

# playback

▶▶ AND FAST FORWARD

# ROCK, A BYE?!

When it's been a long time playing and has not rocked anything



**ARTISTES V/S  
CRITICS:**  
In Debate

**DHARAM YUDH:**  
Surveyed

**THE BIG FOUR  
AND THEIR FARE:**  
Reviewed

**A BUYER'S GUIDE TO  
SPEAKER SYSTEMS**

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Business Press Private Limited  
Maker Tower 'E', 18th Floor,  
Cuffe Parade, Bombay 400 005.

(A Business Press Publication)

EDITORIAL

**THE SUCCESS OF MAGNASOUND IS**, perhaps, one of the best things that have happened to the Music Industry in recent times. It has established, beyond doubt, that what always wins, is sincerity of purpose combined with products of excellent quality. The repertoire that Magnasound presents, is, no doubt, a strong selling point in itself. But combined with innovative packaging and excellent quality of tapes, it made Magnasound instantly synonymous with success. The question that must be asked now, is: if Magnasound can give this quality, why not the other music companies? It has been proved that good quality at reasonable prices is not an impossible feat in India. Not only is it possible, it is the best answer that the industry can give to the host of pirates that continue to plague it.

The other good news is the re-entry of Music India into the market. Rejuvenated and energised, the company is all set to make its presence felt in the field of legitimate and good music.

**VERY FEW MUSIC COMPANIES ARE** still making LPs. However, many of them have already gone into the production of Compact Discs. Music India has the largest repertoire of Indian music on CDs at present, closely followed by HMV. Supercassettes is making them as well; and all the companies hope to be able to market them in India very soon. At present, the government has not allowed any marketing in the country, but all the companies hope that this will change in the next couple of months and the Indian market flooded with the software.

**IN THE FIELD OF VIDEO**, there is, again, not much happening. There are still hundreds of fly-by-night operators who think that they can make some quick money and fame via a video film. But, slowly and surely, they are learning that poor quality just does not sell any more. Hundreds of video films are lying unsold, with nobody willing to touch them. This might herald the turning point for the industry. The viewers have lost the initial fascination with a new medium, which made them watch almost anything that flashed onto the small screen. They are, now, more selective in what they see; and thus, it is only quality in every sphere - storyline, direction, production and acting - that will sell.

**HOWEVER, WITH CABLE TV** brought under control with the current ruling, the video business is looking up a little bit again. Since Justice Sujata Manohar has ruled that broadcast over Cable TV is tantamount to public viewing, and since hardly any producers have actually sold rights to Cable operators, there is a lull in their operations. They cannot even relay English films as the court has decreed that only NFDC has the rights for them in India. However, at least one Cable TV company, Tristar, has launched its own video film magazine. If this succeeds, they could produce their own video films and bypass the need to obtain rights for other films. Whether this will be popular with the viewers, depends on the quality of the films. If, however, it does succeed, it could spell trouble of a different kind for the video business. The furore in this business will take some time to finally settle down before a clear picture emerges.

**OUR TECHNICAL SECTION CONTINUES** to be exhaustive, educative (Daman Sood continues his series on the recording arts), informative (we keep you abreast of the technological innovations abroad and the new products that are entering the market) and helpful (our buyer's guide to speaker systems in this issue will be of invaluable help to all who seek to buy speaker systems in the country; and the A/V clinic solves the problems readers face with their technical systems).

In short, we continue to keep you abreast of all that is happening in the music and video industry, in a way that nobody else does.

- EDITOR

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## REVERB

### BEST OF THE BUNCH

The *Playback And Fast Forward* March 1989 issue was very attractive, indeed. The story that grabbed my attention instantaneously, was the special report on *Magnasound*.

The entry of *WEA* in the Indian market, is a boon for music fans like me. After all, we have all got sick of pirated stuff. What we need, is the latest chart-topping music, charged with superb recording, and reasonably priced. And this is exactly what *Magnasound* is providing! *Van Halen*, *Madonna*, *Prince*, *Tracy*, *Kylie*, *Enya*, and lots more for a mere Rs 35/- per cassette, seems a good bargain. My heartiest congratulations to *Shashi Gopal* and *Madhav Das*, the directors. Keep up the good work, guys, by feeding us, musically-starved people, with "the best of the West".

Amit Saini  
Rajasthan

### A LEGITIMATE CRITICISM

Apropos *A H Remedios'* letter (*Playback And Fast Forward*, February 1989), *Michael Jackson's* album *Bad* is not bad. The quality of the cassette released by *CBS* is.

We, who love our music systems, and love international chartbusters as well, are forced to buy pirated cassettes. Many of us are more confident of the pirated cassettes than of the legitimate companies' releases. Additionally, *Music India* and *EMI* release their cassettes so late, that we already have the pirated ones.

Thus, are the music companies, themselves, not responsible for the rampant piracy and their own poor sales figures?

Masoom Ali Khan  
Kanpur

### IN CRITICISM

I fully agree with what *BC Ramaswami* says about your mu-

sic critic *Sumit Savur* (*Playback And Fast Forward*, February 1989). I feel that the critic is prejudiced as far as his reviews are concerned. I read his reviews in *Playback*, *Mid-Day* and other papers, and find him to be mean and partial in his reviews of non-Marathi musicians and vocalists. In general, a critic has to be fair and clean in his ideas; impartial and constructive in his reviews.

### POP GOES POP

Pop fans had a real groovy time in Delhi recently, what with one crooner after another performing in the city. The logic was that two crooners are better than one, even if one happens to be a mistress of plagiarism, and the other, another carbon copy.

So, one fine day, it was the ritzy 'teeny-weeny' *Sharon Prabhakar*, *Alyque's* *Evita* and *Cabaret's* crooner. And the next dreamy day, it was *Babydoll Alisha Chinky Chinai*, bragging "Aah Alisha".

The hungry audiences certainly enjoyed the shows. But is the promoting of *Madonna* and swinging and crooning to raise charity for a well-to-do women's club of Delhi, the coming of age of Hindi pop?

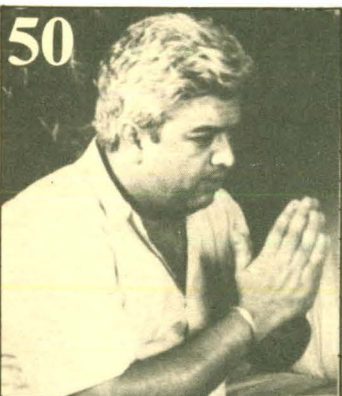
RM Chintani  
Pune

### THE LAST WORD

Kindly accept my hearty congratulations for a beautiful and complete magazine. Although there are other TV and video magazines, *Playback And Fast Forward* is the only one that gives adequate music coverage. I was one of those many ghazal lovers who were disappointed with the ghazal cassette *Mirza Ghalib*. If your review of the cassette had been published earlier, I might have saved my money.

The only drawbacks are the dearth of colour photographs and the fact that some of your articles are too technical for a lot of readers.

Vibhuti Pancholi  
Gwalior



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## The Indian Phonographic Industry Puts Music Dealers On Alert

A FIRM STEP AGAINST PIRACY TAKEN

The Indian Phonographic Industry has informed music dealers all over the country that M/s Magic Wonder Tapes Limited, Bombay, are making pirated cassettes. In a confidential letter, the IPI has said that the music cassettes marketed by the company are illegal copies of original recordings, presented to dealers as official and licensed by the IPRS. A xerox copy of the letter from the IPRS to the IPI, clearly stating that permission to make cover versions only, had earlier been given to Magic Wonder Tapes, but that even this permission has now been withdrawn, has

been attached to the letter.

The IPI has alerted music-dealers all over the country about these spurious and illegal cassettes, and has, thus, taken its first strong, concrete step in the direction of combating piracy in the industry. The stage now seems to be set for a concerted effort to remove piracy and resurrect the music industry.

Hopefully, this determination displayed by the legitimate music companies in the country, will bear rich fruit and bring the industry out of the doldrums in which it has languished for the past eight years.

## PANTAPE ENTERS THE MARKET AGAIN

After a gap of more than a year, Pantape is all geared to re-enter the market.

Financial and cash flow problems had severely handicapped the company, resulting in suspension of operations. But ever since last month, its plant is working at full swing, and tapes should be in the market within a month.

The equipment at the plant in Mysore has been overhauled, and air-conditioning installed therein. The plant has also been made dust-proof. Insider reports say that the quality of the new tape is also very good.

\* \* \*

## Budget Hits Music Industry

With a small stroke of the pen, the government has grievously hit the music industry in India. In the 1989 Budget, the Loop-Bin Duplication System has been removed from the list of items that qualify for preferential duty exemption. So far, the duplication system attracted a special duty rate of 65 per cent. By the omission of the duplication

system from the list of electronics that get an exemption in the amount of duty they attract, the rate of duty on the Loop-Bin Duplication System has increased by a phenomenal 140 per cent – from 65 per cent to 210 per cent.

The government should actually give more concessions to the industry rather than increase the duties levied on the equipment it uses. Besides, the Loop-Bin Duplication System, high-speed cassette-to-cassette duplicators should be exempted from the high rate of duty. After all, not every small person in the music business can afford the Loop-Bin Duplication System. Besides, the Indian music market does not demand such sophisticated equipment for *all* kinds of duplication.

What the government needs to do, is to view the music industry as a business that can afford jobs to thousands of unemployed people. Rather than a mere entertainment industry, it is an industry in which a small machine can create self-employment, and the self-employed, can go a long way in the propagation and preservation of the culture of the country.

\* \* \*

## Export of Audio Cassettes Hit

GOVERNMENT MODIFIES NECESSARY REQUIREMENT TO OBTAIN A GSP CERTIFICATE.

The export of audio-cassettes from India is badly hit by the new requirement that must be met for cassettes to qualify for a General System of Preference (GSP) certificate. The government regulation now demands that the imported content of an Indian audio-tape should be less than five per cent of the total raw material value of the cassette. Currently, as most Indian cassettes have at least 18 per cent of imported content in them, the exports of many music companies have been hit, especially those of Venus and CBS.

While the GSP was brought in to encourage exports to all EEC countries, the catch in the new regulation is that, to keep the value of the imported content in the cassettes at five per cent, the value of the exports should be much higher. That would hit the amount of export quantity since the receiving party would have to pay a far higher price.

The only companies who can maintain the imported content of the cassettes at five per cent, are those that utilise their own coating plants. The costing of their products will differ from that of other companies. At present, only Super-cassettes has its own coating plant.

With a regulation like this, the export graphs for 1989 are bound to show a steep decline.

\* \* \*

## Another Blow To The Music Industry

NO IMPORTS ON REPLENISHMENT LICENCES ALLOWED

The music industry is going to be further hit by the government's decision to disallow the import of

magnetic tapes against Replenishment Licences.

So far, 20 per cent of imports were allowed against these licences. Most companies imported magnetic tapes, both audio and video, for mastering and production purposes. Now, as this has been stopped, companies will have to rely on smugglers to provide the 1/4-inch and 1/2-inch tapes since Indian tapes are yet not of the professional quality required for production and mastering. As a result, recording and production costs of cassettes are bound to increase.

\* \* \*

### Audio Cassette Exports Badly Hit

#### GOVERNMENT REMOVES CASH SUBSIDY ON EXPORTS

To promote the exports of pre-recorded audio-cassettes, the government has, so far, given cash subsidies of Rs 1.80 per audio-cassette.

Unfortunately for the music industry, this subsidy has now been removed. The result is: the export prices of cassettes will be up by at least 10 per cent, and will bring company export earnings down.

\* \* \*

#### PARVATI KHAN WINS INTERNATIONAL AWARD



Parvati Khan

In the recently-held New Decade Golden Song Competition (1978-1988), the Golden Prize Award went to a song from B Subhash's *Disco Dancer* – "Jimmy Jimmy Aaja Aaja" – sung by Parvati Khan.

The award, constituted by the China International Cultural Exchange, was forwarded to B Subhash by the NFDC.

\* \* \*

#### "RAMAYAN" ON AUDIO CASSETTES

The tele-serial *Ramayan*, which has been a craze with viewers, will now be featured on audio-cassettes as well.

Ramanand Sagar, having already brought out the popular serial on video, will now cash in on the audio market as well.

HMV, which has earlier released the unsurpassed *Ram Charit Manas* by the late Mukesh, will bring out this new version. The cassettes are to be released at Umergaon, the site of the shooting of the serial, on April 9.

\* \* \*

#### MANHAR'S GUJARATI GHAZALS RELEASED

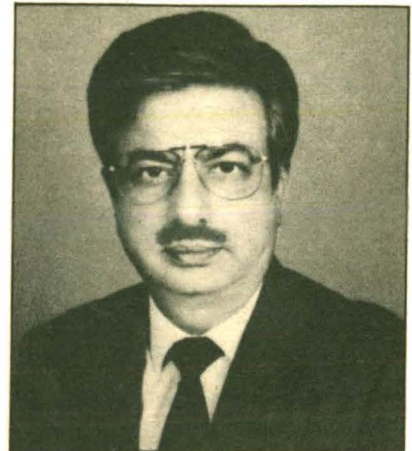
*Aavkar*, a collection of *ghazals* in Gujarati, was released by Weston Components on March 28, at Hotel Sea Palace, Juhu. The *ghazals* sung by Manhar Udhas and written by top Gujarati writers, are composed by Manhar as well. To promote this cassette, Manhar will organise functions at 12 places in Gujarat and Bombay.

\* \* \*

#### TIPS SAYS "TUM MERE HO"

Adding to its list of movie music rights, Tips has acquired the rights of the Tahir Hussain film *Tum Mere Ho*. The film stars the charmed *Qayamat Se Qayamat Tak* pair – Amir Khan and Juhi Chawla. The music is by Anand Milind, and the lyrics, by Majrooh Sultanpuri.

\* \* \*



Prem Ramchandani

#### PREM RAMCHANDANI BIDS WESTON GOODBYE

The chief executive of Weston Components Limited – Mr Prem Ramchandani – has left Weston and joined Garware's Video Division. This decision came after Mr Ramchandani had spent a couple of years at Weston and got its audio division going. "I have left to open bigger avenues in the field of audio-visuals," explains Mr Ramchandani.

It may be mentioned that the appointment of Mr Ramchandani as General Manager, Video Division, Garware, has caused much speculation since, while he has spent many years in the audio business, he has no experience of the video business.

\* \* \*

#### GARWARE TO ENTER THE PRE-RECORDED MUSICASSETTES MARKET?

There are strong rumours that the giant Garware is all set to enter the pre-recorded musicassettes business.

Garware, already running its own video-tape coating plant, is soon commencing audio-tape coating as well. And it is only a small step from tape coating to manufacturing pre-recorded cassettes. Besides, with its experience in the video business, Garware must know that it is music that sells video as well. Just like T-Series, why should it not cash in on its

music, too? Given its excellent infrastructure, it also makes economic sense for it to bring out pre-recorded audio-cassettes.

These speculations have been fuelled by the induction of Mr Prem Ramchandani into the organisation. If Garware does enter the music business, it will give the industry a boost, what with more competition, and it certainly will be a bonus for music listeners.

\* \* \*

## Translations of Hindi Hit Songs Becomes A Rage

In this, the age of fast living, and even faster bucks, it is no surprise that someone has hit upon this system of making money while the melody – oops – the tune lasts. So, the craze is now to re-record hit Hindi songs in various regional languages as quick as one can say, "Ek, Do, Teen..."

It is fast and easy. The soundtrack is ready, the lyrics – such as they are – are simple to translate or transmute, and any old singer can be found – most of them small-timers who will record a song for as little as Rs 200. Then, once a studio is hired, in an hour or two you have the numbers in Marathi, Malayalam, Telugu, Oriya, Gujarati, and any other language. And, presto – within a week, the cassettes are on sale on the footpaths and another hit is established. Copyright? Piracy? What's that?

\* \* \*

## AUDIO RIGHTS OF "AJNABI SAAYAA" SOLD

Shweta Films International have sold the audio rights of their video film *Ajnabi Saayaa* to M/s Sonotone Electronics Private Limited, New Delhi. The songs in the film are written by Mithilesh Sinha, and the music, composed by Ghulam Ali. There are five songs sung by Anuradha Paudwal, Mohammad Aziz, Dilraj Kaur and Kumar Sanu.



Shobha Joshi's *Ultija* and *Sai Bhajans* release by Weston in the presence of Ramanand Sagar and Bappi Lahiri.

## Weston Releases Shobha Joshi's Ghazals and Bhajans

At a formal function on March 11, Weston released two new albums by their artiste Shobha Joshi. The cassettes, *Sai Bhajan* and *Ultija* (a collection of *ghazals*), were released in the presence of B R Chopra and Bappi Lahiri.

B R Chopra appreciated the fact

that, in the music industry dominated by the Mangeshkar sisters, Shobha Joshi has been able to carve a niche for herself. Bappi Lahiri, too, confessed that he was pleased with the singing she had done for him.

Prem Ramchandani, then Chief Executive, Weston, welcomed and thanked the guests.

## New Releases From Weston

Weston has released the hit songs of Bappi Lahiri from the latest films, whose music rights Weston bought – *Farz Ki Jung*, *Shandaar*, *Zakhmi Aurat*, etc. They have also released a special compilation of marriage songs from films, in both vocal and instrumental versions.

After their large repertoire of *ghazals* by Ghulam Ali, Jagjit and Chitra Singh, Reshma; and others, Weston has now released a cassette of Gujarati *ghazals* by Manhar Udhas, titled "Aavkar".

\* \* \*

## BAPPI LAHIRI'S HAT-TRICK

In the last week of March, Bappi Lahiri scored a hat-trick – all three releases of the week had music by him – *Gair Kanooni*, *Kahan Hai Kanoon* and *Hum Intezaar Karange*.

## TWO VOICES RECORD THE SAME SONG FOR THE SAME FILM

The unusual occurrence of two singers being asked to sing the same song for the same film for one actor, took place when producer D K Chawla of *Apna Desh Paraye Log* decided that the *ghazal* in his film had to be a super hit. He recorded it in the voices of Roop Kumar Rathod and Udit Narayan to see whose voice suited hero Suresh Oberoi best. Roop Kumar Rathod was the perfect ghost it was discovered. But then, the *ghazal* sounded nice in Udit's voice, too. Rather than make a choice, it was decided that while Roop Kumar Rathod's rendition would be canned on the hero, Udit Narayan's version would appear on the audio-cassette!

\* \* \*



## MUSICAL ROUND UP



**Mohammad Aziz**

### THREE SONGS FOR THREE COMPOSERS:

#### All In A Day's Work For Mohd Aziz

March 16 must be a historic day for Mohammad Aziz. On that day, he recorded three songs. Nothing unusual in that, except that the songs were for three *different* music composers – Naushad Ali, for *Awaz De Kahan Hai*, at Famous Studio, Tardeo; Laxmikant Pyarelal, at Mehboob Studio, for *Bhrash-tachar*; and Bappi Lahiri, at Sunny Super Sounds, for *Paap Ka Ant*.

Each of these composers have their own distinct style. To be able

to sing for them all in *one* day; says something for the versatility of the singer and the state of the music industry.

\* \* \*

### Can February March? No, But April May

Thought that was a *sic* joke? It could well be the lyrics of the next hit song from a Hindi film. What with "Ek Do Teen Char" turning into such a resounding success, and "Ek Do Ka Char" from *Ram Lakhan* adding up to super success, music directors and lyricists are all counting. There is "Ek Do Teen Ghante", January, February, March, Monday, Tuesday, Wednesday, and what not.

Strangely enough, one thought that writing songs and composing required some intelligence. Obviously, that is not true. If it was, writers would know that it is the lively, earthy tune and not the lyrics that have made "Ek Do Teen", sell more cassettes, and not the numbers.

\* \* \*

### MUSIC NEWS FROM HMV

The latest in the classical genre from HMV, is a recording of Pandit Shiv Kumar Sharma under the title of "Colours Of A Hundred Strings".

Pandit Sharma has brought forth the beauty of Raga Vachaspati in this album with the support of Sha-faat Ahmed Khan on the *tabla* and Satish Vyas on the *tanpura*.

\* \* \*

### STUDIO BEATS INAUGURATED

A new recording studio – Studio Beats – was inaugurated at Tardeo, Bombay, on April 9.

The studio, which belongs to singer Hariharan, was inaugurated at the hands of Lata Mangeshkar. Nadeem-Shravan, Bhupinder, Kalpana Iyer, and others, graced the occasion.

Lata Mangeshkar recorded an auspicious *shloka* after the inauguration. The first official recording, however, was on April 10, when Asha Bhosale recorded a film song.

The sound recordist at Studio Beats is Prashant Nandgaonkar, who was earlier with Dear Studio.

\* \* \*

### Meryl Streep: Desperately Seeking "Evita"

Meryl Streep desperately wants to play the coveted lead in *Evita*, the movie of the smash musical to be directed by Oliver Stone. Barring a few contract hitches, she has got it, too.

After much gossip and innuendo over the casting of this role – gossip columnists had lined up Babara Streisand, and even Madonna, for the role – producer Robert Stigwood said that Meryl had always been his very first choice. "She has an extraordinary voice," he added. The only hitch is the way agents are bent on coupling her with certain directors. But Stigwood refuses to be hemmed down on such matters and is going forward with Oliver Stone as director.

\* \* \*

### Classical Notes From HMV

HMV has released a twin pack of classical melodies by the inimitable Hariprasad Chaurasia. The collec-



Tips records "Ratichi Jhop Mela Yet Nahin" (L-R): Lyricist Shantaram Nandgaonkar, music director Sayed Ali, Mr Ramesh Taurani and singer Vinay Mandke.

tion features *ragas* Gujri Todi, Khamaj, Marwa, Indira Kalyan, Bageshwari, Pahadi, Des Mishra Pilu and Bhairavi.

It has also released a twin pack of classical recitals on *santoor* by Pandit Shiv Kumar Sharma. This set features *ragas* Gujri Todi, Mishra Kirwani, Madhuvanti, Mishra Khamaj, Rageshwari Mishra Kafi, Sohni, Mishra Tilang, and the Dogri folk tune.

\* \* \*

### MAGNASOUND HOLDS MADONNA LOOK-ALIKE CONTEST

To celebrate their maiden releases, Magnasound Pvt Ltd held a Madonna look-alike contest. The winner was young dancer Aida Costa, who even sang a Madonna number when asked to do so by the selection committee.

Despite obvious deductions, however, Aida does not want to become a hot-shot pop singer. Her ambitions are more in the direction of modelling.



Jaggi Gupta

Aida Costa



Hari Om Sharan and Nandini Sharan record for J-Series.

### J-SERIES ENTERS THE MARKET

A new music company, under the Devi Arts banner, is entering the market this month. The brain child of Mr Jagdish J, the company will bring out cassettes under the J-Series label.

Mr Jagdish J is a diamond merchant and film producer with great interest in music. He has already produced the video films *Anjane Log* and *Shubhchintak*,

and has two feature films in the making – *Baap Ka Baap* and *Hazur Darbar*.

"I have had many ideas about music, and I even tried to sell them to Weston," says Jagdish, "but it never accepted any". So, he decided to concretise them himself.

His first recording is of the *Ramayana*, in the voice of Hari Om Sharan. The *Sunderkand* recording, already complete, will be released this month.

### ALISHA'S "MADONNA" TAKES DELHI BY STORM

Alisha Chinai, the comely young singer, took Delhi by storm when she sang at the Talkatora Indoor Stadium on March 11 and 12 before a sizeable audience. They loved it – lustily cheering her on and asking for more and yet more.

Alisha sang a whole variety of songs from her previous albums – *Jadoo*, *Aah Alisha* and *Baby Doll*, and, of course, from her latest, *Madonna*.

Delhi pop enthusiasts have rarely seen such a stage show – a complete audio-visual extravaganza. However, Alisha's meeting

with the press turned out to be a little less exciting.

For one thing, Alisha arrived almost two hours late. Then, she was asked questions like: "Is it right for an Indian singer to dance on stage with two brawny men?" "Will Indian audiences accept this implicit sexuality?" "Is sexuality bad?"

Very irksome, really, especially to someone used to Bombay's more open-minded pressmen.

All said and done, however, the concert was a great success – all answers to the journalistic queries provided by the audience's cheerful response. ●

**RECORDING FOR "HABBA KHATOON" COMMENCES**

The recording for Muzaffar Ali's long-awaited film – *Habba Khatoon* – has finally begun. The first recording was in the voices of Abdul Ghani Namthaali and Jehanara 'Jaanbaaz' from Kashmir. The music is by Khayyam for the domestic version, and by Ruichi Sukamoto for the international version. The lyrics are those of the legendary poetess Habba Khatoon.

The music of the film is especially awaited, since the original Pushtu lyrics will be translated into Hindi and there will be a mix of folk and modern tunes to bring out the ambience of the period and the beauty of the land where the compositions were born.

After *Umrao Jaan*, a Muzaffar Ali film does raise some musical expectations. To be sure, the music will be distinctly different from what passes for music in a majority of the films of the day.

\* \* \*

**Jingle Singing Gets Competitive**

So far, matrimonial ads were a common sight in newspapers and magazines, but even jingle singers have to market themselves now. In a recent issue of *Trade Guide*, a "highly-experienced jingles singer and dubbing artiste (female) for Hindi and South Indian languages", has advertised her services. So far, so good. Then, following the slight guilt that every matrimonial advertiser feels at having had to advertise for himself or herself, she adds, "Advertising for wider reach."

\* \* \*

**"Sajna O Sajna" Is A Sensational Success**

*Sajna O Sajna*, an HMV release of Malkit Singh, an Indian from Birmingham, has made record sales for the company. "The company has already sold 3.5 lakh cassettes," says HMV. This record sale has come about in only two months.

Fast on the heels of the success of



**Singer Malkit Singh and Sanjeev Kohli, GM, International Operations, HMV, displaying the platinum disc received by the former.**

*Sajna O Sajna*, HMV has released another cassette by Malkit Singh, called "Jind Mahee Dee".

Malkit Singh was originally an

artiste of Oriental Star Agencies, a Birmingham label. Recently, a platinum disc was presented to him at the BBC studio in Birmingham.

**Sridevi Turns Singer**

After Shabana Azmi, Rekha and the singer-star Sulakshana Pandit, comes Sridevi. The sexy siren of the Hindi screen has now used her voice – melodiously, one hopes – to sing for Yash Chopra's *Chandni*. The recording session is said to have gone on for an unbelievable 12 hours. This can mean two things – either Sridevi is as much a professional in her singing as in her acting, aiming for perfection; or, it took her 12 hours to get into *sur* (if at all). Only after hearing the song, will one know for sure.

\* \* \*

**BAPPI DANCES TO HIS OWN TUNE**

The great showman that he is, Bappi Lahiri was bound to present himself on screen some day. Well, the day is here, and Bappi has tapped his toes before the camera for *Action*.

He participated in the shooting of a disco-dance sequence (natu-

rally) along with Govinda and a hundred junior artistes. The music, obviously, was by Bappi, himself.

This might set a trend for music directors to dance to their own tunes. And many of the young ones would be quite happy to do so.

\* \* \*

**ANOTHER GHAZAL ALBUM FROM WESTON**

Bangalore-born Vasanti Raju joins the ranks of *ghazal* singers with her maiden offering – *Tohfa-e-Ghazal* – which was released by Weston at a select gathering at Ritz Hotel, Bombay, April 15.

Vasanti Raju has the distinction of being a performing artiste in more senses than one: although a graduate of the Maharani College in Textile Designing and Home Science, she has devoted her life to the performing arts. At college, she actively participated in dramatics, and practised Kathak under Pandit Sohanlal. After shifting to Bombay in 1962, she switched over to Bha-

rat Natyam under Vyjanthimala Bali.

However, her real love was always music. Vasanti first received classical training under Ustad Khadim Husein Khan, the doyen of the Agra *gharana*, after which, she was trained by Ustad Faiyaz Ahmed Khan of the Kirana *gharana*, who, recognising her potential for light classical music, trained her in *ghazal* and *bhajan* singing.

*Tohfa-e-Ghazal* is a posthumous tribute to Ustad Faiyaz Ahmed, who died last year. It was composed by him with his own lyrics coupled with those of Payam Saeedi and Chandra Mohan Srivastav alias 'Shafaq'.

In terms of *raga* portraiture, the compositions are faithful reflections of traditional values and Ram Marathe's penchant for out-of-the-ordinary fare, and the performance standard, in keeping with Ram Marathe's known stature as a concert vocalist and popular Marathi stage artiste. Indeed, the album is a welcome one.

\* \* \*

### RUNA LAILA MAKES A SPECIAL APPEARANCE

Remember Runa Laila? She was, perhaps, the first of the performer singers in Hindi music. Well, she is back in circulation after lying low for a while. She was in



Runa Laila

Bombay on March 28, at the special invitation of director Pradeep Jain and Laxmikant Pyarelal's *Sapno Ka Mandir*. A big bash was thrown for her at Hotel Holiday Inn, the same evening.

It will certainly be good to hear her rich voice on the Hindi screen again.

\* \* \*

### Bappi Features In International Chart

Bappi Lahiri has made it to the international charts. The music director features on the London-based international chart for his non-film songs release, titled "Habiba". This is the first time that an Indian has been featured in this chart which lists pop songs of any language that are popular all over the world.

The cassettes, audio and video, have been composed and sung by Bappi Lahiri and his daughter Reema. The cassettes will shortly be available in India.

\* \* \*

### NEW THREATS TO INTERNATIONAL MUSIC INDUSTRY

#### CD-R and CD-E To Invade The Industry

The IFPI has reacted vigorously to the inherent threat of the CD-R (Write Once) and CD-E (Erasable) systems, which, if introduced without the accompanying protection for copyright, will undermine the recovery of the recording industry over the past three years. Both these systems present an even greater potential threat to copyright owners than does Digital Audio Tape (DAT).

CD-E is a medium that allows indefinite recording and erasure on Compact Discs, without loss in quality: CD-R allows for one non-erasable master quality recording from a digital or analogue source. This, however, can serve as a master to make further perfect clones, and so on, *ad infinitum*.

Although the introduction of CD-E will require several years of further R&D, mass production of CD-R could start as early as in the next few months. Besides, a CD-R copy can be played on any existing CD player, thus eliminating the purchase of expensive new equipment – the one obstacle to the widespread introduction of DAT.

With the price of a twin-deck CD-R copier/player estimated to be slightly higher than normal CD players, the industry is confronted by the potential introduction of a low cost "master quality" copying medium. This equipment would not only encourage home-taping, but would lead to high-quality piracy of Compact Discs on a substantial scale. As CD-R blank discs are expected to cost a third of the price of pre-recorded CDs, legitimate CD sales will, inevitably, be displaced by pirated and home-copied CD-R master equivalents. The consequent economic loss to the industry, will be incalculable.

According to the IFPI, the industry feels that new developments in recording technology are welcome as long as they do not undermine the interests of those who create the recordings. IFPI believes that the hardware and software industries can reach a copyright solution that is acceptable to both industries, and it is its hope that a meeting with the consumer electronics industry will be held soon. The president of the IFPI has commented: "We still have to resolve the DAT problem... And now we are faced with an even greater danger. We have to redouble our efforts to impress on the Japanese hardware manufacturers, the huge damage that could be done to our industry, and ultimately, to their own, if these systems are marketed without any protection for copyright owners."

\* \* \*

### MUSIC INDIA RELEASES OVER 75 CDs WORLDWIDE

While all seemed quiet on the Music India front, and the industry

even speculated whether the company was closing down its operations, there was action in other spheres in the company. Music India was, all the while, busy bringing out CDs and marketing them all over the world.

With the strong backing of Polygram, Music India claims to be marketing the largest Indian repertoire of Compact Discs worldwide. They have also formalised plans to bring CDs to India.

In their list of over 75 titles on CDs, are film hits and collections of songs by Mohammad Rafi, Lata Mangeshkar, Asha Bhosle, Kishore Kumar, Mukesh and Mahendra Kapoor, as well as several *ghazals* and *bhajans*. The CDs are being marketed in America, Canada, the UK, Japan, Singapore and the Middle East.

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### Music India Energised

#### COMPANY LOOKS FORWARD TO BUSY MUSICAL FUTURE

After five months of silence, there is energy and activity in the

Music India offices again. With one cassette – *Bhakti Ras* of Anup Jalota – already in the market, the company is all set to flood the market with releases in the next six weeks.

According to a circular from the company, Music India was in the process of massive re-orientation and rephasing programmes in the past few months. These successfully completed, they have now completely phased out their gramophone record operations and are concentrating on musicassettes and compact discs.

Disposing off assets which were blocking capital, they sold the residential portion of their factory premises and the surplus part of their office at Worli, the proceeds from which are being re-deployed towards the acquisition of additional music, increased supplies to the market place, and further penetration into the market to fortify legitimate business.

What is important for the listener, is that Music India promises to bring better quality cassettes into the market now. However, Mr Lazarus asserts that they will

not be bringing down the price of their cassettes. "HMV is selling well with the lowering of their price, but the end result over a period of time will be bad. No music industry in the world operates at such low margins. These are pirate prices, and are resulting in the contraction of the supportive industries, instead of their expansion. We will not bring down our prices; we would rather bring a certain section of customers to our price level. Otherwise, other products suffer."

Mr Lazarus says that they have not taken on any new artistes, since they already have a very good roster of existing artistes. "We believe in working to the end with our artistes and doing justice to them," he adds. Their seven top artistes are Pankaj Udhas, Anup Jalota, Sharon Prabhakar, Ashok Khosla, Chandan Das, Peenaz Masani and Babla. Five of their artistes are *ghazal* singers, but Music India does not fear the fact that the *ghazal* wave has died down considerably. Argues Mr Lazarus: "The wave has not died as much as matured and peaked and stabilised at the top for the best artistes. It is only the new entrants



At the Venus cassettes release function of *Thartharaat*, from L. to R.: V.P. Sathe, N.N. Sippy, Gulshan Rai, Mayor Chandrakant Paudwal, M.B. Samant, Mahesh Kothari and Champak Jain.

who will not do so well now."

Music India is also bringing out a lot of regional music and have nearly 18 international releases forthcoming in the next few months. The music industry may not be entirely out of the doldrums, but with Music India and many other legitimate companies gearing up for much action, there are bound to be good things happening on the music scene again.

\* \* \*

## Magnasound Spells Magna Success

### THE COMPANY KEEPS ITS HEADOFFICE AT BOMBAY

It is almost like a fairy tale – on February 26, a new company made its entrance into the music market. It had a team of enthusiastic, young, but experienced professionals, and it had the backing of the WEA label. Everybody expected it to do well, eventually.

But in the very first month of its entrance into the market, Magnasound made magnasales of 1,22,000 cassettes, the value of which is Rs 28 lakhs. By any standard, that is an excellent performance. "It is not easy to do that kind of thing, no matter what," says Shashi Gopal, Managing Director, Magnasound. "To bring about sales like this in an industry which is de-based, which has lost its charm and standing, is not an easy task. Initially, we had thought that we would sell 50,000 to 60,000 cassettes of international hits per month and about 10,000 of our local repertoire, which would establish us as a growing company, but now, we are in the big league!"

The direct result of this success is that Magnasound will remain in Bombay instead of shifting its operations to Madras: they are in the process of buying a large place at Andheri, and are certainly happier that way. "We are familiar with the infrastructure available in Bombay, and are aware that the same infrastructure can never be available else

where in India," explains Mr Gopal. And now that it will soon be settled in Bombay, Magnasound plans to go into the whole ambit of repertoire – local, regional, classical, etc. It already has 22 classical artistes, who will be brought out on CDs as well. Another advantage that Magnasound has, is that these CDs will be marketed by WEA worldwide.

To what does Magnasound owe its tremendous success? After all, selling 37,000 copies of Madonna's *Like A Prayer* in March, which, being examination-time, is a notoriously bad time for any new release, is no mean achievement. "I think the market is far bigger than any of us suspected," explains Mr Gopal. "What we saw around us was the tip of the iceberg. We never dreamt that the demand was so huge. It was a combination of quality, good packaging, right pricing and repertoire which, together, have brought

about success."

Magnasound now hopes to re-lease at least 25 cassettes every month and have a monthly sales turnover of 30 lakhs. The company has also applied for membership of the IPI, which has been gearing up considerably in recent times. "The legitimate industry must take a cohesive effort to combat piracy," believes Mr Gopal. "The members of the IPI must understand that the competition is not among them: they have to act together to break piracy. The talents, connections, and experience required to do something big against the pirates, is available. It is, however, a healthy sign that the IPI is getting stronger."

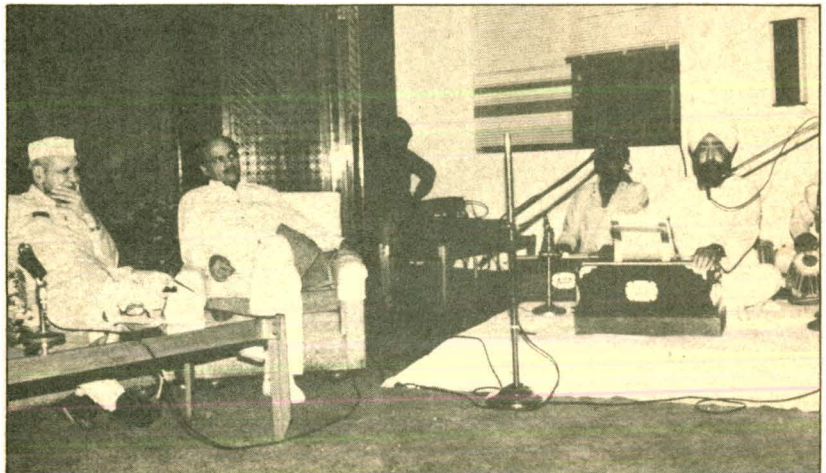
The kind of success that Magnasound has achieved, can only be a matter of joy for the music industry. After all, the better legitimate business does, the easier it will be to combat the pirates and put the business back on the track.

### VICE PRESIDENT RELEASES A WESTON CASSETTE

Dr Shankar Dayal Sharma, Vice President of India, released a cassette – *Rama Rama Bol* – sung by well-known singer Sahib Singh. The cassette, which has been brought out by Weston, was first presented to the Vice President by Kamal Vachchani, Director, Weston, following which the Vice President formally released it to the

public.

The cassette features the compositions of Kabir, Meerabai and Brahmanand. The artiste, who has sung *Shabad Gurbani* and several *ghazals*, will soon be going to America, England, Nairobi and Mauritius on a concert tour. He has also recorded a song for a feature film called "Inderjeet", which will be picturised on Amitabh Bachchan.



Sahib Singh performs for Vice President Shankar Dayal Sharma.

**L**ATA MANGESHKAR, while speaking at a public function recently, castigated the degeneration of film music after the departure of the great masters. "The soul of music is dead," she wailed.

What she meant, was that the place of talented composers – such as Khemchand Prakash, Ghulam Hyder, Anil Biswas, and the like – had been usurped by people who were businessmen by design and music directors by accident.

Having ruled the roost as a playback singer for more than 40 years, no one is more competent than Lata to talk about music culture, or the lack of it. After having sung "Chanda re ja re ja re" (*Ziddi*-1948) and "Main tera disco tu mera disco" (*Khuddar*-1985), she can, indeed, feel the difference between music and noise.

**SINCE LATA'S UTTERANCES** were meant to be only general observations of the dominant trend in film music, it was amusing to find Laxmikant (as a spokesman for the L-P duo) trying to justify the L-P contribution to noise pollution. He

attributed the large volume of their unmusical output to a "lack of opportunities". "Films like *Utsav* and *Sur Sangam* are rare and unappreciated; producers like Shashi Kapoor and Vishwanath, hard to find," he contended.

Laxmikant, who has worked as an instrumentalist under many veteran music directors for 12 years, and as a music director for 25 years, should have known better while talking about "opportunities". Naushad, even in his heyday, never accepted more than one film at a time. Nor did he, even in the evening of his career, ever allow a producer to dictate terms to him. Music, for him, was an art, not a commerce.

Laxmikant, I am sure, was not compelled by law to do some 300 films in 25 years. But then, the duo must have found the sound of coins falling in the coffer sweeter than any musical notation. Indeed, Laxmikant's defence betrays a guilty conscience – listeners are interested in melody and not the reasons for the lack of it. Whatever Laxmikant may say to justify their disor-

ganised (musical?) notes, their words will be drowned in the shrill sound of their *Tezaab* air – "Ek, do, teen, etc, etc".

**BUT IF LATA IS** critical of the modern trend in film music, O P Nayyar approves of it whole-heartedly. Nayyar, who earned the reputation of a 'rebel' composer with the runaway success of his breezy tunes ("Babuji dheere chalna" and "Kabhi aar kabhi paar" in *Aar Paar*),



Nayyar: critics are frustrated.

suffered a severe setback after 1965, and lived in forced seclusion after 1970. He joined the Hare Krishna cult, and started abusing the film industry in unprintable language. Under the 'divine' influence of Lord Krishna, he lost all interest in "gutter music", as he termed film music (including his own numbers, such as "Meera naam Chin Chin Choo"). So, it was surprising when he recently said that he did not find anything *wrong* with modern music. "Bappi Lahiri," he said, "continues successfully as a music director even after 15 years, because he is able to give listeners what they want. It is only frustrated artistes who criticise the modern breed of composers."

It is a disputable statement, coming from a rebel-turned-devotee-turned critic. But one is tempted to forgive him for old times' sake. May be, it is forced hibernation or senility which has made Nayyar come to love the chaff more than the grain.

– NALIN SHAH 'ALAM'



Laxmikant: for whom Opportunity doesn't knock.

**UNDER RISING PROTESTS** from Christian groups, Pepsi scrapped the 30- and 60-second commercials featuring Madonna's single *Like A Prayer*. The commercials, which are distinct from the video-clip, were first screened worldwide on March 2. The video-clip bowed on MTV the next day.

The first protest against the video-clip came from a Christian group in Italy. Pepsi said it would continue with its commercials, but with pressure building in America, pulled out. It had insisted that it would support Madonna's forthcoming tour and continue with the commercials, but the outcry has put an end to all that.

Pepsi now says that the commercials will be shown outside the US, but declines to comment on Madonna's tour. It also refuses to com-



ment on whether Madonna will have to return part of the fees paid to her, reported to be anywhere between \$ 3-4 million.

\* \* \*

**THE NATIONAL ACADEMY** of Recording Arts & Sciences' certification of albums and singles, saw Fleetwood Mac's *Rumours* top the 13,000,000 mark. Lower down, were Anita Baker and Tracy Chap-

man, who were certified for sales of 3,000,000 for *Giving You The Best That I Got* and *Tracy Chapman*.

\* \* \*

**DOLLY PARTON**, whose last album – *Rainbow* – met with a lukewarm reception, is back to traditional country with her newie *White Limozeen*.

Parton says it is decidedly country. While Ricky Skaggs is the producer, the players include Skaggs, Bela Fleck, who performed in India with the New Grass Revival, Jerry Douglas and the Nashville String Machine. The singer who will hit the road in support of her album, has put together a band for the first time in six years. On tour, Parton plans to sing with Randy Travis, Kenny Rogers and Skaggs.

Parton loves to sing, but that's but natural. However, she insists that composing lyrics is her strong point: "That's my heart, my joy. It has kept me sane, and was always a very personal thing to me."

On a more personal front, Parton has an enviable figure. But it wasn't always so, says she. Getting the fat off was her greatest accomplishment, for, "Success went to my arse," she smiles.

\* \* \*

**"DON'T WORRY BE HAPPY"** has become a catchword. The Grammy award-winning song has sunk into millions of minds, with the words tumbling out to alleviate problems.

Since the Grammy nite, Bobby McFerrin, the vocal genius who wrote the song, has added 20 new verses to the song and put them in print, along with some cute illustrations. The additional words deal with life's little problems.

As for McFerrin, he continues to have the last word: "Interviews can be a strain, but that's the price you pay for fame," he avers. Oh, Bobby, don't worry be happy.....

– JERRY D'SOUZA

## INTERNATIONAL POP HITS US TOP 20

*Like A Prayer* – Madonna  
*Loc-ed After Dark* – Tone-Loc  
*Electric Youth* – Debbie Gibson  
*The Raw And The Cooked* – Fine Young Cannibals  
*Don't Be Cruel* – Bobby Brown  
*G'N'R Lies* – Guns 'N' Roses  
*Mystery Girl* – Roy Orbison  
*Hangin' Tough* – New Kids On The Block  
*Forever Your Girl* – Paula Abdul  
*Travelling Wilburys* – Wilbury Bros  
*Vivid* – Living Colour  
*Appetite For Destruction* – Guns 'N' Roses  
*Girl, You Know It's True* – Milli Vanilli  
*Beaches* – Soundtrack  
*Everything* – Bangles  
*Living Years* – Mike & The Mechanics  
*New Jersey* – Bon Jovi  
*Hysteria* – Def Leppard  
*Skid Row*  
*Green* – R E M



# ROCK, A BYE?

Will our rock scene always be  
An echo of the Western reality  
In shadow  
Will our kings not clown  
And lay something concrete

down  
On record  
For posterity  
Bedlam  
Are you the King of Siam  
The Elvis of the Age  
Are you the rage  
Hey Hey Hey  
Who'll pay you're wage  
When disenchanting  
Should that company frown  
Should that audience get bored

Should that ditty be saved  
Should it be engraved  
Do you mind  
It sure is a pity  
That rock's rock bottom  
That pop has popped it  
That the bands sit  
Basking in dreams  
It seems  
It sure seems  
Rock-a-bye band  
Yours was the land  
But you threw it away  
A song a day  
Hey Hey Hey  
So, wanna pray  
Wanna dance

— The author's original lyrical appraisal of the lyrics and limitations, performance, patronage and popularity of Indian rock bands, the prosaic part of which, follows . . .

**D**OES ONLY THAT "material girl" Madonna make you moan? And that Prince far from charming, charm you? Do those "roadhouse blues" only vanish away with the Doors opening up to you as the distances divide and frontiers fade while you travel in Chapman's "fast car" to discover that "heaven is a place on earth" with Belinda Carlyle?

Well, "don't worry, be happy", as Bobby McFerrin advocates, it's no sin having those Petshop Boys and Western Rock 'n' Roll Party Queens always on your mind. After all, Sha-na-na and all that jazz, "Rock 'n' roll is here to stay. It will never die/I don't care what people say . . ./Rock 'n' roll will always be . . ./It'll get down in history . . .

So, when you pick up this magazine, read this cover story on Indian rock in your jailhouse, whether "one o'clock, two o'clock, three o'clock, rock", won't you rock with

## Rock 'n' Roll is here to stay?

our indigenous rock machines tonight? "One o'clock, two o'clock, three o'clock, rock?/Rock around the clock tonight?/We're gonna rock, rock, rock in broad daylight . . ." To what?

**WELL, THERE'S ROCK** Machine, Hammersmith, Nickey's

New Home and Les Boys rockin' Bombay, Core at the root of rock 'n' roll in Delhi, Cochin livin' it up according to the 13 AD, and Gangadin creating a din in Calcutta while the city, painted Indigo, celebrates Shiva and is absorbed by the Fifth Dimension. However, as popular opinion applauds Shiva and Rock Machine, but boos the rest (often with a "who?"), by popular demand, it's Shiva and Rock Machine this study's spotlight focuses on.

And we have Zubin Balaporia on the keyboard supplying the backing vocals for Rock Machine with Mark Selwyn (also on bass) and Uday Benegal, while Jayesh Gandhi and Mahesh Tinaiker



**Bhende live: Is he rolling out Hindi or Western rock?**

strum their guitars as Mark Menezes beats the drums. Shiva occupies more of the stage with more members and equipment – Lew Hilt on bass guitar and vocals, P C Mukherjee on lead guitar, Amit Dutta on bass, Boomba on the keyboard, Koochoo Dutta on percussion and vocals, and Parvez Qadar doing vocals only. Each band well-equipped and well-matched, together they represent the best of the East and West.

And deserve applause as the path to popularity on the Indian rock circuit is not lined with bouquets and groupies. Shiva started out rock 'n' rollin' in the autumn of 1978, but only 'made it' in 1982 with the crowds, with cheers. The song to success is heard in the West; in India, encores are received after

singing oneself hoarse. And if rock bands don't 'make it big', it's partly because they lack dedication and discipline – professionalism not peculiar to India; perseverance much required to win over Western music fans. Europe, which recently performed in India successfully, practises to the seclusion of all else on a secluded isle, somewhere divorced.

But Shiva claims it is "as professional as Europe *et al*". That "rehearsals are conducted rigorously, on all five weekdays. And if it is found that a certain member is not putting in enough hours at such rehearsals", they "part ways amicably." Rock Machine's rehearsals are also rigorous – running for three-four hours a day, 9 months of the year. These, together with the formal training of Zubin Balaporia



**Jazz Banks on Jingles.**

and Mark Menezes in classical piano, and Mahesh Tinaiker in Indian classical, help Rock Machine make music with more meaning, melody and merit than does a juke box.

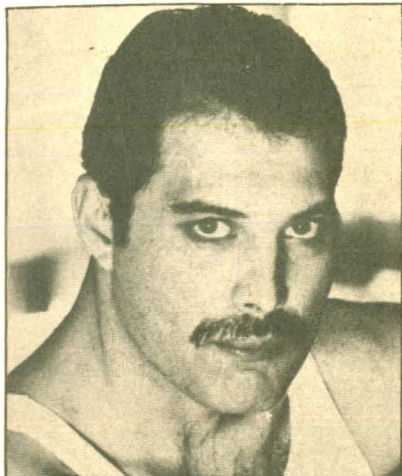
**SINGING, AS ITS MEMBERS** do, not the "song sung blue", but the "song sung true", and the music OM (original), their's the spotlight. With the best of the West now available, courtesy CBS and Magnasound and the pirates, and the increased awareness and addiction of rock-'n'-roll fans, who wants the Indian imitators who fail to impress without an identity of their own? Who fail to imprint their identity. Who wants another Gary Lawyer doing Elvis when Shakin' Stevens' sold and one's sold on



**Desai of "Bedlam" fame.**



**Spokesman for Shiva: PC Mukherjee.**



Queen's king: Balsara

him? And does one *really* want to shake to Stevens, in any case?

"Rock, rattle and roll", original's the sound of Shiva; the sound of its success which silences others. And as its software's worth the release of eight albums, and as, it's not that smack stuff of Remo or the *Bedlam* of Ronnie or sophisticated nursery rhymes which should be packed away, "more power to rock 'n' roll" (the name Shiva having been chosen for its association with power, in the first place). Rock Machine contributes as well. From this month onwards, it'll be belting out 12 songs all its own, instead of the original eight, as "there's heavy demand for them all over the country ever since our *Rock 'n' Roll Renaissance* was released," Mark Selwyn explains. "Whenever we've played,



Rock Machine at a standstill.

the crowds have sung along . . ."

. . . At rock concerts and college festivals held in Bombay (80 concerts), Calcutta (6), Ahmedabad, Bangalore, Cochin, Delhi, Hyderabad, Madras (5), Goa (4), Thane Gauhati, Kanpur, Kharagpur, Mangalore, Manipal, Patiala, Thane (2), and at the Festival of India, in Moscow, Minsk, Vilnius and Druskininkai. Shiva, too, has performed in Bombay, Bangalore, Gauhati, Goa, Kanpur, Kharagpur and Vishakapatnam, in addition to Bhubaneshwar, Kohima, Imphal and Shillong. "We've performed in all the states except Tamil Nadu," P C Mukherjee clarifies. "At Delhi's BHU, IIT, Sriram College of Commerce, Ashoka Hotel, Siri Fort and Yamuna Velodrome, and Bombay's Taj, Rang Bhavan and

Shanmukhananda Hall, among other venues." With eight chapters accomplished and the ninth scheduled for the next two months, Shiva's schedule of shows must, indeed, be the envy of all those rock bands which remain in their home town involuntarily, often unheard in their home town itself.

Yet, while the Iron Curtain was raised for Rock Machine (surely the most travelled rock-band of India), it has not upstaged Western rock-'n'-rollers in the East Bloc. And more's the shame when the Beatles, *Tass* reports, are still going strong after their death – by virtue of the echo of their music alone as the Beatles cult and mania have died in the manner of most fads.

THE ULTIMATE TEST IS ac-



The myriad faces of Shiva.



Grammy nominee Alves.

# AND THE MUSIC STOPS . . .

## ...OFF THE BANDWAGON:

### THEY'RE NOT PLAYING OUR SONG:

"We did two dance shows when we first started, but the whole band got bored to death, and so, we stopped. . . ." – MARK SELWYN DIFFERENTIATES BETWEEN REAL ROCK AND DREARY DANCE NUMBERS.

### BUT WE DON'T LOVE YOU:

"Home audiences are hopelessly predictable and pretty stagnant. In the West, people are more receptive to new trends and bands are expected to play their own music . . ." – SELWYN DIFFERENTIATES BETWEEN NATIVE AND ALIEN AUDIENCES.

### DREAMING THE IMPOSSIBLE DREAM:

"There is no reason why an Indian musician cannot hit it off over there. We've only to discover that one song which has the potential to be a hit . . ." – GARY LAWYER DREAMS IN THE INDIA TODAY ARTICLE "ROCK IS ROLLING", BOTH OF WHICH ROCKED THE BOAT A BIT.

"With all these albums coming out, there is a good chance that one of us will now get picked up internationally . . ." – NANDU BHENDE ECHOES THE ILLUSION.

### CHANGES?:

"You can't change anything with a song. I write songs which are relevant to my experience. I can sing against drug addiction because I have seen people disintegrate before my eyes . . ." – REMO INSPIRED.

### PACK THAT SMACK?:

"When the entire world is singing about the ill-effects of drugs and things like that, it becomes cliché-ridden to harp on the same old thing . . ." – P C MUKHERJEE OF SHIVA ON REMO.

### KING 'N' CLOWN:

"Ah! There's no doubt that Remo is an entertainer par excellence – partly due to the fact that he has lived abroad for quite some time and mastered the skills of entertainment. To all of us, he is comparable to the best livewires in the world – a consummate performer with immense stage presence . . ." – MUKHERJEE ON THE SAME SUBJECT AGAIN.

"Great musician, good performer, good singer and decent songwriter . . ." – SELWYN ON (NOT AGAIN) THE SAME OLE SUBJECT UNDER WHOSE SHADOW A LOT OF ROCK ROLLS AROUND UNHEARD, UNOBSERVED.

### STEALIN' THE SHOW?:

"Frankly, I despise his brand of plagiarism - oft straightlifted . . ." – P C MUKHERJEE NOT BEATING AROUND THE BUSH WITH BAPPI.

"More of a performer who belts out popular foreign numbers, like his record on Elvis . . ." – MUKHERJEE PAYS TRIBUTE TO LAWYERJI.

"Great singer . . ." – SELWYN SINGS THE KING'S PRAISES.

### LESIN' AROUND? O, BOY!:

"A band with great potential but no actual achievement. Since it first started out four years ago, it's gone steadily downhill, and is now practically defunct . . ." – SELWYN OF ROCK MACHINE MONITORS LES BOYS, ANOTHER BAND FROM BOMBAY.

### FEELIN' ON TOP OF THE WORLD:

"In Cal, there are only two groups worth talking about – Fifth Dimension and ourselves. The rest haven't made any substantial headway . . ." – P C MUKHERJEE OF SHIVA ON THE OTHER ROCK BANDS.

### ROCKABILLY COLD:

"I am aware of about 10-15 bands, but only two are of any real significance – with good musicians who play a lot of their own music – 13 AD (Cochin) and Indigo (Cal). Unfortunately, neither are full-time bands . . ." – FORTUNATELY FOR ROCK MACHINE!

### AGAINST YOU, AGAINST ME:

" . . . We're even equal to Rock Machine – we've proved it several times. The Eastern zone has always been considered a 'no factor zone' by critics, which is very disappointing. Had we been based in Bombay, we would have surely gone for the Festival Of India in the USSR and cut two-three albums and performed with various artistes and groups . . ." – MUKHERJEE CONTINUING TO BLOW HIS BAND'S TRUMPET "AGAINST ALL ODDS".

### AH !:

"It's a good idea, but as a product, there's nothing more to it than that . . ." – WESTERN ROCK STAR P C ON THE INDIGENOUS PRODUCT PACKAGED IN HINDI.

### AND POP GOES THE WEASEL:

"There's a feeling that this kind of music should be encouraged now . . ." – DIRECTOR GENERAL, FESTIVAL OF INDIA (USSR), D AURORA, WHAT KIND, WHY NOW, AND FOR HOW LONG, PLEASE?

ceptance by the West, which most fail. Other than Sangam cutting a disc in West Germany on a successful tour, the Remo-strung, Hema-sung "Against You Against Me" winning a Grand Prix at the 16th International Pop Song Festival in Dresden, Divya's *deshi* brand of jazz securing an award at the 9th International Jazz Competition in Belgium, and Joe Alvares receiving a Grammy nomination in the gospel category, we haven't really rocked the boat, have we? Only Englebert Humperdinck stole the show on the Western stage. Only Fredun Balsara, Tony Brent and Cliff Richards have survived and sung in the big stamping grounds of the West. Although each kindred soul left behind, struggles to reach not so much fame at home as acclaim in the West.

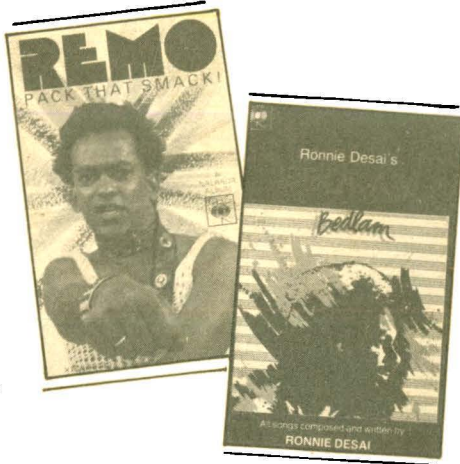
Although each rock-'n'-roll *nawab* (I haven't heard of any queen) chews the possibility, is the potential present? Is the packaging perfect? And is 'patronage' nothing other than a much-desired wish?

P C Mukherjee, on his concert tours with Shiva, has found that "while auditoriums in Calcutta are comparable with those anywhere in the country, the equipment is not upto the mark. Delhi and Bombay offer, by far, the latest sophisticated equipment." But even that's not upto the international mark since both the singers for Amnesty and of Europe brought theirs with their luggage.

**THE CROWDS THAT** throng our rock concerts are radically different from those that sing along with Sting and gyrate with Gabriel. Wembley will not happen here; the native audience, faint-hearted fans and not fanatics. The pop cult is only 'cultivated' in fast-food joints filled with jean-clad, T-shirted adolescents, and displayed in "rockabilly" fever at discos. And it is, more often than not, faked in a desire to ape the West.

May this neurosis – to be 'in' with the best than for the love of music – then, be interpreted by the bands as audience applause and

appreciation? Can the desire to do the different, to be seen with the crowd, shake a leg, cock a snook and sniff some coke at some show, be seen as support?



Shiva finds "Calcutta crowds very enlightened; Delhi crowds, very friendly; and the crowds in Bombay, absolutely crazy (ie, in pop parlance, crazy as in the ability to "get into the groove" and roar along with the rhythm for no rhyme or reason). It is, perhaps, a similar response that Remo received which made him eternalise the pulse of "Bombay City" in song – its *joi de vivre*, given the way life is. Mark Selwyn agrees that "Bombay is the best Indian city for bands as it has the largest audience and a lot of shows. Calcutta," he continues in analysis, "is better from a music point of view since the audiences there are much more receptive and very into letting you do your own thing." "It sure is a pity", then, that Calcutta and its bands are overlooked by the media and music companies, although rock rose in the East and has still not set there (see box).

**SPOKESMAN FOR SHIVA**, P C Mukherjee laments that "most magazines have overlooked Calcutta, which is a pity. An article on rock in *India Today* (March 1988) featured Bombay stars and Remo, but strangely lost sight of Calcutta even though rock/pop has been in circulation here since times immemorial. Are we, then, given to understand that rock in India

evolved in Bombay only? If this be the case, musicians in the rest of the country should put down their instruments and search for jobs."

Which many might as well do, anyway, as many have already done. If Louis Banks and Ronnie Desai are writing jingles today, it's not because they can't compose even *one* decent song or score – but because music doesn't pay. When you do it for the love of it, all you can do, is make some pocket-money on the side. Royalties are rarely paid on schedule, if at all, and, in any case, one can't command the fees of Madonna or Michael. Shiva, for instance, sings for only Rs 11,000 (exclusive of Rs 3,500 for the sound) in Calcutta, and only hikes its fees by 40% on outstation appointments.

The sponsorship scene being no sonata, one's resources, dedication and dreams dry up: "This profession can be quite frustrating by itself. Almost every second rock-group member you run into, will lament the dearth of sponsors," avers P C Mukherjee. Taking one beyond the psychaedelic lights and tinsel glamour, he reveals: "There are not enough takers to sponsor shows which, in getting bigger by the day, call for the kind of investment that only a business house can make. Bombay offers brighter prospects, but the sponsors there are not willing to sponsor shows in Calcutta. Hitherto, our shows have only been sponsored by Charms, ITC, Kawasaki-Bajaj, MRF and Bata."

Truly, Calcutta bands have bad luck with the music monopolies and mega companies in the West suffering from the Eastern Bloc Syndrome. CBS was even so impertinent as to suggest that it would release an album of Shiva's if, and only if the band allowed its tracks to be punctuated with those of any other rock star! However, Ronnie Desai, who got onto the rock bandwagon with the People 12 years ago, swears that "music companies are willing to give original music a chance."

# THE SOUND OF THE CITY:

## O, CALCUTTA...

Although the sound of music is in the air that you breathe there, Calcutta somehow manages to keep getting bypassed whenever stories or articles on rock or popular Western music are written. Because Calcutta is the dying city, because Calcutta is the city with traditional Indian culture, because Calcutta does not like anything American or Westernised . . . That there is a surprising amount of activity in the field of Western music – and a lot of it, very creative – is not surprising as Calcutta has a tradition of Western music that goes back to the time when Britannica ruled.

Even during the '50s and the first half of the '60s, Calcutta was a city with a scintillating, vibrant night life. Night clubs such as Trinca's, Mocambo's, Blue Fox, and others, hosted and toasted talent such as Usha Uthup (*nee* Iyer), Pam Crain, Louis Banks and Braz Gonzalves. Into the '70s, when it was time for rock to take over from jazz and blues, and in the years when night clubs were slowly closing, a new sound of music, a new breed of bands, came into prominence. And Calcutta gave birth to a band that, in its time, was the top of the country's pops – the Great Bear, which, like that stellar constellation, consisted of stars such as Dilip Balakrishnan, P C Mukherjee, Nondon Bagchi, Lew Hilt and Devdan Sen. That band created history of sorts.

Not only the No 1 band in the country then, it was a band that delved into rock of a serious nature, and also a band that played many original compositions. But Great Bear, despite its meteoric rise, **disbanded** in the mid-'70s. Two of its stars – Dilip Balakrishnan (vocalist/rhythm guitarist) and Nondon Bagchi (the drummer) – then started what became, perhaps, India's first cult band – High.

High, as is obvious from its name, and as its music represents, was into serious acid rock. Greatly influenced by West Coast music, High could easily have been a band out of Haight-Ashbury. The Grateful Dead, Jefferson Airplane, and New Riders of the Purple Sage, were the bands that influenced High's music; its initial repertoire consisting of numbers like "Ship of Fools", "Volunteers", and other well-known songs of their idols.

Whether the audience dictated its choice of music, or whether High decided to play what it wanted to play, was not really relevant. The fact remains that High was the band to listen to as the aficionados in Calcutta were heavily into West Coast acid-rock. And thus grew the following for a style of rock which wasn't mainstream,

but was intellectual enough to gel with Calcutta's culture. The same culture also allowed, even expected, the bands to write their own original stuff. That is why, in the mid-'70s, High was the high point of Calcutta rock. It was also as much into its own original songs, which were eagerly lapped up by its fans.

In a few years, High was into belting two-three hours of organically original stuff – songs which were on the lips of the audience, songs like "Shambhu", "White Knight" and "Take Me To the Movies", songs which the crowd clamoured for. Songs which also did not go off very well with the audience in Delhi or in Bombay. Or in the other cities. The result was that though High had a tremendous fan-following in Calcutta, it was booed off the stage in other cities.

But in Calcutta, the trend had already been set, don't forget that. What Calcutta does today, India does tomorrow, and original music was the main bulk of the repertoire of the Cal bands a decade ago.

In Calcutta, a trend was set and soon followed in the mid-'70s by other Cal bands, such as Mahamaya, Hellfire and Muff, which played original stuff, played West Coast acid-music, and which imitated the Doors, Santana, Pink Floyd . . .

In 1979, P C Mukherjee, ex-Great Bear, teamed up with Jeffery Rikh and Pom Lahiri, and Shiva was born. Shiva wasn't just a refreshing change – it spewed a new style into vogue. Its opening concert, a tremendous success, established it as the main rival to the High hegemony. And defined its distinctive musical niche as different from that of High's. And the band evolved into playing jazz rock, mainstream and Latin rock.

As High delved into more and more original stuff, Dilip Balakrishnan, the songwriter in the Calcutta rock scene, forayed into experimental, Michael Oldfield-style of music. JRR Tolkien's verses from the *Lord of the Rings*, *Hobbit*, and his other books, were put to music in some solo rock concerts. Other soloists also sang their song successfully, such as Susmit Bose, who wrote, composed and produced an album called "Train to Calcutta". Other experimental bands evolved – Moheener Ghoraguli, which experimented with Bengali folk and jazz, Sugarfoot, which experimented with folk rock, Thrust, and so on. And so on, the sound of music rose full volume.

Today, the echo of eternal music remains, Shiva still sings and sells while Indigo, Gangadin, and a few other bands, sing for their supper and success in an attempt to reach High.

**ARE THEY REALLY?** If you search the shelves of the record shop for Ronnie Desai's *Bedlam* (CBS), you may locate it, along with Gary Lawyer's first album – *This Cannot Wait* (HMV). You may discover a stockist keeping *Bad Company* (R Desai, CBS) with the *Rock 'n' Roll Renegade* (RM, CBS) and the *Allegiance* (CBS) of Joe Alvares and Kenneth D'souza, and their *India* (CBS again). You may also ask him to *Pack That Smack* (Remo, CBS) for yourself, and those *Golden Memories* (Connie Francis, Belafonte . . . as interpreted by Bashir Sheikh, CBS) for "some enchanted evening", or some elderly relative who doesn't appreciate the rock releases.

As the majority are CBS releases, the others must be sleeping instead of tapping talent. The range is neither an 'encouraging' repertoire of rock in India, nor representative. Samir Chedda, CBS' A&R scout for Western music, blames it on the fact that Indian Western rock-'n'-roll records don't sell. While 1,20,000 cassettes of Michael Jackson in a *Bad* mood were sold by CBS in 1987, only 2,500 copies of Ronnie's *Bedlam*, 5,000 of his *Bad Company*, and 6,000 packs of that smack served by Remo, left the shelves.

Thus, music companies, themselves discouraged, can hardly be encouraged enough to support and encourage those *nankhatai* bands, can they? CBS, in fact, has decided to promote *only* those who prove popular livewires on the live-show circuit.

While it has sponsored the Solid Rock Musica 1988, and co-sponsored the Remo/Rock Machine/Bombay Dyeing Show, among others (on account of which, credit for Remo and Rock Machine's success *must* be shared by CBS), it only released *Rock 'n' Roll Renegade* after Rock Machine had proved its magnetic mettle for four years.

It's a long wait for any band and,

given that popular taste is fickle and 'fast', many don't have stellar performances and crowded shows to boast of to the A&R men. It's a long watch that the music moghuls have to keep, and one can hardly blame them if they give up on a band or lose sight of it along the way. Music India, which pioneered original Western music in India in the '70s under the Polydor label, and promoted new-born bands like the Savages and Black Scorpio, has, for one, given up on rock.

**AS LAZARUS**, General Manager, Music India, believes that, "Not taking note of the sub-standard equipment used, Indian rock groups can *never* live up to their Western counterparts." He proceeds to explain his statement, illustrating that, as proved by Polydor International, which has tried to promote Australian and Japanese rock, rock rolled out elsewhere can never be a success in the West; never equal the true source. It can, at best, imitate it, simulate it, adulterate it, or innovate on it to invest it with a new identity, as did Santana in fusing Latin soul and rock rhythms.

And even then, it all rocks on who'll promote it, which depends on whether the rock will rock the public. Shiva, Rock Machine & Co rave about the audiences in Bombay, Madras, Delhi and Calcutta, and that's about all the market there is for rock. "If only 1,20,000 copies of Jackson's *Bad* were sold," Samir Chedda qualifies, "imagine how low the demand is, by and large, for Western rock."

Low, although Rock Machine's "contracts have considerably increased, as have the appointments". Yet, they're still low – "four-five per month on an average, during the season (October, March and May); otherwise, one-two a month (95% of which fall on weekends)".

**ROCK, PLAYED OR** promoted, is neither paying nor satisfying as Money Is Melody. Nandu Bhende has branched out into Hindi pop; Bashir Sheikh is left with only

memories and a cassette of *Golden Memories*, having left the rock-'n'-roll circuit to promote it once again. And the turnover of members in rock groups is as high as that of staff in music companies and the media. Rock Machine, for instance, is largely comprised of members who, prior to their operating the Rock Machine, played for the groups Toys, Crosswinds and Atomic Forest – three of the many groups disbanded. Yet, guitarist for Rock Machine, Tinaiker believes that "there is a massive rock revival, and the way things are going . . . Rock Machine can go on playing for at least two years . . .", as expressed by him in that March 1988 *India Today* profile of rock in India.

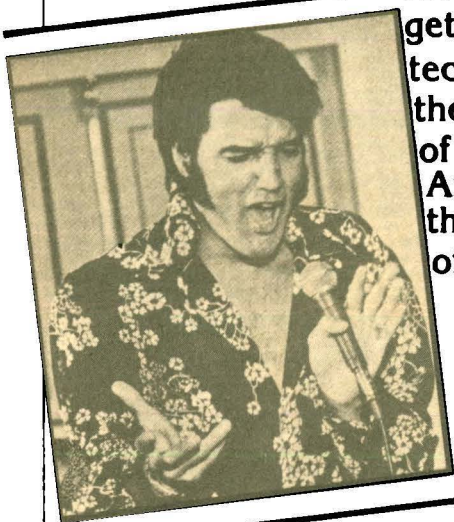
Are we, then, to understand that Rock Machine will be obsolete next year? Or the year-after-next? Are we to believe, since *India Today* does, that "Rock is Rolling"? "Far from it!" exclaims P C Mukherjee, a pioneer of rock in India. "In fact, I often reminiscence about the past. The yesteryears were truly golden. Great Bear, one of the oldest groups of India, is now disbanded. I was a part of that group – Dilip Balakrishnan, Nondon Bagchi and Lew Hilt and I created history that has not been repeated again. Artistically, there has been a definite decline." Melody and marketing now miserable, the sponsors and survivors few, the audience largely deaf, "those were the days".

Has rock died a premature death, or is it only suffering a setback, experiencing retarded growth? It's been a long time playing now, and not playing well. Rock bands, like ramblin' roses, have been "ramblin' on", spreading effervescent sound, rocking steadily downhill. Given time, maybe rock will rock back to a high . . . In the meantime, I'll "rock around the clock" to the top of the pops, with the lyrics and lilt of some alien singer in some alien sphere always "on my mind".

– MONAESHA PINTO

# THE SOUND OF MUSIC

A record of musical milestones as pop goes rap and rap gets trapped by technology. Who, the musicmakers of the nineties? And what, the sound of music?



Elvis:  
"Be-'Pop'-A-Lula".

**T**HE FIRST MANIFESTATION OF POP culture was in the fifties, when Elvis Presley rose out of the swirling, mingling mist of sounds that cloyed the atmosphere of Southern USA. Melding black, country and white music, he lifted pop, driven by strings and tugged by bland voices, out of its rut, and proceeded to change its course.

There were the blacks, moving in different directions, colouring their music with gospel, soul, and a feeling patently their own. Rhythm caught the blacks, yes, and penetrated the whiteman's boundaries, although he was not closetted by bigotry. Yet, the whites ruled. And the blacks had to be satisfied with the confinement of their music to the region from where a particular performer sprung, while the blandishments of white pop continued to run the "it's-too-soon-for-the-moon-in-June" syndrome.

Presley was the catalyst. He laid seige to millions of homes across the world, radically altering the musical tastes of younger generations much to the cringing horror of the elders, revolutionising music.

## THE MUSICAL TURBULENCE OF THE FIFTIES

was reshaped during the following decade; the prime movers, the Beatles. Hysteria wasn't quite apparent when "Love Me Do" reached No 21 in the UK charts in the October of 1962, but a mere three months later, there was an emotional swell that rose and engulfed all that had gone before with "Please Please Me" hitting No 1. It was Beatlemania – an explosion of fanaticism unmatched since. A new euphoria was in the air, born, at first, of youthful vitality and songs which spoke of life and love, and later, by a move into the dome of drugs and hallucinogens. With "Lucy in the Sky With Dia-

monds", and several other such gems, the Beatles, as a cultural phenomenon, left an indelible stamp.

Counterpointing the Beatles' attitudes, were the Rolling Stones opting for the earthy approach of the blues and a raw, dirty physical thrust. Music metamorphosed with these two acts, opening doors to new spectrums – each with their own individuality, with their own impact. On a parallel timecourse in America, were the Beach Boys discovering the fun of girls, fast cars and surfing in sunny California. They brought into music-dom, intricate harmonies that were not merely studio works, but which could be duplicated on stage. The genius behind the group was Brian Wilson. However, he was a victim of his own genius, for, in seeking to better the Beatles, he became more and more withdrawn until he curled up within himself and cracked up on drugs and records which no longer had the unmistakable stamp of his early work, and pop went the weasel.

Despite the streams, the confluence was pop; and despite the pop, there was another move – a flow away from the mainstream, a gentle trickle that was to swell into a surge. And the man to channel it was Bob Dylan; the music was folk. Woody Guthrie and Pete Seger, to name two folk singers, were heroes in their own right, but it took Dylan to give folk mass appeal. He shaped a whole movement, taking folk out of the clubs onto the national wavelength. It was a movement born of conviction and shaped by personal as well as artistic fulfillment. In his wake, Dylan gave respectability and fame to acts like Peter, Paul and Mary.

**BACK ACROSS THE ATLANTIC**, the British scene was marked by quick changes. In came the Bee Gees, the Hollies, the Yardbirds, fuelled by a manic drive that shifted gear into the "progressive" scene. Then there was Pink Floyd taking the psychedelic, and the flower power that had sprouted and burnished in America, to a new high. Its music was called "an *eldritch* assault", but even as it wove its tapestries away from earthly realms, Pink Floyd brought in a new dimension built upon complex structures – a divining away from the norm.

The thrash of heavy metal was beginning to make inroads with Jimi Hendrix power-chording his way even across the "Star Spangled Banner". Yet the musician in him got the better of his pyrotechnics, and he remains a creative genius who used amplification, feedback, and a great deal of improvisation, to startling effect.

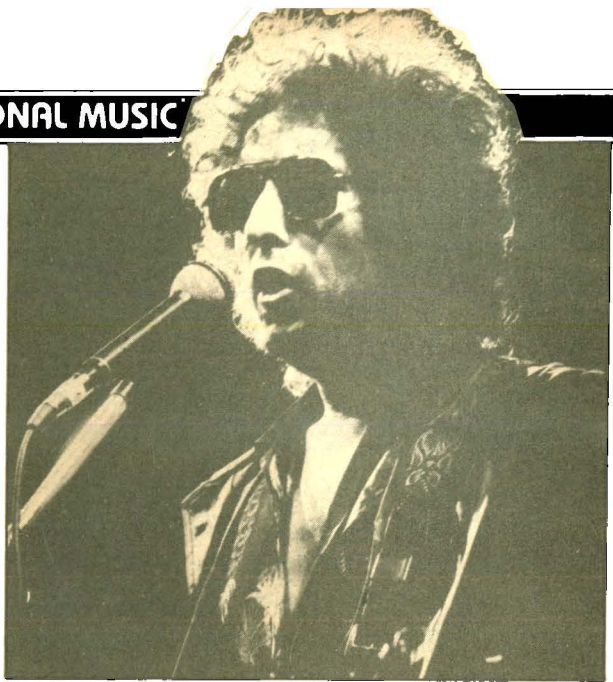
Heavy-metal, long-haired blasters tuned up the volume and went into lengthy solo spots. Cream and Led Zeppelin exemplified the early sound best – they were the most articulate. True, there were primal stirrings before that – in bands like Blue Cheer and Iron Butter-



fly, who churned out a 17-minute "In-A-Gadda-Da-Vida", but the crunch spawned Deep Purple, Black Sabbath, Alice Cooper and Queen, who mated HM propensities with sounds from the thirties onwards. The wave swelled, crashed, and rose again in the late seventies; the beat softer, often with a melodic line. And if bands like Bon Jovi and Def Leppard are successful today, it's because of the latter facet – a more photogenic look apart.

Elton John was to the seventies what Elvis was to the fifties and the Beatles to the sixties, if on a slightly lower plane. There has been no one else who made an impact with his intensity, nor for the length of time he did.

**AS THE SEVENTIES EBBED OUT**, the British discovered new rhythm. Some of it born of travail – like the punks who led a legitimate, if violent movement. But with their acceptance, came the bandwagon jumpers, and punk was suffocated by its own excesses. There were the beautiful people, all made up and delicate, swishing to a beat that came to be called the New Wave. There were fads, and like all fads, they soon disappeared.



Dylan: To folk.

In America, the decade saw Stevie Wonder achieving maturity; fulfilling all the hopes that had glimmered at the time he took his first bow as Little Stevie Wonder. Michael Jackson came 'off the wall' to pinpoint all the best of the disco era and cement it with *Thriller*, while working-class America found a hero in Bruce Springsteen who spoke of the life of the blue-collared worker, and Springsteen found his rival in John Cougar Mellencamp, whose vision encompassed the same plateaus.

Heavy metal was stronger than ever before, but through that labyrinthine maze of sound rose singers like Toni Childs, Michelle Shocked and Tracy Chapman. Then metallic music became folk – the flavour, earthy; the impact, delightful.

**DANCE CUT THE RIGHT GROOVES**, disco was out, and Britain discovered "Acid". It wasn't the "acid rock" of the sixties and seventies – now a dodo – but "the most exciting new dance music for centuries". It all started when someone said "Ron Harding's got an acid track", when DJ Hardy played the song "Acid Tracks" by Phuture. But the seeds were sown through records like *I've Lost Control* by Sleazy D, with a particular note wobbling up and down.

Rap, currently big in America, has also made inroads into Britain, but the inherent force seen in the music of Run-DMC and DJ Jazzy Jeff and The Fresh Prince, could well be effaced by bandwagon riders.

Music is currently being transformed in another direction – it is getting "sophisticated". The age of technology has shaped music to its own sound curves with computers and drum machines, MIDI and Fanlight. But in the elimination of mistakes, in the pursuit of perfection, what happens to 'live' sound. To that touch which vibrates? Will it be an echo from the past? By all appearances, it will be so. And music shall be robbed of its soul.

– JERRY D'SOUZA



The social phenomenon.

# THE BIG FOUR & THEIR FARE

With giants Gramco, Music India, CBS and Magnasound releasing Western music in India, surely the consumer is satiated? Unfortunately, no. He often has to turn to pirated cassettes since the legitimate fare is just not up to the mark as this report on sampling it shows.

**T**HE WESTERN MUSIC segment of the Indian music industry has long been supine. True, there was an occasional twitch, activated by releases from CBS, but it was only occasional. Both the Gramophone Company of India and Music India had pulled the shutters for reasons that stemmed from various factors.

Gramco, who had been restrained from releasing international products due to the non-payment of royalties, has, since then, been hoping to get back on the track. However, its hope has been belied over several months... It remains a moot point as to when (and whether) the situation will change for the better.

The clamping down on Gramco has starved the Indian Western music fan of prime products. Current chartbusters that have been blanked, are Bobby McFerrin's *Simple Pleasures*, Robert Palmer's *Heavy Nova*, Poison's *Open Up And Say — Ahh*, Duran Duran's

*Big Thing*, as well as the latest hits of artistes like Vixen, the Pet Shop Boys, Cliff Richards, Tanya Tucker, Dan Seals, Tina Turner, and Sawyer Brown, to name a few.

Music India was in for a revival in the last quarter of 1988. It had focused its rights on chart albums and a few other acts which had proved to be viable with prior releases. Most heartening, was the move into jazz, a genre that MIL had given up on over the last four years. But excitement over the release of Bon Jovi's *New Jersey*, Elton John's *Regge Strikes Back*, Dire Strait's *Money for Nothing*, Robert Cray Band's *All Nighter*, and Metallica's *And Justice For All*, dried up and died when the company stopped releasing its products around Christmas.

Apparently, there were internal problems which led to the rather silly rumour that the company was closing down. What *did* stop — was the manufacture of cassettes. This job is now being sub-contracted, and MIL hopes to get re-activated

in April. Hopefully, it won't be a joke — it has a lot of good music.

**THE EMERGENCE OF** Magnasound India Pvt Ltd, has filled the lacuna in Western music to a large extent. The first batch of releases not only featured a cross-section of artistes, but a sensible mix of current chartbusters and catalogue products as well. Reports Mr Junot Pereira of Melody Salon: "Magnasound cassettes are selling well. There is good demand for its music."

This has, in turn, led to stockists of pirate products reducing their prices. Whereas, earlier, "Billboard" cassettes (which have nothing to do with the American trade publication) were highly expensive, the advent of the WEA product has seen prices fall from Rs 75 to Rs 45. Furthermore, the quality of Magnasound tapes — far superior to that of the other companies — plus the price of Rs 35 per cassette, has given a jolt to pirates like Midas, who were ruling the roost. Hence,



## REPORT

Magnasound should not let quality slip, nor slacken on their selections. It's time the pirates were ground into the dust.

The dust-and heat-proof clip-in packages used by Magnasound, are also attractive. "Only to the customers," adds Mr Pereira wryly, "for they have created problems for the dealers." The problem: the racks, which were made to accommodate conventional cassettes. However, demand should settle that!

And the demand should be high with releases of best-sellers of Tracy Chapman, Anita Baker, Rod Stewart, Madonna, Paul Simon and Van Halen. Chapman has, so far, created the biggest demand, thanks to her Grammys, as has Baker. Madonna, of course, is an old favourite, and with Magnasound having gone all out to release her *Like A Prayer* on February 21 to coincide with its worldwide issue, is the "hot one".

**WHILE MAGNASOUND HAS** been busy churning out cassettes, releases from CBS have been rather sporadic. True, it has gained sales with Bangles' *Everything* and Pink Floyd's *Delicate Sound Of Thunder*, but there have also been complaints regarding the quality of the products, —the Company's no-returns policy, and of its withdrawal of bonuses.

In the same strait, is the Gramco Policy of giving a 2.5% discount on the nett price instead of returns on certain titles. While these are supposed to be sure-sellers, dealers have a valid point: What happens if even one title does not sell? They lose 97.5% of the price!

Again, Magnasound scores. It has categorically stated that there will be no returns. It will compensate through high margins — a whopping 27% to the retailer.

So, CBS has a fine roster. They must, and can, get the best out. They *do* have a monthly release

pattern, but it tends to fall between the cracks of time as one month wafts into another with no sign of the cassettes. And why can't it take a peep into its country and jazz sides as well as its catalogue? Directions that could prove fruitful...

Gramco, who says it is back with a bang, emits but a small pop in Western music. It seems that only old stock is being activated — the only new product it has, is Alisha's *Madonna*.

The international music scene, thus, has gaps *despite* the introduction of WEA. Unrepresented, are Virgin, Chrysalis, A&M, MCA and Island, among the major labels. Will the space be filled? Current indications point to the negative. Yet, there's no denying the fact that more performers are now available than before. And with Gramco and MIL seeing stars on the horizon, things can only get better.

— JERRY D'SOUZA

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**T**HE INTERNATIONAL music scene in India is ready for a shunt into high gear. Music India Ltd is back on the tracks after a four-month hiatus, and CBS has become adventurous once again due to, in no small measure, Sameer Chadha. Magnasound is going full stream ahead – it not



Tracy Chapman.

only has plenty of catching up to do with catalogue products, but a welter of chart products to latch onto and release, as well. This leaves HMV, which, sadly, despite an encouraging resurgence with the domestic product, in the international music department, is still in the throes of catharsis. However, things can only get better now, and, hopefully, it won't be long before it, too, gets into the act.

MIL, whose Christmas products failed to find their slots at record stores, are now back with the same products. "We are coming back," says Leslie D'Souza, with a shot of enthusiasm that augurs well. "Our cassettes should be in the market by the end of April."

The company has plenty to shout about. There is a balance of pop, rock, jazz; of chart successes and albums that may have found the rungs of achievement slippery in the West, but could make the cash-registers ring here. Arguably, the most interesting release will be Metallica's *And Justice For All*, which many thought should have won the Heavy Metal Grammy.

This highly-praised album should do as well as Bon Jovi's *New Jersey*, which has enough light textures to give it across-the-board appeal.

A little boogie comes from Status Quo's *Ain't Complaining*, and more power to the British with the double-album release of Dire Straits' greatest hits under the collective title "Money For Nothing". Neighbourly relatives crop up in Scotland's Nazareth, with their *Greatest Hits*, and Ireland's Kevin Rowland, with *The Wanderer*. Elton John brings his biggest hit of recent times with the aptly named *Regge Strikes Back*, while Olivia Newton-John comes in on *The Rumour*. And, for those who like jazz, there's Louis Armstrong's *What A Wonderful World*, and another compilation – *The Best of Dixieland*.

CBS has its eye fixed firmly on the charts. It turns in on the New Kids On The Block, who, as they sound different, are a treat even as they keep *Hangin' Tough*. It would have been inconceivable to hear this sound some time ago, as it would have been with Living Colours, which is *Vivid* – a top 10 US-charter. Bob Dylan and The

And with Valeri Leontiv on a six-city tour of India, what could be better than sounding a *Red Alert* for this Russian star. And if Leontiv is too uptempo, the smoothness comes in with Julio Iglesias, even as he goes *Hey*.

Magnasound will be releasing the Travelling Wilburys, a band of siblings comprising George Harrison, Bob Dylan, Tom Petty, Jeff Lynne and the late Roy Orbison. Heavy Metal will strike through *Girls Girls Girls* and Motley Crue, with some from ZZ

Top. On a softer note, will come the Eagles' *Greatest Hits – Vol 2* and the *Anthology Of Bread*. Additionally, there's Debbie Gibson with the US No 1 *Electric Youth*.

With only CBS and Magnasound active in the market recently, and with the latter swamping the former in terms of titles released, it's hardly surprising that it has the lion's share. Its highest-selling albums have been Madonna's *Like A Prayer*, followed by Tracy Chapman and *The Best Of The Top*. Others that are rolling off well are *Blow Up Your Video* by AC/DC and *Tango In The Night* by Fleetwood Mac.

**The international music scene in India is ready for a shunt into high gear. Music India is back after a four-month hiatus...**

Grateful Dead showcase a live set on *Dylan And The Dead*, while Neil Diamond is in with *The Best Years Of Our Lives*. As for Jennifer Rush, as she has one of the most beautiful, liquid voices among female singers, hopefully there will be enough *Passion* in her album to entice a wide range of buyers.

For CBS, Pink Floyd's *Delicate Sound Of Thunder* is moving a satisfactory number of copies. There are hopeful signs for *Viva Santana* and Bob Dylan's *Planet Waves*, too. But with HMV, while *Alisha Madonna* in Hindi is selling briskly, the English version ain't too hot.

– JERRY D'SOUZA

# A DEDICATED DIRECTOR

**“Music is music. One has to accept that people prefer melody. . . Unfortunately, today, there are few singers with heart and soul,” comments the director with both. . .**

**6**:30 P.M. ON THE third floor of Prasad Shopping Centre, Goregaon, is a small room. The address says that music director Ved Pal resides here. Is it a residence or an office, you wonder. . . And then, you meet Ved Pal – soft-spoken, simple, letting his music say it all for him.

Ved Pal was born in Sirsa, a village in Haryana. His father, a businessman, was very fond of devotional songs. At every social function or gathering, he would sing *bhajans*. “I heard this kind of music all the time,” says Ved Pal. “And as I was interested in it, I took formal lessons in harmonium playing. My mind was so full of music, that I never took any serious interest in academics. Once school was done, I worked as a mechanic.”

But mechanical work was hardly suited to his musical temperament. So, Ved Pal auditioned for AIR. On selection, his life took on a different tune: “I was asked to compose music at AIR,” he relates. I received a lot of encouragement from friends. In fact, my poet friend Dukhi and I started working together. He wrote the poetry; I composed the music.”

The team was extremely successful. However, Ved Pal, meanwhile, did not sit on his success, but continued his musical education from classical teachers like Motiramji and Jitiramji. “My education is still going on; it is a continuous process,” he says.

**IMPRESSED WITH** his work, S S Oberoi and Madhukar, the writer, offered him work in Bombay. Things clicked, and Ved Pal’s identity as a composer of merit was

established. His first film was *Barsaat* (“Hawa mein udta jayen . . .”), followed by *Har Har Mahadev*. And film followed film. Besides which, he



Ved Pal: a profile.

has spun over 500 jingles, documentaries and dramas.

He created a revolution in the jingle world with his famous Nirma jingle, and went on to compose 300 more jingles. The secret of his success, he smilingly attributes to hardwork. “Nirma was so popular because of its simplicity and visuals. I always try to visualise the product and relate it to the music being composed for it,” he explains.

Obviously, patience, hardwork and lively creativity, are the essence of his compositions. Presently, he is busy with Hindi films – *Souten Ki Beti*, his latest release. “Musicians are now handicapped,” he says. “We work according to the demands of directors and producers. *Within* the framework they set, we have to strike the right chords. There cannot be good or bad in this situation – music is music.

**“FILM MUSIC** has to cater to the audience for whom the film is being made. We do not have the same scope as those in the West. The lifestyles, of the people here, their standards have to be kept in mind. One has to study the character, the scenes, the storyline of the film. It takes far more effort to compose for films, whereas, for jingles, the limitation is the time. In a few seconds, one must capture the attention of the largest possible number from the audience and get the message of the product across. It is quite a challenge. Often, the producers of jingles also want a particular kind of music – either hard music or (bare) soft music, depending on the product to be advertised. But, by and large, the music composers have the liberty to work according to their will.”

As for the deteriorating standard of music, Ved Pal says, “Music is music. One has to accept that people prefer melody. But there cannot be classical music in every song, or just synthesizers. It has to be a blend of the two. Classical music is a highly developed and specialised kind of music – not every layman can enjoy it. Folk music *is* the music of the people. It is music that people can *hum*. Then, a lot depends on the singers – how well they can mould their voices, determines the success of the song to some extent. Unfortunately, today, there are few singers with heart and soul.”

Despite it all, Ved Pal, like most other music directors, optimistically believes in a more melodious future. For the sake of the listeners, let us hope that this future is not too far off.

– SHUBHANGI KHAPRE

# SO SAYS THE SARODIA

Brijnarayan of the Sur Singar Samsad, was aghast at the temerity of Inspector Daruwala's outrageous suggestion that his daughter, only six-years old, occupy the stage with stalwarts like Ustad Faiyaz Khan, Pandit Omkarnath Thakur, and the great Kesarbai Kerkar, to name just a few, during the Haridas Sangeet Sammelan. Yet, the latter's insistence and confidence won, and little Zarine was propped up on a pillow to reach the bellows of her harmonium. And after the first 20 minutes of her performance, she stole the limelight. The year was 1952. A young star was born.

Zarine Daruwalla, now Mrs Sharma, was recently felicitated by the Sangit Natak Academy – with a shawl, a citation and Rs 25,000 – for her contribution to Indian classical music, following which she was interviewed . . .

**Vasant Karnad:** What made you choose to play the *sarod*?

**Zarine Sharma:** My father, realising the limitations of the *harmonium*, tried to find out what other instrument I would like to play, given a choice. After listening to Pandit Ravi Shankar and Ustad Ali Akbar Khan playing together, enamoured by the latter's shining *sarod*, I blurted out: "I prefer the *soyela*", ie, the horizontal one. The fact was, I was in no position to distinguish one instrument from the other, except by its glitter.

**Did you start learning it right away?**

Yes, Shri Haripad Ghosh of Sarod-

nawaz – Amir Khan's *gharana* – started teaching me. Pandit R Mohan Moitra hails from the same school. Although I was receiving vocal training from Pandit Laxmanprasad Jaipurwale simultaneously, the main stress, of course, was on playing the *sarod*. **Can you describe the *sarod*?**

Indeed, it is a blind instrument, like the violin and *sarangi*. That is to say, as these instruments have no frets, they have to be played by ear alone.

**Please distinguish between the three schools of Ustad Hafiz Ahmed Khan's, Ustad Amir Khan's – ie, your style – and the Maihyar – ie, Ustad Allauddin Khan's style of *sarod* playing.**

Powerful playing happened to be the forte' of the old masters with some distinguishing individualistic tuning of the strings. But it is

Ustad Ali Akbar Khan, who I hold

in high respect; who should be credited with modernising the style as he brought in a new elan and aesthetic appeal to match, and, in the process, popularised the instrument. I do not hesitate to call him the King of the *Sarod*.

**What are your ideas about *laya* and *taala*?**

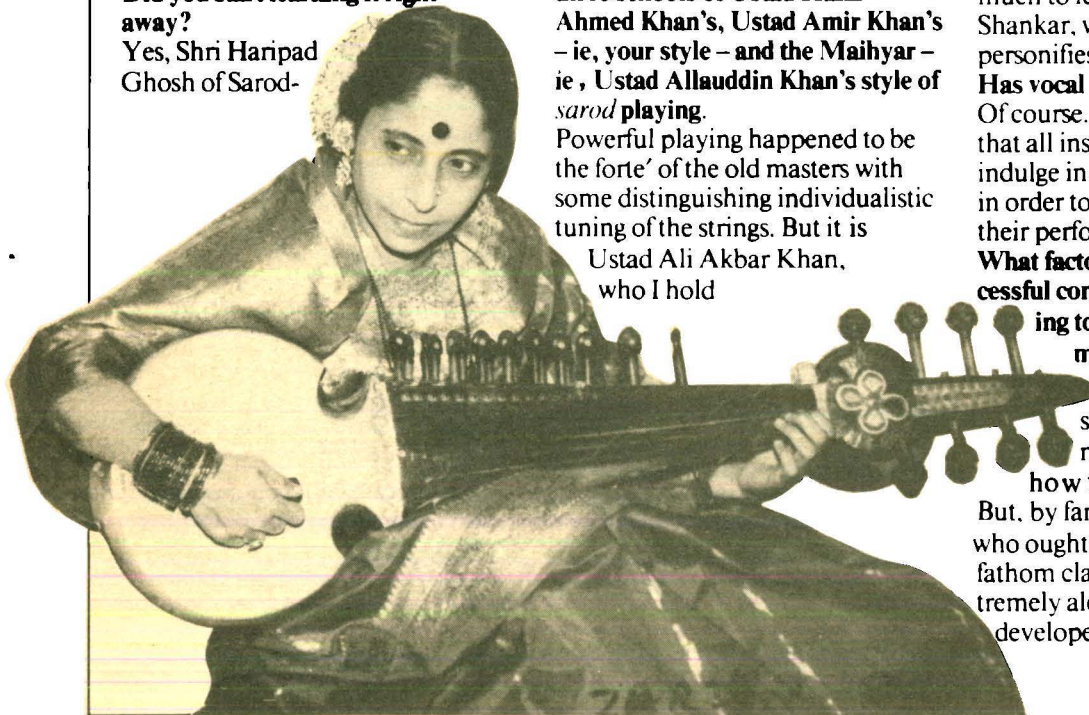
These two should be an inseparable part of an artiste's psyche, for only then, can he/she do full justice to the melody through all its phrases – namely its *alap*, *jod*, *vilambit*, *drutgat*, etc. In this respect, there is so much to learn from Pandit Ravi Shankar, who, according to me, personifies *laya* and *taala*.

**Has vocal training helped you?**

Of course. I wish to emphasize here, that all instrumentalists ought to indulge in singing, at least privately, in order to bring authenticity to their performances.

**What factors contribute to a successful concert, and which, according to you, is your most memorable one?**

The *tanpura* players should understand music besides knowing how to pluck strings correctly. But, by far, the one person who ought to fathom classical music and be extremely alert to the mood being developed by the main artiste, and,





Zarine Sharma receives a shawl, citation and Rs 25,000 from the President for her contributions to Indian classical music.

at the same time, offer soft, mellow Vajandar Theka, is the *tabalchi*.

One concert which is deeply etched in my mind, is when I played at the Vallabh Sangitalaya, accompanied by S V Patwardhan on the *tabla*. His ideal support lifted the entire recital to an ethereal level. The *haihak* type of concerts, because of the artiste's proximity to the listeners and their instantaneous feedback, help an artiste give his best; a give-and-take not possible in an auditorium. I, personally, find that Maharashtrian listeners have always given me intense pleasure with their wonderful discipline and appreciation of pure classical music.

**What is the most difficult and demanding aspect of your profession?**

Well, I record for film music, which is harrowing and energy-sapping. One has to play under the baton of a music director who has composed the song with a certain mood in mind. The instrumentalist must not only understand it thoroughly, but also reproduce it faithfully on his instrument, in step with 50 other musicians. One mistake, and you have to re-record from the beginning! Indeed, a nerve-racking task! Yet, it is satisfying and rewarding when accomplished.

Against this, in a recital, almost all the factors are under one's control.

**The *baihak* type of concerts, because of the artiste's proximity to the listeners and their instantaneous feedback, help on artiste give his best; a give-and-take not possible in an auditorium.**

**Do you teach music as well?**

Teaching demands a different kind of mental attitude – patience, for one. As I am bad at that, I take only those who are quite adept at absorbing what I have to teach. Ulhas

Bapat is one of my students – a brilliant *santoor* player. He tunes it chromatically, ie, he pre-tunes all the 13-odd notes of a scale so that he can switch to a different *raga* instantaneously.

**To what extent is your family responsible for your success?**

The adage that behind every successful man, there is a woman, must be turned around the other way in my case, as two men have played significant roles in my life. At first, my father Daruwalla, and now, my husband Sharma. The latter is an excellent *sitaria*, whose criticism of my recitals helps a great deal in correcting and improving my art.

**How about your guru?**

I have learnt from a number of gurus – the late Hariprasad Ghosh, the late Pandit Laxmanprasad Jai-purwala, Pandit V G Jog, the late Pandit Bhismadev Vediji, Pandit Manohar Chimote, and now, Pandit S C R Bhat – and must confess that I was extremely lucky in this respect. Pandit Bhat has given me such an insight into the true traditions of our great heritage, that it has wrought a tremendous transformation in my thinking, as is reflected in my performances. ☉

# ARTISTES V/S CRITICS

Over the years, the role of the music critic has been viewed with mixed feelings. While the concert organiser welcomes the critic with open arms in the hope of 'coverage', the audience looks upon him as an interpreter serving as a bridge of understanding between itself and the performing artiste – its acquaintances with both the present and the potential ones, cultivated through the columns of papers. As far as the musicians and music critics are concerned, the love-hate relationship existing between them can best be summarised with the lyrics of a Marathi hit of

yesteryear: "Tuzen ni mazen jamena, punn tuzhya vachun karajama" (I can't get on with you, but I cannot do without you . . .). This musical version of "pride and prejudice", was recently enacted at the Symposium on Music Criticism hosted by the Dadar Matunga Cultural Centre on March 26. When principal dramatis personae on the concert scene – namely organisers, artistes, critics, and *rasikas* representing the audience – put their heads together to assess the value and standard of present-day music criticism, the minutes of which follow . . .

**T**HE CURTAIN ROSE on this historic symposium at the Dadar Matunga Cultural Centre on the morning of Sunday, March 26, 1989, before a keen and involved audience of Bombay's music buffs and critics. It is significant that there was so much interest in the symposium that, despite counter-attractions like concerts by Kishori Amonkar and Malini Rajurkar in town, a seemingly non-musical 'non-event' proved to be the greater draw. Even as the forces were drawn up for this confrontation with a formidable team of four artistes (Pt Dinkar Kaikini, Vidyadhar Vyas, Sarla Bhide and Sharad Sathe), three critics (Mohan Nadkarni, Madanlal Vyas and Srikrishna Dalvi) and three *rasikas* (V V Gokhale, Prof Sangoram and Ramdas Bhatkal), headed by Pt K G Ginde, the temperamental prima donna of Hindustani music (no prize for guessing right) chose this very day for firing a salvo at music critics as none were present to return the fire at the venue of her concert.

Whatever the motivation, this unprovoked firing was an indication of the growing unrest among the front-ranking artistes who have taken the battle to the columns of papers and magazines which are the home-ground of their music's critics.

The symposium, however, opened in an atmosphere of cordiality. Pandit K G Ginde, playing the impartial moderator, called upon the participants to air their views.

Ramdas Bhatkal, as the spokesman for the audience of *rasikas*, stated that listeners, as well as those who 'follow' performances through the columns of the dailies, expect a knowledgeable, unbiased, aesthetic appreciation from critics. Shri Mohan Nadkarni, the senior most critic-scribe confessed that, in his long career with the *Times* group, he had always believed in saying what he had to say, without fear or bias. That, in the process, he had, on



The panel of critics, artistes and *rasikas*.





Mohan Nadkarni speaking as a critic.

occasion, been the recipient of artistes' criticism and masses of fan-mail.

**THE MUSIC CRITIC** in India has, according to Nadkarni, always evoked a negative reaction since, as Somerset Maugham said, when people ask for criticism, what they expect is praise. Nadkarni's approach to reviewing, he avers, has always been based on value judgements founded on his knowledge and experience. He takes note of the quality of the artiste's voice, and looks for the correct portrayal of *ragas* with due deference to traditional values and observed decorum of concert norms. So long as the musicians perform their art in good faith – as a joyous pursuit for themselves as much as their audience – there is no clash of interest, Nadkarni believes.

Pandit Vidyadhar Vyas concurred with his views, saying that the task of the critic calls for as much *sadhana* as the art of the artiste. Apart from reportage, he holds that a review calls for an objective analysis and evaluation of a performance. The critic, holding up a mirror to the artiste, is the barometer of the satisfaction derived from his performance.

To illustrate his beliefs, Pt Vyas cited the experience of no less an artiste than Pt Ravi Shankar, who had to face much criticism after his concert tours abroad, yet went on to

prove to his critics, at a subsequent *baithak*, that he still cherished time-honoured values. Pt Vyas, agreeing that positive feedback was important for the artiste, asked for a humanistic approach and balanced criticism, taking into account the favourable as well as the unfavourable points of a performance. The artiste, in turn, should take well-intended criticism in the right spirit.

Madanlal Vyas of the *Navbharat Times*, refuted that the critic is a self-righteous ignoramus – that, indeed, he practices his vocation with as much dedication and understanding as is expected of the artistes he criticises. He made a plea for 'purity' from the performing artiste, as this is what his listeners (and the critics among them) look

for. So long as this basic understanding was there, he promised that all would be well.

Sarla Bhide, on the other hand, emphasised the two-fold aspect of analysis and evaluation, which are the underlying norms of music criticism, and proceeded to delineate the basic qualities of a good, fair-minded critic. She conceded that most criticism, couched in polite terms, is usually benign to young and aspiring artistes while being more intolerant of established ones. She urged critics to display better understanding and to avoid pedanticism, while appreciating the value of encouraging comments, especially for the young artistes who had still to establish themselves.

**THE MUSIC CRITIC**, in his role as opinion-maker, should exercise his responsibility with due caution, vocalist Sharad Sathe swore. While most listeners listen for pleasure's sake, the discerning ones also seek a deeper display and understanding of intrinsic values. Here, or so Sathe avers, the critic plays a vital role if he can disseminate basic information regarding the background of the artiste, his *gharana* and the aesthetics of his style, to lead to a better appreciation of his performance. Needless to say, the critic has to be well-versed to do so in a meaningful way. Sathe thus called for a closer rapport between artistes and critics for better musical appreciation.



Pandit Kaikini reviews critics.

- Prof Shrirang Sangoram, a *rasika* from Pune, enlivened the proceeding with piquant comments on the foibles of organisers and audience-reactions, in addition to those of artistes. He urged the organisers to provide better facilities for listening pleasure - eg. sound systems that were really 'sound'. He also said that the younger cadre of artistes should be given a break instead of repeatedly presenting the same established ones. To the artistes, he made a plea to perform with involvement and dedication and not take the audience for granted. He deplored the present practice of some performers to treat the stage as an open classroom for accompanying *shishyas*.

He drew the attention of the critics to the accompanying *tabla* and *harmonium* players, who also deserve a word or two in their assessment of the overall success of a performance. The audience, too, he averred, needs to be educated in the proper appreciation of the aesthetics - while many a fine embellishment goes unheeded, the present-day audience readily breaks into applause for loud outbursts of the *tabla* without understanding the finer points of the performance. Thus, critics, he urged, should dwell more upon the aesthetics (*ranjakta*, as he called it) of music.

Pandit Dinkar Kaikini dwelt on the aspect of *apeksha*, or expecta-



Shrikant Lagoo performs, subject to criticism.

tion from a performance, as a goal to be shared as much by the artiste as his audience and critics. He emphasised its importance for *rasikas*, and even for music critics. Speaking of his own long listening experience, V V Gokhale added that as critics have the power to boost or break an artiste, they should avoid any preconceived bias, whereas taking cudgels on behalf of the critics, Shrikrishna Dalvi opined that the integrity of the artiste who is dedicated to his art cannot be annihilated with the stroke of a pen as he stands on the very foundation of the art he practises and propagates.

In summary, Pandit K G Ginde said that the artiste ought to be his own critic first and foremost. That if he practises and performs his art

with utmost dedication and regard for traditional values, he will leave no room for criticism of his criticisms. Most music criticism, Ginde finds, is well intended, and often dispensed like a sugar-coated pill. He, himself, has been the subject of criticism, and by accepting it in the right spirit, has profited by it.

**THE EVENING SESSION** was devoted to a critical analysis of a live vocal music performance by Shrikant Lagoo, who had sportingly agreed to perform under the critical gaze of the panel of fellow musicians, critics and *rasikas*. But, if anything, this was a daunting task of critical appraisal, a spur-of-the-moment task. Those invited to join this session of "Instant Music Criticism", included Amarendra Nandu Dhaneshwar of *The Indian Post* and myself, who am associated with *Playback*, *Mid-Day*, *The Indian Post*, and, occasionally, the *Sunday Observer*. In the ensuing question and answer session, Vasant Karnad of *The Indian Express* also joined the fray.

In the ultimate analysis, while it is debatable whether this dialogue will contribute towards a better appreciation of music, it is sufficient that a 'provocative' issue was discussed threadbare among the principal protagonists. That a small step has been taken towards establishing rapport.

-SUMIT SAVUR



Critic Srikrishna Dalvi addresses the gathering.

**CLASSICAL**

**THE BEST OF PANDIT SHIVKUMAR SHARMA**  
– HMV

*To get an instrument like the santoor accepted by classical music lovers, to gain for it a concert status, needs innovative insight of an extraordinary level.*

*The santoor, a folk instrument with a twang, needed the genius of Shivkumar to convert its twang into full-bodied rounded tones. In addition, his use of the striking stick to produce a continuous tone of a given string, adds to the overall ambience. Just as the latest double-cassette released by HMV add to the string of Shivkumar's earlier releases.*

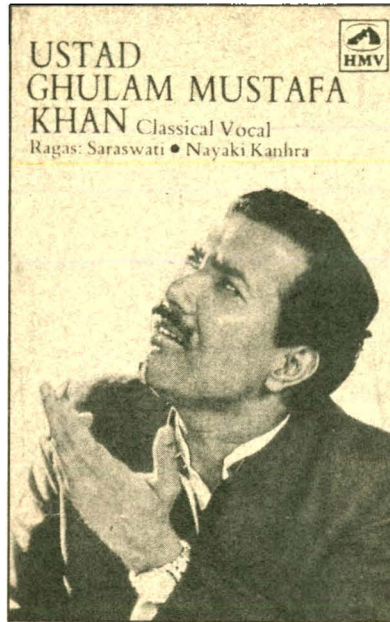
*A most popular artiste, Shivkumarji has always swayed youngsters with his looks, and hypnotised them with his deft finger play. Indeed, such is the gift of the artiste, that the absence of gamaks and meends are not felt at all, except after the recital.*

*In Volume I, Shivkumarji has chosen Gujri Tod in taal Bhanumati with eleven beats. Having begun his training as a tabla player, his penchant for out-of-the-ordinary taals manifests itself here. The Madhuvanti on Side B, the Rajeshwari in Vol II, and the Sohoni on the reverse, reveal the maestro's depth of understanding. The lighter melodies brings out, in vivid colours, Shivji's kaleidoscopic imagination. Credit for the tabla accompaniment is not given on the inlay cards, but the hand of Ustad Zakir Husain strikes on the inlay cards, one with vibrant force.*

– SUMEET SAVUR

**USTAD GHULAM MUSTAFA KHAN**  
– Ustad Ghulam Mustafa Khan  
– HMV

*Ustad Ghulam Mustafa Khan of the Seheswar Gharana, is an extremely versatile and highly gifted*



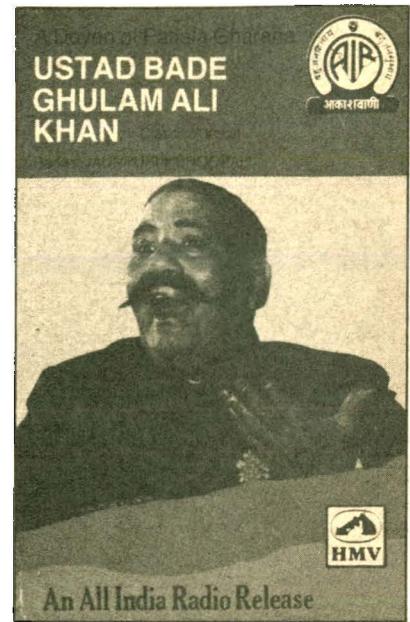
*artiste. Hence, his cassette is welcome. As a disciple of Ustad Nissan Hussain Khan and Pandit K Bruhaspati, the former an outstanding performing artiste, and the latter an acknowledged musicologist with a deep study of Sanskrit scripture, Mustafa Khan's renditions represent an intelligent and balanced combination of both.*

*The Khansaheb has chosen two melodies for his cassette – Saraswati on Side A and Nayaki Kanada on Side B. The Saraswati, an import from the Karnatak Padhati, is done full justice in his stentorian voice. But the Nayaki Kanada, at least in the vilambit, one feels is more Darbari with the predominance of, and the stress on rishabh. However, it is in the drut that the artiste has been able to bring out the true flavour of the Nayaki portion of the bandish.*

*While the cassette lays out the Seheswar style, what comes through more powerfully, is Mustafa Khan's intelligence, concentration and unremitting riyaz.*

**A DOYEN OF PATIALA GHARANA**  
– Ustad Bade Ghulam Ali Khan  
– HMV

*The 1942 Vikramaditya centenary celebrations saw an unprecedented*



*ensemble of the cream of the contemporary Indian classical music scene. During the week-long non-stop soiree, one artiste, with his confident, unconventional presentation, deep, broad, true-octave fascile voice, quick silver taans, and rapid machine-gun sargams, took the music world by storm.*

*It was none other than the great Ustad Bade Ghulam Ali Khan of the Patiala gharana. So hypnotised were the connoisseurs with his singing, that none, not even the traditionalists, ever tired of finding out who his guru was, or the roots of his gharana. Such was the impact of his sensational format. And his style was so unique – suited only to his own physique – and his voice such, that those who tried to follow in his footsteps, fell by the roadside.*

*Hence, the combined efforts of AIR & HMV to release his recorded radio broadcasts, should prove a great boon to music buffs. The cassette offers two melodies, Jaunpuri and Bhopali – the former, of the morning; the latter, an evening. It appears as though both these were recitals during the latter stages of the maestro's life. The dynamic passages picturise the ragas in a few broad, bold strokes, with the deft touch of a master. Though the power behind the lightning three*

## AUDIO REVIEWS

octave taans is much abetted, the verve still seeps through clearly, leaving a lasting imprint.

### BEST OF USTAD AMIR KHAN

– Ustad Amir Khan  
– HMV

Such was the innovative genius of the late Ustad Amir Khansaheb, that his long drawn-out, slow-paced vilambits would have appeared laborious, and even boring, coming if they did from some other vocalist. But Khansaheb's forays took his listeners on inevitable enthralling trips. If his deep broad voice moved with the strength and confidence of an elephant during the slower passages, it raced with the agility and elegance of a gazelle in the faster tempo or druts.

The cassette, in two volumes, from HMV, appear to be the company's earlier LP and EP recordings of the late maestro, now brought together on tape. The first volume carries Lali, a morning melody on Side A, and Marwa and Megh, two evenings, on Side B. Even today, it can be stated that none could expound Marwa the way the Ustad used to. This bandish is too brief, even for this artiste, to effectively bring out the real nuances of the raga, yet its

yearning does steep in in good measure to give an overall idea of its majesty. The one melody in which the Ustad encompasses the two sides of his voice, is the Hamsdwani.

– VASANT KARNAD

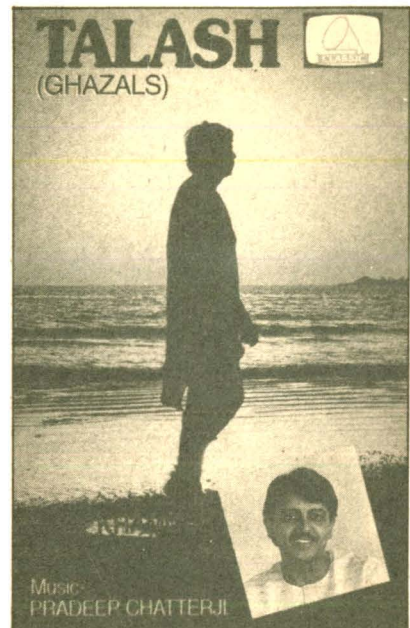
## GHAZALS

### TALASH

– Ajay 'Khamosh'  
– Classics

Ajay 'Khamosh's' Talash makes pleasant listening: his is a voice particularly suited to the ghazal form of singing. Moreover, he has successfully tried to please the discerning as well as uninitiated listeners.

The music by Pradeep Chatterji is also melodious, and is in keeping with the modern trend in ghazals. Ajay has a trained and melodious voice which creates the desired impact in numbers "Dastane Mohabbat Ka" (Lyrics: Imran Ghazipuri), "Yeh Sara Jism Jhook Ker" (Lyrics: Dushyant Kumar), and "Ishq Ki Dastan Hai Pyare" (Lyrics: Jigar Moradabadi). "Kiski Bahon Men Jhoolgi", however, is a frivo-



lous number which sounds out of place among the otherwise sterling compositions.

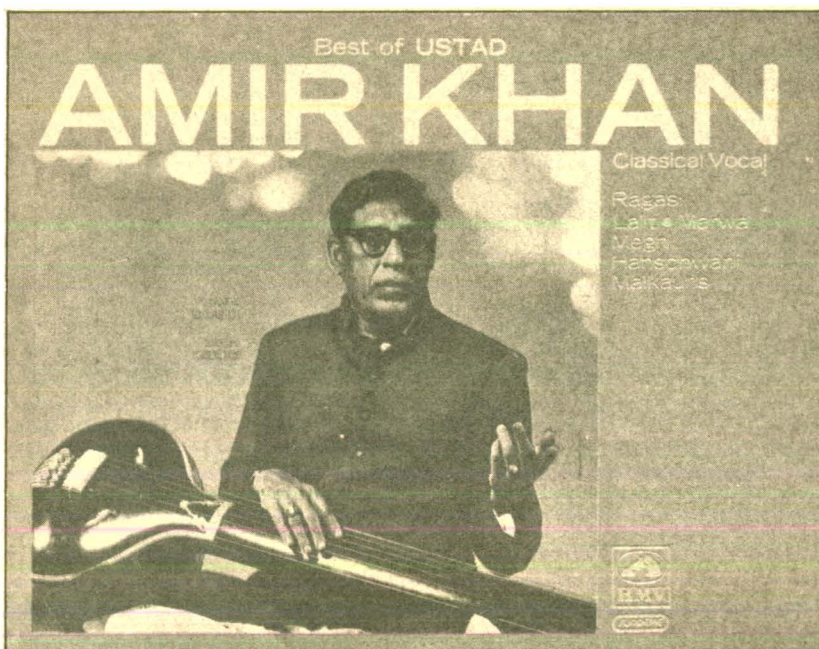
All in all, with proper marketing, there is no reason why Talash should not become a viable commercial proposition.

– NALIN SHAH 'ALAM'

### AARAISH

– Chandan Das  
– Music India

This double-cassette pack is ostensibly a live recording of Chandan Das' concerts in the USA and Canada, complete with applause and whistles which sound suspiciously canned. The singer has a nice, if slightly characterless voice. The style doesn't vary, whether he is singing a romantic ghazal or a sharab song. And one must commend his nerve at attempting a Punjabi number for which he simply doesn't have the verve, not to mention his inability to pronounce the words with the correct diction. The selection of ghazals, mostly modern, is alright – the usual mix of the profound and the pedestrian. On the top of the lot, is Dr Bashir Badr's "Main Kab Tanha Hua Tha Yaad Hoga", where even this bland singer manages to evoke some feeling. The same poet has



another number, "Sar Jhukaoge To", which is also good. Among the others, "Usne Loota Hum Lute" and "Unse Inkar To" can be recommended for repeat hearings. However, when Chandan Das tries to be boisterous with "Mehfil Mein Rang Layegi", or frivolous with "Idhar Zindagi Ka Janaza Uthega", it just doesn't work, as his is the voice for soft romantic numbers.

- DEEPA GAHLOT

## FILMS

### AJNABI SAAYAA

- Sonotone Electronics Pvt Ltd. Lyricist Mithlesh Sinha has done an excellent job. In the voices of Anuradha Paudwal and Mohd Aziz, the first number is very soothing. Particularly, the music of Ghulam Ali is wonderful. However, the second number, "Jungle Mey Mangal", with too much of noise is based on Bappi Lahiri's style (what if it is not his original). If you avoid this song, the rest of the numbers offer good audio delight. All the four songs are based on soft, melodious and pleasant tunes.

### DO QAIDI

- T Series

This is a cassette you will enjoy if you want some fast, catchy tunes and good rhythm. Sadhana Sargam and Sonali Vajpai render their melodious voices for the first number of Side B, which is soothing to the ear. In particular, Kishore Kumar's "Hanste Jana Tum" is good. If you are looking forward to some light, breezy tunes - here they are.

### RAISZAADA

- T Series

If you have the lyrics of Indeevar, and music director Bappi Lahiri, as in "Raiszaada", what do you expect a cassette to be? Anyway, with Asha's voice, it sounds good. Even



A still from Ajnabi Saayaa

though "Nashey Ki Bottle" is, typically, a little vulgar, it is sung well. It all starts with "Nashey. . ." and ends with "Maa Ke Darbar" sung by Mohd Aziz and Chandrani Mukherjee.

### EVERGREEN HITS OF MAHENDRA KAPOOR

- Venus

Orchestrated by Tabun, this cassette comprises excellent numbers from the old hit films. It takes you to a different world. Though the songs in the voices of singers like Anupama Deshpande and others fail to evoke much, the lyrics retain your attention, as does the music. And definitely, you'll prefer listening to it than with the other junk churned out by lyricists these days. But then, if you have heard the originals, you will be disappointed.

### MUJRM

- Weston

The proverb "too many cooks spoil the broth" holds true with this cassette, titled "Mujrim". The lyrics are written by no less than four lyricists - Indeevar, Sameer, Brij Bihari and Mukul Dutt. In spite of that, you have songs like - "Raat Ke Bara Baje" and "Kukudoo Ku I Love You". The unique thing about this cassette, is the inception of a Bengali song in the voice of Kumar Shanu - the slow number "Apporadhi To Sara Duniya".

Music director Annu Mallik, like Bappi Lahiri has lent his voice, too. Truly, nowadays, with such songs, it hardly makes any difference whether a music director sings or a professional singer.

### BEES SAAL BAAD

- T Series

The title song - "Jago Jago Devi Mata" sung by Anuradha Paudwal - gives one hope. Laxmikant Pyarelal's music is excellent. So also, the lyrics of Anand Bakshi and voices of Mohd Aziz and Anuradha Paudwal. Both seem to have made a very good effort to give their best to the listeners. Indeed, this is a cassette you can enjoy listening to more than once. Especially, the last number - "Hum Tumhein Itna Pyar Karenge" - which is lovely.

### DHUM MACHI DHUM

- Venus

If the same songs had been recorded in some other singers' voice, it would have been disappointing. Aarzo Bano's husky, sonorous voice makes it all sound interesting. All the songs have a wedding theme. "Aai re kushi ki bahar" is particularly good. Nothing exceptional as far as the music is concerned; and what is more, the songs are based on the tunes of other unoriginal songs.

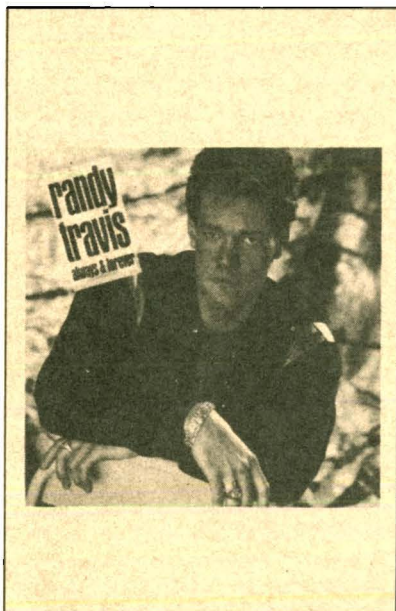
- SHUBHANGI KHAPRE

ENGLISH

**ALWAYS AND FOREVER**

– Randy Travis  
– Magnasound

Travis – one of the most alluring voices in country music – gives life to a song with his abiding emotional power. Never de-rooting himself from the country music realm, this articulate New Traditionalist finds a comfortable niche as he filters the facets of life. Among the picks on this exceptional album are “Forever And Ever, Amen”, “Good Intentions”, and “I Won’t Need You Anymore”.



**2ND WAVE**

– Surface  
– CBS

Silky textures and a soft weave mark the music as Surface sweeps into laid-back sound. The harmonies are gentle, yet striking, and bring a sheen to “You Are My Everything”. It is “Shower Me”, however, that captivates.

**ESP**

– Bee Gees  
– Magnasound

The Brothers Gibb sparkle as they cut across a nice range of songs.

They leave behind their disco permutations, concentrating, instead, on melody and lyrics. The result is plain to see in the ballads, that include the appealing “Angela”, the rocking “Crazy For Your Love”, and the captivating “You Win Again”.

**COCKTAIL**

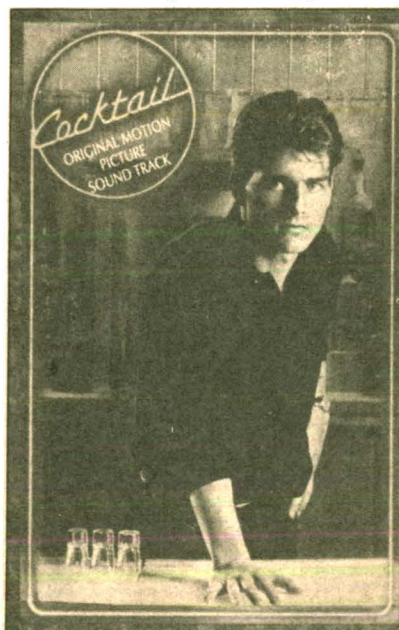
– Soundtrack  
– Magnasound

Spearheaded by Bobby McFerrin’s “Don’t Worry Be Happy”, with its nice little philosophical air against a calypso feel and reggae backbeat, this soundtrack also includes another chart-topper – the Beach Boys’ “Kokomo”, which is marked by their famous harmonies. Rock ‘n’ roll escarpes the grooves with Little Richard belting “Tutti Frutti” and the Georgia Satellites doing a rancous remake of “Hippy Hippy Shake”. Current trends find expression in John Cougar Mellencamp’s catchy “Rave On” and Starship’s dynamic “Wild Again”.

**TANGO IN THE NIGHT**

– Fleetwood Mac  
– Magnasound

Despite internal turmoil, Fleetwood Mac’s musical vision has always been well-focused: there’s a distinct aura that percolates right

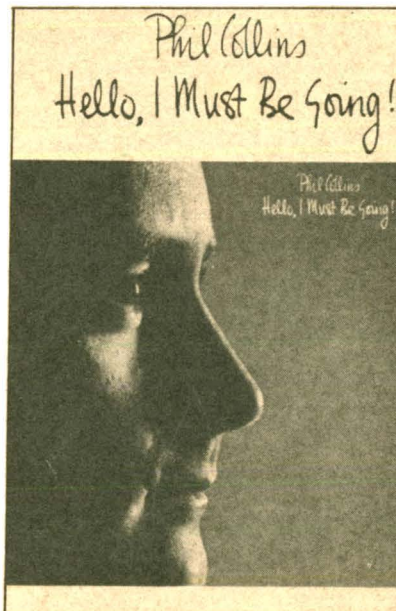


down to the core of warm acceptance. They harness the spirit of happiness in “Everywhere”; get into the oomph on “Big Love”; and infuse endearing atmosphere in “Welcome Into The Room – Sara”. A nice one, for sure!

**AFTERBURNER**

– ZZ Top  
– Magnasound

This hardworking Texas band has been laying doing the grit of rock and the swizzle of boogie for years. Here’s a flair for fun while “Dancing Low (In the Lap of Luxury)”, with hard energy pulsating in “Sleeping Bag”, or with endearing warmth radiating in “Rough Boy”, making for a vibrant album.



**HELLO, I MUST BE GOING**

– Phil Collins  
– Magnasound

Collins builds up a dramatic atmosphere not without a little help from technology, though it must be admitted that, at times, he does so tongue-in-cheek. Whatever the thrust, Collins does a splendid aural turnaway from the vehement “I Don’t Care Anymore”, to the delectable slowie, “Why Can’t It Wait Till Morning”. Included, is a joyous remake of the supreme “You Can’t Hurry Love”.

– JERRY D’SOUZA

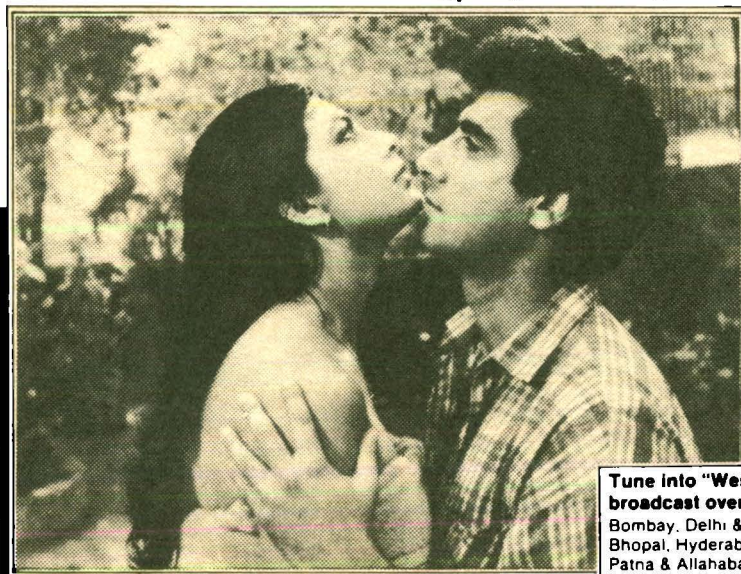
## AUDIO RELEASES

### HINDI FILM

- Aag Ka Gola/Ladaai** (Venus)  
**Khol De Meri Zubaan/Mitti Aur Sona** (Venus)  
**Khol De Meri Zubaan/Jaisi Karni Waisi Bharni** (Venus)  
**Khol De Meri Zubaan/Aag Ka Gola** (Venus)  
**Hits of Amitabh Bachchan** (Venus)  
**Chandan Ka Palna** (Weston)  
**Love Songs from films** (Weston)  
**Best of Mohd Rafi & Mukesh** (Weston)  
**Elaan-e-Jung** (Tips)  
**Elann-e-Jung/Chor Pe Mor** (Tips)  
**Elaan-e-Jung/Kahan Hai Kanoon** (Tips)  
**Elaan-e-Jung/Pyar Ka Toofan** (Tips)  
**Elaan-e-Jung/Bungalow No 666** (Tips)  
**Elaan-e-Jung/Film Hits** (Tips)  
**Jung Baaz** (T Series)  
**Mukesh Ki Yadeen Vol 10** (T Series)  
**Mohd Aziz Vol 4** (T Series)  
**Laxmikant Pyarelal Vol 3** (T Series)  
**Billo Baadshah/Rakhwala** (T Series)  
**Billo Baadshah/Lal Dupatta Malmal Ka** (T Series)  
**Billo Baadshah/Bees Saal Baad** (T Series)  
**Panch Fauladi/Tezaab** (T Series)  
**Panch Fauladi/Ganga Jamuna Saraswathi** (T Series)  
**Raiszaada/Ganga Jamuna Saraswathi** (T Series)  
**Nandi Duggal Sings CH Atma** (CBS)
- Nafrat Ki Aandhi/Tezaab** (T Series)  
**Nafrat Ki Aandhi/Tridev** (T Series)  
**Jungbaaz/Dost** (T Series)  
**Jungbaaz/Rakhwala** (T Series)  
**Jungbaaz/Billo Baadshah** (T Series)  
**Jungbaaz/Hathyar** (T Series)  
**Jungbaaz/Tridev** (T Series)  
**Jungbaaz/Aag Se Khelenge** (T Series)  
**Gentleman/Qayamat Se Qayamat Tak** (T Series)  
**Gentleman/Tridev** (T Series)  
**Gentleman/Rakhwala** (T Series)  
**Gentleman/Billo Baadshah** (T Series)  
**Gentleman/Ganga Jamuna Saraswathi** (T Series)  
**Gentleman/Raiszaada** (T Series)  
**Gentleman/Kasam Vardi Kee** (T Series)  
**Gentleman/Aag Se Khelenge** (T Series)  
**Gentleman/Lal Dupatta Malmal Ka** (T Series)  
**Gentleman/Tezaab** (T Series)  
**Gentleman/Jurrat/Ram Lakhn** (T Series)  
**Aag Se Khelenge/Eeshwar** (T Series)  
**Raiszaada/Eeshwar** (T Series)  
**Songs To Remember Vol 7** (T Series)  
**Jetha/Lal Dupatta Malmal Ka** (T Series)  
**Jetha/Jungbaaz** (T Series)  
**Jetha/Tezaab** (T Series)  
**Jetha/Rakhwala** (T Series)  
**Jetha/Eeshwar** (T Series)  
**Lal Dupatta Malmal Ka/Izhaar** (T Series)

# Andher Gardi

Moughal Films'



Producer :  
 Janesh Dayal  
 Director :  
 Ashok Tyagi  
 Music Director :  
 Dilip Sen-Samir Sen  
 Lyrics :  
 Indivar  
 Starring :  
 Raj Babbar, Kimi Katkar

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## AUDIO RELEASES

### REGIONAL

**Jawan Dilandi Ched Chad (Punjabi)** (Weston)  
**Ding dong ding (Bengali)** (Weston)  
**Dhamaka '89 (Bengali)** (Weston)  
**Lalan Saen Jhoolan Saen (Sindhi)** (Weston)  
**Lal Saen Maher Kar (Sindhi)** (Weston)  
**Navra Baiko (Marathi)** (T Series)  
**Anaadi Balma (Bhojpuri)** (T Series)  
**Raseeley Languriyan (Bhojpuri)** (T Series)  
**Mamta Ra Dori (Oriya)** (T Series)  
**Nyaya Anyaya (Oriya)** (T Series)  
**Ghodanacha Sarpavishar (Oriya)** (T Series)  
**Madhab Sulochana (Oriya)** (T Series)  
**Parvaigal Palavidama (Tamil)** (Nahata)  
**Kakakadi & Nalai Manithan (Tamil)** (Nahata)  
**Kaathal Viduthalai & Paravaigal Palavidam (Tamil)** (Nahata)  
**Moodu Manidram & Kaathal Viduthalat (Tamil)** (Nahata)  
**Pudhu Vazhvu (Tamil)** (Nahata)  
**Thartharaat/Ashi Hi Banwa Banwi (Marathi)** (Venus)  
**Thartharaat/Mala Gheun Chala (Marathi)** (Venus)  
**Thartharaat/Chambu Gabale (Marathi)** (Venus)  
**Auntyne Vajawali Ghanti/Mala Gheun Chala (Marathi)** (Venus)  
**Auntyne Vajawali Ghanti/Thartharaat (Marathi)** (Venus)  
**Auntyne Vajawali Ghanti/Chambu Gabale (Marathi)** (Venus)  
**Mastan With Dialogues (Bengali)** (Venus)  
**Chhand Vithalacha (Marathi)** (Venus)  
**Tarse Goriya Jawani Mein (Bhojpuri)** (Venus)  
**Aarti Avdhuta (Marathi devotional)** (Venus)  
**Meraj-e-Nabi Salim Shehzad (Urdu devotional)** (Venus)  
**Daryacha Raja (Marathi)** (Venus)  
**Sindhi Folk Songs (Sindhi)** (Venus)  
**Kalam-e-Ilahi-Vol 1 & 2 (Venus)**  
**Aal Koran Nul Karaim (Urdu devotional)** (Venus)  
**Hamd Naat Salaam (Urdu devotional)** (Venus)  
**Vajat Gajat Varat Aali (Marathi)** (Venus)  
**Aai Majhya Kohiyancha Satwachi (Marathi)** (Tips)  
**1988 Chi Toofan Hit Lok Geete/Koli Geete for 1989 (Marathi)** (Tips)  
**27 Non stop Dancing Paramparik Koli Geet (Marathi)** (Tips)  
**Ding dong Ding (Marathi)** (Tips)  
**Ratichi Jhop Mala Yet Nahin (Marathi)** (Tips)  
**Hawa Hawa (Marathi)** (Tips)  
**Navsacha Ganpati (Marathi)** (Tips)  
**Nache Sadde Nal (Punjabi)** (T Series)  
**Juloom/Navra Baiko/Reshemgathi (Marathi)** (T Series)  
**Nasbandi (Marathi)** (T Series)  
**Moochhwaala Kela (Bhojpuri)** (T Series)  
**Jai Jai Sainath (Marathi)** (T Series)  
**Meri Jaan Dulha Banna Banni (Bhojpuri)** (T Series)

**Dahej (Bhojpuri Birha)** (T Series)  
**Oriya Film Hits - Vol 2 (T Series)**  
**Rajani Gandha/Para Apana (Oriya)** (T Series)  
**Rajani Gandha/Mamata Ra Dori (Oriya)** (T Series)  
**Rajani Gandha/Oriya Film Hits (T Series)**  
**Dagabaaz Balma/Pyari Dulhaniya (Bhojpuri)** (T Series)  
**Sajna O Sajna (Punjabi)** (HMV)  
**Jind Mahee Dee (Punjabi)** (HMV)

### GHAZALS

**Kashish (Asha Bhosale)** (HMV)  
**Tarang (late Jagdish Thakur)** (Venus)  
**Mere Din Mere Sapne (Anil Sharma)** (Weston)  
**Coming Home (Suresh Chowdhary)** (CBS)

### DEVOTIONAL

**Shiv Ki Puja (Mahendra Kapoor)** (Weston)  
**Jago Bansi Wale (Sudha Malhotra)** (Weston)  
**Rama Rama Bol (Sahib Singh)** (Weston)  
**Jai Ho (Minoo Chadha)** (Weston)  
**Sai Jyot (C Laxmichand)** (Tips)  
**Maa Sherawali Jottanwali (Poornima, Vinay Mandke, Vinod Rathod)** (Tips)  
**Chal Maa Ke Darbar (Poornima, C Laxmichand)** (Tips)  
**Bhakti Ras - Vol I & II (Anup Jalota)** (Music India)  
**Sai Chalisa (Dilip Datta & Party)** (Tips)  
**Aarti Kirtan (Pandit Govind Prasad Jaipurwale)** (Tips)  
**Jai Maa Sheravali** (Venus)  
**Aarti Shree Sai Ki (Anuradha Paudwal)** (T Series)  
**Shri Ram Charitmala (Anuradha Paudwal)** (T Series)

### CLASSICAL

**The Best of Hari Prasad Chaurasia** (HMV)  
**The Best of Shiv Kumar Sharma** (HMV)  
**Colours of Hundred Strings** (HMV)  
**Feelings (Sandhya Rao)** (CBS)  
**Ustad Gulam Mustafa Khan** (CBS)

### INSTRUMENTAL

**Instrumental Film Hits - Vol 6** (Weston)  
**Instrumental Film Hits - Vol 7** (Weston)  
**Instrumental Film Hits - Vol 8** (Weston)  
**Instrumental Film Hits - Vol 9** (Weston)  
**Instrumental Film Hits - Vol 10** (Weston)  
**Instrumental '89 - Vol 2** (Weston)  
**Solid Brass Band** (Tips)  
**Brass Band - Vol 4** (Venus)  
**Instrumental '89 - Vol 2** (T Series)  
**Amitabah Songs On Clarinet & Violin** (Venus)  
**Elaan-e-Jung/Ram Lakhan** (Tips)



## AUDIO RELEASES

### INTERNATIONAL

**Who's That Girl** (*Madonna*) (Magnasound)  
**Skyscraper** (*David Lee Roth*) (Magnasound)  
**Always And Forever** (*Randy Travis*) (Magnasound)  
**Hello, I Must Be Going** (*Phil Collins*) (Magnasound)  
**10 from 6** (*Bad Co*) (Magnasound)  
**Tango In The Night** (*Fleetwood Mac*) (Magnasound)  
**Cocktail** (*Soundtrack*) (Magnasound)  
**Like A Prayer** (*Madonna*) (Magnasound)  
**No Jacket Required** (*Madonna*) (Magnasound)  
**Come Out And Play** (*Twisted Sister*) (Magnasound)  
**Afterburner** (*Z Z Top*) (Magnasound)  
**Anthology** (*Bread*) (Magnasound)  
**One More Story** (*Peter Cetera*) (Magnasound)

**The Best Years Of Our Lives** (*Neil Diamond*) (CBS)  
**Living Colour** (*Vivid*) (CBS)  
**Hey!** (*Julio Iglesias*) (CBS)  
**Passion** (*Jennifer Rush*) (CBS)  
**Wild Piano** (*Bobby Enriquez*) (CBS)  
**Hangin' Tough** (*New Kinds On The Block*) (CBS)  
**Red Alert** (*Valerie Leontiev*) (CBS)  
**Like A Virgin** (*Madonna*) (Magnasound)  
**Girls Girls Girls** (*Motley Crue*) (Magnasound)  
**Bob Dylan & The Grateful Dead** (*Dylan & The Dead*) (CBS)

**Arpita Ballerina** (CBS)  
**Aesops Fables** (*Pearl Padamsee*) (CBS)  
**Its' Not For You** (*Chinto Singh*) (CBS)

### TOP TEN

#### HMV

**Ram Laxhan**  
**Mirza Ghalib**  
**Alisha Madonna**  
**All Times Great - Duets of '60 Vol I**

**Colours Of Hundred Strings** (*Pt Shivkumar Sharma*)  
**Sajna O Sajna** (*Malkit Singh*)  
**Raag Maala**  
**Natya Sangeet** (*Prabhakar Karekar*)  
**Natya Sangeet** (*Pt Ram Marathe*)  
**Natya Sangeet** (*Pt Nayan Rao Vyas*)

TALREJA FILMS

# MAHAKALI

Producer : Manu Talreja  
 Director : S.R. Pratap  
 Music Director : Bappi Lahiri  
 Lyrics : Indivar  
 Starring : Suresh Oberoi, Farha, Sonika Gill.

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### T SERIES

Lal Dupatta Mal Mal Ka  
Tridev  
Billo-Badshah  
Aarti Shree Sai Ki  
Krishna Bhajan  
Meera Bhajan  
Nache Sade Nal  
Aag Se Khelenge  
Jungbaaz  
Akalkot Swamichi Palki

### VENUS

Batwara  
Mitti Aur Sona  
Aakhri Baazi  
Aag Ka Gola  
Jaisi Karni Waisi Bharni  
38 Non Stop (Marathi Koli Geet)  
Non Stop Disco Vocal  
Gori Gori Vesavchi Pori  
Mala Gheum Chala  
Thartharaat

### TIPS

Elaan-e-Jung  
Sai Jyot  
Chal Maa Ke Darbar  
Instrumental '89 - Vol 2  
Solid Brass Band (Instrumental)

### MAGNASOUND

Like A Prayer (Madonna)  
Tracy Chapman (Tracy Chapman)  
Top Singles (Various)  
Cocktail (Soundtrack)  
Blow Up Your Video (AC/DC)  
Buster (Soundtrack)  
So Far (Crosby Stills Nash Young)  
Morrison Hotel (The Doors)  
4 Symbols (Led Zeppelin)  
Stay On These Roads (A-Ha)

### WESTON

Desires  
Goonj/Farz Ki Zung  
Pop Hits  
Marriage Songs From Films - (Instrumental)  
Dwar Mai Da  
Marriage Songs From Films  
Anand Deeje Prabhu - (Chandru Atma)  
Aavkar (Manhar Udhas) (Gujarati Ghazals)  
Rama Rama Bol - (Sahib Singh)  
International Instrumental Hits - (Dudley's 5)

Ajmer Se Haram Tak  
Jawan Dilandi Ched Chhad  
27 Non Stop Dancing Paramparik Koli Geet  
Ratichi Jhop Mala Yet Nahin  
Hawa Hawa (Marathi)

The Circulation Manager, **The Indian Auto Journal**

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## Video Expo '89 Organised

### SOUTH INDIAN VIDEO CHAMBER OF COMMERCE INAUGURATED

A video chamber of commerce, named the "South Indian Video Chamber of Commerce", has been inaugurated at Madras with 4,000 members on its rolls.

The chamber was set up with the burgeoning video industry and its needs in mind. The members soon realised that, though the video industry and its allied ancillaries had grown tremendously in India, the public and high-ranking government officials were hardly aware of the progress.

India now manufactures TVs, VCRs, VCPs, cassettes; does conversion of film to video; produces giant video-projectors, video

cameras, studio equipment, special effects generators, video mass-copying centres, computerised generators for special imaging, lettering, etc. However, people involved in the video industry, itself, but operating from different parts of the country, are unaware of activities elsewhere in the country.

Hence, to acquaint people with activities in the video industry all over the country, the South Indian Video Chamber of Commerce has arranged a Video Expo '89 - an All India video exhibition on July 14, 15 and 16 at Madras. It will be the first such exhibition for the video industry in the country. The participants at this exhibition will not only be the manufacturers of equipment connected with video, but also the dealers of such products and the public.

The Exhibition will give all details about the video industry in

India, and manufacturers will have a chance of interacting with each other and the dealers. The quality of products can also be assessed at first hand.

The Video Chamber of Commerce has planned to invite trade delegations from abroad to give a boost to the local video industry;



seminars will be conducted and the problems of the industry brought before the state and central governments.

It is a commendable effort and should help the video industry to make itself better known and appreciated in the government and among the public.

\* \* \*

### PANEL TO EXAMINE THE PROBLEM OF CABLE TV

H K L Bhagat, Minister for Information & Broadcasting, has said that a panel is to be set up to examine, in detail, the problem of Cable TV. He said that as Cable TV is a new technology, just as video was a few years ago, it could not be wholly discounted. However, he promised that the panel would go into every aspect of Cable TV, including its adverse effect on the film industry and how that could be prevented. He has promised that the panel will file its report within three months.

\* \* \*

### "NEWSTRACK" IS THE BEST DISTRIBUTED VIDEO?

One of the reasons why many otherwise good video-films fail to click, is their bad distribution. All such producers, especially Garware, who are suffering because of faulty distribution, could learn a lesson from *News-track*.

*News-track* is marketed by Living Media itself, and sent by courier to all major cities and towns. And where couriers do not go, the cassettes are sent by registered post. The cassettes come out on time, and as soon as they are ready, the copies, along with free copies of *India Today*, are delivered to various libraries and individual subscribers all round the country.

Here, indeed, a lesson for the entire video industry - a lesson in quality, commitment and organisation.

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*From Australia With Love*

**Coming Home**



# SURESH CHOUHDARY

'Coming Home' is an expression of extraordinary love and yearning for home. 'Coming Home' is a collection of 8 heartwarming songs. Evocative and nostalgic, a celebration of emotions, purely Indian. 'Coming Home's music is remarkable for an intensity of feelings - romantic, paternal, religious and earthly.

Take the first tract 'Tere Mere Naina', it conjures up all the romance of the monsoons and village sounds. 'Khushiyaon Barsaao' is a track full of yearning. Suresh Choudhary's lyrics are openly emotional. A breath of fresh air from all the current attempts at 'modern' lyrics, which say little. 'Mere Duniya Mein Bitiya Aayee Hai' is a perfect example. An album of so many contrasting lyrics has one common denomination, the sizzle and fizz of 'Pop', racy sounds and rhythm. It's a treat to see this most wonderful mix.

He collaborates with the John family, all Indians from Madras. They include Francis and Sushila, husband and wife, and their two sons, Gerard and Philip. Suresh and the Johns function like a band. Maybe, India's music first rock and roll band?

Having lived in Indore, Uganda and Australia, it is natural for Suresh to be idealistic about the music he loves. He looks forward to the advent of World Music. This debut album, in his own words, "will achieve many things", he feels "You will be pioneers when this album touches your heart".

Fresh  
on the  
Hit Parade  
**'TERE MERE  
NAINA'**



**GOOD TIMES WITH CBS**



Baap Ramchandani and beti Juhi Chawla in *Baap Ka Baap*.

**RAMCHANDANI STARS IN FEATURE FILM**

What with the video and audio spheres coming closer together, and even the reticent Gulshan Kumar making a screen appearance, it is no surprise to learn that Prem Ramchandani is acting in the movie *Baap Ka Baap*. He plays the *baap* of Juhi Chawla in the film.

While this is the first feature film that Ramchandani is acting in, he has earlier acted in television plays. Of course, that was a long time ago, but perhaps acting is a talent which can quickly be polished up? Only the release of the film will tell.

\* \* \*

**POLICE TO TAKE ACTION AGAINST CABLE OPERATORS**

According to a circular issued by the Police Commissioner of Bombay, all senior inspectors in Bombay have been directed to take action against Cable TV operators. The directive says that action should be taken against the relay of Hindi and English films. As only NFDC holds the rights for English video-films in India, and, therefore, no rights for English films have been sold at all, this makes the ca-

ble relay of *all* English films illegal. This directive, along with Justice Sujata Manohar's contention that Cable TV amounts to public broadcasting, has considerably quietened Cable TV operators in town. As a result, before the next hearing on June 12, video parlours are once again beginning to do better business, especially with the holiday season having got under way.

\* \* \*

**VIDEO MARKET FACES A SLACK PERIOD**

Video dealers and library owners have oft complained that the video business is turning disquietingly quiet. Some of them even fear that their business is coming to a halt. True, the past six weeks, or more, have been exam-time, but, as Jayantibhai of Popular Videos says: "There has been exam-time every year, but never has it been so slack in our business." Sameer Sheikh of Sony Video at Borivali, believes that the video industry has been hit badly by Cable. He is even planning to shut shop.

The real reason, however, seems to be that video is no longer the fascinating novelty that it once was.

Now that the wonder has worn off, people are more choosy about what they watch on the small screen. Cable TV has also done its mite, in exposing the public to British and American video-films. Therefore, the quality of the indigenous product is now of utmost importance. But then, it is this vital factor – quality – which is so sadly lacking in the same.

\* \* \*

**Prasad Productions Sets Up Video Division**

Prasad Productions Private Limited, the giant film production company, has recently set up a video division in Madras. The video division, one of the first of its kind in the country, offers integrated video facilities. These include computer graphics and digital video effects with four high-band SP format U-Matic recorders to give ABC roll facility. The computer graphics station offers unlimited possibilities with its 16.7 million colour shades, fast picture facility, unlimited light sources, and, most importantly, bi-cubic patch modelling.

The computer can grab a picture frame off a camera or video tape and manipulate the frame, or parts of it, to the programmer's commands. Other possibilities of total picture manipulation frame by frame, include warps, zooms, cubes, etc.

On the anvil, are plans to get into the area of film-to-video-tape transfer by installing the latest telecine system and a full-fledged video production studio with all fixtures. Both these units should be in operation in a year's time.

Meanwhile, the unit is ready to release 26 old Prasad hits on video cassettes. Of the 26, 18 are in Hindi, four in Tamil, and two each in Telegu and Kannada. More titles will be released in the coming months.

\* \* \*

**VIDEO FILMS ON 35MM!**

Whereas video made its mark in India because most feature films

**A NEW VIDEO MAGAZINE ENTERS THE MARKET**  
**Tristar Brings Out "Starworld"**

The video film-magazine market threatens to become as competitive as that of print media. With *Lehren* doing quite well, *Starbuzz* getting back on its feet, and the others coming out in fits and starts, the entry of yet another video film-magazine comes as a surprise.

*Starworld* is the latest video film-magazine to enter the market, courtesy Siddhartha Srivastava of Tristar Videos. The magazine, launched with fanfare on April 15 at Sun-n-Sand Hotel, Bombay, is directed by young and enthusiastic Kunal Kohli, scripted by Riaz, an assistant of Amin Sayani, with the commentary by Amin Sayani, himself.

Despite the small success of the existing video film-magazines, Siddhartha Srivastava is quite confident of the success of *Starworld*: "Our magazine is very different," he says. "As we have a talented director and excellent contents, we are bound to succeed."

Amin Sayani, too, seems confident of the magazine's success: "I was happy to see a dynamic, young director take charge of this magazine. When Kunal first asked me to comper for the magazine, I told him that I would do so if he gave me a good product. And he did. This is a magazine with unique features; different from the others in the market."

Kunal Kohli is facing quite a challenge with this magazine since it is being introduced to viewers who, by and large, are disappointed with the fare which has, so far, been offered. Indeed, *Starworld* will have to be excellent to woo these viewers back. But Kunal is quite confident of it doing so: "This cassette has unique features," he points out. "For instance, the first time Hasan Jehangir's "Hawa Hawa" has been picturised, is here. It is a lively number with teenagers dancing to the song and providing both

audio and visual delight. There is also a particularly good shot of Vinod Khanna on horseback in Kashmir. You see, as Siddhartha has given me a free hand, I will not be *only* covering *muhurat* shots or clippings from shooting schedules in Bombay, as is done in other magazines. Our magazine is based on concrete, elaborate planning – we went all the way to Kashmir to take that single shot of Vinod Khanna."

But hadn't *Bush Trax* gone to Ooty to cover the shooting of *Ram Lakhan*? Kunal discounts this, saying: "*Bush Trax* is wholly a glamorous magazine. In fact, one of the volumes was devoted entirely to *Ram Lakhan*, whereas in *Starworld*, we will highlight every feature properly."

It was difficult to judge from the screened clippings at the launch party whether *Starworld* would be much better than, or even different from the existing magazines. However, a variety of subjects properly treated, and good camerawork, could make a fairly successful magazine. Already, it has one vital ingredient – a comical interlude – which could prove to be popular.

\* \* \*

\* \* \*

**NEWS FROM THE VIDEO WORLD**

*Muqaddar Meri Mutthi Mein*, Nashiba Production's first video film, is complete and ready for release this month. The film stars Dilip Dhawan, Sushma Prakash, Mazhar Khan, Ajit Vachchani and Kalpana Iyer.

Panorama Film Makers' *Chul-bulli* is also being readied for a May release, while Moving Shadows' *Mujhe Meri Biwi Se Bachao* is slated for June. The film stars Kalpana Iyer, Sameer Khakhar, Shobhini Singh, Rajesh Puri, Anant Mahadevan, and others.

Ruhi Films International has already launched its new video film – *Neeli Ghati* – on April 14 at Film City, Bombay, and *Don II*, Venus Enterprises' video film, is currently being shot in Bombay.

But while the video film industry seems to be very busy, apparently the picture is not as rosy as it looks. Inside information says that, with every person with a video-camera making a video film, hundreds of films are lying unsold. Truly, how long will it be before people realise that it is *quality* alone which will sell?



Invites Kim and director Kunal Kohli at the release of Tristar's *Starworld*.

were quickly transferred onto video for the film-hungry public, now the trend seems to be reversing. For instance, Gulshan Kumar's *Lal Dupatta Malmal Ka* and Kamal's *Pyar* are both video films, and widely advertised as such, but even before their release, the films are being blown up for theatrical release. Is this, then, the beginning of a new trend and the end of hard times for the film industry?

\*\*\*

### Plea To Government To Amend Anti-Piracy Acts

Just a few weeks ago, came the news report from Delhi, saying that the Ministry of Information & Broadcasting does not contemplate any further legislation on video piracy since the Central Government has already amended the Cinematograph Act 1952 and the Copyright Act 1957, to provide for enhanced and minimum punishments (both imprisonment and fines) for various offences related to these Acts. Enforcement of the Acts, is the responsibility of the state governments.

Reacting to this statement, Vijay Anand, President, All India Film Producers' Council, wrote a letter expressing his dissatisfaction to H K L Bhagat, Union Minister for Information & Broadcasting.

Mr Anand reminded the Minister that the Union Government had appointed a national committee to study the problems of the film industry and suggest solutions, and that this committee was scheduled to have its first meeting on April 6; that since the anti-piracy laws and their successful amendment were the main concern of this study, the committee should also consider the existing laws and their efficacy. Tardy enforcement of the Acts has been attributed, by certain state governments, to inadequacies in the existing laws, Mr Anand explained.

Meanwhile, Mr J D Gupta, Joint Secretary, Union Ministry of Education, informed a group of industry leaders that certain amend-

ments in the Copyright Act were needed to keep an effective check on piracy through Cable TV and disk antennae systems.

\*\*\*

### NEW GM FOR GARWARE VIDEO DIVISION

Garware Video Division has a new general manager in Mr Prem Ramchandani. Mr Ramchandani was earlier Chief Executive, Weston Components Limited.

This is a surprising appointment as Ramchandani has been working in the music field and not with video at all. And it has, in turn, set off rumours about the entry of Garware into the music business.

Mr Ramchandani, however, says he has taken up the new appointment to "explore new avenues", and is commencing his work with "a clean and fresh mind". What is to happen next at Garware is, however, being scrutinised.

\*\*\*

### Supercassettes Puts Krishna Bhajans On Video

Supercassettes is giving its artiste Anuradha Paudwal another major boost by putting her Krishna bhajans on video.

The cassette, featuring a selection of the bhajans sung by the singer, is picturised with her. Besides, it also has the Geeta Saar embellished with poetry and music.

As is usual, Supercassettes will be offering the video-cassettes at highly affordable prices.



Anuradha Paudwal.

### Old Hit Songs On Video

Nothing sells like music, especially if it is music from old film hits. Taking advantage of this fact, veteran dance director Kamal has picturised many old hit songs with a number of new stars – Jeetendra, Amitabh Bachchan, Rishi Kapoor, Jackie Shroff, Amrita Singh, Kimi Katkar, Govinda and Neelam. And he plans to picturise more old songs with Rekha, Mithun Chakravarty, Dimple Kapadia and others.

The video cassette, will be released by Magnum Videos.

\*\*\*

### "TASVEER" READY TO MAKE WAVES

Considering there are so many talented middle-aged leading ladies in the industry now, it had to happen – someone had to hit upon the idea of re-making Western films with important female leads in them; of which the first to be re-made, is *The Summer Of 42*.

According to rumours in the industry, Mumtaz was keen on making a comeback with such a film, but, before she could secure the coveted role, the film had already been made by none other than Ashish Chanana. The young man in the movie, is also played by him.

The film, called *Tasveer*, boasts an excellent performance by Moon Moon Sen, according to reports. It is sponsored by Asian Paints.

\*\*\*

### SHEMAROO NETWORK PLANS A VIDEO BONANZA FOR VIEWERS

Shemaroo Network, which had, so far, confined itself to mainly releasing feature films on video, has big plans for producing various video films.

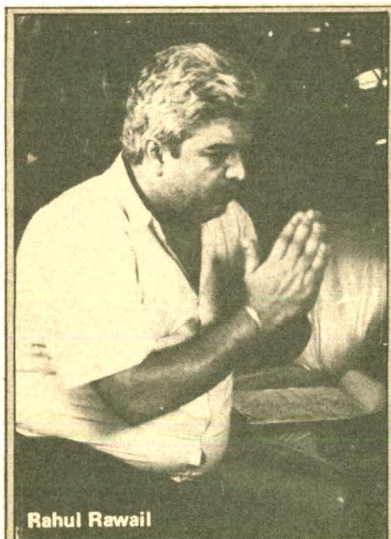
It has recently bought the distribution rights of Prochi Badshah and Surender Bhatia's *Starbuzz*, a video film-magazine. Other plans under active consideration are a series of fitness films with Rama Bans, video films for Raj T Travels on tours in India and abroad, and video films of popular plays. (C)

# WHAT AILS DHARAM YUDH?

Six months ago, India's first video serial, "Dharam Yudh", was released with great fanfare. Its makers were certain of its success. However, after the release of only three episodes, the "Dharam Yudh" glitter seems to have dimmed. Is the serial doing as well as expected? **PLAYBACK AND FAST FORWARD** conducts a survey to find out:

**D**HARAM YUDH was a trendsetting serial that attracted much attention when it was launched nearly six months ago. It was to be a mega-video-serial which, the producers were certain, spelt mega-success. After all, didn't it have everything going for it? Big stars, a social theme (loosely based on the *Mahabharat* – one can hardly get more *social* than that in India), songs, etc. "It is bound to succeed," said Rahul Rawail, the director, confidently, when the first volume of this serial was released. Equally optimistic were the host of stars in the serial – Rakhee, Rishi Kapoor, Alok Nath, Aruna Irani, Shafi Inamdar, Amjad Khan, Om Puri, Pankaj Kapoor, Prema Narayan *et al.* Then, there was the backing of the biggest video concern in the country – Garware – along with a string of well-placed 'filmi' wives.

The confidence and optimism of the group was reflected in the opulent launch party that saw the first episode of the serial in the market. The party guest-list read like a Who's Who of the film industry. It was a party with class; it was also a party whose budget alone could have financed a couple of video films. Garware, convinced of its success, brought out nearly 20,000 prints of the first episode.



Rahul Rawail

**"Dharam Yudh" is a well-made serial, which should have lived up to all expectations.**

Six months later, the *Dharam Yudh* glitter seems a little dimmed. Is the serial, with three episodes out in the market, doing as well as expected? If not, what has gone wrong? **Playback and Fast Forward** conducted a survey in Bombay to find out what is happening to India's first video serial.

**THE FIRST EPISODE** of *Dharam Yudh* was distributed by Nanubhai of Video Palace. "I sold 650 cassettes of the first lot," he says. "However, it is still difficult to judge the serial's success or failure. Perhaps, after a few more episodes are released, the picture will be clear."

The second episode of *Dharam Yudh* was distributed by Mr Gyani of SS Videos. He wasn't available for comment, but one of the assistants in his shop said that they had sold 750 cassettes of the first lot in Bombay. The third episode of the serial was marketed by Mr Darrin of Lobsel Videos. He has sold 750 cassettes. "People are losing interest in the serial," he says, "mainly because of the inconsistency in the release of episodes. Garware should release at least two episodes of the serial every month."

Jayantibhai of Jayanti Popular Video, Grant Road, says, "The second episode of the serial has done better than the first. "The problem," he emphasises, "is that the cassettes are not being released on time. Video-library owners are not aware when the next cassette will be released in the market."

**THE DEALERS DO NOT** sound very enthusiastic, and the video libraries are even less encouraging



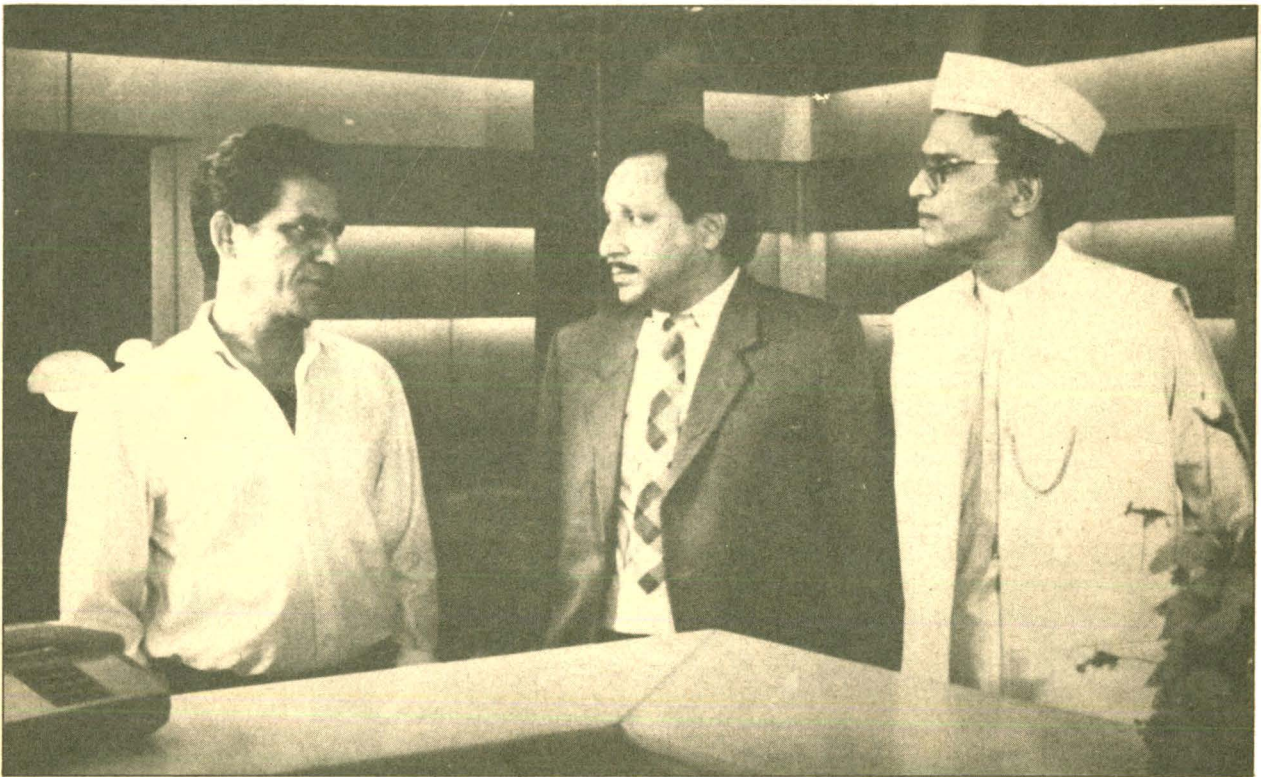
about the success of *Dharam Yudh*. Especially in the suburbs, the library owners' response to this serial seems rather cold.

Friends Books and Video Libraries, Borivali, do not stock *Dharam Yudh* at all. Neither do Sony and Video Vision in the same suburb. According to Sameer Sheikh of Video Vision, "The serial is not in demand, at least, not here in Borivali.

episodes," said a worker of Lucky Video Library. Mr Ramesh of Your Choice Video Library at Borivali was, however, one optimistic library owner. His library stocked all three episodes and they were doing reasonably well. "It is bound to do well," he said. "All the episodes released so far are excellent, and I am sure people will like the serial. The acting and direction

and interesting. Each episode ends at a tantalising point that invokes interest in what is to follow. But the next release is so far away, and so erratic, that viewers tend to lose interest.

**THUS, FROM ALL** accounts, *Dharam Yudh* is a well-made serial, which should have lived up to all the expectations of the pro-



A still from "Dharam Yudh"

"As it is the first video serial in India, and based on a social theme, it is surprising that it is not popular. The major reason seems to be the distribution, which is rather bad. The producers have assigned a few dealers who sell the cassettes to the libraries at Rs 100 -Rs 120 each. But there are other distributors as well, who sell them for Rs 90 or Rs 100 each. This creates a confusion and most library owners prefer not to buy the cassettes at all. If the cassettes were released on time, it would help."

The reaction to *Dharam Yudh* was the same in Ghatkopar "At present, we don't stock any of the

are both very good."

Shemaroo Video Library at Nepean Sea Road, also reports that the serial is doing well. It is in demand whenever a new volume is released. Once again the complaint here, is only against the irregular releases.

Mr Dalal, a resident of Dadar and a keen video-watcher, said that there is nothing exceptional in the serial: it was like any other serial on television. But Mr Dasgupta of Bandra said, "The serial is interesting. Certainly better than the trash shown on TV." Most viewers, who have seen all three episodes, agree that the serial is well made

ducers, director and actors. What seems to have gone against it, is faulty distribution and irregular releases. Rumours say that the producers have decided to shorten its length from 25 episodes to something far less. Rather than that, if episodes were released with religious regularity, and each release well advertised, *Dharam Yudh* could still be a very popular video serial. Even now, there is every possibility that the serial will be popular once all the episodes are released and viewers know that they can get the episodes one after another, regularly, without having to wait a long time. ●

# COUCH CREATIVITY

Many of us are "couch potatoes", yet few are "couch artists". Do you, for one, sketch off the TV screen? Never thought of it?! Well, this photo-essay introduces this novel mode and explains its rudiments to you.

**T**WO GADGETS HAVE often been compared for their impact on modern lifestyles: the automobile and the television. The former tends to take a person outdoors, in direct contact with nature (decreasingly so when everyone is out in their automobiles, locked in traffic-jams); the latter tries to lock an individual indoors, with his eyes glued to the screen. Whereas both the automobile and the television-screen are habit forming, the former, at least when one is driving, needs active and alert involvement, whereas the latter tends to encourage passive absorption. It is for this reason, that the television-set is called the 'idiot-box'. But need one 'consume' television programmes passively? Not necessarily so.

Television brings the whole world, with its activities and passi-

vities, to the viewer on *his* screen. The animal world, the skies, the zoos, the parks, the assembly sessions, the stage, the music, the sport fields... all come alive on the screen, as chosen for him by someone somewhere, and reside there for different durations. Moreover, there is now a facility to freeze any frame on a smaller screen so that the natural residence time of a scene on the screen is not such a crucial factor. TV close-ups offer ready-made composed segments which have been chosen for their aesthetic merit and impact worthiness. The student of art need not only be a passive viewer always, but could sketch what he finds fascinating on the television-screen. The relevance of scale, natural proportion, depth-of-view, depth cues, etc, could be better appreciated by an amateur from what is seen on the television-screen than outdoor

**THE SKETCHER, THEN,** does not have to spend much time in selecting a subject or a model or a view. It is as if the various alternatives are brought to the sketcher on his TV screen so that he may select the one that appeals the most. If the artist has to 'move' himself for the selection of a theme or a person or a spot, there are obviously, serious constraints – such as non-availability of transport facilities, the distances he can travel, the time and money he can afford to spend, the vagaries of the weather, etc. But the television screen removes all these difficulties. The *world* comes to the screen, whatever the distances, whatever the weather; the distance, unrelated to cost and time.

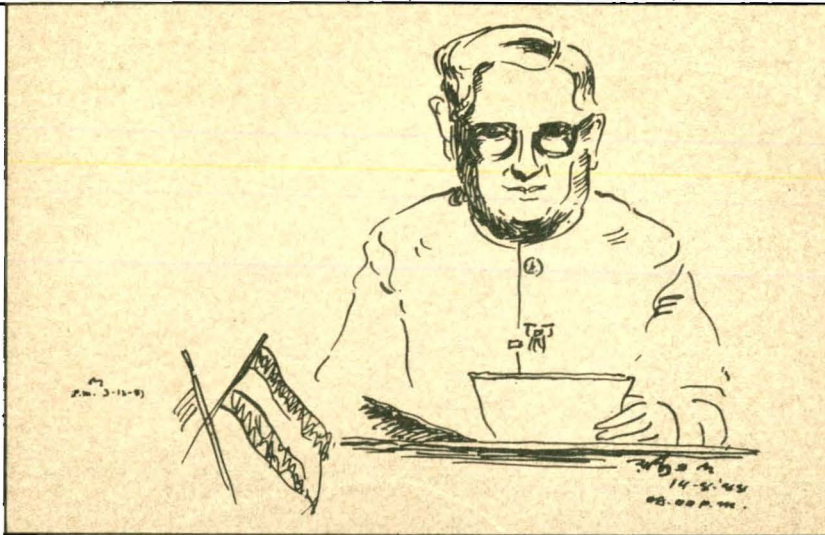


This is a great liberating factor, both for amateurs and busy professionals. Furthermore, while, as a humble sketcher, one may not have personal access to celebrities as models for sketching, they will certainly appear on the TV screen. In fact, more the fame, the achievements, the charisma, the glamour, less accessible the celebrity becomes in person, with greater TV visibility. This is not to suggest that sketching from the television-screen obviates the need to sketch from live outdoor scenes, themes and occasions – the original will always have its advantages – but that the replica or the imitation has advantages.

**I HAVE BEEN** sketching from TV programmes for the last 11 years or so. The results are very interesting, satisfying and encouraging. One



## PHOTO ESSAY



may begin with sketching news readers, or dignitaries delivering addresses, as they have a long residence time on the screen and don't move around much. A good sketch or a study for a portrait can thus readily be made. Next, sketches from music programmes and dance demonstrations could be tried. A

sketcher could choose pencil, pen, pastel, etc, as mediums, depending on his choice and level of experience.

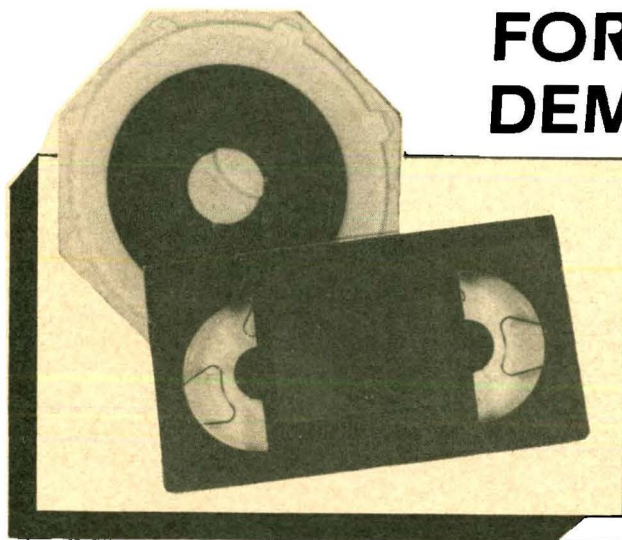
In fact, the idiot box can be used for sketching by individuals on their own. There should be regular competitions for such sketches to popularise this novel mode of art.

Doordarshan can also organise All India competitions and exhibitions of TV sketches. Furthermore, television should be regularly used as an educational aid for art students in art classes, and for their home work. An experienced teacher could demonstrate how to select themes from the screen, and how to make good sketches. Going a stage further, there could be a large projection screen in studios, with individual monitors for students so that each could freeze on his monitor what he would like to sketch. That could lead to a comparative study of what individual students have selected, which could, in turn, be followed by an incisive commentary from their teachers.

Last, but not the least, those professional artists who have little time to do outdoor sketching, can also sit before their idiot box, even at night, to sketch. And I am sure they would enjoy it.

— RANJIT B DE

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# THE AUDIO-VISUAL LINK

**"A picture speaks more than a thousand words," or so a Chinese proverb avers. Is sound, then, of negligible importance? This article evaluates its worth in the production of programmes for television.**

**T**V AND FILM are essentially visual media. In both, visuals carry greater importance and vitality than audio does. In fact, the latter is often relegated to a secondary, if not subservient, place. The old Chinese saying – "A picture is worth a thousand words" – thus holds good today. But when stretched beyond a point, visuals can create problems, and even spoil an otherwise good production.

This is more noticeable in the case of television, for two reasons. Firstly, it is a "high-pressured operation", leaving the producer little time and energy to worry about and 'correct' his audio by way of re-recording the sound, dialogues, etc, as is possible and customary with films; and secondly, a television studio, being 'all-purpose', is not ideally made, equipped and acoustically treated for sound.

The general apathy and indifference towards sound in television, has spread worldwide over the years. In India, too, the audio aspect of television, has been one of the neglected areas. Stressing the need for good audio in a TV show, Gerald Millerson observed: "Audio pick-up involves more than just being able to hear the sound. Its quality should be as realistic as possible; neither dominating, nor being swamped by other, unwanted sounds. Its scale should be appropriate to the subject and to the shot-size; its volume-range, controlled.

**AUDIO HAS A POSITIVE** role to play in television. Appropriate music or sound-effects accompanying the visuals, can lend credence and dimension to a show. Audio can also heighten the impact of a picture. Moreover, in a variety of programmes, most of the informa-

tion and substance is audio. Especially in the news telecasts, talkshows, interviews, discussions, musical programmes, etc. In the absence of sound, you cannot concentrate on even the best of pictures beyond a few minutes. Suitable sound can add colour and flourish; it has been characterised as something that is added to visual elements in the same fashion as salt or pepper is sprinkled over food to suit or improve its taste.

---

**Appropriate music or sound-effects can lend credence and dimension to a show. Audio can also heighten the impact of a picture. Moreover, in a variety of programmes, most of the information and substance is audio. Especially in the news telecasts, talkshows, in interviews, discussions, musical programmes, etc. Suitable sound can add colour and flourish.**

---

My former revered colleague at the Film and TV Institute of India, Pune – Prof S B Thakar (Head of the Sound Engineering Department) – in his paper on "The Role of Sound", observed: "If animation is life, sound is its manifestation... Sound is not only added speech, but it also gives (the visuals) a grammar and language. The barriers of speech and time could be crossed more easily and with less footage by the use of appropriate sound." He

added: "There is an interplay of emotions between the visual and aural elements."

**IF WE COMPARE** the role and production exigencies of audio in television with audio in film or radio, it will be better appreciated that the former calls for much greater application and insight. For this, there are more reasons than one. In radio, a microphone is fixed. It is, virtually, the focal point. The participants have to work in relation to the non-moveability of the microphone. In radio, there are no sets – one can read from the script and follow the directions without the fear of being seen. The overall perspective, actions, emotions and movements, are all determined by a variation in the distance of the microphone and the modulation of one's voice.

In the case of films, each shot is individually planned, arranged and filmed. There is sufficient gap between two shots, giving time and independence for the placement of microphones for a particular shot. Moreover, the commentary, dialogues and songs are recorded (even re-recorded) separately, in ideal conditions, after the final editing.

In television, on the other hand, the audio operation is far more challenging. Most TV shows are recorded in studios in one long 'go'. Thus, TV shows call for far more elaborate planning and skill in placing microphones in a way so as to meet the requirements of the entire show without hindering the movement of cameras or artistes.

Another major handicap, is the lack of proper acoustical treatment in a TV studio. Whereas radio has the advantage of having differently treated studios for talks, interviews,

music, etc, in television, all studios are 'all-purpose' ones. The same acoustics, the same floor and space, have to be used for all types of shows. The type of sets and the material used for them, the number of participants and movements, make a difference.

Since TV studios are not acoustically treated to meet the demands of good music recordings, Door-darshan has often opted to move out of its studios for its special music shows like *Arohi*, *Yeh Hain Asha*, etc. Primarily equipped and meant for recording (and re-recording) special 'musicals', external sound studios ensure better audio pick-up and balancing of sounds from different channels. Proper 'manipulation' of high and low frequencies of an artiste, according to specific needs, can be simultaneously provided for in professional sound studios. They also provide artificial glass-partitions to separate

various instrumentalists and artistes.

**FOR IMPARTING REALISM** and naturalism in the audio sphere, it is necessary for the scale of 'loudness-level' to be properly adjusted and manipulated. Average loudness is generally related to the picture size. Moreover, TV audio is (so far), mono-aural. Unlike human ears (which have bi-aural capability), a TV-viewer is denied the advantage of 'selectivity'. To pick up only the 'wanted' sound, and to eliminate the 'unwanted' ones, is, therefore, not possible in television. And it is not stereophonic either – the audio sources may be different and many, but the ultimate audio output that a viewer gets, is from only one sound source.

**WELCOMING THE 'upswing'** in audio in television, Alan Wurtzel talks about three factors contributing to the emergence of the new

trend: "First, a generation, grown up with high fidelity stereo-equipment, is now demanding the same quality in television sound that it is used to... as in records, tapes and movie-theatres. Secondly, the rapid growth of home video has produced... video discs, video cassettes, and wide-screen television units, which can offer viewers excellent sound reproduction. Finally, many cable-systems are now offering... programming with high quality stereo-sound."

It is thus evident that, to ignore audio, even in a principally visual medium like TV, is a blunder. One of the several factors responsible for the low-level of some of our television productions, is their bad audio quality. Let us not forget that, in television, good sound is seldom noticed, but that bad sound can always ruin the best of visuals in a programme.

– GOPAL SAKSENA

## Video Cassette Duplication System

### COPYMASTER 250-5

The COPYMASTER 250-5 is a professional system designed specifically for the simultaneous duplication of from 10 to 250 slave video cassettes where there is requirement to be able to dub as many as five different programmes at the same time. The system features full-function control of each slave VCR and can duplicate cassette tapes in any format from any source machine.

The COPYMASTER 250-5 consists of a control rack (or optional low silhouette cor sole) housing system control modules and source VCRs, and a series of slave VCR racks. The modular design, knock-down racking and purpose-made cabling result in simple installation, quick start-up and easy expansion without redundant equipment or cabling.

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- Five simultaneous duplication programmes
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- Two audio (stereo) channels throughout
- 5-group audio switching with output level adjustment
- 6-source signal monitoring
- VCR status monitoring display
- Auto-sequence or manual step slave signal monitoring
- Master eject facility
- Monitoring sequence hold with QC eject/reject
- Ten-high slave VCR stacking
- Professional performance specification
- System will duplicate in any standard, any format and from any source machine
- Simple modular expansion to 250 slave VCRs.

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# VIDEO REVIEWS



## DR ZHIVAGO

– Alec Guinness, Geraldine Chaplin,  
Julie Christie, Omar Sharif  
– Directed by David Lean

\*\*\*\*\*

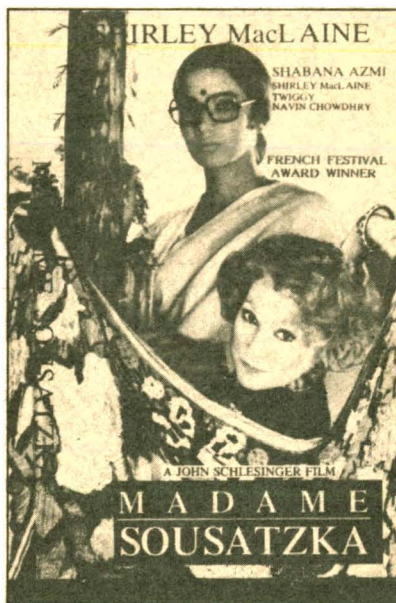
"True, the movie is never better than the book", but **DR ZHIVAGO** is the exception. The film comes a close second to the novel by Boris Pasternak, even though its spectacular screenplay – wherein "Earth sky forest field" friend foe catch "the madness pain happiness torment" – deserves a silver screen.

"The noise is stilled/I come out on the stage/Leaning against the door-post/I try to guess from the distant echo/What is to happen in my lifetime . . ."

The echo is from the guns of the Bolshevik revolution, a salute to communism. Dr Yary Andreyevich Zhivago, called Yura or Yurochka, is caught up in sympathy for the ideals and an inability, perhaps a disability, to adjust to the subsequent social change. More poet than doctor, his soul is wrenched apart in chasing glorious ideals and living a harsh reality; his heart, torn between his wife Antonina Alexandrovna (Geraldine C) and Larissa Fyodorovna (Julie C) his – He, his family, friends and foes, all suffer as "the children of Russia's terrible years". Omar Sharif, as Zhivago, performs brilliantly (even out does his role as Che), powerfully – epitomising the tragic romantic figure to the 'tee'.

And David Lean does a brilliant job, as always, with the rich resources provided by Carlo Ponti, all of which are enveloped in the magnum operatic music of Theodorakis.

– A movie which will envelop all – those who loved the book and love historical romances, and those who thought that Omar Sharif could not act. . . Indeed, for every rational soul with feeling. And if you still have doubts, despite the five 'stars' and storyline, won't its six Academy Awards woo you to watch it?



## MADAME SOUSATZKA

– Peggy Ashcroft, Shabana Azmi as Sushila, Shirley Maclaine, Twiggy, Navin Chowdhry  
– Screenplay by Ruth Prabha Jhabvala and John Schlesinger  
– Directed by John Schlesinger  
– A CINEPLEX ODEON/NFDC release

\*\*\*\*\*

**MADAME SOUSATZKA** is the biography of Madame Sousatzka (sou-zais-ka) – Shirley Maclaine as a Russian aristocrat – and the people she lives with and the pupils she teaches the piano to and the lives she moulds and the lives she upsets. Aristocracy etched on Shirley's face, she not only teaches "how to play the piano, but, also, how to live". The maxims of music and the manners of life are taught to you while you view this movie alternating between smiles and frowns as the dialogue and action, hanging from many sub-plots, oscillate between sentiment and friction. Maclaine is as admirable as always; Shabana Azmi, sham as a mother-cum-father figure, and as an Indian; while Navin Chowdhry overdoes his role as the sweet, talented soul senselessly. A pawn, a pianist, he is neither; stilted and ill-

at-ease, even when he is not in the mistress' manor, he spoils the close-knit 'family' drama. So like his mother.

– A contrived tableau, with Shirley Maclaine alone infusing life into it, and worth watching only for her: superb acting and brilliant blunt dialogue.

## BROTHERHOOD OF THE ROSE

– A teleserial in two parts  
– Robert Mitchum, Peter Strauss  
– Directed by Marvin Chomsky

\*\*\*\*\*

"Their father trained them to kill. Now it's their father they must kill", and that is the plot.

The story is rooted in the psychosis of Elliot, Deputy Director of the CIA, who fosters orphans to kill according to his warped will. And who kills 16 of the 18 orphans he has reared. Including Remus, the brother of Romulus.

This is the brotherhood of the rose – a cult of secrecy, espionage and madness – which Romulus and global intelligence agencies try to break up while sensational suspense supports the sick story and grips one throughout.

– The corrupt Company chasing corrupt causes again, makes taut, terrific viewing.

## THE REVENGE OF AL CAPONE

– Keith Carradine, Ray Sharkey

This time, it's the FBI, with Michael Roark (Carradine) captivated by the Capone case. He's so obsessed that he doesn't realise that "those who tamper with Capone, come to harm".

Consequently, he is mentally abused, seduced, separated from his family and suspended – all, for what? True, he put Capone in the Atlanta Federal Prison, but, as it was said, "even behind bars, Capone can get away with murder". And he does. He masterminds the

# **ATTENTION ALL RECORDING STUDIO OWNERS**

## **-- THIS IS FOR YOU**

- ☆ If you operate out of a studio or do live recordings;
- ☆ If you are a professional, non-professional or amateur sound recordist; Then **PLAYBACK AND FAST FORWARD**, India's only pro music magazine has something for you -- a detailed directory of the sound-recording studios in India in its December issue. Register yourself and feature your studio in this exhaustive directory by simply answering the questionnaire below and returning it by the end of October 1989. It will ensure you a place in the directory of which you will receive a free copy in December 1989 -- an invaluable reference guide for you and others.

**1. Name and number of studios:**

**2. Date of establishment:**

**3. Address/es:**

**4. Names of the Sound Recordists:**

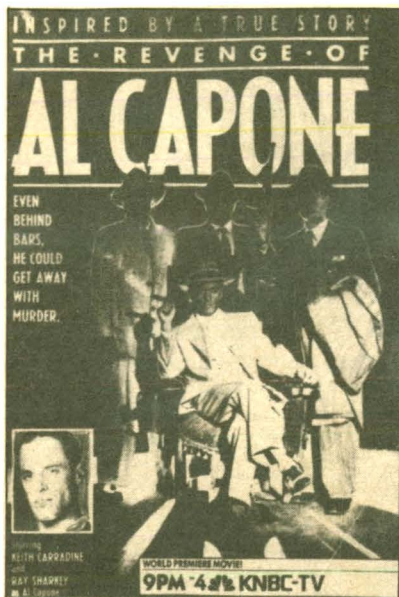
**5. Qualifications of the Sound Engineer/s:**

**6. Whether the studio/s is/are (tick the appropriate)  2-track,  4-track,  
 8-track (\*1/4 inch \*1/2 inch),  16-track (\*1/2 \*1-inch \*2-inch),  
 24-track (2-inch),  35-mm film (3,4,8, track).**

**7. Do you record on a multi-track cassette-deck ? :  Yes.  No. If yes, give the name and model number of the deck/s:**

- 8. Maximum number of musicians accomodated in your studio:**
- 9. Signal Processing Units:  Compressor,  Limiter,  Echo,  Reverb units.  
Name the model/s and the model numbers of the unit/s:**
- 10. Console Model/s:**  
**(a) Number of Console/s:**  
**(b) Number of Inputs available:**
- 11. Monitoring System (specify speaker and amp model/s:**
- 12. Do you have:**  
**(a) Video Post-production facilities:  Yes  No**  
**(b) Console Automation System :  Yes  No**  
**(c) Digital Facility:  Yes  No**
- 13. Free Studio Musical Instruments available (Name them):**
- 14. Studio Hire Charges:**
- 15. (a) Do you undertake outdoor recordings:  Yes  No**  
**(b) If yes, what are your hire charges ?**  
**(c) Please list your outdoor recording equipment:**
- 16. Any special facilities provided:**
- 17. What is your best work recorded:**
- 18. What is your most prestigious recording in 1988-1989:**





murder of the Mayor of Chicago. Ray Sharkey, as Al Capone, however, should not get away for murdering the movie with his atrocious acting. True, he's great as a gangster, but not as the Don of Dons. He should never have impersonated Al Pacino as Capone.

— *While the mafia motif makes magnificent movies like The Godfather and Vellachi Papers. . . as Ray does not shine as Capone, it is, here, the motive for the movie, but not its leit motif.*

**RAIN MAN**

— Dustin Hoffman, Tom Cruise  
 — Directed by Barry Levinson  
 — Two Academy Awards  
 \*\*\*\*\*

*It is at once tragic and comic — it is the best drama of the year. It deals with metamorphosis and madness of a different kind; with the mercenary grouse Charlie Babbit and the mathematical genius Raymond Babbit.*

*Yup, they're brothers, though neither knew it until their father died. And Charlie (Cruise) only discovered it when he learnt of the contents of his father's will — \$ 3 million left to his autistic brother who lives in a secluded institution as he can't live in, or with society. While Raymond never hears of it at all, it leads*



*to him being kidnapped by his "brother, and a voyage of discovery — of emotional relationships — for both.*

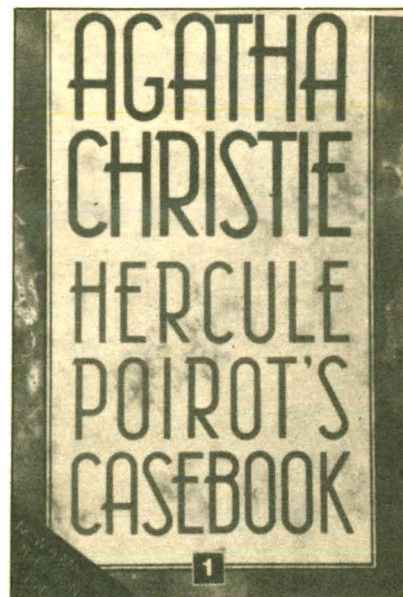
*The movie rides on unusually sensitive acting from that handsome hunk Tom Cruise; it rises high on Dustin Hoffman's talent. Through a splendid sight-seeing tour of America by road, that only a Greyhound tour could offer you, interspersed with interludes of music.*

— *It has much to offer you — tears and laughs and catharsis while it reinforces your faith in mankind and strengthens your sympathy for social 'misfits'.*

**THE HERCULE POIROT CASEBOOK**

— A tri-part teleserial covering 6 episodes.  
 — A poor carbon copy of Agatha Christie's casebook  
 — David Suchet  
 \*

*Suchet is Poirot but not Ustinov. And how dare he masquerade as such! He is not as portly; he is not as eccentric. Indeed, his portrayal murders le pauvre Poirot. What does he do? Nothing much, other than follow the plot of Agatha Christie like a flat 'stick' figure. And*



*in any case, I can't describe his actions in detail as that would be spoiling the suspense of the crime stories.*

— *But if you really want to know, read the book. I wouldn't view the serial, if I could help it. And if I couldn't, I would take off my specs, for the love of good crime stories and Agatha.*

**MISSISSIPPI BURNING**

— Gene Hackman, William Defoe  
 — Directed by Alan Tarkar  
 \*\*\*\*\*

*Not hunky-dory and Huckleberry fine, Mississippi in the sixties was what South Africa is today. White on Black and much blood between it was the Kingdom of the KKK. Where, in the Summer of 1964, three young civil rights workers in Jessup County vanished and a national outcry arose. FBI agents Anderson (Hackman) and Ward investigated and found the KKK and the Law, guilty of murder most foul. And the storyline of yet another American movie on apartheid and the Law, which often hands out death instead of justice, was laid out in B&W.*  
 — *And a brilliant movie was born for those who thirst after socio-political themes and justice.*

— **MONAESHA PINTO**

## VIDEO REVIEWS

### VIDEO RELEASES

#### BOMBINO

Great Govinda	Special Entertainment
Yateem	Feature Film
Paanch Fauladi	Feature Film
Purani Haveli	Feature Film
Aaghat	Feature Film
Billoo Baasnah	Feature Film
Dialogues & Songs Of Ram Lakhan	Entertainment

#### TV TODAY

Newstrack - April	News Magazine
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#### NFDC

A Prayer For The Dying	Feature Film
Hollywood Shuffle	Feature Film

#### SAN VIDEO

Aakhri Baazi	Feature Film
Paap Ki Saza	Feature Film

#### MAGNUM

Hathyaar	Feature Film
Madhumati	Feature Film (old)
Farz Ki Jung	Feature Film
Hum Intezaar Kareng	Feature Film
Kahan Hai Kanoon	Feature Film
Starbuzz - 2	Film Magazine

#### SHEMAROO NETWORK

Elaan	Feature Film
Guru Dakshina	Feature Film

Tawaif Ki Beti	Feature Film
Izhaar	Feature Film

#### GOLD

Nafrat Ki Aandhi	Feature Film
Guru	Feature Film
Pyar Ka Pehla Sawan	Feature Film

#### TIME

Paanch Paapi	Feature Film
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#### INDUS

Do Ustaad	Feature Film
Sajan	Feature Film
Raakh	Feature Film

#### VIDEO PALACE

Qaidi Number 911	Feature Film
Aasha	Feature Film (old)

#### GARWARE

Swallows And Amazons	Children's Film
Up In The Air	Children's Film
Superman, Popeye and Friends	Children's Film
Robinhood Junior	Children's Film
Children's Cartoon	Children's Film
Festival Volume 1	Children's Film
Children's Cartoon	Children's Film
Festival Volume 2	Children's Film
New Adventures of The Lone Ranger	Children's Film
The Protector	Children's Film

### HINDI

**HUM INTEZAAR KARENGE**  
 - Mithun Chakraborty, Padmini Kolhapure, Shakti Kapoor  
 - Directed by Prabhat Roy

*It seems there is no dearth of producers these days. Any one and everyone wants to be a producer and a director. Consequently, a film like **Hum Intezaar Kareng**. There is nothing extraordinary about the story - it is a social theme. And it is*

*not so relevant in today's world. Mithun falls in love with Padmini. Like a 'goody-goody' boy, he is ready to wait for her for three years to prove himself worthy of the rich man's daughter. Shakti Kapoor (Kundan) is the villain trying to put a wedge between the two - Ajay (Mithun) and Manisha (Padmini). In the very traditional style of the Hindi 'filmi duniya', there is a tussle between the hero and the villain, with the hero emerging victorious. Thank God, there is not much vio-*

*lence (added in other films to make them box-hits or to prolong their duration to three hours). Yet, at the end, when you leave the hall, you wonder why was the film made. Padmini has acted well, but Mithun's performance, when compared with earlier ones, is a little disappointing. Shakti Kapoor, as a villain, is watchable. Music director Bappi Lahiri has remained faithful to his 'individualistic' style with the same loud noise. Pankaj Udhass' number - "Sahara Tera Pyar Ka Hai" - however, is soothing.*

## VIDEO REVIEWS

### GAIR KANOONI

– Sridevi, Rajnikant, Shashi Kapoor

– Directed by Prabhat Roy

On the one hand, the government is fighting hard to eradicate sex discrimination and feminists are intensifying their movement on sex equality; on the other hand, we have scriptwriters/producers/directors stressing the chauvinistic theme of (boys v/s girls) in their films, and thus liquidating whatever little effort is being made by the government and the people.

**Gair Kanooni** – is the jejune, unimaginative and pointless film.

Going in for such a story, shows the stupidity of the producers. The plot is so flat, that you become impatient for the movie to get over. And I won't be surprised if people walk out after the interval, or after half-an-hour of viewing it.

Cop Shashi Kapoor's wife delivers a baby boy (played by Rajnikant) while a con-man's wife delivers a baby girl (played by Sridevi). The con-man swaps the cop's little boy and leaves his own daughter at the mercy of a maid working in the hospital. As a result, the cop sues the hospital. Sridevi, turns out to be a pickpocket, and Rajnikant a con-man.

Except for Sridevi's charm, there is little you can appreciate in this mo-

vie. Well, how can one blame the director. Where was the scope for him?

And as for the humour! Where is good humour in Hindi films these days. A wash out – which is thoroughly avoidable.

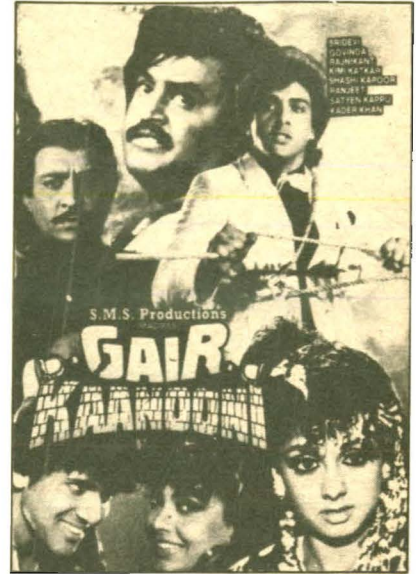
### GURU DAKSHINA

– Anupam Kher, Amole

– Directed by Dayal Nihalani

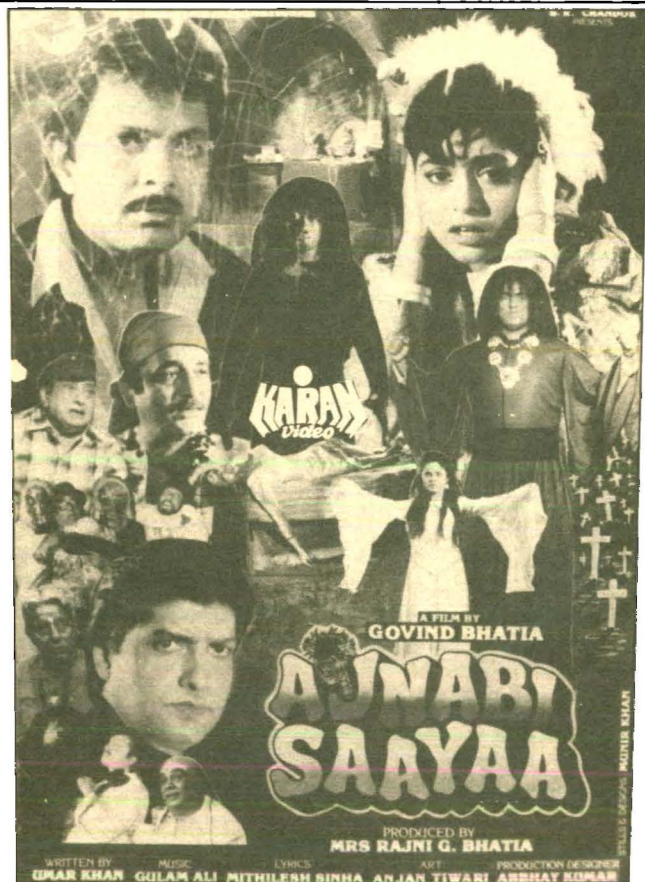
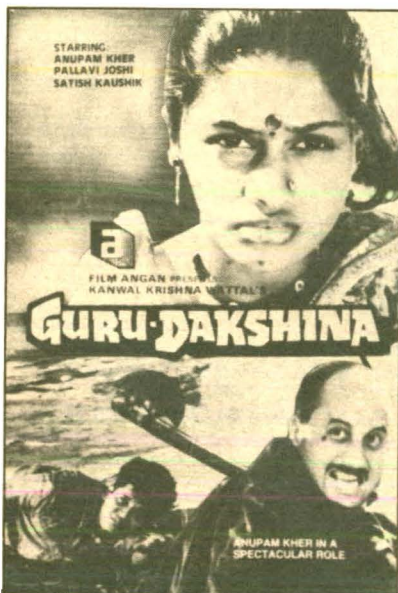
Produced by Kanwal Krishna Watal, the story highlights the political system of the day – a corrupt MLA, Tiwari, who tries to rape a village girl, but fails.

Anupam Kher (Tiwari), as the corrupt man, usurps the land of the poor peasants, burns their homes, and brutally murders the down-and-outs. Gopal (Amole, a new entrant into filmdom) runs away from police custody and is seen wandering in the jungles. Tiwari spots the kid and adopts him. Unaware of the atrocious behaviour of this MLA, the boy believes in him. The climax



of the story is the scene when the disillusioned boy kills the MLA. While music director Ajit Varman has done a good job, the story is very predictable. Pallavi has, unfortunately, nothing much to act upon here.

– SHUBHANGI KHAPRE



**AUDIO**

*I shall be highly grateful to you if you could kindly enlighten me as to whether any Indian audio manufacturers manufacture stereo cassette-recorder with auto-reverse facility, with radio or without radio, for domestic purposes - ie. Bush, Sony-Orson, RPL Sanyo, Philips, Sonodyne, etc? Additionally, please let me know whether a device has been developed in India or abroad that can absorb any sound in order to make a room soundproof without harming its occupants?*

*Ms I B B Sinha  
Ranchi*

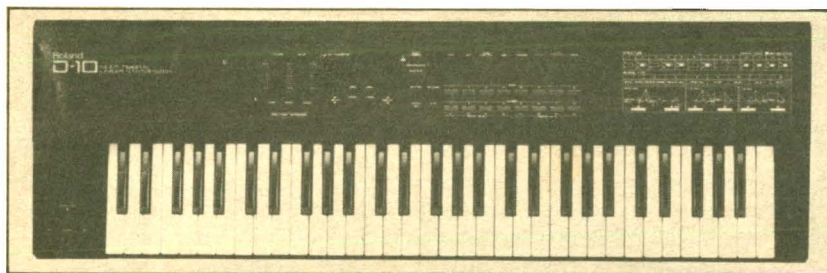
*To my best knowledge, I don't know whether any manufacturer in India manufactures a cassette-deck*

*with auto reverse.*

*Fibre glass, in a different form, is used all over the world as sound-isolation material, but is seldom exposed to human beings as it is always covered with some sort of material. Fibre glass is only exposed when you have to absorb a very large amount of sound. Then, compressed fibre sheets encased in thick upholstery material are used.*

*There is another material abroad called SONEX - a foam material which works on the principle of the anechoic wedge. This material is four times more effective than regular foam. For more information, contact: Alpha Audio Acoustics, 2049, West Broad Street, Richmond, Virginia 23220 USA, Telex: 469037 (Alpha aud CI).*

**- DAMAN SOOD**



**VIDEO**

*I bought a Panasonic NV 730 EG VCR when I was in the UK in 1976, following which, it was converted for use in the UK (audio reception) as I wanted to record programmes of the BBC and ITV. Later, on my return to India, I got it re-converted to make it compatible with Door-darshan.*

*I use the VCR with a Sony 27 XS TV. The VCR functions very well for playback and the picture quality is exceptionally good. However, when I record from the telecast programmes, the audio quality is not good. The sound is especially feeble with the VCR tuned in to the local channel. Please advise me on what I should do to improve the sound quality while recording?*

*V Bhanu Chandran  
Hyderabad*

*As your problem seems to occur when you record local TV programmes, or watch them through the VCR, make sure to tune selected channels on your VCR as accurately as possible for local programmes. If the fault persists, then, obviously, the built-in tuner in your VCR has not been properly converted to suit Indian TV telecasts as British TV in UK uses PAL I (as against PAL B used locally), which has different audio-transmission frequencies. The tuner will need to be accurately converted to match PAL B audio for transmission frequencies. As this can only be done by qualified service engineers, I would suggest that you take your VCR to the nearest National service station.*

**- ANISH SHAH**

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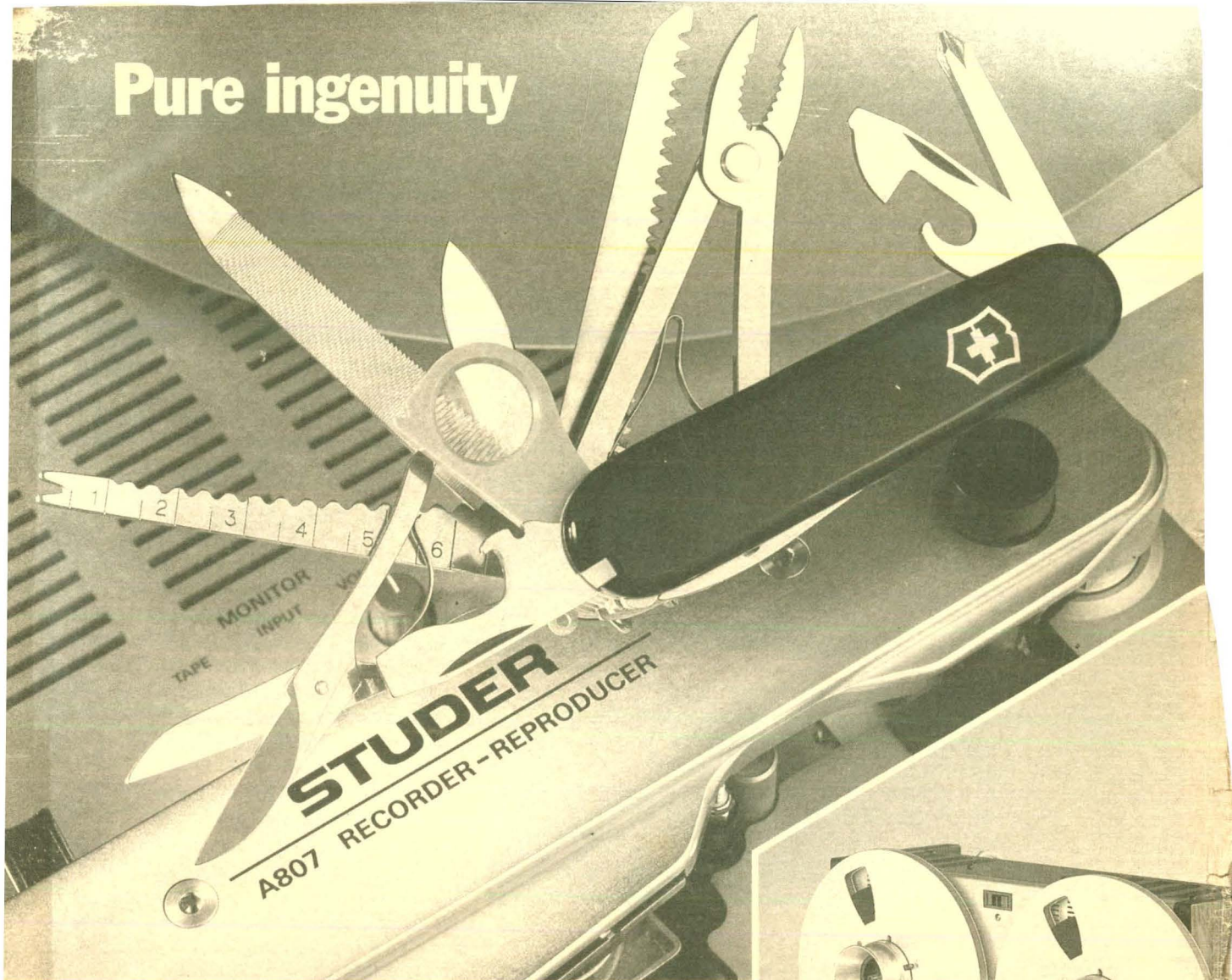
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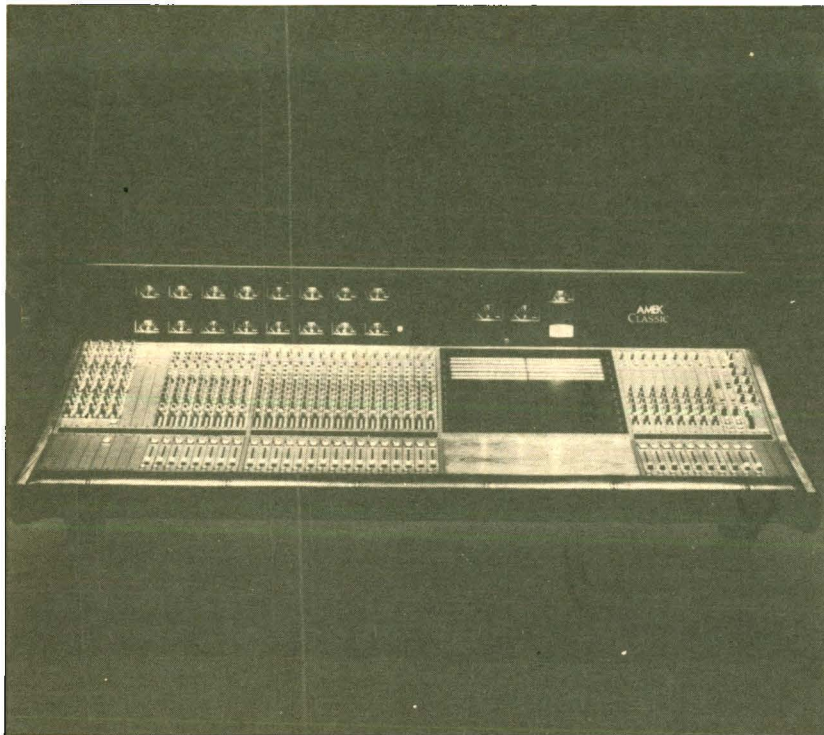
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# HARDWARE WATCH

AMEK SYSTEMS AND CONTROLS Ltd manufactures a broad range of audio-mixing consoles, including versatile console systems,

System. At Montreux, there will be a "hands-on" demonstration of the CLASSIC GML for mono and stereo television applications.

The stereo subgroup provides all the usual facilities of a group channel, but is unique in including stereo image width as well as panning and balance controls. The CLASSIC can accommodate upto eight of these groups; which means that a total of 16 subgroup buses are possible.



The sophisticated Classic.

for broadcast and post-production applications. Exhibits at this year's 16th International TV Symposium, Montreux, June 18-22 1989, include:

A new module is now available for the CLASSIC – the CC128 – a stereo subgroup channel that can be used in place of a mono subgroup.

\* \* \*

## A DYNAVISION DEAL

DYNAVISION LIMITED, manufactures of Dyanora Colour TVs, has bagged an order of 5,000 Colour TVs from Dubai. The order, worth about Rs 2 crore, will earn our country foreign-exchange worth \$ 1.25 million.

Besides being the first company to introduce solid state TVs in the Indian market, Dyanora has also brought a stream of top-of-the-line models into the market. The reason for the high standard of its TVs, is the high precision equipment at its Kottivakkam factory, near Madras. Dynavision also has one of the few select government-recognised in-house R&D facilities in the country.

\* \* \*

## A CLASSIC

THE CLASSIC features mic/line monitoring, stereo-line inputs, comprehensive equalisation, mono or stereo grouping, user-programmable logic facilities, optional multi-track monitor capability, and signal processing. Configuration and customisation options are available for most production applications. Automation options are available, including Digital Creations' Disc Mix, Audio Kinetics' Mastermix, and the latest addition to the automation range for the CLASSIC – the GML (George Massenburg Labs) Moving Fader

## AN INNOVATIVE INTERFACE

THIS RECENT PRODUCT from Amek, has been developed to work in conjunction with the BCII audio mixing system. The ESM32 allows control interfacing from all major edit control systems via the ESAM II protocols. While, on its own, the BCII can provide parallel control interfaces to many systems, including Sony and the CMX CASSI, with the addition of the ESM32, the BCII will follow serial commands from Ampex, Paltex, CMX, and any other systems using the ESAM protocol. The unit can also be programmed to work with FOR-A

A new development for the ESM32, is the addition of a keypad

to the system. With enhanced ESM32 software, the keypad allows even easier and faster AFV operations in the edit suite environment. Its features include: the assignment of fader groups giving the possibility to crossfade between groups of keypad selectable faders; the ability to flip between total manual control and edit controller preset configuration without losing editor communication; and the possibility to locally impose some ESAM commands not supported by some editor manufacturers – setting crossfade limits, for example. Moreover, any fader can be assigned to editor or manual control.

## SYNCHRONOUS SOFTWARE

**THE SYNCHRONOUS RESET** software package now available for the AMEK APC1000 Assignable Production Console, further enhances the capabilities of the APC by allowing SMPTE timecode control of console and MIDI events. The main purpose of SYNCHRONOUS RESET, is to allow the 96 switch pages, each containing switch configuration for the entire console, to be loaded as many times as required; allowing repetitive structures, such as choruses, to be followed and duplicated.

A "Learn" mode, which enables the engineer to load timecode positions whilst the tape is running, and thus create a basic Event List which can be edited later, is provided. Alternatively, events can be entered off-line. MIDI events, such as note on, voice change, controller change

and sequencer start/stop, can also be triggered from a timecode position. A library of standard MIDI events can be created by the user:

The screen-based Event List comprises timecode positions described to a 1/4-frame accuracy; Event Name, and Event Type. Four groups of events are possible in any one List. Thus, for example, MIDI events could be on group one; console events on group two. The user can select which group is active, and, thereby, try mixes with or without different event sequences. Lists can be copied, and upto 12 Lists created for a mix.

**Contact:** Amek Systems & Controls Ltd, New Islington Mill, Regent Trading Estate, Oldfield Road, Salford M5 4SX UK. Tel: 061-834-6747. Telex: 668127 AMEK G. Fax: 061-0593.

## FRIDA'S FIRST

**LYREC INTRODUCES** the FRIDA - a new and entirely professional portable audio-recorder from the same team that built the highly successful FRED (Fred Editing tape-machine). The new two-channel recorder offers uncompromising performance and quality in compact form; its cost-effective design makes it particularly attractive for broadcast use as well as for film and other location recording applications.

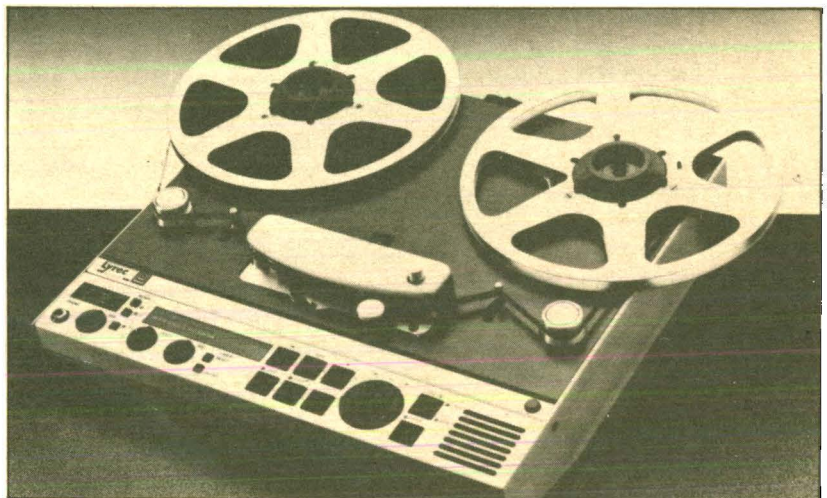
Weighing only 12 1/2 kgs, and just 8 cm high, the 3-speed FRIDA will accommodate spools up to 30.4 cm (12") without external adaptors; with servo-controlled wind. It can be powered from the mains of a 24 V adaptor. Many of its design features are based on those used so successfully in FRED, as well as in Lyrec's studio mastering and quality control recorders. Much attention has been given to the ergonomic layout and design of the controls, with clean and functional looks that contribute to easy use.

The professional editing capability includes a dump mode and a built-in tape-cutter, while smooth variable spooling with speed-sensing tape-lift allows efficient cueing. A precision tape-timer gives a true readout for each of the three speeds, and can be temporarily suspended during editing, while a search function allows the tape to be returned automatically to zero, or to the last position where play started.

Wide-range peak reading LED displays are used. Monitoring is via stereo headphones or a small, switchable built-in speaker. Inputs and outputs are balanced transformerless, as standard, with a transformer option available. To ensure minimum phase fluctuation at high frequencies and maximise high-frequency headroom at lower speeds, FRIDA incorporates an advanced implementation of Dolby HX Pro constant effective bias circuitry. All equalisation and alignment controls are readily accessible. For easy servicing in the field, all the electronic components are available anywhere in the world. The circuitry is modular throughout on plug-in cards, and will accommodate future updates, including a time-code option. Ports are provided for remote and varispeed controls, as well as sync connection. The recorder is equipped with a carrying handle/stand, and can be used freestanding, with rack-mounting adaptors directly wall-mounted.

Three versions of FRIDA are available: Twin-Channel (signal metering, level controls, split erase head); Stereo (metering, level controls, full-track erase); and Broadcast (stereo, full-track erase, no meters and no gain controls).

**Contact:** Lyrec Manufacturing A/S of Denmark, Hollandsvej 12, DK-2800 Lyngby, Denmark.



## THE TWISTER TRUMP

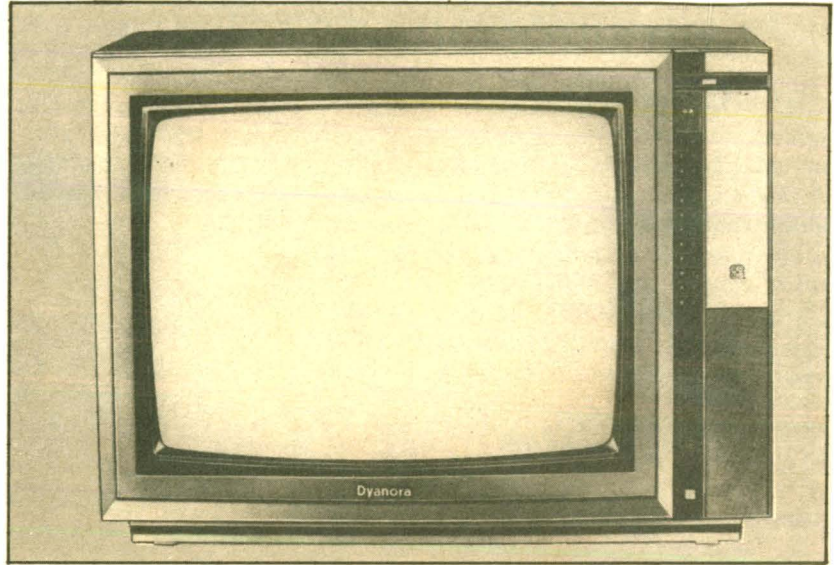
**THE TWISTER SYSTEM** is designed to automate the control of music levels. Based on the eight-channel Twister PAC (Programmable Automation Computer), it enables you to automate as little or as much of your studio as you want.

One TWISTER PAC controls the levels and mutes of eight audio channels simultaneously, storing up to a 100 complete 'scenes' in individual 'snapshot' memories. Real time VCA fader and mute automation is provided by the system's internal computer – enabling the TWISTER to operate as a 'stand-alone' unit. Up to eight PACs can be linked to provide a maximum of 64 automated audio channels – treated by the internal software as one integrated system. The biggest advantage of this, apart from cost, is that the entire studio – outboard effects, samplers, drum machines, and the console – can be controlled from one automation system. Scenes are either set up by using the front panel controls, through external MIDI commands, or via the high speed SCSI port. The TWISTER PAC, itself, provides full front-panel display and control of all parameters.

It also comes complete with a free software package which allows full control of a 32-channel system from an Atari ST 1040 computer, using on-screen graphics and a mouse to create a 'live'-screen display of groups, levels and pre-programmed mutes. Once set, a 100 complete scenes can be down-loaded to disc for permanent storage and recall. This facility alone, makes TWISTER versatile enough to fit into both recording studios and live sound venues.

## THE DYANORA DELIGHT

**DYNAVISION LIMITED** introduces yet another TV into the market to ensure better viewing for TV



watchers.

The Dyanora TC 2001N Colour TV features: critical components from National/Panasonic of Japan; a 51 cm (20") screen; a perfect

synchronous detector circuit; a high-gain RF tuner; a built-in picture control facility; a high-fidelity audio circuit; an all-channel AV mode; and a SMPS system.

## GREAT GRAFF

**THE GRAFF** high-speed cassette duplicator can copy audio cassettes (from a master cassette) 16 times faster than it takes to make a real time copy. Because both sides of the cassette are recorded simultaneously, a C60 can be copied in stereo in an impressive 1:50 min.

Mono or stereo formats are available, with both types featuring glass-lined ferrite heads which are extremely hard-wearing (of great importance if the machine is to be in constant use).

The system is modular, and in its most basic form, comprises a master and a slave unit, enabling a single cassette to be copied at a time. Welded mild steel is used for the main case, while aluminium alloy is used for the top mounting plate to ensure a rigid and stable tape-path. Additional slave units, which may be added to the system as and when needed, are simply patched in via a single delta connector. There is no real limit to the number of slaves

that may be run from one master unit, and they may be racked, if that would be an advantage in terms of space.

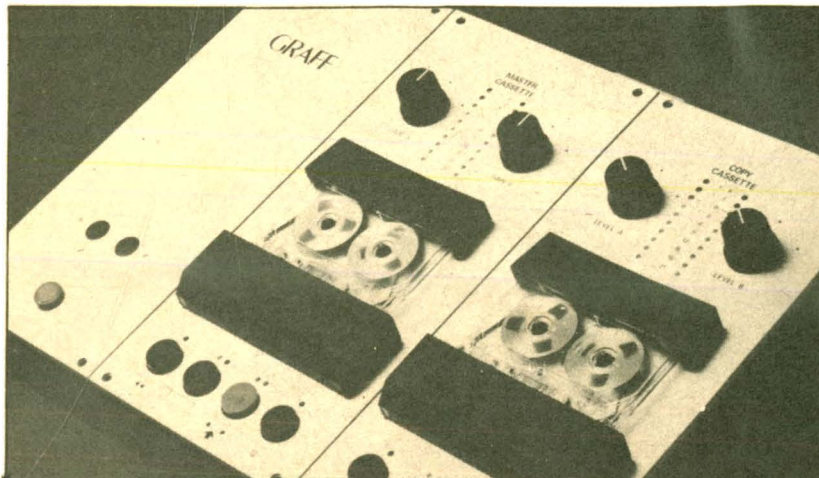
Incorporating high quality Papst direct-drive motors, the duplicator is controlled by an onboard micro-processor which monitors the tape speed(s) of the slave unit(s) run at the same speed. Wow and flutter is quoted as being 0.1 per cent wrms or less, which is quite acceptable for most audio applications involving cassettes.

If a tape jams or is too short, an audio alarm informs the operator of the problem, presumably by sensing the tape tension via the motor current. Unlike some duplicators, the Graff HSCD2 has record and play level controls as well as LED recording-level meters, with a bias adjustable to accommodate ferric, chrome and metal tapes. Fine setting up is normally done by Graff before dispatch, but the bias presets are easily accessible should the user



wish to make adjustments. Even at this high tape-speed, the HSCD2 maintains a frequency response of 14-KHz, which is quite amazing when you consider that the record bandwidth has to be some 448-KHz to accommodate this.

The power unit, located to the left of the master cassette transport, utilizes a high-efficiency toroidal transformer. Two versions of power supply are currently available – one, which will run up to four slave units; one, which will handle anything up to 10.



## A NEWLY-CRAFTED SOUNDRAFT

**INTENSIVE R&D EFFORT**, in conjunction with leading design consultants Roberts Weaver, has produced a completely "new look" console from Soundcraft – the 3200 – the worldwide launch of which, will be at Hamburg's AES.

The classic split configuration offers up to 36 inputs with full 32 bus routing and incorporates an advanced EQ circuit which, compared to conventional designs, improves the noise contribution by approximately 6dB.

More significantly, the console offers identical EQ facilities on the inputs as on the group modules, a

first for Soundcraft, giving the 3200 a true 68 input channel capability. Individual monitor modules have the added advantage of global multi-track A/B switching (with local override) as well as tape machine record/ready switches linked to their logic circuits.

A distinctive feature of the 3200 is the central switching of the auxiliaries to be either pre or post face, with aux's 5 and 6 remaining locally reversible. With a total of eight mono and two stereo sends, and aux's 7 and 8 capable of being directed to any of the last eight group buses, the console offers the unique

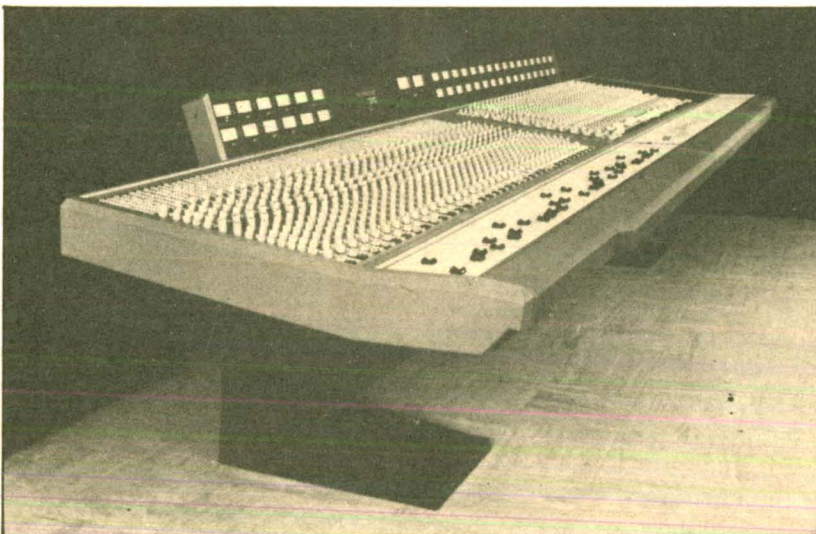
versatility of upto 20 auxiliary sends available at any one time.

All 32 group buses, mix bus, PFL and AFL buses, are fully balanced; four programmable mute buses and extensive communication facilities also come as standard, including four independent stereo headphone mixes with individual talkback.

A major innovation of the 3200's design is the integral noise gate which is available on each input and monitor channel with a 40-microsec attack time. A separate side-chain input allows the noise gate to be triggered from an external source.

Each input module also benefits from a padless microphone preamp and a unique active panpot, with a refined routing matrix producing exceptionally low crosstalk and high immunity to external hum fields.

Ergonomic features of the 3200 include full status illumination of all switches, whilst the design of individual fader models allows for a fader automation system to be fitted at a later date. A security cover is also provided over the fully comprehensive Moses & Mitchell patchbay, as well as built-in speaker bracket supports on the overbridge.





## THE TERRIFIC TASCAM

**DO YOU REMEMBER** when Fostex introduced the B-16? Offering 16 tracks on half-inch tape was quite something, though this machine has never achieved a professional image in spite of many studios in India employing them successfully. The B-16 is basically used in home Midi-based studios where one works alone, at one's leisure, spinning songs of one's choice. Especially as there are no other models, than Fostex' new model, the E-16, forthcoming.

But hold on, Tascam, which is very popular in India, has launched a 16-track, half-inch tape called MSR 16. It's well-built, heavy metal frame really makes it a tough toy. It is a two-speed machine of 7.5 and 15 ips, with an electronic tape-counter which reads in minutes and

seconds. Moreover, it has the famous dBx-Type I noise reduction in all channels, using 16 bargraph meters. There are only two heads—Erase and Record/Playback. However, there is a fair range of vari-speed, amounting to some 15% up or down. Associated with the pitch control, is the Display Switch, which changes the function of the tape timer from minutes and seconds to a display of the amount of vari-speed, presented as percentages—a useful feature if you ever need to go back to a tape and run it at the exact earlier set speed. There is another goodie, as well—the sync Lock Function which disables the dBX noise reduction on Track # 16, and which is essential for the proper recording of any type or sync pulse.

Some of the smartest features of Tascam's MSR 16 are to be found in the autolocate section on the right. The MSR 16 has three memory locations: Zero, Memo 1 and Memo 2. The RTZ button returns the tape to timer zero, no matter where it might be. Likewise, the Loc 1 and Loc 2 buttons return the tape to Memo 1 and Memo 2, respectively. Other functions are: Repeat 1-2, which plays the tape from Memo 1 to Memo 2, rewinds, and then plays again (useful for rehearsing with artistes); and Auto Play, which, when active, sets the tape automatically into Play mode whenever it locates to zero or a memo point.

The cost of this great animal, which also offers an automatic punch-in—a great boon to lazy engineers—is £5,000.

### TASCAM MSR 16 SPECIFICATIONS:

- Frequency response 40 Hz to 20 KHz  
+/-3dB at 250 nWb/m  
= OVU  
(7.5 ips) 20Hz to 16KHz  
+/-3 dB at -10 VU (not stated whether dBx 'on' or 'off')
- Total harmonic distortion: 0.8%/1 KHz at OVU
- Signal-to-Noise (ref 3% distortion) 15 ips  
108 dB (A-weighted with dBx),  
65 dB (A-weighted without dBx)  
7.5 ips, 105 dB (A-weighted with dBx), 60 dB  
(A-weighted without dBx)
- Crosstalk: (adjacent channels) higher than 48 dB (1 KHz OVU)  
Erasure: higher than 70 dB (1 KHz + 10 VU)  
Wow and flutter: 15 ips,  
+/-0.06% (DIN) 7.5 ips,  
+/-0.08% (DIN)
- Equalisation: IEC
- As well as 32 phono sockets for audio, rear panel connectors for a synchroniser (the forthcoming Tascam MIDIzer), and remote control. There is also a 1/4" jack socket for footswitch activated drop-ins.

ROUTING SWITCHERS:

KEEPING UP THE FAST PACE

**Component video satellite distribution, stereo television, and the newest high definition television, are all sweeping the industry. It's exciting all right, but meanwhile, back at the drawing-boards, designers of the products that support these wonders, have to keep pace. Routing switchers are a good example. They have often been called "the glue that holds the television station together". Are the "glue designers", then, 'staying' these days? Herewith, a survey of recent routers.**

**T**he answer is: In fact, today's routing switchers are also fulfilling another requirement – providing greater capability in smaller Rack Units (RU). But it has not been easy as television plants have become a hodgepodge of composite, component, digital, analog, automated, and semi-automated parts. Solutions have been found in microprocessor controls – those faster, smaller, cheaper components – and new signal processing architecture with support software – the hard part.

So, where do we go from here? Companies have begun to design and produce routing switchers capable of handling wide bandwidths in response to the increased resolution performance of production equipment, especially digital effects and graphics generators, and in anticipation of future HDTV system

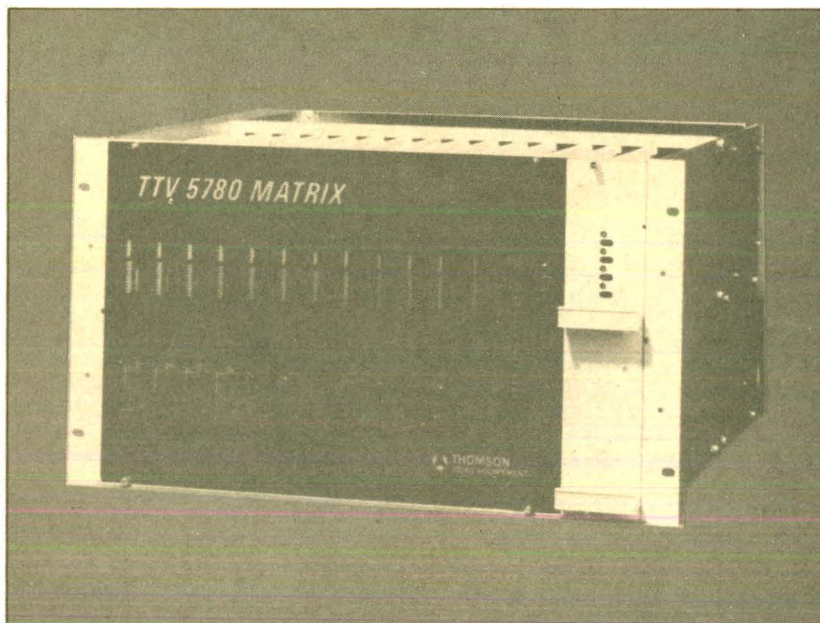
requirements. This time, it would appear, they are getting ahead of the race.

BTS Broadcast Television Systems (FRG), however, does not think so. Last spring, the company took the wideband plunge with, among other products, the new TVS/TAS 2001 Video/Audio Distribution Switcher. The switcher provides a video bandwidth of more than 30 MHz, measured with a full amplitude (1 VP-P) sine wave or video signal. According to BTS, the TVS-2001 takes advantage of surface mount technology to reduce signal path length and stray capacitance effects, providing the flattest possible response at every stage. In this technique, IC chips are attached directly to the printed circuit card.

With a new approach to switcher bus architecture, and a companion line of 30 MHz distribution amplifiers, the TVS/TAS-2001 is de-

signed to deliver wide-band performance with matrix sizes of 250 inputs x 250 outputs or more. The new bus technique maintains bandwidth performance across a wider mother-board than was possible in previous designs, allowing more inputs to be brought directly to the main matrix. This technique also increases the number of output buses that can be added before it becomes necessary to use the input distribution amplifiers. The new switcher can interface with older BTS (BOSCH) control panels delivered with TVS/TAS-1000–2000 series' requirements.

With the HD Series, Pro-Bel Ltd (UK), also introduced a high performance video/audio/relay switcher operating in the 30 MHz bandwidth. Crosspoint matrix video in is 32 x 16; video out – 16 x 16. The unit is also very compact – 128 x 128 audio fits into 15-RU space.



The TTV 5780 routing switcher.

## PRODUCT PROFILE

Almost all things to all users, is the Thomson Video Equipment's (France) **TTV 5780**. This switcher can be used for all standard PAL/SECAM/NTSC, RGB, Component and MAC applications. The basic matrix chassis is 1,200 crosspoints, occupying 6 RU. The **TTV 5780** has four video channels, and a compatible audio matrix is also available. Five different control panels are available as well.

Kaitronics Corp (USA) has an all-format, all-scan rates switcher in the **VAS-RGB2**. Capable of handling RGB, component, PAL/SECAM/NTSC, and composite di-

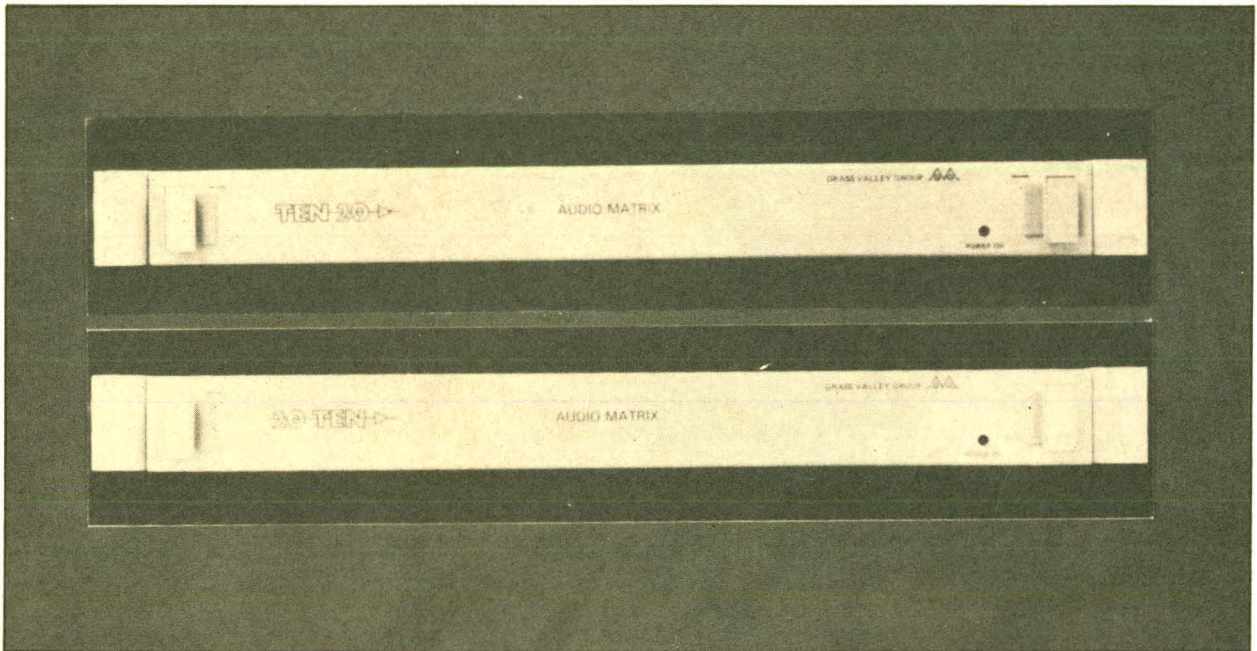
20-output switcher, the **20-TEN** is a 20-input x 10-output switcher. Because each switching matrix occupies its own 1-rack unit frame (1 RU), systems can be configured as video only, audio only, relay only, or as a combination of all three at great space savings.

Moreover, special 2-, 3- and 4-rack unit frames are available for stereo-audio, component video, or component video/separate sync applications. Control choices include X-Y or button-per-source control panels, joystick override logic, or serial interface for remote computer control.

The switcher features flexible controls as well. The local control panel is arranged as a 16 x 4 X-Y operation. A hidden engineering mode gives the user the freedom to set up the requisite control configurations. The standard option remote panels, type CX 164, can be used via four parallel remote-control ports in conjunction with, or instead of the local panel.

### SPECIALISATION STILL NECESSARY:

Signs of the times, are the Cox Associates Ltd **CAL 2037 Component Switching Systems**. Video



The Grass Valley Group **TEN-20/20-TEN** video audio switcher.

gital, the switcher requires no adjustment in using different formats either alone or in combination.

With the **VAS-RGB2**, the user can switch on all three video levels, or use only one level, employing the same or intermix formats. The switcher can handle all situations.

### SHRINKING ROUTERS:

Grass Valley Group (USA) made news when it introduced the **TEN-20/20-TEN Series Compact Routing Systems**, not only for performance, but also on account of size. The **TEN-20** is a 10-input x

The **HEDCO HD-1600** is also compact. The video section and stereo audio unit measure 1 RU. The **HD-1600** video operates in the 30 MHz bandwidth, while the audio has a frequency response of 20 Hz-20 KHz.

Another 1 RU switcher, is the **ACE (UK) VX 164**. This 16 x 4 unit is also available in a component version - 3 RU. According to ACE, **VX 164** fulfills the needs of the user requiring a simple low-cost switcher, as well as of those who need a more elaborate system, perhaps with specific controls.

only, the 10 x 1 x 3 to 10 x 4 x 4 units handle RGB/YUV/RGBS operating levels. There are six models in the series. When fully loaded, the standard **2037 Switch Matrix Card** is arranged as a 10-input, two-bank matrix with three parallel layers.

Individual crosspoints **CAL SM105** are used together with hybrid 75 ohm output amplifiers **CAL SM107**. DC restorer cards are fitted when the **2037 Switch Matrix Card** is used for YUV applications.

Another area of growing concern, is stereo television. Kaitronics has answered this with the

## PRODUCT PROFILE

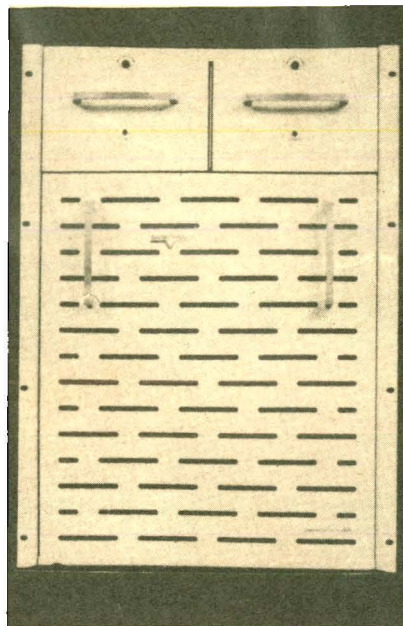
**RS-10XS** series of video/stereo-audio routing switchers, wherein loop-thru video and individual audio connectors allow easy changing of any input without operational shutdowns. The **VAS-ST** is a stereo-audio switcher designed for news applications, including ENG and OB assignments. The **VAS-ST** provides total stereo operation on all eight inputs on both channels, either mic or line. It's a dual-channel, eight-input, composite video-switcher with stereo-audio follow. The **VAS-ST** fits in a basic ENG truck; is large enough for an eight camera field production.

### O'S AND L'S TOO:

In adjusting to the digital invasion, manufacturers have, them-

selves, used digital technology. For example, the Grass Valley Group has launched the **Horizon DHX-532** digital router, with matrix sizes from 8 x 8 to 32 x 32 ultimately expandable to 128 x 128. It conforms to CCIR 601 (MOD F), as well as to EBU 3246 E and SMPTE RP 125. Matrices upto 32 x 32 measure just 15 Rack Units, including power supplies. The system may function on one level of a **GVG Horizon** routing system, allowing digital video, analog video, and audio matrices to share a common control system. Interfaces include a production switcher, an integrated machine control, and a telephone.

Another example is the **Thomson Video Equipment TTV 5790**



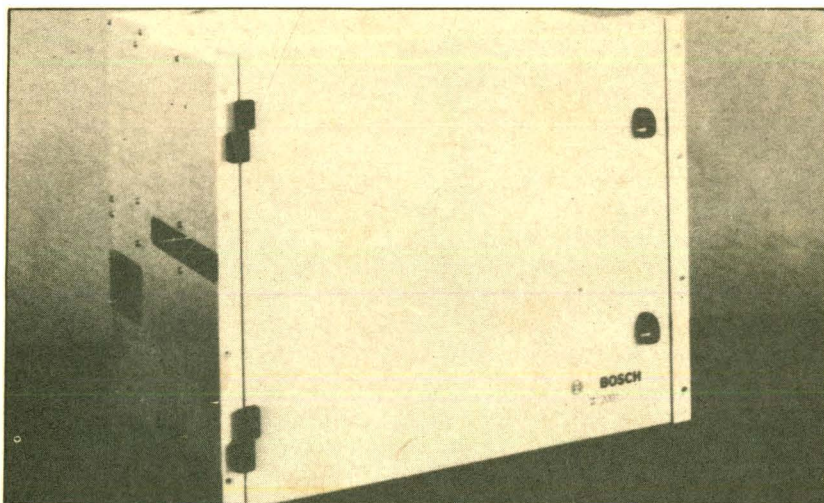
The Grass Valley Horizon DHX-532 Digital Routing System.

**4:2:2 digital routing switcher.** At 15 x 30 or 30 x 30, the **TTV 5790** occupies 7 RU. Special features include an automatic test system and five different control panels. A compatible audio matrix is available as well.

Central Dynamics (Can) has added the **SDS-2** video/audio routing switcher, measuring 8 RUs. Crosspoint matrix size runs from 32 x 32 to 512 x 512, with upto four levels. The **SDS-2** features the MicroPatch control system, a software operating programme that runs the controls. The user can define various matrix configurations that are used on a daily basis, and also have the system select them at a pre-determined time. Each of these salvos can be of any size, with all switches occurring in the vertical interval. The **SDS-2** will interface with the IBM personal computer.

The **Model 9600 High Density Routing Switcher** from Image Video (Canada), is just that - high density. Crosspoint matrix sizes range from 40 x 40 to 320 x 320 field expandable. It takes up 11 RUs and has upto six video and six audio channels.

- COURTESY WORLD BROADCAST NEWS



The **BTS TVS/TAS-2001** Wideband Distribution Switcher.

# USTAD COMPUTERJI

**In this, the century of computerisation, how is Indian music, with all its complexities and nuances, faring? Can the 'desi' note be processed with fidelity? Not until very recently, 'til Courtney courted Indian music on the computer . . .**

**T**HAT GAP MAY NOW be bridged by an American who has, since 1972, applied high technology to Indian music. In 1974 in California, this *rasika*, David Courtney, began to study the *tabla* and *pakhwaj* under Ustad Zakir Hussain at the Ali Akbar College of Music; in 1976, he moved to Hyderabad, and became a *shishya* of Ustad Shaik Dawood Khan, an AIR Grade One artiste.

As David Courtney is essentially a medical research technician from Houston, Texas, the moves – the first one, a thousand miles away to California, and the second, a further 10,000 miles to Hyderabad – demonstrate his single-minded love for Hindustani music. What he has thereby accomplished, is the invention of a 'raga processor', the first of its kind in the world. It was demonstrated in Hyderabad on November 15, at the home of Courtney's friend, and successfully showed that it deals with Hindustani music in Indian terms.

In the 'raga processor', *ragas* and *swaras* use the Bhatkhande notation in Devnagiri, with the notation covering the basic elements – *vakra swar*, *ang* and *saptak* – and *meend*, *gamak* and *andolan* supported. The steady *tamboora* sound is emulated – as a continuous *shruti* – and the days when computer hardware and software were geared exclusively to Western music, are behind us. Now, the operator does not have to mentally strain to translate Indian music into Western terms.

Moreover, a similar system for Carnatic music may be developed.

**THE 'RAGA PROCESSOR'** system demonstrated by Courtney in Hyderabad, was a standard micro-computer – the Commodore 64 – used along with a quadrophonic synthesizer. Apparently, the Commodore 64 is particularly versatile for the generation of sound needed for the 'raga processor'; besides which, the computer is relatively cheap. What makes it apt for Indian music, is the so-called SID chip (Sound Interface Device), which enables the *swaras* (notes) to sound similar to those of a saxo-

. One can use many computer peripherals to go with this system, including optionals – eg, a printer that prints Devnagiri notations. But since that is not vital, the user can decide to dispense with it, or acquire it only as and when his budget permits it.

The American lover of Indian music, who has put in over a 1,000 man hours to reach this satisfactory stage of Indian music computerisation, began over a year ago with the task of programming. He explains the technicalities, saying that the software, or the programming, had to be written in an "assembly code" which caused many difficulties. Sufficient funds were another difficulty – Courtney has spent Rs 6 lakhs on the software aspect alone. Interestingly, the Commodore 64 and the synthesizer (ie, the hardware) cost only ₹1,000.

However, despite the expenses he has incurred, and the effort he has expended, Courtney is willing to give away the software free to those whom he considers worthy – a university or body that genuinely undertakes to develop it.

**THE 'RAGA PROCESSOR'** however, has certain limitations. Primarily, it cannot be used for performances – it can only be used by students who need help in developing their music, as it only reduces the time it would otherwise take them to learn. Secondly, it cannot replace *riyaz* and *talim*. Obviously, there is no 'push-button' way of learning Indian music. The 'raga processor' is merely an aid in the traditional methods that students follow to develop their music. The beginner can only establish his/her *sur gyan*.

Courtney's total involvement in Indian music extends to his personal life. He had had an arranged marriage with Chandrakanta, a classical vocalist of the Gwalior *gharana* who is quite well known in Hyderabad as a radio artiste who sang light Telegu music. The Courtneys now teach Indian music at Anjali, a school run by Ms Ratna Papa, a Bharatnatyam and Kuchipudi dancer from Madras. David Courtney has written extensively – about a dozen articles on musical and scientific subjects, and a book, *Introduction to the Tabla*, in addition to his invention of the 'raga processor'.

– ARUN BHATIA

# SUCCESS ON THE CONSOLE

**In this part IV of my ongoing serial on the art of recording, I have tried to explain the general layout and features of a typical studio recording console. It is on this apparatus, that one engineer might work wonders while another churns out distorted, unpleasant sounds. Basically, it is the Midas touch of a person which makes a good recording, but that magic touch may well be mastered, as this guide shows.**

**T**HE MIXING CONSOLE, also called the "board" or "desk", is the control centre of the studio. A large complex device, the console accepts electrical signals from the studio microphones, tape-recorders and signal processors. The recording engineer manipulates these signals with a variety of switches and knobs, and then routes the signals to tape-machines, effects units, and monitor power amplifiers.

A mixing console may appear complicated at first sight, but it is straightforward to operate once the functions of the various parts are understood. There are basically three basic types of consoles: (i) Broadcast-type consoles, used basically for radio and live TV broadcasts; (ii) Sound Reinforcement or PA mixers, used in theatre productions or large open-air musical concerts; and (iii) Studio Recording consoles, made basically for multi-track music recording, video post-production and radio/TV commercials. And it is these which I intend to discuss in this part of the continuing series. I have focused on a typical console, which is more or less similar to other studio consoles; and as the description is very general, it can be applied to any console. Before describing it, however, let's briefly look at what a mixer does. A mixer performs the following functions:

- Amplifies signals from microphones or other sources plugged into its inputs.
- Controls the relative volume or level of each microphone signal.

- Combines or mixes the microphone signals into one (mono) or more composite signals (stereo, multi-tracking).
- Feeds a tape-recorder or power amplifier from its outputs.

## STANDARD INPUT MODULE:

Once a source of sound leaves the instrument (by which it is produced), it falls on the microphone placed in front of it. After this, the sound starts its journey from the microphone to the input of a mixer.

**A mixing console may appear complicated at first sight, but it is straightforward to operate once the functions of the various parts are understood. There are basically three basic types of consoles.**

## MICROPHONE INPUTS:

The main factors of importance of microphone input, are: source and input impedance, and the gain in relation to noise, gain range and headroom. The majority of studio mikes have nominal impedances in the range of 150-300 ohms, which, for practical purposes, may be regarded as 200 ohms. The actual impedance seen by the microphone

is also important, as a dynamic microphone is not a pure resistive source, and its impedance, particularly at high frequencies, may thus be somewhat higher than the stated value. If it is noticeably loaded, the frequency response may well be degraded. Standard recommended practice, therefore, is for the impedance looking into the microphone input of the console to be at least five times that of the microphone, ie, 1 Kohms or higher, over the whole frequency range. Additionally, this value must be unaffected by any feedback, gain change, or the introduction of input pads.

The microphone circuit requires the widest range of gain adjustment. On the one hand, a dynamic microphone placed in front of a *sitar*, *santoor*, *sarod*, etc, may call for all possible gain; on the other hand, a condenser microphone in front of a kick drum may deliver 0 dB or more to the console, or may overload at the input stage, which is indicated by LED flashes when it so happens (fader located just near the main) (See Fig 1, which shows a standard input module of a typical console). General practice seems to have settled on a gain range of 20-70 dB, with a balanced pad (located at the top of the module) at the input giving a further loss of 20 dB.

## PHANTOM POWER SUPPLY:

Phantom-operated condenser microphones fall into two groups: those which utilise about 48 VDC directly for polarisation and have

## Standard

### INPUT

+48V Phantom power  
-20dB Individual input attenuators for microphone A and B inputs  
A Selects A or B microphone input.  
Mic Gain Adjusts gain of either microphone input.  
Mic/Line Input selector for microphone or line level sources.  
Reverses the phase of both microphone and line inputs  
12dB/Octave high pass filter at 100Hz

M.F.  $\pm 15$ dB shelving at 10kHz  
High Mid  $\pm 15$ dB continuously variable between 600Hz and 10kHz. Q (bandwidth) is 1.5  
Low Mid  $\pm 15$ dB continuously variable between 150Hz and 2.4kHz. Q (bandwidth) is 1.5  
L.F.  $\pm 15$ dB shelving at 100Hz  
EQ Inserts equaliser into the signal path with LED indication.

### FOLDBACK

Level Adjusts the amount of channel signal sent to the Foldback (Cue) system.  
Pan Pans the foldback signal between Foldback 1 and 2 or 3 and 4.  
Pre-Post Selects the foldback take-off point to be either pre or post the channel fader.  
1,2 - 3,4 Routes the foldback to either Foldback mix 1 and 2, or to 3 and 4.

Level 1 Adjusts the amount of channel signal sent to Auxiliary Mix 1.  
Level 2 As above, but to Auxiliary Mix 2.  
Pre-Post Selects the take-off point for auxiliaries 1 and 2 to be either pre or post the channel fader.  
Level 3 as above, but to Auxiliary Mix 3.  
Level 4 As above, but to Auxiliary Mix 4.  
Pre-Post As above, but for Auxiliary 3 and 4.

### ROUTING

Pan Used with routing switches to pan between odd and even sub groups, and between left and right of the Stereo Mix.  
Mix Assigns the channel signal to the main Stereo Mix outputs.  
1-2 Assigns the channel signal to the relevant sub groups.  
3-4 As above.  
5-6 As above.  
7-8 As above.  
Solo Switches the channel signal to the monitor outputs and the main Stereo Mix meters.  
On Switches on all channel routing and post fader selected foldback and auxiliary sends, but does not affect the channel direct output to the connector panel.

### METERING

Peak Warns of high level signal within 4dB of channel clipping.  
Level 5 LED array to meter the signal at the channel output

Fig. 1

## Standard Output (Recording)

### UPPER MONITOR SECTION (Tracks 9 - 16)

#### FOLDBACK

Level Adjusts the level of the monitor signal sent to the foldback system.  
Pan Pans the foldback signal between Foldback Mix 1 and 2 or 3 and 4.  
Pre-Post Selects the foldback take-off point to be either pre or post the Monitor level control.  
1,2 - 3,4 Routes the foldback signal to either Foldback Mix 1 and 2 or to 3 and 4.

#### AUXILIARY

Level 1 Adjusts the amount of monitor signal sent to Auxiliary Mix 1.  
Level 2 As above, but to Auxiliary Mix 2.  
Pre-Post Selects the take-off point for Auxiliaries 1 and 2 to be either pre or post the Monitor level control.  
Level 3 As above, but to Auxiliary Mix 3.  
Level 4 As above, but to Auxiliary Mix 4.  
Pre-Post As above, but for Auxiliaries 3 and 4.

#### MONITOR

Pan Pans the monitor signal across the Stereo Mix (Monitor) bus.  
Level Adjusts the monitor volume.  
On Switches on the monitor signal and all post monitor level selected foldback and auxiliary sends.  
Solo Switches the monitor signal directly to the monitor outputs and the main Stereo Mix meters. Signal take-off point is PFL. (Pre Monitor level control.)  
Tape Selects the Monitor signal source to be either Group Output (signal to tape) or Tape Return (signal from tape).  
Meter Switches the relevant meter input from the Lower Monitor Section to the Upper Monitor Section. The meter follows the Tape switch.

### LOWER MONITOR SECTION (Tracks 1 - 8)

The Lower Monitor Section is similar in operation to the Upper Monitor Section described above, except for the deletion of the Meter switch, and the addition of the Sub switch.  
Sub Routes the Sub Group signal directly to the Stereo Mix bus. Sub Groups 1, 3, 5, and 7 are routed to Left mix, and 2, 4, 6, and 8 are routed to Right mix.

Fig. 2

amplifier powering; and those which generate operating voltages by an oscillator-rectifier arrangement from any available supply from 9 V upwards, with phantom-splitting resistors chosen according to the supply voltage. Since a console may have to supply microphones of both types, the built-in supply will be 48 V, with the resistor value chosen for the microphone type which draws the greatest current. The "true 48 V" types, on the other hand, draw very little current, so there is minimal voltage drop.

### GAIN SETTINGS:

The key to the correct setting of microphone amplifier gain, with respect to noise and overload margins, is to keep the channel fader at the intended "normal" setting while the channel is contributing a signal to the mix that produces a peak-level indication. This assumes, of course, that the group master-fader is also at normal.

A useful way to correct the situation, is to set all faders at normal on rehearsal, and to attempt to produce a desirable balance on the microphone gain controls.

### FILTERS AND PHASE REVERSAL:

A phase-reversal switch, operating on both microphone and line level inputs, and a low frequency cut-off filter are normally found in each channel. This filter, called a "High Pass Filter", estimates the lowest fundamental note of an instrument so as to cut off air-conditioning rumble, vibration of the microphone stand, and the hum from guitar amplifiers. Typically, a switched-on HPF will operate at 40, 80, 120 and 180 Hz.

### EQUALISERS:

The very simple equaliser found in mixing consoles, provides high-and low-frequency shelving curves, plus a High Mid and Low Mid lift or cut at various frequencies. It is also called a "Presence Control", as its



effect is to make the affected signal stand out in the balance as if closer to the microphone. If excessively applied, however, it gives a hard metallic effect which destroys the natural tone of a voice. The region between 200-300 Hz is lifted to warm up a male voice or a cello. The boost at low frequency, say in the 80-150 Hz region, is only done when a bass guitar or *tabla bayan* or kick drum is lacking in bass. Generally, the base boost makes the sound 'boomy' with the hum and air-conditioning noise also coming into prominence; over-equalisation at Mid and HF makes the sound thin and light. Likewise, high-frequency shelf lift should be used very sparingly – to avoid the exaggeration of mechanical noises from close-miked instruments, or to increase the microphone-amplifier hiss. You can hear the key sound of a trumpet or flute, the plactrum sound of a guitar, the bowing of a violin... when too much treble boost is applied. So, the best bet is to use it *only* when needed. After all, equalisation should enrich the sound of musical instruments, and not destroy it.

### INSERT POINTS:

At break-in points, customarily provided in each channel before and after the equaliser (and also after the fader), is a point at which an outboard processing unit, like a compressor/limiter, can be connected. It has one output, called "SEND", and one input, called "RETURN" (as shown in the side diagram of Fig 1). The channel output is after the channel fader, which can be connected directly to a multi-track tape-recorder.

### THE CHANNEL FADER:

Considerations in the choice of a fader are: smooth physical feel, freedom from electrical noise, minimum breakthrough of signal with the fader fully closed, and resistance to damage by dust and liquids spilt on the console. The best are Penny and Giles faders, which come in different sizes to fit any console. In advanced consoles, motorised fa-

ders are installed for automation. The fader moves up and down once it is computer programmed.

### FOLDBACK:

Found on every console, it is sometimes also called the "Cue". It is a feed headphone system for musicians, singers and conductors. If you have a four-way routing system, you can provide four different balances – eg, a complete mixed-track to the conductor, voice and instruments to the rhythm player, and only rhythm and song violin to the singer – as is desired. Moreover, these may be switched by a Pre-post fader, whenever. Foldback is normally handled by a Pre-fader so that it is unaffected by the recording engineer-fader balance.

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**The position of the pan pot decides the localisation of the source – when it is in centre, the sound is equally divided between both channels. Care should be taken when routing, as little negligence can put the recordist to shame.**

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### AUXILIARY:

These pots are used to send signals like digital reverberation, digital delay, aural exciter, echo units, etc, to the effects unit. If you have four effect units to be operated simultaneously, you need four-way auxiliary routing (as provided with the sample module in Fig 1). These can be switched Pre-post fader whenever needed. If the auxiliary is a pre-fader, then the effect is at a

constant level, irrespective of the channel fader. If you shut off the channel fader totally, you hear the reverb/echo of the instrument, and as you lift the fader up, you can hear the instrument along with the reverb – a very interesting effect. When the auxiliaries are Post-fader, closing the fader stops the sound of that channel along with the effects. When the fader is moved up and down, the relation between the dry and wet sounds remains the same. A recording engineer normally prefers this, since it does not alter the tone of the instrument being recorded.

### ROUTING:

For multi-track recording, the ability to send *any* input channel to *any* tape-track is essential. Basically, simply a matter of switching, but care in design is vital to minimise crosstalk between tracks.

In the module (Fig 1), there are four latching push-buttons marked 1-2, 3-4, 5-6, and 7-8. To route any channel to group 1, all you have to do is push the 1-2 button and pan left with the help of the pan pot – on turning it right, the channel is assigned to group 2. When the MIX button is latched, the channel is routed directly to the stereo-fader.

The position of the pan pot decides the localisation of the source – when it is in centre, the sound is equally divided between both channels. Care should be taken when routing, as little negligence can put the recordist to shame. For example, if routing switches 7-8 and 3-4 are latched, then that channel sound will go to the 3,4,7,8 tracks of the multi-track tape-recorder if the pan is in centre. Yet again, supposing the MIX and 1-2 switches are latched, you will be routing the sound to track 1 and 2 in addition to listening through the stereo-fader. Ultimately, you will find that the sound is half the volume of the recording session now on the tape-recorder. This is so because you are listening to Group and MIX through the stereo master-fader.

## Stereo Master

### TALKBACK

**T/B Level** Adjusts the level of the talkback system

### MONITOR

**Studio Level** Adjusts the volume of the Studio Monitor speakers.

**Studio On** Switches on the signal to the Studio Monitor system.

**Monitor** Adjusts the volume of the Control Room Monitor speakers. Signal source is selected on the Monitor Master module, but is overridden by any Solo operation.

**Mono** Switches the monitor system to mono to allow a mono/stereo compatibility check.

**Dim** Attenuates the monitor system by 20dB.

**Solo Warning LED** Illuminates when any solo function in the mixer is activated, in conjunction with a local LED indication.

### TALKBACK ASSIGN

**Foldback** Preselects the talkback signal to the Foldback buses.

**Auxiliary** Preselects the talkback signal to the Auxiliary buses.

**Mix** Preselects the talkback signal to the Stereo Mix buses to allow tape identification. (Slate)

**Groups** Preselects the talkback signal to the Group buses to allow tape identification. (Slate)

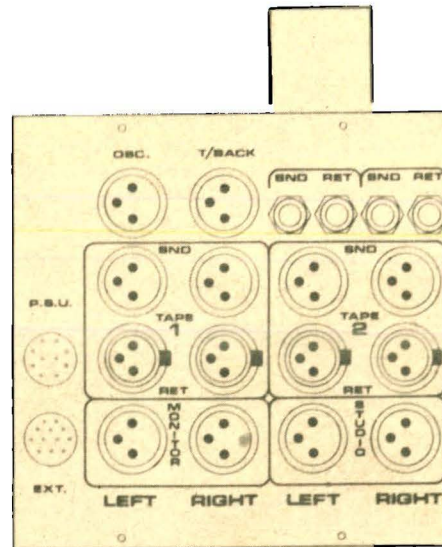
**Talkback** Switches the talkback signal to the preselected assignments, and to the rear panel XLR connector.

When Talkback is operated the monitor outputs are attenuated to prevent feedback, and allow 2 way conversation.



Fig. 3

## Monitoring Master



### HEADPHONES

**Level** Adjusts the volume to the headphone jack socket. The signal source is selected by the Monitor Source switches at the bottom of the module and is the same as the main Control Room and Studio monitor outputs. The source selection is overridden by the operation of any solo function on the mixer.

### OSCILLATOR

**Level** Adjusts the oscillator signal level to the rear connector panel XLR and to the mix buses via the assignment switches.

**Frequency 2** switches are used together to provide frequency selection of 10kHz, 1kHz, 100Hz, and 50Hz.

**On** Switches the oscillator on.

**Osc Assign** 9 switches allow the oscillator to be routed to all foldback, auxiliary, stereo and group mix buses.

### SIGNALLING

**Cue lights** Switches a normally open contact to the rear panel mounted EXTERNAL connector.

**Green/Red** Change-over contacts to the rear panel mounted EXTERNAL connector.

### MONITOR SELECT

**Tape 1** Preselects the tape return inputs of Tape 1 to the Mix/Tape switch.

**Tape 2** Preselects the tape return inputs of Tape 2 to the Mix/Tape switch.

**Mix/Tape** Switches the monitoring and metering source between the main Stereo Mix output and the preselected Tape Return input.



Fig. 4

## PFL, AFL AND SOLO:

The pre-fade listen (PFL) circuit provides a means to check that: a) the connect signal is present at the connect level before opening a fader; and (b) the technical quality of an input signal is at the standard listening level without disturbing the recording balance. The signal from one or more channels can be listened to on the control-room speakers.

The after-fade listen (AFL) circuit is exactly the same, but takes its signal from the output of the fader, and is, therefore, heard at a level proportional to its level in the mix.

Either PFL or AFL will enable the operator to judge how much "overspill" from other instruments enters any one of the studio microphones. In current American parlance, AFL is sometimes called 'SOLO' (earlier called 'SOLO in Place'). In the AFL, the selected signal is heard by itself, usually in mono, without the echo return which may be associated with it. SOLO operates by muting all channels whose solo buttons are not pressed, so that those are still heard at their proper levels and stereo positions in the mix, with their proper echo if echo returns are expected. As the use of solo during recording destroys the mix, provisions are usually made to disable SOLO or convert it to AFL whilst recording.

## STANDARD OUTPUT MODULE:

During the recording of a multi-track tape, it is vital that the input or recorded signal can be recorded on all tracks; and is present as a reasonable approximation to the final stereo balance in the monitor speakers. So, for each track, the following controls are provided:

- (a) **Track level:** usually a pot or short-throw slide fade.
- (b) **Pan-Pot:** affecting the monitor and positioned across the two control-room speakers.
- (c) **Monitor echo send:** a level control and selector switch enabling echo (reverb) to be sent from a track around one of the

effects gadgets.

- (d) **Foldback Send Pots (Single-Multi-track):** feeding the machine sync signal and/or the line input first to the track, and then to the artiste's headphone mix.

A typical arrangement for all this (as shown in Fig 2) is called the standard output (recording) module. In this module, 16 tracks monitor with the group fader. When the SUB switch is pressed, the signal goes directly to the left or right Stereo Mix located on the Stereo Master (See Fig 3).

## THE STEREO MASTER:

In this module, Talkback arrangements are provided so that: (a) one may talk to each headphone circuit separately or together; and (b) so that speaking identification in any group, or in the final stereo mix, is possible.

Normally when a Talkback switch is pressed, the monitor volume of the control room drops by 20 dB to avoid feedback. Furthermore, there are arrangements to feed and control the volume of the control-room and studio speakers. If the studio speakers are not in use, then it can be used to feed small near-field speakers, which are sometimes known as the "alternate speaker system". These are very useful to judge the quality of Radio, TV or Two-In-One mix-down. Normally, 5-inch good quality speakers are used.

A DIM switch is provided so that the listening level may be brought down to check balance at the low level, or when conversing or transferring from tape to tape. The Mono switch is also provided – to hear a stereo programme in mono, ie, to check the loss in Mono of the programme without affecting the stereo mix of the tape-recorder.

## MONITORING MASTER MODULE:

In this module, a headphone socket with level control is provided. The oscillator, with level and spot frequencies, is provided to line up the

mixer meters with tape-recorders, to feed in effects gadgets, or to check foldback circuits. Tape 1 and Tape 2 select any source to play, such as a cassette-deck, CD player, or a stereo mix-down machine, when the MIX-TAPE switch is in the Tape mode (See Fig 4).

## METERING:

Level meters used in recording consoles are basically of two types – VU (Volume Unit) meters and PPM (Peak Programme) meters.

The VU Meter is an a.c. rectifier voltmeter, whose instrument has a specified ballistic behaviour (ie, rise time and overshoot) when it is connected to the signal source through a specified value resistor. Its performance is defined by an American standard specification, and it is important to realise that only meters conforming to this specification, and fed through the correct resistance, yield readings which can be meaningfully compared with programme material. Not every meter having the usual VU scale does so, particularly in semi-professional equipment, though all such meters will normally give consistent readings for OVU on a continuous sine-wave tone.

The PPM on the other hand, has a drive amplifier and rectifier circuit which detects and applies to the instrument the momentary peak values reached by the audio voltage. It holds this value by charging up a capacitor, which then discharges through a high resistance. Thus, the peak value of a short transient will be held long enough for the meter movement to reach the correct scale-reading, and then fall back slowly so that the eye can register the value reached without being confused by rapid pointer movements.

Column meters are also provided with Peak/VU switching where the VU ballistics are electrically simulated. Current practice is to have some kind of vertical column LED meter for each track with main stereo output or PFL monitor signal.

– DAMAN SOOD

# IN INDO

**The recent boom in the recording industry has witnessed the emergence of a fair number of studios – of varying sizes, sophistication and operations. One such studio, is Indo – a studio built with precise and careful planning to suit a particular application. A studio worth a visit...**

**T**HE STUDIO IS very conveniently located in the basement of Sagar Villa, Bhulabhai Desai Road, South Bombay. The brainchild of Pratap Sharma, the well-known 'voice', derives its name from his company Indofocus Films Pvt Ltd, of which it is a subsidiary. Though it has not been in operation for long – it opened for business on August 18, 1987 – it has already proved extremely successful, and, inevitably, expansion plans are already under consideration.

Indo was primarily set up to facilitate single-point bookings for Mr Sharma, who is the leading English language commentator in the industry. In the past, his rigorous recording schedule meant his shuttling between various studios spread over the city, which proved extremely tiring and time-consuming.

Now, with the opening of Indo Studio, all of Mr Sharma's recordings are carried out with great efficiency. Additionally, as the studio is specifically designed and equipped for voice recordings, a greater control over quality is maintained. The recordings are uniform – they are all carried out by a *single* recording engineer who works with the *same* equipment.

The recording engineer, Luke Paul, who has been working at Indo Studio since day one, is the only engineer employed there. He has a basic electronics background – a diploma in Electronics from St Xavier's Technical Institute. Prior to working at Indo, he functioned as a recording engineer at Son et

Lumiere Studio, Colaba, for 4 1/2 years, in addition to freelancing as an engineer for other studios. Having worked with Mr Sharma in the past, he is quite attuned to recording with him, which, in turn, enables him to operate with efficiency.

**THE STUDIO IS TINY** by conventional standards, and quite oddly-shaped. But this has been offset, to some extent, by skillful planning and acoustic treatment. Access is through the entrance of a shop at street-level, down a flight of steps to the basement, and then through a pair of doors. Obviously, the studio's location cuts out ambient street sound-levels to a large extent, but even so, the main studio door is a heavy, massive affair, elaborately constructed, as are the doors lead-

**The studio is tiny by conventional standards, and quite oddly-shaped. But this has been offset, to some extent, by skillful planning and acoustic treatment. Access is through the entrance of a shop at street-level, down a flight of steps to the basement, and then through a pair of doors.**



Engineer Paul absorbed at the desk.

PHOTOGRAPHS BY JAGGI GUPTA

ing to and away from the sound-lock. The main door enters directly into the studio control room, which is very small – approximately 70 sq ft. The control room is almost trapezoidal in shape, as is the voice-booth, which is marginally smaller; the two, connected via an acoustic sound-lock consisting of two doors facing each other with a tiny passage between them.

Comprehensive acoustic treatment has been carried out all over the studio, with careful attention paid to the smallest details. The treatment over the walls and ceilings is mounted on batten-worked CP teak treated with soligum. The studio walls consist of a layer of 1-inch glasswool separated from the original wall by a 2-inch air-gap, with another 3/4-inch air-gap between the glasswool and the outer surface consisting of perforated, oil-treated, heat-tempered, random-perforated hardboard. The studio ceiling, the walls and ceilings of the sound-lock, as well as the walls of the control room, consist of 1/2-inch perfotile on a 1/4-inch layer of common plywood mounted on 2-inch x 2-inch batten work. The soundproof doors for the sound-lock, as well as the main studio door, consist of an outer layer of 5/16-inch thick veneered plywood. The observation window is made of double 1/4-inch polished plate glass separated by an air-gap and mounted on perforated hardboard with glasswool lining. The soundproof doors are also provided with spring door-closers in order that the door leaves may, to prevent leakage, be held pressed against the sponge lining on the door frame. And as for the studio's floor, it is covered with 3-mm linoleum. As there are hardly any parallel-walls in the studio, standing waves have been avoided to a large extent, while the slightly sloping ceiling of the studio serves to prevent early reflections. All in all, considering the limited frequency range of signals handled in the studio, such treatment is more than sufficient to iron out any unwanted aberrations.

**The studio does not boast very sophisticated equipment, but the models used have been judiciously chosen and neatly accommodated in the limited space available.**



Oddly shaped, but well planned.

**THE STUDIO** does not boast very sophisticated equipment, but the models used have been judiciously chosen and neatly accommodated in the limited space available. The mixing desk is a Soundcraft 200B in a 8/4/2 format, which is not only quite flexible for its size, but also offers comprehensive routing facilities as well as the standard Soundcraft 4-band equalisation for input channels. The multi-track tape-machine is a 4-track Tascam 22-4 recorder with 15/7-5 ips switchable speeds, while the master machines are two standard Revox B77II recorders in the 1/4-inch format. Playback equipment includes a Toshiba XR-J9 Compact Disc player and a Philips GA242 turntable, with a Marantz CP430 professional cassette-deck used for mixdowns onto cassettes. The sound-processing equipment consists of a dBx 166 dual compressor/limiter, a Korg SDD 2000 sampling digital delay, and a JVC SEA-80 10-band/channel graphic

equaliser for mixdown or touching up voices. Monitoring is done through a pair of AR 925 loudspeakers powered by a Pulz RS 250 power amplifier. As only vocal material is recorded, dynamic microphones – such as the standard Shure SM58, AKG222 and the Sennheiser MD421 – are in use. The studio, however, plans to add some high-quality condenser microphones in the future.

**THE STUDIO ALSO** offers an unusual facility for clients – a comprehensive music library of compact discs set up with assistance from Bruton Inc (London). Consisting of music specially suited for audio-visual and documentary production, it includes the complete sound-effects catalogue of the BBC. As must be obvious, such a facility is a great boon for clients looking for unusual backing-music tracks or special sounds. Moreover, it is offered as part of the package.

– ANISH SHAH

## A BUYER'S GUIDE:

# SPEAKER SYSTEMS

The nature of a loudspeaker is, at once, very simple and very complex. Of all the component parts of a sound reproducing system, the loudspeaker is the most visually conspicuous. Larger than any other part, some speakers even occupy more space than all the other equipment. A loudspeaker also plays the most obvious acoustical role – after all, it is, literally, the mouthpiece of a music reproducing system. In the audio reproduction chain, there is no sound before the loudspeaker; only mechanical and electrical analogues of sound. The speaker has the demanding job of translating those replicas into actual sound. In doing so, it must behave as a passive respondent to an amplifier, and yet, in its passivity, must stir the unwilling air with the breath of life that is music. In short, one can say that while a speaker is not a musical instrument, it must be able to sound like any instrument, or any combination of instruments, including the human voice.

Thus, it behaves as a sonic window looking onto the entire playback system. The better it is, the higher its 'fi', the more will it reveal both the excellence and the flaws of the system and programme material played through it.

A speaker that makes everything sound the same is, to that extent, not a high-fidelity speaker; but the more revealing a speaker is of tonal variations inherent in recordings, the more faithfully that speaker reproduces the signals fed into it.

Judging this quality, and then relating it to your own system's need – in terms of size, personal listening preference, amplifier power, etc – can make choosing speaker systems a demanding job. There are, generally, two approaches: to follow technical specifications provided by the manufacturer; and to simply listen in yourself. To begin, it must be emphasised that the former, no matter how carefully derived, cannot fully tell you just how a particular speaker will sound when installed in your room. These are, after all, mere guidelines for the comparison of certain aspects of performance among various models. An indepth explanation of parameters such as impedance, frequency response, distortion, transient response, efficiency, power-handling capacity, etc, are beyond the scope of this guide. However, a brief explanation is provided in the Speaker System Glossary at the end.

## BUYERS GUIDE

### ARPHI:

#### AQUARIUS

- Speakers : Two 30-cm full-range speakers.  
Two hypex-type wide dispersion tweeter.
- Enclosure : Infinite baffle, sealed.
- Power Rating : Upto 300 watts music (150 watts RMS) per pair.
- Impedence : 8 ohms nominal.
- Crossover Network : 6 dB/octave.
- Frequency Response : 20,22,000 Hz.
- Dimensions : 74H x 42W x 38D cms.
- Weight : 28 Kg.
- Price : Rs 4,998.85 per pair.

#### ORPHEUS

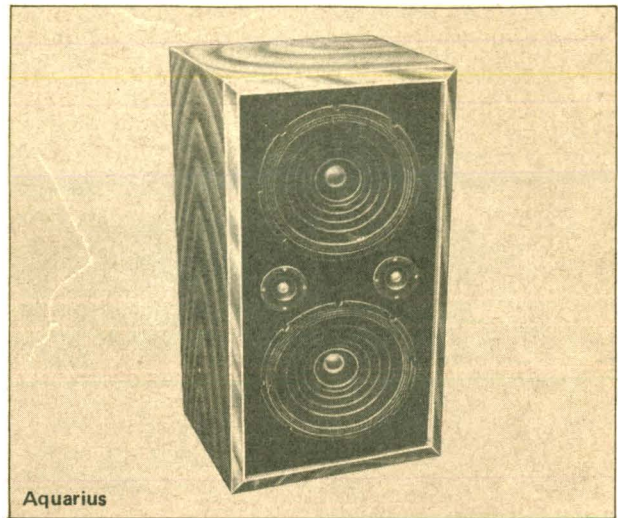
- Speakers : One 30-cm full-range loudspeaker Two hypex-type wide dispersion tweeters  
One L A C R.
- Enclosure : Infinite baffle, sealed.
- Power Rating : Upto 160 watts music (80 watts RMS) per pair.
- Impedence : 8 ohms nominal.
- Crossover Network : 6 dB/octave.
- Frequency Response : 20-22,000 Hz.
- Dimensions : 74 H x 42 W x 38 D cms.
- Weight : 24 Kg.
- Price : Rs 4,062.96 per pair.

#### SUPER CHALLENGER

- Speakers : One 20-cm high compliance woofer. One 20-cm midrange-cum-assisting woofer.  
One hypex-type wide-dispersion tweeter.
- Enclosure : Infinite baffle, sealed.
- Power Rating : 140 watts music (70 watts RMS) per pair.
- Impedence : 8 ohms nominal.
- Crossover Network : 6 dB/octave.
- Frequency Response : 20-22,000 Hz
- Dimensions : 60H x 28W x 33D cms.
- Weight : 14 Kg.
- Price : Rs 2,693.52 per pair.

#### MINI MONITOR MK-II

- Speakers : One 20-cm high compliance woofer. One hypex-type wide-dispersion tweeter. One L A C R.
- Enclosure : Infinite baffle, sealed.
- Power Rating : 100 watts music (50 watts RMS) per pair.
- Impedence : 8 ohms nominal.



Aquarius

- Crossover Network : 6 dB/octave
- Frequency Response : 30-22,00 Hz
- Dimensions : 51H x 28W x 30D cms.
- Weight : 12 Kg.
- Price : Rs 2,069.30 per pair.

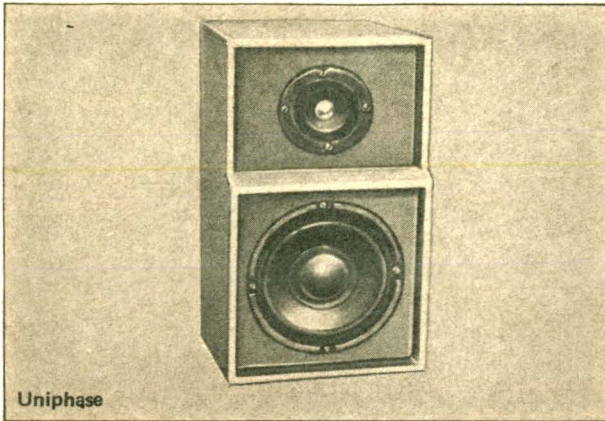
#### MICRO MONITOR

- Speakers : One 16.5-cm high compliance woofer. One hypex-type wide-dispersion tweeter.  
One L A C R.
- Enclosure : Infinite Baffle, sealed.
- Power Rating : 80 watts music (40 watts RMS) per pair.
- Impedence : 8 ohms nominal.
- Crossover Network : 7 dB/octave
- Frequency Response : 40-22,000 Hz
- Dimensions : 39H x 25W x 27D cms.
- Weight : 9 Kg.
- Price : Rs 1,587.60 per pair.



Mini Monitor MK-II

## BUYERS GUIDE



Uniphase

### UNIPHASE

Speakers	: One 16.5-cm high compliance woofer. One hypex-type wide-dispersion tweeter. One L A C R.
Enclosure	: Infinite Baffle, sealed.
Power Rating	: 60 watts music (30 watts RMS) per pair.
Impedence	: 8 ohms nominal.
Crossover Network	: 6 dB/octave.
Frequency Response	: 40-22,000 Hz.
Dimensions	: 34.5H x 20W x 17D cms.
Weight	: 6 Kg.
Price	: Rs 1,306.80 per pair.

### BEVOX

#### MONITOR REFERENCE

Speakers	: One 30-cm woofer. : One 12.7 cm midrange. : One Dome-type tweeter.
Enclosure	: Infinite baffle, sealed.
Power Rating	: 300 watts music per pair.
Impedence	: 8 ohms.
Crossover Frequency	: 7,000 Hz & 3,000 Hz.
Frequency Response	: 20-25,000 Hz
Weight	: 22 Kg.
Price	: Rs 5,180 per pair.

#### STUDIO MONITOR

Speakers	: One 25.4-cm woofer. : One 12.7-cm midrange. : One 7.6-cm tweeter.
Enclosure	: Infinite baffle, sealed.
Power Rating	: 160 watts music per pair.
Impedence	: 8 ohms.
Crossover Frequency	: 6,000 Hz & 3,000 Hz
Frequency Response	: 25-22,00 Hz.
Weight	: 15 Kg.
Price	: Rs 2,990 per pair.

### SS 300

Speakers	: One 20.3-cm woofer. : One 12.7-cm midrange. : One 7.6-cm tweeter.
Enclosure	: Infinite baffle, sealed.
Power rating	: 100 watts music per pair.
Impedence	: 8 ohms.
Crossover Frequency	: 6,000 Hz & 3,000 Hz
Frequency Response	: 30-22,000 Hz
Weight	: 10 Kg.
Price	: Rs 2,210 per pair.

### PHASE II

Speakers	: One 20.3-cm woofer. One 7.6 cm wide-dispersion tweeter.
Enclosure	: Infinite baffle, sealed.
Power Rating	: 100 watts music per pair.
Impedence	: 8 ohms.
Crossover Frequency	: 6,000 Hz.
Frequency Response	: 30-20,000 Hz.
Weight	: 9 Kg.
Price	: Rs 1,950 per pair.

### SS 175

Speakers	: Two 15-cm woofer-cum- midrange. : One 7.6 cm tweeter.
Enclosure	: Infinite baffle, sealed.
Power Rating	: 60 watts music per pair.
Impedence	: 4 ohms.
Frequency Response	: 40-20,000 Hz
Weight	: 7.7 Kg.
Price	: Rs 1,560 per pair.

### BEOJET

Speakers	: One 15 cm woofer-cum- midrange : One 7.6 cm tweeter.
Enclosure	: Infinite baffle, sealed.
Power Rating	: 50 watts music per pair.
Impedence	: 4 ohms.
Frequency Response	: 50-20,000 Hz.
Weight	: 5 Kg.
Price	: Rs 975 per pair.

### COSMIC

#### COVOX 1000

Speakers	: One acoustic-suspension woofer : One tweeter.
Enclosure	: Infinite baffle, sealed.
Power Rating	: 8 watts rated; max 20 watts music.
Impedence	: 8 ohms nominal.



## BUYERS GUIDE

Frequency Response : 60-16,000 Hz ~ 3dB.  
 Dimensions : 35H x 22W x 21D cms.  
 Weight : 4.5 Kg.  
 Price : Rs 1,089.98 per pair.

### COVOX 1500

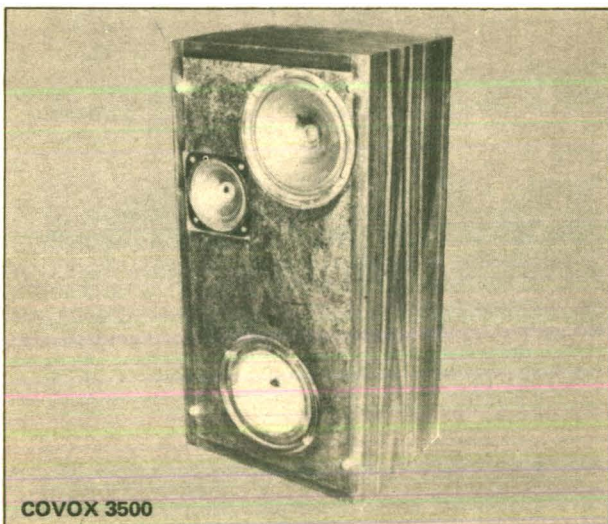
Speakers : Two 16-cm full-range woofers  
 One tweeter.  
 Power Rating : 10 watts rated; max 30 watts  
 music.  
 Impedence : 8 ohms nominal.  
 Frequency Response : 40-18,000 Hz -- 3dB.  
 Dimensions : 51H x 21W x 27D cms.  
 Weight : 7 Kg.  
 Price : Rs 1,570.51 per pair.

### COVOX 2500

Speakers : One 16-cm acoustic-suspension  
 woofer. One acoustic-suspension  
 midrange. One one-type  
 tweeter.  
 Enclosure : Infinite baffle, sealed.  
 Power Rating : 15 watts rated, max 30 watts  
 music.  
 Impedence : 8 ohms nominal.  
 Frequency Response : 30-18,00 Hz - 3 dB.  
 Dimensions : 58H x 29.5W x 23D cms.  
 Weight : 8.5 Kg.  
 Price : Rs 1,980.72 per pair.

### COVOX 3500

Speakers : One acoustic-suspension woofer  
 (20.32 cms). One acoustic-  
 suspension midrange. One  
 tweeter.  
 Enclosure : Infinite baffle, sealed.  
 Power Rating : 20 watts, rated; max 40 watts  
 music.



COVOX 3500

Impedence : 8 ohms nominal.  
 Frequency Response : 30-18,000 Hz - 3dB.  
 Dimensions : 61H x 33W x 23D x cms.  
 Weight : 10 Kg.  
 Price : Rs 2,531-56 per pair.

### JBL

Speakers : One full-range woofer and  
 midrange (combined, 20.5 cms)  
 One tweeter.  
 Power Rating : 25 watts rated; max 40 watts  
 music.  
 Impedence : 8 ohms nominal.  
 Frequency Response : 30-20,000 Hz  
 Dimensions : 49H x 26.5W x 26D cms.  
 Weight : 10 Kg.  
 Price : Rs 2,930.05 per pair.

### COVOX 4500

Speakers : One acoustic-suspension woofer  
 (25 cms). One acoustic-  
 suspension midrange (16 cms).  
 One tweeter.  
 Enclosure : Infinite baffle, sealed  
 Power Rating : 30 watts rated; max 40 watts  
 music.  
 Impedence : 8 ohms nominal.  
 Frequency Response : 30-20,000 Hz - 3dB.  
 Dimensions : 63H x 36W x 31D cms.  
 Weight : 17 Kg.  
 Price : Rs 3,727.03 per pair.

### COVOX 5000

Speakers : One full-range woofer and  
 midrange (combined 25.4 cms)  
 One tweeter.  
 Enclosure : Infinite baffle, sealed.  
 Power Rating : 40 watts rated; max 50 watts  
 music.  
 Impedence : 8 ohms nominal.  
 Frequency Response : 30-20,000 Hz - 3 dB.  
 Dimensions : 62H x 35W x 38D cms.  
 Weight : 17 Kg.  
 Price : Rs 4,746.68 per pair.

### COVOX 6000

Speakers : One acoustic-suspension woofer  
 (30.5 cms)  
 Two midrange  
 One tweeter.  
 Enclosure : Infinite baffle, sealed.  
 Power rating : 40 watts; max 60 watts music.  
 Impedence : 8 ohms nominal.  
 Frequency Response : 20-20,000 Hz.  
 Dimensions : 80H x 46W x 36D cms.  
 Weight : 26 Kg.  
 Price : Rs 6,786.00 per pair.

## BUYERS GUIDE

### COVOX 7000

- Speakers** : One full-range woofer and one midrange (Combined 30 cms).  
One dome tweeter.
- Power Rating** : 50 watts rated; max 80 watts music.
- Impedance** : 8 ohms nominal.
- Frequency Response** : 20-20,000 Hz.
- Dimensions** : 72H x 40.5W x 44D cms.
- Weight** : 28 Kg.
- Price** : Rs 7,442.33 per pair.

### DRAGON

- Speakers** : Two 16-cm woofers.  
One tweeter.
- Power Rating** : 30 watts rated; max 80 watts music.
- Impedance** : 5 ohms nominal.
- Frequency Response** : 30-20,000 Hz.
- Dimensions** : 49H x 26.5W x 26D cms.
- Weight** : 11.5 Kg.
- Price** : Rs 3,246.49 per pair.

### NORGE

#### MODEL 17

- Speakers** : One 25.4 cm acoustic-suspension speaker  
Two 10-cm tweeters.
- Enclosure** : Infinite baffle, sealed.
- Power Rating** : 100 watts peak-music power.
- Impedance** : 4-8 ohms.
- Frequency Response** : 30-20,000 Hz.
- Dimensions** : 57H x 35W x 28D cms.
- Price** : Rs 2,450 per pair.

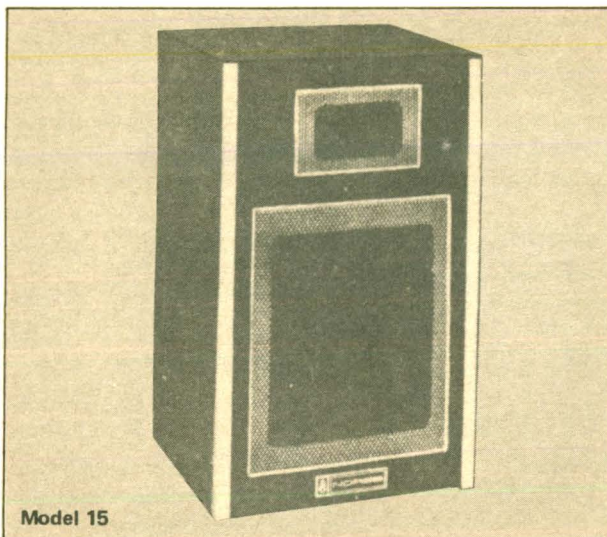
#### MODEL 16

- Speakers** : One 20.32-cm acoustic-suspension woofer-cum-midrange.  
One 10-cm tweeter.
- Enclosure** : Infinite baffle.
- Power Rating** : 80 watts peak-music power.
- Impedance** : 4-8 ohms.
- Frequency Response** : 30-18,000 Hz.
- Dimensions** : 60.5H x 29W x 28D cms.
- Price** : Rs 1,720 per pair.

#### MODEL 14

- Speakers** : Two 15-cm woofer-cum midrange.  
One 10-cm tweeter.
- Enclosure** : Infinite baffle.
- Power Rating** : 60 watts peak-music power.
- Impedance** : 8 ohms.
- Frequency Response** : 40-18,000 Hz.

- Dimensions** : 51H x 25.5W x 21D cms.
- Price** : Rs 1,320 per pair.



### MODEL 15

- Speakers** : One 15-cm woofer  
One 10-cm tweeter.
- Enclosure** : Infinite baffle.
- Power Rating** : 40-watts peak music power.
- Impedance** : 4-8 ohms.
- Frequency Response** : 60-18,000 Hz.
- Dimensions** : 30H x 19W x 18.5 D cms.
- Price** : Rs 1,125 per pair.

### PHILIPS

#### DH 486

- Speakers** : One 20-cm woofer  
One 12.5-cm midrange  
One 2.54-cm dome tweeter with horn.
- Enclosure** : 3-way system.
- Power Rating** : 50 watts continuous; 160 watts maximum peak power.
- Impedance** : 8 ohms.
- Frequency Response** : 35-20,000 Hz
- Dimensions** : 30W x 68.5H x 25D cms.
- Crossover Frequency** : 500 Hz.
- Price** : Rs 5,074.08 per pair.

#### DH 485

- Speakers** : One 20-cm woofer  
One 2.54-cm dome-tweeter with horn.
- Enclosure** : 2-way system.
- Power Rating** : 30 watts continuous; 90 watts maximum peak power.

## BUYERS GUIDE



**Impedence** : 8 ohms.  
**Crossover Frequency**: 2 KHz.  
**Frequency Response**: 50-20,000 Hz.  
**Dimensions** : 31W x 51.5H x 20D cms.  
**Price** : Rs 3,034.02 per pair.

### DH 405

**Speakers** : One 20-cm dual-cone full-range speaker.  
**Power Rating** : 15 watts continuous; 35 watts maximum peak power.  
**Impedence** : 8 ohms.  
**Frequency Response**: 150-14,000 Hz (+3 dB).  
**Dimensions** : 29W x 51H x 21D cms.  
**Price** : Rs 1,798.14 per pair.

### PULZ

#### RS-V6

**Enclosure** : 6th-order Class I.  
**Power Rating** : 20 watts RMS min; 120 watts musical peak power.  
**Efficiency** : 89 dB/1; watt/1 meter.  
**Frequency Response**: 30-20,000 Hz.  
**Dimensions** : 53.3H x 20.3W x 36.8D cms.  
**Weight** : 12 Kg.  
**Price** : Rs 4,000 per pair.



#### RS-V4

**Enclosure** : 4th order  
**Power Rating** : 15 watts RMS min; 100 watts musical peak power.  
**Efficiency** : 90dB/1; watt/1 meter.  
**Frequency Response**: 40-20,000 Hz  
**Dimensions** : 53.3H x 25.4W x 30.4D cms.  
**Weight** : 12 Kg.  
**Price** : Rs 3,000 per pair.

PULZ products are neither mass produced or marketed, information of the products can be obtained only from the manufacturer.

### SONODYNE

#### SX-505

**Speakers** : One 20-cm woofer, cone type  
                   One 5-cm tweeter, cone type.  
**Enclosure** : Bass Reflex type.  
**Power Rating** : 80 watts PMPO (peak music power output) max each.  
**Impedence** : 8 ohms.  
**Crossover Frequency**: 6,000 Hz.  
**Frequency Response**: 55-20,000 Hz.  
**Dimensions** : 25W x 45H x 26D cms.  
**Weight** : 6.9 Kg.  
**Price** : Rs 2,595 per pair.

#### SX 606

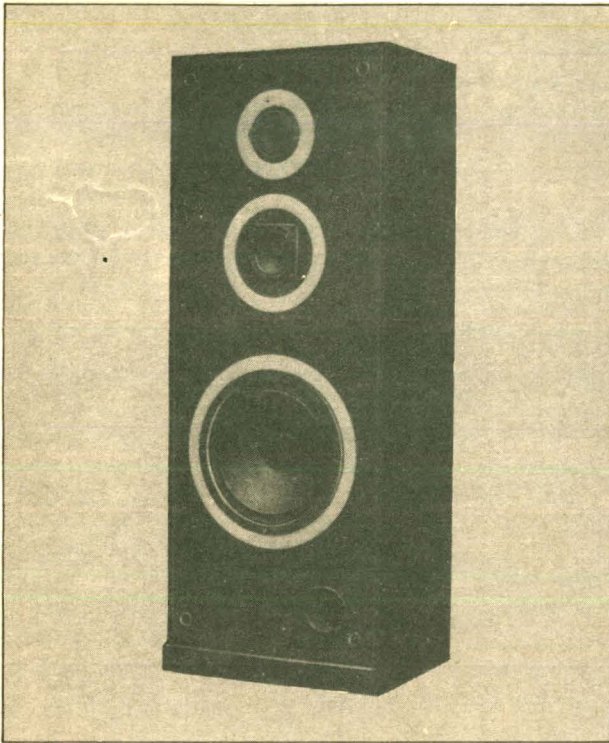
**Speakers** : One 20-cm woofer, cone type  
                   One tweeter, cone type.  
**Enclosures** : Bass Reflex type.  
**Power Rating** : 40 watts RMS each.  
**Impedence** : 8 ohms.  
**Crossover Frequency**: 6,000 Hz.  
**Frequency Response**: 50-20,000 Hz.  
**Dimension** : 28W x 51.2H x 21.5D cms.  
**Weight** : 7.3 Kg  
**Price** : Rs 2,885 per pair.

#### SX 909

**Speakers** : One 20-cm woofer, cone type.  
                   One 11-cm midrange.  
                   One 1.9 cm dome-type tweeter.  
**Enclosure** : Bass Reflex type  
**Power Rating** : 200 watt PMPO max each.  
**Impedence** : 8 ohms.  
**Crossover Frequency**: 3,000Hz, 6,000 Hz.  
**Frequency Response**: 40-20,000 Hz  
**Dimensions** : 30.4W x 59.7H x 25.5D cms.  
**Weight** : 10.8 Kg.  
**Price** : Rs 4,075 per pair.

## BUYERS GUIDE

### SONY



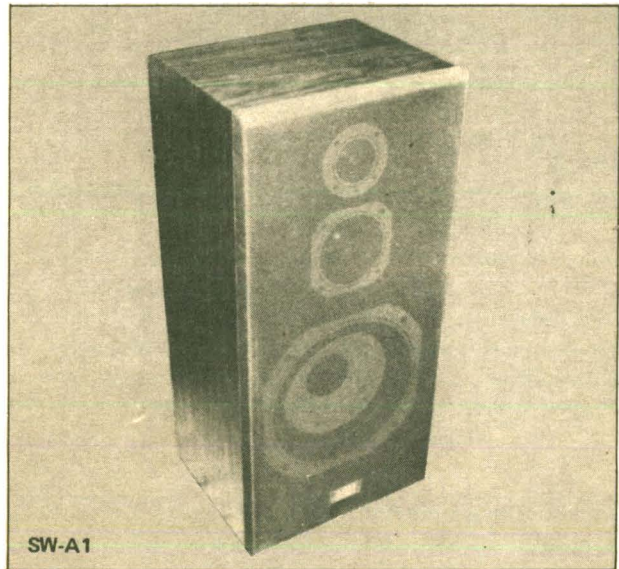
#### SS-S350

Speakers	: One 20-cm woofer, cone type. One 6-cm midrange, cone type. One 5-cm tweeter, cone type.
Enclosure	: Bass reflex.
Power Rating	: Nominal 30 watts; maximum 60 watts.
Impedence	: 8 ohms.
Crossover Frequency	: 5,000 Hz, 10,000 Hz (approx).
Frequency Response	: 45-20,000 Hz
Dimension	: 30.5W x 78.5H x 27.5D cms.
Weight	: 21 Kg.
Price	: Rs 3,699 per pair.

### AKAI BUSH

#### SW-A1

Speakers	: One 20 cm woofer. One 9-cm midrange. One 5-cm tweeter.
Enclosure	: Bass reflex.
Power Rating	: 320 watts PMP (peak music power).
Impedence	: 8 ohms.
Frequency Response	: 45-20,000 Hz.
Dimensions	: 28W x 61H x 23D cms.
Weight	: 6.7 Kg.
Price	: Rs 3,950 per pair.



**NB:** The specifications of the models, are those provided by the manufacturers themselves. Absence of information on any product, indicates that the data supplied was, to that extent, incomplete, while retail prices quoted, held true during the preparation of this guide.

### MANUFACTURER'S DIRECTORY:

**ARPHI:** Arphi Electronics Pvt Ltd, Prabhadevi Industrial Estate, Bombay 400 025.

**AKAI:** Bush India Ltd, Sukhsagar, S Patkar Marg, Bombay 400 007.

**BEVOX:** Bajaj Electronics, 323, Unique Industrial Estate, Veer Savarkar Marg, Prabhadevi, Bombay 400 025.

**COSMIC:** 23C Mahal Industrial Estate, Mahakali Caves Road, Andheri (E), Bombay 400 093.

**NORGE:** Eastern Electronics, 99, A/2, Dadasaheb

Phalke Road, Dadar, Bombay 400 093.

**PULZ:** R&S Electronics, Unit 24, First floor, Ghan-shyam Industrial Estate, Andheri (W), Bombay 400 058.

**PHILIPS:** Bandbox Building, Dr Annie Besant Road, Worli, Bombay 400 025.

**SONY:** Orson Electronics Ltd, Plot No 63, Street No 13, MIDC, Andheri (E), Bombay 400 093.

**SONODYNE:** Sonodyne Electronics Co Pvt Ltd, 98, Block E, New Alipore, Calcutta 700 053.

## GLOSSARY

**ACOUSTIC SUSPENSION:** A speaker system in which the woofer cone is loosely suspended and motion controlled to a great extent by the stiffness of the enclosed air. Noted for its extended, low-distortion bass output and low efficiency (see speaker enclosure).

**ACTIVE EQUALISER:** An equaliser designed to correct deficiencies in a speaker systems response. Such equalisers, which are designed to precisely match specific speaker systems, usually connect between the amplifier and preamplifier, or in the amplifier's tape-monitor circuit.

**BAFFLE:** Panel on which a loudspeaker is mounted.

**BALANCE:** In speaker parlance, the term 'balance' refers to suitable proportions of low, middle and high frequencies reproduced by the speaker system.

**BASS REFLEX:** See speaker enclosure.

**BI-AMPLIFICATION:** Use of a separate amplifier to handle the highs and lows first divided by an electronic crossover circuit. The 'bass amplifier' drives the woofer while the 'treble amplifier' drives the tweeter in a two-way speaker. Similarly, 'tri-amplification' works on the total audio spectrum.

**CHANNEL:** A single, complete path, eg from microphone to loudspeaker.

**CO-AXIAL:** Tweeters sometimes mounted in front of woofers. Since each driver fires along the same axis, they are said to be coaxial.

**CHANNEL SEPARATION:** The degree to which the stereo channels are kept apart from each other. Expressed in decibels the greater the number, the more the separation.

**COMPLIANCE:** It is the ability of the speaker to vibrate in accordance with the signals from an amplifier. 'High Compliance' speakers are typically used in air suspension systems.

**CROSSOVER NETWORK:** A filter which passes low frequencies to a woofer, middle frequencies to a mid-range driver (in 3-way system) and high frequencies to a tweeter.

**DIRECT/REFLECTED:** A form of speaker in which a small part of the total output is radiated directly forward, with the major part reflected from the wall behind the speaker.

**DISPERSION:** The spread of a speaker's high frequencies, measured in degrees.

**DAMPING:** A speaker's ability to control 'ringing'; an undesirable tendency of the speaker to continue to respond after the driving signal has been removed.

**DRIVING:** Any individual speaker within a system, woofer, tweeter etc.

**DECIBEL (dB):** A unit of change in the intensity of a signal. An increase is stated as a +number of dB; a decrease, as a -number. 'No' change is stated as 0 dB.

**DISTORTION:** Any measurable or audible difference between the audio signal fed into an audio device/system and the signal emitted.

**DOUBLING:** A speaker's tendency to distort in the bass region by producing harmonics of bass rather than pure tones.

**DROPOUT:** In speaker parlance, this term refers to 'relative losses of certain tones when the output of a speaker is lowered in volume'.

**DYNAMIC RANGE:** The span of volume between loud and soft signals; expressed in dB.

**EFFICIENCY:** A ratio, often expressed as a percentage, of signal output to input. Often used to estimate, the power needed to drive a speaker, and in effect, the same as speaker 'sensitivity'.

**\*LACR:** Low Frequency acoustically coupled radiator. A type of 'Bass Reflex' construction using a 'Passive Radiator', which is a suspended cone working in concert with the main woofer to further enhance the bass response.

**ENCLOSURES:** Speaker enclosures are structures or cabinets specifically designed to house a loudspeaker in order to couple its output to the listening area and generally aid in its response. A bass reflex system uses a critically dimensioned port to help smoothen and extend the bass response, while an infinite baffle totally encloses the speaker to suppress its rear wave, thereby permitting the speaker to respond to its inherent resonant frequency. An acoustic or air-suspension system is relatively smaller than the previous type, and uses a loosely-suspended woofer cone, whose resonance is raised to the audible range and whose diaphragm motion is controlled by a critical amount of air trapped within the enclosure.

**FEEDBACK:** Return of part of the output to an earlier stage. This return of the speaker's output to the system input causes noise and distortion, eg when a phono pickup senses some of the output from the speaker, it is then amplified, causing harsh noise.

**FREQUENT RESPONSE:** A speaker's ability to accurately reproduce a range of tones. To be meaningful, a statement of frequency response should include specific dB variators from flat response and state the sound-pressure level (in dB) at which the measurement was taken.

**HARMONIC:** A tone whose frequency is a multiple of another.

**HARMONIC DISTORTION:** The addition of spurious harmonics to the signal; expressed as a percentage.

**HERTZ (Hz):** Cycles-per-second.

**IMPEDENCE:** A speaker's resistance to the flow of an alternating current, which varies with frequency.

**PORT:** An opening in the speaker enclosure which permits bass radiation from the back of the woofer cone to be combined with its forward radiation, thereby enhancing the total response.

**PEAK:** A maximum instantaneous amplitude in a signal (its opposite is the 'dip'). The absence of peaks and dips is a desirable aspect; while an excess, leads to the uneven quality of the reproduced sound.

**POWER:** It refers to amplifiers power recommended for driving the speaker, as well as the maximum amplifier power it is safe to feed to the speaker with.

**RESONANCE:** A tendency of the speaker, while driven, to emphasise particular tones.

**RINGING:** A tendency of a component to continue responding to a no-longer present signal. Also called 'hangover'.

**TRANSIENT RESPONSE:** The ability to respond to percussive signals cleanly and instantly, without 'ringing'.

**TWEETER:** A loudspeaker designed for high frequencies.

**TWO-WAY, THREE-WAY:** Refers to the number of frequency bands into which a speaker's output is divided. A two-way system divides the spectrum into two such bands, one of which is handled by a woofer, while the other, by a tweeter. A three-way system has one or more woofers, midrange speakers and tweeters.

**WOOFER:** A low-frequency driver.

— NAYAN ENGINEER

# A REAL COPYCAT

**The recorded music industry is always ready to accept every opportunity to broaden its markets through new technology and benefit from technological accomplishment. It has shown support towards new developments – for instance, by supplying programmes to satellite television and making substantial investments in compact disc production and the expected launch of Compact Disco-Video (CD-V). Yet another new technology about to enter the Western markets, needs the endorsement of the music industry. Hence, a review . . .**

**S**HORTLY AFTER THE INTRODUCTION of CDs into the market in 1982, a new technology – the **Digital Audio Tape (DAT)** – was announced. The significant advantage of this technology, is that it registers sound digitally, and that the quality of sound reproduction on DAT, is equal to that of CDs. The DAT cassette is smaller than the compact analogue-tape cassette, and is capable of playing for two hours.

The characteristic of DAT which gives rise to grave concern in the recording industry, is its capacity to make a *perfect* copy of a digital recording. A perfect copy can then be made of *that* copy, and so on, *ad infinitum*. This means that home copiers can make master recordings which are identical to original studio recordings, which are perfect. While, in the analogue process, there is a substantial loss of quality with every generation of copy, so that the third-generation copy is of very poor quality, with DAT, each generation copy is identical in quality – a clone of the parent. It is this capacity for cloning, that makes DAT a recording medium substantially different from all other recording media developed so far.

DAT, a wonderful invention, is already in widespread professional use for the recording of high quality master-tapes. However, it is creating a dimension in the problems of piracy and private

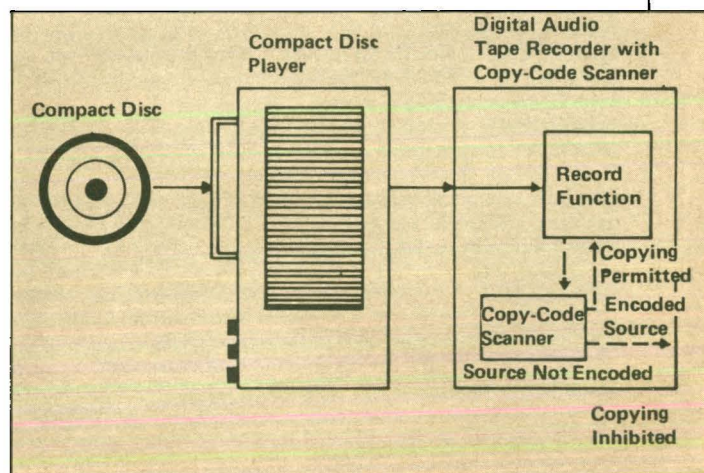
copying of such magnitude, that the music industry has to seek safeguards in order to preserve its future. Even if such safeguards *were* provided, pre-recorded DAT is not yet commercially viable as no high-speed duplication process system is likely to appear soon. All pre-recorded DAT would, therefore, have to be produced in real time.

DAT WILL BRING BOTH PIRACY AND PRIVATE copying into sharp focus. The poor quality of most pirate tapes has not stopped consumer demand for these products. Piracy can only increase if one cannot distinguish between the sound quality of a legitimate CD and a pirate pre-recorded DAT, since the pirate tape will be a lot cheaper.

Private copying will escalate to a dramatic level with the introduction of DAT. The quality of the private copy is equal to that of the original, whether it is a CD or an analogue sound carrier; and this will, therefore, offer even less of an incentive to buy the original. Moreover, the consumer will have easier access to a copiable medium: *any* DAT copy may be used as a master for a *new* copy. In the case of taping on a normal compact-cassette, the loss in sound quality makes it almost impossible to make a copy of a copy – one has to go back to the original pre-recorded sound carrier to make a decent copy.

Another element which will contribute to the increase in private copying with DAT, is the suitability of the CD as a rental medium. The number of CD rental shops and mail-order businesses can thus be expected to increase shortly and significantly, giving the consumer easy and cheap access to another 'master' from which to make his DAT copy.

The losses suffered by the music industry related to private copying, are inversely proportionate to



THE COPY-CODE SYSTEM

the available sources for investment in new releases. The number of new releases has, indeed, dramatically dropped: by 10% in France, 40% in the Netherlands, 45% in the Federal Republic of Germany, and 20% in the USA. The introduction of DAT is bound to cause further drops.

A survey of private copying, by an independent market research bureau in the Netherlands, showed, yet again, an enormous increase in the practice of home-taping, and confirmed trends found in other surveys. For instance, in 1976 in the UK, every album was copied 1.4 times, whereas in 1986, every album was copied 6.2 times. Therefore, in 1986, 85 million albums were copied, while only 13.6 million albums were sold. Even if one takes the booming CD market into account, there was a decrease in 1986 in the Dutch market to the tune of 4% in unit terms.

DAT will not only cause problems for the CD in its current form, but will also restrict the development of new software initiatives – such as CD-V, CD-ROM and CD-I. If, indeed, DAT had been allowed to come into the market unconditionally, the incentive for a producer to bring out his music-video on CD-V would have been substantially reduced as the development of Digital Video Tape has already been announced.

**THE PRIVATE COPYING PROBLEM** emerged soon after the introduction of compact cassettes in the mid-sixties. The Federal Republic of Germany was the first country to recognise the dimension of the problem and the implicit losses for authors, performers and producers. In 1965, it introduced a private copying royalty on equipment capable of making reproductions of sound recordings. In 1985, this legislation was supplemented by the introduction of a private copying royalty on blank tape. Following this example, legislation providing for private copying royalties has been introduced in seven additional countries: namely, Austria, Congo, Finland, France, Hungary, Portugal and Iceland. In addition, there are Bills before Parliament in Belgium, the Netherlands and Spain, and government proposals for legislation are under consideration in Australia, Canada, Japan, the UK and USA. All this, based on the consensus that royalties on blank tapes and/or equipment is the only feasible solution for the home-taping problem.

DAT, a new product range, based on new technology, presents, however, a unique chance for the right owners to safeguard their own intellectual property rights by technical means. A copyright protection system – **Copycode** – was developed some years ago as a possible solution to the private copying problem. It was not pursued at that time because of the immense amount of unencoded records and analogue equipment already available without a

**Copycode** device. Since DAT recorders have been introduced only in the Japanese market, protection against copying onto DAT by means of **Copycode** is still an achievable aim. But once DAT recorders without **Copycode** flood the European and US markets, any legislation to impose **Copycode** will be difficult to implement.

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**DAT will not only cause problems for the CD in its current form, but will also restrict the development of new software initiatives. If, indeed, DAT had been allowed to come into the market unconditionally, the incentive for a producer to bring out his music-video on CD-V, would have been substantially reduced.**

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**COPYCODE CONSISTS OF TWO ELEMENTS:** a "notch" in the software (CD), and a scanner chip or decoder in the DAT recording equipment. The notch in the recordings will be added by the producer to the master-tape so that all individual CDs will be automatically encoded.

**Copycode** will frustrate any attempt to copy this encoded CD in the following way: the decoder in the hardware will scan the music, looking for the notch. When the notch is detected, an electronic switch will inhibit the recording function of the machine for a period of about 25 seconds. The cycle is then repeated; the decoder starts its scanning process again; and interrupts the recording function for another 25 seconds, when another notch is detected. The result will be a tape with brief segments of recorded music interrupted periodically by 25 seconds of silence.

The IFPI approached the EEC Commission in March 1986 on the issue of **Copycode**: several attempts to come to an agreement with the Japanese hardware manufacturers for them to include **Copycode** in their hardware had proved to be unsuccessful. The Commission was, therefore, asked to initiate legislation in order to impose the incorporation of **Copycode** in all DAT recording equipment either produced in, or imported into the EEC. Just one of the many cases of concern over DAT.

– ANGELIQUE HOOGAKKER  
Legal Adviser, IFPI

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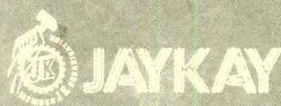
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