

Playback

▶▶ AND FAST FORWARD

ARTISTES ▶ MUSIC ▶ EQUIPMENT ▶ TECHNICAL — ALL THE SOUNDS OF MUSIC

THE MUSIC INDUSTRY JOURNAL OF INDIA ▶▶ VOL. 1 AUGUST 1986 Rs.10

Music India artistes perform big abroad

PANKAJ UDHAS'S recent shows at the Wembley Conference Centre in the UK were sell-outs. According to MIL, the St.£ 15 tickets for the shows on July 12 and 19 were sold in the black market at St.£ 50. Interestingly, on the 19th, the show clashed with the World Heavyweight Championship fight held next door, at the Wembley Arena, London.

Udhas fans are now waiting for Pankaj's 'Aafreen' concerts, scheduled to begin on August 22, 1986 and scheduled to be held in 12 cities all over the country.

Meanwhile, another MIL star, Ashok Khosla, is touring Spain and the UK.

Harendra Khurana, the fast rising MIL discovery, has returned from a highly
(Contd. on page 4)

Chitra Singh sings again

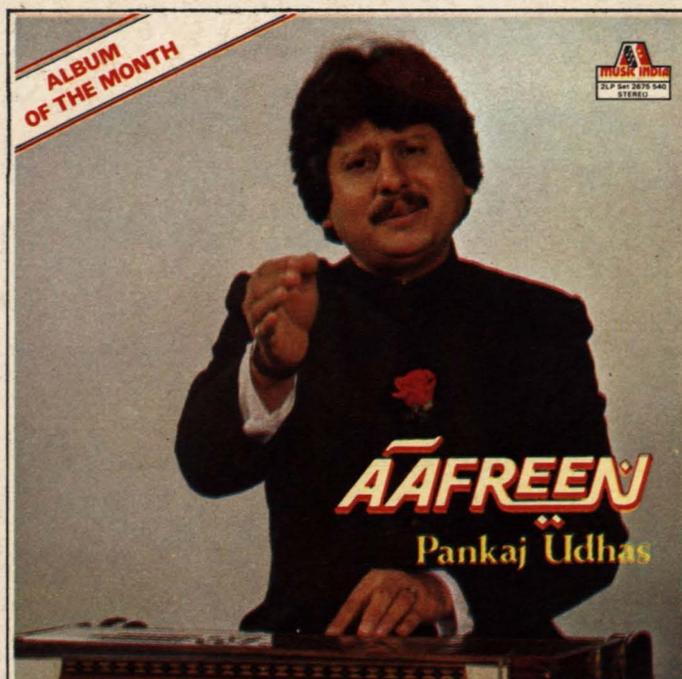
POPULAR GHAZAL star Chitra Singh, who had been suffering from spondylitis since September 1985 and had undergone major spinal surgery, has since recovered. After a gap of over nine months, Chitra Singh returned to the stage on June 28, 1986, when she performed to a packed hall at the Sophia Bhabha Auditorium, Bombay. Jagjit Singh, in the meanwhile, had continued to perform solo at select concerts like HMV's Jashn-e-Ghazal, held in January 1986. With Chitra's recovery, HMV is getting ready to complete the duo's new double cassette recording, which will be released, for the festive season, in October 1986.

Super Cassettes goes to the South

SUPER CASSETTES Industries, the North India-based music company, has opened a branch in Madras recently. With the main office in Delhi, and a branch office in Bombay, the Madras opening is Super Cassettes's first foray in the South. Mr. Uday Banerjee is the branch manager.

In a short period of three months, SCI has signed six Tamil films in the South, three Telugu and three films in Kannada. Their first Tamil film release, 'Uyire Unakkage' was launched by Amitabh Bachchan. SCI has introduced a new concept in cassettes which could help national integration — they have started releasing Tamil and Hindi songs on the same
(Contd. on page 4)

Advertisement



14 ALL-NEW TITLES
Music by PANKAJ UDHAS
Released by MUSIC INDIA LTD. (MIL)
Available as a 2-cassette set

Wham!'s fare-well at Wembley

THE GIRLS sobbed, (some of them even stripped), and the music throbbed as the four-year partnership between George Michael and Andrew Ridgeley came to an end on June 28 at London's Wembley Arena. George and Andrew, both 24, have sold more than three million records, and, as Wham!, were one of the hottest British properties on the American music market.

Even before the official split, George Michael's first solo, 'Different Corner', had become an instant hit.

Wham!'s 'Make It Big' album was prophetic. They made it big — and how! Released in India through CBS, the album proved to be a worldwide bestseller. Small wonder then that a crowd of more than
(Contd. on page 4)



WHAM!

"Music From The Edge Of Heaven."

The most successful pop group in the world today take their music to an even higher level. WHAM! "Music From The Edge Of Heaven." Featuring "A Different Corner," "I'm Your Man," "Blue (Live in China)," "Last Christmas" and the newest single, "The Edge of Heaven."

An event. On CBS Records & Cassettes CBS 10272



All songs produced and arranged by George Michael
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Miami Sound Machine – **Primitive Love** 10269, Jennifer Rush – **Jennifer Rush** 10243.



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REVERB

Poor quality, high priced

Through the columns of your magazine I would like to lodge a complaint about the quality of pre-recorded cassettes marketed in India: they are defective.

The magnetic tape used is of poor quality, the shell that houses the tape is rickety and the mechanism, often troublesome. Splicing is not properly aligned.

With all these deficiencies the customer is getting a raw deal at Rs.35 per cassette. I also have a feeling the 'masters' used are brand new tape, and appear to have been used more than once.

Prem Swaroop Paul
Bangalore 560 082

Messed-up songs

I disagree with the views expressed by Mr. Mani in the article, 'The Widening Appeal of Film Music' (Playback And Fast Forward, June 1986). In fact, the director, Mr. G.V. Iyer, wanted three LPs for his film 'Hamsa Geethe'. The company produced only one and messed up the songs. Moreover, the LPs went out of stock immediately after the release of the film. Later, after the success of 'Shankarabharanam', the company re-released the 'Hamsa Geethe' LP with a new catchy cover. Incidentally, more than 35,000 cassettes of the new Kannada film 'Malaya Marutha' (Sangeetha label) have been sold in Bangalore city alone, even before the film has been released.

K. Mohan Ram
Gulbarga 585 103

IPI membership

It was a pleasure to go through the inaugural issue (June 1986) of your fabulous new magazine on the music industry of India. This is just what I have been looking forward to. Congratulations and all the best.

In the June issue you have listed members of IPI. I am surprised that names like Concord, Venus, Jyoti and Star India—especially the last

three, since they were launched more than a year ago—are not in the IPI list.

Ram Nagaraj
Bombay 400 050

Concord, Venus, Jyoti and Star India are not yet members of the IPI. Concord, Venus and Jyoti might become members soon. Star India does not qualify for membership at this point of time.

— The Editor

Promotional use

Your magazine is very informative and will prove useful for the promotion of music throughout the country. I wish you all success.

K.K. Kapoor
Kapco International P. Ltd.
New Delhi 110 001

Industry needed it

Isaw the inaugural issue of 'Playback And Fast Forward'. From my former experience at HMV, I feel it is just what the Indian music industry needed.

Anil Sud
The General Electric Company of India Limited
Calcutta 700 024

HMV South catalogue

With the advent of a music industry journal I take the opportunity to bring to your notice that monthly catalogues of South Indian records and cassettes issued by HMV, Madras, are never available with HMV dealers. They say that they are not getting them, and even if they do get them, it is only after a lapse of one or two months. I may add here that nowadays, the quality of recording is far from satisfactory. To quote a few examples: 'Pandava Vanavasam' (ECLP 31510), 'Nartana Sala' (ECLP 31506) and 'Harischandra' (MFPE 6519) (Telugu). This was brought to the notice of HMV dealers, but it is not known whether the complaint has

reached the headquarters of HMV.

Magazine price

The journal you have brought out is very informative and interesting. Even though the price is a little high, I and my colleagues at Akashvani, Bhopal, feel that it is worth the price.

Jagdish Thakur
Bhopal 462 001

Murugappa's magnetic media

We wish to inform you and your valued readers that, at present, our Mysore magnetic media plant is undergoing preproduction trials. We now plan to be in commercial operation by October, 1986, instead of June, 1986, as mentioned in your article.

We also take this opportunity to record our appreciation of the varied interest and coverage of your magazine.

We would like to wish you "Fast Forward" in your endeavour.

Mr. T. A. Jayan
Murugappa Electronics Ltd.
Madras 600 001.

Anil Biswas

Best wishes to 'Playback And Fast Forward'.

Anil Biswas and Mina Kapoor
New Delhi 110 049.

Exclusively audio

For the serious music buff there is no guide on what to purchase in the limited budget one has. The advice of the dealer is often confused and prejudiced in favour of his agency and old stocks!

At last we have a magazine exclusively devoted to Audio. Congratulations.

Your journal is going to be of great help in selecting the right type of equipment.

Narendra Singh
Sherkote House III, Rani Bagh
Dhampur 246 761

NEWS

HMV says no to band-roll

Mr. Sujit Kumar of HMV is doubtful that the use of the band-roll will curb piracy. He feels that the functioning of the band-roll system, as spelt out, does not make clear how the pirates may be stopped from using the band-roll. On the contrary, the presence of it would only legitimise the pirated product. Mr. Rehman of Musicraft, Bombay, wished to learn of details relating to the purchase of the band-roll, and the government body with which the label has to be registered, and whether the band-roll will be made available to registered music companies in all parts of the country. Mr. Rehman also said, "If the band-roll is basically an anti-piracy measure, then why charge Re.1?"

Kishore Kumar records for Durga Puja at HMV

Kishore Kumar, the versatile entertainer, has recorded an album of Durga Puja music in the HMV studios, Bombay. It features three melodies, and three fun songs. The entire flip side is based on a musical story, 'Geeti Natya', in which Kishore plays several characters, lending his voice to suit the mood and personality of each.

Amit Kumar, himself a leading playback singer, and Kishore Kumar's son, has also done an exclusive recording for Durga Puja at HMV's Bombay studios. Photograph shows Kishore Kumar and Amit Kumar at the HMV studios, Sanjeev Kohli (second from left) and S.N. Gupta (extreme right), both of HMV.

IPI nabs major pirate

An 'established' cassette pirate was successfully nabbed in a recent raid initiated by the IPI. Jaysukhlalbai Keshavlal Somaya and Damji Devji Gala, selling the 'Vaibhav' brand from the business premises of Neelam Trading Company in Emanuel Building, Vadilal Patel Marg, were raided by the Lami-

ngton Road police. The police seized 14,568 cassettes, inlay cards and stickers. In the past month, the Bombay office of the IPI has seized more than 41,000 cassettes. At a cost of even Rs.8 per cassette, the value of the seizures exceeds Rs.3 lakhs. The officers of the IPI are extending their operations to Thane and Pune. Thirty persons were arrested in the five raids carried out.

Penaaz's TV film gathering dust

Ghazal star Penaaz Masani's TV film Suwarnarekha, in which she plays a star-struck teenager yearning for the world of showbiz, has been waiting in the cans since last October, but no one at Mandi House seems to have had a look at it yet. The singer says it will be viewed by the authorities only after they dispense with the 600 other TV films also waiting to be viewed.

Runa Laila's Puja album

Four traditional Bengali folk songs, for a Durga Puja album of her own, were recorded by Runa Laila, the noted Bangladeshi singer at the Studio Vibrati-

ons, Calcutta on July 17. With music composed by Alam Khan to lyrics by Mukul Choudhury and Muniruz Zaman 'Munir', Runa Laila says the songs are in simple, easily understandable Bengali, they have a catchy rhythm and beat, where the mood is mostly romantic. The songs are being recorded by Concord Records.

CBS-Hamam Scheme

TOMCO's (Tata Oil Mills Company) tie-up with CBS has resulted in a scheme launched in Delhi, Kanpur and Lucknow. 'Aabshaar-e-Ghazal', an album of ghazals by Asha Bhosle and Hariharan, normally priced at Rs.27, is being sold for Rs.15 to consumers who buy four cakes of Hamam soap (100 gms). The offer is open while stocks last. So far, CBS has sold more than 50,000 cassettes of 'Aabshaar-e-Ghazal' under the scheme.

Hindi Film Geet Kosh IV released

The fourth and last volume of Hindi Film Geet Kosh was released by Anil Biswas, music director, at a function organised by Yuv Kala Sangam



Runa Laila (right) recording at Usha Utthup's Studio 'Vibrations'.

NEWS



Anil Biswas presents a copy of 'Hindi Films Geet Kosh IV' to Harmandir Singh Hamraj.

and other cultural societies on July 7 at New Delhi. Compiled by Har Mandir Singh 'Hamraj' of Kanpur and containing details of about 7,000 songs from 1,007 films produced during the period 1961 to 1970, this reference book is the result of 18 years of painstaking research. It contains the first line of every song, the name of the lyricist, artiste, director and producer of films during the period.

Notable amongst those present at the function were: Mina Kapoor (now Mrs. Anil Biswas), playback singer; Mrs. Bina Chopra, daughter of the late singer Kundal Lal Saigal; Parmeshwari Das Mathur, brother of the late playback singer Mukesh; Nirma-la Devi, wife of the late music director Husan Lal; Asa Singh Mastana, Punjabi folk singer; and Harish Raghuvanshi of Surat, compiler of 'Mukesh Geet Kosh'.

Mr. Anil Biswas gave away the Yuv Kala Award to Har Mandir Singh 'Hamraj' for his pioneering effort.

Wham!'s farewell at Wembley

(contd. from the cover)

70,000 attended the concert, including Duran Duran's Simon Le Bon and Elton John, who made brief stage appearances. Ticket scalpers, hoping to cash in on the

event, were foiled when an additional 7,000 seats were put on sale on the morning of the show. Music from 'The Edge Of Heaven', Wham!'s 'final' album was released in the USA by Columbia last month.

Michael told British reporters that a set on their 'greatest hits' will probably be issued before long.

Back in the UK, a controversy has erupted over the single 'The Edge Of Heaven' - released in a double package with several other tracks from the album. Certain retailers complained to the British press that the single's rapid climb up the UK charts did not tally with their sales figures.

Michael now plans to concentrate on his solo career, though he says it will be some time before he releases his first album. As for Ridgeley, he wants to race cars before employing his musical talents to productivity again.

Music India artistes perform big abroad

(contd. from the cover)

successful tour of the USA, where fans jammed six sell-out concerts. MIL says that 'Harry' (as he is called by friends) is already working on his third album, to be recorded shortly for which most of the material has been selected, and Harendra is already working on the compositions.

Super Cassettes goes to the south

(contd. from the cover)

cassette, in the ratio of 1 : 9. The following South Indian films have been bagged by SCI: 'Uyire Unakaga', 'Ayiram Pookkal Malaratum', 'Raja Mariyadai', 'Padai The-dum Pathangal', 'Nilavai Kaiyale Pidichehen' and 'Ettikku Potti' (Tamil); 'Callani Ramaiya', 'Chakkani Seethamma' and Venkanna Babu's untitled film (Telugu); 'Bete', 'Namma Oora Devata' and 'Samsarada Culta' (Kannada).

Venus's Puja recordings: Aziz, Anwar and Anuradha

Veteran Bengali lyricist Gauri Prasanna Mazumdar has been busy creating Puja songs by Venus Records and Tapes Mfg. Co. Due for release in the Durga Puja season later this year, the songs have been recorded in the voices of Anwar, Anuradha Paudwal and Mohammed Aziz. For all three, this is their first ever Puja recording. Anwar's album has music by Manas Mukherjee while Sapan Jagmohan has composed the tunes for Aziz and Anuradha's songs.

Ila Arun's 'Banjaran'

Ila Arun, one of India's highly talented artistes, is releasing her debut-making cassette-'Banjaran', which is a collection of



gypsy songs she has written, composed and sung. TV viewers will recall that Ila Arun had performed her folk songs on 'Show Theme'. Songs from the same programme have been included on 'Banjaran', because of their success on television.

Reliance International, a new music company, launched

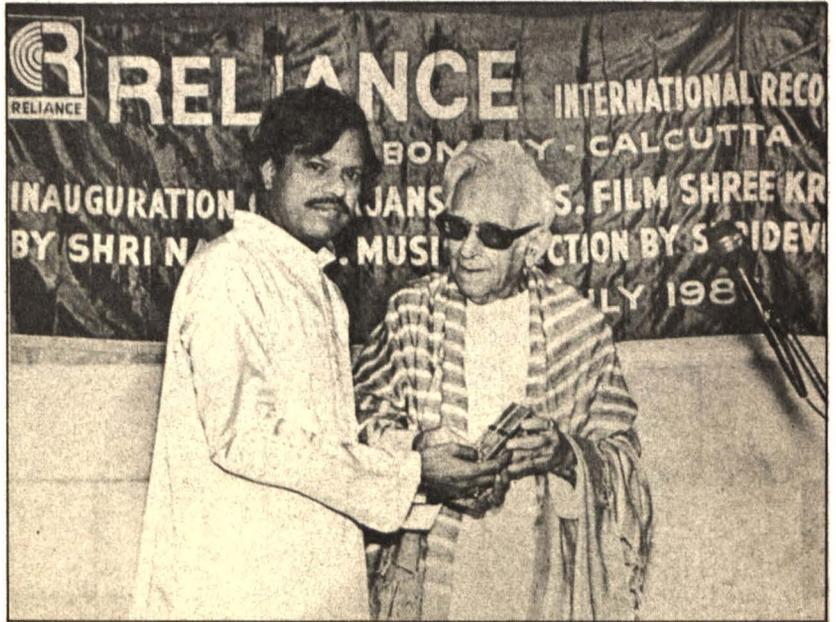
Reliance International Records & Cassettes Manufacturing Company (Bombay and Calcutta) was launched in Bombay on July 23 with an album of bhajans. With music by Devi Prasad Chakravarty, the bhajans, which are in three languages, have been sung by Asha Bhosle, Anup Jalota, Bhupinder Singh, Arati Mukherjee, Annette and others. The songs feature in the film 'Shree Krishna, Krishna, Krishna'.

Asha Bhosle and R.D. Burman record for Puja

Asha Bhosle, one of India's foremost singers, and R.D. Burman, equally well-known composer, have teamed together again to produce an album for this year's Durga Puja, which will be released by HMV in September. The same duo had, last year, produced the major hit, 'Reshmi Churi'.



Asha Bhosle with R. D. Burman



Harindranath Chattopadhyaya releasing, 'Shree'Krlshna, Krishna, Krishna'

TIPS's festival bargain

R.K. Electronics, manufacturers of TIPS pre-recorded cassettes, has launched a 'get-a-cassette-free-campaign', in anticipation of the Ganesh Chaturthi festival.

Those who buy any ten of the 30 listed titles will receive one cassette free. The cassettes on special offer contain a coupon, a free gift and a pocket-sized card calendar. The buyer has to fill up ten such coupons and hand them over to any TIPS dealer on or before the closing date: September 20.

Fifty years of playback singing

To commemorate the fiftieth year of playback singing (see 'Playback And Fast Forward', June 1986), HMV plans to release special albums, details of which will be announced soon. The releases will be spread over a period of five months, each month's release representing the work of a decade.

Gramco diversifies

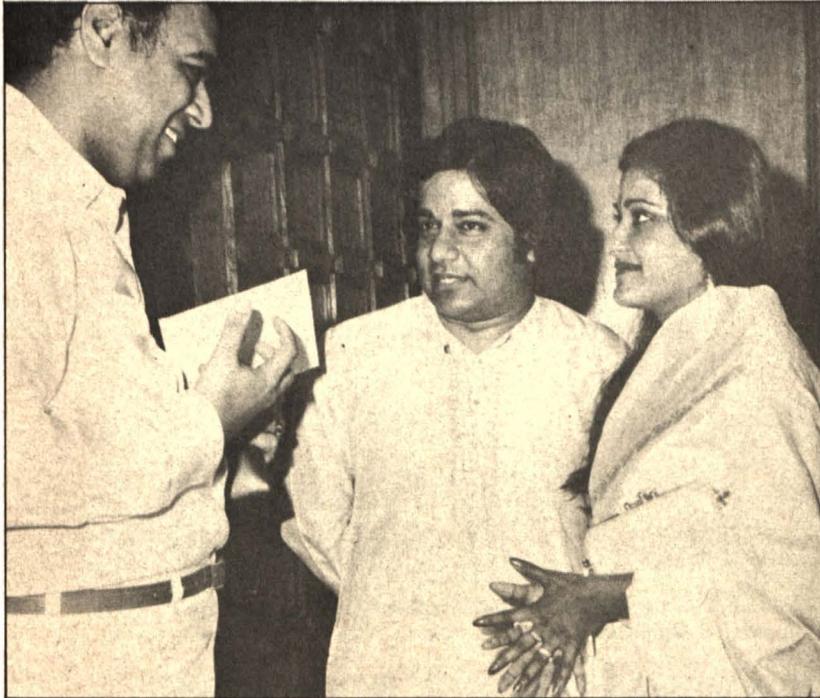
'Door Store', a Florida-based furniture company, has placed a big order for wooden tables with the Gramophone

Company of India Ltd., according to a newspaper report. After a decision to venture into furniture making (see 'Playback And Fast Forward', June 1986), Gramco participated in an exhibition organised in America by the State Trading Corporation. More orders are expected to follow in September-October this year.

Further, in an attempt to revive the 'Consumer Electronic Products (CEP)' division, Gramco has produced samples of the latest models in microcomponent music systems; with technological assistance from a leading Japanese firm. The company has received its first export order from Hungary, which will be executed in August this year. Major bulk orders for the music system are expected in November.

The company also intends to reintroduce the very popular Emisonic stereo 5050/200W peak-output amplifiers and the Emisonic direct drive turntables in October. Prototypes of car stereos are under way for possible export to Muscat and some East European countries.

The company also intends to enter the domestic kitchen appliances market in collaboration with Kenwood and Crypto Peerless. EMI Datatech has reappointed HMV as their sole selling agents in India for UV recorders and transducers. The potential returns on such equipment is to the tune of Rs.4 crores per annum.



V.J. Lazarus (MIL) discusses the project with Anup and Sonali Jalota.

Anup composes for Sonali

They may not be singing together, but Anup Jalota and wife Sonali are definitely working together on a new album which will have compositions by the multi-platinum star.

The new album, according to MIL, will be backed by a five-city concert tour of Bombay, Delhi, Calcutta, Hyderabad and Bangalore.

International Music Trust

A trust has been formed, with its centre at Los Angeles, to spread the message of peace through music, and to promote both eastern and western music. Dr. L. Subramanian, violin maestro, is its adviser.

Dr. Salem S. Jayalakshmi, musicologist, performing artiste and managing trustee is experimenting with music as a 'pacifying force', by teaching it to the young men and women in the rural area, under a special programme initiated by the Rural Development and Local Administration Department of the Tamil Nadu Government. This

scheme is funded by both the Central and the State Governments.

The International Music Trust proposes to teach music under various disciplines:

1. Classical music (practical), which will include the various traditions and schools of music, especi-

ally the 'Raga forte' of Indian music, and the principles of Western music.

2. Musicology: Theories in general research on several aspects of music, comparative study, the history of music in different nations.

3. Music as Therapy: Research on music in different media as a means of providing solace to the sick, the mentally retarded persons and drug addicts.

4. Music as Yoga: Practice of music as yoga through 'nadam' (vibrations of melody).

5. Music as a Performing Art: Voice culture, vocal therapy, stage performance, etc.

6. Dance Music: Traditional classical dance music, and the preservation of rare rhythmical patterns.

7. Musical compositions: Publishing compositions and biographies of great composers of the past, preserving the songs, their musical forms by recordings through tapes, discs and videos. The programmes will cover songs in Tamil, Telugu, Kannada, Sanskrit and Hindi.

8. Indian Classical Dances: Research, comparative study and practice of Bharata Natyam, Kathakali, Odissi, Kuchipudi, Manipuri, Kathak, etc.

9. Instrumental Music: Training in veena, violin, flute, mridangam,



And the dream comes true—on July 28, 29 and 30 at Radiogems Studios, Bombay.

kanjeera, sitar, tabla, piano, etc.

10. Dramatics: Producing dance dramas, musical ballads, etc., to propagate higher values in life.

11. Revival of Languishing Arts: Training in Katha Kalakshepam, Divya Nama Sankirtanam, folk dance and folk music.

12. Music in the Educational System: Launching schemes to introduce music in educational institutions at the primary, secondary and higher levels of education. Preparing materials for the respective schemes, propagation of music in rural areas by training youths from villages and thus providing them with a vocation. The training courses will cover the manufacture of musical instruments, printing technology and allied vocations.

13. Correspondence Course in Music: Correspondence courses with supporting recorded lessons on cassettes for the benefit of those who cannot attend the programmes.

To fulfil these needs, the trust needs to raise Rs.54 lakhs and has issued an appeal for donations. Cheques and drafts can be drawn in the name of 'International Music Trust'. Donations to the trust are exempt from income-tax under section 80G of the Income-tax Act, 1961.



Kishori Amonkar and S. Jaiswal (HMV) at the recording.

Inlay covers catch attention

The Music Shop' in New Delhi's Khan market attracts a lot of passers-by because of a clever selling idea thought up by

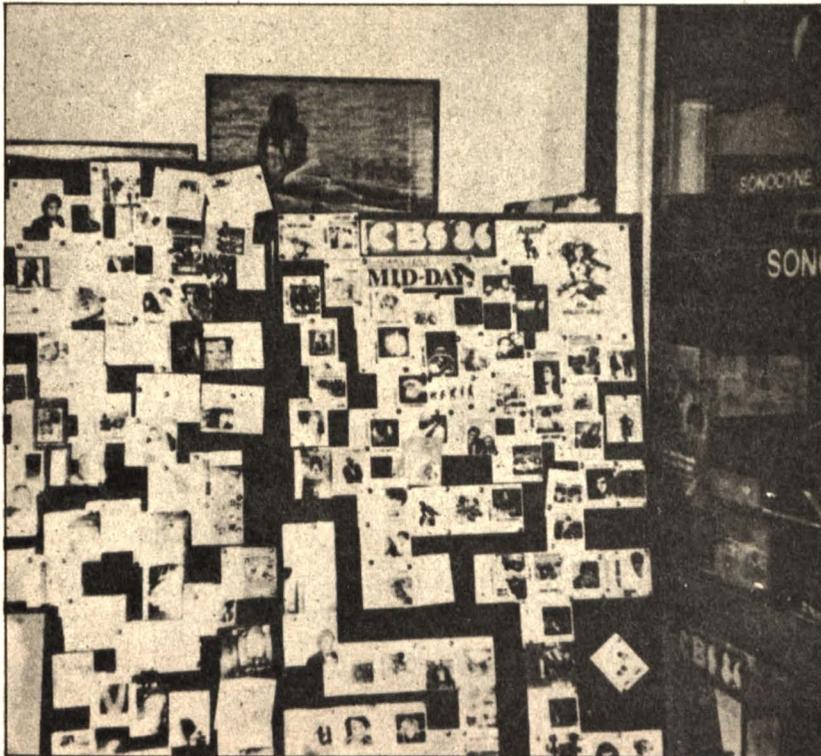
the young Marwaha brothers—Deepak and Atul. Outside the shop, stands a large display board on which are pinned the inlay covers of most of the popular western music cassettes.

Kishori Amonkar returns to HMV

One of the greatest living exponents of classical music, Kishori Amonkar, returned to the HMV studio after a gap of almost two years, to record 'Abhangas'. 'Abhangas', which are devotional songs written by the various saints of Maharashtra, are extremely popular. The album will be released by HMV during Diwali. Kishori Amonkar's earlier release for HMV was 'Mharo Pranam', an album of 'Meera Bhajans'. Photograph shows Kishori Amonkar rehearsing in the HMV studio, while Mr. Jaiswal of HMV looks on.

Bhav Geet by Arun Date

Arun Date, leading Marathi artiste, has recorded 'Bhav Geet' for HMV, to be released during Diwali. A special attraction of this album is that Asha Bhosle has accompanied Arun Date in two duets.



Collage of inlay cards at Delhi's Music Shop.



L. Subramaniam's 'Super Instinct'

Mr. L. Subramaniam, Music India's internationally acclaimed artiste, was in Bombay for a few days in July. He has been commissioned by Doordarshan to compose music for a seven-episode TV serial on the river Ganges (Ganga). Music India had cashed in on L. Subramaniam's performance during Jazz Yatra early this year and released two cassettes—one entitled 'Conversations', with violin wizard Stephane Grappelli, and the other entitled 'India zoo' is a solo. Inspired by the sales of these cassettes, MIL has now released a classical album by the famed violinist, entitled 'Indian Classical Music', which features: Raga Abhogi; Raga Nattai; Raga Vachaspati and Raga Saurashtram.

Seen in the photograph with L. Subramaniam are Larry Coryell (the famous guitarist) and the drummer prodigy, Tony Williams (seated). The three of them are expected to be in India during December this year for concerts in Bombay and Madras. At that time, Music India proposes to release yet another cassette of Subramaniam's, entitled 'Super Instinct', a neo-



fusion instrumental cassette, featuring great names like Maynard Ferguson (trumpet), Bud Shank (flute), Mark Massey (keyboards), Larry Coryell (guitar), Jerry Watts (bass), Tony Williams (drums) and Alex Acuna (percussion). A photograph of the advance copy of the inlay card is reproduced above, exclusively for readers of 'Playback And Fast Forward', courtesy MIL.

MIL's Punjabi repertoire

Good news for lovers of Punjabi music. Music India has lined up for release several new cassettes in Punjabi under their 'Multitone Records' label. These will feature a host of artistes. Titles are: 'Holle Holle' by Manjeet Kondal (music Deepak Khananchi), 'Dance with Alaap', 'Nach Pee Sur' by the group Chirag Pehchan, 'Chhamak Jehi Mutiar' by the Premi Group of Southall, 'Naachdi Jawaani' by Azaad Jatti Bul Bul Wargi featuring Parmjit Pammi, 'Mein Teri Ho Gayee' by Premi, 'With Love From Alaap', 'Dil Sada Dange Phiren', Anjaana Group, 'Mitra Pa Bhangra', Chirag Pehehan, 'Teri Chunni De Sitare' and 'Alaap Volume 1' by Alaap.

All these artistes are expatriate Indians.

Music India has also released Punjabi songs by famous national stars, an album by Mahendra Kapoor, entitled 'Nakra Banto Da' (music by Surinder Kohli) and another by Anup Jalota entitled 'Nashey Diye Band Botaley' (music is also by Anup).

'Yaadgar-e-Rafi' singing competition

Maestro Anil Biswas, once considered 'anti-Rafi', consented to be the chief judge at this year's 'Yaadgar-e-Rafi' singing competition scheduled to be held on July 31 in New Delhi to coincide with the immortal singer's sixth death anniversary. Chairman of the Society, Amarjit Singh Kohli, said at a press conference that the three best singers would be given cash prizes of Rs 1,000, Rs 500 and Rs 300.

A controversy had arisen when Anilda had Talat Mehmood re-record a Rafi solo from 'Do Raha' (1952). Subsequently, Anilda was quoted as saying that "Rafi is no singer". In an informal gathering held in Bombay recently, Anil Biswas insisted that he was misquoted. He went on to add that the re-recording was necessary because Rafi's full-throated style of the early Fifties did not match the character for whom he was giving playback. "The hero of 'Do Raha' was a Paris-

NEWS

returned painter. When the director of the film and I heard the song after it was recorded, he felt that a more polished and delicate voice would suit the hero better. I am not a composer who gives in easily to pressure. Moreover, I had okayed the song in all respects. But I appreciated the director's point of view and got the the song re-recorded by Talat. Some time later, a disappointed Rafi came to me with some records he had cut for Khaiyyam. These were songs that showed Rafi in a new soft, silky light. I complimented him and, in fact, got some songs recorded by him some years later. One such film, 'Heer', is considered by some music lovers as my best ever. There is no denying that Mohammed Rafi was one of India's greatest playback singers ever."

Some music buffs have alleged that this is a volte face on the part of Anilda and that he did not ever have a favourable opinion of Rafi's singing. However, being chief judge at a contest where local singers will render songs originally sung by the legendary singer is a good argument in Anilda's favour.

New music group formed

Bandish', a new music group formed by young musicians and connoisseurs in Pune, was launched on July 12.

A press note from the organisers says that 'Bandish' will organise music sessions, mainly Indian classical, every two months and the annual subscription will be Rs.25.

Further details may be obtained from Mr. Sudhir Phadke, 498 Shaniwar Peth, Penunpoora, Pune 411 030.

Bulgarians tune-in to Hindi film-music cassettes

Popular Hindi songs are likely to be heard in Bulgaria soon, with that country deciding to buy Hindi film music cassettes from here. Bulgaria is likely to place with India orders worth US \$ 40,000-50,000 for Hindi music cassettes. A decision to this effect was conveyed to an official of the Minerals and Metals Trading Corporation of India



Venus put up six hoardings in Bombay city to announce 'gold' sales of their film album 'Ghar Sansar'. Incidentally, their hopes that it would cross 'platinum' sales too have since been fulfilled.



At the press conference held on July 2 at the Taj, announcing Music India-McDowell's first nationwide concert tour, 'Aafreen', by Pankaj Udhas are, from left to right: Bashir Sheikh (MIL), V.J. Lazarus (MIL), Pankaj Udhas, Farida Udhas, Rahul Tandon (McDowell) and Arun Amin (MIL). After the conference, Pankaj sang some of the tracks from 'Aafreen', as a special preview.

Spate of combination cassettes from HMV

HMV, which claims to have the best catalogue any record company can ask for, is releasing many old film hits on combination cassettes. Some examples of recent releases are 'Paying Guest', 'Tere Ghar Ke

Samne', 'Evening In Paris', 'Love In Tokyo', 'Adalat', 'Jahan Ara', 'Nagin', 'Anarkali', 'Goonj Uthi Shehnai', 'Baiju Bawra', 'Mela', 'Babul', 'Singapore', 'Hongkong', 'Gumrah', 'Hamraaz', 'Leader', 'Ganga Jamuna', 'Upkar', 'Purab aur Pachchim', etc. Every month at least five such combinations will be released. This will cover

those titles which have been released on LPs before. Simultaneously, there will be re-issues of old film soundtracks which have never been released in the LP or cassette format.

Noted tabla player dead

Noted tabla player Suleman Khan died in Indore on July 10 after a brief illness. He was 52.

Mr. Khan was associated with AIR for the last 20 years. He had also played the tabla in 'sangat' with Kumar Gandharva, Krishna Rao Shanker Pandit, Ustad Amir Khan and Pandit Hariprasad Chaurasia.

Ustad Ghulam Rasul Khan passes away

Ustad Ghulam Rasul Khan, doyen of the Agra 'gharana' and a leading harmonium player, died after a brief illness, in Bombay, on July 11. He was 95.

The Ustad, who devoted 60 years of his active life to music, taught vocal music at Baroda University for 30 years. He wrote 'Sur Sagar'—an authoritative book of notations.

He accompanied his late uncle, Ustad Faiyaz Khan, during several concerts all over the country. Although Ustad Rasul was a devout Muslim, he composed notations of Jain 'shlokas'.

Ratan Sharma wins Shankar Rao Vyas prize

Ratan Sharma, a student of the Ramnarain Ruia College, Bombay, has bagged the 'Shankar Rao Vyas prize' in an all-India examination for classical music held last month.

The prize was awarded by Pandit Bhimsen Joshi, the renowned classical vocalist, at a function held in Pune recently. Mr. Ratan Sharma is a student of Pandit Jasraj, another well-known vocalist.

The prize, awarded every two years, goes to the candidate who comes first in the all-India examination held by the Akhil Bharatiya Gandharva Mahavidyalaya.

Madras Music Academy

Mr. T.T. Vasu has been re-elected president of the Music Academy, Madras, for a period of three years. The other office-bearers elected at the general body meeting of the Academy on June 29, are: vice-presidents—Mr. K. Chandrasekaran, Mrs. Indira Ramadurai, Mr. K. Vaitheeswaran, Mr. P. Obul Reddy, Mr. S. Viswanathan, and Mr. M.S. Pattabhiraman; secretaries—Mr. S. Natarajan, Mr. T.S. Parthasarathy, Mr. T.S. Rangarajan and Mr. V. Subramaniam.

Tabla maestro Bhutad honoured

Mr. Govindrao Bhutad, tabla maestro from Amravati, has been honoured by the Directorate of Cultural Affairs, Maharashtra, for his outstanding services to music.

Mr. Bhutad has been given a grant of Rs.2,400 by the State government, and a monthly remuneration of Rs.200.

M. Satyam foresees bright future for young singers

Though S.P. Balasubrahmanyan dominates playback singing these days, Ramulu, Ramakrishna, Sitaram and other up-and-coming songsters have a bright future," said Madhavapeddi Satyam, noted playback singer of yesteryear. He was addressing a public gathering held at Machilapatnam recently. He felt that today singers were pressurised into rendering as many as eight songs a day, and quality and melody suffered in the process. Respect for colleagues and encouragement of young talent was conspicuously lacking among present-day artistes.

Stating that not a single film had been released without a disco dance, rape, murder and vulgarity, he wondered how cinegoers were patronising such a trend. Satyam added that there was a deterioration of standards

in music. While the music of yesteryears reflected our culture, the tunes of today were nothing but cackle and cacophony.

Sixty-four-year-old Satyam has more than 5,000 songs to his credit, spanning over four decades of his playback singing career. He first acted in a Hindi film produced in Calcutta in 1943. He sang a few numbers in that film at the request of the producer. Then he switched over to singing.

Pirated protectionism

The country's defence services are among the largest buyers of pirated music cassettes, says a report in the June 30 edition of 'Business Standard' (Calcutta). It is also said that the government of Orissa has been granting loans to small entrepreneurs for buying duplicating machines to copy songs.

These are some of the ways in which the pirated cassette industry has flourished while legitimate manufacturers are being forced out of the market. Laws have been changed to protect genuine cassette manufacturers, but how can the industry survive, when the cassette pirates are patronised by defence services or the state governments?

Cassette on University

Tarana-e-Aligarh', an audio cassette tracing the life and achievements of Sir Ahmad Khan, founder of the Aligarh Muslim University, was released at a function on July 25, in Bombay. Composed by Ishtiaq Khan, the cassette portrays Khan as a man who inspired nationalists and one who was also scientific and modern.

The Aligarh Muslim University has produced many great national personalities like Dr. Zakir Hussain, Dr. Z.A. Qasim, leader of the first expedition to Antarctica; Mohsina Kidwai, Union Minister; Muzzafar Ali, a well-known film director and Zaffar Iqbal, Lala Amarnath and Mushtaq Ali, sportsmen.

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INTERNATIONAL NEWS

Another Hot 100 single from Rod Stewart

Rod Stewart is back on Billboard's Hot 100 singles chart with 'Love Touch' (Theme From 'Legal Eagles'), but it is not the first song he's recorded for a movie, as most people think.

Several years ago, Rod cut a song for the film 'Night Shift'. The movie was a flop, but the song he did was written especially for him by Carole Bayer Sager and Burt Bacharach.

The title? 'That's What Friends Are For'—the very same tune that took Dionne Warwick & Friends to No. 1 earlier this year.

'A Parisian' dies in America

Vincente Minnelli, maker of the all-time musical hit film 'An American In Paris' and winner of France's highest decoration for his contributions to French culture (the Legion of Honour), passed away in Los Angeles on July 26. Eighty-three-year-old Minnelli also made 'Lust For Life' and 'Gigi'. The three films together bagged as many as sixteen Oscars. Minnelli leaves behind his daughter Liza, a singer-actress-entertainer who starred in the popular musical 'Cabaret'. Her mother, Judy Garland, was Vincente's previous wife.

Roth new MCA president

Myron Roth has been appointed president of MCA Records, with continuing responsibility for the MCA Music Entertainment Group's recorded music and music publishing interests, as well as for the record label.

Roth has been executive vice-president of MCA Records and Music Group for the past three years, and prior to joining MCA, was senior vice-president and general manager of CBS Records on the West Coast and formerly vice-president of RCA Records business affairs.

In another top level US appointment, Gregory Fischbach has been appointed president of RCA/Ariola Records International to oversee all

pre-recorded music operations outside the US and Canada. He was previously with Activision, the California-based computer software and video game concern, and prior to that ran his own law firm. His clients included Crosby, Stills and Nash, the Steve Miller Band, Boz Scaggs and Emmylou Harris.

True grit

Despite several broken fingers, a young Soviet pianist participated in the prestigious Tchaikovsky piano competition in Moscow in June reports Pravda.

Alosha Sultanov, 16, was practicing when a piano lid fell on his hands, breaking several bones. But he decided against dropping out of the competition. With his hand bandaged and anaesthetised, he gave a spellbinding performance of Beethoven's 'Appassionata'

276 hours guitar-playing record

After strumming for 276 hours, the new world record holder for playing the guitar continuously, declared that he felt 'supercharged'. Mr. Michael Buckley drank a few glasses of champagne in celebration, but said he was heading straight for a few days in bed.

Around noon, on June 1, the 31-year-old Mr. Buckley had strummed his way past the 11-day mark listed in the Guinness Book of World Records.

Mr. Buckley began the marathon at noon on May 20 at a music shop. As a reward, the shop gave him a champagne bash and a US\$ 7,000 custom-made electric guitar.

CBS, PolyGram and HMV reduce prices, revise trading terms

In a fundamental restructuring of trading terms, CBS ended the 5 per cent returns for LP records and cassettes, and the 2-1/2 per cent cash settlement discount. Effective from July 1, the new terms stipulated payment net of 30 days. Single records of 7" and 12" would still be entitled to the 5 per cent returns. At the same time,

CBS announced a price cut of approximately 8 per cent in its three main categories of pop albums. Trade reaction to these moves was universally hostile. Many wholesalers, who made significant margins for over a year through the settlement discount, were visibly upset.

Retaliating, Ian Duffell (Managing Director, HMV) asked CBS Records not to bother to send their sales representatives to HMV shops. PolyGram too made changes in its own trading terms. RCA/Ariola said that they would be closely following events resulting from CBS Records' policy change. A spokesman for Warner-Elektra-Atlantic (WEA) said that they had no immediate plans of following suit but were very concerned about the fact that dealers preferred to stock only those records that featured in the 'top 40' list.

And following this, in the second week of July, EMI announced that it would radically alter its trading terms, as of August 1, although the company denied that this was in response to moves made by CBS and PolyGram. Settlement discounts were to be abolished, returns allowance would be lowered to 2-1/2 per cent of total purchases and LP/cassette/single prices were to be reduced by an average of 5 per cent. Asked whether the changes were intended to help indie (small, independent) dealers, General Manager of Sales, Keith Staton said, "They have not been brought in to advantage or disadvantage any section of the industry".

My Fair Lady songwriter dead

Alan Jay Lerner, one of the most influential lyricists of stage and film musicals, who shot to fame with his lyrics in 'Brigadoon', 'Paint Your Wagon' and 'My Fair Lady' died on June 15 of lung cancer, at the age of 67.

Born into family wealth, like Cole Porter, Lerner had no desire to become part of the Lerner Stores women's clothes chain. After studying at the English public school Bedales in Hampshire, Harvard and New York's Julliard School of Music, he became a journalist and, in 1940, began writing radio scripts and working for an advertising agency.

He met the Australian-born Frede-

INTERNATIONAL NEWS

rick Loewe by chance, in 1942, and their first collaboration the following year, 'What's Up', only survived 63 performances on Broadway. The next effort, 'The Day Before Spring', did better with 165 performances in 1945, drawing attention to the duo. They hit the bigtime two years later with 'Brigadoon', a charming musical about a Scottish Highland village which comes to life once every 100 years, and contained hits such as 'Almost Like Being In Love' and 'The Heather On The Hill'. Brigadoon went on to become a very successful film in 1954, starring Cyd Charisse and Gene Kelly, and a TV spectacular in the early Sixties.

In 1951 came 'Paint Your Wagon', with songs like 'I Talk to The Trees' and 'Wand 'rin' Star' (a hit for gravel-voiced Lee Marvin in the movie version 1969). And then, in 1956, came the blockbust—'My Fair Lady', a musical adaptation of George Bernard Shaw's 'Pygmalion' with hits like 'On The Street Where You Live', 'The Rain In Spain', 'I Could Have Danced All Night' and 'I've Grown Accustomed To Her Face'. The cast album with sales of 5 million was produced in over 20 countries. An outstanding film version was made in 1964, and in 1976 the musical made a triumphant return to Broadway.

Boy George's heroin problem

British rock singer Boy George is undergoing treatment for heroin addiction, according to Mr. Richard Branson, Chairman and Founder of Virgin Records. Boy George sought help for his addiction and started treatment on July 7, at an undisclosed medical centre in England.

The disclosure followed the arraignment of four people, including Boy George's brother, Kevin O'Dowd, charged with conspiring to supply heroin to the singer.

Fellow rock star and close friend Marilyn, 23, (real name Peter Robinson), was arraigned at the same time on a charge of possessing heroin.

They were arrested on July 8, after narcotics officers raided Boy George's home and five other locations in London. Scotland Yard said no drugs were found at the singer's home, but said police were trying

to trace the singer so that they could interview him.

Scotland Yard released the 25-year-old pop star nearly 12 hours after his arrest and ordered him to appear before a London magistrate on July 29.

Boy George left Harrow police station in North London in a chauffeur-driven car with a police escort, smiling and waving.

Independents on BPI council

The British Phonographic Industry, a body similar to the Indian Phonographic Industry is responsible for framing guidelines on important matters concerning the music business. This includes guidelines on charts, generic advertising, air-play, as well as the general structure of the industry. The general impression about the trade body in the UK is similar to the impression the independent labels in India have of the IPI. Martin Mills, Beggar's Banquet (a uniquely named label), says, "We want to get across to people what we can achieve. The BPI council is very much the territory of the four majors." Mills was referring to the control the four big labels have over the governing body. An effort is being made by Martin Mills and Iain McNay to get re-elected this year, to maintain a strong voice for the independent labels on the council. McNay says, "It's probably the best record industry trade body in the world, but it could be so much better. It's vital that there is a minimum of two of us on the council, who can raise important topics that the BPI might not otherwise consider." Mills adds, "It's important for companies to realise that the BPI is influential and does take decisions that affect the whole industry."

Seminar on the making and marketing of a record

Longman Seminars Limited, who have held seminars on a wide variety of music industry topics, are holding a seminar on 'The Making And Marketing Of A Record' on September 30, 1986, at Barbican Centre, London. A panel of acknowledged leaders in their respective fields of the music ind-

ustry, are expected to attend. Aspects to be covered are: i) Finding a record deal, ii) Making a record, iii) Marketing the record, iv) The Press's role, v) Promotions, vi) Publishing and copyright, vii) The Manager's role, viii) International marketing, ix) Secondary exploitation and x) Financial aspects.

The speakers include: Tim Read, Director of Marketing, Polydor, Adrian Sear, Head of Promotion, Polydor, Brian Hopkins, Creative Director, EMI; David Hughes, Director of Strategic Marketing EMI and Andy Stephens, Director, International Marketing, CBS. Music industry officials desirous of participating should contact Longman Seminars, 5 Bentinck Street, London W1M 5 RN. Phone 01-242 4111. Delegate fees are St£ 175.50 + st£ 26.25 VAT per delegate. Bookings for two or more delegates entitle you to a 10 per cent discount. Last date for registration and cancellation is September 19, 1986.

UK abandons community radio plans

The biggest proliferation of land-based pirate radio stations since the Sixties is likely to hit the UK in the wake of the government's announcement that it will not be licensing community radio.

The government has abandoned its plan for introducing community radio. Home Secretary Douglas Hurd told the Commons recently that 'various difficulties' have arisen in selecting candidates for 21 experimental community radio stations. There would have been no regulatory body, and yet the public would have expected certain 'minimum standards of objectivity and decency' to be maintained.

The matter is further complicated by the fact that existing local radio stations are subject to the rules of the BBC Charter and Broadcasting Act 1981.

"The government has therefore decided to give up the idea of an immediate experiment in community radio, the exact form of which was still causing difficulty," he said, "and to look again at community radio among the matters to be covered in the forthcoming Green paper on radio."

INTERNATIONAL NEWS

One possible effect of the decision is underlined by the announcement that Radio USS is considering a return to the airwaves. A pirate station broadcasting to south London and part of Surrey, it began transmitting in 1984, specialising in computer-synthesizer and new age music, but closed down in favour of applying for an experimental community licence.

Singapore's new anti-piracy laws

The Singapore government has published its long-awaited Copyright Bill, significantly increasing the penalties for copyright infringement and providing for a maximum of five years imprisonment and a fine of 1,00,000 Singapore dollars.

The IFPI has identified flaws in the bill, notably a weakening of existing legislation with regard to foreign record producers. The burden of proof in an anti-piracy case is now shifted to the prosecution

which will have to show that not only was a pirate acting illegally but also that he knew he was doing so.

RCA seeks sales guarantees

A demand by RCA/Ariola, that potential licencees should be able to guarantee sales of at least 10,000 units before they can license products from the company, has drawn a negative response from 'indie' companies, specialising in back-catalogue releases. This action could open the doors to pirated product from Europe.

A letter to would-be licencees from RCA's special projects division asks for a sales guarantee of 10,000 units, a figure, most specialist labels agree, is 'totally unrealistic'. Ted Carroll, managing director of Ace Records, which has a vast catalogue of album re-issues, says, "My feeling is that RCA, who are sitting on a great catalogue going back to the Twenties, have a moral obligation to make more of it avail-

able, and if they don't want to do it themselves, then they should allow other people to make it available under realistic terms."

Carroll says that he has been trying to license several tracks from the RCA catalogue for some time, but without success. "They must know that much of the product will only sell three or four thousand units. I know that they've got to think of commercial demands, but this is very unrealistic. The feeling is that these demands are being made simply because the company can't be bothered with all the work involved."

Brian Atkinson, RCA/Ariola Manager special projects, denies that the company is sitting on its catalogue. "We probably do more licensing deals than most other major companies, and we try not to say no to anybody, but every deal has to be judged on its own merits. There is no standard deal but the ones we do have to be profitable for everybody concerned. I'm quite happy to sit down and talk with anybody who might have a gripe about RCA's licensing deals." ◀◀



CBS PRESENTS:

- IND
4 CX-1123 "SAAZ-RAAG AUR TAAL" Lucky 13: Instrumental Music: Cassettes as well as L. Ps. Conducted by: Pt. Vinayak Vohra. 13 Indian instruments like Sitar, Santur, Flute, Dilruba etc. playing 13 rare Raagas in 13 Taals (Rhythms), with percussion instruments like Pakhawaj, Tabla, Khol, Dhol, Dholak, along with 13 side rhythm instruments like madaal, manjira, duff etc. Presented by: Chandiramani.
- IND
4 CX-1131 MAUJ- a unique combination of Sitar and Pakhawaj. Sitar: Chandrashekhar Naringrekar. Pakhawaj : Arjun Shejwal. 6 lilting Raagas in 6 special Pakhawaj rhythms. Available in Cassettes only.
- IND
4 CX-1097 "SOZ-E-DIL" - Traditional Ghazals of Ghalib, Momin, Zauq etc. Cassettes as well as L. Ps. Singers; Shruti Sadolikar (Katkar), Kavita Krishnamurti & Usha Amonkar. Music: Chandiramani. Assisted by: Bulu C. Rani. Tabla: Shridhar Padhye.
- IND
4 CX-1085 BHAKTI VARSHA: Traditional Bhajans of Kabir, Surdas, Guru Nanak, Khalas, Meera etc. (Cassettes as well as L. Ps). Singer: Shruti Sadolikar (Katkar). Pakhawaj: Arjun Shejwal Music: Chandiramani, Assisted by: Bulu C. Rani.

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GHAZALS

'Karavan-e-Ghazal'

This serial, as its name suggests, traces the forward movement of a form of poetic Urdu composition, called the 'ghazal', a form that was sung for only small appreciative audiences during the medieval period. Today, the 'ghazal' has attained widespread popularity because of singers like Begum Akhtar, K.L. Saigal, Talat Mehmood, Mohammed Rafi, Lata Mangeshkar, Mehdi Hassan, Jagjit and Chitra Singh, Anup Jalota, Pankaj Udhas and several others.

'Karavan-e-Ghazal' (alternate title: Dastaan-e-Ghazal) is a serial in 13 parts on the history and origin of the 'ghazal', beginning with Amir Khusro in the 13th Century and ending with Faiz Ahmed Faiz. The serial records the contributions of poets like Quli Qutub Shah, Waris Shah, Siraj Aurangabadi, Arzoo, Anand Ram Mukhlis, Abdul Hai Taban, Jafar Zalalli, Meer Taqi Meer, Mus Hafi, Naz-eer Akbarabadi, Ghalib, Bahadur Shah Zafar, Dagh, Iqbal, Josh and Bismil.

The serial is being directed by Saeed Akhtar Mirza and Ashok Ahuja, and the music is being composed and directed by Ustad Amjad Ali Khan. The script has been written by S.M. Mehdi and Mr. Sumedh Shah is the executive producer. Each programme begins with a 'ghazal' sung by a well-known singer like Pankaj Udhas, Anup Jalota, Penaaz Masani, Roop Kumar Rathod and Chandan Dass, among others. The first episode features Shobha Gurtu and Hariharan.

Asha Bhosle and Lata Mangeshkar have also shown interest in the programme. Ustad Amjad Ali Khan who will select the artistes is clear that he does not want to compose pure classical music for the programme, but popular music.

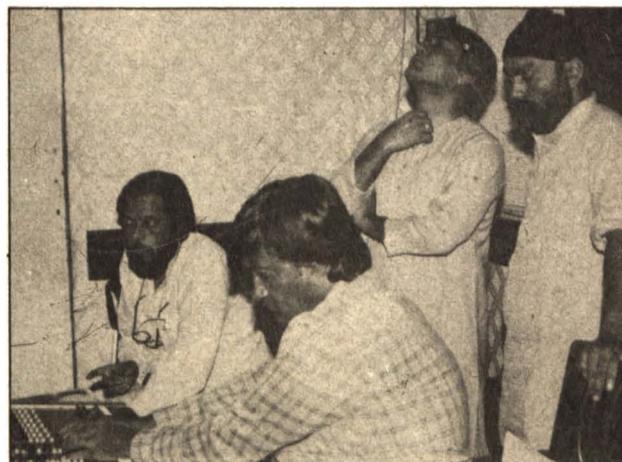
Three major record companies—HMV, MIL and CBS—have agreed to allow the use of recordings of their 'ghazal' artistes. An understanding with the producers of the serial—Atia Communications—will ensure that each label (HMV, MIL, CBS) gets mechanical rights for



Amjad Ali Khan, with Sumedh Shah, executive producer.



Singer Shobha Gurtu with Amjad Ali Khan.



L to R — Saeed Mirza, director; Zubairi, sound recordist, Radiogems; Amjad Ali Khan; and Uttam Singh, composer.

at least 60 minutes of the recorded music of their artistes. 'Dastaan-e-Ghazal' will also be released on records and musicassettes.

The 'ghazal', as a poetic composition, has a discipline all its own. It consists of any number of couplets or 'shers', each being of perfect length and rhyme. This balance cannot be disturbed by even as much as a part of a syllable. Contentwise, each couplet is self-contained, complete in its two lines ('misra's'); it cannot spill over into the next couplet. Moreover, one couplet should contain only one thought. These rigid restrictions impart a gem-like quality to each couplet, each scintillating on its own.

The 'ghazal', which had a long and glorious tradition in Iran, was new to India in the days of Amir Khusro, the first Indian poet who tried to graft Persian with Braj, Awadhi and other Indian languages to produce what he called 'Hindvi'. This was the first attempt at a composite Indian language, having components of several languages and dialects of India. Though the results may seem a little raw and coarse today to more sophisticated audiences, the language has a freshness and vigour. Khusro wrote a number of 'ghazals' in this language, and they still survive.

'Karvan-e-Ghazal' takes us back to the early days of ghazal.

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3. "Let's Do it" (Written By Pandit Narendra Sharma, Sung by Alisha, Composed by Anand Milind)
4. "Didi Meri Karde shamma" (Written by Pandit Narendra Sharma, Sung by Alka Yagnik, Composed by Anand Milind).
5. "Is Jadoo Ke Dande Mein" (Written By Gulshan Bawra, Sung by Remo and Alka Yagnik, Composed by Anand Milind)
6. "Teda Meda Main" (Written, Sung and Composed by Remo)
7. "Dekho Dekho Yeh Hai Jalwa" (Written, Sung and Composed by Remo).

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INTERNATIONAL MUSIC

Big bang Bangles come to India

The nucleus of the Bangles was formed in January of 1981 when Susanna was brought together with Vicki and Debbi (guitar and drums respectively) through ads placed in a Los Angeles newspaper. "Right from the start there was a certain chemistry," explains Vicki. "The vocal harmonies came together immediately and we knew we had a special musical communication".

By the end of that first year, The Bangs (that's not a misprint, that was their name at the time) had started performing in various Los Angeles nightclubs, released their first record on their own label, Downkiddie, called "Getting Out of Hand".

It was time to grow, and the subsequent signing to L.A. Personal Direction for management led to an EP produced by Craig Leon and a mad six week North American tour with the English Beat. Actually, the tour wasn't as mad as the five days they had for preparation, which included leaving their day jobs (for good), finding a road crew and arranging transportation. If that weren't enough, they were also forced to select a new name, since it was discovered that a bar band in New York was called The Bangs. Since it was quickly decided being called The Bangs, except in New York, would be inconvenient (to say the least), a tormenting period of decision led to Bangles.

Everything was in place. The name was straight, a second national tour had been completed, this time as club headliners. The EP had sold 40,000 (a phenomenon for the small and soon-to-fold Faulty Records) and again it was time to grow. What happened is half-jokingly referred to by the band as the "Big Bang-le Theory", a take-off on the famous cosmic event, where seemingly random elements came together to create an intricate system. Bassist Michael Steele joined the band adding yet a fourth voice to the already exceptional harmonies and vocal gymnastics. "It was like magic," Susanna said. "Michael was the last important link we needed. The band finally was whole and our sound really came together."

In the spring of 1983, the Bang-



The four Bangles: From L: Michael, Vicki, Susanna and Debbi.

les signed with Columbia Records. Their first album, 'All Over The Place', produced by David Kahne, met with widespread acclaim for its straight-ahead sound, well-written material and tight snappy musicianship. In reviewing the record, Rolling Stone wrote, "The Bangles have emerged to re-create that quicksilver moment when Beatlesque pop co-mingled with American folk in a loving embrace that could give you the shivers". BAM magazine named it the best album of 1984.

A summer tour for the Bangles saw them alternating between playing their own club dates and special 'guesting' for Cyndi Lauper in a 12,000 seat venue. They appeared on David Letterman's Late Night programme and were featured in concert at Radio City Music Hall. A quick visit to four European countries set them up as the American band to love. Vicki and Debbi Peterson, Susanna Hoff

and Michael Steele—the Bangles are jingling CBS has scheduled 'Different Light' for release in August. We bet the day of release is going to be a 'Manic Monday', a la premier cut on the album.

25 years of the Beach Boys

The Beach Boys, celebrating their 25th anniversary, had a single released on July 21 by Capital Records—their first new release for their original label since 1969—followed by a 25-track double-album 'Made In The USA' in August.

The single, 'Rock 'N' Roll To The Rescue', is described as a "modern semi-autobiographical tribute to the power of rock 'n' roll" and features Brian Wilson on lead vocals. It will also be featured on the commemorative LP, which covers The Beach Boys' entire career inc-

INTERNATIONAL MUSIC

cluding post-capital recordings and two new tracks. A major consumer promotion is planned around the release.

The B-side of the single will feature a rare version of the group's classic 'Good Vibrations', recorded live in London in 1970, and there will also be a 12-inch beach party mix.

An EMI spokeswoman said: "The Beach Boys are currently not signed to any company but have recorded the single for Capital to tie-in with the 25th anniversary since they signed with the label."

Botham backs pop group

Cricket star Ian Botham, banned from the game for two months after admitting smoking marijuana, has financed a pop group to make a record about a youngster who dies of a heroin overdose.

With 250 pounds (375 dollars) from Botham, the band 'Rain and Tears' from the Northern England steel city of Sheffield, has landed a recording contract and their song is due for release this month.

The song was written by the



Ian Botham

band's singer Bongo McLeod and Viv Richards.

According to McLeod, "the song is based on a true account involving a friend of mine who died from a heroin overdose, and I know Ian liked the song"

Gold disc for Princess Stephanie

Daughter of Prince Rainier and the late Princess Grace of Monaco, Princess Stephanie has achieved success as a singer. Her single, 'Comme Un Ouragon' (French for 'Like A Hurricane'), has won her a 'gold' disc.

Jazz to end hunger

Fifty leading jazz musicians, including Sarah Vaughan, Herbie Hancock, Tom Scott, Stanley Clarke and Carmen McRae have recorded 'Keep The Dream Alive' for Jazz To End Hunger, to be released as an album as well as a video cassette towards the end of 1986.

Soundtrack trio

Three film sound track albums were scheduled for release in the second half of July. 'Pretty In Pink' features OMP, Suzanne Vega, New Order, The Smiths and Echo And The Bunnymen. A&M is the label. On WEA, we have 'The Karate Kid Part II', which includes songs by The Moody Blues and Carly Simon. 'Youngblood', on RCA, features Mr Mister and starship.

Whitney Houston's debut album crosses sales of six million copies

In the biggest certification success story of the first half of 1986, Whitney Houston's Arista debut album, certified in June for U.S. sales of 6 million copies, becomes the first debut album to go six-times platinum. It also is only the second album by a female artist to attain sales of 6 million copies.

Also of significance, seven new

and developing acts earned their first million-selling platinum albums in the first half of the year: Mr. Mister, Arcadia, the Hooters, A-ha, the Outfield, Ready For The World, and Janet Jackson.

Previous debut champ was 'Van Halen', certified for sales of 5 million copies since its 1978 release. The only other album by a female artist to reach the 6-million-sales mark is Madonna's 1984 release, 'Like A Virgin'. In the first six months of the year, the Recording Industry Assn. of America (RIAA) certified 38 platinum albums, up from 35 in the first half of the last year. The RIAA also awarded 62 gold albums, down from 64 in the same period last year. The number of gold singles—excluding oldies and kiddie disks—held steady at six.

Houston's debut set is the first album released since 1984 to hit the 6 million sales mark. The two runners-up are 'Dire Straits' 'Brothers In Arms' and Phil Collins' 'No Jacket Required,' which have been certified for sales of 5 million units.

Houston's album has risen swiftly through the multiplatinum ranks. It was certified for sales of 3 million copies in February, 4 million in March, and 5 million in May.

CBS get Rainbow

Rainbow Records, the label formed by former RCA head of A&R Bill Kimber, and which had a huge hit with Su Pollard's 'Starting Together' has signed a pressing and distribution deal with CBS. First release through the new deal, which replaces the label's former alliance with EMI, is Pollard's reworking of 'You've Lost That Lovin' Feelin', taken from her forthcoming debut LP.

Family favourites

Family Favourites, an eight album/cassette box featuring tracks, is being released by Reader's Digest. Compiled with the help of the BBC, it includes 36 million-selling numbers from the Forties, Fifties and Sixties. Family Favourites was a popular Light Programme show which ran for more than 30 years, and the cuts that form this collection are chosen from such 'favourites'. ◀◀

CLICK



1 Amitabh Bachchan released the audio-cassette of 'Jalwa' on July 17, in Bombay. From L to R: Heroine Archana, Irshwin Balvani (CBS), Amitabh, director Pankaj Parashar and producer Gul Anand.

2 Ghansham Vaswani was awarded the 'Best Male Ghazal Singer' award at a function held in June at the Al Nasir Leisure Indoor Stadium, Dubai. Picture shows from L to R: Sheikh Abdul Kader, Manager of Al Nasir Leisure, Ghansham and Tabassum.

3 At the same function, Sonali Jalota received the 'Best Female Ghazal Singer' award.

4 Music director Madhu Mukherjee recorded six songs for a film being produced by Chowringhee Talkies, Calcutta. All six songs were recorded at Western Outdoor Studios, Bombay, during July 23-24. Ghansham Vaswani, Aruna Kundnani, Himika Mukherji (all singers) are pictured with Madhu Mukherji (extreme right).

5 MIL's Gujarati LP, 'Gulmohr', was released recently in Bombay by composer Vanraj Bhatia. Seen above are Arun Amin (MIL), Purshottam Upadhyay (the music director of the album), Vanraj Bhatia, chief guest Mahipat Shah and Hansa Dave, who sings on the album with Purshottam.

2 3

CLICK

6 Roop Kumar Rathod proudly displays his debut album, 'Parvaz'. From L: Shashi Patel (Chairman, MIL), the artistes, V.J. Lazarus, (Vice-President, MIL) and Arun Amin (MIL).

7 At a song recording session for the film 'Shahenshah' are from L to R: Vijay Kalyanji, Arvind, Amar Utpal, producer Bittu Anand, N.A. Hashmi of Venus, director Tinnu Anand, Mohammed Aziz, producer Naresh Malhotra and recordist Ashok.

8 Seen in the picture are from L to R: L.V. Prasad, Amitabh Bachchan, Gulshan Kumar (Managing Director, SCI) and Uday Bannerjee (Regional Manager, SCI). The occasion was the release function of SCI's first Tamil film LP, 'Uyire Unakkaga'.

9 At the recording of CBS's Tamil devotional songs' album 'Deivamaalai' are from L to R: Singers Dinesh, P. Susheela, lyricist Rams and music directors Prakaash Sundarnaath.

10 Venus has acquired the mechanical rights for the Lata Mangeshkar show, held some time ago at the Brabourne Stadium. Seen at the editing session of the album are from L to R: N.A. Hashmi (manager, A&R, Venus), Hridaynath Mangeshkar (who is supervising the project) and recording engineer Daman Sood.



6



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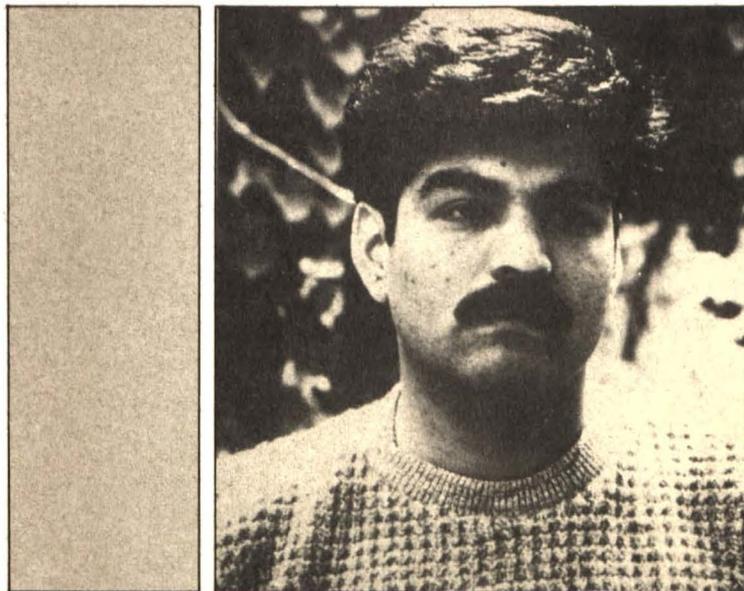
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10



TALENT



Babla Mehta: In Mukesh's footsteps



Mirza: The crooner

BABLA MEHTA Mukesh like sounds

"I haven't given an interview before. I am nervous," said Babla Mehta with disarming sincerity. An hour or so later, he stepped into the sound studio of Super Cassettes Industries (SCI) and it was immediately clear that one thing he was far from nervous about was recording songs. Here was a really gifted singer. "It's God's gift to me," he says. "I did not learn music anywhere. It just came naturally to me."

Babla Mehta is 26 and his career in music has already taken off. He has already recorded his 'versions' of over 30 songs sung by the late Mukesh. The other cassette of his that has been released so far is "Bajrang Baan", a recording of the "Hanuman Chalisa". Both these cassettes have been released by SCI. Presently, he is busy recording the entire "Sundar Kaand" of "Ram-charitmanas" with SCI. This is an ambitious project which, when complete, will present a unique musical re-recording of the Tulsidas religious epic in its entirety.

Babla is understandably thrilled with this opportunity. "You can record as many songs as you like and they might survive for years, or, in rare cases, decades, but this album would be of everlasting value. It will remain forever. I am absolutely delighted that I have been chosen by SCI for this unique project."

Babla has caught particular attention because of the striking similarity of his voice to that of the legendary Mukesh. So much so, that many even address him as Mukesh. "It's a gift," he repeats. "I just happen to 'sound' like the great singer. But I have never tried to copy him or anybody else. I feel confident about myself and sing without any constraints. I am sure about my voice." And just as well. The timbre of his voice has impressed a whole lot of people.

Back in 1983, he took part in a music competition organised in New Delhi by the Rajdhani Rangmanch. There were over 600 participants from all parts of the country. Famed music director, the late Shyamji Ghan-shyamji, was one of the judges—and was impressed by Babla. He took the young, hopeful singer with him to Bombay, and there Babla was signed by Producer Swa-

ran Singh Kanwar for his next film. He was to sing three songs in the film. A bright career seemed in the offing. "Most unfortunately," says Babla, "Shyamji, who was a cancer patient, died. Four months later, the producer himself breathed his last, and the whole project fell through. This was a tremendous setback. I was rather dejected. At this stage I took up a job with the Bank of America."

Babla retained this job till a few months ago, when he was signed by SCI. Then he decided to leave his job and devote his time entirely to music. Two months ago, he decided to go in for training in classical music. He admits that hitherto he had absolutely no grounding in classical music. "I realised that basic knowledge of classical music is necessary. Now, I am learning music from Pandit Ram Saran Das".

I asked Babla who his favourite singers were. He replied, "Mukesh was a singer full of feelings, sentiments and emotion. He had a marvellously rich voice. Mohammad Rafi was just as gifted. But I think in terms of sheer range of voice and capability of rendering a variety of songs, Manna Dey has been the best of them all".

Now, at the threshold of a flowering career, Babla Mehta speaks of several offers that he is getting from the Bombay film industry as a playback singer. He is also looking forward to recording another volume of Mukesh favourites (apart from the two that he has done already). But the prospect that pleases him most is the project he has at hand at the moment. The release of the 'Sundar Kaand' cassette, he hopes (and we do too!), will firmly establish him as an artiste with worthy credentials.

— Sanjeev Verma

MIRZA

The crooner from Iran

As a student of the R.D. National College, Bombay, Mirza Jawad Askari was a hesitant performer on stage. He started singing as a little child, in tandem with the public address system which blared across the street near his Mahim (Bombay) residence. His hotelier father could not have imagined that this son of his would one

TALENT



Seema Sharma

day graduate from 'Tan dole mera man dole' (Lata's solo from the old Hindi film 'Nagin') to 'Aa ke sajjada-nasheen qais hua' (a Mehdi Hassan ghazal of the Sixties).

Mirza, though a melodious crooner, has been a late starter. He took his music seriously only after he entered his Thirties. It took him some time to get 'out' of the family business of running hotels. En route, he fell in love with and got married to Apsara, a ballet dancer, who, like him, hails from Iran. At thirty-seven, Mirza is poised to make his presence felt.

In a way, he has, already. Husaini Cassette Centre and Kashmira Cassetron are two small labels that have released a total of twelve cassettes of religious items, chosen, composed and rendered by him. His mother tongue is Persian. After spending a life-time in India, he is as familiar with Hindustani, and Arabic is not proving as much of a problem as he had feared. With command over these three languages, he is a natural choice for Marsia, Qaseeda, Naat, Hamd, Manqabat, Naoha, Dua, Ziarat and Qirat—various forms of Muslim religious repertoire.

All this would lead you to believe that Mirza is an old-guard, orthodox fanatic. Banish the thought. He has a very modern outlook and hopes to become a playback singer in the very near future. Though his voice vastly differs from Rafi's (and he makes no attempt to ape the immortal genius), Mohammed Rafi, is nevertheless, Mirza's idol.

Mirza Jawad Askari has sought the guidance of veteran Taj Ahmed Khan, a man with considerable experience and expertise. As a token of appreciation, he got together a number of fellow disciples and put up a programme called 'Taj ke Gauhar' earlier this year at the Tejpal Hall, Bombay. Khan Sahab himself obliged with a brief appearance. Sushama Shreshtha and Shobha Joshi were among the performers. Mirza sang with aplomb.

His abilities have drawn a favourable reaction from the great composer and film-music director Jaidev. Mirza is enthusiastic, "I will consider myself blessed if Jaidev Sahab gives me an opportunity to sing." Who wouldn't?

—Siraj Syed

SEEMA SHARMA

The prodigious purist

Seema Sehgal (nee Sharma) was first heard on the album, 'The Brightest Talents Of The Eighties', along with prospective ghazal stars like Ashok Khosla, Ghan-sham Vaswani, Vinod Sehgal and Junaid Akhtar. 'Shan-e-Mughal', an LP for which Amjad Ali Khan composed the music also featured Seema Sharma. The 'ghazals' and 'naghmas' on this album had a strong classical base. Seema was one of the four voices used, Penaaz Masani was one of the other voices. Seema featured on five of the ten tracks. Since 1981, she has cut two more discs for HMV, both featuring songs in her mother-tongue, Dogri. She began singing at the age of eight. She was probably the youngest singer to achieve the 'A' grade on AIR and Doordarshan.

Seema has worked hard at her music. A double MA (Musical Arts). She also has a Sangeet Visharad from Gandharva Mahavidyalaya, Allahabad and a diploma in 'tabla' from Kathak Kendra, New Delhi. Besides the three-year National Scholarship in music, she won the Shobhana Award in 1979 and the Abhinav Kala Sangam award.

"You could call me a purist," she says, "as I like to sing 'ghazals' in the classical mould, based on one definite 'raag' or a mixture of different 'raags'." Seema also composes her own 'ghazals', 'geets', 'bhajans' and folk songs.

'The Brightest Talents Of The Eighties' album has Seema singing one solo, one duet and one chorus. For those who thought she was very good, singing the solo 'Laut kar koi na aayaa shaam tak' were pleasantly surprised to discover that she did an equally good job, joining Vinod Sehgal in the Saeed Rahi duet, 'Koi paighaam dua koi'.

With artistes like Pankaj Udhas and Anup Jalota to share the platform she also held her own in a programme of 'ghazals' held in December 1983 at Shanmukhanda Hall, Bombay.



Version recordings: new controversy, old issue

by V.A.K. Ranga Rao

Are version recordings new? Those who have been following the record industry in this country will have no doubt that version recordings have been around for the last 50 years – which is about as long as they have existed abroad.

I should think that Irving Berlin's *White Christmas*, the number that sold in millions for crooner Bing Crosby almost half a century ago, must be the most oft-recorded composition. More than a hundred different singers would have recorded it over the years.



Before the history of version recordings in India is unreeled, one has to define what a version recording is. Let me confine myself to film music at the moment.

A producer, on behalf of his concern, contracts a music composer and a lyricist, has a song created and has it recorded by voices of his choice who might (if they are singing stars) sing them on screen, or they may sing as playback artistes. When these songs are taken from the track and issued on discs, they are the originals. Till the '50s, for 20 years after the advent of the talkie,



that is, film songs were mostly re-recorded for release as discs in the sound-recording studios maintained by the record-making and marketing companies. The original composition was adhered to. The instrumentalists, however, were replaced by those in the employ of the recording company. Technically these are 'versions', because they called for a separate effort, and for which the participants were separately compensated. The producers received a royalty for having created the song.

Curiously, sometimes the hero himself sang in the film while the record featured a different, and naturally, a better voice. For example, South Indian United Artists Corporation's Tamil film *Vanamohini* (1941) had hero M K Radha singing on the film track while composer C Ramachandra sang on the disc. The songs that still, enchant were, 'Mayamide', and 'Mari mari varum' with K Thavamani Devi and 'Niddiravallayo' and 'Uyarvome' solo.

Another kind of a version was an earlier hit being re-sung by others in a later film. 'Tumhine mujh ko', sung by Surendra and Bibbo in Sagar

Movietone's *'Manmohan'* (1936, lyrics by Zia Sarhadi, music claimed by Ashok Ghosh, Anil Biswas and A Bhaskar Rao), a raging hit of the time, was reprinted by Mukesh and Nalini Jaywant, the lead-pair of National Studios (an incarnation of Sagar Movietone) in *'Nirdosh'* (1941). According to Harish Raghuvanshi, the compiler of Mukesh Geet Kosh, Nalini Jaywant said that there was no record issued of this song. So, it remained a 'version song' without becoming a version record.

Yet another version recording was of the songs from New



Theatres' *'My Sister'* (1944). The hero of the film, K L Saigal, sang in the film and on the discs, the songs 'Chhupo na chhupo na', 'Ai katib-e-taqdeer' and 'Do naina matware' (lyrics of Pt. Bhushan). The composer of the songs, Pankaj Mullick, sang them again for discs released by Columbia notwithstanding the phenomenal popularity of Saigal. These sold well too. Some maintained that Pankaj's were the original, because he composed them and he sang better too! On these labels, however, no inkling is given that they are versions. Saigal's were on

WAVES

the Hindustan – New Theatres combined label. Were these the first of their kind? I wouldn't venture to make such a claim. In the early days of version records some deceit was inevitable. M K Thiagaraja Bhagavathar was unique as a singing star of the Tamil films in the late '30s and early '40s. When he acted in and sang in 'Chintamani' (1937), he was contracted to Odeon records, which was run by A.V. Meiyappa Chettiar. When MKT, as he was popularly known, appeared reluctant to accept the payment they offered, AVM promptly had Carnatic 'vidwan', Turaiyur Rajagopala Sharma, a member of their own staff, sing a couple of the songs. The labels simply said Songs from 'Chintamani', the similarity in the two voices being an advantage.

The Bombay-based National Gramophone Manufacturing Company Limited released version recordings sporadically in the '30s and '40s. Producer director Raj Khosla who later became a top producer director and is known as one today, reprised Mukesh's hits from Majrooh-Naushad's 'Andaz'

(1949) viz. 'Jhoom jhoom ke' and 'Ham aaj kaheen' for the company on the Young India label. In the '50s, Gramco was indulging in a practice that could either be termed ignoring the old and promotion of new talent

Various film songs were being resung by upcoming artistes (so the company thought them to be, but I can't recall a single one making the grade) and were issued on Columbia (or sometimes on the cheaper) Twin label. An example is GE 21033, which features 'Seen men' by Tarun and Supriti and 'Jali jo' by Gouri Kedar (both from 'Tarna', 1951, Anil Biswas/Prem Dhawan, Kaif Irfani). Who bought these records? Possibly those in small towns, where they couldn't tell these voices from those of Lata and Talat.

The company showed scant regard for established singers when it had them sing with tinny, inadequate musical accompaniment. When Geeta Roy Dutt sang 'Gore gore hathon pe' and 'Ghalee Radherani' from 'Parineeta' (1953) on Columbia, she was definitely more

popular than the upcoming Asha and Manna Dey, the original singers. In 1956, she was made to sing on the cheaper Twin label 'Panchhi Banoon' and 'Yeh raat bhigi bhigi' (the latter with Bhishan) from the film 'Chori Chori'. Only die-hard fans of the artistes could have bought these records. Other famous singers too were given the same treatment.

In the early '60s, Gramco started a venture that proved abortive. Called 'Kal ke Sitare', it re-aired the songs of the last two decades with orchestra by V. Balsara and uninspired singing by a number of artistes, including Ambar Kumar, Surita, Meena, Rajendra, Shefali Rani, Tarun Kumar, Ratna Sharma, Roshan Kumar, Monica Anand, Inderjeet, Vijaya, Indu, etc. The only one to become a star a decade later, was Rajendra Mehta, the truly cultured amongst the contemporary ghazalkars. The hits from films like 'Punar milan', 'Jhoola', 'Manmohan', 'Kanya', 'Poonji', 'Khandan', 'Bandhan' 'Jageerda' did not remain popular because of singers who could not do justice to the originals.

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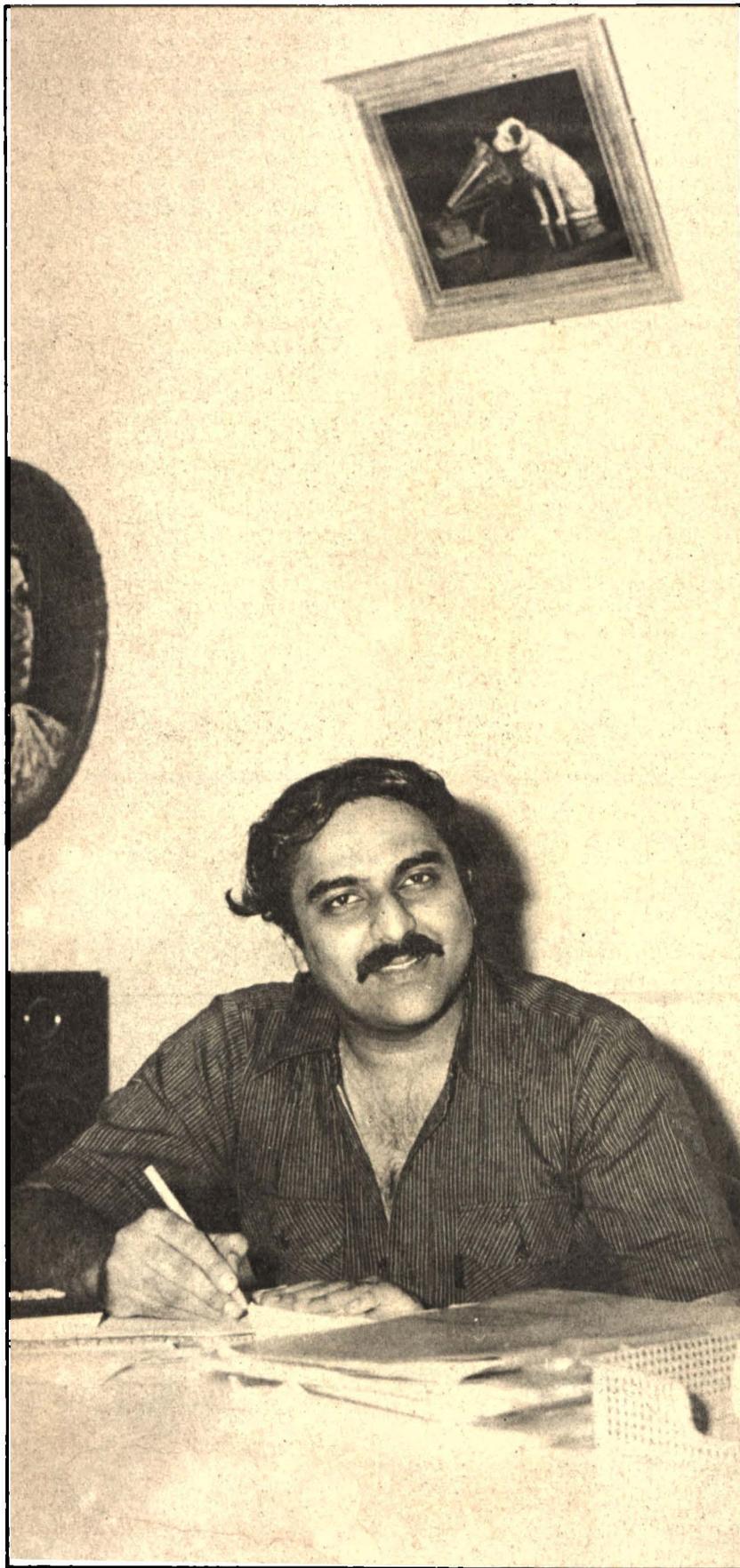
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INTERVIEW



Q How long have you been in HMV?

I joined HMV in March 1984.

Q And before that?

A After my MBA from the Indian Institute of Management (IIM), Calcutta, in 1979, I joined Music India Limited (MIL) as A&R Officer. One year later I was appointed A&R Manager. In December '82, I became Manager, Marketing and A&R, with national responsibilities of repertoire, sales, marketing and advertising.

Sanjeev Kohli

National Manager A&R
The Gramophone Company
of India Limited

Interviewed
by Anil Chopra

Q You have been working with A&R for the past seven years. Again, you have been with two top music companies. How satisfied are you with your challenging tasks?

A A&R indeed is the most satisfying task one can ever undertake because you are handling human beings and their talents. (A&R-Artistes and Repertoire-means handling of the artistes, their moods, their whims, their views, their knowledge and, most of all, their repertoire. The range of artistes in India is staggering) from the veteran playback singers like Lata Mangesh-

INTERVIEW

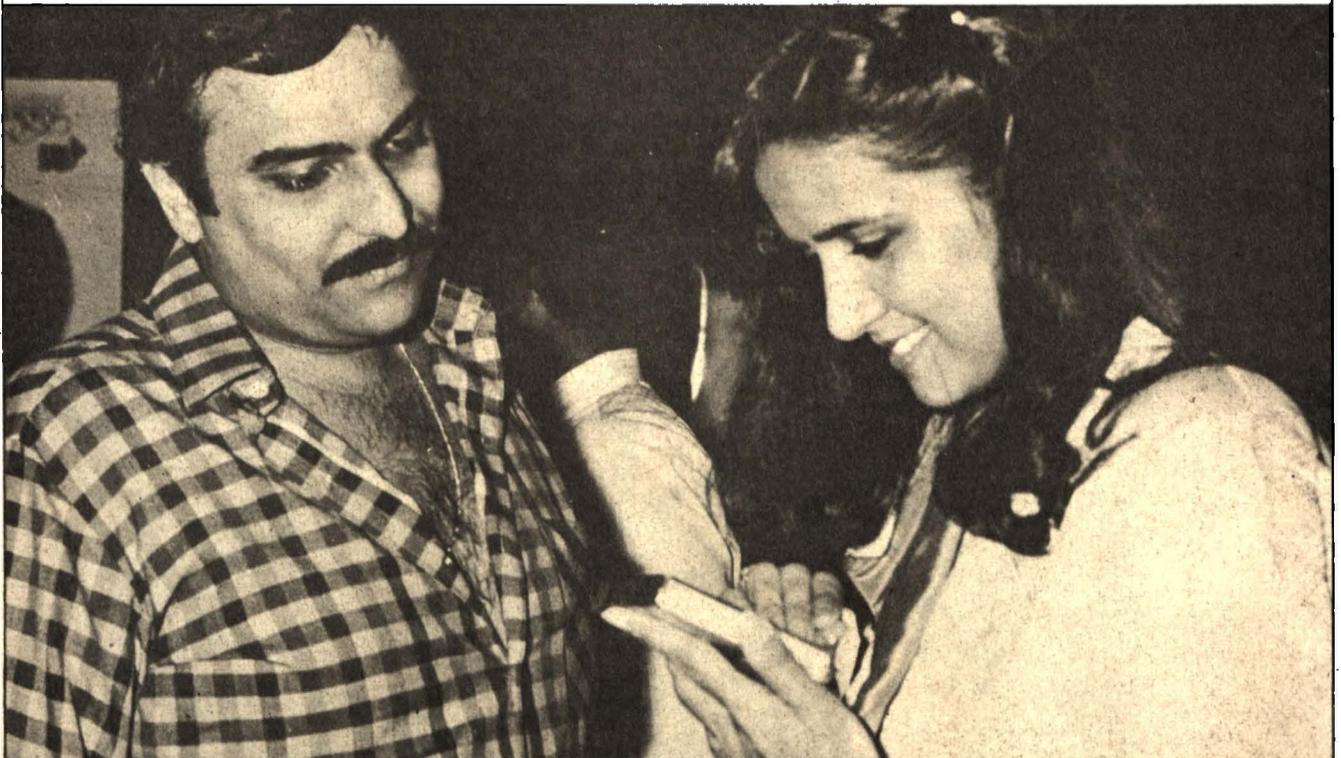
kar, Asha Bhosle, Kishore Kumar, to classical stalwarts like Bhimsen Joshi and Kishori Amonkar, down to the young and upcoming non-film singers, you run through the entire range of Indian music. I consider myself privileged to have worked with every living singer, between 1979 and now. There is no living singer that I have not had the pleasure to personally deal with and, for me, this is indeed an honour!

With Music India, my job was more challenging because I had

self meeting and working with people I had always respected and admired. I found myself creating albums that I had only dreamt of. The challenging aspect was, whilst simultaneously maintaining the quality and exclusiveness of some of the prestigious artistes and their recordings, to also bring to HMV a contemporary flavour, with some commercial recordings.

Since I had personally worked hard in developing a ghazal repertoire from 1979, it was my endeavour in HMV to keep it go-

ents of Bhupinder, Talat Aziz, Anup Jalota, and Nina and Rajendra Mehta. A memorable experience was in producing 'Yaaden' by Bhupinder, 'Disco Duniya' and 'Disco Nasha' by Nandu Bhende, 'Jazz Mine' by Ravi Shankar, 'Mehfil' by Pankaj Udhas, 'Bhajan Sandhya' by Anup Jalota, 'Live Tonight' by Amitabh Bachchan, and 'A Team come true' featuring Talat Aziz and Penaaz Masani, and of course, the two albums for which I worked with Lata Mangeshkar—'Ram Ratan Dhan Payo' and



A happy Sanjeev and a 'naughty' Sharon, at the 'Shararat' release function.

to create a catalogue from scratch. I had to discover artistes to supplement a meagre roster. My growth in this field went hand in hand with the growth of various artistes like Talat Aziz, Anup Jalota, Pankaj Udhas, Penaaz Masani—today it is a feeling of pride when you see them all doing so well for themselves. It is more a feeling of nostalgic bonhomie that we started together.

In HMV, the challenge was in sustaining the catalogue. The previous achievements were so many, the artistes' roster so large, that my experiences were completely different. I found my-

ing strong. This resulted in getting Jagjit and Chitra Singh, the pioneers of the modern ghazal, to renew ties with HMV, to bring across from Music India artistes like Talat Aziz, Bhupinder and Mitallee, and Ahmed and Mohammed Hussain, as well as to develop some young talent in this field.

Q Which do you feel have been some of the better albums produced by you?

A The first album I produced was Jagjit Singh presents Talat Aziz. Thereafter, for Music India, I produced 'Shamakhana', a double album which combined the tal-

the Performance of the Century', as well as Lata Mangeshkar and Kishore Kumar 'Live at Wembley Arena'. Another unforgettable experience was a Bengali album, 'Aajo Modhuro Bansari Baaje' by Mohammed Rafi.

For HMV, of course, I had the good fortune to work on the most prestigious album of them all—'Ram Shyam Gun Gaan' by Lata Mangeshkar and Bhimsen Joshi. More recently 'Aap Ke Naam' by Bhupinder and Mitallee, 'A Sound Affair' by Jagjit and Chitra Singh, 'Saughaat' by Talat Aziz, Lata Mangeshkar and Kishore Kumar—'Live at Brabourne Stadium', 'Disco Zamana' by

INTERVIEW

Nandu Bhende and 'Reshmi Churi' by Asha Bhosle and R.D. Burman. The only artiste I have not worked with professionally has been Mukesh but working with his son, Nitin Mukesh, has evoked memories of the past. It has been a great pleasure working on albums like 'Feelings' by Shiv Kumar Sharma, 'Eternity' by Hari Prasad Chaurasia and 'Aftab-e-Sitar' by Vilayat Khan.

Q What kind of problems did you encounter in producing such albums?

There have been no difficulties but only pleasures in producing these albums. Every moment spent on these albums has left an indelible impression on my mind. But some interesting situations I can recount. In 'Shamak-hana', the very fact that four major artistes were clubbed together on an album was a challenge. Then, in 'Yaaden', I had to make an exhaustive list of all the major love ballads. For 'Disco Duniya', a version medley, an effort was made to locate voices, reminiscent of the originals. 'Live Tonight' recordings of Amitabh Bachchan concerts in the West Indies, the USA and the UK, was a challenge to reproduce, because technically, it required a lot of further work, including some dubbings. Lata Mangeshkar and Kishore Kumar in 'Live at Wembley Arena' were recorded on 24 tracks. I had to work for 48 hours at a stretch to mix over 60 songs down to eight tracks in the world famous EMI Abbey Road Studios, England. These were to be mixed down to two tracks and no studio in India had more than an eight-track facility. Thus, it became necessary to do it in two stages. I have been unable to produce a sequel to Shiv Kumar Sharma and Hari Prasad Chaurasia's 'Call of the Valley' due to the busy schedules of these much-in-demand musicians.

Q What does your present job as the A&R chief entail?

A At Gramco, we have four A&R Divisions—Western India, Southern India, Eastern India and Northern India based in Bombay, Madras, Calcutta and Delhi respectively. As National Manager, I am responsible for the

working of each of these divisions. (The A&R Department, as you must be aware, is responsible for the creation and acquisition of all new products as well as the compilation from our own catalogue.) Hence, my job encompasses total responsibility of the 'content' of every product that is released.

Q How many people do you have in responsible positions in the A&R Department? What are their duties?

A Each of the four A&R Departments, as mentioned above, works independently. This is more so because their recordings are so specialised. A&R Calcutta does recordings of the Bengali, Oriya and Assamese repertoire. A&R Delhi does recordings in Punjabi, Rajasthan, Haryanvi and in the various dialects spoken in UP. A&R Madras does recordings of Tamil, Telugu, Kannada, Malayalam and Carnatic classical music. OO Bombay, apart from Marathi and Gujarati, does all the national recordings of Hindustani classical, ghazals, bhajans, pop, qawwalis, etc. Occasionally, some national recordings may also be done at one of the other A&R sectors, if the artiste is based there. Efforts are, however, made to do all national recordings in Bombay, as we have with us here experts in such repertoire because all major artistes live here.

Thus, each A&R Division has a Manager, an Assistant Manager and Recording Officers who undertake the task of maintaining liaison with artistes, selecting their repertoire and creating recordings as well as acquiring films from their region. Though each A&R Division works independently, it functions under a national policy.

Q How do you coordinate with them on production of programmes?

A Major plans for the year are made in advance. Thereafter, it is merely an execution with periodic changes if the situation so demands. Recently, due to a lot of personnel changes and restructuring, I have been visiting the other centres more frequently. During such trips, liaison is also

maintained with local artistes. We also have a weekly reporting system through which I am kept fully abreast of the activities at the regional A&R offices.

Q How many studios does HMV have in India?

A Each A&R centre has its own studio. Thus, HMV has four studios in India.

Q How many studio 'programmes' per month are being released by HMV presently?

A All our studios are kept busy every working day of the week.

The A&R Department, as you must be aware, is responsible for the creation and acquisition of all new products as well as the compilation from our own catalogue.

However, each recording varies in the number of days it takes. Classical recordings, for example, may take a few hours whereas a pop recording may take a week on account of 'effects' and multi-track mixing, etc. Thus, each month, the number of recordings produced varies. At an average, however, each studio produces a minimum of six new recordings. In the case of studios outside Bombay, it is usually more, because regional recordings are slightly less complicated.

Q What is your policy on versions? How do you react to the

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cover versions of some of your best-selling film releases?

A At the moment, our policy on versions is being worked out. It is too soon, therefore, to discuss this. However, we strongly believe that the original will always prevail. Our sales of a particular number have in no way suffered on account of versions, for example 'Ram Teri Ganga Maili', has had the most versions, and yet it is the highest selling film with us. The film's success establishes the demand only for the original sound track.

tuations in these films. The melody-conscious listeners thus began to seek alternatives. Ghazals filled the vacuum and have been popular for the last seven years, with no signs of abating. Even bhajans have become large sellers today. What became necessary, however, was to take ghazals and bhajans to a wider market, thus simplifying them and making them more universally accepted. Consequently, ghazals began to sound like film music of the good old times, where the melody and

ged, but, subsequently, it has been divided between current film music and non-film music buyers. 'Tarzan', for example, is a big hit; our pop albums are targeted, at the 'Tarzan' buyers.

Q How many new artistes have you signed up, in various categories, in the recent past?

A HMV introduced the most significant discovery in the field of ghazals—Jagjit and Chitra Singh. Simultaneously, in the area of devotional music, HMV discovered Hari Om Sharan.



(From L to R): Sanjeev Kohli, Vinod Sehgal, Bhupinder, Jagjit Singh, Mitalee, Chhaya Ganguly, Talat Aziz,

Q Do you see any trends emerging in the music scene, like the way ghazals came to the fore? How well have your 'pop' albums fared? Is there a demand for 'hit medleys' and instrumentals?

A Ghazals came to the fore because the quality of film music underwent a change. Melody, which has always remained the most important ingredient of Indian music, gradually faded away from our film music in the late seventies. This was mainly because the style of films changed and our talented composers of today were forced to cater to the demands of the si-

the lyrics dominated. Many such trends can be created. You can call it what you like—ghazals, geet, folk etc. as long as melody dominates. Pop music, on the other hand, will always sell, though for a limited period of time. Our pop albums have fared very well from 'Disco Zamana' to 'Shabhash Sharon' to 'Jaadoo' and even to the recent 'Shararat'. However, their fans are the current film music buyers. Thus, it caters to a market different from ghazals. Current film music continues to sell well. Film music sales have not declined. What has happened is that the market has been enlarg-

More recently, Mitalee Mukherjee of Bangladesh, launched by HMV, has become one of the most popular ghazal performers of today. Other ghazal talent launched by HMV in recent years include Ahmed and Mohammed Hussain, Rupa 'Naghma', Chhaya Ganguly, Sheila Mohindra, Ranu Mukherjee, Abhijeet, Rafiq Sagar and Shaila Gulwadi.

Shekhar Sen and Om Vyas are fresh talents recently launched in the area of devotional music. Asha Nath is being launched soon.

A new area is being developed by HMV—folk music—and a

INTERVIEW

sensational new talent is being launched—Ila Arun—who will make folk music acceptable to listeners of all regions.

Another major new talent was launched in 1985 in Alisha Chinai. After being discovered by HMV, Alisha has now gone on to sing for many a hit film.

Major talents including Bhupinder, Talat Aziz and Sharon Prabhakar have crossed over to HMV from competitors, whereas the veterans have, after a gap of some time, recorded for HMV again.

We have had the largest number of releases in the year 1985 so much so that we are seriously considering reducing releases in the future.

Q I understand that of late HMV has been faced with problems regarding payment of royalties. How much is this affecting your new releases?

A HMV's strongest point has always been the goodwill it enjoys with its artistes and producers. HMV struck a bad patch in the last three years. The support of our artistes and producers has seen us through. The reason for this has been their long association with this institution as also the fact that large amounts of royalties have been earned from the company by these artistes and producers in the past. The three-year period during which

royalties were not regularly paid due to financial constraints, has not diminished their royalty earnings, it has merely delayed their receiving them. Now, we are getting out of our financial problems, we will start disbursing royalties and the co-operation received from the artistes and producers during this period will always be remembered by us. (We have had the largest number of releases in the year 1985—so much so that we are seriously considering reducing releases in the future.)

Q Can you tell us what percentage is paid as royalty to your artistes?

A As a general guideline, all new artistes are signed at 5 per cent royalty and the highest payable to any artiste is 10%. Royalty rates are mutually decided between the company and the artistes and really depend on the artiste's stature and the expected contribution from the artiste during the period of the contract.

Q Releasing old best-selling albums with new combinations is also part of your operations. Now, with cover versions appearing of almost all the hit music of the past 30 years or so, this avenue for exploitation will be restricted. How far will HMV be able to make up for this loss with new releases?

A We do not think that versions of our catalogue will, in any way, hamper the catalogue itself. I strongly feel that if somebody wants to hear a K.L. Saigal song, he obviously is a K.L. Saigal fan and would like to hear the song in K.L. Saigal's voice. The same applies for other deceased artistes like Begum Akhtar, Mohammed Rafi, Mukesh, Geeta Dutt and others. Even with respect to artistes like Talat Mahmood, Hemant Kumar, Manna Dey, Lata Mangeshkar, Asha Bhosle and others, who would not want to hear the original voice? Lovers of old music would like the original sound itself because what sells in our country, apart from melody, is nostalgia. Who would want to hear an evergreen hit of Lata or Asha in some nondescript voice? And who, indeed, would

want to hear it in some male voice? Can you imagine a Rafi or a Mukesh hit in a female voice? We continue compiling repertoires from our catalogue and releasing old films in different combinations in the market for there is demand for these.

Q Do you feel the film tracks, which still attract so much popularity, are worth being chased in a race with the competition, making the cost so prohibitive?

A We have the best banners with us, who have remained faithful and loyal to us even during bad times and amidst offers from other companies—these include Raj Kapoor, Prakash Mehra, B.R. Chopra, Yash Chopra, Rajendra Kumar, Subhash Ghai, Shakti Samanta, Gulzar, Mohan Kumar, B. Subhash and some big banners from the South. If we continue having the support of these stalwarts, can we ask for more? Even producers who left us earlier, like Saawan Kumar, have returned. We are in the process of consolidating and servicing the best film-makers, so where is the time or need to chase or race?

Q With the music industry booming, and some artistes refusing to stick to one label, how do you assess the A&R situation in five years from now?

A We have been fortunate, as mentioned earlier, to have the loyalty of our artistes. The artistes are remaining faithful by virtue of the fact that they have continued to sign exclusive contracts with us even during our bad period. In future, with the music industry booming and Gramco certainly booming, I see no reason why this situation would change, especially in light of the fact that we are now making arrangements to fill all gaps like royalty payments, improved marketing, greater concentration on each product, etc.

Q Would you like to comment on the future of HMV?

A I see a great future for this company of course, largely based on the goodwill and loyalty of the artistes and producers who have stood by us. We wish to share a glorious future with them. ◀◀

LIVE



Top—Holiday Inn, Bombay organised a 'Nawabi' evening of ghazals, nazms and geets by Music India artiste Penaaz Masani on the 4th and 5th of July 1986. The show was sponsored by McDowells.

Left—Chitra Singh joins hubby Jagjit for a joint performance on June 28 at the Sophia Bhabha Auditorium, Bombay.

Below—Ghazal singer Mahima performing at the Karnal Auditorium, Delhi, on July 16. She also performed at the ISKCON Auditorium, Bombay on July 26 under the auspices of the Joint Group.



REWIND

Some fifty years ago, before the advent of the radio in Indian homes, the gramophone used to be a prized possession and a status symbol of the privileged. Members of a family, and sometimes neighbours, would cluster around the 'music machine', the novel handwound contraption which amplified the well-loved voices of Ustad Abdul Karim Khan, Ustad Faiyaz Khan, Narayanrao Vyas, Kesarbhai Kerkar, Ustad Bismillah Khan, Ustad Vilayat Khan and Begum Akhtar. It is a curious fact of history that the early interaction between the recording industry in India and the classical musicians of those days was mutually beneficial. The maestros of the day found their way into many Indian homes via the 78 rpm

tors, taperecorders and now music systems, which are the 'in thing' in most homes. During the period, the classical panorama has had its trend of EPs, LPs and musicassettes by Pandit Ravi Shankar, Ustad Ali Akbar Khan, Kishori Amonkar, Pandit Jasraj, Ustad Vilayat Khan, Pandit Bhimsen Joshi, Pandit Shivkumar Sharma and Pandit Hariprasad Chaurasia—to mention but a few leading luminaries of our time. While they have their treasured place, it must be conceded that in the context of the total industry turnover, they have, comparatively, a small slice of the cake. However, let us look back at those times when the classical musician was the King. Though his earnings may have been a fraction of the present-day playback artiste, he enjoyed the 'izzat' of nawabs and maharajahs. The ac-

ON RECORD WITH



Abdul Karim Khan



Faiyaz Khan



Bismillah Khan and Vilayat Khan

record and thanks to the canned' music, their popularity grew rapidly through the length and breadth of the country. In turn, this popularity of the classical musicians contributed in no small measure to the growth of the recording industry, then in its infancy. However, the emphasis shifted rapidly with the emergence of the film industry. Film music gradually took over, and the advent, at about the same time, of the radio, contributed to the tidal wave of its popularity. The recording industry hitched its fortunes to the stars of the silver screen.

Over the years, the recording industry has grown apace in size and volume. The gramophone, which still graces the HMV label, has now become a period piece and a collector's item. Those interested in acquiring one might still find a piece or two in the antique shops near the Purani Haveli of Hyderabad's old city quarter or the Chor Bazar in Bombay. Time has marched ahead with breathless abandon into the breathtaking world of radiograms, transis-

colades and the appreciation he received took the form of titles and 'sanads', now manifesting in 'silver', 'gold' and 'platinum' discs.

'Aftab-e-Mousiqui

Those were the days when musicians had stentorian voices, yet superb volume control and lung power, and little use for artificial amplification to communicate with the audience. The first name to spring to mind is that of 'Aftab-e-Mousiqui' Ustad Faiyaz Khan, whose records were among the early classics and, to this day, may be likened to the Moghul miniatures in the world of art. He had an imposing stage presence as he came in full regalia, displaying all his medals and honours, heaped upon him by his numerous patrons. (He had enjoyed the patronage of the Maharajah of Baroda as a court musician). Then he would carefully take off the bemedalled vest and settle down to the concert and proceed to mesmerise his audience right through the night into the early hours of the morning. Such was his stunning sta-

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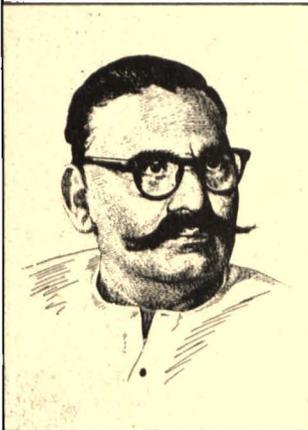
mina and the beguiling charm of his voice that one scarcely noticed the hours fleeting by. The memory of one such memorable night, which culminated with his immortal Bhairavi, 'Bajuband khul khul', lingers on to this day, as fresh as ever. At heart, the great Ustad was a gentle and magnanimous man. Once he had journeyed to Mysore for a concert during the Dasara celebrations. Some of his admirers expressed a keen desire that the Ustad make a stop-over in Bangalore, on his way back, so that they might hear him. He graciously agreed, making no preconditions or even bothering to inquire of the fee he would receive. He stayed with the Nagarkars, in Bangalore, and regaled his admirers with a performance that they would remember for a long time to

gination of those who had hitherto regarded classical music as complex. Spurred by the success of his records, Vyas set out on extensive concert tours, venturing as far afield as Mangalore and Udipi in Karnataka. In a sense, he was the forerunner of the present-day musician who travels [often flies] across the country on a packed itinerary. He was certainly the trendsetter who set the style for Marathi 'natya sangeet' in its classical mould. Govindrao Tembe carried it forward and the immortal Balgandharva gave impetus to the movement that went on to consolidate the love for classical music in Maharashtra. To this day, Maharashtra is one of the bastions for appreciation of classical music—and for that matter, all music.

Ustad Bade Ghulam Ali Khan was another giant

THE OLD MASTERS

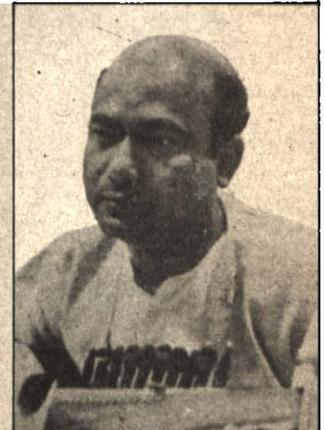
by Sumit Savur



Bade Ghulam Ali Khan



Ravi Shankar and Allarakha



Ali Akbar Khan

come. When the organisers felt apologetic that they had no princely sum to offer him, he guffawed and put them at ease, saying, "Koi baat nahin, so long as I have my fare back to Baroda." What's more, when he learnt that the ailing mother of Pandit Chidanand Nagarkar had yearned to hear him, he rose early next morning and specially sang for her benefit, by her bedside. Touched by his gesture, the old lady, with tears in her eyes, offered him her diamond ring which he declined with all his humility. He was a noble man in mien and heart.

Packed itinerary

During the 1930s and the early '40s, Pandit Narayanrao Vyas made recording history. His records of classical 'ragas' achieved phenomenal popularity all over the country. Overnight, his name became a household word and his popular compositions pervaded every home like the aroma of instant coffee. In a sense, it was instant music which caught the ima-

who strode on the music scene and blazed a new trail with his inimitable style of the Patiala 'gayaki' and the romantic ardour of his singing. He was 'Bade' (big/great) in every sense of the term. A big man of 'pahelwanic' proportions, his face was set off by an enormous moustache, his voice had the depth of rolling thunder, yet there was the speed of lightning in his 'taans'. Above all, here was an artiste whose creative vision was as wide as the horizon and as deep as the ocean. On records, he gained instant popularity. His 'pahadi thumris', in particular, were the rage of the times—'Ka karun sajani, aye na baalam' and 'Prem ki maar kataar' are still ever-green favourites. However, his 'raga' rendition on the 78 rpm records was no less masterly.

I had the pleasure of listening to several of his concerts in Bombay at the peak of his form—one of them, held at the Vanmali Hall, Dadar, was a truly unforgettable experience. The concert was a sell-out well in advance of the day, yet it was difficult to

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control the swelling crowd at the gates. Bade Ghulam Ali was a stickler for punctuality and commenced on the dot at 9 p.m. The crowd outside grew restive. Finally, the organisers thoughtfully decided to provide a couple of speakers for the benefit of the milling crowd outside. The tumult died down and the crowd settled down in rapt silence and squatted in the quadrangle to a feast of 'thumris' by their favourite Ustad. What an irony of fate that this gifted singer was stricken by a stroke of paralysis that robbed his singing of the quicksilver quality in his later life. He continued to enjoy the patronage of Nawab Zaheer Yar Jung to his dying day and passed away at the Nawab's 'kothi' in Hyderabad, in 1968.

Individualistic

The 1940-50 decade witnessed the rise of two musical luminaries of rare brilliance on the musical firmament, namely Ustad Amir Khan and Pandit Bhimsen Joshi. Each one was highly individualistic in his own way and the two were a study in contrast. Amir Khan made an impression by the languid and thoughtful development of his 'raga'—he was profound yet tranquil in his approach. Bhimsen, on the other hand, represented the impressionistic school of the Kirana tradition. There was bravura and excitement in his voice as well as presentation. While

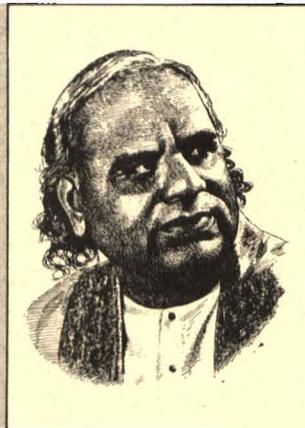
khidmai men Marwa pesh kar raha hoon." With that preface, he proceeded to present the masterly Marwa as only he could. Among the women vocalists of the era who went on record, the foremost were Roshanara Begum, Begum Akhtar, Kesarbai Kerkar, Moghubai Kurdikar and Gangubai Hangal. In a sense, they were all pioneers as performing artistes, for those were the times when singing in public by women was frowned upon. They defied social stigma to give Indian women their rightful place on the concert platform. Thanks to them, today, music and dance are accepted as social accomplishments of cultured women in India. All of them became, in their time, prolific performers, both, as recording artistes and concert performers. Roshanara Begum, as a singer, was in a class by herself, though I did not have the good fortune to hear her in person, as she settled down in Pakistan after Partition, in 1947. Of the old guard, Begum Akhtar and Surasree Kesarbai have passed on and Ganatapasvini Moghubai Kurdikar, at age 82, is virtually a recluse. Only Gangubai Hangal continues to perform with almost undiminished vigour.

Distinguished disciples

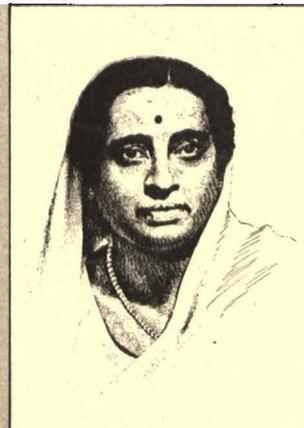
I heard both Moghubai Kurdikar and Kesarbai Kerkar at the peak of their respective careers. Coincidentally, both of them were distinguished disci-



Amir Khan



Omkarnath Thakur



Kesarbai Kerkar



Allarakh Khan

Amir Khan was a pure classicist, Bhimsen had a wide repertoire that took within its expanse 'khayal', 'thumri', 'bhajan' and even 'natya sangeet'. Both these titans have left their indelible impressions on records, though Bhimsen, by virtue of his longer span and wider range, has been the more prolific performer on record. While Bhimsen, at age 64, is still going strong, Ustad Amir Khan's music career was cut short while in full flower by a tragic accident in 1975.

Ustad Amir Khan has to his credit what Pandit Ravi Shankar considers the finest Marwa on record. I had the privilege of hearing a 90-minute masterly exposition of the 'raga' from him in 1948 at a concert which featured two Amirs—Ustad Amir Husain Khan, the tabla wizard, and Ustad Amir Khan. Taking the stage after the tabla solo by Ustad Amir Husain, Ustad Amir Khan remarked with his typical modesty, "Khansahebka garmagaram tabla sun-neke baad shayad mera gana apko thanda legega. Main apke

ples of Ustad Alladiya Khan, but temperamentally, they were a striking study in contrast. When I saw and heard Moghubai in 1946, she struck me as soft-spoken, sweet-tempered and affable—the self-same tranquillity that was evident in her singing. Her daughter Kishori (Amonkar now) was a teenager then and had begun to accompany her illustrious mother, somewhat shyly and diffidently. Like a mother bird teaching its fledgling to fly, she would cajole and urge Kishori to sing on. Today, Kishori is a prima donna in her own right.

On the other hand, Kesarbai Kerkar had an imposing stage presence. I recollect I last heard her at a sammelan organised by Sur Singar Samsad at the C.J. Hall. She had a regal bearing and an imperious manner as she strode on to the stage after her accompanists and 'tanpura' players had tuned their instruments and held themselves in readiness for her grand entry. She was a haughty queen of melody, and while she held court, she would brook no dis-

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tractions in her 'darbar'. If she spied a photographer in the audience, she would stop singing and order him off the premises before going on with her performance. Of course, there is no denying her consummate command—every recital was a 'command performance'.

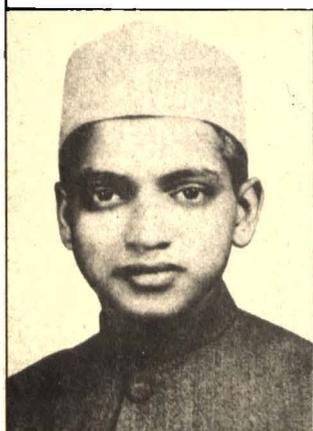
Devotional fervour

Those were the times when the Cowasji Jehangir Hall (C.J. Hall) was a popular venue for marathon 'sangeet sammelans'. I recollect hearing Pandit Omkarnath Thakur, sitting in its 'opera house' style balcony. No recollections of the good old times would be complete without remembering his reverential music. The devotional fervour in his singing was a lingering and unforgettable experience. Dr. N. Rajam was a young disciple of the Panditji then, and faithfully followed him like a shadow on her violin. To this day, a violin concert of Rajam is a living reminder of her great 'guru'. While on the subject of devotional fervour in music, one cannot overlook the late Pandit D.V. Paluskar who, apart from some beautiful cameos of 'ragas', has left behind some immortal bhajans. He had inherited this gift from his father, Pandit Vishnu Digambar Paluskar, who strove for the propagation of Hindustani music with a missionary zeal. It is stated that Vishnu Digambar would

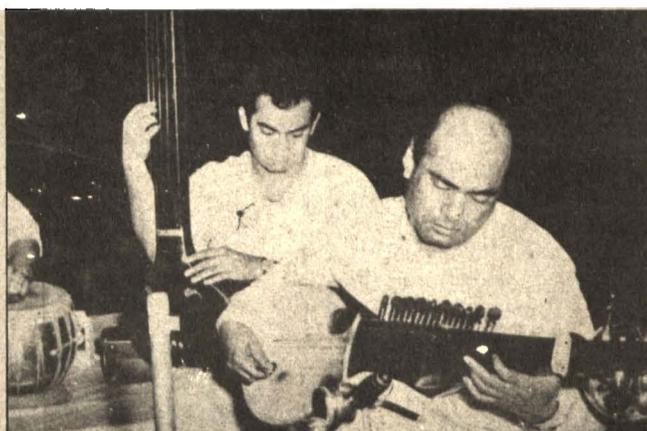
Ram Narayan for the 'sarangi'. Ustad Vilayat Khan, Pandit Ravi Shankar and Ustad Ali Akbar Khan were among the first artistes who were instrumental to the popularisation of classical music with their early records on the 78 rpm. With the advent of more sophisticated trends in the recording industry in India, they attained unprecedented popularity. Ravi Shankar and Ali Akbar set a new trend of the musical dialogue through their 'jugalbandis', which, for sheer artistic interaction, are unexcelled to date. Ravi Shankar was also the first to carry his musical detente to the international level with his 'East meets West' experiments in music, with Yehudi Menuhin, Zubin Mehta and others.

Creative genius

Pandit Ravi Shankar took our music abroad in 1956, and since then, Indian music and artistes have really gone places. It marked an important threshold for the understanding and acceptance of Indian classical music by the Western countries. While he pioneered the movement, others consolidated the appreciation for Indian music. As for me, I shall always cherish one particular 'sitar' recital of Ravi Shankar as the threshold in his career. It was his farewell 'baithak', prior to his departure for the States, and held in the Geeta Mandir of the Bharatiya Vidya Bhavan, Bombay—a morning concert in Au-



D.V. Paluskar



Ali Akbar Khan in concert



Ravi Shankar

be invited to major music conferences in India by virtue of his pre-eminence as a leading vocalist of his time. Usually, he would be accorded the honour of singing last. While the audience waited in high expectations of him, he would often sing the bhajan 'Raghupati Raghav Raja Ram' and most melodiously at that, holding the audience enthralled. Unfortunately, the son, D.V. Paluskar, passed away at the age of 32, in his very prime, and Indian music lost an all-time great vocalist.

Instrumentalists

Coming to the instrumentalists of these halcyon days, the doyen among them was Ustad Bismillah Khan, who not only put his 'shehnai' on the music map of the world but continues to enjoy unparalleled success and popularity on records to this day. Among his early contemporaries, Pandit Pannalal Ghosh had the distinction of raising the 'bansuri' to the status of a concert instrument, as did Pandit

gust 1956. He opened with a sensitive 'Bilaskhani Todi' whose 'alap', 'jod' and 'jhala' made such an emotional impact on his listeners that the entire audience was in tears. Shashi Bellare, who was to accompany him on the 'tabla', sat like one mesmerised and Panditji had to tap him gently on his hand to waken him from his musical trance. That was, to my mind, the high water-mark of Pandit Ravi Shankar's creative genius. It was also a landmark in my long years of listening.

Today, master exponents such as Ustad Abdul Karim Khan, Ustad Bade Ghulam Ali Khan, Ustad Faiyaz Husain Khan, Surashree Kesarbai Kerkar, Pandit Omkarnath Thakur, D.V. Paluskar, Begum Akhtar and Ustad Amir Khan are no more. It would be an appropriate point to rest awhile after this long walk down memory lane. In the last thirty years, many new and luminous stars have risen on the musical firmament, but they constitute a world apart—to be studied at close quarter, another day, another time.



STUDIO



Nikhil Mehta at the controls

Sudeep Studio completes a decade

Nikhil Mehta has been running a sound recording studio in the Andheri suburb of Bombay since September 1977. He operates the controls himself, but his academic qualifications include a post-graduate degree in inorganic chemistry. What started as a tentative venture has now become a full-time profession. "I have no experience as a sound recordist," he says. Neither had he worked in any music company. "Electronics has always been my hobby and I was all along interested in the audio business".

Sudeep Studio is fully equipped. The console consists of:

- One Teac 80-8-track 1" spool tape recorder
- Two Teac 3440, 4-track 1/2" spool tape recorders
- One Teac X-10R, 1/2-track 1/2" spool tape recorder
- Two Teac 5A & 2A mixers
- One Roland 301 echo unit
- One MXR graphic equaliser
- One Nakamichi 300, noise reduction unit and
- One K-71 Sony cassette deck.

The studio comprises an area of 850 sq. ft. The singers' booth is accessible directly from the control room and can accommodate two singers, each provided with a separate Nakamichi CM-100 microphone.

The main studio floor covers 400 sq. ft. and has been set-up with eleven D-190 AKG microphones. It includes a separate section for the percussionists.

The charges for recording on the 8-track machine are Rs.200 per hour, from 10 a.m. to 6 p.m. and Rs.300 from 6 p.m. to 8 p.m.

On the 4-track machine, the recording charges are Rs.150 per hour from 10 a.m. to 6 p.m. and Rs.225 from 6 p.m. to 8 p.m. The 4-track machines are used

more often because the half-inch spool tape used in these is more easily available than the one-inch kind used in the 8-track.

Mr. Mehta's studio has done the recording for a few low-budget films, one song for 'Kabhie Ajnabi The' (a film starring Sandeep Patil), the background music for several programme on 'Aarohi', the TV serial 'Kachchi Dhoop' and some songs for 'Buniyaad'. He has also recorded the sound tracks for dance ballets, Bharata Natyam programmes and an Odissi dance ballet with Protima Bedi. Jingles and radio programmes too are recorded here.

Sudeep Studio has benefited by the cassette boom, which set in around 1977. Most of the independent brands operating in Bombay, like Oriental, Raj Audio, Trishla, Rajshree and Jasmine have had their recordings of the regional repertoire, mostly on folk and religious, done here. Nikhilbhai creates the right atmosphere for the musicians and composers frequenting his studio, and, on most occasions, a 60-minute 'master' tape, featuring eight to ten selections, is completed in an eight-hour shift. It is this efficiency that has accounted for Nikhilbhai's success and popularity with the small music companies.

Which music had he enjoyed recording most? Two LPs for Music India, both version medleys of old hits: 'Vibrations' and 'Hits of Shammi Kapoor', both with Nandu Bhende. He also enjoyed recording a set of three cassettes under the title 'Sangeet Sudha', which has music by Kshmir Divetia with songs sung by Bhupinder, Alka Yagnik and others. ◀◀

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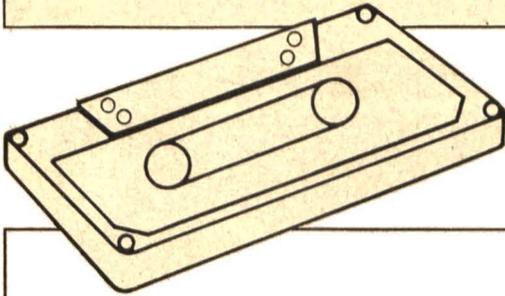
Contact : Jagdish Shah

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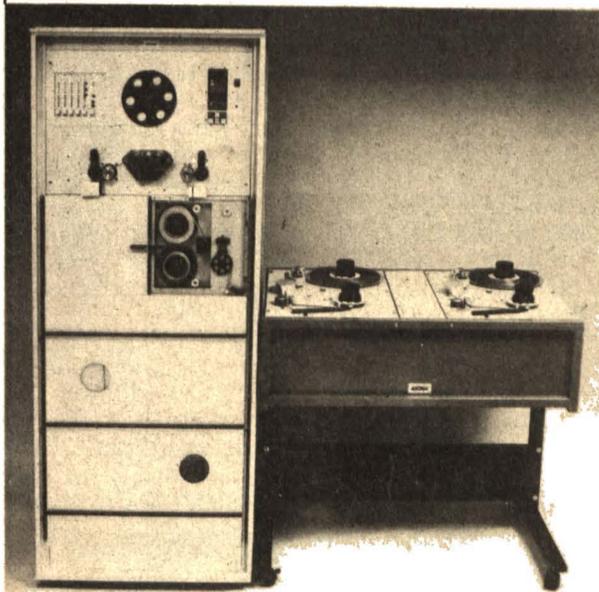
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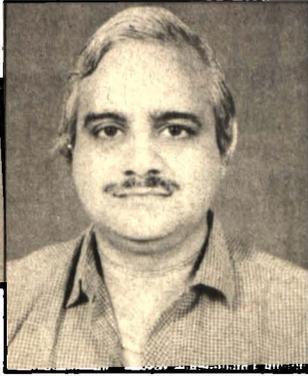
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PROFESSIONAL

by Daman Sood

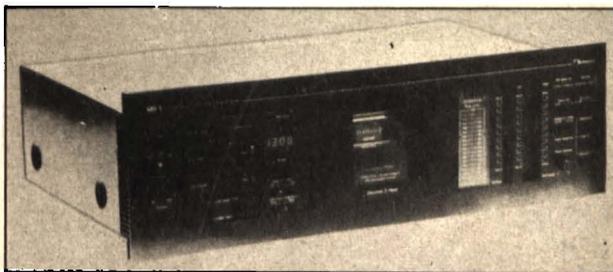
Last month I have discussed cassette deck options for the home listening enthusiast. In this issue, I am going to talk about studio quality cassette decks. None of the decks discussed in the last article can be classified as studio quality cassette decks. What are the criteria for classifying a cassette deck as a professional studio model? Though some of the hi-fi decks of high quality can be used in recording studios, studio quality decks should incorporate the following technical specifications.

1. Balanced XLR inputs and outputs.
2. Input and output level should be +4 dBm (1.228 volts) with nominal 600 ohm loads.
3. Unbalanced 10 dBv inputs and outputs.
4. There are no microphone inputs, since the microphones are 'mixed' through a mixing console.
5. Pitch control $\pm 6\%$ to $\pm 10\%$.
6. Discrete Three heads for tape monitoring during recording.
7. Easy adjustment of Record Level and Bias Control, preferably on the front panel.
8. Provision for connecting an external Noise Reduction Unit, like DBX.

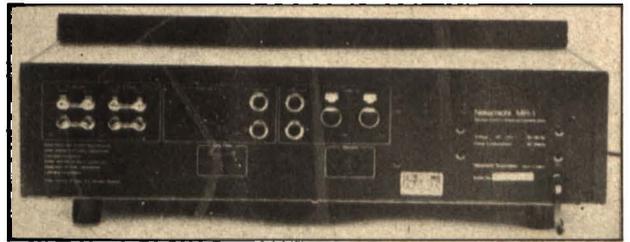
The Nakamichi MR-1

Nakamichi has recently marketed the MR-1 professional cassette deck. Although the MR-1 can be used as a "stand alone" unit, a detachable 19 in. rack mounting kit is supplied as a standard accessory. Optional accessories available include the RM-200 remote control and the DM-10 head demagnetiser.

The main On/Off switch is in the top left corner. When pressed it illuminates the tape counter and a small green LED mounted in the Stop button. Below this switch is a 3-position (Play/Off/Rec) times switch, a ro-



Nakamichi MR-1 front panel



Nakamichi MR-1 rear panel

tary headphone jack socket. Moving along towards the right, we find the transport controls. There are six functions logically arranged in pairs. Each pair of functions is set at either end of a large bar that moves with a seesaw action, depending on which function you select. At the top are the Rewind and Fast Forward controls, in the middle section Stop and Play, and below these Pause and Record. Stop, Play and Pause functions are indicated by small green LEDs mounted behind the appropriate switch, a red LED is used for Record. A fixed panel below the transport controls contains a pair of +4 dBm balanced 1/4 inch jack sockets.

Sitting next to the transport section is the Eject button, tape counter, Zero Reset, memory stop On/Off and Front/Rear line input selector. The cassette compartment occupies the centre part of the front panel and to its right are the peak level meters. These read from -20 to +10 dB on a linear '2 dB per LED' scale, which gives a total of 16 segments for each channel. Above the meters are two red LEDs which indicate the selected noise reducing system, Dolby B or C in use.

Next to it is a single stereo output fader and twin record level faders for each channel. The switching section occupies the far right of the front panel. Two push buttons are used for Noise Reduction. One selecting the internal Dolby circuits on an external Noise Reduction Unit. The other push button selects Dolby B or C. Also in this section is the switch (a small red LED indicates when you are listening off the tape, i.e., what is getting recorded on the tape).

EQ selector (120 us and 70 us (subsonic filter switch; a rotary $\pm 60\%$ pitch control for playback only and three push buttons for selecting normal (IEC Type I) high (IEC Type II) and metal (IEC Type IV).

The rear panel contains eight pairs of connections in addition to an 8-pin remote socket and the On/Off switch for the MPX filter. Unbalanced 10 dBv inputs and outputs are made via 1/4 inch jack sockets. Addi-

STUDIO CASSETTE DECKS

onally, there are balanced XLR-type connectors for use with inputs and outputs at +4 dBm with nominal 600 ohm loads. Also on the rear panel are four pairs of RCA phone sockets to be used when you want to use external Noise Reduction Systems. These connectors are fitted with jumper plugs to provide a 'no noise reduction' option on the front panel.

The tape transport system features dual capstan drive with two different diameter capstans (which rotate at different speeds to make up the difference). This design prevents any common resonance building up. There are three motors: one for the CAM (Computer Aided Manufacture) system which replaces all the usual solenoids and linkages and one to drive the reels and one to drive the capstans which is a new direct drive motor.

Most cassette deck manufacturers make use of Pads. Nakamichi incorporates a device that holds the Pressure Pad away from the heads relying on correct tape tension and an accurate tape path for good tape-to-head contact.

Nakamichi, in fact, with Dolby C, claims a virtual 'ruler-flat' response to 20 KHz at 0 dB, which is a considerable improvement on the traditional 20 dB references usually quoted for cassette decks. Only Japanese cassette tapes are recommended by Nakamichi in the owner's manual.

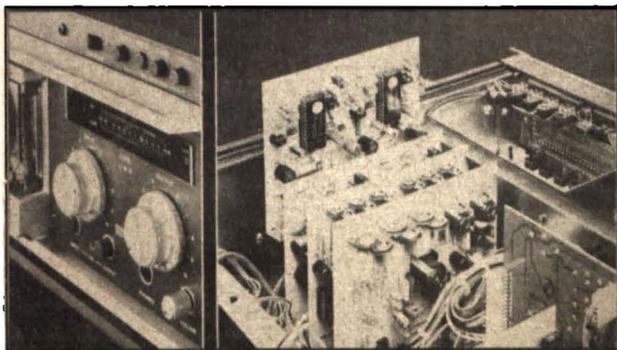
The Studer A 710



Functionally arranged operator controls

Tape transport:	4 motor dual capstan drive (for compact cassettes) 2 DC spooling motors controlled by microcomputer 2 capstan shafts individually driven by quartz controlled MOD motors
Tape speed:	1 7/8 ips $\pm 0.3\%$
Cassettes:	C46 to C120 (technical data guaranteed up to C90 only)
Tape width:	1/8
Wow and flutter: (according to DIN 45507/IEC 386) peak value, weighted	0.1% with C60 and C90 cassettes
Starting time:	max 1.0 sec (to reach double of specified wow and flutter value)
Tape counter:	4 digit, quasi-linear indication
Winding times:	approx. 45 sec for C60 approx. 65 sec for C90
Inputs:	balanced and floating input impedance min 5 kOhm, 30 Hz - 20 kHz
Input level: for 0dB level ≈ 200 nWb/m \approx Dolby level	calibrated +4 dBu (0dBu ≈ 0.775 V), corresponds to +6 dBu at 250 nWb/m, adjustable from -8 +21 dBu uncalibrated the input sensitivity can be increased by 10 dB
Outputs:	balanced and floating impedance < 50 Ohm, 30 Hz - 20 kHz
Output level: for 0dB level	calibrated +4 dBu (R _L = 600 Ohm), adjustable from -3 +14 dBu uncalibrated the level can be increased by 10 dB (max +21 dBu)
Noise reduction systems:	Dolby B/Dolby C processors in the recording and reproducing channels, switchselected
Tape bias selection:	IEC I corresponds to Fe ₂ O ₃ IEC II corresponds to CrO ₂ IEC IV corresponds to metal AUTO, automatic sensing of coded cassettes
Playback equalization:	3180 + 120 μ s for IEC I 3180 + 70 μ s for IEC II and IEC IV
Frequency response:	Record - Reproduce, at -20 dB, NR switched off.
IEC I	60 Hz - 10 kHz ± 2 dB 30 Hz - 16 kHz ± 3 dB
IEC II and IEC IV	60 Hz - 14 kHz ± 2 dB 30 Hz - 18 kHz ± 3 dB
Dolby B or Dolby C switched on (measured with pink noise and a spectrum analyzer)	
IEC I	30 Hz - 10 kHz ± 3 dB
IEC II and IEC IV	30 Hz - 14 kHz ± 3 dB
Signal-to-noise ratio: RMS value, relative to 3% distortion, weighted according to IEC/A (Unweighted values in parentheses)	
	NR OFF Dolby B Dolby C
IEC I	55 dB (50) 64 dB (54) 69 dB (56)
IEC II	57 dB (50) 65 dB (54) 71 dB (56)
IEC IV	58 dB (50) 66 dB (54) 72 dB (56)
Distortion: at 315 Hz, 0 dB (k), corresponds to 200 nWb/m	
IEC I	better than 1.0%
IEC II	better than 1.5%
IEC IV	better than 1.5%
Erase depth:	min 70 dB at 1 kHz, NR switched on
Erase and bias frequency:	105 kHz
Crosstalk rejection: (between stereo tracks)	better than 40 dB at 1 kHz
Level meter:	peak value, according IEC recommendations
Power requirements:	switchable 100/120/140/200/220/240 VAC $\pm 10\%$, 50 - 60 Hz
Main fuse:	100 - 140 V = T1 500 mA 200 - 240 V = T1 250 mA
Power consumption:	55 W max
Operating temperature range:	+10 - +40 °C (50 - 104 °F)

TECHNICAL



L—Closely grouped audio controls. Potentiometers and push buttons for Input and output level as well as headphones level.
R—Professional type audio electronics:



Studer A 710 rear panel

This machine is made by Studer, who are well-known for their precision in craftsmanship and high standard of design.

On the front left side, you can see toggle switches, which are quite self-explanatory. It has Dolby B & C, but there is no connection for an external NR system.

On top left is Mode, R U, Zero and Tape Counter, by which you can programme Start & Stop position. These can then be repeated continuously. The Tape Counter can count spooling motor tach signals and can show real time in hours and minutes.

In the centre is the cassette compartment, Studer A 710 uses 4 motor drive and dual capstan motors. To the extreme right is MPX filter and On/Off switch. There are four tape selector switches. Down on the front is PPM display with 24 LED elements for each channel. The range is from -30 to 8 dB. There are two ganged input and output volume control knobs, with switches for each, for calibrated and uncalibrated levels. There is 1/4" phones socket, with volume control, for headphone listening. The Record level, Bias and Treble Boost can be adjusted on the PC Board.

The Tascam 122B

The main power switch is on the left top corner. Below this is the Memory switch. In the Play mode, if you press Rewind, the tape will *Stop* rewinding when the counter shows 999 and automatically enter Play mode. In the Stop mode, when Rewind to 000 is complete, the tape will stop and wait. Down on the left side is the phones socket for stereo headphones, with level control



Tascam 122 front panel

SPECIFICATIONS

MECHANICAL CHARACTERISTICS

Tape:	Standard compact cassette, C-60 and C-90 (Philips type)
Track Format:	4 track, 2 channel stereo
Tape Speed:	1 1/4 ips (4.76 cm/s), 3 1/4 ips (9.5 cm/s) ± 0.5%
Fast Wind Time:	90 seconds for C-60
Capstan Motor:	DC servo motor
Reel Motor:	DC motor
Head Configurations:	3-head, erase, record and reproduce combination head
Dimensions (WxHxD):	19" x 5.8" x 13.6" (482 x 147 x 345 mm)
Weight:	19.8 pounds (9 kg)

ELECTRICAL CHARACTERISTICS

Line Input:	(Line 1/Line 2)
Input Impedance:	50k ohms, unbalanced
Maximum Source Impedance:	10k ohms or less
Nominal Input Level:	-14 dBV (190 mV)
Minimum Input Level:	-24 dBV (60 mV)
Line Output:	
Output Impedance:	3.5k ohms or less
Minimum Load Impedance:	25k ohms or more, unbalanced
Nominal Output Level:	-10 dBV (0.3 V)
Maximum Output Level:	-7.5 dBV (0.42 V)
Headphone Maximum Output:	100 mW at 8 ohms load—Stereophones
Equalization:	3 1/4 ips (9.5 cm/s) 3,180 µs + 35 µs Metal and high-bias tape 3,180 µs + 50 µs Normal-bias tape, switchable 1 1/4 ips (4.76 cm/s) 3,180 µs + 70 µs Metal and high-bias tape 3,180 µs + 120 µs Normal-bias tape
Recording Level Calibration:	0 VU is referenced to 1 kHz, 160 nWb/m LED's preset to turn "on" at a signal level of +8 VU
Power Requirements:	117V AC, 60 Hz, 41 Watts

TYPICAL PERFORMANCE

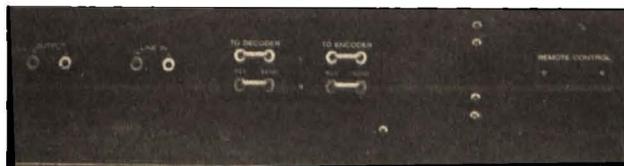
Wow and Flutter:	1 1/4 ips	± 0.085% (IEC/ANSI/DIN weighted) ± 0.18% (IEC/ANSI/DIN unweighted) 0.06% (NAB weighted) 0.11% (NAB unweighted)
	3 1/4 ips	± 0.055% peak (IEC/ANSI/DIN weighted) ± 0.13% peak (IEC/ANSI/DIN unweighted) 0.04% (NAB weighted) 0.07% (NAB unweighted)
Total Harmonic Distortion:	3 1/4 ips (9.5 cm/s)	At 0 VU, 160 nWb/m, 1 kHz 1% Metal 1% Hi-bias 1% Normal-bias
	1 1/4 ips (4.76 cm/s)	1.3% Metal 1.2% Hi-bias 1.5% Normal-bias
3% THD Level:	3 1/4 ips (9.5 cm/s)	8 dB above 0 VU, 402 nWb/m Metal 10 dB above 0 VU, 506 nWb/m Hi-bias 8 dB above 0 VU, 402 nWb/m Normal 7 dB above 0 VU, 358 nWb/m Metal 9 dB above 0 VU, 451 nWb/m Hi-bias 7 dB above 0 VU, 358 nWb/m Normal
	1 1/4 ips (4.76 cm/s)	

Signal to Noise Ratio:					
At a reference of 1 kHz, 3% THD level	A WTD	un-WTD	A WTD with dbx	un-WTD with dbx	Tape
3 1/4 ips (9.5 cm/s)	60 dB	56 dB	91 dB	76 dB	Metal
	63 dB	58 dB	92 dB	77 dB	Hi-bias
	60 dB	55 dB	91 dB	76 dB	Normal
1 1/4 ips (4.76 cm/s)	58 dB	53 dB	91 dB	73 dB	Metal
	58 dB	55 dB	92 dB	74 dB	Hi-bias
	56 dB	51 dB	91 dB	73 dB	Normal
When Dolby noise reduction is used for record and reproduce, the Signal to Noise Ratio will be improved by 3 dB at 1,000 Hz and 10 dB at frequencies above 5,000 Hz.					
Frequency Response:					
(Record/Reproduce)					
1 1/4 ips (± 2 dB)	0 VU	35-14 kHz	35-8.3 kHz	35-8 kHz	
	-20 VU	35-20 kHz	35-14 kHz	35-14 kHz	
3 1/4 ips (± 3 dB)	0 VU	35-14 kHz	35-14 kHz	35-14 kHz	
	-20 VU	35-24 kHz	35-20 kHz	35-18 kHz	

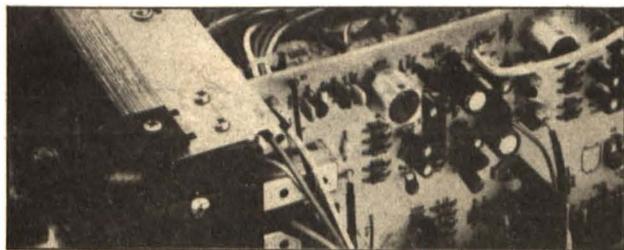
Adjacent Channel Separation:	Better than 35dB at 1 kHz
Erasure:	Better than 65 dB at 1 kHz + 10 VU reference
Head Room:	
Recording Amplifier:	Better than 19 dB above 0 VU
Reproduce Amplifier:	Better than 19 dB above 0 VU

Dolby is a registered trademark of Dolby Laboratories
dBX is a registered trademark of dBX Incorporated

TECHNICAL



Tascam 122 rear panel



Tascam 122 sub-assembly

knob.

Next to the cassette compartment is the tape counter and transport control, with additional Rec/Mute. Use this button to leave a space in your recording. When in Record, pressing Rec/Mute mutes the incoming signal, but not the Erase and Bias currents, and the tape continues to run. Press Play again to resume recording, on Pause to stop the transport and stay in Record ready mode if the unwanted program is longer than the desired "space" you need on the tape.

Next on top are two VU meters, along with a Peak indicating LED. This dual meter circuit gives the user the best of both methods of level indication. OVU is equal to 0.316 volt (-10 dBv) when 160 nWb/m flux tape is played back.

Beneath there are large knobs for L and R recording levels and one dual control for adjusting output signal level that will appear at the back panel line output RCA connectors. Down on the left are the input line 2 RCA connectors. These extra inputs allow you to hook-up without removing the deck from the rack, or disconnecting your standard studio feed. Next is Bias/Rec calibration controls, with small LED and switch for use when the deck is being adjusted.

On the top right we find the Source/Tape switch for A/B test. Next is the Noise Reduction switch which selects Dolby, Dolby HX and third step for external DBX Noise Reduction. The input selecting switch selects either regular rear panel jacks (line 1), the front panel pair (line 2) on test function that is used when you are adjusting the front panel Bias and level set trimmers.

Next is the Speed select switch. High is 3.3/4 ips. Standard is 1-7/8 ips. The switch selected, E.Q. and Bias settings are also switched to conform with the requirements of the speed selected, but the front panel trim controls should be manually re-adjusted. E.Q. select/Bias select switches select equalisation and bias for three different tapes, normal, CrO₂, and metal tapes. The optional RC-90 Remote Control is available for remote operation, which gets connected at the rear panel.

There is another DBX Remote Control multipin connector, which provides the necessary logic commands that selects Encode or Decode. The Tascam 122 offers unbalanced inputs and outputs (RCA jacks). However, the 122 B offers balanced inputs and outputs (XLR) for full compatibility with professional recording on broadcast equipment. ◀◀



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PRO AUDIO

Otari 5050B-II

If you are really looking for a professional, low budget 1/4" Stereo Recorder & Reproducer, then OTARI is just the thing for you. This machine has balanced input and output. You can mix microphone and line level inputs simultaneously. It also has the facilities for quarter-track reproduction. All recording bias, level and equalisation functions are in the front and facilitate alignment of the machine within minutes. There is also a facility like 'Selsyn', to dub one track in synchronisation with the other track. There is a built in oscillation 1 KHz and 10 KHz to align and check the machine instantly. You have a option to select NAB or IEC Equalisation, the relevant switch of which is at the rear panel. You can edit 1/4" tapes and can use upto 10" metal spool. You can vary the speed $\pm 7\%$ in record as well as replay modes.

Suggested price is US \$ 3,500.

For further details contact: Otari Singapore Pte Ltd, 625 Aljunied Road No. 07-05, Aljunied Industrial Complex, Singapore 1438.

MX5050-BII SPECIFICATIONS:

TRANSPORT			
Tape Width and Channels:	1/4" (6.3mm) tape 1/2 track 2 channel erase, record and reproduce 1/4 track 2 channel reproduce		
Tape Speed:	15 and 7.5 ips or 7.5 and 3.75 ips, internally switchable speed pairs		
Reel Size:	10.5" EIA or NAB, 5 or 7" plastic		
Reel Size Selector:	2 positions, 10.5" or 5/7" reels		
Speed Deviation:	Less than $\pm 0.2\%$		
Pitch Control:	Variable within $\pm 7\%$		
Wow and Flutter:	(measured per NAB weighted) 15 ips less than 0.05% 7.5 ips less than 0.06% 3.75 ips less than 0.12%		
Rewind Time:	Less than 90 seconds for 2,400 ft. NAB reel		
Head Configuration:	4 heads, 1/2 track erase, 1/4 track reproduce, 1/2 track record and 1/2 track reproduce		
Motors:	Capstan: DC servo-controlled motor, direct drive Reels: Two induction torque motors		
Transport Controls:	STOP, PLAY, FF, RWD, RECORD, EDIT, CUE, PITCH CONTROL, SPEED, REEL SIZE		
Remote Controls:	STOP, PLAY, FF, RWD, RECORD		
Control Logic:	TTL with motion sensing protection		
ELECTRONICS			
Connectors:	Line input, Mic input and Line output: standard three pin XLR type Headphone: standard 1/4" phone jack		
Inputs:	Line: Active, balanced, 10k ohms Level: min. -15dBm Max. input: +30dBm Mic: Active, balanced Level: min. -70 or -50dBm switchable Applicable microphone: 150 ohms to 10k ohms		
Outputs:	Line: Active, balanced, 5 ohms source impedance Switchable level: +4dBm or +10dBm Max. output: +27dBm (600 ohms impedance load) Headphone jack: -24dBm, 8 ohms or higher impedance		
Equalization:	NAB or IEC standard, rear panel switchable, Recording equalization front panel adjustable		
Signal to Noise Ratio:	Unweighted 15 ips 7.5 ips 3.75 ips NAB 63dB 65dB 65dB IEC 64dB 63dB 65dB Measured with respect to a record level of 520nWb/m to biased tape noise when using 3M Scotch #226 tape.		
Crosstalk:	More than 55dB at 1kHz on adjacent tracks		
Frequency Response:	(overall record/reproduce) 15 ips (0VU) 30 to 20,000Hz ± 2.0 dB 7.5 ips (-10VU) 20 to 18,000Hz ± 2.0 dB 3.75 ips (-20VU) 20 to 10,000Hz ± 2.0 dB		
Record Level:	Switchable, 185, 250 or 320nWb/m		
Erase Effect:	More than 75dB		
Distortion:	Less than 0.5% at 1kHz 250nWb/m		
Bias Frequency:	133kHz		
Test Oscillator Frequency:	Nominal 1kHz and 10kHz		
PHYSICAL			
Power Requirements:	100/117/220/240V, $\pm 10\%$, 50/60Hz single phase AC, 100 watts.		
Operating environment:	5° to 40°C, 20 to 80% R.H.		
Mounting:	Vinyl covered wood case and floor console (ZA-52L) optional		
Standard Accessories:	Reel hold down knobs, 1/4" x 10-1/2" empty NAB reel, operation manual and power cord		
Optional Accessories:	CB-102 remote transport control, ZA-52L roll-around pedestal, isolation transformers, DIN hub clamp adapter.		
Weight:	25kg (52 lbs.)		

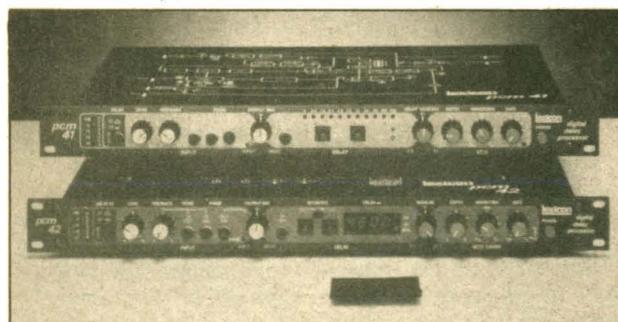
*Otari reserves the right to change specifications without notice or obligation.



Otari 5050 B II

Lexicon PCM 41 and PCM 42 Digital Delay Processors

The Lexicon PCM series of digital delay processors give entertainers and recording studio a variety of effects based upon time delay to enhance their music. The Lexicon 41 is a modestly priced processor that puts Lexicon quality within the reach of almost any entertainer or small studio. It features time sweeps for special effects, flanging effects, infinite repeat control and basic functions such as



Lexicon PCM 41 and PCM 42.

'doubling', 'slap echo' and 'electronic reverb'.

The PCM 42 adds the ability to overdub entire phrases of music, vocal or instrumental, layer upon layer. It can be completely controlled by foot pedal for live performances. Ametronome feature lets the user synchronise music and delay with precise rhythmic control.

For further details contact: Cinecita Private Limited, Metro House, M.G. Road, Bombay 400 020.

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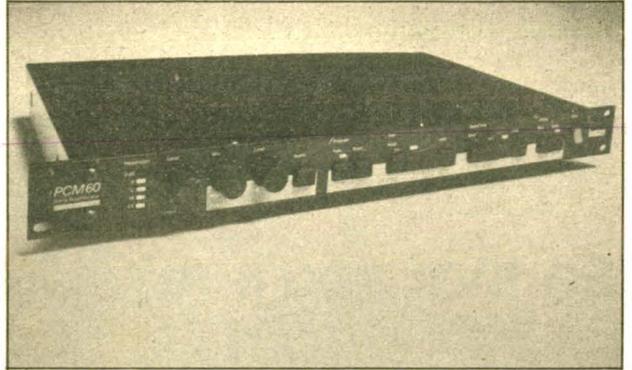
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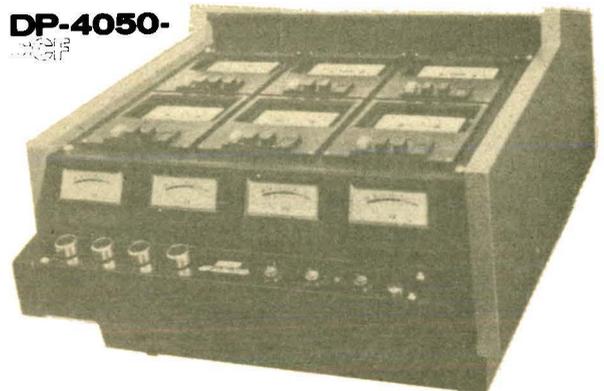
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MADRAS TRACK

Tirumala Tirupati Devasthanam, perhaps the richest in temporal wealth, east of the Vatican, has finally entered the fray of marketing music. Coming after years of tie-ups, effective and ineffective, with the major and independent labels of Gramco (HMV) and India Book House (IBH), it is a welcome move.

The logo, as printed on the inlay card, is illegible. No matter. The music on Vani Jairam's cassette of Telugu devotionals is excellent, making for good listening and inspiring a devotional mood.

The eleven songs, written by the greatest Telugu lyricist Tallapaka Annamacharya (1408-1502 A.D.) who is the oldest known and also the most prolific, have been composed by the great music and literature scholar of the language, Rallapalli Anatakrisna Sarma, M. Balamuralikrishna, D. Pasupathi, Sobharaju (one each), Nedunuri Krishnamurthy (two) and G. Balakrishna Prasad (five).

The tunes are dictated by the sentiments of the songs but the orchestration could have been better in some of the songs, avoiding a shrill flute in the first, incomplete sounding bits in the third etc. Particularly attractive are 'Indariki', 'Motakure', 'Alara chanchalamaina', 'Indiraramanu' and 'Pidikita talambrela' with Vani Jairam's classical confidence adding subtle nuances. The recording is crystal clear (uncredited).

Kamisetty Srinivasulu's commentary, that runs all through, sounds pompous, is redundant, contains unsuitable words ('firiyadu') and becomes intolerable on repeated hearing. He should have been content to have his photograph appear prominently in the well-printed inlay card (TTD Press). This cassette with the long-winded title, 'Sri Venkateswara Gitamalika-Annamayya Sankirtana Vahini', sells for Rs.25.00, at all TTD Information Centres. The accompanying song-text pamphlet is serviceable in spite of careless proof-reading.

There was a time when the Telugu non-film songs on disc had high literary and musical qualities. Though created by people who were active in films, in the forties these songs had a different profile. By the end of the decade, their style was corrupted by the unwise move of issuing Telugu versions of

Tirupati Devasthanam enters music market

by V. A. K. Ranga Rao

Hindi hits like 'Dheere dheere aare badal', 'Ab tere sive' as 'Ghalghallana ra' and '(Hayi hayi' by Bezawada Rajaratnam, (N18745, released in 1944). And these record labels (HMV) carried neither the music nor lyric credits. The standards of these recordings reached a nadir by the late Fifties. That was when Mulukutla Subrahmanyam, encouraged and aided by S. Kannan and P. Mangapathy, produced aural pornography. And the uncurbed sale of this filth encouraged film producers to try their hands at muck too.

SEA Records' 'Nayaki' featuring nine songs sung by P. Aruna (C 1057, stereo available for Rs.35.00 inclusive of all taxes, all over India) brings to the listener a degree of excellence that can be attained through good taste, talent, and sincerity. The lyrics of Rohini Krishna in the 'javali' style are not great literature, but match perfectly with the tunes and orchestral arrangements of V.S. Narasimhan, and the outcome is great music. The well-known 'rakti' ragas are so well outlined and filled in with such liquid orchestral interludes, percussive punctuation, that it is a joy to lose oneself in them.

Singer P. Aruna, the only one amongst the newcomers to have four different programmes for four different labels, (others, 'Idigo Bhadradi' for HMV, 'Bhajananjali' for Echo, on disc and cassette, 'Radha Madhavam' for Sangeetha, on cassette only) always sings sharp, true and clear. She would sound sweet throughout too, if a lower key had been chosen for some of the songs that require the vocals to soar high.

The stereo effect is a delight, perfectly balanced and apportioned as it is between the instruments. The well-printed inlay card (uncredited) has a well-wrought design

(Gangadhar) that subtly suggests the dance-oriented eroticism of the content.

After a long time, MIL has issued a cassette in a South Indian language 'Sri Shanmuga Deepam' (4227 886, stereo, available all over India at Rs.22.50 inclusive of all taxes), contains that devotional songs addressed to Muruga.

The lyrics are by Tamilnambi, who has created a record for himself for the quality and quantity of non-film songs he has penned on



various subjects, fiercely parochial, national, religious, etc., for different singers, composers and labels. Though a few are mere catalogues of this God's famous and less known attributes and aspects, 'Ulagellam' and 'Oru nambikkai' pulsate with spiritual fervour.

The singer is none other than T.M. Sounderarajan, one of Tamilnadu's favourite singers. He himself has composed the songs. In theory, this seems ideal. In practice, it is not. All the songs have a happy-go-lucky air about them, which is most avoidable, as it leaves out the most important aspect of such songs – the air of supplication. And the orchestration is an amateurish harkback to the Sixties. The total effect is that of devotional music being packaged to suit the requirements of a 'cheri' concert. This is not to say that the whole programme is a write-off. 'Isai vazhi's autobiographical notes, the catchiness of 'Valli malaiyappa' are the redeeming factors.

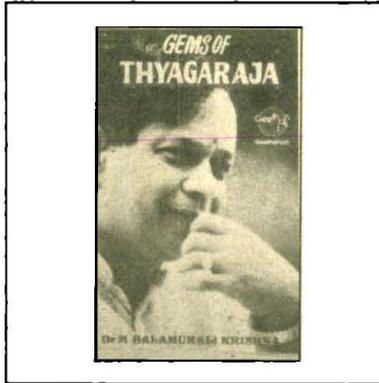
The inlay card has a conventional design, well-printed (uncredited). The recording by G. Babu at Joy Recording Theatre could not

MADRAS TRACK

possibly clear up the messy orchestrals, but captures the solidity of TMS's voice.

M. Balamuralikrishna, the many-faceted genius from the world of Carnatic music, has recorded for many companies, and though a large part of the repertoire is taken from Thyagaraja, a new release is always eagerly awaited, for his range and resources are formidable, his grasp of the composer's intent remarkable.

Sometimes, in his 'alapanas'



the accompanists are not mentioned. The spellings, however, are atrocious.

Vaishnavi Musicals, Madras, has, on their first pre-recorded cassette (6 VMC 101, stereo, price Rs.25.00 approximately) M. Balamuralikrishna reciting 'Sri Lalitha Sahasranama Stotram'.

A composition of great literary and religious merit and also important from the point of view of 'mantrasastra', this recitation has, with Balamurali's rendition in changing 'ragas', an evocative musical quality too. His diction is flawless.

The opening commentary in a female voice (with an overly conscious, uppity accent) briefly outlines the mythical origin and the efficacy this litany was believed to have, this is followed by a 'nadaswaram' piece. Then it is Balamurali all through, accompanied by the flute, swaramandal, 'tambura' etc. all aptly low-key. The recording (uncredited) is good. The inlay card serviceable in design (Raja) and printing (uncredited).

Tulu is a language whose origins are lost in the mists of proto-Dravidian era. It has no script and depends mainly on Kannada for the written aspect. It isn't a weak, wishy-washy language. It is robust, strong and with a trenchant beauty all its own. Tuluva Mallige (Sangeetha, 4MSA 4259, stereo, 45 mts., Rs.35.00 inclusive of all taxes, all over India) by B. Krishna Karanth does justice to the language. The musical compositions are by the singer, supervised by Upendrakumar. The lyrics are by Seetharama Kulal, Raghavendra (Udipi), Monappa Thingalaya, Palthady Ramakrishna Achar, Venkataraja Puninchata and Amrit Someshwar.

For a Tuluva, the songs provide a recapitulation of the region's culture, the language's treasures. For a

non-regional, provided he understands Sanskrit and a bit of the South Indian languages, they serve as a brief musical encyclopaedia of the region, starting at the time, when the King of the Sea presented this land to Parsurama.

The songs are modern yet with a distinct regional flavour varying from the classically sophisticated to the seductively tribal. Songs like 'Kadala raje', 'Krishna moodiye' and 'Naga bimmera', 'Vasantha masalu' are songs that exercise a strong appeal on the first hearing itself.

Krishna Karanth has a pleasant voice, which occasionally fails him when he attempts something very ambitious. Since it happens rarely, the cassette makes for pleasant listening.

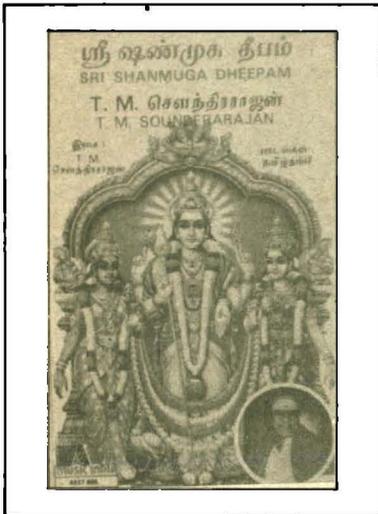
The recording with its stereo orchestral balance is very good, but uncredited. The inlay card has a striking lay-out (uncredited) and good printing (Canara, Madras).

Over the years many singers, male and female, in light and classical modes, in Hindustani and Carnatic styles, have sung Jayadeva's (12th Century) 'ashtapadis' from his magnum opus 'Geeta Govindam'.

The latest to join the illustrious list is P. Aruna. Her 'Radha Madhavam' for Sangeetha (4PMSC 50 stereo, Rs.35.00 all over the country, all taxes included) has seen 'ashtapadis' and two 'slokas'.

These two 'slokas' are, 'Meghair-meduramambaram' ('Sri raga') and one of the last, 'Yadgandharva' in which Jayadeva explains the need for adopting such an explicitly erotic medium. The inclusion of these two makes this programme exemplary.

The 'ashtapadis', well-loved ones all, 'Lalita lavanga' (Basant-Bahar), 'Dheera sameere' (Nand, a rare one and not Mand), 'Priye charusheela' (Misra Pilu), 'Vahati malaya sameere' (Madhuvanti), induce a mood of intoxication. The enunciation exact, the singing 'sur-sharp, the orchestral fabric a living flame in gorgeous colour, that comes alive in superbly-realised stereo is a testimony of composer-orchestrator V.S. Narasimhan's artistry. Here too, Aruna's singing is all that one could wish for, but for the places where she sounds shrill because of the high key chosen. The printing is good, but inlay design rather cluttered (Canara, Madras).



(free preludes), the identity of the 'raga' plays hide-and-seek, infuriating the initiated and perplexing the laity. But his musical abilities can never be in question. The programme he has recorded for Geethanjali, 'Gems of Thyagaraja' (No. 909, price approximately Rs.20.00 all over India, inclusive of all taxes), has five songs of Thyagaraja, all in Telugu.

After a brief treatment of 'Bilahari raga' in 'Rupaka tala' through 'Inthakanna anandamemi', he goes into an expansive version of 'Rama neeyede' in 'Kharaharapriya, Adi'. The treatment is straight, sedate and totally classical. Not even the purist can pick any bone.

There are three tracks on Side B, 'Kanugona sowkhyamu' ('Nayaki, Rupakam'), 'Evarimata' ('Kambhoji, Adi') and 'Bhajanaseyave' ('Kalyani, Rupakam'). In the 'Nayaki' piece, a 'raga' whose contours are always evanescent and elusive, his exposition is subtle and adventurous. The other two 'ragas' are rendered with a sure touch.

The sound recording, inlay-card design, printing are all uncredited and good. A pity that the names of

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The consumer electronics industry has witnessed a boom during the past five years. According to government estimates, the industry grew from Rs 194.4 crores in 1979-80 to Rs 587 crores in 1984 and is targeted to touch Rs 2,085 crores in 1989-90.

While the growth in segments like TV, radio and VCR, are very no-

The demand for audio-cassettes in this country is booming. But the seemingly open-ended growth of this Rs 200-crore business faces a grave crisis. The bulk of its production is in the hands of pirates who, in fact, account for about 70 per cent of the market, with the legitimate sector being virtually edged out.

PRE-RECORDED CASSETTES: CAUGHT

ticeable, there is a significant allied sector of the consumer electronics business, the size of which seldom attracts attention. This is the audio tape or music cassette industry. There are widely varying estimates of the size of this industry. The organised sector companies (which have a relatively small share of the business) give figures ranging from Rs 220 crores to Rs 300 crores.

The trade argues that these manufacturers have a vested interest in inflating their estimates of the total in order to find force to

their complaint that the unorganised sector (i.e., pirates) is edging legitimate companies out of business. Companies which supply the basic raw material, magnetic tape, too cannot agree on the demand estimate, as would be evident from Table 1. However, the estimates of the organised sector tape manufacturers (i.e., a total market of about Rs 200 crores) is perhaps not wide off the mark (see Table 2).

In comparison, India's typewriter production of about Rs 50 crores, fluorescent tubes production of about Rs 110 crores, etc., pale into insignificance. Even the high-profile bearings industry accounts for only about a similar Rs 200 crores. With the audio tape industry having reached its present size, industries like bulk drug manufacture (Rs 377 crores) and the manufacture of chemical and pharmaceutical machinery (Rs 240 crores) do not appear to be very big in comparison.

But there are several things that make the audio tape industry quite different from all others. The bulk of the turnover of this industry is illegitimate. Pre-recorded cassettes account for 98 to 99 per cent of the total demand for all cassettes, and nearly 70 per cent of the market is

in the hands of pirates, who have proliferated all over the country.

The structure of this Rs 200 crore industry is worth examining. Table 2 shows that magnetic oxide coated polyester tapes valued at Rs 25 crores are supplied to this industry. When these tapes are cut and put into cassettes in plastic cases, value added is about Rs 45 crores. Music is recorded on the blank tapes by recording establishments. A few of these establishments pay for acquiring proprietary rights and copyright over the music while the vast majority do not. The total value of the pre-recorded cassettes sold to the trade is estimated at Rs 160 crores. The wholesale and retail margins amount to nearly Rs 40 crores.

In India, a pre-recorded cassette, which is purchased by the consumer for Rs 15, is produced from a blank cassette costing about Rs 5 to Rs 7, in which the magnetic tape itself costs Rs 1.60 to Rs 2.00. It would appear that the Indian consumer is being charged a very high mark-up. Music companies who have to create music (and risk the failure of some titles) incur substantial costs, whereas pirates certainly do not.

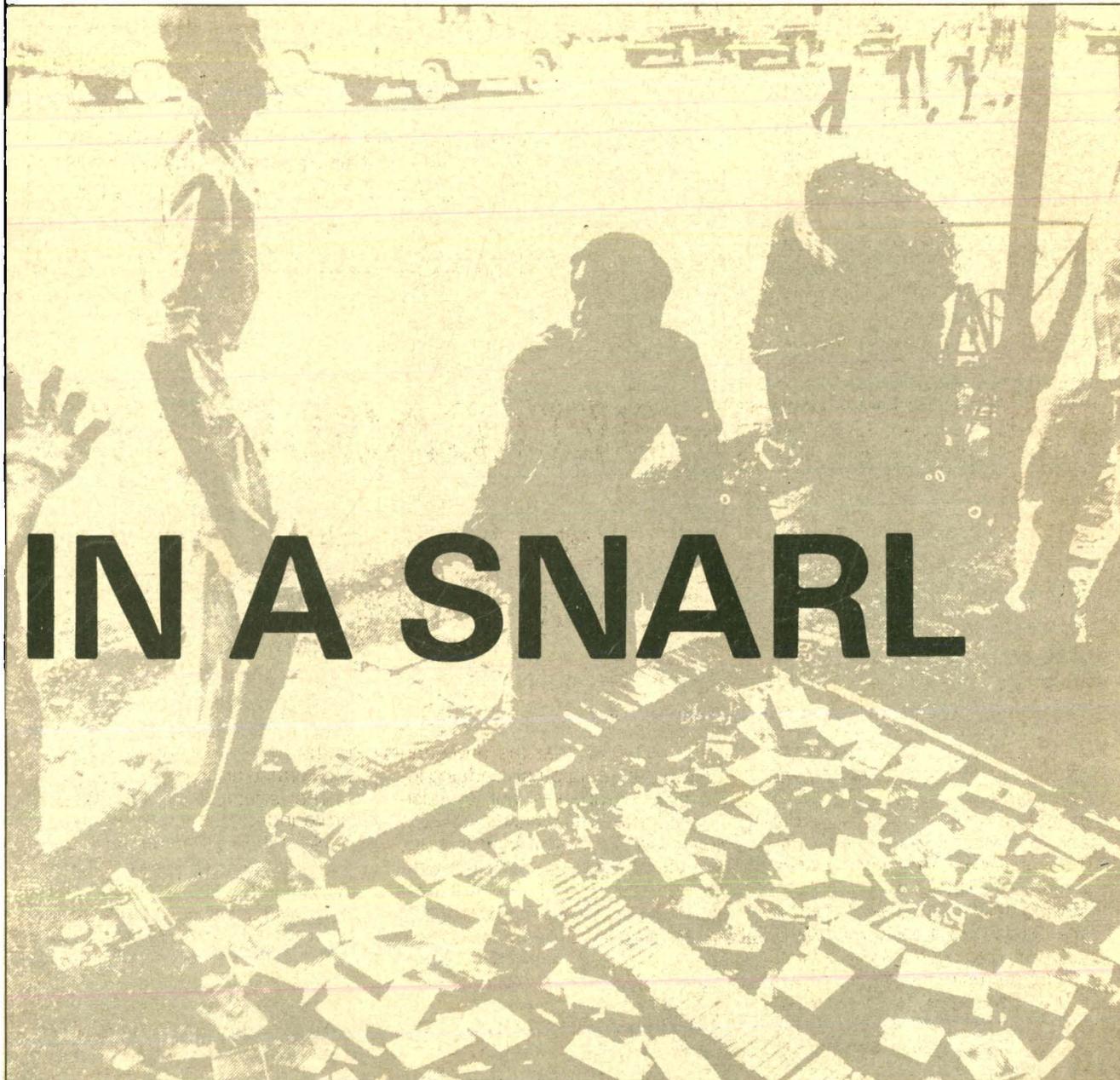
Table 1
Estimated demand for audio-cassettes in India

(Unit: Million C-69 tape lengths)

	1984-	1989-
Share issue prospectus of PAN Tapes Ltd.	85	90
	390	600
Share issue prospectus of Murugappa Electronics Ltd.	90	270
IPAG (Electronics Commission)	-	200

(Note: One C-60 tape length measures 85.68 metres)

PLAYBACK PRO



IN A SNARL

It would seem strange that good quality pre-recorded cassettes are priced at the equivalent of Rs 105 or more in shops in New York, while low quality ones sell at Rs 6 on the streets of Singapore. The price difference, on account of the difference in tape quality and relative costs in the two countries, could hardly be Rs 3 per cassette. The real difference is because US producers have to pay large sums to artistes for purchasing recording rights, and have to provide higher trade margins. The US producer does not face quite so much unfair competition from pirates. On the other hand, in Singapore, music piracy is rampant and profits are

made through 'high volume-low margin' sales of pre-recorded cassettes.

The Indian consumer has access to cassettes made by the legitimate industry as well as by pirates. However, it is the pirates who thrive, because the Indian consumer goes in more for 'album titles' than for the 'brand' of the cassette, despite the efforts of some manufacturers to popularise brands like HMV, T-Series, etc. In the absence of significant brand recognition, price plays the decisive role. Consequently, the legitimate industry gets edged out.

Unfortunately, a very large part of the pre-recorded cassettes avail-

able in the market is of extremely poor quality. That some of the sub-standard cassettes are manufactured by companies in the legitimate sector of this industry is a sad commentary on the current state of affairs. The quality of a pre-recorded cassette depends not only on the quality of the recording but also on the basic quality of the magnetic tape used. Few consumers know that the difference in cost between a good quality C-60 magnetic tape length and a bad one is less than Rs 2, and it is impossible for a consumer to visually tell one from the other. This weakness has been fully exploited by music labels in their bid to retain

PLAYBACK PRO

margins in the prevailing price competition.

Because of the way in which this industry is organised the government is losing heavily too. Indirect taxes, excise duties, octroi, etc., should normally have fetched the exchequer around Rs 40 crores. How much the government actually earns is anybody's guess. A review of the cycle of operations could give a clue.

When a pirate records a cassette and sells it, it is obvious that he does so without bothering about proper documentation and accounts. Therefore, the sale takes place without bills. The goods are later sold to the customer through trade channels more often than not without bills. The pirate recorder

Table 2

Structure of the prerecorded cassette industry in India

	Rs crores*	%
Basic magnetic tapes	25	12.5
Value added by cutting and assembling into plastic cassettes	45	22.5
Value added by the music recorder	90	45.0
Wholesale and retail gross margin	40	20.0
	200	100.0

*Figures of each level include taxes and freight

naturally chooses to distance himself from the trade to maintain anonymity, and in this process he also abdicates control over trade practices.

The suppliers of cassettes to the legitimate labels also face problems because they are forced to sell a significant volume of their production to pirates without proper documentation. The manufacturers of magnetic tapes, in turn, are sometimes forced to clandestinely sell tapes to the small-scale firms which assemble blank cassettes. The magnitude of the problem, when 70 per cent of the cassettes sold are recorded by pirates, can easily be gauged.

An examination of official statis-

Table 3

Reported production of audio-magnetic tapes in India

	Production* (Million running feet)	Equivalent number of C-60 cassettes (in millions)
1975	266.6	0.95
1980	120.0	0.43
1982	120.0	0.43
1984	4406.0	15.65

* Source: IPAG, Government of India

tics of magnetic tape production in the country, shown in table 3, bears this out. Since the sale of pre-recorded cassettes is several times over what is officially produced in India, the gap is obviously being bridged by undisclosed production of audio magnetic tapes, and by jumbo rolls of smuggled tape.

It is abundantly clear that while the majority of the recorders in this Rs 200 crore industry are thriving, they are doing so at the expense of the consumers, who get poor quality, the exchequer, which gets lower revenues, the artistes, who are deprived of their royalties, and society at large which is being corrupted at various levels by pirates buying protection. The moot question is whether anything can be done to curb this menace.

In almost all businesses, there is bound to be a segment which operates illegitimately due to certain circumstances which are easily exploited. In the music cassette business, piracy is bound to take place because of the relatively high cost of creating and launching new titles. Moreover, high failure rates of such new launches escalate costs. But this alone cannot explain the total eclipse of the legitimate sector by the pirates.

The organised sector itself and the government have both played an important role in the growth of piracy. When the cassette boom started, the government restricted the business to the small-scale sector. However, small companies with their restricted capacity were

unable to bear the costs of producing original music. Easy availability of technology and moderately priced duplication devices provided the short-term, lucrative solution to this infant industry. Lax copyright laws also provided a relatively safe haven for the pirates. However, since post-October 1984, these laws have been made more stringent.

When the large, organised sector companies were finally allowed to enter the field, they failed to

The suppliers of cassette to the prerecording studio also face problems because they are forced to sell a significant volume of their production to pirates without proper documentation. The manufacturers of magnetic tapes, in turn, are sometimes forced to clandestinely sell tapes to the small-scale firms which assemble blank cassettes. The magnitude of the problem, when 70 per cent of the cassettes sold are recorded by pirates, can easily be gauged.

make any serious dent in the business. They were actually outpriced in a market which did not understand quality and tolerated the fare at prices which they had become used to. It is also debatable whether pirates could have become so well entrenched if the legitimate music makers had not permitted them free play by not making a strong enough effort (despite government restrictions) to enter the field earlier. This could have been done by developing ancillary small-scale music cassette producers, whose output would be marketed by the company which created the original music.

There are no easy solutions. Unless the legitimate companies re-

PLAYBACK PRO

frain from using poor quality magnetic tapes, they cannot hope to acquire a good brand image. There are already stringent ISI specifications to determine quality. Perhaps the situation may improve if legitimate pre-recorded cassette manufacturers use only tape of this quality, and then display the ISI mark on the cassette. There could be legal remedies for the consumer for false claims.

The government can increase its revenue only by curbing the illegal trade in pre-recorded cassettes. There have been successful but sporadic raids to impound cassettes produced by pirates. But it is essential that the government takes intensified action on a sustained basis.

There are sceptics who feel that no matter what anybody does, piracy cannot be controlled. In fact, audio dealers surveyed in New Delhi, Calcutta, Bombay and Bangalore do not foresee anything being done that will lead to drastic changes in the situation with re-

Table 4

Sales of pre-recorded cassettes (organised sector)

(Rs crores)

	1985
Gramophone Company	6.8
Music India	35*
CBS	2.5
Others, including regional companies	8.0
	20.08

* Estimated
The above figures do not include trade margins.

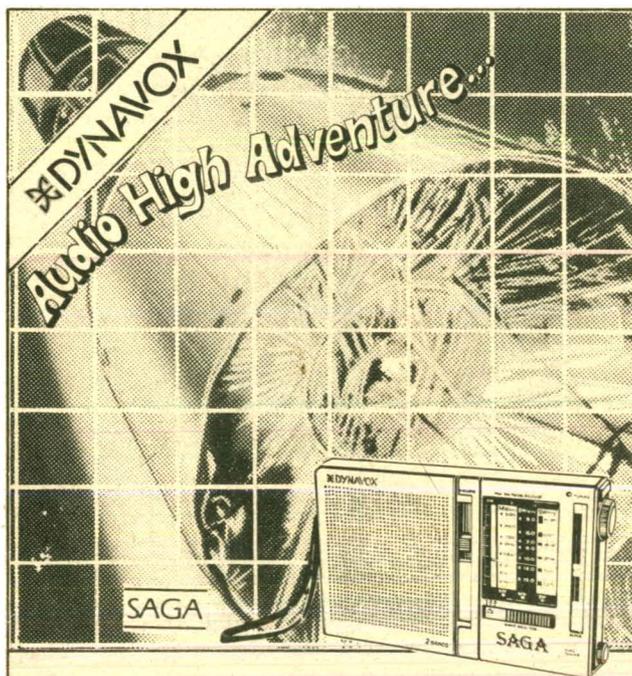
gard to piracy. They feel that five years from now, while the industry will grow by leaps and bounds (it is estimated to cross Rs 500 crores by 1990), most pre-recorded cassettes offered to the consumer will

still be of poor quality.

On the other hand, a Calcutta-based manufacturer of pre-recorded cassettes is more sanguine and presents a concrete plan of action. He feels that the government should charge an excise duty of Re1 per pre-recorded cassette and introduce the 'band' scheme, as in the case of safety match boxes. (See Playback And Fast Forward, June and July issues). The band on cassettes should be serially numbered in order to enable the authorities to trace every cassette to the company which purchased the band from the government.

The sale and even stocking of unbanded pre-recorded cassettes by the trade would then become an easily detectable offence. The risks involved in violating such laws will automatically curb music piracy while simultaneously providing revenue to the government. In the absence of any other pragmatic suggestions, this might well be an idea worth trying out. ◀◀

By RAJ NAIR and associates at MASER CONSULTANTS (P) LTD., (Courtesy of Business India July 14-27 1986.)



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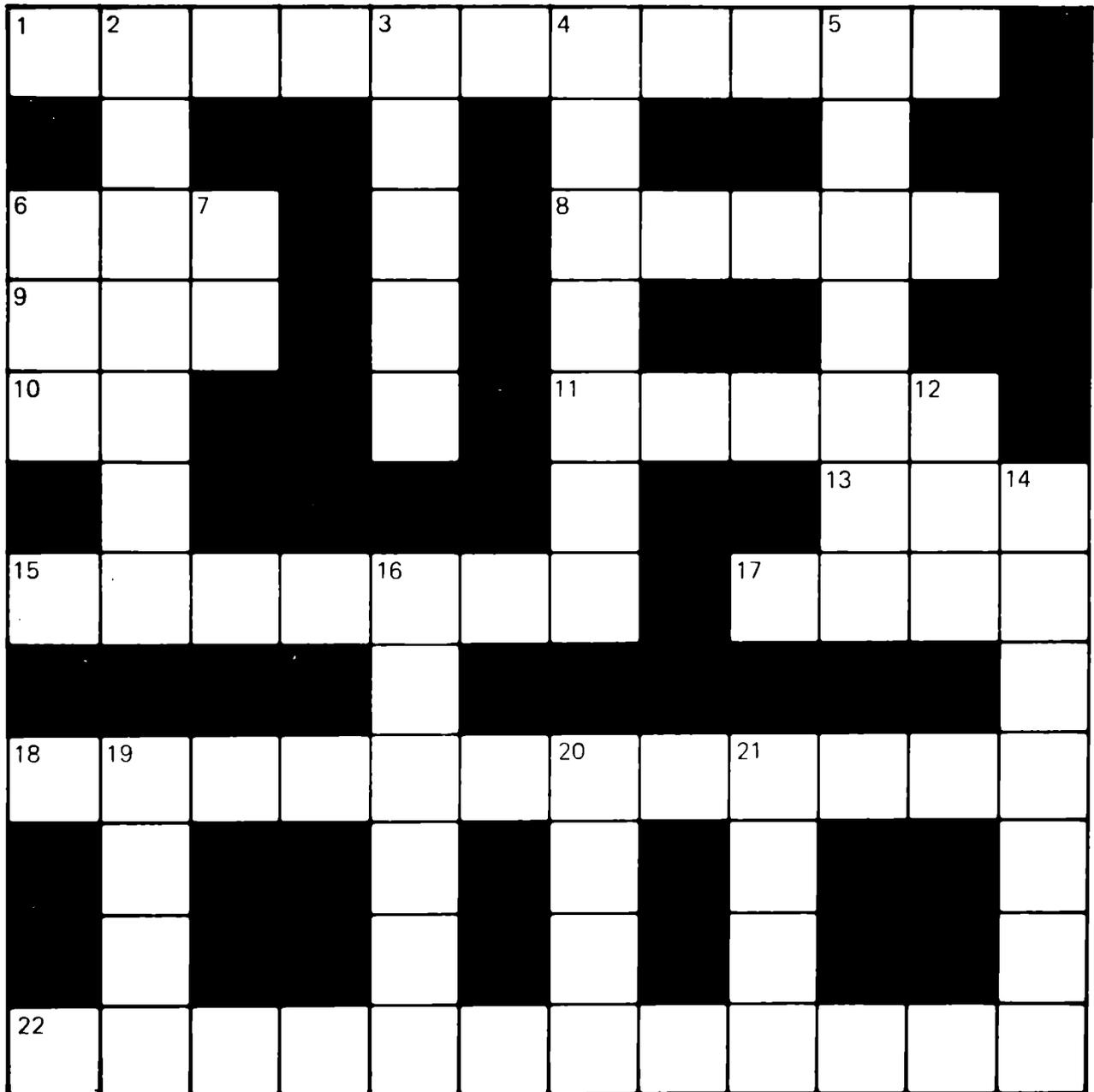
THE CREATIVE CIRCLE

FAST-FOR-WORD

Musicrossword

August 1986 No. 3

Free, half-year subscription to all readers who solve this Musicrossword. Fast-For-Word is a regular feature and the next Musicrossword will appear in the September issue of Playback And Fast Forward.



Get Down and Across to words and rewards

Clues

Across:

- 1. Three in one day! (6,5)
- 6. The mistaken identity (3)
- 8. O.P's magic (5)
- 9. - bura kiya hai (3)

- 10. The musical Shahs (2)
- 11. The insomniac's switch (5)
- 13. Spoilt, spared music child (3)
- 15. "My name's George, and I'm —" (4,3)
- 17. Rafi's real S-J song for Dev (4)
- 18. The singer whose recent TV film was scripted by our managing editor (5,7)
- 22. MIL's new, long-awaited ghazal album (5,1,6).

FAST-FOR-WORD

Down:

2. "Nadiya dheere baho" (5,2).
3. Screw-shaped coil made of heavy metal (5)
4. No, not Mercury, but - (7)
5. Night-time musicians (7)
6. 10 across' natural miracle (3)
7. Students of Hindustani music, you are at fourth level now (2)
12. Apply 'ice' to cure this sting (3)
14. " -- jaye", your guide to evergreen music (3,4)
16. Music township (6)
19. Chandru, the new - (4)
20. Good, different music, but the box-office? That's an -story! [4]
21. Vishnu inspired them (4).

Last date: 15th September, 1986
 Correct Solution: October issue
 (Correct Solution of the July Fast-For-Word will appear in the September issue of Playback And Fast Forward)

Rules:

1. Each entry must be on the given entry form only.
2. One reader can send only one entry.
3. The last date for receiving completed entries is the 15th of September, 1986.
4. All entries should be addressed to Fast-For-Word, Business Press Pvt. Ltd., Maker Tower "E", 18th Floor, Cuffe Parade, Bombay 400 005.
5. Only correct entries will qualify for the prize.
6. Each prize-winner will receive 6 consecutive issues of Playback And Fast Forward. If he/she is already a subscriber, the entrant can nominate someone else to receive the prize. Alternatively, he/she can extend the subscription by 6 issues. Each 'all correct' entry will get a prize. There are no runner-up prizes.
7. Incomplete and illegible entries, as well as entries after the closing date, will not be considered.
8. The correct solution, with the list of prize-winners, will appear in the October issue of Playback And Fast Forward.
9. In all matters, the decision of the editors will be final.
10. This coupon must accompany all entries.

Name : _____

Signature : _____

Postal Address : _____

Nominee, in case you are already a subscriber : —

Name : _____

Postal Address : _____

Winners of Musiccrossword June 1986/No. 1

Names of the winners: 1) Usha Bhende, Bombay 2) Yatin Parab, Bombay 3) Sandeep Mattoo, Bombay and 4) Nadeem Karmali, Bombay.

Reader Usha Bhende wins the Dynavox Zippo Mono Cassette Recorder.

Her letter reads:

"Wow! At last we have a magazine giving all the news about the music world. Being the wife of a musician-producer etc., I found the

magazine of special interest. The articles were well-written and the interviews in-depth. I enjoyed solving the crossword and do hope I win the prize!

From the layman's point of view, the technical articles, like the one on placement of speakers etc., also helped add to my knowledge as much as the interview with Mr Lazarus.

I hope you maintain the high standard you have set, and look forward to many more stimulating issues.

Wishing you all the very best!"

Congratulations to the winners. Those of you who couldn't hit the jackpot this time, move Fast-For-Word with Musiccrossword 3. Prizes are waiting.

Correct Solution to Musiccrossword June 1986/No. 1

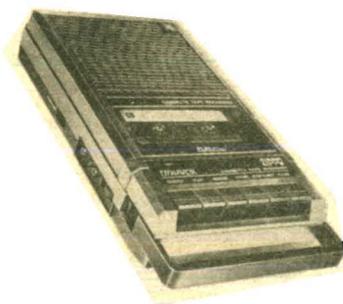


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REVIEWS

Hindustani Classical

Vasant Rao Deshpande

HMV

Vasant Rao Deshpande, who became a legend during his own life time for his contribution in the field of 'Natya Sangeet', was also well-known in the classical sphere.

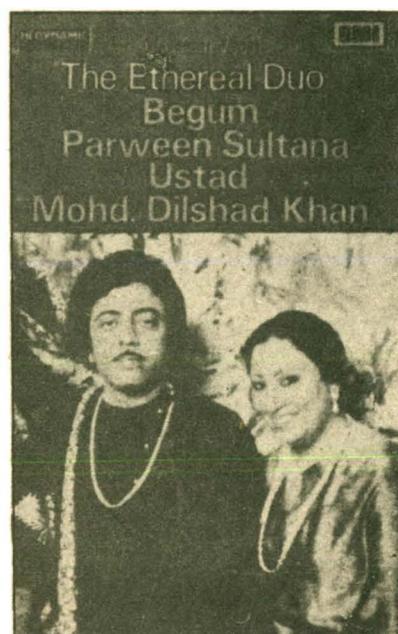
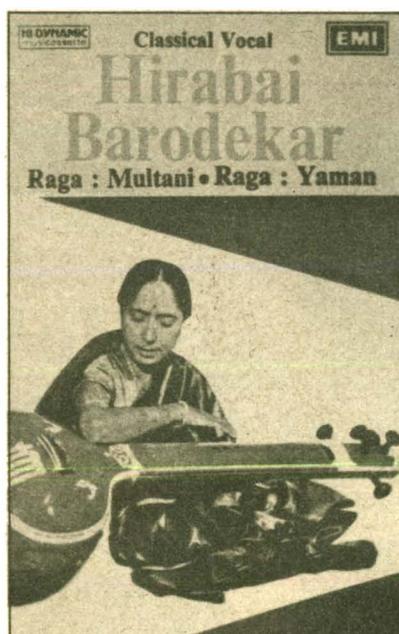
On this cassette, a re-issue of his earlier L.P., he sings 'raga Nat-Bhairav', 'raga Raj-Kalyan' and a 'Dadra'. The two-fold exposition of 'Nat-Bhairav', 'Vilambit' and 'Drut' is a dignified depiction of the morning melody, with the 'Nat-ang' in the forefront. 'Raga Raj-Kalyan' appears to be a deviation of Yaman, omitting 'Pancham'. The character of the 'raga' is extremely 'chanchal' but at the same time, pleasing. The influence of 'Natya Sangeet' is dominant through-

(North Indian or Hindustani music) and Ariyakudi Ramanuja Iyengar, Dwaran Naidu, Maharajapuram Vishwanatha Iyer, T.N. Rajaratnam Pillai, Madurai Mani Iyer, D.K. Pattammal, Doreswami Iyengar, M.D. Ramanathan and T.R. Mahalingam (all Carnatic music). The jacket gives the year of recording of each track, but no system seems to have been followed in making the side arrangements. The special sleeve notes mentioned on the jacket are nowhere to be seen on the double album. The producers of the album deserve to be complimented for the inclusion of Zohrabai's 'Bhupali' and Bundu Khan's 'Bhairavi'. One looks forward to hearing more of such compilations and listening to stalwarts like Imdad Khan, Pyara Saheb, Balabai Kale, Ahmadjan Thirakwa and Shankarrao Gaikwad.

Hirabai Barodekar

HMV

Veteran 'Kirana' exponent, Hirabai Barodekar sings



out its exposition. The 'Dadra' in 'Mishra Gara' is a beautiful tail-piece, truly bringing out the virtuosity of Vasant Rao Deshpande.

The Great Tradition: Masters of Music

HMV

This is a double album featuring some of the greatest names of Hindustani as well as Carnatic music, commemorating the festival of India 1985-86. Inclusion of all the masters of music, deceased and living, vocal and instrumental, can never be possible on a compilation of this nature. However, a laudable attempt has been made.

Among the artistes featured on this album are Zohrabai, Bundu Khan, Abdul Karim Khan, Fayyaz Khan, Kesarbai Kerkar, Krishnarao Shankar Pandit, Bade Ghulam Ali, Gangubai Hangal, Ravi Shankar, Ali Akbar Khan, Vilayat Khan and Kishori Amonkar-

'raga Multani' and 'Yaman'. She sings the 'Vilambit Khayals' in 'Ek taal' and 'Drut Khayals' in 'Teen taal'. What marks Hirabai's singing is the peculiar feminine grace with which she weaves patterns around the phrases.

This cassette is a re-issue of her earlier L.P. Similar re-issues of the music of veterans and deceased stalwarts like Ustad Fayyaz Khan, Pandit Omkarnath Thakur, Kesarbai Kerkar and Moghubai Kurdikar should also be made.

Parween Sultana, Dilshad Khan

HMV

Another cassette from Parween Sultana, this time a duet with Dilshad Khan. The cassette features 'raga Marwa, Kausi Nat' and 'Thumri' in 'Mishra Bhairavi'.

The artistes seem to be in competition rather than in harmony with each other. Both have excellent

REVIEWS

command over their voices but exhibition of one's voice-range can certainly not be the only purpose of singing! Undoubtedly, Parween Sultana shows more maturity and imagination, but an overall review of the exposition, particularly in this duet, reveals a lack of compositional balance. Professor Anindya Chatterjee on 'tabla' and Mahmood Dholpuri on harmonium give able support.

Music of India

HMV

A compilation of six folk tunes based on 'Mishra Pilloo', 'Mishra Mand', 'Gara', 'Bhatiyal', 'Mishra Khamraj' and 'Dogri', by top-notchers Shiv Kumar Sharma ('santoor') Hari Prasad Chaurasia (flute) and Brij Bhushan Kabra (guitar), with two individual tracks of each artiste from their previous albums.

Pleasurable listening, but what one looks forward to is a sequel to their 'Call of the Valley'!

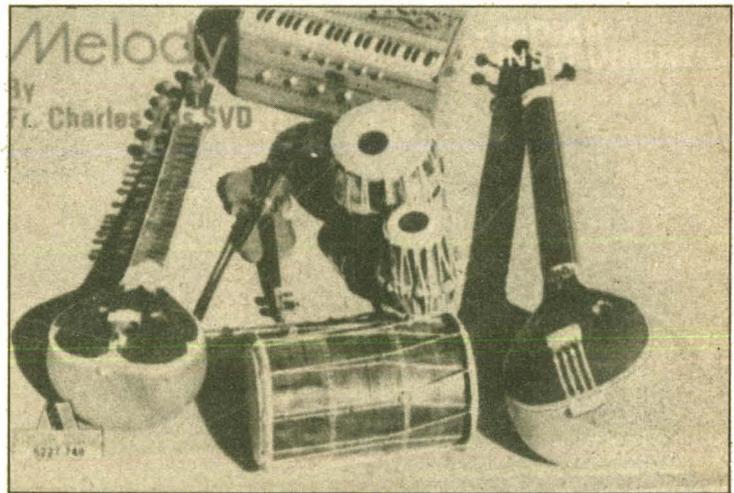
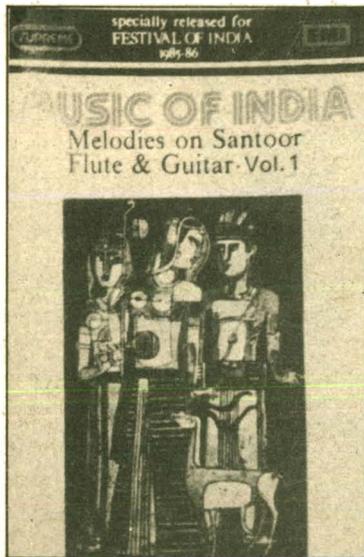
Carnatic Classical

Chittibabu Presents Temple Bells & Serenade

HMV

'Temple Bells & Serenade', the musical extravaganza of fifty 'veenas', by Chittibabu, is an invaluable contribution to instrumental music. What one finds here is a judicious blending of both Carnatic and Western styles, resulting in a melodious combination, pleasing to the ears.

Side A of this cassette consists of five numbers ('Avadhana', 'Alankarana', 'Archana', 'Alapana' and 'Lali'), more inclined towards Carnatic music, though the style of rhythm with 'mridangam' is largely unconventional. The best pieces are 'Archana' and 'Alapana'. The former begins in the manner in which some 'mantras' are chanted, followed by an exquisite recital, bearing 'bhava'



Melody

MIL

A cassette of an ensemble of instruments like 'sitar', flute, violin, 'tabla', clarinet etc. by Fr. Charles Vas SVD. The inlay card names the tracks as 'Vardan', 'Nimantran', 'Arpan', 'Khoj', 'Prashanaa', etc. The first two tracks (which this reviewer managed to hear with great difficulty, since the cassette refused to play) had an old-world aura about them and sounded very melodious. I wish greater quality control was exercised by the company before putting its product on the market.

—Anil Pankaj

of the 'raga Revathi'. There is a brief 'Aavarthanam' by the percussionists, who have done an excellent job. 'Alapana' lives up to its name, commencing with a melodious eponymous 'Alapana'. The notes that follow belong to 'raga Khamas'. 'Lali' provides the conclusion on a subdued note.

Side B is a derivative of Western music. Both the rhythm and the titles highlight this fact. 'Concord' and 'Cassollette', bearing notes of 'Sankarabharanam' and 'Mohanam' respectively, are the best. 'Cascade' and 'Cavalier' are also unique for the variation in rhythm which is more Western. This is also amazing, considering the fact that it is conceived by a Carnatic musician. The rhythm section, which includes Sri Guruvayoor Dorai, has also given an excellent performance, although it is more characteristic of Western music than Carnatic.

To repeat, Chittibabu and his team deserve full praise for perfect synchronisation and co-ordination of 'veenas' and percussion.

REVIEWS

Sankaran Namboodiri

HMV

Sankaran Namboodiri's collection of recitals justifies all that has been spoken about his talent. Listening to him, one can visualise an accomplished artiste evolving out of him, and, barring a few aspects (like his limited range in 'mantra sthayi'), this cassette is a treat for Carnatic music lovers.

It starts on a brisk note with 'Mahaganapathim' (Nata), well-balanced with a brief 'alapana' and 'manodharma swaram'. 'Ksheerasagara', again, speaks of his class and his ease in 'tarasthayi'. But in contrast, 'Hindolam', which follows, reveals his inadequacy in 'mantrasthayi' (the lower octave), which again can be made up by constant practice. However, this is compensated by the excellent rendering of the 'raga'.

The best piece in this cassette is 'Smara satha manasa' in 'Bilahari'. The 'alapana' reflects his excellent grasp of the 'raga' and 'Swaraprasthavana' indicates expert

improvisation. Flow and melody are noticeable the way the 'keerthanam' is presented (though his frequent variations in volume during 'niraval' become monotonous and must be avoided). The concluding number, "Alarsararithapam" in 'surutti' is rich in 'bhava', the emotional content.

This young artiste has thus substantiated his claim as one of today's most promising artistes. The zenith of his glory is not far away, it appears.

In an attempt to be more informative, too many things have been cramped together, making the cassette sound very disorderly. This is more conspicuous on Side A.

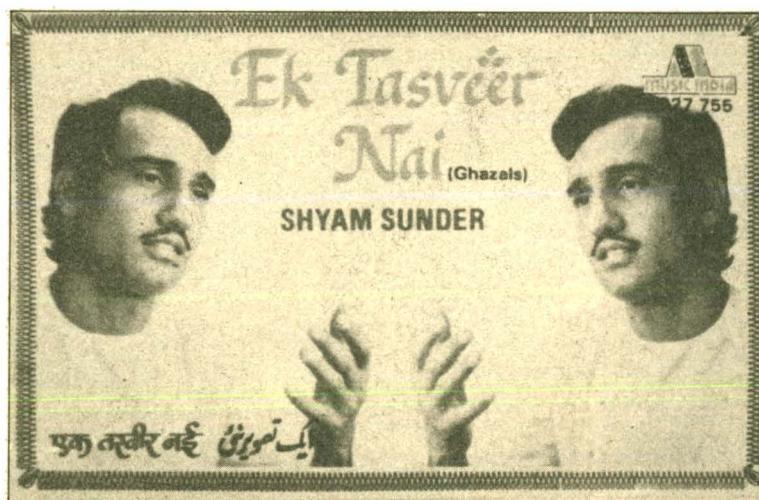
Side B, however, is more appealing. Here the role of percussion instruments ('mridangam', etc.) is highlighted against the background of Carnatic music and classical dance. Though the emphasis is on percussion, the lifeless music which accompanies it makes it uninteresting.

Being a new idea, such experiments are always welcome. But, all the same, music lovers anticipate much more from a veteran artiste like T.V.G.

Lalgudi G. Jayaraman

HMV

Pallavi Cassettes Heritage has released two cassettes of the violin maestro, Lalgudi G. Jayaraman through HMV. While one of them is not exceptional by Lalgudi's



standards, the other, in contrast, is as gratifying as a stage performance.

Side A of the former cassette begins in an exquisite 'adi tala varnam' in 'Charukesi', followed by 'Sanaathanaa' in 'Phalamanjari' and concludes with 'Aparaaadhama' in 'Lathangi', which is marvellous. On Side B, the time allocation is judicious and includes 'Enthanchina' ('raga Sudda Dhanyasi'). 'Sogasugooda' and 'Parmathmudu' are brief and he has elaborated 'Sudda Dhanyasi' adequately. However, in spite of 'Lathangi' and 'Sudda Dhanyasi', this collection cannot be rated as outstanding.

Percussion Through The Ages In South India

HMV

'Percussion Through The Ages In South India', painstakingly put together by T.V. Gopalakrishnan, attempts at tracing the evolution of percussion to its present form. T.V.G.'s mastery over 'mridangam' is unchallengeable. But apart from purely academic interest, this cassette fails to impress.

On the other cassette, Lalgudi is in full form from the very start. Commencing with an appropriately subdued 'Sarasa Saamagaana' ('Kappinarayani'), he reveals his class through 'Aanathamriitha' in 'Amritavavshim' followed by a delightful 'Mummooorthulu', the intricacies of 'Ataana' being brought out effortlessly. Side B is utilised completely to accommodate an elaborate Meenakshi

REVIEWS

Me Mudam' ('Poorvi Kalyani'), complete with 'Alapana', 'Swaraprasthavana' and 'Aavarthanam'. The artiste has excelled in 'Poorvi Kalyani', which is the best piece from both the cassettes put together.

The accompaniment on the violin by G.J.R. Krishnan is admirable and Vellore Ramabhadran on the 'mridangam', as usual, remains subdued in the background.

– Surendran Unni

Ghazals

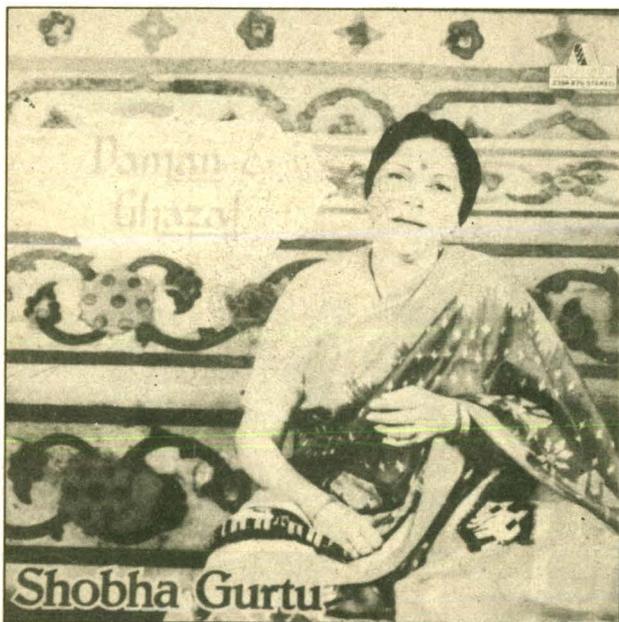
Ek Tasveer Nai

MIL

An encore of Penaaz Masani's 'Nasha' cover, the inlay shows composer-singer Shyam Sunder in a split-screen double image. Splitting the tunes with Prem

bloom! 'Daman-e-Ghazal' is a treat for true ghazal buffs, and for thousands who frown upon ghazal as a mode that has dubious claims to a light classical form, the way it is generally sung these days. Shobha Gurtu (voice, music) fans, Daag (two ghazals) and Shakeel (one) fans, rejoice! To do full justice to the 'items', Shobha confines herself to just two ghazals on one side, with a bare minimum of instrumental support. 'Garmiye hasrat-e-naakaam se', 'Tumne yeh kya sitam kiya', 'Gale lagaa hai voh' and 'Saahil se qhafaa yoon' will compel you to cling on to 'Daman-e-Ghazal'. The errors in the titles of the tracks could have been avoided and the 'taanpura' tends to distract a bit. But don't miss it. And if you have a record player, don't settle for the cassette. 'Daman-e-Ghazal' deserves an LP hearing. After all, Shobha Gurtu does not record ghazals every day.

– S.S.



Gupta, and the generally commendable poems in the ratio of three: three: one with Moin Nazar: Nasir Shakeb: Shakeel, the cassette hopes to conjure up a 'tasveer nai'. Regrettably, there is pretty little that can pass off as new. Shyam Sunder has a voice akin to Saigal/C.H. Atma/Chandra Atma, and is not perfect with his pronunciation. He sings with a conversational style and often lags behind the tune. By comparison, the seven tunes are impressive. 'Aakhree aakhree' by Shakeel (credited as 'traditional' on the inlay) is a morbid, minute-by-minute account of the last rites of the dead, hapless poet. 'Patthar banaa diya' (Nasir) too, is morose and drags its feet.

Daman-e-Ghazal

MIL

Ghazal, in all its glory. Ghazal as the masters sang it in the Thirties and Forties. Ghazal with classical roots, a classical stem and flowering in classical

Film

Kalank Ka Tika

CBS

'Kirti-Anuraag's third foray into the realm of film music, 'Kalank Ka Tika' gets off to an off-beat start. A compulsive beat pushes on 'Begum ke bungle par', a ladies only affair with no less than five singers: Anupama Deshpande, Meenakshi Gupta, Chetna Rao, Krishna Kalle and Aparna Mayekar. Ram Siddhartha's words have an undeniable folk flavour. The first of five instrumental tracks then follows, all of them mood music, well tailored to serve as background score. Two other songs fit into Side A, both duets by Suresh Wadkar and Anuradha Paudval. 'Aap ke dil pe' is a ghazal oriented lament, with some inspired poetry and commendable singing. The second one is philosophical but prosaic. Bhupinder

REVIEWS

sings one solo on Side B, the other being a trio sung in the voices of Anuraag, Anupama and Sangeeta. Almost an obligatory feature of his style, Bhupi begins the former with a bit of humming. 'Deewaren hain baazaar kee' is among the better tracks on the cassette, Bhupinder exhibits surprising clarity of diction. Comic capers make 'Mangaalo jee mujhko bhee' entertaining. Sound quality could, however, be better.

Aurat/Kistee

Jyoti

This is the only cassette released by 'Jyoti' in a long time. Trust Usha Khanna to give you a catchy tune, whatever be the film and whoever the singer. Her premier cut on 'Aurat' is sung by herself (and chorus) and goes 'Laila ne bhee pyar kiya'. Sure enough, you can hum it at first go. Another 'Ghungroo' hangover comes next, 'Main aese aaj naachoongee' (Anuradha), with Anuradha proving an unwise choice for a 'kotha' song. Last of the three

Socha Naa Tha/Rajdulara

MIL

Two halves do not a whole make. Sure enough, there is something missing in the combination cassette of 'Socha Naa Tha' and 'Rajdulara'. Both are small budget films and both have been long delayed in production. 'Socha Naa Tha' marks the debut of Shahid Mohammed Rafi. 'Ban' gayaa ban gayaa' is a flippant solo, a take-off on 'strugglers' of Hindi filmdom. Shahid shows more maturity in the presence of Asha Bhosle, singing 'Socha naa tha' (Anwar Warsi) and 'Aaye yeh janam din' (Mehboob Sarwar), wherein he is joined by Chandrani Mukherji. Obviously, he has a long way to go to come anywhere near Rafi Sahab. 'Hey hey hey Babu' has a lot of body and Asha's lively rendition. Abid Ahmedpuri is the poet. Shailey Shailendra's only song, 'Sach hai jo kuchh', sung by Anuradha Paudval, has a familiar air about it. Overall, composers Aftab-Salim (I think they are a duo and this is their first film) manage to get noticed.



songs, 'Yeh aurat ek khilauna' is rendered by Mohammed Aziz. Sounding like Rafi of the Fifties, Aziz is warm and humane, matching thought with voice and style. A piece of music fills up the balance space on Side A. This could itself serve as a good tune for another song. Lyrics by Nida Fazli and Bhooshan Banmali show depth and feeling in parts. 'Kistee' has music by Anil Mazumdar and songs by K. Devendra Rao—probably debutants both. They use the voices of Hariharan and Usha Timothy, Josfi and Murlu. The first two are capable of doing greater justice to their art while Josfi and Murlu are all at sea in 'Dhumtakadhum'. 'Parson nani se' by Hari (printed 'nari se' on the inlay card) is not too bad in spite of an early Fifties' style of orchestration. Usha and Hari manage to scrape through with 'Subha subha sapne men'. Usha's best effort on this album is 'Paudhon ke peechhe', her only solo. 'Aurat' could save this 'Kistee'.

On Side 2, the composer is Debu Chatterji. He has to be content with just three songs, all three written by producer-director Khayaal Nohvi. 'Rajdulara' will not help either's future prospects. Orchestration is generally lacklustre. Within the constraints of the tunes, Aarti Mukherjee, Suresh Wadkar and Shantonu can't do much. Anuradha tries harder. Helped by some poetical depth, her 'Aayee ek paree' lingers awhile.

Dahleez

HMV

Those of you who weren't around (or weren't tuned-in) in the early Sixties and are wondering how music director Ravi's early tunes sounded, try 'Dahleez' (1986). This is more or less a re-hash of 'Gumrah', a B.R. Chopra-Ravi film of twenty-five years ago. There is nothing new about the words either. Hasan Kamaal is writing in the Sahir mould and Asha Bhosle-Mahendra Kapoor sing as they always did for Ravi. Bhupinder playing second

REVIEWS

fiddle to Mahendra on 'Ek adhureese mulaqaat' provides the only novelty. Ravi's 'formula' must be worth its weight in platinum, having survived thirty years of constant, repetitive use. I would not be surprised if the film 'Dahleez' turns out to be a remake of 'Gumrah'. Even if it is, the music is the poorer for the obvious comparison.

Naam

HMV

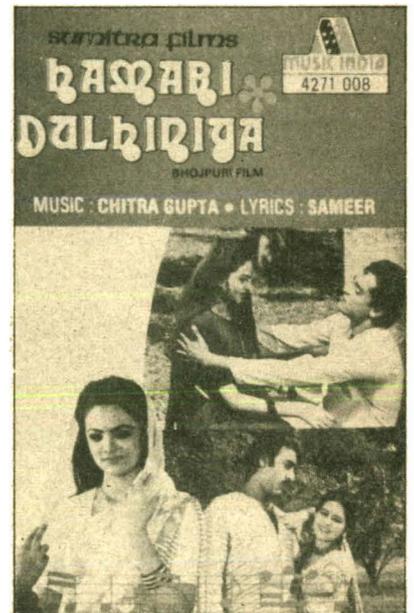
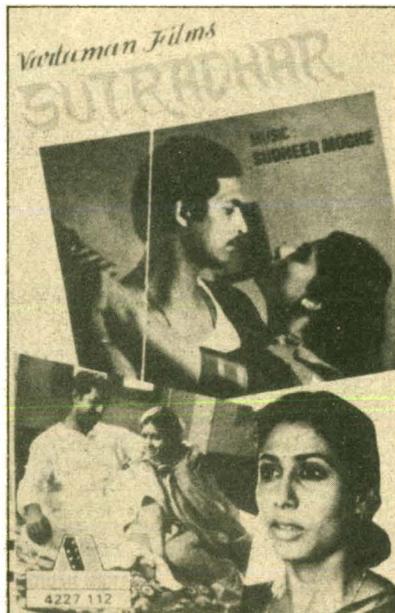
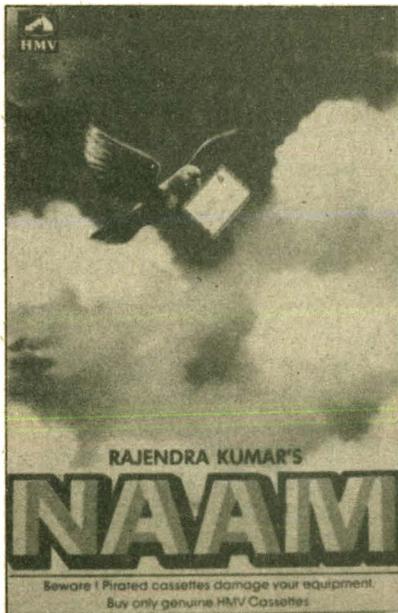
The names of the musical talent that have come together on 'Naam' are Lata Mangeshkar, Manhar Udhas, Mohammed Aziz, Pankaj Udhas, Kavita Krishnamurthy, Anand Bakshi and Laxmikant Pyarelal. And they have produced a winner. What do you pick from the gut-feeling 'Ameeron kee shaam' (Aziz), 'Too kal chala jayega' (Manhar and Aziz/Aziz solo), 'Chitthee aayee hai' (Pankaj) and 'Veriya ve kiya kya?' Only Kavita's 'Tere dil kee too jaane' does not live up to expectations. Anand Bakshi brings situations to life with an excellent synthesis of

Hemlataish. The stock tune notwithstanding, 'Hamra ke chhua mat jeeja' is good fun. Ending Side 1, we have Alka and Dilraj Kaur rendering an ineffective duet, 'Barsaat men'. The two young ladies in tandem on Side 2 are Alka and Kavita Krishnamurthy, the song: 'Raja hamse najariya'. Boisterous and permissive, it is front-bencher stuff. 'Hamra ke chhua' is repeated next, and so is the 'chua' (mouse) spelling for 'chhua'. Uday hamari patang' is a Shabbir Kumar-Alka duet sung as a festive chorus. It sustains interest. Suresh's good-bye solo, 'Gor gor dehya' is in praise of a beloved's beauty, restrained and controlled.

Sutradhar

MIL

Sit up and take notice, here comes Sudheer Moghe! A gifted Maharashtrian composer, he takes you completely by surprise on 'Sutradhar'. And that's not all, Sudheer has also penned three of the five 'songs', picking



exalted and down-to-earth poetry. L-P come up with the most fresh-sounding repetitive tunes heard in a long time. Pankaj Udhas is his characteristic cut-above-the-rest self and there is no stopping the gifted Aziz. At a 'popular' price, 'Naam' should prove one of HMV's top grossers of the year.

Hamari Dulhiniya

MIL

As the title suggests, this is a Bhojpuri film using the trusted talents of Chitragupta and Sameer. As many as seven songs are included on this stereo BTP (Rs 22.50) cassette, four per side, one repeated. With seven songs to play around with, Chitragupta opts for no less than seven singers, in various combinations. 'Haath men kangna, kanva mein bali' (the spellings go awry on the inlay) is vintage Usha Mangeshkar. Suresh Wadkar and Alka Yagnik's 'Suna aye hamari dulhiniya' is easy and unobtrusive, though Alka tends to go a bit off-key and

one song each from the works of Kabir and Brahmanand. A 'shloka' from the Bhagavad Geeta opens the tracks on Side 1 and there are four cuts of dialogue, written by Vasant Deo for the film. Each of these is a gem in itself. Anuradha gives us the title track, placed twice, once on each side. There is a certain fresh rawness about the voices of Ravindra Sathe, Arun Ingale, Jyotsna Hardikar and Anupam Deshpande. One solo is in the pleasing voice of Suresh Wadkar. It goes, 'Hanste hanste umr tabah ho jaatee hai', though the inlay reads 'Hansate hansate umra'. Choral echoes of 'Yeh shaam ke' (Jyotsna) keep ringing in your ears long after the cassette plays itself out.

Pyar Ka Pahela Sawan

MIL

Or, the 'mouse that roared'. Little known composer Sumanji Suman strikes with a bang, a melodious, colourful bang at that. The words of Sahir (Ludhianvi? Bhopali?),

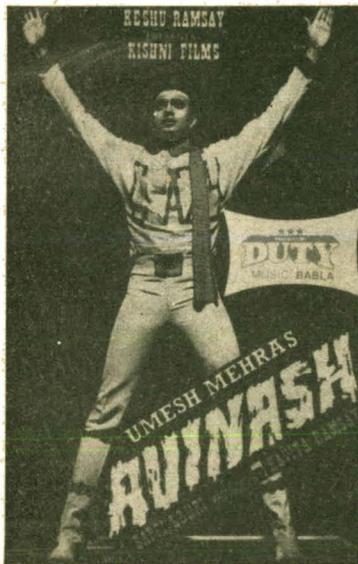
REVIEWS

Pravasi, Mōhammed Yasin and Naadaan set to Suman's soothing, dripping-with-feelings tunes, work wonders. It is a toss between 'Taaseer hai kya' (Suresh Wadkar) and 'Ibaadat kee arzoo thee' (Mohammed Aziz, Anuradha Paudwal). But wait a minute, Anuradha's 'Aaj meree zindagee' is a winner too. I am, of course, holding on to the best for the last. Though Pankaj Udhas could be better at 'Kahne kee baat hai', that cannot detract from the intrinsic superiority of the Sahir masterpiece. 'Pyaar Ka Pahela Sawan' is probably the first feather in the cap of Sumanji Suman.

Dulha Bikta Hai/Bheegi Palken MIL

Both these films were made around 1980-81 and the music of neither was a runaway hit. 'Dulha Bikta Hai' offers a melodious duet in the shape of 'Kahaan jaate ho' (Anwar, Meena Patki) and a singer who is unfortunate not to get more such offers. I am referring to

gether again in a Ramsay Brothers film. Undistinguished songs result. 'Yeh pahlee mulaqaat hai' (Bappi, Asha Bhosle) is the best of the lot and the powers that be know that too. They have thought it fit to repeat it as Track 5 on Side A. Bappi and chorus mount an assault with 'Teri jo khushee'. 'Jaagaa soya' (Kishore, Asha) is like so many of Bappi's earlier efforts. Amit Khanna's poetry too is contrived. And are they sure it is Asha Bhosle who sings this duet with Kishore? I bet it isn't. Usha Uthup and chorus then caution you against impending 'Danger, danger' with the backdrop of a disco-beat for added effect. Usha's punctuations go 'Udi udi babba!' A chunk of music credited to 'chorus' comes last, as overtly Westernised and synthetic as it can get. Doing my 'Duty', I then wait for Kanchan to give me 'Chhappan chhuree kee'. Singing with as nasal an accent as is humanly possible to put on, she makes it funnily memorable. Ramesh Pant has written the six songs and Kanchan's mentor, Babla, has composed the tunes.



Meena Patki, who has another good duet, this time with composer Bappi Lahiri himself, 'Pyaar kee thee yeh adaa'. Anwar overdoes his Rafi-inspired inflections on 'Nateejaa achchha niklegaa' and 'Aadaonse hamaaree'. Burdened with a heavy, moral-preaching title track, Kishore's singing exhibits protestations. The lyrics (Gauhar Kanpuri wrote all the songs, except the theme track) are only passable. 'Kahaan jaate ho' shows some glimpses of good poetry. Newcomers Jugal Kishore-Tilak Raj managed to hold promise in their 'Bheegi Palken' tunes. Lata and Rafi are at their inspired best in 'Janam janam kaa saath'. Though panned by the fans, 'Aadme kee zindagee kaa' (Rafi, Asha & chorus) is a creditable qawwali. 'Jab tak main ne samjhaa' (Kishore) is saved by a good piece of poetry (M.G. Hashmat).

Script-writer Ramesh Pant does not dabble in poetry too often. 'Duty' does not find him lacking. In the next cut, 'Karnaa padegaa tumhaaree', the sounds are strictly mechanical and Kirti's voice no great shakes. Kanchan is almost her normal self here, though the singing is off-key. A birthday song follows, with the unlikely lead pair voices of Shabbir Kumar and Hemant (no, not Hemant Kumar, have mercy on him). No comment again. Relegated to Track 5, Kishore Kumar arrives with a bang, 'Jis mehfil men aataa hoon'. Antics as old as Kishore himself, but good fun nevertheless. At the fag end, Kishore, Kanchan and chorus come up with 'Tum jise chaho'. Now you wonder why they did not fit this as the first or second track. Synthesiser sounds and an overdose of rhythms saturate the number.

Avinash/Duty T Series

Old-time buddies Bappi Lahiri and Amit Khanna are to-

Zindagani/Bhemaas Oriental

Four songs per side, each film getting a side. 'Bhemaas'

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is an old film with four acceptable songs. 'Zindagani', yet to be released, is likewise. In the classic vein of R.D. Burman-Gulzar, 'Jab se mile ho' is Lata in all her glory, though Anjaan-Indeevar (and not Gulzar) are the unlikely choices as lyricists for R.D.B.'s mixed-bag score. Melody manages to linger on in the second track, 'Kab dogi kab logi'. Lyrics, however, are pedestrian. Asha Bhosle, Suresh Wadkar and Shailendra Singh are the voices on this number as well as 'Tum tum ho to'. The latter gets screechy, Shailendra, in particular goes askew. Kishore Kumar and Annette Pinto have a nice time belting out 'Pyar ka hoon main deevaanaa', a West-East concoction that is more of Kalyanji-Anandji's territory than R.D.B.'s. 'Bhema' is not reviewed here for obvious reasons. Yet, it must be mentioned that in a 'bigger' film, the four Asha Bhosle-R.D.B. efforts would have surely got around.

Insaaniyat Ke Dushman

T Series

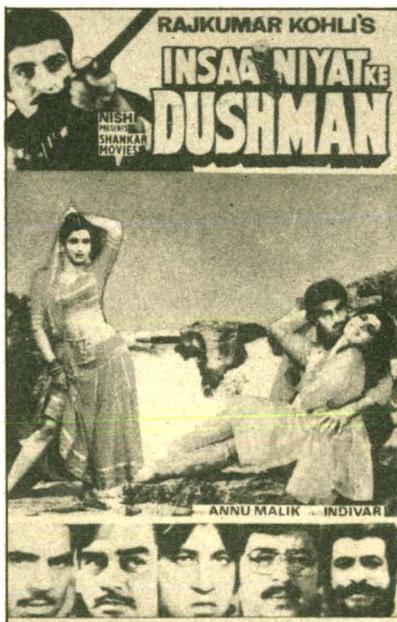
Already popular, 'Ameer se hogaa' (Suresh Wadkar) is

Pop

Shararat

HMV

Sharon's 'Shabash-ee' called for an encore. So here's 'Shararat'. 'Everything's same, except the name' goes a popular ad campaign. Sharon Prabhakar, Anand-Milind are the same, in their pop-calypto-reggae-bhangda-disco blend of Hindi-Urdu words and Indo-Western sounds. Seven years after her singing debut, Sharon's singing has matured marginally. Her accent, however, retains a dash of the 'Sh'rarat'. On albums like 'Shararat', it passes off without eyebrows being raised. What is somewhat disappointing is the similarity of the eight songs, in spite of varying beats and mood-matching lyrics (Sameer). Side A has four 'safe' cuts, throbbing, pulsating and generally happy. Flipping it over, one can



an excellent choice for the lead track. Words are credited to 'Shameer'. Have they mixed up Sameer with Shameer? Kudos all the same. Other lyrics come from the pen of Indeevar. Annu Malik replaces Laxmikant Pyarelal in the music department. L-P were Raj Kumar Kohli (producer-director's) favourites, for years and years. 'Insaaniyat Ke Dushman' has five songs, one extra cut of 'Om Sai Ram' (Asha Bhosle and Suresh Wadkar) in the voice of Suresh alone and one track of instrumental music. Shabbir Kumar comes full blast with 'Loha'. 'Om Sai Ram' is a tale of brother-sister affection while 'O Soniya' has the regular Raj Kumar Kohli brand of Punjabi flavour, well formulated by Annu Malik with good support from Asha Bhosle and Suresh Wadkar. Indeevar and Annu Malik seem to make a good songwriter-music director team.

- Siraj Syed

enjoy 'Main ne kal sapne men' and 'Mangaa de mujhe churiyan'. Excellent production values adorn this prestigious product. B.P. Singh has engineered it at HMV's Bombay studios and HMV has done a neat job of the inlay. Stereo is in full glory and the album might justify its 'Superior' price code. But HMV could reflect a bit on the market of Indi-pop. It is common knowledge that even Nazia Hassan herself could not emulate the success of 'Disco Deewane'. Can Sharon better?

Religious

Inqalab-e-Islam

Venus

A one-man-show, 'Inqalab-e-Islam' is a classic case of 'content over form'. Laudable motives, a good inlay card and some meaningful lyrics are the saving grace of Mo-

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ammed Bashir's crusade for unifying and reforming the wayward Muslims of this country. Music and singing are weak and the recording quality leaves a lot to be desired.

- S.S.

Bengali

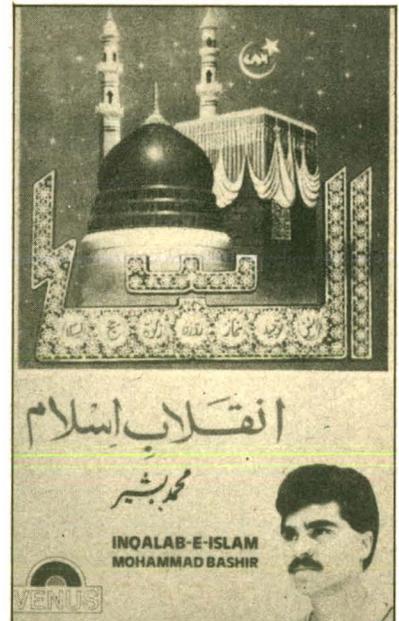
Tagore Songs by Bijoya Chaudhuri MIL

Music India's latest release on Rabindra Sangeet is a collection of songs sung by Bijoya Chaudhuri. The collection could be basically criticised for the choice of songs; as they are all medium-paced numbers. A few fast-tempo pieces could have broken the monotony. Production shortcomings extend beyond, to

man, Vidyaharan, Sharda, Ekach Pyala and Mrichhakatik. The selection includes the perennial favourites like 'Prem seva sharan', 'Ravi mi' and 'Sur Sukh kani'. You have heard them before, but Ajit Kadkade has invested them with a freshness all his own. Most of the songs have a classical base and Ajit's singing is faithful to the originals yet imaginatively innovative. 'Kay vadhin mi', set to Jaunpuri, and 'Madhya maj', set to Puria Dhanashri are particularly memorable. The instrumental support consisting of an organ, a violin and tabla is adequate. Despite earlier attempts by other artistes, the present selection should be welcome to lovers of Marathi 'natya sangeet'. The recordings are flawless and it is good value for your money. It is the pick of the present five.

Hari Rangi Rangale MIL

The cassette offers four Marathi devotionals by Shobha Joshi on Side I and likewise four more by Uttara Kelkar



engineering aspects, whereby some of the songs have been recorded louder than others.

Bijoya Chaudhuri's voice is very clear and powerful. Being an average singer, forceful songs would have been much better. In certain portions (specifically 'Nitya tomar je phul' on Side 1), the sound's slightly out of tune. 'Ohe sundara mari mari' would have sounded better, if sung softer. The rendition of 'Chirasakha he' is well done.

- Bibha Biswas

Marathi

Natya Swar Dhara MIL

Ajit Kadkade offers the best loved songs of yesteryear from the immortal classics of Marathi stage like Manap-

on Side 2. It is a motley collection of traditional 'abhangs' of Sant Tukaram, Janabai and Dnyaneshwar, who have been bracketed with Yogeshwar Abhyankar, Shanta Shelke and Vijaya Jahagirdar, making the quality of lyrics somewhat uneven. Shobha Joshi's offering 'Utha Rajasa' in the 'bhoopali' style is her best. The 'abhangs' of Tukaram and Janabai would have been better in the time-honoured traditional style of rendering. Here, composer Kedar Prabhakar fails to invest his compositions with the desired fervour of the 'abhangs'. Uttara Kelkar's 'Man ha mogara' as well as 'Jeevachiya jeeva' are both well tuned and well sung.

Por Aaylay Hi Rangav Motyacha Motiyaloo MIL

Here are a couple of cassettes that bring home the authentic rhythm and feel of 'Koli geets'. The 'Kolis', or the fisherfolk of Maharashtra, are a fun-loving commu-

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nity with a distinctive style in their dress, dance and song. The present collection is truly representative of the varied songs rendered on the occasions of communal rejoicing, be it for a wedding or a festival like Holi. Apart from their haunting rhythm, the songs reflect an undercurrent of humour in the lyrics. The music scored by Parish Thakur employs the traditional instruments which definitely enhance the mood of the community singing. A couple of numbers are reminiscent of familiar Goan folk songs.

Tang Mazhi Choli Lalay Lal

MIL

Uttara Kelkar and Pushpa Pagdhare offer in this cassette the distinctive flavour of the Marathi 'lavani' for those who have the taste for the risqué. The 'lavani' and 'tamasha' are essentially art forms of the rural folk culture of Maharashtra. Thus this collection should go down well in the rural markets. The artistes have got

to sing 'Yeh shaher badaa albela' beats me. The inlay and the body-printed details indicate 'Hat jao deevaane aaye' (Rafi, Lata & chorus) next, but this comes later. Track two is 'Rassa sayung re' (same singers). Don't get foxed, this is the Malay language, with Rafi and Lata in mock duels, letting themselves loose. Both Lata solos, 'Aane lagaa jeene ka' and 'Too kahaan kho gayaa' are joys forever. Rafi's only solo, 'Dhoka khaayegee naa yaaron kee nazar' is stock disguise song. Not as popular as it deserved to get, 'Tum laakh chhupana chahoge' (Rafi, Lata) is rediscovered. And Lata makes a valiant attempt to sound Lata-la, giving vent to 'Dekho! dekho sun lo'. Hasrat and Shailendra share the writing credits. For 'Hong Kong', O.P. Nayyar relies almost exclusively on the singing prowess of Asha Bhosle: five solos, two Asha-led chorus numbers and one duet with Rafi. Raja Mehdi Ali Khan wrote five of the eight songs, including the picks of the lot, 'Hong Kong China mina' and 'Dekhtee hoon jidhar'. 'Yeh zulfen aavaaraa' (Qamar



right into the mood to render some catchy numbers in the true folk tradition. Noteworthy numbers are 'Javani-cha dukan', 'Tu tar vayeet, agdich chavat' and 'Naka maru harineela teer'.

— Sumit Savur

Re-issues

Singapore/Hong Kong

HMV

Shankar-Jaikishan ('Singapore'—1960) and O.P. Nayyar ('Hong Kong'—1962) in their heyday mean a treat for the ears. Both were B grade movies, the former starring Shammi Kapoor and the latter featuring Ashok Kumar. That is enough to anticipate more male songs in the former. Right you are, though why Mukesh was asked

Jalalabadi) treats us to O.P.'s distinctive saxophone and 'saarangee' pieces. Archetypal of O.P.—Johnny Walker-Rafi, 'O my God' comes from Raja again. Interestingly, the last cut talks of 'Kenya Uganda Tanganika'. Tanganiyka, as it was known, is Tanzania now! O.P. Nayyar, however, is still O.P. One track that deserves mention is 'Ho jo hukm to mehrbaan' (S.H. Bihari). It will take some believing that this song was recorded twenty-five years ago. 'Mohabbat karnevaalon' is the precursor of 'Mohabbat cheez hai kya', O.P.'s 'Yeh raat phir na aayegi' hit.

Bandish/Sharda

MIL

Laxmikant-Pyarelal and Anand Bakshi all the way, with an array of singers as diverse and delightful as Mohammed Rafi, Lata Mangeshkar, Kishore Kumar, Asha Bhosle, Manna Dey, Anuradha and Parveen Sultana. Re-released as a combination cassette, 'Bandish' and 'Sharda' revive some not-all-that-old memories of the

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late Seventies. Outstanding tracks are 'Rang bharey mausam se' (Kishore, Asha), 'Mere hosh le lo' (Kishore, Asha) and 'Main kaun hoon' (Lata)—all from 'Bandish' and 'Aap ka khat mila' (Lata), 'Kahe bindiya lagaa' (Rafi, Lata)—both from 'Sharda'. Kishore's pronunciation of 'tar-queeb' ('Aarey bhago'—'Bandish') sticks out like a sore thumb, some of the spellings on the inlay are atrocious and the colour scheme on it could have been much better. Not too bad a buy at Rs.22.50, though.

Ashiana

HMV

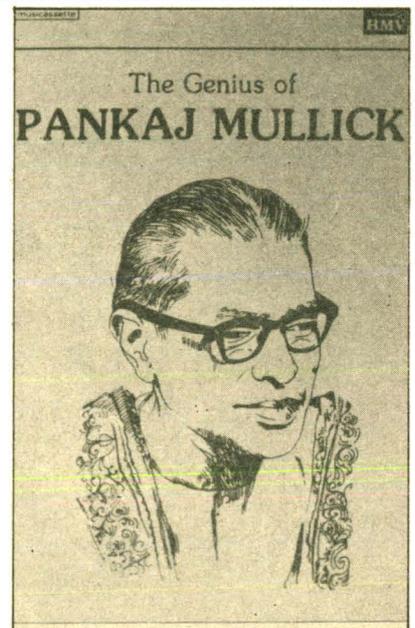
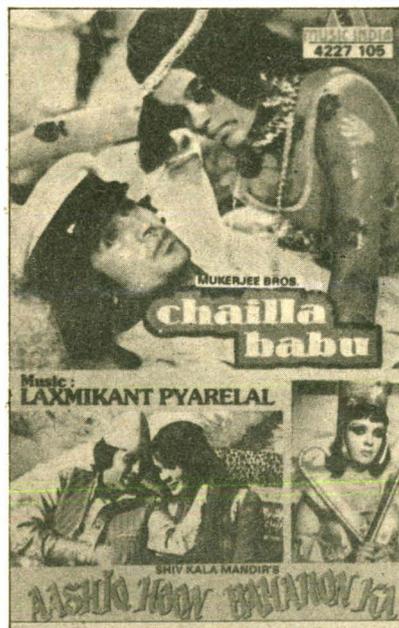
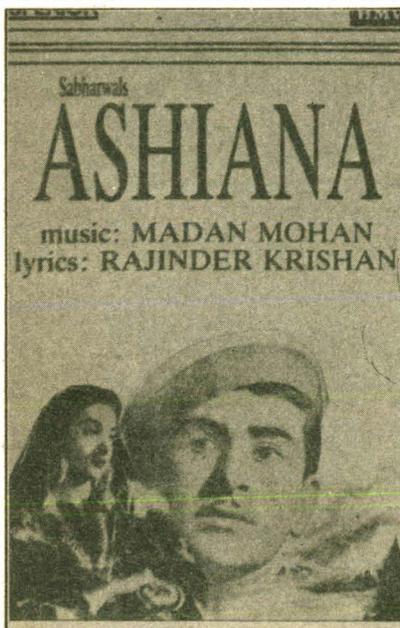
Lata singing for Nargis was quite common, but in 'Ashiana', Talat sang for Raj Kapoor! Madan Mohan was at his nascent best in this 1952 re-issue, now on cassette. The two version 'Mera qaraar lejaa' (Lata and Talat) is the highlight, 'Main paagal' (Talat) sharing stellar honours. Lata has five other solos, 'Tum chaand ke saath' and 'Mere piya se koyi' being her fortes. A youth-

sagging image while the music score could not retrieve the film. Generally noisy, 'Chailla Babu's tunes provide us with at least one commendable track. Last on Side 1, 'Humko nikaloge gharse' (Kishore Kumar, Asha Bhosle) has a curious appeal. Lata is denied mention as co-singer of 'I am in love (AHBK) with Kishore, though she is very much there on tape. 'Mere gore gaalon kaa', her solo, is a better effort, though. Kishore for his part, does a reasonably good job of 'Tera dil jo kahtaa hai'. Weighed down on ('Chailla Babu') Side 1, this combination cassette comes at the BTP price.

The Genius of Pankaj Mullick

HMV

One cassette where the title is no tall claim. Sixteen hand-picked tracks, two from 'Mukti', six from 'Doctor' and eight non-film selections find place on this priceless compilation. In the Fifties, I could not stand Pankaj Mullick. In the Sixties, I barely tolerated him. Then in the Se-



ful Kishore Kumar is paired with Shamshad Begum for a fun and frolic-filled 'O Madam'. Title music finds place as the last track on Side B. A simple, nostalgic inlay card adds to its worth, but why a 'Superior' price? Connoisseurs, though, will shell out, without any discomfiture, for the songs have a 'clear' quality. All eight songs come from the pen of Rajinder Krishan, who is still a popular poet.

Chailla Babu/Aashiq Hoon Baharon Ka MIL

This is more of a revitalisation than some of the other MIL re-issues. Ten years ago 'legal' pre-recorded cassettes were an unknown entity. L-P and Anand Bakshi gave us two musical hits in the shape of 'Chailla Babu' and 'Aashiq Hoon Baharon Ka'. The former, to be sure, helped the film perform well at the box-office. 'Aashiq Hoon Baharon Ka' could not salvage Rajesh Khanna's

venties, I began to appreciate his kind of music. And now, in the Eighties, I realise how foolish I had been as a teenager! It is likely that many readers underwent a similar process of musical maturation. No sane Hindu-stani music lover can deny the worth of songs like 'Kaun des haijana'—'Aayee bahar', 'Guzar gayaa voh zamaana', 'Yeh raaten yeh mausam', 'Main ne aaj piya', 'Pran chahe naina na chahe' and 'Tere mandir ka hoon deepak'. Interesting sidelights are an uncredited female voice on the duet ('Sharaabee soch na kar') and the prose words uttered by Pankajda on 'Kab tak nirash kee'.

All have his own music score and his Rabindra Sangeet-oriented style. 'The Genius of Pankaj Mullick' has a truly ethereal cadence!

— S.S.

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Versions

Sad Songs Vol II

T Series

This 15-track 'version' tribute is a portfolio for Babla Mehta to have a field day at reviving memories of the great singer, who passed away a decade ago. Having missed out Volume I, I cannot compare the two. What one does notice is the all too familiar T Series' lines on the inlay, like 'Not from original soundtrack', 'Krishna Studio, New Delhi', 'Orchestra Conducted by Gautam Dasgupta', 'Recording Engineer S.C. Chawla' and last, but not the least: 'Recorded as per provisions of Section 52 of the Copyright Act, 1957'. The inlay itself has an extra flap that juts out of the packing. Stereo quality is good and Babla Mehta sounds very much like Mukesh,

kar-Jaikishan ('Suraj'), C. Ramchandra ('Anarkali'), S.D. Burman ('Guide'), Kalyanji-Anandji ('Jab Jab Phool Khile'), Ravi ('Chaudhvin Ka Chand'), R.D. Burman ('Amar Prem') and an unlikely Dattaram ('Parvarish'). The last is not among the best cuts on this BTP stereo cassette. Variety abounds, though the supporting orchestra is skeletal and the rhythm kept in tight check.

Yesteryears Film Classics Go Hawaiian MIL

Fourteen tracks and one hour of instrumental music is compressed into this BTP series cassette. Batuk Nandy's lively, energetic guitar takes the lion's share: five of them. Barun Kumar Pal follows, with three. Two each are pooled in by Dipankar Sengupta and Bhupinder (yes, Bhupinder Singh himself), with Nilanjan Nandy confined to just one track. Pal is more sedate and straight on his three (premier) cuts. Nilanjan gets to play one of the two



though a young, cold-stricken Mukesh at that. He is a good singer, by and large in tune. From the older numbers (from 'Chhalia', 'Sanjog' and 'Pyaar Ka Sagar') to the Seventies' films (like 'Sambandh' and 'Thokar'), the cassette spans fifteen songs. Some were very popular, others less so. If you are a Mukesh fan who does not insist on Mukesh, try Babla Mehta.

Instrumental

Immortal Hits On Hawaiian Guitar MIL

So it is now a full album for Dipankar Sengupta. That allows for a dozen numbers. Except for Salil Choudhary (his favourite, perhaps), Sengupta chooses one song each of Naushad ('Dulari'), Roshan ('Taj Mahal'), Shan-

most recent songs, Dipankar takes us back to the mid-Sixties and Bhupinder takes a further step (or two!) backwards, right into the early Sixties. Broadly dubbed 'Yesteryears', the songs actually span twenty odd years, from 'Jab Pyar Kisise Hota Hai' to 'Namak Halal'. Only hits are chosen. Watch out for Bhupi's 'Pukarta chala hoon main' (from 'Mere Sanam'). There are many clues there as to why he was R.D. Burman's favourite guitarist for many years, during the late Sixties and mid Seventies.

Instrumental Hits-'85

MIL

MIL's instrumental binge continues. 'Instrumental Hits-'85' is a kind of Top Ten. Songs are chosen from 'Yudh', 'Meri Jung', 'Ram Teri...', 'Pataal Bhairavi', 'Mard' and 'Pyaar Jhukta Nahin'. There aren't any credits anywhere, so one doesn't know who to compliment. MIL may please pass on the plaudits to the unknown musi-

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cians who got together on this cassette. Only one thing seems to be missing—stereo. The price, luckily, is favourable—BTP, i.e., Beat The Pirate, i.e., Rs.22.50.

— S.S.

International

Heavenly Bodies

CBS

Various artistes are featured on the 'Original Motion Picture Soundtrack' of 'Heavenly Bodies'. Recorded in 1984 and 1985, the ten cuts are written by a host of writers, led by R. Zito and A. Barrow. Bonnie Pointer gives us two songs, 'The beast in me' and 'Heaven', the latter shining like a star, well, almost. Old timers, Boys Brigade are there too, with 'Into the flow', an innocuous dance track that's not too bad. Joe Lamont does not provide a winner on 'Love always wins', wailing right through. 'Out of control', rendered by the Tubes, is a good example of controlled rhythm. Sparks' 'Breaking out of prison' fuses synthesiser sounds with a goading beat. CBS were selling the cassette at the Bombay theatre where the film was showing, for Rs.24. Unfortunately, the film did not last long enough for them to notch up significant sales. Wonder how the album made it to No. 7 in the Top Ten chart of a local evening.

Rock Me Tonight

HMV

And let Freddie Jackson do it, please. Impeccable credentials—double platinum and a 15-week stay at the top of the Black Music Charts, plus a pop top 10 slot—and good support from Melba Moore (vocals) and Stanley Turrentine (saxophone solo). Freddie has got it made. Two of the singles, 'Rock me tonight' and 'You are my lady', made it to the top 20 on the pop charts. The former is a 'soul' delight, as emotional as you can get 'for old times' sake'. Nominated for the best rhythm 'n' blues performance by a male, 'You are my lady' has doses of tremoloso, possibly, a carry over from Freddie's chorus-singing days, in Harlem. He gets dreary and far-fetched on 'Sing a song of love'. Foot-tapping marks 'Calling'. Mellow keyboards bid you 'Good morning heartache'. The stage is set for jazz saxophonist Stanley Turrentine's solo piece, a low-key tour de force. 'He'll never love you' is a tall claim, well proved, with the help of excellent backing vocals. Jackson himself co-writes the second and third tracks on Side One, 'Love is just a touch away' and 'I wanna say I love you'. Both show traces of funk, the latter having an overdose of programmed drums. The drums submerge the appealing harmonies of 'You are my lady', 'You are all I am living for'. 'Rock Me Tonight' Freddie, your lady can wait.

Highwayman

CBS

Country stars Willie Nelson, Johnny Cash, Waylon Jennings and Kris Kristofferson join in to give us a four-in-one delight, 'Highwayman'. Ten terrific tracks adorn the cassette, each featuring two or more of these veterans. On 'Deportee', Johnny Rodriguez makes a special appearance, courtesy EPIC Records. Waylon Jennings owes his presence to the good offices of RCA. Five of the tracks are rendered by all four together, 'Highwayman',

'The last cowboy song', 'Desperados waiting for a train', 'Big river' and 'Welfare line'. The first two stand out. Cash and Willie churn out two winners, 'Jim, I wore a tie today' (an ode to a departed friend) and 'Committed to Park View' (about a hospital ward). Leaving us at the end of Side Two, Cash and Willie remind us, 'The twentieth century is almost over'. Known as 'The man in black', Johnny Cash is synonymous with Nashville commercial country music. A native of West Texas, Waylon Jennings is an erratic genius who was brought to Nashville in 1966 by Chet Atkins. Willie Nelson is known for his eccentric, off-the-beat, jazz-influenced phrasing, and is called the Frank Sinatra of this generation. Starting as janitor at Columbia Studios, Kris Kristofferson is known more for his writing talent than his singing. 'Highwayman' is a good blend of country and rock, though it might not rock the country.

Crazy People's Right To Speak

HMV

Kajagoogoo was a crazy name, though the name in itself must not have been reason enough for lead singer Limahl to quit the group. Anyway, he did just that and now pursues a solo career. Things were Askew, so Steve Askew (guitars) and Stuart Croxford-Neale (keyboards/percussion) 'Begged' Nick Beggs (bassist) to take over. The three then eliminated the 1983 tag of 'googoo' and confined themselves to 'Kaja'. An end 1985 release abroad, 'Crazy People's Right to Speak' is the group's third album. 'White Feathers' was an excellent debut album, the eponymous instrumental track K-A-J-A-G-O-O-G-O-O deemed good enough to replace the Ventures's version of 'Shaft' as the signature tune of the HMV Star Show. On the present album, the three of them play seven instruments between them, including a 'sitar'. While the cover reminds you of prehistoric carvings, the songs talk about 'Science fiction and science fact' and 'Sit down and shut up'. Roundly condemned by the local press, the LP is not as bad as all that. Some of the beats are quite infectious, though the lyrics are glib and egoistical. Wonder who plucked out the 'White features'? Limahl? But he was 'Too shy'? Perhaps with successes like 'The Never Ending Story', Limahl took away all the good good (d is silent).

So Red The Rose

HMV

Nick Rhodes, Simon Le Bon and Roger Taylor are 'Duran Duran', devoid of Andy Taylor and John Taylor. Three out of five is a majority, yet they do not use the name 'Duran Duran'. Instead, they call themselves 'Arcadia', formed with the help of bassist Mark Egan, percussionist David Van Tiegham and guitarist Masami (a Japanese). 'Election day' is a 'singles' hit. Interesting sounds emanate from 'Goodbye is forever', a deviation from the Duran Duran groove. Freaked out nothings, similar to those on 'Election day', resurface on 'The flame'. The two other cuts on Side A of this cassette are 'Keep me in the dark' (among the better tracks) and 'Missing' (which has a sedate, soothing air about it). Changing sides, we begin with 'Rose Arcana', a Rhodes/Le Bon delight. It plays around with quaint sounds that set the right mood and maintain it throughout. Taylor/Rhodes hold out promise in 'The promise', with a classical music-derived introduction. Spanish guitar helps. Interlude music adds colour to 'El Diablo', while 'Lady Ice' (Rhodes/Le Bon) abounds in sound effects, preparing you for something

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sinister, a storm, maybe. Kabuki theatre-like notes are complemented with moody, gut-feeling vocals.

Golden Tales & Fables **Magnasound**

Elves and fairies, princes and princesses, all dwell in the 1/8" wide, 60-min long space/time capsule captured on cassette by Magnasound. The album has, for added attraction, cute little figures on the inlay and label. Freny Bharucha narrates 13 (lucky!) Tales and Fables to the accompaniment of Enoch Daniels's unobtrusive music score. Ms. Bharucha is clear and convincing, albeit a bit school-marmish. In the reassuring hands of N.A. Zubairi, Cinderella, Snow White, Little Red Riding Hood, Sleeping Beauty, Hansel & Gretel, Peter Pan and the Frog Prince have a gala time. Hare, Tortoise, Fox, Crow, Lion and Mouse are little Jack's delights as he climbs the Beanstalk to enter the world of make-believe. Magnasound's second release, 'Golden Tales and Fables', at a maximum recommended retail price of Rs.30 (inclusive of all taxes) is a 'Magna' gift for all your 'Mini' listeners.

Nervous Night **CBS**

'Hanging on a heart-beat', that's how nervous you can get. Rod Hyman and Eric Bazilian, the co-founding Hooters, decide to hoot it out of their keyboard melodicas, called 'hooters'. And six years after they came into being, the five hooters are in big league with 'Nervous Night'. Shades of reggae and ballad sounds echo around on this 1985 (US) release. 'And we danced' sets you swinging, 'Day by day' gets you rock 'n' rolling. A 'version' of 'She comes in colours' will keep you on the floor. Now, 'all you zombies' know who helped Cyndi Lauper achieve No. 1 success with 'Time after time'. For himself, Hyman has to be content with an ultimate No. 12 on the US charts for 'Nervous Night'. Vehicular honks plead 'Just don't take my car out tonight' and soon afterwards, on Side B, the Hooters wonder, 'Where do the children go', a melodious ballad that strikes just the right chord.

Steps in Time **CBS**

Paul King turns 26 this year and has been described as the hottest heart-throb after George Michael. While his single 'The Taste Of Your Tears' (1985) tasted success on the popularity charts, CBS have just come out with 'Steps In Time' (a 1984 recording). King, the band, was formed in early 1982. Their first hit was 'Love & Pride', Cut 2 on 'Steps In Time', which hit the charts in the US in January 1985. Using an excellent chorus, the number became No. 2 last year and had sold over a million copies till June. 'Steps In Time' is hot property here, having sold quite well in the first few weeks. (One local paper had it as No. 1 on July 19). 'Fish' is a track fishy enough to merit a 'reprise' at the end of Side B. King has written/co-written all the songs. Tony Wall plays bass, Jim Lantsbery guitar and Michael Roberts operates the keyboards. All have pooled their writing talent into 'Won't you hold my hand now' and 'Cherry'. 'Soul on my boots' is superb. You can dance to 'I kissed the spiky fridge', 'Won't you' and 'Unity song'. On the 'Fish' reprise you get a goodly dose of Paul's powerful, gutsy singing, with only a

piano in tandem. Enter, the King, with his royal Steps In Time.

The Song Of Singing **HMV**

'The finest in Jazz since 1939' claims the Blue Note label in this 1984 Manhattan LP, brought to India courtesy HMV. Chick Corea's 'The Song Of Singing' has a surrealistic cover and about 36 minutes of playing time, divided between six tracks. A poem by E.E. Cummings has inspired the title, a line that goes 'but the very song of (as mountains feel and lovers) singing is silence'. Corea himself plays the piano, Dave Holland, Bass and Barry Altschul, drums. Strictly jazz buffs' stuff, the songs are written by Corea himself ('Rhymes', 'Fresh'), Holland, Altschul and Wayne Shorter ('Nefertitti'). Improvisations, nuances and harmony are stamped on the album. 'Ballad I' and 'Ballad III' are pure, pure jazz. That makes me wonder, whatever happened to 'Ballad II'? 'Rhymes', with great scope for rhythm, lasts a full 7 min. 56 sec. 'The song of singing' has no vocals. Sounds jazzy, all the same.

Rocky IV **CBS**

No misprint this, Vince Di Cola it is, and no confusion with Al Di Meola please. But before John Cafferty and Di Cola's 'Heart's on fire', Survivor are here to tell you about the 'Burning heart'. Survivor is the very group that gave you the hit, 'Eye of the tiger' in Rocky III, re-enacted as Cut 4 on Side A. Williams and Dorff get the drums up-stage on 'Double or nothing'. Vocals are constipated. It's Di Cola again, with 'War-Fanfare from Rocky', a cross between a Roman gladiator theme and an African tom-tom signal, trailing off into classical piano, only to come back with a vengeance. On the reverse is 'Living in America', a black-beat take-off by James Brown from a rhythm that vaguely reminds you of 'Funky Town'. Rocky IV, the movie, might pack a punch. Its soundtrack punches too, but more holes than blows. Vince Di Cola's (boxing) 'Training montage' background score is passable, but you have to reach track 5, Side B to hear that.

Collector's Series **MIL**

And they mean just that. RCA are not exaggerating when they term Floyd Cramer's dozen piano delights 'Collector's Series'. Some of the cuts are produced by Chet Atkins, himself a name to reckon with. Cramer plays classics such as 'Somewhere my love' (theme from 'Doctor Zhivago') and 'You light up my life' (printed 'lift' on the inlay). He adds numbers he has scored himself: 'Last date', (the premier track) and 'On the rebound' (a brief 2 min. 17 sec. only). His stint as a session musician at Nashville accounts for the inclusion of 'Tennessee Waltz', 'Green, green, grass of home', 'Blue eyes crying in the rain' and 'For the good times' (the last one a Kris Kristoferson number). Some uncharitable music-lovers classify music into 'music' and 'noise'. Others, even less considerate song-buffs, compartmentalise it into 'songs that cure insomnia' and 'songs that cause it!'. In both cases, Cramer walks straight into the 'former' category. The live applause that greets him at the outset is well-earned.

- Steve Savage

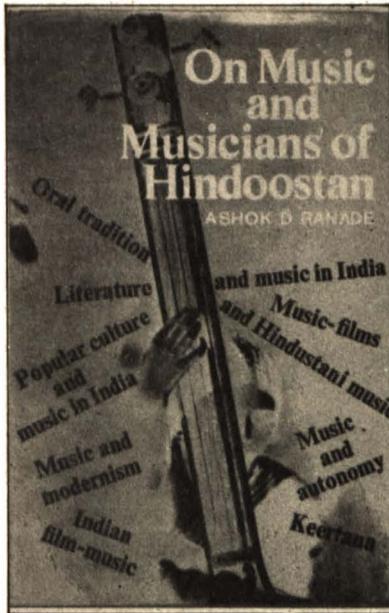
BOOKS

Reviews

On Music and Musicians of Hindustan

Reviewed by Siraj Syed
Author: Ashok D. Ranade
Language: English
Publishers: Promilla & Co., Sonali,
C-127, Sarvodaya Enclave,
New Delhi 110 017.
Pages: 208 Hardbound
Price: Rs.250.

At 49, Ashok Damodar Ranade is a music scholar of great merit. Trained under Pandit Gajananrao Joshi, Pandit Laxmanrao Bodas, Pandit Prahlad



Ganu and Pandit B.R. Deodhar, he became the first Director of the Bombay University Music Centre in 1968, when he was barely 31. After a 15-year stint in the above capacity, he served as Associate Director, Archives and Research Centre for Ethnomusicology, American Institute of Indian Studies, Pune. (Playback And Fast Forward met him earlier this year to find out whether he would be able to write for it. Quite candidly, Mr. Ranade expressed his inability to oblige us, being extremely pre-occupied with his research in stage music, under the aegis of the National Centre for the Performing Arts).

On Music and Musicians of Hindoostan spans the gamut of music and music-related arts, like films and radio. It traces literary influences, oral traditions, popular culture and modernistic influences on music. A whole chapter is devoted to 'Keertana', the form of religious singing that still flourishes in Maharashtra, Gujarat, Andhra Pradesh, Uttar Pradesh and West Bengal.

Part two of the book deals with 'Khayal gharanas', and profiles six maestros of Hindustani music with their discographies. All six are no more, but their contribution to the art of Hindustani music comes alive through the pen of the author. To name them: Pandit Ramkrishnabuwa Vaze, Ustad Abdul Karim Khan, Ustad Faiyaz Hussain Khan, Surashree Kesarbai Kerkar, Pandit Omkarnath Thakur and Ustad Bade Ghulam Ali Khan. Dwelling on film music and music films, Ranade avoids mentioning or discussing specific examples of evergreen 'musicals'. His Organic Units Theory and Limited Autonomy Theory make interesting reading.

Not without good reason, Ashok Ranade was awarded the degree of Sangeetacharya, by the Akhil Bharatiya Gandharva Mahavidyalaya Mandal, in 1976, and was elected to the Coulson Indology Fellowship, Wolfson College, Oxford, in 1979. His present work (he has authored several books earlier) reflects a life-time of intimacy with music. But not many will be able to afford it at Rs.250.

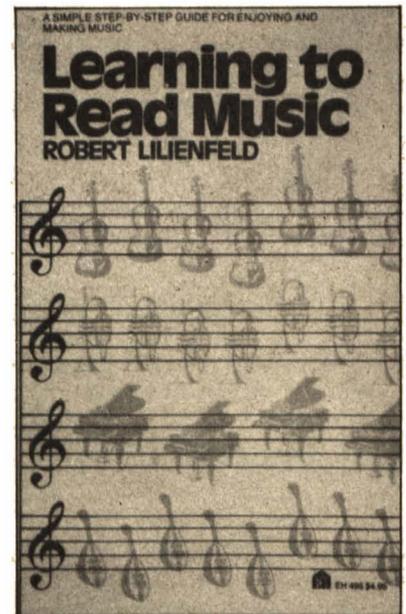
Available from:
Current Book House, Maruti Lane,
Raghunath Dadaji Street, Bombay
400 001.

Learning to Read Music

Reviewed by Siraj Syed
Author: Robert Lilienfeld
Language: English
Publishers: Barnes & Noble Books
(A division of Harper & Row)
Pages: 128 Paperback
Cover Price: \$ 4.95

Intended to be a self-teaching manual as well as a textbook for music classes, Learning to Read Music was first published in 1968.

It starts at the very roots of music, the seven tones symbolised by the letters A, B, C, D, E, F and G. Divided into two parts, it deals with Elementary Notation and Theory in the first part. The Musical Staff, Duration of Notes, Scales, Modes, Intervals, Clefs and other terms are defined and explained. In the second part, there are classroom exercises in Intervals, Melody and Rhythm. Printed with clear types, the book should prove a boon to students of Western music. Though the author confesses that the beginner would do well to learn music under the guidance of a teacher, he submits that there is a very large component of musical ABCs which can be self-taught. So, what will it be? The Dorian Scale or the Phrygian? The Lydian Mode or



the Mixolydian? Robert Lilienfeld has the answers. Available in India from the following registered stockists:
UBS, 5, Wallace Street,
Bombay 400 001.
Jaico, 121, M.G. Road,
Bombay 400 001.
Allied Publishers, 15, J.N. Heredia Marg; Bombay 400 038, and
India Book Distributors, 107/108, Arcadia, Nariman Point, Bombay 400 021.
Readers of Playback And Fast Forward are entitled a 20% discount on the cover price, when ordered from M/s. UBS Publishers Distributors, 5, Wallace Street, Bombay 400 001.

BOOKS



Pre-Trip Briefing: Japan & German For Travellers

India Book Distributors are marketing Berlitz Travel Kits, neatly (and effectively) packed in polythene cartons, with a flap that can be hung on a nail. Japan-bound travellers will find this set of immense value to them. The 60-minute audio cassette serves to give you 'pre-trip briefing' while the 256-page 'Pocket Travel Guide' puts all of it on paper. Compiled by the staff of Editions Berlitz, a division of Macmillan, Switzerland, the book is a 1986 edition. Sections included

are i) Japan and the Japanese, ii) Historical landmarks, iii) Facts and figures, iv) History, v) Where to go, vi) Honshu and Shikoku, Kyushu, N. Honshu and Hokkaido, vii) What to do, viii) Eating out, ix) Practical info and x) Maps.

Jack Altman (text) and Claude Huber & associates (photography) deserve kudos. Such an exhaustive and exacting task would not have been possible without the co-operation of the Japan National Tourist Organisation and Japan Air Lines. Due acknowledgements are made. A lady and a gentleman serve as your teachers/guides on

the well recorded audio-cassette. They tell you 1) Where to go, 2) When to go, 3) Getting there, 4) Clothes to bring, 5) What to enjoy, 6) Saving money, 7) Best buys and 8) Eating out.

'German For Travellers', however, is more language-oriented, as the title suggests. One unique feature of the cassette is a 32-page miniscript stapled on to the inlay card. Basic expressions, arrival (in Germany) hotel/other accommodation, eating out, travelling, relaxing, making friends, banks, shops/stores/services and numbers/days/months—all in an hour! The cassette was first recorded in 1972 while the 200-page booklet first appeared in 1970. This is the 23rd printing, a 1985 edition. It contains 1,200 phrases and 2,000 useful words. Aspects covered are: shopping, eating out, tipping (!), sightseeing and relaxing. Good use is made of colour to demarcate and segregate the sections, with vertical captions along the border-strips for ready reference. Exclusively distributed in India by India Book Distributors, Arcadia, Nariman Point, Bombay 400 021, these Berlitz book-cassette packs retail at Rs. 110 each. "Ikura desu ka?" That, in Japanese, means "How much is that?" "Hundert zehn", the German would reply, which is German for "a hundred and ten!"

Readers of 'Playback And Fast Forward, however, are entitled to a 10% discount.

— Siraj Syed



BOOKS

Releases

List of Books on Music

Title	Name of the author	Publisher	Pages	Price Rs.
Bangiya Loksangeet Ratnakar (4 vols)	Ashuthosh Bhattacharya	Mukherjee & Co. P. Ltd. Chatterjee Street, Calcutta 700 073.	2050	120.00
Kantha Sangeet Sadhana	Nihar Bindu Chowdhury	Mukherjee & Co. P. Ltd.	233	25.00
Ustad Allaudin Khan O Annanya	Narayan Chowdhury	Mukherjee & Co. P. Ltd.	61	7.00
Rag Sangeet O Lok Sangeet	Narayan Chowdhury	Mukherjee & Co. P. Ltd.	138	12.00
Kazi Nazruller Gan	Narayan Chowdhury	Mukherjee & Co. P. Ltd.	92	5.00
Sangeet Parikrama	Narayan Chowdhury	Mukherjee & Co. P. Ltd.	277	18.00
Bharater Sangeet Guni	Dilip Mukhopadhyay	Mukherjee & Co. P. Ltd.	—	—
1 Volume	Dilip Mukhopadhyay	Mukherjee & Co. P. Ltd.	243	15.00
2 Volume	Dilip Mukhopadhyay	Mukherjee & Co. P. Ltd.	212	15.00
3 Volume	Dilip Mukhopadhyay	Mukherjee & Co. P. Ltd.	197	15.00
4 Volume	Dilip Mukhopadhyay	Mukherjee & Co. P. Ltd.	—	—
Bhartiya Sangeet Gharanar Itihas	Dilip Mukhopadhyay	Mukherjee & Co. P. Ltd.	213	15.00
Lok Sangeet Samiksha (Bangla O Assam)	Hemanga Biswas	Mukherjee & Co. P. Ltd.	229	12.00
Rabrindra Sangeet Sadhana	Subino Ray	Mukherjee & Co. P. Ltd.	120	8.00
Geet-O-Suthrosar	Krishnodan Bandhopadhyay	Mukherjee & Co. P. Ltd.	248	20.00
Rabindra Sangeet Pramano Supra Sango	Kiranshashi Dey	Mukherjee & Co. P. Ltd.	87	6.00
Amar Sangeet -O- And Sangeet Jiban	Santosh Sengupta	Mukherjee & Co. P. Ltd.	128	22.00
Sangeet Sangeet	Jalaji & Bhadhuri	Mukherjee & Co. P. Ltd.	79	18.00
Ragmanjusha	Binoy Gangopadhyay	Mukherjee & Co. P. Ltd.	501	75.00
Bharatiya Sangeet ka Itihaas	S. S. Paranjpe	Oriental Publishers & Distributors	—	80.00
Ustad Faiyaz Down Memory Lane	Dipali Nag G. N. Joshi	Sangeet Natak Academy, New Delhi Orient Longmans	124 179	90.00 10.00
Universal History of Music	Raja Sir Sourindra Mohan Tagore	Mittal Publications (Available from Seagull Bookshop, 56, D. Mirza Ghalib St., Calcutta 700 016.)	—	180.00
Encyclopedia of India Music with special reference to Ragas (3 Vol. in one)	—	Sri Satguru Publication 1st floor, 40/5, Shakti Nagar, New Delhi 110 007.	—	250.00
On Music and Musicians of Hindustan	A. D. Ranade	Promilla	208	250.00
Yehudi Menuhin Music Guides	Linkentner	Macdonald	204	St.£ 7.95
Yehudi Menuhin Music Guides Violin & Viola	Yehudi Menuhin & W. Primrose	Macdonald	250	St.£ 7.95
Invitation to Indian Music	Daljit Singh	Classical Music Circle-Ludhiana	292	21.00
Indian classical music	Mani Sahukar	Reliance Publishing House, Ranjit Nagar, New Delhi 110 008	68	60.00
Music Systems in India	V. N. Bhatkhande	Eastern Book Linkers Indological Publishers & Booksellers, 5825, Jawahar Nagar, Delhi 110 007	—	45.00
Music Through The Ages	V. Premalatha	International Book-sellers & Publishers, I-1698, Chittranjan Park, New Delhi 110 019.	397	500.00
Archaeology of Indian Musical Instruments	K.K. Murthy	International Book-sellers & Publishers,	124	300.00
Music in India Art	M. Hariharan & G. Kuppuswamy	International Book-sellers & Publishers,	143	250.00
Music of Eastern India	S. Roy	International Book-sellers & Publishers,	315	110.00
Royal Patronage of Indian Music	M. Hariharan & G. Kuppuswamy	International Book-sellers & Publishers,	236	200.00
Spiritual Aspects of Indian Music	S.R. Leopold	International Book-sellers & Publishers,	160	120.00
Glimpses of Indian Music	M. Hariharan & G. Kuppuswamy	International Booksellers & Publishers,	258	160.00
Indian Music: A Perspective	M. Hariharan & G. Kuppuswamy	International Book-sellers & Publishers,	270	130.00
The Laboratory Piano Course I	Cleveland page	Harper & Row* Publishers Inc., Harsh Bhavan, 1st floor, 64-65 Nehru Place, New Delhi 110 019	131	—
The Laboratory Piano Course Book II	Cleveland Page	Harper & Row*	132	—

BOOKS

Title	Name of the author	Publisher	Pages	Price Rs.
A listener's introduction	Kenneth Levy	Harper & Row* Publishers Inc., Harsh Bhavan, 1st floor, 64-65 Nehru Place, New Delhi 110 019.	526	
Workbooks For Perspectives in Music Theory, Vol. I	Paul Cooper	Harper & Row*	160	
Workbooks For Perspectives in Music Theory - Vol. II	Paul Cooper	Harper & Row*	160	
Perspectives in Music Theory - Vol. II				
Perspectives in Music Theory: An historical analytical approach	Paul Cooper	Harper & Row*	—	
Music Literature: A workbook for analysis Vol. I - Homophony	Gorden Hardy & Arnold Fish	Harper & Row*	212	
Music Literature: A workbook for analysis Vol. II - Polyphony	Gorden Hardy & Arnold Fish	Harper & Row*	325	
Fundamentals of Sight Singing and Ear Training	Arnold Fish & Norman Lyoyd	Harper & Row*	232	
The Choral Experience: Literature, Materials and Methods	Ray Robinson & Allen Klinold	Harper & Row*	528	
Harper's Dictory of Music	Christine Ammer	Harper & Row*	512	
Illustrated Dictionary of Musical Terms	Christopher Headington	Harper & Row*	160	
Music Theory	George Thaddeus Jones	Harper & Row*	310	
History of Music	Hugh Miller	Harper & Row*	247	
Introduction to Music	Hugh Miller	Harper & Row*	267	
Women in Music: An Anthology of source readings from the Middle Ages to the present	Ernest Newmen	Harper & Row*	352	
The Encyclopaedia of The Music Business	Harvey Rachlin	Harper & Row*	544	
Ways of The Hand: The Organisation of Impurised Conduct	David Sudnow	Harper & Row*	176	
The New Grove Dictionary of American Music - 4 volumes	—	Macmillan 2/10 Ansari Road, Daryaganj, New Delhi 110 002	—	650.00 per volume
Tribute to Anil Biswas	Compilation	Vintage Hindi Music Lovers' Association 2/1, Subhan Saheb Lane, Silver Jubilee Park Road Cross, Bangalore 560 002.	138	35.00
Hindi Film Geet Kosh Vol IV (1961-1970)	Har Mandir Singh Hamraj	Smt. Satindar Kaur Sachdev Niwas, 13/351 Govind Nagar, Kanpur 208 006 (U.P.)	—	**125.00
Hindi Film Geet Kosh Vol IV (1961-1970)	Har Mandir Singh Hamraj	Smt. Satindar Kaur	—	**150.00
Hindi Film Geet Kosh Vol IV (1961-1970)	Har Mandir Singh Hamraj	Smt. Satindar Kaur	—	**200.00
Hindi Film Geet Kosh Vol IV (1961-1970)	Har Mandir Singh Hamraj	Smt. Satindar Kaur	—	**300.00
Singing in the rain	—	(Available from Seagull Bookshop, 56, D. Mirza Ghalib St., Calcutta 700 016.)	—	St.£ 5.95
The Movies' Greatest Musicals	—	(Available from Seagull Bookshop, 56, D. Mirza Ghalib St., Calcutta 700 016.)	—	St.£ 7.95
The Three Penny Opera	—	(Available from Seagull Bookshop, 56, D. Mirza Ghalib St., Calcutta 700 016.)	—	St.£ 3.95

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Only books dealing with music, music related subjects and audio matters will be featured.

NEW RELEASES

Key : Title/Label/Coupling No./Genre/Singers

HINDUSTANI

- Aabshaar-e-Ghazal** CBS IND 1142 Ghazal Asha Bhosle, Hariharan
Angaaray HMV PMLP 1150, TPHV 41264 Film Various
Amrit/Sanjog HMV STHV 42660 Film Various
All Time Greats – Asha Bhosle HMV STHV 42595/STHV 42596 Film Asha Bhosle
Anurodh MIL MC 4227 115 Film Asha Bhosle, Anuradha Paudwal
Adhi Raat ke Baad Symphony SRIC 203 Qawwali Abdul Rab Chaush
Akhree Raasta/Ghar Sansar T Series SFMC 1382 Film S. Janaki, Munna Aziz, Anuradha Paudwal
Allah-Rakha/Pyar Ki Pahli Nazar T Series SFMC 1664 Film Asha Bhosle, Shabbir Kumar,
Shan Bhattacharya, Mohd. Aziz, Anuradha Paudwal
Bandish/Sharda MIL MC 4227 107 Film Kishore Kumar, Asha Bhosle, Lata Mangeshkar, Mohd. Rafi,
Manna Dey, Parveen Sultana
Bhabhi Ka Ashirvaad/Sadaa Suhagan T Series SFMC 1597 Film Lata Mangeshkar, Asha Bhosle,
Kishore Kumar, Salma Agha
Classics from Films – Classical Artistes Sing for Films HMV PMLP 1137/STHV 42673 Film
Various
Chaila Babu/Ashiq Hoon Baharoon Ka MIL MC 4227 105 Film Kishore Kumar, Asha Bhosle,
Lata Mangeshkar
Chandra Kanta T Series SFMC 1638 Film Vandana Bajpai, Raj Kishan
Chandan Maliya Giri Trishla TPR-629 Religious Bhanwarlal Chaudhri, Jagruti Naik
Dulha Bikta Hai/Bheegi Palkein MIL MC 4227 108 Film Various
Do Yaar/Shankar Shambhu MIL MC-B-BTP 4227 122 Film Various
Dekhe Lal Sari Symphony SRIC 205 Bhojpuri Songs, Mannar Taj, Nasim Akhtar
Dilawar Babu Venus VCB-359 Qawwali Dilawar Babu
Durgaa ma/Jaan Hatheli Pe Venus VCF 411 Film Various
Ek Chadar Maili Si/Swarag Se Sunder T Series SFMC 1572 Film Mohd. Aziz, Dilraj Kaur,
Lata Mangeshkar, Asha Bhosle, Kishore Kumar
Ek Misaal/Pyar Ke Do Pal T Series SFMC 1503 Film Alka Yagnik, Manhar Udhas, Dilraj Kaur, Babu Munni,
Kavita Krisnamurthy
Ghazal And Classical Singing Made Easy MIL MC-B Indian Classical [Vocal] Ustad Fayyaz Ahmed
Khan, Anupama Deshpande, Sarfraz Ahmed, Sonali Jalota & Ram Singh Pawar
Ghazal & Qawwali Symphony SRIC 207 Gazal-Qawwali Abdul Rab Chaush
Hits of Shabbir Kumar Venus VCF-403 Film Shabbir Kumar
Izhaar CBS NPX 5128 Ghazal Aslam Khan
Imaandaar HMV PMLP 1126/TPHV 41260 Film Various
Janam/Jeevan Sandhya CBS NPX 5124 Film Kishore Kumar, Amit Kumar
Jalwa CBS NPX 5127 Film Alisha, Suresh Wadkar, Sharon Prabhakar, Alka Yagnik, Remo Fernandez
Janbaaz/Qurbani MIL MC-B-BTP 4227 128 Film Various
Janbaaz/Dance Disco Dance MIL MC-B-BTP 4227 129 Film/Non Film Various
Janbaaz/13 Non-stop Hits MIL MC-B-BTP 4227 130 Film Various
Janbaaz/20 Non-stop Sizzling Film Hits MIL MC-B-BTP 4227 131 Film Various
Janbaaz/Apne Apne MIL MC-B-BTP 4227 132 Film Various
Janbaaz/Saagar MIL MC-B-BTP 4227 127 Film Various
Jhoothi/Oonche Log T Series SFMC 0495 Film Lata Mangeshkar, Salma Agha, Kishore Kumar
Jaan-e-Wafa/Film Hits T Series SFMC 1447 Film Asha Bhosle, Suresh Wadkar, S. Janaki, Munna,
Anupama Deshpande, Mohd. Aziz
Khushiyan Kharid Lo Symphony Humour 'Kishore Kumar Junior'
Karma/Anjaam Venus VCF-407 Film Various
Mehkti Ghazlen CBS NPX 5129 Ghazal Aslam Khan
Meri Pasand-Bhupinder HMV PMLP 1134/STHV 42663 Film Bhupinder and others
Mulaqat MIL MC 4227 110 Film Various

NEW RELEASES

- Melody Queen Lata Mangeshkar Sings for you** MIL MC 4227 012 Film Lata Mangeshkar
Mera Gaon Mera Desh/Jurm Aur Saza MIL MC-B-BTP 4227 120 Film Various
Magic of Asha Bhosle MIL MC-B-BTP 4227 125 Film Asha Bhosle
Mera Haque/Pyar Kiya Hai Pyar Kareng T Series SFMC 1495 Film Mohd. Aziz, Lata Mangeshkar
Memories of Mukesh Venus VCF 431 Film Dhiren Vyas
Nash-e-Man CBS IND 1150 Ghazal Vishwajeet
Nakam Mohabbat Kashmiri Cassetron KC 73 Qawwali Akbar Baccha
Nayab Tohfa Kashmiri Cassetron KC 62 Religious Anwar Jani
Nazar-e-Karam Kashmiri Cassetron KC 63 Religious Farooq Nawab
25 Non Stop Hits MIL MC 4227 109 Film Various
Naya Mod MIL MC-A 5227 762 Qawwali Jani Baboo
Namaaz Ki Fazilat Aur Ahmiat Tips JE 406 Religious Qavi Abdul Siddiqui
Naat, Shahdat, Manqabat Tips JE 407 Religious Akhtar Azad, Azra Jamal and party
Playback The 50 Melodious years Vol.I – 1936–1946–The Sentimental Era HMV PMLP 1140/PMLP 1141/STHV 42683/STHV 42684 Film Various
Playback The 50 Melodious years Vol.II–1946–1956 The Fabulous Years HMV PMLP 1142/PMLP 1143/STHV 42685/STHV 42686 Film Various
Pyar Ke Nagme Kashmiri Cassetron KC 77 Qawwali Dilruba Banoo
Parchhaiyan/Hatyara MIL MC-B-BTP 4227 121 Film Various
Pyari Bhabhi/Hits of Lata Mangeshkar T Series SFMC 1417 Film Lata Mangeshkar, Suresh Wadkar
Pyar Ki Pahli Nazar/Pyar Kiya Hai Pyar Kareng T Series SFMC 1654 Film Shabbir Kumar, Mohd. Aziz, Anuradha Paudwal, Chandrani Mukherji, Shonu Bhattacharya
Pyar Kiya Hai Pyar Kareng/Adhura Milan T Series SFMC 1472 Film Mahendra Kapoor, Dilraj Kaur, Prakash Ved, Lata Mangeshkar
Qatil Aur Ashiq CBS NPX 5125 Film Anuradha Paudwal, Suresh Wadkar, Shabbir Kumar, Asha Bhosle, Alka Yagnik, Vijay Mandke, Kishore Kumar
Qawwalis by Aziz Shadan Venus VCB 118 Qawwali Aziz Shadan
Rahmat-e-Islam Kashmiri Cassetron KC 70 Religious Mehjabeen Rangili
Raunak MIL MC A 4227 831 Ghazal Anup Jalota
Romantic Duets from Films–Vol.I Venus VCF 367 Film Mohd. Aziz, S Janaki
Romantic Duets from Films–Vol.II Venus VCF 368 Film Lata Mangeshkar, Shabbir Kumar, Suresh Wadkar
Sone Ka Pinjra CBS NPX 5126 Film Preeti Sagar, Suresh Wadkar, Anuradha Paudwal, Dilraj Kaur, Usha Timothy, Chetna Rao, Anuraag
Sun Mere Bandhu HMV STHV 42664 Film S D Burman
Sun Sajna Sun Kashmiri Cassetron KC 78 Parody Parul Vyas
Shafaat Ke Vasilay Kashmiri Cassetron KC 72 Religious Akbar Bachha
Sab-Rang MIL MC-B-BTP 4227 111 Film Qawwalis Various
Shan-E-Nabi Shan-E-Khwaja MIL MC-A 5227 763 Qawwali Kalandar Azad
Sehba MIL MC-A 4227 830 Ghazal Anup Jalota
Swarag Se Sunder/Kala Dhandha Gore Log T Series SFMC 0789 Film Kishore Kumar, Asha Bhosle, Annette, S Janaki
The Best of Mahendra Kapoor HMV PMLP 1135/STHV 42665 Film Mahendra Kapoor
The Best of Suman Kalyanpur HMV PMLP 1136/STHV 42666 Film Suman Kalyanur
The Best of Kishore Kumar & Lata Mangeshkar MIL MC-B-BTP 4227 124 Hindi Lata Mangeshkar, Kishore Kumar
Tirthankar Vandna-Vol.9 Trishla TPR 609 Religious Bhanwarlal Chaudhri, Jagruti, Rekha Trivedi
Tilawat-e-Quran-e-Karim Tips JE-405 Urdu Abdul Siddiqui

ASSAMESE

The Fabulous Music From Assam HMV STHV 24618 Film Various

NEW RELEASES

BENGALI

Agnibha Banerjee, Subrata Sengupta Concord 14006 Rabindra Sangeet Agnibha, Subrata
Amrai Prithibir Santan HMV TPAVS 28065 Recitations, Songs Various
Bachharta Kemon Jaabe HMV STHVS 24059 Humour Subhash Saha, Deepa Saha
Buk Bhore Esho Bhalorashi HMV PSLP 1596/STHVS 24062 Modern Sivaji Chatterjee
Bhanusimha Ki Padavali HMV HTCS 02B 26430EASD 1451 Rabindra Sangeet Hemanta Mukherjee, Kanika Banerjee, Nilima Sen, Suchitra Mitra
Chirakumar-Sabha HMV PMLP 1579/STHV 24619 Film Hemanta Mukherjee, Sandhya Mukherjee, Purabi Chatterjee
Kon Madhur Sharab HMV PSLP 1577 Nazrul Geet Nabanita Chakraborti
Mintoo Das Gupta HMV STHV 24057 Parody Mintoo Das Gupta
Milan-Biraha-Gatha HMV PSLP 1578/STHV 24052 Nazrul Geet, M. Mukherji and Indrani Sen
Natun Gaaner Rangin Kham HMV HTCS 02B 2644/PSLP 1589 Modern G S Mukherjee
Tomar Naamer Gaan HMV S/ZAEX 12001/HTCS 02B2641 Nazrul Geet Feroz Begum
Ujaan Bhatiyal HMV PSLP 1597 Folk Utpalendu Chowdhury

ENGLISH

Charley Pride MIL MC-A AHKI 5426 Pop Charley Pride
Collector's Series MIL AHKI 7042 Pop Floyd Cramer
Collector's Series MIL MC-A AHKI 5495 Pop Chet Atkins
Collector's Series MIL MC-A AHKI 5471 Pop Dolly Parton
Collector's Series MIL MC-A AHKI 5424 Pop Jim Reeves
Double Take HMV BT 85121 Jazz Freddie Hubbard, Woody Shaw Jr.
Different Light CBS 4CX-100270 Rock Bangles
Golden Tales and Fables Magnasound MS 1001 Children's Tales Frenny Bharucha
Hard Attack HMV STCS HMM 2 Rock Various
Hot Space HMV STCS EMA 797 Rock Queen
Innocence Is No Excuse HMV EJ 240400 Rock Saxon
I Give My Heart to You HMV STCS EWS 91138 Pop High Burns
Jazz HMV STCSI EMA 788 Rock Queen
Jennifer Rush CBS 4CX 10243 Rock Jennifer Rush
Live in New York City HMV STCS PCS 7301 Rock John Lennon
Motown Legends MIL MC-A 5362 MC Pop Steve Wonder
Nursery Rhymes Tips JE 378 Children's songs Nalini
Please HMV STCS PCS 7303 Rock Pet Shop Boys
Paul Anka Live CBS 4CX-10217 Pop Paul Anka
Rendezvous (In a Romantic Mood) HMV STCS ODN 1006 Pop Klaus Wunderlich
Rhythm And Romance CBS 4CX-10220 Pop Rosanne Cash
Restless Heart MIL CPK 1 5369 Pop Restless Heart
Sgt. Pepper's Lonely Hearts Club Band HMV STCS PCS 7027 Pop Beatles
Suddenly CBS 4CX-10285 Pop Billy Ocean
The Colour of Spring HMV EMC 3506 Rock Talk Talk
The Game HMV STCS EMA 795 Rock Queen
The Best of The Mahavishnu CBS 4CX-10221 Jazz Rock Mahavishnu Orchestra

GUJARATI

Bhavna Geet-Vol.5 Trishla TPR-388 Religious Sheela Shethia
Bhavna Geet-Vol.6 Trishla TPR-389 Religious Deepak Gala, Kishore Manraja
Ghum Garbe Ghum Kashmiri Cassetron KC 73 Garba Parul Vyas

NEW RELEASES

Santrujay Stawanavali Trishla TPR-387 Religious Indu Dhanak, Ashit Desai
Veer Purvani Trishla TPR 197 Religious Sheela Shethia, Rekha Trivedi

KANNADA

Antha HMV TPHV 32124 Film Various
Aruna Raaga, Sangeetha 3 ECF 5028 Film S. Janaki, Chitra, Yesudas
Krishna Nee Begane Baro Sangeetha 4ECF 5015 Film S Balasubramanyam, S Janaki
Maneye Mantralaya Sangeetha 3 ECF 5024 Film S Janaki, Yesudas
Madureya Savighaligigalu Sangeetha 4 MSC 4282 Classical Vocal V R Chaya
Raja Doshi Sangeetha 3 ECF 5027 Film S P Balasubrahmanyam, S P Shailaja
Rukmini Kalyana Sangeetha 6 ECB 60075 Musical Discourse Sant Keshavadas
Shri Manjunatha Sangeetha 4 MSC 4282 Classical Vocal Dr Raj Kumar
Shri Mahalaxmi Kirtana Mala Sangeetha 4 MSC 6191 Classical Vocal Lalitha Navile
Shivaratri Mahime Sangeetha 6 ECB Musical Discourse Sant Keshavadas

MARATHI

Arti Kirtan Tips JE 402 Religious Govind Prasad, Jaipurwale and others
Bayanchi Gani Tips JE-411 Religious Anant Chiplekar and party
Devichya Aartya Tips JE 412 Religious Anant Chiplekar and party
Devachi Dwari Venus VCB 111 Devotional Ajit Kadke
Ek Parya Ek Kinara Kashmiri Cassetron KC 68 Folk Parshuram Taiwade
Ganapati Gaalaat Hastoy Ra HMV PSLP 1415/STHVS 40158 Devotional/Modern Prahlad Shinde, Krishna Shinde
Geet-Shilp p10 HMV PMLP 1403/STHV 40145 Folk Lata Mangeshkar, Hemant Kumar
Gauri Ganpaticha Nachache Gane Kashmiri Cassetron KC 66 Folk Anant Chiplekar and party
Gajar Ganrayacha Tips JE 377 Religious Parshuram, Shaila Chikle
Garib Bichor Purush-Vol.I Tips JE 364 Jokes Rangnath Kulkarni
Garib Bichor Purush-Vol.III Tips JE 365 Jokes Rangnath Kulkarni
Gomu Javanicha Jor Lavtaya Ghor Tips JE 359 Folk Vithal Hedulkar, Shakuntala
Geet Chandanyache Tips JE 371 Pop Usha Amonkar, Arun Ingle
Gauri Ganpati Nacheche Gane Tips JE 421 Religious Anant Chiplekar and party
Kilbil HMV PMLP 1404/STHV 4014 Children Songs Various
Madhughat HMV PMLP 1388/STHV 40136 Modern Folk Lata Mangeshkar
Mungi Udali Akashi-Vol.I Tips JE 361 Devotional
Mungi Udali Akashi-Vol.II Tips JE 362 Devotional
Mungi Udali Akashi-Vol.III Tips JE 363 Devotional
Natya Bhavanjali Tips JE 369 Natya Sangeet Ajit Kadke, Asha Khadiikar, Rajeshwar Boode
Nakhrewali Thamb Jara Tips JE 376 Pop Yashwant Thakur, Ranjana Shinde
Natya Parag Tips JE 370 Natya Geet S Jhambhekar, N Juvekar
Navra Aaylag Yeshi Pashi Tips/Folk
Navsachi Ganpati-Vol.12 Tips JE 414 Religious
Nau Kotincha Raja Venus VCB 346 Buddh Geet Vishwath Bhosle, Datta Jadhav
Paisa Majha Dev Kashmiri Cassetron KC 71 Folk Vithal Hedulkar
Paayri Mukhtichi Tips JE 366 Abhanga S Jambhekar, N Juvekar
Pandhari Vithurayachi Nagari Tips JE 368 Religious Neela Ravindre, Jaywant Kulkarni, Shobha Joshi
Pundalike Vasavli Pandhri Tips JE 315 Religious Rashtra Shivashahir, Balasaheb Deshmukh
Pauhni Aali Ladala Venus VCB 109 Lok Geet P Shinde, A Shinde
Rutla Payi Kata Boricha Kashmiri Cassetron KC 69 Parodies Versions Parshuram Taiwade
Rangli Qawwalichi Raat Tips JE 358 Qawwali Yeshwant Thakkar & party, Sushma Devi & party
Roshan Satarkar Venus VCB-114 Laxmi Lok Geet Roshan Satarkar
Sage Soyre/Muka Ghya Muka T Series SFMC 1579 Film Mahendra Kapoor, S. Wadkar, Shaila Chikhle

NEW RELEASES

Suthae Dheg Mala [Bharud] Tips JE 413 Folk Anant Chiplekar and party
Santavani Tips JE 354 Bhajan Anant Chiplekar and group
Shri Sai Chalisa Tips JE 401 Religious Dilip Datta and party
Shri Shanimahatmay Tips JE 375 Religious Neela Ravindre, Avinash Prabhawilkar, Sunil
Saichi Palkhi Venus VCB 388 Devotional Various
Sulochana Chavan Venus VCB 226 Lavni Sulochana Chavan
Taal Ghungroo HMV PMLP 1393/STHV 40139 Devotional Various
Vithala Pandurange Tips JE 367 Devotional Sharad Jambhekar, Uttara Kelkar, Mangal Nath

MALAYALAM

Ashtasree Sangeeta 4 ECB 4009 Religious Kalyani Menon
Gaana Tharangam HMV STHV 36158 Film K J Yesudas S Janaki, Krishnachandran
Hits of S Janaki HMV STHV 36157 Film S Janaki
Kala Keralam Sangeetha 4 ECB 40026 Classical Krishnachandran
Paramekkavil Bhagavathi Stothram HMV STHV 37019 Devotional P Leela
Palattu Kunhikkannan/Thacholi Ambu HMV STHV 36161 Film K J Yesudas, P Susheela, Madhuri, S Janaki
Pradakshinam Sangeetha 4 ECB 40010 Classical Vocal Jayachandran
Randu Janmam Trishna, HMV STHV 36162 Film K J Yesudas, S Janaki, Vani Jairam, Sujatha

PUNJABI

Jap Man Satnaam HMV PSLP 1412/STHVS 40155 Devotional Various

SANSKRIT

Saranagathi Sangeetha 6ECB 60072 Bhajan Radhe Shyam

SINDHI

Ahe Jhoolan Muhinjo Ahe Tips JE-396 Religious Ram Panjwani
Damadam Must Kalandar Tips JE-382 Pop Bhagwani Nawani
Deepchand Koel Ji Kahani Tips JE 399 Pop
Fakirani Chaunki Tips JE 492 Religious Ram Panjwani
Geetan Ji Bahar Tips JE 384 Pop Bhagwanti Navani
Guru Madah Tips JE 394 Religious Ram Panjwani
Japiyo Ram-Nam Tips JE 393 Religious
Jajji Rehras Tips JE 390 Religious
Jeko Chavando Tips JE 395 Religious Ram Panjwani
Kanwar Je Kadman Men Tips JE 397 Religious Bhagat Ghanshyam
Kanwar Viyo Qurb Kame Tips JE 398 Religious Bhagat Ghanshyam
Mauj Ain Mastia Ja Geet Tips JE 383 Pop Bhagwani Navani
Naen Mahale Ja Sloka Tips JE 386 Religious
Path Sahib Bhog Tips JE 389 Religious Tili Kishan
Sangeet Ji Gunjar Tips JE 385 Pop Laja Bhatia and others
Sindhi Bhagat Tips JE 391 Religious Ram Panjwani
Shri Jap-Sahib And Madah-Vol.I Tips JE 387 Religious
Shri Jap-Sahib And Madah-Vol.I Tips Je 388 Religious
Wag Sajan Tuhinje Vas Tips JE 379 Religious Kamla Keswani

NEW RELEASES

TAMIL

Aayiram Pookhal Malarattum T Series SFMC 1636 Film S. Balasubramanyam, S. Janaki, Susheela

Ashtalakshmi Pugazh Madai Sangeetha 4 ECDB 7189 Classical Vocal S. Janaki

Christian Songs HMV ECSD 3207 Devotional Various

Deivamalai CBS NPX 8501 Devotional P Susheela, Dinesh

Kumkuma Nayaki Sangeetha 4ECDB 7192 Classical Vocal Vani Jairam

TELUGU

Alanati Andalu-Hits of Yesteryears by R Balasaraswathi Devi HMV ARGC 36154 Film R Balasarawathi Devi with Ghantasala A M Rajah, M S Ramarao

Alanati Andalu-Hits of Yesteryears by P Bhanumathi HMV STHV 36155 Film

P Bhanumathi with Ghantasala Pithapuram, T A Moti

Dharamapetham Daddarillindi Leo LC 101 Film S Balasubramanyam, P Susheela

Gopaludu Bhoopaludu/Devata HMV MFPE 6540 Film Various

Missama HMV MFPE 6541 Film Various

Sree Kanakadurga Suprabhatham Sangeetha 4 MSC 4284 Classical Vocal P Susheela

Veera Viharam Leo LC 102 Film Lalithsagar, Chitra, Nagur

Key : Title/Label/Coupling No /Genre/Artistes

INSTRUMENTAL

Charana Dhart-e-Diyo Go-amare MIL 5227 757 Non-Film Batuk Nandy

Guitar Fantasy HMV PSLP 1556 Kazi Arindam

Popular Melodies on the Mouth-organ HMV PSLPI 1557 Saikat Mukherjee

The Album CBS IND 1148 Classical Amjad Ali Khan

The Maestro's Musings CBS IND 1149 Classical Amjad Ali Khan

Music Companies are invited to send to 'Playback And Fast Forward' information on new releases in the new format you see in this issue. This new format has been adopted after much experimentation and we will stick with it for a long time to come.

– The Publisher

COMPANY TOP TEN

AVM

MELLA THIRANTHATHU KATHAVU	Tamil film soundtrack
SAMSARAM ADHU MINSARAM	Tamil film soundtrack
POOKKALAI PARIKKATHI EERGA	Tamil film soundtrack
UNNIDATHIL NAAN	Tamil film soundtrack
SANGARGURU	Tamil film soundtrack
AVALPOTTA KOLAM	Tamil film soundtrack
NAA PILUPE PTRAPHANJANAM	Telugu film soundtrack
CHANTTABBAI	Telugu film soundtrack
KALIYAGA PANDAVALU	Telugu film soundtrack
AKC NATARAJAN CLARIONET	Classical instrumental

SANGEETHA

ANAND	Kannada film soundtrack
ANUGAAGA ARALITHU	Kannada film soundtrack
MALAYAMARUTHA	Kannada film soundtrack
SHRI MANJUNATHA	Kannada devotional songs
SRI RAGHAVENDIRAR ISAIAMUDAM	Tamil devotional songs
GEYA BHAGAVADGEETHA VOL. I & II	Telugu devotional songs
MANDOLIN	By Master U. Srinivas
THILLANAS	By Dr. Balamuralikrishna
SAKTHI VELAN SONGS	Tamil devotional songs
THILLANAS (INSTRUMENTAL)	

CBS

JEEVA	Film soundtrack
JALWA	Film soundtrack
NAVAZISH	Ghazals by Nirmal Udhas
KALANK KA TIKA	Film soundtrack
JAAL	Film soundtrack
MIND & BODY TEMPLE	Rekha's Workout
AABSHAAR E-GHAZAL	Ghazals by Asha/Hanharan
SHEESHA	Film soundtrack
KHEL MOHABBAT KA	Film soundtrack
NASHEMAN	Ghazals by Vishwajeet

SEA

SIRI VENNELA	Telugu film soundtrack
MUDDULA KRISHNAYYA	Telugu film soundtrack
PALNATI SIMHAM	Telugu film soundtrack
AADI DAMPATHULU	Telugu film soundtrack
YEDADUGULA BANDAM	Telugu film soundtrack
KRAISTAVA BHAK BHI RANJANI	Telugu devotional
SRI VENKATESWARA VILASAM	Telugu devotional
BHAKTHI KIRANALU	Telugu devotional
SRI RAMANNA GANAM	Telugu devotional
A NAGESWARA RAO FILM HITS	Telugu film songs

HMV

ALL TIME GREATS-RAFI	Film song compilation
ALL TIME GREATS-LATA	Film song compilation
ALL TIME GREATS-MUKESH	Film song compilation
SAUGHAAT	Ghazals by Talat Aziz
SHARARAT	Pop songs by Sharon
NAAM	Film soundtrack
DAHLEEZ	Film soundtrack
AMRIT	Film soundtrack
KARMA	Film soundtrack
PYAR KI JEET	Film soundtrack

T SERIES

AAKHREE RAASTA	Film soundtrack
EK CHADAR MAILISI	Film soundtrack
INSANIYAT KE DUSHMAN	Film soundtrack
PYAR KE DO PAL	Film soundtrack
MUDDAT	Film soundtrack
NACHE MAYURI	Film soundtrack
SADAA SUHAGAN	Film soundtrack
ALLAH-RAKHA	Film soundtrack
SAMUNDAR	Film soundtrack
PYAR KIYA HAI PYAR KARENGE	Film soundtrack

MIL

AAFREEN	Ghazals by Pankaj Udhas
DHANAK	Ghazals by Ashok Khosla
40 NON-STOP SIZZLING FILM HITS	Various (Medley)
INTEZAR	Ghazals by Harendra
JANBAAZ	Film soundtrack
BHAJAN ANAND-VOL. II	Bhajans by Anup Jalota
INTIKHAB	Ghazals by Shobha Joshi
APNE APNE	Film soundtrack
NASHA	Ghazals by Penaaz
HARI KE GOON GAVO	Bhajans by Shobha Gurtu

VENUS

GHAR SANSAR	Film soundtrack
NASHIAT	Film soundtrack
KASHISH	Ghazals by Mohd. Aziz
AISA PYAR KAHAN	Film soundtrack
SILA	Film soundtrack
ANJAAM	Film soundtrack
AURAT AUR PATTHAR	Film soundtrack
MERE SAATH CHAL	Film soundtrack
DURGA MAA	Film soundtrack
DASTAN-E-RAMZAN	Religious songs by Shabbir

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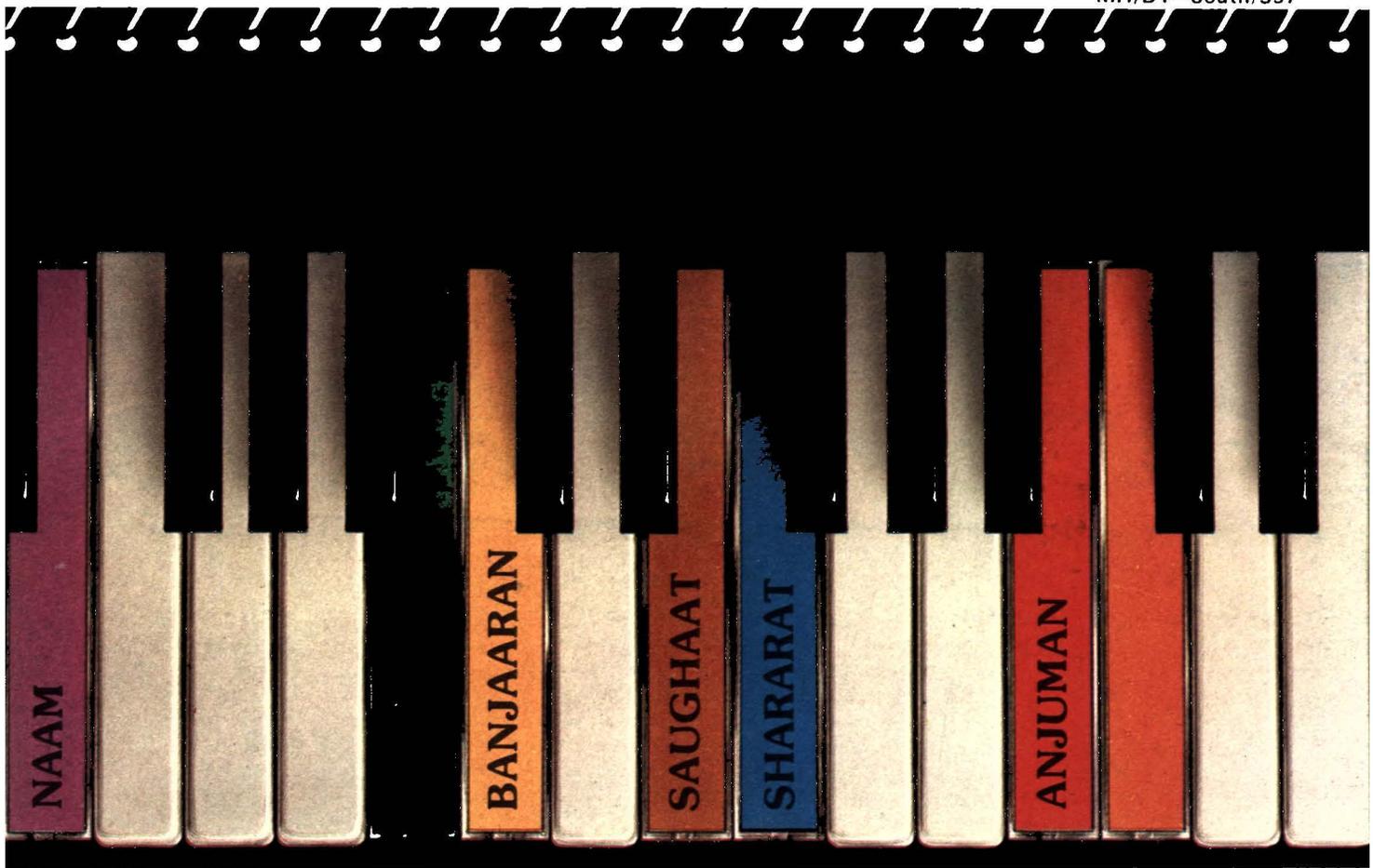
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TR K NG

HITS FROM HMV

NAAM a film by the great Rajendra Kumar, famous for his musical hits like the gold-disc winning 'Love Story'. The music is by Laxmikant Pyarelal and features six hit tracks including Pankaj Udhas's 'Chitthi Aai Hai'.

DAHLEEZ from the team that won a Platinum for 'Nikaah'. The Producer is B R Chopra, Director, Ravi Chopra and the music is by Ravi. featuring the inimitable Ila Arun in an album of 'Gypsy' songs, written, composed and sung by her. **SAUGHAAT** Talat Aziz, the ghazal star who dazzled you with the gold winning 'Ehsaas' and the heady 'Suroor' now stars in a double-pack special of 14 all new ghazals. **SHARARAT** the very latest from Sharon Prabhakar, the talented theatre and playback singing star. This exciting, new album features a wide variety of sizzling disco numbers, coy, mischievous songs and more rhythmic, foot-tapping delights. **ANJUMAN** Muzaffar Ali and Khayyam, the talented duo that made 'Umrao Jaan' a gold disc, now bring you a selection of beautiful ghazals. The collection includes sensitive renditions by Shabana Azmi and features the singing debut of the composer Khayyam.



YOUR GUIDE
TO GOOD MUSIC

PLAY BACK AND FAST FORWARD TAKES A LOOK AT THE HINDUSTANI REPERTOIRE RELEASED RECENTLY
AND PICKS 25 SONGS FOR YOU TO REFER TO/ DISPLAY AT YOUR HOME/SHOP/SHOWROOM.

playback selections

August 1986

- 1** **Pyar do pyar lo** : Janbaaz: Sapna
Kalyanji-Anandji: Indeevar: MIL

- 2** **Aye sanam tere liye** : Karma
Dilip Kumar, Aziz & Kavita: L-P: A. Bakshi: HMV

- 3** **Gori ka saajan** : Aakhree Raasta
S. Janaki, M. Aziz & Chorus: L-P: A. Bakshi: T Series

- 4** **Takatu taka tai** : Singhasan
Kishore & P. Susheela: Bappi Lahiri: Indeevar: HMV

- 14** **Kabhi ham bhi tumse** : Saughaat
Talat Aziz: Talat Aziz: Ibraheem Ashk: HMV

- 15** **Jaanoo jaanam** : Sultanat
Shabbir & Asha: Kalyanji Anandji: Anjaan: T Series

- 16** **Kasam tod dali** : Aap Ke Naam
Bhupinder: Bhupinder: Ibraheem Ashk: HMV

- 17** **Main aayaa tere liye** : Ilzaam
Nazia & Zoheb: B. Lahiri: Anjaan: T Series

- 18** **Mile kiseese nazar** : Aftaab
Asha & Kishore: A. Khosla: Zafar G.: MIL