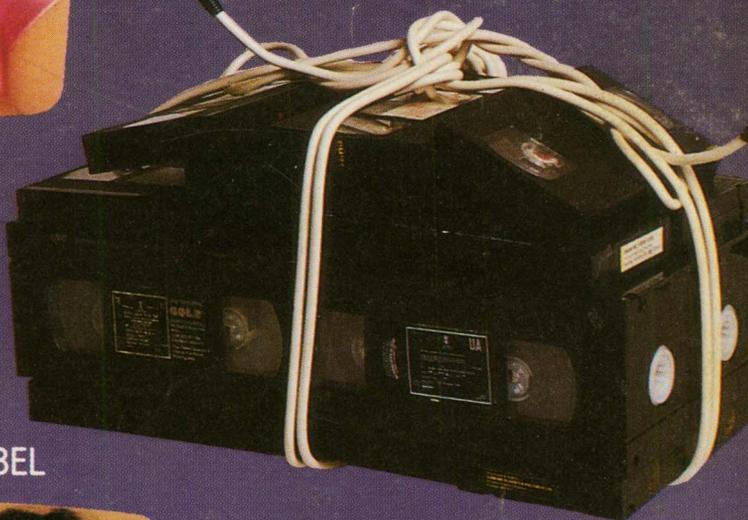
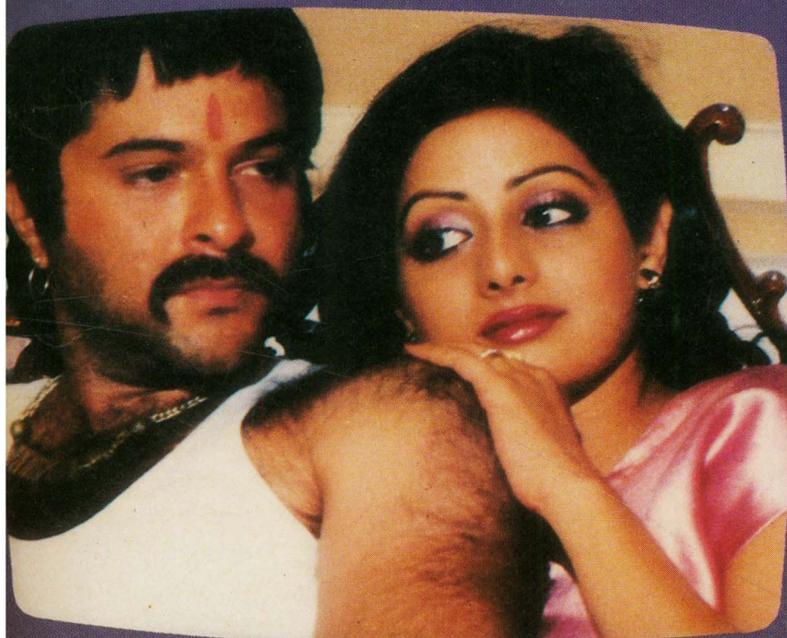


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THE CTV STRANGLEHOLD

Will Video Survive?

AMBITIOUS INDIAN LAUNCH FOR WARNER AS MAGNASOUND BRINGS IN THE WEA LABEL

PRABHA ATRE—A PROFILE

A BUYER'S GUIDE -
SYNTHESIZERS
AND KEYBOARDS

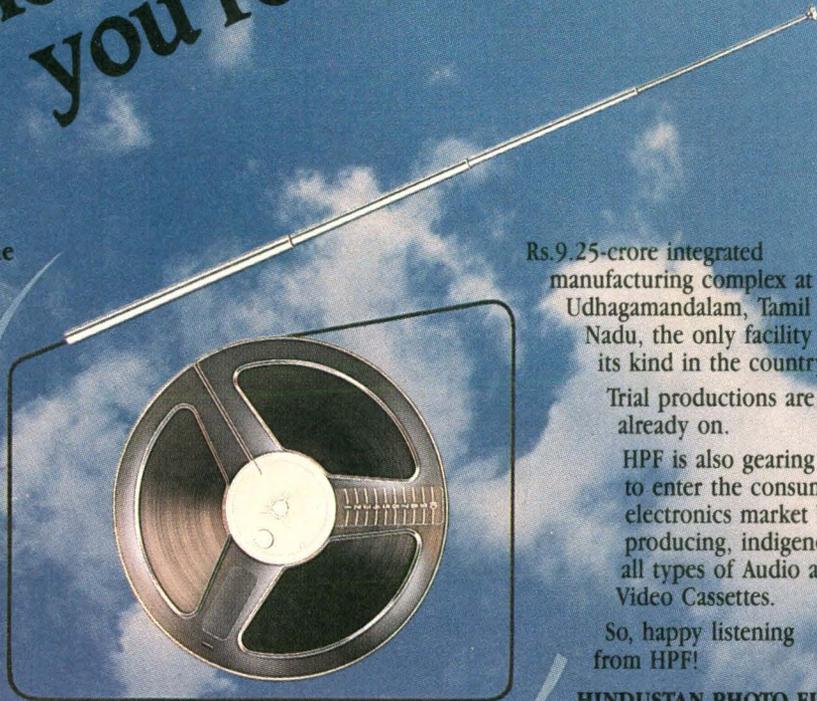


When the AIR goes on air, you're tuned to HPF!

HPF, which will be the first organisation to commence integrated production of professional grade magnetic tapes in collaboration with Magna, West Germany, has already become the principal supplier of audio tapes to the All India Radio for your listening pleasure.

So long you have known Hindustan Photo Films as the manufacturer of Photo, Cine and X-ray Films.

But now, there's a pleasant addition: magnetic tapes. HPF is set to pioneer integrated manufacture of professional grade magnetic tapes for audio, video and computer applications. At its new



Rs.9.25-crore integrated manufacturing complex at Udhagamandalam, Tamil Nadu, the only facility of its kind in the country.

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EDITORIAL

THERE HAVE BEEN RAPID DEVELOPMENTS in the video business in the past two months. A new technology has been popularised to such an extent, that it has usurped the position of the video industry as the *Numero Uno* in the entertainment business.

Just a year ago, it seemed that the video boom was never going to end. Now, Cable TV, having spread its tentacles around the entire home entertainment business, has made the video industry practically obsolete.

The test of progress for the common man is when luxury is made available to him at affordable prices. Cable TV has done just that. It has broken through a new frontier. Once again, the laws will have to catch up with the business. The cases, filed against video operators in court, have highlighted the grey areas that govern the business. It is now for the lawmakers to amend the existing law structure, and make place for film producers, video dealers and CTV operators to co-exist in harmony.

IN THE AUDIO FIELD, MAGNASOUND HAS MADE its long-awaited appearance. This new company has tied up with WEA to bring to India all the Warner, Electra and Atlantic releases. Which means there is a veritable treasure-trove in store for Western music fans. However, the pirates may reap the benefits, again, unless some means of curbing them are quickly found. The Indian Industries Phonographic Assoc. has taken serious note of at least one music company – Magic Wonder Cassettes – which is operating in a grey area between the legitimates and the pirates.

Starting with this issue, we will be regularly profiling classical musicians. This time, we have featured Prabha Atre, who has devoted her life not merely to perfection in her performances, but also to spreading the light of her knowledge to her students and other up-coming singers who need just such a boost.

THE BUYERS GUIDE FOR SYNTHESIZERS AND KEYBOARDS in our technical section, will be a boon to those who need information to decide what to buy, where, and at what price. Daman Sood, our technical editor, continues his exhaustive and educative series on the Recording Arts. Additionally, there is the exclusive Louis Banks column, reviews, releases, and all our other regular features. In short, news, information and entertainment is packed into this issue.

– EDITOR

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Vol 3 No 9 March 1989

A BUSINESS PRESS PUBLICATION

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Playback And Fast Forward incorporates the Music and Video Industry Journal of India.
Advertising Sales Offices:
AHMEDABAD: K M NARAYANAN
Business Press Private Limited,
3, Sadhana Colony, Stadium Road,
Ahmedabad 380 014.
TEL: 40213, TELEX: 121-6014 BPPL IN
BOMBAY: S K THAKUR
Business Press Private Limited, Maker Tower 'E',
18th Floor, Cuffe Parade, Bombay 400 005.
TEL: 211752-213419/215056-217944.
TELEX: 011-3092 BPPL IN
BANGALORE: AJIT RAO
Business Press Private Limited,
17-1, Dickenson Road, Bangalore 560 042.
TEL: 562074, TELEX: 0845-8170 IMPEX IN
0845-8047 ICA IN
CALCUTTA: A K MITRA
Business Press Private Limited,
4-1A, Nirmal Chandra Street, Calcutta 700 012.
TEL: 269399-282850,
TELEX: (Consumer No. IT 361)
21-7622 INL TGMLA 15 P5/
21-7623 INL TGMLA 15 P6
COCHIN: MURALI MENON
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41-1696'D, Paramara Temple Road,
Ern North, Cochin 682 018.
TEL: 365185, TELEX: 88-56258 BPPL IN
SECUNDERABAD: NOEL AUGUSTUS
Business Press Private Limited,
'Sesh Bhavan' 1-8-155 4-3, 1st Floor,
Pender Ghast Road, Secunderabad 500 003.
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NEW DELHI: S JAGDESAN
Business Press Private Limited,
Room No 102, INS Building Annexe, Rafi Marg,
New Delhi 110 001.
TEL: 385401 Extn 284,
TELEX: 31-63412 BPPL IN
Cable: IMPRINTMAG in each city.
For editorial, accounts and circulation
correspondence:
PLAYBACK AND FAST FORWARD,
Business Press Private Limited,
Maker Tower 'E', 18th Floor, Cuffe Parade,
Bombay 400 005.
TEL: 212825-215056-211725
TELEX: 011-3092 BPPL IN.
PLAYBACK AND FAST FORWARD is a Business
Press monthly publication with the publishing
office located at Surya Mahal, 2nd Floor, 5 Burjorji
Bharucha Marg, Fort, Bombay 400 001, India.
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REVERB

DD OVERHAULED

Everytime there is a drug haul in the country, DD News announces, in almost reverential tones, how much it is worth in the international market. Does DD want viewers to know exactly how profitable it is to deal in drugs?

Surely, it is more important to tell us what punishment is being meted out to those who have brought the drugs into the country. How the wretched stuff is dispersed of. How, it could, otherwise, have destroyed several hundred lives....

It is one thing to gloat over a gold haul, but drugs is surely another matter! DD should realise that one grim news item is worth any number of contrived anti-drug serials and shorts.

*Khorshed W Ezekiel
Madras*

PIRATING PLAYBACK?!

I enclose a mid-week supplement of a local daily newspaper of good repute, in which some Mukund Joshi has pirated an article by Deepa Gahlot, published in the December issue of **Playback And Fast Forward**.

I know that, as copyright litigation is a lengthy process in the country, you will try to forget this. Yet I enclose the clipping. Daman Sood's articles are as prestigious as gems, but nobody pirates them because of their technical nature.

The improvements and modifications in lay-out and materials are well appreciated, but I have observed that the video section dominates the audio section.

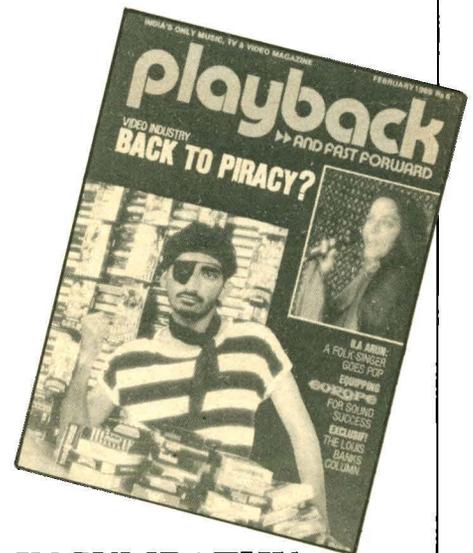
*Upen Bhattacharya
Ahmedabad*

BACK TO PIRACY

The decision of the producers and the distributors associations to sell the video rights only three months after the release of a mo-

vie in the theatre, is downright silly. It will certainly encourage the pirates. I agree with Atul Maroo that audiences stay away from theatre, because of their dilapidated condition. The video industry became legal, only because the video rights of films were legitimately sold, and the films released simultaneously on video and in theatres. This system of holding back may work abroad, where laws are strictly enforced, but not in India, where many policemen not even aware of the laws. Besides, there is the important fact that most of the present, big video companies were pirates earlier. So, what is there to stop them turning illegal again? The ones who will suffer, as you have rightly pointed out, will be the producers.

*Ashutosh Joshi
Lucknow*



IN SYMPATHY

It was interesting to read about the workings of the IPRS in your last issue. It is truly surprising that lyricists and musicians are so badly protected in our country. It seems to be an accepted norm that poets and musicians should live their lives in genteel poverty, with only the recognition of their work as their reward.

*Suniti Roy
Delhi*

C·O·N·T·E·N·T·S

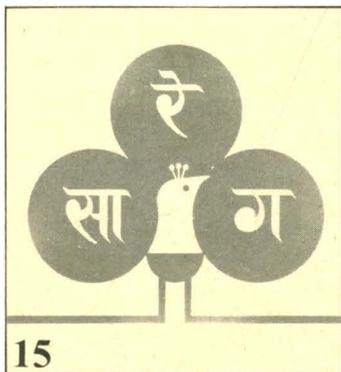
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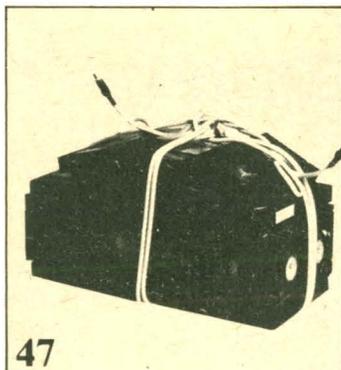
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IN SEARCH OF EXCELLENCE: GOPAL SAKSENA introduces DD's newly-established centre for excellence in programming.

Cover Pic: Courtesy Showtime/Cable visual: Jaggi Gupta



IPI Initiates Action Against Piracy THE LEGALITY OF MAGIC WONDER TAPES BEING QUESTIONED

Piracy has been eating into, and almost taking over, the legitimate music business for some time now. But when it became as blatant as did Magic Wonder Limited, the IPI decided to sit up and take notice.

On January 6, the IPI sent a letter to the IPRS demanding to know under what authority they had granted Magic Wonder the right to copy music (as stated by Magic Wonder on each of their cassette inlay cards). They also wanted to know why IPRS, supposed to safeguard the copyrights of legitimate companies, was helping a pirate.

The IPRS replied that permission had been sought by Magic Wonder, and granted by IPRS, only to bring out cover versions as specified under Section 52(1) (j) of the Copyright Act. The IPRS was affronted that the IPI should think it was aiding piracy.

In a reply to the IPRS, the IPI said that they now reserved their right to deal with the IPRS' contention that they have not granted permission to copy or duplicate works from legitimate recordings at the appropriate stage. They also stated: "We reserve our rights to take such action as may be necessary to safeguard the rights, titles and interests of our members, as also of the legitimate record producers, in accordance with the law."

The investigating officer of the Bombay Police has been given the original inlay cards of recordings from the legitimate companies and been informed about the IPRS' stand about their not having given permission for duplication. Further progress in the case is awaited. If the IPI keeps up its

pressure, this may well be a victory over the pirates for the legitimate companies. In any case, what eventually comes out of this is bound to be of interest to the entire industry.

* * *

JK Magnetics Brings Cobalt Magnetic Coated Tapes into the Indian Market

The JK organisation has diversified into magnetic media with the launch of JK Magnetics – under the corporate flag of Straw Products Limited. In the first phase of its project, the unit will manufacture audio tapes and cassettes. The plant, set up at Surajpur, near Delhi, has already commenced production.

The Surajpur plant has been set up at an initial cost of Rs 11 crore with a current capacity of 1,500 million running metres for audio tapes. The plant is the most sophisticated in the country – equipped

with the latest Japanese equipment and technology. The unit will provide tapes in pancake form for pre-recorded segments, and as blank cassettes for consumers.

For the first time in India, JK Magnetics will be providing the consumer with Cobalt Magnetic Particle Coated tapes instead of the ordinary tapes with Ferric Oxide coating. These tapes offer the best quality of music reproduction on cassettes and tapes – a quality which, at present, is not available in any indigenous tapes.

The plant at Surajpur has been set up under the supervision of Japanese technicians, who have also trained the Indian technicians and other key personnel.

The cobalt tapes and cassettes will be marketed under the brand name "JK", and will provide outstanding low and high frequency response, as well as superior MOL/SOL characteristics. They will cater to the entire range of recording needs, including the reproduction of digital material.

In the second phase, JK Magne-



At the IPI's general meeting, seen in the pic from (L-R) sitting; M Curmally, Nicholas Garnett, P Chanda, V J Lazarus, D Sen, Prem Ramchandani standing (L-R): S Shidore, Biswanath Chatterjee, Anil Chopra, Ramesh Taurani, H Das, H N Jain & B Appa Rao.



tics will produce computer tapes and floppies, professional reels, and video tapes and cassettes.

HMV STAGES A COMEBACK

The Gramophone Company of India Limited (better known as HMV) has been recording a steady increase in the sales and production of its cassettes in the past six months.

At one of their rare press conference, the marketing manager of the company, Surjit Singh, said that from an average monthly production and sale of only four lakh cassettes during the period January 1986 to June 1988, in the last six months, the production and sales have increased manifold, with a major milestone crossed in January 1989. In that month, production exceeded one million cassettes, the sales touching almost Rs 2 crore.

It was the Ganapati Festival which set the graph shooting up, according to HMV, when more than one lakh cassettes were sold, spearheaded by the "Ganapati Aarti" sung by Lata and Usha Mangeshkar. The winning point was the lowering of the price of the cassette to Rs 16, which took the wind off the pirates' sails. Then came the Durga Puja festival in Bengal, when more than three lakh cassettes were sold.

In the North, the album titled "Sajna O Sajna" (a collection of Punjabi folk songs by UK-based Malkit Singh of the group Golden Star) set a new record. Its number "Tutak Tutak Tutian" has been very successful. In merely three months, three lakh cassettes have been sold.

A special marketing effort was made in the case of *Ram Lakhan*. Decorated mobile vans played

the music, while youngsters wearing specially designed T-shirts danced down the streets to "Mera Naam Hai Lakhan", and caprisoned elephants paraded the streets of the major metropolises. The cassette was distributed to 25,000 shops all over the country, resulting in a sales of four lakh cassettes/LPs in the three months preceding the film's release. By the end the month, the sale of *Ram Lakhan* cassette is expected to cross one million units, probably touching two million in the next two months.

Moreover, the double cassette/LP record pack of Jagjit and Chitra Singh - *Mirza Ghalib* - has already sold one lakh units. The first eight cassettes of Ramanand Sagar's *Ramayan* with additional *bhajans*, have been released and another 24 are to follow. These cassettes have also been priced at Rs 16 each.

In the Hindi pop category, there was the innovative release of Ila Arun's *Titli* and Alisha Chinai's *Alisha Madonna*, which are already making waves. *Alisha Madonna* has already crossed the one lakh unit mark in seven days, according to the company. HMV has organised a concert tour called "The Alisha Show" in Goa, Hyderabad, Bangalore, Madras, Calcutta, Delhi and Bombay. They will also release a musical video of the concert.

In the South, HMV has launched a seven-cassette/LP set titled "Gems of Carnatic Classics", which has been very successful.

At the end of 1989, HMV will be releasing Compact Discs as well.

It is a powerful repertoire, imaginative marketing, extensive distribution and, above all, the lowering of its prices, that has set HMV on its feet again.

FOUR-CONCERT UK TOUR FOR NIRMAL UDHAS

Singer Nirmal Udhas went on a UK tour in early February. He presented four programmes, titled "Sham-e-ghazal", organised by the London-based Indian industrialist Mahendra Morjaria. The shows were held at the Wembley Conference Centre, and at Bristol, Leicester and Slough. The shows were compered by Sharmila Tagore.



Nirmal Udhas

Nirmal Udhas' UK tour coincided with the release of his new *ghazal* cassette - *Behtareen*. The cassette is being marketed by CBS. Magnum Videos has also brought out a cassette - *Behataren* Fankaar - with 18 *ghazals* sung by Nirmal Udhas.

"RAM LAKHAN" DECLARED PLATINUM

Film music has begun to go platinum again. The HMV release - *Ram Lakhan* - has been declared platinum within a month-and-a-half of its release. Of course, it still does not match Jagjit Singh's *Mirza Ghalib* - which was declared platinum the day it was released!

HMV has been busy with a large

number of other recordings as well – they did three major classical recordings in January and February with Shiv Kumar Sharma, Hariprasad Chaurasia and Ustad Abdul Halim Jaffer Khan.

Moreover, Nitin Mukesh has completed a recording of traditional *bhajans* by Tulsidas, Surdas, Brahmanand, Guru Nanak, and Kabeer, for HMV, to music by Shekhar Sen. Chhaya Ganguly has also completed recording another *ghazal* album – *Taskeen* – which will be released this month.

Meanwhile, Talat Aziz has renewed his contract with HMV, and the feature film *Muhabbat Ki Hai Humne*, with music by Usha Khanna, has been signed by HMV.

GHALIB SETS A RECORD

Never ever was a cassette declared platinum on the very day of its release. Yet, this is what happened with Jagjit Singh's double LP album/twin cassette set – *Mirza Ghalib*. The album contains the *ghazals* popularised in Gulzar's TV serial on the great poet.

The LP and cassettes were released by Mrs Sushila Goenka,

Director, HMV, at a specially organised concert at the Nehru Centre, Bombay, on January 6.

The *ghazals* are sung by Chitra and Jagjit Singh. On the basis of large orders from record dealers around the country, the album was declared to have reached platinum disc status on the day of release itself.

VAJAHAT TO RELEASE NEW GHAZAL CASSETTE

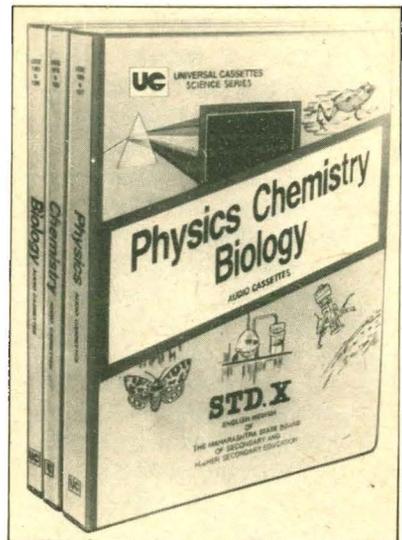


Vajahat Hussain

Singer Vajahat Hussain is planning to release another album of live recordings from his recent Dubai tour. According to him, will be released by a foreign recording company.

SCIENCE LESSONS ON CASSETTE FOR SSC STUDENTS

Universal Cassettes has brought out a set of audio-cassette lessons in Physics, Chemistry and Biology for Standard X (English medium) students appearing for the SSC examination of the Maharashtra Board of Secondary and Higher Secondary Education.



The set comprises 18 cassettes in all – nine cassettes cover Physics, five cover Chemistry, and the remaining four, Biology. The lessons have been prepared by experienced teachers of reputed schools in Bombay.

ANANT PAI OF AMAR CHITRA KATHA AND TINKLE LAUNCHES CHILDREN'S AUDIO CASSETTES

Anant Pai, who has been very successful with young readers with his *Amar Chitra Katha* series and *Tinkle* magazine, has decided to launch a series of audio cassettes called "Tinkle Time With Uncle Pai". The cassettes



Seen in pic from (L-R): Director Gulzar, Mrs. Shushila Goenka, Chitra, Jagjit Singh and Dubey at a musicassettes release function.

have funny anecdotes about Ramu and Shamu, the irrepressible six-year old twins who spell double trouble. Stories of Shikari Shambhu and Kalia, popular characters in *Tinkle*, will also be featured. The songs and stories have been set to music by well-known music director Ved Pal Verma. The cassettes will be released by CBS.

CBS TO RELEASE "L SHANKAR - TWO TIMES AS POWERFUL"

The double violin wizard L Shankar, has signed up with CBS. Renowned the world over, as a classicist and progressive musician in the field of jazz, L Shankar will be released in India with renewed vigour by CBS in 1989. Says CBS: "We believe a sizable and growing market exists for these essentially Carnatic musicians, whose talent has created a universal market." CBS will also be making an effort to export their repertoire.

CBS INTRODUCES A NEW SINGER

CBS has launched the debut album of Somesh Mathur, titled "Ek Nayi Baat". Somesh, active on the stage for years, has decided to make a future in music. "I want the young listeners," he says, "for I am tuned to them."

Somesh is an *afficionado* of Urdu poetry and singing, but it was the "realisation that I had it in me", that prompted him to take up music professionally.

NEW A&R MANAGER FOR WESTON

Weston Components have appointed Zahir Ahmed as their Ar-



At the music cassettes release function of Marathi Lokgeet titled "Mamacha Porila Magni Ghala", organised by Venus Records Co. from (L-R), Champak Jain of Venus, Lyricist Shantaram Nandgaonkar, Singer Anand Shinde, chief guest Bappi Lahiri, singer Milind Shinde, Ratan Jain of Venus and music directors Pradeep Laad and Ramesh Iyar.

tiste & Repertoire manager for their music division. Zahir has 26 years

of experience in the field; earlier, he was the A&R manager for HMV.

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After having catalogued the works of Madan Mohan, C Ramchandra, S D Burman, Roshan, Shankar-Jaikishan, O P Nayyar, Hemant Kumar and Vasant Desai, the team of Vishwas Nerurkar and Prasad Sinker has published "*Naushad - Filmography*", on the music director's 70th birthday.

The compilation contains the first line of each song (with relevant details) in Naushad's unpublished works.

The 50-page, cyclostyled filmography, priced at Rs 20, is a must for every music lover. It is available at 1/15, Kailas Parbat, Gilbert Hill, Andheri (W), Bombay 400 058.

"SAICHI PALKI" GOES PLATINUM

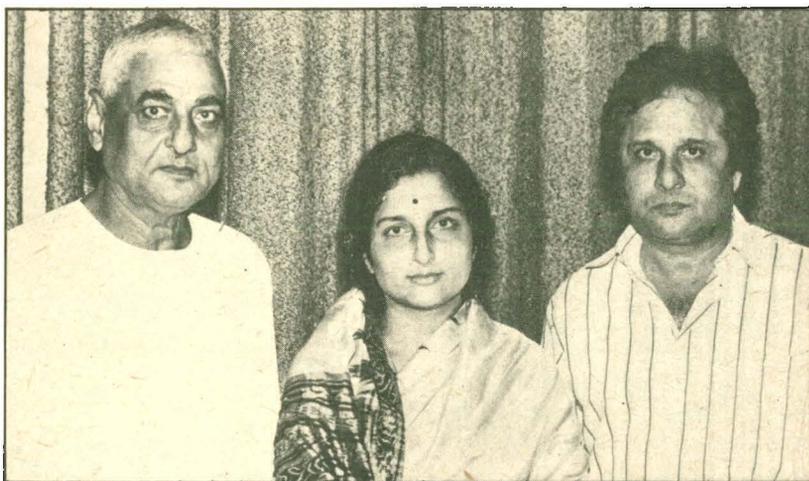
A Venus Records and Tapes' release - *Saichi Palki* - a Marathi devotional album, has gone platinum. The presentation of the platinum disc was at Shirdi on January 23.

On the occasion, another album of Sai bhajans, (this time in Hindi), titled "Dhun Sai Dhun Ki", was released by Mohan Rao Patil, a trustee of the Sai Sanstha, Shirdi.

Dhun Sai Dhun Ki has singers like Asha Bhosale, Mahendra Kapoor, Shabbir Kumar, Mohammad Aziz, Kavita Krishnamurty, Aziz Nazan and Jyotsna Reddy, while the lyrics and music are by Pandurang Dixit.

"ASAR" BRINGS PAUDWAL AND MANHAR TOGETHER

Anuradha Paudwal and Manhar Udhas have appeared together for the first time in a *ghazal* cassette titled "Asar". The cassette, released by T-Series, has lyrics and music by Pandit K Razdan. Additionally, there are two special lyrics by Saeed Rahi and Hallad Muradabadi.



Pic Shows (L to R) Lyric-Writer and Music Director Pt. K. Razdan, Singer Anuradha Paudwal and Singer Manhar Udhas.



Pics from (L-R): G F Kothari of Venus, Mohan Rao Patil (Trustee of Sai Sanstha, Shirdi), Pandurang Dixit (lyricist and music director) and Ganesh Jain of Venus

"TAMANNA" BRINGS RUKHSANA INTO GHAZAL FIELD

There is a new *ghazal* singer in the already crowded field of *ghazal* singing. This time, it is a singer named Rukhsana, born in East Africa and now settled in Canada.

Rukhsana has been performing since childhood - initially at small gatherings, and later, in programmes in Canada, the USA and Nairobi. Her real desire, however, was to release a solo *ghazal* album. Venus Records and Tapes obliged, and the result is an album of *ghazals* titled "Tamanna". How far Tamanna takes Rukhsana will depend, of course, more on her talent than her desire.

AMBITIOUS LAUNCH FOR WARNER

Magnasound is introducing three very popular labels of international music – Warner, Elektra, Atlantic, together known as WEA – into the music market. With the entry of WEA, international music is now fully represented in India.

THREE YEARS OF courting and chasing later – 25 trips to the Information & Broadcasting Desk of the Consumer Industry, New Delhi, and across the seven seas to London – Magnasound of India won over Warner Elektra Atlantic (WEA International) (see box) in September 1988. A 40-page contract was subsequently signed, making the marriage of music legitimate. It gives Magna the exclusive license to manufacture, in India, all Warner, Elektra, Atlantic, Virgin, Island and Sire releases; provided Magna pays Warner standard royalties maintains both high quality in recording and the Warner logo on each cassette cover's spine.

Magnasound India Pvt Ltd set off on the right foot around

November-December 1988. Today, it already has offices in operation in Delhi, Calcutta, Cochin and Madras. And while it still has to find 'reasonable' room in Bombay, the company has decided to base its factory in Madras. The Magnasound head office will also operate from Madras since, not only is the state government favourable, but so also is the cost of enterprise index – a crucial consideration for a new company. An assurance that Magnasound will not suffer loan lethargy, and, instead, strive towards harvesting profits.

There is little doubt that it won't. For, how can it blunder when Managing Director Shashi Gopal, himself "highly experienced", "has 'induced' into his team, a group of select and ex-

perienced senior personnel from the legitimate music industry". Like Madhav Das (Executive Director), Bashir Sheikh (In-charge, Marketing and A&R), Suresh Thomas (Western Regional Manager), Nikhil Raghavan (Tamil Nadu & Andhra Pradesh), K K Menon (Kerala & Karnataka), Shashi Menon (the East) and Atul Churamani (the North).

The company might have a workforce of only 15 people, but then it believes that too many singers spoil the song. A wafer-thin skeletal system is, undoubtedly, a factor in its favour as it is well-knit and supportive. While Bashir Sheikh lays his livelihood on Shashi Gopal being "a dynamic person who could open up the market", Gopal, pleased that Bashir *et al* joined him "when they knew they could get more elsewhere", lyricises that they are "some of the finest from the industry". Even most of his fresh recruits, although in their early thirties, are all ex-Tata; "all enthusiastic with music in their blood".

Such intra-group co-operation is admirable. Shashi Gopal laments the fact that "the music industry thrives on blaming people". He's not interested in competition; only co-operation, swearing that: "Magna's fight is not with legitimate companies. (In fact, we would like to help them to whatever extent we can.) It's against those leeches – the pirates." Magna believes that business *bon homie* between legitimate mu-

music companies will make the pirates go dumb, just as co-operation in cutting costs – such as the sharing of hoardings – will cut costs.

NEVERTHELESS, despite the *bon homie* Shashi Gopal exudes, Magna's Warner Connection will cut the Industry up: 25 top interna-

either West Germany or the US. It will be a 35-lakh, medium-scale industry, which will, as the company's success and sales grow, display modular development. Also on the cards are the introduction of CDs in India while marketing Indian music on them abroad; lyrics accompanying cassettes; Madonna

From the sound of it, Magna-sound's got a lot going for it. Indeed, as its press release boasts, "Magna-sound promises music enthusiasts loads of good stuff which includes a wide cross-selection of Rock, Pop, Jazz, Country, and even classical music (and a lot of it – like Madonna's *Like A Prayer*, scheduled for release in America on March 15 – courtesy their man in WEA's South Asian Headquarters at Hongkong, will be simultaneously released in India); excellent reproduction quality with the use of high dynamics tape duplicated under stringent quality-control regulations; the use of super-grade plastic components to ensure trouble-free operation with no risk to even the most sophisticated tape decks; and an extra-tough, heat-proof packaging (a unique book-type IC box) to provide safety and longlife to our cassettes." And what is more, Magna offers "all this at a price customers will find hard to believe is true. But it is."

And it is – at Rs 35 (all inclusive)! When the international numbers sell at £9 (Rs 300) in London, and at anything from Rs 70-120 at home, off the pirates' platter, it is indeed a steal. And especially when, after having conducted a survey, Magna-

THE WORLD OF WARNER

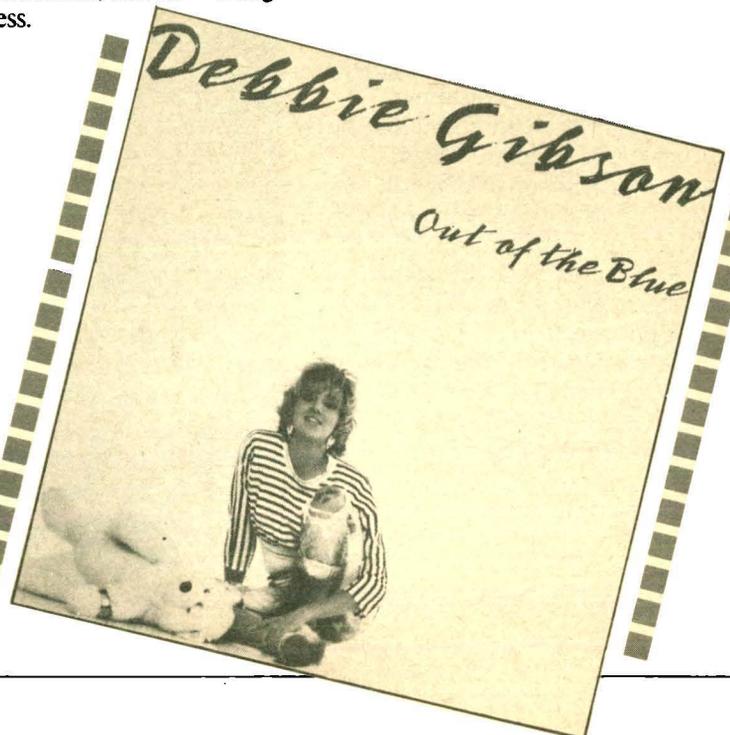
Warner Communications (USA) is "heaven with a song". Madonna, Prince, AC/DC, Van Halen, Fleetwood Mac, Rod Stewart, Linda Ronstadt, Led Zeppelin, The Doors, Joni Mitchell, Paul Simon, Laura Branigan, Al Sarrean, Herbie Mann, Miles Davis, Crosby Stills and Nash, George Benson, and a galaxy of other star singers, are all to be found in this constellation – although with any one of the three chief record company clusters of Warner Bros, Elektra and Atlantic (grouped as WEA International Incorporated) – contributing towards two-fifths of its overall annual spectacular sales.

The other galaxies are – Cosmos (the pro soccer team), Warner Lauren (the cosmetics company), Warner Books (publishers of mass-market paperbacks), and *MAD* magazine. Moreover, a Cable TV network, a magazine distribution system, and a toy and electronic games company revolve therein. And, but obviously, Superman, Batman and Wonder Woman, fly high for its DC Comicdom.

tional titles are to be released this month (see box). And while Magna will be sharing the existing factories with the others in order to do so, the job work will be vastly different. Executive Director Madhav Das will be operating from the chosen factory with cassette cases that are Indian and tape that is 'phoren'. Moreover, to introduce and impress, Magna has an advertising campaign with Orion Communications to the tune of Rs 7-8 lakhs, and has received, as is obvious, "a favourable and positive response from every major magazine". It has also "given top priority to the task of preserving and popularising the hallowed tradition of the country's classical and light classical genres to strengthen its basic repertoire and enrich its national product".

Consequently, 10-15 titles of Indian exponents will be released at the end of March. In April, the Magnasound factory will be functioning, with no foreign collaboration, only machines on rebate from

praying "Like A Prayer" and other stars singing in sponsored shows of video clippings; and lastly, for the time being at least, a tri-fold marketing strategy geared on instore posters, stickers and banners, quality commitments, and the wooing of the Press.



sound has found that its metropolitan fans would willingly pay up Rs 60 for the Warner label.

WILL THE WARNER NAME, then, be Magna's only claim to fame? Or will it, irrespective of the price, carve a groove? A record? In an industry already overcrowded

Additionally, Magnasound will give voice to largely ignored Southern artistes, thereby winning over the South. They'll soon be heard in Iran, Iraq, Pakistan, Afghanistan (thanks to SAARC), Sri Lanka, Nepal and the USSR (India's ability to trade with the latter being, most probably, Warner's interest in Mag-

na) – ready markets granted to them by WEA. And while Magna has no immediate intention of fathering budding young Indian Western music artistes – as the blossoms of the bunch are already plucked by the others – it *will* do so. In fact, once it proves its mettle, it'll be able to do and get *anything* it

COMPOSING A CHART



AC/DC
A-ha
Alphaville
America
Anita Baker
Bad Company
Bee Gees
Chicago
Crosby Stills, Nash Young
Debbie Gibson
Donna Summers
Doors
Fleetwood Mac
Foreigner
George Harrison
Led Zeppelin
Madonna
Paul Simon
Prince
Rod Stewart
Soundtrack
Tracy Chapman
Van Halen
Various Artistes

Blow Up Your Video
Stay On These Roads
Forever Young
History (Golden Hits)
Giving You the Best
10 From 6
ESP
19
So Far
Out Of The Blue
All Systems Go
Strange Days
Greatest Hits
Inside Information
Cloud 9
4 Symbols
You Can Dance
Graceland
Love Sexy
Out of Order
Blues Brothers
Tracy Chapman
OU 812
Hits Compilation (Vols 1-2)

with obsolete and modern companies and the perennial pirates?

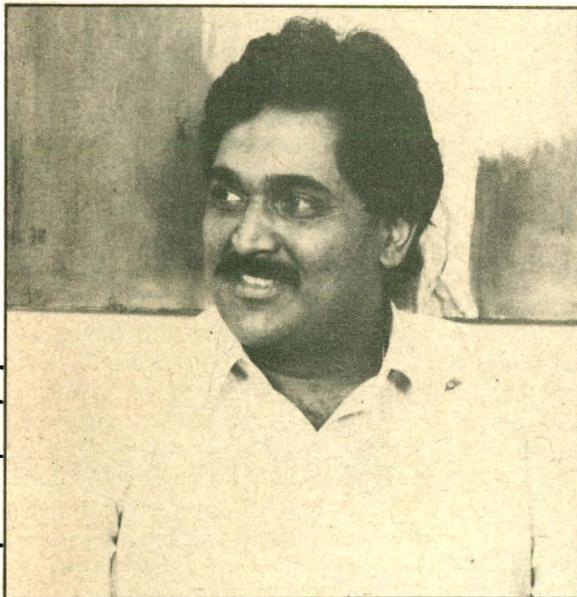
Managing Director Shashi Gopal believes it will: "Music business in India lacks dynamism and sophistication in the choice of repertoire (for which Magna has enlisted the aid of an advisory panel composed of none other than noted author, musicologist and critic of Indian music – Mohan Nadkarni – and other connoisseurs), and in its quality reproduction which calls for a very high degree of professionalism in the organisation and acquisition of the various inputs and components required to produce a quality cassette. This is our forte."



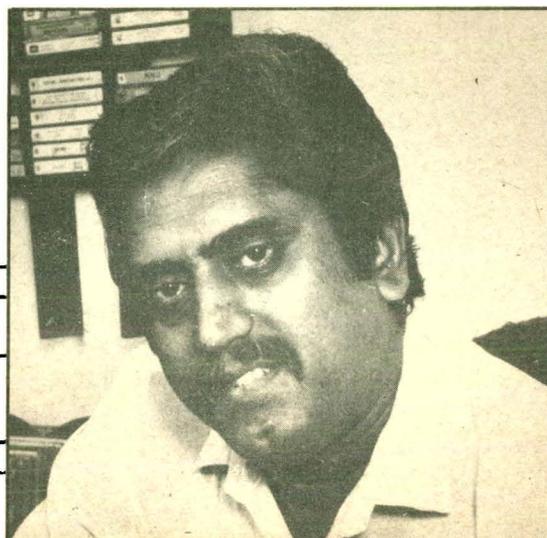
SPECIAL REPORT



Madhav Das: Executive Director



Shashi Gopal: Managing Director



Bashir Sheikh: Marketing and A&R

asks for – or so it claims, its motto: “We have a duty towards music lovers and Magnasound will deliver!”

Undoubtedly, Magnasound India Pvt Ltd should not sink as long as it is steadily supplied with the steam of supreme self-confidence.

It proceeds to highlight that it has “already received a very favourable response from Indian singers and musicians”, who are more than willing to record with it; and that Magna, forever magnanimous, will not let them down – they’ll be paid royalties, not the down payments other companies dole out, “robbing them as was the case with *Qayamat Se Qayamat Tak* and *Tezaab*”. A rather idealistic view of the Industry, this, and whether Magna can put it into practice is debatable.

The reality is that the international music market is beset with rampant piracy. In New Delhi, there is Midas, which already offers the Magnasound/Warner/CBS/EMI/Polydor/*et al* catalogues at less than Rs 12 per cassette. And, ignored by IPI and the legitimate music companies, has been doing so for the past 10 years. As for GEM, having acquired permission from the IPRS to “re-record” original music, it has captured a huge “legal” market at Rs 16 per cassette!

En vérité, international music in India has more hoopla than real sales. The artistes who sell are few; the rest of the not-so-famous names enjoy marginal demand; and the release of their music is not cost-effective for the legal companies. The pirate has the upper-hand – he can, and does, offer the best catalogues through unregistered dealers. However, with Warner now legally available, and T-Series and Venus having set their sights on “English” music as well, Western music in India may yet settle legal scores and call the tune in our pirate-infested Industry.

– MONAESHA PINTO



PRABHA ATRE: THE VERSATILE MUSICIAN

Prabha Atre is both well-known and greatly admired. A musical thinker, performer, composer, a professor and writer, she is an authority on Hindustani Classical music; an active participator in its development. SHUBHANGI KHAPRE profiles the

connoisseur of classics on these pages.

DR PRABHA ATRE is a well-known musical thinker, performer and composer, as well as a professor (Head of the music department) at SNDT University, Bombay. Her reputation in Hindustani classical music – as a performer and teacher – is well-established.

Prabha Atre became a musician by accident. When her mother was sick, the doctor advised her to take up music lessons instead of brooding over the illness. But Prabha Atre, then a school girl, knew little about music or what musicians were. However, the music classes

half-way over, her mother left, and little Prabha suddenly felt an intense urge to learn music.

After a few years of practice, people started appreciating her style of singing, and even offered her remuneration for it. After graduating in Science from Ferguson College, Poona, in 1952, in Law from the Poona Law College in 1954, and obtaining a Sangeet Alankar (Master of Music) in 1962 from the Gandharva Mahavidhyala Mandal, Prabha joined AIR (All India Radio) as a Programme Executive Officer in 1960. A decade later, in 1970, she resigned from AIR to be-

come a full-time professional singer. Her intense love for music also made her join SNDT University.

Prabha Atre has been trained by a number of well-known classical singers. She learnt the rudiments of classical music from Vijay Kanrandir in Poona, after which, Suresh Babu Mane and Hirabai Badodekar – famous musicians of the Kirana schools – taught her classical music. In 1960, she was exposed to Khan Saheb's style – which changed her musical thought completely.

THIS NIGHTINGALE has the

soft mellifluous voice apt for a Kirana Gharana vocalist. Yet, her style, based on *meend* (glides), and accompanied by subtle *Kan* notes (appoggiature), is unique. Moreover, her carefully-nurtured voice makes her music articulate and unclustered, with the greater emphasis on "Bhava" emotion – her favourite style.

Neither is it difficult for her to compose her own songs or innovate with existing *raags*. Her selection of apt words, intricately woven with a correct *raag* and syllables, makes her compositions elegant, reflecting her creativity.

For Prabha Atre is a versatile singer. She is fond of both classical and light music. However, she prefers classical to light music, finding more freedom in it to express her individual style: "In light music," says Atre, "there is little scope for creativity; the role of the music is to beautify the words."

As Basavi, a research student at SNDT University, comments: "Prabha Atre preferably sings her own compositions, but while singing under Nadavelili Akshare, too, the composition becomes the main thread, giving an altogether different hue to the rendition."

COMMENTING ON her compositions, Atre says: "It comes to me naturally. While working in AIR, it was a necessity to compose. While working in AIR, I discovered my ability to compose, and with practice, mastered it. Now, I find it very easy, and interesting, to compose my own songs."

In retrospect, Prabha Atre looks on her experience with AIR as a good experience: "I enjoyed my job as a programme officer, but then politics started and I resigned. Yet, I came across different artistes, different music – folk, Western, Carnatic, film, light, Hindustani, etc. It gave me an opportunity to produce programmes; to study the techniques of recording and editing."

Her 10 years of experience at AIR, made her a complete singer. As a professor at SNDT, she simul-

taneously did research in *Sargam* as she'd always wondered why music critics objected to the use of *Sargam* in vocal music. She studied its various aspects, its utility in training and stage performances, and its different styles.

DOES ACADEMICS HELP a music student? Prabha answers: "It gives a broader perspective of the subject. It helps one relate to sociology, psychology, physics, poetry and philosophy. Prabha's own efforts as a professor-cum-musician, are to reduce the gap between a performer and a theoretician: "A teacher guides a performer (as a student) initially. Even the performer indirectly sets his/her own style and makes the teacher aware of it. It is a simultaneous process."

An able administrator, she has introduced more subjects in the SNDT music department – for instance, film music. Because Atre believes: "Film is a very important media. Film music cannot be neglected. In fact, if the students are given proper coaching – with a good

classical base – they can do wonders."

On music education in India, she says: "A lot more has to be done. The students are deprived of proper guidance. And not only is there a lack of good music lecturers at the higher levels, but, far worse, a lamentable lack of books. Research students, especially, are never satisfied with their guides. The *guru-shishya parampara*, common in the olden days, can no longer be of any help today. The university should be well-equipped with advanced literature – theoretical knowledge is very essential."

ATRE HAS ALSO written two books: the first, entitled "Swaramayee", is a compilation of her articles published in different publications; the second, is on classical music, with a self-analysis of her compilations. Dr Atre is also the director of the recording company Swarashree, which is devoted only to classical music. The aim of the recording company is to promote Indian classical music and give talented young artistes opportunities.

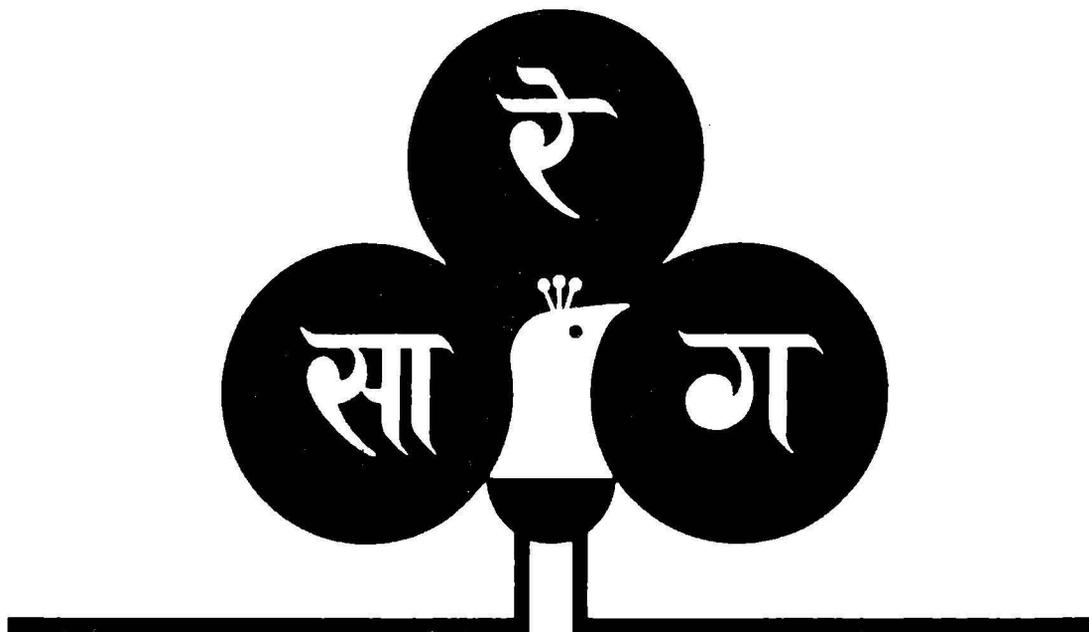
A few years ago, there was a wave of 'free expression'. In fact, many music critics associated this term with Kishori Amonkar's name. It was said she took liberty to modify *raags* – technically incorrect. Is that so, Ms Atre?

"A particular *raag* must be sung within the set parameters. A singer cannot cross the limit. Thus, the question of modification doesn't arise. The moment a particular *raag* is changed, it loses its identity," proffers Atre. According to her, 'free expression' has definitely affected the *Khyaal*. It has constantly been changing and adapting to new demands.

Atre's own public concerts, radio and TV programmes, and lecture demonstrations in India and abroad, have always been appreciated; her music and methods met with applause.

– SHUBHANGI KHAPRE





JANFEST: AN OVERTURE

Come January and it's time for the Janfest – a grand 3-day music festival marking the climax of the music festival season in Bombay. Organised by the Indian Music Group (IMG) of St Xavier's College, this is one festival that has not languished for want of patronage. From its very inception, the IMG has been beholden to artistes like Ustad Amjad Ali Khan, Pandit Ravi Shankar, Dr N Rajam, and many others (indeed, too numerous to be listed), as well as an association with Ustad Alla Rakha's *khandaan*. It is now 15 years since the IMG Festival became the high spot of Bombay's music season; since it came to be regarded as the Mecca of musiclovers in Bombay.

THIS YEAR'S ROSTER of artistes opened with Budhaditya Mukherjee – the Bhilai-based *sitar* wizard whose nimble fingers can produce incredible music. The usually grimvisaged Budhaditya smiled blissfully as he savoured the acoustics of the famed St Xavier's quadrangle, while, for the listeners, the finer nuances of his fingers racing across the *sitar* were audible with high fidelity. Thus, his *Purja Kalyan* emerged as a highly enjoyable piece, more concise than usual. In his element, Budhaditya acknowledged his felicity in his *Jhinjheti gats*. Nayan Ghosh, too, was both highly adroit and audible on the *tabla*, while pounding a veritable *gat-tora* in the supportive role. In retrospect, Budhaditya's performance was a distinct improvement on his outing at the Gharana Sammelan.

Doyen of the Jaipur Gharana, Pandit Mallikarjun Mansoor's spirited performance, at the advanced age of 78 years, spoke volumes of his dedication to, and spirit of *sadhana*. He reeled off, in breathtaking

succession, a string of melodies, opening with the *Shudh Nat* – for, such was his mastery, that he would not even take the customary pauses between the *ragas*. The *Nat* was succeeded by a *khokhar* (“Aaj Anand”) – a *khasiyat* of this Jaipur maestro. Mercifully, Panditji made it a point to mention the names of his *ragas* instead of keeping his audience guessing, and thereby, contributed to the audience's enjoyment. Then followed a *Sampoorna Malkauns*, which he rendered with such vigorous gusto that he was obliged to take a breather. Returning to the mike with renewed vigour, Panditji next opted for the popular *Nayaaki Kanada*, which he sang in the *vilambit* and *drut* phase. He then offered the *bandish* “Ankhiyan mori laagi”, and sportingly obliged with a *farmaish* – “Jhanjhan jhanjhan payal baje” – the *Natbihag* composition which evoked its association with the late Ustad Faiyaz Khan.

Pandit Shivkumar Sharma, the *santoor* maestro, and the ebullient Zakir Hussain have always made a

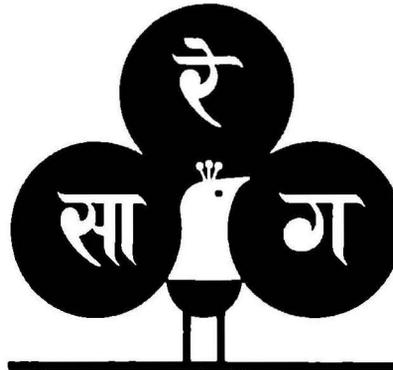
popular duo at the IMG fete. This time round, they regaled the audience with a detailed exposition in Kaunshi Kanada, cajoling out all possible subtleties from their repertoire. The *gats*, set to *Jhaptaal* and *druṭ Ektaal*, were replete with all the innovations in *layakari*. Shivkumar then went on to explore the lyrical possibilities of Mishra Shivrangani, through compositions in *vilambit*, *madhya* and *druṭ Teen-taal*. And, although the hour was well past midnight, as the audience, like the proverbial Oliver, kept asking for more, he then played the mandatory *dhun* with customary flair.

THE SECOND NIGHT belonged to the popular Hyderabad vocalist – Malini Rajurkar – and *sarodia* Ustad Amjad Ali Khan. Initially, Malini had to contend with chilling wind from the library end of the quadrangle, yet she braved the elements to present an extremely melodious Puria Dhanashri, warming up with easy-paced *alaps* which were distinctly more expansive and mood-oriented than her usual racy approach. After her voice had steadied, Malini launched into her open-throated and articulate *taans* in diverse patterns. She next essayed a well-timed *bhoopali*, of which, the composition “Jabse tumsang lage preet” was appealingly rendered. A characteristic *tappa* in Khamaj (the forte of this Gwalior stylist), concluded her repertoire.

Ustad Amjad Ali Khan, on the other hand, revived memories of his first performance for IMG, when he had played the Bageshri. This year’s Bageshri, occupying the best part of over a 100 minutes, was methodically developed through *alap*, *jod*, *jhala* and *teen gats*, set to *Roopak* and *Teentaal*, in *madhya* and *druṭ layas*. The young Namdhari Sukhvinder Singh, a protégé of Pt Kishen Maharaj, received more impetus and encouragement from the Ustad than *tabla* players normally receive at the hands of ustad. Thus, the Bageshri blossomed into magnificent propor-

tions, after which, Ustad played his compositions in the *raga* “Hari-priya”.

THE DULCET NOTES of the violin, in the hands of Carnatic maestro M S Gopalkrishna, opened the concluding night of the fete. Gopalkrishna commenced with a *kriti* of Muthuswami Dikshitar in *raga* “Salanata”, which bears a marked resemblance to the Hindustani *raga* “Jog”. After yet another brief *kriti* in “Kadanakutuhala”, he turned to “Kalyani”, which is familiar as “Yaman”. Then came the *piece-de-resistance* – *ragam, tanam*



“And the audience rose to give a standing ovation . . .”

and *pallavi* in Hindolam or Malkauns. A *bhajan* in Desh concluded his play – wherein all the pieces were rendered with the impeccable tonal richness and masterly bowing for which he is renowned. And, as is customary, his performance concluded in a percussive duet between Kamalakar Rao on the *mridangam* and Suresh on the *ghatam*.

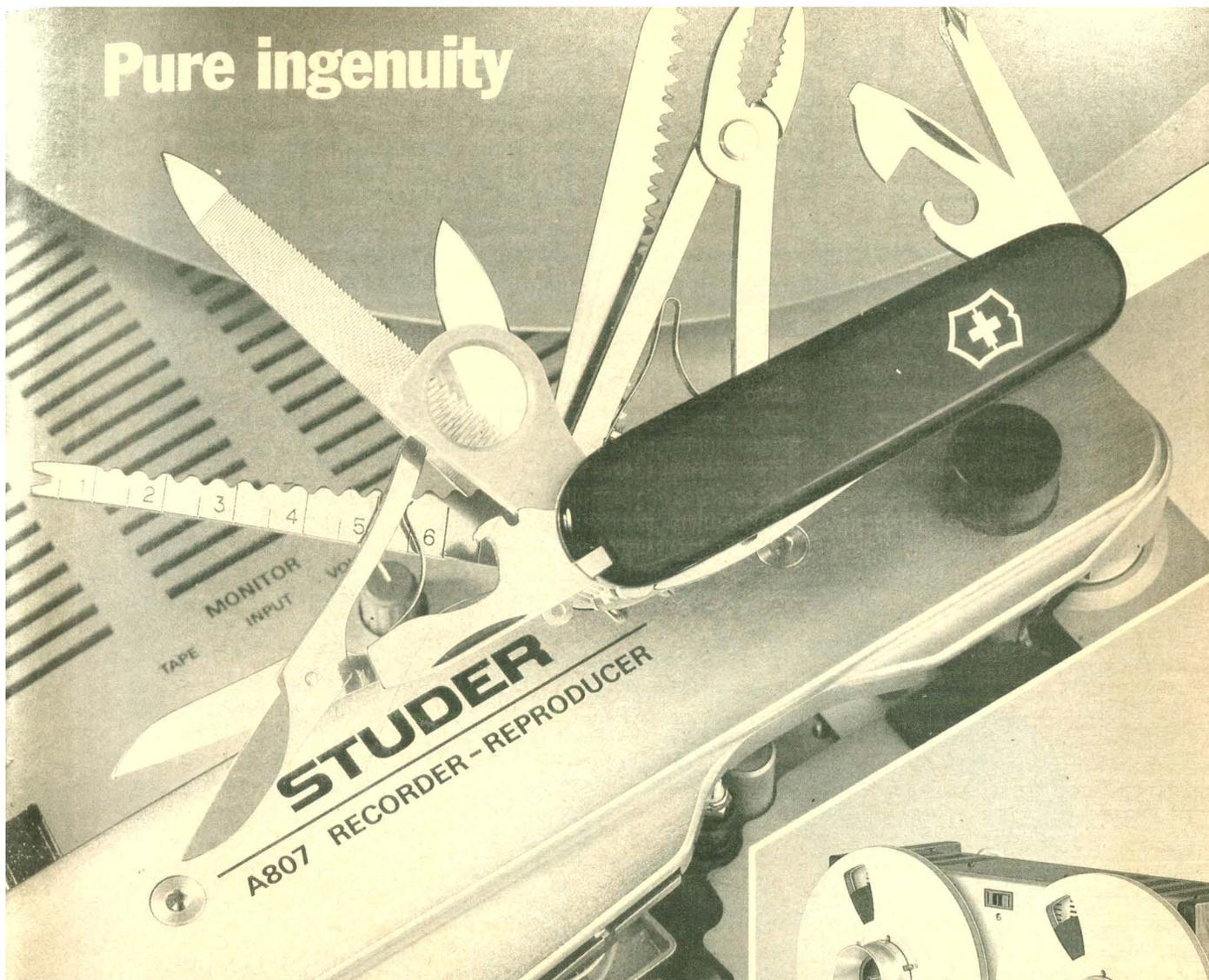
Begum Parveen Sultana, a much-mellowed singer who seems to have acquired an echo-like dimension to her singing, then made one of her rare appearances in Bombay with her “Saguna Vichar” in Bageshri. She followed up with

an excellent *tarana* in Hamsadhvani, a *bandish* in Jaijivanti, and a Meera *bhajan* – all of which underlined her versatility as a singer. In response to the audience’s demand, Parveen offered one more *bandish* in Chandraprabha, and then, a Marathi *gheet*. And through it all, she received noteworthy support from Vasanti Mhapsekar on the harmonium, Ramesh Mishra on the *sarangi*, and Abhijit Banerjee on the *tabla*.

Their performance brought into focus Pandit Hariprasad Chourasia – the flute maestro – who presented a detailed exposition in Kaunshi Kanada through *alap*, *jod*, *jhala*, and a *gat*, in *Roopak* and *Teentaal*. He then went on to play a morning melody, which he called “Mangal Dhun. Shafat Ahmed, on the *tabla*, played his role with commendable *tayyari*, but without adequate understanding of, or co-ordination with, Chourasia.

It was 5 am when Pandit Bhimsen Joshi took the stage for a concluding stellar performance. His rich and resonant voice sang out the “Komal Rishabh Asavani” in an impressive register, while his profound dedication was evident in the very *bandish* he chose for the *druṭ*: “Main to tumharo das janam se; Gunijan maangat daan tumhise, soor bina kachhu na suhave”. Truly, his evocative and expressive mood was apparent in his superb cameos in Todi and Devgiri Bilawal. Then came the classic *bhajan* of Ustad Abdul Karim – “Gopala, mori karuna kyun nahin ave” – which he rendered with such deep feeling that it evoked tears in the eyes of his listeners. And with the cup of joy brimming over with his largesse, Bhimsen poured out yet another *bandish* in Deshkar to herald the new day. Finally, he signed off with a Bhairavi *bhajan* – “Bhaj mana Ram charan sukh dayee” – and the audience rose to give him a standing ovation befitting the climax of the 15th grand music festival of the IMG.

– SUMIT SAVUR



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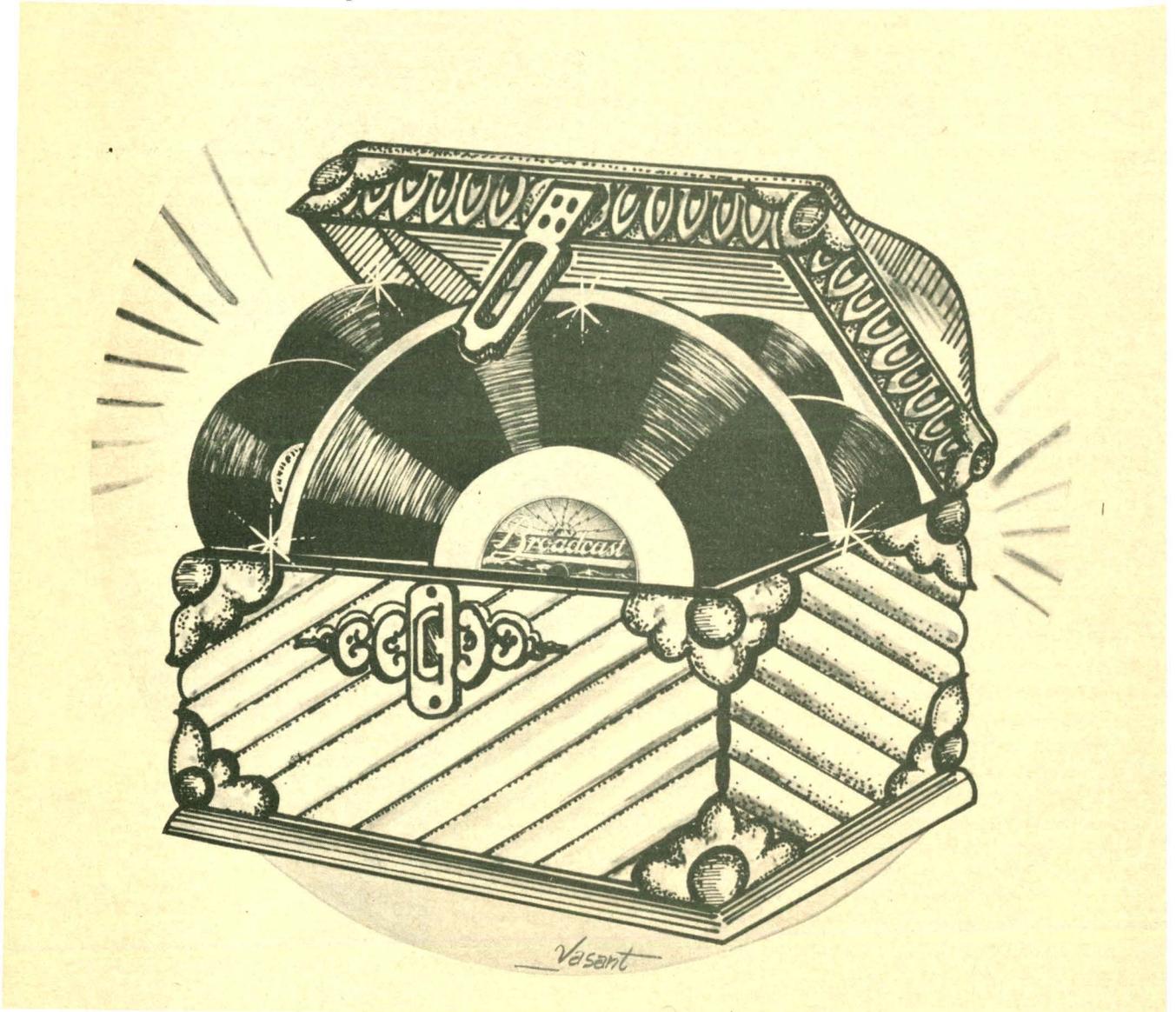
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MANY A SPLENDOURED THING

Most music buffs boast a medley of music of sorts, but Ranga Rao is truly a record collector. GEETA DOCTOR profiles the man in his macrocosm of music.



“SEE MYSELF AS a fruit salad,” says Venkata Ananda Kumara Krishna Ranga Rao – the fastidious, finicky owner of 26,000 records and little else – in the fading splendour of a house that boasts the title “Zamindar of Chikkavaram” over one of the gateposts. He is dressed in a chutney-green *kurta* and handloom *lungi*. His interesting profile with its cleft chin is, apparently, a trademark of the Vellamma clan to which he belongs.

Ranga Rao is a connoisseur of classical dance and music; a columnist of sorts, writing on films and the performing arts; an avid letter-writer to the ‘Editor’ on musical minutiae; as well as the dispenser of advice on the latest advances in the cassette music world, which he sends free of charge to certain selected victims. And a facet that I cannot help but find fascinating about Ranga Rao is that, once a year, on the night of Krishna Jayanthi, he performs a Bharata Natyam dance at a temple near Tirupati.

For this occasion, he keeps himself perfectly trim by practising throughout the year. But this time, I write about Ranga Rao the record collector.

There is a fairy-tale quality about Ranga Rao's life. For one thing, his childhood was spent in that distant time when there were kings and queens, or at least *rajās* and *ranis*, who exercised their hereditary rights in remote places. Ranga Rao's family belonged to a branch of the princely house of Bobbili in Andhra Pradesh: "You could say that we were second-rung royalty," he remarks.

Sepia-tinted photographs on the walls exhibit a smiling young girl – his sister – twirling a parasol, and a stern moustachioed grandfather. Other portraits show Ranga Rao at the age of 18, in full princely attire, and his father, who is still the *zamindar* of Chikkavaram. The images Ranga Rao conjures, are of a secluded childhood spent in the intimate atmosphere of his family, perchance disturbed by a panther leaping into his mother's garden to attack a deer, or by the yearly pilgrimage to the hills – a slow progression from the Bobbili backwoods to Madras, Bangalore, Mysore, and finally, Ooty.

"We had nobody to talk to, we were totally isolated. Of course, we had servants, dogs, parrots, rabbits and 15 types of birds. But besides that, there was nothing to do. So, to entertain ourselves, we would wind up the gramophone," Rao explains, pointing to an old box-type machine lying on its side. "It was my mother's dower. There was a weekly programme on the radio as well."

HE RELATES HOW, FROM A VERY

young age, he had such a keen sense of music that people still remember how he would recognise certain records just by their labels. Even today, part of the charm of his collection is in the colour and design of some of the labels distinguishing one record from the other. Knowing his fondness for records, people invariably give him records as gifts, and this is how he started his collection at a very early age. The Rani of Bobbili, his aunt, was a particularly consistent donor as she never missed bringing him a new record on her return from that distant outpost of civilisation – Madras. In this way, he has gathered together his favourites from the movies of that time – *Kangan*, *Bandhan* and *Jhoola*.

"Occasionally, we would unearth a box of records hidden away in a corner of the store, or under a bed. We would listen to these, too, though out of a different kind of interest – more out of curiosity. We laughed at some of the words because these were records from the '20s and the '30s, but after a while, we began to appreciate the context of their lyrics." Gradually, thereafter, he learnt to appreciate the more classical songs. He recalls "Madhura Nagarilo" by Chittor Subrahmanya Pillai, in the *raga* "Ananda Bhairavi", as one of his early favourites.

Ranga Rao's expression changes as he asks, half in wonder, half in affectionate reminiscence: "How do you tell a child about God? In a story, perhaps... But for a child, He *is* real. I cannot recall my feelings for Krishna... It sounds foolish to say so now, but for me there was no difference between Krishna and myself. You could say we were in league – Krishna and I. Perhaps it was because I was the dark one in the family... Called Blackie, the black one... Perhaps, because of this, I became conscious of being different, and when somebody sang "Krishna come", I felt I was being called. There was no doubt in my mind.

"Moreover," Rao adds, "our family deity is Venugopala – another name for Krishna. The *devadasi* of Venugopala was a lady called Sitaram, and when she performed at night, I would watch. I don't remember what my reactions were, but I know that no matter who came and went – cousins, nephews or others – I would stay on, watching her dance. I was spellbound." He goes on to describe how one of his greatest moments of joy was when, many dances later, Sitaram came out of her retirement and performed once again at the temple.



In this way, Ranga Rao spent an enchanted childhood, though by his teens, with the *zamindari* system abolished, his parents were obviously not able to carry on their traditional lifestyle. "We never noticed any change, so, of course, there is no bitterness in us," Ranga Rao states simply. Indeed, his lack of concern about success, in the worldly sense of the term, is baffling. I was further nonplussed when, on requesting him to play one of his records, he replied with perfect candour: "In my present circumstances, I cannot afford the sort of equipment I need."

He spent every bit of the money he made, by writing or selling the duplicates in his record collection, to acquire more records, or to invest in the glass and steel filing cabinets in which he stores them. He also indulged in his passion for fine books that had to do either with the arts or dance and music, and in acquiring the best seats available at his favourite music and dance concerts.

CONTINUING WITH THE STORY OF HIS

life, Ranga Rao describes his days as a young student at Pachaiyappa's College, Madras, when he spent his entire hostel allowance on buying one-two records weekly. He then lived for a year in Bombay, working with Automobile Products of India, before

deciding he would be happier at home. Much to his delight, he was given the task of managing the cinema theatre owned by his father. Instead of showing the popular films that his public demanded, he used the opportunity to screen all the classical films he had missed during his attempts at building a career: "I would turn the projector on and dance along with the image on the screen," he narrates. "Of course, I caused a good deal of despair to my father. I still do. I was never considered normal. It exulted me then, as it exults me now." He thus taught himself three of the famous dances of that time – the Nagin, Kamala's dance in *Devatha*, and Banumathi's Vipra Narayana, as choreographed by the famous master Ellappa.

"Twenty years ago, I discovered that nobody else was collecting records. And having around 4,000 records with me at that time, I thought I should try and collect all the records I could lay my hands on. Within a year, whatever money I had, I deployed in acquiring more records at the expense of everything else. That is how I reached this figure of 26,000 records," Ranga Rao boasts.

I can barely keep up with him as he peers into his cabinets, reading out the numbers: 25 foreign languages, 20 Indian languages and Pushtu and Tulu, with most records in all the four major South Indian languages... "I have the first issues of Kanna Devi. She's still alive, you know. And Begum Akhtar and Sundarambal," he says, with the fine frenzy of the true collector.

There are records which he describes as 'drama sets', famous speeches by Mahatma Gandhi, Winston Churchill, Pandit Nehru, S Bose, Pandit Malaviya, S Sathyamurthy and a host of other Congress leaders, as well as advertising records that had made the rounds of rural areas, promoting "That Kruschen feeling", Epsom salts, Anacin, Burmah Shell, Kamala Beedies, Kareem Beedies, and National Savings Certificates. He also has recordings of birdsongs and Emile Cone's advice for those who had wanted to learn self-hypnosis.

"I don't let a single other person touch them," he says, when I show signs of collapsing under the onslaught of such information. And as he goes on to describe the value of such a diverse collection, he points out that it is the social history of an entire era, or eras, that he has with him. If somebody were to compare how M L Vasanthakumar's mother interpreted a certain song, he would have the evidence; if someone wanted to write about Bal Gandharva's life-story, his recordings would throw important light on it. When someone needs to use any of his records, he allows them to rent the discs, at a nominal fee. Under his supervision, of course.

HE RELATES HOW HE IS OFTEN ASKED about the meaning of such a collection: Why, for instance, does he have 50 songs by Subbulakshmi? What purpose could it possibly serve? And his only

reply is to ask: "What is the purpose of *any* art? I have made provisions that, the minute I die, my records will become part of a non-profit trust that will be called the Sri Malladai Ramakrishna Sastri Memorial Trust.

"It is a mirror, a coloured mirror, a genuine mirror of society of the time," Ranga Rao elaborates on his collection. Some of his records – the so-called comedy series – are recordings of life in a *munsif's* court or at a railway station. Ranga Rao breaks into a strange variety of wheedling dialogues, imitating the vendors at the railway stations who sell peacock feathers, water receptacles in the shape of tortoises, containers for pickles... while a widow haggles for a lower price. "By listening to this for only three minutes, you can pick up more about the society of that time, the different classes that went by train – even though it's all done in a comic vein – than by reading learned volumes," he avers.

"It is the popular music of any period that unites a country," Ranga Rao continues, citing the instance of "Ab Teri Shiva" which was the rage all over the country after *Kismet*. "Cinema is a unifying element in India. That is one thing I can say of cinema that I can't say of anything else."

As he speaks, Ranga Rao recalls the influence of Hindi music directors Anarkali, Navrang, C Ramachandra... whose songs formed the background moments of his life. "When I first fell in love with Sitara Devi, I was, I don't know, 25? It was while listening to C Ramachandra. I can relive my whole life with C Ramachandra in this way." He also felt inspired by the lyrics of Vayalar Rama Varma, whom he describes as the "greatest film lyricist in any language", and is in a state of ecstatic communion on recollecting Varma's metaphysical magic – of time, for instance, as "the shining arrow in the sea of chaos or materialism". The third person who became his *guru*, on the journalist side of his life, was Sri Malladi Ramakrishna.

"They have influenced me to delve deeper and deeper into the lyrical aspects of film culture," Ranga Rao says, in tribute. "I see it as a form of communion. It is the same whether I write, or collect records, or when I dance before Krishna. You are expressing the Romeo and Juliet in you to the Romeo and Juliet in everybody else. I know it sounds stupid when you put it in words this way. This interest in Krishna is just another form of the interest in records. I could not have become the person that I am, or anything else, if I did not have the same involvement. I wanted to be various things in life, including an engineer. I see myself as a person who has been given many things on a platter. It might not be a gold one, or even a brass one, but it is still a platter. I am what I am today, and I am happy with that."

And so also, Ranga Rao, are we.

– GEETA DOCTOR
Courtesy: *The India Magazine*

BORN AGAIN TO FAME

“Hope can bring us peace/Hope can banish pain/Hope can change your sorrow and will heal your heart again...” hums gospel singer Joe Alvares to BRIAN LAUL
And truly, ‘man’, his “joie de vivre” – borne high on the wings of a dove – is infectious as he shares his songs and successes with you in this exclusive interview.

JOE ALVARES' VOICE cuts through Sagari Restaurant's candlelit ambience, rich and expressive. The lyrics, like the man, are direct, honest; the rhythm sprung with spurts of awakening: "Allegiance to you, everyday in everyway/Allegiance to you, in every hungry face is your divine grace..." Those are some special words of one of the tracks that has brought him international acclaim – a nomination for the US Dove Awards, which are rated as the Grammys of gospel music.



Joe Alvares: In action

In April this year, Joe jets off to Nashville, Tennessee, to perform at the presentation ceremony itself as the first Indian to be so honoured. "I'm overjoyed at the prospect of such a grand reception," Joe bubbles, "yet sad, at the same time, that it had to come from abroad before my local market could react favourably to my presence."

Joe is obviously cheesed off with the lukewarm reception his debut release for CBS – *Allegiance* – received. He comments: "It is great that CBS is coming forward to encourage local talent by recording performers like Remo, Ronnie Desai, me, and now, Rock Machine. But I do wish they'd promote all of us well. Otherwise, the whole exercise is pointless. Imagine that, to date, their leading dealer in Madras doesn't even know such a release as *Allegiance* exists. Utterly disgusting!"

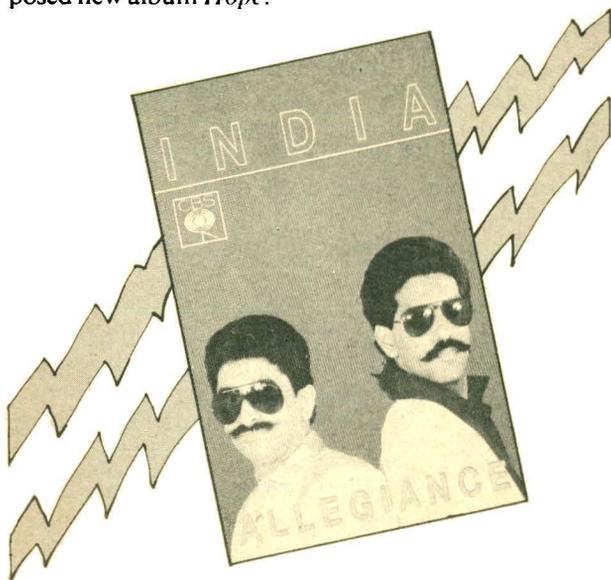
IN AN INDUSTRY WHERE *chamcha-giri* is the order of the day, Joe Alvares stands out like a sore thumb. His views, though unpleasant, are true, and he expresses them. Especially on why he's turned his sights, lock, stock and barrel, on the international scene as of now. "For sure, my next product will be out of here. I'm currently working towards something that will be acceptable to a world label to release anywhere – qualitywise, contentwise and soundwise," he proffers.

"Indian conditions kill the enthusiasm of any artiste looking for a good deal of professionalism and quality. Among the few people I met in the States, was George Benson's producer, who, having listened to *Allegiance*, said it wasn't even US demo-tape standard in quality! Since the local Western pop market can't generate the returns to go towards the hi-tech of the West sitting put here, I'm looking for someone to back a demo tape in the US – about \$1,500 (Rs.22,500). A nice five-song album there, shouldn't cost me over \$30,000 (Rs4.5 lakhs) to make. Let's see..."

On The Fast Track

Options are open to collaborate on this venture with Louis Banks or Ranjit Barot. The product will, but naturally, be Gospel-oriented. "Naturally", because Joe Alvares can proudly say today that he has turned his entire life over to God. "And it's flowing, man, it's really flowing," he beams. "My prime purpose is to know God and make Him known to the World. Thus, there'll be purposeful songs, and songs about drug abuse, peace, national integration... Serious lyrics to pour my message out so that the world can be a better place."

PROCEEDING LIKE a *desi* Dylan fired by the Gospel, his enthusiasm is infectious. His words conjure up images of strangely symbolic, mighty things... The giant atomic toadstool smothered by the wings of millions of snow-white doves. Doves wearing turbans, carrying crucifixes. Some chanting "Hare Rama, Hare Krishna"; others, "Allah ho Akbar". All flying together towards a common goal. "Hope can bring us peace/Hope can banish pain/Hope will change your sorrow and will heal your heart again," he reels off a track from his proposed new album *Hope*.



To the Joe Alvares of the '70s though, such hope was a non-existent thing. The Beatles whining out "Lucy in the Sky with Diamonds", exalting the use of LSD to liberate the mind, still polluted those of pop stars and their fans. Joe was soon hooked onto hash, and then, LSD. True, he may have been becoming more popular day by day on the local circuit, fronting bands like the Savages, Savage Encounter and Atomic Forest, but life was gradually losing meaning for him.

"Drugs were the major thing for a singer to be into during those days," he recalls. "In three years, I became like a twig: looking like a 60-year old man when just 17. I had reached the lowest rung of the ladder – was a write-off. Fortunately, a human being is always trying to find a higher state of existence when he's down. So, one day, in sheer desperation, I gave up my being to the superior force everyone called God.

"I wasn't even sure anything would happen when I asked Him to take over and pilot my ship from that moment. It was the last resort, anyway. But soon, wonderful things began to happen to me – I got to stop drugs overnight, I learnt to pray... I really *was* reborn... The old Joe was finished. I slowly started to learn how to be a yogi in the world, with Music – my Testimony. It's really very weird, man: as long as I ran after the things of the World, they eluded me, but the moment I turned my sight on God, the World began to run after me!"

The born-again Joseph Alvares temporarily quit show-bizz to don an aura of respectability as a businessman, working for his father's metal factory. And to put back the kilos that LSD had helped him lose. To complete the change, a lush handlebar moustache and dark glasses were tagged on, making him the ideal candidate for a Hindi tinsel '*dishum-dishum*' man like Amitabh.

ADD A LARGE, colourful *tikka* to his forehead, and Joe is ready for yet another identity: as part of a duo called "India". Kenneth D'Souza is the other half of this partnership which made *Allegiance*. Why "India"? Joe shoots back: "There are international groups like Europe, Asia and America. We hoped that, as we became known, we, too, could put our country on the international music map. Eight hundred million people have to be represented, man!"

The patriotic mood, like his gospel mania, has worked well enough for the 35-year old singer/songwriter. Air-India has included his patriotic number "Our India" (from *Allegiance* again) in its in-flight entertainment repertoire; politicians were highly taken up by his "Mera Bharat Mahan" which set the pre-Olympic games at Delhi off to a swinging start. Joe was even slated to perform on the same stage as Bruce Springsteen, Peter Gabriel and Sting at Amnesty's "Human Rights Now" bash at Delhi, but, unfortunately, this fell through at the last minute.

Oh yes, life is suddenly rockin' and rollin' so fast for Joe Alvares, that it could well make him giddy. He has several spots on the nightclub circuit lined up for the immediate future, a pop capsule for Delhi Doordarshan, a possible concert at the Capital as part of the Jawaharlal Nehru Centenary Celebrations, and a summer tour with visiting gospel star Marcel McArthur (of "Don't Turn Around" fame) that could well culminate in their sharing the spotlight at the Dove Awards ceremony.

Characteristically, the stocky singing sage is unmoved by it all. "It's all God's Will. I'm at a stage in life when I'm being furnished with larger and larger audiences to do His Will. My future plans are all in His hands," Joe contentedly says, bringing the lyrics of the powerful number that the other international gospel wonder – Barry McGuire – ends his shows with, to mind: "Not my will but Thy Perfect Will be d-o-ne, oh my Lord."

Amen? No. The Alvares saga has just begun.

– BRIAN LAUL

THE SUR SANGAM STORY

THEY CAME FROM all parts of the country, congregating in Jaipur with the desire of earning musical laurels at Sur Sangam's All-India Light and Folk Music (Vocal) Competition. A hundred or so aspirants came for the national contest after winning the regional competitions held at 50 centres all over the country. For, at the end of the four-day national contest, one of the participants was going to be crowned "Sur Shree".

The young aspirants at this year's competition had much to play for: those honoured with the title of Sur Shree in preceding years, had done extremely well for themselves; and some had already carved out a niche for themselves on the musical front.

When 24-year old Mani Trihma

was bestowed the title of Sur Shree 1989, the applause she received was resounding. The petite, charming Baroda girl, who had impressed everyone with her versatility, emerged the best singer after having been subjected to a gruelling test in which everything – from the tone and range of her voice to her stage presentability – was tested.

What was most pleasing about this year's competition, was the fact that the high standards of the participants. It was by no means easy for the three judges – composer Ravindra Jain and vocalists Sarvesh Chandra Mathur and Ramlal Mathur – to arrive at a decision. Vidya Dhandra of Udaipur (who sang absolutely brilliantly with the strongest classical base), for example, was a very close second to

Mani Trihma.

While Mani contested in the 18-25-year age group, there were two other groups of participants – those below 18 years; and those above 25 years – with separate competitions held in three categories of music – unrecorded songs, popular and film songs, and folk songs. The overall Sur Shree title was open to all three age groups, while the Master Madan Award was open only to participants under 18 years of age.

Sarang Kelkar of Bombay was everyone's favourite, right from the preliminary rounds, and thus nobody was surprised when the Master Madan Award went to him. Undisputably, he displayed prodigious talent for his age. As did Purmi-ma Singh of Indore.



Judges and honoured winners at the Sur Sangam awards presentation.

There should have been no rancour over the choice of winners, but, unfortunately, there was. Some of the participants got together and protested to the organisers, alleging bias against them. They particularly had harsh words for the venerable Ramlal Mathur. So upset was Mathur with these rancorous protests, that he refused to teach a particular song which each of the participants were required to sing, and which would have given the judges a better comparative idea of the singers' abilities, enabling them to assess various interpretations of the same song. Alas, it was not to be!

The organisers decided to invite some of these disgruntled singers to sing before the judges in the final rounds, and soon they were shown up for what they were worth. It was clear that they had a lot of catching up to do with the front-runners; that making baseless allegations and creating an unpleasant atmosphere was not going to get them anywhere.

In fact, what really impressed me in this year's competition, was the hard work everyone had put in. There was a musical ambience around the government hostel in Jaipur where the competition was held. Participants stayed together, and ate and drank together; exchanged notes; and there were scenes of *bon homie* all around.

Ravindra Jain, who gave away the awards, expressed satisfaction at the standard of participants this year. He said he was particularly impressed by Mani and Vidya Dhandra. In fact, Jain invited Mani to his hotel room for personal lessons, which thrilled the young Baroda girl no end.

The general high standard of the Sur Shree awardees was clear from the singing skills of Anuradha Prakash, Madhavi Pendarkar and Archana Rajimwale – all previous Sur Shree winners – who sang at various stages during the competition. Anuradha Prakash has already been invited twice by Ravindra Jain to sing for the *Ramayan*, but she



Mani Trihma

has not been able to make it for one reason or another. This time round, Jain seems to have selected Rajimwale for a possible break in playback singing.

Sur Sangam does not forget its award winners after the competition. Most of them are invited to train regularly with experts; recordings are made cassettes released. Five cassettes of devotional and Rajasthani folk music, released in the recent past, have all the songs sung by Sur Shree awardees. Their music score is by Ramlal Mathur. HMV has just released a double album of Rajasthani marriage songs – *Ganth-Jodo* – in association with Sur Sangam. The lead solo voice is that of the talented Anuradha Prakash, while singing with her, are Renu Ranka, Radha Maheshwari, Raj Prabha, Rita Dasaut and Tanu Ranka. Yet another Sur Sangam awardee – Somesh Mathur – had his debut album – *Eknavi baat* (brought out by CBS) released at the awards ceremony by Ravindra Jain. A Sur Shree award, obviously, works as a ticket to fame for many singers.

Talking to **Playback and Fast Forward**, Ravindra Jain said that, after seeing the quality of singers in the Sur Sangam competition, nobody could say that good music is dying out. For a long time, people have been bemoaning the vacuum

created in playback singing with the deaths, one after the other, of Mohammed Rafi, Mukesh and Kishore Kumar, while the sobering thought that even the prolific sisters Lata and Asha cannot go on forever, dampens their spirits.

Jain says: "If you just want to hear two or three established voices, then you will always find a vacuum. How can you say there is a vacuum when we have singers like Anuradha Paudwal or Kavita Krishnamurthy or Suresh Wadkar? They, too, are very talented. The fact is, the whole concept of music has undergone a change; for which you can't blame playback singers alone. They will, after all, sing only what they are asked to. We don't have the kind of lilting music that used to be written for old films in our present films."

Jain particularly mentioned Mani Trihma, and last year's Sur Shree awardee, Archana Rajimwale, as the ones to watch out for, saying: "They have the potential, and if they work hard, and have their careers moulded properly, they can go far." Jain also expressed that he was game for giving many upcoming singers a chance, himself. "Sur Shree is as good a start as a beginner can probably hope to get," added Jain, while speaking to the prize-winners.

– SANJEEV VERMA

THE

Louis Banks

COLUMN

Martin Luther said, "After theology, I accord music the highest place..." and Plato stressed the value of music in character-building. **LOUIS BANKS**, too, endorses the age-old belief in the power of music, to score...

"IF MUSIC BE THE FOOD OF LOVE, play on..." orders Duke Orlando (Twelfth Night). Music is, undoubtedly, God's greatest gift to mankind. The world would be a better place if everybody believed in the power of music.

German Reformer Martin Luther, who was, himself, an accomplished musician, placed great value on music and emphasised its importance in education and living. "Music drives away the devil and makes people happy," he wrote. "It induces one to forget all wrath, unchastity, arrogance and other vices. After theology, I accord music the highest place and the greatest honour." Plato, in his Republic, stresses the value of music in the building of character: "The beginning is of the greatest importance, especially with a young and tender creature – what the child hears when it is young, generally becomes fixed fast and indelibly in his mind." Plutarch, too, declared that: "Musical education in one's youth, forms and regulates the inclination to applaud and embrace the noble and the generous; to observe decorum, temperance and regularity. Our young generation needs to understand the values of music. A music curriculum is absolutely necessary in all schools." And Pythagoras firmly believed in music's power to relieve depression. In fact, the myths and legends of all countries confirm the power of music, while History tells us that music is often interwoven with science, philosophy, literature, and religious ritual. Indeed, music affects us physically and emotionally. It gives us pleasure and satisfaction. It even has the power to soothe and heal. But in order to achieve a greater degree of enjoyment, we need to know something about the structure of music. As a noted critic once observed: "Unfortunately, far too much is said and written in flowery meaningless terms, or in clinical jargon as if it were an esoteric cult, to be understood by the chosen few. Music belongs to everyone. It is an essential part of good living, and its power and beauty lie within the reach of everyone. But we must learn to listen, learn how to listen."

WE HEAR MUSIC EVERY DAY of our lives, but listening to music consciously and attentively can be very rewarding. When you listen consciously, you share an emotional bond with the performer: a rapport is established and it becomes a shared experience. This is possible even when you listen to recorded music. Listening to music should be a combination of an emotional experience as well as an intellectual exercise – an optimum blending of the two can result in ultimate pleasure. It is a good

idea to cultivate a good appreciation of music by repeated listening of the same piece, or different pieces in the same style and idiom. What may, at first, sound obscure and uninteresting, will then gradually gain appeal.

An interesting aspect of listening is memory. If the listener absorbs the melodic lines – the harmonic and rhythmic structures – he then becomes aware of the logical development of a composition. To understand and appreciate a classical or Jazz perfor-

hear music differently. The trained ear will be aware of the structure of the music; of the style of the music and related aspects; of the ability of the performer and the validity of the performance. As a result, he will either see through the uninspired amateur performer, or be moved by a good performance: he will develop the ability to distinguish and gauge levels of performance. This must be cultivated as critical listeners will foster a whole new breed of good performers and music appreciation will reach a higher plane.

SPREAD THE LIGHT OF FREEDOM — MUSIC: LOUIS BANKS

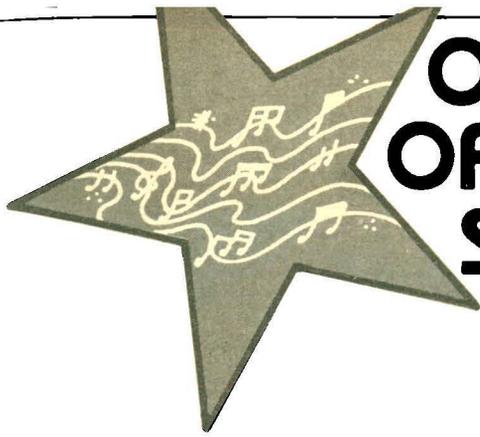
IAAFA award for music 1987 © CHUBU MUSIC PVT. LTD.

mance, we should make ourselves familiar with great renderations of classical masters or Jazz masters, and also be aware of the evolution of the particular style. It makes the difference; it makes listening interesting.

If we learn to appreciate the structure of music, our pleasure is even greater then. True, we can certainly find aesthetic satisfaction in viewing a painting without a knowledge of the artist's perspective, or colour and design; but if we take the trouble to acquaint ourselves with the basic principles of artistic design, our appreciation and enjoyment in a worthy work of art will become that much deeper. Similarly, a trained musician and an uninitiated listener will each

Moreover, it will double your joy and satisfaction.

Western music in India is in the doldrums right now. The performers are stagnating and performances have reached an alltime low. Why? It is because there are very few listeners. There are very many talented performers, but who listens to them? The audiences demand duplication of international hits and our performers become clones. Our audiences must learn to listen. They must open up their minds and be receptive to the creative ideas of performers. Record companies, too, must help in alleviating the situation by promoting original creativity. Let's open up our minds and let the sunshine in – we owe it to our artistes. ☺



ON THE T(R)AIL OF THE SINGER STAR

SUBHASH JHA traces the evolution of the star singing phenomenon – from the Big Bang of Bachchan to current cataclysms.

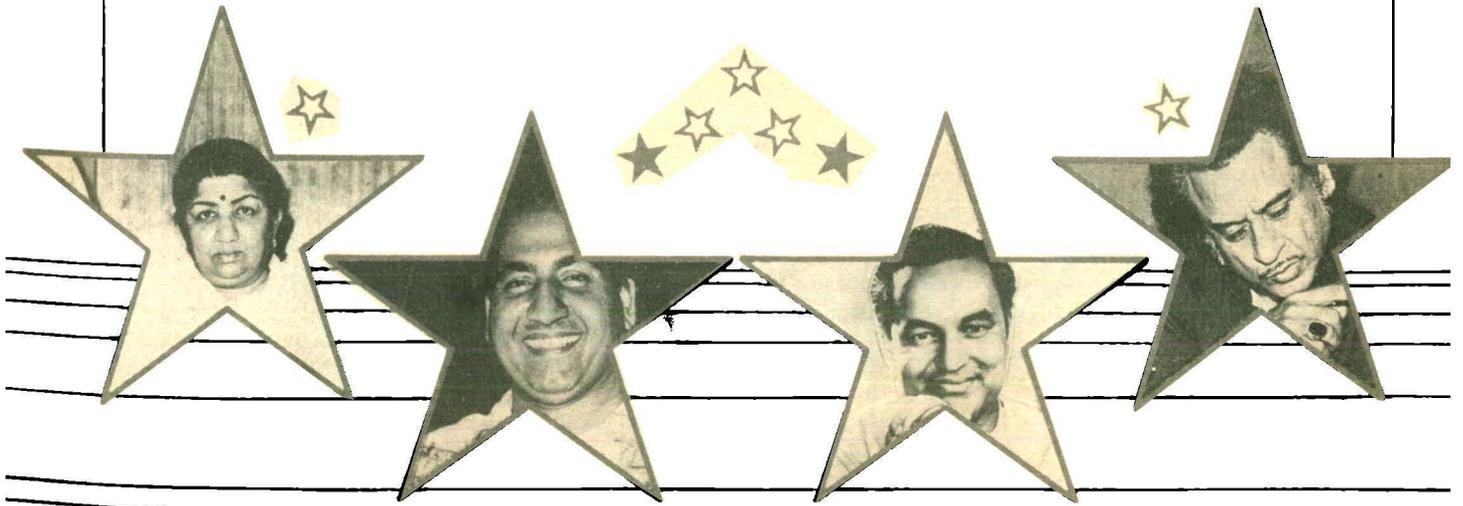
FROM THE SUBLIME to the ridiculous. From Ashok Kumar (*Achut Kanya*) to Sheetal (*Honey*). The epoch of genuinely gifted singing stars has faded into the wallpaper decorations of star singers – stars who are hauled upfront to grudgingly sing some lines. In the frisky phase that followed the era of the singing stars, the public refused to accept a star as a singer simply for the status and popularity he/she commanded in the field of acting. There were exceptions, of course. Like Ashok Kumar (the grand-dad of singing stars) who made a “grand” comeback into the recording room with the kiddie’s ditty “Rail gadi” in *Aashirwad*. Kumar’s resurrection into the singing arena was purely a necessity: the script demanded it.

That one prominent concession to a star singer apart, singing stars became near obsolete with the advent of the seasoned stalwarts of the singing world – namely, from Lata,

Rafi, Asha and Kishore, to Manna, Mukesh, Geeta Dutt and Hemant Kumar... From the fifties onwards, the film song attained an organic, self-contained identity that no longer needed a star-prop for sustenance. Not surprisingly, the radio became a more popular token of cultural communion than the cinema. With the late seventies, there was an unexpected resuscitation of the trend of the Star as Singer. The increasing popularity of the trend is traceable to the ascendance of Amitabh Bachchan. Prior to the Bachchanesque era, superstars seldom strayed into the singing sphere. One does, however, recall Nutan singing tremulously in her home production *Chabilli*, even though, by that time (the late fifties), the days of the singing stars were long over. Later, in the sixties, Saira Banu caused a minor furore when she hummed a few bars with Rafi in *Aman*. Eyebrows were raised at what was, by then, considered unorthodox beha-

viour. Sharmila Tagore (forever a rebel without a pause) stormed the forbidden portals of the recording studios to sexily murmur “Ja ja” to ‘yahoo’ Rafi’s “Aasman se aaya farishta” in *An Evening In Paris*. Vijayanthimala, too, dared the s(h)ame in *Sangam* to S J’s tune of Mukesh’s “Bol Radha bol”.

These feminine forays into the forbidden firmament were exceptions that proved the rule: stars were no longer associated with playback singing in the public mind. For the common man, a star was a star and a singer a singer, and the twain should never meet! The superstars of the pre-Bachchan generations seldom sang outside their bathrooms. Rajendra Kumar, Shammi Kapoor, and the other big boys of the sixties, wouldn’t have dreamt of doing a Bachchan. Neither, for that matter, did Rajesh Khanna (the icon of the seventies). Khanna never took to the mike, in spite of his unprecedented popula-





rity and resonant voice. For one R D Burman song in *Raja Rani*, he *did* draw some lines between Mukesh's "Han to main kya keh raha tha". The unconventional stratagem paid off, but Khanna never again attempted the gimmick, although there were feelers from every composer, from L-P and R D downwards.

IT WAS THE BACHCHAN who made singing a starry proposition. At the time when he warbled a whole song by himself (not just some spoken lines between the verses, mind you), the Bachchan became associated with Big Bucks. Whatever he attempted, instantly became sacrosanct in the industry. There are several reasons for the Big B's long strides into the recording rooms: in spite of his basically introverted nature, he is a born crowd-puller who takes to the podium like a moth to the flame; his concert tours with Kalyanji-Anandji were talked about the world over... When the B sang the kiddy's song "Mere paas aao" for Rajesh Roshan in *Mr Natwarlal* (the way to a music listener's heart is through the child in him), the

song became an instant hit, and added another dimension to the star's image.

Subsequently, he sang for many other composers (Kalyanji-Anandji in *Lawaaris*, Shiv-Hari in *Silsila*, R D in *Pukar* and *Mahaan*, etc. The then regular excursions into the recording region sharpened the Bachchan's self-confidence as a stage performer. And from being the 'dumb thing', it became the 'done thing' for all stars of repute to entertain the public from the stage.

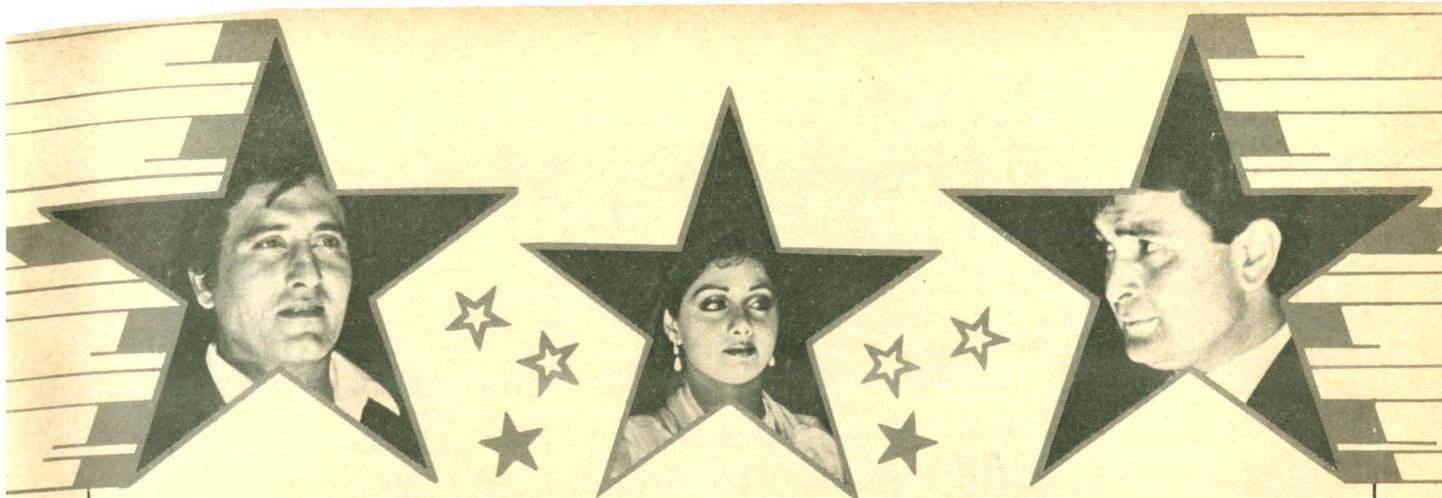
Bachchan's bold (and widely criticised) decision to playback for himself, heralded a new phase in the star-audience relationship: the journey from the recording room to the stage brought the stars close to the public by making them appear more credible and human than before. "Of course, Amitabh can't sing half as well as Kishore, but he's trying so hard. He's showing his love for us, his fans," argued the swelling ranks of Bachchan devotees.

Other stars were prompt to follow in the megastar's brisk footsteps. Although the older generation of survivors (Dharmendra, Jeetendra, etc) has studiously

avoided the temptation to reach out through song, the younger go-getting breed approves wholeheartedly of doing a Bachchan. And why not, since the public loves it? Recently, an uproar ensued in the press when it was learnt that the reticent Rishi Kapoor had "sung" for Annu Malik in *Hawaalat*. The rumour 'sang' without a trace when it was later learnt that all the actor *had* done, was to make some noise of approval while Asha Bhonsle did all the singing.

ANIL KAPOOR, with a voice that would make a volcano erupt (for all the wrong reasons, I'm afraid), cut a whole disc of Hindi pop - *Welcome* - (in the 'perspired' company of Salma Agha, under the compositional supervision of Bappi Lahiri). Although many nasty critics labelled the album a "slipped disc", it was appreciated by Kapoor fans. Truly, to the intrepid Bappi goes the (dis)credit for coaxing many an off-key star into the thorny throng of song. Padmini Kolhapure (from a family with a singing tradition, and who sang with her sister Shivangi for R D's *Yaadon Ki Baraat* during her childhood) did an album





with Bappi (*For Music Lovers Only*), and later, a breathless duet with Kishore in *Sadak Chaap*. Padmini (a singer at heart) shall terminate her acting career with a song in *Daana Paani*. Another star who has sung with some grace for the venturesome Bappi, is Mandakini, whose courageous exertions in *Dancing City* (it isn't clear who did the dancing – Bappi, Mandakini or the city) were talked about. One hears of practically half the industry (including Sridevi) clamouring for the “privilege” of crooning Bappi’s compositions. That bitch called Popularity has become such a slippery mistress, that, any prop to boost sagging star-images is welcome, even if the star makes himself look undignified in the process.

Another enterprising compositional duo that came up with a paying idea, was Nadeem-Shravan – the strugglers who stumbled onto megabucks with *Star 10*, an album that featured a handful of, discordant stars – from Mithun Chakraborty to Kalpana Iyer – singing *chalu* songs which immediately caught the public’s ear. Another project on similar lines – a whole album featuring Mithun – is on the

cards. As for husky singer Parvati Khan, she felt her album of easy-listening songs would not sell on its own merit. Therefore, Govinda was roped in to add commercial weightage to *Masti*.

AS ONE SENIOR COMPOSER analyses: “It does not matter if Mithun or Govinda can’t sing to save their skins. The public is interested in the star, not the song. It’s willing to overlook the weaknesses in the voice in exchange for the thrill of hearing their favourites trill.” This seasoned composer (now in forced retirement) attributes the resurgence of the singing star to the *avatar* of the star singer. “People are fed up of all these Shabbirs and Azizs whose voices have no distinguishing traits. They want variety and excitement in music. This they get when their beloved stars take to singing. In the case of the specially *besura* stars,” adds the composer mischievously, “there’s also the vicarious pleasure of hearing celebrities making fools of themselves!”

Some such considerations arose when the reigning female superstar of the seventies – Hema Malini – panted and puffed like a roadrunner

with asthma in a duet with Kishore in *Haath Ki Safaai*. Hema was clearly out of her depths, and one wonders if Kalyanji-Anandji did her a service by making her vulnerable to public ridicule. In truth, after the Bachchan, the most successful star singer of the eighties, is Rekha. Some five years earlier, Rekha could not gather the pluck to do a female version of the Bachchan’s “Mere angne mein” in her own voice, while she did “Apne apne miya pe” in Asha’s voice for *Apna Bana Lo*. Soon after, she stepped out of her self-imposed exile to sing for R D in *Agar Tum Na Hote*. Though Rekha is inclined to eat the final words of couplets, she sings in more *sur* than the Bachchan. This is proven by her lovely Khayyam composition in *Ek Naya Rishta* – “Ehsaas ja ka sauda hai”.

More than any other composer, R D Burman, reveals a knack for moulding the quivering vocality of stars into bearable experiences; be it the Bachchan in *Mahaan* (“Jidhar dekhon ten tasveer”) or Rekha. In “Kal Sunday ki chutti hai”, for *Agar Tum Na Hote*, Rekha was given relatively easy lines to deliver.

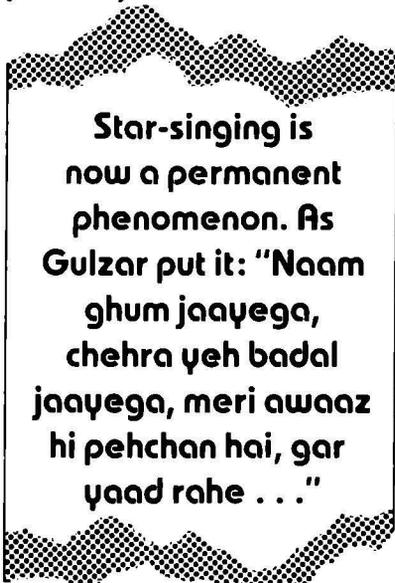


What's more, she was teamed with a sugar who is, himself, a constrained crooner – Shailendra Singh. In this way, Rekha's rendition was redeemed from ruination. Pacham has attempted a similar subjugation of the star's vocal restriction with Meenakshi Sheshadri, who had done the needful in *Tadap*.

IT IS UNDERSTANDABLE, even excusable, when stars sing for a lark. A song here or there, just for the heck of it, doesn't hurt anybody. As one young upcoming actor puts it: "Look, before you critics snigger, don't forget we aren't professional singers or anything. It's just that there's a demand for our voices. Our fans love to hear us. So, we oblige." But what happens when a renowned star-actress like Shabana Azmi sings not just a stray song, but a *whole* score?

This was with Khayyam's compositions for *Anjuman*. In this Muzaffar Ali presentation, the amazing Azmi gave vocal form to Shahrayar's poetry since the parties involved felt that the risk was worth taking, keeping in mind the nature

of the character. The results were not exactly spectacular, but neither were they washouts. When I expressed my dissatisfaction with the



five songs, Shabana, too, agreed that they had "not turned out as well as was intended". Be it as it might (or might not), *Anjuman* shall remain a unique occurrence of the eighties when a non-professional singer vo-

calised some exquisitely knotty compositions and came out with 'flying' colours that added a dimension of authenticity to the character she portrayed.

Undoubtedly, star-singing is now a permanent phenomenon. From Dilip Kumar in Hrishikesh Mukherjee's *Musafir* (where the thespian dared the unthinkable – a duet with Lata) to Danny Denzongpa in *Yeh Gulistan Hamara* ("Mera naam aao") to Kamal Hasan in *Dekha Pyar Tumhara* ("Na baba na"). Indeed, every star of substance seems to be truly stricken with the singing sickness. As a starry whim to be indulged once in a while, the craze need not be injurious to the well-being of film music, especially if the song happens to be a mere trifle. As Gulzar has so aptly put it: "Naam ghum jaayega, chehra yeh badal jaayega, meri awaaz hi pehchan hai, gar yaad rahe..." Which star of the present times wouldn't want to surmount the fleeting nature of success and make a plunge towards posterity encased in a song?

-SUBHASH K JHA

STATEMENT ABOUT THE MAGAZINE PLAYBACK AND FAST FORWARD

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

1. Place of Publication: Business Press Private Limited, Surya Mahal, 5, Burjorji Bharucha Marg, Bombay 400 001.
2. Periodicity of Publication: Monthly.
3. Printer: Mr. Anil Shiv Raj

playback ▶ AND FAST FORWARD

Chopra; Nationality: Indian; Address: C/o Business Press Private Limited; Surya Mahal, 5, Burjorji Bharucha Marg, Bombay 400 001.
4. Publisher: Mr. Anil Shiv Raj Chopra; Nationality: Indian; Address: C/o Business Press Private Limited; Surya Mahal, 5, Burjorji Bharucha Marg, Bombay 400 001.
5. Editor: Mrs. Sandhya Pandey; Nationality: Indian; Address: C/o Business Press Private Limited; Surya Mahal, 5, Burjorji Bharucha Marg, Bombay 400 001.
6. Names and addresses of individuals who own the newspaper and partners or shareholders holding more than one per cent of the total capital:

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

Burjorji Bharucha Marg, Bombay 400 001.

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Dated February 28, 1989.

Signed by the publisher, Anil Shiv Raj Chopra

AUDIO RELEASES

T-SERIES

Rakhwala/Suryaa
Rakhwala/Tezaab
Rakhwala/Bees saal baad
Rakhwala/Daata
Rakhwala/Lal dupatta malmal ka
Tridev/Tezaab
Tridev/Qayamat se qayamat tak
Tridev/Suryaa
Tridev/Ram lakhan
Tridev/Gharana
Tridev/Guru
Tridev/Bees saal baad
Tridev/Garibon ka daata
Tridev/Ustaad
Tridev/Daata
Tridev/Eeshwar
Dost/Eeshwar
Nishanebaaz
Bhutacha bhao/Navri mile navryala (Marathi)
Lara lappa (Punjabi)
Sawali khade (Bheint & Khatha)
Baiso ra jatan karo (Rajasthani)
Maati re aan (Rajasthani)
Ramkhudee jhamkhudee (Rajasthani)

Maa mane kyon parahi (Rajasthani)
Chhano (Haryanvi)
Dharma adharma (Oriya)
Nyaya anyaya (Oriya)
Sulochana (Oriya)
Dulha (Bhojpuri)
Bahina tohre khatir (Bhojpuri)
Yaade - Vol 20 (Hindi)
Daata (Hindi)
Why Not Synthesizer (Hindi)
Dana Paani/Hisaab Khoon Ka
Dana Paani/Tezaab
Dana Paani/Clerk
Dana Paani/Qayamat Se Qayamat Tak
Dana Paani/Guru
Mohabbat Ka Paigham/Hits Of Amit Kumar - Vol-1
Duets Of Amit Kumar - Vol-1
Songs Of Bobby/Songs Of Awara
Top Attraction - 1988
Title Songs From Films - Vol 4
Rafi Ki Yaaden - Vol 9
Rango Mein Rang Holi Ke Sang (Holi Geet)
Bade Ghar Ke Beti (Hindi Film)
Bade Ghar Ke Beti/Guru

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Music Director : Bappi Lahiri
Lyrics : Anjaan, Naqsh Lyalpur
Starring :
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Kajri/Hamar Dulha (Bhojpuri)
Kajri/Dulha
Chhanno/Jhanakdar Kangna (Har-
yanvi)
Chhanno/Lambhadhar
Jhootha Laare (Punjabi)
Aaina (Ghazals)
Ganga Amrit
Alla (Muslim Devotional)

TOP 10 T-SERIES

Lal dupatta malmal ka
Tezaab
Krishna bhajan
Suryaa
Datta
Meera bhajan
Qayamat se qayamat tak
Bees saal baad
I love India
Rakhwala

VENUS

Batwara/Jaisi karni waisi bharni
Batwar/Qatil
Batwara/Taaqatwar
Batwara/Asmaan se ooncha
Batwara/Khoj
Batwara/Lashkar
Batwara/Khoon bhari maang
Batwara/Zakham
Batwara/Aakhri baazi
Batwara/Yateem
Jaisi karni waisi bharni/Tezaab (versions)
Zakham/Khoon bhari maang
Zakham/Aakhri baazi
Zakham/Asmaan se ooncha
Zakham/Taaqatwar
Zakham/Jaisi karni waisi bharni
Zakham/Qatil
1989 Instrumental – Part 1
1989 Instrumental – Part 2
Children's disco musical stories
Dhun Sai dhuni ki
Asmaan se ooncha/Mastan (Hindi & Bengali)
Khoon bhari maang/Mastan (Hindi & Bengali)
Jaisi karni waisi bharni/Amaar tumi (Hindi &
Bengali)
Khoon bhari maang/Amaar tumi (Hindi & Bengali)
Batwara/Aakhri baazi
Aakhri ghulam/Zakham
Aakhri ghulam/Jaisi karni waisi bharni
Aakhri ghulam/Asmaan se ooncha

Aakhri ghulam/Khoon bhari maang
Aakhri ghulam/Lashkar

TOP 10 VENUS

Batwara
Asmaan se ooncha
Aakhri baazi
Jaisi karni waisi bharni
Paanch paapi
Taaqatwar
Khoj
Lashkar
Danger-55,000 watts music power
Music for Dance

TIPS

Instrumental '89
Aaj mere yar ki shaadi hai
Nasheebwan
Gaurang
Suno suno Ram kahani – Vol 3
Sai lila
Khwaja ke gaun mein
Shan-e-khuda
Tofha-e-mile
Pyar ke rang
Fankar ek awaaz anek – Vol 3
Anek awazo mein Rajeshree
Ding dong ding
Kohli geetanchi dhamal, warle karanchi kamal
Aago priyatam

TOP 10 TIPS

Ding dong ding
Instrument al '89
Kohli geetanchi dhamal, warle karanchi kamal
Fankar ek awaaz anek – Vol 3
Aaj mere yaar ki shadi hai
Suno suno Ram kahani
Sai lila
Shan-e-khuda
Aago priyatam
Anek awaazo mein Rajeshree

CBS

Tinkle time with Uncle
Pai
Dekho dekho yeh hai

Hindi

AUDIO RELEASES

Jalwa
Saalam Bombay
Behtareen
Protom prem
Swarasangam
Paada pooja
Way of the cross
Maan mizhikal
Delicate Sound
of Thunder
Greatest Hits
Any Love
Till I Loved You
2nd Wave
Planet Waves

HMV

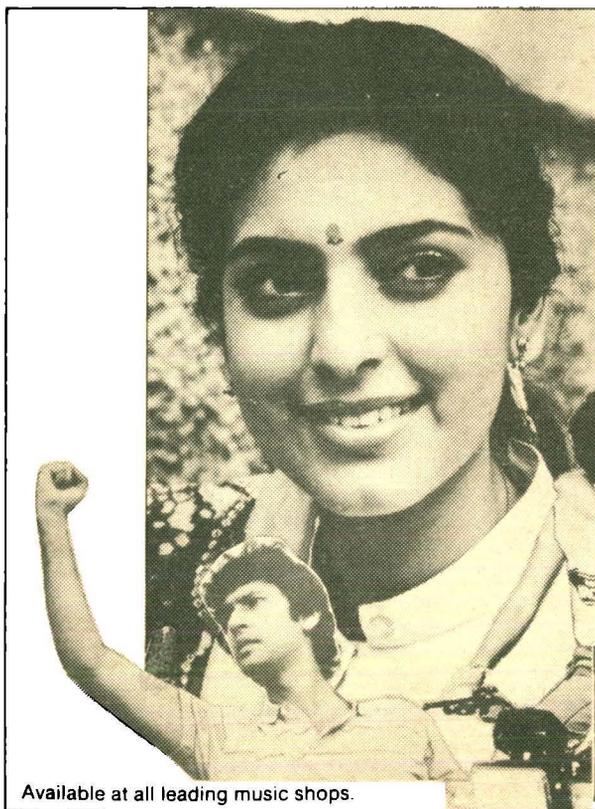
Hits All The Way – Bappi Lahiri
Hits All The Way – Kishore Kumar – Vol 2
Loafer/Shagird
Paigham/Sharda
Roop Ki Rani Choron Ka Raja/ Ek Dil Sao Afsane
Dushman/Haath Ki Safai
Ram aur Shyam/Dastan
Ram Lakhan/Ijaazat
Ram Lakhan/Karma
Ram Lakhan/Ram Teri Ganga Maili

TOP 10 CBS

Tinkle Time with Uncle Pai
Dekho Dekho Yeh Hai Jalwa
Salaam Bombay
Behtareen
Protem Prem (Bengali)
Swarasangam (Malayalam)
Paada Pooja (Malayalam)
Way of the Cross (Malayalam)
Maan Mizhikal (Malayalam)
Ek Nayi Baat

TOP 10 HMV

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Titli Ila Arun
Nazrana Gaurav Chopra
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Ram Lakhan Film soundtrack
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Down Melody Lane Assorted
With Love Preeti Sagar
Manzil Talat Aziz
Darbar-E-Ghazal Mehdi Hassan.



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Binjoo Ali, Dr. Rahi Masoom Reza, Biddu.

Composers : Rajesh Bhat, Binjoo Ali, Biddu

Starring : Kumar Gaurav, Juhi Chawla, Binjoo Ali

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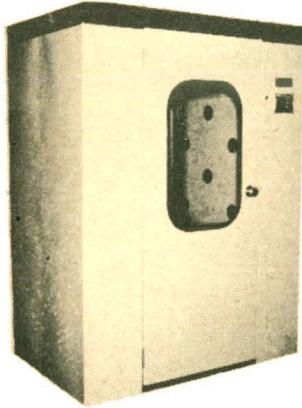
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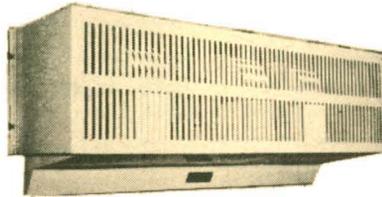
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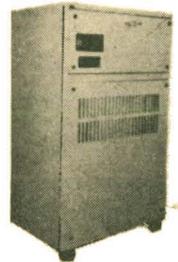
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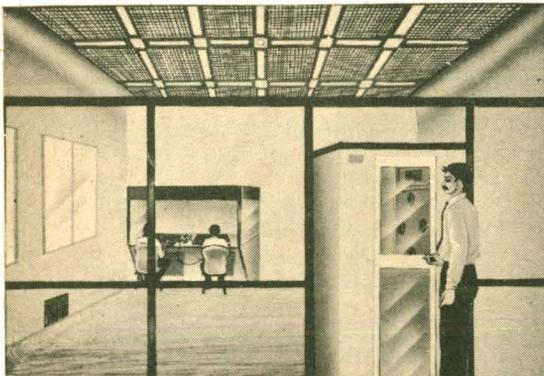
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G N 'R Lies	Guns 'N' Roses
Open Up And Say – Ahh	Poison
Shooting Rubber Bands At The Stars	Edie Brickell and New Bohemians
Hysteria	Def Leppard
New Jersey	Bon Jovi
Greatest Hits	Journey
Giving You The Best That I Got	Anita Baker
Rattle And Hum	U2
Silhouette	Kenny
Green	R E M
Greatest Hits	Fleetwood Mac
Forever Your Girl	Paul Abdul
Cocktail	Soundtrack
Holding An Old Friend's Hand	Tiffany
Delicate Sound Of Thunder	Pink Floyd
Tracy Chapman	Tracy Chapman
Pride	White Lion

MUSICAL MEDLEY

MADONNA'S new album – *Like A Prayer* (notice she's given up trying to be a virgin, and has, instead, turned to divine providence) – will get a boost when the first single, the title song, will break as a Pepsi commercial. The clip will be seen by millions of viewers who, no doubt, will latch on, not only to the commercial, but to the record as well.

Meanwhile, Glenn Frey has already gone the route with "Livin' Right", which will be used in the background of a film, showing him exercising on a stationary bike at one of his sponsors' fitness stores.

As for George Michael's Diet Coke commercial, it contains music from *Faith*, and a song that could appear on his next album. While Madonna and Frey are getting off on new singles, Michael was stroking the embers

of an album that has finished its peak on the charts.

Madonna's album, which has a US release date of March 21, could see the light in India on the same day, if Magnasound has its way. Incidentally, the album contains a track – "Love Song" – which Prince duets with Madonna.

GEORGE MICHAEL was the big winner at the 16th annual American Music Awards. The fuzzed one came out on top as "favourite male pop/rock artiste". Moreover, he pushed Michael Jackson in the soul/r'n'b category, not only as favourite male singer, but also with *Faith*, which was cited as "favourite album".

Jackson was pacified with a 16-minute tribute film, which had a

commentary soaked in sentiment from Eddie Murphy. The tribute was seen as a way of getting Jackson to attend the presentation ceremony. Making it more worthwhile, was the special Award of Achievement, which recognised the success of *Bad* and Jackson's world tour. The presentation overshadowed what was, till then, the most prestigious event – the annual Award of Merit, which went to Willie Nelson.

Whitney Houston won two awards – "favourite female pop/rock artiste" for the third consecutive time, and "favourite female soul/r'n'b artiste" for the second time in three years. After receiving the first, Houston considerably informed the audience that she had won 10 American music awards.

– Jerry D'Souza

Off The Record

— NALIN SHAH 'ALAM'

GREED, ANGER AND JEALOUSY are traps. When the great fall into these, they expose their weaker side to public gaze. The small deliberately get into them, only to establish their claim to greatness.

It was probably jealousy which made singer Sharda (Shanker-fame) hit out at Lata Mangeshkar in an interview. She called Lata an ordinary singer who, when compared with Rafi and Mukesh, had achieved nothing remarkable. She also accused Lata of sabotaging her career.

Having achieved nothing herself, Sharda had nothing to lose by inviting Lata to a wordy duel. Lata predictably fell into the trap. She retaliated. She dubbed Sharda an unsuccessful singer who was jealous of her (Lata's) success. She castigated Sharda by calling her maiden song ("Titli udi, udi jo chali") a manipulated hit. The fact is, the song "Titli Udi" (from the Vyjayanti Mala/Mumtaz starrer *Suraj*, 1966) was a genuine hit, and not a manipulated one as alleged.



Sharda

The nursery-rhyme-like song was packed with popular appeal. It's catchy rhythm and melody, together with the bewitching smile of Mumtaz's baby-face on the screen, contributed substantially to its success. It was a frivolous song where the voice mattered little, though Sharda with her shrill voice sang it with enough zest to put any five-year old to shame.

Unfortunately, "Titli Udi" was the beginning and the end of her success. She would perhaps have lasted longer had she not strayed out of nursery rhymes.

As for Sharda's accusation of Lata having sabotaged her career, it is like an ant accusing an elephant of having adopted unfair means to trample her. And for the melody queen to take cognizance of a freak singer's preposterous charges, is like a mountain feeling apologetic towards a molehill.

The angry outburst of the 15,000-song old singer, did little for her image. After all, she deserved the coveted position she had acquired. Sharda was Shanker's protege who struggled to last as long as he did, which was not long anyway. Till he died, he stood by her side without realising that friendship and business did not always last together. His business suffered, and the friendship became a liability, for which he paid dearly.

The foul-mouthed and short-tempered Shanker quarrelled with Jaikishan, and angered Raj Kapoor, on the issue of Sharda. By holding on to Sharda, Shanker displayed an admirable quality as a friend, but a total lack of judgement as a musician. Shanker 'made' Sharda for whatever she was worth, but he could not create something which nature had denied her.

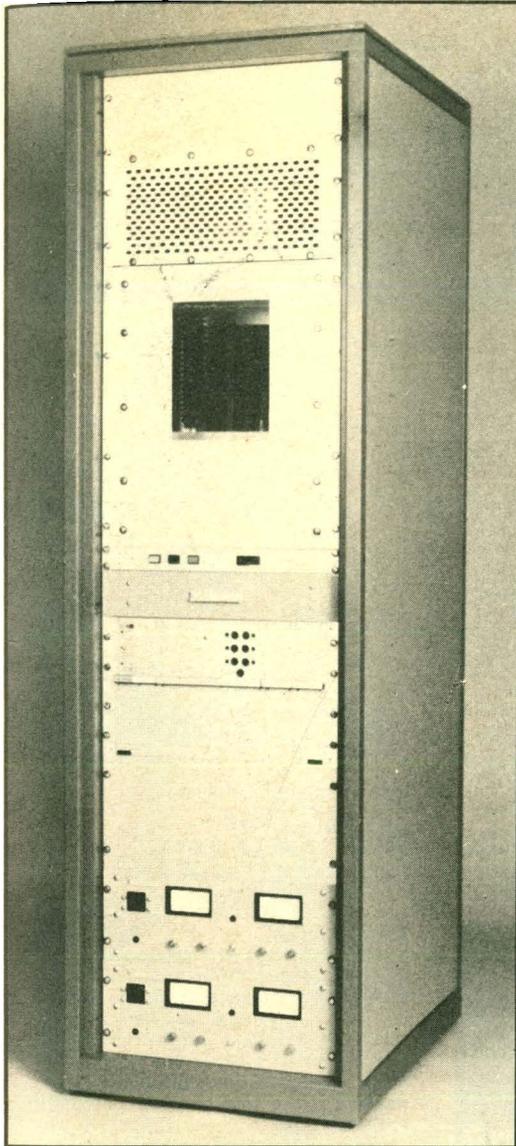
Lata was a gifted singer when she came to sing for Shanker in *Barsaat* (1949). She had already passed through the acid-test while having sung for masters like Ghulam Hyder (*Majboor* and *Padmini*), Anil Biswas (*Girls School* and *Anokha Pyar*), and Khemchand Prakash (*Ziddi*). Although Shanker always nursed the illusion of having made Lata with the song "Jiya beqarar hai" in *Barsaat*.

While talking to me in the course of his last days, Shanker abused Lata in unprintable language, repeating his claim of having 'made' her. He probably staked his entire career in promoting Sharda as a singer, in the hope of 'making' another Lata.

It is likely that Sharda might have inherited some of her mentor's bitterness and frustrations, prompting her tirade against Lata. But when she accused Lata of having sabotaged her career, one was left wondering how Lata could have sabotaged something which had not existed.



Lata Mangeshkar



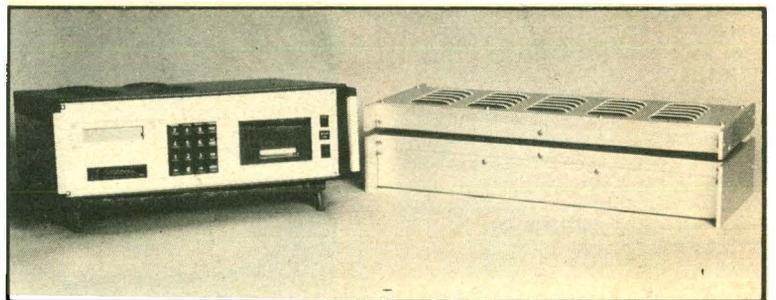
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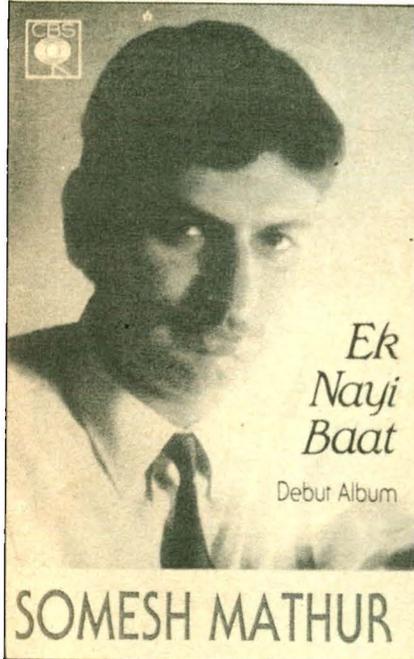
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See the Best Side of Music



SOMESH MATHUR
EK NAYI BAAT
THE BEGINNING OF A NEW STYLE

SIDE A

- EK NAYI BAAT KI SHURUAAT HAI 'TUMHAARI ANJUMAN SE'. QATEEL SHIFAI KA DARD BHARAA QALAAM
- 'YEH BOJH PYAAR KA SAR SE UTAR GAYAA HOTA', JO AAPKO ANWAR FARRUKHABAADI KA ANDAAZ HOTA.
- 'KAAGHAZ KE GHARAUNDON MEIN', ZINDAGI AUR DUNIYA PE RANJANA AGGARWAL KE KHAYALAAT.
- YAAS CHANGEZI KI BEHTAREEN AUR MASHUR GHAZAL, 'MUJHE DIL KI KHATAA PAR'.

SIDE B

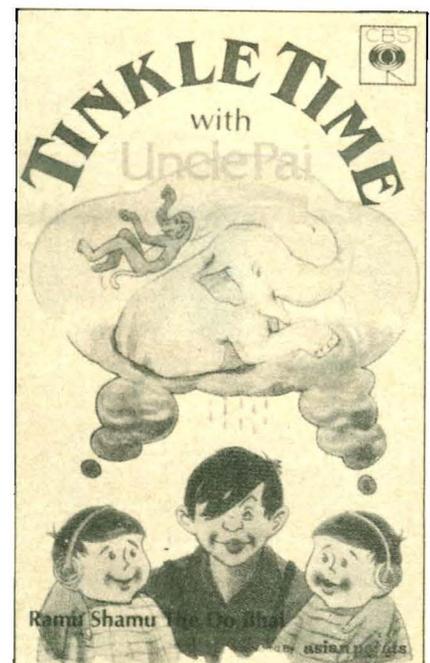
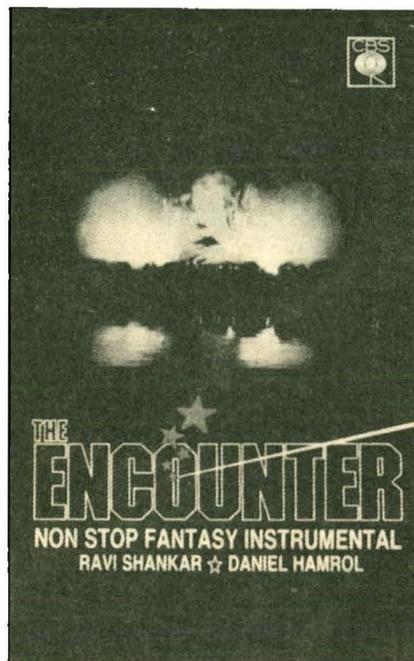
- 'DIL DIYA HAI AAPNE', SOMESH MASHQOOR HAIN AAPKE.
- 'MAUSAMON KI BAATON TAK', IQBAAL UMAR KI HASEEN YAADEN.
- 'BAAT SAAQI KI NA TAALI JAAYEGI, TAUBA KAR KE TOD DAALI JAAYEGI', JALEEL MANIKPURI KE JAZBAAT.
- AAKHIR MEIN ANWAR FARRUKHABAADI KE 'SHAAME GHAM'.

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NON STOP FANTASY INSTRUMENTAL

The sound spectacle of the 3 D Laser light show which mesmerised over 2 million Bombayites.

Indian maestro Ravi Shankar has collaborated with his counterpart, Daniel Hamrol, to produce a one hour sound experience, which takes you on a space journey leading into the future.

All the techniques employed in recording this album are exclusively computer-based. Except for the lead guitar and saxophone soloists, the instruments used are Digital and Analog Synthesizers and Digital Samplers.



WALT DISNEY OF INDIA
TINKLE TIME
WITH UNCLE PAI
RAMU SHAMU THE DO BHAI

SIDE A

Tinkle times start with a club song. Come, join in the inauguration of a Amar Tinkle Club with Uncle Pai. ▶▶ A song on the lovable antics of Ramu and Shamu, the twins who spell double trouble for their mother. ▶▶ Listen to the WHY of Tinkle clubs from Uncle Pai himself. ▶▶ Kapish, the endearing monkey, saves Pintu the fawn from the clutches of Peelu the tiger.

SIDE B

Maindak the frog catches a cold. ▶▶ Ramu proves a handful for his teacher, on the first day at school. ▶▶ Shamu wants to become an Elephant! Find out why. ▶▶ Ramu and Shamu's manipulations to get mangoes. ▶▶ "Dhagi-na-ke-na-ke-din"—the children burst into song at the sight of a Mota Dulha Patli Dulhan. ▶▶ Uncle Pai enthalls with a story of Peelu the tiger wishing to marry Bundila the elephant! Find out the exciting end!



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MUSIC TRACK

DEVOTIONAL

MAHBOOB-E- KHUDA

Munnavar Masoom

Venus

Those who have been stirred by the passion and power of well-sung devotional quawwalis, will be disappointed by this collection. The poetry and the music are mediocre, with the voices not rich and powerful enough to compensate.

-GAUTAM



SAI CHARANON MEIN

Various Artistes

Venus

Here is yet another album from Venus to augment its choice of Sai devotionals – the effort of Manoj Kumar and Mahesh Kumar, who are credited with the lyrics and the music. They sing the devotionals as well, in the company of Bhavana



and Barkha Pandit. The bhajans are prefaced by the commentary of Pradeep Shukla in chaste Hindi. The bhajan – “Shirdiwale Saibaba ke dwar chalo” – and Bhavana’s solo – “Sai naam sukh dai” – make a good opening. The rest of the bhajans, however, do not sustain the promise; some of them even have a ‘filmi’ air about them. Yet, the production values and the recording are good.

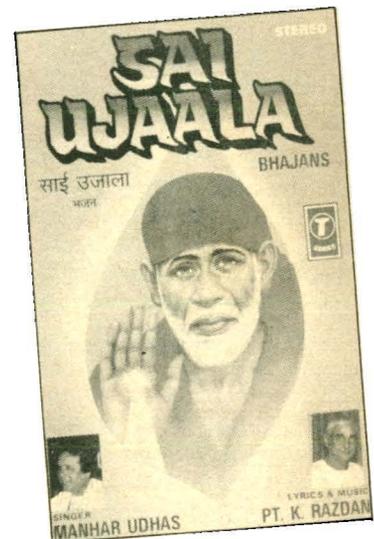
SAI UJAALA

Manhar Udhas

T-Series

These eight new bhajans, dedicated to Saibaba, all penned and set to music by Pt Razdan, are sung by Manhar Udhas. The music arrangement of Y S Moolky is simple and unostentatious, befitting the subject. Side A opens with a bhoo-pali-like preamble and a prayerful “Sai reham nazar karna”. “Tu mare ya tare” has an interesting tune set to Pihu, while the conclud-

ing aarti – “Namaskar Sai” – is slow-paced, with an interesting music arrangement. On the reverse, the most appealing bhajan is “Kya kya rang dikhaye tume”. Overall, an album made for happy listening.



KRISHNA BHAJANS

Anuradha Paudwal

T-Series

A new collection of Krishna bhajans penned by Maya Govind, Bharat Acharya and Shekhar Joshi for Anuradha Paudwal to sing to the music of Pradyumna Sharma. The album opens on a promising note with “Mana Mathura tana Vrindavan”, whose beautiful tune blends the ragas Marwa and Shivrangani. The next bhajan – “Ghanan Ghanan Ghanshyam” – integrates the rain theme admirably, while the later “Ram Ramaiya” is noisy. In the rest of the album – which does not add up to much – the geeta saar is the saving grace.



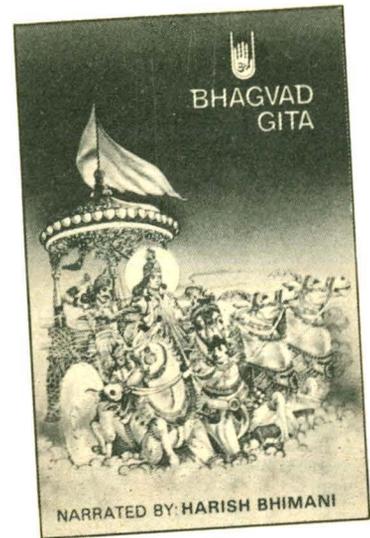
MEERA BHAJANS
Anuradha Paudwal
T-Series

On the other hand, this companion cassette of Meera bhajans, set to the music of Shekhar Kalyan, underlines the close rapport between Anuradha and her music directors. The 10 Meera bhajans, although based on traditional lyrics, have a certain freshness in treatment. The highlights of Side A are "Main to sanvare ke rang rachi", set to Janasanmohini, and "Chaakar rakhoji", sung in Sarang. The good old "Mata ja jogi" is feelingly sung in Marwa. Overall, the album maintains the standard right through, to score another winner for T-Series in the successful teaming of Anuradha with Shekhar Kalyan.

BHAGVAD GITA
Harish Bakshi and Shoba Sanghavi
English narration by Harish Bhimani
Oriental

Oriental has impressively essayed the daunting epic Bhagvad Gita as a magnum opus, in a set of 10 cassettes. The entire set comprises of the Arjun Vishad Yoga, Sankhya Yoga, Karma Yoga, Karma Sanayas Yoga, Gnyan Vignyan Yoga, Vibhuti Yoga, Bhakti Yoga, Purshottam Yoga, Dev Asur Sampad Vibhag Yoga and Moksha Sanyas Yoga – one in each volume. These embody the 18 adhyayas or chapters of the monumental Gita.

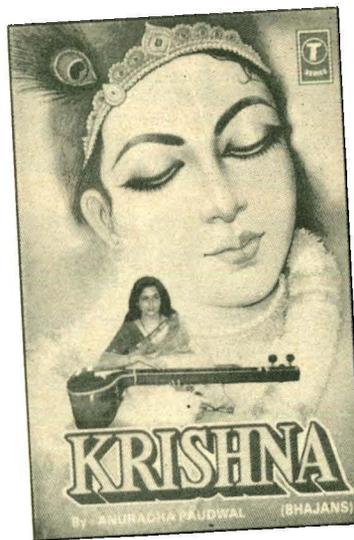
The introductory remarks cite the views of Nehru, Tilak, Gandhi, and the like, on the epic, as though it



were necessary to enhance its value with testimonials. Harish Bhimani's chaste diction gives the offering the superficial gloss, but to those accustomed to the discourses of savants like Chinmayananda, the fervour is missing.

The principal weakness lies in the recitation of the shlokas, which suffers from poor diction. As Vedapathan is a traditional fine art which does not come easily to playback singers, the recitation of Kallolini Hazrat is weak. And, while singers Kavita Krishnamurti and Harish Bakshi impress, and the production values are good, the overall effort could have been a lot better.

– SUMIT SAVUR

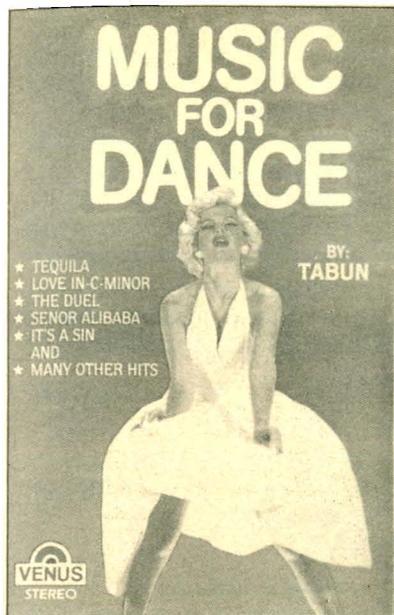


INSTRUMENTAL

ELECTRONIC INSTRUMENTAL - VOL 3
Surinder Singh Sodhi
Venus

A fairly good selection of Hindi film songs, reasonably well-rendered. Those who like instrumental versions of popular Hindi film songs will appreciate this album.





MUSIC FOR DANCE

Tabun
Venus

Murder most foul. Instrumental versions of popular Western songs that make a complete hash of every number they attempt to transfigure.

-GAUTAM

POP

TITLI
Ila Arun
HMV

Delightful. Ila Arun has a deep, rich, powerful voice which she uses with abandon in this volume. The music is catchy and attractive, if imitative. The two together, make for a volume that sets feet a-tapping and hips a-swinging. And if, occasionally – in some of the yells and exclamations – there is a slide from earthy vigour to crudeness, well, one can either ignore it, or relish it as an intriguing bit of spice in a rich broth. "Patang", "Gulbadan" and "Anyway Yeh Hai Bombay" are vigorous and swinging, while "Kuch Kaha Kuch Suna" is



softer, with a touch of appealing tenderness.

-GAUTAM

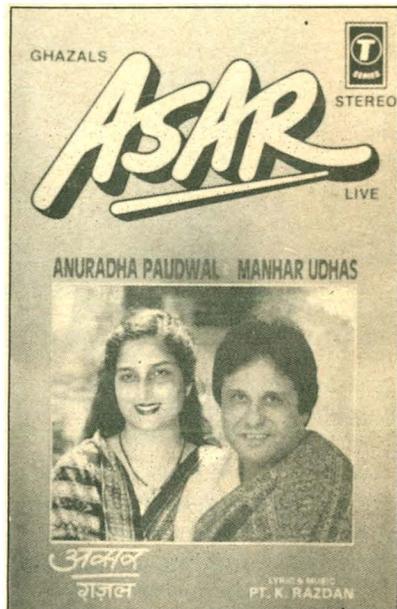
GHAZALS



DIWANA
Abida Parveen
Weston

Unexciting. It is, however, pleasantly surprising to find an album which actually interprets ghazals as songs that mean "Urdu

poetical compositions sung in a semi-classical style"! Abida Parveen has a deep and reasonably rich voice, but it comes across effectively in only one ghazal – "Raaz-e-dil kyon na kahoon". The other seven ghazals drift by without stirring a thing.



ASAR
Anuradha Paudwal and Manhar Udhas
T-Series

A dull, insipid collection. The voices are unexciting and powerless; the poetry, puerile; and the music, pedestrian. Only one number – "Yeh Aur Baat Hai" – can be heard with some degree of pleasure – it is soft, sentimental, lyrical, and surprisingly similar to an "old favourite" Hindi film song.

MIRZA GHALIB
Jagjit and Chitra Singh
HMV

A singularly disappointing collection! Most of the ghazals have been sung at a very slow pace – which may suit the serial, where emotional continuity is maintained by the visuals, but fails miserably when the ghazals are heard on their own. The poetical

AUDIO REVIEWS



context is lost, and the emotional continuity, disrupted by the choice of style. And when one adds a surprising lack of feeling in the singing, the result is a dull and disappointing collection. A vigorous exception is "Koi Din Gar Zindagani", which is sung with feeling and enough pace for the poetry to get across instead of being lost in interludes.

-GAUTAM

DO RANGI DUNIYA

Hanif Agrewala
Venus

The balance of sur and bol determines, to a large extent, the type of singing. In classical singing, sur dominates bol; in light classical, both the sur and bol are to be equally balanced; and in ghazals and geets, bol gains precedence over sur to some extent. But in qawwalis, the bol totally surmounts the sur. Thus, the greater the control over bol, the better the performance.

Hanif Agrewala is one of our successful exponents of this mode of singing. His voice is soft, but his diction, subtle and clear.

Comparatively, the qawwali lyric writers show better quality than the so-called ghazal poets and film lyricists. As their Urdu is simple, it is

not at all difficult for one to catch the words and their meanings. Usually, qawwalis are devotional, but in this case (especially in the theme song composed by Sulaiman Irani which sketches the two sides of life - ie, poverty and prosperity), they vividly portray current trends.

The remaining lyrics are also commendable, one of them being penned by highly-acclaimed qawwali poet Anwar Farokhabadi. The tunes composed by Mohammed Shafi Niazi sound familiar. It's only variation on the part of the artiste's style which enhances the quality of the cassette. The ghazals, rendered by all qawwalis in the prescribed style, with madhya and semi-drut laya, in codified taals, are only enjoyable.

-IBRAHIM DURWESH



CLASSICAL

DAGAR BROTHERS

Dhrupad
HMV

Years ago, at a concert at the Max Mueller Bhavan, New Delhi, a German pupil of the Dagers, in his introductory address, asserted that Dhrupad was

the real classical music of India - Khayyal being a romanticised version of the 'real thing'. While one may not go all the way with such an opinion, there is no doubt that when the Dagar brothers sing Dhrupad, the experience is more deeper and moving than most (Dare one say, all other?) musical experiences. It is thus, with great pleasure, that one welcomes this old recording.

-GAUTAM

USTAD VILAYAT KHAN

Ustads Imrat, Nizamuddin and Vilayat Khan
HMV

As Ustad Vilayat Khan's sitar concerts have always been a source of elation to his fans, his few and far-between recorded releases are always welcome. The cassette is in the traditional zinzhoti, with flashes of the maestro's genius evident in the handling of this melody which has a predominant folk evolution. The tabla accompaniment by Ustad Nizamuddin Khan is extremely supportive.

Ustad Imrat Khan, Ustad Vilayat Khan's younger brother, is, in his own right, an artiste of high calibre. While the surbahar is an instrument basically meant for riyaz by sitariyas, none can wield it with such consummate skill as Imrat Khan. The alap on this deep-sounding instrument, going down to the lowest octave, is a piece of pure pleasure, while his command on this difficult saaz is such, that the incumbents could learn a few lessons.

-VASANT KARNAD

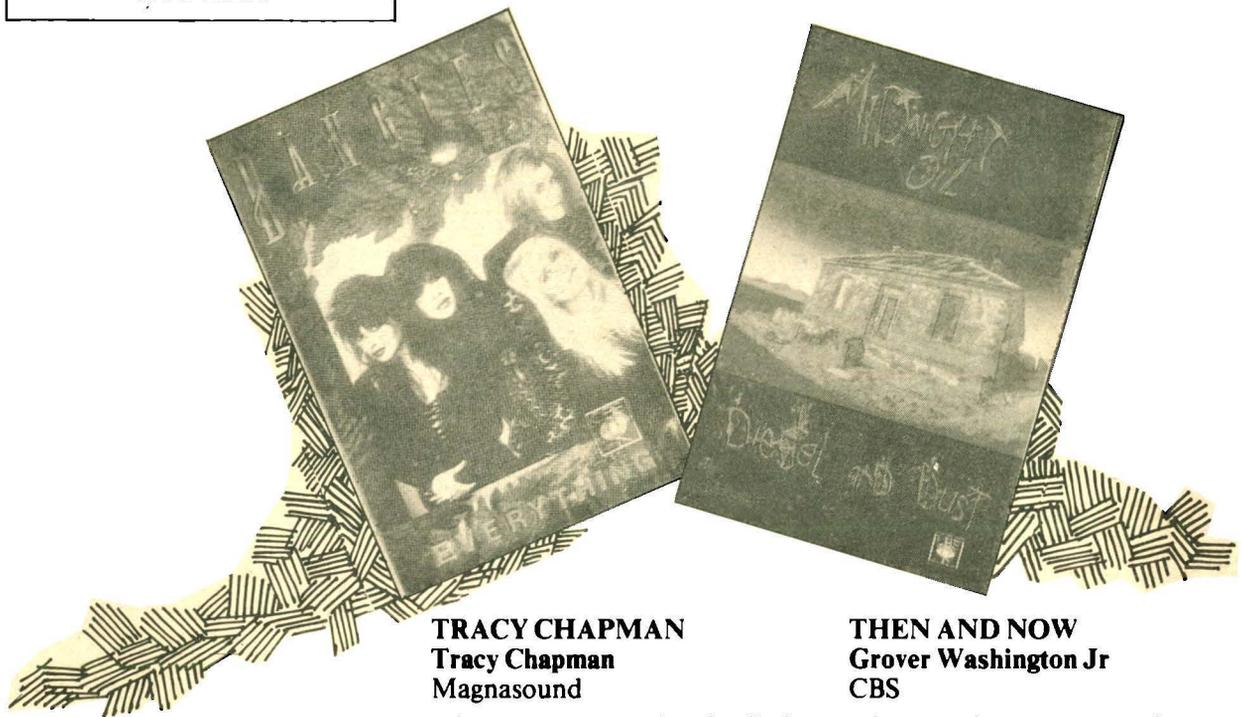
MISCELLANEOUS

AASHIKANA KAUWALIYAN

Khursheed Aalam
Venus

A terrible collection of ill-sung compositions, most of which are in very poor taste.

ENGLISH



DIESEL AND DUST
Midnight Oil
CBS

The prime Australian band uses pop, rock and post-punk modernism to raise issues and shackles. Vocalist Peter Garrett voices the lyrics with fierce intensity. There is nothing that escapes the inherent angst in this document that does not edge melodic charm. Among the better tracks are – “Beds Are Burning”, “Dream World”, the Grammy nominee for the best rock performance, and “Whoah”.

GRACELAND
Paul Simon
Magnasound

Hand it to Simon, the man has a way with song. His words are direct attributes to an emotional swell that lends underlying power, not only to relationship, but to attitudes as well. An outstanding piece of work, right from the use of African rhythms to “Ladysmith Black Mambazo”, to a vision that’s sharply focussed.

TRACY CHAPMAN
Tracy Chapman
Magnasound

Chapman sings with unbridled passion about the causes she believes in; of life as she sees it, without the frills. Some of the songs have a sombre quality, yet it does not efface impact. The a capella “Behind The Wall” is a case in point. Even as Chapman raises some pertinent questions in “Why”, she stirs feelings with gentle warmth in “Baby Can I Hold You”. Undoubtedly, here’s an artiste who fully deserves the praise that has come her way.

EVERYTHING
Bangles
CBS

The foursome return with another sprightly package that extends their groove into rock where the rhythm jangles hard and fast – as in the effervescent “Bell Jar”. However, pop is more in line with their image, and they do curl a pleasant hook on “In Your Room” and “Complicated Girl”; which has a certain lyrical depth. Everything is, indeed, quite something.

THEN AND NOW
Grover Washington Jr
CBS

The saxophonist casts aside his craving for fusion to head straight into mainstream jazz. And what a welcome change it is! With Herbie Hancock, Ron Carter and Tommy Flanagan along, Washington is in an inspired mood, colouring the “Blues For DP” adroitly, filling the pulse of “Just Enough” with fat notes, and bringing warmth and feeling to “Something Borrowed, Something Blue”. In short, a delight.

CLOUD NINE
George Harrison
Magnasound

A long silence has not whittled Harrison’s ability to strike an emphatic chord. There’s a nice chirpy overall feel from the rhythmic flak of “Got My Mind Set On You”. to the tongue-in-cheek jaunt of “Devil’s Radio”. Add a delightful harkback to the time “When We Was Fab”, a lovely ballad in “Cloud Nine”, and you can go ‘mmmhh’.

– JERRY D’SOUZA

Going through the month's new releases, one thing comes clearly into focus – that the old order is definitely changing as far as the music scene is concerned. There are more and more new singers coming up: young lyricist Sameer, who is doing very well for himself, and the young pair of composers Anand-Milind, who are giving the oldies a run for their money.

Of course, many great male singers were removed by the hand of Death in 1988... Yet, one gets to hear less and less of Lata and Asha. Anuradha Paudwal has gradually stepped into the shoes of the former; and Alisha Chinai and Alka Yagnik, in those of the latter. So, let's review their recent releases, as well as others'...

NAFRAT KI AANDHI

Anupama Deshpande and Asha Bhosle
T-Series

Another *chalta-hai* score by Bappi Lahiri. Really, even his disco numbers lack 'zing' now. Take, for example, "Chaiya He Man". While Anupama Deshpande tries to infuse some energy into the *Aaj Banwariya Hui* song, the only song in the cassette which stays in the mind, is the Asha Bhosle-sung "Kaise Tum Thanedar". However, Asha shouldn't stoop to sing such 'cheapie' numbers now.

JAISI KARNI WAISI BHARNI

Rakesh Roshan
Venus

As Rakesh Roshan does so little work, one expects a superlative score from him every time. Yet, even *he* disappoints occasionally. But then, no one can work wonders with such uninspired lyrics. True, "Aaya Aaya Yar Ka Salaam" and "Aaja Aaj Khelen" stand out from the rest for sheer energy, as this must surely be the only time a song's been written to celebrate *Shradh*!

KEHKASHAA

Asha Bhosle, Bhupinder Singh, Guru Ramaswamy, Himika and Usha Uthup
T-Series

Composer Madhu Mukherjee didn't really do much for the score of this film, which largely depends



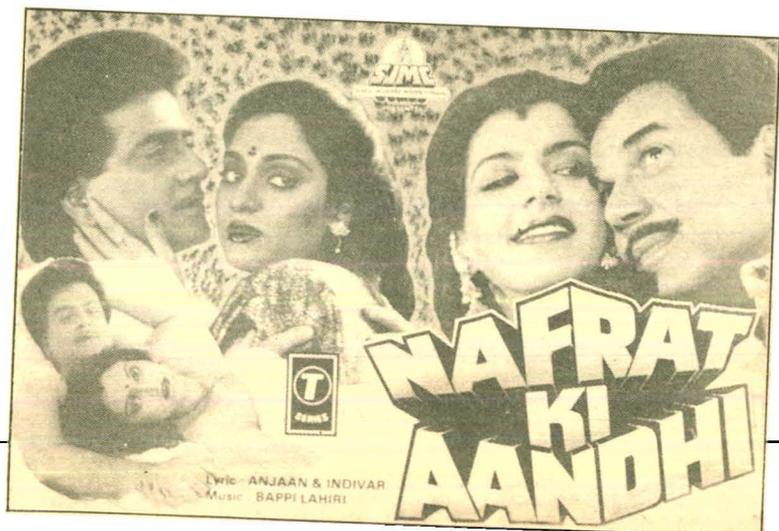
on traditional songs and music. True, there's "Hey Mister", perfunctorily sung by Usha Uthup, and "Tera Khayal", a *ghazal* in Bhupinder Singh's rich voice. But when there's a classic like "Aaj Jaane Ki Zid Na Karo", it naturally overshadows the rest.

Ghazal lovers would, but naturally, compare Asha Bhosle's version with Farida Khanum's, and find it wanting. Especially with the desperate longing of the original, ruined by turning it into a duet. However, the two lovely Meera *bhajans* sung by new singer Himika, and Guru P Ramaswamy's rendition of Kuchpudi and Bharat Natyam dance songs, make good listening. In fact, in a way, this cassette has something for everyone.

TAAQATWAR

Alisha Chinai, Amit Kumar, Annu Malik and Anuradha Paudwal
Venus

After a long time, Annu Malik has come up with a winning score – "I am John D'Mello Ding Dong Wala". Sung only as the late Kishore Kumar could have, it is an unabashed copy of "My Name is Anthony Gonsalves", and, with Indivar's lyrics matching the mood, equally spirited.





Alisha sings two numbers – “Chadh Gayi” and “Aiya Aap Ke Intezaar Tha” – one with Amit Kumar; the other, with Annu (who really doesn’t contribute much more than some heavy breathing). “Chadh Gayi” proves that Alisha and Amit make a good combination, and that she is adapting her very Westernised style to suit the requirements of Hindi films well.

In comparison, Anuradha Paudwal’s supposedly naughty number – “Dhak Dhak Karti Hai” – sounds like a nursery rhyme! Thus, this unmediocre album’s hit is, undeniably, Annu’s.

JAYDAAD

Alka Yagnik and Annu Malik Weston

Alka Yagnik gets to sing something as weird as “Mat Maro Tamancha Haveli Mein”, which she does with as much spirit as she can muster. Mercifully, there are two hummable duets (neither of which have Annu Malik flexing his vocal chords) – “Yoon To Milne Ko” and “Ankh Ladi”. One can’t help feeling, though, that Annu is capable of much more. If he only worked harder. . .

MOHABBAT KA PAIGHAM

T-Series

The first song is a long and tedious *hijra* number. No one could muster the patience to listen to the other

songs on the cassette, even if they were excellent, which they aren’t. The only decent songs are “Nache More Man” and, to some extent, the devotional “Do Jahan Wale”.

LAL DUPATTA MALMAL KA
Anand Milind, Anuradha Paudwal and Majrooh Sultanpuri
 T-Series

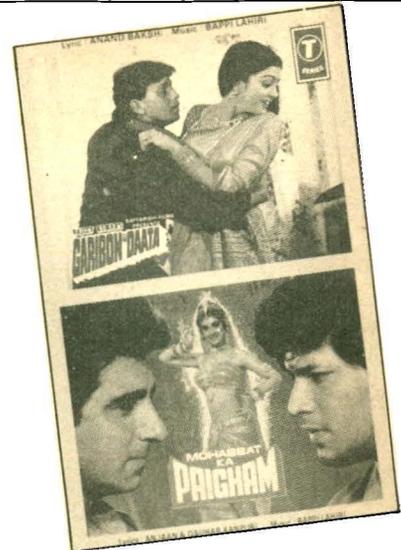
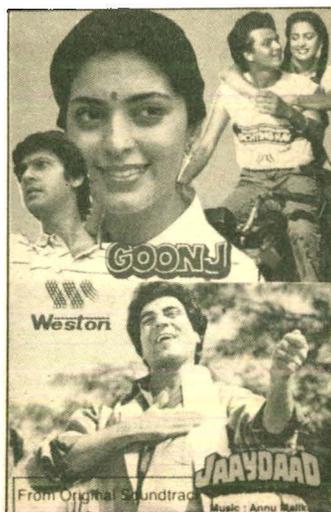
This cassette contains the songs of one of the films being produced by T-Series boss Gulshan Kumar. Hence, the cassette contains the best of Anand Milind and Majrooh Sultanpuri, and Anuradha Paudwal at her melodious best. The result: a cassette worth buying; each number, a gem.

HUM BHI INSAAN HAI

Alisha Chinai, Amit Kumar, Anuradha Paudwal, Kavita Krishnamurthy, Lata Mangeshkar, Mohammed Aziz, Shabbir Kumar and Udit Narayan.

T-Series

A rare Lata number for Bappi Lahiri – she sings a duet with Mohammed Aziz, and makes it worth one’s while to listen to. Alisha and Amit team up again, to sing “Badal Main”, and, considering the composer isn’t very demanding, do a good job of it. Shabbir Kumar and Kavita Krishnamurthy come together as well, to sing “Jab Ladka



Sharmayega”, whose interesting lyrical possibilities are left unexplored, while Anuradha Paudwal and Udit Narayan put forward a nice devotional song.

Indeed, if this film score is to be remembered, it will be for the interesting combinations Bappi has used for its duets.

HITS OF ANURADHA PAUDWAL – VOL 1, 2 & 3
DUETS OF ANURADHA PAUDWAL – VOL 1 & 2
Anuradha Paudwal
 T-Series

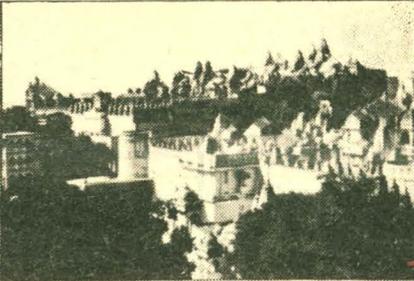
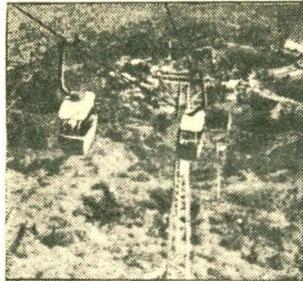
If you are an admirer of Anuradha Paudwal, these five cassettes contain practically every hit song she’s sung so far, as well as some good songs from her forthcoming films. And while there are a few lousy numbers, too, the singer’s entire range is there for the listening.

NEW FILM HITS

Asha Bhosle, Kishore Kumar, Lata Mangeshkar and Mohammed Rafi.
 Weston

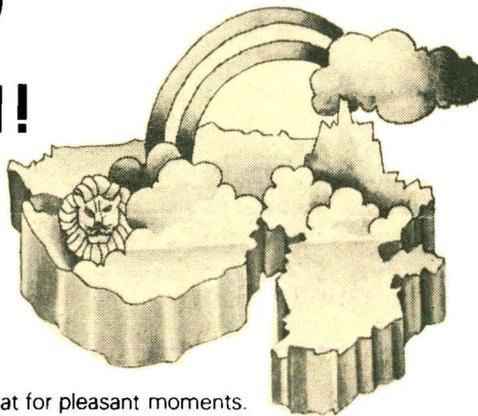
Any number of subjects can be thought up for such collections. This one contains the hits of Lata, Rafi, Asha and Kishore Kumar from their new films. It is a rather random selection though, worth buying only for the two *Libaas* songs. But then, you might as well buy the cassette of the film.

– DEEPA GAHLOT



Gujarat

eternally beautiful!



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 Nanpura, Surat 395 001
 Phone: 26586
 •**Vadodara:**
 Narmada Bhavan,
 C-Block, Indira Avenue,
 Vadodara 390 001
 Phone: 540797

•**Rajkot**
 Bhavnagar House,
 Jawahar Road,
 Rajkot - 360 001
 Phone: 31616
 •**Jamnagar:**
 Royal Travels,
 Phone: 78208

•**Bhavnagar:**
 Parag Travels,
 Phone: 26333
 23752

**GUJARAT
 TOURISM**

॥ चरालि चरतो भगः ॥

SUMEET SAIGAL STARS IN T-SERIES "KARWAT"

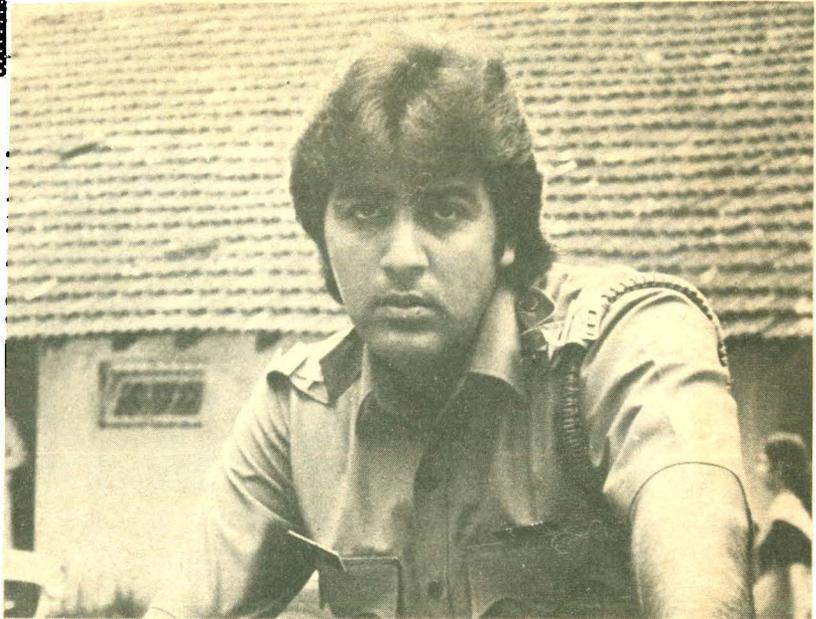
One of the stars Gulshan Kumar of Super Cassettes has roped in to act in one of his myriad video movies, is Sumeet Saigal.

True, it is rather surprising that Saigal has agreed to do a video film when he is so busy with dozens of assignments. Especially when the trend has been for actors to do video films *only* when they are not offered roles in feature films. But Sumeet Saigal has obviously been bowled over by the magnitude of Super Cassettes Industries, which is why he is so enthusiastic about *Karwat*. Says he in the trade paper *Screen*: "Think of the nation-wide publicity I will get. Super Cassettes is going out in a real big way, and this film will make mine a known face in the nooks and corners of the country. Just the ad campaign of the film is enough for that."

* * *

SAI JAGDAMBE VIDEOS COMPLETE MAIDEN FILM

Adhura Faisala, the first video film of Sai Jagdambe Videos, was completed by Mrs Kaushal Dhola-



Sumeet Saigal

nia. It was shot at different locales, in and around Bombay.

Akash, a young actor, is the leading man of film. He is also its script-writer, director and editor. Natasha, who plays the female lead, is said to have given a commendable performance in this film. Satish Kaul, Abhi Bhattacharya, Dilip Sinha, Bhooshan Jeevan, Dilip Raj, and Baby Urvashi, comprise the rest of the cast. Navin Nishchol and Anju Mahendru make guest appear-

ances.

The film is a suspense drama, passed by the censors with an 'A' certificate. Negotiations for the distribution rights of the film overseas, for home video and Cable TV, are on. For further information, contact: Sai Jagdambe Videos, 5, Kamleshwar, Plot 19, Jaihind Society, JVPD Scheme, Bombay 400 049.

* * *

GARWARE LAUNCHES CHILDREN'S VIDEO

Garware Videos have entered the children's video market with a series of educational films for children. They have also established the Garware Video Children's Club to enable children to amass a library of great movies. The classics that Garware is offering, are priced at a reasonable Rs 99 each, inclusive of all taxes. They have a charming dog with a halo as the mascot for the club.

* * *

IMP EDUCATIONAL VIDEOS FOR CHILDREN

Educational children videos are much needed in India, it is true. So, Malhar Films, efforts to introduce



Natasha in "Adhura Faisala"

IMP (Instructional Materials Programme) video-cassettes, to make subjects like Physics, Algebra and Geometry easy, most welcome. The visual medium can certainly make dull subjects more interesting, and difficult concepts easier for young minds to understand.

However, the ad pamphlets they are distributing do not strike the right note: "No matter how often your mind wanders you can always play it again." "Imagine the TV programmes you miss. Because of your tutions. And the parties and picnics where you are never there. Because of your 'extra classes'." "Make IMP your tutor. Whenever you are in the mood. With no 'bhashans' from this 'teacher-tape'."

Children need to be taught to be attentive, disciplined and respectful towards their teachers. It is especially important that a company bringing out educational videos keeps this in mind.

IMP cassettes are available for Algebra, Geometry, Physics and Chemistry. They cost Rs 400 each. Schools and institutions can get a discount of 2.5 per cent on Rs 400 for a bulk purchase of 50 cassettes or more; 5 per cent on 100 cassettes or more; and 7.5 per cent on 150 cassettes or more. For further information, contact: Malhar Films, 360/13, Nav Sahayog, Senapati Bapat Marg, Mahim, Bombay 400 016. Tel 437 3377.

SELF-IMPROVEMENT SERIES ON VIDEO

There is education for adults on video, too. The books made famous by the late M K Rustomji have been translated to video by Akik Chitra.

The first of the lot is *Manage Time Before Time Manages You*, which advises busy executives on how to manage their time more effectively. The second one, called "Care For Others And Others Will

You are you
You were interested in what the teacher was saying. And you were paying attention. And then Ravi, your partner showed you his new calculator. Your concentration was broken. You lost interest in class. Later, you struggled with the same lesson. Does this happen often? Only you can answer.

IMP: Not Easy to Forget
You open your books. You know every page. And yet you are nervous at the examinations. You feel you have forgotten every word you studied. The problem lies in the system of education. Cramping every word into your little self.
IMP is designed to impress all your senses. All at once. By voice. And by picture. To implant the lesson in your mind firmly. To make sure you don't forget what you have studied. When you finish your exams you will be happy you got help from IMPs.

IMP: At Your Convenience
On-it when you like. Off-it when you like. And yet IMP's will help you. To get the percentage you aim for. Maybe you will get a better percentage than your friend. The friend your father praises.

No Sweat Success
Now, IMPs can help you.
From Malhar Films. An excitement in education. On video tape. No matter how often your mind wanders, you can always play it again.
Or that experiment that bothers you. You did it in the first term. You've not forgotten. But you would like to revise it.
Imagine the TV programmes you miss. Because of your tutions. And the parties and picnics where you are never there. Because of your 'extra classes'.

IMP is ready for you.

IF YOU ARE

Care For You", expounds on, and explains, another vital function of management – the building of tactful human relationships.

Rustomji makes the explanations, in person, on the video, while the subjects are presented in easy-to-understand ways, with actual case studies, exposed flaws, and solutions.

The cassettes are priced at Rs 350 each. There are also other cassettes like *Training: Receptionist/ Telephone Operator and Office Systems & Procedures*. Forthcoming projects are: *Decision Making* and *Japanese Management*, both by the late Rustomji.

Rajshri Enters Home Video Market

The home video market has a new entrant in the form of Rajshri Video. Tarachand Barjatya's distribution wing at Rajshri Complex stepped into the home video market on January 26 with a grand opening of Rajshri Video at Bhusawal. Santosh Singh Jain, President, CCCA, was the chief guest, while Mayur Khanna – the hero of Rajshri Movies' *Dard-e-dil*, and Ravana in *Mahabharat* – inaugurated the video division.

The Rajshri Video division is located at Munciple Park, Bhusawal 425 201.

Shemaroo Sets Up Video-Cassette Duplicating Unit

Shemaroo has setup a modern video-cassette duplicating unit at Prabhadevi, Bombay, with an installed capacity of 250 video-cassettes, recorders and other modern supporting equipment.

The video recording unit will offer the following facilities: video magnetic tapes and video-cassette housing for blank video-cassettes of international quality, or as chosen by the client, transfer facilities for 8 mm, 16 mm, 35 mm and 70 mm, and from cinemascope to U-Matic 3/4" master video-cassettes; transfer facilities from film to U-Matic, with complete editing, mixing, dubbing, titling, ad inserting and sprawling for logo facilities; U-Matic to U-Matic transfer facilities; U-Matic to VHS master and VHS master to VHS transfer facilities; copying and duplicating services for a minimum of 100 pieces in a single order, and a maximum of 2,000 pieces per day, depending on the length of the master programme. ©



THE CTV STRANGLEHOLD

With Cable TV networks spreading their tentacles far and wide, will video businesses be choked to death? SANDHYA PANDEY reviews the tug-of-war being played between the two, while CTV network owners speak 'off the circuit'.

JUST ONE YEAR AGO, there were only a few people who knew what Cable TV was. But in the past six months, Cable TV has become a household term. Everyone from Cuffe Parade to Nala Sopara in Bombay knows it; and people in small towns are familiar with it as well.

In a strictly technical sense, every village in India has Cable TV. They receive their television programmes via satellite, a disc antenna and cables. But this is clearly not the kind of Cable TV system which is giving the video industry sleepless nights. The Cable TV system in question here, is a small-time operation where one VCR and long lengths of cable relay programmes to hundreds of individual house-

holds. These cable operators do not utilise disc antennae, or the MTNL cable lines. Their networks, comparatively small, encroach on no public land or utility service. Nobody knows what law they come under and how they can be contained. And that is the real problem. Even the cases filed in court have only highlighted the grey areas in the laws.

Cable TV has been around in a small way for some time now. "In fact," says Siddharth Srivastava of CVC (one of Bombay's large cable networks); "in the beginning, I approached some of the video companies, asking them if I should pay them royalty, but as they did not consider cable any threat, they ignored it."

Those were the days of the video boom; when it seemed that nothing could stem the rise of video power. However, little trickles have this disconcerting habit of turning into floods if they are not contained at the very outset; and little cable operators, of turning into big cable operators – as the video industry has discovered to its cost. The result, today, is, that big video companies are running into losses, hundreds of small libraries have closed down, and at least one video company, namely Hiba – the pioneer in the business – has shut down its video film unit, because of cable television.

Says Mr Nari Hira of Hiba Video: "We have lost nearly 50 per cent of our business because

of Cable TV. Just six months ago, we used to sell 700 cassettes of Hiba video films per month in Bombay alone; whereas, since November, we have sold only 400. So, I have decided to stop making any new video films till the verdict comes from the court.

By April or May, we should know the direction business is going to take. Until then, we will complete work on four films which are in various stages of completion. I have not sacked any of my staff—only people like the make-up artists have gone

away.”

However, Mr Hira is both “doubtful and cynical” about Cable TV being controlled by any legal verdict. “The cost of putting up a cable system is so little,” he points out. “Installation costs less than Rs 30,000,

TUG-O-WAR

There are more than 1,500 CTV networks in Bombay alone, ranging from the well-organised ones like Network, CVC and Telelinks, to the small-time ones operating out of kitchens, bedrooms and dingy chawls... They have an estimated viewership of nearly two lakhs per day, and this figure is steadily growing. The video industry is reeling under the onslaught, getting a taste of the same medicine that they dosed the theatre owners with a few years ago.

This on-going war has brought the prices of official video cassettes down to Rs 550 in the first two weeks. English movies sell for Rs 80 to Rs 110—Rs 145, with the exception of A-grade films, which still sell for Rs 110. Big video companies like She-maroo and Bombino are also feeling the crunch. Laments Buddhichand Maroo of She-maroo, “There was a time when sub-distributors, outstation wholesalers and small libraries came to us with advance money to buy cassettes; but with CTV eating into more than 40 per cent of the business, and piracy lopping off 20 per cent, it’s become a buyer’s market, with small timers forced to give 45-90 days credit.” Rafique of Bombino voices a similar protest. Reacting to Justice Sujata Manohar’s judgement in favour of his ilk last fortnight, he vehemently states, “First of

all, we must prove the CTV is public viewing, as is Justice Manohar’s contention. However, we understand that the CTV networks have gone in appeal.”

Justice Sujata Manohar’s judgement in favour of the plaintiffs—several video dealers—clearly contends that CTV is tantamount to public viewing. Yet her stay of her own order till February 20 was a booster shot for the cable networks, who have gone in appeal against the judgement.

Prior to this order, and the stay on it, the film and video dealers, in a rare show of solidarity, used to frequently raid CTV networks and grab cassettes from them during the course of a show. But Siddharth of CVC says, “We have always operated within the framework of the law and will continue to do so.” None of his subscribers have rejected his network or are afraid of being raided, he claimed. “We would like to talk to the video and film producers,” says Mr Dhanurkar of Telelink, “but they don’t seem to be in a mood to sit across the table.” He is of the opinion that it is piracy that harms the video business more than CTV, but Rafiquebhai says, “While video libraries do their own piracy, CTV reaches so many people, and affects the business of the video dealers as well as the library owners.”

Viewers, however, are largely in favour of CTV. Mrs Ratna Rajshekharan of Cuffe Parade says, “Not only do we save money, but we have no bother of booking a cassette in advance then waiting for it to come. That is like going to the theatre. And I would not like to blow away Rs 550 on buying a video cassette which I am going to see just once. Besides, there is no wear-and-tear on my VCR, nor any maintenance problems.” However, Mr Ramesh Sanghvi of Juhu feels, “Watching CTV somehow lacks privacy. I would rather subscribe to a good library than go in for a CTV subscription.”

Defending lawyer S B Jaishinghani, who appeared on behalf of Nebula Network, succinctly explained the legal viewpoint and that of his clients: “The question is whether the exhibiting, broadcasting or rediffusion of a video cassette through the medium of CTV is tantamount to public viewing or private viewing? If it is public viewing, then copyright is infringed unless prior permission has been taken; if it is private viewing, there is no infringement at all.” On behalf of his clients he argues, “If you watch a movie in your drawing room, does any member of the public have free access to it, as he would in a movie hall? How, then, can it be called public viewing?”

Jaishinghani contends that a parliamentary amendment is the only answer. Only the government can resolve a matter of such public interest and popularity.

—SANJAY SAYANI



and for far less than Rs 100 a month, families can see the latest films in their homes. In many buildings, cable television is being set up with the connivance of the residents. In new housing colonies and apartments, even in places like Nala Sopara, builders advertise the existence of CTV facilities the way they advertised modern bathrooms earlier. It is an added selling point." The recent decision by film producers to sell video rights only three months after theatrical release, will only add to the popularity of Cable TV, which can always relay pirated cassettes, believes Mr Hira. No wonder he has decided to make ad films, TV serials, and even a feature film, now, instead of video movies.

For the average citizen, CTV is the best thing to have happened in the home entertainment field.

It is not only the video companies who have been affected by the proliferation and popularity of the cable networks, but video libraries as well. While big video companies are reeling under the weight of unsold video cassettes, numerous little libraries have shut down completely.

It eliminates investment in a VCR, and is so much cheaper. He, therefore, is completely in favour of the cable operators, and, unfortunately for the video industry, not worried about questions of royalty. In fact, on February 7, residents of Sahza Begum Chawl at Ghatkopar, Bombay, filed a case in the Bombay High Court, petitioning for an injunction to the police to prevent them from removing a VCR and cable network from their *chawl*. They claimed that, as they were from the lower middle-class, they could not afford to have a VCR each. So, they had pooled their money to buy a VCR and set up a cable network, for private viewing, which is maintained by an expert who is paid a fixed fee. They stated that some persons who had bought video rights were saying that only

they had the right to set up cable networks. Their lawyer maintained that there was no law that prevented a group of persons from forming an association to view cassettes on TV sets in the privacy of their homes, through a jointly-installed VCR and cable network.

IT IS NOT ONLY the video companies who have been affected by the proliferation and popularity of the cable networks, but video libraries as well. While big video companies are reeling under the weight of unsold video cassettes (especially since many of them have paid exorbitant prices in black for video rights), numerous little libraries have shut down completely. Even a big, established library like Shemaroo, located in an upper-class area of Bombay, is feeling the pinch: "We have lost at least 35 per cent of our business," bemoans Atul Maroo. "The big ones are only just surviving, while the small libraries in the suburbs have had to close down." He cites the example of the Lokhandwala Complex at Versova, Bombay, where there were 43 video libraries, 23 of which had come up in a single year. In the past year, they have slowly closed down, till there are only about three libraries left today. The library owners have not formed any association to combat the threat, since they feel that the video companies are already doing it for them. They have extended their support to the companies, but, in reality, have little hope of being able to contain the growth of CTV.

The video companies carried out a series of raids on Cable TV operators in the past few months, which made the small-time operators slightly wary of relaying new feature films. However, even in this, there was confusion, since it was not clear who really held the CTV rights.

Mr Siddharth Srivastava of CVC says: "We are willing to pay royalty,

but who do we pay it to? Who do we negotiate with? They are not clear as to who holds the rights—the video company, the producer of the film, or the distributor."

For the average citizen, CTV is the best thing to have happened in the home entertainment field. It eliminates investment in a VCR, and is so much cheaper. He, therefore, is completely in favour of the cable operators.

Mr Srivastava is one of the first people to have set up cable networks in Bombay. He started it in the Cuffe Parade area, and now entirely covers Malabar Hill and Cuffe Parade. He says: "I am in the cable and the video business (Video King), and so, I understand their problems. I have always held back the relay of feature films for three weeks after their theatrical release. There is no reason at all, why a holdback *should not* work."

The problem at the moment, he says, is to be able to define the regulations under which Cable TV can operate: what, in essence, is its nature, and who holds the rights for broadcast on Cable TV. The licence to operate a CTV system has to be defined. Just as there are different licences for: (1) video libraries to lend cassettes for viewing; (2) for video parlours to screen video films; and (3) for buses to show films, etc, similarly, the licence for Cable TV has to be defined under home viewing. Only if they are using cables leased from MTNL, and extend operations over very vast areas,

can they be termed commercial, argues Mr Srivastava.

After all, this is the way Cable TV operates in America. The CTV companies are so big, that they have their own news broadcasts and produce their own films. According to Mr Srivastava, American CTV companies have as many as 57 million subscribers for a single channel.

The solution to the problem lies in eliminating the grey areas and defining the proper regulation with amendments to the copyright acts, says Mr Srivastava. "Once this is done, producers can sell CTV rights separately, and a system of holdbacks can be implemented, as is done abroad. If any cable network wants exclusive rights for a movie, they can always pay more for it." Atul Maroo agrees, saying: "If rights are properly sold, and the holdback system brought under operation, like it is abroad, everyone can do well." Mr Hira also wants the Cable TV companies to be allowed to come in legally: "Let them buy rights officially. In fact, the government could demarcate and lease areas to the CTV companies. This way, it will get revenue from them. The companies will then compete to buy rights for films from producers, and even devise their own programmes. This way, the viewer will benefit, for he will have a viewing choice. In fact, CTV can be far better than Doordarshan."

Mr Srivastava adds: "I do not have to go to the government and offer to pay. The moment I am big enough, the government will call on me and work out the revenue it can get from me!"

So, CTV is here to stay. How clean, effective and competitive the business will be, will depend on the steps the government takes. If CTV becomes a threat to Doordarshan, however, one cannot expect much official enthusiasm.

—SANDHYA PANDEY

THE ABC OF CABLE TV

WHEN THE TV SIGNAL is received at the TV receiver through a cable distribution system, and not in a conventional 'off air' manner, it is known as Cable Television or CATV. CATV is abbreviated from Community Antenna Television Service, although it is now commonly recognised to mean 'Cable TV'. There is no radiation of a signal in a Cable TV system. The coaxial cables can accommodate transmission at frequencies upto 400 MHz.

CABLE TV DEVELOPMENT

The CATV started around 1948 in the USA, primarily to provide tolerable TV signals in small towns or semi-rural areas where 'off air' television reception was poor, or not available at all, because of transmission distances or geographical features such as mountains. The technique was to construct an elaborate antennae array on a high hill-top, or use a high tower structure to receive 'off air' signals from TV broadcasting stations. These signals were distributed throughout the community or area through a cable distribution system. The early system carried three TV channels at first, then five, and then 12, and, in almost every

instance, only carried signals by 'off air' reception of commercial broadcasting stations.

The equipment, cables and hardware left much to be desired. The picture quality in the early system was marginal, and operational reliability, rather poor. However, the subscriber interest was remarkably high, which led to the development of much better systems later on.

Right from the early systems, the TV signals are distributed from a signal point called the Head End (or point of origin) to many points (subscriber premises). This is technically analogous to a power distribution network; essentially a one-way transmission from one point to multipoints.

As Cable TV intruded in larger markets with high densities of population already covered by the broadcasting industry, competition began. This led to the offering of more channels with emphasis on entertainment programmes. Programmes were brought from distant stations over microwave links, and later, by satellite units, to feed the cable network. With the advent of the video tape-recorder and cheaper TV studio equipment, the dependence on broadcast programmes

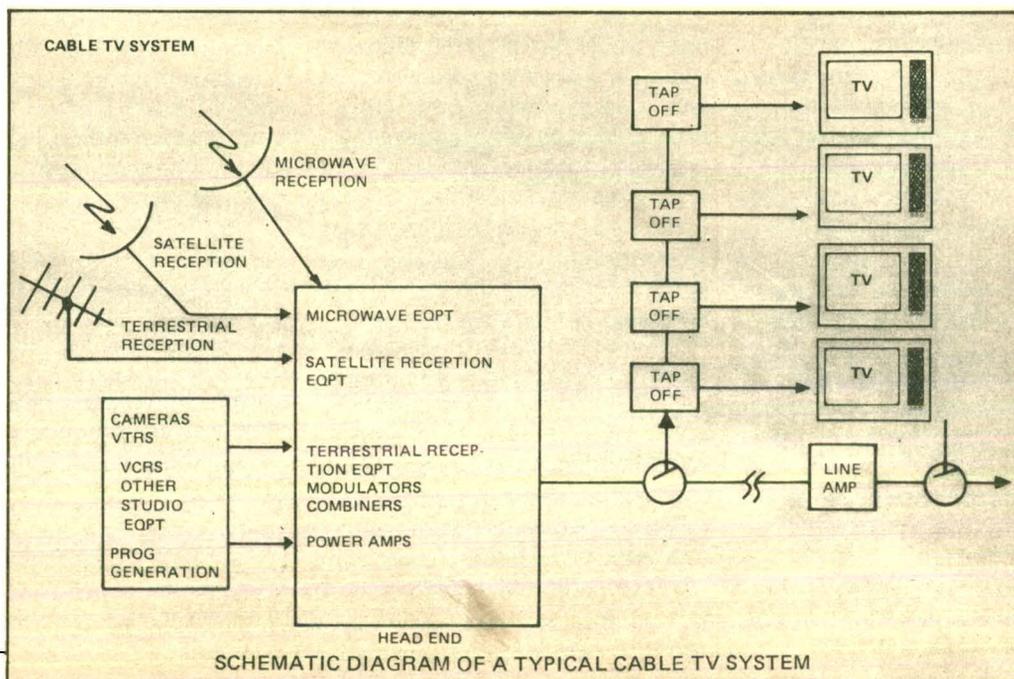
lessened, and local origination of programmes came into vogue. As equipment and technology improved, 20 to 30 channel systems emerged. Special premium viewing channels were initiated on additional optional payment (Pay TV.)

In 1952, there were about 70 CATV systems operating in the USA, serving about 15,000 subscribers. Today, about 6,000 CATV systems operate there, serving over 2.8 crore subscribers. Thus, about one out of every three households is served by CATV.

CATV transmission technology has advanced fairly rapidly from vacuum tubes, through transistors, to its present utilisation of integrated circuits. Parallel progress has been made in coaxial cable design along with coupling and tap-off devices. It will be reasonable to say that the current state-of-the-art amplifiers, hardware and cables, will produce a reliable, low distortion transmission facility at a supportable cost of most CATV applications.

CABLE TV - BASIC DISTRIBUTION SYSTEM

The starting point of a cable system is known as the Head End. Here,



pick-up signals are amplified, adjusted-for level, and then fed into the trunk-lines. Trunk amplifiers are inserted at regular intervals (0.8-1 Km) to make up for cable losses and maintain the signal level (1-3 mv). Fifty cascaded amplifiers are common over a 40 Km route. With the use of optical fibre cables, the number of amplifiers can be reduced to 5 or 6, over the same distance. Power for the trunk and bridging amplifiers can be obtained from the tap on the electric service line. The long run from the bridging amplifier may require line-extender amplifiers to make up for cable losses.

Directional couplers are used to tap off the energy from the trunk-line. These couplers are designed to avoid loading of the main line. The loop in the directional coupler is magnetically coupled to the central

system to feed the subscriber's TV set.

The UP converter of each channel converts the IF to the desired channel frequencies. Although direct modulation on channel frequencies is possible, the IF modulator concept is favoured because sophisticated modulating hardware is then identical for all channels. Different channel outputs from UP converters are combined in a power-combiner and fed to the trunk-line after suitable amplification. From the trunk-line, feeder lines branch off to different subscriber clusters. Signals are provided to subscribers' sets by means of drop lines.

The Coaxial Cable: In the Cable TV system, a coaxial cable is the medium of transmission. Since a number of channels are to be delivered to the cable, it should have

generates its own programmes, and its complexity can range from that of a full-fledged studio to a single VCR. Distant programmes are brought by microwave links, or relayed by satellite. Nearby stations are picked up 'off air'. Microwave and satellite receptions call for sophisticated hardware at the Head End. The individual receiver for microwave and satellite receptions is the demodulator, which produces an audio/video output. This audio/video is applied to a conventional RF (VHF) modulator to produce a VHF carrier.

Multiplexing of different programme inputs is also done at the Head End. Multiplexing is necessary since a number of programmes have to be transmitted simultaneously on a single cable. Multiplexing is done by modulating the programme signals on suitable carriers.

The CCIR Channel allocation for TV broadcasting

i) CCIR-B VHF Channels	Band-I	47 MHz to 68 MHz = 3ch (2 to 4)
CH width = 7 MHz =	Band-III	174 MHz to 230 MHz = 8ch (5 to 12)
ii) CCIR-G UHF Channels	Band-IV	470 MHz to 606 MHz = 17ch (21 to 37)
CH width = 8 MHz =	Band-V	606 MHz to 798 MHz = 24ch (38 to 61)
iii) Special Cable TV Channels		838 MHz to 854 MHz = 2 ch (67 to 68)
(Not for broadcast purposes)		104 MHz to 174 MHz = 10 ch (S1 to S10)
CH width = 7 MHz =		230 MHz to 300 MHz = 10 ch (S11 to S20)

conductor to tap off the signal. Directional couplers have a very small insertion loss between the input and output signals in the trunk-line. The typical value is about 1 dB at 300 MHz. Tap loss between input and output is about -13 dB, but is made up by the bridging amplifier.

In short, a typical CATV system consist of: a) the Head End, which receives the signals from the various sources and processes them for leading into the cable; b) the trunk system - to carry the processed signal; c) the distribution system - to carry the signal from the trunk system to the subscriber point; d) and, lastly, the subscriber 'drop-out' - which taps off the distribution

the capacity to handle the combined bandwidth of all the desired channels. The cable should not radiate. Loss in a coaxial cable, greatly dependent on temperature conditions, varies by about 0.1% per 1°F change in temperature.

If the system is to be designed for +8 dBmv input and +40 dBmv output for all amplifiers, then this holds good for the average temp of +68°F. For +90°F, the input at the fourth amplifier is +5.9 dBmv, and for 0°F, the output at the third amplifier is +44.4 dBmv, which are not acceptable figures.

The Head End receives programmes from distant stations as well as the Programme Generation Unit of the cable company. The Programme Generation Centre ori-

Modulation and carrier frequencies compatible with those of broadcast transmission are used to enable existing TV sets to receive the programmes ie, - VSB-AM for video and FM for sound. Conventional VHF channels are used for transmission. Modulators, identical for all channels, modulate the video and audio signals of a programme on an intermediate frequency (generally 38.9 MHz for vision and 33.4 MHz for sound in the CCIR-B system). Automatic temperature compensation is normally provided. A thermal sensor controls the RF attenuation in the amplifier circuit.

RELATIVE ADVANTAGES OF CABLE TV

Cable TV started with a well-

defined function to provide TV signals wherever 'off air' reception was unsatisfactory or unavailable. Later on, it developed into a full-fledged system with a function to provide many TV channels with much better picture quality. Many cable systems now originate their own programmes.

Since house-top reception antennae have been eliminated, there are no problems of ghosts or shadows or RF disturbance, so common in cases of 'off air' reception. The problem of ghosts or interference is accentuated in metropolitan cities like Bombay, Delhi, Calcutta and Madras on account of high-rise structures. Even a direct line-of-sight between the transmission and receiver antennae is not able to save the situation. Apart from this,

channels, the cost of hardware – in terms of transmitting equipment and associated studios – will be prohibitive apart from creating a problem of adjacent channel interference which cannot be permitted.

Apart from providing normal TV channels by picking up programmes of distant TV stations, the cable company can provide more TV channels of its own – such as those on education or news, an information channel similar to Teletext, a Pay TV channel (films, dramas, etc), women's programmes, sports, etc. Even the high-definition TV channels (HDTV) will be accommodated on the cable system at a future date. With the introduction of optical fibre cables, the capacity of accommodating the TV channels in the cable system can be aug-

REGULATIONS FOR CABLE TV IN THE USA:

Cable TV channels have been classified into four categories in the USA; a study of which, will be of help in evolving our own regulations at a later date.

1. Class-I Cable Channels: They carry regular TV 'off air' picked broadcasts, delivered to the cable system by microwave or satellite, or direct from the TV broadcast-station.
2. Cable-II Cable Channels: They carry programmes originated by the cable system itself – ie, cable casting.
3. Cable-III Cable Channels: They carry signals other than those that can be picked up on a standard TV receiver – coded programmes, such

Special Effects

A Dual Cable System: One way of providing more than 12 channels is to run two coaxial cables throughout the system. At the subscriber's end, a switch allows the selection of either cable. The signal on Channel 2, as carried by cable A, is identified as 2-A, whereas that on cable B, as 2-B.

Converter: When the subscriber's TV has the capacity to receive only VHF channels, but the cable can transport more channels than this, a block converter is used to convert the higher channels into VHF

Tunable Converter: A more sophisticated type of converter, which individually tunes all cable system channels and presents a single channel to the subscriber's TV set.

Two-way Cable System: The same cable is used for both directions. Upstream communication (from the subscriber to the Head End) is in the 5 MHz = 30 MHz band. The converter unit at the subscriber's end supplies the upstream signal. Diplexers are used to prevent the mixing of upstream and downstream signals. The system provides a two-way communication with subscribers for billings, surveys, shop-at-home services and Pay-Special TV programmes.

protruding receiving antennae from house tops or multi-storeyed buildings mar the aesthetic beauty of a city. Crowding of antennae at the top of high-rise buildings leads to an unsatisfactory reception quality. Cable TV overcomes this problem and ensures sharp picture clarity.

Cable TV also overcomes the problem of frequency spectrum crowding. Since there is no radiation from the cable, frequency bands earmarked for other services, such as FM (Band-II), can be conveniently used for Cable TV.

Cable TV also provides an economical distribution of programmes. If a broadcasting station has to provide even 10 TV 'off air'

mented manifold.

Cable TV is also a revenue-earning proposition as advertisements on a cable system is a highly lucrative proposition. Furthermore, in metropolitan cities in India, where different language groups are found in large numbers, the Cable TV system can play a very important and effective role by picking up programmes from cities like Madras, Trivandrum, Hyderabad, Calcutta, Lucknow, Jullunder, Srinagar, etc, via satellite or microwave links, and distributing these over a cable network, say, in a city like Bombay, to meet the requirements of the diverse linguistic groups.

as 'Pay TV' programmes, intended for a select group of viewers like medical doctors, business people, bankers, etc. These channels also carry non-TV programmes – such as data, stock market quotations, etc. They are used for 'downstream' transmission – ie, from the cable system to the subscriber.

4. Class-IV Cable Channels: Class-IV channels are for 'UPSTREAM' transmission – ie, from the subscriber's terminal to other parts of the system.

– M Y THOTE
Chairman, IETE.

Courtesy the National Seminar on CTV, December 1988.



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SAAZ RAAG AUR TAAL

Nos	Instruments	Players	Drums	Players	Thath	Raaga	Beats	Taal	Side Rhythm instruments	Players
1	Flute Tanpura	Ronu Mazumdar	Khol	Natu Goswami	Bhairav	Bhialu	6	Lufa Dadra	Madal-Ghungroo- Chakva-Manjira Kartal-Chimta	Anna Joshi & Dasrath
2	Surbahar Tanpura	Chandra- shekhar	Pakhawaj	Arjun Shejwal	Todi	Salagvarali	7	Tewra	—	—
3	Jai Tarang Tanpura	S. Sharma	Tabla	Shridhar Padhye	Bilawal	Kamal- ranjani	7	Roopak	—	—
4	Taar Shahnai Tanpura	V. Vohra	Dhol	Anna Joshi	Aasaavari	Shobhavari	8	Dhoomali	Damru- Bada Manjira Hudki- Dimri-Duff-Matka	Anna Joshi
5	Santur Tanpura	Ulhas Bapat	Pakhawaj	Arjun Shejwal	Purvi	Ruka- mambar	9	Matta Taal	—	—
6	Harmonium Tanpura	V. Vohra	Dholki	Anna Joshi	Unclassi- fied	Pushpa- chandrika	10	Jhaptaal	—	—
7	Sarang Tanpura	Kunte	Tabla	Shridhar Padhye	Unclassi- fied	Champa- kali	11	Champak Savari	—	—
8	Vichitra Veena Tanpura	Ramesh Prem	Pakhawaj	Arjun Shejwal	Marva	Varati	12	Chautaal	—	—
9	Tabla Tarang	Janardhan Abhyankar	Tabla	Shridhar Padhye	Kalyan	Amrit Varshini	13	Firodust	—	—
10	Diruba Ek tara	V. Vohra	Dholak	Vijay Indorkar	Khamaj	Sorath	14	Deepchandi	Kartal-Duggi Tarang	Anna Joshi & Dasrath
11	Sarod Tanpura	Zarin Daroovala	Pakhawaj	Arjun Shejwal	Unclassi- fied	Rajni Kalyan	14	Dhamar	—	—
12	Sitar Tanpura	Chandra- shekhar	Tabla	Shridhar Padhye	Kafi	Rajesh- wari	15	Pancham Savari	—	—
13	Shahnai, Tanpura, Harmonium	Dhurnale Madhukar	Nagaara	Anna Joshi	Bhairavi	Jogi Bhairavi	16	Teen Taal	—	—

4CX 1151

Volume I - GAYAKI. RAAG AUR TAAL

Side A That	Raag	Taal	Beats	Lyrics	
1	Bhairav	a) Ramkali b) Saurashtrunk a) Khal Todi b) Bahaduri Todi a) Durga	Dadra Roopak 7 8 9	Hari-Hari Hari- Sumar Naam Katata Vikar Dekho Dekho Shiva Shankar Mahadev Jagat Janani	
Side B That	Raag	Taal	Beats	Lyrics	
3	Bilaval	b) Bihagda	Jhaptaal	10	Aaj Ko Dina Shubna Dina
4	Aasavari	a) Aasavari b) Khat a) Jantashri b) Basant	Surtakta Champak Savari Ektaal Chautaal	10 11 12 12	Gokula Govardhana Eni Mana Jaba Te Piyu Malati

4CX 1152

Volume II - GAYAKI.. RAAG AUR TAAL

Side A That	Raag	Taal	Beats	Lyrics	
6	Marva	a) Bibhas b) Bhatiyar	Firodust Jhoomra	13 14	So Ab More Soraajunawa Balma Tomare Karan
7	Kalyan	a) Kidar b) Harmeer	Deepchandi Aadachautaal	14 14	Khelan Ko Aayo Dekhi Aisi Pyari
8	Khamaj	a) Gaud Malhar	Dhamar	14	Umanda Ghumanda Ghana
Side B That	Raag	Taal	Beats	Lyrics	
8	Khamaj	b) Kalavati	Pancham Savari	15	Ja Ja Re Ja
9	Kafi	a) Bahar b) Surmalhar	Teentaal Addha	16 16	Daar Daar Paat Araj Suno Mori Re
10	Bhairavi	a) Bilaskhani Todi b) Bhairavi	Tilwada Punjabi Theka	16 16	Ab More Kantha Kaise Samajhaon

Singers: Shruti Sadolikar & Krishnarao Chonkar

Tabla: Shridhar Padhye

Produced by Chandiramani

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 Mandi Hindi Feature Film
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 Salaam Bombay Hindi Feature Film

Hiba

Chehere Pe Chehra Video Film
 Range Haath Video Film

Magnum

Dost Garibon Ka Hindi Feature Film
 Bees Saal Baad Hindi Feature Film
 Main Tera Dushman Hindi Feature Film
 Nastik Hindi Feature Film

Garware

Dharamyudh - II Video Serial
 Dharamyudh - III Video Serial
 Fire of Passion English Feature Film
 Sindbad the Sailor Animated English Film
 Dot and the Keato Animated English Film

NFDC

Impulse English Feature Film
 Cavalcade English Feature Film

TV Today

Newstrack (February) Video News Magazine

San Video

Mil Gayee Manzil Hindi Feature Film
 Mujhe Hindi Feature Film

Bush Video

Bush Film Trax Video Film Magazine
 Cineyatra '88 Video Film Magazine

Gold Video

Dav Pech Hindi Feature Film

Bombino

Ram Lakhan Hindi Feature Film
 Kasam Suhag Ki Hindi Feature Film
 Shukriya Hindi Feature Film

ENGLISH

**VAMPIRE
 IN VENICE**

Klaus Kinski, Donald Pleasance,
 Christopher Plummer 
 Vestron/First Choice

Far better to date the Vampire,
 and that too, in Venice! I, how-
 ever, prefer noted scholar Paris

Castalano as he's actually Chris-
 topher Plummer. Unfortunately,
 CP, or PC, is busy helping
 Helietta - a damsel-in-distress
 whose ancestor was bitten by
 Nosferatu the Vampire aeons of
 ages ago. She's worried that the
 curse still rests on her family
 crest, and that the Vampire'll
 come in cold blood for her blue
 blood.

So, Plummer participates in a
 seance held to summon the Vam-
 pire, and poof, Kinski cometh -

for Helietta. Continuing to be
 faithful to Werner Herzog's con-
 version of the bloodthirsty bat (in
Nosferatu) into a person of pa-
 thos, Kinski seeks to win true love
 since, only then, will he be able to
 say RIP.

And there's nowhere better to
 breathe one's last than at the
 Bridge of Sighs. However, while
 the decaying yet delighting gran-
 deur of Venice highlights the
 Gothic melodrama, it is not the
 Vampire's ideal environment.
 Baroque breeds atmosphere but
 blunts tension.

- For Vampire-bitten victims and
 those who thirst for horror. And
 for all those who wish to witness
 some excellent acting for a
 change.

MASQUERADE

Rob Lowe, Meg Tilley 
 MGM/UA Home Video

The plot is pegged, professional-
 ly, in the proverbial love triangle;
 enacted by overt opportunistic
 yachtsman Tim Whalan (Rob
 Lowe) and local provincial
 policeman Mike McGill, with
 handsome heiress Olivia Law-
 rence (Meg Tilley) at the apex.

It comes to pass that, with the
 passing away of her dowager
 mother, Olivia, now filthy rich,
 suffers alienation and anomie on
 her return to the très exclusif
 Hampton Isles. She thus gets
 trapped in the web of deceit spun
 by the 'friendly advances' of
 Whalan. A steamy romance sim-
 mers and then boils over, under
 the expert hands of our Chef
 Casanova et Social Climber, who
 also has both hands occupied
 with secret lover Brooke Morri-
 son - his employer's wife. The
 Ruination of Olivia is furthered
 by his co-conspirator - Olivia's
 spongy stepfather Gateworth,
 who is not worth much and is a
 dipsomaniac. Yet, Olivia is
 blessed with guardian angel

McGill hovering closeby, although not as close as he'd like to get.

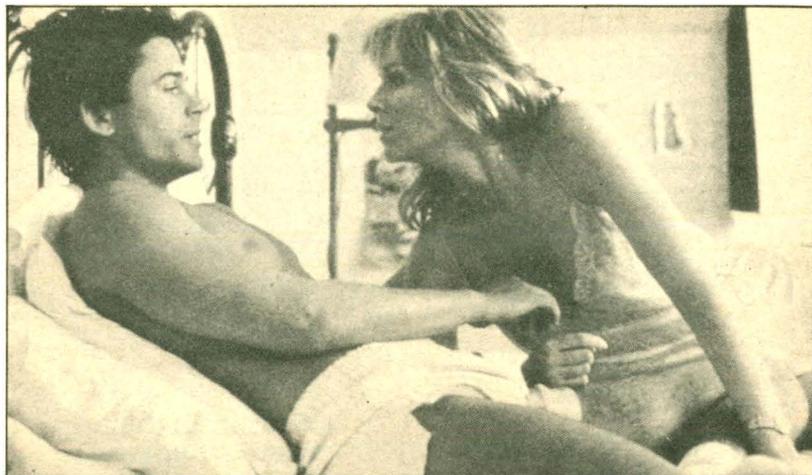
As the schemers play out their roles, love and lust, passion and ambition, innocence and corruption mount from being mere motifs of a masquerade into the main motives for murder.

— **No masquerade ball, this. Twists a plenty, but tension low(e):a (s)scream-'n-soap story.**

DATE WITH AN ANGEL

Aspirants
CBS/Fox Video

A far cry from Olivia, but she's really an angel, although with a damaged wing. She falls into Jim's swimming pool after his engagement party and Jim finds himself engaged as her guardian angel.



At play in *Masquerade*.

She is the centre of a lot of attraction, and the cause of one hell-of-a-lot of trouble. Jim's fiancée believes Jim is having a heavenly affair with an angel; his pals want her to join the circus; and Jim's father-in-law to be desires her to replace his daughter as a model in one of his cosmetics ad cam-

paings.

Certainly, this movie required a lot of cosmetic touches. The director, however, felt it didn't. And in his search for a novelty plot, he came up with nonsense.

— **Not for laughs or viewing.**

— **MONAESHA PINTO**

HINDI

MAIN TERA DUSHMAN

Main Tera Dushman, directed by Vijay Reddy, is a film which revolves around an elephant (Ramu) and his baby while they confront the bad guys.

Jackie Shroff (forest officer) and his wife (Jaya Prada) attend a festival of adivasi dances, where their son is kidnapped by the villain. He is then rescued by Ramu, in a dishoom-dishoom fight between elephant and villain. The elephant succumbs to the bullets; the officer, jailed for the crime he didn't commit; the baby elephant left to take care of his wife and child by following them in a different city. He goes shopping, visits the temple, summons the doctor, et all. Truly, the elephant acts like a superhuman. The boast of being committed to

the preservation of wild life is overdone. Laxmikant-Pyarelal's music, too, is all 'bang-bang', while the performances of Jackie Shroff and Jaya Prada, not upto the mark.

BEES SAAL BAAD

Bees Saal Baad, directed by Rajkumar Kohli, is supposed to be a "horror" film. However, it is more delirious than scary.

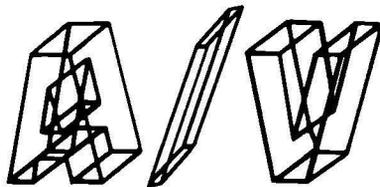
The film is about a ghost (Dimple Kapadia), whose beloved (Mithun Chakravorty) was murdered by the Rasputin.

Twenty years later, the hero returns home from abroad with his wife (Meenakshi Sheshadri). He is attracted to the ghost, while his wife (Meenakshi) employs the aid of tantrics to exterminate the ghost. While the ghost plays her part alright, there is nothing to see in this film.

JOSHILAAY

Joshilaay! A totally disappointing film. One cannot accept such stuff from Javed Akhtar. The story is based on a revenge plot, with two dynamic young heroes hunting for Jogi Thakur, leader of a dacoit gang. Sunny Deol, the macho man, always chewing a toothpick, lands at an inn in a strange village. There, he meets Anil Kapoor, who is always with a bidi. The two team up to search for the dacoit leader. The presence of Meenakshi Sheshadri is unnecessary, while Sridevi plays her part pretty well. Yet, even her presence has nothing to do with the main plot. Directed and produced by Sabzi Hasan Roti, the music by R D Burman is nothing but sheer hulla-gulla (noise); the dialogue delivery, poor; and the storyline, not at all clear. Anyway, if you are fond of horses, it may be bearable.

— **SHUBHANGI KHAPRE**



CLINIC

VIDEO

I have a National MC-5 Compact Camcorder. I want to shoot a professional video-film through it. Is it possible to get good results after transferring it onto an ordinary VHS cassette?

Neeraj Mehra
New Delhi

The National NV MC-5 Camcorder uses the smaller VHS-C video-cassette, which affords a maximum of an hour's recording. As far as specifications are concerned, this camcorder's specifications match those of other professional video cameras, while the High Speed Shutter, low light sensitivity, CCD image sensor, and 6:1 power zoom lens with macro facilities, ensure professional quality recording.

VHS-C cassettes may be played on a conventional VHS video-recorder, using the adaptor supplied with it. The Camcorder can definitely be used to shoot a professional video film as long as it is handled correctly. As far as transferring the

recording onto standard VHS cassettes goes, any video transfer involves a slight degradation in quality during recording. This can, however, be kept to a minimum by ensuring clean heads, correct connections, and proper tracking of the tape. As the Camcorder can effectively function as a decent quality VCR, and comes supplied with an AV cable, it can be connected, like any other VCR, to another VCR for recording purposes. So, all in all, the results after transferring should be pretty good.

Q: I do not have a VCR, but whenever I hire one, I would like to record some TV programmes. I do not know how to record from a TV. Please advise me on what connections are to be made?

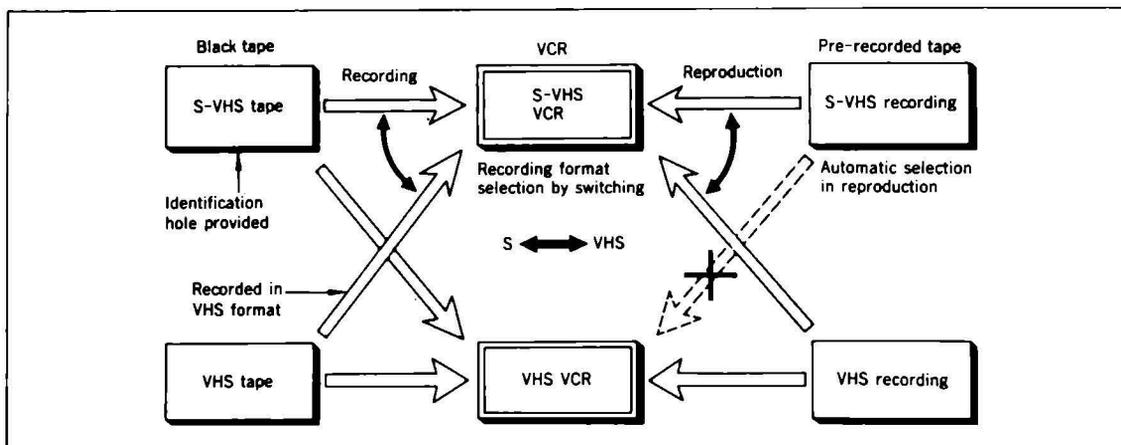
Valentine G
Hubli

A: Whenever you want to record TV programmes on a VCR, the first thing is to get the connections right. The aerial should not be connected to the TV aerial input socket. Instead, it should be connected to the socket marked RF

IN at the back of the VCR. Additionally another cable, the standard RF cable which is easily available, should be connected between the video socket marked RF OUT and the TV aerial input socket.

Once these connections are made, the video should be tuned to receive the incoming TV channels. To do this, the following procedure should be adopted: (a) a channel on the TV should be tuned to the video RF output by means of the test signal built into the VCR; (b) with the TV switched to that channel, a channel on the video should be chosen to receive the incoming TV programme, and this should be tuned till the TV programme can be clearly seen on the TV screen.

As the actual tuning procedure varies depending on the video machine in use, one cannot go into details regarding that. The simplest thing to do would be to consult the operations booklet of the VCR concerned, wherein, the procedure will be clearly explained. In any case, once the tuning is



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complete, it is simply a matter of inserting a blank video-cassette and commencing recording with the Record button.

Q: I have a mono VCP which has audio and video 'Out' sockets. May I connect my VCP to Sonodyne's Stereo amplifier, through its audio 'Out' socket, so that I see the tape in my VCP on the TV, but hear its sound through the speakers of the Sonodyne amplifier?

Jaspal Singh
Gauhati

A: Any VCP, or VCR, which has audio and video sockets can be connected via the audio socket to an amplifier, provided the amplifier has the necessary input sockets. Your Sonodyne amplifier is bound to have AUX input sockets (of the RCA type) – one each for left and right channels – with the switchover to the auxiliary mode done by means of the Selector switch on the front panel.

Since your VCP is mono, as most of them are, a mono RCA cable can be connected to either the left or right auxiliary input sockets. If your amplifier has a mono/stereo button or switch, using the mono mode would ensure that sound is heard through both the speakers. On the other hand, if the amplifier does not have a mono switch, a special cable, with one RCA jack for the VCP end, will be needed to successfully feed both the channels. In either case, the VCP can be connected to the TV via an RF cable in order to view the picture while the sound is heard through the amplifier and speakers.

- ANISH SHAH

AUDIO

I want to know why there is so much price difference between Sonodyne's Uranus Rack system (Rs 15,436) and Binatone's Hi-Fi Tower CD 2001, (Rs 10,590), when the Binatone Hi-Fi Tower has some ad-

vanced features like a double-cassette deck, remote control, and 300 watts PMPO, while Sonodyne's Uranus has a single cassette-deck, no remote control, and only 240 watts PMPO. Please answer my query at the earliest.

Harpal Kaur
Gauhati

The main difference between the Sonodyne Uranus and Binatone systems lies in the separate components – like the cassette-deck, amplifier, turntable, Graphic Equaliser, Tuner... Each of the above components can be removed and used with the other system.

In the case of the Binatone, there is only one big PC Board which is interconnected, though it may appear separate from the front plastic plate. The Graphic Equaliser in the Sonodyne is much superior than that of the Binatone (12 bands versus five bands). The speakers are two-way in both cases, even though the Binatone speaker system appears to be three-way. Moreover, maintenance of the Sonodyne will be easier as you can pin-point the problem immediately. However, you always get what you pay for in this highly competitive trade.

I intend to buy Binatone's CD 2001 Hi-Fi Tower. Please let me know whether I have taken the right decision in buying a good music system. Also please let me know which company manufactures a stereo amplifier which has an output of 160 watts with matching speakers. The amplifier should have loudness and Hi-filter switches and a remote control.

Jaspal Singh
Gauhati

The Binatone CD 2001 Hi-Fi Tower is a complete matching system which has 300 watts PMPO. You could, however, go for the Sonodyne Uranus System II, which has an amplifier and matching speakers with 240 watts PMPO. As required by you, the amplifier has loudness and filter IN/OUT switches.

- DAMAN SOOD

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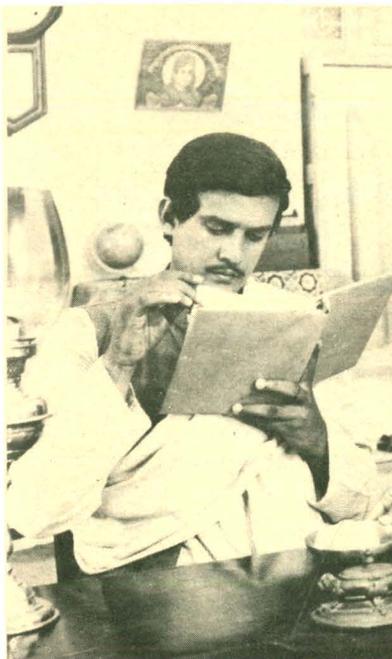
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Alok Nath

Alok Nath expresses his concern and surprise that, in spite of building his reputation through television, he hasn't been offered much 'good' work in the medium. Of course, after *Buniyaad*, he rejected a lot of mediocre serials. Yet, the ones he *did* accept, got stuck. Now, after a long, long time, he has acted for the pilot of a TV serial called "Muhavre", based on well-known proverbs!

Not that he has any regrets – he has his diary full of films. However, he still looks wistfully at TV, whose advantage, he says, for actors, is that the money comes in regularly. Appreciable, as now, a father, he has to worry about fulfilling his responsibilities and all that jazz!

* * *

Ila Arun has added yet another skill to her long list of talents. A singer, poetess *and* actress, she is now the scriptwriter for a Ravindra Peepat film.

Basanti is being produced by Gulshan Kumar (of T-Series fame)

with stars Deepti Naval and Gurdas Mann as the legendary Rajasthani lovers. Peepat only had to mention that he wanted to shoot a film in Rajasthan, and Ila came up with a brilliant script!

Deepti Naval seconds it, saying: "It's a lovely subject. I loved the idea of playing a gypsy dying for the love of a man." And as for Ila, after seeing her in various roles in *Discovery of India*, after which Mahesh Bhatt snapped her up for his *Swayam*, she is, indeed, enjoying the best of all four (or more) worlds!

* * *

Like mother, like daughter? Well, Ila's daughter has already acted in Vivek Vaswani's TV serial for kids – *Getting Down to Basics*. The 11-year old is also a good dancer who, when she grows up, might well imbibe more of her mother's talents. Her performance is promising.

* * *

Someone had pointed out, not so long ago, that the subject of Tipu Sultan was jinxed, as all the earlier four-five attempts to bring the legendary king on the stage and screen had ended in disaster.

Even if one scorns belief in such things, the chilling truth hits you after the ghastly 'accident' on the *Tipu Sultan* set at Mysore. And one cannot help but wonder whether the project being planned on Tipu with Rajnikant will now proceed. Or will fear hang over everyone like Damocles' Sword?

* * *

Archana Joglekar, seen in *Chunauti*, *Karam Boomi*, and the "Shaadi aur Tumse" ad, is getting a lot of Marathi film offers. And all this when she made her Hindi film debut four years ago and the film still lies in the cans.

And what people probably don't



Archana Joglekar

know about Archana, is that she is also an excellent dancer. She returned to the stage after a long time in a classical dance programme to receive rave reviews. Isn't it, then, about time Hindi film producers gave this girl a second glance?

* * *

Anita Kapoor, playing the sprightly journalist in *Fauji*, is, in real life, Col Kapoor's daughter-in-law. Yet, the serial took almost three years to be telecast, as it was stuck at Mandi House for some unexplainable reason, during which, Anita married Bobby Kapoor and gave birth to a bonny baby boy.

It felt funny to resume shooting after so much time, she says. Yet, the Kapoor *khandaan* is as enthusiastic as ever about their serial, even though it has caused them a lot of heartache. Maybe the senior Mrs Kapoor, who is a professional tarot-card reader, has predicted happy days for the family!

– DEEPA GAHLOT

THE MAN WITH THE GOLDEN VOICE



Here, he talks to ARTI AHLUWALIA about his past, his profession and his pursuits, with the charm, dynamism, intelligence and wit he exudes on the small screen.

It's suave, it's sensuous – the unmistakable, deep-throated, irresistible voice of Teleshwar Singh reading out the 9:30 pm English News on Door-darshan's Channel 1.

THERE'S NO MISTAKING his voice. Even if you were to have your back to the television screen during the 9:30 pm broadcast of the English news, nine out of ten times the chances are you'll recognise it right – the unmistakable, deep-throated voice of Teleshwar Singh.

Teleshwar, fondly known as 'Bunny' to friends and family, was born in Washington DC in the April of the

year India gained independence. Since his father was in the IFS, his parents decided to put the lad in a boarding-school so as not to disrupt his studies. Consequently, Teleshwar was summarily packed off to Bishop Cotton School, Shimla. "My most noticeable success in school was to introduce the school to mumps!" he jokes. He had picked up the virus in Bangkok just before term was to reopen, and had unknowingly carried it to share with his peers! When his parents returned to India, Teleshwar joined Delhi Public School, where he studied for a couple of years before moving on to Welhams Boys School, Dehradun, and from there, to Doon School, where he finally finished his schooling.

His interest in theatre began in school where he mainly played female roles until his "growing moustache made that impossible". Then, Teleshwar took to directing plays, and found it was far more interesting than acting: "I am happier conceiving a play and putting it on stage – it is much more challenging," he explains.

College life at St Stephens, New Delhi, increased Teleshwar's involvement in theatre, although most of his plays were staged in town – at Triveni, Kala Sangam... theatres which weren't too expensive to rent. While in college, Teleshwar also embarked on a career as a broadcaster with All India Radio. He was, in fact, one of the first chosen few from the campus. And, from starting out as a casual announcer, Teleshwar was soon into reading the news.

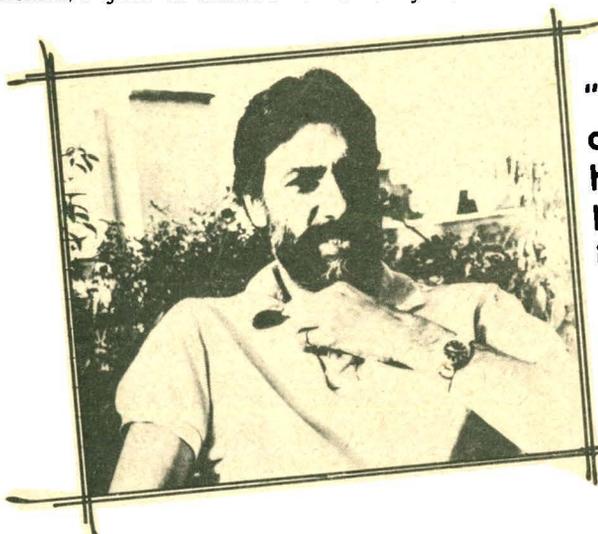
ON GRADUATION, Teleshwar decided to go overseas – to study history at Oxford. However, he carried his interest in broadcasting with him and did some more broadcasting while at Oxford. Additionally, he took an active interest in photography, and became the staff photographer for both the Oxford publications. Radio Oxford, too, commissioned him to review books and broadcast them. And it was at Oxford that he began to think ahead in terms of a career: "Only two activities interested me enough to make a career of them – broadcasting and theatre... Fortunately, BBC had just started establishing regional broadcasting stations at that time; stations which were to have their own original

broadcast," recalls Tejeshwar.

After Oxford, BBC was his first choice for a job. Yet, while they were willing to take him on, the BBC officials were keen that he pick up some experience in journalism before joining them. And "that became a problem" as it meant that he would have to acquire further qualifications before he could finally start working. So Tejeshwar decided to try the theatre world instead. Two repertory companies of high repute made him offers – one of which was Citizens, an Edinburgh-based "wonderful group". But there was a catch: the group preconditioned that Tejeshwar work six months without pay – a precondition which was unacceptable to him.

Having failed to get a good job in broadcasting, or in the theatre, Tejeshwar decided he would try his luck in

1973. For Tejeshwar, television combines his love for broadcasting and drama, and so, he enjoys his work. However, he has a few misgivings about Doordarshan. "Since television is state-controlled, people working with Doordarshan are very short-sighted," he protests. He had, for instance, stopped reading the news during the Emergency in protest. But then, he believes that *no* government, be it the current ruling party or anyone from the Opposition, including V P Singh and Hegde, would grant Doordarshan autonomy, simply because television is such a powerful medium. "And," or so Tejeshwar adds, "it is only the urban intellectual who is troubled by the non-autonomous nature of Doordarshan; not the man in the street." He, however, believes that Doordarshan can achieve its objectives in a less-brazen fashion, and it is in this respect that he feels that the form-



"The question I posed to myself after 1984, was that even though I had problems with Doordarshan, I had equal problems getting my information from newspapers. I get editorialised in the front pages. And once I began to realise this, I thought, what is wrong with Doordarshan then?"

publishing – a decision based on his deep-rooted interest in reading since he was a child, and also in the belief that publishing would bring some of his "interests into play". Subsequently, he forwarded his application to Macmillan. The latter wrote back saying that, although they did not have a job to offer him in England, they would be glad to consider him if he were to decide to return to India.

It was nine months after he graduated, making ends meet by working for a pittance with a travel agency, that Tejeshwar decided it was time to return home: "It just didn't seem worth it – living on almost starvation wages," he recalls. Two weeks after his return, Macmillan offered him a job in Delhi. After working with them for some years and gaining fruitful experience, Tejeshwar decided to branch off on his own. Subsequently, he set up Sage Publications, a collaborative venture with American affiliates. Sage specialises in social science publications, or high brow stuff as Tejeshwar calls it. He's been in the publishing business for over 17 years now, and, in retrospect, is happy with what he's done.

HIS INVOLVEMENT with Doordarshan, where he reads the English news fairly regularly, began in February

er Director General of Doordarshan, Bhaskar Ghose, was a competent officer.

So, what made him decide to continue reading for Doordarshan despite his disagreeing with their policy decisions? "The question I posed to myself after 1984, was that even though I had problems with Doordarshan, I had equal problems getting my information from newspapers," confesses Tejeshwar. "Not one of the papers today gives us news anymore – all we get are opinions. I get editorialised in the front pages. It's like getting sermonised. And once I began to realise this, I thought what is wrong with Doordarshan then? It is not any better or worse than the other media." And so, he went on with the show.

Tejeshwar's numerous commitments, which include a lovely family of twin daughters, however, leave him with little to spare for theatre. Yet, sooner or later he gets edgy if he hasn't done something 'dramatic' for a while. His wife Brinda, who must surely be patient and tolerant, plays a perfect supportive role; even though it means that Tejeshwar is out of the house for long stretches of time. One can't contain such talented dynamism, can one? It would be a sheer waste.

– ARTI AHLUWALIA

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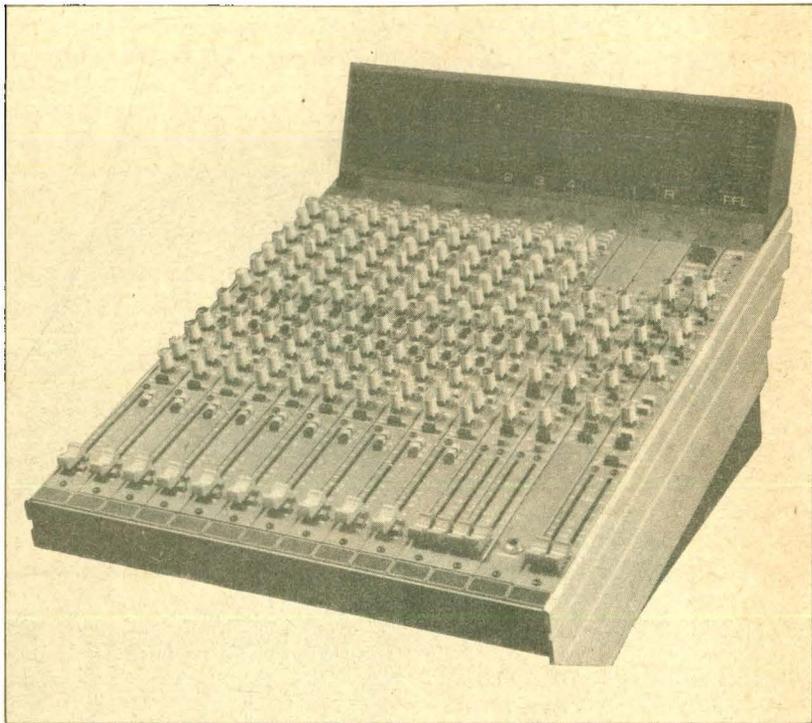
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THE BULLET ARRIVES

TAC BULLET is the long-awaited compact-format mixing deck from Total Audio Concepts, housed in a free-standing chassis which can also be easily rack-mounted in a 19-inch bay. The meter hood is separate and contains seven 15-segment LED meters.

The basic configuration is 10/4/2. The channel has Mic and Line inputs; Phase Reverse and Phantom Power On/Off; a 4-band Eq, similar to the TAC Scorpion, but with a High Pass filter; two mono and one stereo auxiliary ends switched over 6 auxiliary busses; and separate routing for four sub-groups and the stereo output. The fader has 100 mm travel and a large, easily-identifiable Mute switch.

Additionally, the **BULLET** has four stereo auxiliary returns, one on each of the subgroup modules, and two on the master/stereo module. Talkback, Oscillator and Monitor speaker outputs are also provided with a speaker selection switch.



TAC BULLET, suitable for a wide range of applications in sound reinforcement, video production, broad-

casting, theatres, etc, will be available with an AFV interface during 1989.

A FADER FIND

THE CPA-SERIES fader is manufactured in a controlled environment, with the conductive plastic track cured to ensure component reliability. Precision machining of the mechanical parts contributes towards a smooth operation, whilst

the unique construction of the CPA-Series eliminates dust invasion and the need for external dust covers. Moreover, 'snap in' case design aids rapid service checking.

Costing almost 50% less than other major leading brands of audio faders commonly used in the industry,

the CPA-Series from Sellmark boasts low electrical noise, smooth operation, low torque, and a working life approximately five times that of a carbon track-type fader.

Contact: Sellmark Electronics, Rockwood House, Barn Hill, Stanley Co, Durham, DH9 8AN.



21-CARAT DIAMOND
THE NELCO Blue Diamond 21" FST TV has the following features:

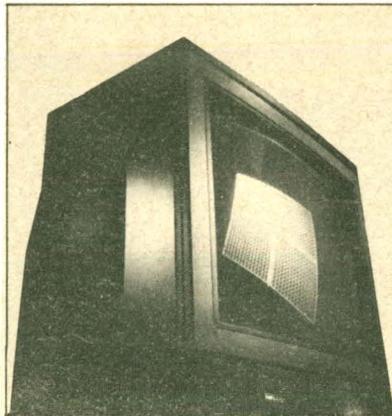
(PPMS) Personal Preference Memory System – Last Programme, Volume, Power ON/OFF, Colour, Contrast, Brightness, and Sharpness.

Sleep Timer – Automatic Switch 'Off' of TV set after 5 min when signal goes off.

Auto Tuning/Manual Tuning with display.

Facility to store Real Channel Numbers along with Programme Numbers.

(PSMS) Programme Skip Memory System – Sound mute in



absence of broadcast signal.

Off Timer – located space on Remote Control allows auto switch 'Off' of TV set after 30, 60, 90 or 120 minutes.

Voltage Synthesizer Tuning System – Automatic Fine Tuning (AFT). Switch Mode Regulator. 4-Speaker System with 51 W acoustic output.

Infra-red 30 programme, 24 Function Direct Access Remote Control System.

Quick start facility.

Automatic Colour – Contrast Control.

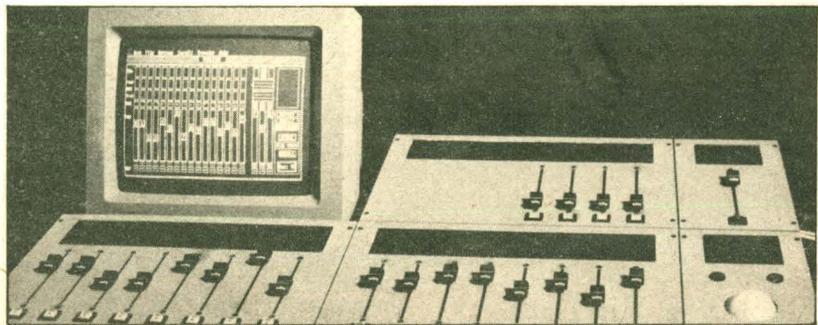
Standby Indicator.

KUDOS TO CEUDOS

CUEDOS, a software package developed by Cue Systems to control programmable mixers in live performance and fast production environments, is now available for the Yamaha DMP-7 digital mixer. Offering full control of all levels, muting auxiliary EQ and pan parameters as well as onboard effects programmes, **CUEDOS** allows all parameters to be saved as a sequence of pre-set snapshot mixes; and entire sequences to be saved and re-loaded onto floppy discs and the DMP-7's own internal memories.

CUEDOS has developed a control console, utilising a tracker ball to replace the mouse and the Out-board Electronics Motorised Fader in controlling levels. Data entry is managed by a touch sensor built into each fader knob, enabling a configured system to store all fader movements without the engineer performing unfamiliar tasks. The system runs on the ATARI ST range of computers with a minimum of 1 Meg in RAM.

Contact: Sellmark Electronics, Rockwood House, Barn Hill, Stanley Co, Durham, DH9 8AN.



COMING OF KROMA

THE INDIA PHOTOGRAPHIC Company inaugurated its new factory at Bangalore on February 3. This factory will manufacture the Kodak KROMA 35mm NSLR camera – a world-class camera in this format and range. The Bangalore factory is the first to manufacture such cameras in India.

The Kodak KROMA camera incorporates several unique features, while keeping the operation extremely simple. Thus, it is a boon to amateur photographers. Its focus-free lens and built-in electronic flash ensure excellent pictures in varying light conditions, and especially, in low light. The attractive mould of the camera, with a comfortable grip,

is made from international-standard reinforced ABS material.

The Kodak KROMA carries the hallmark of Kodak cameras worldwide – elaborate quality-control testing of every camera under actual user conditions. Moreover, it carries a three-year warranty.



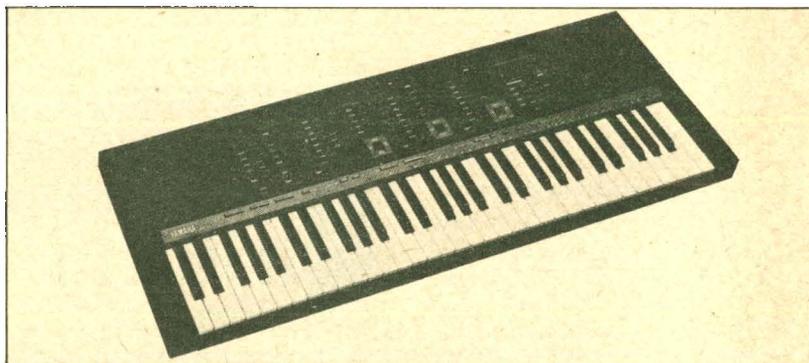
A BUYERS GUIDE:

SYNTHESIZERS AND KEYBOARDS

Searching for that perfect synthesizer and keyboard? HEMANT DESAI'S Buyers Guide – the first of several similar guides to selecting hi-tech gadgetry – is essential reading for the enthusiast and pro alike.

THE PROLIFERATION of high-tech sound gadgetry available in the international market, leaves a potential buyer or consumer bewildered as to the choice of a keyboard or synthesizer. Even as you read this article, there will be a newer, updated, more sophisticated (and probably cheaper) version of an existing model which can be had.

Firstly, let's clearly revise our concepts. I have referred to keyboards and synthesizers separately, as they are now sold separately as controllers and modules (or tone generators), respectively, and as, via the magical MIDI (Musical Instrument Digital Interface) media, we may link up a system which can store, synthesize, sample *and* sequence sounds with digital clarity. While one could buy an instrument which can only play a limited amount of



YAMAHA – PSR-90

factory determined (pre-set) sounds or patches, fully user programmable synths are, on the other hand, the immediate choice of professionals who might spend a lot of time programming their trademark sounds, much needed in a sound-alike show-biz world. Thus, additional features – such as sequencers (basically digital

recorders, used for storing musical patterns), on-board rhythm machines, effects processors and sampling (storing a sound from nature so that it may then be assigned to notes on the keyboard) – are much in demand. Programming a synth, usually means giving values to different parameters in order to shape the required sound.

Though there is now an international standards association for manufacturers of MIDI equipment, be careful to choose a system that's compatible, and works best for you. In the final choice, trust your ears.

EVEN IN THE APPROACH, sound synthesis differs from one manufacturer to another – eg, Roland uses the LA (Linear Arithmetic) method, combining



CASIO – CZ-1

BUYERS GUIDE

KORG make a series of keyboard and synth modules. At the top of the line, is the MI model (\$2,200 or Rs 35,200), which has a sequencer and digital (crystal-clear) sound. The other Korg keyboards are the DSS-1 (Digital Sampling Synthesizer), the strap-on portable 707, and the sophisticated DS-8 (Multi-effect, Multi-timbral, Digital Delay, touch sensitivity 61 keys and MIDI).

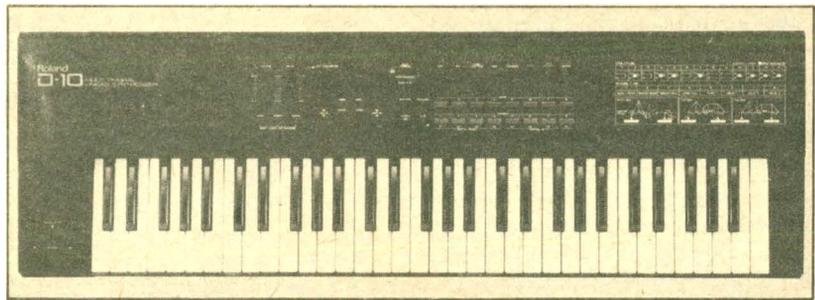
YAMAHA, the originators of Digital FM (Frequency Modulation) synthesis, are still world-leaders with their amazing range of DXs; in particular, the DX II (\$ 900 or Rs 14,400) and DX 7 II FD (\$ 200 or Rs 3,200). Lower-priced, yet packed with features, are the DSR 1000 and DSR 2000.

ROLAND has the D-10 at \$ 1,000 (Rs 16,000) and the D-20 (including a sequencer and floppy) at \$ 1,300 (Rs 20,800). Their best – the D-50 (\$ 1,600 + or Rs 25,600) – which is very popular with musicians.

CASIO does have a very interesting impressive range of units: for instance, a small-sized keyboard with an onboard sampler in the SK-1 (\$ 200 or Rs 3,200; built-in speaker, 32 keys, and 8 voices). Above the one thousand dollar mark, two fine instruments by Casio are the VZ-1, which has 5 octaves, touch sensitivity (both velocity and after touch), 64 ROM sounds and 64 RAM sounds (ROM is equal to pre-set, and RAM, to user determined sounds. The CZ series (CZ 1, CZ 101, CZ 1000 and CZ 3000, all under \$1,000), is inexpensive, with a variety of sounds, thanks to CASIO's innovative 'Wave Table' synthesis. Casio also has the \$1,800 (Rs 28,800) piece – FZ 1 (with which one can sample).

PCM (Pulse Code Modulation) sampled sound and conventional synth sources. Yamaha invented FM (Frequency Modulated) Synthesis in the very famous DX series, using 'operators' in certain 'algorithms' to carry and modulate the sound wave. In addition, analog synths (conventional technology) sound different from their digital counterparts, with each type having staunch followers. With MIDI, equipment can be connected to combine/layer sound on sound, and thereby, give extraordinary textures to the sounds produced.

Beginners and amateurs would prefer built-in rhythm accompaniment speaker/s, and won't mind small-sized keys and limited sounds. The pro, on the other hand, would get in the \$2,000 (Rs 32,000), a D-50 or DX-7 II, both

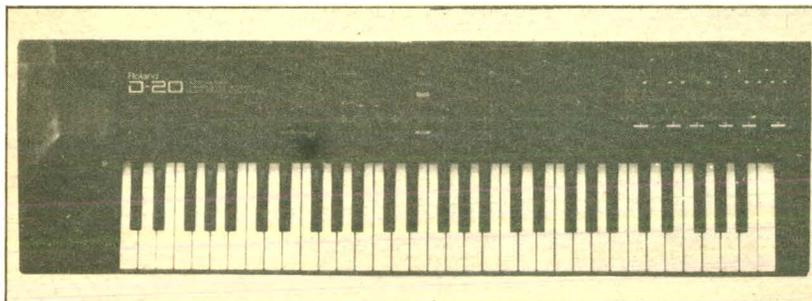


ROLAND D-10: Multi timbral mode

of which are multi-timbral and touch-sensitive keyboard synthesizers. For hobbyists, there is the very affordable Casio PT and MT range of products (\$100 or Rs 1,600 onwards). Yamaha also markets low-budget compact stuff in their Portasound and Portatone series. [PSR-6 \$225 (Rs 3,600)/PSR-16 – \$280 – (Rs 4,480)/PSR-26 – \$400 – (Rs 6,400)/PSR-80 – \$700 – (Rs

11,200)/PSR-90 – \$900 – (Rs 14,400)]. Most professional users, however, would not go in for portables, as they need the best sound quality they can get, irrespective of price.

While I have only listed the four leaders in the field, giving them competition are Kawai (the K1, under \$ 1,200 or Rs 19,200) and the Kurzweil (250) Sequential circuits new range; as also are the audio-giants Matsushita (Technics & Ramsa), JVC and Akai. Lastly, keep in mind that the prices quoted here are rupee approximates of the US dollar price, and will vary with time and place, and that, additionally, the main drawback in importing them, will be the very high customs duty on cost, insurance and freight charges.



ROLAND D-20

– HEMANT DESAI

MICROPHONES FOR MUSIC RECORDING

Microphone technique involves the selection of a microphone and the subsequent placement of it with respect to a sound source. Even with the best available mixer and tape-recorder, the final result will be poor unless you choose and place your microphone carefully. In this part II of the ongoing series on the recording arts, Daman Sood discusses microphone techniques for individual instruments.

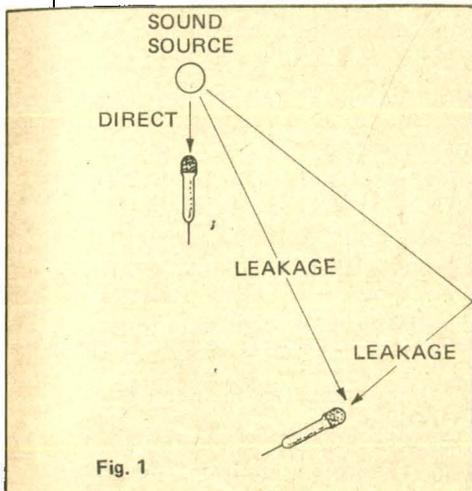
phone to a sound source, the louder that source is at the microphone. In other words, close-mike placement picks up a high ratio of desired signal (the instrument) to undesired signal (ambience, leakage, and noise). The result is a tight, close-up sound with presence (See Fig 1).

Close Miking Disadvantages: Although close miking has several benefits, you should place each microphone only as close as necessary, and *not* as close as possible. Miking too close can colour the recorded tonal quality of an instrument.

This is so because most instruments are designed to sound best at a distance (say at 1-1/2 or more feet away). So, a flat-response microphone placed at that distance tends to pick up a natural or well-balanced timbre (tone quality). But when leakage or poor room acoustics force you to mike in close, you emphasise that part of the instrument to which the microphone is the nearest.

The tone quality that is picked up very close, may not, but naturally, reflect the tone quality of the entire instrument. The sound hole of an acoustic guitar, for example, resonates strongly at around 80-100 Hz. Hence, a microphone placed close to it, hears and emphasises this low frequency resonance, produ-

cing a boomy sound which does not exist at a greater miking distance. To make the guitar sound more natural when miked close to the sound hole, you need to roll off the excess bass on your mixer, or use a microphone with bass roll-off in its frequency response. This can also be done with the built-in switch to cut the bass, which is located at the bottom of the body of a microphone. More often than not, close miking

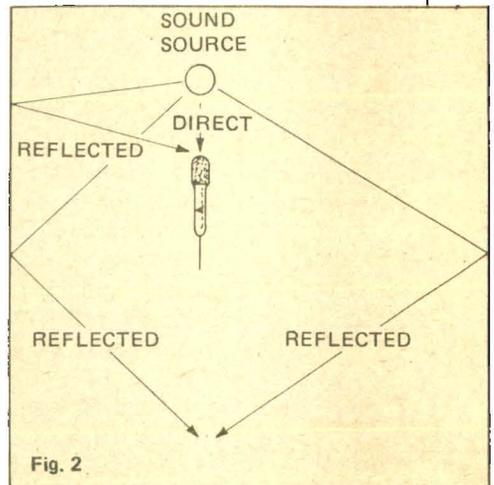


IS THERE A RIGHT microphone to use in each application? No. Every microphone sounds different. You choose that microphone which gives you the sound you want. In spite of this, however, there are some guidelines that apply to most situations.

MIKING DISTANCE

Suppose you're going to mike a musical instrument – how close should you place the microphone to it? Let's consider the advantages and disadvantages of **Close Miking** and **Distant Miking**.

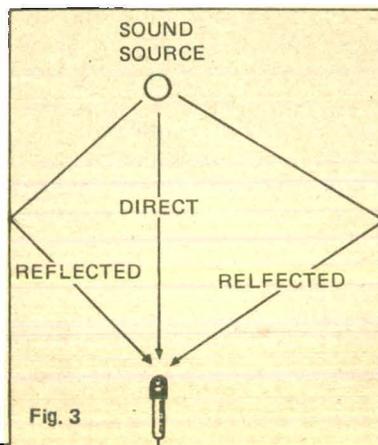
Close Miking Advantages: If you put the microphone close, it picks up every room reverberation, leakage, and background noise. Moreover, the closer you place a micro-



may give a tonal imbalance which you can partially correct with equalisation, or with careful microphone selection and placement.

Distant Miking Advantages: This microphone placement adds a live, loose, airy feeling to a recording. This technique is often used when overdubbing strings and horns, and is sometimes applied to overdubbed chorus, electric-guitar solos, drums, the piano, the big Indian *dhol*, claps, *dandia* (for *dandia ras* recordings). Classical music (Western) is always recorded at a distance as the concert hall reverberation is a desirable part of the sound.

If you place the mike to the extreme corner of the hall, or on the ceiling, then that microphone is



AN INTRODUCTION TO THE RECORDING ARTS – PART II

called an ambience microphone. The microphone often used for this has an omni-directional polar pattern. In live *ghazal* concerts, the re-

strument or vocalist at a different distance, a sense of depth is created in the recording while a close-miked instrument sounds.

It is always a good practice to experiment with all sorts of microphone positions until you find a sound you like. There is no single 'right' way to place a microphone, because you place it to achieve *your* desired tonal balance.

To determine a good starting microphone position, try closing one ear with your finger. Listen to the instrument with the other ear, moving it around until you find a spot from where it sounds good. Place the microphone there.

MIKING PROCEDURES FOR VARIOUS INSTRUMENTS

Electric Guitar Amplifier Miking: Small practice amplifiers are generally better for recording than large, noisy stage amplifiers. Remember to place the amplifier on a chair to avoid picking up reflections from the floor. The most popular microphone choice for an electric guitar is a cardioid dynamic type with a presence peak in the frequency response (a boost of around 5-8 KHz). This cardioid pattern reduces leakage; the dynamic transducer withstands high sound-pressure levels without causing distortions; and the presence peak adds punch (See Fig 5).

Electric Bass: The electric bass guitar is used practically for all kinds of songs – whether they be *ghazals* or film songs, pop songs or *bhajans*. It is also always preferred to record them direct, without any microphone placed in front of the speaker, because, in doing so, you get the clearest possible sound. Put on new strings if the old ones have become dull-sounding; adjust the pick-up screws for equal output

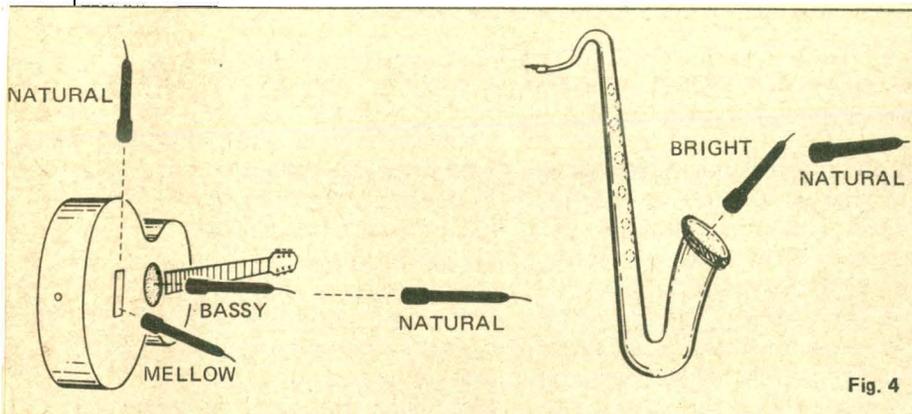


Fig. 4

ording engineer places two microphones – one to the left and the other to right – to pick up ambience as well as claps, cheers, criticisms, and other audience reactions.

A natural tonal balance can usually be found at a miking distance that is equal to the size of the instrument. For example, if the body of an acoustic guitar is 18-inches long, place the mike 18 inches away from the guitar for a natural tonal balance.

Distant Miking Disadvantages: Suppose the studio's acoustics sound bad – the room reflections making the recorded sound muddy – distant miking picks up a lot of these bad sounding reflections since the relative level of direct sound decreases with distance (See Fig 2).

Suppose, for instance, you are close miking several instruments simultaneously. Each microphone will pick up its own instrument with a close, clear sound quality. But, unfortunately, each microphone will also pick up leakage from the other, more distant, instruments. That nice, light sound you hear on each mike alone, may thus degrade into a distant muddy sound when all the mikes are heard together (See Fig 3). To reduce leakage pick-up when miking many instruments simultaneously, you must mike each instrument very closely since, by miking each in-

USING MICROPHONE PLACEMENT FOR TONE CONTROL

A musical instrument radiates different tonal qualities – in different directions – and produces different tonal qualities – from different parts of the instrument. Thus, you can partly control the recorded tone quality simply by changing the position of the microphone relative to the instrument. (Fig 4 shows the tonal balance picked up at various microphone positions near a guitar.)

A trumpet radiates strong highs directly out of a bell, but does not project them to the sides. Thus, a trumpet will sound bright when miked on axis to the bell; and will sound natural or mellow when miked off to one side. A piano miked one foot over the middle strings, on the other hand, sounds fairly natural; under the sound board, bassy and dull; and in a sound hole, constricted.

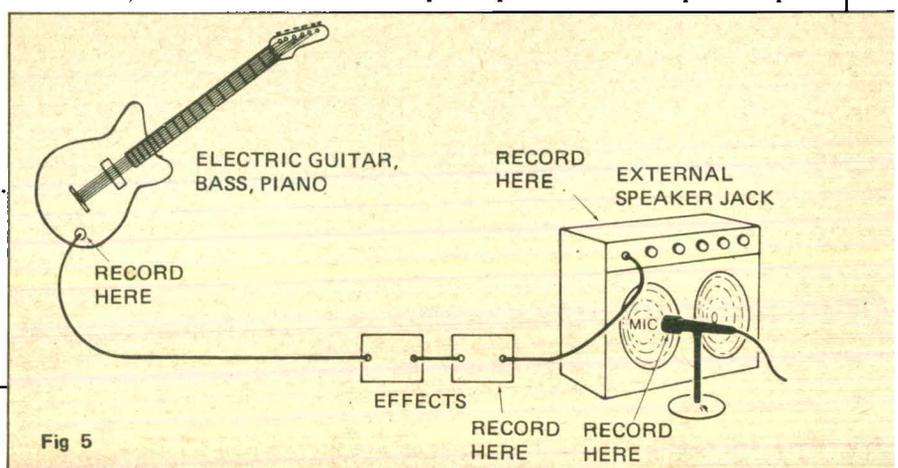


Fig 5

from each string. Equalisation can further increase the clarity of the bass guitar. It also often helps to cut at 125 Hz-400 Hz, and to boost at 1,500 Hz-2,000 Hz.

The Drums: Let's look at some recording techniques for a drum set. The first step is to make the live sound of the drums sound good in the studio. If the set itself sounds bad, you'll have a hard time making it sound good in the control room.

(a) **Tuning:** One secret of creating a good drum sound, whether Indian or Western, lies in careful tuning. In the *tabla*, *madal*, *Pakhawaj*, *dhol*, *chanda*, etc, there are a lot of segments which are tightened at the bottom. To get the perfect sound from these instruments, all these segments or positions should be tuned. For snare drums, tune the drum with the snares off. A loose batter-head or top head gives a deep, fat sound; a tight batter-head sounds bright and crisp. With the snare head or bottom head loose, the tone is deep with little snare buzz, while a tight snare head yields a crisp snare response. Set the snare tension just to the point where the snare wires begin to "choke" the sound, and then back off a little.

(b) **Miking:** Now you're ready to mike the Western drum set. For a tight sound, place the mike very close to the edge of each drum head; for a more open, airy sound, move the mike back a few inches. You can get a decent drum sound with two mikes overhead and one for the kick drum. (Fig 6 shows the typical microphone placements for a drum set, both in a studio and on the stage.) Place the overhead mike (cardioid condenser type is preferred) about one to three feet above the cymbal edges as closer miking will pick up a low-frequency ring.

Place a blanket inside the kick drum, pressing against the beater head to dampen the vibration and tighten the beat. The dynamic type microphone, with extended low-frequency response, is recommended in recording the kick drum. Mike placement close to the beater picks

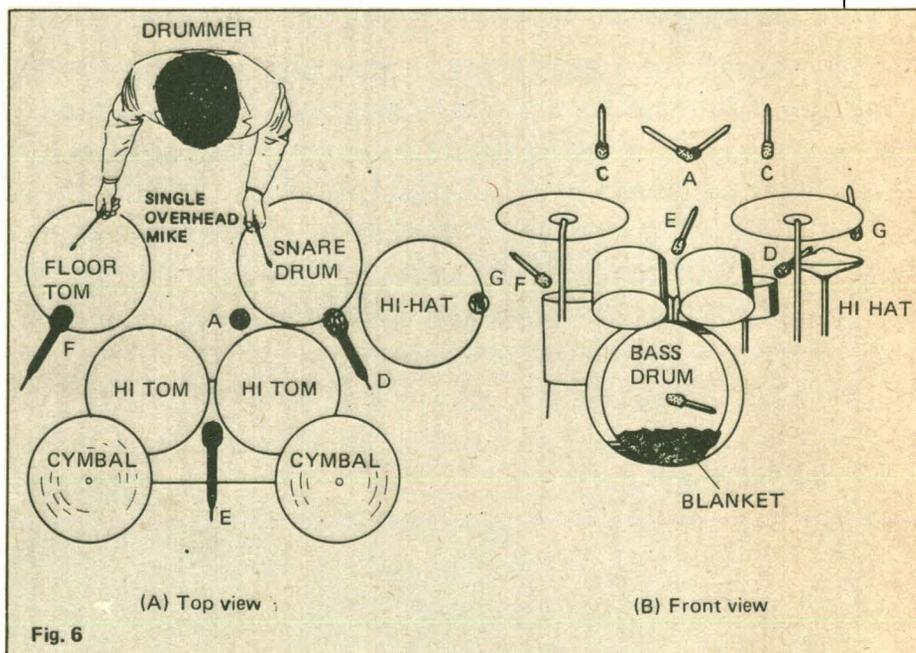
up a hard beater sound; off-centre placement picks up more skin tone; and a mike placed farther away picks up a boomier shell-sound. The following are the various equaliser settings which can enhance acoustical drum sound:

- 1 Boost at around 200 Hz for fullness on the snare drum, or use a cardioid microphone up close for its bass-boosting proximity effect.
- 2 Roll of some bass on the snare for extra clarity.
- 3 Boost at 5 KHz on the snare and

prevent overloading the microphone.

BEST ISOLATION

Best isolation – sometimes at the expense of fidelity – is achieved with a contact pickup attached to the body of the *santoor*, guitar, violin, harp, etc. Place the pickup on, or next to, the bridge, and adjust the position from there. Positioning a contact pickup is critical – a movement of a fraction of an inch can change the sound drastically. Each



- toms for attack and crispness.
- 4 Boost at 10 KHz or higher on cymbals for brilliance and sizzle, and filter out the frequencies below about 500 Hz on the cymbal mike to minimise the pickup of low-frequency leakages.
 - 5 Boost around 2.5 KHz on the bass drum channel for punch, and filter out the frequencies above about 5 KHz on the bass drum to reduce leakage from the cymbals.

Percussions: The transient clarity of a quality condenser microphone makes it a good choice for percussion instruments like the triangle, tamborine, maracas, *mangiras*, claves, bells, etc. Mike them from at least a foot away to

instrument has a different ideal location for the pickup.

* * *

It is a very difficult task to put everything in a short article like this. Placing a microphone and selecting a proper mike is one of the branches of the recording arts. No two engineers of the trade ever come to the same conclusion when it comes to microphone selection and placement. It is so because each one likes a different tonal texture of an instrument. But, according to me, the mike which sounds natural to the ear is the right mike. Of course, I may be wrong.

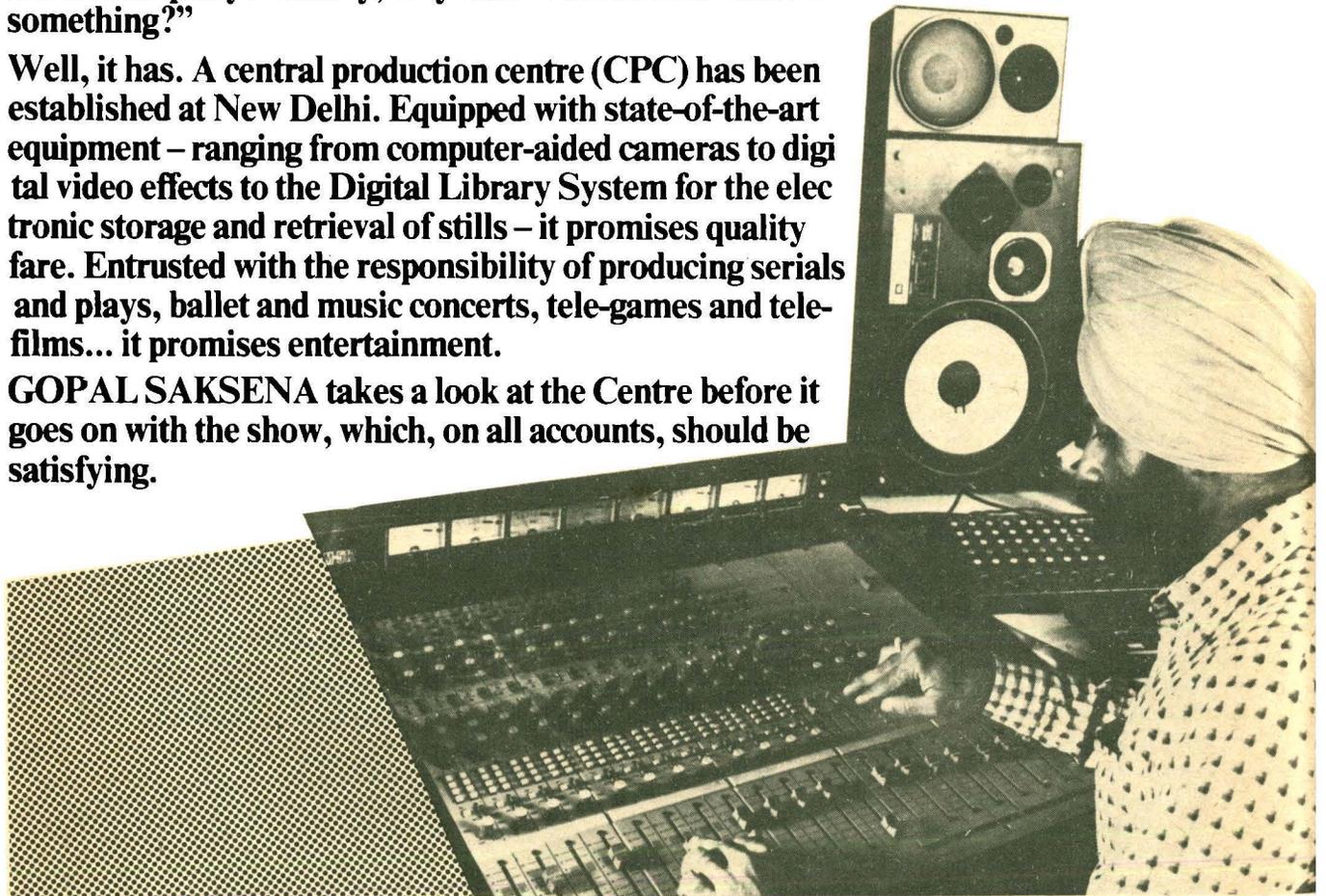
– DAMAN SOOD

IN SEARCH OF EXCELLENCE

Many viewers of Doordarshan programmes are extremely critical. Unhappy with the choice and commentary, photography and presentation, and propaganda, theme and treatment, variety and vision... they point out the flaws in every flick. And query: "Really, why does Doordarshan not do something?"

Well, it has. A central production centre (CPC) has been established at New Delhi. Equipped with state-of-the-art equipment – ranging from computer-aided cameras to digital video effects to the Digital Library System for the electronic storage and retrieval of stills – it promises quality fare. Entrusted with the responsibility of producing serials and plays, ballet and music concerts, tele-games and tele-films... it promises entertainment.

GOPAL SAKSENA takes a look at the Centre before it goes on with the show, which, on all accounts, should be satisfying.



DOORDARSHAN HAS EMERGED TODAY AS one of the most extensive TV networks in the world: it has reached the remotest and farthest corners of India. Yet, this phenomenal expansion of television, in terms of transmission outreach, could not show matching software prowess and proficiency. The majority of programmes could not always claim quality beyond mediocrity.

For this, the talent of Doordarshan professionals was seldom responsible. Instead, it was so essentially because of the lack of basic production facilities at the centres. Sufficient time for thinking, planning, and preparing programmes, was not always available; adequate resources and facilities, including hardware, were far too inadequate for ever-increasing commitments; and post-production facilities were particularly scanty. All this contributed to Doordarshan serving a 'compromised' fare. In fact, the bulk of its productions had generally been 'rush' jobs; meeting the organisation's immediate transmission needs instead of the demands for quality.

In an effort to overcome some of these limitations, Doordarshan recently instituted the Central Production Centre (CPC) in the Asiad Village Complex, New Delhi. With a capital investment of Rs 40 crore, it is Doordarshan's craving for excellence in programming. The equipment employed is highly sophisticated – the latest available in the international market. The Centre's two large studios are fitted with state-of-the-art equipment: computer-aided cameras, a light-control system, digital video effects, and post-production facilities using the latest techniques. Other facilities include Betacam and one-inch formats for field coverages, CCD telecine chains, infra-red communication with the studio floors, a Quantal Paint-box for video graphics, and the Digital Library System for the electronic storage and retrieval of stills. Moreover, the personnel posted in the various specialised disciplines at CPC are handpicked (about 350 posts have been sanctioned so far), and are being actively engaged in the process of familiarisation with the highly sophisticated equipment.

Since CPC is not tied up with time-bound transmission commitments, it is expected that the TV professionals working there can plan their programmes well in advance, enjoy adequate time for pre-production exercises – like the designing of sets, graphics and visuals – and, above all, adequate rehearsals. These should ensure that their final productions are on par with those produced abroad, and thus, worthy of being sold or exchanged abroad.

PREFERENCE IN PROGRAMMING AT CPC will be given to more ambitious and complex shows; the production of which may not be possible at the operational *kendras*. The programmes listed for CPC are: serials and lengthy plays; tele-films and TV documentaries; ballet and music concerts; programmes before invited audiences and audience-participation shows; variety shows; TV magazine programmes (for wider audiences and areas) and tele-games.

One major recent assignment of CPC has been the production of a one-hour New Year's Eve programme, telecast on the National Network as well as NHK (Japan), Nepal and Mauritius networks. Earlier, another ambitious programme – *Prastavana* – was telecast on the National Network. It included *Triveni*, a composite programme integrating three different classical dance forms of India – namely, Bharata Natyam, Kathak and Odissi. The programme was well-received by viewers for its choreography and production values.

CPC's production schedule for 1989 is almost finalised. It includes a serialisation of Bankim Chandra Chattopadhyaya's famous novel, *Debi Chaudharani*, a social family serial written by Manohar Shyam Joshi and a 13-episode serial based on George Eliot's *Middlemarch*; six tele-films, four short plays and six ballet shows – including *Geet Govinda* by Kelu Charan Mahapatra, *Nauka Charitam*, as based on Thyagaraja's works, *Amrapali* by Swapna Sundari, and *Sishu Tirtha* by the Bharatiya Kala Kendra; as well as *Agony of a Victor* (recalling the remorse of Emperor Ashoka after his victory in the Kalinga war), *Never Say Retired* (projecting the colour and verve of retired persons), *Third Degree Methods* (probing the methods of crime-investigating agencies of the police), and several other TV documentaries.

THESE AMBITIOUS PROJECTS WILL INVOLVE a lot of co-operation. After all, television is a team activity. The heads, hearts and hands of many professionals have to join together to produce even the shortest and simplest of TV programmes well. "Efforts are being made," or so it is claimed, "to create a congenial work environment; and to free professional colleagues from routine so that they may tap the best talent available in the country.

After all, the lack of involvement of different professionals in a production, may prove to be a serious handicap for even the best producers. There have been instances at operational centres when, while a particular cameraman attended the first day's shooting, another attended the next day's shooting, and yet another, the third day's. Likewise, the vision-mixing might be handled by different colleagues according to their daily shifts – one attending the rehearsal, and the other, the actual recording. "But, if these were the constraints in the production of high-quality programmes earlier," a CPC brochure emphasises, "we would have none of these."

And realising that nearly 75% of a TV programme is produced on paper, the brochure continues: "Producers are expected to invest their time and energy in proper planning and adequate preparations before entering the studios". Professional ability comes from professional training. Hence, a number of workshops in different specialities, under foreign experts, have been organised to help familiarise the staff (both producers and engineers) with the sophisticated equipment employed. The CPC professionals are now slowly, but surely, getting into stride.

Television's potential and popularity in India is enormous. CPC has been provided with the best of tools. But the men behind the machines always matter more. And so also, in CPC. It is now upto them to take the cue and start the show.

– GOPAL SAKSENA

TRUPTI TRIUMPHS

PLAYBACK pays a visit to a new studio at Ahmedabad, which is fast making records and waves.



Trupti's Tascam desk.

WHY DO SUPER Cassette Industries (better known as T-Series), Venus Cassettes and Recording Co. and other recording giants of Bombay look forward to the newest recording studio – Trupti Recording Engineers – at Ahmedabad? And why is Trupti, when Ahmedabad is a country upstart emulating the sound boom of Delhi and Bombay with five recording studios to sing of, the only studio enjoying the cream of clientele – from T-rex of Ahmedabad to T-Series (which has entrusted Trupti with its regional work)?

The answer is simple enough: For music producers, the attraction is the excellent quality of the recording facilities (see box) available here. "It is not just the excellence of the equipment that counts," declares Trupti's proprietor – Shrimati Hansaben Jangbari – earnestly. "Recording equipment of the best international makes are available in India – what you need is only money for them. The best results,

THE TRUPTI PACKAGE

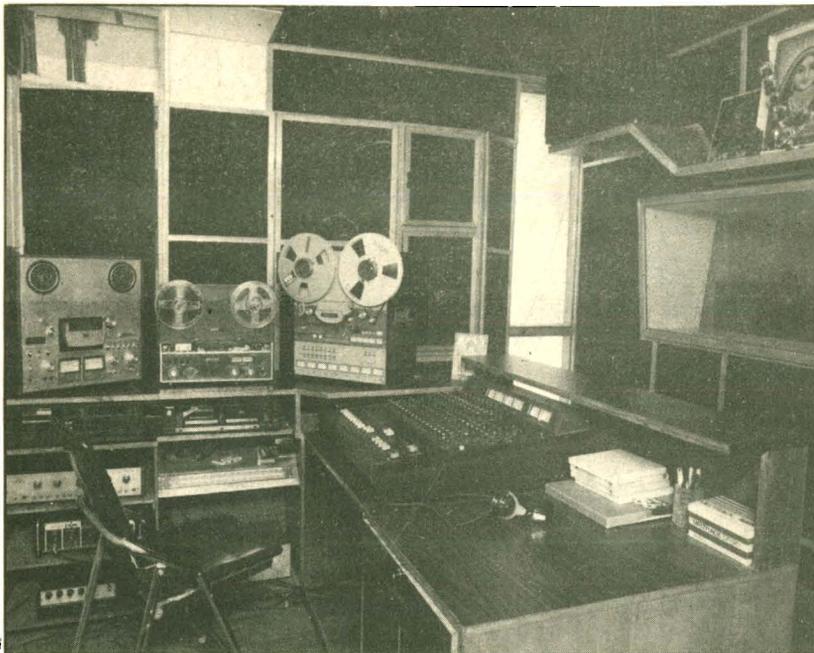
- i) **Recording Studio:** Trupti Engineers offers a 800 sq ft acoustically-balanced, sound-proof, fully air-conditioned recording room, with usual facilities, such as an attached toilet, telephone, etc.
- ii) **Recording Equipment:** 1/2" Tape 8 Track Tascam M 48 recorder from Japan;
Audio Mixers Tascam 312 B (12 inputs with 8-track recording facility);
Technics Cassette Mastering Deck RMS 95 B & BW66;
Revex A-77 Spool Mastering Deck.
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- iii) **Video Recording & Technical Support:** Facilities can be availed off from Audio to Video production under one single establishment. While letting these facilities on a hire-basis, Trupti Engineers also have all the capabilities to handle assignments on a package basis.

* * *

Facilities are open to clients at any odd hours of the day – an important and advantageous feature. Tel: 419151, Ahmedabad, in the event of any emergency or urgency, anytime.

* * *

STUDIO



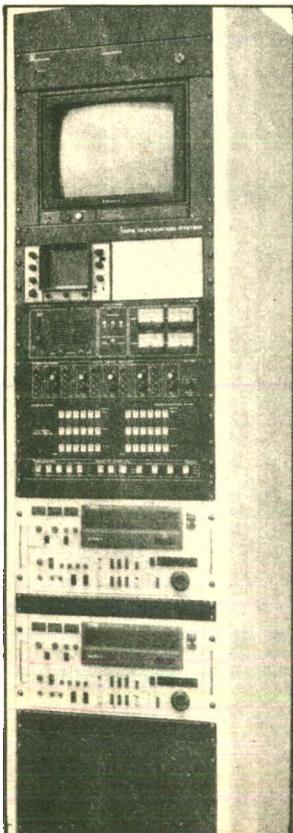
Well-equipped.

in either audio or video recordings, can, however, only be achieved by the man behind the

machine Truly, it is experience that makes "the sound" sound rich and alive."

Prakash Jangbari of Trupti is a sound engineer with the requisite "sound experience". Twenty-five years at the head of the audio-visual department, the Directorate of Information, Government of Gujarat, have enabled him to collect vast experience in all facets of audio recordings, in various field and studio locations.

It is this expertise which Jangbari seeks to offer clients through Trupti, whilst taking on the onus of organising the entire range of contracts for audio and video recordings, as well as engaging musicians, and vocal and drama artistes. And all this in addition to the well-furnished, fully-equipped 800 sq ft airconditioned studio with its multitrack recording (8 track on half-inch tape) and video-shooting facilities, and a reasonable charge of Rs 150 per hour for audio recording. ☺



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USTAD FAIYAZUDDIN KHAN DAGAR

THE UNTIMELY PASSING AWAY of Ustad Faiyazuddin Khan Dagar, at the early age of 54, has dealt a severe blow to the growth of the Dhrupad Dhamar style of singing, in particular, and to Indian classical music, in general.

Hailing from a *gharana* of pure Dhrupadias, his Jugalbandis, in combination with his elder brothers Ustad Nasir Aminuddin Khan and Nasir Zahiruddin Khan, always attracted a huge gathering. Being strict traditionalists, their *chizas*, invariably including Sanskrit couplets in praise of the various Hindu gods and goddesses, were (or so they said) original Dhrupad lines dating back to the *Sama Veda*.

The Ustad's death occurred at a time when his painstaking efforts were taking root with positive signs of the revival of this dry, difficult, and hence, dying art. That his aesthetic and appealing approach was definitely bearing fruit, is evident by the number of schools established in India and abroad to spread the style.

— VASANT KARNAD

NARENDRA SHARMA

NOTED HINDI WRITER, lyricist and veteran freedom-fighter Narendra Sharma died on February 11 at a hospital in Bombay. Narendra Sharma was one of the leading exponents of the post *Chhayavad* period of Hindi poetry. He had written 20 books on poetry and a few plays. His lyrics for *Jwar Bhata*, a Bombay Talkie production, were excellent. He also wrote songs for the Raj Kapoor film *Satyam Shivam Sundaram*.

He also worked with AIR, and was instrumental in the initiation of Vividh Bharati — one of the most popular services of AIR. He did extensive research, and wrote the script and songs for the B R Chopra tele-serial *Mahabharat*.

THE "TIPU SULTAN" TRAGEDY

WHAT WAS TO BE A DAY OF BOISTEROUS SHOOTING and excitement before a two-day break at the Premiere Studios in Mysore, turned into the worst tragedy ever in the film industry. Forty-eight people were charred to death in what is termed as perhaps the worst fire mishap in the history of the world's film industry.

On the night of February 8, Sanjay Khan's dream project, *The Sword of Tipu Sultan*, was being shot on the fourth floor of the studio. The scene was the wedding of Fateh Ahmed, Tipu Sultan's grandfather. The set resembled a village with thick foliage. The floor, itself, was heavily padded with cotton and coir bales since Sanjay wanted to record the sound live on the sets. For the same reason, the door was bolted from outside, according to studio sources. Fire-crackers (flower pots) were then illuminated.

One version says the fire-crackers ignited the sacking covering the ceiling and spread into a wild conflagration before the people on the sets knew what was happening. Those nearest the place where the fire started, were charred to death. Others tried desperately to escape, but with the door bolted, there was no escape from the inferno. When the door was finally broken down, onlookers saw what looked like balls of fire hurtling out of the studio, screaming with pain. Forty people died on the spot, and eight, in hospital. Among them were cameraman Aslam Sheikh, art director Kalelkar, sound engineer Allauddin Quereshi, junior artistes and studio hands from Bombay and Bangalore. Neena Gupta had a providential escape when she left the sets to feed her three-month old baby in another room. Sanjay Khan escaped with severe burn injuries on his back, for which he is being treated at present at Jaslok Hospital, Bombay.

Though sparks from fire-crackers was given as the original reason for the devastating fire, another version is now doing the rounds. According to Zarine Khan, Sanjay's wife, the fire started with sparks in the wiring followed by a blast, apparently due to a short circuit. But the theory was reportedly rejected by a team from the Karnataka Electricity Board. The founder of the studio, M N Basavarajah, avered that the studio had supplied only about 10 "baby" lights; the rest of the equipment, including a generator for power, had been brought by the unit itself. He claimed that he had no idea that fire-crackers were to be used in the course of the shooting. Others say that warnings about the danger of using fire-crackers were ignored. The judicial probe ordered into the tragedy may reveal the real cause.

Whatever the reasons, the tragedy deeply underlines the dangerous conditions under which our film industry often operates.

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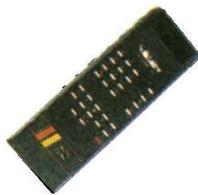
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