobrium for the fact that he had been hobnobbing with the Beatles. He had denied all allegations relating to fusion and I did not want to drag him further into the controversy by creating an impression that my brand of music may have been endorsed by him.

Q: Why did you return to India and how did you start out here?

A: In terms of music there was much happening abroad that we in India were ignorant of. I had a feeling that it ought to be brought

to India. Strobe and psychedelic light effects were being used there, and it was a pity that in India this was not thought of at all.

When we started in Calcutta, we were paid a pittance and we used Dalda tins to create the same effect that a strobe light would. The first big occasion that we played at was the opening of 'The Yuva Vani' by the AIR, Calcutta. Dance, was not a part of our show then. But this show was very well received and was commended by Satyajit Ray. My father was happy that for once I had not taken shelter of the classical. We never looked back since then. Today our shows feature dance items too.

Q: What do you think are the high points of your career?

A: My musical score in Mrinal Sen's 'Chorus' won me the National Award, for the best Indian film music for the year 1974. I have composed music for the closing ceremony of the 'Reliance World Cup Cricket Tournament' at Calcutta.

As a troupe our first big assignment was for the prestigious Pacific Area Travel Association (PATA) annual conference held in Delhi in 1978 in the presence of 2,500 foreign delegates. Subse-

quent to the show our troupe has been invited for foreign conferences held in the Capital.

Q: In your opinion, what is your troupe's strongest point?

A: I think my troupe's strongest point has been their sense of discipline. They are not ill-behaved and do not get drunk. They are punctual. I, myself, have never been late for an appointment by even a minute. Their dedication and efficiency is attributable to the fact that they have never been given a raw deal and I hold them on par with myself.

Q: What is the future of your artistes, after they retire?

A: Our dance school is an answer to that question. Here 700 students are being initiated by troupe members. The income from this school complements their already existing monthly packet of Rs 2,000 – 2,500 as troupe members.

They give us our money's worth by rehearsing round the clock and we have provision for food and lodging of 60 odd troupe members for eight days at a stretch.

Q: What kind of equipment do you use?

A: I have hitherto relied on the equipment of my musicians. And have always been upto the mark

and ahead of times, when compared with Indian standard. But, I don't blame people, who use obsolete equipment because it is very difficult to recover cost of equipment in our country. We were the first to use the Yamaha synthesizer, which has become quite common nowadays. I am now thinking of acquiring equipment of my own. I am in search of sponsors for the purpose.

Q: How do you compose a tune?

A: I may have something in my mind, which I play for my musicians. They prepare the musical notes and I indicate my choice of instruments. They have the music ready for me and I make whatever changes I deem necessary and have a look at the track before the recording.

Q: Have you ever been accused of plagiarism?

A: Honestly, I don't get time to listen to anyone's music and even if I have the time, I avoid doing that because there is always the fear of being influenced. When I am composing music and if someone points out to me that a part of my composition resembles a popular song, I generally change it so as to avoid any controversy.

Interestingly, there were several instances of Bombay music directors plagiarising my composi-

tions for their scores or background music. The great S D Burman had straightaway lifted an entire composition for a film of his. In the film 'Barood', too, my composition of music had been plagiarised. I could sue those people, if I wanted to but who has the time. Besides, our Copyright Act is not very precise on such matters.

Q: What are your impressions about such plagiarists as Bappi

A: See, I don't think any music is bad. I am happy that Bappi Lahiri, who hails from Calcutta, has made it big in the Bombay's film world. I grudge him nothing least of all his success. He is a very talented person, and has made a lot of money in Bombay. Though his kind of job may not require any creativity it does call for a lot of imagination.

Q: You never thought of acting in films?

A: No, far from it because I am basically a comedian but I am thinking of directing films, and having our ballets on video, provided we get sponsors, for a serialization of our ballets on the TV.

Q: You mentioned you got a first class from the same institution?

A: Oh! that was of no consequence. The first thing that I was

asked at my orals was whether I was really a nephew of the great Ravi Shankar, and my invigilator asked me to put in a word, on his behalf, to my uncle for a job that he wanted in the AIR.

Q: Ananda you were recently the epicentre of a controversy relating to the strictures regarding dress at a hotel. Tell us about it?

A: I was refused entry to Calcutta's swimming club because I was dressed in kurta-pyjama and chappals. The requirement for the entrance being trousers, shirt and shoes, I was made to sit on the lawns. I was appalled as the same people were considering my troupe for a show on the eve of Christmas.

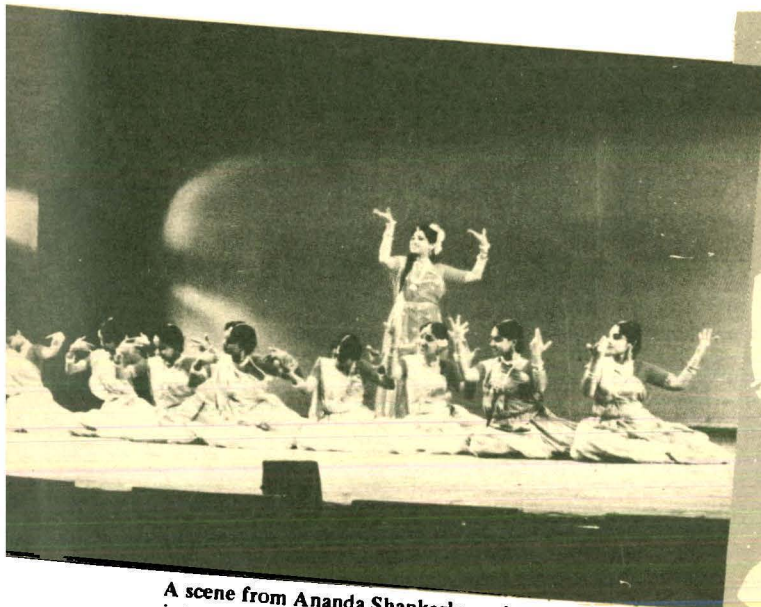
Q: What is Tanusree's contribution to the troupe?

A: In terms of percentage, her contribution is anywhere between 20 to 30 per cent, and is of such calibre that it is easily comparable to my 70 per cent.

Q: Does your daughter have a feel for dance and music like her parents?

A: She has a small role in the ballet, 'Atmodaya'. I would be happy if she took after the two of us but I am not in favour of imposing our ideas on her.

— SATNAM AHLUWALIA



A scene from Ananda Shankar's modern ballet on national integration.



if i was . . .

Kavita Krishnamurthy – a well known playback singer, is a simple, expressible and communicable person. Happy go lucky, not a go-getter as far as her work is concerned, but yet very sincere and dutiful.

PLAYBACK asked Kavita to speculate on what might've happened if she was in a profession other than singing.

If I was. . . an actress

Actress as a profession! No, never. In India, being an actor is not a difficult thing. But an actress, is always looked down upon as an object. Though they do lead a glamorous life and make a lot of money, it's very difficult for them to move around. There's no personal life, I feel. I'd love to be an actress in Hollywood, where acting is just a profession, and then you can lead your more personal life which is very difficult in India at present.

If I was. . . a journalist

If I had not been a singer, I would have been in an administrative services or most probably a journalist. Well, I know journalism is not that easy. But as a journalist I would go only for interviews. Interview all the great personalities from different walks of life. Like Mr Ronald Reagen or say the wildlife photographer, top politicians, theatre personalities et al.

If I was. . . a prime minister

I would have definitely looked into the sufferings of my fellow people. None would be deprived of the basic needs like food and shelter. Somehow, I've always felt that in India inspired dictatorship would have helped. The people should know, what their responsibilities and rights are. It is very important today to make people do their right things. I don't mean to say something like communist countries, but a good dictatorship will definitely help India.

If I was. . . an education minister

I wish my father was alive. He was an education minister. He would be of great help to me. I would encourage innovative methods of studying. Our education system needs a lot of changes. I am aware that, being a minister, my hands would be tight because of the pressure from other ministers etc. My first priority would be to reach education to the masses (which is not done today). What type of education would come later. Today, in the very process of modifying education to its nearest perfection, the government is neglecting the rural masses. It's like running after jam, when we don't even have bread and butter. I always felt highly inspired by China. They've tackled their problems so well.

If I was. . . a doctor

I don't think I ever thought of doctor as my profession. But if I was, I would have been a fairly good doctor. I'd been a general physician or a veterinary doctor. I am very fond of animals.

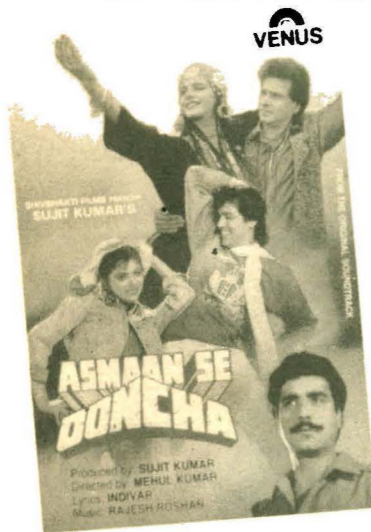
If I was. . . a teacher

I'd teach nursery kids. I believe in practical coaching than the theoretical. Something like Shanti Niketan. Where the children could relate themselves to the nature, and enjoy their studies.

—SHUBHANGI KHAPRE



MOVIE MUSIC



So 'Ek, Do, Teen, Chaar' from Tezaab has been declared (by lyricist Javed Akhtar) as Laxmikant-Pyarelal's biggest hit in twenty-six years. What a pity, we seem to have buried poetry and melody for good. Might as well perform the funeral rites. If this is what popular music has come down to, what else can be done? Or may be this pessimism is unfounded, maybe...

Eeshwar

The six songs of this film written by Anjaan and set to music by Laxmikant Pyarelal perk up your sagging spirits. After a long long time you get to hear some pleasing music. It must be because director K Vishwanath won't allow trash in his movies. Nitin Mukesh has sung all the male numbers beautifully, with able support from Kavita Krishnamurthy. 'Kaushalya Main Teri', 'Baj Uttra Saanson Mein' and 'Aage Sukh To' are worth repeated hearings.

Ram Lakhan

Laxmikant Pyarelal again came up with a spirited score, but the numbers give one the impression that it would be more fun watching them being performed on screen than just listening. Most of them are loud, boisterous and noisy. 'Tera Naam Liya' and 'Bada Dukh Rina,' therefore impress by their softer quality. Laxmikant Pyarelal use the newer singers like Manhar, Alisha, Mohammed Aziz and Anuradha with just one number sung by Lata Mangeshkar.

The new generation has now begun to come up fast. The music of Ram Lakhan again proves that the quality of music depends a lot on the film-maker, in this case Subhash Ghai.

Ilaaka

Since Nadeen Shraavan haven't come up with anything spectacular in film music so far, one doesn't expect anything much from the music of Ilaaka. So this one is a surprise. There's a cute song 'Kal se chhod doonga' sung by Mithun Chakraborty, a hummable one, 'Pyar se bhi zyada' by Mohammed Aziz and Asha. Though how a song with cusswords was allowed - 'Khali bottle ki tarah' - is surprising.

Clerk

Manoj Kumar has new music directors for this film. Uttam Jagdish's compositions don't quite come up to the mark. Also, Manoj Kumar's lyrics aren't all that good. He clearly isn't cut out to be a poet. His brand of psuedo-patriotism has also begun to grate. The moment you hear 'Aaj pandhra August hai' you want to throw out the cassette.

Garibon Ka Daata

Another 'Ek, do teen char'! This one even more senseless than its more popular counterpart wade through all the noise and maybe you'll want to hear 'Oh soniye'. Believe it or not Bappi Lahiri has even stolen the music of the lifebuoy jingle for 'Meri Dulari'. He really is the limit!

Afsar

Kalyanji Anandji are heard after a long time. They use the voices of Alka Yagnik, Sadhna Sargam, Suresh Wadkar and Nitin Mukesh. But you wish a song like Mehfil mein tera aana had a voice like Asha's. Alka sounds too tame. 'Itt jaun utt jaun' by Sadhna and Alka is lively, perhaps the best of the four songs in the film.

Nafrat Ki Aandhi

Sapna Mukherjee sings something as silly as 'I want He-Man' with Bappis' raucous accompaniment. If you don't give up after this interminable number, there's Asha Bhosale's popular 'Kaise tum thaneda', the kind of song that gets in theatres. And only she can carry off a song like this without sounding vulgar. The rest of the album can be given a skip.

Prem Pratigyaa

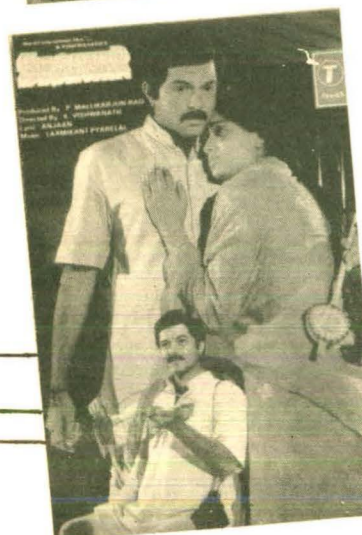
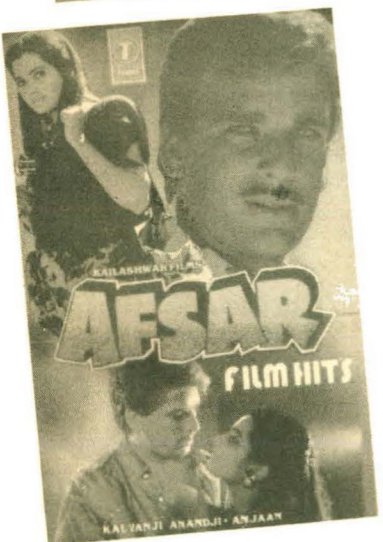
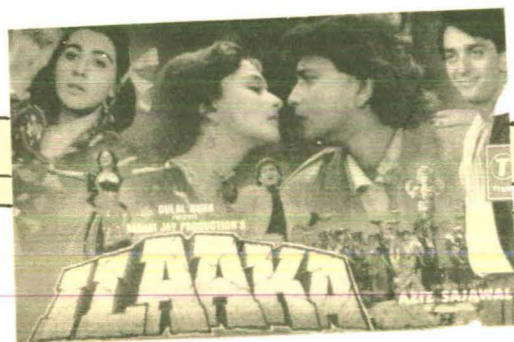
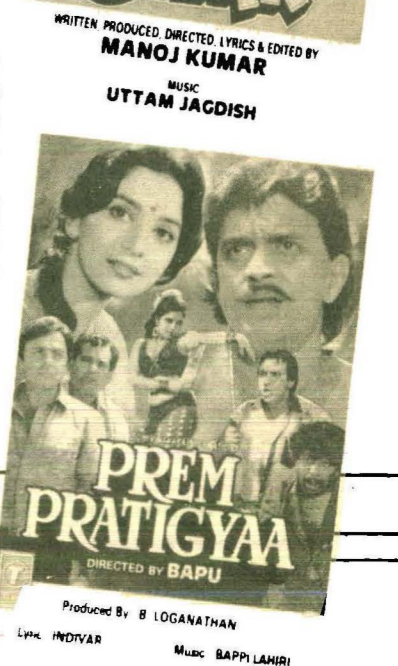
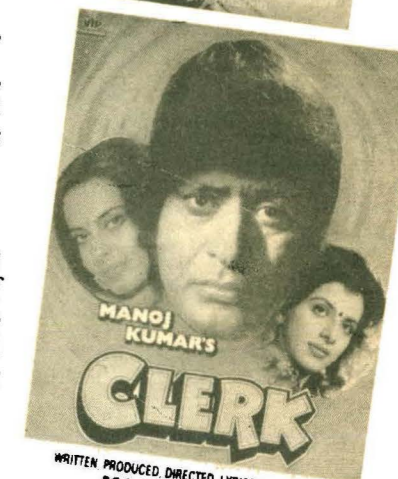
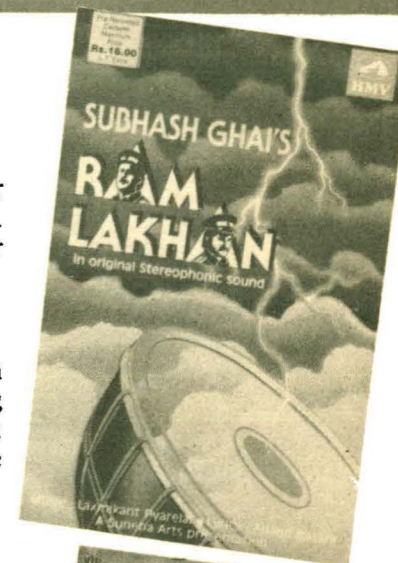
'Pyar Kabhi Kam Karna' must have been written by Indivar and composed by Bappi in their less hectic moments. It's a lovely song the kind Bappi is capable of composing, when he is in the mood. He's also sung it quite well, with Asha who has quite a spirited little number 'Na jaanu Ram' to herself. Kishore Kumar and Asha seem to enjoy themselves singing 'Bahon mein bottle'. One of Bappi's better albums.

Aasman Se Ooncha

One generally expects good work from Rajesh Roshan because he's one of those composers, who isn't in the rat race yet. His scope for this film doesn't come up to expectations. 'Zindagi se jab mile' is nice. The heroine of the film, Sonam actually has a song with her name 'O janam meri Sonam' which is quite pleasing. Otherwise there's nothing to hold your attention.

One of the dailies did a feature on why Hindi film music is so bad these days? And everybody passed the buck around. Isn't it about time all the grumblers and complainers got together and did something about it. After all, they are the ones who are responsible for it.

— DEEPA GAHLOT



Entertainment

Plaza

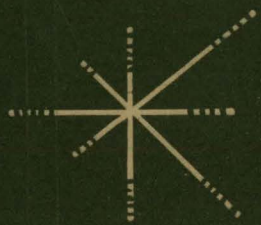
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PREM PRATIGYAA

Rajesh Roshan
Kalyanji Anandji
Laxmikant Pyarelal
Bappi Lahiri
Nadeen Shrivani
Bappi Lahiri
Laxmikant Pyarelal
Uttam Jagdish
Bappi Lahiri



GHAZAL

MANZIL
MOODS AND EMOTIONS-
TU HI MERA DIL
TU HI MERI JAAN
THIS IS KHALID MAHMOOD
GHAZALS AND GEET
SURA-E-YAASIN
RAAHAT

Talat Aziz
Ghulam Ali

Penaaz Masani
Khalid Mahmood
Habib Wali Mohammed
Riyaz Effendi
Ahmed Hussain
Mohammed Hussain

ENGLISH

ACT OF BETRAYAL
GREAT ESCAPE II
FISH CALLED WANDA
FAVOURITE SON
FBI MURDERED
COCK TAIL
SWEET LIVE
UNHOLY MATRIMONY
LICENCE TO DRIVE
FRANTIC

DEVOTIONAL

HARINAAM SUKHDHAM
AARTI
JAGO MAA JAGADAMBE
MAHABHARAT VOL I & II

Alka Bhatnagar
Mahendra Kapoor
Mahendra Kapoor
Anuradha, Suresh Wadkar

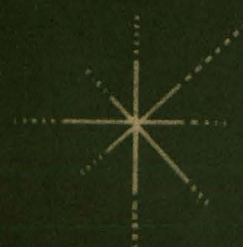
FILM

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MALAMAAL
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TEZAAB
JANAM JANAM
QUAYAMAT SE QUAYAMAT TAK
DHARAMYUDH
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STARBUZZ

Vid Biz, quite distinct and separate from showbiz was utterly disappointing. The initial euphoria had not only dampened, but all hopes of money spinning, were belied by constant decline in its sale. It is unbelievable, as filmi gossip is supposed to be the opium of the masses.

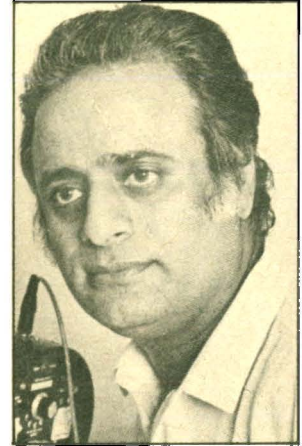
What went wrong with the magic of gossip? Precisely the absence of it in all the video magazines that hit the libraries. It just didn't click with the producers. They were beat, so to speak, by the problem. But for Prochi Badshah, the queen bee of gossip journalism, ex-editor of Stardust and Surendra Bhatia, ex-editor of Showtime, company Saacha, has produced Starbuzz with elan, quite the equivalent of Stardust on video.

Surendra Bhatia, produced, directed and edited Starbuzz. After Showtime, he continued

with Nari Hira at Hiba Films as executive producer, scriptwriter and directed 'Sone Ka Pinjara'. He broke away from them a year and nine months ago, to be exact and was still scripting video. The topic is Babycare. That's when Prochi joined him in this exercise, finally co-producing the Babycare video. Both of them are of the opinion that the expectant mothers would appreciate this video. But like ducks and water, both of them

together. The highlight of the cassette is the cute voice of Bela, the bee, buzzing around heroes and gossiping away. It is very slickly edited. And that's where Prochi came in?

She begs to differ, "gossip items are not really believed by the Janta. When I was at Stardust, almost everybody preferred to know, if the stories were true. I would go blue in the face trying to convince people, but the look of disbelief never did leave



Ramesh Meer

Making Bela was not all



Prochi Badshah with Poonam Dhillon.

couldn't resist taking video to journalism, and as Surendra says "Starbuzz was more commercial. The fusion of video and journalism came to us naturally, so we are indulging in it".

However, he feels, the future is 'fantastic' for educational cassettes. But Starbuzz is an ongoing thing. It is doing very well in the market. Prochi and I have taken things very seriously. Both of us edited it to-

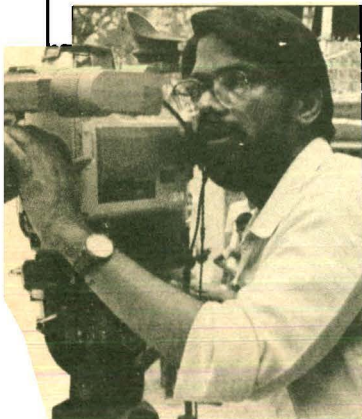
their faces. "Someone is having an affair with someone". That kind of thing, we don't want to do. Here we want to provide good material to the people. If it still reminds you of Stardust, she feels it's only because "Stardust was my first baby.

In this case we worked for Bela's identity. We used a new voice specially for Bela. Sardita Sethi's daughter lent her voice for the first time.

that easy. It required a lot of effort. The artist had to work hard until one could say 'Yes, this is Bela'. Bela is starbuzz. Bela, incidentally introduces all their stories.

Prochi enjoys the kind of trust Salim and Helen have in her.

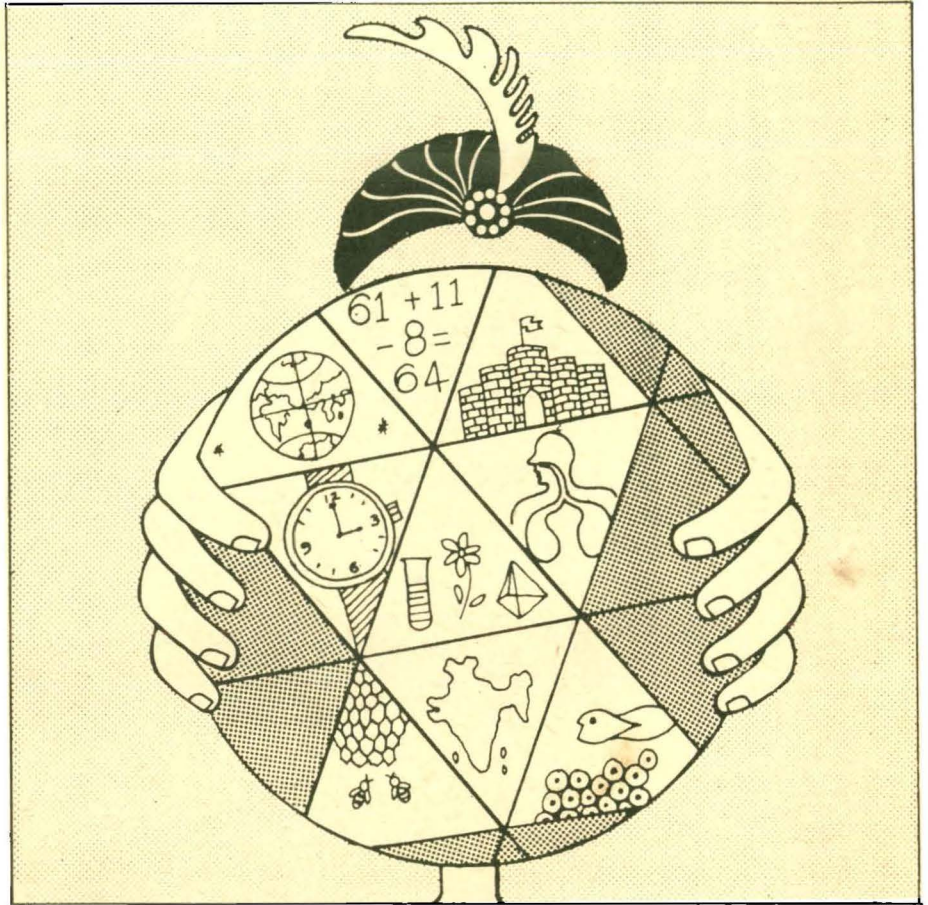
The team that's working on Starbuzz is Mala Nair, Asha Bhatia and Pervez Ali, being trained by Prochi and Surendra to be exemplary video journalists.



Surendra Bhatia

VARIETY VID MAG

Tristar Video now enters the fray with Starworld. Kunal Kohli, the over enthusiastic director of Trikon, has master-minded the latest video magazine for Siddarth Srivastava. He landed up in Kashmir to shoot Vinod Khanna, who he expects should sell his first volume hands down. "Nobody has Vinod Khanna as yet". And that sums up the trend emerging in video magazines. Everybody is trying to be exclusive with stale stars and even more hackneyed 'concepts'. Moin Beg is the production executive and Tony Singh is the cameraman. The three of them have crafted a 'Variety Vid mag' which includes fashion shows, cooking with Tarla Dalal, etc. "It's not a cheap Johnny Lever kind of thing" says Kunal. "It's a take-off *à la Mad*, the American comic magazine." For something substantial it might feature a discussion on music between



Telemagic Educational Video Series

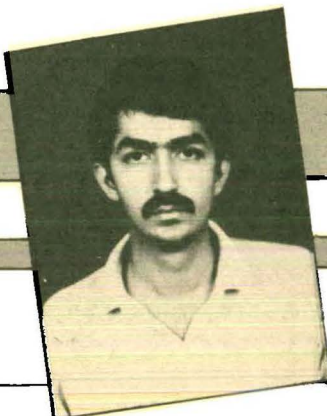
Subhash Ghai, Laxmikant Pyarelal and Anand Bakshi on Subhash Ghai's music.

Scripting and editing is looked after by Kunal himself. Well, let's wait and watch what the youngsters have to offer.

TELEMAGIC

Telemagic Video is entering the market with a series of educational videos. Narendra Panjwani has shot 23 films altogether of 3 hours 45 minutes duration. "Our approach is such that there is no classroom and no teacher," says Narendra Panjwani. "Instead we have dramatised using children and puppets. There's a lot of action, with kids dancing and singing". 'Happy Hour unit 1', is the first cassette

in the series for second, third & fourth standard students. It covers four main subjects - History, Geography, Science and Maths. Telemagic Video will be distributed by Master Mind Video. Dhiraj Aggarwal of Master Mind hopes to sell at least 6000 cassettes all over the country. It is going to retail at Rs 325, which includes two cassettes and a handbook for payments. Master Mind intends to have 25 girls and boys to cover the market, and to specialize in marketing educational videos. ☺



Kunal Kohli

ENGLISH

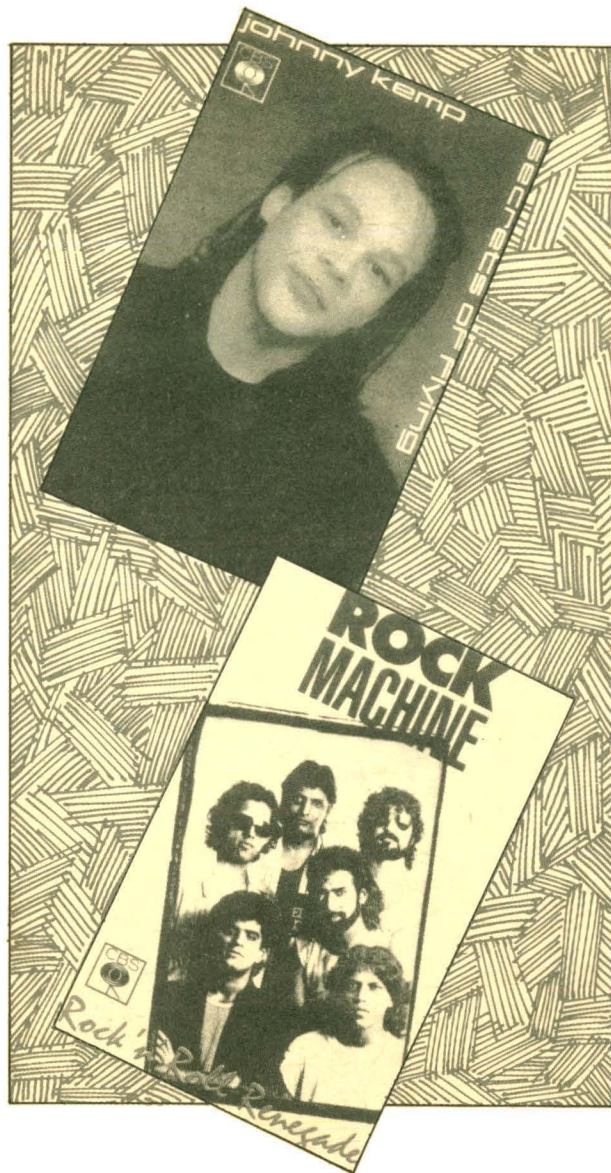
**ROCK 'N' ROLL
RENEGADE
ROCK MACHINE
(CBS)**

Any notion that Rock Machine are not one hell of a classy band will be dispelled with this album. Long awaited, the sixsome has proved that time and care can go a long way. They have left nothing to chance, even a track like 'Scooby Doo' with Mahesh Tinaikar giving his guitar a darn good fingering washes across to leave the listener with a pleasant feeling.

'Chains And Black Leather' is a sinewy song, well structured without cliches, Rockin' In The USSR' rocks 'n' rolls delightfully as it spells out the band's adventures in that country. Then there are the ballads, formed out of deep feeling, 'Karen' with its wistful touch and the delectable 'Can't Wait Anymore'

**JAM PACKED
NICOLE
(CBS)**

Nicole's apparently limited vocal range gets jam-packed in an excess of heavy production that has her struggling right through. One fleeting moment of freedom comes on the dance floor show 'Rock The House' That's all and that sure ain't enough.



**ON THE ROAD
BEE GEES
(MIL)**

Apparently one to slip into your car tape deck as you go on a journey. This collection won't drive anyone round the bend pulling as it does all those hits the brothers Gibb took high upon the charts during their disco hey day. Included are 'Night Fever', 'Tragedy' and 'Stayin Alive'. Sounds familiar.

**ELLA FITZGERALD
(MIL)**

One of the most distinctive voices in jazz comes up with a classy package of tunes. It's been a long time since Fitzgerald was released and that makes this one all the more welcome. The warmth and the passion make each work glow, even when the lady decides to belt it out as she does 'Mack

The Knife'. And who can resist songs like 'How High The Moon', 'Sweet Georgia Brown' and 'Shiny Stockings'.

**SECRETS OF
FLYING
JOHNNY KEMP
(CBS)**

Kemp moves from the groove of high balladry with adept covers of the Marvin Gaye classics 'Inner City Blues' and 'Mercy Mercy Me' on which he fills the underbelly with third world rhythms even as he keeps Gaye's sense of anger taut to dance floor tempters in the punky 'Dancin With Myself' and the lighter textured 'Just Got Paid'. What Kemp does, Kemp does well and that's reason enough for this album.

**UP YOUR ALLEY
JOAN JETT AND
THE BLACKHEARTS
(MIL)**

Jett gets her act together with some hard rockin' tunes. 'I Hate Myself For Loving You' has its sentiments in HM heartland and the lady had a high chart rider with it. She rocks 'n' rolls without compunction on Chuck Berry's 'Tulane' and carries a fuzz across the traumatic 'I Wanna Be Your Dog'. A delectable title comes along with 'You Want In, I Want Out'. Yeah, Jett has a ball. You can have one too.

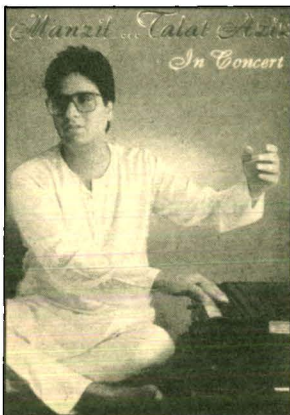
— JERRY D'SOUZA

MUSIC TRACK

GHAZAL

MANZIL
TALAT AZIZ IN
CONCERT
HMV

Apart from Jagjit Singh, Talat Aziz is one of the few Indian ghazal singers, who takes care while choosing his lyrics. The poets are not old masters but there is dignity and clarity in their writing. No cheap pandering to audience taste. That makes Talat's songs worth listening to. Bashir Badr has five ghazals in the two cassettes, the best of the lot being 'Meri Zindagi Bhi Meri Nahin'. Suraiya Maher's, 'Main Kab



Yaad Aaon' is also good.

In the second volume there is a medley of old hits which has reminders of some good songs like 'Zindagi Jab Bhi' (one of Talat's best), from the film Umrao Jaan) 'Kyon Humse Khafa Ho Gaye' and 'Kaise Sukoon Paaon.' Definitely one of the better ghazal cassettes in the market right now.

**MOODS AND
EMOTIONS**
GHULAM ALI
VENUS

At last a collection that has new ghazals by Ghulam Ali, and as they point out on the box, he has sung lyrics written by Indian poets for the first time. Ghulam Ali can never be expected to be bad but here he sounds a bit tired. Maybe the poetry didn't inspire him much. Out of the twelve, one can select just two or three ghazals that one would like to hear over and over again and Ali's rendition of Ghalib's immortal poem, 'Aah Ko Chahiya' is not one of them. What was the cause of such uninspired singing one wonders? If

you like Ghulam Ali you would buy this two-cassette pack in any case. Otherwise one can name, 'Wo Jo Hum Mein Tum Mein Qaar Tha', 'Khoobruon Se Yariyan Na Gayin' and 'Jab Teri Raah Se', as worth the price of the cassettes, but one wouldn't bet on that.

**TU HI MERA DIL
TU HI MERI
JAAN**
PENAAZ MASANI
MUSIC INDIA

OP Nayyar and Penaaz Masani seems like an interesting combo, but be prepared to feel a bit let-down with this album unless you are a crazy Nayyar fan. His compositions are all pretty much like the stuff he used to compose for movies way back in the fifties. And he makes poor Penaaz sound like a poor imitation of Asha Bhosle. In fact, if you didn't listen to the words too closely you could mistake these songs for old Nayyar hits. Penaaz's voice does have a certain freshness and she tries to make the songs sound pleasant and bouncy but it

doesn't quite work. And then the lyrics aren't exactly earth-shattering. Penaaz had better stick to ghazals and Nayyar had better come up with something new. Or let us continue to remember him by our old favourites.

- DEEPA GAHLOT

**THIS IS KHALID
MAHMOOD**
MUSIC INDIA

Khalid Mahmood is a new entrant in the field of ghazal singing.

Being a son of Talat Mahmood, Khalid is aware of what he is up against. Consciously he has evolved his own style of presentation and singing (as if he wants to be judged as his own self and not by the accident of birth).



The voice, unlike Talat's, is not tremulous but it is good enough to remind the listeners, of Talat in his younger days.

Khalid has a deep bass voice, which is well suited to the romantic songs. He gives excellent account of himself, especially in 'Nigahon se chhupker' (Jigar), 'Dil mein ab yoon' (Faiz) and 'Tera har sitam masarrat' (Warsi).

The compositions (also by Khalid) are melodious and tuneful. In spite of the obvious and inevitable modern approach, the music is soft and pleasing. The generous use of the sarrat enhances the romantic appeal.

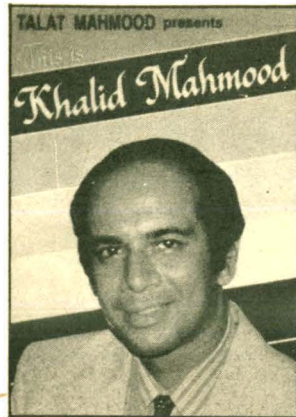
Khalid obviously does not want to lean on his father's image either by using his name as a suffix to his own or by imitating his style. If the maiden attempt, is any indication then Khalid has reason to look forward to a promising future.

NALIN SHAH

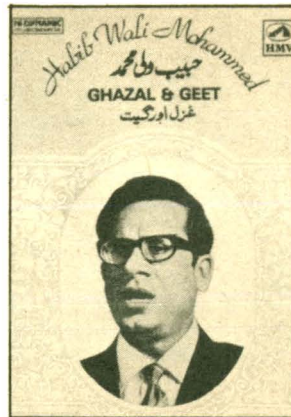
GHAZALS AND GEET

HABIB WALI MOHAMMED
HMV

The late Kundanlal Saigal was a 'school' of ghazal singing in himself. Others, who were successful in emulating his illustrious trend were his contemporary C H Atma and his followers Mukesh, Chandru Atma to name a few. Habib Wali Mohammed can be considered in this



cadre especially during his rendition of the ghazals. He lives upto his reputation and captivates us by his geets. As far as the selection of ghazals goes, he could have done better. 'Sunte hain ke miljati hai' has been already sung and popularised by Jagjit Singh and 'Gaye dinon ka suraagh' by Ghulam Ali. Thus, he suffers in comparison to the two maestros. We had a number of excellent poets – in the past, who have composed some beautiful and appealing ghazals. Urdu poetry offers a vast and rich treasure. Habib Wali Mohammed would be well advised not to try out popular ghazals sung by better singers.



The cassette contains a couple of good compositions, which an average listener can enjoy.

SURA-E-YAASIN RIYAAZ EFFENDI MUSICRAFT

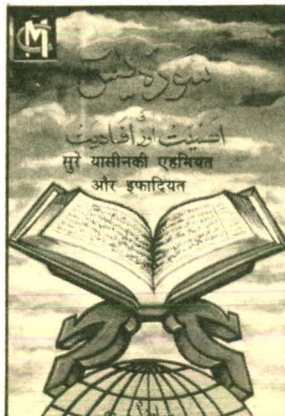
The common concept that 'Quran' is meant only for Muslims is not at all authentic according to the scripture itself. The Quran claims to address all human beings irrespective of caste, creed, colour or country. The cassette covers the most read chapter Sura-e-Yaasin (Al Yaasin) – known as the heart of the Holy Book. The emphasis is

on the text well-written and read by Riyaaaz Effendi. It is a diversion from the usual recitation cassettes. The sura (chapter) is not recited at all. Even then it produces the expected impact. Surprisingly the quality of this pre-recorded cassette is satisfactory although the company Musicraft is not well known.

This cassette is recommended to those who are interested in knowing the nature of God, the Prophetship and the Hereafter in the Quranic norms which are undoubtedly in line with all the scriptures prior to it like Vedas, Bible etc. The sura is recited when a person is on the verge of death. It probably helps in safe recovery or otherwise a peaceful death. This is one among the many utilisations of the sura.

RAAHAT
AHMED HUSSAIN –
MOHAMMED
HUSSAIN
HMV

The innovative selling, marketing and publicity of cassettes by the recording companies is a boon to the singers, who do not put in their best effort. The standard of the ghazals selected is very low – degradation has become a serious matter. Whereas singing is concerned – the less said the better. The tuning is mechanical and most of the singers, contrary to their claims, are not well versed with Urdu. Their atrocious



pronunciation shows that they are not even learners.

The achievement of even a little popularity instead of mellowing their heart turns it stony. A song emanating from such a source sounds superficial and emotionless.

One naturally expects a better result from the classical based exponents of the ghazal singers, who can climb up like Mehdi Hassan, Ghulam Ali and Jagjit Singh. Ahmed and Mohammed Hussain can groom themselves by a careful revision. They

need good guidance from an expert observer, who can help them to mould their style of singing so that they can make a greater impact than they make now. 'Raahat' comprises six ghazals and one song. The music is composed by the brothers

themselves.

The lyrics are by various poets among them Bekal Utsahi and Waali Aasi.

The lyricists have done an extremely good work.

**IBRAHIM
DURWESH**

CLASSICAL

**NIKHIL
BANERJEE**
CLASSICAL INSTRUMENTAL
HMV

The peculiar deep soothing sound of his instrument bordering between sitar and guitar has without fail evoked a deep feeling of introspection. The void created by the untimely departure of late Pandit Nikhil Banerjee can never be fulfilled. Hence, every concert during his lifetime and each of his recordings has held a special place of unerasable memory.

This cassette offers Hemant on one side and Bhatiyar on the other. Hemant is the creation of his guru late Ustad Allaiddin Khan of Maihar. An extremely evocative bandish, together with the fact that it is a 'Prasad' of his revered guru, no wonder Nikhilda has put in everything he has in it. The opening few notes of the aalap, Jod and Jhala themselves offered a glimpse of what was to follow.

The Bhatiyar is a morning melody. The Khayal ang has been fully exploited in the vilambit format. The drut is racy and reveals the command and the split synchronisation between the mijrab and the left hand.

Ustad Karamtullah Khan's excellent tabla support enhances the total ambience.

**USTAD ALI
AKBAR KHAN**
CLASSICAL INSTRUMENTAL
HMV

Ali Akbar Khan, worthy son of a towering figure introduced a new depth of understanding in sarod playing.

Bhopal Todi is slightly out of the ordinary and assumes the mantle

of an unusual raga. Hence, the upataal of nine and half matras and then the ektaal of 12 matras fits like a proverbial glove. Yet, the whole exercise probes only the cerebral reactions. The sawal jawabs with tabla, which have come down from the Karnataki padhati distracts the smooth flow.

On side 'B' what is heralded as Darbari 'Todi is Miyan Ki Todi', pure and simple. Hence, one could not fathom the reason of misnaming a melody, when there are enough complications as it is in this field. But, this is no way reduces the delectability of what the maestro offers. The gayaki ang is dhamar of 14 matras reveals his complete command on his instruments, the deep understanding of the raga and full control on the tala.

**PANDIT RAVI
SHANKAR**
SITAR
HMV

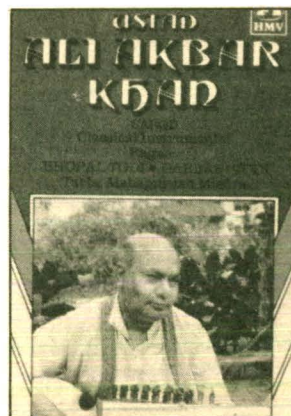
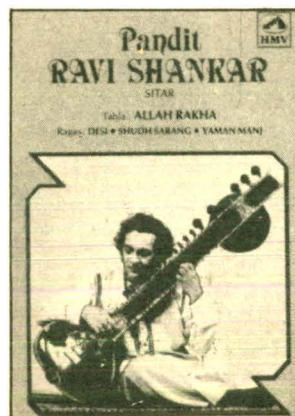
Today in the field of classical music, the most outstanding performing artiste, a profound Pandit, prolific and respected teacher, a PRO par excellence, an impresario is none other than Pandit Ravi Shankar.

The Yaman Manj which occupies one complete side of the cassette borders on the light side. Hence, Panditji has treated it in the same vein.

Desi is the morning melody, which he has started with a short aalap and launched in the Rupak drut. The short span within which he has completed this raga, somehow leaves his fans dissatisfied. Whereas the immediate drut cot in Shudh Sarang is exhilarating. The maestro's mijrab is his strong point and he uses it very cleverly to vary the timing and bring in varieties.

Alla Rakha's tabla accompaniment is an admirable roll to Panditji's spirited playing.

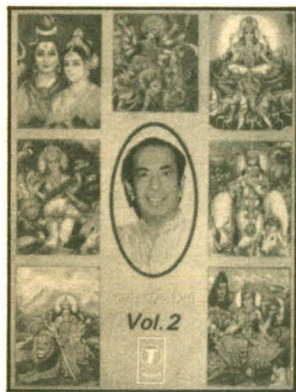
—VASANT KARNAD



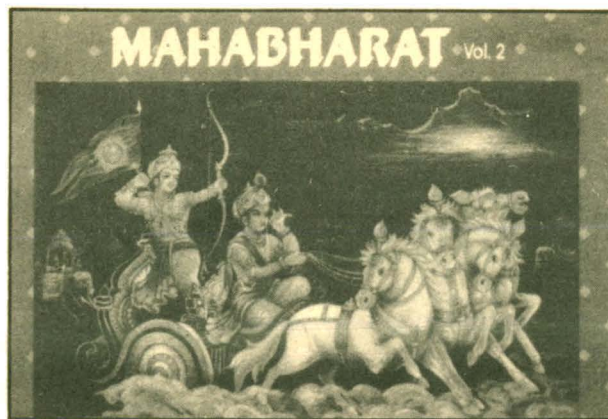
DEVOTIONAL

HARI NAAM SUKH DHAM UNIVERSAL

Alka Bhatnagar makes her debut on the Universal Lable with this presentation of Hindi bhajans sung to the musical score of Pradyumna Sharma – himself a creditable singer of bhajans. As Alka has a classical background, most of her renderings have a touch of classical idiom. She has a well cultivated voice and a clear diction. In the present collection of her eight bhajans, there are a few traditionals of



Bramhanand, Meera, and bhajans penned by Vrajendranath Shrivastav, Anchal and Sarvesh Sharma. The title song 'Hari naam sumer' has a catchy tune. Other numbers too are pretty good. 'Re mana murakh', has a beguiling tune based on raga Yaman, and 'Oji Hari kit gaye' unfolds in Kalavati raga. Pradyumna has given a creditable account of himself with the musical



score while Alka, though a bit off-key at times, seems promising.

MAHABHARAT VOLI & II GEM

With the advent of the epic Mahabharat serial on Doordarshan, one can expect an epidemic of its audio cassettes as well. Here comes a set of twin cassettes from Gem who have done well to recruit the services of Anuradha Paudwal, Suresh Wadkar and Anurag who currently enjoy a good following in the devotional circles. The lyrics unfold the story-line of Mahabharat as penned by Kiran Mishra to the music of Kirti Anurag. While it is difficult to envisage any audio version to hold interest to the extent of the visual epic, so far as the lyric are concerned, they are narrative. The narration takes the form of the 'Powada' (well-known in Maharashtra). While individual episodes are knot together with the refrain, 'Paavan katha Mahabharat Ki' each incident merits the treatment of a subjective

song. For instance, the disrobing of Draupadi is brought home with the sensitive rendering of 'Laaj bachavo aj hariji' in voice of Anuradha. Another memorable devotional is 'Shyamji bhaktonke hitkari' set to raga Bhim-Palas. However the weakness of the medium is exposed in the battle sequences where neither the words nor the music redeem the dim of the battle with the banging of drums. As stated earlier, this early bird will cash in on the present interest in the epic, thanks to DD.

AARTI T SERIES

Here is yet another collection of aartis, this time in the voice of Mahendra Kapoor, who goes devotional for a change. He leads the chorus of bhaktas who offer their devotions to the various deities in the Hindu pantheon for the benefit of T Series in stereo. Side 'A' features aartis of Lord Krishna, Ganga Mata and Jagjani. On this side 'Har Har Gange Mata' stands

out. The cassette is devoted to Parvati, Saraswati and Tulsi Mata, while Ravi Dev is the lone God represented among the trio of consorts – indeed musically too it is the stand out. For the rest there is little to write about as they all conform to a set format as they are cast in the traditional mould.

JAGO MAA JAGADAMBE T SERIES

As though to cater to the segment of the trendy market (in devotionals too, the music makers must cater to all tastes. This companion cassette of Mahendra Kapoor offers eight jazzed up versions of de-



votion to 'Maa Jagadamba'. The lyrics of Balbir Nirdosh have been appropriate. It set to music by Surinder Kohli. To the accompaniment of bongo, synthesiser and the like, the score is out of character for offering devotions to Jagadamba. For someone with a traditional bent of mind, it borders on the frivolous. Perhaps there are others who would like it 'mod'.

—SUMIT SAVUR

TRIBUTE TO MIYAN TANSEN Vol I & II

RHYTHM HOUSE CLASSIC

Veena Sahasrabuddhe, the Pune-based vocalist is featured in this 'Tribute to Miyan Tansen,' released by Rhythm House. This two volume breaks new ground in as much as it brings together the principle ragas in Hindustani music whose origin is attributed to Miyan Tansen, namely Miyan ki Todi, Miyan ki Mal-



har and Darbari Kanada. Miyan Tansen who was the legendary singer at the court of the Moghul emperor Akbar is believed to have first sung the Darbari Kanada for the benefit of his royal patron. Bilaskhani Todi is actually credited to Bilaskhan, the son of Tansen, who composed it in a mood of pathos on his bereavement. Even 300 years after, Tansen is venerated with an annual music festival at his tomb in Gwalior, to which musicians from all over the country journey to pay their

homage. Rhythm House has befittingly chosen the Gwalior gharana style to render the ragas composed by Tansen in this thoughtful tribute to the maestro.

An accomplished singer as she is, Veena has tailored her gayaki to the needs of this album: she had directed the sensitivity in her voice to bring out the lyrical value of Tansen's compositions. She is thus able to portray the ragaroop with the desired emotional intensity as Miyan Tansen probably intended. For instance, in Volume I, the sombre personality of Miyan ki Todi emerges with due solemnity, both in the vilambit and drut movements. Veena carries the melody to its climax with a pulsating Tarana. Side two of this volume is devoted to the seasonal raga Miyan ki Malhar set to Teental. Veena essays a typically seasonal composition 'Ghar ayo re badarva' and then progresses to the faster tempo with recourse to yet another Tarana in Adachautal, which appears to be her forte.

Volume II opens with the Todi of Bilaskhan which plumbs the depth of pathos. The composition set to madhya laya Jhaptal, 'Itni raj suno mori saiyan' is in a mood of entreaty which Veena harnesses well. And so we come to the climax of the album, the majestic Darbari Kanada. This is essentially a masculine raga (not a ragini) and although Veena has sung to the best of her capabilities,

it would have sounded better in a deep sonorous male voice – the way one can envision Tansen singing it. Admittedly, Veena has given an overall good account of herself. It should enormously boost her popularity on the basis of this performance. Vinayak Phatak on tabla and Pramod Marathe on the harmonium have done a good job.

ARATI ANKALIKAR TIKEKAR RHYTHM HOUSE

Arati Ankalikar as a teenager took the music world by storm, to be hailed as a Prodigy in classical music which indeed was the title of her sensational debut making album. Now married and fresh from the flush of successful concert tour in the US, she has added a Tikekar to her name and a fan following in two continents. Against this background, it is a 'coup' for Rhythm House to add this promising youngster to its gallery of Classics. With this cassette, Rhythm House breaks a fresh ground aimed at giving its listener a 'near concert' satisfaction of listening to a raga for 45 minutes – of impeccable studio quality. This is delivered through a 30-minute vilambit khayal on side 'A' which in turn is taken to its logical climax through madhya laya and drut laya compositions lasting a further 15 minutes on

the reverse side.

Arati's Bageshree emerges in this three tiered format: Her vilambit composition, 'Kaun gat bhayee' unfolds in a leisurely 'gati' (speed) with due attention to its linear grace. The pronounced bias towards the Jaipur gharana appears to be on the wane, while the influence of the Tikekars is beginning to assert itself. At this stage, some of her old excitement of layakari is conspicuously missing. She picks up some of her old verve in the madhya and drut laya in the latter deve-



lopment of the raga wherein the foundation laid by guru Vasant Rao Kulkarni is discernible. She concludes with a Khamaj Thumri, 'Sajanva kaise mai avoon.' The tabla accompaniment of Omkar Gulvady is restrained, while the harmonium sangat by Dr Vidyadhar Oke is supplemented by the sarangi of Anant Kunte, when one would have sufficed. The standard of recording by Kaizad Bhabha shows an awareness of the requisite balance, essential in Hindustani music mehfil.

– SUMIT SAVUR

LATEST ALBUMS BEST SONGS

PLAYBACK SELECTION

SONG

SINGER

ALBUM

zindagi se jab mile
o janam meri sonam
itt jaun utt jaun
mehfil mein tera aana
tun tun
kaushalya main teri
daj uttra saanson mein
aage sukh to
oh soniye
meri dulari
kal se chhod doonga
pyar se bhi zyada
kaise tum thaneda

**Sadhna, Alka
Alka
Lata Mangeshkar
Kavita Krishnamurthy
Kavita Krishnamurthy
Kavita Krishnamurthy**

AASMAN SE OONCHA
AASMAN SE OONCHA
AFSAR
AFSAR
CLERK
EESHWAR
EESHWAR
EESHWAR
EESHWAR
GARIBON KA DAATA
GARIBON KA DAATA
ILAAKA
ILAAKA
NAFRAT KIAANDHI

**Mithun Chakraborty
Mohd Aziz & Asha
Asha Bhosle**



Alka Bhatnagar



Talat Aziz



Kavita Krishnamurthy

kal dheke the (sad)
pyar khabi kam karna
nigahon se chhupkar
meri jindagi bhi meri nahi
ghar ayo re

**Shabbir Kumar
Bappi Lahiri, Asha Bhosle
Khalid Mahmood
Talat Aziz
Veena Sahasrabuddhe**

NAFRAT KIAANDHI
PREM PRATIGYAA
THIS IS KHALID MAHMOOD
MANZIL

kaun gat bhayee

Arati Ankalikar

TRIBUTE TO MIYAN
TANSEN-I
ARATI ANKALIKAR
TINEKAR

khayal ang
yaman manj
hari naam sumer
har har gange mata
shyamji bhaktonke hitkari
paavan katha mahabharat

**Nikhil Banerjee
Pandit Ravi Shankar
Alka Bhatnagar
Mahendra Kapoor
Anuradha Paudwal
Anuradha, Suresh Wadkar,
Anurag**

NIKHIL BANERJEE
PANDIT RAVI SHANKAR
HARI NAAM SUKH DHAM
AARTI
MAHABHARAT

tera naam liya
bada dukh rina

MAHABHARAT
RAM LAKHAN
RAM LAKHAN

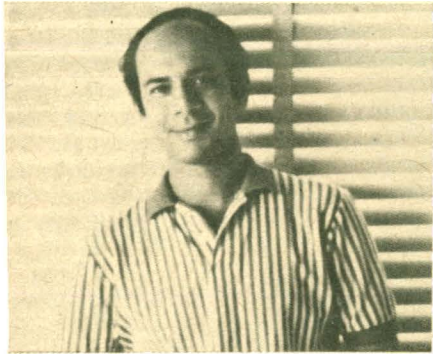
HMV offers audiotracks of Ramayan songs

Ramanand Sagar's 'Ramayan' serial on TV took the country by storm. The TV serial, spread over a year gave a rich visual image to a hallowed tradition of faith and belief, steeped in devotion.

HMV is now privileged to offer the audio tracks of Ramayan songs, dialogues and sound effects, in a series of 32 cassettes priced at Rs 16 plus taxes each, will be released at the rate of 8 cassettes per month.

The soundtrack has been suitably edited, with special linking commentary, to make it ideal as an audio medium, thereby rendering the epic in a compact and moving edition for listeners all over the country to cherish.

Reported circulation of Ramayan audio cassettes under a brand name 'ESeries' are spurious and it is an act of piracy and illegal duplications. Discreet and vigilant Ramayan fans should exercise prudence and reject such spurious products.



THIS IS KHALID MAHMOOD

Ghazal lovers, are you on the look out for something new and fresh. Some sensous, deep and soft voice?

Music India Ltd brings to you Khalid Mahmood's first album titled

'This is Khalid Mahmood'. Khalid, makes his debut as a recording star on the MIL label with eight romantic ghazals penned by Jigar Moradabadi, Faiz Ahmed Faiz and others.

Photograph shows (L-R): V K Dubey (Vice President, A&R, HMV), Bappi Lahiri, Prakash Mehra (Director, HMV), S Kohli (General Manager, A&R, HMV), Rema Lahiri and Mrs B Lahiri.

Platinum disc to Rema Lahiri

HMV presented the ideal birthday gift to Rema Lahiri at a party recently. In the midst of various stars and music industry people, Prakash Mehra presented platinum discs to Rema Lahiri and Bappi Lahiri on behalf of HMV.





HMV recently released a new cassette titled 'With Fond Remembrance' which was released by Asha Bhosle.

Begum Akhtar's book released

The ghazal may without prejudice be regarded as the best reflection of our cultural ethos. Noor-e-Naghma a social cultural organisation devoted to literature and music, has published the second edition of 'Ghazal aur Malka-e-Ghazal Begum Akhtar' in Hindi, to meet the demands of conscious ghazal fans.

The book is brilliantly written, edited and compiled by Ibrahim Durwesh – a noted phonologist. The ghazal form is well defined, described and discussed in an educative manner, in this publication. The book consists of 40 ghazals sung by Begum Akhtar, with meanings of all difficult words explained, the correct pronunciations specified and technical notes supplemented. The new edition contains an additional chapter dealing with the perfect metre Hazaj.

The author has elaborately explained this eight fold metre with the scanning of a ghazal. The book was released to mark the 14th death anniversary of Begum Akhtar.

Apart from publishing valuable books on ghazals, Noor-e-Naghma holds concerts, mushairas and literary talks, runs Urdu classes to benefit artistes, listeners and learners.

Priced Rs 10 the book is available at Rhythm House.



Kinnor Cassettes new release

Calcutta based, Kinnor Cassettes released 'Bhaja Govinda' comprising eight bhajans rendered by Devasish Ghosh and Uma Choudhury both in their mid 20's. The lyrics have been composed by Swami Satvananda of Birbhum. The music has been composed by Devasish himself and arranged by Kukai-Kootni. Ghosh is basically an instrumentalist (harmonium and key board) and has arranged music for Bengali films. This is the artistes second vocal cassette. The first being 'Returns' which was in Bengali and his first being an instrumental titled 'Kangan Kulak'.

The bhajans are based on such diverse ragas as Bhairav, Marwah, Bilakshani Todi and Yaman.

Ram Lakhan's music launched

HMV recently launched the music of Subhash Ghai's 'Ram Lakhan'. The entire unit of this mammoth film was present on the occasion. Sunil Dutt and Dilip Kumar were the chief guests.

Ram Lakhan's music has been launched Gold by HMV. Ram Lakhan will also be the first new film soundtrack to be simultaneously released on Compact Disc.

At the disc presentation function of Punjabi folk songs cassettes 'Wah Ni Jawaniye' and 'Chugliyaan', Gurdas Maan receives his double discs from Super Cassettes chief Gulshan Kumar.

Mahabharat in musical form!

Mahabharat in musical form! How do you like the idea? For the first time, Mahabharat, an epic based on the past of India, is being rendered in musical form on a set of two cassettes as well as compact discs. These are beautifully sung by well known playback singers Suresh Wadkar, Anuradha Paudwal and Anuraag. Lyrics by Pandit Kiran Mishra and music by Kirti Anuraag. This set of cassettes/compact discs are compiled by Pradeep Maitra and was simultaneously released all over the world recently. It is produced and released by B H Aggarwal of Magic Wonder Tapes Ltd.





Photograph shows (L-R): V K Dubey (Vice President, A&R HMV), Laxmikant, Anand Bakshi, Sunil Dutt, Madhuri Dixit, Subhash Ghai and S Kohli (General Manager, A&R, HMV)

Ganga Jamuna Saraswathi's Soundtrack released

Super Cassettes Industries (P) Ltd released the original soundtrack music cassettes of S Raamanathan's 'Ganga Jamuna Saraswathi'. It was a dual celebration for S Raamanathan's Raam Raj Kala Mandir, whose new venture, Amitabh Bachchan starrer, Rudra was also launched the same morning.

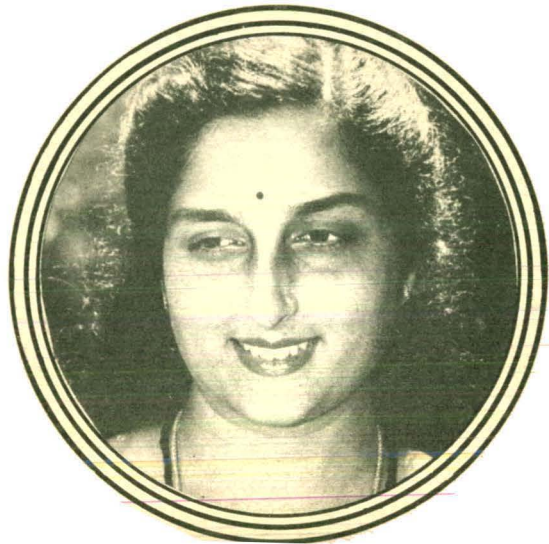
The Soundtrack of 'Ganga Jamuna Saraswathi' comprises nine numbers penned by Indeevar (six) and Prayaag Raj. Lata Mangeshkar has rendered four solos. The other songs are rendered by Mohd Aziz, Pankaj Udhas, Sadhana Sargam and Kishore Kumar.

Anuradha Paudwal given gold disc

Anuradha Paudwal's rendition of bhajans and Surdaas Meera and Tulsidas in 'Swaranjali', a cassette consisting of eight numbers set to tune by Gopal Marathe has achieved gold disc status. The cassette includes numbers like 'Baso mere nain nandlal ...' (Meera), 'Sab din hot na ek samaan ...' (Surdaas)

and 'Tu dayalu din main' ... (Tulsidaas).

Anuradha repeats her golden feat with Durga Saptashati in Sanskrit. It begins with 'Shri Ganesh Stuti' and offers tribute to the glories of goddess Durga. It has been set to tune by music duo Shekhar Kalyan. The summary is by Pt Narendra Sharma.





L. Subramaniam with President R Venkataraman and his wife, at the release of his double album 'Festival of USSR in India' and 'Festival of India in the USSR'.



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Venus Music Ltd has recently released some interesting new cassettes comprising both films and basic.

New releases of films

Taaqatwar (solo), Taaqatwar – Agnee, Taaqatwar – Ghar ghar ki kahani, Taaqatwar – Khoon bhari mang, Taaqatwar – Qatil, Taaqatwar – Yateem. Taaqatwar – Paanch papi, Taaqatwar – Asman se ooncha, Taaqatwar – Maalamaal, Lashkar – Aasman se ooncha, Lashkar – Panch papi, Lashkar Khoon bhari mang, Lashkar – Qatil and Lashkar – Agnee.

New releases of basic

Dastan-E-Karbala (Vol 1 & 2) (Urdu devotional by Modh Aziz). Sai Charanon Mein (devotional), Hansi Ka Fawwara (Jokes by Malik Meraj), Jalwaye Mohammed (Urdu devotional) – Usman Tej. Shyamdhuni – Puroshattam Jalota (Hindi devotional), Rangeen Qawali Mukabala – Dilraba Banu & Rashid Haira, Moods & Emotions (Vol 1 & 2) Ghulam Ali. Mehabooba Khuda (Urdu devotional), Dorangi duniya (qawali).



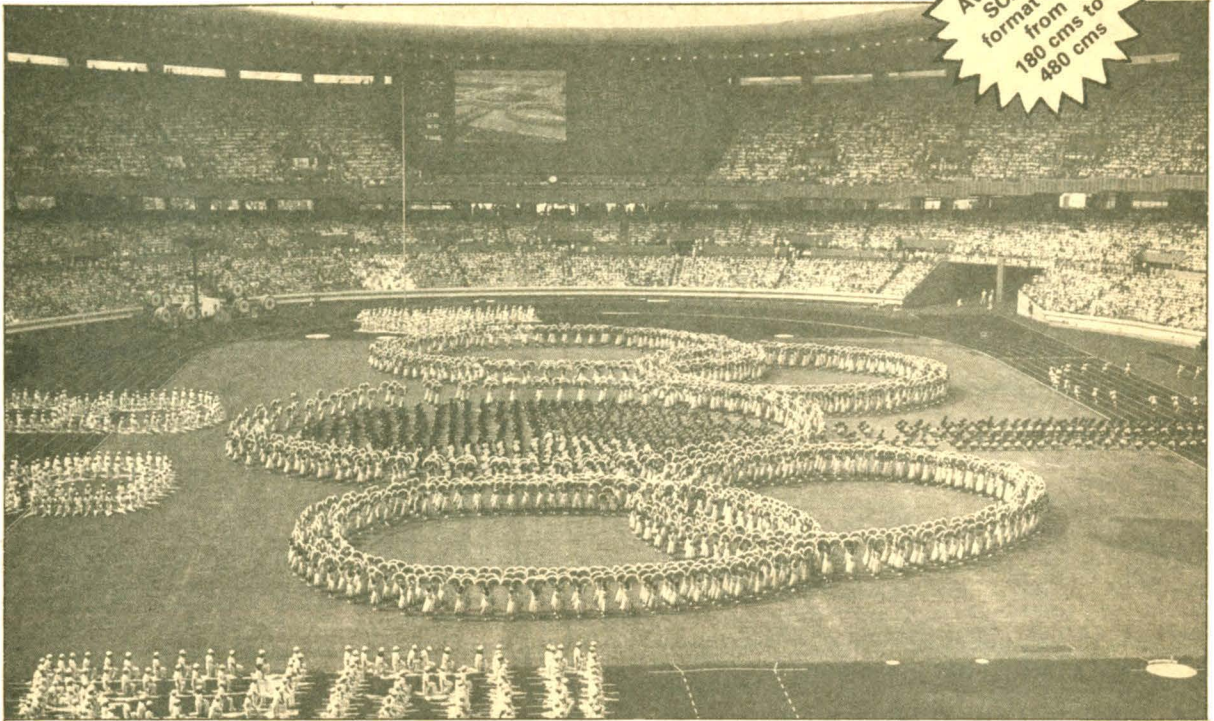
Atish Molasi (Sales Manager) Videocon International explains the working of their newly launched P I P to Hon Minister M Patrawala at Trade Expo's Selections Exhibition.



At the Platinum Disc presentation function of 'Maalamaal' (from L-R) Ameen Sayani (who compered the show), music director Annu Malik, Satish Shah, Champak Jain of Venus Records, Naseeruddin Shah, N A Hashmi, A & R Manager of Venus Records, Director Kewal Sharma Producer Bipan Dewan and lyricist Indeevar.

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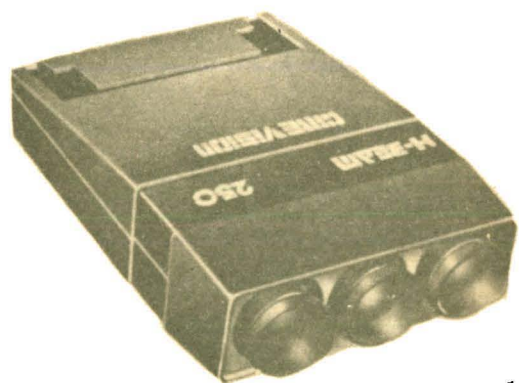
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On The Fast Track



ANURADHA

Hers is the voice for anything from ad jingles – to restaurant spots and those dubious disco songs that our Tamil films sport in which our Silk Smita could wriggle her curves to delight the front benchers. Music directors from filmwalla Ilaiya Raaja to Madrasi ad jingle king Viju Manuel must be having only Anuradha today on their western tracks.

But the climb to the No 1 slot on the south singers' chart hasn't been smooth for Anuradha at all. For no western music singer can have it easy in Madras. Despite pretences of it

being otherwise, the idli-dosa culture reigns supreme. Usha Uthup fled to the greener pastures of Calcutta and Bombay.

"I guess it's some sort of inherent stubbornness that made me stick on," smiles Anuradha, who today leads her own band 'The Afterglow' at the Park Sheraton Hotel. "They told me I couldn't survive only on singing western music in Madras and that was a challenge for me."

Without her hotel contact though, Anuradha feels she couldn't be financially independent, depending just on jingles, concerts and movies. "Ilaiya Raja is the only music director inclined towards western music and he has the freedom to do what he wants," says Anuradha whose credits for Raja include the popular Jane Fonda inspired song

'Inniya Oravu Poothathe' (with S Janaki).

"Even if I was interested in recording Tamil devotionals, other music directors prefer the typical South Indian high nasal voice like L R Easwari's."

One of Anuradha's recent triumphs was a commercial for leather goods (for Viji Manuel) that garnered much applause at the International Fair at Paris. The Madrasi-English ad jingle market, however, is not very popular and cannot provide her a steady flow of work. "It's frustrating, that though my singing has been appreciated in Paris, Bombayites treat singers from the South as inferior. We're blindly branded. We get to do all the scratch recordings here – for economical factors. But when the jingle is approved, a Bombay girl is given the first priority," laments Anuradha.

A buxom girl with expressive eyes, Anuradha talks in staccato bursts that reminds one of Ritchie Blackmore's guitar solos. From the word go, she knew that all she wanted to do after her college studies was to be behind the mike. Despite a lack of experience or ultra flashy showmanship, her voice soon edged her into the restaurant circles. Hotels began vying for her as her local fan following grew.

"Restaurant singing isn't the most exciting thing, I agree. You could get landed doing 'Tarzan Boy' or 'Part-Time Lover', three or four times in a day. But then that's the only way for survival, remember," Anuradha explains. She is fond of the black singers like Sade, George Benson, Tina Turner and Patti Austin. And she would love to perform like them.

She also writes the lyrics for 'The Myth' – a top local band.

—BRIAN LAUL



Quiz Time With . . .

VANDANA MOHAN

And her initiation into television serials. "I remember the time when 30-40 of us were called to audition for Alpha Plus. Ofcourse none of us made it. And then, Siddhartha Basu, whom I have known for a long time, suddenly called one day and said they need a new hostess for **Quiz Time** and asked, if I would be interested. 'Sure I am,' I said and landed up the next day." She had to go through four rounds of auditioning and it was until 3 am-I-in-am-I-not that later Basu called confirming Vandana's appointment as the hostess of the programme.

"I was thrilled to bits, when I got the news," recalls Vandana. She had watched the Quiz Time team at work several times and had been impressed with their professionalism. "They are a great working team," says Vandana adding that a lot of research and hard work goes into producing each serial. She got real nervous the first time she had to shoot, but, "Bhaskar Bhattacharjee, the co-producer who was on a special duty to train me up, was a great help," reveals Vandana. Very soon it was smooth sailing.

Her involvement in the program was not limited to her role in the serial. "I never felt like the hostess," she said seriously. "I was involved right from the research upto the point we went on air. I used to sit for hours on end through sessions, which decided which questions were finally going to be used and would then see these wiz kids rattling off answers to things I had never known. That was interesting. I certainly feel more educated now."

The making of this tightly-packed, exciting 30-minute serial involves a lot of leg work. About eight researchers are assigned a subject each and they go through piles of data and information to frame at least 300 questions. The producers then sit around for long, grueling hours satisfying themselves that the questions and answers they have are factually correct. "Nothing," says Vandana emphatically, "is left to chance."

The process of selecting participating teams is just as thorough. Each of Quiz Time's four zones has about four centers, which send out circulars to various colleges in towns and cities, asking the school authorities to send a team in for a preliminary written tests. Based on the results of this written test, each zone then selects 16 teams.

The selected teams come to Delhi, where they go through the rounds of the preliminary, semi-finals and finals. There is one big difference, however, when the shooting of the question rounds is in progress - there are no interruptions for retakes. The whole round is finished in one take.

Shooting for all 21 episodes of 'Quiz Time' were completed as early as April this year. And now that Vandana is free from shooting, she has been concentrating on her garment business. She is actively engaged in supplying high-fashion salwaar kameezes to Inter Shoppe, amongst her regular buyers. She is also occupied in handling her tailoring unit.

But she is still very enthusiastic about working for television serials. "I'd like to continue doing television serials", she says and mysteriously adds that there are a couple of things in the offing, but she wouldn't like to talk about them - not just yet.

Films? "No," says Vandana without hesitation. "That would mean shifting home to Bombay and I wouldn't like to do that." For conviction she adds, "I didn't do that even for my modelling."

So hold on viewers. You ain't seen the end of Vandana yet!

- ARTI AHLUWALIA

For all those who watch **Quiz Time** with zealous regularity, Vandana Mohan's charming face is a familiar, assuring and pleasant sight. With marked ease, the hostess of **Quiz Time** moves from one participant to another, telling the viewers not just their names, but a bit about their special interests and strong points as she wishes them good faring for the certainly tough bout of questions that are about to follow. Fastidiously and methodically, she informs the viewers the status of the score board after each of the six rounds. And then, as the camera is fading, she is seen mingling with the participants, chatting her way to close-down.

"It hasn't all been easy. Playing the perfect hostess has meant a lot of hard work," says Vandana, smiling triumphantly. Looking back at her days of trial, Vandana recalls one time when she had to shoot for a particular one-liner take as many as 20 times. And then her face lights up as she thinks of the time when recently she did all the introductions and said her lines all in one single take. She's come a long way.

A product of The Lawrence School, Sanawar, Vandana was actively involved in drama and dance right through school. When the school decided to stage *Oliver Twist*, a major production of the school, Vandana was selected for the role of Nancy. Also keen on sports, Vandana played basketball, athletics and hockey. She then went to Lady Sri Ram College to graduate in Political Science honours.

She started her modelling career in 1981, when she went on an ITDC sponsored cultural exchange programme to South Korea, where she participated in a fashion show and a dance performance. After this there was no looking back. She moved on to participate in innumerable Trade Fair shows and started modelling for Modi and Phagwara. She is currently modelling for Hindon sarees, DCM, Oswal and Vichitra.

She can be recognized in the Nescafe, Thums Up, Savior washing machines - to name a few - advertisements.

"I'd like to
continue doing
serials".

INTERNATIONAL POP HITS

Rattle And Hum	<i>U2</i>
Appetite For Destruction	<i>Guns 'N' Roses</i>
New Jersey	<i>Bon Jovi</i>
Hysteria	<i>Def Leppard</i>
Cocktail	<i>Soundtrack</i>
Don't Be Cruel	<i>Bobby Brown</i>
Giving You The Best I Got	<i>Anita Baker</i>
Faith	<i>George Michael</i>
Simple Pleasures	<i>Bobby McFerrin</i>
Long Cold Winter	<i>Cinderella</i>
Any Love	<i>Luther Vandross</i>
And Justice For All	<i>Metallica</i>
Tracy Chapman	
Kick	<i>INXS</i>
No Rest For The Wicked	<i>Ozzy Osbourne</i>
Silhouette	<i>Kenny G</i>
Roll With It	<i>Steve Winwood</i>
Heartbreak	<i>New Edition</i>
Labour Of Love	<i>UB40</i>
Open Up And Say - Ah	<i>Poison</i>



George Michael has just finished his 'Faith' tour eight months after it kicked off in Japan on February 19. Between that date and the October 31, Michael jetted across the world, recovered from a throat ailment and saw his album 'Faith' go past the six million mark in the US. The singer/songwriter 'Faith' go past the six million mark in the US. The singer/songwriter will take a well deserved rest before he begins his next album which he says will "probably be softer, more relaxed and acoustic and probably not as aggressively commercial".

Whitney Houston's debut album has sold nine million copies making it the largest selling album by a female singer and tying the mark set by Boston with "Boston" for a debut

album. Unofficial figures place Carole King's "Tapestry" at 10 million but that hasn't been audited so she has to rest content with a gold certification.

five million mark with "The Joshua Tree" which was a US No 1 for nine weeks in a row. The current album is the first double to rise to the top after Bruce Springsteen's "The River" in 1980.



U2 who have topped the US charts third week out, with "Rattle And Hum" have gone past the

The video cassette of the Beatles 'Magical Mystery Tour' has a digital audio re-mix and a complete colour corrected transfer from the original negative. The remix was done at Abbey Road Studios, under the supervision of George Martin. The whole process was painstaking because the original tracks in the EMI vaults since 1967 were unusable. At one time the musicians were in the studios for 36 straight hours. The whole process took a week but everyone is happy. The 50 minute movie is now "a full stereo movie with beautiful hi-fi effects throughout the film".

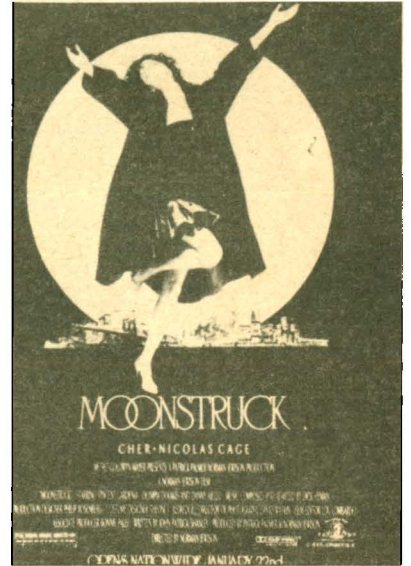
VIDEO *for you*-O

E N G L I S H



Charlie Sheen comes under his influence and for some time forgets about his ethics. It's the ultimate yuppie film with the most un-yuppie message in the end – money isn't everything! Oh yeah?

Holly Hunter the five foot dynamo just missed her Oscar for her debut in 'Broadcast News'. She plays a business like TV News producer caught between her two male colleagues. The opportunistic William Hunt and the committed Albert Brooks. A look at the behind the scenes machinations in the cutthroat world of American television as well as an unsympathetic peep into the life of a young independent urban woman.



The end of the year is always a time for looking back. Throughout the year, we have been hunting for the best available video cassettes in the market to fill in the void left after all the films released in the theatres are done with. If it wasn't for the video library (pirated cassettes or not, who cares!) we would have been starved of the latest international releases. Here's selection of the twelve best movies of the year (purely subjective). If you haven't seen them yet, boy, you ain't seen nothing!

Top of this list is 'Wall Street', which won Michael Douglas the Best Actor Osear for his performance in the role of 'Gordon Gekko' the ruthless stock market wizard. His policy in life is to make money and more money, never mind how. He makes and breaks careers and egos. Young

Moonstruck got Cher a well deserved Oscar. She plays a sexy Italian senorita in love with her fiance's brother. To make things worse her family's also moonstruck. Both her father and mother (Olympia Dukakis) won the best supporting actress oscar have their own little flings going. To be in love – what a glorious way of going.

Brian De Palmas' gritty film about the Al Capone era should be seen on the big screen, but



since it isn't going to be released soon, the video cassette of the un-touchables will have to do. Kevin Kostner is a principled cop, who won't bow to the bootlegging mafia. With him he has his team of loyal cops whom Capone can't buy or touch. They are the un-touchables. The movie even on the small screen leaves you awestruck with its magnificence. Sean Connery, bald and greying picked up the first Oscar of his long career for best supporting actor.

Fatal Attraction: With Michael Douglas and Glenn Close scared promiscuous American men out of one-night stands. Douglas has a brief affair with Close in the absence of his wife Anne Archer. The lady turns out to be a psycho, who won't let him out of her grasp. She starts terrorising him and his family. An intelligent chiller with great performances.

VIDEO *for you*



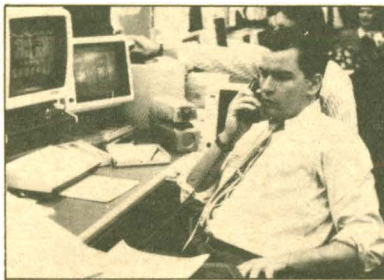
Hope and Glory John Boorman's autobiographical film about the war years in London is full of wit and warmth. Seen through the eyes of a child, the bombings, destruction and deprivation mean nothing more than a dangerous game.



The Swedish film, 'My Life As A Dog' got two Oscar nominations. A delightful film about a child plucked from a depressing

urban milieu into the country. His philosophical observations about life are hilarious, as is his cute romance with a tomboy football player and boxer, who is worried that growing up might lose her a place on the team.

A child is the protagonist also in Steves, Spielberg's Empire of the Sun an adventure thriller on the lines of 'Raiders of the lost Ark'. It shows that despite being rejected by the Academy, year

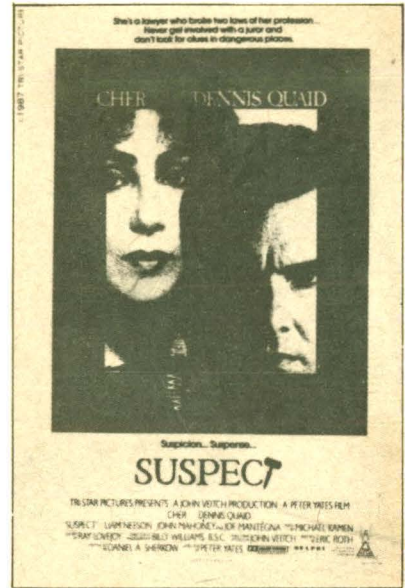


after year, the Spielberg magic is still intact.

Big has a kid wishing he was grown up and finding himself in the form of Tom Hanks the next morning. There begins his funny and touching foray into the world of adults - love, sex, jealousy, success and disappointment - leaves him wishing he were a kid again.

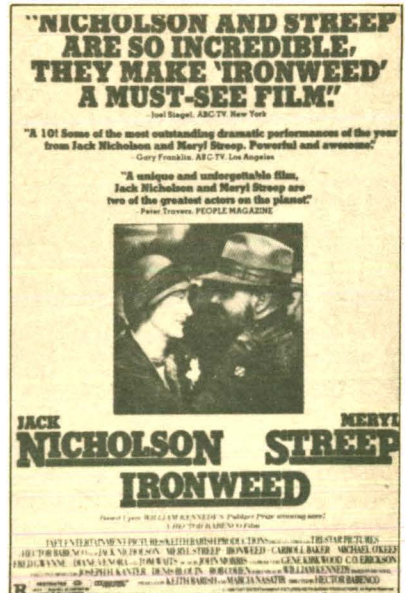
Cher plays a lawyer in 'Suspect' given the case of a deaf-mute Vietnam veteran accused of murder. All evidence points against him, but she believes he is not guilty. Dennis Quaid is a sympathetic juror, who bends the law a little to prove her client's innocence. Watch for the stunning denouncement.

Robin William gives a tremendous performance in 'Good Morning Vietnam' as a rebellious D J, stationed in Vietnam to entertain troops over the radio. Only his video of entertainment annoys the top brass. The men love him though as he keeps up the lively chatter and flow of



music to lift their spirits. Worth watching for Williams' bravura act.

'Ironweed' is a film about a tramp and a lady, who find solace in each others company in a world that doesn't want them. Shocking to watch Hollywood's



most glamorous and charismatic stars Meryl Streep and Jack Nicholson play unwashed hobos.

— DEEPA GAHLOT

1 9 8 8

A year of Heavy Metal



1 988 was the year of the Indian artiste, the year he came out of the closet. No longer was he shunned, no longer was he a high risk factor. Of course, the move has been made last year, but this was the year of the bloom.

Ronnie Desai and Remo who had cassettes out on CBS, followed up, the former with 'Bad Company', the latter with 'Bombay City' which has gone on to become the best selling album by an Indian.

CBS rolled out the contract form for 'Divya', 'India' and 'Rock Machine'. The fusion of the first and the multi-mix of the second did not find wide favour. But there's plenty of hope, that RM's 'Rock 'N' Roll Renegade' will be a strong seller.

Over at HMV, Gary Lawyer's long awaited 'This Cannot Wait' finally saw what a record store looks like. The initial impetus died when stocks ran out and replenishments were delayed. De-

mand picked up again but the company should have supported their star firmly in the initial stages.

All the artistes found their fulfilment in original music. Gone were the days when the buyer at large cold-shouldered product only because an Indian had recorded it, automatically relegating him to the garbage pail. As a matter of pride, Remo had sold more copies of his cassettes than those by several foreign stars.

American had a pile driving year. Heavy metal never had it better. The resurgence saw top heavy bands like Def Leppard, Guns 'N' Roses, Metallica, AC/DC, Scorpions, Poison, Van Halen, Cinderella and, to a lesser extent, Iron Maiden, Megadeth and Kingdom come slam hanging the charts. There was the lighter shade of HM, too, in the shape of Bon Jovi who wore their New Jersey to the top slot in just its second week.

Guns 'N' Roses the bad boys of HM, had a No.1 single in "Sweet Child O' Mine" even as "Appetite For Destruction" blasted its way past the five million mark. Def Leppard got their "Hysteria" across too, the album adding another four million in sales to the three million it had sold in 1987.



Michael Jackson

Contrast wasn't obfuscated. Two teen girls, Debbie Gibson and Tiffany, kept a high profile in the top ten during the first half of the year. Pop pap had its advocates.

Sade made a brief appearance as did Glorinda Estefan who led Miami Sound Machine back into upper echelons, thanks to the renewed interest in Mexican style music.

The lady who really triumphed over current hot permutations was Tracy Chapman. She arrived without fuss or bother in her "Fast Car" carrying her self-titled

debut right to the top of the charts. Her music was folk, but her lyrics spoke a universal language.

Michael Jackson staged for a while before slipping down pretty fast. The other Michael, kept his "Faith" in the top ten through the year, which by George, was certainly an impressive performance. INXS had just enough "Kick" to hold on during the first quarter and Richard Marx finally got into the top ten over 60 weeks after he first charted.

Steve Winwood returned to the top ten with "Roll With It" and so did George Harrison who got "Cloud Nina" and No.9.

Rap got its best out of D.J. Jazzy Jeff And The Fresh Prince" through "He's the DJ, I'm The Rapper" but Run-DMC

And on top of the charts are U2 with "Rattle And Hum" destined to be one of the biggest selling albums of 1989.

Britain opened its charts to acts who went by names picked out of the Book Of Oddities. Among those who made it were Voice Of The Beehive, Jack 'N' Chill, Bomb The Bass, Star Turn On 45 Pints, Milli Vanilli and Yazz. Pardon the blimps and turn to the more enduring success most notably Terence Trent D'Arby and Bros.

D'Arby rode the top of the charts for several weeks after his win as best international newcomer in the British Record Industry Awards. Bros made 'Push' one of the most successful albums of the year with a string of hit singles and pretty, photogenic faces.



"The biggest sellers on the charts currently are the Dirty Dancing"



proved that being "Tougher Than Leather" was not enough to crack the top ten.

There were a lot of disappointments. Daryl Hall and John Oates had a great album in "Ooh Yeah" but it failed to make much of an impact. Prince in the nude turned out to be too hot for record dealers to handle and "Love sexy" was a disappointing seller. The Moody Blues couldn't take it with "Sur Le Mer" and Huey Lewis And The News had a dismal time in their "Small World".

The biggest sellers on the charts currently are the Dirty Dancing soundtrack at nine million, Hysteria at seven million, "Faith", and "Bad" at six million, "Appetite For Destruction" at five million and Anita Baker's "Rapture" at four million.



Tracy Chapman

Established acts like Fleetwood Mac, Erasure, Pet Shops Boys, Billy Idol and OMD came on to impress even if it was through a compilation.

Kylie Minogue came out of Australia to hit the big time, Tanita Tikaram from West Germany had measured success. Then there was rap and house music and acid and people like Wee Papa Girl Rappers and D Mob and S'Express all adding their volatile expressions to the British scene which made it interesting even in its superficial Comuppence.



Remo

Talent wasn't bottled for home consumption. Thanks to the initiative of R V Pandit of CBS, the singers on his roster as well as Gary, Louis Banks, Nandu Bhende, Sharon Prabhakar and Sapna went over to Russia to perform at the Festival of India.

Remo even performed at the closing ceremony, just as he did here for the Russian side of the fest with 'Take Me Back To Moscow'.

Back in Russia, poor publicity put paid to several concerts and the Russians shouldn't be blamed if they got their rocks off on desi disco and Hindi film songs. After all, life does have its pitfalls.

What will the future hold? Gary is currently in the US, Remo hasn't recorded a new album and the only new act that can be seen in the near future is the one that will win the CBS pop-rock contest expected to be held in January. The semi-finals did spotlight creative talent notably Shyam and the Westwind and Emiliano and His Caballeros whose foray into Latin-American rhythms was refreshingly different.

There's talk of an excellent band from Calcutta called Indigo, who will be performing at Thane on January 14. And Ranjit Barot and Ehsaan Noorani have teamed up. They will be playing original compositions with Ranjit handling lead vocals. Ehsaan of course, is an exemplary guitarist. It will certainly be interesting to hear them.

Over the year, CBS grew in strength as far as its record releases were concerned, though one has to now express concern over the slackness that has come in since October. Hopefully, this is a passing phase and the company will soon have new product

out in time, and with regularity.

CBS had unprecedented success with Michael Jackson's album 'Bad' which has sold 25,000 cassettes. Another big seller was George Michael, whose 'Faith' moved over 30,000 cassettes.

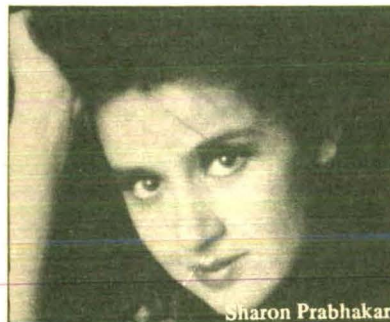
Music India switched the stream of international releases on and off. However, the last two months of the year have been listed for a long line of releases that has shown a spirit of adventure. They should maintain the momentum. They have enough artistes on the charts to do so.

Right now they have dipped into the listings and beyond to pick up on Toni, Tone, Tony and 'Who? Kevin Rowland and 'The Wanderer' and even Olivia Newton John and 'The Rumour'. Why, they have even gone into the realm of jazz to pick on 'Ella Fitzgerald' and 'Satchmo'. So who's complaining?!

HMV continued to remain in the doldrums of uncertainty. Royalty hassles kept product at bay, but the coming year should be a bright one with the sun setting on their problems.

Magnasound India Pvt Ltd, who have contracted WEA product should hit the market before the year slips into memory and before the excitement over Madonna, Prince and Tracy Chapman among others, lulls. There always are initial problems but once Magnasound transcends that, watch out!

The biggest international event was undoubtedly Amnesty International's Human Rights Now! concert. Crowds thronged New Delhi from outside the capital. They were not disappointed as Youssou N'Dour, Tracy Chapman, Peter Gabriel, Sting and Bruce Springsteen brought their



Sharon Prabhakar



Ronnie Desai

music right into the hearts of the multitude. African rhythm, folk, rock, it was all there in its primal force. Even The Epidemics, despite the vocals of Caroline, got their act together in a manner that outpaced their cathartic performance at Jazz Yatra.

The plans for Europe to perform also bore fruition. The original three concerts were pruned to one. PRIDE India, had finally succeeded in its endeavour to get a foreign band to perform in India. What's heartwarming is that Rock Machine got to open the concert.

There were bad vibes during the Human Rights Now! Concert brought on by the disconcerting attitude of The Times of India. At the time of writing this article, there are no problems with the Europe concert. If all goes well (as the concert part of the Amnesty International show did), India should be on the concert map of foreign bands.


A perspective of the year cannot go by without a mention of Jazz Yatra. Though it was low key in terms of name value, there was enough interest churned mainly through Kevin Eubanks, Kenny Barron, Nana Vasconcelos and Trilok Gurtu. One couldn't understand the need for a tap dancer though.

The Russians brought in their jazz and pop bands. Allegro and Yalla did what they had to do with competence and flair. The latter opened the doors to a different perspective of Russian music, a view which till then had been confined mainly to jazz.

An entertaining year? It most certainly was. Here's anticipating a 1989 that takes another leap forward!

— JERRY D'SOUZA

Music Notes



"Ask some music questions" suggested Elliot Krowe, the tour manager and inadvertently put his foot in his mouth.

Came the questions. "Why do you sing?" asked one. "Why don't you sing in Swedish?" queried another.

The tempo increased. Why is your hair long, do you wear wigs, why don't you have women in the band, what do you think of the future of rock, which of your songs is hard rock and which heavy metal, what do you think of Abba?

Hey, wipe that smile off your face!

Smoke and backing tracks, an elaborate stage set-up and a lights man who has been with them for six years, all worked in favour of Europe. They had the songs too, but their early rockets had the sound of cloistered closeness and if Tempest had run them one against another continuously, it would have sounded like one long jam.

The songs from "Out Of This World" stood out, mainly "Superstitious" "Open Your Heart", "Coast To Coast" and "Let The

Good Times Rock" a mix of mid-tempo rockers and ballads.

Tempest scored on the latter, he can inject feeling just as he can bounce across the beat of his up-tempo songs without getting into the groove. Despite the troughs in their set, Europe came out as a fun band, even if it was only for the moment.

Psst! Come here. Wanna hear what happened at the press conference for Europe? Promise you won't laugh, okay?

There they were, Joey Tempest, Mic Michaeli, John Lever, Ian Haugland and Kee Marcello before Bombay's elite press corps.

"What is your impression of Bombay?" chirped someone.

Nazareth those hoary old rockers out of Scotland showed spunk were tight and hard but they didn't ram their rock. They played it with punch and panache. Rock 'n' roll reared through "The Boys In The Band", rock kicked with "This Flight Tonight", Tempest dipped into "Cocaine" giving it a new flavour and feeling swept through the ballads "Dreamer" and "Love Hurts". Dan Mc Cafferty was in fine voice, time has not effected its emotional timbre.

On the concert. Rock Machine came on exactly at 8.00 p.m. Talk about precision! Only the crowd were still vending their way to the Municipal Sports Complex. Traffic problems had created enough complexities for hordes of fans and even as thousands were still away, Rock Machine ended their set. It lasted for 35 minutes but during that time they once again established their credentials as they played "Chains And Black Leather", "Open Invitation" and "Imagine" among other with a compact sense of accomplishment. It's a pity they were curbed, but pity is certainly wasted on attitudes that curtailed this band's performance to such a short, measly time.

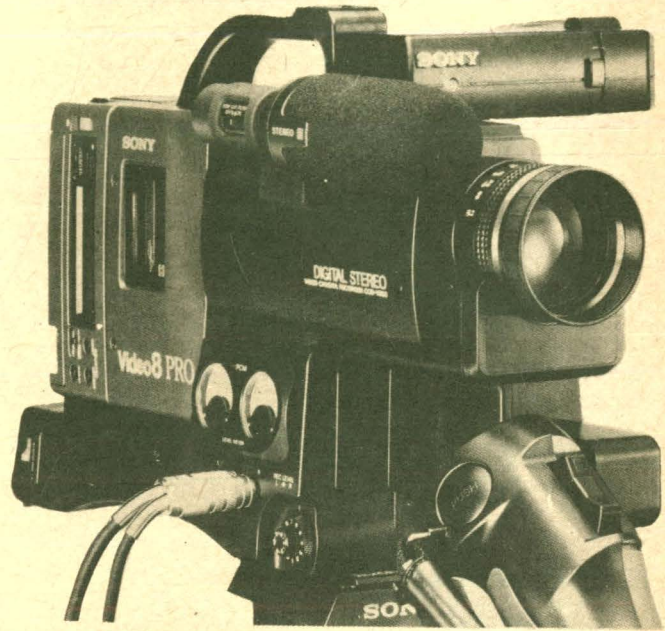
- JERRY D'SOUZA

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COPYMASTER 250-5

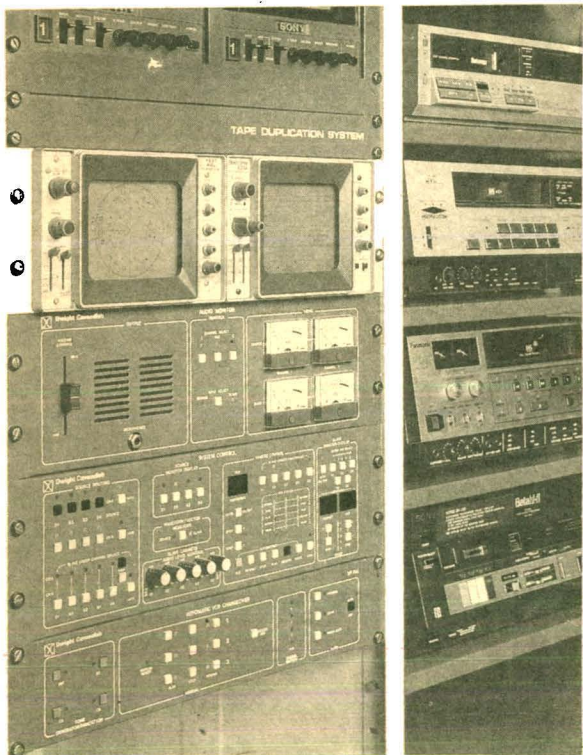
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Starting from January 1989, DAMAN SOOD, our Technical Editor, will serialize a comprehensive eight-part Introduction To The Recording Arts.

Dear Readers,

It has always been a matter of conjecture that a man who records sound is called either a sound engineer or sound recordist. But is he an engineer or an artist? The answer to this, in my opinion, is that he should be called a recording engineer i.e. a Techno-Crafter. This is because he combines a technology which includes musical engineering, electricity, electronics and computer science. He should also know how modern electronic music is created through a synthesiser. He should possess the knowledge of acoustics, psycho-acoustics (how the ear reacts to sound) and above all aesthetic sense. He is like a painter who colours the sound and creates a picture of sound, especially when it is without a visual. To record sound with visual is much easier than without it.

Twenty years ago, the word "stereo" was an unknown concept to many of us. Now practically every music lover knows it though he may not understand the meaning of it. Presently, the music industry is booming and every day we see so many new record labels and studios coming up. There are some 300 record labels in our country. The days when four track studios were a novelty are over. (For your information, the famous Beatles LP "The Sand Pipers" was recorded on four tracks only).

When introduced, eight track studios were a big step in technology. Today, 16 tracks are a common feature in the recording industry. The day is not too far off when the 24 track studio will be in vogue in India, just as it is at present all over the world. In fact readers should not be surprised when told that 48 tracks are being used for production of top albums. Recently, Sony launched a 48 track digital recorder which records on 1/2 inch tape. This all means that the job of the recording engineer is becoming more challenging and demanding and it is the artistic content which separates one engineer from another. In other words, the man who handles sound should really be called a techno-crafter as he combines technology with an artistic touch.

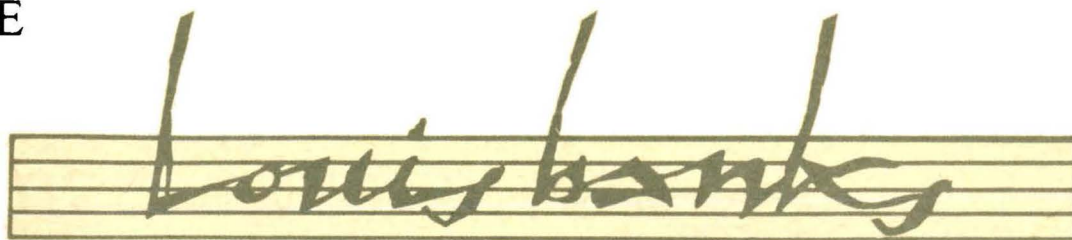
Hence, to unfold the secrets of the recording arts in simple, non-technical language, So keep your eyes and ears tuned to these exciting pages.

The series will unfold in a proper sequence.

Daman Sood

January	Microphone basics and their characteristics
February	Microphones for speech recording
March	Microphones for music recording
April	Sound routing in mixing consoles
May	Multi-track tape recorder configuration
June	Signal processing or sweetening of sound
July	Final mix-down
August	Control room monitoring

THE



COLUMN

TECHNOLOGY VERSUS THE MUSICIAN

Ten years ago I used to be called a Pianist and now they call me a Keyboardist – and rightly so, because today I make music with a barrage of synthesizers that are able to reproduce synthesized sounds as well as true acoustic sounds that could mislead even the trained ear. A test was conducted on a panel of experts to distinguish between real piano textures produced by a Steinway concert grand and that by a digital sampling keyboard. *The verdict: The experts could not tell the difference!* The electronic music era has arrived! A new aural dimension has opened up for the practising composer arranger and performer. Today the electronic musician has an incredibly powerful instrument for composition and performance.

Join the bandwagon and unleash your genius. A keyboardist can sound like a symphony orchestra all by himself. All he needs is a couple of 'State of the Art' synthesizers and digital samplers, drum machines and digital sequencers and above all, a mind that can assimilate all these myriad sounds and transform them layer by layer into something symphonic. It is very important for today's keyboardist to learn to play idiomatically. When he plays a flute passage using a flute sample – he must think and phrase like a flautist. It is a challenging, fascinating and a wonderful experience.

The keyboardist is an orchestra by himself and it is a mind boggling experience. The electronic keyboard is an extension, transformation and expansion of the acoustic piano – in today's highworld of technology the keyboardist can give a new meaning, add a new dimension, create orchestral imagery that is nothing short of a miracle. It is a fusion of art and technology and it is redefining and extending the parameters of modern music. In

the final analysis – technology does not create music, the musician does.

Sceptics, please note! – let's move on and reach out – let's use technology to expand and innovate – can you imagine what Bach, Beethoven or Mozart would have written, if they had had a synclavier at their disposal?

Listen to great music – play great music on your synthesizers – learn to be free within boundaries – let the music happen! Let creative energies flow. You have a universe of sounds at your disposal. At last, serious music can be *fun – the challenges to the new musician is even greater now! He has to strike a nice balance between music and sound to enhance his creativity and performance.* It's the new renaissance in music. But, the real validity of the new music boils down to honest creativity and discipline, which is the basis of all art forms and disciplines. I am saying this because today, musicianship and the real content of music can be very cleverly disguised by skillful production work. A non-piano player can play complex passages on a synthesizer by punching one note at a time using digital sequences, *The Great Music Con!* in the commercial music business – what matters is the end result /not how you get there.

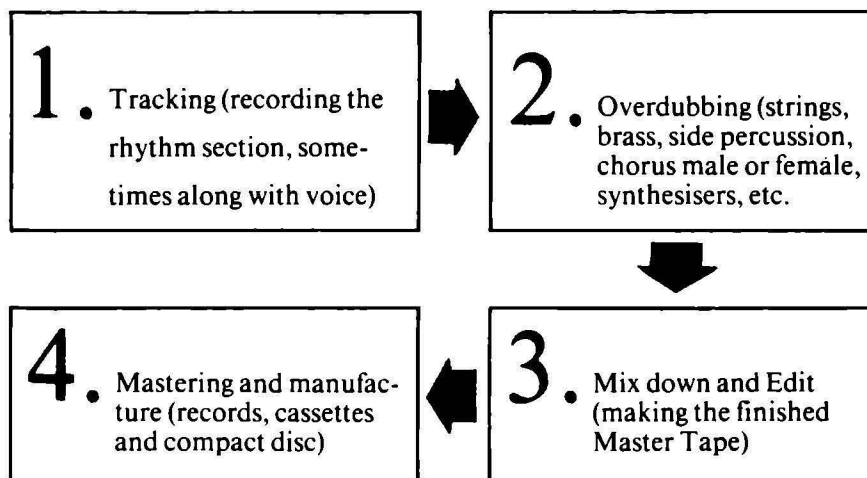
Commercial music is a different ball game and we'll talk about it at length sometime later. Electronics is here to stay and let's take advantage of its incredible powers to create new music, beautiful music and make the world a happier place to live in. ☺

Starting with this issue, Mr. Louis Banks, one of India's foremost keyboardists, will write a regular monthly column for PLAYBACK AND FAST FORWARD. His column will be a comment on the latest trends in keyboard music and equipment – both international as well as Indian.



The 4 Phases of Record/cassette Production

Today most of the recordings – whether bhajans, ghazals or Hindi pop, use multitrack production techniques. Technical Editor DAMAN SOOD discusses in detail the four phases of modern record production.



Each of these four stages accomplishes a specific goal in the creation of a record. To fully understand this process, let us examine each stage in detail.

TRACKING: This is the generally accepted term for the recording of 'Rhythm Tracks'. Sometimes the rhythm tracks are also called 'Basic Tracks' – which is the

foundation of a recording i.e. tabla, dholak, rhythm machine, tumba, doogi, acoustic drum, acoustic guitars (6 and 12 strings) bass and guitar keyboards. These are required to define the rhythmic and harmonic structure of the song. While this is not the only way that records are made, the method is popular because it offers the music director and engineers a lot of flexibility. With only a minimal number of musicians in the studio (on the floor) during tracking, changes in the song structure or arrangements can easily be made, and the song fine tuned to the producer's taste. At this stage it is very much in vogue to have the leading voice sing along with the orchestra. This technique has two advantages: firstly, you can fix the right tempo which makes it easy for the singer to render the correct pronunciation and clarity of the poetry which is after all the heart of any song. If the actual singer is not present then the dummy voice of any other artiste can be used. It is preferable for a female part of the song, that only a female should sing on the dummy track. This gives the director a correct feel of the song though it may not be a rule.

The second advantage is that the actual singer should attend the session, then the key of the orchestra can also be selected which is comfortable for the singer. So many times it has been noticed that singers complain about the key and tempo when the same is done without any voice. Though it is possible to change the key or tempo by the sound engineer using electronic means, it is not at all preferred because it changes the tonal quality of the instruments. Normally, if you slow down the tempo, the key of the orchestra also goes down, though it is possible to slow down the tempo keeping the same pitch. To do this musical wonder you need special outboard gadgets which are called Pitch Changer or Time compressor/expander.

After the tracking has been completed, the producer or arranger will generally take some time to review the "rough mixes". These mixes are done very quickly with no polish at all – that's why they are called "rough" – but by listening to them the producer can make notes about the ornaments of solo, obligattos, etc for different instruments.

OVER DUBBING: This is the process of recording additional tracks on the multitrack master in SYNC (ie in time with) the basic tracks. Typical overdubbed tracks include the lead and background vocals; any percussion solos like Pakhawaj, Timbals, Tumba, Side Rhythms, Harp, etc. The interlude solos like sitar, sarod, saxophone, flute (Bamboo or English), and electric guitar are also dubbed. Sometimes the acoustic violin, cello and brass are also dubbed at this stage. It entirely depends upon the recording engineer and studio multitrack facilities, studio space as to how many steps of overdubs are needed. If we have a lesser number of tracks and big studio space then most of the overdubs are done at the same time on one or two tracks only. This process is also called "sweetening".

The overdubbing phase allows the producer/arranger to add the precise sound elements he needs

to complete the recording. If you are working on a standard 24-track format then you can dub strings in Italy, Brass in New York, choir in France, sitar, tabla in India and do the master in England. To some of you, it may sound weird but in the history of recording, such experiments have been done. The point of doing such overdubs is to get the best ensemble of each country. After all the tracking and overdubbing is complete, the producer will have a multitrack master tape that holds all the raw elements of a finished record. But it isn't finished. Not yet. There is no guarantee that getting thus far in the process one will make a hit record. Record production is a four-step process, and extra care is necessary in the final two phases if you don't want to waste all the good work accomplished in the first two.

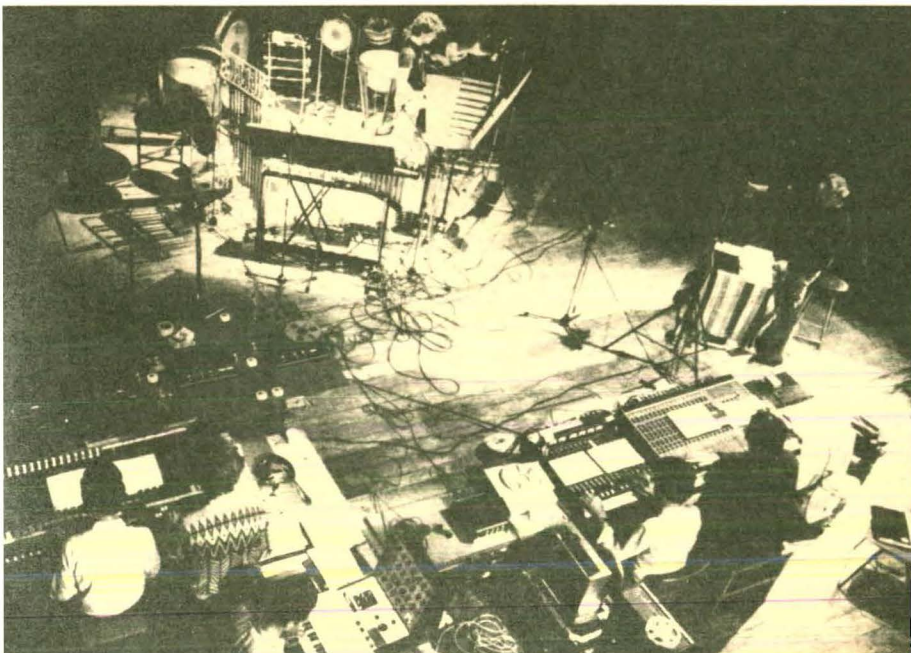
MIXDOWN AND EDIT: Mixdown (or just plain mixing) is the process of skilfully blending together the raw musical material on the multitrack master, pushing this knob and tweaking it there, until you have achieved a 2-track stereo master tape in which the music sounds exactly the way you want. This can be likened to an artist working in oils, where skill in sketching out the scene is only the first step, If the painting is to come to life, colours must be blended and

applied exactly where needed in order to have the desired impact on the viewer. The recording engineer's action, with the ideas of the producer/arranger, are quite similar. The engineer must manipulate a palette of sounds, by adjusting the volume, echo, spatial dimension, reverberations, equalisation, etc in order to complete a kind of "Sonic Painting." During mixdown, the rule book is discarded and aesthetic sense dominates the scene. Although there are some generally accepted guidelines, there are no absolute rights or wrongs. In the end only this matters: whatever stimulates the right feel for the song is Right. The specific actions taken at this point are a matter of personal taste and operating styles of the producer and the engineer. But while methods may differ, the overall goal of the mix is a clean, cohesive, satisfying, aurally exciting, punch, and soothing final blend of all the recorded tracks.

After this the stereo master tapes are sent on to phase four of the record production process.

Mastering and Manufacturing: Mastering, the last step in the process, varies slightly for each of the formats in which music is sold today: records, cassettes and compact discs.

RECORDS: After the final mixing and editing are completed, the cutting engineer, sometimes also called Mastering engineer, will work with the producer to "cut a master". This process goes all the way back to the early days of phonograph disc recording (though today's technology has vastly increased in sophistication and quality). During this stage, the music is played from the stereo master tape into a machine that cuts a spiralling groove into an acetate disc called master lacquer. Needless to say that the transfer should be made as faithfully as possible, since the master lacquer will be electroplated and used to make the manufacturing "parts" actually used to press records. If the transfer is not accu-



rate, the sound of the pressings will suffer. Since the transfer quality is so critical, and many small adjustments may be required, the producer will keep a reference acetate cut, both for himself and the engineer, before the master lacquer is cut. This acetate is similar to a phono record in its appearance but its surface is much softer and easily damaged. In fact, each time the acetate is played there is a gradual erasing of the treble frequencies. This does not matter, though, since it will only be played a few times: just often enough so that the producer can tell the cutting engineer what alterations, if any, he wants. It takes many reference acetates to cut before finalising the master cut. The master settings are then logged, so that duplicate master lacquers can be cut whenever needed, for two reasons: First, the longer it sits around, the more likely it will get scratched and, second, lacquers can get "stale" with age as subtle chemical changes in the lacquer compound make proper electroplating difficult.

CASSETTES: Cassettes can be manufactured much more quickly than vinyl records, because the process is simpler. A copy of the master tape is made, with compression or equalisation as deemed necessary by the mastering engineer, and from that copy many cassettes are dubbed, usually hundreds in a single pass which is called Loop Bin Duplication. The original master is kept safe and used to make new dubbing masters whenever needed. The only real choices to be made concern tape, noise reduction and dubbing speed. Chrome or metal tape, have a higher fidelity than normal tape, but costs more. Dolby B is the standard noise reduction system in all commercial cassette decks, but more and more units are being built with Dolby C, which sounds clearer and doesn't mute high frequencies as noticeably.

High-Speed duplication will dub copies faster than duplica-



Sound craft SAC 200 with optional bar graph meter

tors which operate at the same speed as the tape was originally recorded, and cost less as well. It is not surprising to know that high speed duplication is done 32:1 or 64:1; that means a one-hour cassette is duplicated within half a minute if we operate at 64:1 ratio. There are some plants which duplicate in real time. This means that it takes one-hour for a one-hour cassette master, although you can hook up to 50/100 machines to get 100 cassettes in one hour. In India, too, we have these kind of facilities.

COMPACT DISC: Since CD can handle a much wider dynamic and frequency response range than vinyl records, mastering for the medium is usually limited to minimizing extraneous noise, such as tape hiss. If you scrutinise the CD cover you will find a code like AAD, ADD or DDD which is self explanatory – the first letter means mastered on an analogue or digital, the second letter says whether it is mixed and edited on analogue or digital machine. The third letter is always D which means digital master which is made on 3/4" video tape (U-Matic tape) and track and time codes added. This digital master is sent to the manufacturing plant, where it is used to guide a computerised laser in cutting the optical master disc that will be used to make the manufacturing "parts" from which CDs will be pressed.

There are some exceptions to the rules: The four phases we have covered here apply to the more popular music recording sessions. But there are some exceptions.

Two typical exceptions to the four-step production process are Classical (Western or Indian) and operatic or live recordings. Although some multi-track technology may be used, the aim is primarily to document the performance not create a technological masterpiece. Classical and operatic pieces are very often recorded with only a single pair of stereo high-quality microphones, placed to capture the overall ensemble, and a few carefully placed microphones for the soloists.

A similar exception is made for some recordings of contemporary jazz ensembles. Again, the aim of the producer is to capture and preserve a magical performance. Some multi-track technology may be used to ensure superb sound and balance in mixing, but generally the philosophy is to stay as faithful to the original as possible.

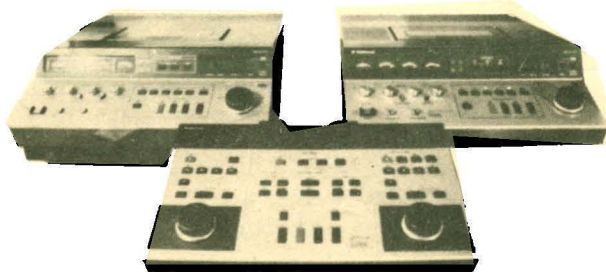
The four phases of record production have a straight-forward logic to them, much like building a house. First, you lay down the rhythm tracks (foundation), then add the overdubs (framing), mix and edit (the exterior and interior finishing) and don't forget mastering the siding and roofing! ☺

REFLECTIONS VIDEO SOFTWARE

Launched in Bangalore on November 14, 1987, Reflections Video Software Private Limited is the culmination of a collaboration between specialists – Accord (Bangalore's HRD and Management Consultants) and Reflections (Video Professionals from Bombay). With a much-trumpeted formula of 'Technology + Creativity = Results', Reflections Video Software is already making waves.

Situated in a serene section of Indiranagar, Reflections' greatest advantage is, admittedly, their Bombay connection. The minimal investment on equipment is no handicap; the hardware that the local studio has not yet procured is accessible at Bombay.

Most of Reflections' special effects work is undertaken in Bombay. "Primarily because of the cost aspect, but also because our requirements are easily understood by the people



there," explains Cyrus Mistry, Technical Director. Moreover, thanks to overnight courier services between the two cities, there is virtually no time lost and an average assignment can be completed in under 24 hours.

While the other major studios here use the U-Matic format, Reflections has opted for VHS, which is generally believed to be 'only good enough for marriage functions, birthday parties and non-professional coverage'. But the myth of U-Matic's supremacy is one that Reflections wants to disprove.

"In VHS," contends Mistry, "we can obtain

the same – or even better – quality and there is virtually no transfer loss involved. Secondly, we are catering to a different clientele; what costs Rs. 1 lac on VHS would cost almost thrice as much on U-Matic."

"U-Matic or VHS is not the question," says P. Shivanand, Managing Director, putting the matter in its proper perspective, "professional grade equipment, creative talent and imaginative treatment make the difference." Nevertheless, Reflections' advertisement spots over Doordarshan have, naturally, been produced on U-Matic. The more

prominent ones have been for Hotline Home Appliances, ITI Bonds, Neyveli Bonds

Reflections' attitude to television serials is lukewarm: "Although we are not averse to the idea," explains Shivanand, "we don't have the expertise to produce such programmes. We would have to make further investments in U-Matic equipment which, at this juncture, are not justified." Besides, most other studios merely lend their equipment for independent producers to make serials, whereas at Reflections, all activities are done internally. "Scripting, compilation, everything from conception to completion... that's what puts us in a league apart!"

Not being preoccupied with serials, Reflections undertakes a diverse range of assignments in the areas of Documentaries (Social awareness, Industrial and Promotional), Corporate Presentations, Public Issues and Management Training/Educational Films. Given Reflections' links with Accord – the Management Consultants – it comes as no surprise that companies like Wockhardt and Voltas have had Management Videos made there. ©



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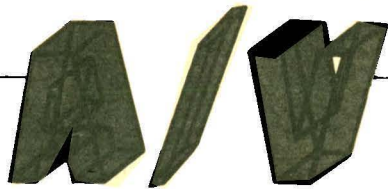
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CLINIC

(AUDIO)

Thank you for the excellent article on the comparison of Indian audio tapes available in the market. I have a query on the mechanics of the measurements taken. As you have cautioned in the last para of the article, the Nakamichi deck used has provision for fine tuning the Bias level. I would like to know whether the measurements given are taken after the Nakamichi deck has been calibrated with regard to Bias and record levels. If so, you would appreciate that different tape formulations would have been subjected to different bias levels.

Since you have opined that Meltrack tapes appear to be the best bargain, please tell me what bias level was used in the case of this tape. I have a Sony TCK 75 deck which has both bias and record level adjustments. For bias, the deck has low, medium and high positions as well as metal position. What will be the voltage at these levels and what position should one use for getting the best recordings on Meltrack cassettes?

S K Shirapuri Pune

Refer to para three of the tape test which says TDK AD 60 standard cassette was chosen. The Nakamichi deck was aligned with respect to bias and record levels for the same type. Taking this bias level and record level as reference the test was done. There is no doubt that each tape formulation can be optimised to get the best results. The record and bias levels are not absolute levels and it varies from one brand of cassette deck to another. There are also many other factors which can influence these parameters viz the record and replay heads construction and the flux level which needs to be recorded.

Why is it desirable to mount a speaker driver flush with the front panel rather than on the rear surface of the panel?

Charles Ferns

Bombay

With woofers it doesn't matter very much, but the acoustic performance of midrange drivers and, especially, tweeters can be affected dramatically by their immediate physical surroundings. Mounting a driver on the inside of a speaker's front panel creates two undesirable conditions. In the first place, it means that the acoustic output is fed into a cavity, where it can bounce around before emerging into the listening room. The higher a signal's frequency, the larger this cavity becomes compared with the audio wave length. Just as low frequency sounds can set up standing waves in a room, higher-frequency signals can suffer selective cancellation and reinforcement in such a cavity, resulting in frequency-response irregularities and coloration of the speakers sound.

The sound can be further degraded as it emerges from the cavity by bending around the sharp edge of the hole. The amount of this diffraction varies with frequency, with the result that the treble response curve becomes even more irregular. The effect can be minimized by rounding the edges of the hole, but it can be eliminated altogether – as can the cavity problem – by mounting the driver flush with the front.

On your Sony TC K75 deck, low or medium setting of bias levels should match any normal cassette with 120 us equalisation. You can adjust the bias and record level if the record replay response differs. But before adjustment please check the playback

azimuth, head alignment playback level, VU meter modulation, etc. It is important that you stick to one brand of tape as different tapes need different values of bias to get perfect results.

In your April '88 issue – Audio section – you had answered a question that the amplifier has features like reverb, echo, wah wah, tremelo, vibrato, etc. Please give me the meaning of these words.

S K Shirapuri Pune

Echo is a sound which is heard separately from its source. It is like a delayed sound. When echoes cannot be heard separately they are called **Reverberation**. This gives you the feeling the instrument is being played in a big auditorium. Echoes are heard in valleys, when you shout.

Wah Wah comprise a band pass filter with a variable resonant frequency. The pedal links mechanically to a pot, which controls the filters resonant frequency. With the pedal pulled all the way back, the wah wah emphasizes a lower frequency range, and with the pedal pushed all the way forward, the filter emphasizes a higher part of the frequency spectrum as shown in the figure below.

The motion of the pedal changes the filters resonant frequency.

Tremelo is a periodic fluctuation of volume that occurs when a voltage controlled amplifier is modulated by a low frequency oscillation.

Vibrato is a periodic fluctuation of pitch that occurs when an oscillator is modulated by a low frequency oscillator.

You can also say that tremelo is like an amplitude modulation whereas vibrato is like frequency modulation. ☉

Both the Audio and Video Clinics are regular columns now as you can see from the previous issues of the magazine.

V/V CLINIC

(VIDEO)

My RCA colour TV is an NTSC model and I would like to convert it into a PAL system.

H Abid Ali Hyderabad

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.

Although you have been saying a lot about video head problems, no mention has ever been made on changing belts. I bought one of the original VCRs and have had to change the belts twice.

Dr. P U Suhasrabudhe Pune

There is no mystery or deep meaning about why very little is being said. It's because there's very little to say. Early machines did have lots of belts, pulleys, gears and so on, but newer VCRs depend on more reliable systems, such as direct drive motors. In other areas (such as insert actions on front loading machines) small motors drive teflon gear trains.

The few belts which do remain have a reasonable life expectancy and are not too difficult to fix. In fact most belts should last as long as the video heads and could be replaced whenever new heads are fitted. Although belts sound as though they'd be easy to repair on one's own, I wouldn't suggest trying to do it - sometimes the belt paths can be quite intricate.

I am bit confused about purchasing a BetaMovie camcorder. The unit does no playback nor is there any mention in the instruction manual on how to connect it to a normal TV set. A friend of mine revealed that the BetaMovie does not playback; it only records. Any suggestions?

Kriti Patel Ahmedabad

What your friend has said is perfectly true. Beta Movie camcorders do not have playback circuits, so you'd need a Beta VCR as well. Sony were able to squeeze in both a camera and recorder in one unit sacrificing the benefits of playback either on location or back home. ☹



Matsushita's VHS-C camcorder (PV 100).

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Sony's CCD-V200

Video 8 for the professional

The CCD-V200 is Sony's first professional video camcorder in the 8 mm format. It is also the world's first camera to incorporate the phenomenal quality of PCM digital stereo sound.

Using the CCD-V200 you can record three-dimensional stereo sound—L and R on the PCM tracks, and AFM hi-fi—through a built-in 1-point stereo microphone. Press a button and a separate mike near your mouth allows you to record voice-over narration on the AFM hi-fi channel at your discretion. You can also use an external microphone and music sources (Walkmans, for example) connected to the input terminal with volume control. Further, your tapes can be after-recorded with PCM digital audio by simply connecting the camera to a CD player.

Thanks to a newly improved 2/3" CCD with 495,000 gross pixels for PAL, combined with a vibration-resistant design, you can get a really outstanding pic-

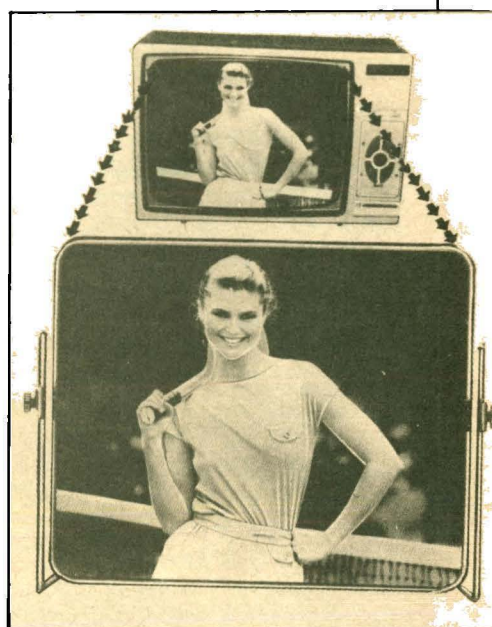
ture. Now, even comet tail blurring is a thing of the past with perfect recording in as little illumination as 5 lux for PAL, the equivalent of one lit birthday candle.

With the advanced variable speed electronic shutter and with settings up to 1/4000th of a second, you can capture sharp images of moving objects. This video camera also has 8X variable speed zoom with macro. With the Fader/Wiper functions plus a built-in titler, you can increase the drama of any scene. A choice of seven colours to wipe in or wipe out scenes is provided for added impact. A built-in character generator allows you to superimpose whatever title you like in seven colours.

The CCD-V200 has automatic and manual controls for professional results like auto focusing, linear auto white balance, auto/manual iris. To complement its superb recording capabilities, the CCD-V200 provides professional quality editing facilities like noiseless, still, slow and frame-by-frame playback, an edit switch, flying erase head and linear time counter. You can create dramatic footage of ongoing events using time lapse record-

ing. By simply pressing the INTERVAL button, the CCD-V200 provides you with Automatic Interval Recording whereby it automatically records 8 frames at 15-second intervals for up to 30 minutes.

TV Screen Magnifier



The Magnascope TV screen magnifier enlarges the standard TV screen image from 51 cm (20") to 77 cm (30") size without any loss of picture brightness or clarity.

According to the company, Lense Optics Pvt Ltd., the magnifier is manufactured from special optical grade acrylic containing an ultra violet absorber and acts as a filter protecting the viewers' eyes from harmful UV rays emanating from the TV. Its corrected optical design ensures hours of TV watching without eye strain.



Break resistant and easy to use with simple fixtures provided, the Magnascope is suitable for both

colour and black and white TVs of 31 to 61 cm screen sizes. It comes in three sizes viz 77 cm (Rs

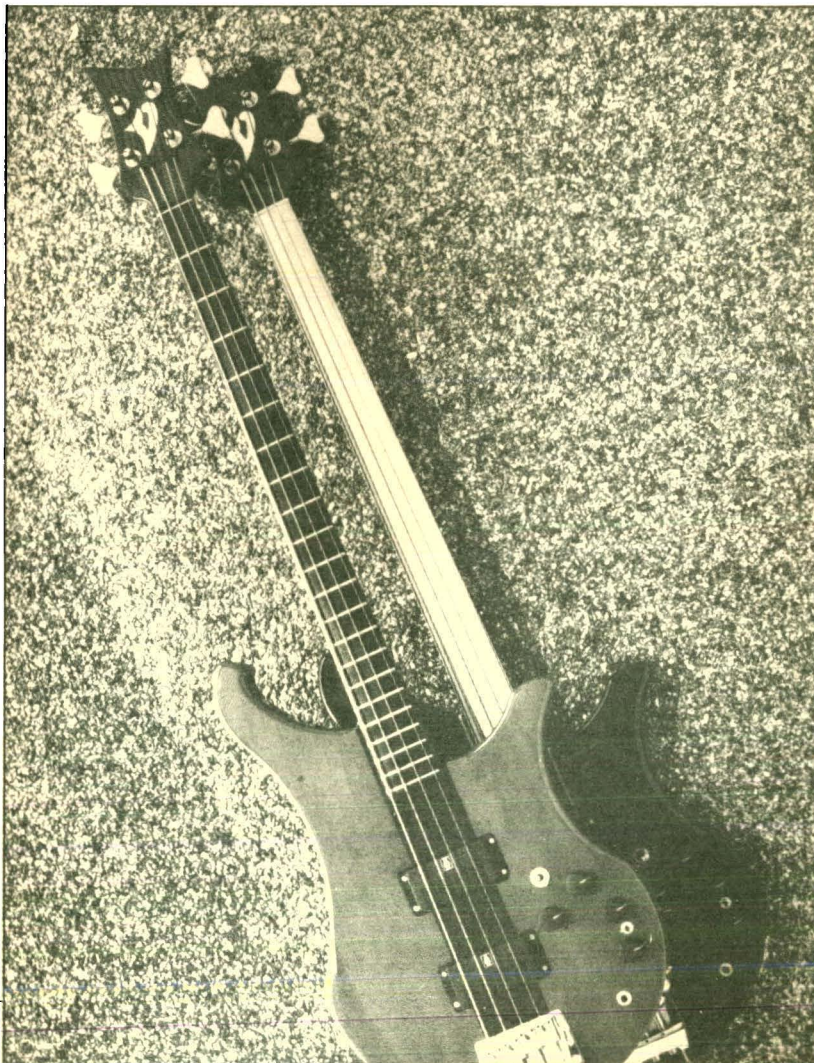
940) and 68 cm (Rs 780 for normal 51 cm TVs and 61 cm (Rs 660) for 31 cm sets.

Vigier (Arpege Series) Bass Guitar

Manufactured in France, the Vigier Arpege bass guitar offers a unique combination of active and passive electronics, an internal preamp, a push/pull master volume pot giving a boost of +12 db, a parametric equalizer consisting of two knobs; one to set

the frequency 80-5200 Hz and the other to control the gain + or -20 db and proprietary dual humbucking pickups. Vigier pickups have a high output and differ from most by having the coils wound directly on the pole piece. In addition, the Arpege features Vigier's own bridge/tailpiece that offers total individual string adjustment for height and intonation. In order to preserve harmonics and sustain, the bridge/tailpiece does not have

any moving parts. It creates what Vigier calls the 'sandwich effect' as the saddles are locked by an Allen screw above 4 steel rods that pierce through the body and later connect to a plate behind the bass. The neck is composed of a Vigier 100% carbon graphite fibre weave neck with Phenowood (Phenolic Resin) fingerboard in a System Half and Half design. The Arpege bass is available fretted or fretless. All Vigier series instruments are equipped with Schaller tuning machines and are available in 17 colours. For further information contact: Vigier Guitars, USA
Lasar/ZMI Music Corp
P.O. Box 2045
Brentwood, TN 37027
Telephone: (615) 377-4913
Telefax: (615) 373-4986



Orson VP 1071 Video Cassette Player

Orson Electronics Ltd has just released a video cassette player (Model VP-1071) with recording capability.

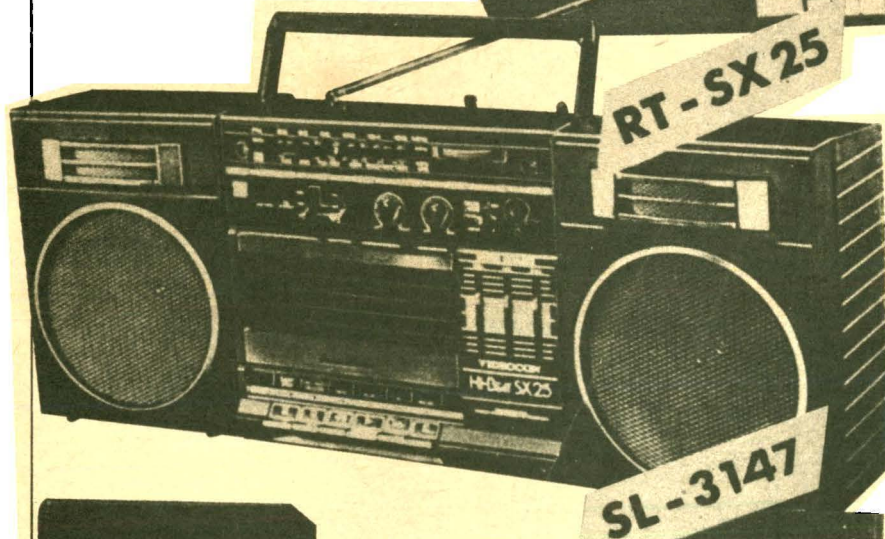
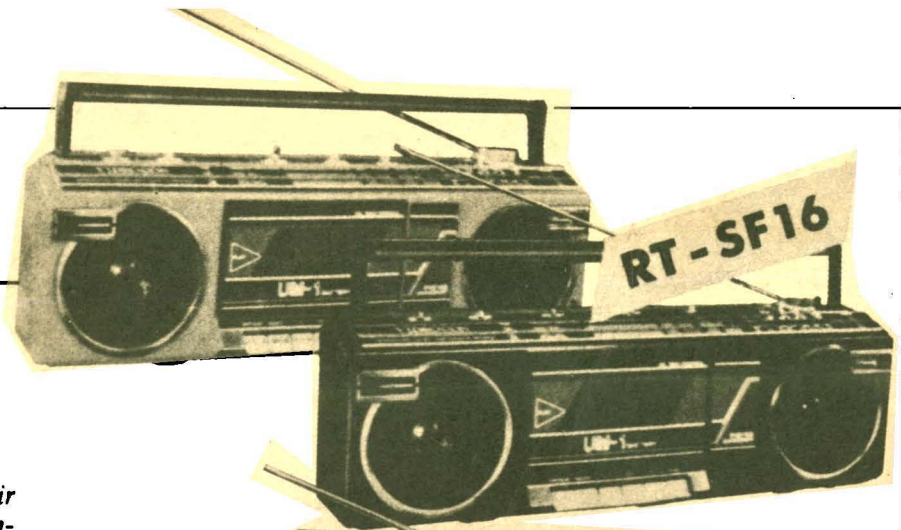
The VP 1071 (originally from Sharp) belongs to the new generation of VCPs and has a host of automatic functions like auto power on, auto playback, auto rewind, auto eject and auto power off.

Black in colour, the VCP can be used for recording when connected to a TV with Audio input/output terminals or when connected to a video camera.

HARDWARE WATCH

Videocon Music Systems

While some companies broke the sound barrier with their stereo systems, Videocon concentrated on crashing the price barrier and have succeeded. Sample the SL-3147. For as little as Rs 6000, you get an astounding 100 watts of power (PMPO), double cassette decks for high speed dubbing and continuous play, digital synthesiser tuner with preset, 5 band graphic equaliser, synchronous recording, semi-automatic turntable and bass reflex, 2-way speakers.



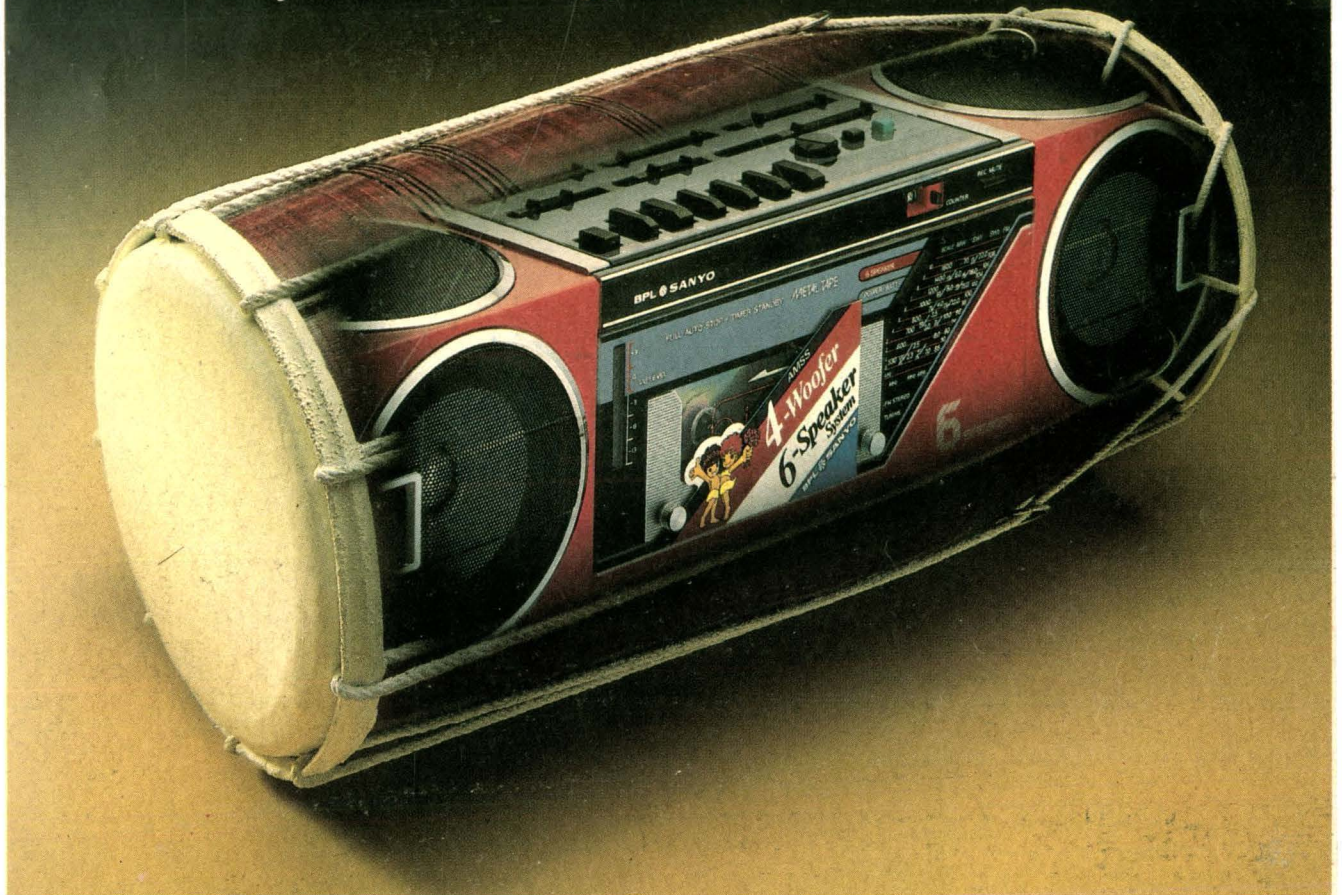
Available in black and red, the RT-SF16 is a 4 band radio-cum-tape recorder. Its 10 cm speakers can deliver a full 12 watts of power (PMPO). Other features include a Mode Selector, one touch recording, auto stop built-in microphone, soft eject mechanism and AC & DC operation. Price Rs 7777.

Moving up, the RT-SX25 is a 20 watts (PMPO) 4 band, radio-cum-tape recorder. It comes with a 3 band graphic equaliser and has a detachable 2 way, 4 speaker system and one touch recording facility. Price Rs 7786.

A more powerful RT-SX46 has 40 watts (PMPO), 4 band radio, double cassette decks for tape to tape high speed dubbing and continuous play. It has a 2-way, 4 speaker system, mode selector, one touch recording, auto stop, soft eject mechanism and works on and AC & DC power supply. Price Rs 8690. ●

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



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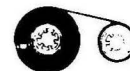
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